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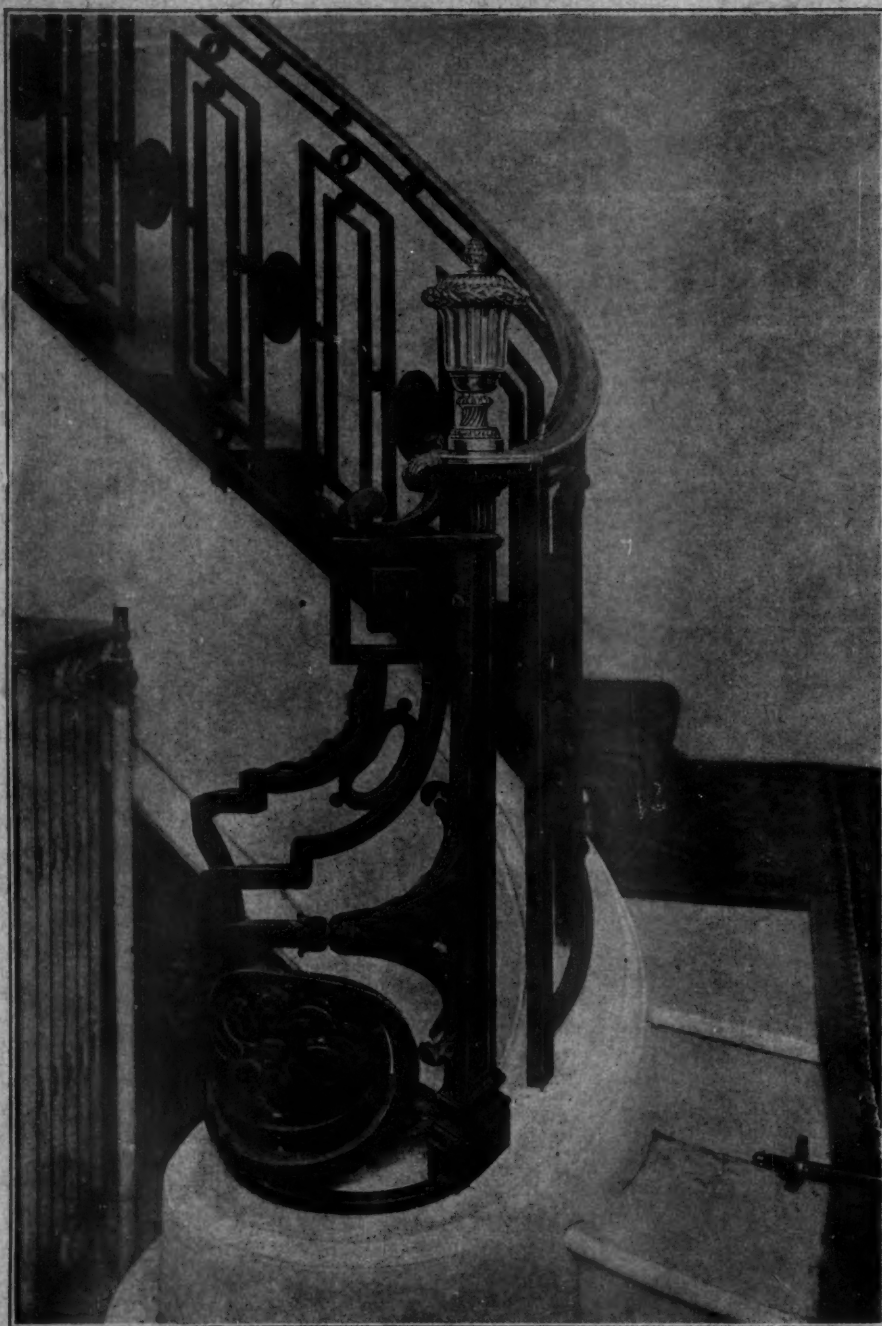
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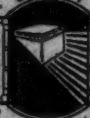
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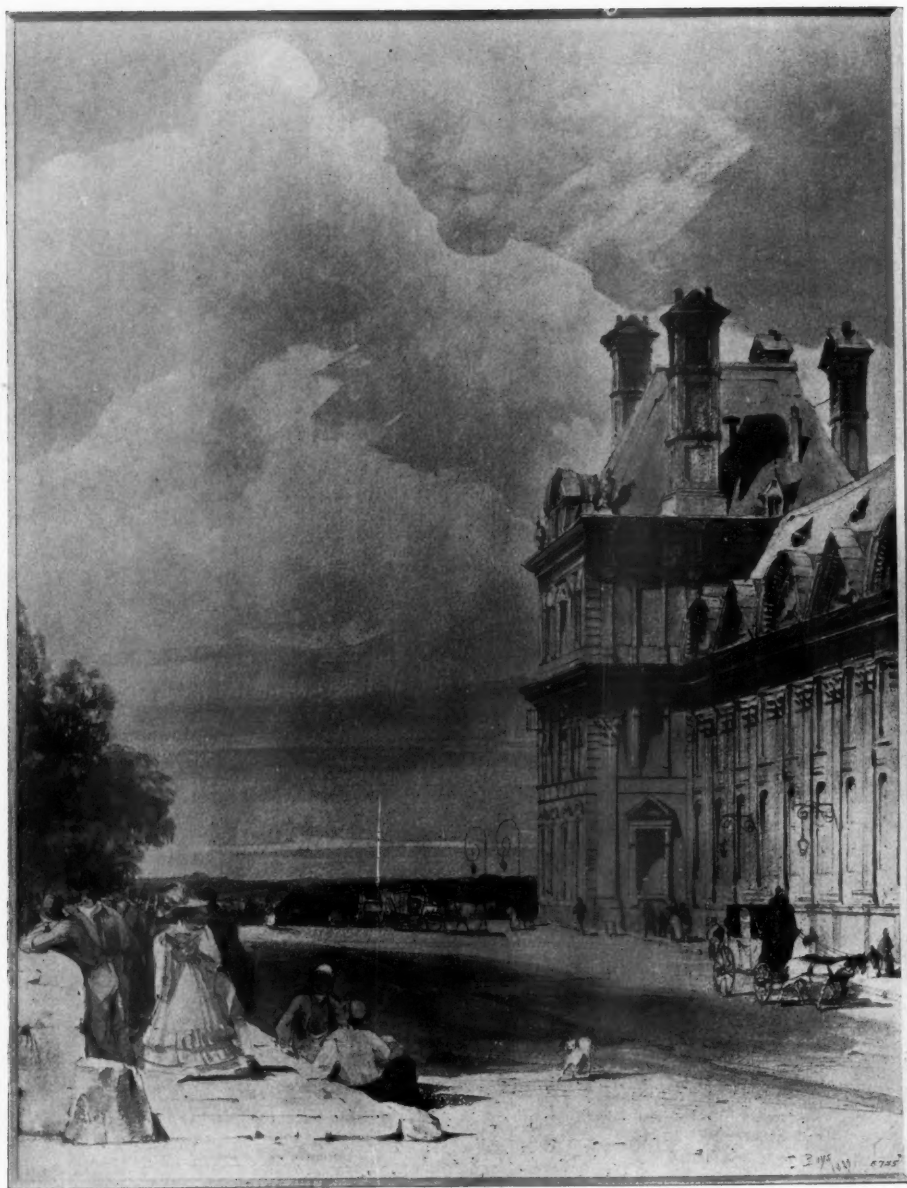


Plate I.

September 1926.

A VIEW NEAR THE PONT ROYAL, PARIS.

From a water-colour drawing by Thomas Shotter Boys.

Signed and dated 1829.

Size 13 $\frac{1}{2}$ in. by 10 $\frac{1}{2}$ in.

✓ Boys in Paris.

By E. Beresford Chancellor, M.A., F.S.A.

IT is but a few years ago that the name of Thomas Shotter Boys was known only to the comparatively few whose interest in art went beyond a mere acquaintance with the names of the more prominent artists. Indeed, it may be said that our magnificent and unrivalled school of water-colour painters only emerged into the full glory of public recognition years after the great protagonists of landscape painting on the Continent had hailed it as their artistic *fons et origo*. Gradually the names of Copley Fielding and Varley, Roberts and Bonington, and David Cox and Colman and the rest began, so far as general recognition went, to assume an importance which had been before, in consequence of Ruskin's propaganda, almost restricted to Turner. Later still came the turn of men not perhaps on such a generally high level of excellence, but yet marked in special directions by the authentic quality of greatness. Of these, Boys was one of the latest to arrive and had it not been that he made special studies of London, in his amazingly fine lithographs, his memory might still be obscured amid the extraordinarily rich output of his period.

One would like to think that it was his essential cleverness that accounted for a belated, but at the same time quite definite, acceptance. But one is bound to confess that it would seem rather to have come about owing, for one thing, to the recognition of the lithographers' art as being really an art at all, a fact, apparently, long in doubt; and perhaps still more because the commercial value of his output has in the last decade or two so enormously increased in value as to land his achievements in the domain of such things as have to be reckoned with in terms of big money in the auction rooms and the dealers' shops.

As many people are aware, the Architectural Press are issuing this autumn the reproductions of Boys's celebrated "London Street Views," with an account of the artist's career, and illustrative topographical and historical notes to each of the twenty-six pictures forming this invaluable series. It is thus unnecessary here for me to say anything about the artist's life as a whole, indeed I have but space to speak of the relatively short period he passed in Paris, and to draw special attention to certain of his pictures representing famous landmarks in the French capital, which may be seen at the Victoria and Albert Museum.

When Mr. H. M. Cundall wrote his "Life of William Callow" (another fine painter of the period, who has had



THE CATHEDRAL OF NOTRE DAME.

From a water-colour drawing by Thomas Shotter Boys.
Signed and dated 1836. Size 9½ in. by 7½ in.
The Hôtel Dieu and the ancient houses of the Rue St. Christophe which were demolished about 1882 are shown on the left of the cathedral.

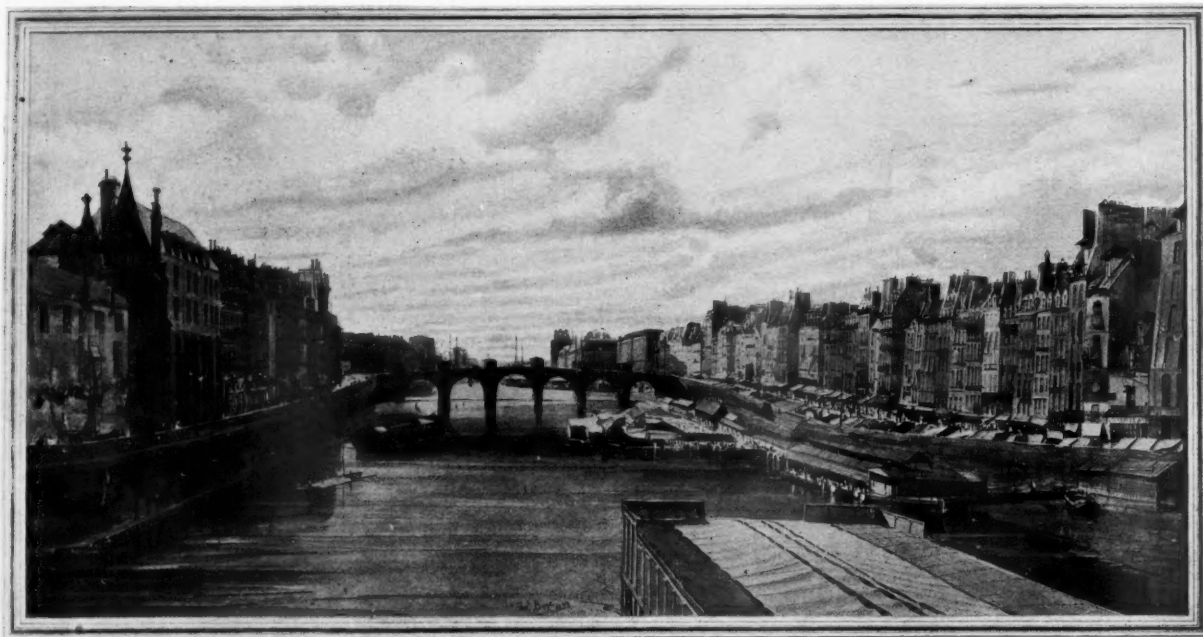
less than justice done him), he was able to use as material that artist's diary, and it is from this chiefly that what is known of Boys's career in France is drawn.

It would appear that it was in 1825 that Boys, then in his twenty-third year, first visited Paris. At that time he had already exhibited at the Suffolk Street Gallery, besides having executed many of the illustrations for London's Cyclopædia of Plants. There seems to be some reason for supposing that he paid this visit to the French capital with the object of getting into touch with Bonington, who was then working there, and was at the height of his fame. Indeed, it was once supposed that Boys actually became the pupil of that famous young man, but according to Callow this was not so. "Shortly after" (i.e. the year 1831), writes Callow "I became associated with Thomas Shotter Boys, the clever but eccentric artist who had recently arrived from Brussels. In later years I have seen it stated that Boys was a pupil of Bonington, but if that had been the case I certainly should have known

it. Boys never spoke to me of having other than a mere acquaintanceship with Bonington." It is true that Bonington died in 1828, and that, as we have seen, Boys did not become friendly with Callow till 1831, but had Bonington ever been Boys's master, the fact, after a lapse of but a few years, would, one imagines, have been within Callow's knowledge.

In any case Boys immediately fell under the influence of Bonington, as did so many young artists then domiciled in Paris or actually Parisians, such as (to take but two instances) John Scarlett Davis or Davies, whose "Porte St. Martin," dated 1831, is in the Victoria and Albert Museum, and C. Mozin, by whom a beautiful "View of the Pont Neuf," taken from the Quai du Louvre, is in my own collection. Mr. H. M. Cundall, indeed, goes a step farther and suggests that many of the works attributed to Bonington were actually executed by Boys, on the assumption that the greater man could not possibly have produced during his relatively short artistic career all the pictures credited to him, as well as the undoubted similarity in the output of the lesser artist.

After being in Paris some five or six years, during which time he was employed in illustrative work by such men as Baron Humboldt, Denon, Mazoris, and Zanth, besides producing on his own account various water-colours of picturesque spots in Paris, Boys suddenly determined to



THE PONT NEUF.

Signed and dated 1833.

*From a water-colour drawing by Thomas Sholler Boys.*Size 29 $\frac{7}{8}$ in. by 15 $\frac{1}{8}$ in.

In a sense this is the most interesting of the Paris views by Boys, because the view is taken from a point not generally chosen by artists, who invariably select the west from which to depict the Pont Neuf.

visit Brussels and in 1830 proceeded to that capital. The moment was, however, an unfortunate one, for hardly had he arrived before the Revolution burst out, and he was forced to leave. He returned to Paris and soon after made the acquaintance of Callow. The two became so friendly indeed that they determined to share a studio in the Rue de Bouloy, a small street near the Palais Royale.

During this time one visualizes the two young men wandering about the city making sketches of its antiquities and picturesque "bits," before the schemes of Haussmann came into being and obliterated so much of the still latent medievalism of Old Paris. "I often accompanied him," says Callow, "and was encouraged by him also to make sketches. In fact, I learnt a great deal of the theory and practice of art from Boys," and in another place he expressly tells us how they "used to ramble about the ancient part of the cité of Paris in search of old buildings to sketch," and he adds that he made some large sketches from the bridges of Paris for Boys, for which he, knowing Callow's love of reading, paid him in books. One of the firstfruits of these studies was a series of lithographs of Old Paris, which were published by Messrs. Moon, Boys and Graves (the second partner being a cousin of the artist). These had a great success, and I think had much influence in inducing David Roberts and Clarkson Stanfield to commission Boys to reproduce some of their work in a further series of lithographs, which appeared, in 1839, under the title of "Picturesque Architecture of Paris, Ghent and Antwerp." This publication created a sensation as then forming the parent work in chromo-lithography, which invention, in this special form, was due to Boys himself.

In the meanwhile the artist's wanderings about Paris resulted in a number of sketches either used at the time or worked up later into finished water-colours. According to some authorities Boys returned to England in 1837, but Callow shows that this is an error, and that he gave up his share in the Rue de Bouloy studio at least three years earlier,

although it is probable that he subsequently returned to the French capital for stays of longer or shorter duration. Indeed, the dates on three of the five Paris water-colours by him in the Victoria and Albert Museum indicate this, unless of course they were worked up in London from sketches made earlier.

Of these beautiful pictures which are here reproduced, the date on that of the "View near the Pont Royal" is 1829, and it must therefore have been executed during the artist's first residence in Paris. It shows us a corner of the Louvre and Tuileries, known as the Pavillon de Flore, one of the portions of the building which fell a prey to the fury of the Communists in 1871, and was afterwards rebuilt as we know it to-day. The stone wall on the left indicates where the river, on to which it looks, flows below, while the Pont Royal itself is just beyond.

The next picture, in order of date, is the "Notre Dame," and was painted in 1836, either, therefore, during a second visit to Paris, or from rough sketches made during the earlier one. It is specially interesting because, apart from the faithful and beautiful delineation of the cathedral's remarkable façade, the old block of buildings once standing nearly in front of it, which consisted of the Hôtel Dieu as well as the ancient houses of the Rue St. Christophe, and which disappeared about 1882, are shown on the left hand.

The picture entitled "Quai de la Grève," dating from the following year, is equally valuable as an authentic topographical document and a fine example of Boys's clear-cut and essentially artistic treatment. On the left are the towers of Notre Dame, and the suspension bridge is the Pont d'Arcole, beyond which may be distinguished the piers of the Pont Notre Dame, and further still those of the Pont au Change, by the side of which rises the Tour de l'Horloge, with the pinnacle of the Temple a little to the west. Apart from these topographical details, this is a particularly interesting record of the appearance of a part of Paris during Louis Philippe's reign, possessing those intimate



Plate II.

September 1926.

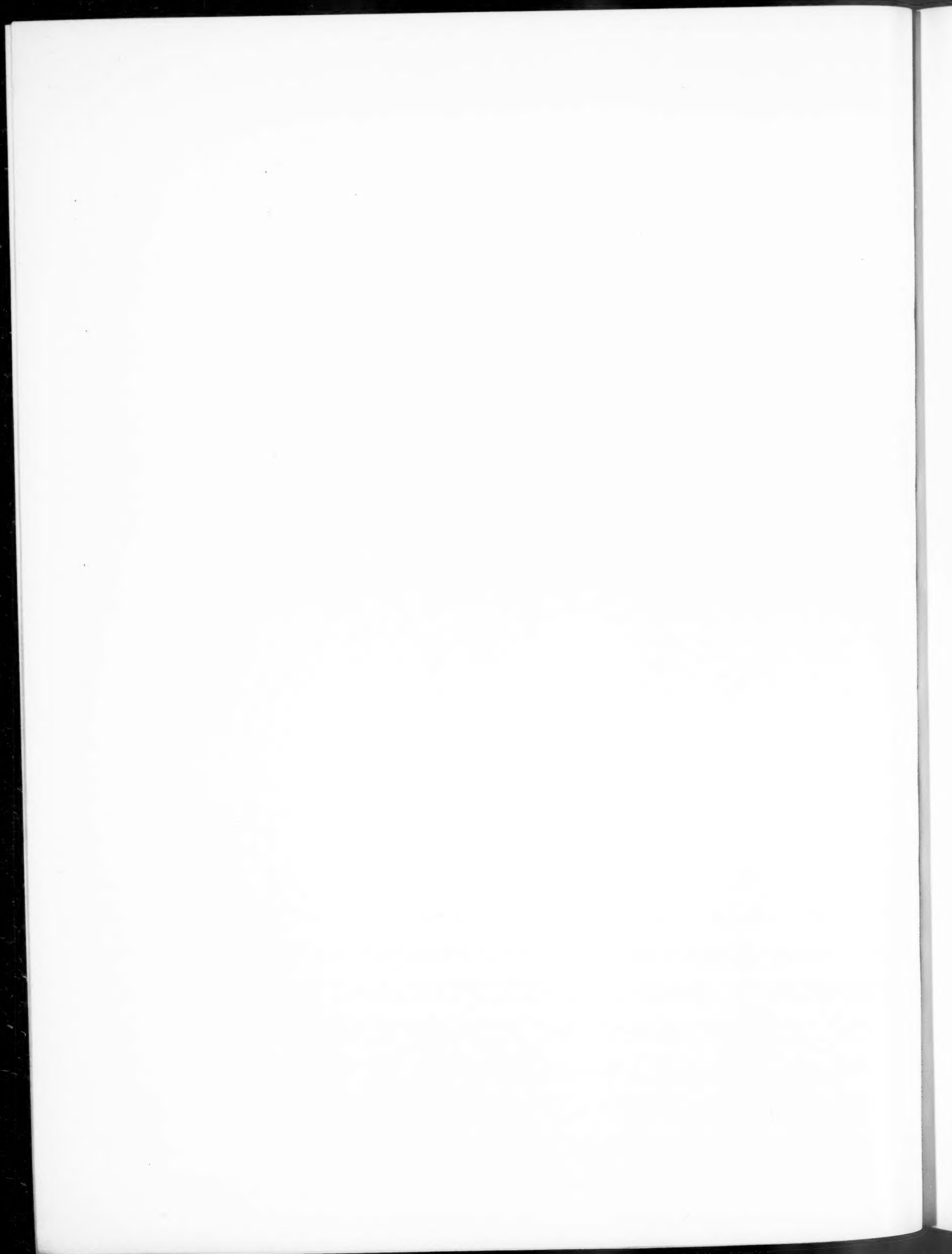
THE TOUR DE ST. JACQUES.

