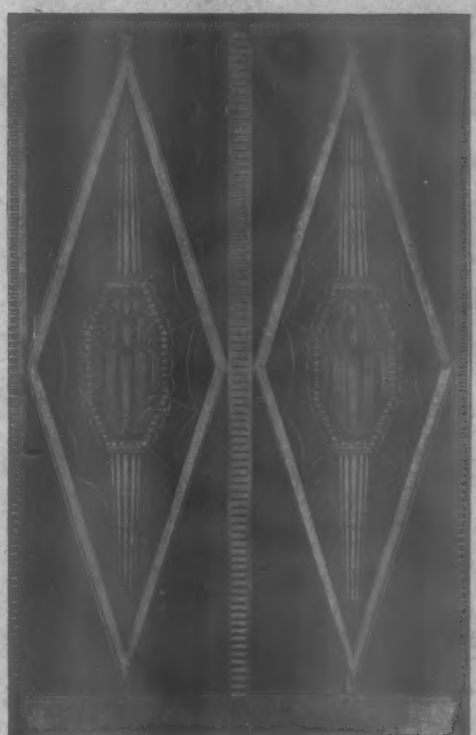
THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



An entrance doorway made in wrought iron.

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A Magazine of Architecture & Decoration

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CONTENTS

VOL. LXI MARCH, 1927 NO. 364

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Plate I. March 1927.

TRINITY HOUSE, LONDON.

"These Old Stones . . . ."

By Frank Davis.

SOME years ago, the Curé of the charming village of X——, not far from Royan, at the mouth of the Gironde, found himself turned out of his presbytery and told to find lodgings elsewhere. The presbytery belonged to the municipality, and the municipality had decided that the ground it occupied must be cleared and the open space used as a market.

"Angel appearing to Zacharias."

Protests were of course useless, and within a month the old house was levelled, the rubbish cleared away, and the foundations discreetly concealed under a good layer of gravel. In the yard, however, just outside the kitchen door, were five large stones, extremely heavy, richly carved in a rather stiff pattern of foliage, whose flat tops made excellent resting-places for buckets and brushes. They were awkward to handle, so, instead of being carted away, they were left beneath the church porch at the side of the new market; cats took their mid-day siesta upon them, the oldest inhabitant dozed away the long afternoons, and the children, who, poor little foreign creatures, knew not the joys of cricket, threw balls at them and filled up the interstices of the carving with stones and sand.

One day came a stranger, who wandered idly round the market, inspected the fish, admired the fruit, tasted those wonderful éclairs that melt in the mouth, looked at the church—so restored as to be worse than brand-new—and was moving away when a black cat got up from the flat top of one of the stones and deliberately yawned at him. He looked at the cat, then at the stones, and then demanded where M. le Curé could be found. The cat, after the manner of cats, did not condescend to reply, but a small boy curled up on one of the other stones did.

M. le Curé was discovered. An admirable local wine was also discovered. After some talk of fishing and harvest and the vintage—"These old stones, M. le Curé? I like them. I should like to buy them."

"Buy them, Monsieur!" The Curé was astonished—almost speechless. He thought the fellow was mad, but was far too polite to say so.

"But, Monsieur, I cannot sell church property without reference to my superiors—but if Monsieur wishes, I will enquire. I see that Monsieur is 'un homme sérieux.' Perhaps Monsieur will tell me what he will give for them?"

"Ten thousand francs."

M. le Curé felt quite faint. The age of miracles was come again. Ten thousand francs!—a fortune for rubbish! Then the peasant horse-sense got to work. Nobody wanted the stones—nobody had ever thought of them before—but here was a fellow offering good hard cash for them! He spoke like a lunatic, but he looked like a sane man. Suppose he *was* sane? Perhaps they really were valuable, after all—those stones. Marvellous stones! Now one looked carefully at them, that carving was wonderfully undercut! Much deeper than any mason worked to-day! Of course, they were not so fine as the beautiful blue and gold Madonna they had in the church, all new and shiny, bought only two years ago in Paris—but she had only cost 700 francs. Still——

One can go in the church now, and there, well placed on the walls, are five Romanesque capitals, with their intricate and austere foliage—five pious memorials to the love of art of the little community.

Money talks, but it has to shout very loudly to make the average village Curé dispose of his hitherto despised fragments of a past age. Some few years ago there were scandals. Thirteenth century statues disappeared from their accustomed niches, and excellent fakes were put in their place, but the imposture was soon discovered, and now, in addition to the ecclesiastical authorities, the would-be despoiler has to reckon with M. le Ministre des Beaux-Arts. The State casts its protective mantle over ancient monuments, scheduling more and more each year, and the path of the eager collector of Romanesque and Middle Age sculpture becomes less and less smooth.

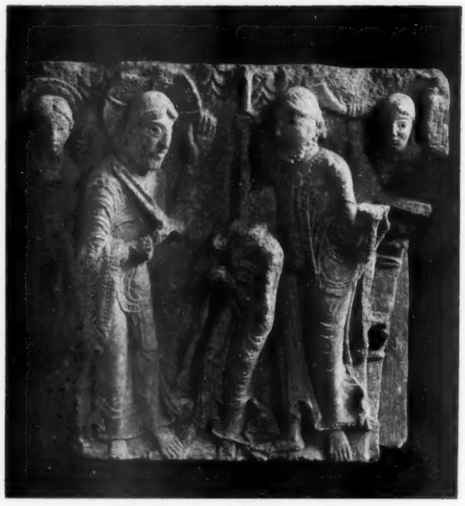
The Ministry of Fine Arts, to cite but one example, has recently taken in hand the restoration of the Abbey at Saintes, an admirable example of Romanesque church building, remarkable even in a department so rich in historical remains as the Charente-Inférieure. The Abbey has been a barracks and storehouse for many years, and its interior has suffered almost irretrievable damage. Nineteenth century French carelessness can do almost as much harm to fine old buildings as our own seventeenth century iconoclasts.

It is odd to reflect that it is the dealers more than anyone who are instilling an appreciation of beautiful things into the minds of the rural population. It is a hard saying, but a true one—make a man see the cash value of a thing and he will begin to see its beauty. At X——, neither M. le Curé nor any member of his flock ever gave a thought to their old stones until the dealer came and tried to buy them. The same educational process must have operated in hundreds of instances.

In this case the stones were not sold. In how many others have they gone?—sometimes, through sheer ignorance, given away!

At the same time in very few cases need any tears be shed over their removal. They have at least gone where they

"Cain and Abel."



"Journey to Emmaus."

"Samson carrying away the Gates of Gaza." From Avignon. School of Provence.

"Samson and the Lion." From Avignon. School of Provence.

"Samson and Delilah; the Cutting of the Hair." From Avignon. School of Provence.

"Samson pulling down the House on the Philistines." From Avignon. School of Provence.

The Left-hand Face of the "Cain and Abel" Capital.

"Samson and the Lion."

An Example of Eleventh-century Sculpture belonging to the Fogg Art Museum.

are highly prized, and vast numbers remain to delight the eye of the tourist.

In Central France, especially, the ruins of abandoned churches and convents have been used as building material for barns and pigsties. That varied and well-arranged collection of Romanesque and Gothic sculpture, the Cloisters in New York, now, thanks to the generosity of John D. Rockefeller, junr., part of the Metropolitan Museum of Art, is largely composed of columns and fragments salved from farm buildings. Many of the illustrations to this article were no doubt acquired in this way.

They are part of the collection housed in the Fogg Museum of Art, at Harvard. Their interest and importance to every student of architecture are obvious.

They are all eleventh century capitals. Scholars will persist in calling the architecture they adorned Romanesque—a barbarous expression, as if we had not the word Romance to express the period! It was an appalling time in Europe, when the whole Continent was a sordid welter of violence and war and semi-starvation, without government, without order—almost without hope. Yet out of this hell's kitchen was to emerge the inspiration that culminated later in the glories of Chartres and Rheims. Great churches sprang up everywhere. Listen to that austere puritan, St. Bernard, in 1130: "I pass over the surprising height of churches, their excessive length, the useless amplitude of their nave, their choice materials polished with so much care, their paintings captivating the onlooker."

The sculptors were generally travelling masons. Glastonbury, for example, is pure English in structure, but the decoration of the frontals is undoubtedly Burgundian. The builders were mainly local men, painfully working out the seemingly hopeless problem of their time—that of lighting the nave without so weakening the walls that the heavy barrel-vault roof would collapse. The great monastic church at Cluny fell down more than once, and the Normans at Caen and elsewhere avoided the problem by covering their naves with a wooden roof. It was the discovery of two simple things—two simple gadgets almost—that marked the end of Romanesque architecture and the beginning of what we call Gothic. One was the introduction of rib vaulting, enabling the weight of the roof to be borne by the ribs; and the other was the flying buttress, by which the weight of the upper part of the structure could be distributed away from the walls, leaving space in them for adequate direct lighting of the interior.

Inspiration, moulded by a thousand local influences on the way, followed the trade route from the East through Byzantium to Venice and Ravenna, thence to Provence with Arles as its centre—after that, diagonally across France by road and river. First the valley of the Rhône, leading to Burgundy; and, second, the valley of the Garonne, leading to Auvergne and Périgord. One can trace the union of these two fairly distinct types of architecture in the mellow and richly decorated churches of Poitou.

The Fogg Museum capitals from Provence betray at once their Roman origin, and form an instructive contrast to the grotesque heads from Vezelay, and the far more vigorous work of the "Journey to Emmaus," or the "Cain and Abel."

Copenhagen's New Scotland Yard.

By Georg Bröchner.

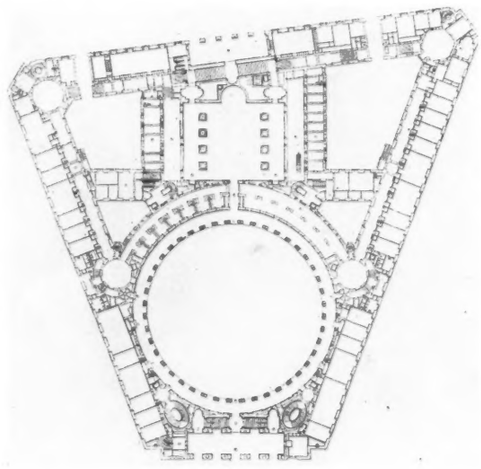
Reproduced by courtesy of "Architecture."

The Main Front.

THE new central police station of the Danish capital is a huge, costly, and imposing building. Perhaps "monumental" is the word that applies best to the frontages facing the streets; they are uncompromising in their almost entirely unrelieved and austere simplicity. The large colonnaded circular courtyard, the most conspicuous feature of the Danish Scotland Yard, with its forty-four handsome columns, is impressive but far more conventional. There are also other portions of this large complex which are possessed of lightness and grace, but on the whole the keynote is one of severe simplicity.

Two sites were under consideration, but one, the area of the former central railway station, was at an early stage found impracticable, and the site between the Hambrosgade, Soldenfeldtsgade, and Niels Brocksgade was chosen, the whole of the area between these streets being reserved for the new police station, whose official Danish name is *Politigaarden*. It comprises four outer wings facing the streets, and contains, besides the large circular courtyard already referred to, three smaller courtyards, two of which form irregular squares, whilst the middle one is quadrangular and ornamented with eight large columns.

The new station has been built in accordance with the Act of April 11, 1916, and the site had been chosen by the police authorities. The building of *Politigaarden* was entrusted to the architect, Professor Hack Kampmann, and owing to a considerable amount of unemployment it was decided that work should be immediately proceeded with; this was done so far as the ground and the foundation work were concerned; the architectural plan was not yet completed, but it was taken for granted that the fronts of the building would follow the streets. In the course of a year the ground was dug out and 4,000 reinforced-concrete piles were rammed down, part of the ground having been filled up. These piles are 3·5 metres long and connected on top with a reinforced-concrete girder of one metre square on which the building rests.



A Plan of the Ground Floor.

Professor Hack Kampmann's plan was accepted by the municipal authorities, after having been sanctioned by the Government on June 19, 1919. A grant of 9,870,000 kr. was voted, the cost having been calculated according to prices prevalent at other large building operations then going on. Owing to the heavy fluctuations in prices it was considered advisable to make arrangements with a contractor for the brickwork, the reinforced-concrete work and the carpenters' work in account against a salary or remuneration which was a fixed percentage of the wages in December 1919. The above-mentioned sum of 9,870,000 kr. corresponded with a price of 70 kr. per cubic metre.

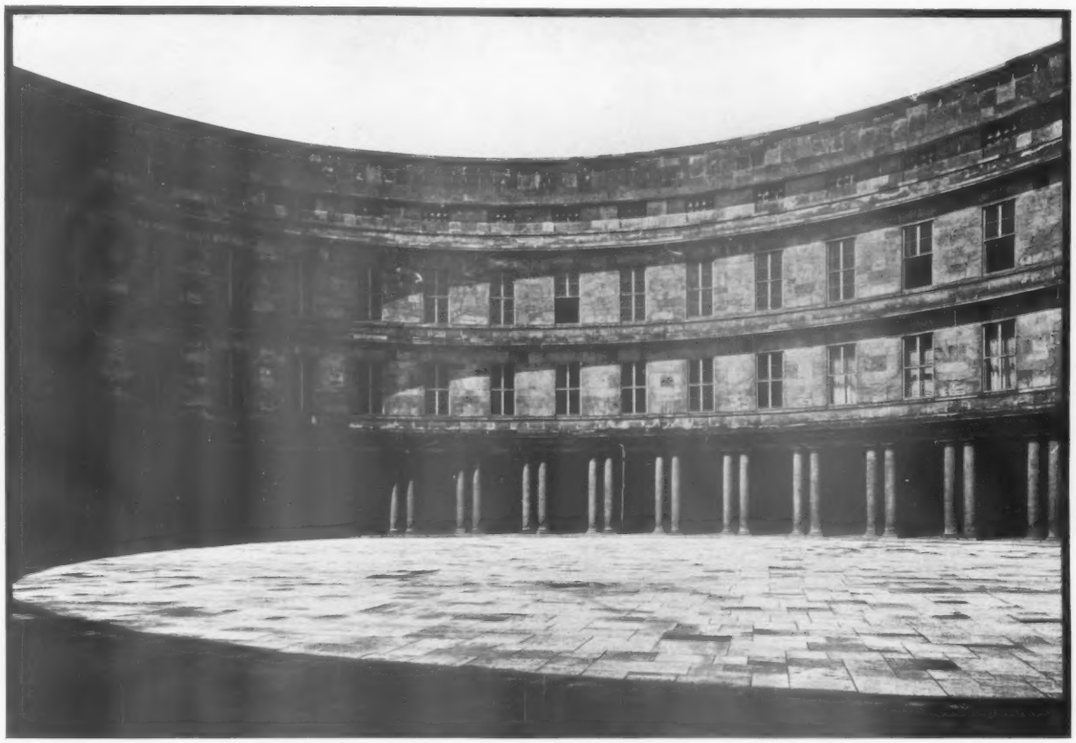


Plate II. March 1927.

THE CIRCULAR COURTYARD.

Hack Kampmann, Architect.

From the Square Courtyard.

From the Circular Courtyard.

The architect, Professor Hack Kampmann, died in June 1920, and the completion of the building was left to four architects, Holger Jacobsen, Aage Rafn, H. J. Kampmann, and Anton Frederiksen, three of whom had worked under Professor Kampmann on the building. According to their contract the building should have been completed not later than July 1, 1925, and part of their remuneration was withheld till then to serve as a kind of premium. Two years later it was found necessary to revise the calculated cost owing to the continued rise in prices, and a further grant of 1,288,000 kr. was voted with permission to exceed the grant should prices further rise.

The work proceeded at a brisk rate, and as early as March 30, 1924, the building was solemnly opened, one section of the police having already been installed since January 1 of that year. In the course of a few months the other departments moved in and it was found that some accommodation could be let to the State police.

The building, as already mentioned, consists of four wings along the streets in question. All the public offices are located in these wings along corridors, whose windows face the courtyards. The other buildings contain the prison section, divided into one for men and one for women, and the courts, etc., which require connection with the prison.

