

OCT 19 1926

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



A Spanish Doorway

Incorporating
THE
ARCHITECTURAL REVIEW
SUPPLEMENT

Two Shillings & Sixpence Net.

9 Queen Anne's Gate, Westminster, S.W.1.

Vol. LX

October 1926

No. 359

Haywards Architectural Metalwork



Ornamental Wrought-Iron Balustrading, with newells for staircases, at 82/84 Portland Place. Executed by Haywards Ltd. Messrs. Wills & Kaula, Architects.

HAYWARDS LTD
UNION ST. BOROUGH LONDON S.E.1.

PAVEMENT LIGHTS
IRON STAIRCASES
HEATING & VENTILATING
STEEL CASEMENTS & SHEDS
COLLAPSIBLE GATES ETC.



"PUTTYLESS" ROOF GLAZING
SKYLIGHTS & LANTERNS
LEADLIGHTS & COPPERLITES
"WILMIL" STEEL LATH
ARCHITECTURAL METALWORK ETC.

This work is based on French ornamental design of the 18th century, Louis XV reign. Moulded bronze handrail, bronze enrichments and heavy cast and chased bronze vases.

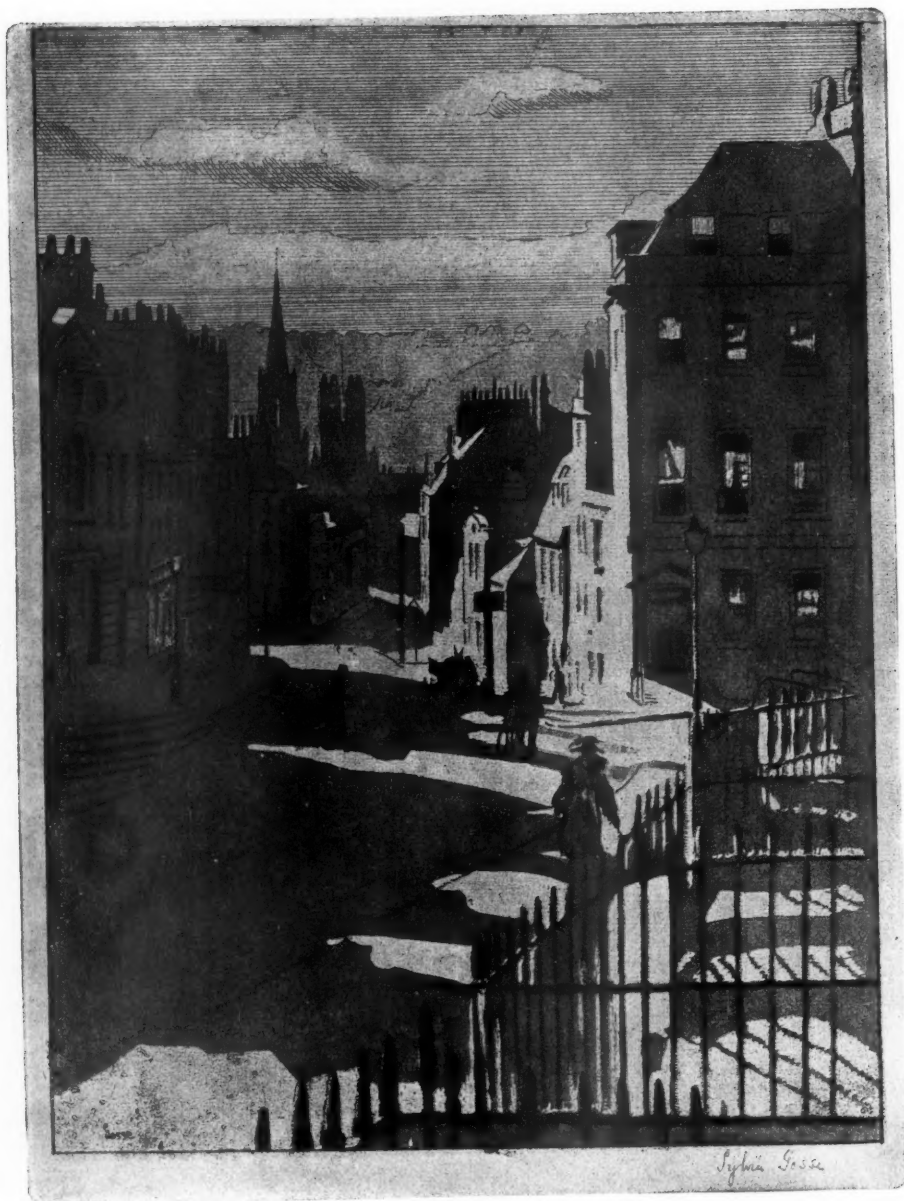


Plate I.

October 1926.

LANSDOWN ROAD, BATH.

From an aquatint by Sylvia Gosse.

Ronda.

An Andalusian City.

By P. M. Stratton.

RONDA as a city was first Roman, then Moorish, and lastly Spanish, which is again Rome Renaissance through the native colour and decoration. There are two parts, and the gorge of the Guadalevin River divides them, and the "new" bridge over it joins them. Where the gorge widens out a few hundred yards up the stream is the Roman bridge. Old Ronda was walled, probably by the Romans, later assuredly by the Moors. The builders needed only to raise a few finishing bastions to the cliffs which run round from this Roman bridge back to the Guadalevin at the gorge, forming a half-circle and holding up a little plateau on which is built the town. So steep and high are these cliffs that the houses in a distant view of the city seem mere ant-hills. Two gates lead into the town, one under the Roman arch, and the other under work of later Moorish type which has not lasted, and now is in ruins. The streets are narrow, many are but lanes, so that we see much soffit of eaves and balconies in going through them. We may guess that the Romans drove a straight road across the plateau to the edge of the gorge where the new bridge was built, and that the Moors made all the involution of lanes, like two of their own hieroglyphic panels, each side of it. Even the space in front of the Cathedral is not square.

The new town, however, is on the Roman gridiron pattern. It has a very wide street debouching from the great bridge, and leading up to a Baroque church, past the bull-ring, which is treated with full architectural array, including bulls' heads on a black iron balcony, and past the public gardens. Another square lies flanking a church in the gridiron of streets.

The art of the Spaniards, in their leather furnishings, in the paintings of Velazquez, and of Goya in his later years, in the sculpture of Montanez, indeed in all their typical work, is serious, even solemn, but there is no pose, and very rarely pomposity about it. In architecture the wall-space is of first importance, and then there is considered how its relation with the roof can be used to give the sense of depth. In the walls the solids normally dominate the voids in superficies, and this in spite of the doorways being much larger than in England.

The outer doors are open during the day; either they are solid, flat, and studded with great iron nailheads which,



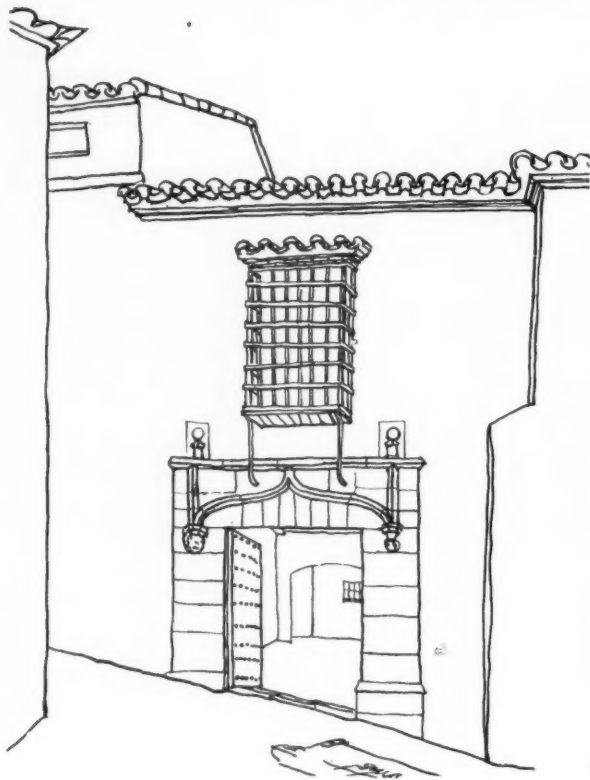
THE CATHEDRAL OF SANTA MARIA
LA MAYOR.

externally have no architraves even; others have fancifully broken mouldings, others the entire Tuscan or Doric Order; but what counts is not the architectural frame or the austerity of its absence, but always the little landscape of *patio*. Fancy plays in the delicate ironwork of the doors and fanlights, and imagination looks through the fantastic weaving of shadows into the depths and distances of another world. The windows on the street fronts, the shutters, and jalousies lying flush with the walls, except where the balconies reach forward to beckon, make the open doorways all the more impressive.

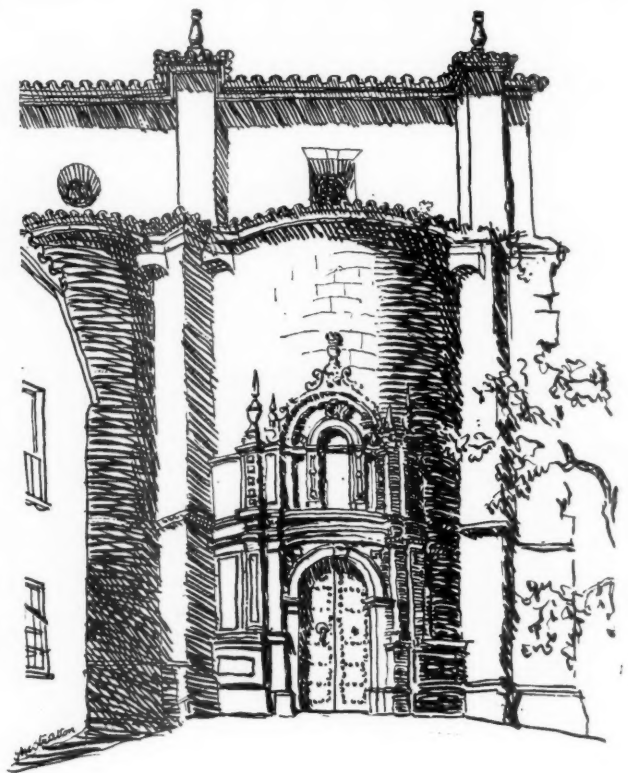
In the gorge of the Guadalevin is the narrow depth of Nature, exploited and enjoyed by the builders of the bridge. The pierwork has been thrust down into the gorge like a sword into a cleft of the armour of the rock. The masonry and the scale of moulding are superb, and the iron grilles match the masonry in boldness. They are bent out over the gorge, and between the bars the eye gathers the sense of height and space and the excitement of power.

There is normally a quality of valiance in the large constructional work of the Spaniard; but it is often not recognized because of the overlay of small Moorish decoration. The craftsmen were almost all of Moorish ancestry, even after the Reconquista, and many doubtless are to this day. The result of building as it were in two scales, one for the outline and spacing and another for the details, is often enhancedly

with the knockers and hinges, form the only decoration; or the doors are divided into multitudinous small panels; within the opening is a rectangular unfurnished hall, of which the floor and walls are paved with coloured tiles, and the ceiling of large, half-round tiles held by five or six wood joists four inches wide and painted blue. Beyond a second door, or iron grille, is a *patio* alive with strong lights and shadows. It is this frequent vista through the dim light of the house to the brilliance of the *patio* which gives the peculiar sense of depth to Spanish architecture. In our provincial towns, built with decent comely Georgian fronts, we have expressed the relation between citizens. In these Andalusian cities we are given a sense of the importance of passion and of inward things, and of the relation between souls. And that depth is the essential quality sought and shown may be proved in this way: many doorways



AN ENTRANCE GATEWAY TO THE CITY.



THE SOUTH DOORWAY OF THE CATHEDRAL.



A GENERAL VIEW OF RONDA.

beautiful from its very frankness. At other times the Moorish littleness was swept aside, and one triumphant hand shaped the achievement. Such we see in the cathedral dedicated to Santa Maria la Mayor, although it has a western tower, with an open wooden gallery alongside it, Moorish in origin. The middle and eastern parts were rebuilt in the sixteenth century with large buttresses rising externally, unbroken from base to eaves. Between are segmentally-planned recesses for altars, except where north and south doors claim each a bay. The building is of a warm brown stone. Within the eastern half are splendid pillars of the same stone; these are not round or square, but have a seg-



THE GORGE.

mental face fluted and beaded added to each face of a square of which the angles appear. The capitals are successful from the boldness of their carving and voluting, and they support a magnificent entablature from which springs the vaulting. These entablatures are at a height to receive what little diffused light enters the building, and their strength and richness, the energy of moulding and carving, their insistence on their own individuality impress us to the full. The whole order, rising from the darkness of the floor through the gold and colour of altars and images into the light of the clerestory, is the most Spanish thing in Ronda, solemn, adventurous, proud, fit for a temple to Mars Ultor.



THE CATHEDRAL OF SANTA MARIA LA MAYOR.

Some Regency Aquatints.

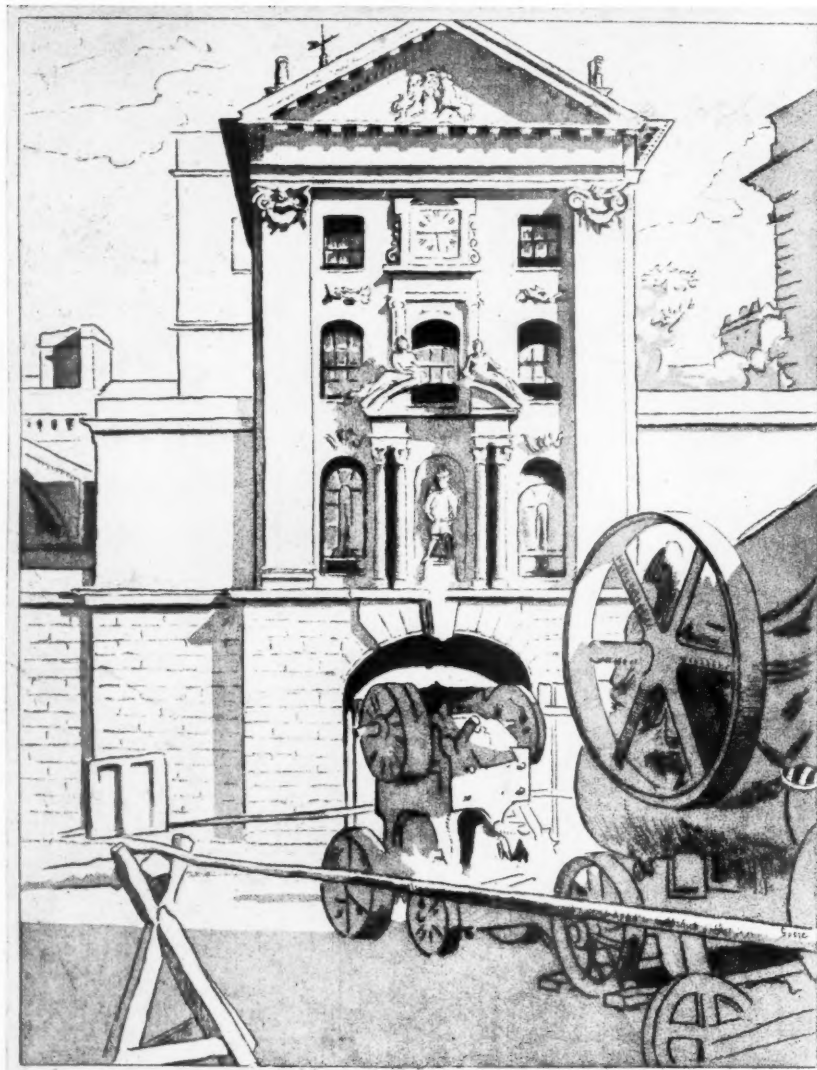
The Etchings of Sylvia Gosse.

By A. Trystan Edwards.

MISS SYLVIA GOSSE has attained great distinction as an etcher. In the present brief analysis of her work I propose to confine my attention to her representations of architectural subjects. Her landscape sketches and her charming figure studies are, of course, recognized to be an important part of her achievement, and are appreciated by all who value delicate workmanship based upon an observation capable of seizing what is most significant in any scene or object.

It is customary for critics of the graphic arts to concentrate their attention upon problems of technique. In fact, many exponents of æsthetics would to-day have us believe that the subject of the picture matters little, and that the highest artistic distinction can be gained by the portrayal of any subject whatsoever, provided the style of draughtsmanship or colouring is of the right quality. I will make bold to state that this is a great heresy, and the acceptance of it is responsible for the mediocrity of so much current art. In criticizing Miss Gosse's aquatints here reproduced I am going to devote the greater part of my space to her subjects, and from her choice of subjects I am going to estimate her quality and status as an artist.

The idea that the æsthetic attribute of a picture is derived entirely from its composition and technique can only have arisen in an age when the pictorial and graphic arts, or, as



THE HENRY VIII GATEWAY AT ST. BARTHOLOMEW'S HOSPITAL, LONDON.

The machinery in the foreground makes an interesting formal contrast with the ornate pedimented façade behind it.

they might perhaps be better described, the *representational* arts, no longer have any recognizable social function to perform. Instead of being moved by an imperious desire to depict something in particular, the delineation of which was the sole justification of a long and laborious apprenticeship in the use of pencil or brush, our modern students, after winning many prizes for their skilful technique, only too often pathetically ask themselves "What shall we draw?" without having honestly faced the still more important question, "Why draw at all?" Now I am old-fashioned enough to believe that the representational arts have a social function to perform, and a very definite one. To attempt a complete account of this function is beyond the scope of the present article, and would involve me in too long a discourse on æsthetic philosophy in general, so I

shall confine myself to the dogma that a *part* of the function of these representational arts is to serve architecture. Some time ago I engaged in the prosaic and, perhaps, highly "inartistic" occupation of compiling statistics showing the relative numbers of various categories of picture, to be found in public exhibitions in London, the classification having reference to subject. Not only the Royal Academy, but the exhibitions at the Grosvenor Gallery, the New English Art Club, and other collections of the work of the most modern exponents of painting, were included in

my purview. The results of my investigations were that the proportions of the various kinds of picture were as follows:

	Per cent.
Portraits	30
Pictures in which architecture is either the sole or dominant interest ..	25
Landscape	22
Other categories, such as "still life" and subject pictures	23

It will be seen, therefore, that painters and etchers acknowledge architecture to have a very important place in their thoughts. But before developing this argument any further I should like to disclaim any intention of subscribing to the doctrine that architecture is "The Mistress Art." Painting and sculpture owe fealty to architecture, but this is only part of their duty and function, for they must also celebrate the beauty and significance of Nature and of human beings.

What is meant by the phrase "owe fealty to architecture"? Surely the kind of service here indicated is the celebration and



THE CHURCH OF ALL SOULS, LANGHAM PLACE, LONDON.