From a water-colour drawing by Thomas Shotter Boys.

Signed and dated 1834.

Size 14 $\frac{1}{4}$ in. by 9 $\frac{1}{2}$ in.

The name over the little shop in the squat building on the left is that of Arsouille, fripier—Arsouille being the name applied by the Parisians to Lord Henry Seymour (brother of the Marquess of Hertford), who practically made Paris his home, and was well known there for his eccentricities.





THE QUAI DE LA GRÈVE.

Signed and dated 1837.

From a water-colour drawing by Thomas Shotter Boys.

Size 11½ in. by 15½ in.

On the left can be seen the towers of Notre Dame. The suspension bridge is the Pont d'Arcole, beyond which may be distinguished the piers of the Pont Notre Dame, and further still those of the Pont au Change. By their side rises the Tour de l'Horloge with the pinnacle of the Temple a little to the west.

records of civic life which Boys introduced whenever possible into his pictures, and which give them so much additional value.

The "Tour de St. Jacques," 1834, is another example of the artist's power of combining the value of strict accuracy to fact with a breadth of expression all his own. Here we see this famous and beautiful tower surrounded by the collocation of houses and shops which have long since been cleared away. It is interesting to note that the name over the little shop in the squat building on the left is that of Arsouille, fripier—Arsouille being the name applied by the Parisians to Lord Henry Seymour (brother of the Marquess of Hertford) who practically made Paris his home and was known there for his eccentricities. On the right, in the foreground, is the beginning of the Rue des Ecrivains, a street which ran into the Rue Jean-Paul-Mollet (the thoroughfare shown in the picture) and which together with it disappeared between 1851 and 1856 when the Rue de Rivoli, covering approximately the site of the latter, was completed.

But in a sense the most interesting of these Paris views by Boys, although not so artistically important perhaps as that of the "Quai de la Grève," is the "View of the Pont Neuf," not merely because it shows us that famous and much delineated structure, but because the representation of it is taken from a point not generally chosen by artists, who seem invariably to select the west from which to depict it. It is also a valuable topographical document as exhibiting a considerable surrounding portion of the city at a period

before much demolition and fresh building development had taken place. In the left foreground we see a portion of the ancient Palais de Justice and the houses forming the Place Dauphine, the roadway on to which they look being the Quai de l'Horloge. Beyond the bridge can be distinguished the buildings of the Institute. On the right are the picturesque old houses lining the Quai de la Megisserie, with stalls (which are no longer there) along the parapet, and in the distance the Louvre with the Pavillon de Flore at its west end. The object in the middle of the river, in the foreground, is one of the floating baths, while the collocation of washing places near the bridge is seen projecting into the Seine near the Pont Neuf, on which will be observed the erections above each of the piers, subsequently demolished.

Boys has here given us, therefore, a valuable record of what this portion of Paris looked like in 1833 (the date on the picture), but he has besides added a charm, peculiar to himself, to his delineation which makes it at once a topographical and architectural document of supreme importance as well as a beautiful and attractive water-colour drawing.

What he did for London is known to many, and when the book to which I have referred is published will be, I hope, known to a far larger public; what he did for Paris may be seen in some of his incomparable lithographs, and in these exquisite water-colour drawings which, without special attention being drawn to them, might escape the eye of the visitor overwhelmed by the wealth of such things which is the peculiar glory of the Victoria and Albert Museum.

Letters of an Eighteenth-Century Architect—IV.*

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

Edited by Margaret M. Lady Verney & Patrick Abercrombie.

(Conclusion.)

The Earl does not seem to have been an ideal client; after Lightfoot had been disposed of (apparently none too soon, as he was about to leave for Deptford, having let his house and shop), there appears within a year a Mr. Dunn, his lordship's "present surveyor or clerk of works," who meddles with Sir Thomas's designs.

(An interval of 10 months since the last letter.)

Chelsea 14th July 1770.

My D^r Lord,

I have received the Honour of your letter from Biddleston, dated the 18th instant (sic).

With regard to Ranelagh, it goes on very well, & we received more than we ever did at a latter season. The Duke of Cumberland has again visited us & last night the Earl of Northington, who had not been at Ranelagh for 15 years—all with^t distinction praise the new improvements, & every night we have the most selected Company in the Kingdom (Foreigners included, who are in & about the Metropolis).

At our 4th Firework, on Friday 6th Inst. there were 1691 persons; Cash £211.7.6^d. Had the Weather been more favourable, most certainly the N^o would have been at least double.

We only open now twice a Week & propose our next Firework, Wednesday 25th inst. & to finish on Friday 10th August with Fireworks in honour of the Prince of Wales's birthday—making up 49 nights' opening which is one night more than the last year. The Fireworks are so extremely liked & universally called for, that by their assistance only we shall be able to pay the heavy Expences of this year, & besides make a good Dividend, & this is the only method for doing so—

On Wednesday the 15th of August in the morning the Managers are to meet, to fix on a dividend & at noon declare it to a Board of Proprietors & deliver to each share its respective Dividend Warrant—on this plan there will be 8 opening nights. M^r Dew was there last night & agreed to this plan.

(A list follows of the nights chosen.)

Mr. Vaisey, a very old Waiter is just dead—y^r L^{dp} is to recommend—M^r Griffiths tells me you intend to name him, I asked him if he could do this duty & also that of his place in the India House, as by no means the Managers would permit any one to Act by a Deputy, he told me he had no such intention; If y^r L^{dp} will let me know—whom you would recommend by the return of the post, he shall be immediately entered as such in our Books.

Your Lordship tells me for want of the sections of the Ball Room & Hall, the Buildings at Claydon lie, in some measure dormant, & further that I can't conceive what losses are sustained, for want of the whole design & that M^r Clegg would write to me on the same subject. Give me leave my Lord to observe that y^r Lordship so far from wanting or suffering in not having these designs, you have not yet got the Materials for finishing these Rooms, nor have yet determined whether the Columns should be finished with scalione or wood. The dimensions for the latter I gave you, wch being left to Lightfoot to procure (a measure I strongly objected to) he bought etc. etc. so contrary to what were wanted as he knew w^d stop the work etc—but till I know for a certainty what material you make use of, I can't with precision send those plans & drawings, at large, of every Moulding.

Mr. Clegg so far from writing for them told me he did not want more information than he then had, with regard to those rooms. I have never had more drawn out, than what your Lordship has seen, but when you are determined, what materials you will make use of, you shall most certainly have them done, with this proviso that none see them but y^r self, as they are the most compleat I ever was concern'd in—and as I have taken more than

common pains on the occasion; I should not chuse any person whatever should anticipate or borrow from these designs till they are carried into Execution, & which w^d have been done e'er this, had no other work been undertaken. Since I undertook this part of y^r L^{dp}'s work, which will be the admiration of the present age & give credit to y^r L^{dp}'s name, when the Architect & y^r L^{dp} are no more—as I am convinced those Rooms will be recon'd the noblest & most perfect piece of Architecture in the Kingdom—I don't presume to advise, but every reason calls for finishing them with the best materials within as they are built with the noblest without (Hewen Stone) & when you have determined let me know & I will directly set about finishing what you desire.

I can't conclude on this head without some suspicion that M^r Dunn y^r present surveyor or Clerk of the works, meddles with these designs & interferes with those of the Corridore from the queries, unnecessarily sent me by M^r Clegg to wch y^r L^{dp} will see my answer—by this post. No work in Architecture can go on with success, or be brought to perfection where there are many advisers.

As to what your Lordship says on the money affair, I can only repeat what I said before; the large sum I have lying dead in the Banker's hands is still there—to judge by the scale of reason, justice or common sense, it can't be long in its present situation, should I receive it soon as I fully expect I shall perform my promise with more pleasure than y^r Lordship can receive (that promise being carried into execution). With my respectful comply^{ts} to the Countess, conclude me most sincerely y^r L^{dp}'s most obliged humble Serv^t

THOS. ROBINSON.

Chelsea August 23rd, 1770,
Thursday.

I return you my dear L^d Verney, many thanks for your kind & Friendly letter, & be assured your L^{dp} will never repent or suffer in any shape the confidence you may have in, or the good will you may shew to me. By the return of the post I acquaint y^r L^{dp} that to-morrow night I shall send an express to Claydon with the necessary Deed, for y^r L^{dp} to sign to convey back N^o 17—the money lent by y^r Lordship on it

was £800. 0. 0.

The deed dated 20 June 1767

3 years' interest to 20 June 1770	120. 0.
26 days to Sat. 25th Aug. 1770	8. 14.

£928. 14. 0.

Y^r L^{dp} will execute the deed, with the proper witnesses, with a receipt on the deed of the above summ, and send it by the return of the express to M^r Wallis, or whoever you please to direct to receive the money on y^r acc^t if not M^r W^s (who has y^r mortgage deed from me & many other papers, relative y^r Title) your L^{dp} will direct M^r Wallis to give those papers to that Person who pays the £928. 14. 0 as to all other matters, we can settle them when we meet, which shall certainly be att Claydon within a fortnight of the date of this—wch with my most respectful Comply^{ts} to the Countess, concludes me, y^r L^{dp}'s most oblig'd & most obe^t Hum. Serv^t

THO. ROBINSON.

P.C. The money will be paid att Counsellor Arthur Jones att N^o 5 in New Lincoln's Square on Tuesday next 28th August—10 in the morn & with^t fail—it therefore now rests with y^r L^{dp} to say to whom it must be paid the proper Deed & receipt having been first executed by y^r self wch will be brought by the Express tomorrow night.

* * *

* The previous selections of these letters appeared in the issues of THE ARCHITECTURAL REVIEW for June, July, and August 1926, respectively.

The New Improvements at Ranelagh.

A Fireworks Display in honour of the Prince of Wales's Birthday.

The lack of materials for finishing the Ball Room and Hall.

Lightfoot procrastinates and stops the work.

The meddlesome ways of Mr. Dunn.

The s of acc between Verne Sir T Robin

An unsig letter, pos written by Earl Ver

Russell Street Cov^t Garden
Fryday 22 March 1771.

My dear Lord,

The time being elapsed, since you last promis'd to let me have y^r acc^t I must once more remind y^r L^{dp} thereof & most earnestly again solicit for it, & surely it is most proper & must be highly satisfactory for both parties, it should be liquidated & settled, and which so very long I have solicited to have done.

I will call on y^r L^{dp} on Sunday Even, on my return from Chesterfield house, where I dine, and beg y^r L^{dp} would let me have it, which will extremely oblige.

Y^r L^{dp}'s most obed^t & most Faithful humb. Serv^t
THO. ROBINSON.

This seems the last letter wholly written by Sir T. R.; the next two are dictated but signed by him.

* * *

Russell St. 29th May, 1771.

My Lord,

I expected that the Acc^t between us which was settled & liquidated, when y^r Lordship myself & Mr. Gawler met at your Lordship's house on the first of this month was final, and I brought my Acc^t made up accordingly to M^r Wallis's on the 21st May, & every Article of that Liquidated Acc^t was included, but y^r Lordship having however objected to that method, when we met as above, and as it is nine days since & having been, & continuing to be extremely anxious to have the Acc^t settled & Liquidated, I shall take it as a very particular favour if your Lordship will make out those items which you intend to charge me with, that I may answer them respectively, & that the Vouchers which y^r L^{dp} has of mine, which are done with may be delivered up to me, and not stand out against me, if they appear to be discharg'd or otherwise accounted they ought to be cancelled to prevent confusion, and altercation between us. And on receipt of your Lordship's Acc^t you shall have an immediate answer, that a speedy day may be appointed for us to meet, and settle this business in Expectation of which I shall wait with the utmost Impatience & am my Lord, with great regard

Your Lordship's most obliged hum. Serv^t
THO. ROBINSON.

On this page is an unsigned letter in a different handwriting, dated June 3rd, 1771, perhaps a copy of Lord Verney's answer. There is no clear account of the matter in dispute; perhaps some of the Earl's dividend was due to Sir Thomas for fees.

* * *

Dear Sir,

It was agreed before we parted at M^r Wallis's house that you should transmit to me a Copy Account prior to any Meeting. Let you be ever so compleat an Accountant, I who boast not your Knowledge or Quickness of Apprehension ought surely to be allow'd a short time to investigate & examine the Acc^t without giving a blindfold & precipitate concurrence I could examine the Acc^t as well in 2 hours as in 2 years. It seems the more necessary to repeat this Requisition that I may be enabled to reconcile the apparent Contradictions of the 2 Acc^t's & at least try with some Plausibility of Honour & Justice to apologize for the Defects, Error & Falsehood of my own Acc^t if any such should appear upon the Strictest Scrutiny. You must certainly be greatly mistaken when you assert that Acc^ts were settled and liquidated at my House, but the latter part of your letter breathes a quite different Sentiment. It is proper & just that each party should state his Acc^t ab. Initio, the Irregularity of the Mode of Payment made by you requires this general State of Acc^ts in order to explain & elucidate this whole transaction. The ipse dixit of no man has any Weight in such Business, Vouchers only can authenticate Facts, this can give no great Trouble, the whole Addition may be compress'd within 4 lines. Allow me to say that Acc^ts collected for taste only from a few spacious undigested unsorted may be perhaps Ideal Papers, must however subject the Author to Confusion & Error.

You may depend upon my Honor that no such use shall be made of your Papers, nor will I ever take a Gent^l of the Law to your House to adjust an Acc^t without your Desire Knowledge & Consent. Res ipse indicat. A true & fair Acc^t speaks for itself. I must confess that I cannot too much admire sincerely honor the noble, generous & disinterested Spirit of your worthy Friend Wallis for his Disavowal of such Proceedings I feel myself disqualified to write with coolness of Temper upon this Subject & therefore it will be more advisable & prudent according to the Sportsman's Phrase to let that Hare set.

I am d^r Sir, Y^{rs} etc.

3rd June 1771.

* * *

Sunday 23rd June 1771.

My Lord,

As we are to meet tomorrow at ten o'clock at M^r Wallis's Chambers in pursuance of your appointment, I make no manner of doubt but that your Lordship will come disposed finally to settle everything on a friendly & lasting foundation, & sure I am, such is my determination—these frequent meetings where Lawyers are concerned, are very expensive, and the Summer season advances fast, and I am kept in Town, till everything is concluded, and which may be very easily, and well done this day, provided y^r L^{dp} will bring all—Letters & papers that are in your possession, which may elucidate the affair in hand, and give up those where the Securities are paid off, & which cannot possibly be of any service to y^r L^{dp}, & which however may be a foundation for expensive litigations between those who may come after us. I shall on my side act that part, & I shall make every matter so clear that tis impossible there can be any further altercation.

For God's sake my Lord seriously consider, how we stand with regard to each other, further consider how small the difference is between us, & from whence it springs, & tis impossible but your L^{dp} should be equally desirous to forget all that has past on this affair, and live with that good will and friendship we have hitherto done, this measure it shall be my desire to cultivate being with great regard, my dear Lord

Y^r. most Faithful humble Serv^t
THO. ROBINSON.

At a Meeting of the Managers of Ranelagh at Ranelagh House
Aug. 20th 1771.

The end of the correspondence.

Present

Sir Thomas Robinson
Tomkins Dew Esq^r

Received to this day including the Ball: left in

Mr. Jones's hand as per last Year's Acc^t £8832. 13. 6
Paid to this day as per Ledger 6229. 17.

£2602. 16. 6

Recommended a Dividend of 60 on each Share—is 2160

Ball: remaining in Treasurer's hand £442. 16. 6

Thos. Robinson
T. Dew

This ends the correspondence; the building at Claydon is still going on, for M^r Patrickson reports 25th Oct. 1774 "I was at Farmer's Wharf this morning where I was told that the Mahogany was taken on Board the Barge on Wed: last by Hedsor." Indeed, the work dragged on until 1784, for Bernasconi was still executing plaster trophies, etc., when the Earl went bankrupt in the same year. As for Sir Thomas Robinson, the work had no more interest for him, for he died in 1777. Lord Verney's successor pulled down all he had built but the staircase, and thus ended the grandiose scheme for making Claydon "the noblest and most perfect piece of architecture in the kingdom."

The quarrel begins.

The settlement of accounts between Earl Verney and Sir Thomas Robinson.

An unsigned letter, possibly written by Earl Verney.

In Spain.

Some Examples of Brick, Plaster, and Granite in The Spanish Renaissance.

II.—Aragonese Brickwork.*

By L. S. Elton.

“**T**HERE existed, then, in Spain an art of brickwork.” *Existía en España pues un arte del ladrillo.* This is the conclusion reached by the Spanish authority Lamperez at the end of one of his chapters, and most people who have seen Aragon will agree with him. Buildings can there be seen, entirely in brick—the doorway, the cornice, and even the inner *patio*; sometimes the treatment even extends to the pavement, which consists of small brick cylinders set on end in a bed of cement.

But though brick is the dominant material in all these districts, and its use based on a rich background of Moorish, Romanesque, Roman, and even earlier motives, still, side by side with this “brick art,” and almost as important, was the great tradition of wood-carving and carpentry, of which the large pinewood cornice may be taken as the finest product. The all-brick palace was rather the exception; usually there was a stone base and doorway and one of these wooden cornices. The stone is unimportant; where it goes beyond a plain arched entrance and attempts pilasters the result is not always successful, for no Spaniard was ever really quite happy with the orders, particularly in an almost stoneless country like Aragon; but the doors, shutters, balcony rails, coffered ceilings, and cornices were the work of master-craftsmen—*maestros*, who could be trusted to carry out a design by themselves. An old document, quoted in the official guide to Saragossa, describes the building of the Argillo Palace in that city: two *maestros*, a carpenter and a carver, worked on the great exterior cornice, another carpenter on the smaller *patio* cornice (“carved with the signs of the zodiac”), and the whole building employed 340 skilled workmen and 1,492 labourers.

Wood cornices, then, more or less of the type shown here, occur all over the north and east of Spain, from Fuenterabá, on the French frontier, to Las Palma in the Balearic Islands. But the best are in Aragon, for they represent the reply of the architect to a demand for something with a



1. THE TOWN HALL, HUESCA.

An example of the type of cornice which occurs all over the north and east of Spain, although the best examples are to be seen in Aragon. These cornices are made of wood and give a sense of majesty to an otherwise plain brick building.

touch of the grand manner; something to reflect the majesty of a kingdom and a first-class power with possessions stretching as far afield as Majorca, Sicily, Naples, and even a part of France. With nothing but brick and wood available in any quantity, the architects of these palaces put all their emphasis on the top story and cornice, so that, in the distance, cornice and arcaded top-gallery combine, the latter acting as a frieze, and the two together as a single deep entablature, proportionate to the whole building—a rich crown above a plain, almost featureless brick shaft; the sort of motive, in fact, that has been used so well for tall buildings in America. What the architect really did was to take the Romanesque fortress-palace and add a Moorish wood cornice, the latter translated into terms of the Renaissance. (This adaptation of the Moorish cornice is illustrated very clearly by Byne and Stapley in their book, “Provincial Houses in Spain.”)

In churches and towers the treatment is more purely brick, and spread more evenly over the whole surface of the building.

