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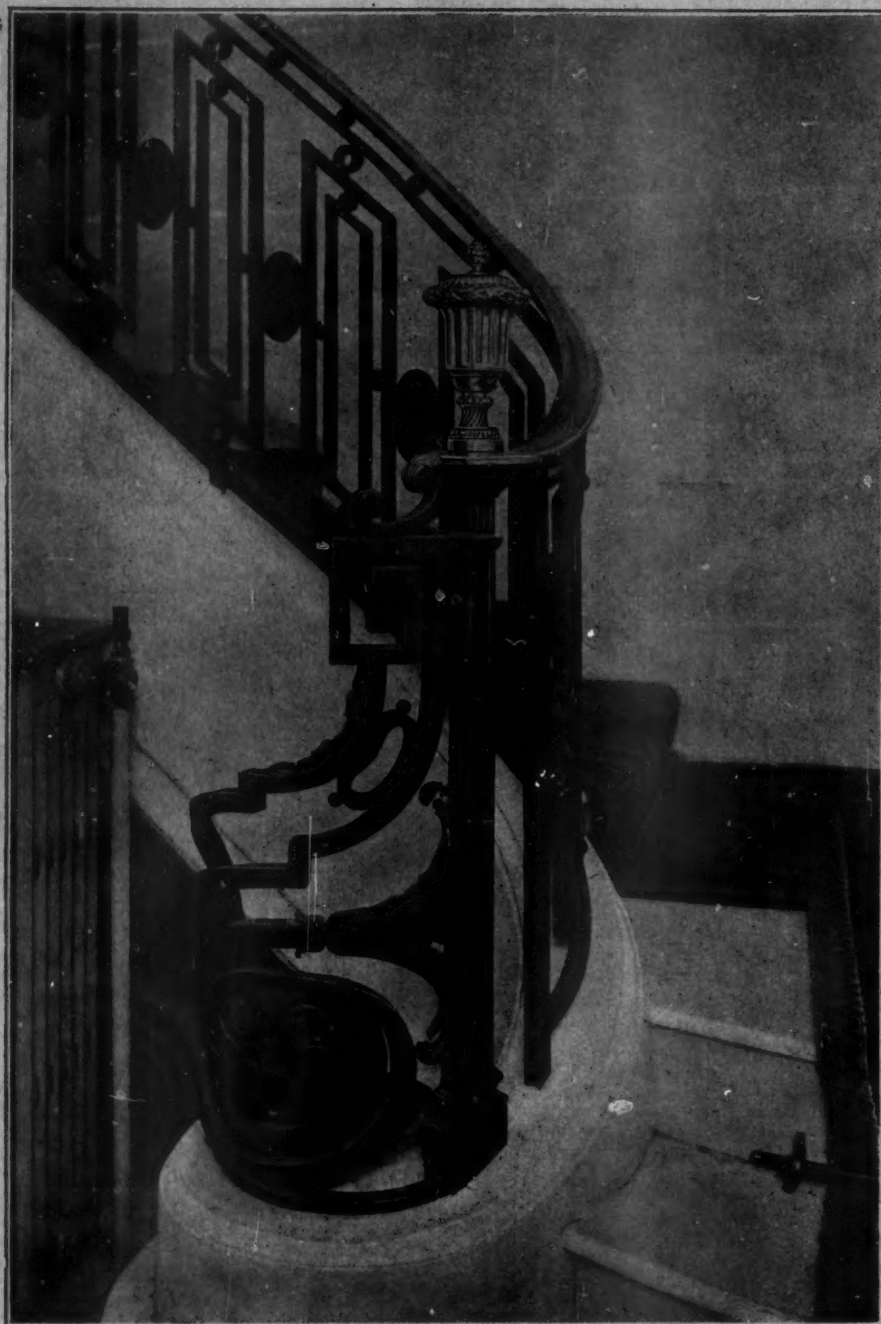
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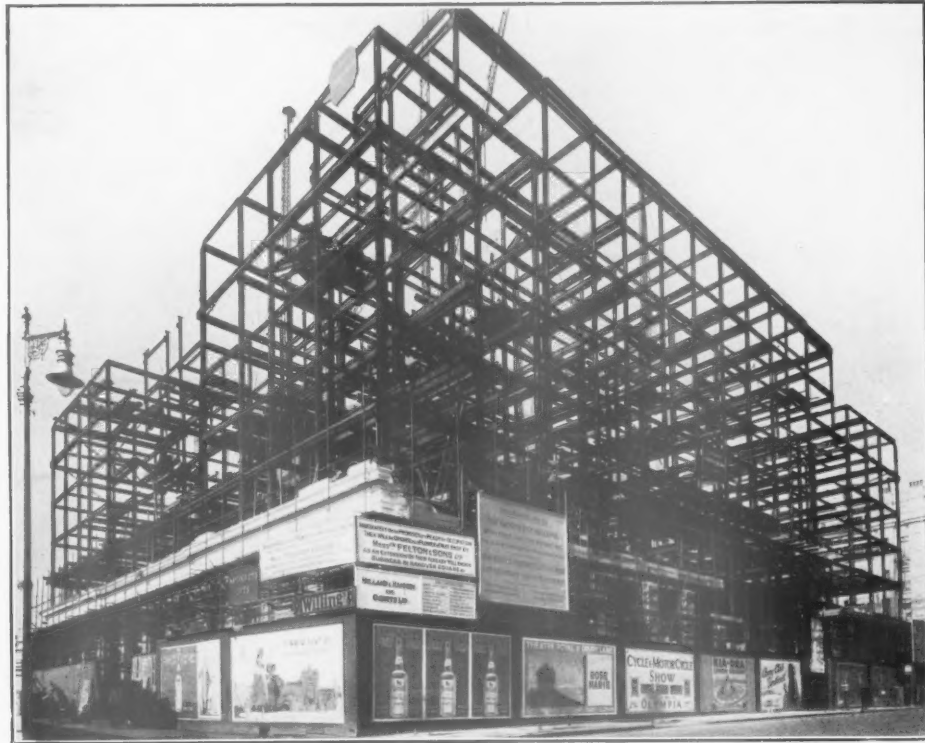
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THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

EDITED BY WILLIAM G. NEWTON, M.C., M.A. OXON., F.R.I.B.A.

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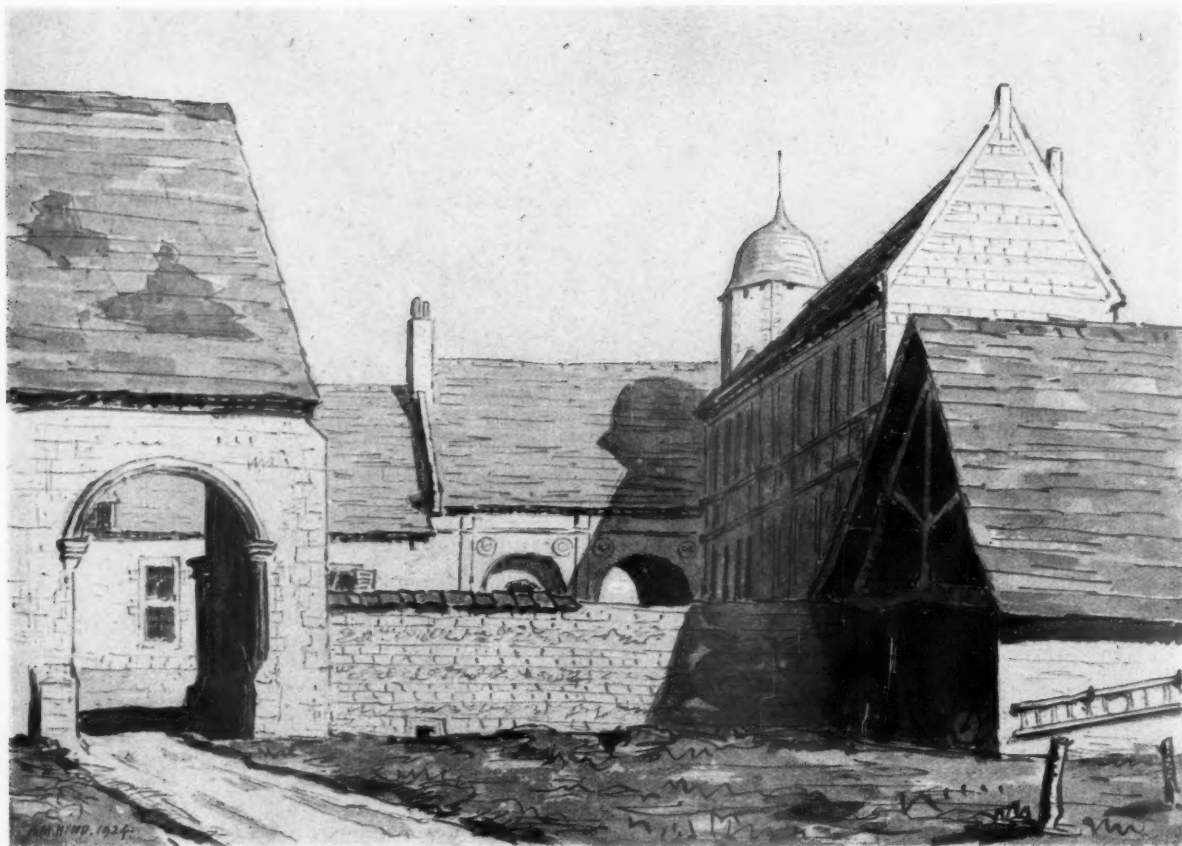


Plate I.

January 1927.

LE MANOIR D'ANGO, VARENGEVILLE.

From a drawing in pen, bistre and watercolour by A. M. Hind.

Ourselves and Europe.

By the Editor.

TO give its Gold Medal to a foreign architect is the recurrent policy of the Royal Institute: to deck the occasion with the princely ceremonial of the recent affair at the Guildhall is almost without precedent. Whether intended, or not, the effect has been to underline a tendency of architectural thought wherein our own generation differs markedly from its predecessors. We refer to the notable interest taken to-day in contemporary foreign architecture. For the growth of this interest there are two chief reasons, the arresting quality of much of the work—for there seems genuinely to have been a release of forces and ideas which had been pent up during the years of hardship and destruction—and the increased opportunities for the interchange of new thought in the schools, at the educational conference, and at the Exhibitions in Gothenburg and Paris. Nor can THE ARCHITECTURAL REVIEW altogether disclaim responsibility in the matter. It is now six years ago that we drew attention to the ideas current in Holland; and it has been our policy to keep our readers in touch with the trend of architectural thought in all those European countries where the lamp of inspiration seemed to be, however fitfully, or it may be smokily, burning.

In its first impact upon our own minds, much of this work will have seemed bizarre. We shall perhaps have been inclined to class it with the Art Nouveau of a generation ago. But that was an art of boredom, a new attitude which could lead nowhere, because its roots were shallow, and its inspiration a desire to be different without any dominant impulse towards a new mode of expression. And though much of the architecture of the recent Paris Exhibition was vitiated by this same fault, this same restless and unreasoning desire not to be as other men are, much of the furniture and craftsmanship is fresh, varied and interesting, and seems inspired by a lively sense of fitness for purpose which enables it to combine with peculiar success richness of material and a certain cleanable simplicity. All this is far removed from the fever of Art Nouveau. The movement in Europe to-day seems a movement of growth—often angular and colt-like, no doubt—and not the uneasiness of surfeit.

We must, however, avoid the error of considering the movement as one. It is manifold and various, just as the nations concerned differ in their history and their outlook. In Holland, for example, the inspiration, though not the expression, seems to go back to the Baroque, and to lay undue emphasis on picture-making: the building is not a growth from the inside outwards, but an arrangement of interesting and amusing shapes, to which interior convenience is often sacrificed. In Germany, though not so extravagantly as in Russia, there is a tendency, at least on paper, where much of the architecture remains, to be embarrassed by anything which recalls the past; an obsession which proves fatal to poise, balance, and gaiety. In France there seems to be at the moment an over-emphasis on a logic that is not well founded, a readiness to let the material, the method of construction, not only make suggestions, as it well may, to the designer, but to dominate him completely. But material, though a good servant, is a bad master. In Sweden, the rich simplicity and confident gaiety of the best modern work are founded, as M. Ahlberg well points out in his introduction

to *Modern Swedish Architecture*, on a thorough and deep-seated revival of native craftsmanship and traditional form.

It may be thought, and is often impatiently stated, that architecture in this country is lagging behind the Continental adventure. Amid a chorus of confused ideas we are always being told that our own age is different from the immediate past, that it is an age of youth, an age of hurry, an age of machinery, that what has been can never be again. There is much here that is vague and ill-digested. The age of youth was surely the Later Middle Ages or the Early Renaissance, when princes and statesmen and soldiers made a great figure while little more than striplings. The age of machinery was when the first miracle of steam came to astonish the world. But the artists of those periods were not obviously oppressed by anxiety to be in tune with their own times. We feel that they were so in tune out of a natural spiritual sympathy. They were not haunted by a fear of not being contemporary. We sometimes seem to be. But nothing new and worth while can come from us unless we feel that way in our bones. A new attitude cannot come by taking thought; and least of all can the dread of being behind our own times be its inspiration. Possibly some of us do genuinely feel a change in the air, like the soft breeze stealing in from the Atlantic after weeks of frost and fog. It may be that here and there a few are conscious of being unduly straitened in their solution of architectural problems by the bonds of tradition. And to such we may in time turn for guidance. But there are three dangers which any such leader must avoid. He must avoid, as the plague, any temptation to be different simply for the sake of being different; or the freshness of to-day will be the laughing-stock of to-morrow. A more subtle danger is the danger of ill-founded apologetics. He must not, for example, try to argue, without sufficient probing of the facts, that the highly efficient labour-saving house of to-morrow will necessarily lead to fundamental changes in external appearance. For the layman will often try to browbeat him on this point. But he will probably find, in the last analysis, that the whole difference reduces itself to the question of the treatment of a somewhat excessive number of down-pipes. So does the sanitary inspector dominate our dearest designs. And the third danger he must avoid is the temptation to copy the work which has interested him in Europe. For if there is one thing more certain than another it is that the work he wishes to copy, if his wishes are sound, is not the work of a copyist.

And all the while we are thus earnestly wondering whether one way of architecture is more noble than another, ninety men out of a hundred who are having houses built are quite unconscious that there is anywhere a problem of architectural design, and, without meaning to commit a crime, defile the countryside with rubber-red bricks and stained-glass oriels. Where architects agree is at the moment more important than where they differ. It would seem the less of two evils to stereotype good details and good traditional design. To have any effect we must present a united front and pursue the same accepted good. In an indifferent nation architects are like a little garrison, standing for the finer things. And until the baser have been defeated we should all do well to use the same ammunition.

Some Recent French Developments

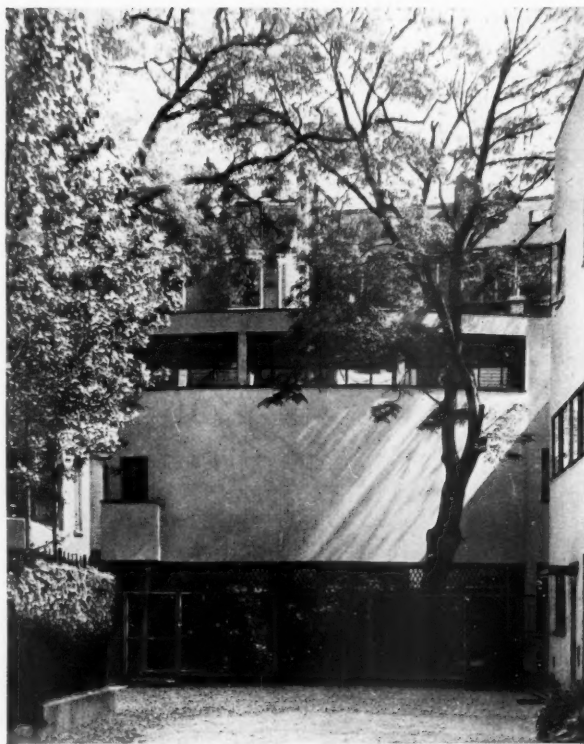
In Domestic Architecture.

By Howard Robertson.

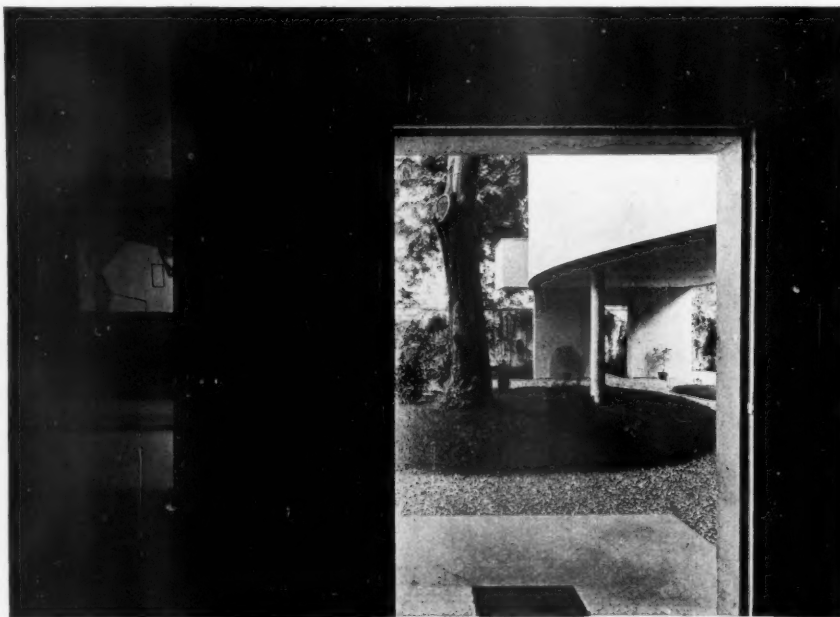
IN England there is scarcely any intellectual or literary support for those who are groping towards a modern idea in architecture; but in France it is possible to collect a small library of magazines and books which not only record this modern movement, but attempt to explain and justify its basic theories. Obviously this literature could not long exist were not public interest and support forthcoming on a fairly liberal scale. It is a fair proof that there is a market for modern ideas both in theoretical and practical expression.

At the bottom of the magnificent tradition of French architecture has lain the perfection of the plan, conceived in accordance with the laws of harmony and the logic of necessity, a true mirror of the requirements of individuals or groups. The plan, however, is only a generator of form in the three dimensions, the commencement of an expression. It is an horizontal trace on ground or paper of solids and voids whose sizes and proportions are to be realized on the vertical plane as well, and the masses of which are to assume a form whose plastic expression is largely determined by the materials of building.

The development of French architecture, like



1. Facing the courtyard entrance to M. La Roche's house at Auteuil.



2. A view of the courtyard from the entrance door. The projecting balcony opens from the salon shown in Fig. 8.

that in every other country, has been halted by the failure of artistic invention—imagination, in a word—to keep pace with changes in social conditions and the mechanical processes which are a part and parcel of the newer social régime. A tradition grows and develops with constant modification. It is only when the affairs of society are for a long period in a state of stabilization that architectural tradition settles down to become a "Period" in which further effort is directed towards the perfecting of an architecture the general form and expression of which is well adapted to the needs of the times. After an epoch of such comparative serenity the inevitable process of evolution in life and customs again emerges. It has always been at work, but change has been so gradual as to be non-apparent, and the

architectural tradition of the epoch is modified and expanded with ease to meet those new requirements which demand changes of detail rather than of principle.

The time must come, however, when the growth of new needs can no longer be met by patching and alteration of the old architectural garment, and when sudden breaks with tradition result from the obvious impossibility of further compromise. At such

periods a number of designers, usually (and logically) amongst the younger generation, "cross the floor" of the architectural "House," and find themselves members of a new party which is immediately classed as being in opposition to the old. Whether these persons who prefer to return to a basis of fundamentals, to a reconsideration of why and wherefore, rather than risk the ignominy of unsatisfactory adaptations, are defying or respecting tradition is a question for debate. But in any case it is society which has produced them, and they are genuine in their adherence to their aims, these aims being, in fact, the same which at all times in history have swayed similar groups under similar conditions.

The fine architecture of any "Period" suffers a process of degradation in the attempt to mould it to demands which it was never designed to meet; it loses caste, its fundamentals are ignored, its chief elements of charm and quality are ruthlessly pilfered and applied to the framework of newer structures. The result is one of crudity and slovenliness, but the transition comes so slowly that the shock is slight. It would require absence and a fresh perspective to realize the full unpleasantness of the process.