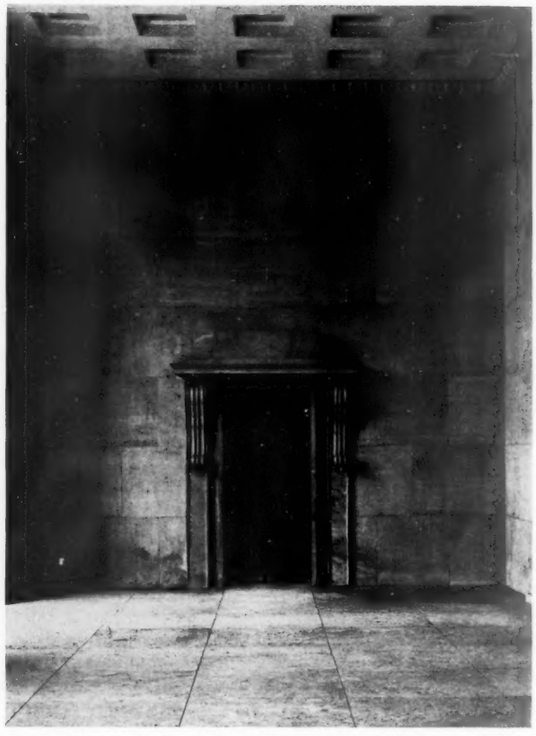
The building rests upon reinforced-concrete piles. The outer walls are cast in concrete up to the surface of the earth but are otherwise, like the partitions between the rooms, brick. All the floors are of reinforced-concrete and are covered with linoleum on cardboard.

The frontages facing the streets and the courtyards are finished with mortar mixed with foundry sand, the acidity having been neutralized so as to make the surfaces uniform and susceptible to coal dust. The base is of Neksö sandstone with rough surfaces, bands and mouldings of Fakse limestone. The outside window posts, etc., are of cement mortar mixed with ceresite, and oil-painted.

An Entrance Door.

The walls of the circular courtyard are covered with Danube limestone and the floor with hard Fakse limestone. The eight pillars

The Bronze Figure in the Square Courtyard.



A Door in the Entrance Hall.

of the square courtyard are of Fakse marble with capitals of Savonnière, which material has also been used for covering the walls and for mouldings. The floor is Danube limestone, the ceiling is polished on reinforced concrete. The bars of the prison windows are patined bronze and the bronze figure is by Professor Utzon-Frank. The walls of the entrance hall are finished with Savonnière, with limestone divisions; portals and mouldings are of Silesian marble, whilst the floor and the steps of the stairs are of Danube limestone. The ceilings here and in the colonnade are marble-polished; the steps of the inner staircases are of grey Jämtland stone with Fakse marble insertion. The railings are painted iron, the wooden hand-rail resting on patined bronze holders. The base or low dado, etc., in the corridors are in coloured marble polish.

Of the more representative rooms must be mentioned the offices and *parole hall* of the chief constable, which are situated on the first floor, facing the Police Square. The entrance to the ante-room is through a portal, made of cipolin and white stucco, the door set in *bleu belge*; the walls and ceiling of the ante-room are coated with black marbled stucco, enlivened by red and green divisions. The floor is mosaic, laid by Miss Agnete Varming. To the left is the chief constable's reception room, which is panelled with pine wood, the panelling being divided into sections corresponding in size and number with the old portraits of former chief constables. The private office is covered with painted cloth.

On the opposite side lies the *parole hall*, the walls and ceiling of which are coated with brown polished marble stucco, set off with red pillars with white capitals and bases. The floor is of greyish-black marble, the doors are set in *bleu belge*, and the same material has been used for the fireplace.

The "magistrate's room" has a floor of grey Jämtland stone, the walls are white marble stucco, and the heating arrangements are concealed in a kind of cupboard of marbled pine, the furniture being of the same material.

In the ordinary offices, which are separated partly by double board partitions and partly by slab partitions, there are wardrobes and toilettes arranged between the main partitions; the walls of the toilettes are coated with white tiles, and the wash-hand stands are of St. Anna marble. The heating is effected by means of a plate-iron oven, and the ventilation through upper and lower suction pipes which are concealed in the cloakroom. The windows open inward without any middle post, and are on the outside set in an ornamental zinc frame. The heating canals and those for the telephone wires are concealed behind panels. The horizontal distribution of these wires proceeds from the engineer's basement and loft, and the engine and boiler installations are located beneath the cells in the wings, the main walls of which are supported by a row of pillars of Röune granite with polished capitals. The insulation between the cells and the boiler room is effected by layers of cork underneath reinforced concrete and the different cells are insulated from each other by double partitions filled with infusoria earth and slag concrete.

The cells, the "magistrate's room," and the police guard-room are heated by the blowing in of warm air.

The new furniture (a number of pieces were removed from the old police station) is throughout of simple design and made of stained elm. The electric fittings are of patined bronze.

Trinity House.

By Alwyn R. Dent.

With photographs by Sidney Hyde.

Trinity House, Tower Hill. From an Old Engraving. *Circa* 1820.

THE origin of Trinity House is, like that of many English institutions which have their roots deeply fixed in the past, to a certain extent a matter of conjecture; but traditionally it has been derived from a guild or fraternity of pilots and mariners, anciently existing at Deptford Strond, in Kent. This medieval guild, gradually increasing in prosperity and possessions, became incorporated early in the reign of Henry VIII, largely at the instance of one Sir Thomas Spert, a notable mariner of his day, master of the famous Tudor "Dreadnought"—the *Harry Grâce à Dieu*, and who later rose to the position of Comptroller of the King's Navy. The incorporation of such a body of pilots and mariners was no doubt part of the wise Tudor naval policy which later, in 1520, created the first Admiralty and Naval Board; it is especially noteworthy that when in the reign of Edward VI the property and revenues of nearly all the chantries and guilds which had existed from ancient times were confiscated, that of the Guild of the Holy Trinity of Deptford was amongst the few spared, merely changing its title to "The Corporation of the Trinity House of Deptford Strond." The charter of Henry VIII, after enunciating the constitution of the guild, states "that they may have power and authority for ever of framing and making laws, ordinances, and statutes amongst themselves, for the relief, increase, and augmentation of the shipping of this our realm of England"—a sufficiently vague and general clause. In common with other medieval guilds, the Brethren, besides providing pilots, exercised their duties as a benevolent and charitable fraternity towards mariners in distress, their widows and orphans. With the creation of the dockyards and arsenals by Henry VIII, the building-yard at Deptford came under the control of the Corporation; and later, in the reign of Elizabeth, we find all rights with regard to the Thames betwixt London and the main sea, and all claims as to setting up of beacons and buoys were granted to the Brethren, who also fulfilled certain judicial functions as arbitrators in maritime disputes, surveyed ships for the Navy, compiled geographical charts, established lighthouses, and suppressed pirates. The first lighthouse is said to have been erected by Trinity House at Caister, in Norfolk, in the year 1600, but no trace of this now remains. Subsequently there appears to have been an outbreak of lighthouse-building, considerable rivalry existing between Trinity House and various private persons, who obtained permission to erect lighthouses around the coast, such right being strongly, but unsuccessfully, contested by the Corporation. Lightships, it may be noted here, were a much later invention, the earliest dating from the beginning of the eighteenth century.

Though during the seventeenth century these increasing responsibilities were shouldered by the Corporation, nevertheless the original guild spirit was never lost sight of, and its constitution, consisting of Master, Elder Brethren, and Younger Brethren, remained practically unaltered, its rules being strictly enforced.

Amongst famous members of Trinity House we find such names as Samuel Pepys, Master in 1676 and again in 1678; John Evelyn, Younger Brother, in 1673; and Andrew Marvell, the poet, "Younger Warden," in 1678. Pepys' diary supplies us, as may be imagined, with several entries relative to Trinity House, as: "Sept. 4, 1662. At noon to the Trinity House where we treated, very dearly I believe, the officers of the Ordnance; where was Sir W. Compton and the Lieutenant of the Tower. We had much good Musique. Sir W. Compton I heard talk with great pleasure of the difference between the Fleet now and in Queen Elizabeth's days; where in '88 she had but 36 sail great and small, in the world; and ten rounds of powder was their allowance at that time against the Spaniard."

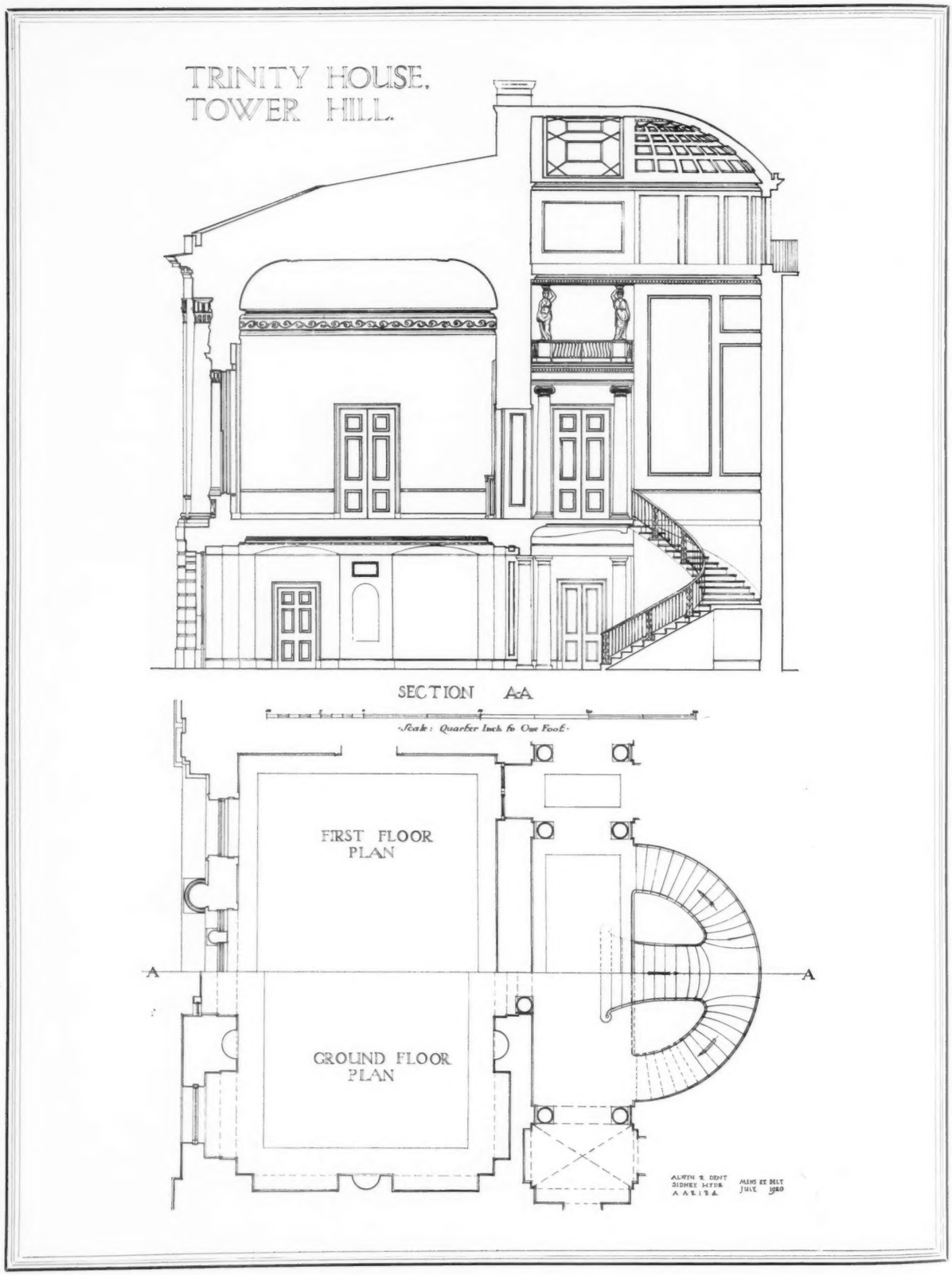
During the Great Fire he records:

"Sept. 4, 1666. I after supper walked in the dark down to Tower Street, and there saw it all on fire, at the Trinity House on that side. . . ."

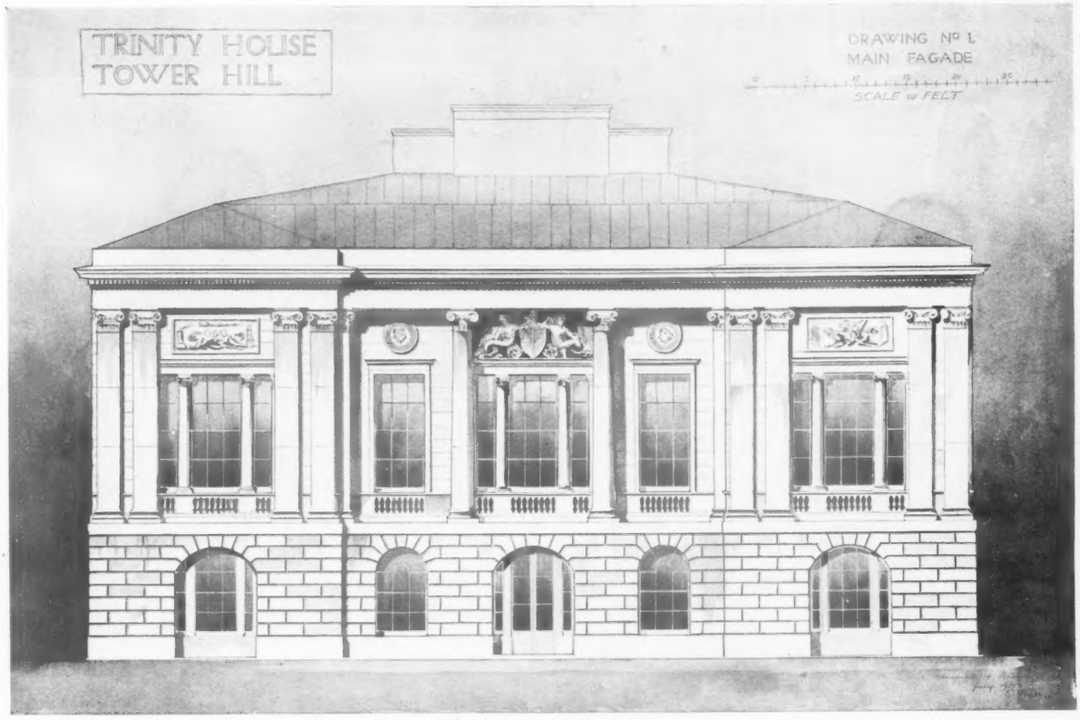
"Nov. 24, 1666. With Sir J. Minnes by coach to Stepney to the Trinity House, where it is kept again now since the burning of their other house in London."

During the eighteenth century the Corporation pursued their useful services, and in 1803 we find, on a threat of a French invasion, the Brethren undertaking the defence of the Thames, themselves raising and equipping ten frigates, which were moored across the river. In 1836 an Act of Parliament was passed empowering the Corporation to purchase of the Crown, or from private proprietors, all lighthouses then in existence, which resulted in the whole of the lighthouses around the coast becoming under the control of the Corporation.

There are no records of the original home of the guild at



A Section and Plans of the Ground and First Floors.



A Drawing in Wash of the Main Façade.