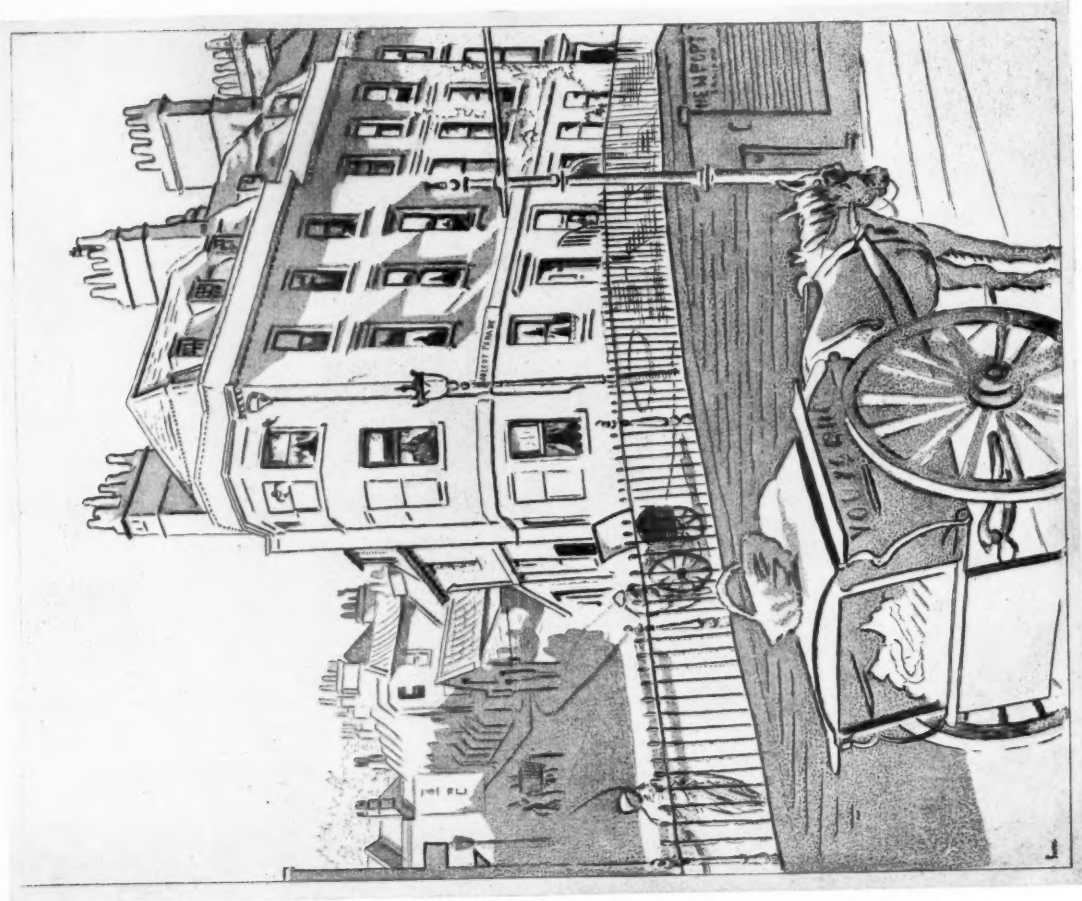
The beauty of All Souls will soon be eclipsed, for it is to be surrounded by aggressive commercial buildings which altogether ignore its scale.

popularization of the beauty of buildings. Some very famous artists have considered it worth while to consecrate their energies to such a task. And at this point let us consider once more the subjectival aspect of a picture. Our modernist painters and critics are, of course, right in supposing that the beauty of a work of art is a formal quality which is expressed in a certain organic relationship subsisting between its parts. They jump to the conclusion, therefore, that beauty is independent of the subject, but in saying this they fail to distinguish between the "primary" arts which are concerned with the beautification of objects existing in our three-dimensional space and the "secondary" arts which are representational, and have as their theme things which have an independent subject and form of their own. The subject of a building is its use and function, its form being derived from the degree in which the parts of the building are



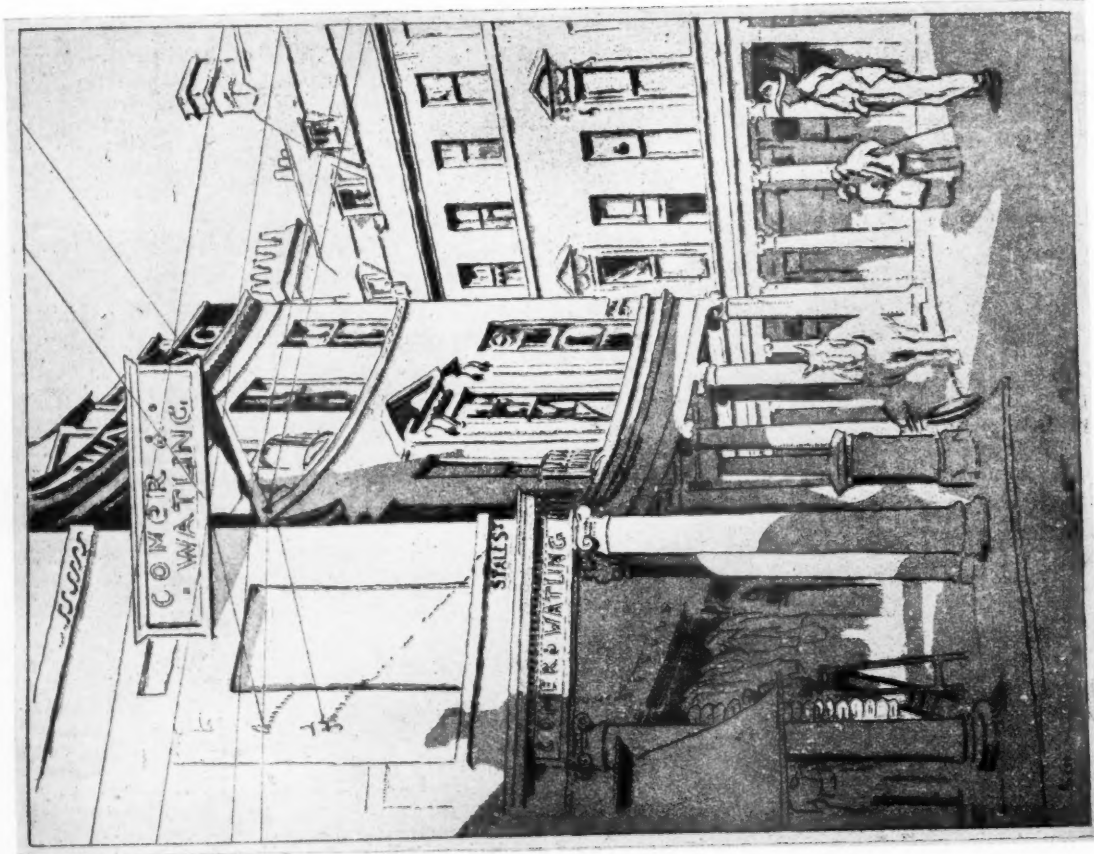
GROSVENOR GATE, LONDON.

It is astonishing that no other artist before Miss Gosse has had the discrimination to recognize the pictorial quality of this group of Regency houses. With very great skill she has brought out the distinguishing quality of the houses, namely, their urbanity.



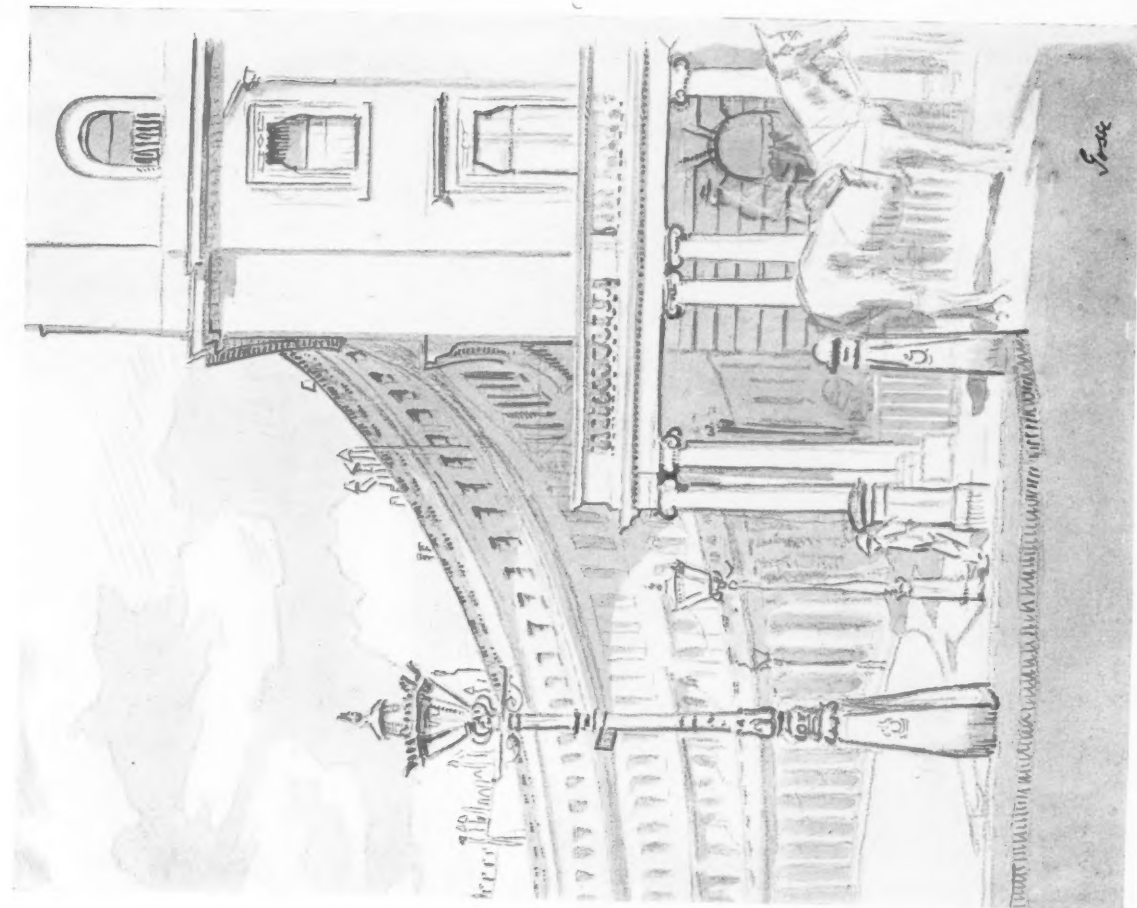
WOLCOT PARADE, BATH.

In that of Wolcot Parade few people would have recognized the corner house, Wolcot Parade, and the little street at right angles to it. The design of the corner house itself is a perfect example of the architectural treatment suitable to such a locality, while the whole scene is given a homely atmosphere by the figures in the street, and the horse and cart in the foreground.



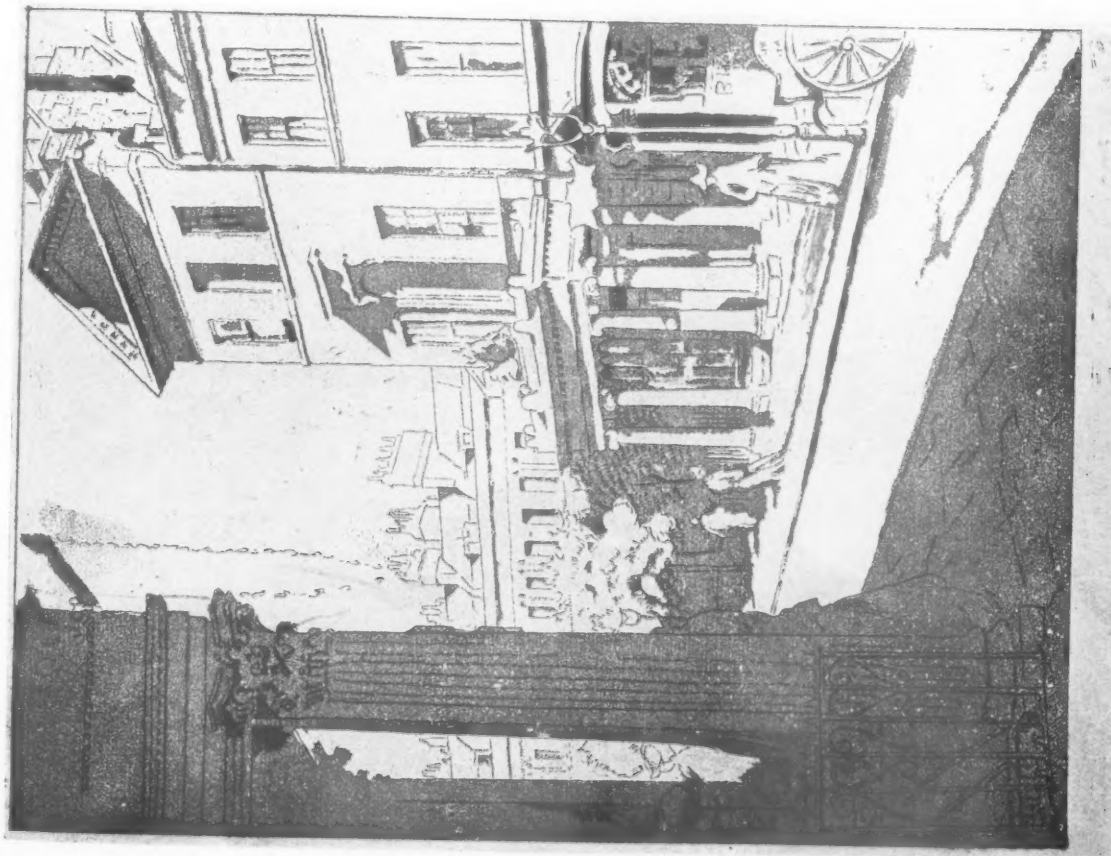
STALL STREET, BATH.

The more formal architecture of the eighteenth century is depicted in the artist's etching of Stall Street. In that of Wolcot Parade few people would have recognized the corner house, Wolcot Parade, and the little street at right angles to it. The design of the corner house itself is a perfect example of the architectural treatment suitable to such a locality, while the whole scene is given a homely atmosphere by the figures in the street, and the horse and cart in the foreground.



PARK CRESCENT, LONDON.

This is just the type of stucco building which Ruskin most despised, yet how admirable it is, how expressive of both vigour and grace.



LAURA PLACE, BATH.

The qualities of urban architecture which are so lacking in the new street buildings erected to-day, reveal themselves again and again in these aquatints.

organically related. A picture of this same building, however, has a formal quality additional to that of the building, derived from the arrangement of the elements of a picture within a certain rectangular space. It will often happen, however, that the subtlety of this pictorial arrangement is as nothing compared to that which distinguishes the composition of the building itself. It must be borne in mind that in a picture we have a form within a form, and that whereas in a building itself the æsthetic quality resides only in the form, in a picture it pervades the subject also, the subject being in this instance a representation of forms. If forms are vulgar or insignificant this æsthetic blemish will altogether outweigh any such beauty or coherence as may be derived from their beauty of arrangement within

the boundaries of a rectangle. The pictorial artist, therefore, in so far as he turns his attention to architecture, can only achieve a meritorious result if he chooses as his subject buildings having in themselves an element of beauty. This is not to say, however, that his subject is confined to special buildings of renown—cathedrals, palaces, and the like—for the beauty of architecture resides in many a street of small buildings designed by nobody in particular which, however, by virtue of their civic quality, of their coherence and companionability, form an harmonious unit of composition. Indeed, a pictorial artist has a special mission to popularize the beauty of street architecture where this exists, and he may even do this with the object of educating architects themselves, the nature of whose activities so often tends to make them concentrate their attention upon the individual building rather than the *tout ensemble* of a street or city.

Perhaps I have arrived by means of this long argument to the point at which I can declare the grounds of my appreciation of Miss Gosse's etchings. They are the work of one



LANSDOWN CRESCENT, BATH.

From the aquatint by Sylvia Gosse.

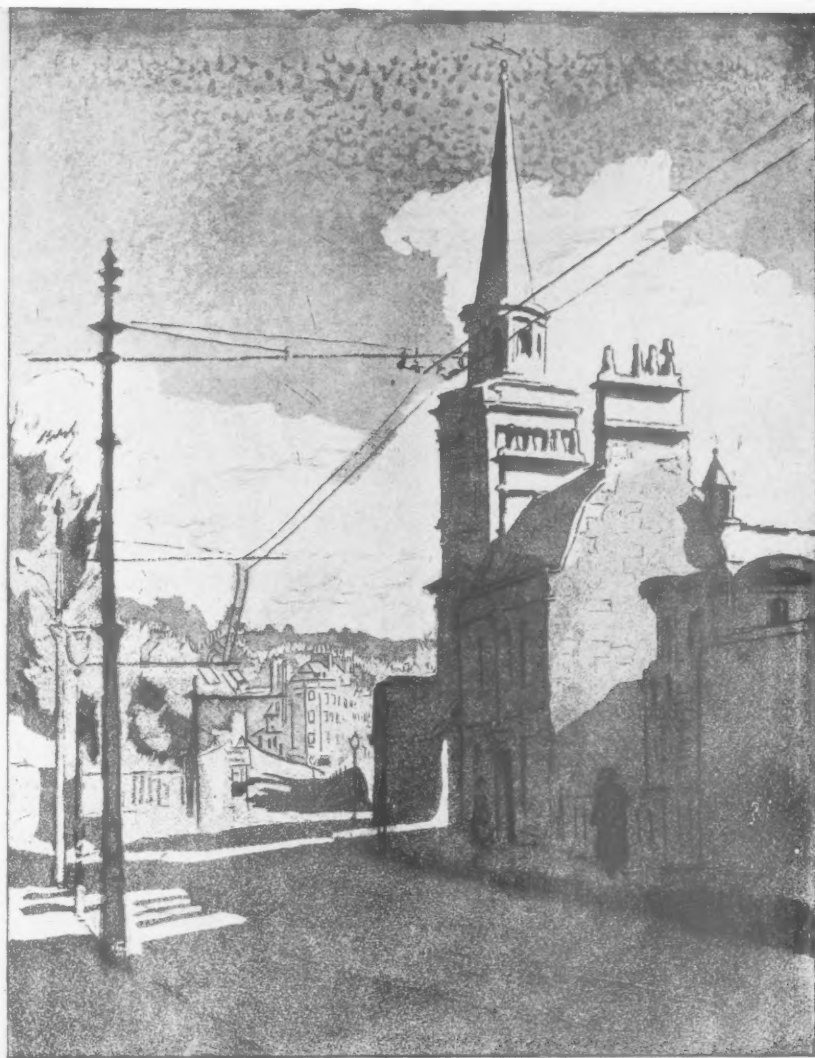
who reveres architecture and who has sufficient discrimination to put before us and to celebrate by the method of her portrayal certain architectural beauties native to our land. These particular beauties, however, through a strange and rather disgraceful circumstance, have not received from the public nor, indeed, from the great bulk of architects themselves, the appreciation they deserve. Miss Gosse realizes the distinction of late-eighteenth-century and Regency urban building. The finest example of the latter, namely, Regent Street itself, is no longer with us, and the little church of All Souls at Langham Place will soon be swamped by aggressive and ponderous commercial buildings which altogether ignore its scale. The delightful sketch herein shown, however, reminds us of better days. It is not

always realized what a great power the pictorial artist exercises over popular imagination, and how he can instil the right attitude towards buildings which are specially worthy of preservation. How angry the average Englishman would be if the Grand Canal at Venice or the Doge's Palace were destroyed. Yet this righteous indignation is, at any rate for the untravelled, entirely due to their having seen so many pictures of these particular architectural scenes. Unfortunately, our painters have not familiarized their countrymen with many of the most distinguished architectural achievements which stand to the credit of Englishmen. Does anybody doubt that if there had been in English homes half as many representations of old Regent Street, a work which represented the very flower of the English genius for urban buildings, as there were of the Grand Canal, Nash's masterpiece would have been with us yet?

Miss Gosse's delicately rendered drawing of Park Lane will be an aid to the realization that such beautiful houses are especially worthy to be preserved. It is astonishing

that no other artist before Miss Gosse has had the discrimination to recognize the fine pictorial quality of this group of Regency dwellings. With very great skill she has brought out the distinguishing quality of the houses, namely, their urbanity. Although each house is a very definite unit, with its lateral boundaries well marked within the enclosure formed by the single large segmental bay which, in the majority of instances, comprises the whole of the façade towards the street, there is a unity of scale and a homogeneity of style about the buildings which unites them into a very companionable group; there is always some feature which connects each house with its neighbour, either the string course of one building is alined with the parapet of the next, or else with some other hori-

zontal member whose position accords with its own. It is, perhaps, true to say that no town houses of small frontage have a more aristocratic bearing than these, and yet they have a graceful informality which preserves them from the slightest suspicion of being ostentatious. They represent an architectural achievement such as England, and England of the Regency period, has alone produced, and thus they are very well worthy of the artistic celebration which is here accorded to them. I seem, perhaps, to have attributed the merit of this picture too entirely to the quality of the architecture portrayed therein and have neglected to pay due acknowledgment to Miss Gosse's skill as a pictorial artist. This latter, however, was more surely manifested by the degree in which she subordinates her technique to the interpretation of the subject than it would have been if it had obtruded itself upon us to the detriment of the architecture. Where this drawing differs from a photograph is expressly in its superior emphasis of the architectural forms themselves, for the lights and shades are so arranged that the buildings proclaim themselves more clearly than they would do under



WOLCOT CHURCH, BATH.

From the aquatint by Sylvia Gosse.

the ordinary conditions of natural illumination. If this same technical skill, however, had been devoted to delineating the forms of the vulgar gabled terra-cotta fronted edifices which are now being erected in Park Lane on certain sites where the leases of the Regency buildings have fallen in, the result would not have been satisfactory, for not even the most skilful artist can eliminate the vulgarity from a vulgar subject.