In the new architecture which arises as a reaction against this process there is crudity and rawness, and they are the more apparent for their novel form. The pioneer experiment in its uncouth strength finds itself opposed to the ultra-sophistication of the old styles in their corrupted form, and a battle is joined out of which may emerge compromises, or the new spirit, or reaction.

A 2



3. The entrance front of M. La Roche's house at Auteuil. Designed by Le Corbusier and Jeanneret.

Paris and the provinces is still uncertain in its tendencies, but as there has been little building on a monumental scale it is unsafe to draw conclusions. War memorials and the smaller buildings, such as theatres, baths, churches, etc., show a strong modern tendency, while the most recent shops show the full flowering of the spirit of design which prevailed in the French section of the Paris Exhibition.

Even amongst those who are working in a "modern" style there are sharp cleavages in the manner of "attacking" the modern problem, and no doubt one group of the new school considers another group to be hopelessly side-tracked and as dangerous in their tendencies as any diehard exponent of the bastard eighteenth-century tribe. There are un-

doubtedly divergences of theory and method of approach which cannot here be discussed, but the net results are somewhat similar, in that they imply a recognition of modern needs and the use of modern materials.

The most stringent condition of modern building is, under certain conditions, the necessity for economy. In the design of a large shop, for instance, money may, perhaps, be spent to-day even more



4. The bow-fronted wing containing M. La Roche's studio, under which the garden is continued.

lavishly than in the past, but in domestic work it is different, and never before has there been a more urgent demand to combine the most up-to-date discoveries in science with amenities of light and air and comfort, and all at the cheapest possible price.

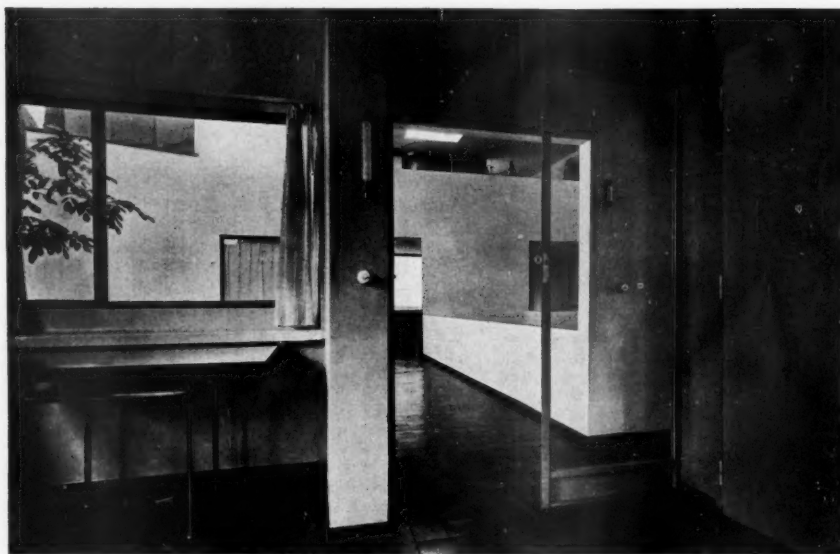
A number of young French architects have contributed in a great measure towards the solution of this problem.

Some of them have mingled theories of direct and simple building along modern methods with more dubious essays in æsthetics, but it is fairly easy to distinguish the genuine from the eccentric.

Amongst the former, and distinguished by his ability to express his beliefs in words as well as in buildings, stands Le Corbusier, whose three books, *Vers une Architecture*, *L'Art décoratif d'aujourd'hui*, and *L'Urbanisme*, have spread through France and even across the Channel.

It is difficult to sum up in a few words the theories of Le Corbusier as they appear to a student of his writings and buildings; probably his buildings are the best expression of them, though it is no criticism to suggest that very likely the finished work, subject to all the practical difficulties of building, does not always fully correspond with his ideals.

The recognition of the plan as the essence of architectural feeling, of the importance of geometry as the constituent of volume and its envelope of surface, and of the value of the play of light on simple primary forms, are elements of his



5. A view from the dining-room of M. La Roche's house at Auteuil, looking towards the gallery.



6. The salon and ramp.



7. The upper hall leading to the salon.

design theory. In the realm of actual practice he has devoted much study to various points the consideration of which is vital to the solution of the economic problem in building, and which are therefore worth mentioning in detail.

Le Corbusier appears to believe in standardization, not in the endless repetition of one complete design, but in the utilization of standard

elements which can be juxtaposed to give variety of effect while maintaining the benefit of mass production in manufacture.

The plan will be set out on a floor slab unit of five metres from pier to pier, since this distance provides an economical span for the reinforced concrete construction of posts and floors. The adoption of such a unit in no wise prevents smaller subdivisions, for the walls are of the lightest construction and can be built at any point upon the floor slab.

In the same way the windows and doors are of metal, and of standard sizes, the former being in units of a length of 2.50 metres; so that it will be seen that in a room fifteen metres long it is possible to utilize a window of six units stretching from wall to wall. No end abutment is necessary for practical or æsthetic reasons, since the concrete pillars and beams are self-sufficient and the wall is only an infilling.

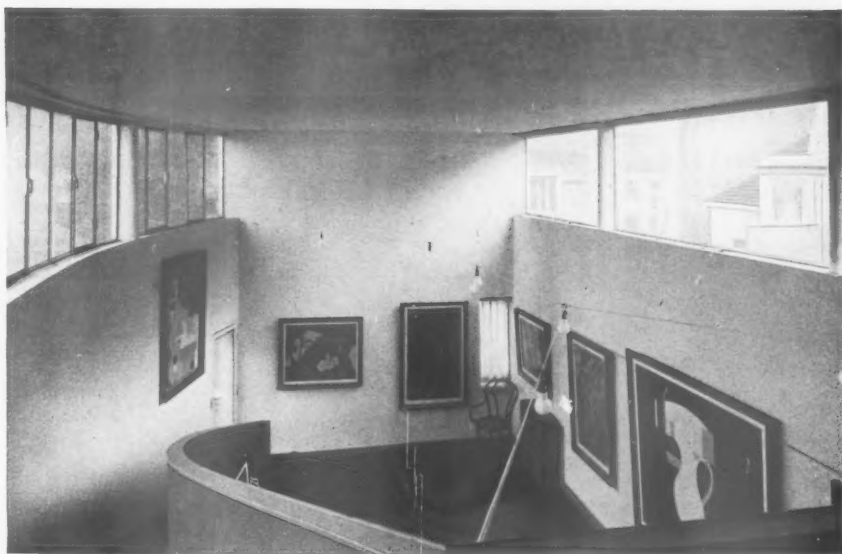
In schemes of repetition, such as the housing scheme which Le Corbusier and his partner Jeanneret are executing at Bordeaux, the principle of standardization is all-important, for in

fact it is tending towards the elimination of various trades upon the actual job. Doors, windows, frames, floor beams, staircases, sanitary lines and fittings may all be made up in the works and transported to the job, and, since the roofs are flat and no tiler or slater is required, it is possible to erect the whole scheme with the minimum of fitting and with the concretor, the plasterer and the labourer as practically sufficient for the entire job.

In the house at Auteuil for M. La Roche, the system of standardization has been likewise used, and though the general planning and equipment of detail are on a more liberal scale, the same economy in method of construction obtains as in the simpler buildings.

The general external effect of the building, which is situated at the end of a quiet cul-de-sac in Auteuil, is pleasant and restful and in no way bizarre. Amongst the trees and shrubbery of its setting it looks quietly harmonious, and any question of unsuitability to the site can at once be waived. The mass of the house is assisted by the fact that it is semi-detached, the bulk of the main block being occupied by another dwelling built by Le Corbusier at the same time for a friend of M. La Roche (Fig. 3). This block lies parallel to the approach, the axis of which is closed by the bow-fronted wing (Fig. 1) containing M. La Roche's studio, and under which the garden is continued, giving an extremely pleasant effect of space (Fig. 4).

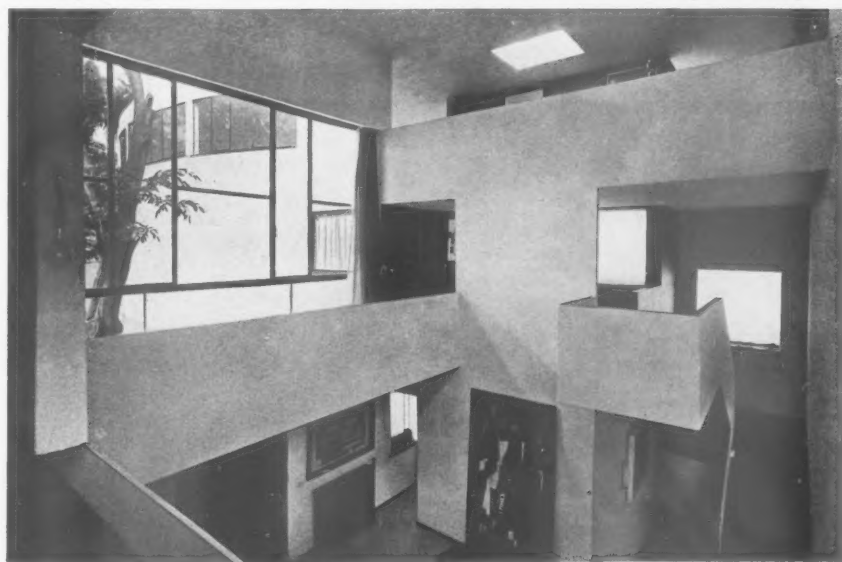
The most notice-



8. The salon from the first floor. The lights are permanent and are not a temporary treatment.



9. The hall and staircase.



10. The living-room from the first floor.

able features of the exterior are the long lines of metal windows in the surface of cream stucco, and the flat roofs which have a slight coping in cement. The exterior doors are of metal and are painted a light grey, the whole effect being of the greatest quiet and simplicity; though the continuous series of windows conveys an institutional character which is

further assisted by the uncompromising angularity of the massing and the absence of any attempt to charm the beholder. Actually, the little door hoods, plain as they are, strike by comparison a friendly note of domesticity, and one is even more grateful for the gentle bow of the studio wing with its little balcony, the glimpse of treillage in the garden stretching beneath it, and the glancing shadows of leaves and branches on its pale mass of wall.

The execution of the work externally is plain but impeccable; there are no stains or haircracks, and the impression of workmanship is one of economical but durable factory production.

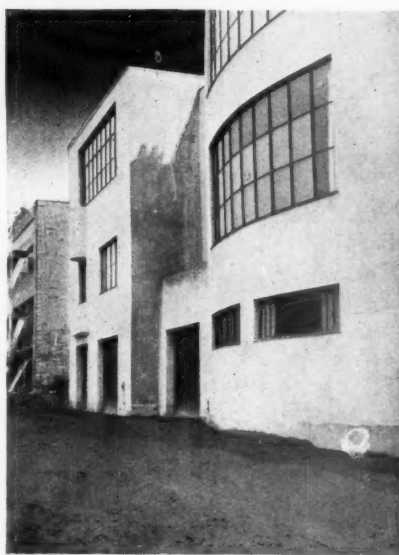
The interior (Figs. 5-10), as might be expected by anyone familiar with Le Corbusier's interesting sketches, is full of personality and character. Whether

it is an interior in which one would like to live is another question; certainly to English eyes it produces an effect of coldness and inhospitality, it obtrudes too forcibly its ingenuity and studied effects, it offers what comfort may be gleaned from a clean efficiency, but it lacks the friendly warmth and sympathy of the average pleasant English home.

People, furniture, the little personal objects of every-day enjoyment, do not appear to melt into a general quiet harmony with these architectural forms which insist too strongly both in their mass and direction. Effects are wilful and self-conscious, the background is arrogant in its simplicity, seeming to urge its uncompromising rigidities as a virtue; one feels the monotony of logical idea unpunctuated by laughter or genuine phantasy. Phantasy there is, but it is of too relentless and wilful a character, appearing less as a little outbreak of humanity than as the product of a brain which says "at this point we will be amusing." Negation is a doubtful virtue unless it is sought for some express and over-mastering reason; but in this house one feels the pursuit of a purpose, the intention to eliminate and simplify, the assimilation of house construction to that of the machine. If the house is a machine to live in, in the way that an aeroplane is a machine to fly in, Le Corbusier and Jeanneret have shown the road; but to our ideas a house of this magnitude is also an atmosphere, the revelation of its structure is secondary to the suggestion of a shelter which fits the owner as do his clothes, and a sanitary efficiency both of form and materials, if they imply a constant reminder of the bathroom and the sick ward, will scarcely be preferred to a warmth and glow, whatever microbes they may entail. We like our hair-brush at the barber's in a paper bag, but there is a limit to the pleasure



11. A bungalow at Lac Lemman. Designed by Le Corbusier and Jeanneret.



12. A house in the new Cité Seurat, Paris. Designed by André Lurcat.



13. The front of the bungalow at Lac Lemman overlooking the lake.

derived from the suggestion of efficiency and even cleanliness, and the vacuum cleaner would be a poor dictator of our daily existence.

The arrangement of the plan exemplifies an aim which the architects have constantly in mind, the obtaining of effects of distance and spaciousness within a limited area. They succeed in this by allowing the main spaces to dominate, preferring to permit excrescences to encroach on the main area rather than to partition off into definitely divided rooms. In the same way they arrange for a central two-storied hall on to which give balconies serving as first-floor corridors; from the floor of the hall there is an effect of first-floor spaciousness which could not be obtained with the ordinary staircase well.

In M. La Roche's house are two main staircases, and in the studio a ramp giving access to a cleverly-planned gallery sitting-room with windows and a top-light. One staircase gives access to the owner's bedroom suite, the dining-room with its service pantry (kitchen underneath), and the roof garden, and the other to the reception group of which the nucleus is the bow-fronted studio; the two-storied hall separates the two groups, and the connection is by the open balconies.

The ramp is an interesting feature, but while it provides an excellent descent *glissando* (being floored with a thick mat), it is really too steep for a comfortable ascent. The stairs themselves are

formed with black tiles on concrete, and the simplest tubing forms the handrails. Floors are either of tile or hardwood, or lino on concrete, doors and frames are generally of metal, and the walls washed with tones of cream, blue, or brown, the colours being disposed so as to give various effects of warmth or distance, according to their situation. One

side of the main staircase, for instance, is in brown, the balcony to which one mounts is in white, and a panel of wall breaking the balcony from floor to ceiling is in blue, blending with the vista across the void of the hall, which the balcony overlooks.

Cleverly designed cupboards and wardrobes in some of the rooms are formed of standard sections. They are admirably and simply designed to harmonize with the general character of their setting, and must undoubtedly be economical, but their rigid lines preclude the contrasts which a gayer note in furniture might strike in these severe surroundings.

There is no doubt that this house is an achievement, but it is questionable whether its type will survive in those cases where the advantages of standardization and economy of construction and working are not all-important factors. It offers the advantages—and the drawbacks—of manufacture and design in series.

There are other houses of Le Corbusier and Jeanneret which reflect the same principles, and which are far from being devoid of charm, notably the villa at



14. A villa at Vaucresson. Designed by Le Corbusier and Jeanneret.



15. The salon in M. Ozenfant's house at Auteuil.



16. The studio in M. Ozenfant's house at Auteuil. Designed by Le Corbusier and Jeanneret.

Vaucresson (Fig. 14), and the bungalow at Lac Lemman (Figs. 11 and 13), both of which have the flat roofs which, in the case of the La Roche house, is so admirably used as a terrace to enjoy views otherwise unobtainable. Le Corbusier sees in the flat roof added space for open air and enjoyment, and since his roofs seem proof alike against heat and damp, the logic of

their adoption is indisputable.

In a house and studio for M. Ozenfant at Auteuil (Figs. 15 and 16), there is a cleverly arranged studio where the clean simplicity of Le Corbusier and Jeanneret's design is seen in its most appropriate application; here, again, is the economic dwelling, precursor of the type which is being erected by another architect, M. André Lurçat, in the little Cité Seurat in the 14^e arrondissement of Paris (Fig. 12).

This is a little street of artists' houses, consisting in the main of flats of two or three rooms—a studio, a bedroom, and a tiny kitchen. Designed and constructed in the simplest way, of concrete framing and breeze or rubble infilling, with plastered surfaces, with metal windows and absence of all but the most indispensable finishings, they yet form clean, airy, and cheerful dwellings, catering for the main

necessities of life at an economic price. There can be nothing but praise for this attempt to provide essentials and to sacrifice those details of ornament and trimming which must be well done if done at all. Such architecture is at least open to progress and improvement, both in design and method of construction. It is trying to answer the needs of the day, and is alive.

In Spain.

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

IV.—Granite at the Escorial.

By L. S. Elton.

THE best preparation for seeing the Escorial is to spend a week or two in Madrid. It is not unusual for people travelling in Spain to set aside several weeks for seeing the Prado; but as it is impossible to stay in any picture-gallery, even the Prado, for more than three-quarters of an hour without a feeling of collapse setting in, the victim is faced with putting in the rest of the day, somehow, in Madrid; and its wide, glaring boulevards, its banks with gilded chariots on their roofs, its public buildings looking as hard and unyielding as carborundum—all these produce a feeling of empty dreariness impossible to describe. Added to these is a smell of tar, benzol, hot olive oil, and (in the larger and more pretentious buildings) drains; and an occasional glimpse of some granite doorway in which the designer has tried to be French and playful, and where he has produced a collection of broken mouldings, swags, cornucopias, and what not, all of which must have broken the stonemason's heart. After a fortnight of this, then, it is with a huge sigh of relief that one sinks back on to one of the hard wooden seats of the mountain railway to the Escorial.

As the train moves upwards into the Guadarrama foothills, the clutching hand of Madrid slowly begins to recede. The strange odours are gone. Instead, there is a sharp, clean scent of wild herbs and new-mown hay, drifting across a countryside made up of rocks and fast-flowing mountain streams. Sometimes the train stops nowhere in particular, at a point between two stations, or at some small wayside halt; the engine pants quietly and sends up steam into a dark-blue sky. Once I remember seeing a stranger ride up—a mountain farmer wearing several leather waistcoats, and looking like a bronze man on a bronze horse. He made crushing remarks, with an immovable face, to some friend in one of the carriages, drawing loud shouts of joy from other passengers who were watching from windows farther along the train. In time these halts come to an end, the engine speeds up again, and at last, right up in the mountains and a thousand feet above the high Castile plain, the Escorial itself suddenly appears:



1. Steps leading to the main entrance.

At first sight the Escorial seems to be hewn out of the solid rock.

a small golden-yellow building with a surprisingly good dome, vaguely suggesting the work of Michelangelo—though this impression disappears at close quarters, and for some reason never returns.

The road up from the station is now planted with shady, feathery-green locust trees. In June (which is the best time to go) it is empty except for a few men in corduroys, which seem to have been worn so long that they have finally taken the shape of their owner, like an animal's skin. Small granite seats line both sides of the road where it reaches the top of the hill (Fig. 11); the Escorial dome can be seen through the trees, and the square block of the building itself can be seen underneath them, rising up clear from a large, paved open space.

The Escorial village is not the miserable place old guide-books sometimes suggest. In August the steep, granite main street

must be one of the liveliest places in the west of Europe. Under a white-hot sun, and with no shade but that of some small horse-chestnut trees, there moves up and down a solid mass of light-footed people and animals. Tennis-players, so active they seem almost to be walking on air, and so well protected by their blue-black hair that they never seem to need any hats; children, like priests of a new religion, solemnly carrying footballs; riding-horses, and other horses less distinguished but equally spirited, coupled perhaps with mules, donkeys, or even oxen in order to pull some exceptionally heavy load up the hill. All this against a background of grey granite houses, shops and cafés, most of them very well detailed and averaging about forty or fifty years old. A granite market-place opens out, and here and there are gateposts or granite doorways; and all around—in spite of the heat—glimpses of an upland, English landscape, with stretches of green grass and bracken, and distant forests of oak and plane trees, maple, dogwood, and wych-elm. The whole place is indescribably clean and sweet-scented; full of a cheerful noise in August, but so silent in June (before the season) that one can almost hear the seedpods of millions of wild herbs crackling in the sun. Occasionally the monastery bell booms on a deep note, octaves deeper than one would expect; and always produces

GRANITE AT THE ESCORIAL.