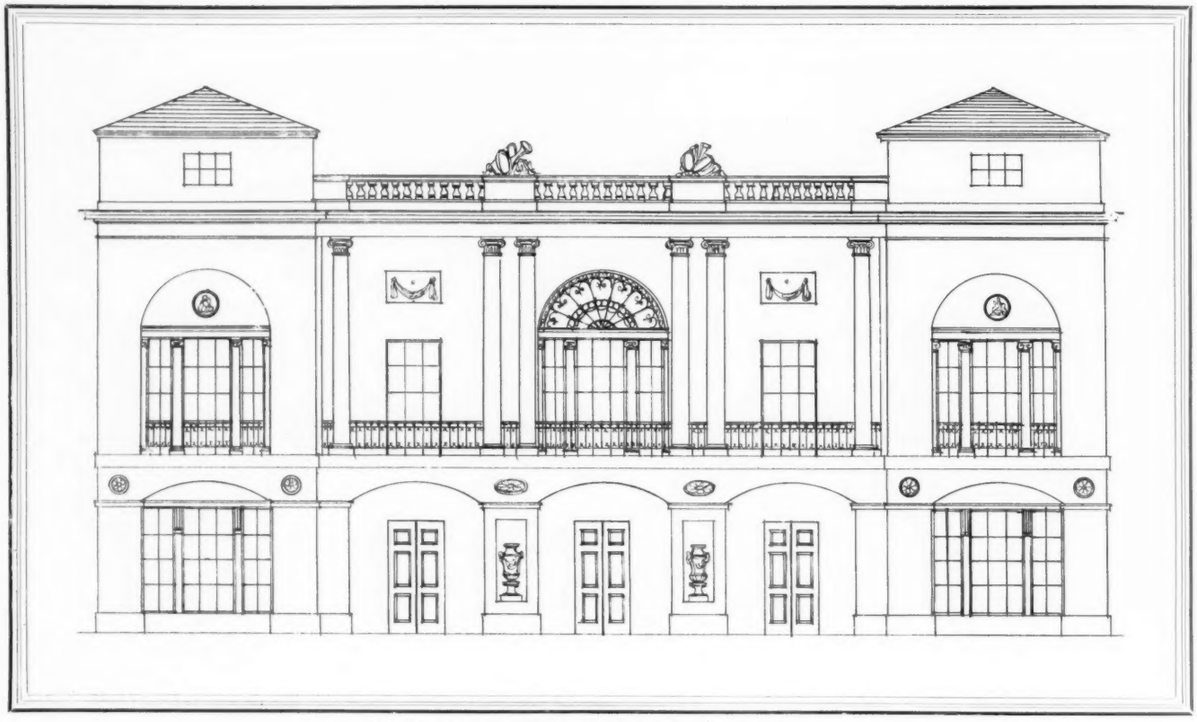
Deptford, where some almshouses were also early erected, additions being made in 1664 and 1765. From Deptford the Brethren moved their headquarters to Stepney, and thence to Water Lane, where their house was burnt down, as Pepys mentions, in the Great Fire of 1666. This was rebuilt and again destroyed in 1714, when a great many valuable archives and pictures perished. Yet again rebuilt, the house in Water Lane was found in 1792 to be so much out of repair that the Brethren decided to build afresh rather than alter. A piece of land situated on Tower Hill was purchased, and plans prepared by Samuel Wyatt (1737–1807), who was surveyor to the Corporation, the building being erected 1793–1797.

Samuel Wyatt came of a family distinguished in architecture. His brother James (1746–1813) became famous in 1770 for his design of the Pantheon in Oxford Street (opened in 1772), and indeed claimed the design of Trinity House as his own. The façade of White's Club (1755) and No. 9 Conduit Street (which was purchased by the R.I.B.A. in 1859) are also due to him. He also became known, more questionably, as the "restorer" of numerous churches and cathedrals in the naïve "Gothic" manner which characterized the early experiments of the English reaction to the medieval in architecture. In this connection he was ably followed by his nephew Jeffrey Wyatt (1766–1840), whose Gothic experiments culminated in the restoration of Windsor Castle for George IV, for which he received a knighthood, and appropriately changed his surname to "Wyattville." Benjamin Wyatt (1775–1860), James's son, has perhaps a greater claim on posterity as the designer of a singularly fine and imposing monument to an unimposing character—the Duke of York's column.

A Detail of the Centre Bay in the Main Façade.

Pugin omitted Trinity House from his survey of London architecture, giving as his reason[1] the smallness of its scale, which he considered unworthy of a public building, though he includes many other contemporary buildings of inferior design. To those, however, to whom

[1] Pugin and Britton, *London Architecture*.



A Design for the Theatre at Birmingham, Coffee House, etc.
By Samuel Wyatt.

the charm of the late-eighteenth-century work appeals, this little building must remain something of a miniature masterpiece, excellent in its proportions, refined in its detail and delicate carving in low relief (executed by John Bacon, R.A.). One is struck by its fluency and ease of expression; the use of the order, though obviously decorative, is consistent—almost Gallic, one might say—in its lack of uneasiness; perhaps on this account it may seem too elegant in its Latinity to be thoroughly English; yet the idiom seems to trip more fluently than the earlier Palladian or the later strained appearance of the fully developed Hellenistic revival on English soil. Its scale, it is true, is small; but not too small for the London of 1790; and it certainly provides nowadays an interesting contrast with its gigantic modern neighbour. The interior proportions are as harmonious as those of the exterior, the plan being legitimately expressed in the elevation with its slightly projecting wings. Within, a direct vista leads through the entrance hall to the elegant semicircular staircase and landing (known in the house, by the way, as the "quarter-deck"), leading to a finely appointed Court room, the whole planned with a directness and spaciousness within its limited area which are a tribute to the genius of the architect, whether Samuel or James. Whether James had a hand in the design or not must remain rather an undecided point; of Samuel's other works, Doddington Hall, Cheshire (1777–80), is a plain and somewhat uninteresting façade, possessing a three-light motive which is again repeated in the Commissioner's house in the dockyard, Portsmouth. There is, however, in the British Museum a "Design for the front of the Theatre at Birmingham, Coffee-house, etc.," which rather turns the scale in favour of Samuel being the architect. This design bears a resemblance to Trinity House in its composition—an Ionic colonnade in the centre, with slightly projecting wings, three-light windows, and segmental arches below. Not only are the Ionic caps as sketched,

A View across the First Floor Landing. The "Quarter Deck."

The Main Vestibule on the Ground Floor looking towards the Staircase.

A Detail of the Main Staircase from the Ground Floor.

similar to those of Trinity House, but the architrave to the order also is omitted. On the evidence of this design—the building was apparently burnt down in 1792—there seems to be no reason why the authorship of Trinity House should not be ascribed to Samuel as well.

The very elegance of the façade has a certain piquancy in its position on Tower Hill and in its character as the home of the bluff sea captains who continued the tradition of a medieval mariners' guild. Nevertheless, there is something trim and ship-shape about its appearance, both externally and internally, which well befits its occupation. Like a well-built ship of the sailing days, there is nothing superfluous — architecturally—in its ornamentation or badly fitting in its structure; all seems neatly and accurately jointed together as, for example, the ingenious dovetailing of the lower mouldings of the balustrade with the pilaster bases. The omission of the architrave to the order here, too, is in perfect taste ; its addition would, even by the addition of a few horizontal mouldings, have overbalanced the lightness of the general character.

The Court Room on the First Floor.

For the visitor, however, to Trinity House there is much of interest beyond the actual architecture. Here are a fascinating collection of fine old nautical globes, furniture of the period, old prints, and lighthouse models showing the development of the lighthouse from the early days of the Corporation to modern times.

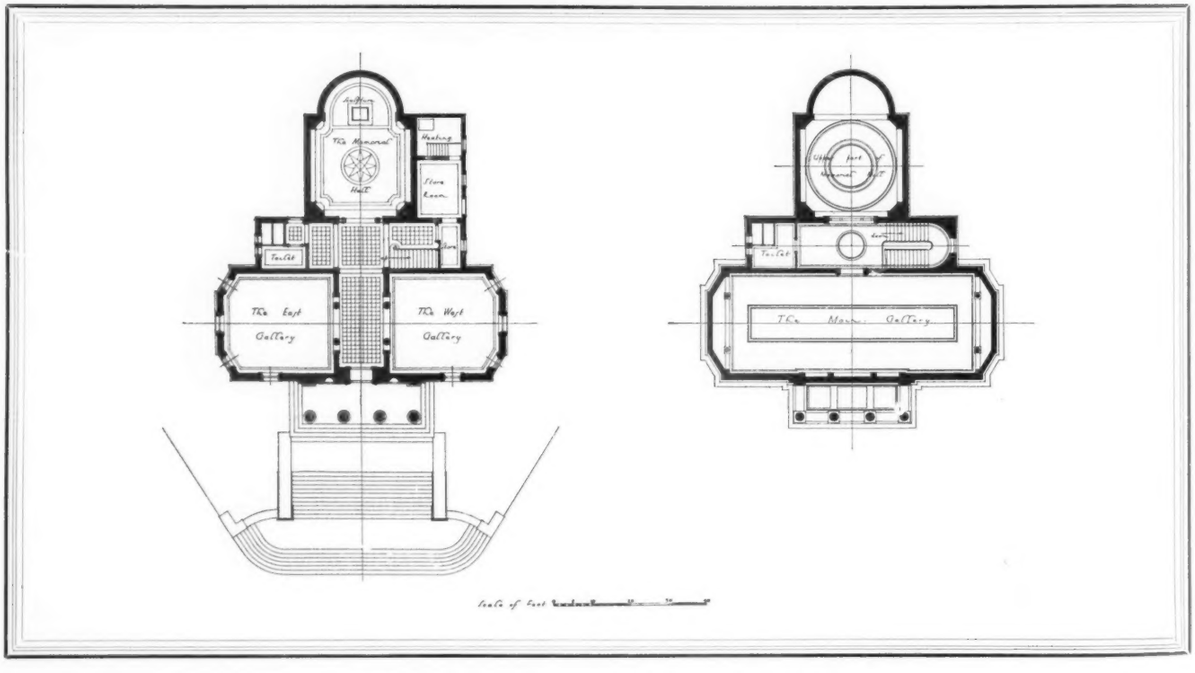
It is a far cry from Tower Hill to Eddystone or Skerryvore, North Foreland, or the Lizard; and those who, approaching the white cliffs of England from up-Channel or from the broad Atlantic, peering through the mist, watch the warning lights flash from their guardian towers, or from the tossing, red-painted lightship, little connect their organization with the ancient and honourable Guild of the Trinity, functioning in a miniature masterpiece of the English Classic School on Tower Hill.

The Stockport War Memorial.

Designed by Halliday & Agate.

The War Memorial is situated on the site of the old Stockport Grammar School at the corner of two main roads. The site, which was given by the trustees of the late Mr. Samuel Kay, J.P., of Stockport, has an elevation of some 15 ft. above the level of the roads. This has afforded the building a commanding position and an opportunity for the provision of a spacious flight of approach steps. The cost of the War Memorial was raised by voluntary subscriptions from all sections of the public in Stockport, and the building was handed over to the Municipal Authority free from debt.

THE ENTRANCE DOORWAY.



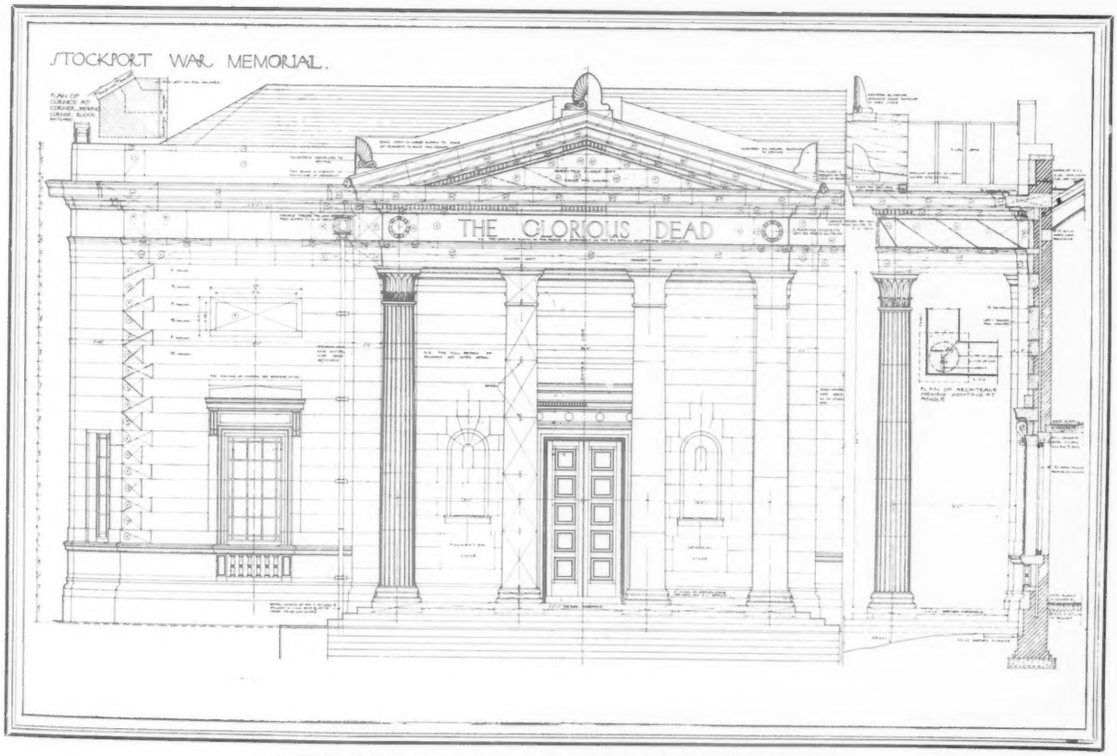
PLANS OF THE GROUND AND FIRST FLOORS.

Plate III. March 1927.

A VIEW FROM THE WEST.

Halliday & Agate, Architects.

THE MAIN FRONT.



A WORKING DRAWING OF THE NORTH ELEVATION.

THE ROLL OF HONOUR.

The marble lining of the memorial hall is chiefly of Mazzano, with skirting and benches of Tinos and cornice of statuary white marble, of which the panels containing the names of the 2,300 fallen are also formed. At the entrance of the memorial hall are two Cipollino monolithic columns with bronze caps and bases. The sculpture, of white marble, has an outline which is quite architectural in its form. Great care was taken by both architects and sculptor in the proportioning of the group and the apse in which it stands.

THE MEMORIAL HALL

LOOKING TOWARDS THE ENTRANCE HALL.

THE MEMORIAL HALL, FROM THE ENTRANCE HALL.

The building consists primarily of the Memorial Hall, in the apse of which, on the line of the vista from the entrance doorway, is placed the memorial group of sculpture by Gilbert Ledward. On each side of the entrance hall is a small exhibition gallery, and on the first floor is a picture gallery. The memorial hall is lighted solely from a circular eye at the top of the dome (by night from a ring of concealed lighting at the springing of the dome), which has been carefully calculated to give the most satisfactory lighting for Mr. Ledward's marble group.

THE APSE IN THE MEMORIAL HALL AND THE GROUP OF SCULPTURE.

Transport House,

Smith Square, Westminster.

Designed by Culpin & Bowers.

With Photographs by H. J. French.

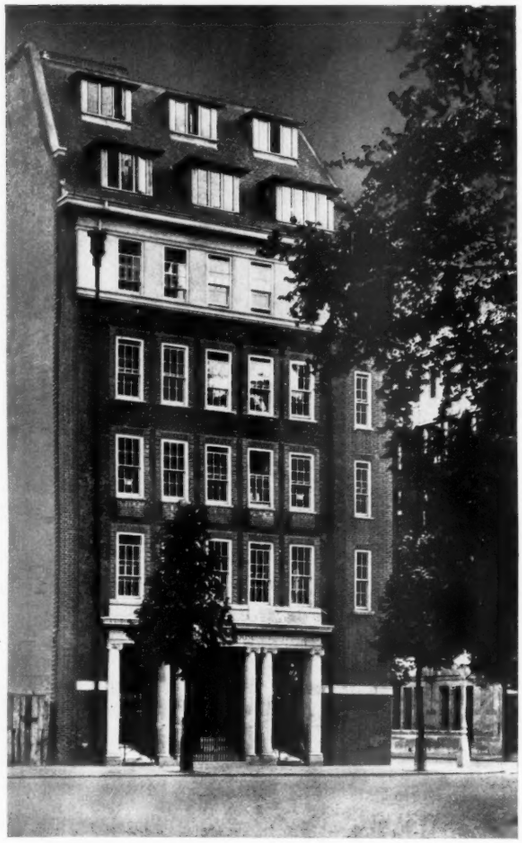
With the building of Transport House, and the commencement of its neighbour designed by Mr. Morley Horder, Smith Square begins to regain the formality it possessed before its southern half was razed by the L.C.C. Millbank improvement scheme.

The first portion of the building illustrated has been built by the Transport and General Workers' Union as their London headquarters, and is situate at the corner of Dean Bradley Street. It was originally designed as a self-contained entity, but at a late stage of construction a large extension, to house various allied interests, was decided upon and the new work has now been commenced.