Seen at closer quarters, as, for instance, from the bottom of a deep, canyon-like street, or across a narrow tree-grown square, these cornices produce a somewhat different effect. They label the building; for as no two examples are alike, the result is to give each palace a personal character of its own, without breaking up the line of the street. As R. B. Cunninghame-Graham says of the houses in Cartagena (South America): “They have an air of being built for somebody, and not just run up for anyone to live in.”

A good example of such a “close-up” view is the Town Hall at Huesca (Fig 1). The cornice on the façade of this building is particularly large, in fact, absolutely Gargantuan: it suggests that someone, granted three wishes, began by wishing for the largest cornice in the world; then (taking fright at what the genie brought) hastily wished for something to put underneath it, and something to prop it up at either end. Still, the building as a whole has a crude majesty

* The first article on Aragonese Brickwork was published in the August issue of THE ARCHITECTURAL REVIEW.



2. THE PROVINCIAL MUSEUM, HUESCA.

As no two cornices are alike, the effect at close quarters is to label the building and give it a distinctive character of its own.



3. THE PALACE OF JUSTICE, TERUEL.

In Spain whitewashing is useful in summer for cooling houses, lightening dark streets and preventing mosquitoes from hibernating in odd corners, but it has destroyed the beauty of many brick palaces.

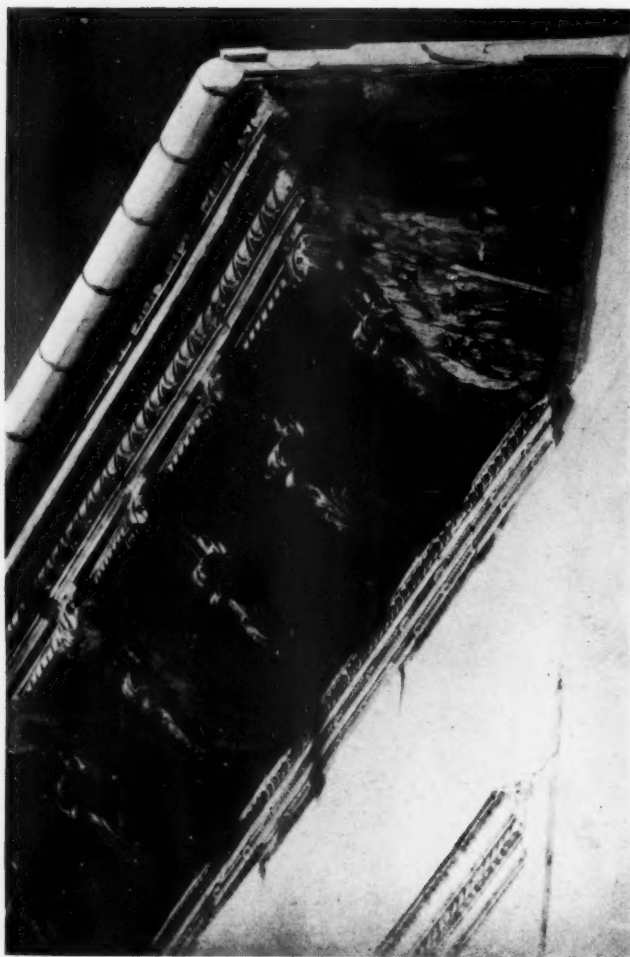
about it, difficult to analyse, and still more difficult to photograph; it seems like the product of a force of Nature rather than of weak, human hands.

After a time, as the stunned feeling which it produces begins to wear off, one is able to take in details; the brickwork, laid in Flemish bond, and the excellent way in which it blends with the unpainted silver-brown pinewood of the cornice. No suggestion here of new patches on old garments, as there is with the favourite American mixture of brick and marble. In the present case the two materials seem created for one another. But apart from this, the detail has little to recommend it—poorish ironwork, serio-comic, little order at the top; as in so many Spanish buildings, the whole is better than the parts, and when one begins to notice this it is time to wander away and have a drink.

Huesca itself is a clean, upland town, almost in the foothills of the Pyrenees; it has a season, when people come up from Saragossa to escape the heat, and parade the streets in incredibly new clothes; saddening after Teruel, where all fashions go back at least to the Crusades. There is no typical smell in Huesca—unless it be a gentle odour of coffee and still lemonade, from café tables set out on the pavement; there is a lack of that Renaissance atmosphere—that faint but definite aroma of mules, harness, leather wineskins, goats, dust, and wild lavender—that floats across the streets

and open squares, and distinguishes the really untouched and self-respecting Aragonese town. Still, the palaces of Huesca remain—or most of them; all with the same motive as the Town Hall—columns at the top instead of arches. Usually these are reduced to four, and the frontage narrow; the result suggests a design for a club, and in fact one such building is in use for this purpose and exactly looks the part. The type has a wide and massive doorway with diamond rustications; quiet-looking upper windows set deep in the brickwork; and the open top-gallery or loggia, crowned with a rich but moderate-sized wood cornice. Such a loggia, lit up at night and decorated with pots of flowers, produces an effect not easily forgotten. It suggests ideas for a café, or for some sort of roof-garden above a small hotel. Huesca is fortunate in possessing an antiquary, Ricardo del Arco, who has described its buildings very fully, including some palaces no longer in existence. He mentions the fact that the façade of the Town Hall was designed by two Saragossan architects. It would be interesting to know whether they introduced the local speciality of a top-loggia instead of an arcade, or whether they found it in existence already.

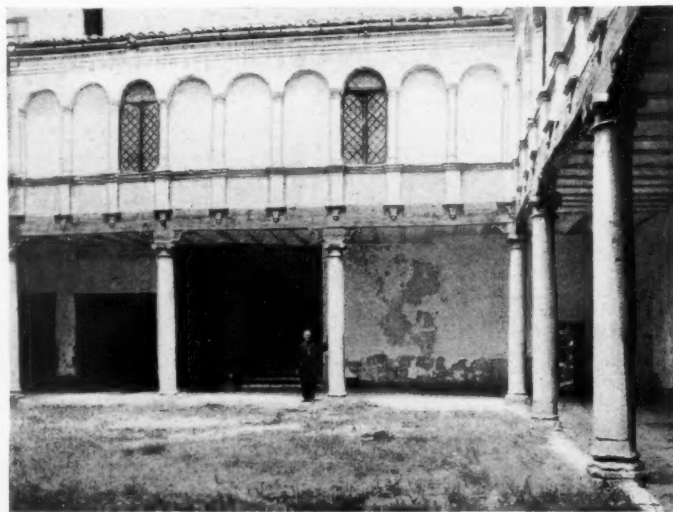
The other cornices shown here have certain points worth noting, in case anyone thinks of using one to keep off Spanish sun, or English rain. Corners look best with one diagonal



4. DETAILS OF THE CORNICE TO THE PALACE OF JUSTICE, TERUEL.

bracket, not two at right angles; brackets can be brought right down to the springing of the arches, in order to tie cornice and arcade more definitely together (though this may darken the top rooms); and if necessary the brackets may be double or even triple—one cantilevered out above the other. The drop or pendant—the thing like a pineapple hanging down in each of the spaces—should not be omitted as it gives a sharp spot of light against deep shadow, and adds a great deal of life and brilliance to the whole design. As regards leaving the cornice unpainted, the same is done in Norman half-timber farms (oak) and Swiss chalets (pinewood); with no more than an occasional coat of linseed oil they stand the weather perfectly for centuries. However, polychrome cornices do exist in Castile, or are said to have done, and it would be interesting to know whether they

were ever used on brick, and if so with what effect. Fig. 3 shows the fatal results of whitewashing the brickwork; the cornice is cut off from the building and shows black by comparison. Whitewashing lightens dark streets and *patios*, cools the house in summer and prevents mosquitoes from hibernating in odd corners during the winter; but it has entirely destroyed the beauty of many brick palaces.



5. THE PATIO, THE BISHOP'S PALACE, TERUEL.

Returning now to brickwork in general, it may be noticed (from photographs shown in this and last month's articles) that the Aragonese style was inclined to be on the rugged side: more suitable, say, for a bank or power-station than for picturesque houses in a garden suburb. This is the impression left on the mind by Saragossa, the capital city of Aragon; though, at the other end of the scale, there are

plenty of churches, bell-towers, and *patios* to be found, whose keynote is a rich and inventive surface decoration, suggesting that the work was done out of sheer high spirits on the part of the builders.

Saragossa itself—though naturally the first place to visit—is not included here because Byne and Stapley have described it pretty fully already; it seems better to show new work from elsewhere. In this as in other fields of Spanish architecture, these authors have done the difficult and expensive pioneer work and made it easy for others to follow. Saragossa is becoming modernized, with electric trams, new hotels, and the sound of shod feet on pavements; many of its finest buildings have been disfigured with a coat of grey or black cement paint; and its towers, though romantic in the distance, bear the impress of Donoso, who (according to Dr. Weisbach, *Die Kunst des Barock*) studied seven years under Borromini in Rome. He did his worst. When he touched brick it turned into a sort of cast iron; his detail is superficial, and contemptuous of the real nature of the material. But fortunately the famous Lonja came before his time, and still stands, the finest brick building produced by any country during the Renaissance. A wonderful account of Saragossa as it appeared by moonlight a hundred years ago can be found at the beginning of the novel "Zaragoza," by Pérez Galdós.

Farther to the south is Calatayud, the strange town with brick towers standing up against an ash-coloured cliff. It is full of brick detail, from good Moorish to rather hectic Baroque, and has a type of church showing the Mohammedan



6. A WINDOW IN THE PATIO, LA MERCED, CALATAYUD.

Calatayud is full of brick detail, from good Moorish to Baroque, and the transition from one to the other can be followed step by step.

the whole place rather incredible. Here, too, there is a season. People come in from the bare, outlying country to walk up and down the *paseo* in the evenings and talk: a habit universal in all Spanish towns, however remote or unimportant.

There are other towns, but to stay there requires a special talent; strange, fabulous animals—unicorns, pterodactyls and the like—suddenly appear on the bedroom ceiling, and altogether the mere strain of living makes any careful or reasoned study impossible. There is another difficulty, too, which is perhaps best summed up in a sentence of Ibañez, describing a scene in the Andalusian wilds. He speaks of "the tall rosebays bordering the streams, across which fragments of ancient columns, adorned with arabesques, which the water was slowly effacing, served as a footbridge." Spain is



Photo by J. Mora, Saragossa.

7. THE CORNICE OF THE TOWN HALL, VALLDEROBRES.



Photo by J. Mora, Saragossa.

8. THE ROMANESQUE CHURCH OF SAN JUAN, DAROCA.

An example of Spanish brickwork which has stood the test of time and is not lightly to be ignored.

full of such scenes, and particularly Aragon, with its long tradition of Roman colonization; but, for an architect, the trouble is that however bad the detail of these columns may be, the scene as a whole is just as brilliant and unforgettable. It becomes impossible to distinguish between the glamour and strangeness of the background and the true architectural value of the building itself. As to travel, however, someone may be passing through these districts, so perhaps it is permissible to describe the sort of thing that takes place, for the guide-books give little idea of what to expect.

In one particular case, then, the train arrived by moonlight and there was no one to be seen in the station at all. At last a lady in black silk, sitting on the edge of the platform with her feet on the line, got up and said she was the landlady of the *fónda*, and led the way to a small bus, packed with people and drawn by three thin but intensely active white horses. The road was uneven, and in the moonlight one had a vague impression of rows of palaces; the *fónda* itself seemed clean, with lace curtains and the usual red-tiled floor.

But it was difficult to sleep. A few unicorns appeared, but were baffled by laying the mattress on the floor and surrounding it with a charmed circle of Keating's; even then there were difficulties, for a high, interminable quarrel was taking place in the casino near by, and the watchman seemed to be round almost continually, calling out the hours; all the time there was a mysterious *obligato* of goat-bells,

deep, soft and vague, seeming to proceed from all points, or to be floating about in mid-air. Next day revealed nothing very striking—just a sort of Regional brick style; and by the siesta hour I was sitting (with burning feet after walking all morning over hot cobble-stones) trying to decide whether life was really worth living, and Aragonese brick architecture worth pursuing, or not. All the objections—all the *cons* and none of the *pros*—presented themselves one by one; the style seemed to depend on thick walls—now out of date; the brick must be hand-made—too expensive for these hard times; the cornices—

But at this point a tremendous voice, the voice of a true Spanish orator, suddenly broke out from the dining-room below. "Cucumbers? Cucumbers? You waste two pesetas a day bringing me your cucumbers and you know I *abhor* them!" The voice echoed through the house and down the street, and was followed by a dead silence, while I began to collect my thoughts once more. Abruptly it broke out again—"I had a friend once" (the voice muttered tragically), "a friend who ate cucumbers—*ate* them. He went down in the early morning, prowling about among the frames. He ate eleven, eleven every day." The voice died away with a tragic ring. After a pause another, quite colourless, voice remarked, "At Cordoba they eat snails." There was another awful silence, and then the orator began again in a more natural tone, "You have been to Cordoba. Ah, well. Cordoba. . . . They have a parade there. A snails' parade. *Paseo de Caracoles*. Snails, and snails and snails.

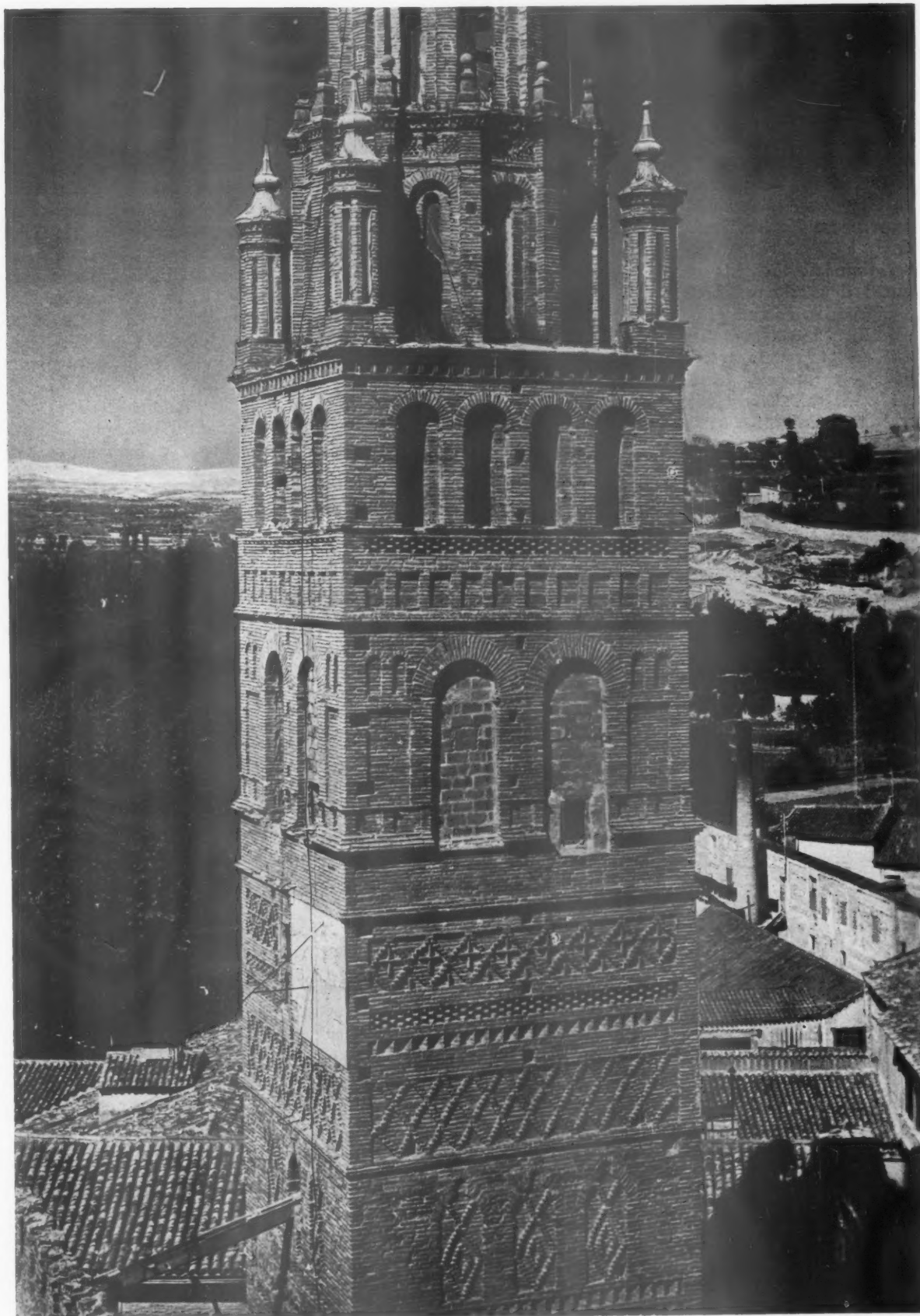


Photo by J. Mora, Saragossa.

A BRICK TOWER AT TARAZONA.

This tower shows the slow, careful change from Moorish to Renaissance. The brickwork can best be admired from afar, for its detail is grotesquely coarse.



Ay, and do you know what they do? They pounce on the little ones, the tiny, tiny snails; snatch them from their mothers when they are too tiny to cry out, and sell them by the metre. Myself, I am no great eater of them; in winter, when they are hidden under the earth, yes; but in summer, when they go whizzing about—in summer, I am No Swallower of Periwinkles!"

By this time all thoughts of architecture had utterly vanished. The idea of cucumbers and periwinkles seemed to brood over the whole town. There were a few last rumblings—a sentence with a ring in it like the voice of a dying gladiator: "Often and often have I gone out in my little slippers . . . Ay, he fell down the well, poor fellow." And then I gave up the attempt in despair, and finally left the town dazed by the heat—the metallic glare of the midday sun—and deafened by innumerable sounds; with the echoes of the voice still ringing in my ears, and without having formed an opinion of the town in its architectural character at all. I went on to Tarazona, described almost lyrically by Street, and rumoured to contain some cloisters in terra-cotta. It was a hundred and ninety kilometres out of the way, but it seemed worth while.

However, there was no terra-cotta in Tarazona; and the inn was so incredibly dirty that to eat, drink, or sleep there was quite literally impossible. Life simply could not be lived there; there are inns described by Baedeker as "poor" and others as "bad"; this one was *hors concours*, and before dying of starvation, typhoid, or the bites of dinosaurs, it was necessary to move on. There was only time to discover the brick cathedral—a thing to admire from afar, for its detail is grotesquely coarse—some rather strange *patios*, and towers like a sampler of the bricklayer's art (Fig. 9). Perhaps the inn has changed hands by now, and recovered its old reputation; someone may go there and find the town full of hidden wonders. If anyone has the nerve to try, good luck to him. I fled after twenty-four hours.

Looking back over these various towns, then, what does their Regional brick style really amount to? How does it compare with the finest work that is being done to-day?

The best place to decide such questions is Teruel. Returning there after a spell of months, one finds the same blue line of mountains in the extreme distance; it is pleasant to sit in an open *plaza* at the top of the town, looking at an

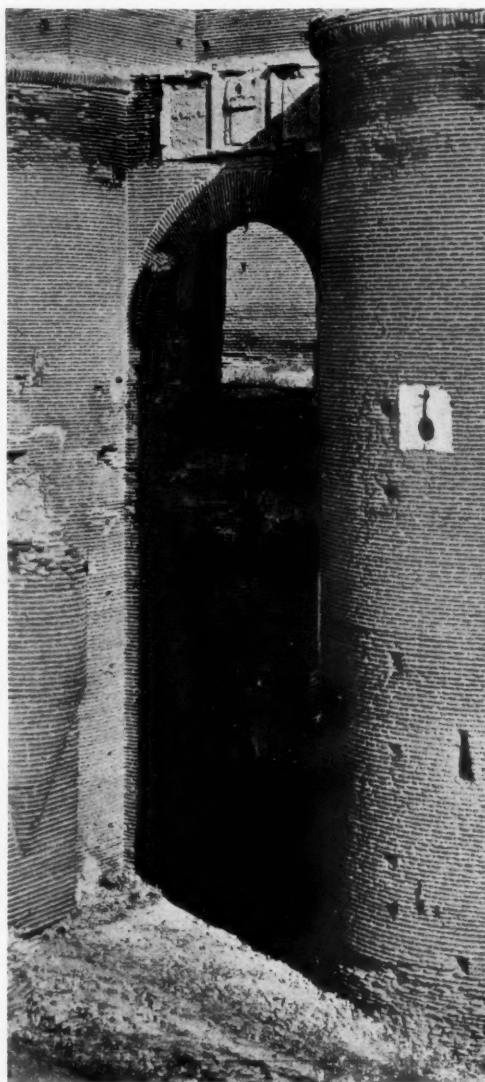


Photo by J. Laurent, Madrid.