Plate II.

THE ESCORIAL FROM THE OLD DEER PARK.

January 1927.

"The sun broke out, the clouds partially rolled away, and we discovered the white buildings of this far-famed monastery, with its dome and towers detaching themselves from the bold background of a lofty, irregular mountain. . . . Numerous herds of wild deer were standing stock-still, quietly lifting up their innocent noses, and looking us full in the face with their beautiful eyes, secure of remaining unmolested.

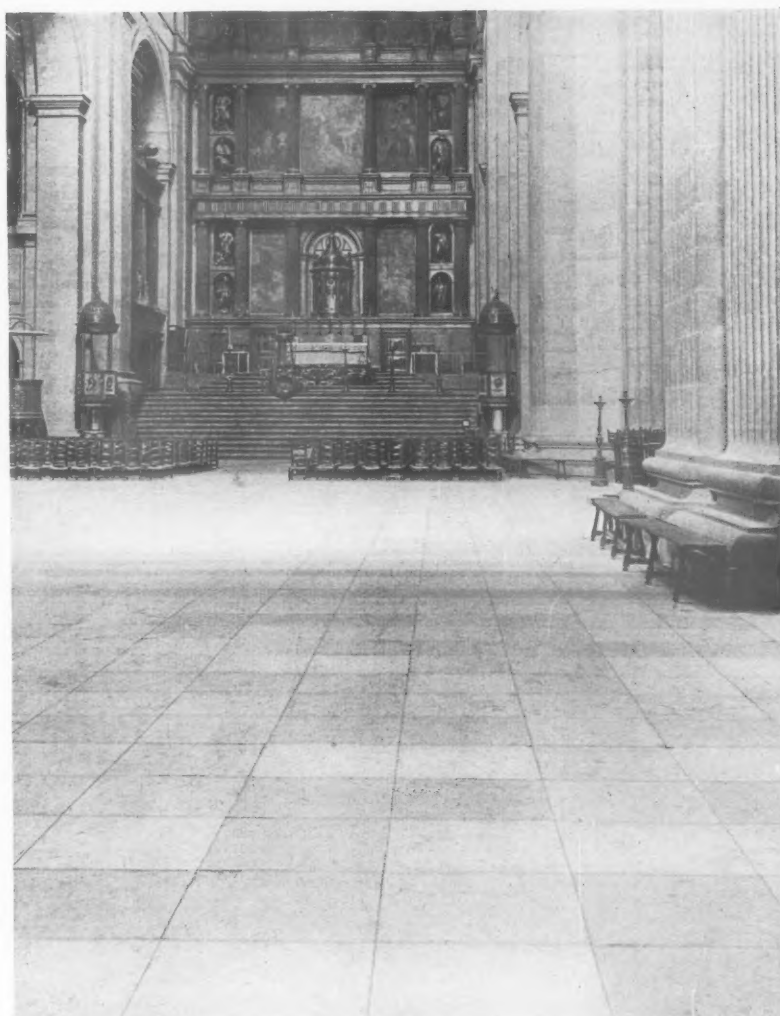
"The Escorial, though overhung by melancholy mountains, is placed itself on a very considerable eminence. . . . There is something severely impressive in the façade of this regal convent, which, like the palace of Persepolis, is overshadowed by the adjoining mountain. . . ."

Beckford, December 19, 1787.

the same illusion, that the whole Escorial building is cut out of the solid rock, and that someone has just struck it with an iron hammer (Fig. 1).

The question of how granite was adapted to a Renaissance style at the Escorial has been somewhat neglected by critics, in spite of the immense number of essays dealing with the place in a general way; yet it is the key to the overwhelming effect which this plain block of building produces on everyone who has ever visited it. Writers and travellers may differ, some treating it as a white elephant, others as the Eighth Wonder of the World; but nobody ever succeeded in ignoring it; it flattens critics out, and it is not until some time later that they pick themselves up, and try to "write off" the almost supernatural effect as due to some natural cause—to the striking surroundings, for

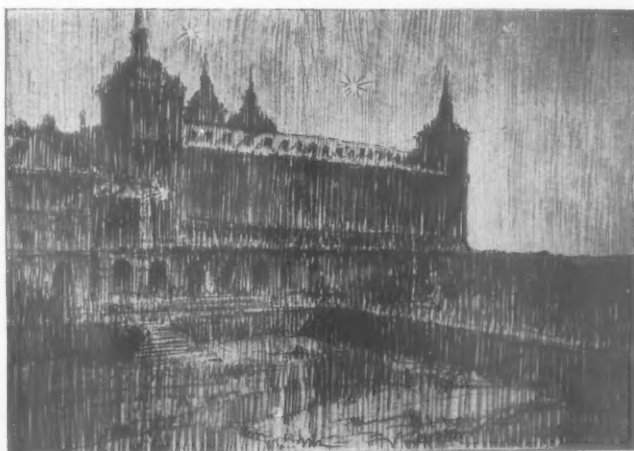
instance, or to the character of Philip the Second. It is not the fashion at present to make much allowance for genius on the part of the architects. Yet the sheer architectural power of the place, so often mistaken for some accident or force of Nature, is produced by careful and considered methods, used consistently over and over again in different parts of the building. However, before discussing these points, it is necessary to answer the question which everyone asks first, *What is the Escorial?* The place is described so variously, as palace, church, monastery, or Pantheon, that it is not always easy to grasp what it really amounts to. The idea is simple—a national



2. The Pantheon Church.

Photographs can give no idea of the vast size of this interior. The dome rises 295 feet clear above the pavement; the pilaster flutes are the size of a man's head. Unamuno speaks of "this church, with its tower-like columns; on entering which the soul expands, and we feel ourselves to be in safety."

much as possible against the sky); and there are two extra towers inside the group of buildings marking the entrance to the Pantheon Church itself (Plate II).



3. La Sombra del Monasterio.

Pantheon for the burial of Spanish kings; guarded by a monastery, and completed by a small palace, right under the shadow of the dome. In the distance it appears as a square block-like monastery with a Pantheon rising up in its centre. But the site and setting, high up on the mountain side, are remarkable. It is as if a whole city had been destroyed or washed away, leaving nothing but a granite citadel which was too high above the waters or too resistant to fire to be touched. There is a marked air of the fortress, a reminder of Bramante, Sanmichele, and the soldier architects of Italy. The general scheme recalls that now popular for American "State Capitols"—a central dome and a tower at each corner. In the Escorial, however, the dome is pushed forward away from the hill (perhaps to let it be seen as

Approaching now more closely—standing, for instance, in the large, open space known as the *Lonja* (Fig. 6)—one sees a rather weak handling of pilasters on the two walls that face on to the mountain. Yet the whole effect is monolithic, like that of a rock-cut temple; a feature noticed by Beckford, the author of *Vathek*, who visited the place in 1787. He speaks of the court in front of the church as being "solid as if hewn out of a rock." What the architects did was to leave the exterior rough, and only half disengage the



4. The dome in a heat wave.

One of Herrera's constructional feats; a single granite shell, with no outer covering of lead or copper.



5. The garden front.

The windows become a mere texture on the wall surface, as sometimes happens with modern skyscrapers.



6. The Lonja, or surrounding open space.

Kept rough and simple, to avoid jarring with the wild character of the surroundings.

7. The temple (*Patio of the Evangelists*).

The amount of relief gradually increases towards the centre of the Escorial buildings.

8. The *Casita del Principe*.

Built a hundred years after Herrera's death. Under French influence the feeling for granite was beginning to be lost.

columns, so that the effect should not jar with the wildness of the surroundings. As one goes forward into the building the amount of relief and delicacy of finish gradually increase, till a climax is reached in the altar of the Pantheon Church, with its sharp-cut marble columns completely detached. The same thing occurs in the innermost court (*Patio de los Evangelistas*), where the columns of the small central temple stand out well clear of the building (Fig. 7). This effect does not seem to have been pointed out before. To keep, however, to the exterior. If two of the sides are rather uncertain in treatment, there is nothing weak about the garden front (Fig. 5). One can either say it is like a gaol, or can stand back and realize that the designer of this façade was before his time, and had discovered the use of windows as a texture on the wall rather than as a series of individual features—the principle used successfully in some of the best tall buildings of the present day.

The scale of the exterior is fixed by the low granite parapet and seat surrounding the open space or *Lonja*. At other important points—in the entrance court and the interior of the church—the scale is given by wide flights of steps. This method is completely successful; the building looks the size it really is, and the huge stones employed are shown to be the size they really are, giving the impression that the whole thing is the work of giants. The great size of the place is remembered and commented on by almost every writer who describes it; yet it is no larger than many modern office buildings, and most big warehouses would dwarf it. The other thing that every writer on the Escorial and every person who has visited it remembers, is the fact that it is made of granite. This is remarkable, because there are few people who can say off-hand what is the stone used for

St. Peter's, or for the Farnese palace; it is just stone, or, perhaps, stucco, or at any rate something light-coloured. But writers on the Escorial always mention the word granite.

The entrance to the Pantheon itself is a piece of straight axial planning—a line 325 feet long from entrance gateway to altar. But as the main doors are only opened to Royalty, this distance is usually cut in half, and ordinary people, after crossing a court, enter the church by a side passage. The entrance hall is roofed by an extraordinary granite vault as flat as a plate; so flat, in fact, that it springs up and down when anyone walks on the floor above. The immediate object of this is to get the choir overhead, but the really important result is to give a contrast to the immense height of the Pantheon itself, which opens out just beyond.

The effect of moving from this low entrance hall into the huge domed chamber of the Pantheon is difficult to describe. Just for a flash the interior seems absolutely boundless. Somewhere far away huge piers rise up into the air and disappear overhead; but the dome seems to be so large that its supports are far out on the left and right. In the distance is a flight of steps, which fix the scale once for all, and lead up to the altar. Everywhere the same creamy-grey granite, unpolished, and unpainted except for a few frescoes, far up on the vaulted roof. There is nothing to break the clear open space except the piers, with their huge pilasters, whose flutes alone are the size of a man's head. After a time, five minutes or, perhaps, half an hour, the effect wears off, and one begins to notice a few uncertainties of detail; but the feeling never quite disappears, and returns almost in full force if one enters the church again after a pause of several days. Nearly everyone admits



9. A detail of the small temple (*Patio of the Evangelists*). Schubert says that in this *patio* the mouldings reach the technical limit of fineness possible to the material.



10. A granite column from the Porch of the *Casita del Principe*.

the existence of some such phenomenon, however hostile he may be to the rest of the building. The effect is primitive and stupendous, like that of some barbaric rock-cut temple; yet it is got almost without departing from the ordinary language of Græco-Roman detail (Fig. 2).

The rest of the building divides up into rooms, courts, and corridors; the Spartan furnishings of the "Room of Philip the Second" are a reconstruction, but the *patio* of the Evangelists is interesting because it supplies an answer to some of the questions one naturally asks about the designers of the Escorial. It is known to be the work of Herrera, though it is not mentioned in his small guide-book to the place (one of the three known copies of which is in the British Museum). The design is a modification of the Farnese court, done about thirty years

earlier by the younger Sangallo; and the Farnese court is a modification of the theatre of Marcellus. Did Herrera deliberately alter the classic detail to express the qualities of granite? Or was he, as is sometimes said, a Spanish Palladio, who cared less for material than for an abstract ideal of proportions?

A close examination of Herrera's court shows that though in

one case the same moulding is used for marble as for granite, yet on the whole, ideas proper to granite are deliberately introduced. Ornament is removed from the Ionic caps; single blocks stretch from column to column at the base of the first-floor arches; and the panels on these large blocks are reduced to a relief of only three-quarters of an inch—expressing the hard, uncarvable nature of the material. It would have been quite possible to give a larger relief



11. Granite seats outside the Escorial.

and use smaller blocks, so far as construction was concerned. Herrera, then, did try to express granite, and in this matter he beat the numerous American designers of similar buildings, who have used granite almost as if it were a soft, easily-carved free-stone. Other "granite ideas" occur all over the Escorial; constructional feats like the low, flat vault, only possible in hard stone; huge doorposts, over thirty feet high; and, finally, the dome, which consists of a single granite shell with no covering of lead or copper on its exterior at all. The result of it all is to produce that overwhelming, rock-cut effect which so upset Justi, Gautier, Fergusson, and countless other writers who visited the scene. They came South hoping, perhaps, for something in a light Southern vein; and they found instead this uncompromising, epic monument, by the Dante of Spanish architecture.

The question, which architect did which part of the Escorial, is of no great importance. Philip the Second was clean-cut but rather negative in artistic ideas; according to legend, he removed detail in the same definite way in which he removed people who disagreed with his religious convictions. But he studied Roman work in Spain, obtained the Italian sketch-books of Holandius for his designers to study, and may have contributed more to the actual design of the building than is generally supposed. Juan de Toledo seems to be of subordinate interest; he is definitely proved second-rate by his work at Toledo, even though he did help with the dome of St. Peter's. Herrera remains, the man whose vitality impressed all his contemporaries, and who got the Escorial built in spite of ill-health sufficient to prevent his ever visiting the more distant works which were supposed to be under his control as Minister of Architecture. Otto Schubert's careful study



12. A granite corridor.

Before taking up architecture Herrera fought in Italy under Charles V. His style always remained half-military, like that of Sanmichele.

granite seat round it, measuring perhaps thirty feet across, and commanding a fine bird's-eye view of the Escorial buildings below. It is the best place for a blazing August afternoon: pine trees have been planted to shade it, and water falls into the granite trough out of a pipe with a strange, hollow, gurgling sound, as if someone—possibly Herrera—had been imprisoned by mistake in the foundations, and had been

of his work (in the *Geschichte des Barock in Spanien*) mentions numerous buildings attributed to him; but those I have been able to examine are less impressive than the Escorial; and it seems as if it required the whole "firm" of Philip the Second, Juan de Toledo, and Herrera to do good work—as is often the case with firms to-day. However, one unexpected fact does emerge from a study of Herrera's other designs. All the best of them are made of granite. There is Valladolid Cathedral, the bridge at Madrid, the house at Plasencia, the staircase at Toledo; and finally the well-known Exchange in Seville, where brick and granite are used together, though Seville is typically a plaster city. Herrera seems to have specialized in granite, and to have picked up the vague tradition of its use which was current all over the North and West of Spain.

On a hill above the Escorial there is a small granite fountain, with a circular

granite seat round it, measuring perhaps thirty feet across, and commanding a fine bird's-eye view of the Escorial buildings below. It is the best place for a blazing August afternoon: pine trees have been planted to shade it, and water falls into the granite trough out of a pipe with a strange, hollow, gurgling sound, as if someone—possibly Herrera—had been imprisoned by mistake in the foundations, and had been trying ever since to get out, or at least to make his voice heard. If Herrera did make himself heard, he would probably be trying to explain that he was never meant to be a new Michelangelo or Palladio, but was only trying to rough out a true Renaissance style for granite; was only trying to put up, within his own lifetime, the noblest church he could imagine, to a God Who, in the matter of health at least, had not been particularly kind to him.



13. Steps leading from the waterpool to the orchard.

A Tower of Old Florence.

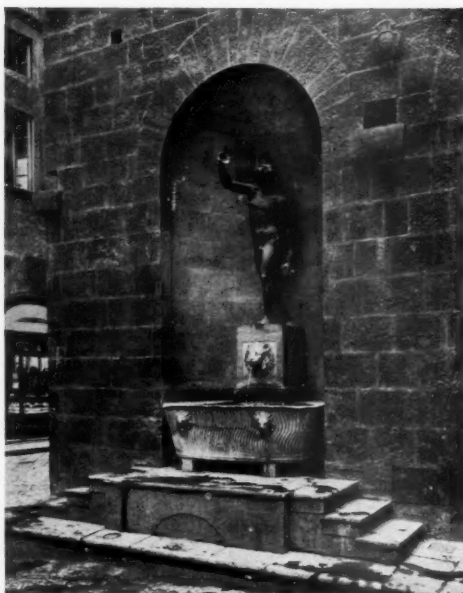
By D. Nevile Lees.

THOSE who return to Florence after some years' absence can hardly fail to be struck by the increased number of noble buildings, and then to perceive, on examination, that some of these have merely emerged from the ugly and expressionless disguise in which later centuries had obscured their original nobility of design.

Much of this work has been done, and it is to be hoped that much may continue to be done; for, beneath many a flatly-plastered, modern-windowed frontage are concealed the graceful arches, the columned loggias, the beautifully formed windows, the rugged, close-set towers of five or six hundred years ago.

Even before restoration takes place there is many a pile of buildings which, seen from the front, with its modern shops, monotonously placed windows, and inexpressive plaster, might be taken for something wholly modern; but which, if one steps into some narrow alley flanking it or running at its back, is revealed as a grim mediæval pile with irregular openings and heavy overhanging brackets of rough-hewn stone. And these fine architectural monuments are one by one emerging from their plastered coverings, to be added to that splendid heritage of such buildings which the city possesses through the enlightened action of the authorities, and the pride of individual proprietors in restoring their own houses to the original dignity of form.

The Florentine Municipality wisely encourages such enterprise either by the grant of a percentage of the cost of restoration, or with a substantial prize on the completion of the work; and architects, associated with the municipal offices for the superintendence and preservation of ancient and historic buildings, are called in to plan, advise upon, and oversee the work, studying to that end old records, prints, plans, and whatever in the city archives and



A detail of the fountain at the foot of the tower.

documentary deposits can throw light upon the original structure and design.

When a building is to be restored the first step, after many researches and consultations, is to run up around it a many-terraced scaffolding, each terrace being enclosed, in the admirable Italian fashion, with rush-matting, so that no dust or plaster may fall into the street. Then a band of workmen ascend, and set to work to strip the building of every scrap of the plaster with which succeeding centuries have swaddled and hidden the fine old stone. And, as they work, one architectural detail after another emerges—the traces of columned loggie; the curved arches over windows long reduced by later masonry to an ugly square; the succession of great arches on the ground floor indicating the open

colonnades of an earlier period; the perpendicular dividing lines, showing that what had previously appeared to be a broad united façade was really, beneath the plaster, an example of that peculiarly Florentine construction—a succession of independent towers set side by side, each with its four individual walls. And it is these tower-forms which give so special a character to the early Florentine architecture, aiding us to form some conception both of the conditions which caused their construction, and of the influence which their construction exercised, in turn, upon the city life.

These towers—houses built on a very small area, and rising, one room upon each floor, to a great height—served to economize space in the narrow limits of the mediæval city; and they also, by their great strength, served as strong centres of offence and defence in the fierce factional fighting which rendered civic life so turbulent in most of the Italian cities of the twelfth and thirteenth centuries. Members of families, or partisans of the same faction, used to set their towers side by side, grouping them around a



The Torre de Rossi with the Palazzo Cerchi adjoining, previous to the restoration.

A TOWER OF OLD FLORENCE.