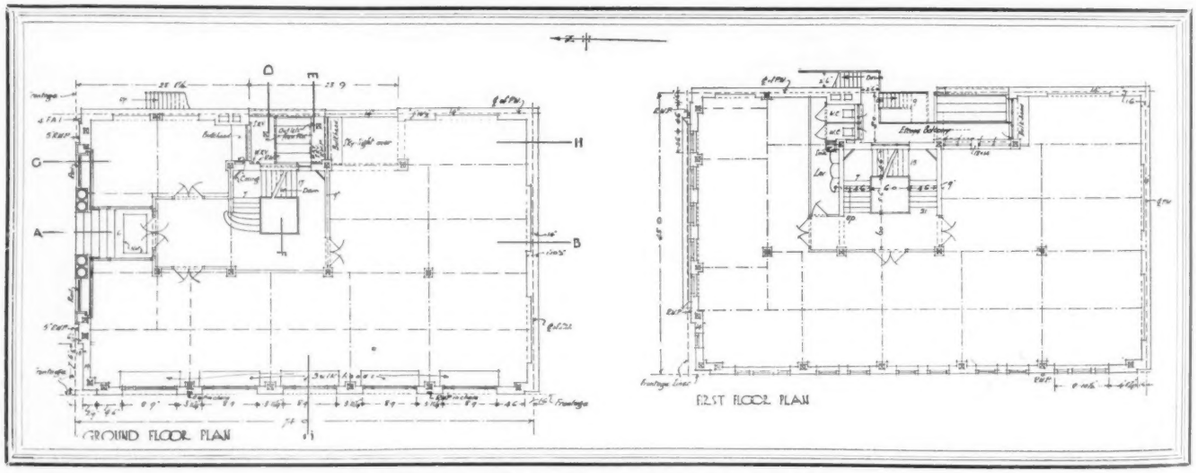
The elevations express an endeavour to harmonize with the traditions of the district, and have been described as "steel-framed Georgian." They are mainly in bricks with red rubber dressings, and are influenced as regards height of cornice by the requirements of the freeholders, who prohibited a slight break through the main cornice which it was desired to introduce at the angle. The entrance is emphasized by the use of Portland stone.

As will be seen from the plans, a corridor has been cut through to link up the staircases and lifts of the existing and the new buildings, the first of which houses the heating installation of the entire scheme.

The second portion will be ten stories high, steel-framed throughout, and is to include a public hall on the ground floor with a council chamber above for conferences, etc.



FROM SMITH SQUARE.

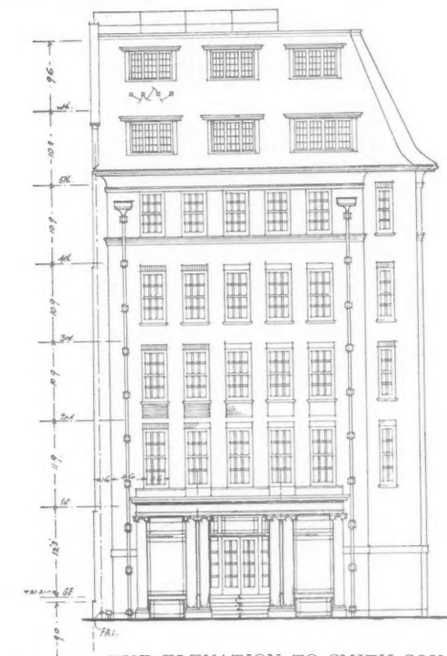


PLANS OF THE GROUND AND FIRST FLOORS.

Plate IV. March 1927.

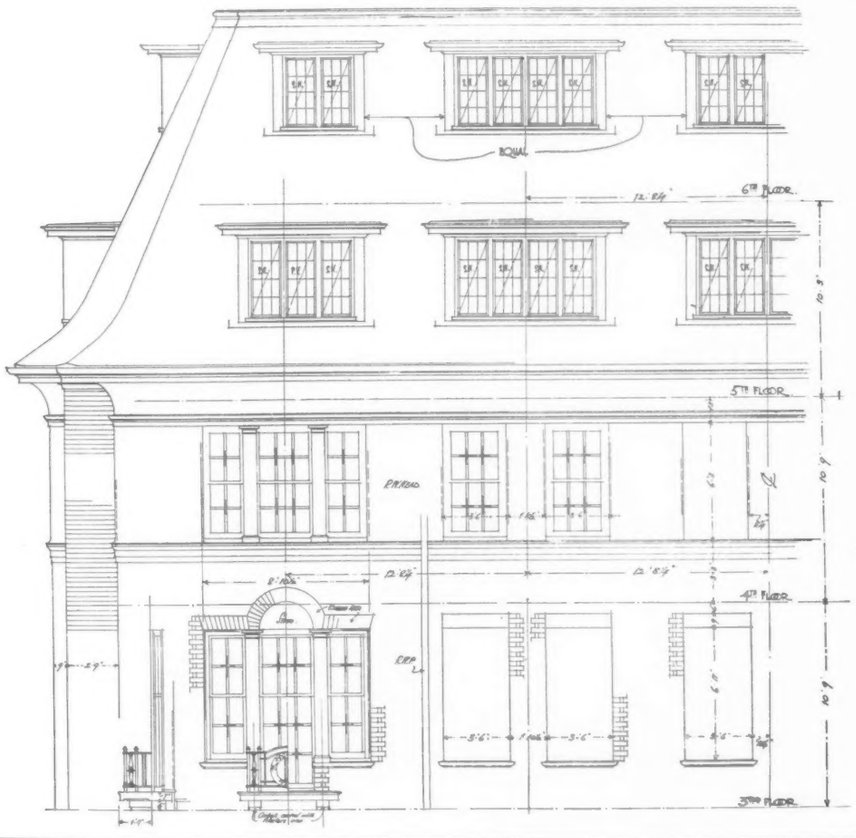
A VIEW OF THE DEAN BRADLEY STREET FRONT.

Culpin & Bowers, Architects.



THE ELEVATION TO SMITH SQUARE.

THE ELEVATION TO DEAN BRADLEY STREET.



A DETAIL OF THE UPPER PART OF THE DEAN BRADLEY STREET FRONT.

Six Small Banks

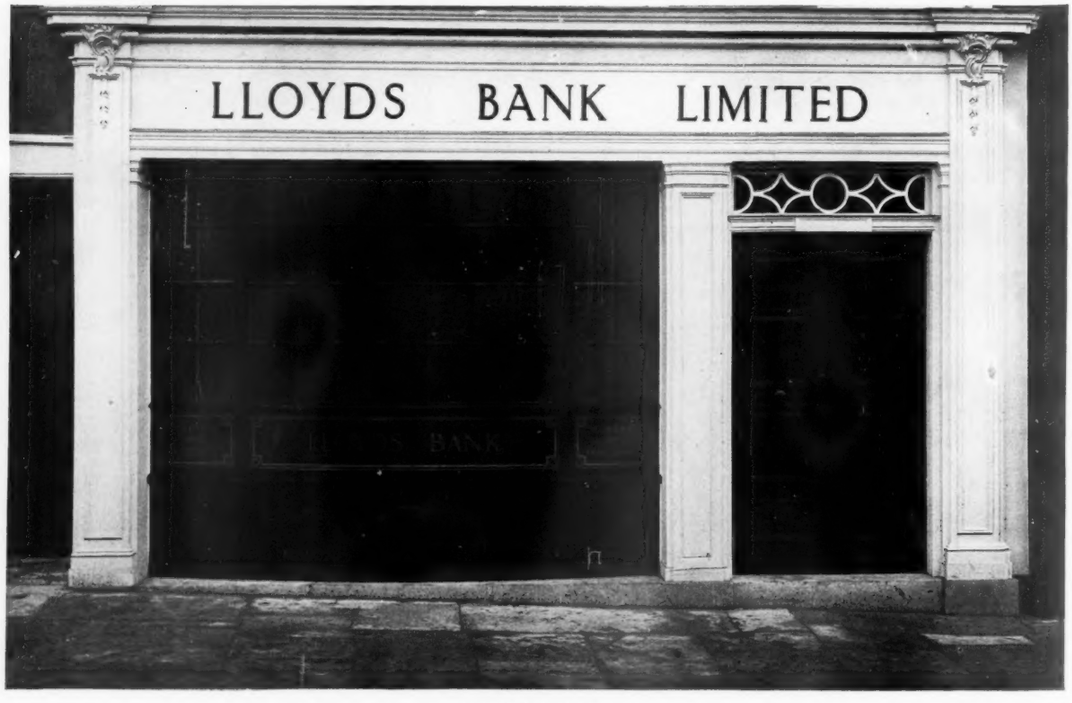
for Lloyds Bank.

Designed by T. M. Wilson.

This bank was built some two or three years ago in High Street, Stratford. The front is a perfectly flat one with breaks in the upper part combining a vertical treatment over the two doorways with a horizontal treatment between. The doorways are of oak. The fanlights over are also of oak with some carving on the mouldings and with the bank's coat of arms in the centre in gilt and black. The fanlights were made, carved, and gilded by Mr. J. Armitage.

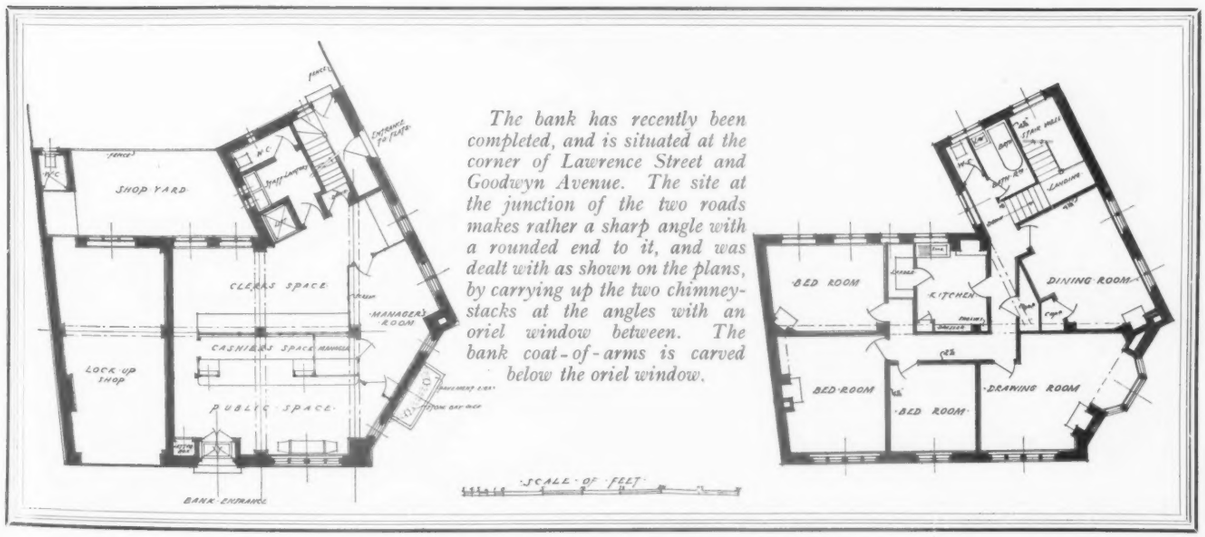
The interior walls and pilasters are painted, and the woodwork is of mahogany.

THE ENTRANCE DOOR OF THE STRATFORD EAST BRANCH.



AT WANTAGE.

THE MILL HILL BRANCH.



The bank has recently been completed, and is situated at the corner of Lawrence Street and Goodwyn Avenue. The site at the junction of the two roads makes rather a sharp angle with a rounded end to it, and was dealt with as shown on the plans, by carrying up the two chimney-stacks at the angles with an oriel window between. The bank coat-of-arms is carved below the oriel window.

PLANS OF THE GROUND AND FIRST FLOORS.

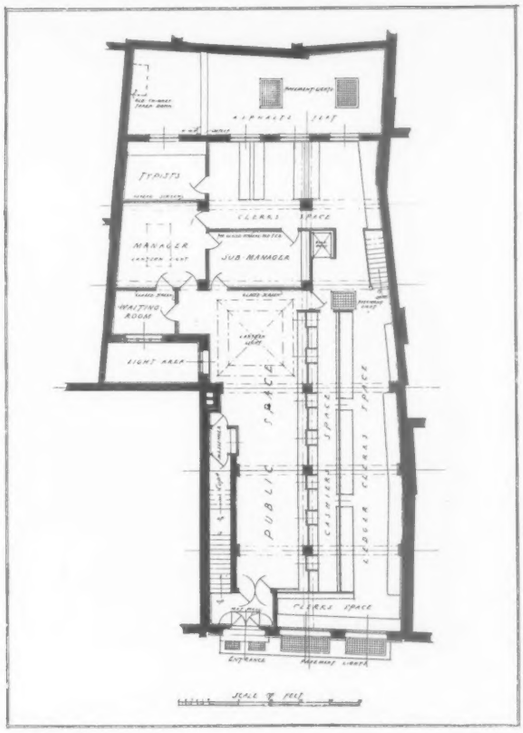
AT EDGWARE.

This bank was built about four years ago on a site made vacant by a fire. Though it has a somewhat narrow frontage to Whitechapel High Street, it widens out and extends some distance back. The Whitechapel branch of Lloyds Bank is a large one and the accommodation provides for a large staff. The subsoil was gravel ballast some distance down from the surface; the site evidently had been used as a gravel pit and filled in again with loose filling; this entailed deep foundations with a considerable amount of steel reinforcement in them. It was not desired to have more than one

THE EASTERN BRANCH AT WHITECHAPEL.

AT BOURNE END.

storey above the bank premises excepting for a floor in the roof for the accommodation of the bank messenger; it was therefore essential to keep the scale of the front elevation large enough not to be dwarfed by the buildings on either side. The ground-floor storey is of



THE GROUND-FLOOR PLAN OF THE

Aberdeen granite, with a black granite plinth and polished black granite architrave and cornice to the entrance doorway. The upper part is of red facing bricks, with an Italian tile roof, the back roofs being of concrete covered with asphalt.

EASTERN BRANCH AT WHITECHAPEL.

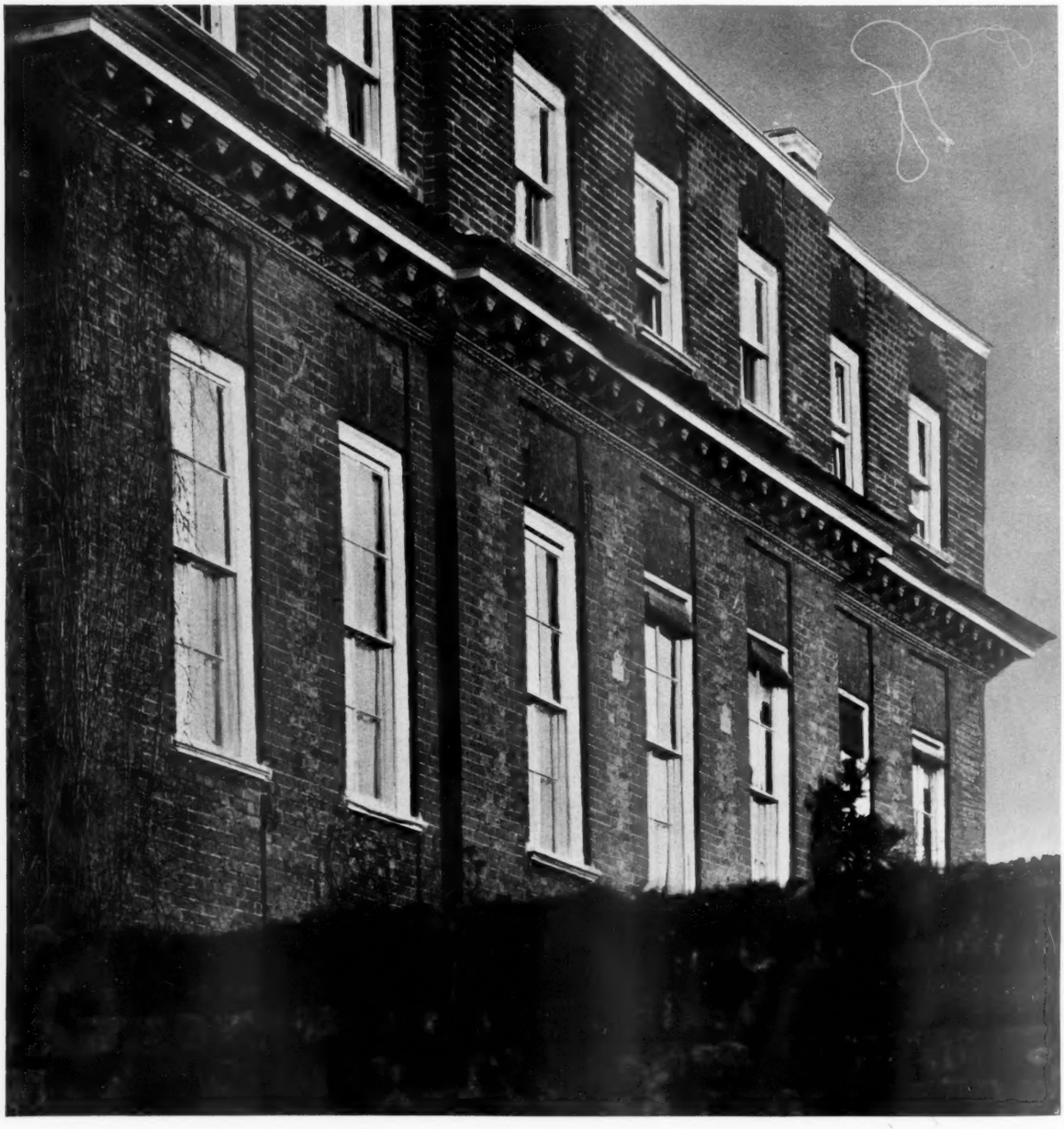
Selected Examples of Architecture.