Another charming sketch is that of the Henry VIII gateway at St. Bartholomew's Hospital, where the machinery in the foreground makes an interesting formal contrast with the ornate pedimented façade behind it. In Park Crescent, Regency London is again celebrated by a sketch which very successfully interprets the suavity of the architecture.

This is just the type

of stucco building which Ruskin most despised, yet how admirable it is, how expressive of both vigour and grace!

The remaining six drawings are all illustrative of Bath, and they again show Miss Gosse's appreciation of urban building. Few people would have recognized the extraordinary pictorial interest provided by the juxtaposition of the corner house, Wolcot Parade, and the little street at right angles to it. The design of the corner house itself is a perfect example of the architectural treatment suitable to such a locality, while the whole scene is given a delightful homely atmosphere by the figures in the street and the horse and cart in the foreground. Two more pictures of informal street compositions, namely, Wolcot Church and Lansdown Road, each of which show interesting silhouettes of buildings, have a remarkable quality due to the vivid contrast in tones which the aquatint process makes possible, while the more formal architecture of the eighteenth century is depicted in Laura Place, Stall Street, and Lansdown Crescent.

In Spain.

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

III.—Coloured Baroque Churches of Andalusia.

By L. S. Elton.

RA. M. STEVENSON in his book on Velazquez, remarks that one of the pictures, "Las Meninas," loses its rank among paintings when reduced to a photograph, and that it would look still worse as a line drawing. But if this applies to an oil-painting in two dimensions, how much more does it not apply to a building in three: a brilliant-coloured campanile, flashing with blue and green tiles, or a Cyclopean brick monastery which produces its effect simply by towering above one's head? They must be seen; there is no substitute for visiting the actual country; such photographs as are given here can only convey a dim suggestion of the astonishing originals. So if anyone, after glancing through these plates, says to himself: "This Baroque stuff is all very well, but can you use it?" perhaps for once he will break the golden rule of all architects with regard to books and magazines, and believe the text rather than the illustrations.

The best centre for seeing the brick-plaster-and-faïence style of Andalusia is Seville; and on one's first day in Seville it is a good plan to go up on to the roof and get some idea of the geography.

The first thing that strikes the eye is the fact that geraniums and carnations seem to do well on soapy water. A girl on the roof, just across the street, is hanging out the washing to dry, and carefully pouring the water on to a row of flower-pots. The air is absolutely clear, and at ten o'clock on a February morning it is almost too hot to stand in the sun. Roofs, of every possible material and at all angles, stretch away in wild confusion all round; a hundred yards distant, perhaps, one can see a greyhound, walking carefully along a parapet six stories above the street, like a cat. Beyond, again, are various domes and towers—the large grey cathedral and its brick tower the Giralda; but what really fascinates the gaze is an enormous navy-blue



1. CUPOLA OF SANTA CATALINA.

One of the eighty or more religious buildings of Seville, the originals of the "Spanish Mission" style. The stucco is enriched with slabs of coloured terra-cotta.

dome, quite close at hand; rising up like some sort of immense bubble from the other buildings; covered with blue tiles, some highly glazed and flashing in the sun, others dulled over with a sort of patina of time and dust. It is like nothing the guide-books ever suggested, like nothing ever even vaguely mentioned in standard histories; more like something in the *Arabian Nights*, or in one of Flecker's more exotic poems:

The great lapis-lazuli dome
Where the gods of our race
had their home.

Soon it becomes clear that there are more of these phenomena scattered about the city. Another church, seen farther off (Santa Magdalena, according to the map), has a vast, sweeping tiled roof, and again a tiled dome: only this time the tiles are in chevrons of navy-blue and white, like the stripes on a sergeant's sleeve, and the ridges that divide them are of a dark golden-yellow. Above all this is a preposterous but successful lantern made (apparently) of cut brick. In all directions similar domes can

be seen, and with them bell-towers, of every imaginable design, probable or improbable: the tiles blue or green as a rule, and the bells occasionally ringing with intense fury, hurtling out and tumbling over themselves in a way no sober English bell would ever dream of attempting.

According to the map of Seville (bought for twopence in the street) the city contains over eighty religious edifices of all sorts; they can be seen, as the city stretches away into the extreme distance, till at last one sees the silhouette of a very large tower, which however is not ancient, but a part of the local waterworks.

Sounds float up from the street, mellowed by distance; trams screeching and sounding their bells, donkeys braying, old ladies with tragic voices selling lottery tickets. Masts and funnels show the position of the river, and beyond it, two or three miles away, an emerald-green hill covered with

COLOURED BAROQUE CHURCHES OF ANDALUSIA.



Plate II.

October 1926.

THE BELL-TOWER OF SAN ROMAN, SEVILLE.

In ceramic materials—brick, faience and plaster—the twisted Salomonic order seems right and natural. If Baroque is to be used at all, perhaps this is the way to use it.

corn after the spring rains shows the position of Italica, the original Roman city.

To look at these churches produces a sensation rather like that of Cortes on his peak; the entire style is new and strange; here at last is the real "polychrome" architecture, so often described in prize essays, or attempted (synthetically) in prize competitions, but never yet encountered. As a matter of fact it actually does suggest the new world

seen by Cortes, for this is the original of the Spanish Mission style, which spread all over South and Central America—to Peru, Mexico, California, Florida, and wherever there was anything approaching a Spanish climate and civilization. But could such a style, or even any version of it, ever be used in England? The eye returns to Santa Magdalena, with three storks circling above it in mid-air, as if they too were a little taken aback at the tropical brilliance of its colour scheme; England, the English parish church and the atmosphere of Gray's *Elegy*, seem a long way off. Yet in its own line Santa Magdalena is a success: it carries exterior colour decoration farther than it was carried in any other Renaissance country. San Salvador, too, not far away, has something about it that deserves investigation; its steep dome

risers up and catches the sun from amid a perfect forest of Baroque detail; but whatever one may think of this detail, the building as a whole has a peculiar quality — vitality, the breath of life, or whatever one may call it—which is not special to any one designer but runs right through the Baroque architecture of Andalusia. It is noticeable that Santa Magdalena is thought out entirely in terms of colour; not designed first in black and white and then fitted with colour-decoration as

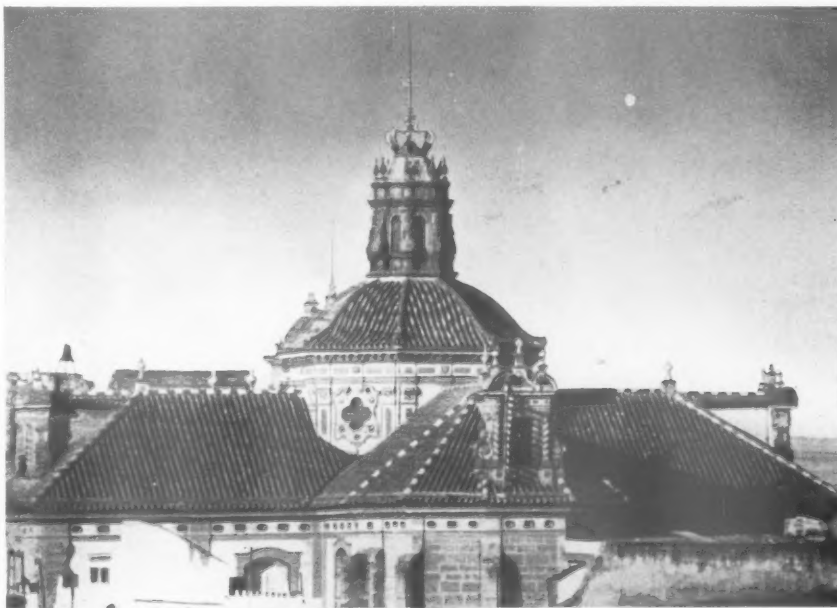


2. SAN SALVADOR, SEVILLE.

In spite of its elaborate detail this church has a surprising unity of effect when actually seen.

tram-line for some way into the old part of the town, amid dense marketing crowds, and amid unheard-of sounds and smells, all possibility of careful architectural criticism simply evaporates. However, at last a square opens out, a large irregular space with trees and seats, and just at the entrance, overshadowing the street, is the Renaissance cupola of Santa Catalina: made of stucco on a brick foundation, and with the top part decorated with slabs of blue and green terra-cotta. Seen from across the square it suggests a piece of old silver altar-furniture, inlaid with lapis-lazuli and malachite; the whole composition seems to be symbolical—Saint Catherine standing triumphant above her wheel.

In such a church, grey stucco alone would not be enough to secure the right dominance over the surrounding private houses; for these, though plain enough in themselves, are colour-washed blue, green, yellow, or orange, or (more rarely) in various shades from pink and lilac down to brown and crimson. So, to make the church stand out, something was needed to emphasize the design: and the emphasis was attained, not—as in Italy—by means of a giant order, but by the use of these glazed terra-cotta slabs. The colours



3. SANTA MAGDALENA, SEVILLE.

A blue and white tiled dome, with yellow ridges and an orange cut-brick lantern.

are insulated from one another by white lines, and reflect the two most noticeable tints of their surroundings—the dark blue of the sky and the green of the trees. Most of these churches stand at the meeting of many roads or streets: Santa Catalina of eight, San Salvador of ten, and so on: they act as landmarks, and the general effect is to make the city seem fuller of churches than it actually is. Santa Catalina was long in danger of falling down (if not of being demolished) and was chiefly saved by the efforts of Gestoso: his guide to Seville contains a melancholy note about the "deplorable condition of this most interesting temple." However, after a final attempt by the cupola to collapse on to a passing tram in 1923, it was shored up more efficiently, and there is now a reasonable chance that it may last a good many years longer.

Farther along, and deeper in the heart of the Seville labyrinth, is San Roman: a Gothic church with a Renaissance bell-tower at one corner. The shaft of the tower is of primrose-yellow plaster, the belfry of blue and white terra-cotta



4. AN ANGEL FROM THE PATIO OF SAN SALVADOR, SEVILLE.

Unglazed terra-cotta figures are rare in Spain.

and cut brick: in this case the twisted order, carried out in ceramic materials, seems particularly successful. From April onwards this tower shows lighter than the sky behind it, and seems almost to be floating in mid-air.

After an hour or two of this sort of exploration the well-known "Spanish feeling" sets in. All the freshness seems to fade out of the atmosphere; the only thing is to stagger into a café, order a vermouth and soda and some olives, and hope for the best.

Gradually the dazzle and heat begin to recede a little, and one can take a more intelligent interest in one's surroundings.

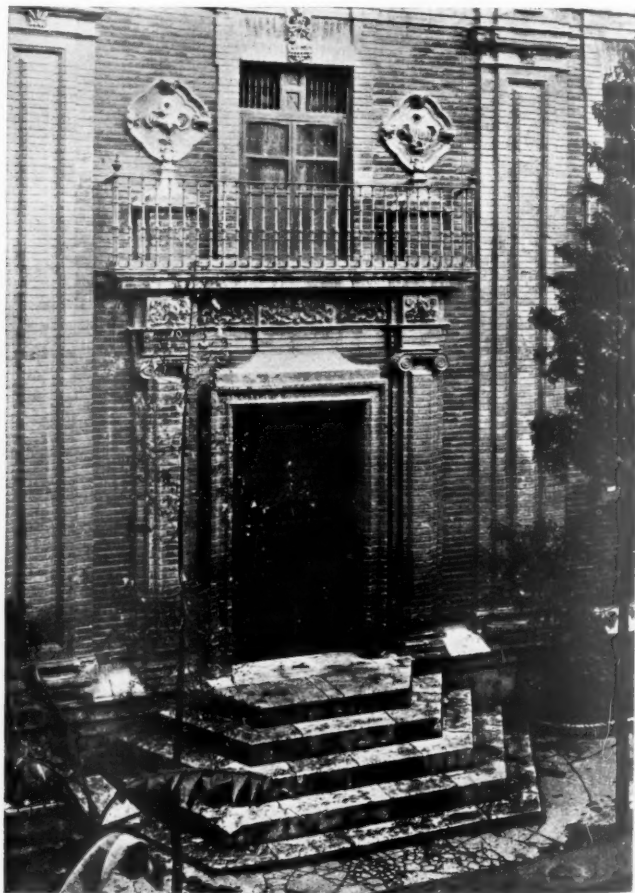
The café itself, if at all typical of Seville, is lined all round, to the height of one-and-a-half metre, with coloured tiles. Their surface is irregular—the colour being in small hollows, divided by raised lines: the

general colour-scheme blue and green and brown, but changing every ten yards or so to another pattern—blue, black, orange and white, and so on. Though the patterns are more or less Moorish, the result seems quite in place



5. THE DOORWAY OF THE CHURCH, LA PALMA DEL CONDADO.

A firework of the brick-cutter's art.



6. CUT BRICK DOORWAY, SACRISTY OF SAN SALVADOR.

Done in position on the wall, except the cherubs' heads which were let in separately. A coat of paint has hidden some of the brick jointing.

in a Renaissance building: the cafés are white and plain otherwise—the tiles alone fill them with a glow of colour—but many other arrangements are possible. Tiles are found all over Seville, and all over Andalusia and Valencia and Portugal; they occur as dados in the side-chapels of churches; on the faces of stairs, on garden seats, on fountains, ceilings, pavements, wall-shrines and well-heads, not to mention domes and the conical tops of bell and watch towers. The variety is bewildering; tiles are the thing about Seville that the ordinary visitor remembers most; just as in Saragossa it is brick, and at the Escorial granite. Their history and uses can be studied in books (Williams, *The Arts and Crafts of Older Spain*: Byne and Stapley's *History*, etc.), but the effect has to be seen to be believed.

Santa Catalina has a dado dating from 1603; a single modern example is reproduced here (Fig. 12)—a stair-face designed 320 years later, in 1923, without any apparent loss of originality, humour or sense of colour. (In this case the design is on a flat surface, not divided by ridges, as the latter would be too fragile for use on a stair-riser.) Old houses exist, with whole rooms covered with tiles, including some in iridescent patterns of copper lustre; others have only a few, used with skill to sum up the vague, general colour of their surroundings. The most noticeable thing is the absence of red, and of the violets and purples used so freely in Persia; small splashes of pink or wine colour do occur, but they seldom dominate the scheme, though the art of producing a fine rose-colour had been known in Seville since at least 1504. Is this due to a superstition about red being unlucky and the colour of blood, as Norman Douglas suggests in the case of Italy (in *Old Calabria*)? Red is a hot colour, of course, and collects the heat instead of throwing it off: hence the whitewashing of so many brick buildings in South Spain: but it was used in Persia where the climate is hotter still. In



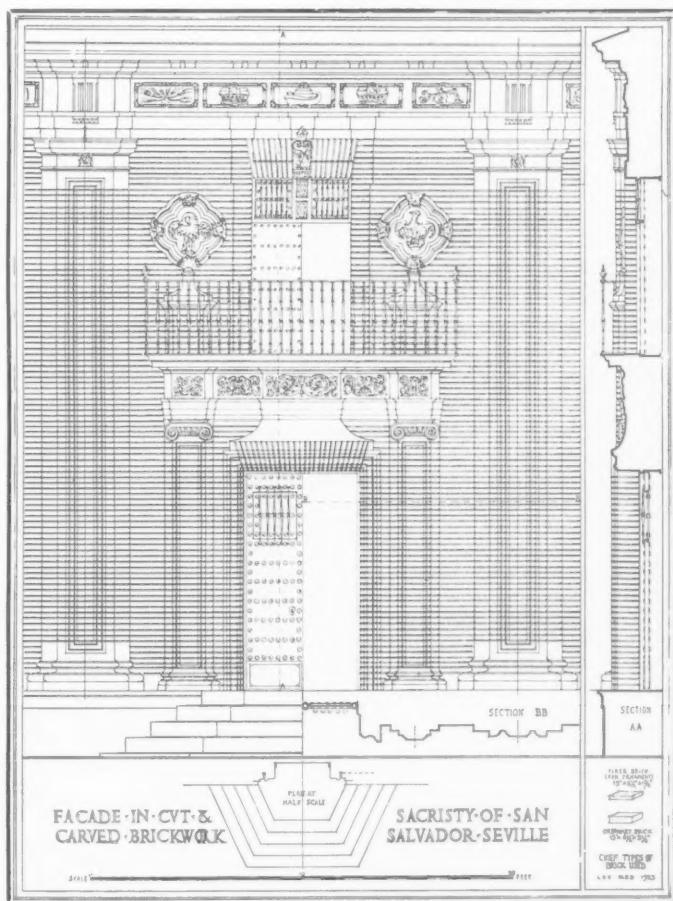
7 SEVILLE BAROQUE CAN BE REFINED WHEN IT LIKES. HERE IT IS MEANT TO BE SEEN AT CLOSE QUARTERS ON A PATIO WALL.

any case, the special, limited palette employed by the Andalusian tile-maker results in something which can be used in any building grave or gay; it can add cheerfulness to a café, but is equally suitable in a solemn interior like that of the Chapel of the Forsaken (*Capilla de los Desamparados*). This is really only a small shrine, opening off an archway near San Salvador: in passing through to the *patio* beyond, one sees a small interior blazing with blue and green tiles and lighted candles, with an altar and some sort of faïence decoration at the back, and generally one or two people on their knees praying, inside or close to the entrance doorway. If these people are the "desolate" or "forsaken" for whom the chapel was meant, then its brilliant colouring evidently does not jar on their feelings:

the chapel is probably the most frequented in all Seville.

The *patio* of San Salvador, just beyond, is a strange place: there are orange and eucalyptus trees, and a fountain with dirty water and crusts of bread floating in it—pieces of

people's lunch which they have thrown to the gold-fish, after eating the rest, sitting on the steps of the sacristy (Fig. 6). One side has a medieval bell-tower, and below it are rows of classical columns half buried in the ground. But the chief thing, for an architect, is the cut brick and terra-cotta façade of the sacristy: it has been painted over and spoilt, and it is not unheard-of for children coming out of school to throw stones at the terra-cotta angels, but enough remains to show that Seville Baroque can be refined when it likes. The pelican, for instance: with cherubs' heads apparently let in separately, and the rest carved in position on the wall, as is the usual practice up to the present day. The paint makes it difficult to see the joints: these show better in the doorway of the church at La Palma del Condado (Fig. 5). Good cut brick is not at all common, though coarse examples can be seen



8. A MEASURED DRAWING OF THE FAÇADE IN CUT BRICK WORK, SACRISTY OF SAN SALVADOR, SEVILLE.



9. AN OLD HOUSE NEAR SEVILLE CATHEDRAL.
Spanish houses are plain compared to the churches and public buildings.



10. A MODERN HOUSE, PLAZA BAILEN, SEVILLE.
Carrying on the traditional plaster style.

everywhere, and sometimes produce a marvellous effect in the distance, as in the case of the church of San Pedro at Huelva, on the south coast. The appearance of this church, from the hill above the town, is almost beyond description: it is built for that purpose—to tell at a distance; at a closer view its cut brick, tiles and plaster seem exaggerated, and “not the sort of thing one would measure”; it is like looking too close at a good poster. However, enough more carefully detailed examples of cut brick exist to show what can be done. Cut and rubbed brick was first used on a large scale in England by Wren. Did he get the idea from Holland, and did Holland get it from Spain? The general principle of its use is one that runs through all Spanish architecture—that of using one rich spot of decoration on a large plain surface. La Palma church is an example of this (in the photograph the full proportion of plain surface, to balance it, is not included). It may be argued that to use columns is not “treating brick as brick”; still, the doorway is a success—partly on account of the rich orange crimson of the brick against the white wall, but chiefly from its air of being done out of sheer enjoyment on the part of the carver.