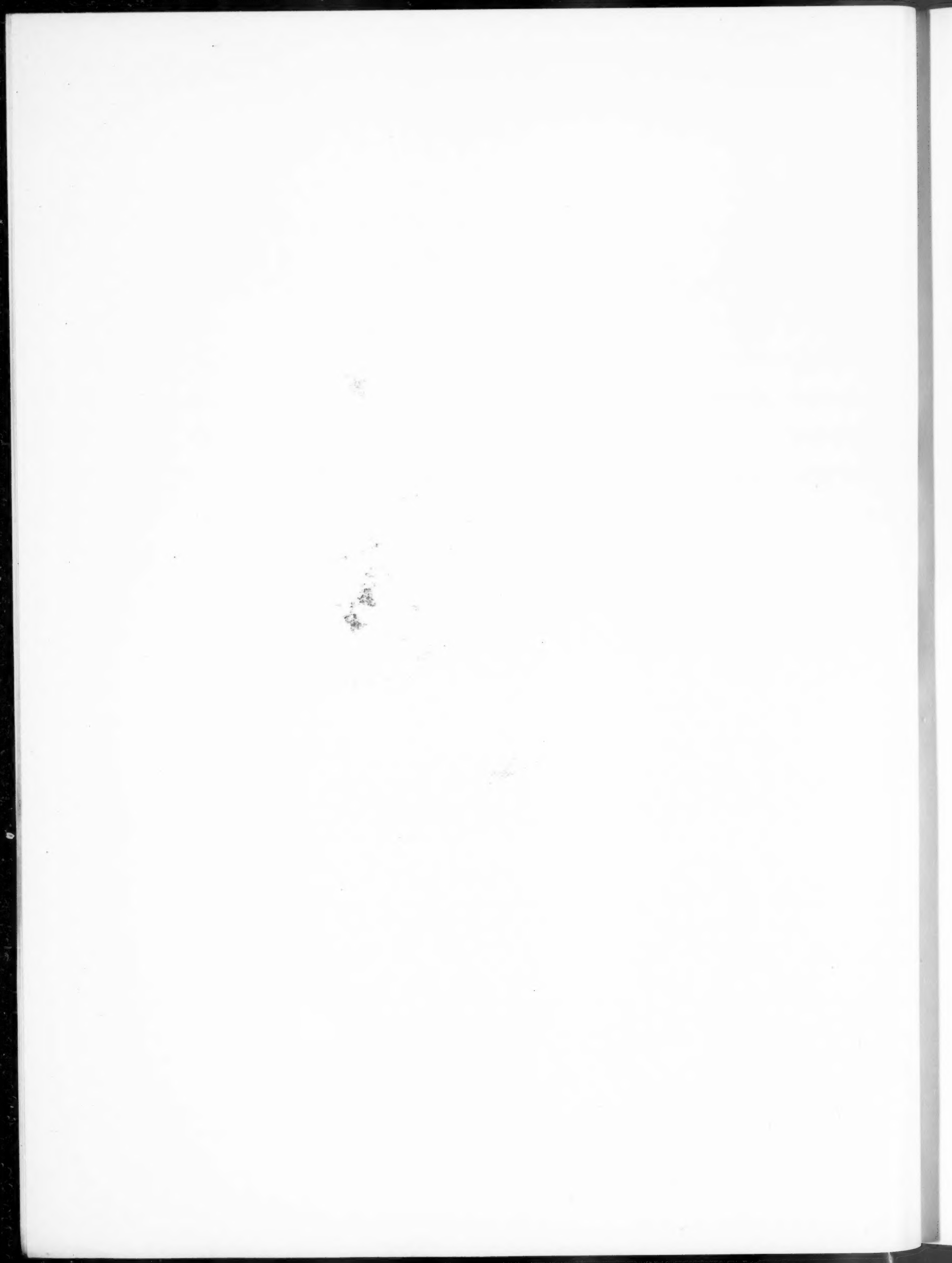


Plate III.

January 1927.

A SIDE VIEW OF THE LOWER PART OF THE TORRE DE ROSSI
LOOKING TOWARDS THE PONTE VECCHIO.

Showing the restored details of the door and window construction.





The Vicolo dell'Oro. Traces of the ancient city are visible behind the modern-looking houses and hotels.



The Palazzo Davanzati, restored about fifteen years ago by Commendatore Elia Volpi.

square, in which there was a well, and frequently a chapel; so that, while the frowning outer side of the towers was turned towards their adversaries, there was, within, the little protected space in which ordinary life might proceed.

In 1250, when, to humble the Ghibelline nobles, a law was passed decreeing that no private buildings should exceed fifty *braccia* in height, these towers with which the city bristled had to be reduced to a more or less uniform level, and thus, as some of the four-square groups of them came to be roofed over at one height, there resulted the cube of solid building set around an open courtyard still to be seen in so many survivals of to-day.

It is such architectural details which come to light as the old buildings are stripped and resume the dignity of their earlier state.

Among the notable restorations of recent years have been the fine Palazzo dell'Arte della Lana—the palace of the ancient and powerful Guild of Wool: the Palazzo Davanzati, which, given over to shops below, and with its upper floors cut up into apartments, was restored to its original austerity of design by the present owner, Commendatore Elia Volpi;¹ while one of the latest of all, concluded in the spring of 1925, was that of the De Rossi Tower and the adjoining Cerchi Palace at the foot of the Ponte Vecchio, in one of the most characteristic parts of ancient Florence.

This fine building, a possession of one of the old families of the Florentine nobility, had long been lapsing into decay, although, as a "monumento nazionale," its restoration was

a civic duty. Passing some three or four years back into the hands of a new owner, Signor Aldemaro Francini, it has now undergone a restoration which has given it so far as possible the dignity of its primitive state. Its full height it inevitably lost, like the other city towers, in the *duecento*; but even so it is a noble building, and now, stripped of the shabby and crumbling plaster, shows once more its fine stone and richly-tinted brick.

The great windows have been restored to their original proportions, being a unique example of such details of old Florentine construction, and other long-closed windows of smaller size have also been reopened; on the second floor the characteristic "sportelle da serraglio," which served for the passage of the defenders to and from the fighting galleries in stormy times, have been restored. On the ground floor the original construction of the doorway to the right of the fountain, and of other details, has been given the primitive form; while the fountain, with its splendid bronze statue of Bacchus, is now seen to greater advantage than ever as the beautiful thing it is.

Commendatore Alfredo Lenzi, director of the *Ufficio di Belle Arti*, who prepared the plans and directed the works, is to be congratulated upon this fine achievement; and the owner, Signor Francini, well merits, not only the reward assigned him by the Administrative Council of the City, but also the gratitude of all lovers of fine architecture, for having restored to Florence one more of its noble buildings, brought to light one more piece of the ancient city.

¹ Since this was written the Palace has passed into other hands.

Devonshire House.

*Designed by Carrère & Hastings and C. H. Reilly,
Associated Architects.*

By the Editor.



A VIEW FROM THE SOUTH-EAST.

"... Where one great Whig family kept state, sixty households are to live, and vendors of rich wares display their goods to the passers in Piccadilly."

NOWHERE, perhaps, in London were there two more striking examples of an almost aloof and indifferent sense of opulence than Devonshire House and the Bank of England—the one, in the golden square mile of the City, scorning to rise above the height of its screen-walls: the other, in that very corner of the West End where the amenity of park and club joins the rich opportunities of shop and theatre and hotel, content to doze behind its fence of ivied brick, a slightly shabby, but much envied aristocrat. And many a "lean annuitant," as he walked in the City or lunched on a bench in the Green Park, must have felt a subtle sense of comfort and support from his contemplation of a reserve of strength so great that it could afford to ignore occasions of great profit.

But we speak of the past. The Bank is being rebuilt; and now, where one great Whig family kept state, sixty households are to live, and vendors of rich wares display their goods to the passers in Piccadilly.

The treatment of this island site, with its flats above and its shops below, in one of the most important positions in

London, has been a great opportunity. Many English architects, we know, have been taken into consultation from time to time by those responsible for the scheme, but it has in the event fallen to an American, Mr. Thomas Hastings, in collaboration with Professor Reilly, of Liverpool, to design the building we now see. Various questions of the rights of adjoining owners have had to be taken into consideration, and the main central block, with its deep re-entrant courts, is flanked at each corner by lower pavilions. This has the happy effect, not only of giving an appearance of strength to the angles, but also of relating this large building to the smaller scale of Piccadilly in general. A cliff wall rising sheer from the pavement would have been unfriendly. You would hesitate about calling on any family so dominantly housed. And big though the building is, it is not big enough to give the impression, which is inherent in the soaring buildings of New York, of the insignificance of its inhabitants—which would be in this instance highly undesirable. Indeed, there is no conspicuously American flavour about it, unless it be in its adherence in detail to

DEVONSHIRE HOUSE.

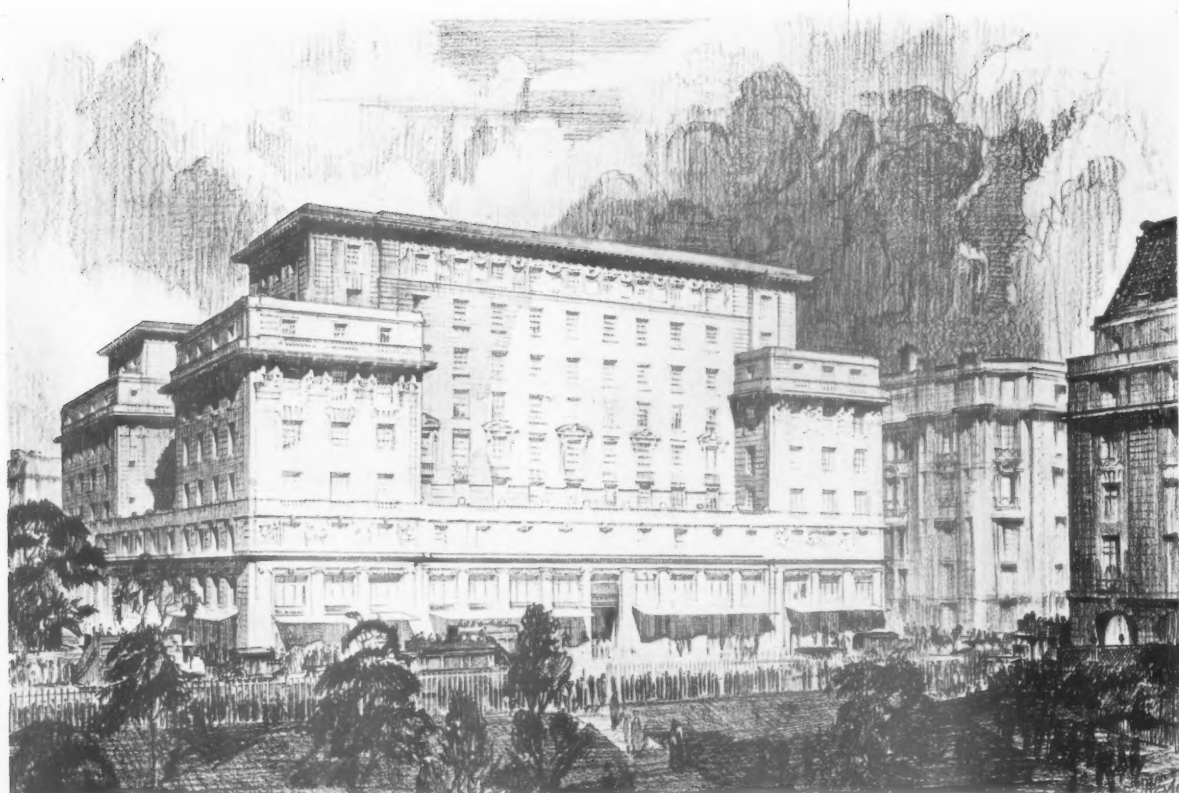


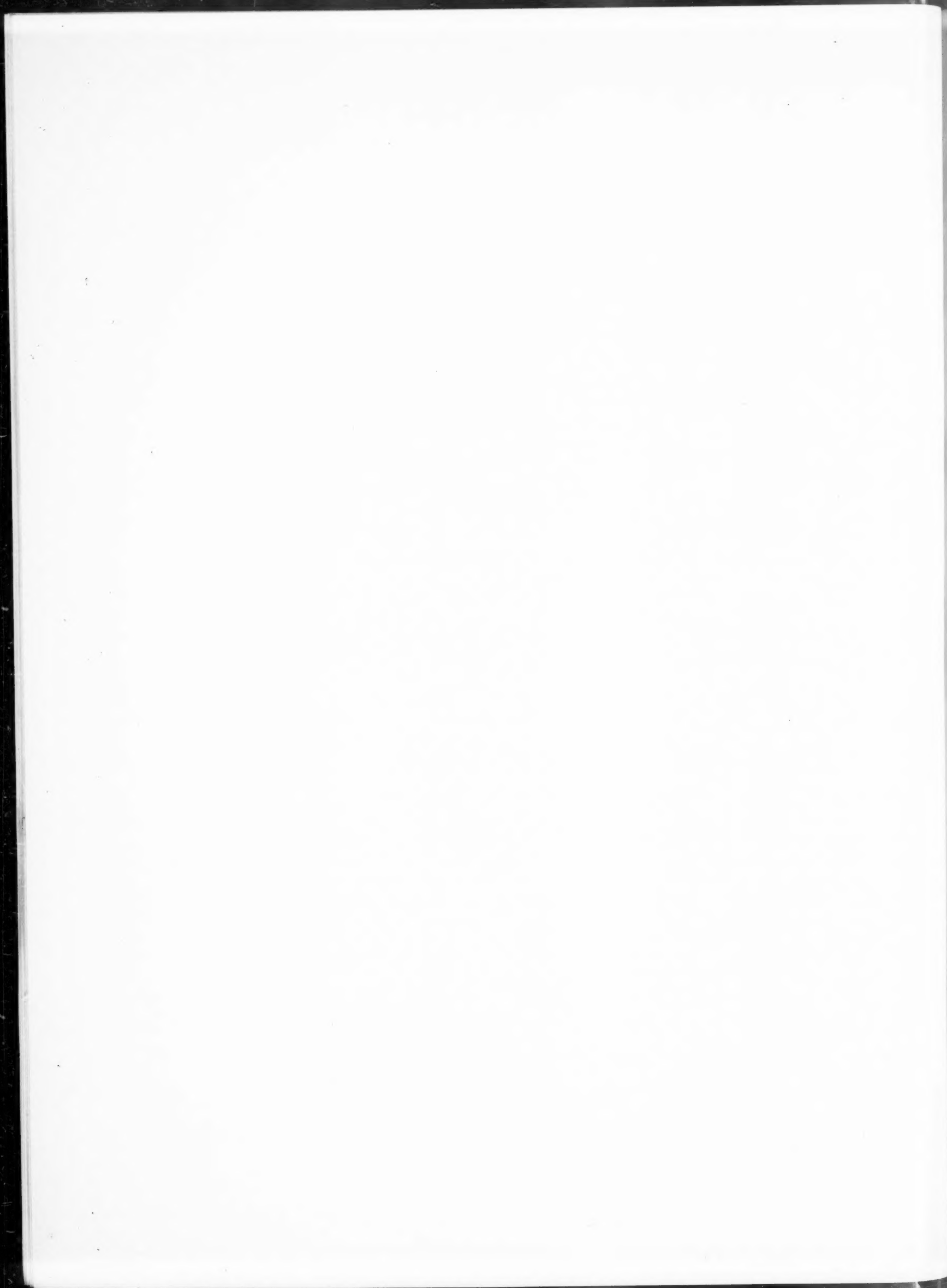
Plate IV.

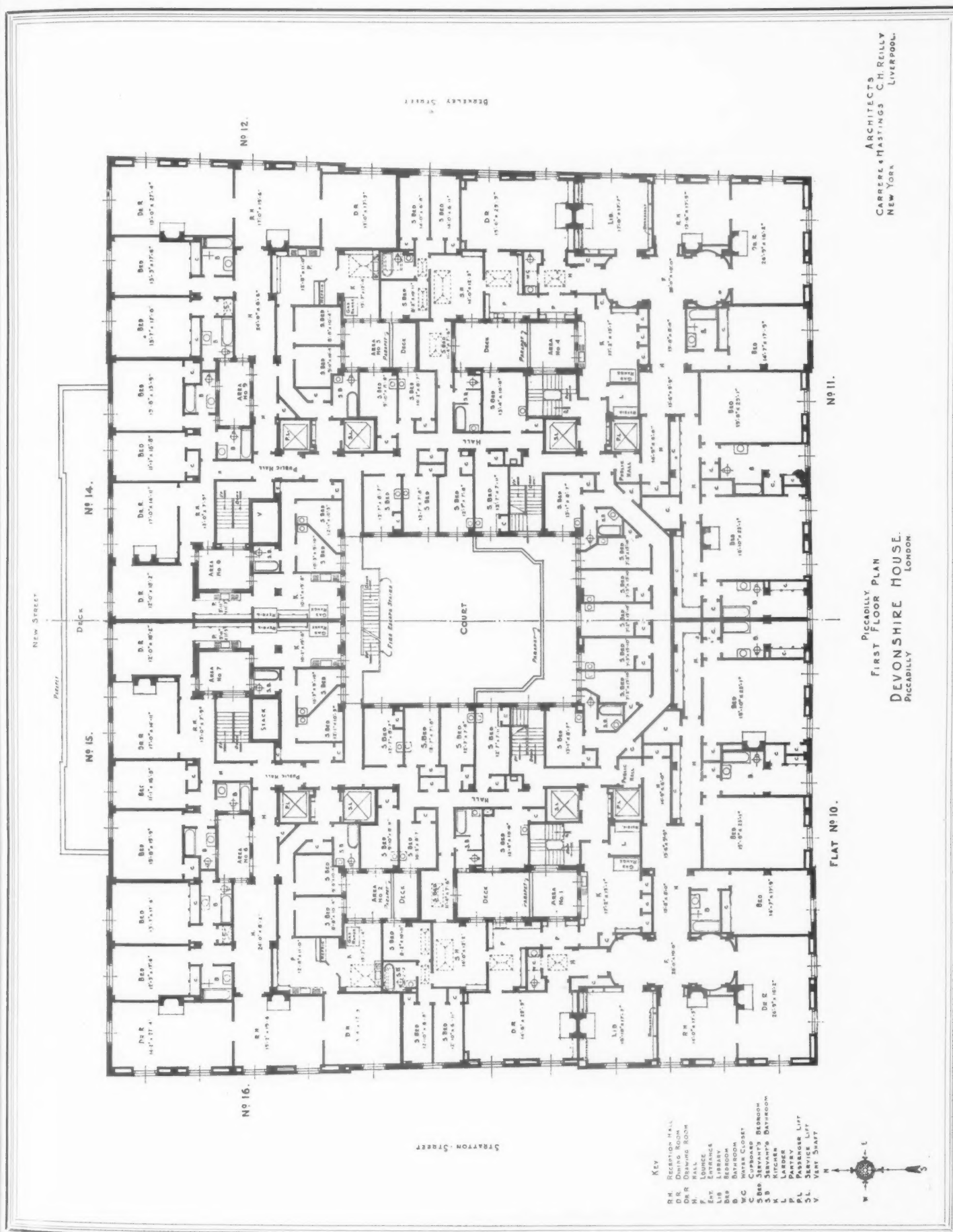
January 1927.

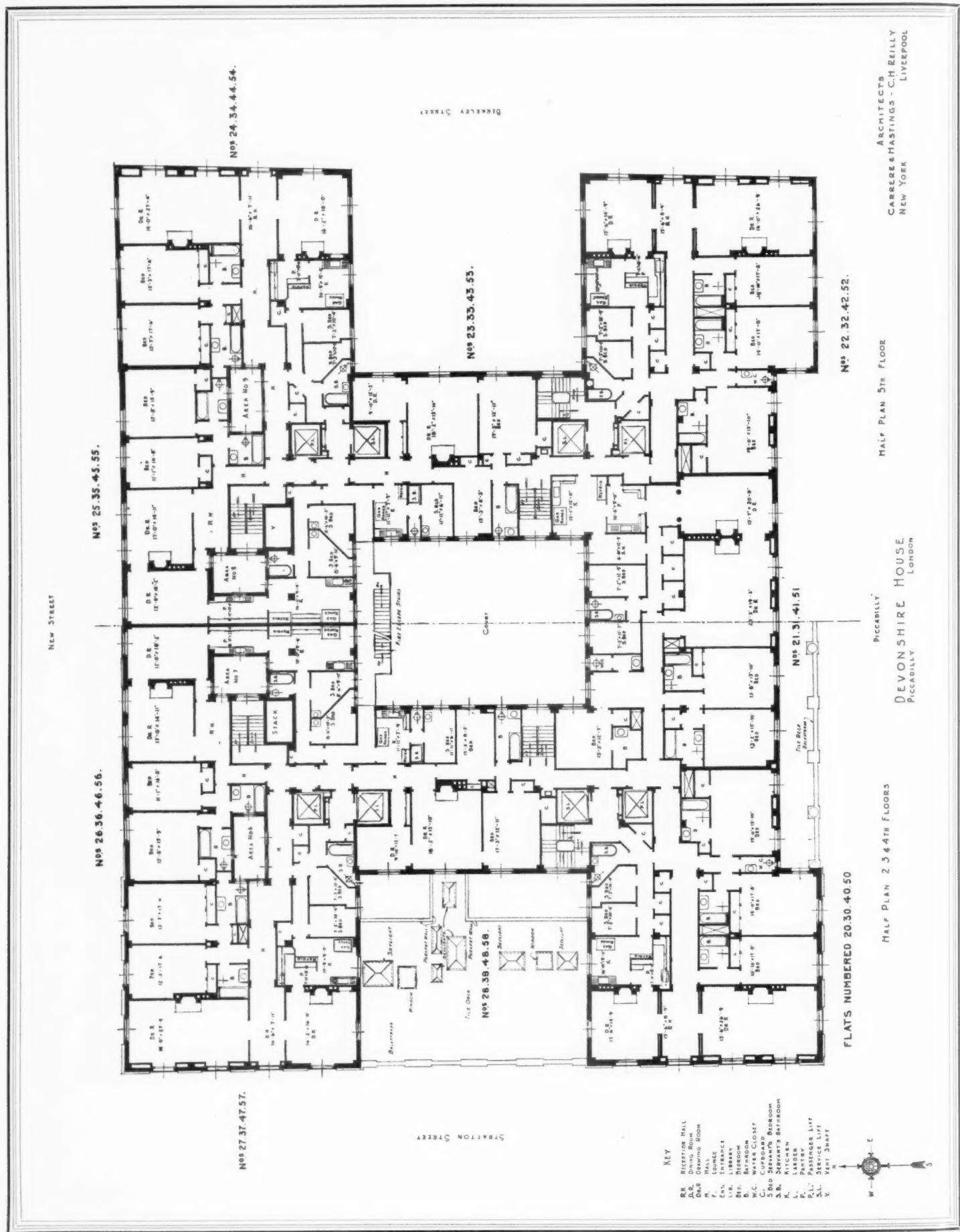
THE FAÇADE TO PICCADILLY.