10. THE GATEWAY OF LA MOTA CASTLE, MEDINA.

apparently boundless view; with brick palaces below, and a Renaissance atmosphere over things, yet no feeling of being in a museum; a faint suggestion—the right and proper suggestion—of mules, wine, and wild herbs floating across the air, and the usual noise of an Aragonese town reduced to two kinds of music in the distance—a trio (Bechstein, 'cello and violin) from one café, and a terrific electric organ playing local dance tunes from the other: an atmosphere favourable to reflection. Gradually the confused impression of dust, straw, brickwork, and overpowering heat in many different towns clears away, and the details of the Aragonese style—the bewildering list given by Lamperez of *sardineles*, *espiñas de pez*, *arqueras ciegas*, and so on, come together into a single picture. First there is the pure traditional brickwork of a medieval castle such as that of Coca or of the House of the Templars (shown last month). Accompanying these there are Romanesque brick churches such as that of St. John in Daroca (Fig. 8). Then there is the tower of Tarazona, a slow, careful change from Moorish to Renaissance; then the wild launching out, the "experiments" (as Mr. Roger Fry has called them) of Calatayud; and, finally, a sort of crystallization—a definite new style, aristocratic, clear-cut, and restrained, as shown by the palace front at Mallen, illustrated last month: something that is really

practicable for modern use. Compared with the modern American experiments in face brick, such Spanish examples have an ancient, ballad-like quality, which has this to be said for it, that it has stood the test of time. It looks right; generations of craftsmen have come back to it, after experiments lasting over thousands of years. It is not lightly to be ignored.

Lamperez, the historian of Spanish architecture, says somewhere that "brick is rich and stone noble"; but the Aragonese architect, with nothing but brick, succeeded in achieving both these qualities; and it is probable that anyone who spends a reasonable time in Aragon will come back in the end to the conclusion stated by Lamperez himself, and quoted at the beginning of this article: "There existed, then, in Spain, an art of brickwork." Whether this "art" could be used in England as it stands is another question, but at least it presents a standard of how to treat brick as brick, and not as an apology for stone or marble: a new brick language, in fact; something fuller and more expressive than has been available before.

Chester House, *Clarendon Place, London.*

Designed by Sir G. Gilbert Scott, R.A., LL.D.

By the Editor.

IN the intervals of designing Liverpool Cathedral and the standard telephone box, Sir Giles has found time to build for his own delight and occupation the house we illustrate here. As appears from the plans, the site is almost an island, fronting Clarendon Place on the west, an adjoining garden on the south, and a mews on the north and half the east. The remaining half of the east side is a party wall, and here no light is available.

The house is planned as a group of self-contained units. There is the servants' unit, the kitchen and offices communicating by their own stairs with the maids' bedrooms and bathroom, which are in the basement, but look out on a wide area, and have a south or a west aspect. There is the children's unit, looking over the adjoining garden on the south and to the road on the west, where from the nursery window the day's happenings may all be eagerly noted, and at dusk on winter evenings Leerie the lamplighter be greeted through the glass.

For every night at tea-time, and before you take your seat,
With lantern and with ladder he comes posting up the street.

There is the bedroom unit, shut off from the rest of the house, yet linked with its general life by the paved patio, which runs between the two projecting wings; and there is what the house agent would call the reception unit, the hall, dining-room, staircase, and drawing-room. Thus it is an interesting plan—a plan with an underlying idea. And a silent house, one would say, not pervaded by the scent of roasting mutton on summer afternoons. Come there to tea and let us note a few subtleties as we go.

The quiet-coloured front, set back with turf at its feet, has the dignity of balance and the homeliness of horizontal line. The door is in the middle. When you have wiped your feet you pass into the hall, and find the axis of the



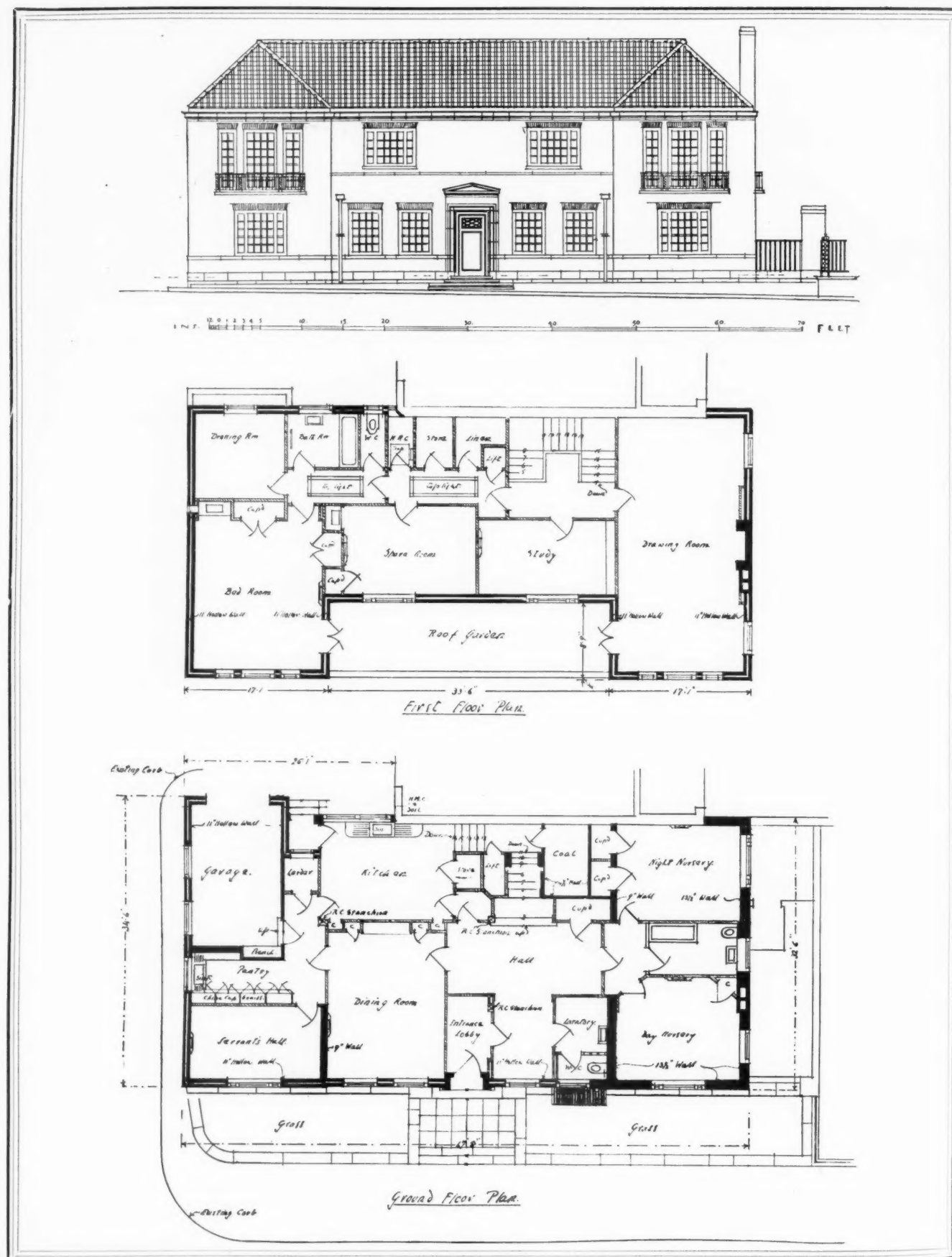
FROM CLARENDON PLACE.

The quiet-coloured front, set back with turf at its feet, has the dignity of balance and the homeliness of horizontal line.

plan has shifted, and runs from the window on the south of the entrance to the staircase, with the long inner hall symmetrically disposed across it. There is invitation and a touch of the dramatic in the way the stairs, lit from above, come down into the twilight hall. We cannot but wish to climb them to the landing above, where we find ourselves enclosed by a square of walls, the doors to drawing-room, study, and bedroom passage symmetrically disposed on one side of it, the whole lit from the grille of the glazed ceiling, below which a frieze of light-hearted amorini are as a smile of welcome on the face of a hostess, and prepare you for the sunny charm of the long drawing-room which runs along the whole south end of the house, and invites the visitor to step through its opened window on to the paved patio with its orange trees in tubs and hints of siesta on warm summer evenings.

Sir Giles has taken the labour-saving slogans of the market-place and interpreted them as an artist would. His doors and built-in cupboards and balustrades and architraves are of unpainted western hemlock, gently stained. His walls, where rubbed by traffic, of terrazzo, floors of terrazzo inlaid with ruboleum, and coved to meet the walls. Occasional radiators lurk unnoticed behind armour-bright mesh grilles, and of course there are fitted basins and built-in cupboards in every bedroom. And for colour he uses the oatmeal of the woodwork, and pale blue-greens and black, and enriches them by the Mediterranean tint of a carpet, the jade and gold of a lamp, or here and there the sherry gloss of an old veneer.

In all it is a work of great charm and distinction, modest and soberly rich. There is something curiously "close-packed" about all Scott's work. Little lines, ribbon-surfaces, lie side by side like the pleatings of a silk dress. The plan lies close, fold on fold. So that we carry away an impression, as from the tightly clenched buds of spring, of a great creative energy firmly held in check.



CHESTER HOUSE, LONDON: THE FRONT ELEVATION AND PLANS.

CHESTER HOUSE, LONDON.



Plate III.

September 1926.

THE ENTRANCE DOORWAY AND ROOF GARDEN.

Sir Giles Gilbert Scott, R.A., Architect.



THE DINING-ROOM.

A travertine marble surround is fitted to the grate, which is armour-bright, with a dark bird's-eye hearth and plinth. The electric light standards and dining-room table were carried out to the designs of the architect.



THE ENTRANCE HALL.

The walls are plastered with black marble skirting and architraves. The floor is of black-and-white marble with a green carpet centre. The staircase, walls and stairs are of terrazzo; the walls are of Hopton wood colour and the stairs are black, laid with green carpet.



A BEDROOM.

A corner of the best bedroom, showing a glimpse of the roof garden.



THE DRAWING-ROOM.

The armour-bright grate has a surround of yellow Verona marble and curb to match. The walls are decorated with large panels in old-gold colour with western hemlock surrounds.



THE STAIRCASE HALL.

All the woodwork in Chester House is stained western hemlock, and in the staircase hall this treatment is used in conjunction with a black-and-white terrazzo floor and a green carpet centre. The frieze is of plaster with a pale green background. The hanging lantern is of green and yellow silk and is stencilled in black.

The College of Nursing.
Henrietta Street, Cavendish Square, London.
Designed by Sir Edwin Cooper.



THE MAIN ENTRANCE.

The College of Nursing and the Cowdray Club—named after its munificent founders, Viscount and Viscountess Cowdray—essentially form one institution, the former being concerned with the business life of the nurse, and the latter with her rest and recreation. The entrance to the College of Nursing is in Henrietta Street, and that of the Cowdray Club is in Cavendish Square. The Club building was formerly the residence of the Earl and Countess of Oxford. It has been the work of the architect, Sir Edwin Cooper, to remodel the old building to suit its new uses as a Club and to build the new house of the College of Nursing to join on to the Club to form a unified architectural scheme.

THE COLLEGE OF NURSING, LONDON.



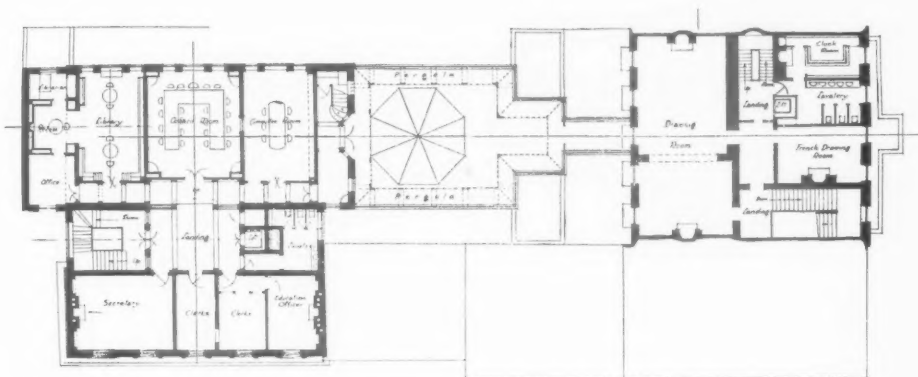
Plate IV.

September 1926.

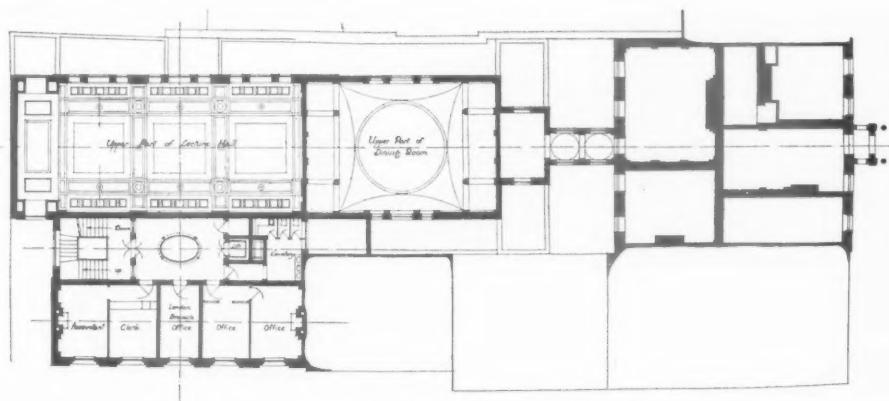
THE ENTRANCE FRONT TO HENRIETTA STREET.

Sir Edwin Cooper, Architect.

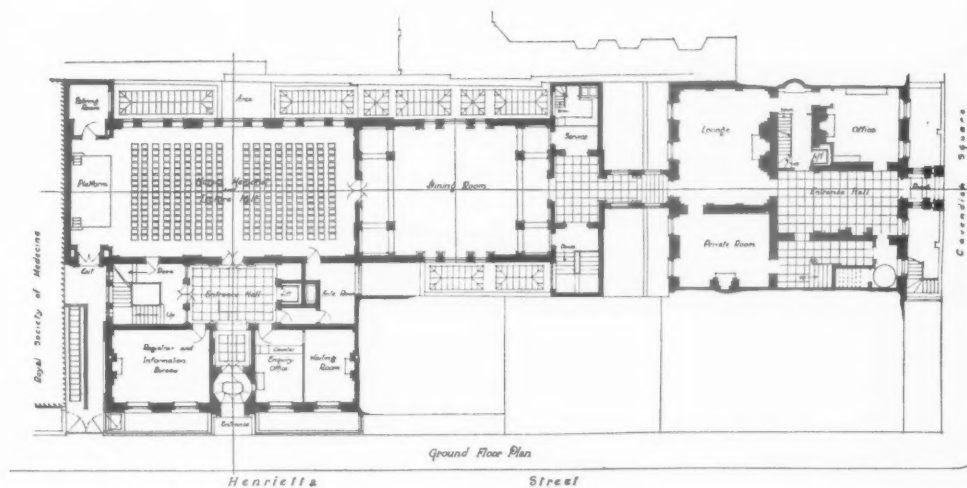
The façade is built of Portland stone. The lowest story is rusticated—the time-honoured method of giving a satisfying sense of strength to the base of a stone structure. Two of the keystones above the ground-floor openings are carved with a device containing the Royal crown, suggesting that the building and its activities are honoured with Royal favour, and the college monogram, C.N.; the other two are carved with a coronet and the monogram A.C. of the founder, Annie, Viscountess Cowdray.



FIRST FLOOR PLAN



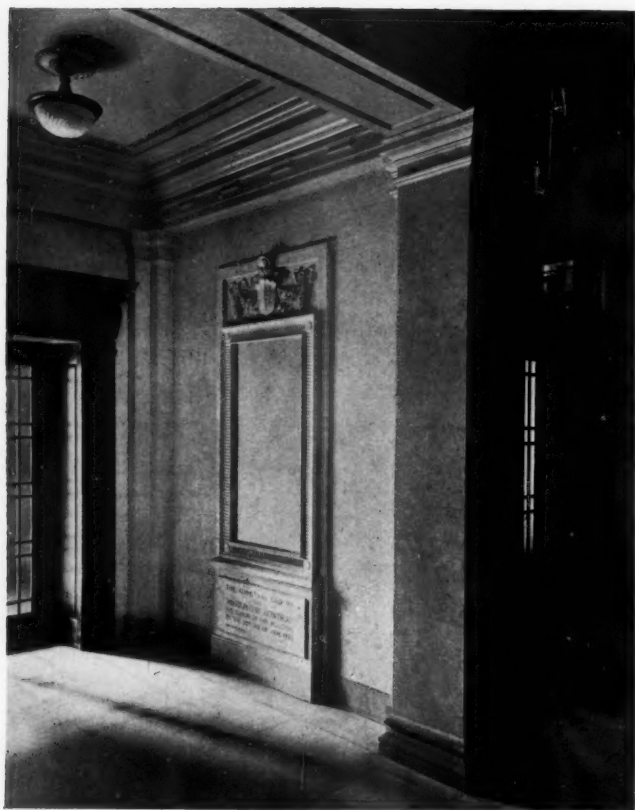
MEZZANINE FLOOR PLAN



Ground Floor Plan

PLANS OF THE GROUND, MEZZANINE, AND FIRST FLOORS.

Sir Edwin Cooper's scheme for the two buildings is based on an admirably simple and workable plan. Two axial lines running from the centres of the entrances to both buildings cross each other at right angles. The line from Cavendish Square, the major axis, passing through the house, is continued across the garden at the rear, and thence through the rear portion of the new house. The line from Henrietta Street, the minor axis, virtually bisects the new site.



THE VESTIBULE, SHOWING THE FOUNDATION STONE.



THE MEMORIAL HALL, LEADING TO THE CLUB DINING-ROOM.

The ground floor of the old mansion has been considerably remodelled. A spacious entrance hall gives access on the right to the club office, which formerly was the library, and to a lift and staircase, and on the left to the separate staircase hall—a notable feature of the building which has been kept



THE STAIRCASE.

It is entirely of oak with gracefully turned balusters. The wall is panelled in oak to dado height, with a plain plaster surface above; the soffits are of fibrous plaster framed in oak.

unaltered. This is the only part of the mansion which has an Old World suggestion, and by careful treatment it has been restored to its original condition. The staircase walls and ceiling are entirely covered with paintings of a grandiose character, belonging, no doubt, to the period of the building of the house.

THE COLLEGE OF NURSING, LONDON.