In modern times, cut brick has been used on a vast scale in the Seville Exhibition. There is a whole amphitheatre or crescent made of it, the carving done *in situ*: the detail is not too good and the ornament not concentrated as it was in the old work, but the whole thing is a spirited attempt to carry on local traditions. The Exhibition itself is not perfect: there is too much emphasis on Moorish and plateresque, and when in doubt the designers seem to have gone to modern Paris rather than to classical Greece or Rome. But compared with Wembley it is an absolute Paradise:

Wembley, with its ferro-concrete, prison-like cafés! Still, such comparisons are hardly fair, for the Seville Exhibition is permanent, and so is the blue sky above it; besides which, it stands in a park that is about the next best thing on earth to the Elysian fields. This park was in half-royal ownership before being presented to the people of Seville: and it still retains its personal note, and that air, noticed in the case of the Aragonese palaces, of having been built for *somebody*. Instead of a mere open space or “recreation ground” one finds a work of imagination, carried out with elaborate and loving care: there are hedges of roses hundreds of yards long, tiled fountains guarded by enormous china frogs, other fountains with marble figures suddenly appearing from under orange trees; seats covered with iridescent tiles, cypress arches and avenues, lawns kept green by watering; and unexpected details, such as a stone appearing casually among shrubs and creepers, with a half-defaced inscription apparently relating to buried treasure. With a setting like this any Exhibition would be a success. Still it is interesting to see the brick being cut in the position it will really occupy (an advantage it has over terra-cotta) and to watch the faience crests of various towns going into position one by one at the base of the amphitheatre. In one place there is a small and amusing brick statue of Don Quixote on horseback, with a tiled shelf below containing copies of the works of Cervantes.

To see tile-making one must visit the Triana district, across the river; perhaps in the cool of the evening, when the apprentices sometimes seem to let fly on a free composition after spending the day in doing more or less regular patterns. One can go in, and see a whole comic bull-fight roughed out with great vigour on the wall, in charcoal, with everybody standing round making suggestions. Some firms consist

simply of a family, the oven being half-way down the passage and the goods shown in the front room. Prices are low: a set of tiles like those illustrated (Fig. 12), with a unique design painted by hand, may cost about seven shillings retail, or less wholesale.

Both cut brick and tilework have gone on in Seville more or less since the Renaissance, surviving the Industrial Age and continuing to flourish down to the present day. This must be an almost unique occurrence among the arts associated with architecture. However, Gestoso, who in this respect might be called the William Morris of Seville, did much to help the ceramic arts if he did not actually revive them; he fought valiantly for his city's monuments, described them in books which are themselves a monument, and finally spent years in the Triana workshops putting the industry once and for all on to right lines. He succeeded. There is no suffocating Arts-and-Crafts atmosphere in Seville. Goods are sold on an ordinary commercial basis, and have a rich, Falstaffian quality which could never exist for ten minutes in an Art School.

It is said that life can be supported in Andalusia on one drink every two hours; but travellers will be wise to allow a factor of safety (*F*) and take one every hour-and-a-half.

So, late at night, after seeing one of Benavente's plays done by some of the best actors in Europe, or a melodrama in which Sherlock Holmes, Nick Carter, and Arsene Lupin all appear on the same stage and foil one another behind the same large *papier mâché* rock—at this late hour, perhaps one in the morning, there is a sort of homing: a kind of automatic turning of the feet towards yet another café. Or it may be the same one. They are so alike, it is difficult to say. The same tiles are there, blue and green, orange and black and white, looking as gorgeous as ever. . . . The question once more arises: "Can one use it? Cannot the gaiety of this place in some way be transferred to England?"

One answer is, that Holland did so transfer it; Dutch architecture is largely based on Spanish, and has (for instance) the same use of coloured tiles. But the rich surface of the Spanish variety is absent there; it would always pay to study Spain first-hand; Dutch architecture merely shows that this sort of thing is not impossible in a northern climate: that a Seville café or church really could suffer some sort of sea-change, and reappear in a modified form in England.



11. A MODERN OFFICE BUILDING, SEVILLE. (GONZALEZ BROS.)

Stone, with a wood cornice: carried out in a variant of the Plateresque style.

But to make anything of Andalusian architecture, it is necessary to understand what it really is. It began by sweeping in Moorish, Italian, Roman and old native Spanish; retaining the vigour of all of them, but producing something still definitely classical. The style that emerged was ceramic (brick, tile, and plaster), depending for its reserve of power not on the use of large orders, but on colour, and on bold massing and deep undercutting, revealing the solid and monumental thickness of its parts. In addition, the style had vitality—the mysterious quality sometimes called *esprit*—to an almost unheard-of degree: and this was produced largely by three factors. First, the system by which the architect, instead of full-sizing everything himself, left large strips of decoration to be carried out by other people; so that everyone got some fun out of the job, and in looking at the building that resulted one feels "there was good sport at the making of it." Second, the flexible and easily-handled nature of the material, which allowed the designer to stamp singleness and unity on the whole design without feeling cramped in his style. Finally, the fact that the designers were generally Andalusians—a race apart, with a fire and quickness of temperament which must be absolutely unique. This last factor is the most important and the most illusive. One can only say that it still exists in full and astonishing force, and is felt the moment one enters any of the South Spanish towns. On the whole, then, Andalusian Baroque is a style to express gaiety: invented by people who looked on cheerfulness as the rule rather than the exception.

Time, and still lemonade, soon vanish in such reflections, till at last the mysterious hour arrives when one Sevillian day joins on to the next. Things seem to pause for a moment; in the all-night "American-Bar" the proprietor wipes the steam off the windows and puts fresh coffee into the machine; and out in the streets people begin to glance anxiously up at the various church towers. Not that most of these towers have any clocks on them; but on the roof, or rather on the tiled cone just above the topmost cornice, there is usually a large crop of grass and weeds; and when the dandelions, camomiles, or marguerites begin to open, it is next day, and time to go home. So the population wanders away; and the stray architect probably wanders away too, with all these highly important questions still unsettled, but thanking his stars if he can yet remain in Seville for a few more days and nights.



12. MODERN SEVILLE TILES. To go on the face of a stair.

The Royal Scottish Automobile Club.

Blythswood Square, Glasgow.

Designed by James Miller.

The headquarters of the Royal Scottish Automobile Club are situated in Blythswood Square, once a fashionable residential part of the city, and composed of a series of self-contained dwellings of pleasing classic design. The first home of the Club was limited to one of these dwellings, but the rapid increase in membership (the membership is now between 4,000 and 5,000); which followed its inauguration, led to the Club acquiring further properties, until it gradually absorbed an entire side of the square, giving a frontage of 220 ft., while the buildings return along West Regent Street

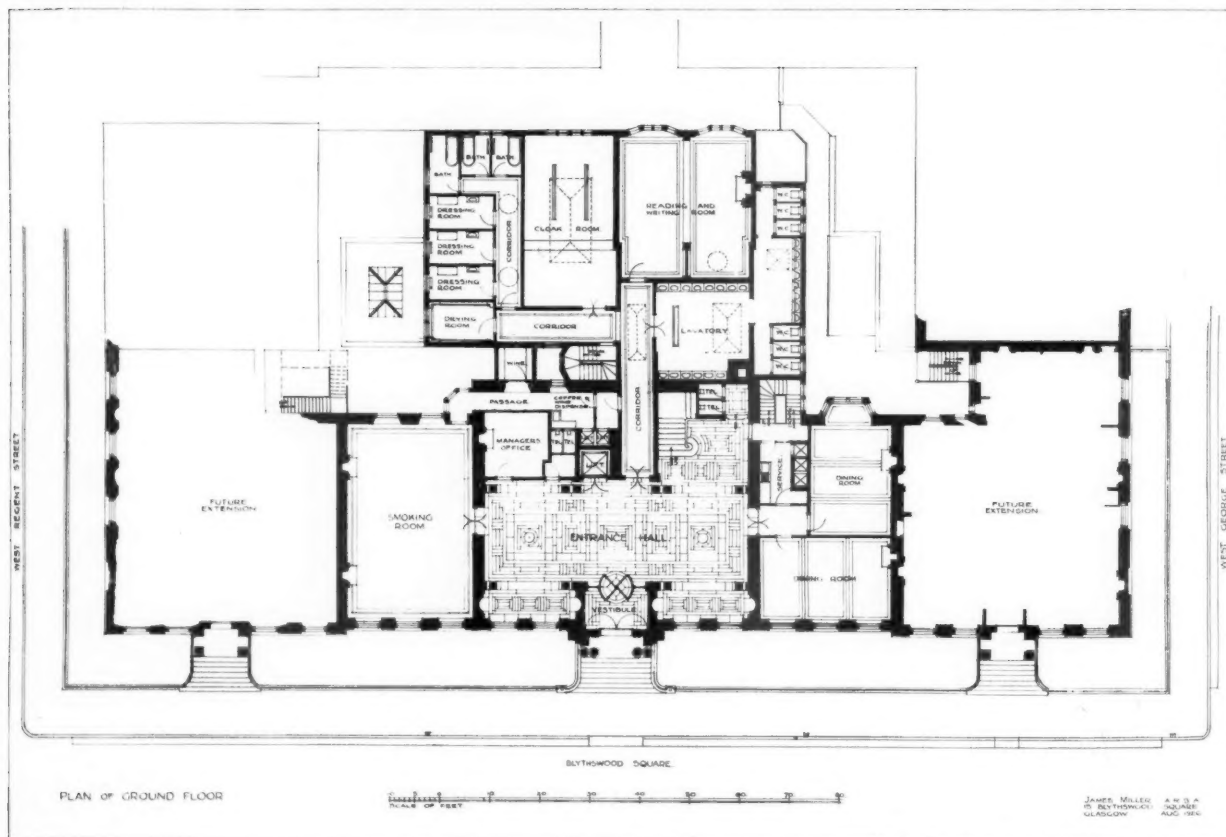


THE NEW

on the north side and West George Street on the south side, to the extent of 70 ft. in each case.

When the whole property was thus acquired the problem was to reconstruct the series of dwellings into suitable club quarters. This entailed a general reconstruction of the entire interior. The principal apartments are as follows: entrance hall, 53 ft. long by 28 ft.; grand lounge, 110 ft. long by 26 ft.; dining-room to seat 200, smoking-room, billiard room, private dining-rooms, committee room, etc., together with twenty-eight members' bedrooms.

ENTRANCE FRONT.



PLAN OF THE GROUND FLOOR.

THE ROYAL SCOTTISH AUTOMOBILE CLUB, GLASGOW.



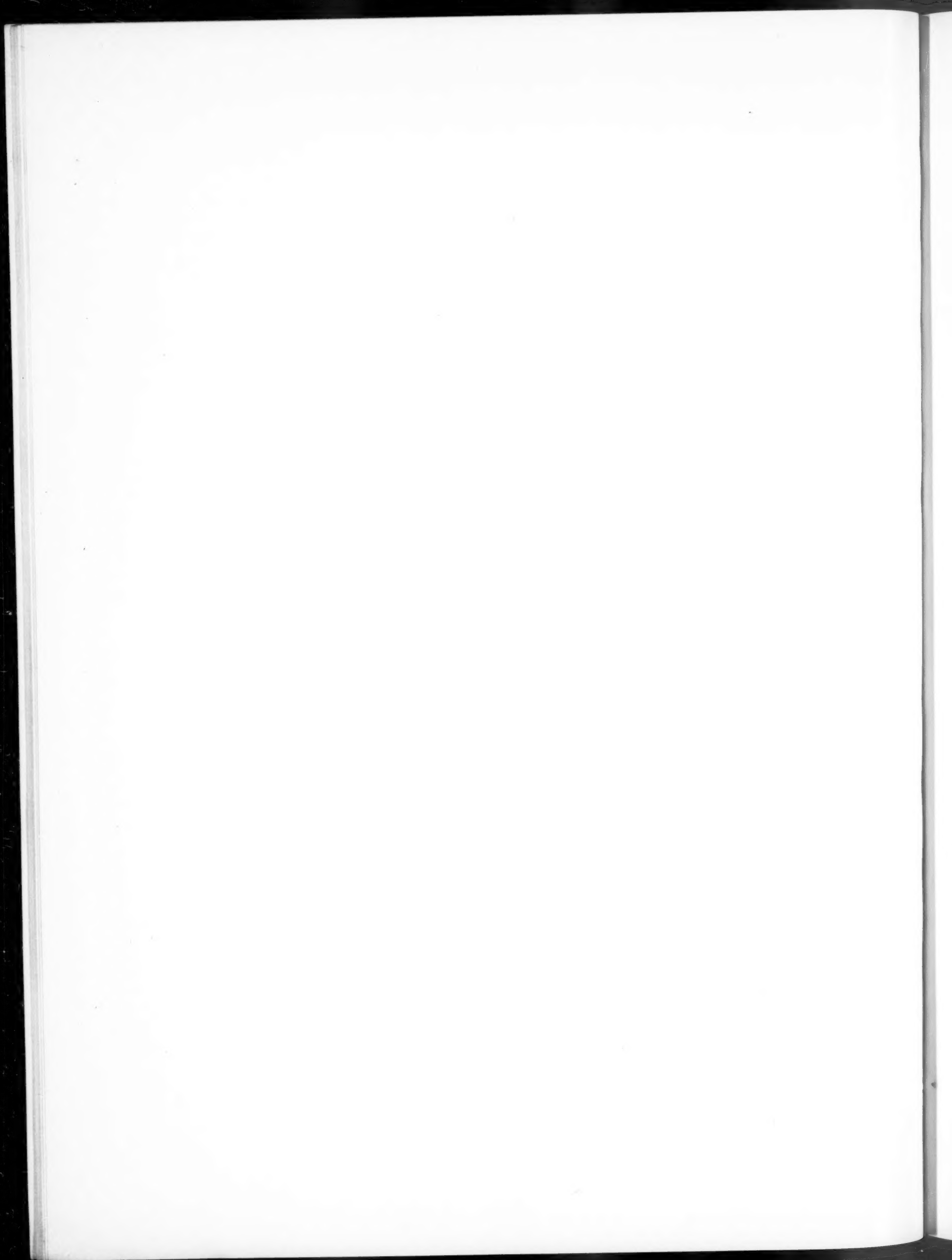
Plate III.

October 1926.

THE LOUNGE.

James Miller, Architect.

The lounge, with its long row of fluted columns, is an outstanding feature of the Club, and is treated in a manner similar to that in the dining-room, but the general scheme is in a subtle tone of yellowish vellum colour. The window treatment is also dealt with by the use of lambrequins and net curtains, designed on equally successful but different lines in mulberry with golden drab trimmings.



In the main dining-room on the first floor the scheme of colour may be broadly described as green and gold. The ceiling, panelled walls, and woodwork are painted a very pale shade of greyish green, scumbled over with transparent colour of a deeper and richer green. The whole of the surfaces mentioned appear to be uniform in tone, but on examination are found to vary slightly, and on the panelled walls the effect of a slight texture is obtained by a double application of the transparent scumbling colour. In this room a

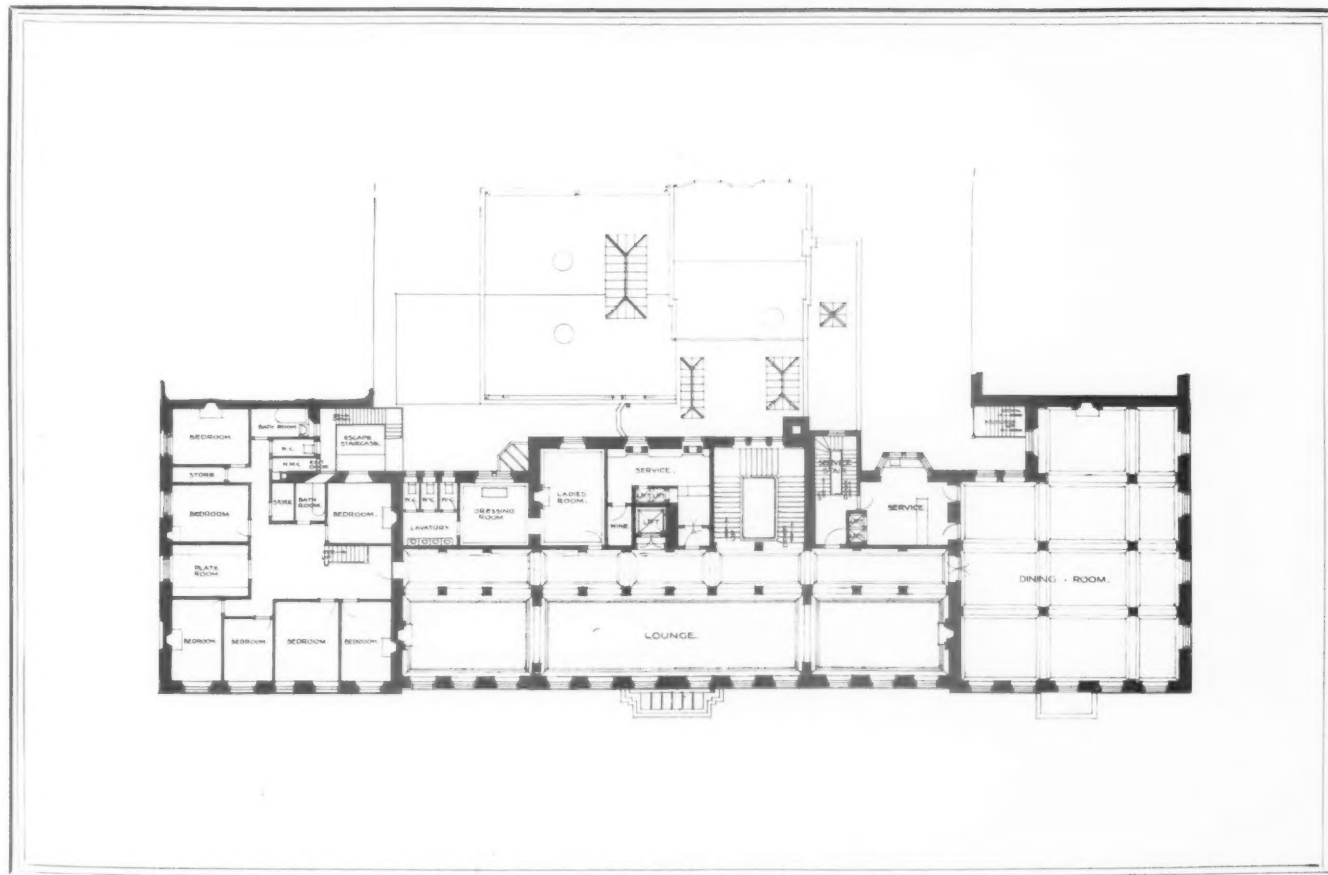


A DETAIL OF

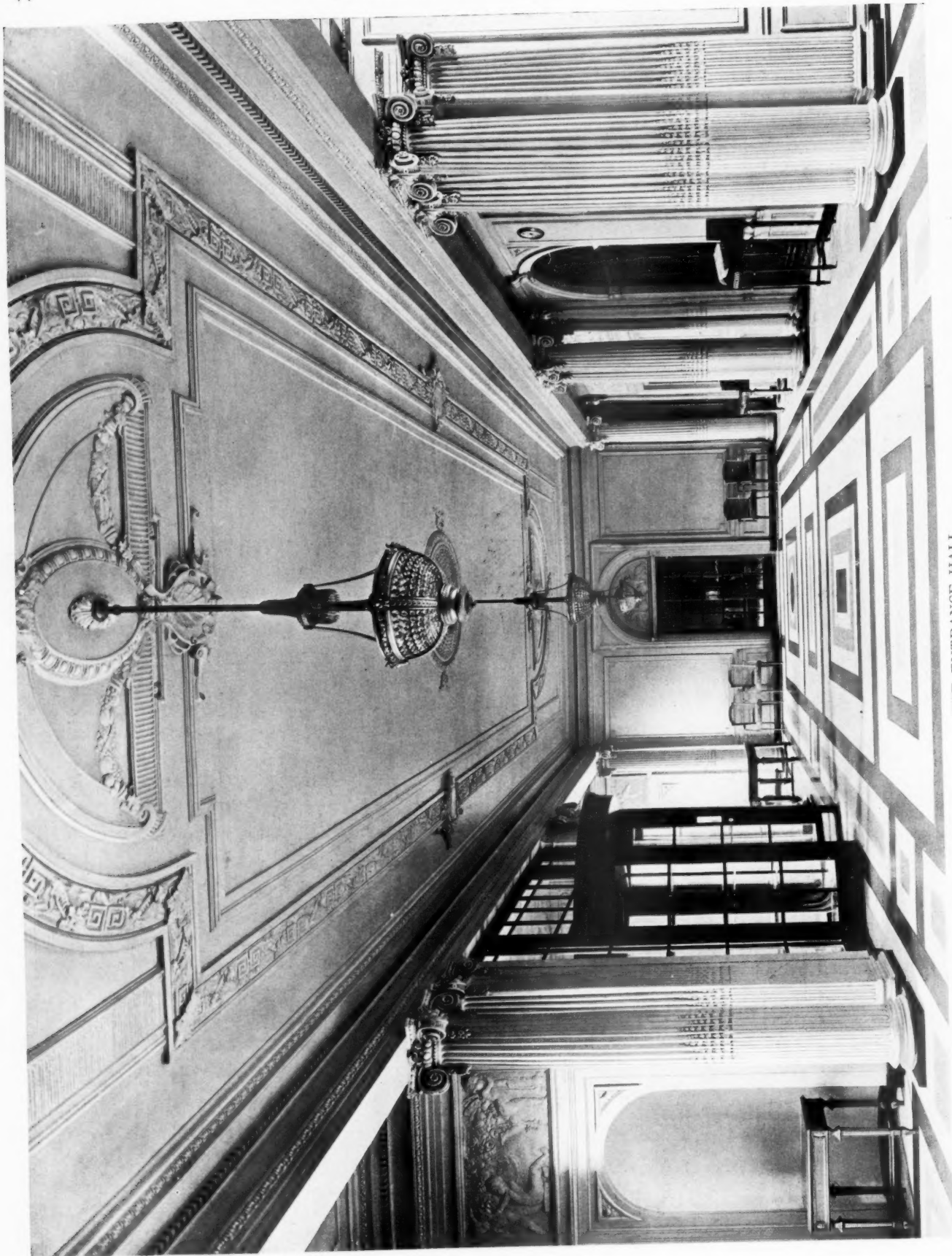
liberal amount of gilding has been done on the capitals, cornice, and other enriched parts, and this gilding has been toned down to repeat the metallic effect of the electric-light fittings.