From a drawing by J. D. M. Harvey.

Carrère & Hastings and C. H. Reilly, Associated Architects.

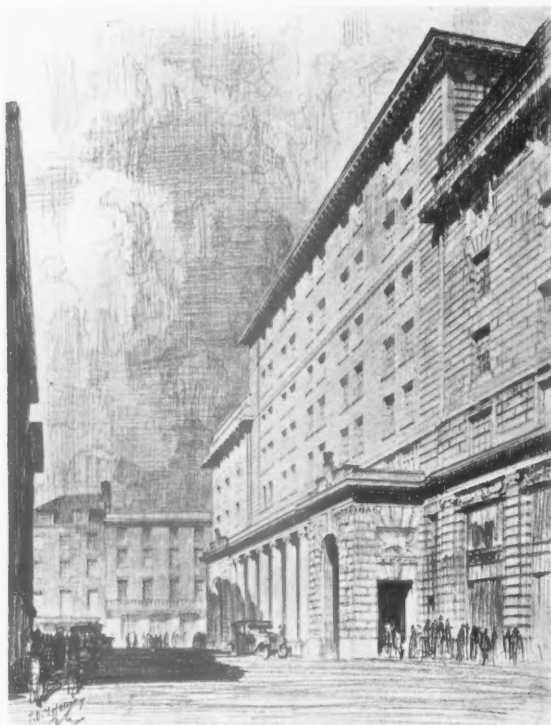








LOOKING FROM PICCADILLY AT THE
BERKELEY STREET FAÇADE.



THE PRINCIPAL ENTRANCE IN
MAYFAIR PLACE.

From drawings by J. D. M. Harvey.

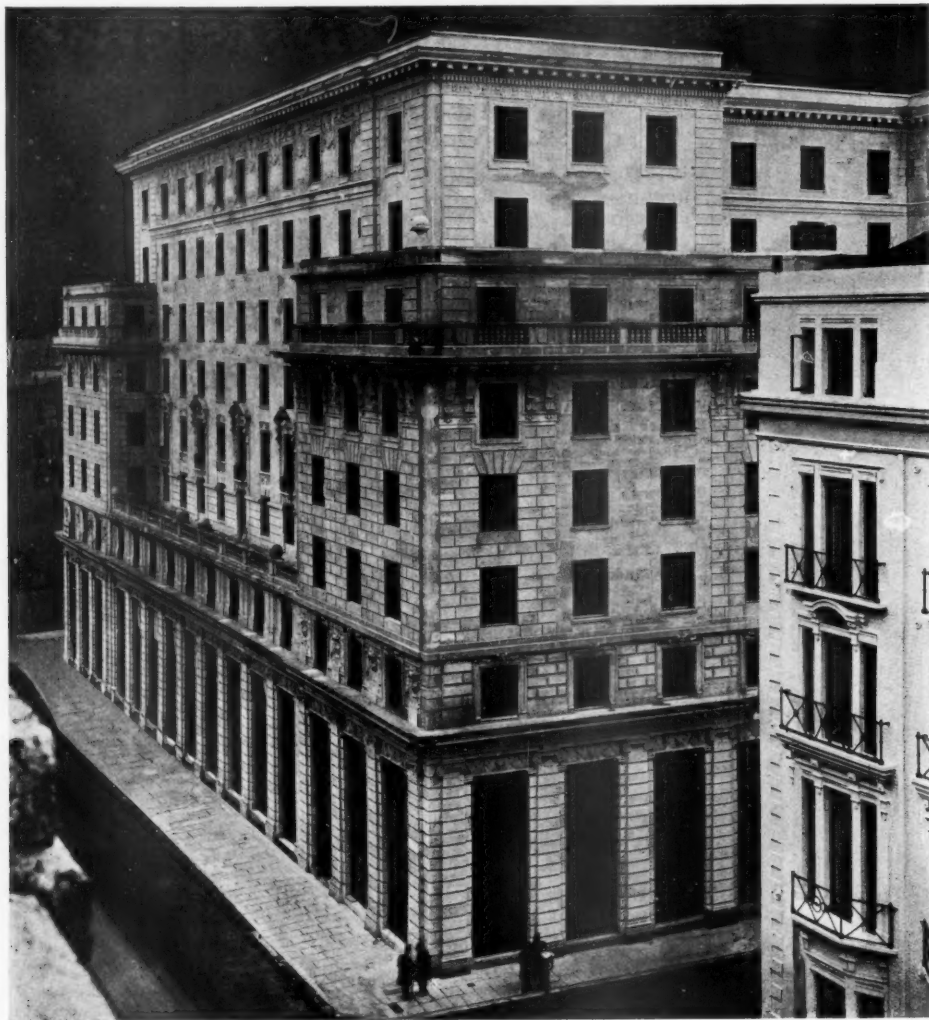
the well-loved Italian Renaissance. And yet there is a certain starkness about the façade, which may, perhaps, be due to the use of teak for the window frames and glass-bars. To have painted them to match the stone would have drawn the whole together and given it texture, and at the same time given a hint of that intimacy and domesticity which a congregation of sixty homes seems to demand. In the general handling of the flats no attempt has been made to underline the relative importance of rooms by varying the treatment of the windows. Thus, on the third floor the pedimented windows alternately light a bedroom and half a sitting-room. And rightly so. The general balance and punctuation of the whole is the important matter here, not the differences of interior domestic arrangement. At the same time we cannot help feeling a slight sense of incongruity when we realize that the largest first-floor flats are served by the elegant, but somewhat inconspicuous, windows in what might be called the attic member of the ground floor order.

The intricate planning of the various flats is interesting, and the placing of the bathrooms refreshingly American. With the building diminishing as it rises, the planning problem was no easy one. The key to its solution lies in the right placing of the four pairs of lifts which form part of a very complete installation of the latest type of lift service. For windows, full use is made of the deep re-entrants, and commendably few important rooms are lit from the internal courtyard.

The decoration of the entrance halls is in plasterwork, very rich and flat in relief, its parchment colour recalling the vault of the baths at Pompeii; and the attractive small restaurant in the middle of the building on the ground floor, hovering in treatment between Pompeii and the brothers Adam, will be a charming background for delicate

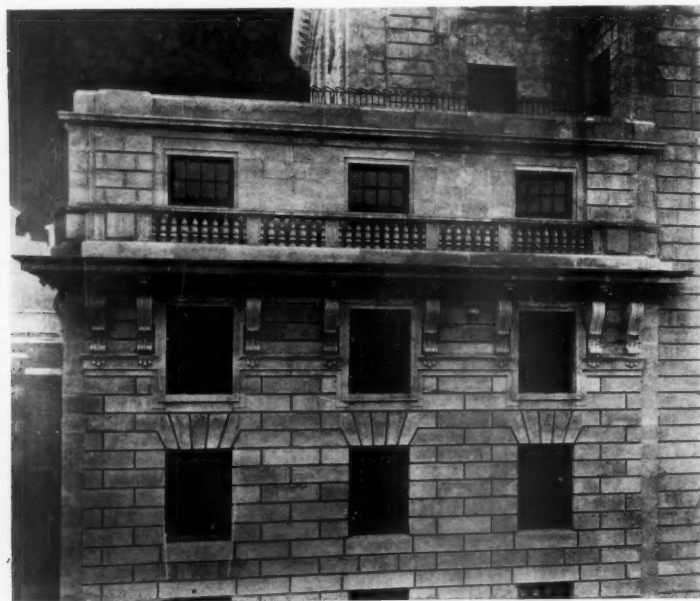
banquetings. These parts seem more suited to their purpose than the great showroom on Piccadilly, where vault and pier and balustrade contrast too strongly with the glazed and metallic efficiency of motor-cars. It was here that the lacquered columns of Wolseley House were so right a touch.

We have said that the new Devonshire House was a great opportunity. The problem has been handled with restraint and judgment. The experience and skill involved are without question. Yet the building as built is less interesting than are Mr. Harvey's drawings of it. And the key to this would seem to lie in the fact that, in the drawings, we gather from the textured walls, strongly-marked window-bars, and shadowed cornice, an impression of stalwart building-up, stone by stone; and this impression, we feel, is the impression germane to this form of architecture, with its pavilioned angles, and channelled surfaces, and traditional carving. But in the building itself the architects seem to have been conscious of their steel skeleton, and to have wished to share this consciousness with the spectator; and by shallowness of reveals and flatness of ornament to announce that their masonry was only a veneer. Indeed, we might say that they have quite consciously and definitely aimed at a solution of the problem of differentiating externally a building with a steel frame and a masonry covering from a masonry building. And yet the general shape of the masses and character of style employed seem to call, as we have said, for an opposite treatment. The result is, in some degree, what we might term an unresolved duality, and the total effect of this great building is thereby lessened. This sense of a hesitation between two modes of expression hampers all of us who are concerned with steel-framed buildings, and it will lie with this generation to find the solution.



A CORNER VIEW OF THE FAÇADES TO PICCADILLY AND
BERKELEY STREET.

The building stands on an island site facing Piccadilly, with Stratton Street on one side, a widened Berkeley Street on the other, and a new street called Mayfair Place behind it.

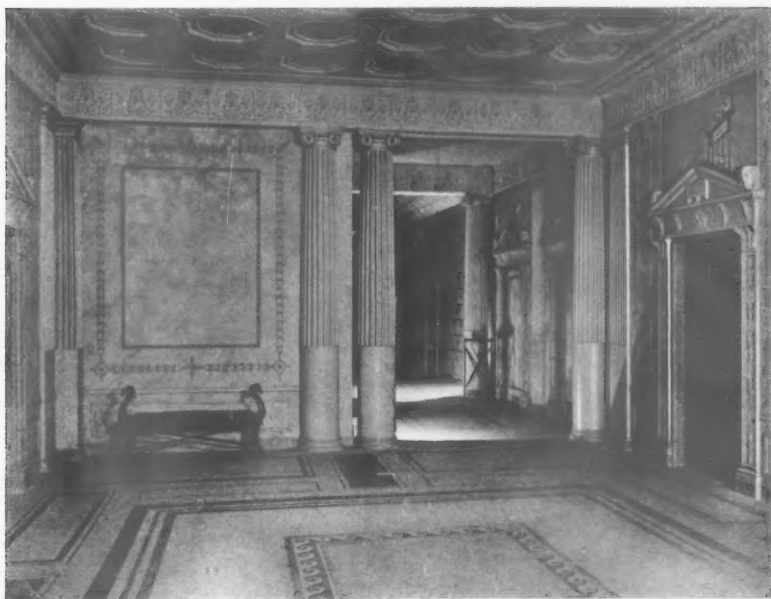


A DETAIL OF THE MAIN CORNICE



THE MAIN ENTRANCE AND COLONNADE
IN MAYFAIR PLACE.

The great portico and entrance colonnade stretch across the pavement in Mayfair Place. The site of this new street was formerly occupied by the staircase of the old house.

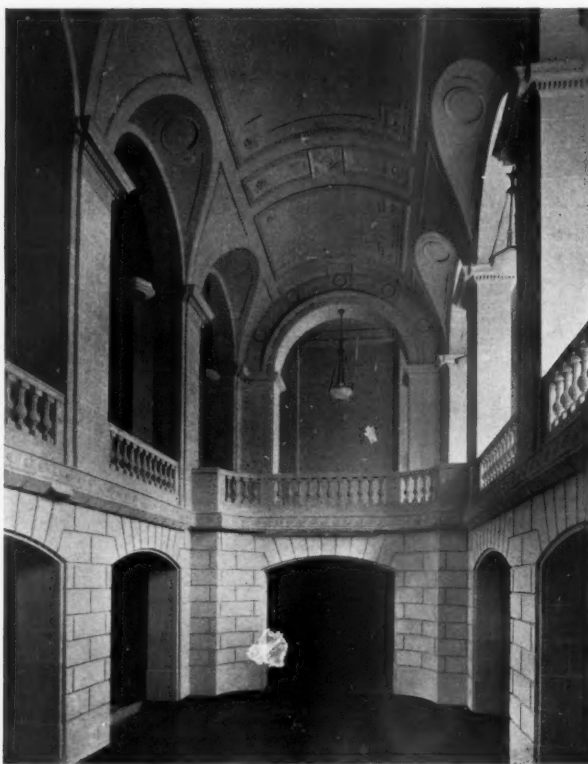


AN ENTRANCE LOUNGE.



A DETAIL OF A SHOWROOM ON THE GROUND FLOOR
LOOKING TOWARDS PICCADILLY.

The materials used in the decoration of this showroom were fibrous plaster with a stuc finish. This surface was chosen to contrast with the polished surfaces of the motor-cars.



THE PICCADILLY
ELEVATION

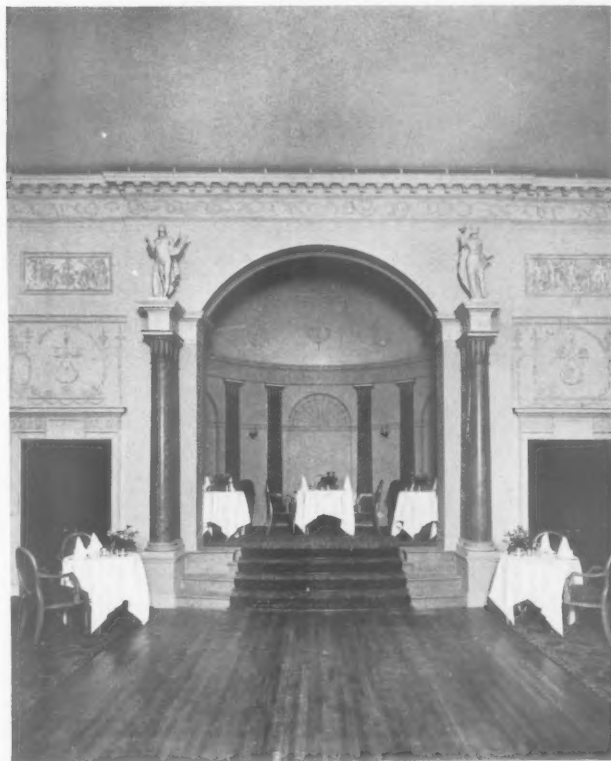
The colour of the stuc, that of Caen stone, was similarly selected because it would form a good background to most of the usual colours in which cars are painted.

OF A
SHOWROOM.



THE FOYER AND SMALL OVAL HALL LEADING TO
THE DEVONSHIRE RESTAURANT.

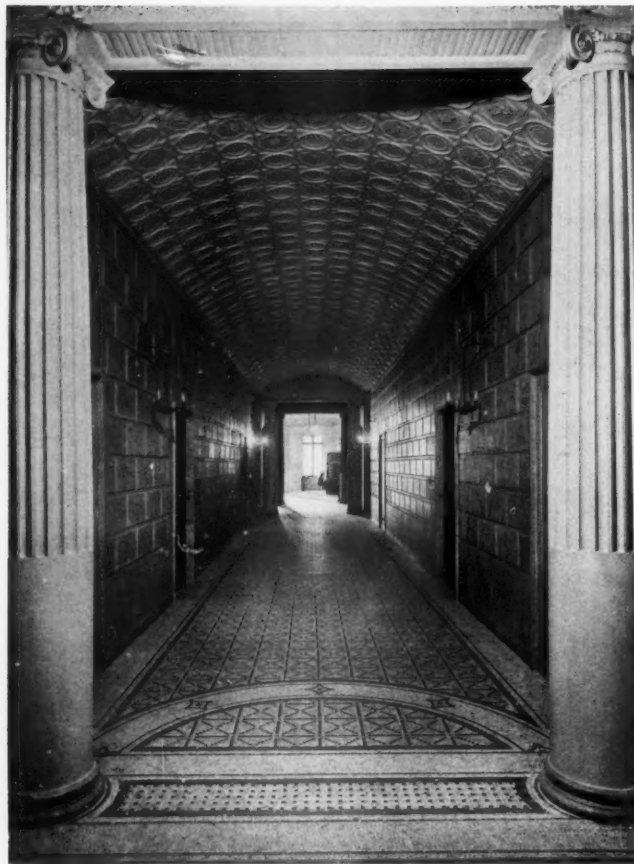
Entering the portico in Mayfair Place you stand in a small but delicate oval hall, from which a full view of the restaurant can be seen down the short flight of steps leading to it—steps which, incidentally, provide a fine setting for the dresses of women as they descend. You see before you an Adam room with characteristic detail on the walls by that master, but broken, as he himself arranged at Sion House for the Duke



ONE OF THE
BALCONIES IN

of Northumberland, by a series of fine Corinthian columns carrying figures. Here the columns are the colour of Sienese marble, and stand against a soft blue-green background relieved with mirrors. Between them are balconies raised a few steps above the general level on which it is possible for one to dine and survey the scene; survey it, too, without any sense of isolation, but in a good position both to see and be seen.

THE DEVONSHIRE
RESTAURANT.



THE ENTRANCE CORRIDOR TO THE FLATS.



A DOOR IN THE CORRIDOR.

The material used in the entrance corridor is fibrous plaster fixed to breeze blocks. The finish is in oil paint, scumbled.

A DETAIL OF THE WALL TREATMENT



The rusticated design of the walls is intended to suggest the idea of an atrium or courtyard, yet finished with finer detail than is usual in exterior work.

IN THE ENTRANCE CORRIDOR.

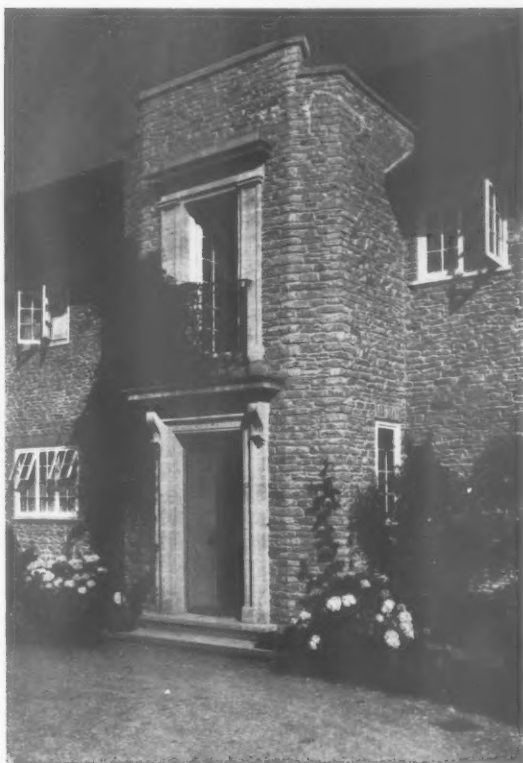
Stowell Hill, Templecombe, Somersetshire.

Designed by E. Guy Dawber, P.R.I.B.A.

With photographs by HUMPHREY JOEL.

This house is built on the southern slopes of the hills overlooking the Blackmoor Vale, and is so planned that all the reception rooms and principal rooms over, obtain full benefit of the sun and overlook the gardens, which have been laid out to the south and west of the house.