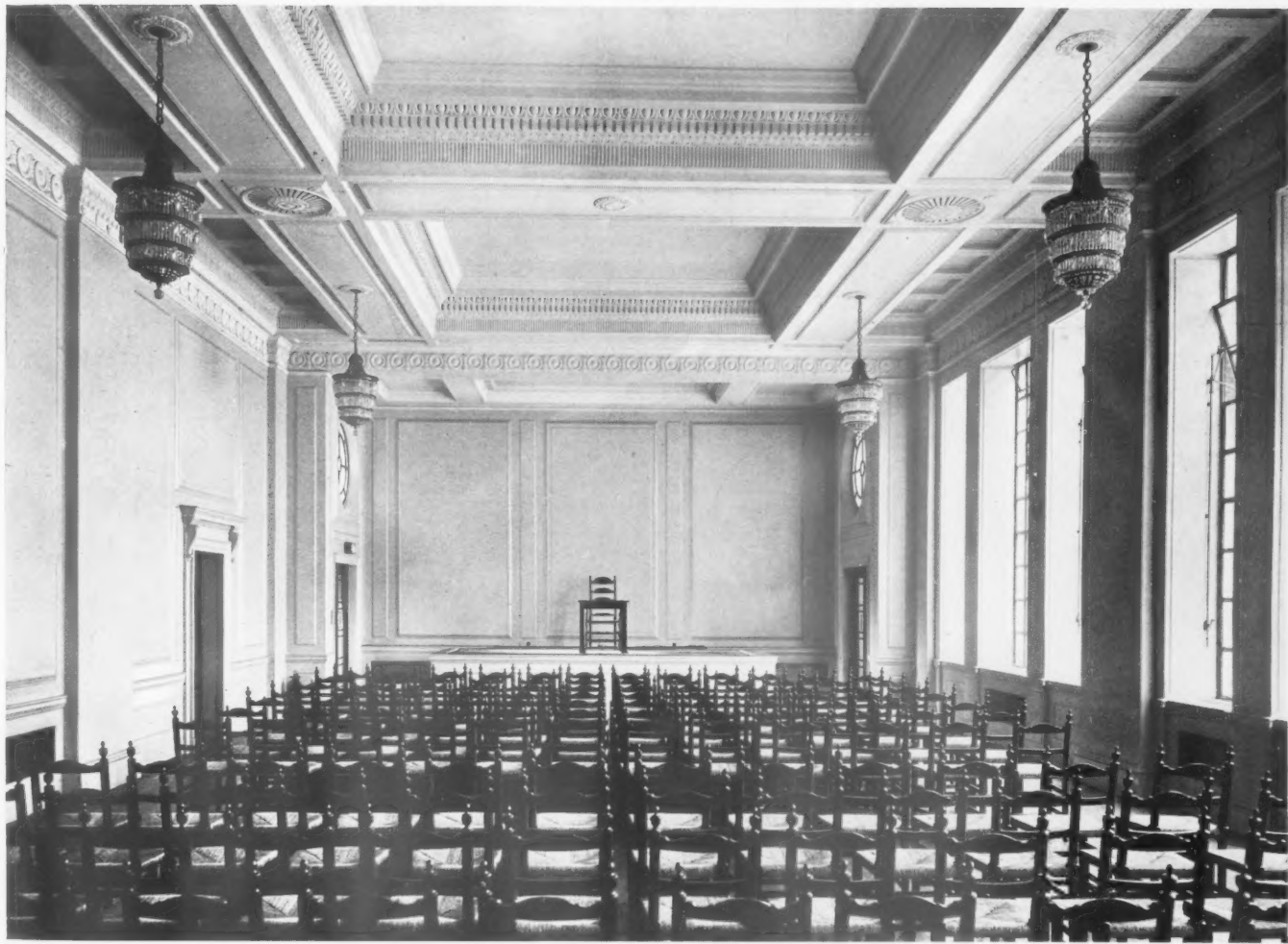


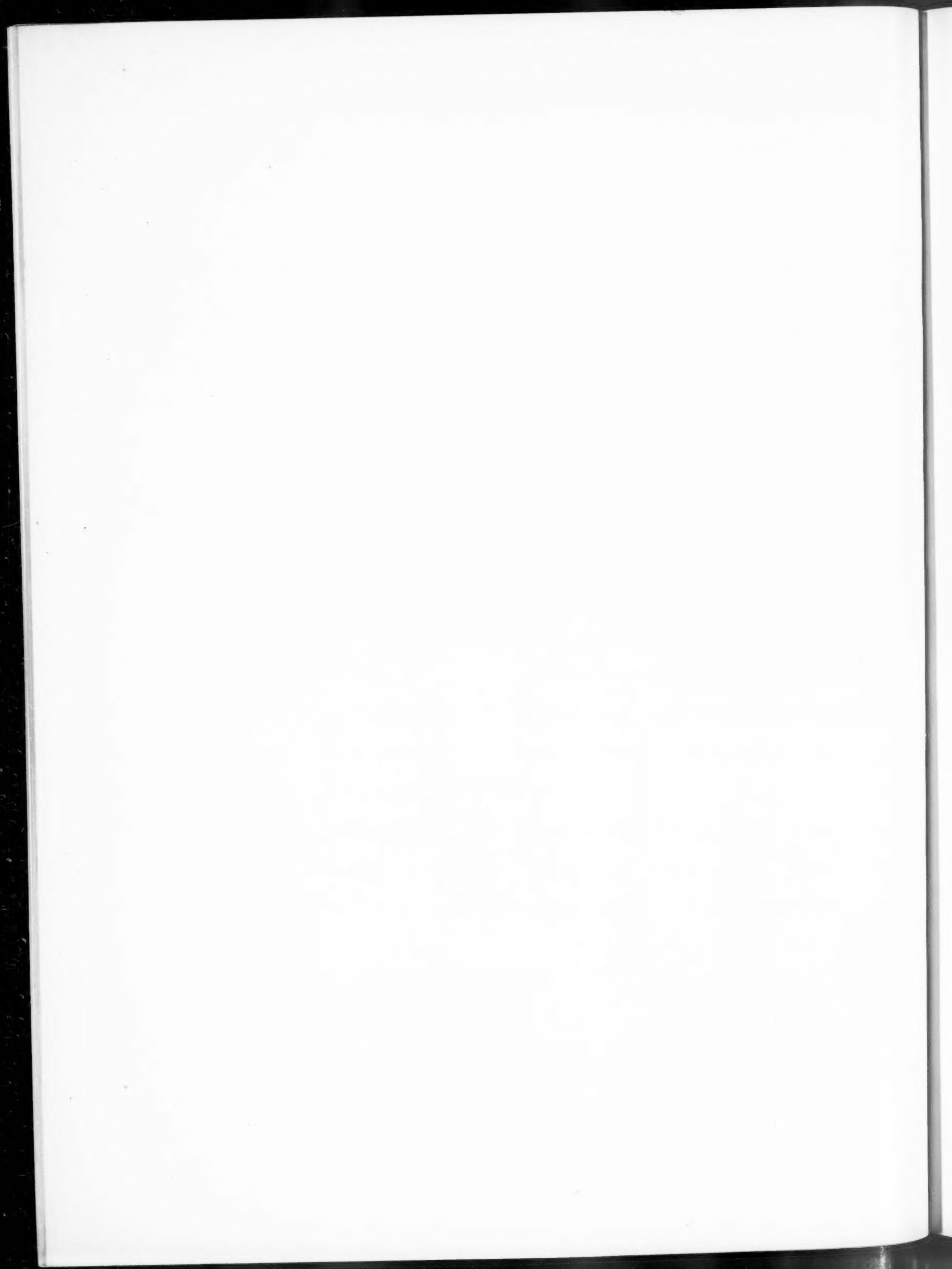
Plate V.

September 1926

THE MEMORIAL AND LECTURE HALL.

Sir Edwin Cooper, Architect.

The hall fills the entire width of the building. The walls are panelled in cement, finished ivory white, the ceiling is of fibrous plaster, deeply coffered and enriched. The floor is of oak boarding. A deep platform is provided at the end of the hall, with a retiring room at one side and an emergency exit to the street at the other.





THE FIRST FLOOR LANDING.

Beyond the entrance hall is a large and well furnished lounge for the general use of members, and adjoining it is a smaller room for private parties. The walls of the latter room were covered with green silk, and on its removal wood panels were revealed. Wood panelling was applied to all the important rooms in the old house, and this method of wall treatment has been adopted in the new building. By passing from the lounge



THE APPROACH TO THE

through a casement door, descending a few steps and crossing a short corridor, the new dining-room is reached. Built on the site of the garden of the old house, the dining-room forms the centre of the architectural scheme, and is easily accessible from both buildings. The little passage-way, with its barrel vault and tall narrow door at the top of the steps, forms one of several interesting details of the less important parts of the building.

CLUB DINING-ROOM.



THE BOARD ROOM.

The walls are panelled with large panels of pine, enamelled white. The furniture, which is of oak and has been specially designed, includes three long side tables, leather-covered chairs, and small corner tables which support lamps. The floor is made of oak blocks.

The library, which is situated on the first floor at the side of the board room, is lined with oak bookshelves, with cupboards below. A recess, also lined with bookshelves, gives access to the librarian's room and



THE FLORENCE NIGHTINGALE NICHE.

the issuing room. In this recess a special fitting has been made to receive a bronze statuette of Florence Nightingale; it stands in a niche surrounded by some delicate carving in limewood by Mr. Haughton.



THE DINING-ROOM, COWDRAY CLUB.

The walls are entirely faced with oak, the panelling being carried up to the ceiling, which is supported by fluted Corinthian columns and pilasters with finely carved capitals. Carved wreaths enrich the plain oak frieze at the points where columns and pilasters meet the entablature. The domed ceiling is of plaster.



THE CLUB KITCHEN.

The New Nurses' Home for the Chelsea Hospital for Women, London.

Designed by Greenaway & Newberry.

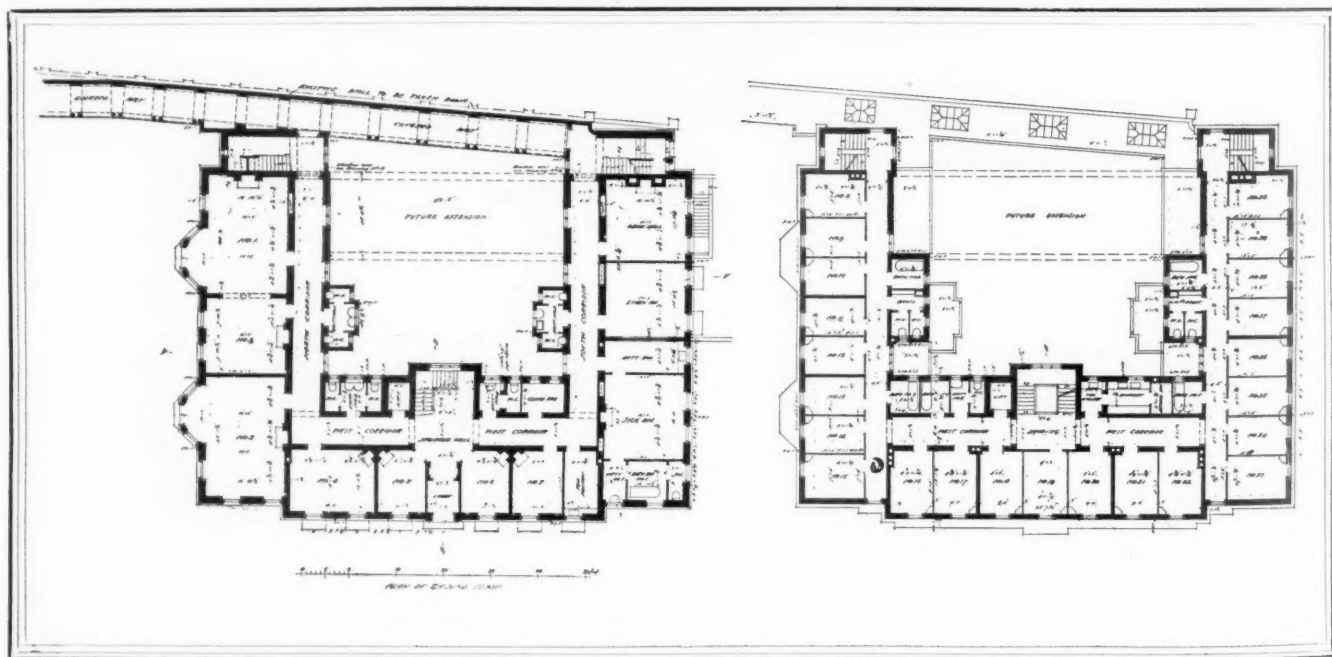
The new Nurses' Home for the Chelsea Hospital for Women was visited and inspected by Her Majesty the Queen on May 18, 1925. The hospital was erected in 1914-16 and stands on the northern end of the site in Arthur Street, Chelsea, and the new nurses' home is placed at its southern end with ample space between for a garden and tennis court. The two build-



THE MAIN FRONT

ings are connected by a covered colonnade following the line of the eastern boundary. In plan the new home may ultimately take the form of a hollow cube, the eastern side being left for a possible future extension. The building was designed as a complete entity in itself except that no provision was made for dining-rooms or kitchen, these being provided for in the hospital.

IN ARTHUR STREET.



PLANS OF THE GROUND AND FIRST FLOORS.

THE NEW NURSES' HOME, CHELSEA HOSPITAL FOR WOMEN.



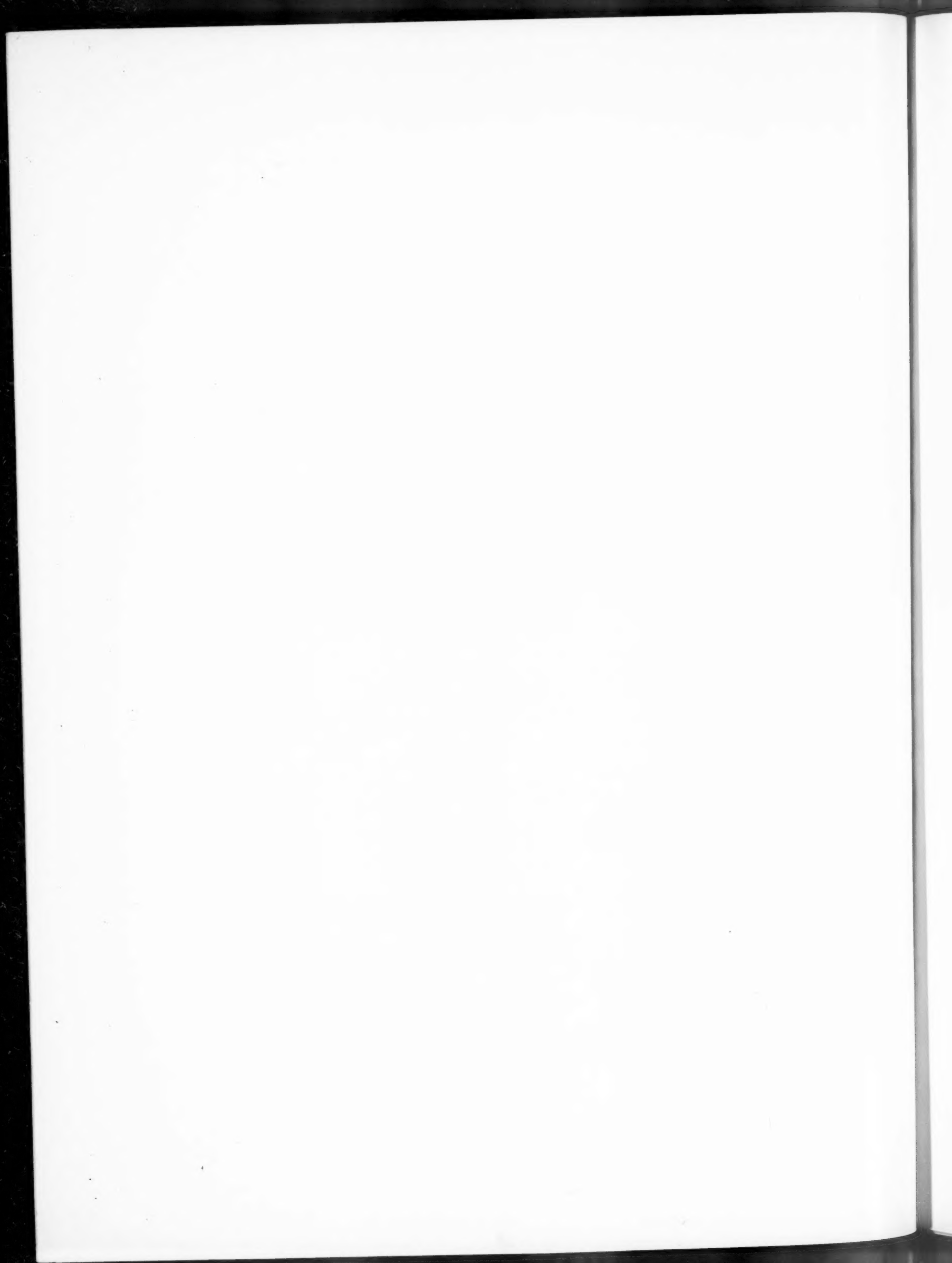
Plate VI.

September 1926.

THE MAIN ENTRANCE.

Greenaway and Newberry, F.F.R.I.B.A., Architects.

The main front and central entrance are in Arthur Street. Elaboration of detail has been confined to this doorway with its stone hood and iron balcony railing over.





THE ARTHUR STREET AND BRITTEN STREET FRONTAGES.

The external treatment is intended to carry on the eighteenth-century traditions of Chelsea, and effect is aimed at in the symmetry and proportions of the building. The walls are faced with purplish-red bricks pointed with flush mortar joints, the ground story being treated in a rusticated manner. Portland stone is only used for the string-courses at the ground and first floor levels, the keystones over the first floor windows, the main cornice at the third floor level, and the principal entrance. A steeply pitched roof covered with red hand-made tiles starts some eighteen inches above the main cornice and contains the third floor accommodation. On the ground floor are the nurses' and probationers' sitting-rooms, planned along the northern



THE COVERED-WAY CONNECTING THE TWO BUILDINGS.

side with bay windows opening into the garden. The sisters' sitting-rooms, office, silence-room, writing-room and tea pantry are placed along the Arthur Street frontage facing the west. On the three upper floors are sixty-nine single bedrooms for sisters, nurses and maids, twenty-three on each floor, with bathrooms, small laundries, and so forth. The sisters' bedrooms on the first and second floors face Arthur Street and are rather larger than those for the nurses and maids. Every bedroom has its fitted lavatory basin with hot and cold water laid on and a fixed wardrobe. The internal joinery is of stained Oregon pine. In the basement are the boiler-house, stoves for heating and house fuel, and ample boxrooms.

Selected Examples of Architecture.

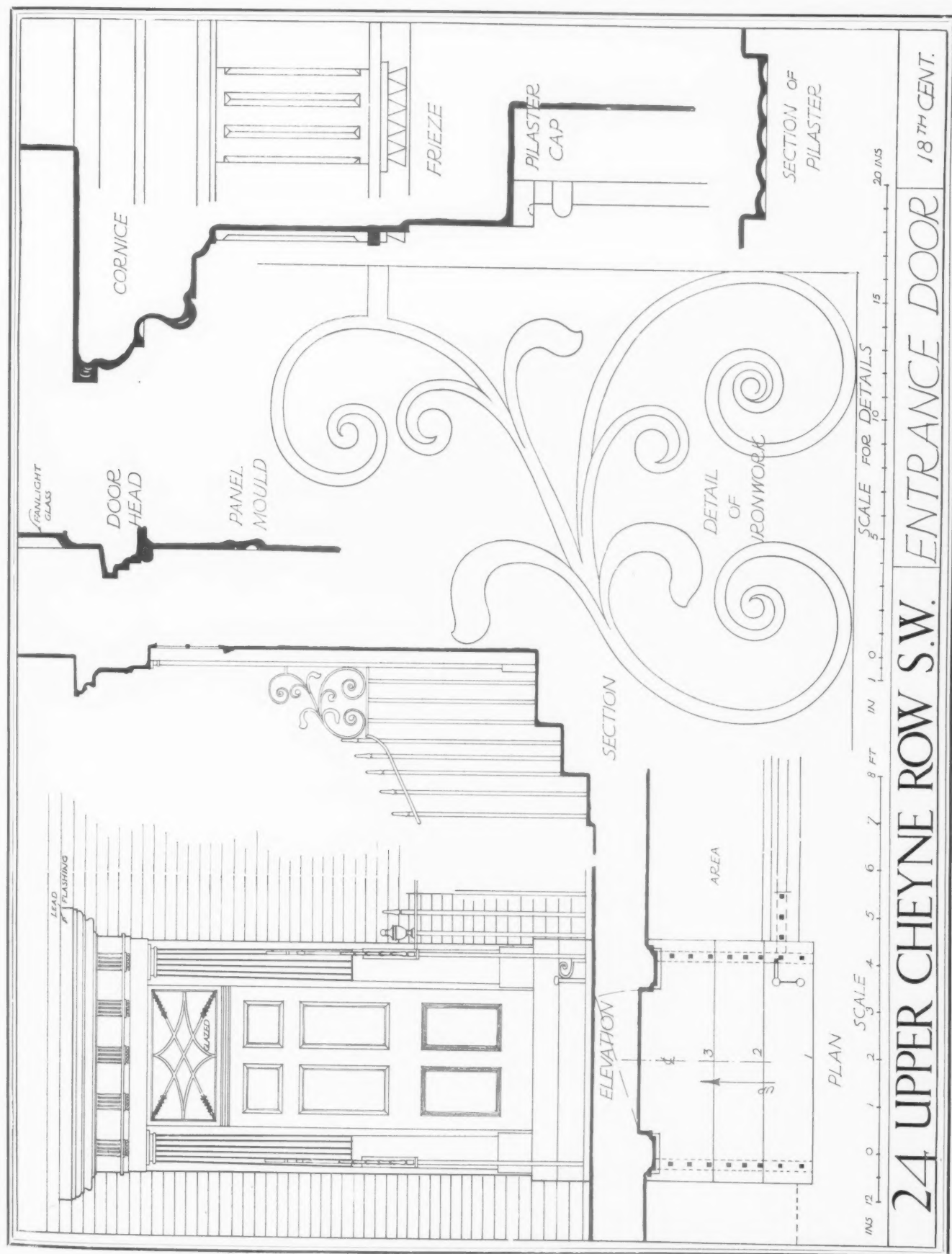
In Continuation of "The Practical Exemplar of Architecture."