An interesting feature of the decoration consists in the lambrequins, used as decorations of the window openings in place of long heavy curtains. These lambrequins are in a deep rich blue silk velvet with old gold trimmings. The inner open-net curtains, in a tone of beige, soften the light and complete a very satisfactory decorative scheme.

A BALUSTRADE.



PLAN OF THE FIRST FLOOR.



THE ENTRANCE HALL.

The entrance hall and grand lounge have decorations in the Louis Seize period. The hall floor is of marble in black, white, and green tones, with doors in French walnut. The decorative work, though simple and broad in treatment, presents many interesting features. The method adopted in the painting of the various public rooms effectually illustrates the process known to the painter as scumbling and wiping.



THE MAIN STAIRCASE.

The main staircase, which passes from the lounge down to the entrance hall, is treated in a colour similar to the lounge, but slightly lighter, and the entrance hall is in a still paler tone of colour approaching that of parchment. The modelling of the enriched plaster work is assisted by a very careful wiping of the heights, exhibiting clearly the broken white used as the ground for the scumbling colour.



AN ALCOVE IN THE ENTRANCE HALL.



THE DINING-ROOM.



THE LOUNGE LOOKING TOWARDS THE DINING-ROOM.



A CORNER OF THE LOUNGE.

A Small House.

91 Church Road, Wimbledon, London.

Designed by P. D. Hepworth.

The site chosen was a small and narrow one screened on all sides. The house has been built at the extreme rear of the plot, and the whole of the space in front is laid out with flagged paths and plants; a rock garden and a small pool forming part of the scheme.

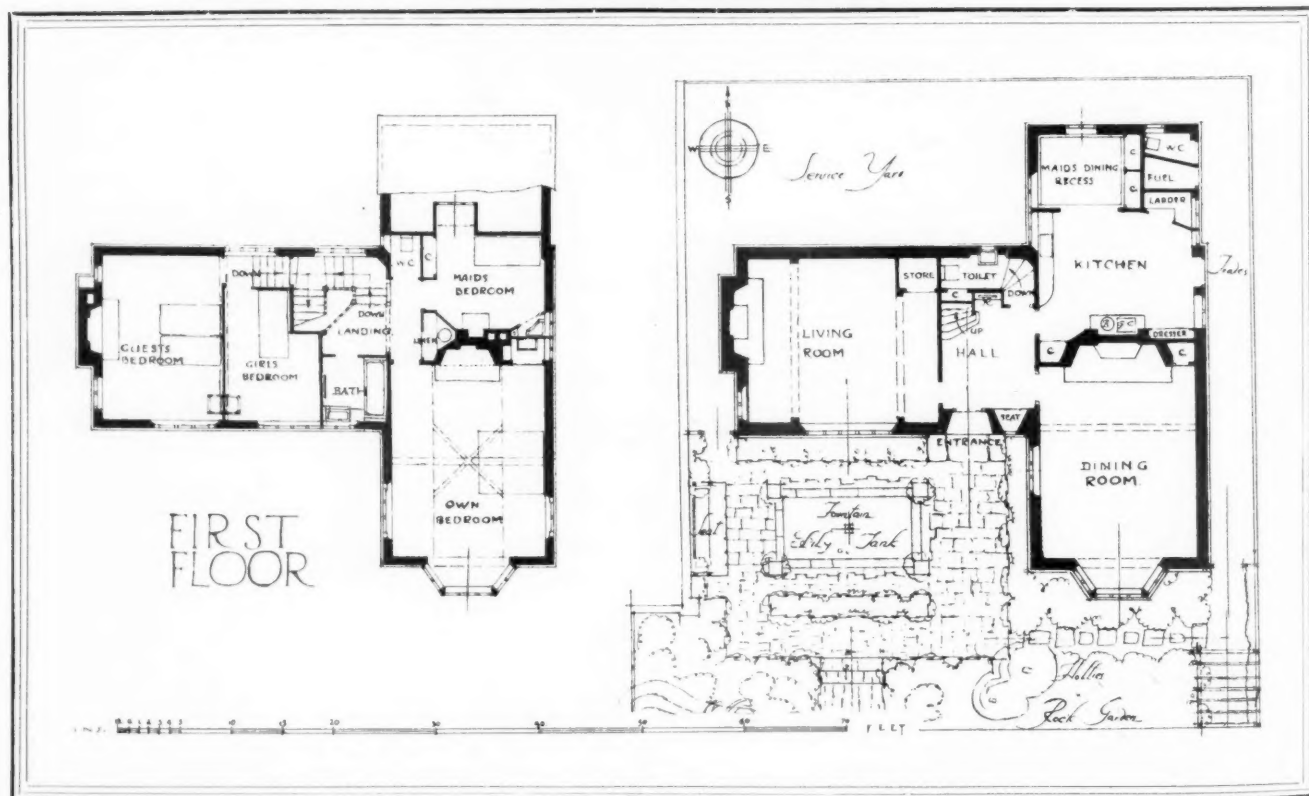
The tradesmen's entrance is



screened by a close pergola along the north side up to the back door. The principal aims were to design a house which did not look aggressively new, and to eliminate all paintwork. All the joinery has been carried out in oak used naturally without any attempt being made to conform to any particular style.

THE HOUSE FROM

THE GARDEN.



PLANS OF THE GROUND AND FIRST FLOORS.



THE FRONT DOORWAY.



THE FORECOURT FROM THE DOORWAY.

The photographs of the exterior were taken immediately after the completion of the house and before the development of the garden.



THE MAIN ENTRANCE.

Showing the flagged paving of the forecourt and the small pool. The windows are fitted with metal casements.



AN UPPER LANDING.

The woodwork and floors are of oak throughout. The walls are of hollow brick, and the timber to the first floor is fitted with a brick back. Modern conveniences, such as hot water services, heating, and electric power, have been installed in all the bedrooms.



A BEDROOM.



A LIVING-ROOM.

The principal rooms in the house are two large living-rooms and a comfortable kitchen. All the rooms, with the exception of the kitchen and maids' quarters, overlook the garden to the south.

Selected Examples of Architecture.

In Continuation of "The Practical Exemplar of Architecture."

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

Eagle House, Mitcham, Surrey.

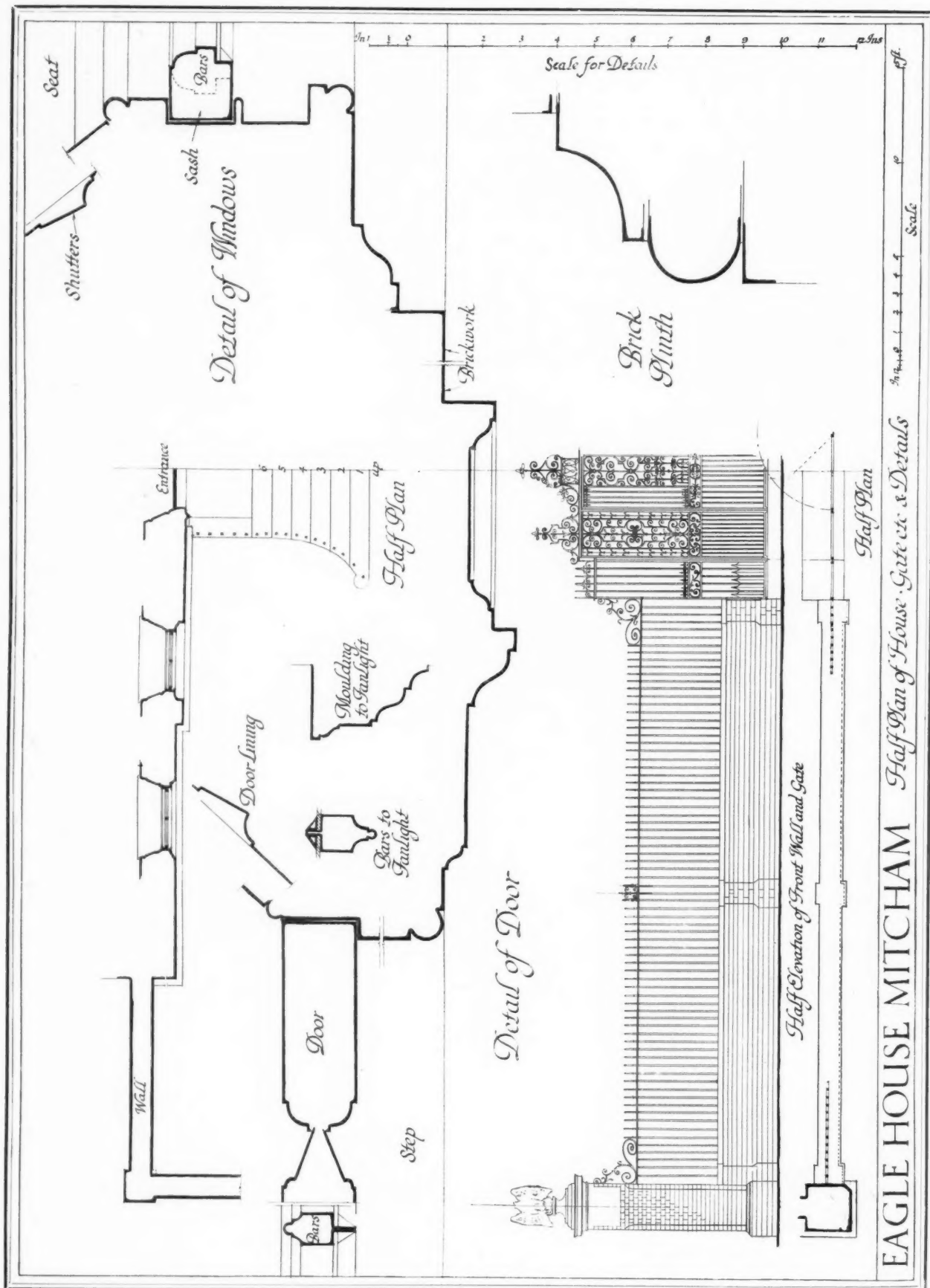
By Tunstall Small & Christopher Woodbridge.



THE FRONT FROM THE GATES.

THIS house, supposed to be once the property of Sir Walter Raleigh, was rebuilt about 1705 by Sir James Dolliffe, a director of the South Sea Company. The front to the road is a fine composition, relying on symmetry, good detail, and proportion, and is approached through wrought-iron gates with wide pilasters and piers surmounted by eagles. The ironwork is not of the same standard of design as the house front, but is quite pleasing in its general effect and composition. The centre gate and wide pilasters have an overthrow comprising three pyramids with the monogram J.M.D.—the initials of James Dolliffe and Mary, his wife. Much of the ornament including any acanthus work

and rosettes has been lost. From the entrance gates the house is approached through a wide forecourt with flank walls on each side, connecting the house to the front piers. With the exception of the carved brackets to the entrance door the house is devoid of any ornamentation, and the ironwork to the entrance door steps is equally simple in design. The lower portion of the windows, including the sills, have very probably been altered at a later date. The lead flat and cupola enclosed by the nicely designed balustrade give a fine finish to the composition, and must have afforded an excellent view over the gardens and what was probably then beautiful country.





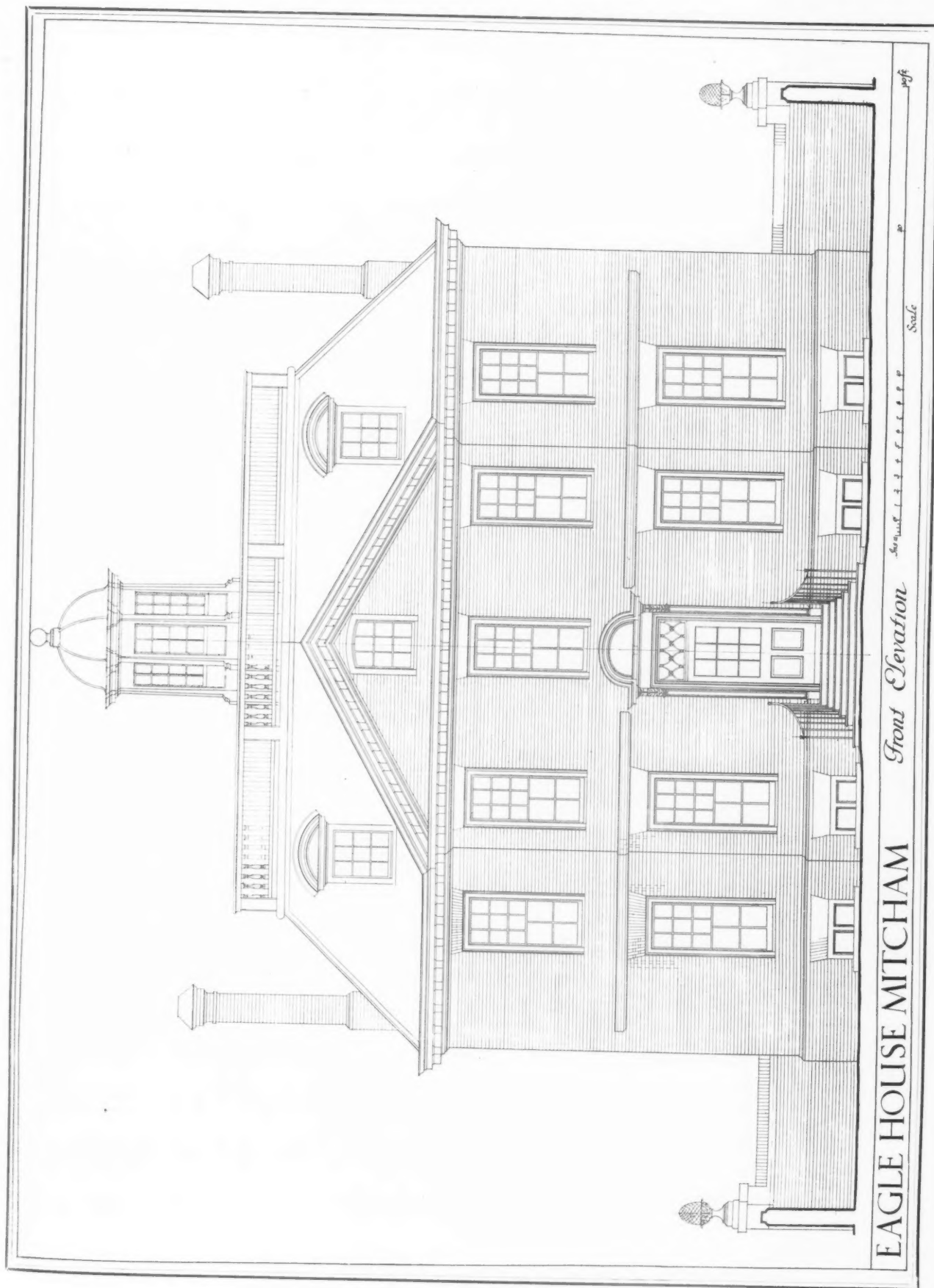
THE ENTRANCE DOORWAY.

With the exception of the carved brackets to the doorway, the house is devoid of any ornamentation.

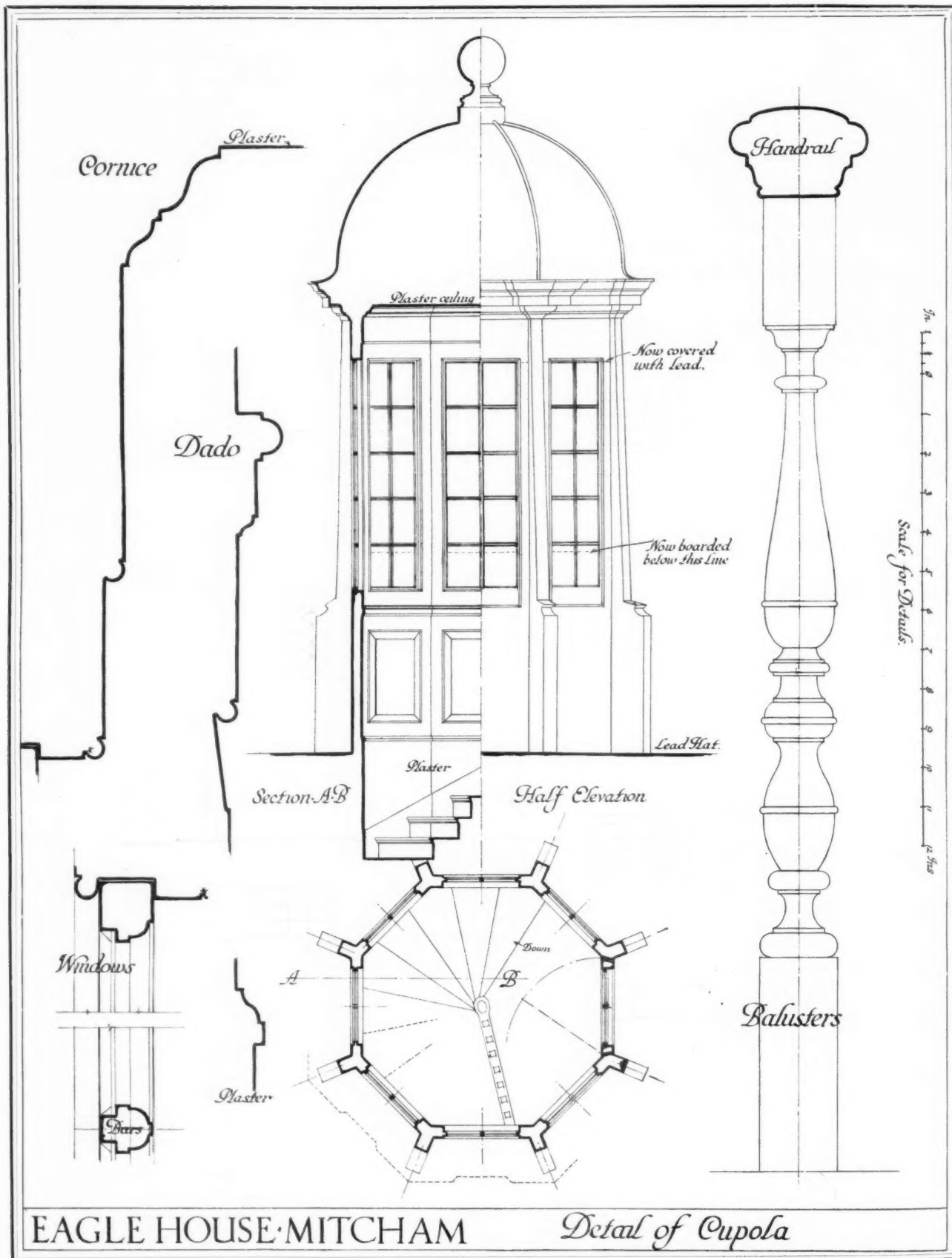


THE APPROACH FROM THE FORECOURT.