In Continuation of "The Practical Exemplar of Architecture."

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

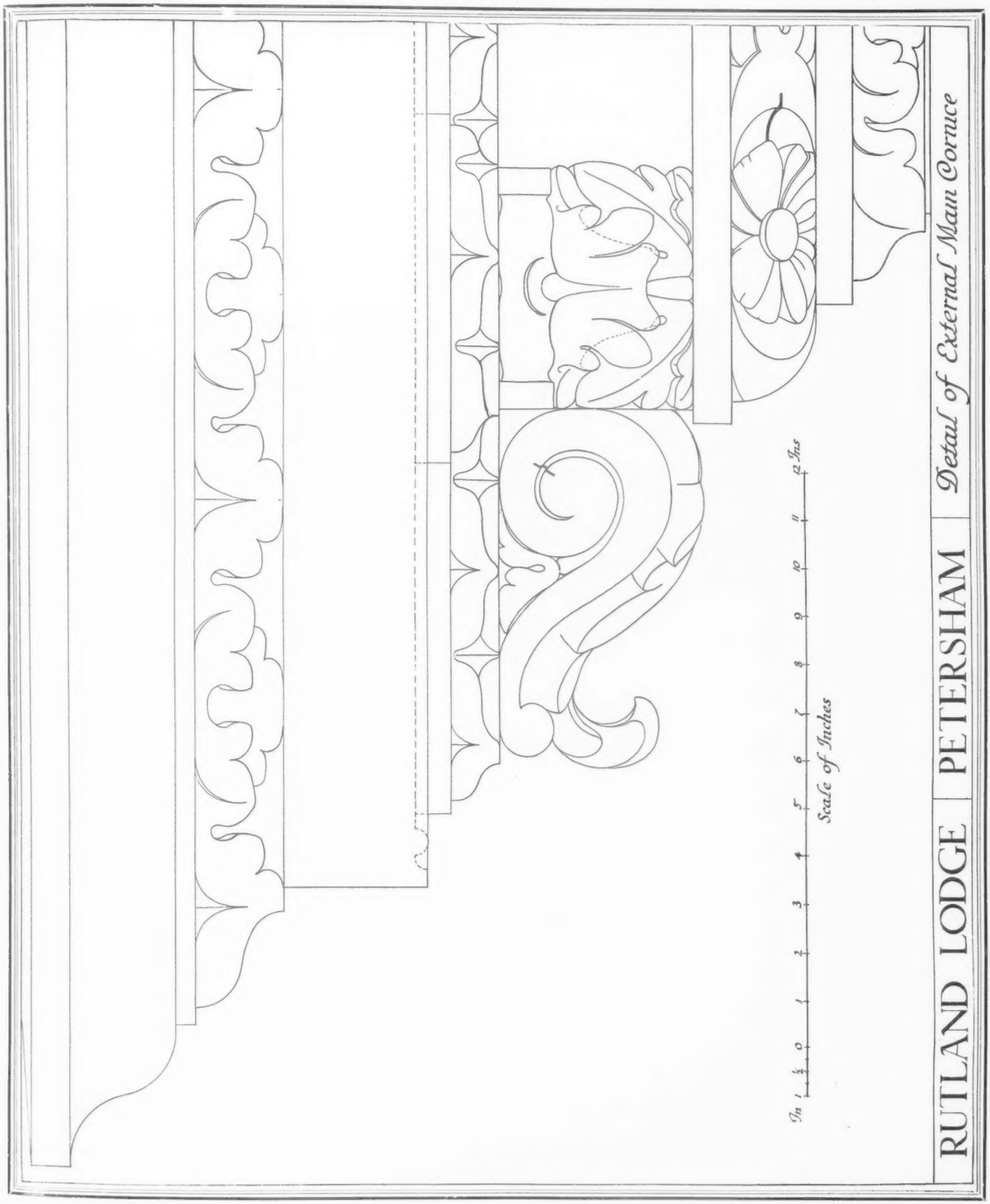
Rutland Lodge, Petersham, Surrey.[1]

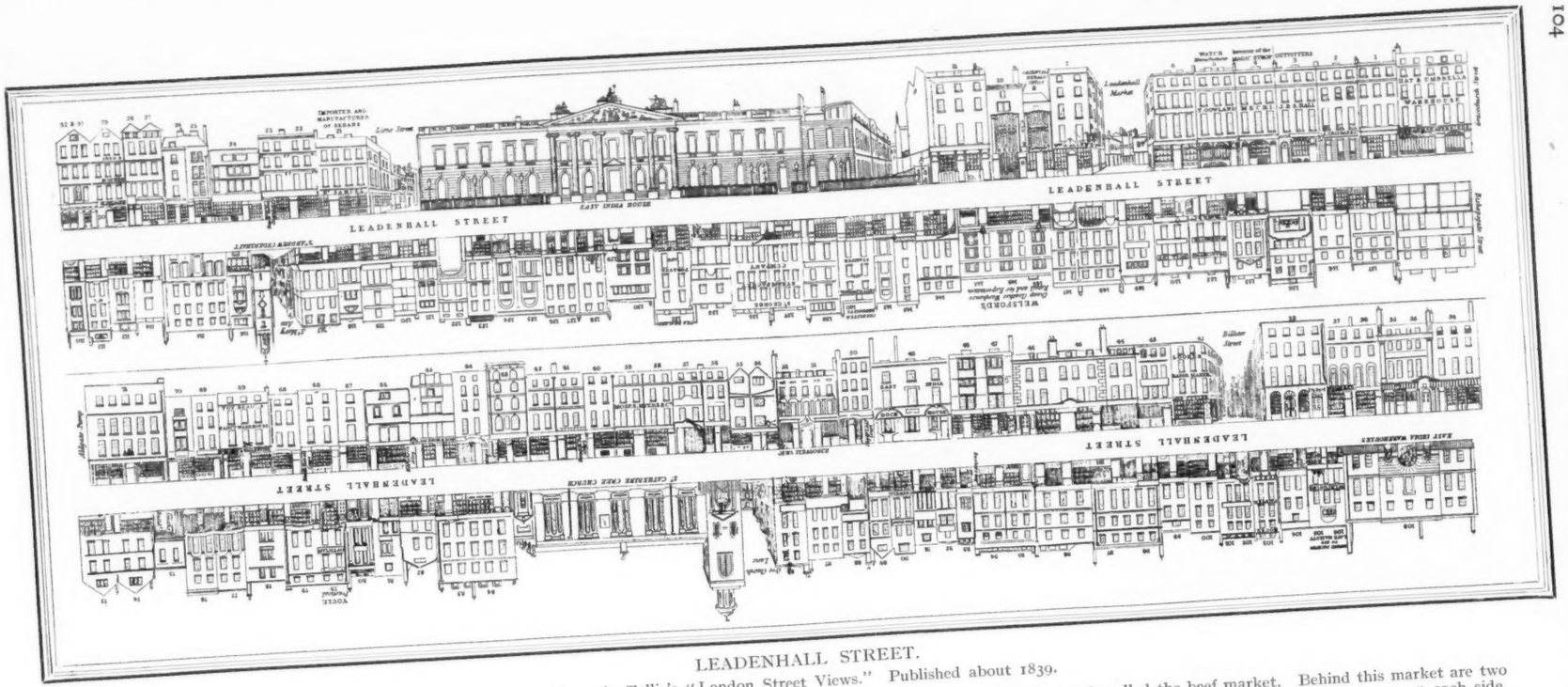
By Tunstall Small & Christopher Woodbridge.



THE MAIN CORNICE.

Photographs and Measured Drawings of the Front Elevation, Entrance Gates, and the Entrance Door were published in last month's issue of THE ARCHITECTURAL REVIEW.


RUTLAND LODGE | PETERSHAM | Detail of External Main Cornice
Scale of Inches
In 1 ½ 0 1 2 3 4 5 6 7 8 9 10 11 12 Ins



LEADENHALL STREET.

No. 2 in Tallis's "London Street Views." Published about 1839.

"Leadenhall Street," says Tallis, "is chiefly composed of warehouses and retail shops, and forms a very great thoroughfare from the centre of the city, to those magnificent proofs of our extensive commerce, the London, and East and West India Docks. In this street there is a church called St. Catherine Cree. It is a neat edifice, and contains monuments of Sir Nicholas Throckmorton, and of Hans Holbein, the celebrated painter to Henry VIII and Edward VI. An annual sermon is preached here, on the 16th of October, in commemoration of a remarkable deliverance, experienced by Sir John Gayer, a considerable merchant in Leadenhall Street, and Lord Mayor in the year 1643, who, on his return to England, after a successful voyage, was cast away on the coast of Africa. In the midst of his distress he perceived a lion making towards him, and immediately falling upon his knees, and resigning himself to the will of Providence, he declared that if the Almighty would please to deliver him out of his perilous situation, he would, on his return to England, evince his gratitude, and endeavour to the end of his life to inculcate reliance upon Providence in the worst extremes of human wretchedness. The lion passed without molesting him, and the next day, having descried a vessel, he embarked, and had a safe passage to his native land. On his arrival, he immediately placed in trust, the sum of £200, the interest of which was to supply bread for the poor of this parish for ever, and he left twenty shillings to be paid to the minister, for preaching a sermon every succeeding 16th of October, in commemoration of his escape; which bequest has been strictly applied and attended to for nearly two centuries. Nearly opposite the church there is a building, a place of worship, which is rented by a congregation of the Jewish persuasion, as a synagogue."

"In this street is the house of the well known Mr. Richard Bentley, commonly denominated 'Dirty Dick.' He was a man of property; but of an eccentric disposition, he furnished his shops with valuable goods, but suffered them and his house to be so neglected, that the filthiness of their condition caused him to be stigmatized with that appellation."

"Leadenhall Market is said to be more considerable for all kinds of provisions than any other in Europe. The hall, which forms a prominent part of it, is of great antiquity. It is a large building, with flat battlements, leaded at the top, and in the middle is a very spacious square. Here are the warehouses for leather, the Colchester baize hall, the wool hall, and the meal warehouse. It is surrounded with sheds for butchers, tanners, etc., and as there is but little meat sold here, except beef, it is called the beef market. Behind this market are two others, separated by buildings of considerable length, with shops and rooms on each side. In the most eastern, is a market house, with a clock and bell tower on the top; it is supported on pillars, with rooms above, and vaults beneath, and in it are sold various kinds of provisions. There is also another called the herb market, the entrance to which is from Leadenhall Street. The passage into these markets from Lime Street and Gracechurch Street, are filled with dealers in provisions of various kinds."

"East India House. This magnificent fabric is situated on the south side of Leadenhall Street, the front consists of a centre and two wings, the centre forms a portico with a pediment resting on six fluted Ionic columns, various emblems of commerce in *alto relievo* are described on the tympanum, and above the pediment is a fine statue of Britannia, while Asia, seated on a camel, and a beautiful figure of Europe adorn the eastern and western corners; the wings are plain, except the basement windows, which are arched, each wing is surmounted by a handsome balustrade."

"The East India Company was first established by a charter, granted by Queen Elizabeth in 1601, when a capital of £1,574,408 10s. was raised to carry on a commerce by the Red Sea, to Arabia, Persia, India, China and several of the East India islands. A new company was established in the reign of William and Mary, but the precariousness of separate interests soon, however, suggested an union, and in 1702 the two companies were consolidated into one, and a new charter was granted to them under the title of The United Company of Merchants trading to the East Indies. In the year 1793, the right honourable Mr. Dundas, moved for a renewal of the then expiring charter, and stated as his reasons—'that the company then employed eighty-one thousand tons of shipping, and seven thousand prime seamen, and paid £1,000,009 in revenue to the Government, and that upon the whole, the trade in every shape, added seven millions to the circulation of the country'; the charter was consequently renewed for twenty-one years ending in March 1814, at the end of which term a further grant of twenty years was made, which has itself expired. The amazing territorial acquisition of the East India Company had been computed, before the conquest of Seringapatam, at two hundred and eighty-one thousand square miles, containing thirty millions of people, under the Indian Government, and when we add the very extensive commerce with China, we may with truth say, that in ancient or modern history, this mercantile fabric has no parallel."

Tallis's *London Street Views.*

XXXIII—Leadenhall Street.

EAST INDIA HOUSE AND PART OF LEADENHALL STREET.

EAST INDIA HOUSE AND PART OF LEADENHALL STREET.

IN spite of the two churches which it possesses, Leadenhall Street has changed out of all knowledge since Tallis produced this elevation of its shops and other buildings. Vast piles of chambers and offices have arisen in place of the old-fashioned structures with which it was formerly filled, and when the East India House was demolished the last link with even so relatively late a period as the eighteenth century was snapped. The name of the thoroughfare is derived from that Leaden Hall, once the property of Sir Hugh Nevill, and afterwards of the City itself, of which data is extant from so early a period as 1320. The market established here about twenty-five years later gave the street a specially mercantile air, an air which it has, in spite of so many architectural and other changes, never lost; while the market itself still exists, a direct descendant of the one where our ancestors bought, or sold, livestock when Edward III was king.

Leadenhall Street stretches from Bishopsgate and Gracechurch Streets to Aldgate Pump, and is a direct continuation east of Cornhill, thus forming a portion of that direct route which, beginning in the far west as Goldhawk Road, reaches to the far east as Bow Road, and embraces such diverse thoroughfares as the Bayswater Road and Oxford Street, Holborn, Cheapside, and the Whitechapel Road. It is thus an integral part of that main artery (running west to east, if an artery can be said to run) of London.

Beginning it at its south-west end, where it joins Gracechurch Street, we shall be following the correct numbering of its houses, and shall, between Nos. 6 and 7, come to the entrance of the famous poultry market of which I have spoken. A little farther, Nos. 8 and 10 are worth remarking because of their quaint windows and semicircular fronts, the former being the premises of Parbury & Co., the booksellers. But it is the long and imposing frontage of the East India House, bounded by the little India House Court on the west, and Lime Street on the east, which once dominated this portion of the street. The East India House had originally been erected here in 1726, but its later appearance, as here seen, was due to the designs of R. Jupp in 1799, and the subsequent additions and alterations made by C. R. Cockerell and Wilkins. The sculpture in the pediment was the work of the younger Bacon. Walpole, in one of his letters, anticipates a period when all this should have disappeared, as it actually did in 1862; and to-day we forget the nabobs who ruled here, in the fact that Charles Lamb was for thirty-odd years a clerk in the House (as were Hoole of "Tasso" fame, and James Mill), who has left us in *Elia* a famous essay on it.

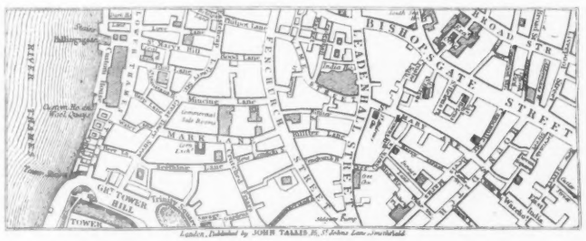
Lime Street, supposed to be so called from the selling of lime there, as Stow tells us, comes next, and beyond are some of the ancient houses which had survived till Tallis's day. Continuing on the third row of elevations from the top, we reach Billiter Street (formerly Lane), which originally went by the name of Belzettar's Lane, having taken its title from the first owner and builder here, according to Stow, although it seems more probable that it was from the fact that bell-founders formerly affected it. In Strype's time the lane was but a mean one, which he thought a pity, considering its central and important position. Beyond is the East India Dock House, with the little Sugar Loaf Court running by it, a turning earlier called Sprinckle Alley, while two doors off was the Jews' Synagogue. Three small outlets, Hand and Pen Court, under No. 61; Hartshorn Alley, under No. 66; and Black Raven Court, under No. 68, break the subsequent row of buildings which are otherwise not notable architecturally or otherwise.