The walling is built at random with stone obtained from a local quarry some mile distant, and is used as it comes without any unnecessary axing and shaping up. All the joinery to doors and windows is of deal painted white, and the roof is of darkish old pattern sand-faced tiles in

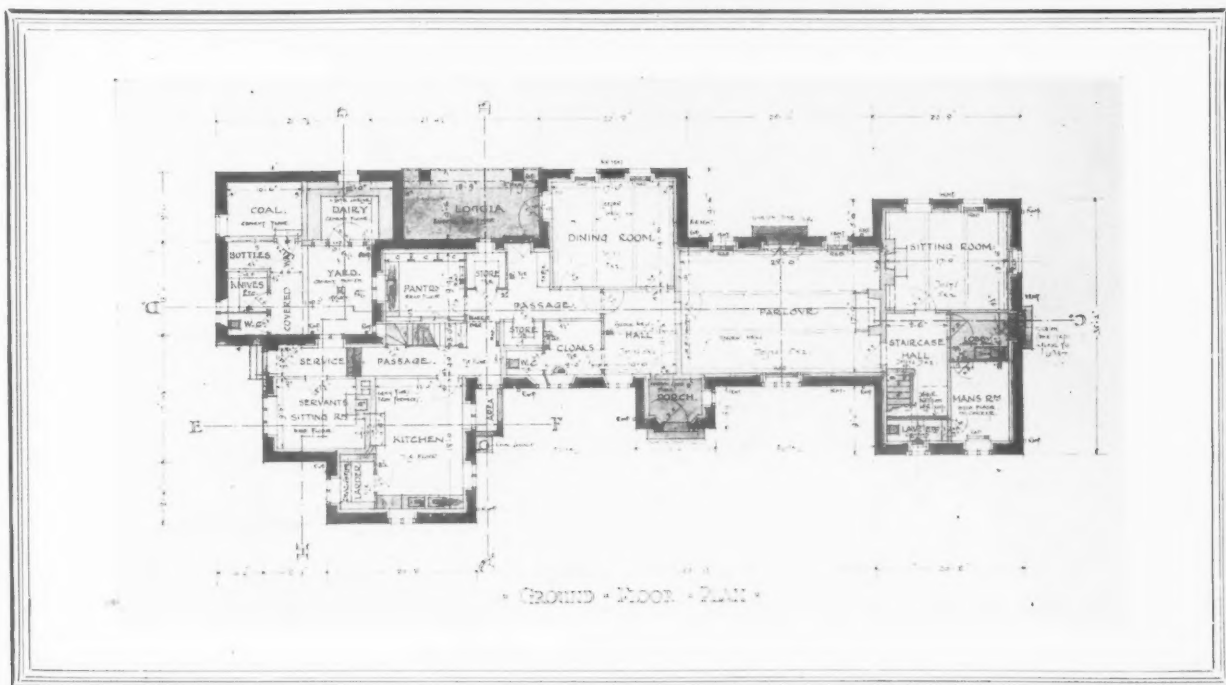


THE

varying shades. Internally the walls everywhere were finished with a rough surface plaster suitable to a country house of this type, but have since been more highly decorated. The flooring of the principal rooms is of elm, and those to the first floor of pitch pine left plain and wax-polished.

The iron gates and the vases on the piers were added, after the house was finished, by the client without the architect's knowledge or approval, the original treatment with wooden gates and without vases being more in character with the house.

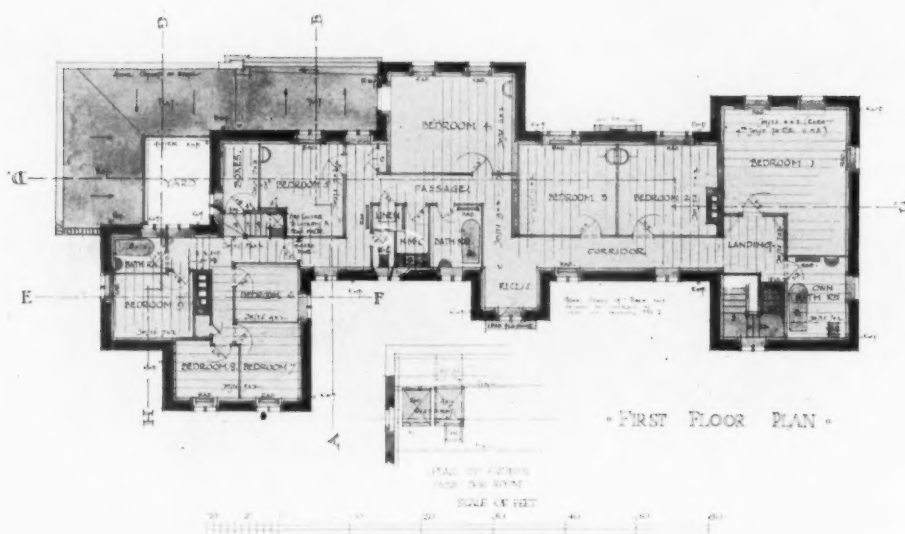
PORCH.



THE GROUND FLOOR PLAN.



THE MAIN FRONT AND THE FORECOURT.



THE FIRST FLOOR PLAN.



FROM THE GATES.

STOWELL HILL.



Plate V.

January 1927.

THE ENTRANCE FRONT.
E. Guy Dawber, P.R.I.B.A., Architect.



THE WEST FRONT.



THE SOUTH FRONT.



THE WATER TOWER AND PART OF THE REAR
OF THE STABLE BLOCK.

Selected Examples of Architecture.

In Continuation of "The Practical Exemplar of Architecture."

The Organ Case, Whalley Church, Lancashire.

Measured and Drawn by R. A. F. Riding.

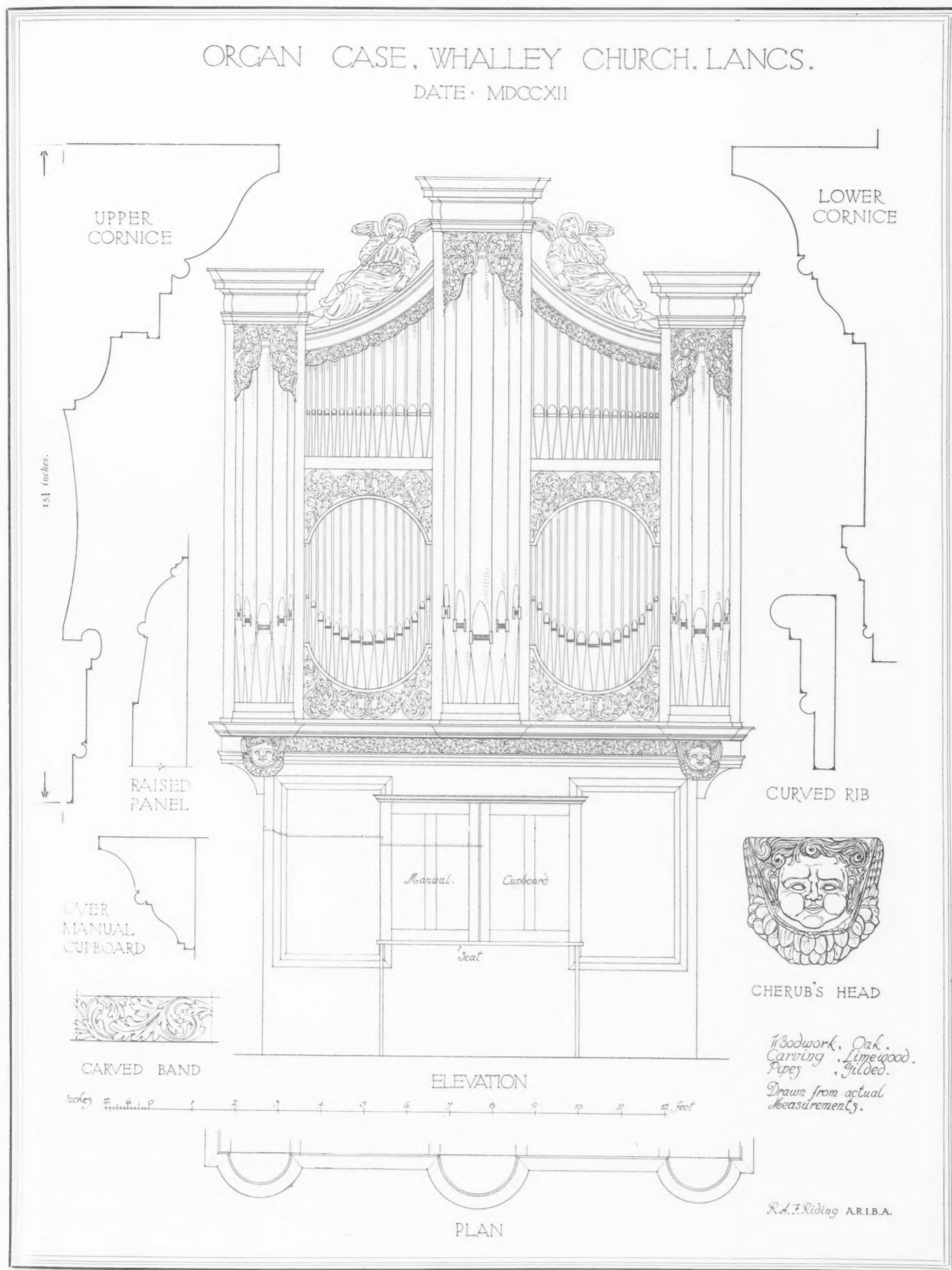


THE ORGAN.

The organ was originally built for the Lancaster Parish Church in 1712 by Geraldo Smith, nephew of Father Smith, and was removed to Whalley in 1816.

ORGAN CASE, WHALLEY CHURCH, LANCs.

DATE · MDCCXII



A MEASURED DRAWING BY R. A. F. RIDING.

Exhibitions.

SPRING GARDENS GALLERY, TRAFALGAR SQUARE.—The seventy-fourth exhibition of the New English Art Club, held during November, was rather better than usual, a higher general level being reached.

Undoubtedly Mrs. Fisher Prout is the chief exhibitor this season; her works being consistently more interesting than the generality of those shown. It is apparent from all her paintings that she knows what she is doing, and that she is going along definite lines because she feels she must, and is not painting certain things in a certain way just because others are doing so.

This artist's "Miss Edith Lawrence" (187) is easily the best portrait in the show. It is painted out of doors, the model sitting under a tree surrounded by variously-coloured blossoms; the transitory shadows, passing over her, form little accidental patches, vitalizing the drawing into queerly distorted and irregular angles giving a flickering sense of life and movement. This is one of the best portraits I have seen for a long time; one has to refer to Renoir for anything as good. Her "Rêverie" (243) has in it a pleasant blonde feeling of paint, and the drawing is well incorporated into the paint, being kneaded into it as it were, and not by a separated process.

Mr. Robert Russell's "Casino Gardens" (206) is drawn directly with the brush, which gives it vitality and movement, and the colour is unmixed, clean and bright.

Mr. William Clause's "Meenaboy" (241) is well planned; the various planes of the landscape all fit into each other in a neat and compact way.

Mr. Robin Guthrie's works are accomplished, but he affects a bygone period to such an extent that it has ceased to amuse, and has become rather tiresome; his paintings seem always to be inspired by old coloured prints of some sort.

In "La Cuisinière au Salon" (209) Miss Ruth Hermon shows a liberal use of paint which is to be commended, but the general effect is dull and uninteresting.

Other oil paintings which were of interest were those by Miss Fairlie Harmer, Miss Beatrice Bland, Miss Ethel Walker, and Miss Picard.

Among the watercolours Mr. J. A. C. Morrison's "The Lake" (140) was rather original in treatment. Mr. Ginner's "Bath-easton" (95) (which proclaims that he has at last succumbed to the influence of Cézanne), "Savoy Sunlight" (144), by Mr. Lousada, and "Cottage at Rye" (276) were also attractive.

There were a great number of etchings and drawings of various kinds and merits.

BURLINGTON HOUSE, PICCADILLY, W.—By the courtesy of the President and Council of the Royal Academy of Arts, an exhibition of original posters designed for the Empire Marketing Board was held here.

These posters "are intended to illustrate at once the realities and the romance of the commercial geography of the Empire, and to bring home to the people of the United Kingdom how ceaselessly and how variously their fellow-citizens in five continents are at work producing and distributing their food." These designs are to be put on special frames and displayed all over the country on railway stations and other suitable places.

More artistic merit attaches to these posters than is usual with this kind of undertaking, especially where Government officials are concerned; a fairly high standard has been attained, therefore some credit is due to those responsible; the kind of works shown are, anyway, a step in the right direction.

Mr. McKnight Kauffer's two posters, illustrating scenes in the British West Indies and in West Africa, are decidedly the best in that they clearly define the art of the poster.

Mr. Kauffer's somewhat Gauguinesque style is exactly suited to "put across" these scenes; depicting as they do wild and fantastic growths of hot and steamy tropical vegetation.

Mr. Charles Paine's poster, illustrating salmon fishing in Newfoundland, has some poster-like qualities; it can with propriety be classified as such, which is more than can be said of the majority of the exhibits, charming as they may be in other respects.

Mr. Gregory Brown's work, purporting to pictorialize sheep raising in New Zealand, is efficiently done, though I think that the coloured stripes placed across the sky are quite out of keeping,

seeing that the rest of the picture is naturalistic almost to the extent of a painting by Leader. But I have an important criticism to make. Happening to know New Zealand rather well, I don't think it is like that country. In spite of the introduction of the characteristic cabbage tree, the atmosphere has been missed.

There were six stones upon which Mr. Spencer Pryse had worked directly, which were of interest as showing the processes involved in producing his lithographs. His drawings are very well executed from the point of view of technical ability, but the finished products are rather languid in effect; they are just pretty pictures of posed figures; they have not got the proper poster "punch" in them.

There were also works by Mr. George Sherringham, Mr. F. C. Herrick, Mr. Fred Taylor, and Mr. Paul Henry.

THE KNOEDLER GALLERY, 5 OLD BOND STREET, W.1.—The exhibition of works by some modern French painters held in this gallery was in some ways an ideal one. Although all the pictures were not of first-rate importance, they were hung in such a dignified way that each had a chance to have its full say without interruption from its neighbours.

The difference between the two pictures by Paul Signac shows his development from *Pointillisme* to large patches of colour, with a greater interval between the colour values, and the colour itself purer and more consciously selected, showing a greater departure from naturalism.

The movements in the horses which Lucien Simon introduces into his picture "Boulevard Denfert" have been extraordinarily acutely observed. Seen in the pale sunlight these horses, running in an irregular line opposed to the straight lines of the trees, suggest in a masterly way a sense of eager, forward motion.

Miss Marie Laurencin's "La Ronde des Petites Filles" is one of her delightfully flexible designs, carried out in her usual swimmingly easy way; the figures, trees and animals, all coaxed into the service of a happy and apparently irresponsible design, give it an unlaboured charm.

André Derain's "Petit Paysage" is noticeable for the management of the light and shade. There were also two rather slight portraits by this artist.

There was a fairly good Marquet, rather an early one, which shows his sense of design, and is painted with this artist's usual conviction and certainty.

THE REDFERN GALLERY, 27 OLD BOND STREET, W.1.—Miss Stella Crofts—who held an exhibition in this gallery—is beginning to be widely known as a skilful designer of decorative pottery. She is mostly interested in animals, and chiefly designs groups which are nearly always neatly put together and arranged in good outline shapes.

Her "Tiger and Cub," "Giraffe Group," and "Zebra Group" are all good in their way, and her study of a Polar Bear shows her ability to cope successfully with a single figure.

Sometimes her designs are a little too detailed, and sometimes also, rather pretty; too much care has been bestowed on mere finish, rather than upon the whole as a shape; this is partly because some of the kinds of animals and birds she uses do not lend themselves very readily to decorative treatment.

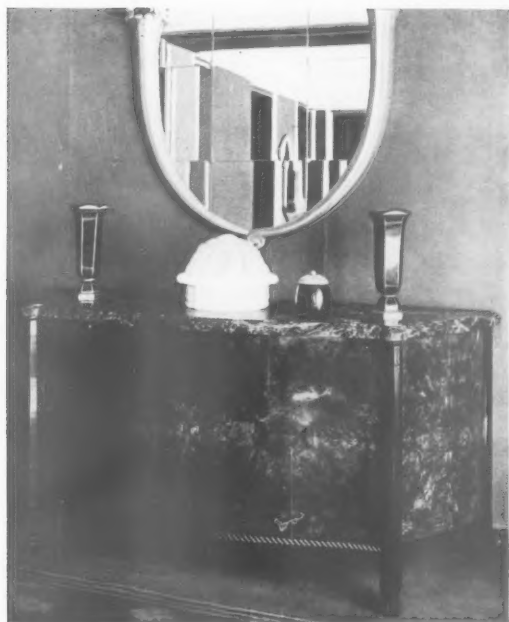
THE IMPERIAL GALLERY OF ART, IMPERIAL INSTITUTE, KENSINGTON.—One of the purposes of this recently opened gallery is to act as a showroom for the works of students who have gained scholarships at the British School at Rome.

Another use to which the gallery will be put is to hold exhibitions of works of art by British artists and artists of the Dominions. To quote from the circular sent to the Press by the Trustees: "... it is hoped to introduce to patrons of art in this country the work of living artists from all parts of the Empire. As an Imperial Mart it should form a practical link between the various constituent parts of the British Empire."

The first exhibition of this nature will take place next spring, and will include paintings, drawings, engravings, and small sculpture. It will be followed in the autumn by an exhibition of architecture and the arts associated with architecture.

RAYMOND MCINTYRE.

Craftsmanship
Views and Reviews
A London Diary



The
Architectural Review
Supplement
JANUARY
1927

What the Building Said.

VIII.—In the Strand.

By A. Trystan Edwards.

THE other day emerging from Charing Cross Station into the Strand I realized that I was in the presence of one of the finest views in all London. On the left was the elegant stucco corner building now occupied by Messrs. Lyons; straight in front of me, closing the vista of Duncannon Street, was the dome of the National Gallery, which stood in elegant contrast to the lovely spire of St. Martin-in-the-Fields; while to the right of the picture were the famous twin turrets of Barclays and Westminster Banks immediately opposite Charing Cross. What city in the world within so small an area can display so much distinguished beauty as was here exhibited before my eyes?

"I congratulate you," I said to the twin turrets, "in having made such a splendid stand. Surely you must be one of the very last survivals of Regency architecture in this street?"

"Indeed, we are; but, unfortunately, we are too good for the present generation."

"But can a thing be really too good for us?" I said.

"Of course," replied the twin turrets. "We ourselves are too good because the people of to-day intend to destroy us on the first opportunity, and to put in our place what we believe to be inferior to us. You see," they proceeded, "people do not understand us nowadays. They do not realize how difficult it is to design a street corner, because they've never tried."

"But surely," I said, "there must be hundreds of modern street corners. What do you mean when you imply that you, and you alone, have solved the problem of the street corner?"

"Well, the point is this. If you've got a street corner which is very conspicuous you must put something nice to look at there. We suggest to you that our twin turrets are exceedingly attractive. They are small, and so keep well within the degree of accentuation, which is proper to a commercial building, while yet they give to this corner a unique beauty and self-consciousness. You want to know our names? Fancy not knowing Susan and Susannah! But don't you imagine that we are



"I can see that you are admiring me," said Angelina. "I know that I am beautiful, and it is pleasant to be admired; but can you tell me, please, how long they will let me stay here?"

"I can see that you are admiring me," said Angelina. "I know that I am beautiful, and it is pleasant to be admired; but can you tell me, please, how long they will let me stay here? I have heard rumours that envious glances have been cast upon me, and that in a very few years' time I shall be replaced by a

all alone," and here Susan and Susannah raised their voices in unison, and shouted: "Hallo, Angelina, are you still there?" and a dulcet voice replied: "Of course I am, and looking very happy indeed in my new coat of paint." And then the twin sisters again called out: "Hallo, Clarissa," and Clarissa was heard to return the salutation. "Who are Angelina and Clarissa?" I asked. "Oh, don't you know?" replied Susan and Susannah, "they hold the fort for us at each end of King William Street, so we sisters are stationed at the corners of a large triangular block which was once entirely stucco. We often call out to one another just to pass the time of day."

I walked hastily down the Strand, and over the shop of Alexander the Great tailor I saw the most charming little street corner I have ever beheld in all my life. It appeared to have every element of beauty and distinction which a nice, well-behaved, and modest street corner could have; the elegant pilasters and balustrade adorning the three-quarter circle of the turret, the attic story with its complete rotunda and dome constituting a delightful picture.

tall building in Portland stone. Some people tell me that I am not wanted here. There are even folk who do not recognize me for the fairy that I am, and who merely regard me as a beast of burden, and not a very efficient one at that. I have heard the sharpening of butchers' knives."