The front is a fine composition, relying on symmetry, good detail, and proportion. The house is approached through the forecourt, which has flank walls on each side, connecting the house to the front piers.



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





THE CUPOLA.



NEWGATE STREET.

No. 5 in Tallis's "London Street Views." Published about 1839.

Newgate Street is described by Tallis as "one of the principal thoroughfares of London, leading from Holborn and Oxford Street to Cheapside, and consists chiefly of good shops. It has a fine opening to Christ's Hospital. At the corner is situated the prison of Newgate." "The first stone was laid in the year 1770, by Mr. Beckford, during his mayoralty, and several gold coins of the reign of George III. were deposited beneath. Newgate formerly stood across the street, and considered as one of the entrances of the city, was not an inelegant building. But as a prison," says the benevolent Mr. Howard, "whose humane endeavours to ameliorate the condition of prisoners is so well known," "the builders seemed to have regarded in their plan nothing but the article of keeping prisoners in safe custody."

"Queen's Head Passage is a thoroughfare for foot passengers leading from Newgate Street to Paternoster Row. In this court is a public ordinary, that has been noted for many years as Dolly's Chop House."

"Bath Street, once called Bagno Court. It is generally supposed the first bagnio, or bath for sweating and hot bathing established in England. It afterwards became an hotel or lodging house, and bore as fair a character as any place of the kind: this court runs northward from the eastern end of Newgate Street; it has a thoroughfare by a passage which passes into St. Martin's le Grand, opposite the New Post Office; there is a respectable bathing establishment still existing here."

"Panyer or Pannier Alley runs southward from Newgate Street into Paternoster Row, and has its denomination from a stone monument erected on the 20th of August, 1688, bearing the figure of a naked boy seated on a pannier, with a bunch of grapes held between his hand and foot; and underneath the following couplet:—

When you have sought the city round,
Yet still this is the highest ground.

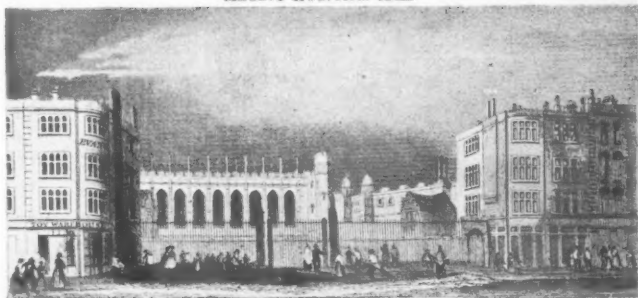
"Although this has been imagined by some writers to have been an emblem of plenty, we rather incline to the opinion, which others have maintained, that it was once the sign of some ancient tavern, probably that kept by Henry Prannell, a sheriff and vintner of London who was buried in the church of St. Michael le Quern."

"Butcherhall Lane runs northward from Newgate Street in the direction of Little Britain, is principally inhabited by the middle class of shopkeepers, and is a thoroughfare for carriages to Bull and Mouth Street. Here is situated Christ Church, which anciently belonged to the Grey Friars, or Franciscans, which at the dissolution of monasteries was given by Henry VIII to the mayor, commonalty, and citizens of London, to make a parish church of; and the same monarch gave five hundred marks per annum, in land, for ever, for the maintenance of the church, with divine services, repairs, etc. This church was a most magnificent edifice until burnt down in the fire of 1666; it was three hundred feet in length, and eighty-nine in breadth, containing the monuments of four queens, four duchesses, four countesses, one duke, two earls, eight barons, and thirty-five knights; in the choir were nine tombs of alabaster and marble, and one hundred and forty marble grave-stones in other places; and strange to relate, the materials of the above-mentioned monuments were sold by Sir Martin Bowes, lord mayor, for £50! The present edifice is built of stone, and is very spacious. In this church lies buried the remains of the celebrated divine, the Rev. Mr. Baxter, whose funeral was attended by a numerous train of gentry and clergy. He died December 8, 1691."

Tallis's *London Street Views.*

XXX—Newgate Street.

CHRIST'S HOSPITAL HALL



THE HALL OF CHRIST'S HOSPITAL.

WITH the demolition of Christ's Hospital and the rebuilding of Newgate, great changes have come over this thoroughfare which in recent days has, in other respects, rather fallen from the importance it once enjoyed when the ancient Newgate stood at its west end and formed one of the imposing entrances to the City. Disregarding the regular numbering we can conveniently begin at the east end of the street, at No. 66 (opposite St. Martin's le Grand) which will be found on the right hand of the top row of elevations. A few doors along we come to Queen's Arms Passage, running under No. 70 and leading into Paternoster Row. The chief interest of this by-way centres in the fact that in it was once the well-known Dolly's Chop-House (pulled down in 1883) which succeeded an Ordinary kept by the clown and jester, Richard Tarlton. It was a famous eating-house in the eighteenth century, and enters into the literature of the period. George Cruikshank etched a well-known portrait of Dolly, who kept the place, and this is reproduced in Caulfield's "Remarkable Characters." A little farther on is Bath Street, originally Bagno Street (from the bath which was in it) until 1843, when the name was changed. In 1869 the east side of the street was pulled down and the new Post Office built over the site of its houses.

Bull's Head Court, between Nos. 80 and 81, has no associations, but no doubt marks the former existence of a hostelry with this sign. Butcher Hall Lane, two doors to the west, was an ancient alley mentioned by Stow, but with Blow-bladder Street with which it communicated it has since been converted into King Edward Street. In it was once the Christ Church belonging to the Franciscans, which was destroyed in the Great Fire, but rebuilt by Wren; its name is perpetuated in Christ's Church Passage running under No. 93 Newgate Street.

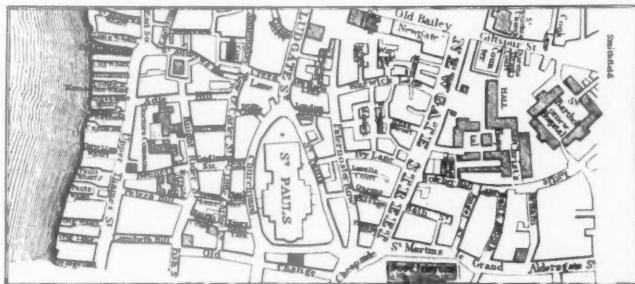
As will be seen, the architectural features of the houses in Newgate Street call for no special comment, while the shops were occupied in Tallis's day by a variety of trades ranging from those of booksellers to fringe and tassel manufacturers. Continuing on the third row of elevations from the top, and passing Cobham's Coffee House at No. 95, we come to the opening showing the hall of Christ's Hospital (the Blue-Coat School) with the gate and iron railings which so many can remember. I may mention that this school (now at Horsham) was founded by Edward VI in 1553, as a hospital for poor, fatherless children and others, but its history is too full a one to be attempted here, and it is now just twenty-four years since the picturesque features of its architecture, and the rather archaic form of its scholars' dress, were familiar sights in the street; part of the new Post Office as well as the extension of St. Bartholomew's Hospital stand on its site.

If we reverse the elevations we find ourselves at Newgate Prison, of the north-west corner of which structure Tallis gives us a good representation. This building, a successor to an earlier one, was designed by the younger Dance, and its first stone was laid by Alderman Beckford, on May 31, 1770. It was the older prison, still standing while the new one was in process of building, which was destroyed by the Gordon Rioters in 1780; and Dance's work was not actually completed till three years after that event. Proceeding eastwards from this point we pass the entrance to Newgate Market, a place whose importance went when the Meat Market at Smithfield was formed, Phoenix Court, under No. 3 Newgate Street, and Warwick Lane between Nos. 9 and 10. The former has no history, but the latter is notable as being the direct successor of a by-way known, in 1311, as Eldedenslane, or Old Dean's Lane, and taking its later name from the Earl of Warwick's house which stood in it. At the corner, where it joins Newgate Street, is a stone with a relief of Guy, Earl of Warwick, and the date 1668 carved on it. The old College of Physicians was in this street, as well as an ancient hostelry known as "The Bell," marked by Old Bell Inn Yard, while opposite this tavern was the famous "Oxford Arms" which, with its beautiful old galleried yard, was demolished in 1876.

A few doors farther on, No. 18, was the "Salutation" Tavern, much resorted to in the reign of Anne, and a noted meeting-place of the publishers and booksellers who congregated in this quarter. There is a tradition that Wren used to repair hither what time St. Paul's was in process of construction, but the "Salutation" is more closely associated with the meetings here of Coleridge and Lamb, with Southey as an occasional third. Lamb speaks feelingly of "summer days" thus spent with his friend, in the dedication of his works to Coleridge.

Rose Street, between Nos. 20 and 21, led into Newgate Market, and according to Tallis, was in his day wholly occupied by butchers' shops. Three Tun Passage merely marks the site of a former tavern, but Ivy Lane was once a place of some importance. It was so called, according to Stow, because "of ivy growing on the walls of the Prebend houses," a derivation that may be received with caution. It is known to have existed in Edward II's day, but its name will always be chiefly associated with the Hum Drum Club of the *Spectator* and the even better known Ivy Lane Club (which met at the "King's Head") of Dr. Johnson. Queen's Head Passage marks another hostelry, and at No. 42, under which it runs, was Dolly's Beef-Steak House, a sort of successor of the earlier and more famous chop-house already mentioned. With Panyer Alley, under No. 51, named from a sign here which may be seen let into its east wall—a boy sitting on a pannier and holding a bunch of grapes—we arrive again at the east end of Newgate Street.

E. BERESFORD CHANCELLOR.



A PLAN OF NEWGATE STREET AND THE SURROUNDING DISTRICT.

Exhibitions.

NATIONAL GALLERY, MILLBANK.—I wonder how many people know of the splendid loan collection of modern French art now being shown in the "basement" of the new gallery built by Sir Joseph Duveen, and recently opened at Millbank? This collection will remain assembled during October, and I should strongly advise those interested in modern developments in art to go and see it; methods of various French artists can be studied, and there is much that is very stimulating to those who have eyes to see, and can thus analyse the motives which demanded this or that particular style of technique. No Londoner has now any excuse for not being well informed about modern French art.

Every artist has to decide the method which most easily transfers his ideas to canvas. Some require a method that is fluid and immediately responsive; others may require a more laborious method, never feeling that they have put their best into a work unless they have painfully laboured over it; to others various stages have to be gone through in order to build up their paintings.

But whatever the method an artist uses it must come to him naturally and from an inner conviction of its necessity, and must only be the instrument that responds to his emotions and almost automatically puts them into tangible form; to copy another artist's style without understanding it, but because one likes it, is foolish. On the other hand, Matisse thought it cowardly to try to avoid being influenced by others, as it showed feebleness of conviction and fear of being swamped; or rather, it really showed that there was nothing there that mattered, if it could be so easily wiped out. It is those individual convictions that persist in spite of the apparent conflict that matter.

The reason that the French work is usually satisfying, is that no matter how extravagant it may appear on the surface, in tracing it back to its origin one always finds an underlying idea there, and head and heart are equally satisfied. This is in contradistinction to work done under a fascinated sense of some passing effect and put down hastily in the hope of conveying it to canvas; the colour-scheme should be decided on beforehand and not be departed from, though the actual doing of the work may be only a question of a few minutes.

Matisse has said: "A picture is like a game of cards; you must figure from the very beginning on what you will have at the end; everything must be worked backwards and always be finished before it is begun." Though this may be something in the nature of a counsel of perfection, it is surely sound sense.

The quality and scope of this exhibition may be suggested by a list of some of the names of the painters whose works are shown: it includes Matisse, Braque, Marchand, Dufresne, and many more of the advanced school. Miss Marie Laurencin is also represented by some decorative harmonies; she has a sure instinct for shape, but not for form; her work being almost in two dimensions only, though a third is sometimes casually suggested. Her effective treatment of eyes, their simplifications into black shapes is very effective, but she must be careful that this does not degenerate simply into a mannerism.

There are also on view numerous works by the impressionists.

THE FINE ART SOCIETY.—The summer exhibition at these galleries in New Bond Street contained some good examples of works by contemporary artists, and a wall was devoted to some water-colours by H. B. Brabazon. There were also on view statuettes by Mr. Alfred Gilbert, who has, in sporting phrase, "come back."

"Storm Approaching: Lorne" (42), by Sir D. Y. Cameron, although quite small, shows in design and colour that it is painted by a very competent craftsman; this was apparent at a first glance. Beautifully composed, the dark hill in the middle distance forming a band through the centre of the painting, which divides the deep blue of the distance from the green and gold of the foreground, and the blue pool of water repeating the colour of the distant mountain gives it perfect balance. This is an exquisite little picture, filling with perfect self-containment its small square space.

Mr. Arthur Friedenson's "A Downton Bridge" (23), is a well-constructed picture, solidly painted and conveying the sensations associated with a breezy day.

"The Farmyard" (34), by Mr. Phillip Connard, is realistic with a dash of the decorative; it is not quite one thing or another. One always feels that this artist is a realistic painter by nature and sees things in an individual way. He paints with vigour, using intelligently selected colour-schemes, but his incursions into more or less pure decoration have never seemed either natural to him or convincing in their results; his decorative paintings have a faded realism about them, like a tapestry left long in the sun.

There were also paintings by Messrs. C. A. Hornel, St. Clair Marston, Bernard Lintott, S. J. Lamorna Birch, and others.

The Brabazon water-colours are in this artist's usual attractive style, though there were some works which should not be included in an exhibition: water-colours, "After Turner," "After Eugene Delacroix," "Souvenir of J. Constable," "After Hobbema," and so on. Every now and again these works of his crop up. He may have done them for his own amusement—and it is more than doubtful whether a serious artist should even have done this—but having done so, he should have torn them up after he had got his fun out of them; they should not be shown seriously as works of art. Besides, interpreting oil paintings into water-colours simply isn't done.

THE LEICESTER GALLERIES.—The exhibition of works by Renoir showed clearly the phases through which his art passed. Some of his very early work is not at all unlike that of Gainsborough; it is painted very thinly, allowing the canvas to show through, and it has in it something of the same sensitive and feathery touch.

At various stages Renoir was much influenced by his contemporaries; in point of fact, they really all had theories in common. The Monet practice can be easily seen in such pictures as "La Femme au Chien" (11), heavily painted in impasto, and "Les Laveuses" (15); both these pictures are painted in a very light key, consistently maintained throughout. In "Fleurs" (3), painted in 1885, Renoir has somewhat anticipated Van Gogh.

When we consider the importance of Renoir in the development of modern art (Mr. Hubert Wellington in a prefatory note to the catalogue, although in an admittedly exaggerated statement, says: "Cézanne and Renoir are the two pillars of Modern Painting") it is interesting to recall what Manet said of him. According to J. E. Blanche, when Monet showed Manet a female nude figure which Renoir had painted, Manet said: "Advise the poor fellow to give up at once any thought of painting!"

ST. GEORGE'S GALLERY.—The modern English Engraver-Etchers' exhibition consisted of works executed on copper alone, a separation of woodcuts and wood-engraving being thought desirable; the wood-engravers' show, which consists practically of the same members, is now held in the winter.

There are continually springing up in every direction new people doing technically excellent work; true, not many of them have much to say that is artistically important. In this particular show the hardness and bright glitter of the plates in some examples are dazzling in their exact method of representation.

Those etchers or engravers who use the line in an open manner, carefully keeping each line separate, and not letting one line foul another, are the most genuine exponents of the craft; the charm of the etching is distinctly *line*. One supposes there are some people who see something in those boresome and laboriously careful studies elaborately worked-out in light and shade, and those dreary plates professing to translate some equally dreary oil painting into terms of the etching; but these are not the works which count in the history of the craft or keep it vitally interesting.

Complying with my definition of an etching are the works of Mr. Henry Cogle, Mr. John F. Greenwood, and, of course, in his own cool and detached way, Mr. Eric Gill. Mr. C. W. Taylor is very clean and methodical in his work, but it is inclined to be too hard and brilliant and photographic. Mr. Gordon Craig's "Hell" (34) does not seem to be actually such an unpleasant place as we had been led to believe.

RAYMOND MCINTYRE.

Craftsmanship
Views and Reviews
A London Diary



The
Architectural Review
Supplement
OCTOBER
1926

What the Building Said.

V—By the River Side (II).

By A. Trystan Edwards.

THE poor building at Whitehall Court had much the worst of it. That comes of trying to interfere with other people's affairs.

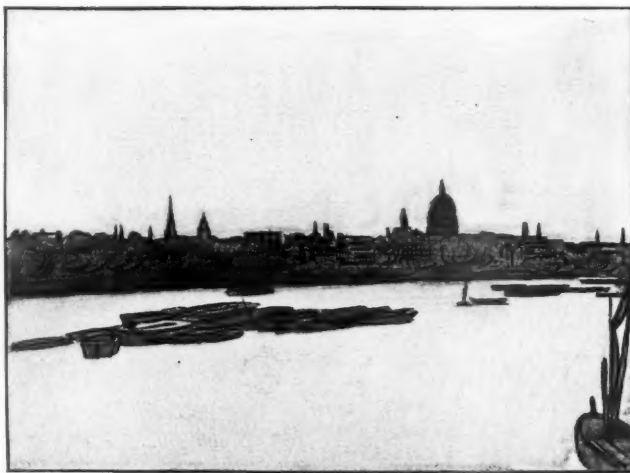
"So you did not feel inclined to discuss the matter further," I remarked, addressing myself to the London County Hall.

"Certainly not," replied the latter, "and, in fact, I feel that it is an impertinence upon my part to defend the style in which I am built when my parents are sitting opposite to me and can argue about these matters very much better than I can."

"Your parents," I said, "who on earth are they?"

"What," replied the County Hall, "don't you know Scotland Yard? There they are, the two buildings just across the river. Do you see the one on the left? That's my dad." "You astonish me," I said.

Without intending any discourtesy to the County Hall I felt compelled to approach the building indicated and put to it the question: "Are you the progenitor of the London County Hall?" "Of course I am," said New Scotland Yard, "and very proud of 'im too, as well I might be considering what a fine strapping fellow 'e is. Ah! but 'e's a chip of the old block though, and 'e's following in father's footsteps right enough. See them chimneys springing out of the roof—Where did 'e get them from? See them rows of dormers—that's the true country stuff. Did 'e tell you 'e came from the country?" "Indeed he did," I said. "That's a good lad, 'e's none of your stuck-up sort, 'e's not ashamed of 'is old dad." "I see, however," I said, "that the bacon stripes have been repudiated by your offspring, but I expect that



St. Paul's from the River.

"You will notice that although I have a cupola," said Somerset House, "this only acts as a focal point and does not in the least disturb the horizontality of my composition. If I had chosen I could have had a big dome, but it was not my wish to vie with St. Paul's, to whom I yield its legitimate priority."

they couldn't shift us, no, not they, although they did say we disgraced the neighbourhood. But we brazened it out, didn't we? and we gave them as good as we got and more. City manners, indeed! As if our country manners was not good enough for them. And as for one building taking account of the next and conforming to its style, did you ever hear such nonsense? When we came to London we didn't take no notice of nothing, and did exactly as we liked. We put a gable 'ere and a turret there, just to show them what a public building could do if it tried, and don't our four chimneys look grand? Oh! we've done well for ourselves, and look at 'im across the water. Isn't 'e lovely, isn't 'e a darling? But fancy 'im taking 'is place among the toffs, right under the nose of Parliament, so to speak. But we ourselves, we sticks to our station in life, don't we?



Dad. Scotland Yard. Mother.

Without intending any discourtesy to the County Hall I felt compelled to approach the building indicated and put to it the question: "Are you the progenitor of the London County Hall?" "Of course I am," said New Scotland Yard, "and very proud of 'im too." . . .



Somerset House.

Said Somerset House: "Am I not president of the Riverside? Do I not symbolize order and social stability?" I looked at the long, massive building extending over a frontage of eight hundred feet, and I realized that Somerset House did, indeed, symbolize order and much else besides.

Not that we 'aven't travelled a bit ourselves like," the good lady proceeded, turning this time to me. "See them turrets? They comes from 'eidelberg, proper German style. I reckon they're really smart, like one of them castles, 'schlosses,' they calls them over there."