The Entrance Doorway,
24 Upper Cheyne Row, Chelsea, London.

Measured and Drawn by Christopher J. Woodbridge.



THE DOORWAY.



A MEASURED DRAWING BY CHRISTOPHER J. WOODBRIDGE.

Exhibitions.

THE MANSARD GALLERY.—An exhibition of "Modern Colour Prints and Decorative Glass" was held in this gallery during July and August. It consisted of colour prints after Cézanne, Derain, Duncan Grant, Monet, Matisse, Picasso, Signac, Van Gogh, Vlaminck, and others; and glass by Edward Hald, Simon Gate, Lalique, Powell, Graydon-Stannus, Bamini, and others.

We will take the glass first. Some beautiful examples of decorative glass came from Czecho-Slovakia; beautiful in shape and colour—some of it having the effect of burnished gold, catching the light at various angles and giving an extraordinary sense of exhilaration. These are something like the Swedish exhibits in shape, but the Swedish glass is noted for its cool blue colour, looking very well on dark polished surfaces.

Examples of Dutch glass have a charm of their own, their cloudy or milky quality giving opalescent and iridescent effects of light. There were also on view exhibits of Italian glass, and characteristic examples by the old-established English firm of Powell.

The candelabra in Venetian glass was an amazing structure, and one contemplated how it could have been achieved by human agency; it looks like some fantastic natural growth sprouting branches in all directions.

There was a very interesting series of little figures in blown glass—figures something like those which Matisse models and draws; that is to say, with very little reference to anatomical facts, but consisting of curves suggesting movement and rhythm: little airy structures expressing graceful action by spontaneous gestures. These figures—which come from Vienna—are quite new, and mark a fresh achievement in the manipulation of glass.

The colour prints make the artist think rather furiously as to what is to become of him, for some of these reproductions are so like the originals that it is difficult to believe that they are mere reproductions and not the originals themselves; at a first glance they might deceive the very elect; this is specially true of the prints of water-colours.

The painting by Monet, "Le Pont d'Auteuil," is splendidly reproduced; the irregularities of paint come out, as they do in all the other prints, but in this case, where the canvas has been lightly brushed over, or where portions have been left without any paint, the actual appearance and effect of the texture of the canvas are given in a most realistic manner.

It will be interesting to see just what takes place, say, in the case of Van Gogh, whose paint is put on with such vigour, and casts shadows by reason of its projecting ridges. In the reproductions these ridges of paint are defined by the shadows they cast, not, of course, by any imitation of the physical facts of the paint in the originals. When these reproductions are made the originals are placed in the light most suitable to bring out their characteristic qualities, and these qualities are permanently fixed and are no longer at the mercy of the light in which they may be hung. In this they have a sort of advantage over the originals.

In "Nature Morte," by Manguin, the irregular splashes of colour, the smudges, the uneven or rubbed surface of the paper, and the pencil marks, are reproduced with remarkable fidelity.

And now a word about framing. Great care has evidently been taken in selecting the colours of the frames for these pictures, but it has been in some cases misdirected. The artist weighs up in his own mind the exact proportions in which his colour is to be distributed in his painting, a little more or a little less and the harmony is over-balanced somewhere; the greater the artist the more this fact is apparent. Take Van Gogh's picture of sunflowers; it is painted practically in yellows, browns, and greens in various combinations. These colours have been carefully picked out and introduced into the frame. The purpose of a frame is to define a picture; to separate it from its surroundings, not to help it to merge into them. If you carry the colours of which it is composed right out past the picture to the walls, you must logically decorate the walls also in a similar scheme,

and there is then naturally no end to the business; the doors and windows must be kept shut, otherwise one would have to decorate the landscape to match. But the artist has weighed up exactly the quantity and proportion of colours he wishes in his picture; and the frame is meant to accentuate this fact.

Speaking of one of his pictures, Van Gogh once said that it would require a white frame, *because it had no white in it*. This dictum was in a way contrary to accepted beliefs, but if one thinks it over it will be seen that he was right.

THE KNOEDLER GALLERY.—The exhibition of works by "Nineteenth-century French Painters" consisted of some good examples by well-known artists of this period.

When seeing Cézanne's work one is always surprised by his moderation as an exponent of his own methods or theories; he was not theory-ridden, as artists of to-day are inclined to be. Except for a little more conscious insistence upon shapes, and abrupt transitions in light and shade, and a disregard for drawing as it is commonly understood, his work is not so very unlike other broadly-treated work; but it is not simply a question of his handling of paint as some people think, but upon his outlook; his work is not sentimental; he had no false reverence for pretty faces or pretty scenes. It was to the extent that one shape helped another that it interested him. That is why it is so hard for the ordinary so-called picture-lover to accept Cézanne; he cannot dissociate his own sentimental feelings from a work of art.

The Van Gogh "Fleurs" (19) is a very fine flower-piece; decorative in colour and treatment. This artist's "Anvers-sur-Oise" (17) is robustly painted in strong strokes and short dashes of paint; the feeling of the movement in the field of barley as the wind passes over it is very well conveyed.

There were also two good Gauguins; the best one ("Martinique: autour des Huttes") is something like a Cézanne, but not in colour. It has a beautiful quality of paint, and is intense, but reserved, in colour.

Claude Monet's "La Tamise: effet de Soleil, Waterloo Bridge," is surely a silent tribute to the pictorial beauty of Waterloo Bridge, and may be considered an eloquent plea from a great master for its preservation.

There were also some examples of work by Sisley, and some rather feeble Renoirs; that of two girls at a piano, "Les deux filles de Lerolle," showed how very ordinary he could be at times.

THE REDFERN GALLERY.—The summer exhibition held in this gallery consisted of water-colours by various artists.

Mr. Christopher Wood's work seemed the most interesting. He takes liberties with forms in order to make significant arrangements, and the convincing way in which he does this makes him one of the most successful of the English artists practising art from the French standpoint.

Mr. Paul Nash is still rather empty in his methods. In limiting the subject-matter introduced into his works, it is in danger of gradually disappearing altogether; he may hold in thought what he has left out, but he fails to suggest it to us. His "Curtain Setting" (17) is sure in treatment and more decoratively defined than usual; there is here no doubt as to what he wishes to say.

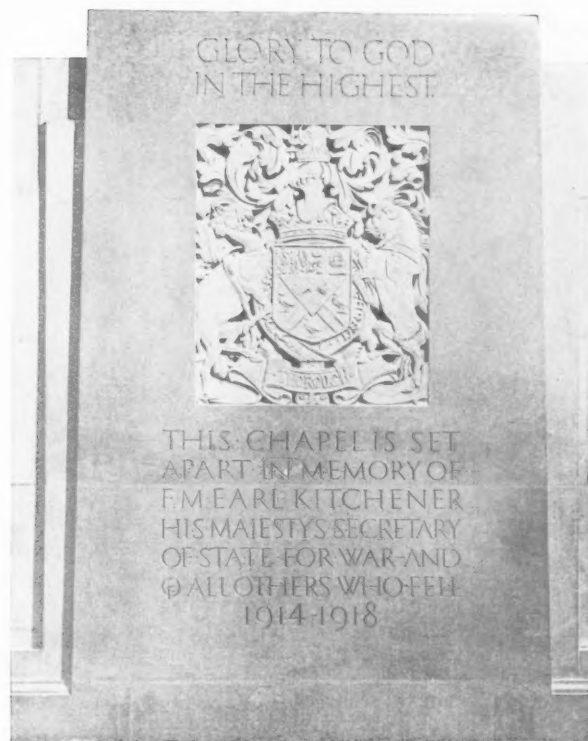
Mr. Edward Wolfe shows some works which are more tentative than is usual with him; his "Gipsy" (23) has not gained anything by being deliberately tortured during its transition to paper.

Miss Ethel Walker's handling of water-colours is not sufficiently positive in intention to be interesting, and her compositions are often rather confused.

Other artists showing were: Messrs. Horace Brodsky, J. B. Hanson, A. C. Bailey, W. Durac Barnett, Stanley Grimm, and Jacquier.

RAYMOND MCINTYRE.

Craftsmanship
Views and Reviews
A London Diary



The
Architectural Review
Supplement
SEPTEMBER
1926

What the Building Said.

IV.—By the River Side.

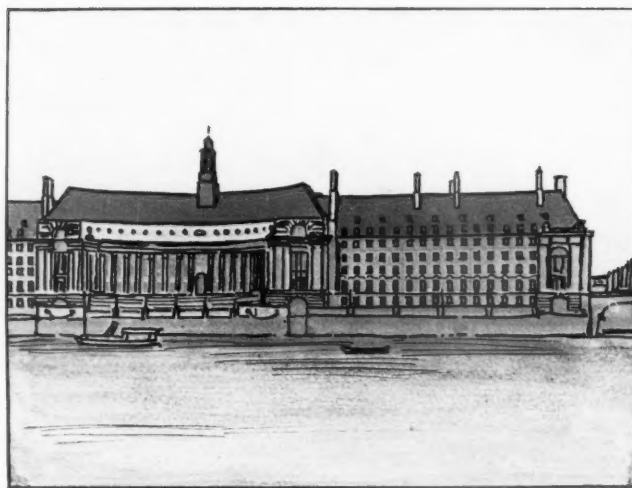
By A. Trystan Edwards.

"PUFF, puff, puff," said the London County Hall. "Really," replied Parliament, "must you always be puffing away with your great chimneys as if you were an engine? I wish you would copy a locomotive in other respects as well and practise the art of locomotion, provided, of course, that you move away as far as possible and stay away."

It seemed to me unfortunate that these two illustrious buildings, destined to be such close neighbours, should be unable to accept each other's presence in a more amicable spirit. Nothing could have given me greater pleasure than to have the privilege of acting the part of reconciler. I was just thinking of something tactful to say when Parliament burst out again. "And besides your chimneys, which are more suitable to a factory than a public building, I detest your great roof with its bright red tiles. I suppose you thought you would steal a march on all of us by having your roof a different colour to that of the other buildings round about. . . ."

"All right, Spikey," retorted the London County Hall. "I cannot congratulate you upon your conversational powers," said Parliament. "At first you go 'Puff, puff, puff,' and your next contribution to the discussion is to shout out 'Spikey.' Let me inform you that by these exclamations and cat-calls you will not establish your claims to our respect. Something, of course, must be allowed for the high spirits of youth, but you must remember that I am a person of much greater consequence than yourself and am entitled to be treated with deference. I was here first. My roof is slate. Why, therefore, should you insist upon challenging my supremacy by presenting an enormous expanse of red tiles which are now the most prominent thing in the whole neighbourhood? I repeat that you are making yourself a perfect nuisance."

"And just because you are covered with spikes and



The London County Hall.

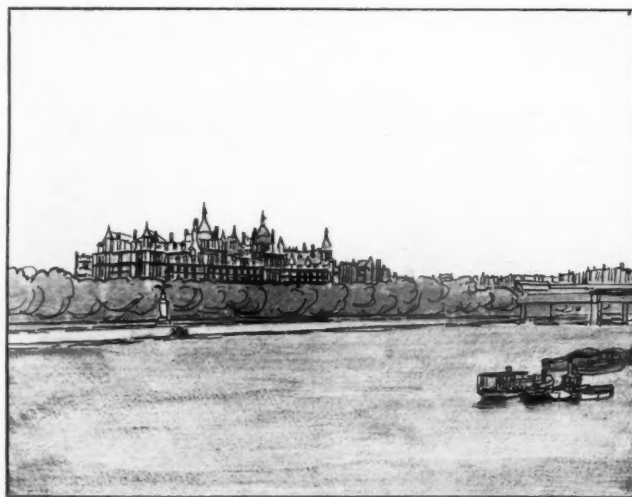
" . . . And besides your chimneys, which are more suitable to a factory than a public building, I detest your great roof with its bright red tiles. I suppose you thought you would steal a march on all of us by having your roof a different colour to that of the other buildings round about. . . ."

not isolate me from the surrounding architecture in the violent manner in which your obtrusive colour scheme does for you. So much for the red tiles, but I think that my friend the Westminster Hall has something to say to you upon another matter."

"Good heavens!" said the London County Hall, "am I now about to receive another lecture?"

"I am afraid you are," said the Westminster Hall, "but surely you don't mind listening to a few words of admonition from a person so ancient as myself. My own noble expanse of slate is justified because it covers a vast hall with a hammer beam truss inside, but the central part of your roof above the crescent colonnade appears to perform no other function than to provide the means of its own support, while behind it on the other side I am informed that the roof does not exist at all, and the wall is carried up nearly to the height of the ridge and has dozens of small windows belonging to office rooms; and in the remaining part which is studded with dormers, the grand form derived from me is also put to an ignoble use, for it suggests a niggling economy due to a desire to save the expense of carrying your façade to the topmost story. My steep roof is a necessity, but yours, I hope you don't mind my telling you, is a perfect fraud."

It seemed to me rather hard that the County Hall should have



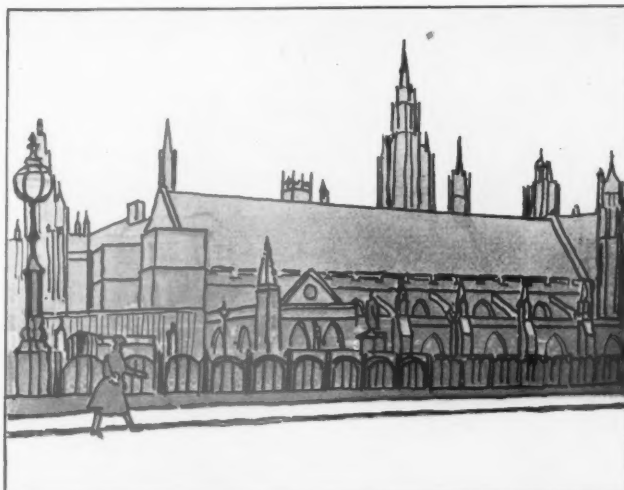
Whitehall Court.

"Obviously, when a building bristling with pinnacles is at loggerheads with one that is characterized by very prominent chimneys, the ideal intermediary would be one which combined in its own person both these attributes. . . . Such a building seemed to be the wonderful structure at Whitehall Court."



The Houses of Parliament.

"I cannot congratulate you upon your conversational powers," said Parliament. "At first you go 'Puff, puff, puff,' and your next contribution to the discussion is to shout out 'Spikey.' Let me inform you that by these exclamations and cat-calls you will not establish your claims to our respect. . . ."



The Westminster Hall.

"But surely you don't mind listening to a few words of admonition from a person so ancient as myself. My own noble expanse of slate is justified because it covers a vast hall with a hammer beam truss inside, but the central part of your roof above the crescent colonnade appears to perform no other function than to provide the means of its own support. . . ."

to endure all these buffetings. "What a magnificent colonnade you have," I remarked in the hope of cheering its spirits, "and how well your cupola presides over your river front." "I am pleased to hear you say that," said the London County Hall, "and as for Parliament and that old dodderer the Westminster Hall, I don't mind in the least what they say. They are merely jealous because I attract so much attention, and how, I should like to know, could my cupola have presided over my whole composition if it had not been surmounted upon a tall roof? But the truth of the matter is, I come from the country. I am true country bred, and in the country, you know, everybody has these tall roofs, and the tall chimneys are intended to strike the domestic note. The chimney symbolizes the hearth and the hearth symbolizes the home. All our other public buildings seem to me to be so severe. I thought it would make a welcome change if we had a really homely building for our public officials. Five thousand Civil Servants all drinking tea at the same time! Isn't that a thrilling notion, and isn't it a fine thing that a building should give architectural expression to the tea-drinking propensities of our Civil Servants? But come closer. I'll tell you a secret about my chimneys. Most of them are not real chimneys at all, that is to say no smoke is ever seen to come out of them, for nowadays, you know, there's central heating, and even the tea is not boiled in the offices of the bureaucrats. Don't tell Parliament this, of

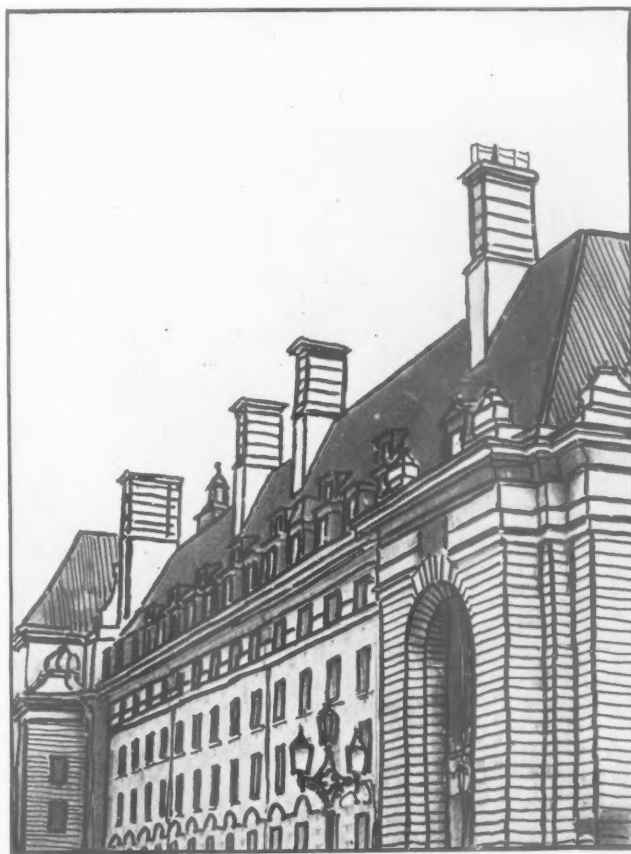
course, or there would be still further recriminations, but the truth of the matter is that the chimneys are rather for ornament than for use! Symbols of domesticity, that's what they are."

"Symbols of rusticity," snapped Parliament.

What a pity it was that there should be this continual bickering. I could see at a glance that it was not the smallest use my interfering in the dispute, so I looked about for a building which would appear to have the right qualifications for the part of peacemaker. Obviously, when a building bristling with pinnacles is at loggerheads with one that is characterized by very prominent chimneys, the ideal intermediary would be one which combined in its own person both these attributes, and would thus be able to understand the point of view of the participants on either side. Such a building seemed to be the wonderful structure at Whitehall Court, upon the roof of which chimneys and pinnacles fought with one another for supremacy. "Please," I said, "will you be so kind as to use your good offices to end the dispute which has arisen between Parliament and the London County Hall?"

"Certainly," it said, "I'll do the best I can," but no sooner had the unhappy building opened its mouth than Parliament and the County Hall rounded upon it in unison with every species of abuse, which shows that the psychology of buildings does not differ very much from that of human beings.

(To be continued.)



The London County Hall.

" . . . But come closer. I'll tell you a secret about my chimneys. Most of them are not real chimneys at all, that is to say, no smoke is ever seen to come out of them, for nowadays, you know, there's central heating, and even the tea is not boiled in the offices of the bureaucrats. . . ."

The Modern Movement in Continental Decoration.

IV.—The Living-Room.

By Silhouette.

LIVING-ROOM! What a hateful expression, yet it takes a place in everyday use, is a product of the times, and even the nimble-witted French have not as yet found a substitute.

The living-room appears to be evolving contemporaneously with the development of the smaller house, it is the child of economy, and a necessary apartment in homes with limited accommodation. Dedicated to communal use, it becomes available for the performance of personal tasks, a meeting place for casual callers, and is delightfully informal in conception.

Previous articles have stressed the importance of characterization in modern decorative work, and the necessity of interpreting the needs of to-day. The living-room, more or less a revival of the older communal hall, has, to a certain extent, to achieve a settled place in the scheme of things. At present there is no very definite conception of the functions and limitations of such an apartment, but as a general basis it can be considered as a room devoted to the everyday and intimate purposes of the family. It may on occasion have to accommodate a piano and make provision for an informal dance, or serve as a study for the youngsters' home-work. Ladies of the family will look on it as a sort of work-room, and desire accommodation for needlework or fancywork of various kinds. Examples are to be found where the living-room includes services usually allotted to the dining-room, in others provision is made for writing, telephone calls and the like. Such diversity of interests call for careful consideration, equally as regards planning, decoration, and furniture. Obviously the room should be as large as possible; in many cases there is the question of a thoroughfare to be dealt with, as many living-rooms have others leading directly from them.