"But what can I do for you?" I said, grieved that such a lovely creature should imagine herself to be in jeopardy.

"Can't you explain to them," the building said, "that I am really doing useful work after all—that I am bringing brightness and lightness and grace into the Strand? Can you not also put in a word for my nice little friends on your left who have so kindly consented to act as a foil to myself?"



"I congratulate you," I said to the twin turrets, "in having made such a splendid stand. Surely you must be one of the very last survivals of Regency architecture in this street?"



"I quite agree with you," said Charing Cross Hospital, who, I was delighted to find, was in conversational mood. "Angelina and I have been intimate friends for years, and it will break my heart if she has to go."

You notice that not one of them has attempted to utter a word which would disturb the harmony of the architectural piece in which I have the honour to play the most distinguished part at this corner. The only shop in the row which asserts a slight priority over its neighbours is the one next to myself, which comprises wit - in its façade the last column of windows in the series. This, as you will notice, not only serves as a terminal member to the repetitive series of windows on its right, but also makes a perfect transition between the long street façade and myself. This end shop repeats the pilasters which mark my principal story, while it is also projected slightly so that its attic also shares in the articulation of the façade below. People talk about our not being big enough, but surely the composition of which I form a part is quite the biggest thing in the neighbourhood. What will happen when I go will be that although the height of the buildings will be increased, there will probably be in the place of one composition a number of disjointed fragments, undistinguished personalities hustling each other in their attempt to monopolize the attention of the passers-by."

"Of course," I said, "I realize how anxious you must be. If you have to go it will, indeed, be an architectural scandal of the first order."

"I quite agree with you," said Charing Cross Hospital, who, I was delighted to find, was in conversational mood. "Angelina and I have been intimate friends for years, and it will break my heart if she has to go. As you see for yourself, she and I belong to the same clan, the great stucco aristocracy, and I may tell you that ours is the most distinguished and exclusive of all the architectural families which have ever settled down in this country. And look how we retain our youthful appearance. I am about a hundred years old, yet do I not seem much fresher and brighter than my right-hand neighbour, with its dull stone frontage? And don't you admire my semicircular bay, with its elegant pediment above? In this case you see the attic story is accentuated in the place immediately above the bay, so that the façade takes cognizance of its principal feature. Not that I boast about that. We Regency buildings always did that sort of thing. We should have been ashamed if we hadn't."



"Blimey! (said Orkney Whisky to Romano's) Look at 'is conk, it cuts 'is dial in two down the middle, just to prevent 'is peepers from squinting at each uvver."

"Thank you," I said, "I am so glad you have talked to me, for you are one of my favourite buildings in all London."

I walked down the Strand in the direction of Aldwych wondering whether I should come across some more of my favourite buildings, but looking to my left I was confronted by a spectacle which excited my compassion. Here were some Cockney buildings, proletarians every one, poor, disinherited members of the architectural community, yet they seemed possessed of vitality, a certain cheekiness and humour which saved them from utter dejection.

"Oo are you shoving of?" said the façade bearing upon its frontage the imprint of Old Orkney Whisky. "Can't yer see that yer in my way?"

"Shoving, indeed," retorted the next narrow-fronted little building. "It's you that's pushing yer balustrade up against my Gothic columns. Ain't yer got no manners? Dragged up was yer?"

"Now then, Billingsgate," said Romano's. "I'm sick of your squabbling."

"Oo," said Orkney Whisky, "just look at 'im. Fancies 'isself, don't 'e? You'd think 'e was a harstocrat, but 'e's just the same as us really. Blimey! Look at 'is conk, it cuts 'is dial in two down the middle, just to prevent 'is peepers from squinting at each uvver."

This was indeed a palpable hit. Old Orkney Whisky had found the weak point of Romano's design to a nicety. The vertical electric signboard in the centre utterly destroyed the unity of the façade. I was really sorry for Romano's.

"And what's that 'e's got down below? Statchers, is it? Blooming coopids 'aving a dance. I 'opes they slips off. Seems like they will. And look at the belcony. That's where they takes the air. Tea on the terrace."

Orkney Whisky had scored again. The "belcony" was, indeed, pretentious, and much too big for its position, and the figures over the porch seemed suitable objects of ridicule. Having made these points with such success Orkney Whisky gave a loud cackle of delight, and its left-hand neighbours joined it in derisive exclamations at the expense of poor Romano's.

(To be continued.)

The Modern Movement in Continental Decoration.

VI.—*The Drawing-Room.*

By Silhouette.

THE drawing-room as an integral part of the home is gradually losing its importance, thanks to the modern tendency of concentration on a single communal apartment. Gone are the days when the women-folk needed a place where they could withdraw from the men, leaving them to their traditional bottles and tales. In those flourishing days of drawing-rooms the men may have been cast in sterner moulds and the women have welcomed an effeminate apartment for their idle conversation.

All too often the drawing-room of yesterday was the shrine of family souvenirs, laboriously-worked antimacassars, glistening beadwork, and an atmosphere of smug complacency.

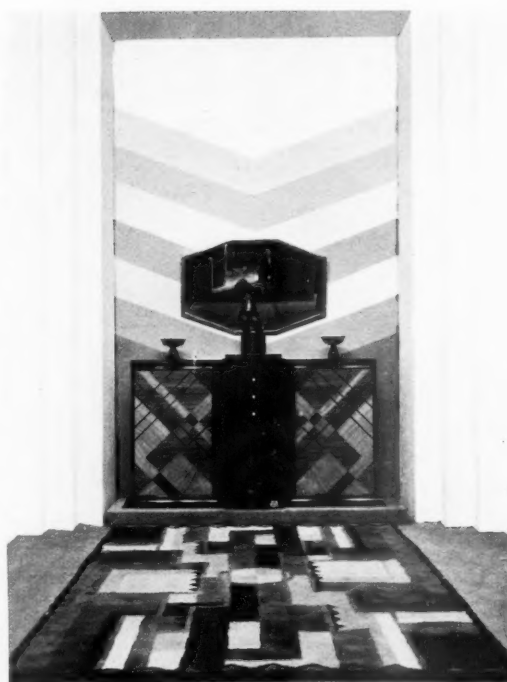
Better manners, wider mutual interests, and the altered circumstances of to-day have to a large extent rendered the drawing-room as an essentially feminine apartment quite unnecessary.

Modern woman finds her life and interests too wide for limitation within the four corners of such a room; the world is her drawing-room, and consequently the decorator must tackle fresh problems in a new spirit more in conformity with the ideas of to-day.

Common fairness demands the acknowledgment of the drawing-room as a nursery of the arts, literature, music, and many of the polished and intellectual attainments of to-day.

Good manners and best behaviour have for generations been associated with the drawing-room, and the modern world cannot afford to overlook this aspect of the apartment.

In great houses the drawing-room often exercises the functions of the Continental *Grand Salon de Réception*, and again its value on this score needs consideration. Moreover, the drawing-room has always been looked upon as the perfect setting for women at their best, and is so to-



1. The cabinet is of walnut and rosewood. The recess at the back is treated in bands of gradually diminishing colour, rising from a maroon through fawns and greys to white.

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



2. The centre light is by L. FAVRE; the vases are by MASSOUL, and the group of furniture is designed by LEON JALLOT.

day with the addition of a stronger masculine interest.

Characterization of the modern drawing-room as a distinctive apartment is expressed by a harmony of conflicting forces—strength with softness, vigour with repose, exhibiting a diversity of interests connected by broad human sympathies.

Modern views demand that a drawing-room should retain all the old qualities of good manners, provide intellectual stimulus, and be a mutual meeting-place for the sexes.

Space for dancing is sometimes advocated, but, above all, there must be comfort, refinement, an atmosphere of sympathetic equality, a sense of mental freedom, a stimulus for intellectual intercourse and the enjoyment of music or literature at their best.

Ruhlmann has caught something of this modern feeling in the room pictured in Fig. 5, an apartment with a wonderful atmosphere of repose. One feels constrained to talk in quiet well-mannered terms in this room, to relax from the cares and worries of the world and quietly to enjoy the enduring things of life. Possibly this atmosphere is a little too pronounced, a trifle over-emphasized, the serious purpose of the designer is too

definitely apparent. Something of the spirit of immensity and quietude is very desirable, and when more subtly introduced adds greatly to the dignity of the room.

Nevertheless the glorious technique of Ruhlmann and his associates, as expressed in this apartment, is well worth analysis, and an effort to comprehend the point of view which produced it will also prove useful. For analysis leads to understanding, and knowledge to a fresh power of self-expression.

The whole conception is in a low key, with a complete absence of glaring high lights; strong vertical lines with architectural qualities allied with contrasting masses in the curtains



3. The sofa and chair are of rosewood, the marquetry being of parchment; the curtains are of violet-coloured velour, and the upholstery is carried out in crimson velour.

Designer and Craftsman :
DOMINIQUE.



4. The furniture is of highly-polished satinwood and ebony; the door is made of sycamore; a brown and white fur rug is laid over a buff carpet. Sculpture by CHASSAING; lighting fittings by VAN BRIEUX; carpet by Mlle. TROTTET; armchairs by M. F. BOIVINET.

Designer :
MARCEL GUILLEMARD.

Craftsmen :
ATELIER DES ARTS PRIMAVERA.



5. The scheme is carried out in white plaster. The carpet, which is mouse-grey in colour, is designed by FONTAYNE of the ATELIERS RUHLMANN. The wall tapestries by JANNIOT are in red and black crayons; the pottery is by DECŒUR. The furniture is of macassar with silvered metal framing.

and the presence of a large wall painting impart height and dignity.

The quiet floor covering with a strongly patterned carpet, dark masses of furniture, distributed lighting softly shaded, associated with intriguing shadows, all contribute their quota; but essentially it remains, as such creations always must remain, an expression of the mentality of the designer, an undecipherable quality appreciable only in the finished work.

Equally dignified and reposeful is the corner of a room by Dominique reproduced in Fig. 3, where architectural features are blended with furnishings to produce a scheme of subtly dignified charm.

The same designer is responsible for the gracious treatment of Fig. 6, where rich hangings and a cunningly devised carpet focus attention upon the furniture, a scheme consciously evolved as a setting for interesting people.

This aspect of modern interior decorative tendencies is again apparent in the treatment of a drawing-room by Louis Sognot, shown in Fig. 7, where the whole disposition and choice of furniture and the lines of the composition lead the eye to the central feature—the vital, living people who will occupy the apartment. Blue walls with silver stripes, furniture in warm shades of grey and fawn, the bold carpet, and the strength of the lacquer screen are well counteracted by the feminine touches interpreted by the tea-table and a growing plant.

Marcel Guillemand (Fig. 4) expresses whimsicality, a mixture of frivolity, comfortable luxury, and a strain of the severe, in a room which is withal straightforward in its frank expression of the joyousness of life. Satinwood and ebony furniture highly polished, a sycamore door, a brown and white fur rug, and wall-paper hung at random are some of the expressive media chosen by the designer.



6. The wall hangings are of mouse-coloured velour, pleated. The furniture is of walnut, upholstered in chiffon velvet of deep old gold colour, and in the multi-coloured carpet greys, fawns, and browns predominate.

Designer and Craftsman : DOMINIQUE.

rising from a maroon through fawns and greys to white. The interweaving of simple forms and the patches of strong colour represent the essential complexity of human existence.

It is a scheme that is either passed over with a glance, or grips the imagination and becomes a place wherein to dream away the drab, dull days, and find repose in thoughts of a roseate future.

Sit quietly in this room and let the mind wander, as wander

it must, for there is nothing in the furnishings to arrest the attention; on the contrary, the designer has endeavoured to induce the mind to look ahead, to explore the untrodden paths of the future, guided only by the experiences of to-day which are so fully represented in the composition.

The bands of receding colour and the mirror typify to-day and to-morrow; the bold upstanding framework is a stimulus to rectitude of action, the colours a harmony ascending to greater heights, the rectangles typify veracity and fearless truth, and in the centre the circle of eternity and the triangles of continuing life.



7. The blue walls are patterned with silver stripes. The carpet is designed by Mlle. Gatelet. The furniture is upholstered in grey and fawn and is designed by Louis Sognot; the paintings are by Mlle. Claire Faigue and M. J. F. Thoman.

Designer : LOUIS SOGNOT.

Craftsmen : ATELIER DES ARTS PRIMAVERA.

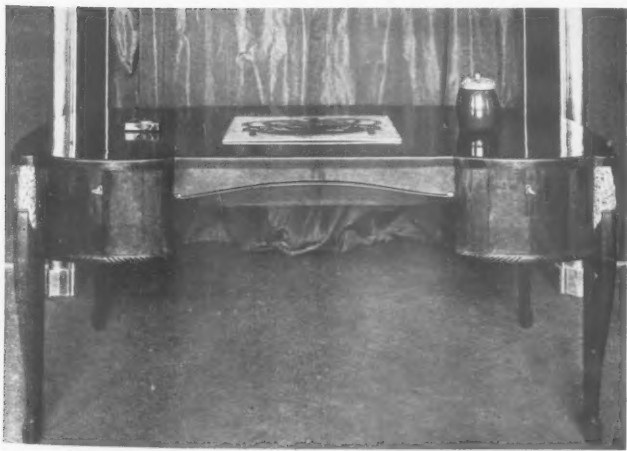
A Craftsman's Portfolio.

Being Examples of Fine Craftsmanship.

IX.—A Selection of Modern French Furniture.



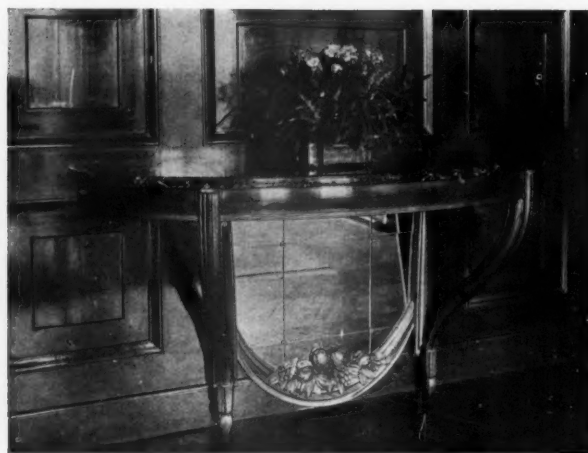
An extending dining-table in light oak, with carved and gilded enrichments between the feet.
Designers : SUË ET MARE. Craftsmen : COMPAGNIE DES ARTS FRANÇAIS.



A writing-table in rosewood, with carved and gilded enrichments at the corners. The drawers are revealed when the doors at sides are opened.
Designers : SUË ET MARE. Craftsmen : COMPAGNIE DES ARTS FRANÇAIS.



An occasional table in mahogany, with gilded bandings at the top and around the feet of the legs.
Designers : SUË ET MARE. Craftsmen : COMPAGNIE DES ARTS FRANÇAIS.



A console in walnut with a marble top. The suspended mirror has a gilt frame.

Designers : SUË ET MARE.

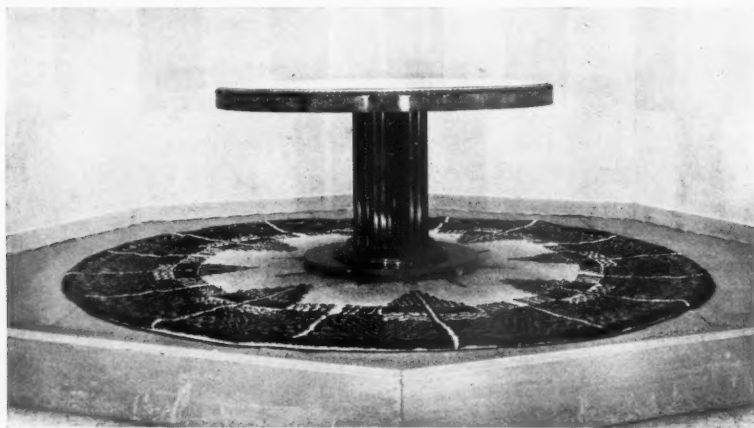
Craftsmen : COMPAGNIE DES ARTS FRANÇAIS.



A table in figured walnut with lipped top, the whole is oval in plan.

Designers : SUË ET MARE.

Craftsmen : COMPAGNIE DES ARTS FRANÇAIS.



A circular table in bird's-eye maple. The hand-made wool carpet has radiant green panels encircled with black, brown, and red.

Designers : Table by J. E. LELEU. Carpet by DA SILVE BRUHNS.



A dressing table and chair in amboyna wood ; the upholstery is a rich blue in colour. The mirror frame is of oxydized metal.

Designer : MAURICE MALET.
Craftsmen : STUDIUM-LOUVRE.



A poudresse, or vanity table, equipped with toilet requisites, and a hinged cover with mirror.

Designers : SUË ET MARE.
Craftsmen : COMPAGNIE DES ARTS FRANÇAIS.

CRAFTSMANSHIP.

Modern French Furniture.



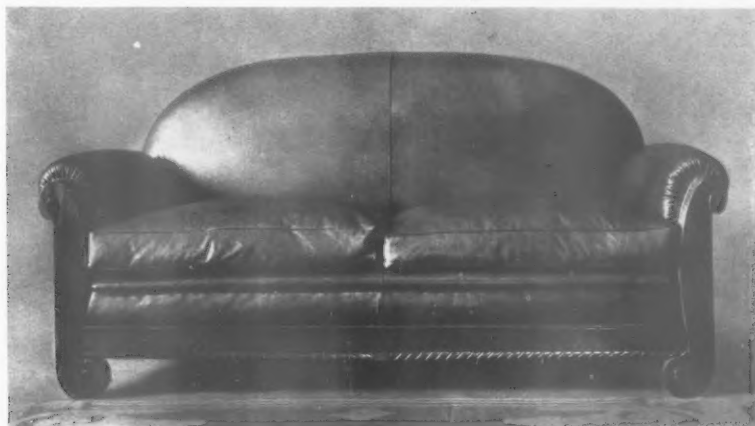
A reclining stool in ebony; the seat is sprung and upholstered with green velour.

*Designers : SUË ET MARE.
Craftsmen : COMPAGNIE DES ARTS FRANÇAIS.*



A dressing stool in gilded wood, upholstered in pale buff-coloured velour.

*Designers : SUË ET MARE.
Craftsmen : COMPAGNIE DES ARTS FRANÇAIS.*



A settee in walnut, upholstered in brown leather, with removable leather cushions.

*Designers : SUË ET MARE.
Craftsmen : COMPAGNIE DES ARTS FRANÇAIS.*



An armchair in walnut, with gilded feet; the buff leather-covered cushions are removable.

*Designer and Craftsman :
PIERRE CHAREAU.*



An armchair in walnut, with tapestry cushions and old-gold velour upholstery.

*Designer and Craftsman :
PIERRE CHAREAU.*



A bureau veneered in quartered Italian walnut, with a red sienna marble top. The mirror frame is gilded.

*Designers : SUË ET MARE.
Craftsmen : COMPAGNIE DES ARTS FRANÇAIS.*



A small cupboard in mahogany, with carved side panels and veneered doors.

*Designer and Craftsman :
LEON JALLOT.*



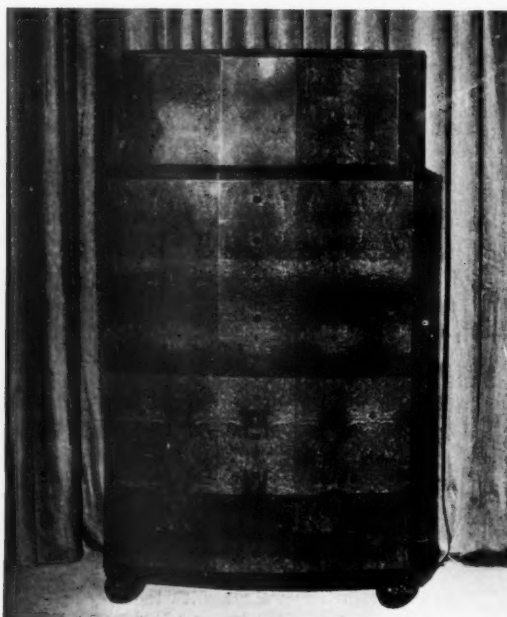
An enclosed sideboard in mahogany, with sliding plate-glass panels, and an electric light concealed in the roof. Chinaware by FAIENCERIES DE CHOISY-LE-ROI. Metalwork by E. CAPON. Carving by C. HAIRON.