"And what graceful dormers you have," I said, "three generations of dormers, in fact. First you have the grandpas resting on the cornice, then there are the next lot occupying the middle row, and lastly, you have the teeny, weeny ones on top. And what happens in the two upper stories of your roof? They must be boxrooms, I suppose, for the windows are too small to belong to a room fit for human habitation. I suppose the lower story is for big boxes, and the top story with the teeny, weeny windows is for the little boxes?"

"Ere, young man," said Mother Scotland Yard, "are you trying to get the laugh over me. I shall 'ave to put my big son on to you."

I looked towards the London County Hall, and to my horror I discovered that the orange-coloured tiles had become scarlet with indignation, and the roof seemed to be swelling as if the building were arching its back in the manner of a well-known domestic animal when subject to exacerbation. Needless to say, I was not inclined to await further developments, and I fled precipitately along the Embankment, nor did I stay my footsteps until I arrived beneath the shadow of Somerset House. "Oh, please, Somerset House," I said, "give me your protection." "Of course," said Somerset House, "am I not president of the Riverside? Do I not symbolize order and social stability?"

I looked at the long, massive building extending over a frontage of eight hundred feet, and I realized that Somerset House did, indeed, symbolize order and much else besides. Yet there seemed in the tone of its remark a certain sadness as if the great building were suffering from some secret grief. And just as I was going to ask respectfully what was the nature of the trouble it had upon its mind, the building volunteered to me the statement that its exalted rank and wide renown had not brought with it much spiritual content, and in a burst of confidence Somerset House said to me: "I am lonely,



Somerset House.

The "jagged, gabled outline."

"I have surrendered," said Somerset House, "all other kinds of distinction in order to be a river-front building, and I had hoped that my example would have stimulated others to take account of the convention which I had established. If that had been the case, think how magnificent the banks of the Thames would have become; but instead of this what do I see?"

position. If I had chosen I could have had a big dome, but it was not my wish to vie with St. Paul's, to whom I yield its legitimate priority. I have surrendered all other kinds of distinction in order to be a river-front building, and I had hoped that my example would have stimulated others to take account of the convention which I had established. If that had been the case, think how magnificent the banks of the Thames would have become; but instead of this what do I see? On my left is a series of buildings which have a jagged, gabled outline and are set at varying distances from the river bank, as if they had not the smallest consciousness of the position that they are in and of the grand architectural opportunity which they have sacrificed. And of what happens on my right, it gives me even less pleasure to speak."



The Lion Brewery.

"My most noble companion, Waterloo Bridge, will perhaps be taken away from me, and what shall I do then?" said Somerset House. "Across the river is a distinguished contemporary of mine now known as the Lion Brewery, an ornament to the riverside. May it survive a little longer!"

few good friends I have are being threatened with extinction. My most noble companion, Waterloo Bridge, will perhaps

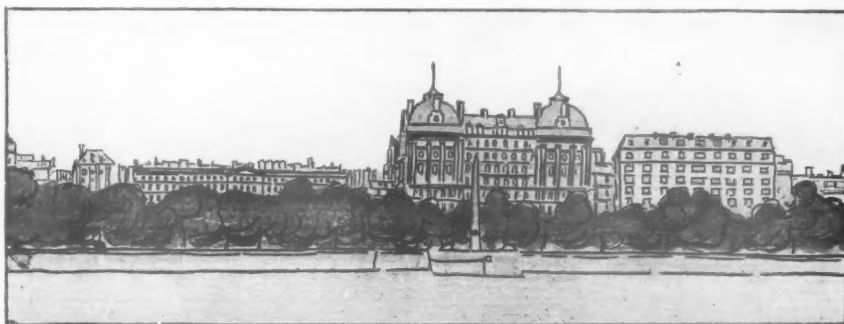
"Oh, indeed!" said the Hotel Cecil, "what's wrong with me I should like to know, with my two nice domes with dormers and stone chimneys springing out of them at unexpected places." "But think," said Somerset House, "just think how terrible it would be if all the other buildings facing the river had domes as well!"

"They would never dare!" cried the Hotel Cecil.

Ignoring this remark Somerset House proceeded: "But what causes me most distress of all is that the me most distress of all is that the distinguished contemporary of mine now known as the Lion Brewery, an ornament to the riverside. May it survive a little longer!"

Ascending the steps by Somerset House I walked over Waterloo Bridge in melancholy mood.

(To be continued.)



The Adelphi.

The Hotel Cecil.

The Savoy Hotel.

"Oh, indeed!" said the Hotel Cecil, "what's wrong with me I should like to know, with my two nice domes with dormers and stone chimneys springing out of them at unexpected places." "But think," said Somerset House, "just think how terrible it would be if all the other buildings facing the river had domes as well!" "They would never dare!" cried the Hotel Cecil.

The Modern Movement in Continental Decoration.

V.—The Dining-Room.

By Silhouette.

WE all know the joy of a really satisfactory dining-room, and most of us have experienced the misery associated with ill-considered schemes of decoration. Who can enjoy pork, however delicious the crackling, against a background of bilious yellow? Why should the lingering delights of a dainty dish be nullified by a blatant wall covering?

Examples could be multiplied indefinitely to emphasize the inherent function of the dining-room as a place for the consumption of food under agreeable conditions. Apart from alimentary considerations the dining-room is often the scene of delightful family functions, the wedding breakfast, a christening tea, happy reunions at Christmas time. What other apartment offers greater scope to the decorator for the expression of poetry, sentiment, and good feeling in terms of insensible material?

Architects of England must not let such chances pass without giving thought to modern methods of reconciling the pork with the wall-paper. They should see, moreover, that modern work carries on the traditions of English hospitality, maintains the continuity of family union, and expresses all that is summed up in the mind of an Englishman by the word *home*. Modern ideas in interior decoration are based on two principles: *fitness for purpose*, and *definite characterization*.

Mere fitness for purpose is insufficient; for example, a couple of packing-cases and a candle stuck in the neck of a bottle will adequately support a diner and his meal, and, moreover, provide illumina-



Fig. 1. A dining-room scheme giving an atmosphere of decorated opulence with its rich furniture, mirror, statuary, and table lighting, which combine to produce an effective decoration in dull red, brown, and soft greens. The paintings are by Rene Schils and Germaine Labaye, and the bronze group is by Raoul Josset. The dining-room was designed by Paul Follot. Craftsmen: "POMONE" ATELIER D'ART DU BON MARCHÉ, PARIS.



Fig. 2. Although colour is freely used in this dining-room the effect is devoid of ostentation. The walls are a dull Jap red, the fireplace is of black marble, the furniture is of American black walnut, brilliantly polished. The carpet is buff colour, with a decorative motif of blue and yellow. A distinctive note is the absence of a wainscot, which makes the walls look as if they were standing firmly on the floor.

Designers and Craftsmen: RUHLMANN AND LAURENT.

tion. But the wildest seeker after bizarre and extreme effects would scarcely countenance such uncompromising logic.

It is a duty of the artist-decorator to catch something of the true spirit of a dining-room, and to imprison it in colour, and the line and form of the furnishings. Some may suppose that when the requirements are so well-defined there may be a tendency to standardization and uniformity, and although this may be true of the efforts of the complete house furnishers, with their model rooms complete as exhibited for *fix os. od.*, the true artist will realize there is limitless scope for originality and freshness of treatment.

As is the case with all parts of the house, the fundamental responsibility rests with the architect, even when he is not the decorator; his work determines the dimensions and proportions of the room and its proximity to the culinary department. There can be no excuse nowadays for inconveniently situated rooms whether considered from the point of view of the house plan or that of service.

Dining-rooms should possess certain physical and geographical features if they are to be thoroughly satisfactory, and amongst them is adequate space for the normal numbers of diners, erring if at all on the spacious side, as a *tête-à-tête* dinner is always agreeable, however large the room, whereas a crowded dining table with little room for the service is a constant annoyance.

Facilities for the ready and inconspicuous service of the various courses is another desideratum, and is largely a matter of



Fig. 3. The cantilever brackets protruding from the mirror and supporting a slab-like side-table are an interesting detail of the scheme. Fumed oak pilasters and cornice are combined with panels of wall-paper in a dull, broken colour of blues, and make a fitting background for the dull polished fumed oak furniture. The curtains are of green tissue flanked with *appliques* of dull silver and bronze.
Designers and Craftsmen: RUHLMANN AND LAURENT.



Fig. 4. The interesting feature of this room is the built-in furniture which is enamelled white, while the movable furniture is in natural walnut, dull wax-polished and upholstered in shades of light and dark green to fit in with the walls of plain white, relieved with bandings of vivid green. An unusually shaped light forms a central feature.
Architect: ROB MALLET STEVENS.



Fig. 5. An original note is struck in this room by the pilasters which are illuminated. The furniture is of walnut, with light buff leather upholstery, and the carpet is woven in plain bands of colour.
Designer: MME. LUCIE RENAUDOT. *Craftsman: A. DUMAS OF PARIS.*

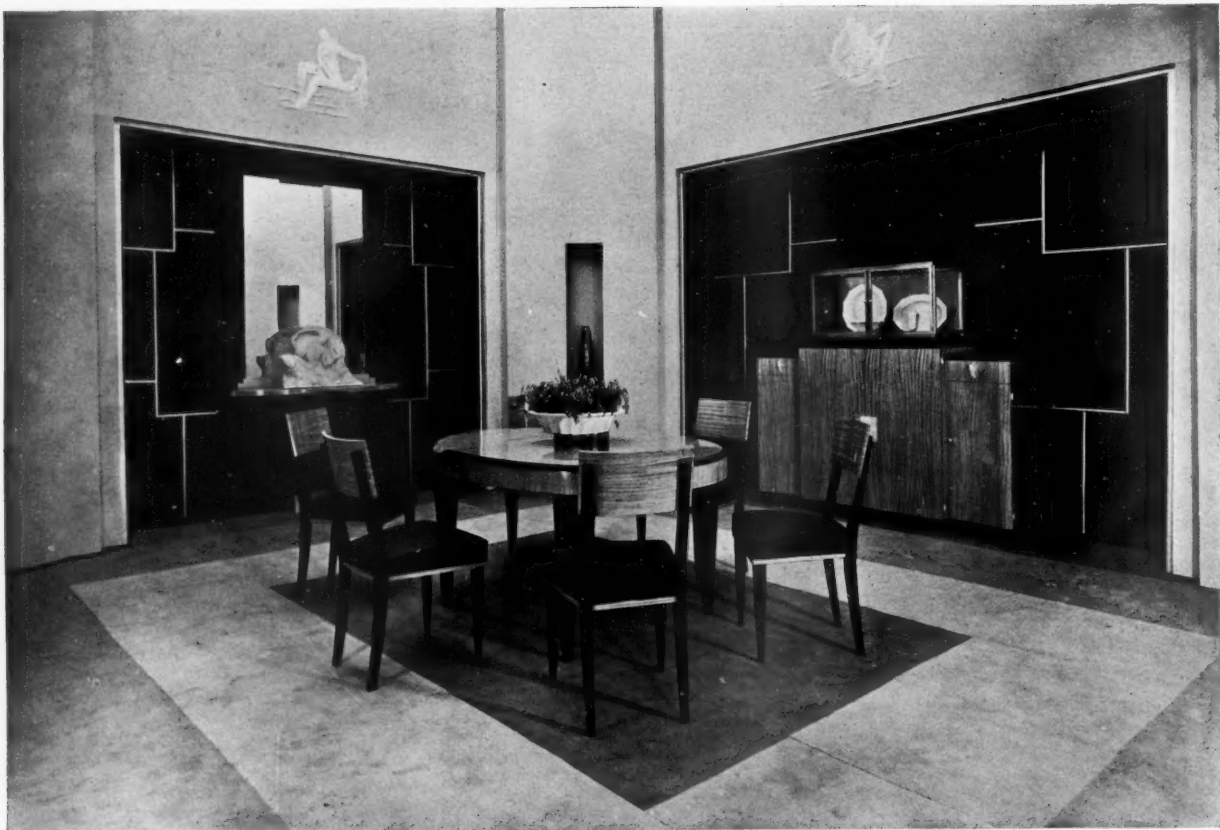


Fig. 6. The recesses are of deep green colour relieved by gold lines, and give an air of elegance to the otherwise simple treatment of the room.
 Designer : MARCEL GIULLEMARD. Craftsmen : ATELIER DES ARTS "PRIMAVERA," PARIS.



Fig. 7. An excellent arrangement in ochre tints is seen here, with an arabesque of Etruscan figures by Olesievicz, coloured principally in fawns and light reds.
 Designer : MARCEL GIULLEMARD. Craftsmen : ATELIER DES ARTS "PRIMAVERA," PARIS.

CRAFTSMANSHIP.

correct planning—the position of doors, a service hatch, and the like.

Magnificence with practicability are splendidly exemplified in the creation of Ruhlmann and Laurent reproduced in Fig. 2. The walls are a dull Jap red in colour, the fireplace is black marble, and the furniture American black walnut, brilliantly polished. Above the fireplace is a carved alabaster panel in low relief, flanked by simple wall lights. At the end of the room is a buffet backed with a tapestry panel in soft colours; to the left a wide window furnished with plain net curtains flanked with black bordering curtains. The carpet is buff colour, with a decorative motif in blue and yellow.

Note should be made of the absence of the wainscot, which has the effect of making the walls appear as if standing firmly on the floor. The treatment of the ceiling is simple, the surface is plain and whitened, illuminated by concealed lights, and completed by a simple cornice with a form of frieze composed of three steps faced in part with mottled aluminium. The blending of rich marble, polished wood, and the restrained richness of the aluminium is definitely pleasing, imparting to the room an atmosphere of elegant richness utterly devoid of garish opulence.

Ruhlmann and Laurent are well known for the richness and solidity of their work; the example in Fig. 3 is characteristic of them, and incidentally demonstrates the decorative effect of mirrors. The French often rely for their colour and life on the presence of elegantly attired ladies whose brilliant frocks and jewels are seen to advantage when reflected in the mirrors, or in the polished surfaces of marble or rich woodwork. Of interest and novelty are the cantilever brackets protruding from the mirror and supporting a plain, slab-like side-table. The use of fumed oak pilasters and cornice with panels of wall-paper in a dull, broken colour of blues is interesting, and make a fitting background for the dull polished fumed oak furniture. The curtains are of green tissue flanked with *appliqués* of dull silver and bronze.

The dining-room devised by an architect, shown in Fig. 4, is the work of Rob Mallet Stevens. Here is something quite different to the other examples, something severe, bordering on harshness, yet

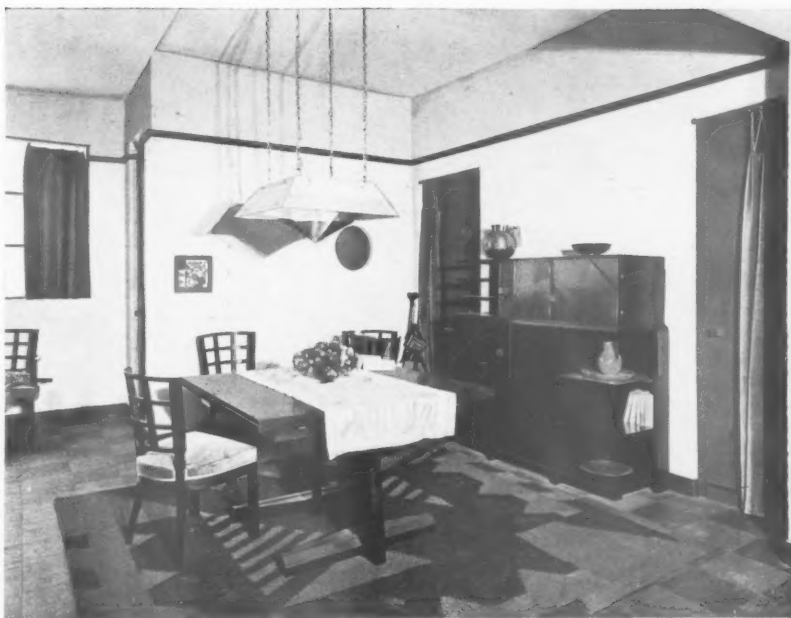


Fig. 8. This scheme was originated for an establishment restricted in size and service. The furniture is of dull polished acacia wood, the walls are a plain white, and a gay-coloured carpet is laid on a floor of simple tiles.

Designer: ETIENNE HOHLMANN. Craftsmen: STUDIUM LOUVRE.

ency to restlessness and distraction. The walnut furniture, with light buff leather upholstery, the carpet in plain bands of colour, are quite pleasant, and the general planning satisfactory.

Paul Follot has broken away from the idea that all modern work is plain, and has returned to an atmosphere of decorated opulence in the dining-room shown in Fig. 1; the scheme is, however, complete, and carried through with a definite conception of values and balance, and by the mere magnificence will make an admirable background for the delicate dresses of the modern woman.

Compare the foregoing with the cold cubism of the dining-room in Fig 8 by the Studium Louvre. Here there is a scheme that will appeal in the main to the modernist whose establishment is necessarily restricted both in size and service. The furniture is made of dull polished acacia wood, which appears at its best

against the plain white walls, while a gay-coloured carpet on a floor of simple tiles adds a note of welcome colour.

The quest of severity, or the elimination of the unnecessary, is personified in Fig. 9, a dining-room in the house of M. La Roche in Paris, and designed by Mons. Le Corbusier. Here there is a black-tiled floor, plain mahogany table supported by nickelled legs, and very simple bent-wood chairs enamelled grey. The wide expanse of window, the well-placed pictures, and the Eastern rug complete an apartment which possesses an individuality and an efficiency combined with a definitely human quality that should appeal to all lovers of good style in every sense of that word.



Fig. 9. A black-tiled floor, plain mahogany table supported by nickelled legs, simple bent-wood chairs enamelled grey, a wide expanse of window, suitable pictures, and an Eastern rug go to complete an apartment which eliminates the unnecessary.

Architect and Designer: LE CORBUSIER.

A Craftsman's Portfolio.

Being Examples of Fine Craftsmanship.
VI.—More Stone Carvings.



A stone seat at North Perrot Manor, Somerset.

Designer : HENRY M. FLETCHER.

Craftsmen : THE HAM HILL AND DOULTING STONE COMPANY.



An old Greek head for which a frame has been made.

Designer and Craftsman : ESMOND BURTON.



A stone panel erected over the front door of Braydon Hall.

Designer : ESMOND BURTON.

Architect : W. G. NEWTON.

CRAFTSMANSHIP.

A Craftsman's Portfolio.



A model in clay prepared for a carved Portland stone panel on a London theatre.

Designer : A. T. BRADFORD. Craftsmen : E. J. AND A. T. BRADFORD.



A stone swag on the W. G. Grace Memorial at Lords Cricket Ground.

Architect : SIR HERBERT BAKER, A.R.A. Craftsman : JOSEPH ARMITAGE.



A panel designed for a memorial carved in Westmorland green-stone direct.

Designer
and
Craftsman :
H. TYSON SMITH.



A medallion showing the coat of arms, carved in marble, on the Westminster Bank, Angel Court, Lothbury, London.

Architects : MEWES AND DAVIS.

Craftsman : W. AUMONIER.

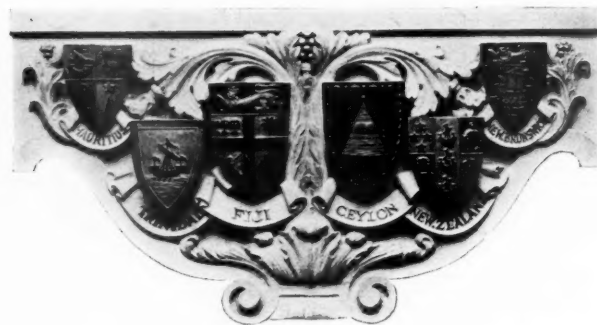


A stone medallion designed for Major Cohan, owner of s.s. River Clyde, replicas of which were presented to six men who won the V.C. at Gallipoli.

Joint Designers and Craftsmen : H. TYSON SMITH AND E. CARTER.



Part of memorial to Arthur Gordon, Lord Stanmore, in All Saints Church, South Ascot. Carved in beer stone and coloured.
Designer and Craftsman : CHARLES PIBWORTH.



A coat of arms panel in Portland stone at Cokenach, Royston.
Architect : HORACE FARQUHARSON.
Craftsman : JOHN DAYMOND.

A memorial headstone to Viscount Ingestre erected in Ingestre Churchyard, Staffs.
Carved in Craigleith stone.