Reversing the elevations, and again beginning at the west end of the north side of the thoroughfare, we are at No. 158, at the corner of Bishopsgate Street. The next-door shop has a special interest, for it was that of Messrs. Norie and Wilson which Dickens annexed as the home of Sol Gills, in *Dombey and Son*, and had at one time a little wooden midshipman fixed in front of the first-floor central window. By the way, the offices of Mr. Dombey were "just round the corner" from the East India House, perhaps in Billiter Street. Farther on from Sol Gills' old shop is the Bull Inn, at No. 150; while Shaft Alley runs under No. 133. Its name conveniently brings us to the church of St. Andrew Undershaft, at the corner of St. Mary Axe (another Dickensian locality inasmuch as in it was the Golden Axe tavern extolled by Dick Swiveller, as well as the offices of Pubsey & Co., with old Riah in command, as readers of *Our Mutual Friend* will remember.

The church of St. Andrew Undershaft, so called because a pole used to be set up before it for May Day celebrations (the shaft was probably kept in the alley mentioned), dates from 1523 and is a late example of the Perpendicular period. In it is the famous monument to John Stow, London's earliest systematic historian, but there is no space in which to enlarge on the many interesting features and associations of this ancient structure.

A little way beyond will be seen the East India warehouses, at No. 108, and after passing a turning called Booker's Gardens, under No. 93, and a group of obviously early houses, we come to St. Catherine (or as now spelt Katherine) Cree, at the corner of the lane bearing its name, Cree being a shortened form of Christ Church. The original structure, which Stow describes, was demolished in 1628, and the present one was consecrated by Laud in the January of 1631. Here was carried on that elaborate ritual which did so much to bring about the archbishop's downfall. It is said that Inigo Jones was the architect of the church, but there appears to be no evidence supporting this. In any case the interior is remarkable, and an extremely interesting example of architectural ingenuity; the east window, the upper portion of which is a catherine wheel, is very attractive. Another legend about the old church is that Holbein was buried here, but although Strype mentions this as having been told him, Stow, who would have been more likely to know, says nothing on the subject.

E. BERESFORD CHANCELLOR.



A PLAN OF LEADENHALL STREET AND THE SURROUNDING DISTRICT.

Exhibitions.

ROYAL ACADEMY OF ARTS, Piccadilly, W.—The exhibition of Flemish and Belgian art—1300 to 1900—was very impressive, and all artists and those who really care about art rejoiced at the opportunity of seeing so many splendid works gathered together in one exhibition. Surely there has never before been any exhibition of a similar nature which could compare with it.

The amazing ability of those early Flemish painters, and their perfect craftsmanship, can be appreciated by anyone; no particular artistic training is required in order to do so; but there are many other qualities which the practising artist appreciates, such as the permanence of the colours, the beauty of their surfaces, and the calm atmosphere that pervades them, which no cleverness invades.

Many people will be saying and thinking "What a splendid thing this exhibition is; it will bring us all back to sanity!" That is to say, turn us from modern art. But when we get back to, say, Brueghel, we find that he and others, such as Mabuse, had aims very similar to modern artists; that is, to represent directly what they think about things rather than to elaborately copy them. The matter with a great many moderns is—that they have nothing particular to say, but hope by a peculiar or eccentric manner of saying it that this will do instead. If an artist feels intensely the beauty of an early morning, and is able to convey it in a painting (as Brueghel has done in "The Fall of Icarus"), the method he uses is not as important as the fact that he conveys to the spectator something of what he felt about it.

Then take Mabuse's "Saint Francis Renouncing the World" (168). Here we have the saint depicted in three different episodes in the same picture. We see him unrobing while a servant brings him a pilgrim's dress; then we see him a little to the right venturing forth as a pilgrim, an ecstatic expression on his face, and in the top right-hand corner we see him in a wood, being savagely attacked by robbers.

It will be interesting to see what kind of a crop this exhibition will bring forth, and whether many incipient Old Masters will appear at the forthcoming shows. But painters must resist the temptation to believe that a mere tea-tray-like surface will be their means of salvation.

In other galleries at the Royal Academy were exhibitions of the works of the late Sir Hamo Thornycroft and the late Mr. Derwent Wood.

The collection of Mr. Derwent Wood's works revealed him as a particularly good modeller of portrait busts. Only in a collection like this, where works have been lent from various scattered sources, could a proper estimate of his position be made.

There were many statues, statuettes, groups, and portraits. As a modeller of portraits, where character and interesting drawing are the chief charms, Mr. Derwent Wood was most successful. His appreciation of character, his ability to bring out something that was fine and noble, make these portraits interesting and pleasurable things to live with. One perceives living, sensitive individuals behind them; minor modellings, which give subtleties of expression, all skilfully contribute to a general impression which is obtained without the slightest element of caricature.

The bronze busts of Mr. Walter Sickert and Mr. Alexander Jamieson are probably as good as anything Mr. Wood ever did. Mr. Sickert, with his slightly mischievous smile, is brought clearly before us in the flexible modelling of his portrait; and that of Mr. Alexander Jamieson, with its flat and rather blankly expressionless modelling, is amusingly like a Donatello.

One of the things to be noted in Mr. Derwent Wood's work is his appreciation of the individuality of the clothes, collars, and ties worn by his sitters; he recognized that these become part of the character of an individual. But some painters and sculptors have no idea of this; any old collar or tie they think will do; and as for the lapels of coats, they often look as if some child had fashioned them out of dough. But this was not the case with Mr. Wood; they are very full of character, and where a sitter was known to one, one might still recognize a friend by his collar and tie, the cut of his coat, and the general set of his shoulders even when the face was blocked out.

Sir Hamo Thornycroft's works differ from Mr. Derwent Wood's in that they are more classical, and a glance round his exhibition reminds one of the dusty antiques in a room at a school of art. Behind it is a rule-of-thumb kind of recipe for beauty in which character plays no part; everything is more or less standardized. There are few surprises, even in his portrait busts, which are carried out in a rather formal way; unlike Mr. Wood, he made no attempt to seize fleeting expressions.

THE BEAUX ARTS GALLERY, 1 Bruton Place, Bruton Street, W.1.—The seventh exhibition of pictures and sculpture by "The Seven and Five Society" was held in this gallery.

The foreword of the catalogue says, among other things, "Painting is not now for eternity, it is the expression of the moment, and each moment will bring its own new expression." If this is so, a picture by one of this group should be removed from the wall almost before it has been hung, and we should have no use whatever for a painting that was done yesterday. Another part of the foreword says, "Every minute our standard should be renewed, and the fact that the wind is in the east may be sufficient grounds to change us from being vegetarians to being carnivorous." Isn't this rather a hopeless attitude? Can anything be done without conviction, and can a standard be a standard if it can be changed or renewed every minute? A dictionary definition of standard is, "Fixed in quality or value," and this is the generally accepted meaning of the word.

It must be difficult for members of the society to tell when a picture is worth hanging or not, as their views on art must be changing all the time. But, of course, no member really subscribes to any such sentiments as I have quoted; they are merely slogans like "Not a penny off the pay, not an hour on the day!" It would be much better if these artists painted with all the conviction of which they are capable and then let their works declare their worth.

As for the exhibits themselves, they comprise nearly all the kinds of styles which one encounters at any other "modern" show; here and there some of the more daring incline a little more to the left than the London Group.

One of the best pictures shown was "Antonio de Gandarillas" (43), by Mr. Christopher Wood, a portrait which would not have looked out of place in the Royal Academy, and yet is quite modern in the sense that oil paint is used as material for modelling in rather than painting; it has volume (a word beloved by all the groups), and is definite in drawing, yet not to such an extent as to cause loss of elasticity, and is, I should say, a good likeness.

Miss Pearson-Righetti's works are interesting; she has a decided method, which consists of a groundwork of cool tones glazed over with dilutions of rather hot colour (something in the manner of the grainer), the dilution being wiped off here and there, leaving hard edges so as to accentuate the design. Her work is rich in colour (though sometimes rather hot and stuffy; "foxy," the academicians of a previous generation used to call it) and is well designed. Her "The Museum, Vicenza" (20) shows the most successful use of her method; its sharply defined drawing and rather exaggerated perspective make a noticeable pictorial arrangement.

Mr. Fedorovitch has not succeeded in investing with interest the rather dreary objects of which his two still-lifes are composed: a metal lemon squeezer and some other things. A group consisting of a drainpipe and a brick might be amusing or interesting, but to justify such a group a painter must make it so.

Mr. Claude Flight's works seem too much merely affairs of compasses and set-squares to have much individual feeling in them or to inspire any enthusiasm.

Among the painters who seek to interest more by suggestion than by definite statement are Mr. Ivon Hitchens, Mr. Ben Nicholson, and some few others. The weakness of their position is this: that they only hint at things which a more representational artist would state definitely; they whisper where others speak clearly. One can understand a school of painters, however mistaken they may be, trying to invent new shapes, but to feebly express old ones is handicapping yourself unnecessarily and giving trouble to the observer; in fact, the observer has to do the work which the artist ought to have done himself.

RAYMOND MCINTYRE.

Craftsmanship

Views and Reviews

A London Diary

The
Architectural Review
Supplement
MARCH
1927

VOL. LXI—1

What the Building Said.

X.—*In the Strand* (III).

By A. Trystan Edwards.

I WALKED on until I came to Aldwych, and there, in front of me, I saw two noble domes—the one belonging to the Gaiety Theatre, and the other to the distinguished building occupied by the *Morning Post*. "How-do-you-do, domes?" I said. "Very well indeed, thank you!" they replied in unison.

"And are you really getting on quite well together?" I said, addressing myself this time to the Gaiety Theatre.

"Well, to tell you the truth," said that building, "when my *vis-à-vis* of the *Morning Post* first arrived on the scene I was perfectly furious, because I thought the other dome was a direct challenge to myself, but, do you know, I am now quite reconciled to it. In fact, it is no secret that we are on terms of great affection."

"How has that come about?" I asked.

"In this way," replied the Gaiety Theatre. "I began by thinking that the other dome, in association with myself, would have comprised a duality, and that attention would have oscillated between us with the result that we would both suffer through the fact that there would be a lack of unity in any picture containing us both. And, indeed, if the *Morning Post* building had been directly adjacent to myself I should have felt its conflict very keenly. As it is, however, the two tower-like forms are really terminals to a single street, and as such they may be regarded as constituting a grand gateway to Aldwych, the entrance to which street being itself the central architectural feature that dominates and gives unity to the composition."

The *Morning Post*. The Gaiety Theatre.

". . . And are you really getting on quite well together?" I said, addressing myself this time to the Gaiety Theatre. "Well, to tell you the truth," said the building, "when my vis-à-vis of the Morning Post *arrived on the scene I was perfectly furious, because I thought the other dome was a direct challenge to myself, but, do you know, I am now quite reconciled to it. In fact, it is no secret that we are on terms of great affection."*

"It was very clever of you," I said, "to arrive at that conclusion, and I wish that other architectural conflicts could be settled so satisfactorily. I congratulate you most heartily."

I turned round and looked at the other side of the street, and I saw a very elaborate and highly-decorated terra-cotta building which, in spite of its obvious costliness, seemed not altogether happy. It was the Refuge Assurance Building, and it said to me:

"I do hate being in this place. In the first instance, nobody can ever see me properly because of the crowds of ridiculous buses which obstruct the view of the lower part of my façade."

"Now, that is where I obviously score over you," interposed Horne's, the new building opposite. "*I* don't care how much traffic there is in the street, because my façade is so designed that the main part of its composition above the mezzanine is lifted well beyond the reach of the buses. I am really sorry for those old buildings which sit, as it were, right down in the street, and in consequence are half smothered by vehicular traffic. But I, you see, am very modern. I thought it all out beforehand, and I decided that the best thing would be to have my façade in two definite stages, the lower stage just a little higher than the tallest vehicles, and then the upper stage, or façade proper, which constitutes a coherent pattern by itself, is always visible in its entirety."

"You appear to take your modernity very seriously," I said, "and I quite agree with you that you present a novel appearance. I notice that you have no cornices. Can you explain the reason for this omission?"

"Well, of course," replied Horne's; "a cornice, you ought to know, is quite out-of-date and belongs to the old cast-off styles. No ferro-concrete building that knew its own mind would dream of going in for a cornice. But please don't imagine that I lack a suitable formal emphasis at my upper extremity. My receding attic is, in itself, a clear indication that my façade is coming to a conclusion at that point, and if any further evidence is required it will be found in the semicircular arches which crown the upper windows in the tall bastion-like projections which separate my façade into its principal vertical divisions. Again, I would have you note that my windows are all of normal size, and I have not pretended, as so many new shops do, that my rooms are bigger than they actually are."

"Nor have I," retorted the building opposite. "I also have windows of ordinary size, but this does not prevent me from having a façade of quite extraordinary interest."

"'Extraordinary interest,' indeed," retorted Horne's. "What you are suffering from is an inferiority complex."

"What is that?" replied the other.

"Don't you even know what an inferiority complex is? You evidently haven't studied psycho-analysis, or you would be aware that the people suffering from inferiority complexes wish to make themselves seem more important than they are, for the simple reason that they are afraid that unless they assert themselves emphatically nobody is likely to accept their claims. In your inmost being you realize that you are by no means comparable to Somerset House, which is on your left. This inferiority is distasteful to you and you try to disguise it from yourself by appearing extremely aggressive. I can see that I shall have to psycho-analyse you. Now, in the first place, tell me what are your dreams, for if you do not know it I must inform you that the psycho-analyst attaches far more importance to your dreams than to anything that you may think or say in your waking moments."

"Is that really so? Well, the other day I dreamed——"

"Oh, you have day-dreams as well, do you? That is very important. But then day-dreams come in another category. Let me first hear about your ordinary dreams which you have at night time. I shall then, perhaps, be able to remove your complexes."

The Refuge Assurance Building. Somerset House.

. . . . It was the Refuge Assurance Building, and it said to me: "I do hate being in this place. In the first instance, nobody can ever see me properly because of the crowds of ridiculous buses which obstruct the view of the lower part of my façade."

"But supposing I don't want to have my complexes removed?" replied the other.

"Tut, tut, you must," said Horne's. "It is most unhealthy to leave them in."

"But what is a complex, anyway?"

"A complex, let me explain, is the result of a repression, an unfulfilled wish that sinks into the subconscious and there rankles. For instance, the Bush building a little farther down the street is now suffering from a fearful repression. Coming straight from God's Own Country it conceived the ambition to have an enormous cupola by means of which it would altogether dominate London. But what happened? Circumstances arose which prevented that cupola from being built. And now the Bush building has two alternatives. It can either day-dream and keep on pretending to itself it already has a cupola, so big that St. Paul's and all the other principal buildings of London look silly in comparison, or else the repressed wish is relegated to its subconscious self and there secretly works poison in its mentality. So let that be a warning to you. 'Have the complexes out at once,' is my motto. In the case of the Bush building, the cure would be to convince it by logic that it is quite unnecessary for a commercial building to have a large cupola at all, and thus it would become reconciled to its present status. But in your case, I fear, processes of argumentative persuasion will not alone suffice to cure your ailment, for they may require to be supplemented by a surgical operation."

"Oh, please don't say that," the Refuge Assurance Building expostulated in frightened tones.

"Well, we'll see about it," replied Horne's. "But first let me interpret your dreams."

The Refuge Assurance Building paused a little and then began: "A few nights ago I dreamed that the whole of the Strand consisted of terra-cotta buildings like myself, bedecked with numerous little columns and scrolls and broken pediments, and their roofs were bristling with tall chimneys, gables, and turrets."

Horne's.

"Now, that is where I obviously score over you," interposed Horne's, the very modern building opposite. "I don't care how much traffic there is in the street, because my façade is so designed that the main part of its composition above the mezzanine is lifted well beyond the reach of the traffic."

"That is not a dream, it's a nightmare. I can't cope with that," said Horne's. "Try again."