More particularly is the living-room an adjunct of the small house, and, perhaps worthy of study on that account, it is a room that can be developed into a charming and gracious apartment,



1. The colour scheme is neutral; the walls are decorated in two shades of grey, brightened with decorative panels of tapestry. The furniture, made in ebony, macassar or coromandel, is warm reddish-brown in colour with a well-marked figure, upholstered in deep red. The curtains are a tawny orange. The floor is covered with an all-over pile carpet, dark fawn in colour.

Designer and Craftsman : PIERRE CHAREAU.



2. Interest in this living-room is chiefly centred on the window and surroundings, and particularly on the built-in bookshelves with unsupported ends. The pottery is by Boniface, the lamps by Bodio, the wallpaper by Geoffrey, and the carpet by Mlle. Coutaut. The ensemble is by Maurice Dufrene.

Craftsmen : LA MAITRISE DES GALERIES LAFAYETTE.

with a tendency to definitely influence the home life. This must necessarily follow when the whole of the family regularly use a room in common—there is a greater freedom of action and thought, a more complete understanding possible under such conditions, and this is a matter that should, therefore, engage the earnest consideration of architect and decorator.

A reasonable hypothesis for the characterization in such a room may, therefore, be a communal unity of diverse interests. To a limited extent it may be compared with the achievements of the *ensemblier* and his collaborators, who, by their individual attainments, are able to produce a unified and homogeneous result. In the case of the living-room, provision has to be made for the simultaneous satisfaction of many differing requirements, and at the same time the scheme as a whole must be harmonious and gratifying.

Naturally the accommodation available elsewhere in the building will influence the treatment of the living-room; in some cases—as, for instance, when a nursery is available—provision need not be made for children in the living-room; and similarly, when a smoking-room or library is included in the home it may be possible to devote the living-room to purely social uses.

Amongst the desirable features of the living-room are comfortable places for reading or sewing, sufficient open space for demonstrating the latest dance steps, or other physical attainments; storage for books, smokers' impedimenta, the wireless set, gramophone, piano, or the like, and possibly a bagatelle board or other indoor games. Then there are the requirements of correspondence, provision for the reception of callers, and, finally, due consideration of the thoroughfares, mode of heating, and lighting.

Truly, the problem of the living-room is one to cause the architect and the decorator a number of sleepless nights, yet it is gratifying to realize that British ideas in this respect are probably well in advance of modern French work, possibly due to national differences in habits of thought and life.



3. The treatment of the walls, which are distempered in parallel bands of soft grey, brownish maroon, and night blue, tends to dwarf the room, but is skilfully counteracted by the architectural treatment of the window. The group of statuary is by Wolkowyski.

Designers : JOUBERT AND PETIT. Craftsmen : D.I.M. OF PARIS.



4. An example of subdued opulence. The writing-table has gilt enrichments, and the wallpaper has a slightly broken surface, is bluey-green in colour, and is relieved with a narrow banding of gold.

Designers and Craftsmen : SUË ET MARE.



5. Three pieces of furniture, well disposed, and some gaily-patterned wallpaper go to make a very attractive recess. The little showcases, complete with concealed lighting, on each side of the divan, are for displaying choice pieces of china and other objects.

Designer and Craftsman : DOMINIQUE.

Nevertheless, there are many interesting and instructive examples of French origin, and a study of them may assist to a better solution of the many problems involved.

For example, the corner of the living-room by Pierre Chareau pictured in Fig. 1 is full of interest; essentially a homely room, one would never feel uncomfortable in it, no matter what the occupation of the moment. The capacious armchair facing the writing-table with its extension flap drawn out in readiness, invites the pen to answer yesterday's correspondence. The spacious cabinet with large doors is ideal for storage of personal treasures, while bookshelves at the side of the fireplace, associated with the delightful low-cushioned seat, will cause many to linger lovingly over the books and pass a pleasant hour browsing amongst their treasures.

Bowls and vases of flowers touch a very human note, informal, but pleasing, the changing colours serving as a gentle reminder of the passing seasons.

The colour-scheme is strictly neutral: the walls in two shades of grey, brightened with decorative panels of tapestry; furniture in ebony, macassar or coromandel is warm reddish-brown in colour with a well-marked figure, upholstered in deep red. The curtains are a tawny orange, with an almost invisible banding of deeper colour. The floor is covered with an all-over pile carpet, dark fawn in colour, and the result as a whole is a very human room, likeable and livable, with nothing to disturb the harmony.

An altogether different note is struck by Maurice Dufrene in the room forming the subject of Fig. 2, with its amusing and whimsical features. Interest is chiefly centred on the window and surroundings, particularly the built-in bookshelves with unsupported ends. This is hardly a commendable practice as violent and unpremeditated application of the human cranium to the adjacent corner would testify, and further evidence be forthcoming by an avalanche of unwanted books.



6. The somewhat heavy character of this room has been relieved by gay floor cushions and pastel shades. The furniture, by E. Kohlmann, is pale yellow, the carpet, by M. Chassard, mauve, grey, and green, the walls and wainscoting grey, the tapestries of grey and green, and the curtains of green satin. The alabaster and wrought-iron lamp is designed by M. Chassard, and the bronze by Descomps.

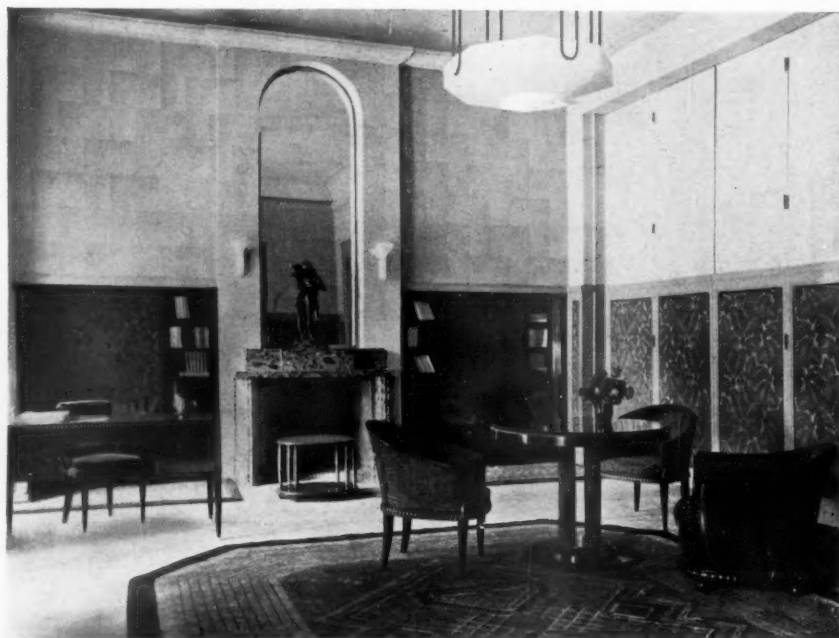
Craftsmen: STUDIUM-LOUVRE, ATELIER D'ART DES GRANDS MAGASINS DU LOUVRE.

Joubert and Phillipe Petit, and carried out by D.I.M., of Paris. The walls are distempered in parallel bands of soft-coloured grey, brownish maroon, and night blue. Such a treatment tends to dwarf the room, but is skilfully counteracted by the architectural treatment of the window with well-proportioned opening and four slender columns. The opening is entirely glazed with a dull-surfaced translucent glass, pale yellow in colour, textured with a lighter yellow introduced during manufacture.

The window gives on to a light and air shaft, and the yellow glass admits a pleasing light, while eliminating what would have been an objectionable outlook.

The statuary group by Wolkowyski is in antique bronze, with a hint of green, set upon a grey pedestal. Furniture in sycamore and walnut upholstered in buff leather, the whole relieved by a gay carpet.

An example of the work of Suë et Mare is given in Fig. 4, and is characteristic of the subdued opulence that is often apparent in the work of these distinguished artists and architects. The burr walnut writing-table has gilt enrichments, the wallpaper with a slightly broken surface is in bluey-green, and relieved with a narrow banding of gold. The picture and lampshade are so well placed and natural in arrangement as to entirely conceal the artistry which, while



7. An ingenious way of overcoming the problem of folding doors is shown in this design. The disproportionate height of the room has been subdued with a dado of heavily patterned paper suitably panelled, while the walls above and the folding doors have been decorated with an interwoven pattern in softly shaded fawn, worked on to the wall with the aid of a stencil and an air-brush.

Designer and Craftsman: JULES LELEV.

definitely modern, retains a suggestion of the departed glories of an age of emperors and kings.

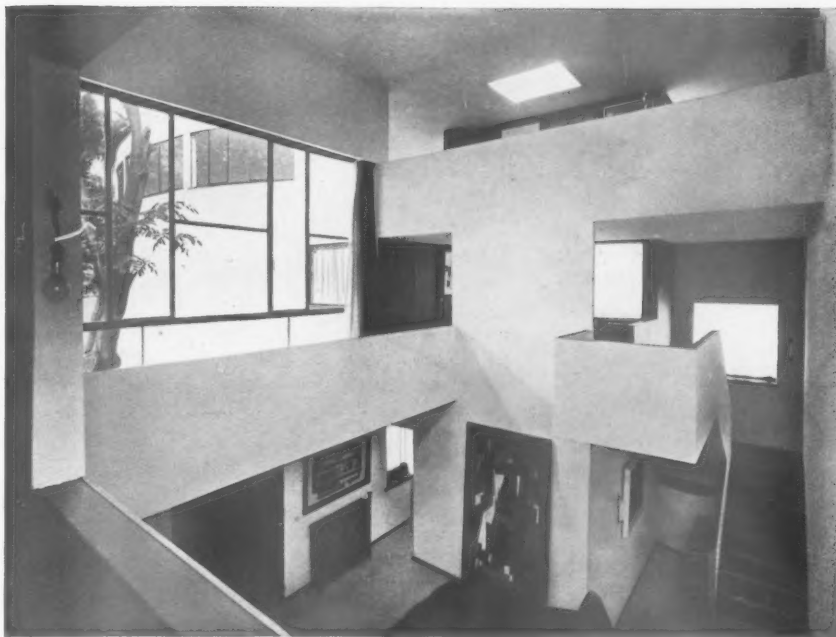
German influence is apparent in the scheme by Studium-Louvre, shown in Fig. 6, but the heaviness so often associated with that country has been subtly relieved by the introduction of a patterned paper, an irresponsible side-table, and gay floor cushions.

Three pieces of furniture and some wall-papers when well disposed can make a most attractive corner, as is ably demonstrated in Fig. 5, showing how effectively Dominique has furnished the apartment with a minimum of pieces.

It would not be fair to overlook the fascinating little built-in showcases, at the sides of the divan, which, complete with concealed lights, make a delightfully novel way of displaying a few choice pieces beloved of the true collector.

As time passes the disciples of the modern movement come up against problems that have had to be overcome by almost every decorator and architect, particularly when dealing with the conversion or restoration of old property. Possibly one of the most difficult to handle in a satisfactory manner is that of the folding doors separating a large apartment. Jules Leleu has met and overcome the problem pictured in Fig. 7 in a very satisfactory manner. The disproportionate height has been subdued by what is virtually a deep dado of heavily-patterned paper, suitably panelled, while the walls above, including the folding doors, have been decorated with an interwoven pattern in softly shaded fawn, directly worked on the wall with the aid of a stencil and an air-brush.

Interesting and ingenious, indeed, are many of the modern schemes of interior decoration, but none of them compares for bold freshness of conception with some of the latest efforts of the architect. Consider the interiors illustrated in Figs. 8 and 9, and try to imagine an apartment of noble proportions with perfectly plain white walls, utterly devoid of ornament. Where, then, is the decoration? How can it be considered as a scheme for any room, much less a living-



8. A view of the hall in the house of M. La Roche at Auteuil taken from the first floor. The building itself is of reinforced concrete, and the ground floor, stairs, and gallery floors are tiled with deep blue-black glazed tiles.

Architects: LE CORBUSIER AND D. JEANNERET.

sunlight and shadow, is not the whole filled with a fanciful reality? Ghostly grey at dawn, changing with every fleeting iridescent colour of the sunrise, blatantly, cruelly brilliant at high noon, soothing with restful and deepening tones at the close of day, who is there who will say this room is not decorated?

Coming now to matter-of-fact details; the building is constructed in reinforced concrete, the ground floor, stairs, and gallery floors are tiled with deep blue-black glazed tiles, which do not in practice appear dead, but by reflecting the lights cast upon the walls acquire a pleasing and changeable coloration. A narrow black moulding defines the junction of walls and floor, and the window-frames are also black.

The furniture is upholstered in rich red, and the radiators are coloured grey.

The house and decorative scheme, by Messrs. Le Corbusier and Jeanneret, was constructed for the owner, Mons. Rael la Roche, an art lover and connoisseur, whose collection of cubist paintings, particularly the work of Ozonfant, is well known and ably housed in his delightful modern home.

Time alone can tell if rooms of this character will prove entirely satisfactory and livable, but as expressions of a new spirit of adventure in architecture and decoration they undoubtedly open fresh avenues for thought, and may be precursors of the architecture of the future.



9. A room in the same house as Fig. 8. The furniture is upholstered in a rich red, the table has nickelled steel legs and a rich wax-polished mahogany top.

Architects: LE CORBUSIER AND D. JEANNERET.

A Craftsman's Portfolio.

Being Pages devoted to the Illustration of Fine Craftsmanship.

V.—Some Stone Carvings.



The Water Cart. One of the reliefs on the building of the Law Society.
It is carved in Hopton-Wood and coloured.

Architect : VERNON CROMPTON.

Craftsman : GILBERT BAYES.



A Pietà. Carved in marble and intended to surmount a mural tablet.

Designer and Craftsman : ALAN DURST.



A memorial headstone to an R.A.F. pilot.

Designer and Craftsman:
A. T. BRADFORD.

A memorial headstone.

Architect:
LORD GERALD WELLESLEY.
Craftsman:
ESMOND BURTON.



Designer and Craftsman:
W. REID DICK.

The Kitchener coat of arms in the Kitchener Memorial Chapel, St. Paul's Cathedral, London.



A panel on the altar in the Kitchener Memorial Chapel, St. Paul's Cathedral, London.

Designer and Craftsman: W. REID DICK.



"COMEDY."

These two figures—"Comedy" and "Tragedy"—are placed on either side of the central motif above the entrance to the Cinema de Paris, London.

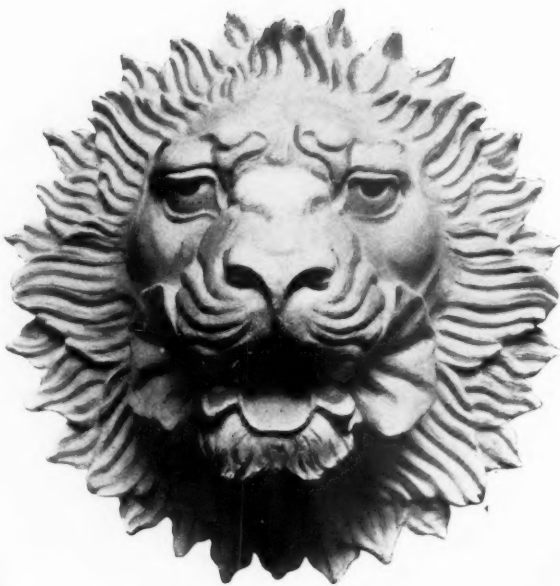
Architect :
FRANK ATKINSON.

Craftsman :
ERIC AUMONIER.



"TRAGEDY."

A model for a stone head for the purpose of holding handle-rings, for a Jewish tabernacle.



*Designer
and Craftsman :*
L. S. MERRIFIELD.



Two of the garden vases
at
Melchet Court,
Hampshire.

Architects :
BRADDELL AND DEANE.

Craftsman :
ESMOND BURTON.



Recent Books.



GREAT SNORING RECTORY.

Early sixteenth century. String-course with brick tablets moulded in the Italian manner.

From "A History of English Brickwork."

A History of English Brickwork.

A History of English Brickwork. By NATHANIEL LLOYD, O.B.E., F.S.A. 12½ in. by 10 in. London: H. Greville Montgomery, 43 Essex Street, Strand, W.C.2. Price £2 5s. net.

The first feeling which arises from a perusal of this very handsome book is wonderment that it has not been done before. Such a wealth of beautiful material is shown, and so much interesting information has been discovered and disclosed that it can hardly fail of its object—allowable propaganda of brick-building. Truly there is nothing in England more homely and comfortable than the brick and tiled country town of the Southern and Eastern Counties—one realizes it with added force in the case of such a town as Blandford, Dorset—almost wholly rebuilt about 1750 after a conflagration, and now a warm oasis in a rather chilly district.

Mr. Lloyd passes rapidly in review the course of brick-building from Roman times to the Regency, and his historical references have the merit of being well documented. He explores rather more in detail the question of brick sizes and the course of trade conditions down to the present day. There are interesting chapters on brickmaking and terra-cotta—not the present-day stone derivative, but the terra-cotta of Layer Marney and the Italians. Enactments relating to the manufacture and use of bricks and tiles are quoted at length. Technical details of workmanship in bonding, jointing, moulding, gauging, and carving are discussed and illustrated in a general way, and architectural details, such as porches, doors, arches, vaults, windows, diapers, chimneys, and corbelling are surveyed and exemplified with completeness and discrimination.

But the chief joy of the book lies in the illustrations—mostly from well-selected and composed photographs by the author. Whether in the lovable simplicity of the Essex brick churches, the forlorn magnificence of East Barsham Manor House, the dignified homeliness of Moyns Park, the virility and force of Pocock's School, Rye, or the suave gentility of such Georgian houses as Larkfield, Finchcocks, Rainham Hall (Essex), and many another—"common" brick through the ages is shown capable of the highest charm.

If one may be permitted a mild complaint against the author it is that he has omitted adequate reference to, or illustration of, one charming use of brick—as a filling for timber-frame buildings. It also might have been possible to correct the impression commonly held by the laity—that "Art stopped short in the cultivated Court of the Empress Josephine," by bringing history down to present times. Much of the brickwork of Sir Edwin Lutyens, Messrs. Forsyth and Maule, Messrs. F. G. Troup, R. S. Weir, Beresford Pite, C. E. Bateman—space alone precludes a more extended list—is not unworthy to compare with the best—but, perhaps, this is treading on dangerous ground. Anyway—an admirable book.

EDWIN GUNN.

Roman Architecture.

Roman Architecture. By G. T. RIVOIRA. Translated by G. McN. RUSHFORTH. Oxford University Press. 1925. Price £5 5s. net.

Signor Rivoira died in 1919, leaving his *Architettura Romana* complete, except for final revision. It was published in 1921, thanks to the skilful care of his wife, who has shared in his studies throughout their long life together. With her aid Mr. Rushforth has now brought out his very able translation, thus earning the gratitude of the English-speaking public by making accessible Rivoira's last and probably most important work. It is presented with that beauty which we have been taught to expect from the Clarendon Press.

Rivoira's *Roman Architecture* will probably be of even greater value to students than either his *Lombardic* or *Moslem Architecture*—important as these are. In *Roman Architecture* he deals with the buildings of Imperial times, from the end of the Republic to the fall of the Western Empire. There is also an appendix on the construction of various important domes down to that of St. Paul's.

Rivoira's main thesis is the supremacy of the influence of Rome in the development of the later architecture of the Mediterranean. To quote from Mr. Rushforth's biographical note, "he early formed a theory, which was the foundation of all his work, that the Lombardic vaulted basilica (of which S. Ambrogio at Milan is the best-known example) on the one hand depended on the principles of construction discovered and practised by the architects of Imperial Rome, and on the other was itself the starting point in an evolution of which the vaulted Gothic cathedral was the climax." It is this theory of the predominance of Roman influence that lies at the base of his *Lombardic Architecture*. His *Moslem* and *Roman Architecture* are natural corollaries of this. In the former he traces its effects in the Arabic and Moslem worlds, in the latter he studies the foundation of the whole—Roman architecture itself. While experts may differ with Rivoira on minor points, the present reviewer can only give it as his opinion that he has in his books presented a far more plausible case than has Dr. J. Strzygowski and the other upholders of the opposite theory of an eastern origin for the later architecture of the Mediterranean.