Architect :
W. T. WALKER.
Craftsman :
A. T. BRADFORD.



"Gossip." A group suitable for the head of a pier or gate-post in a garden; to be balanced by a similar composition on the other side of the opening.
Designer and Craftsman : ALAN L. DURST.



A design for a garden ornament carved from Mansfield yellow limestone. It is 4 feet 6 inches high.
Designer and Craftsman :
H. TYSON SMITH.

Recent Books.



THE POTALA AT LHASSA.

From "*Laymen and the New Architecture.*"

Laymen and the New Architecture.

Laymen and the New Architecture. By MANNING ROBERTSON.
London: John Murray. Price 12s. net.

Are we beginning to realize that the much-hybridized plant of Western architecture is wilting? Have too many cross fertilizations sapped its vitality, and are we, therefore, turning eastward to gather seed for the raising of a purer and more vigorous growth? If we cultivate this seed, control this growth in our own way, and do not merely transplant, will the outcome be a rebirth of architecture by way of its first principles? Can we not see the sprouting of some such seed from the muddy banks of the Thames by London Bridge, and have not Holland and Scandinavia tried a packet or two?

A generation ago the art of painting came under the spell of Eastern inspiration to its lasting gain, and to-day the great works of China, India, Japan, are studied and valued. Quite recently, too, our low-relief sculpture has shown the unmistakable influence of Assyria.

The foregoing reflections and many others are suggested by a reading of Mr. Manning Robertson's thoughtful and well-reasoned book, "*Laymen and the New Architecture.*" In the author's own words, what he hopes to achieve is "to arouse interest and suggest a train of thought that may form a basis for discrimination, and so prepare the ground for a live architecture that would truly reflect not only our needs but our aspirations; and it may be repeated that only through the co-operation of the layman is an adequate architectural expression possible."

That Mr. Robertson writes with temperate persuasiveness rather than dogmatically should strengthen his appeal to the intelligent layman that he should set himself to gain some insight and general knowledge—not of necessity technical—of what

constitutes good architecture. If he can be aroused to feel the importance of this the standard of work initiated or controlled by syndicates, commercial firms, corporations, and the many bodies known as local authorities, should, in time, be raised. But it will take a generation and a big effort, for if your layman is to be taught to any purpose he must be caught young. To him who builds or buys a house a knowledge of good and evil is vital. In the latter event it would arm him with a weapon to break the thralldom of the house agent. Writing of the latter, Mr. Robertson is, perhaps, a little illogical. We all hate the agent's description and methods, but he is only a middleman, whose business it is to sell goods produced by others. Surely it is a case of *caveat emptor*, and it is for the *emptores* to see that they do not accept his guidance and advice. The agent would just as cheerfully sell them a good house as a bad one.

In introducing us to the discussion of his subject the author uses what he calls an applied philosophy based on a suggestion of Sir Walford Davies, the musician, that we can regard musical appeal as consisting of four concentric circles each enveloping the whole of the preceding and also adding its own contribution. The inner circle is the sensational or dramatic, next the emotional, then the intellectual, and, finally, embracing them all, the intuitional or real. Mr. Robertson successfully applies this method to architecture and, incidentally, to the other arts; musical parallels are freely used to aid some of his arguments, and the points of others are barbed with apt and witty analogy.

Each of the book's twenty chapters contains sound doctrine; chapter xii, "*The Clergyman and the Church,*" is to be commended especially. For the wholly uninformed layman there are four chapters of elementary instruction. The printing is good, the illustrations well chosen, and there is a full index.

GODFREY PINKERTON.



A PICTURE PALACE AT WILMSLOW.

From "Laymen and the New Architecture."

The Future of Craftsmanship.

Artifex, or the Future of Craftsmanship. By JOHN GLOAG. London: Kegan Paul. Price 2s. 6d. net.

This little book is one of a series of essays on "To-morrow" in the various departments of modern life, a series to which writers of such distinction as J. B. S. Haldane, Bertrand Russell, F. C. S. Schiller and others have already contributed papers. If Mr. Gloag is perhaps a little petulant in his treatment of the subject, the subject itself, the possibilities of craftsmanship, is one of importance. Broadly speaking, Mr. Gloag's theme is that the future lies with an intelligent development of machine-craftsmanship. It is quite time, he feels, that in an age of fine and distinguished mechanical achievement, which gives us the Rolls-Royce and the aeroplane, the typewriter and the express locomotive, the old prejudice about the vileness of machine-production should die out. Those who earnestly and self-consciously pursue handicrafts are out of touch with the main current of modern life, and without effect upon it. It is the thousand and one articles of daily use in every home—tables and chairs, kettles and tea-pots, tumblers and tooth-brushes—that are and must be the battle-ground in this matter. Here must of necessity be the test both of creative skill and—equally important—of public taste. What people will not buy even the most enlightened manufacturer cannot for long produce. Education, which will teach people not to read but to think, to judge with some basis for their judgment, is rightly noted as a vital need to-day. And we are particularly glad to see that Mr. Gloag makes the point we ourselves have made elsewhere, that the trade unions should be beginning now to rise superior to the viewpoint of the nineteenth century, when their whole energies were bent upon extorting from the selfishness of the unthinking an improvement in the material conditions of life, and to concentrate more and more, each in its own sphere, on craft education. Skill in handling a tool is a more honourable and less questionable gift than skill in public speaking. And it may be held that a machine is but a tool on a large scale. There is, however, this essential difference: that one machine process takes several men. Thus each can do but a part. And this has hitherto been the essence of mechanization. Can this subordination of the man to the tool be avoided? Mr. Gloag is, of course, aware of the difficulty. He hopes the enlightened manufacturer will solve it. Really the knot of the



A CONCRETE CHURCH AT VINCENNES.

problem lies here. Hitherto we have considered as enlightened the manufacturer who pays good wages and gives those he employs full opportunity for self-development in their hours of leisure. But for the success of machine-craftsmanship the enlightened employer must be able so to arrange matters that it will be during his working hours that the craftsman will have the fullest opportunity for self-development. We should like Mr. Ford to write the second half of this book.

W. G. N.

Architectural Drawing in Wash.

Architectural Rendering in Wash. By VAN BUREN MAGONIGLE. London: B. T. Batsford, Ltd. Price 15s. net.

American architectural draughtsmen are to be congratulated on their abilities as well as their opportunities. This book proves how well they serve architecture. A high standard of rendering makes for better buildings. To mention three reasons only, it reveals with greater clarity the intentions of the architect; it adds to the pleasure and prestige of drawing; it is more or less understood by the lay mind, and so wins for architecture a wider appreciation.

It is difficult to find any point in which this book could be improved. It is very thorough and practical in instruction, down to the smallest detail; the notes on the qualities and care of brushes, to mention a very minor point, are most valuable and necessary, and will be helpful in many an office. Larger considerations and points of view are adequately dealt with. By means of clear instructions, and full-page half-tone illustrations, the technique of rendering in wash is adequately taught. The book is full of helpful information of value, not only to architectural draughtsmen, but to all interested in water-colour painting. The author modestly suggests that he deals principally with formal rendering in Indian ink, but his chapters on free colour and free sketching, and his tables of harmonies and mixtures, should be of great assistance to all concerned with colour.

The book is well printed. The paper is excellent, and the type a good size, though the words are too widely spread. The cloth binding is pleasant to touch and to see, and will wear well, though the same cannot be said of its paper title labels, now so fashionable. This book should be in every architect's office.



A HOUSING SCHEME, WELWYN, HERTFORDSHIRE.

From "Laymen and the New Architecture."

A New Art Magazine.

Old Master Drawings. A Quarterly Magazine for Students and Collectors. Vol. I, No. 1. London: B. T. Batsford, Ltd. Price 5s. net.

The title of this new quarterly recalls to mind Ingres' saying: "Drawing is the probity of Art"; also Michelangelo's that "Design, which by another name is called drawing, and consists of it, is the fount and body of painting and sculpture and architecture. . . . Let whoever may have attained to do so much as to have the power of drawing know that he holds a great treasure."

That the fruits of that treasure should be available in this form is wholly desirable. It is to be hoped that the growing importance attached to draughtsmanship by the modern artist, and the growing interest shown in drawings by art appreciators will ensure the success this idea deserves. It should reveal to many the delights to be won from fine drawings. The editor is supported by a strong consultative committee of experts, both English and foreign, which promises a catholic choice and a wide area for selection. The scholarly notes contributed by members of the committee make the quarterly valuable to collectors and to museums. The twenty plates, produced by the half-tone process, are of a reasonable size. First place is given to six hitherto unpublished figure drawings by Francesco Guardi.

In noticing a first number it is a duty to comment on its style of production. This is not good. The title and contents page is a muddle. It shows no grasp of typographical design. In the text the words are too widely spaced, especially after full stops—a common fault. A few of the advertisements might be passed, but a reference to *The Fleuron* would teach those responsible how much better even these could be arranged. The scheme of the cover shows a lack of both imagination and the sense of unity. The drawing of the wreath and ribbon is feeble. The lettering, with its excessively wide "W" splitting the word "drawing" into two parts, and several other weaknesses, is not a credit to English work. These faults should not be. The editor and the committee should scarcely need reminding that English printers have taught the Western world, and still lead. The editor may limit himself as a specialist in Old Masters, and disclaim responsibility. But is there no member of a committee which includes Charles Ricketts of the Vale Press fame sufficiently interested to safeguard the honour of modern English craftsmanship, especially when brought into comparison with earlier work?

Whilst there are British draughtsmen who could meet the challenge of the Old Masters, artistic unity would be gained by making the cover purely typographical, and this would make improvement a matter of taste rather than of serious cost. In a brief review we should not have dealt at this undue proportion with the style of production were it not for the subject matter, the high status of the committee and the publisher, and the fact that English typography to-day is regularly producing work of a far better standard. We trust that, if not suddenly then gradually, the quarterly will mend its typographical ways, and we wish it a long and successful life.

PERCY J. SMITH.

Architecture Explained.

Architecture Explained. By HOWARD ROBERTSON. London: Ernest Benn, Ltd. Price 7s. 6d. net.

Here is a book which, all my life, I have been hoping to see some courageous man write. Mr. Robertson, educated in the United States, France, and England, combines in one mind (possibly for this reason) the necessary variety of point of view to approach the subject in a broad way. He treats architecture throughout as architecture, and not as a mere pendant of building materials, of styles or habits, of churches and their creeds, or of commercial needs. He explains in a way that a layman can understand, both by way of history, and also modern tendencies, how these things should, or indeed, must affect our building. He urges very properly, I think, that the architect must assert the horse's right to pull the cart. If the cart is full of lumber from the past, the horse is full of vitality of the present, and without undue restriction from the bearing rein he should be encouraged more than he is now by the public to pull his weight. If that lesson can be brought home in this country and architects given more scope to develop their designs to suit present-day needs without too much of the harness of antiquity, this little book will have been of more value than all the historical treatises on which we have of recent years been educated, and of infinitely more value than the vapourings of theorists to which we are unfortunately becoming accustomed.

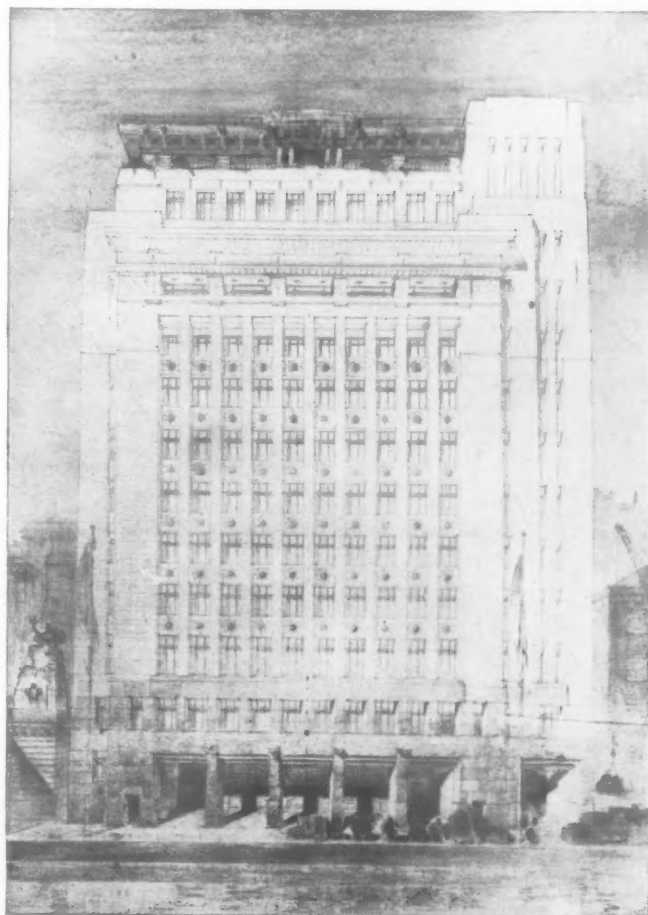
Mr. Robertson shows clearly that architects all the world over, especially in America, are more and more studying the principles which actuated the masters of the past in an endeavour to get to the back of their thoughts when solving what to them was a modern problem, rather than trying to dissect the details the old masters used in the solving of those problems.

To my reading this is the whole crux of this book. Let us as

architects get back as quickly as we can to first principles. Let us cast out of our libraries, and our minds, all books which are merely photographers' records of the past, which contain no intelligent appreciation of their application to the problems of to-day. Instead, let us try and follow the methods of thought of the masters of the past and also induce our educational authorities throughout the country to include in the curriculum of our schools a little of the knowledge from which understanding may ultimately develop of the vital importance to the people of every country of fine buildings, well-planned cities, and clean, healthy surroundings for everyone, be they millionaires or working men and women.

I can conceive no book better calculated to do this than "Architecture Explained" if the publishers will do their part properly. In its present form the illustrations are too small to be of material value to the layman, and its method of binding, judging by my copy, which has been read through only twice, would not last a week in any public library. They have, in my judgment, not realized that they are dealing with a time-fuse, and not a penny cracker.

MAURICE E. WEBB.



ADELAIDE HOUSE, LONDON BRIDGE.
From "Laymen and the New Architecture."

A LONDON DIARY

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

FRIDAY	OCTOBER 1	ILLUMINATED MSS.	12 noon.	BRITISH MUSEUM TOURS
		HISTORICAL AND LITERARY MSS.	12 noon.	"
		ORIGINS OF WRITINGS AND MATERIALS	3 p.m.	"
		ANGLO-SAXON PERIOD—II	3 p.m.	"
		RECEIVING DAY		ROYAL INSTITUTE OF PAINTERS, 105 PICCADILLY, W.
		EARLY ITALIAN	11 a.m.	NATIONAL GALLERY
		GENERAL TOUR	12 noon.	"
		GOTHIC WOODWORK	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		ENGLISH PRIMITIVES	12 noon.	"
		STANLEY A. GRIMM: EXHIBITION OF ORIGINAL WORKS	11-5.30	REDFERN GALLERY, 27 OLD BOND STREET, W.
SATURDAY	OCTOBER 2	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.	"
		NORTH ITALIAN	11 a.m.	NATIONAL GALLERY
		CHINESE PORCELAIN—I	12 noon.	"
		CHINESE PORCELAIN—II	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		INDIAN SECTION—SCULPTURE	3 p.m.	"
		CHINESE PORCELAIN—III	3 p.m.	"
		PAINTINGS	7 p.m.	"
MONDAY	OCTOBER 4	RECORDS OF BABYLON AND ASSYRIA—I	12 noon.	BRITISH MUSEUM TOURS
		ARTS AND CUSTOMS OF ANCIENT EGYPT—I	12 noon.	"
		MONUMENTS OF EGYPT—I	3 p.m.	"
		MONUMENTS OF ASSYRIA—I	3 p.m.	"
		ART CRITICISM	11 a.m.	NATIONAL GALLERY
		FRENCH RENAISSANCE FURNITURE	12 noon.	"
		FRENCH EIGHTEENTH-CENTURY FURNITURE	3 p.m.	VICTORIA AND ALBERT MUSEUM TOURS
TUESDAY	OCTOBER 5	ARTS AND CUSTOMS OF ANCIENT EGYPT—I	12 noon.	BRITISH MUSEUM TOURS
		MONUMENTS OF EGYPT—I	12 noon.	"
		MONUMENTS OF ASSYRIA—I	3 p.m.	"
		ARTS AND CUSTOMS OF ANCIENT EGYPT—II	3 p.m.	"
		FRENCH SCHOOL	11 a.m.	NATIONAL GALLERY
		COREAN POTTERY	12 noon.	"
		LACE	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		CHINESE POTTERY	3 p.m.	"
		VESTMENTS	3 p.m.	"
		ANNUAL DINNER	6.45 for 7.15 p.m.	ROYAL PHOTOGRAPHIC SOCIETY, 35 RUSSELL SQUARE, W.C.1
		"ADVENTURES IN THE SECRET SERVICE" (LANTERN). Admission 2s.; members free	8 p.m.	Y.M.C.A., KING GEORGE'S HALL, BED- FORD SQUARE, W.C.1.
WEDNESDAY	OCTOBER 6	EARLY AGE OF ITALY (ETRUSCANS, ETC.)	12 noon.	BRITISH MUSEUM TOURS
		EARLY GREECE (CRETE AND MYCENÆ)	12 noon.	"
		A SELECTED SUBJECT	3 p.m.	"
		LIFE AND ARTS OF THE DARK RACES—I	3 p.m.	"
		CROME, CONSTABLE, AND TURNER	11 a.m.	NATIONAL GALLERY
		PERSIAN METALWORK	12 noon.	"
		MUSICAL INSTRUMENTS	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		INDIAN SECTION: WOODWORK	3 p.m.	"
THURSDAY	OCTOBER 7	ORIGINS OF EUROPEAN ARCHITECTURE—I	12 noon.	BRITISH MUSEUM TOURS
		EARLY AGE OF ITALY (ETRUSCANS)	12 noon.	"
		EARLY BRITAIN—I (OLD STONE AGE)	3 p.m.	"
		A SELECTED SUBJECT	3 p.m.	"
		GENERAL TOUR	11 a.m.	NATIONAL GALLERY
		EARLY RENAISSANCE SCULPTURE	12 noon.	"
		DONATELLO	3 p.m.	VICTORIA AND ALBERT MUSEUM TOURS
		MICHELANGELO	7 p.m.	"
		CHINESE PORCELAIN	7 p.m.	"
		"SEEING BY WIRELESS," BY H. L. BAIRD. (King Edward's Hospital Fund for London.)	5 p.m.	ROYAL INSTITUTE OF BRITISH ARCHITECTS, CONDUIT STREET, W.
FRIDAY	OCTOBER 8	EARLY GREECE (CRETE AND MYCENÆ)	12 noon.	BRITISH MUSEUM TOURS
		HOW THE BIBLE CAME DOWN TO US	12 noon.	"
		GREEK AND ROMAN LIFE—I	3 p.m.	"
		GREEK SCULPTURE—I	3 p.m.	"
		SOME MASTERPIECES	11 a.m.	NATIONAL GALLERY
		RODIN	12 noon.	"
		WOODWORK OF SEVENTEENTH CENTURY	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		ECCLESIASTICAL EMBROIDERY	3 p.m.	"
SATURDAY	OCTOBER 9	GREEK AND ROMAN STATUETTES AND GEMS	12 noon.	BRITISH MUSEUM TOURS
		GREEK AND ROMAN LIFE—I	12 noon.	"
		A SECTIONAL TOUR	3 p.m.	"
		GENERAL TOUR	3 p.m.	"
		ITALIAN HIGH RENAISSANCE	11 a.m.	NATIONAL GALLERY
		ENGLISH PLATE	12 noon.	"
		PRECIOUS STONES	3 p.m.	VICTORIA AND ALBERT MUSEUM TOURS
		INDIAN SECTION: ARCHITECTURE	3 p.m.	"
		GOLDWORK AND JEWELLERY	7 p.m.	"
		ORIENTAL RUGS	7 p.m.	"
MONDAY	OCTOBER 11	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.	"
		DUTCH PORTRAITURE	11 a.m.	NATIONAL GALLERY
		EARLY COSTUMES	12 noon.	"
		EASTERN POTTERY	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		COSTUMES OF EIGHTEENTH CENTURY	3 p.m.	"
		FRENCH POTTERY	3 p.m.	"