"On another occasion I dreamed that one summer's day I was sitting in my usual place in the Strand and you, from your corner opposite, said: 'Refuge Assurance Building, your ornate beauty altogether puts to shame my plain Puritanical visage.'"

"Good heavens!" interrupted Horne's, "the case is much worse than I thought. Your dreams take the form of dangerous hallucinations. I suspect your sanity. But pray proceed."

"And yet again I dreamed that Somerset House occupied the whole of London and I myself was only 6 in. high, and I was doing all I could to raise myself to the level of its plinth."

"Aha, at last we have it," replied Horne's, its face wreathed with smiles; "an inferiority complex, of course. Let me inform you what you have to do. At the present moment you have sixty-four columns and pilasters, seven tall, aggressive chimneys, six dormers, two flamboyant gables, one ornate bay window, and one turret with hipped roof and flèche. You imagine that Somerset House and the rest of us are impressed by this display. But that is just your error. You must cut off some of your excrescences and protrusions with which you seek to distract us, lower your roof and chimneys, and tidy yourself up generally."

"I won't do it," said the Refuge Assurance Building with determination. "I am quite satisfied with myself as I am."

"Oh!" exclaimed Horne's with horror expressed in its countenance. "This is a most deplorable instance of self-love, the Narcissus complex. I see that I must probe into your case still further. Now tell me confidentially, at an early period of your existence, did you ever——"

It was time for me to depart, so I was not destined to hear the result of the searching cross-examination which was to follow. But I could not help wishing that these buildings would not talk so much, for sometimes I am utterly distracted by their conversations.

NOTE.—This concludes the present series of articles on "What the Building Said."

Modern Details.

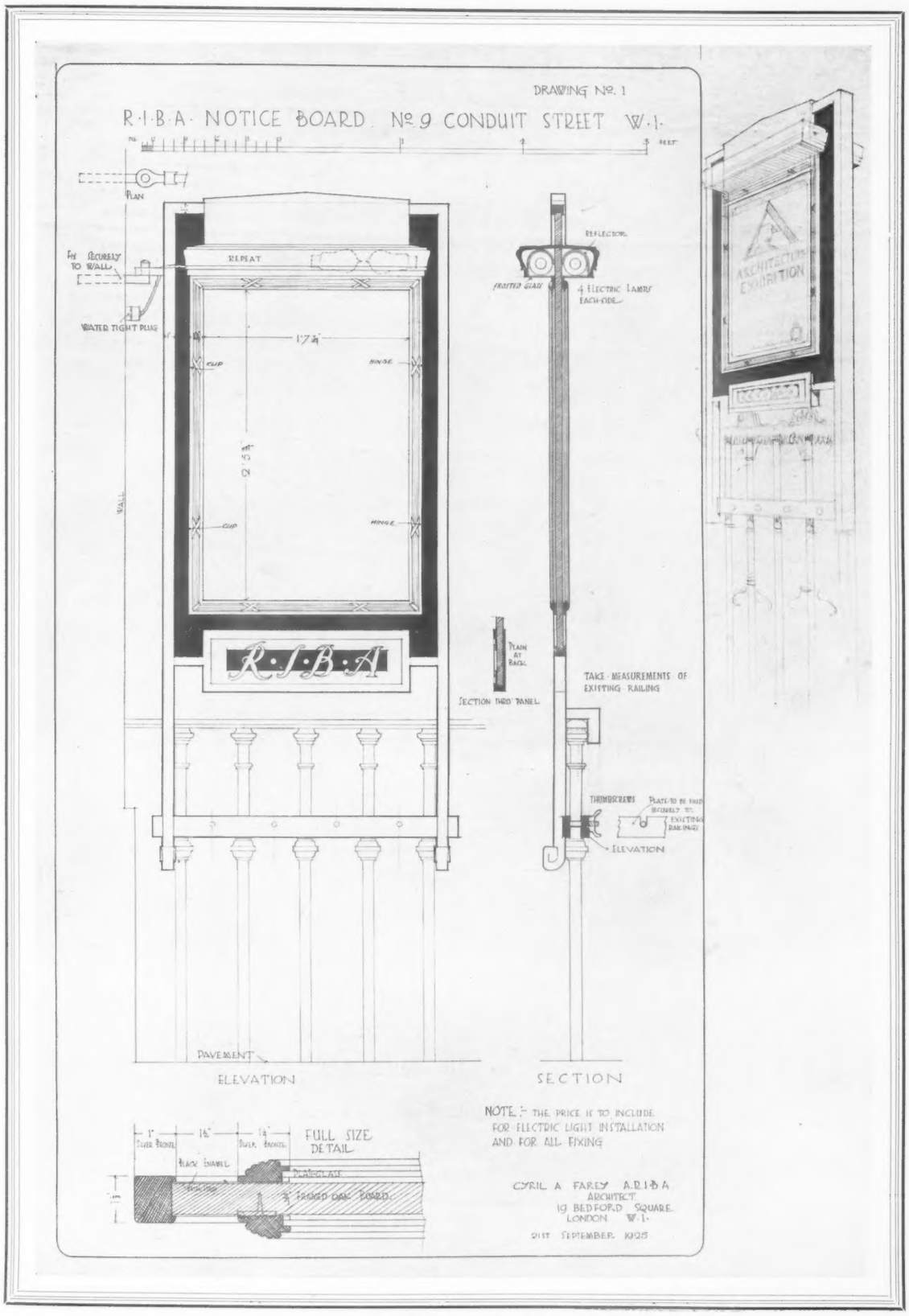
A Notice Board at the Royal Institute of British Architects, 9 Conduit Street, London.

From a Design by Cyril A. Farey.

THE NOTICE BOARD.

Made in white bronze, heavily electro-plated, the exterior framing of the notice-board, though not solid, is of very heavy section, and one of the bars is used for encasing electrical wires.

The cornice, which is made of cast bronze, and which occurs on both sides of the board, is provided with a reflector and lamps for illuminating the printed notice. The metal frame on each side is hung on two hinges, and closes down on to a rubber fillet. The bright surface of the metal is relieved with ebony lacquer.



A WORKING DRAWING,
By Cyril A. Farey.

The Modern Movement in Continental Decoration.

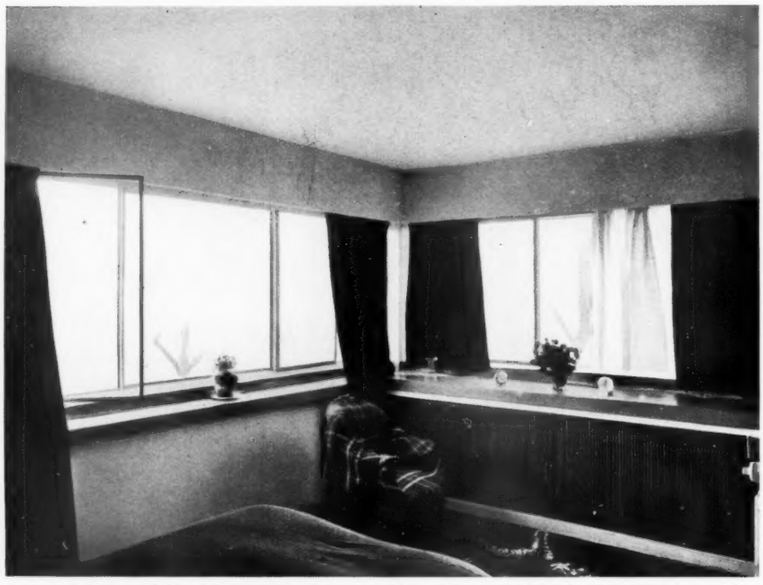
VII.—*The Bedroom.*

By Silhouette.

HITHERTO in this series particular stress has been laid on characterization, the expression of modern ideals, and a general striving for something better, something more applicable to everyday requirements. Bedrooms, however, present somewhat different problems; they must incorporate the foregoing qualities, but atmosphere rather than characterization becomes the predominating feature. Colour is known to play a very important part in the stages immediately preceding and following the state of sleep, and in the same way the dispositions of masses of light and shade, hard contrasts, or unexpected forms may jar on a sensitive mind with serious results.

For these and other reasons the predominating principle underlying any successful scheme of bedroom decoration and furnishing should be to impart a somnolent placid atmosphere.

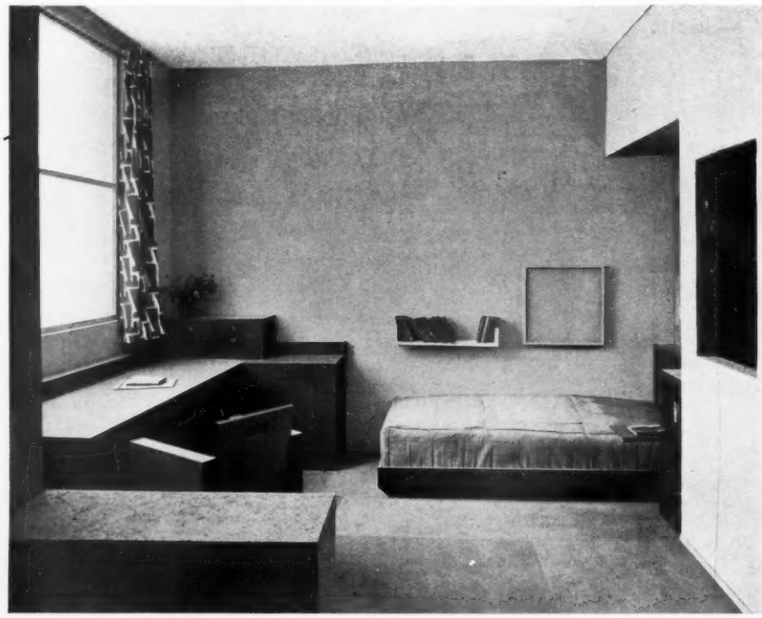
Stark severity is sometimes advocated, with plain white or light coloured walls, soft grey or fawn carpet, and unobtrusive furnishings; other designers rely on colour harmonies or have recourse to radial compositions suggestive of vastness and distance, but in them all can be detected a sense of placitude, an absence of conflict, a oneness, highly conducive to repose. The old style wallpaper, with its mathematical repetition of a wearisome pattern, was a blatant offender, stimulating the mind to unwanted arithmetical feats associated with sheep in a fold and insomnia!



1. The walls are plain white, as are the net curtains. The coverlet and velvet curtains are of a deep rich red. The cupboards are fitted with a roll-top desk style of sliding doors, stained a warm brown in harmony with that of the jointless flooring. Use is made of the cavity between the walls to house the curtain rods.
Architect: LE CORBUSIER.

In violent contrast is the modern conception (Fig. 2) by Djo Bourgeois, with its plain but comfortable divan bed, low cupboards for storage of clothing, a few friendly books, a little writing desk, and a robust easy chair. This masculine room has soft primrose yellow walls, quite simply distempered, light oak furniture, dove grey enamelled cupboards and woodwork generally. The carpet is a soft fawn pile, and the chintz curtains are patterned in strong blue, white and orange.

Another man's apartment (Fig. 1) designed by Le Corbusier, has a widely disposed window across the angle of the room, the walls are plain white as are the net curtains, but the coverlet and heavy velvet curtains are in a deep rich red. The fitted cupboards have a roll-top desk style of sliding doors, stained a warm brown in harmony with that of the jointless flooring. The chairs and bedstead are in walnut and the other woodwork enamelled ivory white. An interesting but minor point is the use made of the cavity between the walls to house the curtain rods which are disposed within the cavity itself and thus reveal a clean line of demarcation between the curtains and the inner wall above.



2. The walls are distempered in a soft primrose colour, with dove-grey enamelled cupboards and woodwork. The carpet is of a soft fawn colour, and the chintz curtains are patterned in strong blue, white, and orange.
Designer: DJO BOURGEOIS.

Ruhlmann has devised an interesting interior (Fig. 6), which makes use of definite lines in the composition. The paintwork and hangings are in a scheme of bluey-grey, the furniture in amboyna wood with ivory inlays, a carpet

3. The walls are coloured in horizontal bands of maroon, deep blue, grey, and fawn. The furniture is of sycamore and black walnut, upholstered in beige leather. The carpet is mouse coloured, and the colours in the rug are bright blue, grey, silver, and old rose.
Designers: JOUBERT ET PETIT. *Craftsmen:* ETABLISSEMENTS D.I.M.

4. The ceiling is coloured silver, the curtain is of rose-coloured silk, the console is of black lacquer, and the carpet is patterned in rose and silver. The furniture is by LOUIS SOGNOT.
Craftsmen : ATELIERS PRIMAVERA.

5. The floor is carpeted in rich warm brown, the settee is in buff with a brown and white cushion, and the walls are covered with pale blue silk.
Designer and Craftsman : PIERRE CHAREAU.

6. The paintwork and hangings are in a scheme of bluey-grey; the furniture is in amboyna wood with ivory inlays; the carpet is in fawn and blue; the mirror frame is gilded, and the statuette is in gilt bronze.
Designers and Craftsmen : RUHLMANN AND LAURENT.

in fawn and blue, gilded mirror frame, and a fine gilt-bronze statuette. The patterned paper is perhaps a trifle too prominent, but in actuality is in soft blue-grey with a dull silver decoration.

Dominique relies on large expanses of plain soft colour to impart an air of spaciousness to the room pictured in Fig. 9, where the carpet is a dull fawn, the walls grey, and partly illuminated from above. The furniture in amboyna wood, together with the hand-made rug with bold primary colourings, and a gay vase of flowers, impart warmth and richness, an effect which is further enhanced by the cheerful colourings of the silk tapestry coverlet.

An atmosphere of repose is self-evident—perhaps almost too consciously apparent—in the room by Chareau (Fig. 5), where the walls are covered with pale blue silk, the floor is carpeted in rich warm brown, and the settee is in buff with an opulent brown and white cushion.

Joubert et Petit are responsible for a scheme (Fig. 3) incorporating horizontal bands of maroon, deep blue, grey and fawn colours on the walls associated with furniture of sycamore and black walnut, beige leather upholstery, a mouse-coloured carpet, and a rug composed chiefly of bright blue, grey, silver and old rose.

Louis Sognot is responsible for an interesting room (Fig. 8), with an essentially feminine atmosphere. The walls are entirely covered with a fabric, pale salmon pink in general colour, relieved with a subtle pattern in a slightly lower key, and the whole has a pleasing depth and texture. The window

7. The veneered bedstead and cupboard are in amboyna wood, and the wall panelling is of rosewood. The carpet is of deep brown pile, and the rug is patterned in beige, brown, and blue; similar colours are incorporated in the coverlet.
Ensemblier : LOUIS SOGNOT. *Sculpture by* DE CHASSAING. *Craftsmen :* ATELIERS PRIMAVERA.

8. The walls are covered with a pale pink fabric relieved with a subtle pattern. The window curtains of plain net have very narrow horizontal bandings of pale rose-pink with hanging curtains of a slightly deeper shade. The furniture is upholstered in fawn velour, and the carpet is plain deep grey.
Designer : L. Sognot. *Paintings by* Mme. Souget and Mlle. Claire Fargue. *Craftsmen :* Ateliers Primavera.

curtains of plain net have very narrow horizontal bandings of pale rose pink and are flanked by hanging curtains of a slightly deeper shade. Amboyna wood is used for the furniture, which is upholstered in fawn velour; the floor covering is plain deep grey, relieved by simply-patterned rugs with Persian colourings. Extensive use of fur for the coverlet, rug, and settee are allied with a few bright silk cushions ornamented with short-haired fur. The corner of the room has a recessed electric light and an angular bookcase, partly built into the wall. Flowers in bright vases and a few choice oil colour paintings relieve the expanses of the walls, and the easy chair with its high back, the circular table with lipped top, and the bedside table are attractive items in the ensemble.

The example (Fig. 7), designed by Louis Sognot, is notable for the extensive application of rich woodwork, allied with strong and deep colours. Amboyna wood is employed for the veneered bedstead and armoire; the rosewood wall panelling at the head of the bed is quite plain, its natural colour and grain being relied upon for warmth and decorative effect. The floor covering is a deep warm brown pile carpet, the wool rug is patterned in beige brown and blue, and similar colourings are incorporated in the coverlet.

The papered walls are in bands of cream, beige, and two shades of rose; coloured woodcuts flank the armoire, a black lacquer table lamp with opal shade, and a comfortable easy chair upholstered in buff cloth completes a room that is distinctive without being extreme.