One of the most striking things about *Roman Architecture* (and, indeed, all Rivoira's works) is the extraordinary amount of independent personal judgment and observation it contains. The author is never content with merely second-hand opinions, but will see and prove for himself wherever possible. In this volume not only are the greatest and best-known examples of Roman architecture treated in detail, but innumerable lesser buildings are discussed and illustrated. Especial attention is given to buildings containing arches, hemi-cycles, vaults, and domes. In fact, from the point of view of the development of these forms of construction and their relation to the materials used by the Roman builders, this book contains a wealth of

VIEWS AND REVIEWS.

carefully analysed material that is not to be found elsewhere. This applies not only to descriptions, but to the choice of illustrations; there are more than 350 of these—practically all new—giving a detailed review of the progress of Roman construction. A valuable feature is the way in which diagrams are accompanied by photographs of an existing example. Notable, too, are the reproductions of drawings by such artists as Palladio, Pirro Ligorio, San Gallo, Piranesi, Canina, and others, which go to show not only the ingenuity of the Roman builder in constructional experiment, but also the thoroughness with which Renaissance architects studied all available remains of the Classical Age. Rivoira has, indeed, amply fulfilled the promise made in his preface, that his "work will . . . form a guide to the main road to be followed by students of Roman architecture, that school in which the builders of the Middle Ages and the Renaissance found most to learn."

H. CHALTON BRADSHAW.



BARNHAM COURT, SUSSEX.

Circa 1645. Cut and purpose-moulded bricks.

From "A History of English Brickwork."

The Architectural Review.

reached the height of baroque, if not the height of its real extravagance, in the marble group of Prince Eugen in the Vienna Museum. Gottlob Kirchner should be noted for his extraordinary caryatids on the staircase of the Japanese Palace at Dresden. It is impossible, however, to point out in a review even the salient aspects of each of these twenty-five artists, varying in their excellence from the realism of Paul Egell's "Francis Xavier" at Mannheim, the delightful naturalism of Christian Wenzinger, to the flamboyant architectural work of Georg Raphael Donner. But it is part of the excellence of this fine volume that certain works in wood, terra-cotta, and ceramic are dealt with in addition to those in marble, stone, and bronze, and another aspect, which has even greater importance, is the insistent and essential alliance between architecture and sculpture: the German masters of the eighteenth century were imbued with it.

KINETON PARKES.

Sculpture and Sculptors.

Die Deutsche Plastik des Achtzehnten Jahrhunderts. By MAX SAUERLANDT. Munich: Kurt Wolff Verlag; Florence: Pantheon Casa Editrice. 1926. 4to, pp. (viii) and text 48, plates 108. Price 60 marks.

This is one of the handsomest books ever issued by the modern press of Germany. Its large and solid black type and page measurements are admirable, and its illustrations are the last word in contemporary reproductive work.

The text, which gives an adequate account of eighteenth-century German sculpture is reduced to the smallest possible dimensions, but is supplemented by a useful list of books dealing with the subject, published during the last thirty years, all of which are in German. It is to be noted that it contains twenty-five items directly concerned, which makes one wonder where the quarter-century of books on British eighteenth-century sculpture are lying in wait for a publisher! But then, British sculpture of the period is quite insignificant by the side of the richness of the rococo and baroque in Germany; England, moreover, has no Dresden, Mannheim, Leipzig, and Frankfurt; we have no Salzburg or Pressburg, and what is worse, we have not the artists.

The earliest date concerned is 1662, when Andreas Schlüter was born, and the latest 1841, when Johann Heinrich Dannecker died. Between these there were at least twenty well-authenticated artists, some of the first rank, and several whose names have not been established, but whose work is of fine character. Schlüter was of the order of Michelangelo, architect as well as sculptor, and a dozen of the series of masks of the emotions of the Berlin Arsenal prove him as a great student of humanity, as was his Italian forerunner. But his real greatness is seen in his monuments, the architecture of which is very attractive, as, for example, "The Elector" of Berlin.

A tenderer touch is observable in the work of Balthazar Permoser, seen in his series of nymphs, and even more in the grave memorial of the Lichtenberg chapel, but Permoser soon

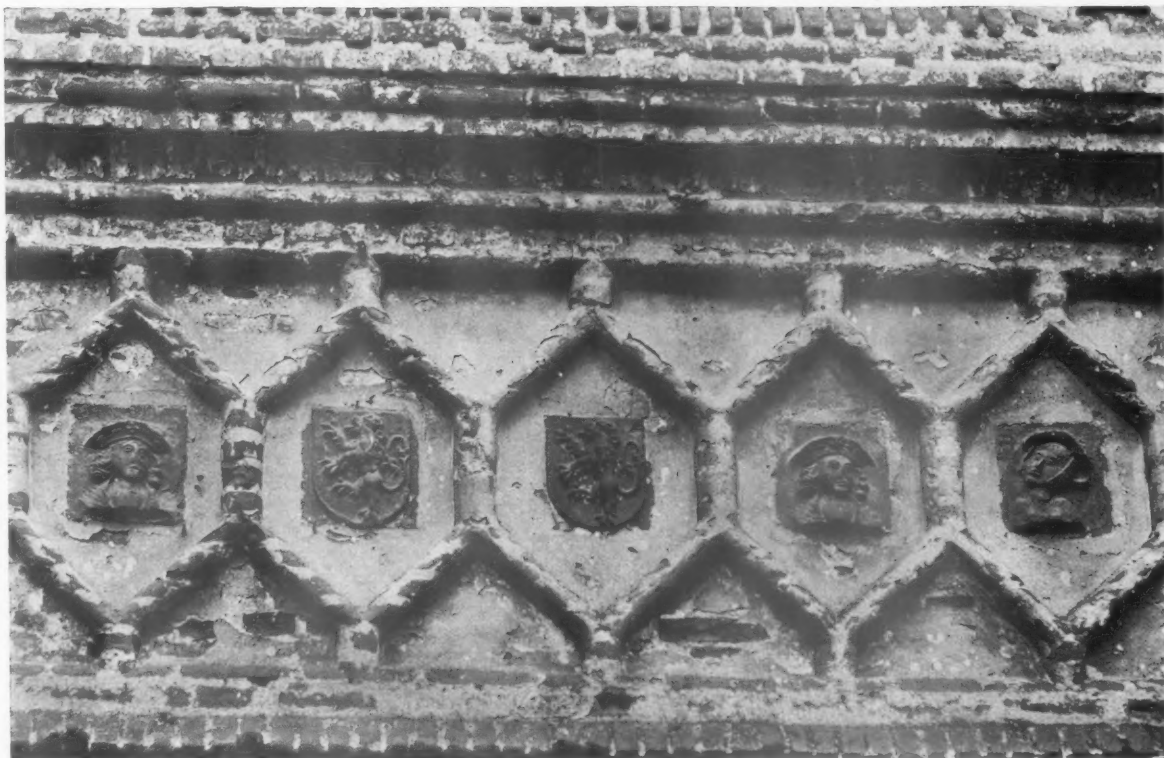
The Study of Art.

Art and Counterfeit. By MARGARET H. BULLEY. London: Methuen and Co. Ltd. Price 15s. net.

This is a very creditable attempt at educational propaganda. It is almost an anthology—having (except for its appendix) a minimum of contribution from the ostensible author, who believes that the text of an introduction to the study of art "should represent the points of view of good critics of many ages and countries rather than the opinions of any single writer." This implies getting the permission of modern writers to having their wisdom tapped, and if Miss Bulley has been successful in this, she has in some sort deserved it by her wide and intelligent reading and a certain constructive arrangement. The programme has an air of modesty not unattractive, and we can only hope that Miss Bulley will not, just because she has done it so well, raise up a horde of imitators.

And yet, is it not hoping against hope? To do the thing as well as it is here done is certainly not easy. Yet it is obviously easier than to write as good a book "off one's own bat." To do it well enough to make a book which may sell is appallingly easy, and one foresees the day when even the small sums at present earned by original thinkers on these topics will go into the pockets of industrious compilers who will deign to use as much of that originality as they with their expert knowledge suppose the public will care for.

The form of each chapter is the same—a short paragraph by the author, which is the "argument"—a collection of quotations from various sources commenting and elucidating it (for the argument is sometimes a little vague without them) and a "commentary" showing how certain illustrations (selected for purposes of contrast and placed at the end of the book) bear on the matter discussed. The passages quoted range from Reynolds and Ruskin to Chekhov and Roger Fry, and are an admirable selection. One of the passages from Bernard Shaw (the only one, perhaps, of his many tiltings against the artist which we must feel is fundamentally sound) is Caesar's reply to the jibe of Apollodorus that Rome "collects" art but produces none of her own.



EAST BARSHAM MANOR HOUSE.

Circa 1525. The string of the tower: hexagonal panels of cut brick containing moulded brick tablet portraits. The Stapleton lion and the Wode saltire are shown between four staples.

From "*A History of English Brickwork*."

"Is peace not an art? Is war not an art? Is government not an art? Is civilization not an art? All these we give you in exchange for a few ornaments." But for the interruption occasioned by our contemplation of Rome's kindness in bringing war to Egypt and getting Greek statuettes as an act of gratitude for the boon, we should see here the germ of "an argument," which is, perhaps, insufficiently insisted on in Miss Bulley's book—the argument that all the human qualities which are admirable or contemptible in active life may be exercised in the so different world of art, and though they change their form completely, do not really change their character. Apparent differences of artistic opinion are often due to failure to admire a virtue as such in any guise. The newer school of thought, for example, are inclined to sniff at organization—"government" in Mr. Shaw's phrase. It is interesting in this connection to note from one of the quotations how Cézanne "fell" to Veronese in a way which would shock most of his disciples.

WALTER BAYES.

Italian Gardens.

Italian Gardens of the Renaissance. By J. C. SHEPHERD and G. A. JELlicoe. London: Ernest Benn, Ltd. Price £5 5s. net.

If garden books could be divided into annuals and perennials, the *Italian Gardens of the Renaissance*, by J. C. Shepherd and G. A. Jellicoe, would merit high rank among the latter. Their book is conscientious, tastefully put together, and based on a competent architectural study of the subject, which springs from real knowledge. The historical introduction is simple and concise—garden plans and elevations accompany photographs specially taken which evince the authors' desire to depart from the more hackneyed reproductions. The choice of examples has been well selected, far and wide, over North and Central Italy. It extends beyond the great classical illustrations of the art, and embraces gardens hitherto little known, such as the plantations of box at the Collegio Rosa at Spello, or the splendidly framed perspective of the Villa Cuzzano near Verona.

With so many merits, a certain regret may be expressed that the essential philosophy of the Italian garden in connecting the villa with Nature near and far should not have been more

adequately exposed. The use of statues, for instance, is not merely to support the house and to provide interest, but also to punctuate space. Again, the purpose of shade in the garden is that it may offer contrast with the open, and allow for use in all seasons and weathers. Each element in garden composition possesses, in fact, a practical as well as an æsthetic side, and the inherent merit of the Italian craftsman's art is to have made these coincide. Such underlying principles, however, are not brought out to their full advantage in the manner Luigi Damis has done in his lately-published *Giardino Italiano*. Nor can the texts which accompany the descriptions of the villa be considered as particularly felicitous. There are not infrequent attempts at fine writing, such as:

"It was the Florentine Cardinal Giuliano de Medici who determined to loose such unrivalled forces upon one house that would symbolize and embody the whole golden age of the Renaissance."

It is withal unfair to cavil over minor points. The book is a highly creditable study of Italian gardens seen by architects, and is among the best works on the subject in any tongue. Yet the hope may be expressed that two men so well qualified as the authors will be encouraged to approach this subject again from a somewhat different angle. No work has yet appeared on Italian gardens which studies these not only from their architectural and historical side but from the comparative and critical as well. Problems of garden engineering and design, of decoration and horticulture deserve careful comparative study. Many hitherto unpublished examples are still to be found, some even in little-known city gardens of Florence. There are other gardens which, distorted and transformed in later times, yet preserve vestiges of their original features. But no comparative study has yet been made of the different elements in garden composition in order to bring out the essential unity of the principles or the evolution of the craft. May not the material and experience which the authors of the *Italian Gardens of the Renaissance* have painstakingly amassed suggest the hope that they will continue the task they have begun in a study of gardens based on such principles and not only on selected examples?

LEWIS EINSTEIN.

A LONDON DIARY.

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

WEDNESDAY	SEPTEMBER	1	ANGLO-SAXON PERIOD—II	12 noon.	BRITISH MUSEUM TOURS
			LIFE AND ARTS OF THE DARK AGES	12 noon.	" " "
			GREEK SCULPTURE	3 p.m.	" " "
			A SELECTED SUBJECT	3 p.m.	" " "
			COPTIC TAPESTRIES	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
			MUSICAL INSTRUMENTS	3 p.m.	" " "
			INDIAN SECTION: WOODWORK	3 p.m.	" " "
THURSDAY	SEPTEMBER	2	DUTCH	11 a.m.	NATIONAL GALLERY
			" " " " " "	12 noon.	" " "
			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.	" " "
			VESTMENTS	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
FRIDAY	SEPTEMBER	3	ENGLISH PORCELAIN	3 p.m.	" " "
			ITALIAN FURNITURE	7 p.m.	" " "
			PAINTINGS (BARBIZON)	11 a.m.	NATIONAL GALLERY
			Admission 6d.	12 noon.	" " "
			MODERN ENGLISH ENGRAVER ETCHERS ON VIEW AT THE ST. GEORGE'S	10-6	32A GEORGE STREET, W.1
			GALLERY.	Sals. 10-5 p.m.	" " "
			" " " " " "	12 noon.	BRITISH MUSEUM TOURS
SATURDAY	SEPTEMBER	4	HILLUMINATED MSS.	12 noon.	" " "
			HISTORICAL AND LITERARY MSS.	12 noon.	" " "
			ORIGINS OF WRITING AND MATERIALS	3 p.m.	" " "
			ANGLO-SAXON PERIOD—II	3 p.m.	" " "
			JEWELLERY	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
			ORIENTAL RUGS	12 noon.	" " "
			MEDIEVAL IVORIES	3 p.m.	" " "
MONDAY	SEPTEMBER	6	SELECTED MASTERPIECES	11 a.m.	NATIONAL GALLERY
			" " " " " "	12 noon.	" " "
			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.	" " "
			RODIN	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
TUESDAY	SEPTEMBER	7	GENERAL TOUR	3 p.m.	" " "
			INDIAN SECTION: ARCHITECTURE	3 p.m.	" " "
			RAPHAEL, CARTOONS	7 p.m.	" " "
			LACQUER	7 p.m.	" " "
			EARLY ITALIAN	11 a.m.	NATIONAL GALLERY
			" " " " " "	12 noon.	" " "
			" " " " " "	12 noon.	" " "
WEDNESDAY	SEPTEMBER	8	TITE PRIZE FINAL COMPETITION <i>en loge</i>	9-9 p.m.	R.I.B.A. GALLERIES, 9 CONDUIT STREET, [W.]
			RECORDS OF BABYLON AND ASSYRIA—II	12 noon.	BRITISH MUSEUM TOURS
			ARTS AND CUSTOMS OF ANCIENT EGYPT—III	12 noon.	" " "
			MONUMENTS OF ASSYRIA—II	3 p.m.	" " "
			GREEK SCULPTURE	3 p.m.	" " "
			ENGLISH POTTERY	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
			ECCLESIASTICAL METALWORK	12 noon.	" " "
THURSDAY	SEPTEMBER	9	GOthic WOODWORK	3 p.m.	" " "
			MINIATURES	3 p.m.	" " "
			MOND. COLL.	11 a.m.	NATIONAL GALLERY
			" " " " " "	12 noon.	" " "
			VICTORY SCHOLARSHIP FINAL COMPETITION <i>en loge</i>	9-9 p.m.	R.I.B.A. GALLERIES, 9 CONDUIT STREET
			THE GREEK VASES	12 noon.	BRITISH MUSEUM TOURS
			GREEK AND ROMAN LIFE—II	12 noon.	" " "
FRIDAY	SEPTEMBER	10	ARTS AND CUSTOMS OF ANCIENT EGYPT—III	3 p.m.	" " "
			RECORDS OF BABYLON AND ASSYRIA—II	3 p.m.	" " "
			ARCHITECTURE	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
			STAINED GLASS	3 p.m.	" " "
			EARLY VENETIAN	11 a.m.	NATIONAL GALLERY
			" " " " " "	12 noon.	" " "
			" " " " " "	12 noon.	" " "
SATURDAY	SEPTEMBER	11	A SELECTED SUBJECT	12 noon.	BRITISH MUSEUM TOURS
			EARLY BRITAIN—IV	12 noon.	" " "
			ANGLO-SAXON PERIOD—I	3 p.m.	" " "
			A SELECTED SUBJECT	3 p.m.	" " "
			ENAMELS	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
			INDIAN SECTION: SCULPTURE	3 p.m.	" " "
			ENGLISH PAINTING	3 p.m.	" " "
MONDAY	SEPTEMBER	13	LATER VENETIAN	11 a.m.	NATIONAL GALLERY
			" " " " " "	12 noon.	" " "
			ANNUAL EXHIBITION OF THE PROFESSIONAL PHOTOGRAPHERS' ASSOCIATION OF GREAT BRITAIN AND IRELAND. OPENING DAY.	10-5 p.m.	Monday to Saturday, 195 PICCADILLY, W.1.
			ORIGINS OF EUROPEAN ARCHITECTURE—II	12 noon.	BRITISH MUSEUM TOURS
			THE ROMANS IN BRITAIN—I	12 noon.	" " "
			MONUMENTS OF EGYPT—III	3 p.m.	" " "
			GREEK SCULPTURE—III	3 p.m.	" " "
TUESDAY	SEPTEMBER	14	MANUSCRIPTS	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
			MAIOLICA	3 p.m.	" " "
			JAPANESE PRINTS	7 p.m.	" " "
			ENGLISH PRIMITIVES	7 p.m.	" " "
			BRITISH P.R.B. AND LATER FRENCH	11 a.m.	NATIONAL GALLERY
			" " " " " "	12 noon.	" " "
			Admission 6d.	12 noon.	" " "
WEDNESDAY	SEPTEMBER	15	ARTS AND CUSTOMS OF ANCIENT EGYPT—IV	12 noon.	BRITISH MUSEUM TOURS
			HITTITE AND HEBREW COLLECTIONS	12 noon.	" " "
			LIFE AND ARTS OF THE DARK AGES	3 p.m.	" " "
			THE ROMANS IN BRITAIN—II	3 p.m.	" " "
			TAPESTRIES	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
			ENGLISH FURNITURE	12 noon.	" " "
			ENGLISH MEDIEVAL SCULPTURE	3 p.m.	" " "
THURSDAY	SEPTEMBER	16	SOME ITALIAN ALTARPIECES	11 a.m.	NATIONAL GALLERY
			" " " " " "	12 noon.	" " "
			HISTORICAL AND LITERARY MSS.	12 noon.	BRITISH MUSEUM TOURS
			ORIGINS OF WRITINGS AND MATERIALS	12 noon.	" " "
			A SECTIONAL TOUR	3 p.m.	" " "
			A GENERAL TOUR	3 p.m.	" " "
			GOthic SCULPTURE	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
FRIDAY	SEPTEMBER	17	INDIAN SECTION: METALWORK	3 p.m.	" " "
			WATER-COLOURS	3 p.m.	" " "
			ITALIAN SCULPTURE	7 p.m.	" " "
			EMBROIDERIES	7 p.m.	" " "
			BRITISH NINETEENTH CENTURY	11 a.m.	NATIONAL GALLERY
			" " " " " "	12 noon.	" " "
			" " " " " "	12 noon.	" " "
SATURDAY	SEPTEMBER	18	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.	" " "
			ENGLISH PORCELAIN	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
			FRENCH FURNITURE	12 noon.	" " "
			SEVENTEENTH-CENTURY WOODWORK	3 p.m.	" " "
SUNDAY	SEPTEMBER	19	SEVRES	3 p.m.	" " "
			BRITISH PORTRAITURE	11 a.m.	NATIONAL GALLERY
			" " " " " "	12 noon.	" " "
			" " " " " "	12 noon.	" " "
			" " " " " "	12 noon.	" " "
			" " " " " "	12 noon.	" " "
			" " " " " "	12 noon.	" " "