Designer : H. RAPIN.



A sideboard with black walnut frame and veneered with figured walnut. There are drawers in the centre and fitted cupboards on either side.

*Designer : P. P. MONTAGNAC.
Craftsman : A. SANGOUARD.*



A chiffonnier, a combination of cupboard and chest of drawers in ebony and amboyne wood.

*Designer : LEON BOUCHET.
Craftsmen : G. ET J. DENNERY.*



A bookcase in ebony; the vertical divisions are fixed but each shelf is independently adjustable or can be entirely removed.

Designers and Craftsmen : RUHLMANN AND LAURENT.

Recent Books.



A HOUSE AT GOLDERS GREEN, LONDON. PLANS AND THE ENTRANCE FRONT.
PAUL BADCOCK, A.R.I.B.A., ARCHITECT.

Cost: Approximately £2,000. Materials: The external brick walls are faced with Buckinghamshire multi-coloured bricks; the windows are in deal, painted, with lead-glazed wood casements, and the roof is covered with hand-made tiles.

From "Houses, Cottages, and Bungalows."

Houses, Cottages, and Bungalows.

Houses, Cottages, and Bungalows. Edited by FREDERICK CHATTERTON, F.R.I.B.A. London: The Architectural Press, 9 Queen Anne's Gate, Westminster, S.W.1. Price 7s. 6d. net.

"Why is the average man so fearful of building his own house?" This was the question once put to me by a client who had just built a small house and who was delighted with the result. He continued: "There are hundreds of people who will buy a house newly completed by the speculative builder to every one who will build himself. They would not buy ready-made clothes, so why buy a ready-made house in which they have had no say as to the arrangement, where they have been unable to exercise any of their own taste and ideas, and which in no way expresses themselves?"

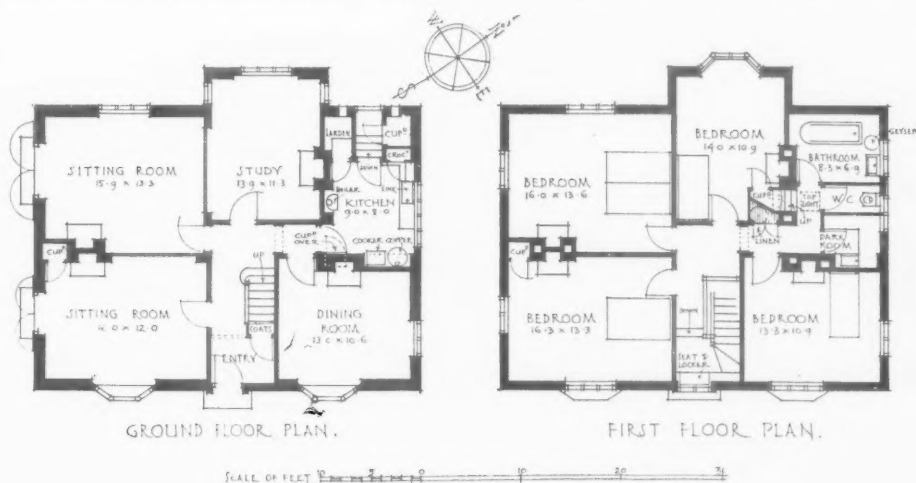
Not only does it seem faint-

hearted and dull to spend one's life in surroundings that are not to one's own choosing, but also it seems to be bad business to pay a profit to someone else for doing the job that one might do oneself.

The reasons for this lack of enterprise are, no doubt, firstly, that when a man wants a house, he wants it in a hurry and cannot wait some months for it to be built, and, secondly, that he knows not how to go about the business of building. How is he to find or decide upon architect or builder?

How is he to know how much it will cost? He feels that there is too much vagueness and uncertainty about the whole thing, and that, charming as the prospect may be, he had better not embark on such an uncharted sea.

It is to help such a man that this book was put together. Here are shown by photograph and plan some hundred or more examples of small houses, cottages,

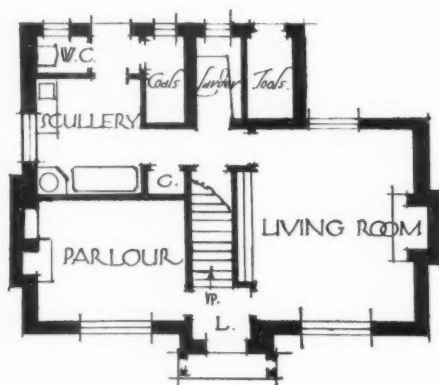


From "Houses, Cottages, and Bungalows."

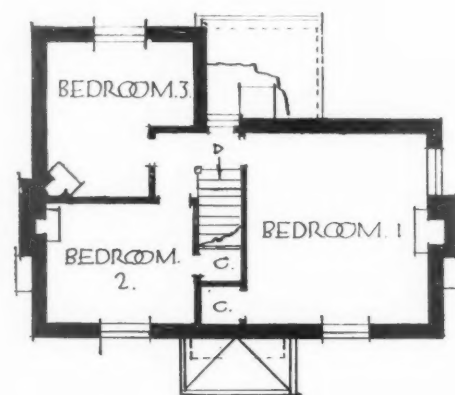


A COTTAGE AT LONG SUTTON, HAMPSHIRE. PLANS AND THE ENTRANCE FRONT.
E. GUY DAWBER, PRESIDENT, R.I.B.A., ARCHITECT.

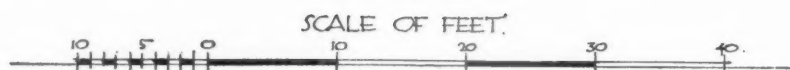
Cost : Approximately £1,030. *Materials* : The external brick walls, which are 11 in. thick and of hollow construction, are faced with multi-coloured bricks from Reading; the window casements and frames are of wood; and the roof is covered with hand-made, sand-faced tiles mixed with a proportion of yellow Northamptonshire tiles.



GROUND FLOOR.



FIRST FLOOR.



From "Houses, Cottages, and Bungalows."

and bungalows built in various parts of the country, designed by a variety of architects, and costing anything from £600 to £2,000, or thereabouts. A few lines of descriptive notes briefly point out the materials and general character of the building.

The designing of a small house may seem a fairly simple matter, but to achieve a complete harmony of parts, good plan, balanced elevations, and pleasing proportions, happy roofing and placing of chimneys, all within the compass of great economy of cost, is a mighty difficult problem, and to solve it successfully the architect has to be gifted with a goodly store of artistic and practical abilities. The measure of the problem may be judged by the success or otherwise of these hundred illustrations. It can truly be said that the planning generally seems to have reached a high level of efficiency and directness, and a full appreciation of the labour-saving qualities desirable everywhere, and particularly in the small house, is generally apparent.

Although on the whole helpful to the uninitiated, there are obvious pitfalls, that may be misleading to the man-in-the-street, in giving the approximate costs of the houses. Building costs vary from one part of the country to another, and the building site, its position, distance from a station, and so on, all have much bearing on the matter. In some instances it is clearly a fair average price for the finished structure as represented that is given, while in others it would seem to be a price, if it really covers the house and its fittings, that was due to exceptionally fortunate circumstances that are hardly likely to be repeated elsewhere.

The arrangement of the book is good, the photograph above and the plans clearly drawn below make it easy of reference, while the houses and the bungalows are grouped together. Although the camera does not do much to flatter a newly-built house where the surroundings are still raw with newness, the pictures are generally admirable and give always a good idea of the true appearance of the house.

This book should certainly prove helpful to the man who now or in the future may contemplate house building—and this should be every man.

OSWALD P. MILNE.

The Study of Dramatic Art.

First Studies in Dramatic Art. By ENID ROSE. London: University Tutorial Press, Ltd. Price 5s. 6d. net.

It is stated in the foreword of this well-written, and profusely illustrated work that it is intended primarily for the use of students applying themselves seriously to a study of dramatic art.

Epitomizing the four grand arts, the writer in her grouping holds that architecture and painting are visible, and music and literature are audible.

"The first two are immobile whilst the other two are mobile. Music and architecture are free from pictorial concepts, whilst literature and painting require these. The seed from which the arts spring being common to all, artists in one art may attempt to exercise the powers peculiar to another: to paint symphonies, to build poems, to compose descriptive music—sometimes in ways which puzzle plain people. Only in the theatre may the dynamic and the static, the tangible, the audible and the visible be organically united, for the theatre is a world and all things have their place in it."

Apocryphal of that portion of the book devoted to verse and rhyme, the use of musical notation in the study of rhythm has been followed to advantage. Again, in the chapter devoted to the development of the theatre and the drama, which, as might be expected, takes up many pages of the book, there is a wealth of apt quotation bearing upon the subject. Possibly the most valuable fact in consideration of this digest of progressiveness in the drama is the catholicity of the point of view. Oscar Wilde, Dr. Johnson, Gordon Craig, C. B. Cochran, A. B. Walkley, J. W. Donaldson, and E. A. Haigh jostle comfortably in a few paragraphs not far distant from one another, and their several opinions upon certain aspects of art provide exhilarating reading—even taking a meagre selection of names from a page or two.

The book is illustrated for the most part from etchings by Paul Renouard, and has on its cover a photographic representation of the expressive "Spirit of Contemplation," by Albert Toft.

JULIA CHATTERTON.

A LONDON DIARY.

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

SATURDAY	JANUARY 1	ILLUMINATED MSS.	12 noon.	BRITISH MUSEUM TOURS
		HOW THE BIBLE CAME DOWN TO US	12 noon.	" " "
		ORIGINS OF EUROPEAN ARCHITECTURE	3 p.m.	" " "
		A SECTIONAL TOUR	3 p.m.	" " "
		A GENERAL TOUR	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		(A) BAYEUX TAPESTRY—I	3 p.m.	" " "
		(B) INDIAN SECTION: ARCHITECTURE	3 p.m.	" " "
		(A) BAYEUX TAPESTRY—II	3 p.m.	" " "
		(B) ENGLISH PRIMITIVES	11 a.m.	NATIONAL GALLERY
		DRAWING	12 noon.	WALLACE COLLECTION
MONDAY	JANUARY 3	HISTORY OF THE COLLECTION	12 noon.	TATE GALLERY
		SARGENT—FRENCH PAINTING	11 a.m.	" "
		WATER COLOURS AND DRAWINGS BY THE "LONDON GROUP"	12 noon.	" "
		Throughout the month.	11-5.30	RED FERN GALLERY, 27 OLD BOND ST., W.
		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.	" " "
		EARLY RENAISSANCE SCULPTURE	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		CHINESE POTTERY	12 noon.	" " "
TUESDAY	JANUARY 4	CHINESE LACQUER	3 p.m.	" " "
		SPANISH PAINTING	11 a.m.	NATIONAL GALLERY
		FRENCH FURNITURE	12 noon.	" " "
		SOME RECENT PAINTING	3 p.m.	WALLACE COLLECTION
		GENERAL MEETING: MOSAICS BY BORIS ANREP	11 a.m.	TATE GALLERY
			12 noon.	" "
			8 p.m.	R.L.B.A. GALLERIES, 9 CONDUIT ST., W.
		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.	" " "
WEDNESDAY	JANUARY 5	ARTS AND CUSTOMS OF ANCIENT EGYPT—II	3 p.m.	" " "
		MICHELANGELO	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		ENGLISH POTTERY	12 noon.	" " "
		RODIN	3 p.m.	" " "
		ENGLISH PORCELAIN	3 p.m.	" " "
		SOME PORTRAITS	11 a.m.	NATIONAL GALLERY
		FRENCH PAINTING—I. Admission 6d.	12 noon.	" "
		GENERAL VISIT	3 p.m.	WALLACE COLLECTION
		TRAILING THROUGH THE GOLDEN WEST. (Lantern and Films.) BY ESCOTT	11 a.m.	TATE GALLERY
		NORTH, F.R.G.S. Entrance fee 1s.	12 noon.	" "
THURSDAY	JANUARY 6		8 p.m.	CENTRAL Y.M.C.A., TOTTENHAM COURT ROAD
		EARLY AGE OF ITALY (ETRUSCANS, ETC.)	12 noon.	BRITISH MUSEUM TOURS
		EARLY GREECE (CRETE AND MYCENAE)	12 noon.	" " "
		A SELECTED SUBJECT	3 p.m.	" " "
		LIFE AND ARTS OF THE DARK RACES—I	3 p.m.	" " "
		MINIATURES	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		IRONWORK	3 p.m.	" " "
		INDIAN SECTION: SCULPTURE	3 p.m.	" " "
				" " "
				" " "

A LONDON DIARY (continued).

WEDNESDAY	JANUARY 5 (continued)	GENERAL SURVEY—I	11 a.m.	NATIONAL GALLERY
		EXHIBITION OF PASTEL SOCIETY. Opening Day (members only)	12 noon.	ROYAL INSTITUTE GALLERIES, 195 PICCADILLY, W.1.
		BRITISH WATERCOLOURS Admission 6d.	10-5 p.m.	TATE GALLERY
THURSDAY	JANUARY 6	ORIGINS OF EUROPEAN ARCHITECTURE—I	11 a.m.	BRITISH MUSEUM TOURS
		EARLY AGE OF ITALY (ETRUSCANS)	12 noon.	"
		EARLY BRITAIN—I (OLD STONE AGE)	3 p.m.	"
		CHINESE PORCELAIN—I	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		"—II	12 noon.	"
		WATERCOLOURS	3 p.m.	"
		CHINESE PORCELAIN—III	7 p.m.	"
		CHINESE BRONZES	7 p.m.	"
FRIDAY	JANUARY 7	CRIVELLI AND THE SCHOOL OF PADUA Admission 6d.	11 a.m.	NATIONAL GALLERY
		FRENCH PAINTING—II	12 noon.	"
		BLAKE—PRE-RAPHAELITES	3 p.m.	WALLACE COLLECTION
		"	11 a.m.	TATE GALLERY
		"	12 noon.	"
		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.	"
SATURDAY	JANUARY 8	GREEK SCULPTURE—I	3 p.m.	VICTORIA AND ALBERT MUSEUM TOURS
		IVORIES	12 noon.	"
		EVOLUTION OF FURNITURE	3 p.m.	"
		COPTIC TEXTILES	11 a.m.	NATIONAL GALLERY
		ITALIAN PRIMITIVES Admission 6d.	12 noon.	"
		FRENCH PAINTING—III. Admission 6d.	3 p.m.	WALLACE COLLECTION
		TURNER AND LANDSCAPE	11 a.m.	TATE GALLERY
		"	12 noon.	"
MONDAY	JANUARY 10	GREEK AND ROMAN STATUETTES AND GEMS	12 noon.	BRITISH MUSEUM TOURS
		GREEK AND ROMAN LIFE—I	12 noon.	"
		A SECTIONAL TOUR	3 p.m.	"
		GENERAL TOUR	3 p.m.	"
		ENGLISH PLATE	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		CONTINENTAL PLATE	3 p.m.	"
		INDIAN ART	3 p.m.	"
		GENERAL TOUR	7 p.m.	"
TUESDAY	JANUARY 11	PAINTINGS	7 p.m.	NATIONAL GALLERY
		MODERN ART AND CRITICISM	11 a.m.	"
		SELECTED PAINTINGS	12 noon.	"
		TURNER AND LANDSCAPE	3 p.m.	WALLACE COLLECTION
		"	11 a.m.	TATE GALLERY
		"	12 noon.	"
		EARLY BRITAIN—II	12 noon.	BRITISH MUSEUM TOURS
		EARLY CHRISTIAN PERIOD	12 noon.	"
WEDNESDAY	JANUARY 12	GREEK SCULPTURE—I	3 p.m.	"
		MONUMENTS OF EGYPT—II	3 p.m.	"
		TAPESTRIES	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		MANUSCRIPTS	12 noon.	"
		VESTMENTS	3 p.m.	"
		ST. FRANCIS IN ART	3 p.m.	"
		EARLY FLEMISH, FRENCH, AND GERMAN	11 a.m.	NATIONAL GALLERY
		ITALIAN PAINTING	12 noon.	"
THURSDAY	JANUARY 13	REYNOLDS—WATTS—STEVENS	3 p.m.	WALLACE COLLECTION
		GLAZED SCULPTURE BY HAROLD STABLER	11 a.m.	TATE GALLERY
		"	12 noon.	"
		"	7-30 p.m.	ARCHITECTURAL ASSN., BEDFORD SQUARE, W.C.
		GREEK SCULPTURE—II	12 noon.	BRITISH MUSEUM TOURS
		MONUMENTS OF ASSYRIA—II	12 noon.	"
		EARLY BRITAIN—III	3 p.m.	"
		LIFE AND ARTS OF THE DARK RACES	3 p.m.	"
FRIDAY	JANUARY 14	FRENCH EIGHTEENTH-CENTURY FURNITURE	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		STAINED GLASS	12 noon.	"
		FRENCH EIGHTEENTH-CENTURY PORCELAIN	3 p.m.	"
		SALTING COLLECTION	3 p.m.	"
		DUTCH LANDSCAPE AND GENRE	11 a.m.	NATIONAL GALLERY
		ITALIAN BRONZES. Admission 6d.	12 noon.	WALLACE COLLECTION
		TURNER WATERCOLOUR	3 p.m.	TATE GALLERY
		"	11 a.m.	"
SATURDAY	JANUARY 15	SOME BRITISH PAINTERS: THEIR STORY AND THEIR ART. (Lantern.) BY C. F. COOK, F.R.S.A. Entrance fee 1s.	12 noon.	CENTRAL Y.M.C.A., TOTTENHAM COURT ROAD
		A SELECTED SUBJECT	12 noon.	BRITISH MUSEUM TOURS
		EARLY BRITAIN—I	12 noon.	"
		EARLY BRITAIN—IV	3 p.m.	"
		A SELECTED SUBJECT	3 p.m.	"
		ENAMELS	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		ITALIAN RENAISSANCE FURNITURE	3 p.m.	"
		INDIAN SECTION: MOGUL PAINTING	3 p.m.	"
SUNDAY	JANUARY 16	SOME MASTERPIECES	11 a.m.	NATIONAL GALLERY
		GENERAL VISIT	12 noon.	"
		"	11 a.m.	TATE GALLERY
		"	12 noon.	"
		ARTS AND CUSTOMS OF ANCIENT EGYPT—II	12 noon.	BRITISH MUSEUM TOURS
		RECORDS OF BABYLON AND ASSYRIA—I	12 noon.	"
		THE ROMANS IN BRITAIN—I	3 p.m.	"
		EARLY BRITAIN—II	3 p.m.	"
MONDAY	JANUARY 17	EARLY COSTUMES	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		COSTUMES OF EIGHTEENTH CENTURY	3 p.m.	"
		COSTUMES OF NINETEENTH CENTURY	3 p.m.	"
		CHINESE PAINTINGS	7 p.m.	"
		VENETIAN PAINTING	7 p.m.	"
		"	11 a.m.	NATIONAL GALLERY
		ITALIAN POTTERY	12 noon.	"
		FRENCH PAINTING	3 p.m.	WALLACE COLLECTION
TUESDAY	JANUARY 18	"	11 a.m.	TATE GALLERY
		"	12 noon.	"
		HOW THE BIBLE CAME DOWN TO US	12 noon.	BRITISH MUSEUM TOURS
		ILLUMINATED MANUSCRIPTS	12 noon.	"
		MONUMENTS OF EGYPT—II	3 p.m.	"
		GREEK SCULPTURE—II	3 p.m.	"
		LACE	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		GOTHIC WOODWORK	12 noon.	"
WEDNESDAY	JANUARY 19	JAPANESE EMBROIDERY AND WEAVING	3 p.m.	"
		ITALIAN FIFTEENTH CENTURY	11 a.m.	NATIONAL GALLERY
		"	12 noon.	"
		SÈVRES PORCELAIN. Admission 6d.	12 noon.	"
		PRE-RAPHAELITES	3 p.m.	WALLACE COLLECTION
		"	11 a.m.	TATE GALLERY
		"	12 noon.	"
		THE ROMANS IN BRITAIN—II	12 noon.	BRITISH MUSEUM TOURS
THURSDAY	JANUARY 20	EARLY BRITAIN—III	12 noon.	"
		GENERAL TOUR	3 p.m.	"
		A SECTIONAL TOUR	3 p.m.	"