9. The carpet is in dull fawn and the walls are grey. The furniture is in amboyna wood, with a hand-made rug in bold primary colourings, and the coverlet is made of silk tapestry.
Designer and Craftsmen : Dominique.

A Craftsman's Portfolio.

Being Examples of Fine Craftsmanship.

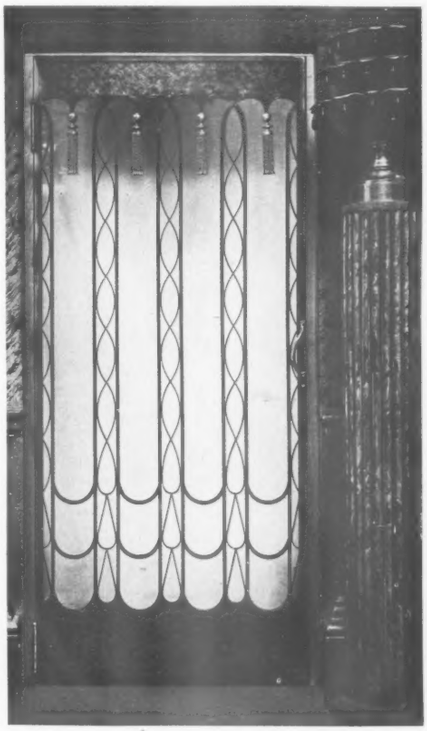
XI.—Metal Doors *(Continued).*

The wrought iron entrance door to the "Edgar Brandt" Art Gallery, Paris.

Designer and Craftsman: EDGAR BRANDT.

A wrought iron door designed in the pre-Renaissance style.
Designers and Craftsmen : BAGUES.

A gate made of wrought iron for the entrance to a tomb.
Designer and Craftsman : EDGAR BRANDT.



A door made of bright iron with panels of circular hammered ironwork. The tassels and handle are of brass, silver-plated.
Architect and Designer : BASIL IONIDES.
Craftsman : J. B. IMESON.

"Persia."
A door in wrought iron.
Designer and Craftsman : EDGAR BRANDT.

An entrance doorway to the American Women's Club, 46 Grosvenor Street, W.1. The door is made of wrought iron.

Architects and Designers: DETMAR BLOW AND FERNAND BILLEREY.

Craftsmen: ALFRED ASPKINS, C. CHURCHWARD AND E. COLE, FOR W. BAINBRIDGE REYNOLDS.

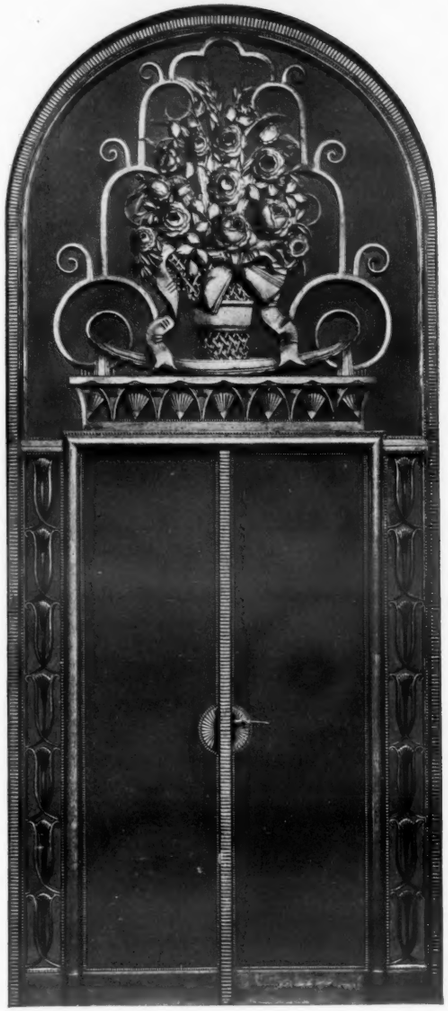
A pair of bronze doors—made for Thomas Cook's premises at Devonshire House, London.

Architect: ARNOLD MITCHELL.

Craftsmen: BROMSGROVE GUILD.

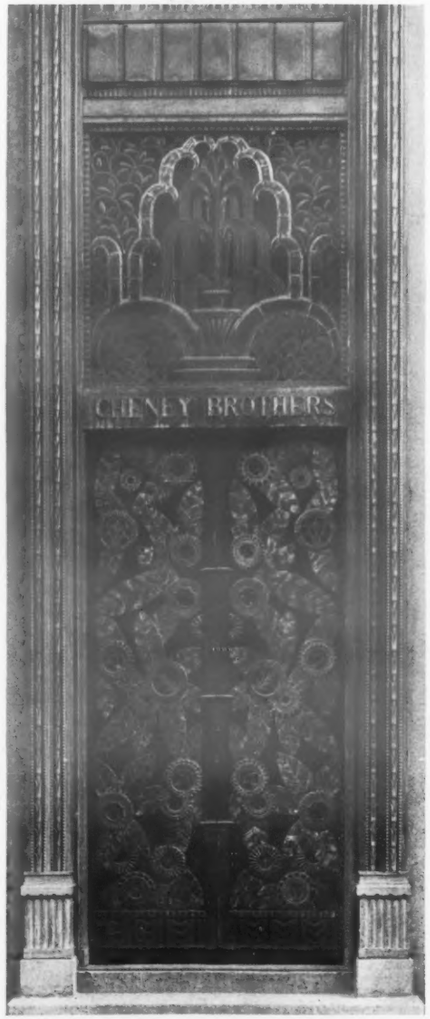
A hall door in wrought iron.

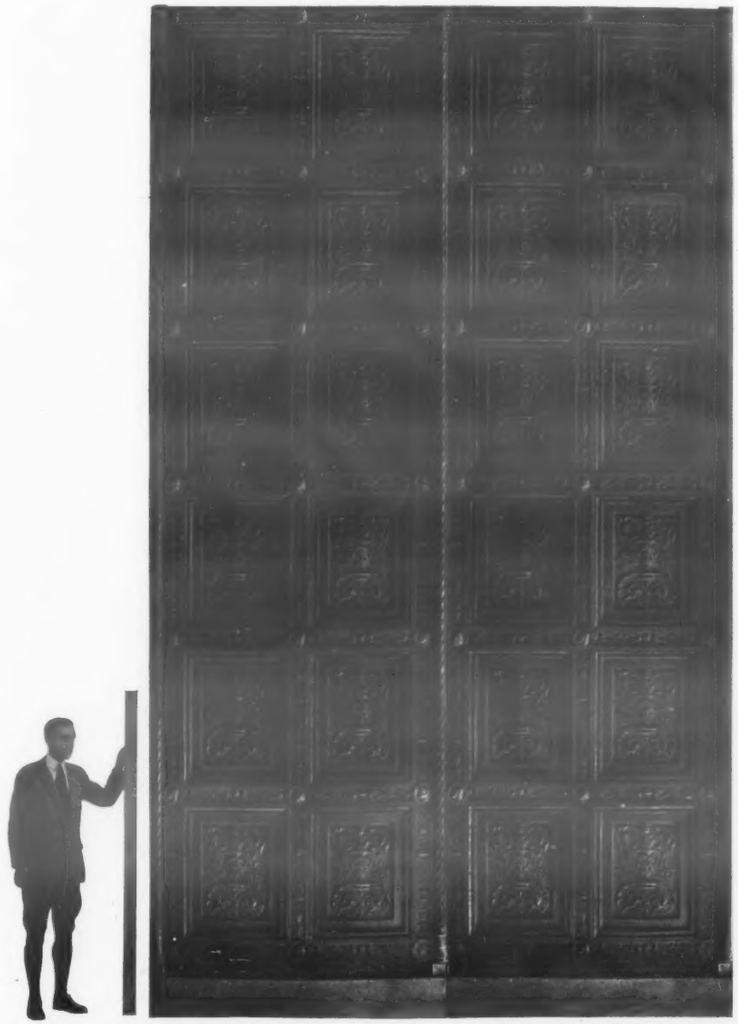
Designer and Craftsman: EDGAR BRANDT.



The wrought iron entrance doors to Cheney Brothers' premises in New York.

Designer and Craftsman : EDGAR BRANDT.





A pair of doors in cast bronze, possibly amongst the largest castings made for doors.

Architects : STONE AND WEBSTER, OF BOSTON, U.S.A.
Craftsmen : THE BIRMINGHAM GUILD.

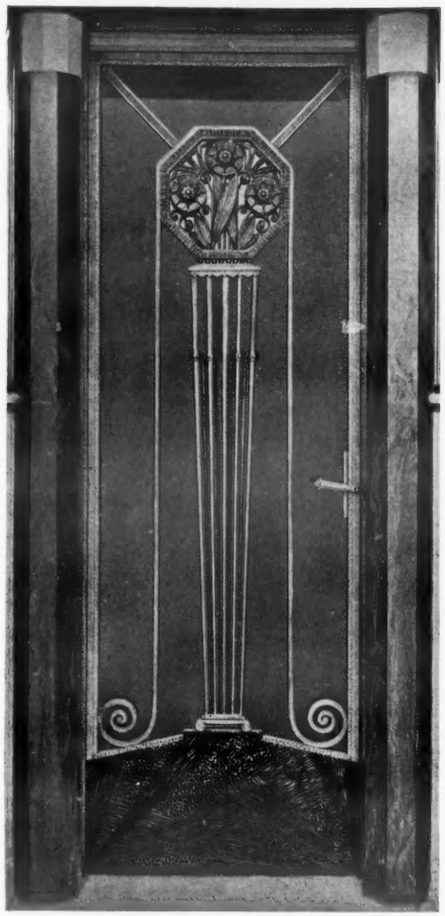
A pair of doors in bronze for the side entrance of the Canadian Bank of Commerce, Winnipeg.

Architects : HARLING AND PEARSON.

Craftsmen : BROMSGROVE GUILD.

A door in wrought iron suitable for interior purposes.

Designer and Craftsman : EDGAR BRANDT



An iron door of the "Tranchée des Baionnettes" Monument at Douaumont (offered by the American Legion to the town of Verdun).

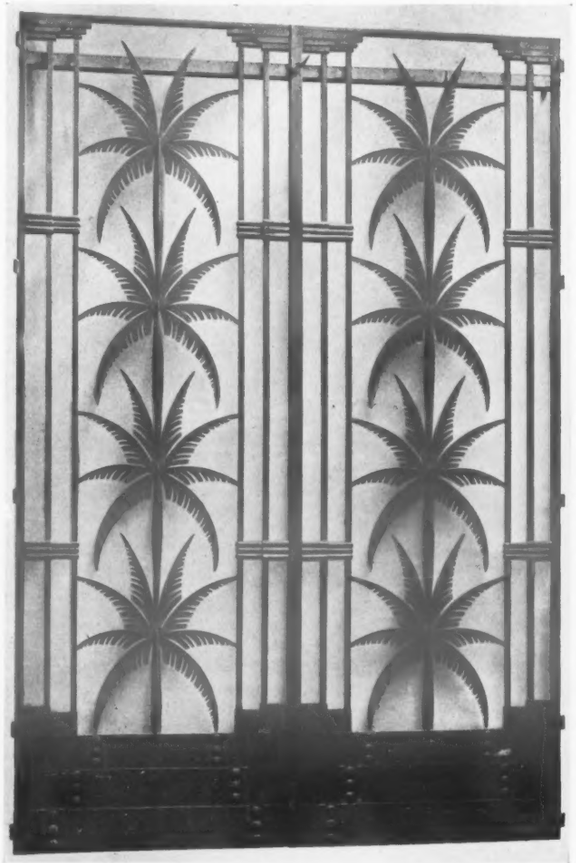
Designer and Craftsman : EDGAR BRANDT.

A metal door made for John Barker & Co., carried out in bronze with a circular panel in bronze and inlaid vitreous enamel.

Architect : H. L. CABUCHE.
Circular panel designed by C. A. LLEWELYN ROBERTS.
Craftsmen : THE BIRMINGHAM GUILD.

A wrought iron double door leading to the winter gardens of a house in Paris.

Designers and Craftsmen :
BAGUES.

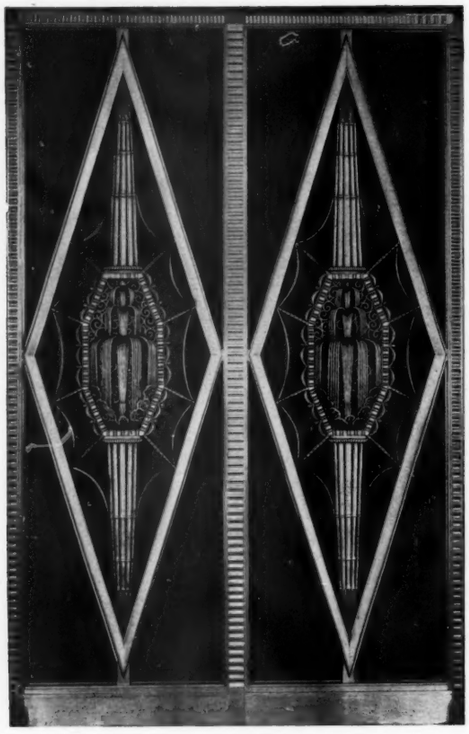


An entrance door made in wrought iron.

Designer and Craftsman :
EDGAR BRANDT.

An entrance door made in wrought iron.

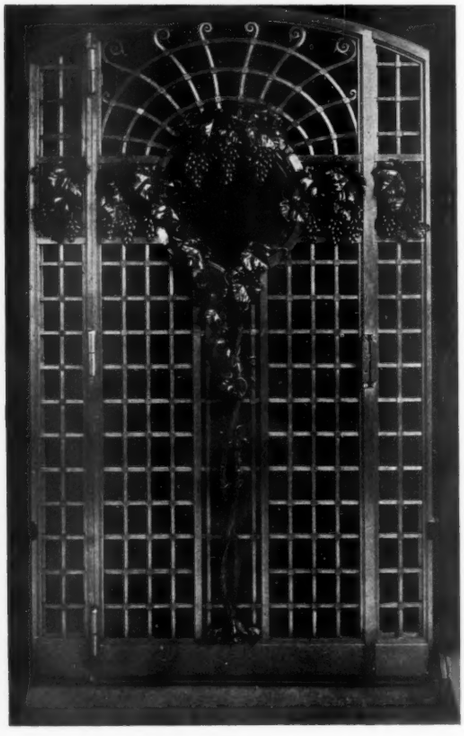
Designer and Craftsman :
EDGAR BRANDT.



" Waterfalls."

" The Cockades."

" Paul Poiret."



" The Vine."

Four entrance doorways made in wrought iron.

Designer and Craftsman : EDGAR BRANDT.

Recent Books.

The Survey of London.

Survey of London. Volume X. St. Margaret, Westminster (Part I). Published for the London County Council by B. T. Batsford, Ltd. Price £2 2s. net.

This, the latest contribution to the invaluable survey of London series, contains a detailed account of that portion of the parish of St. Margaret, Westminster, in which are situated the buildings forming Parliament Street, Great George Street, Old Queen Street and Queen Anne's Gate. It is almost superfluous to say that the letterpress is written with the accuracy and research which we are accustomed to look for in these publications; while the mass of illustrative matter, including plans, reproductions of old drawings and engravings, and photographs of existing landmarks, is singularly complete and attractive.

In earlier volumes of the Survey of London, the lists of past occupants of the various houses dealt with, are not, as a rule, carried beyond the year 1800; here, however, they have been brought down to 1848, and in some cases even later, a very wise and valuable innovation.

There is perhaps no part of the West-end of London which has passed through so many drastic changes in the matter of street alignment, as has this particular portion of Westminster. Parliament Street, from being the narrow connecting link between Parliament Square and Whitehall, has been broadened out in order to form an adequate continuation of the latter thoroughfare; Parliament Square itself has long since been evolved out of a collocation of houses between which ran exiguous and, in some instances, squalid byways; Great George Street has passed from its earlier condition of large houses occupied by private people, into a thoroughfare running between Government offices and the sumptuous homes of learned societies, with one or two of its original structures desperately clinging on to existence. Rebuilding has, indeed, in this area, altered much; and yet, happily, no little of the distinctive character of an earlier and more moderate day (architecturally speaking) survives; and in Queen Anne's Gate, once the Queen Anne's Square and Park Street of many notable memories, and in Old Queen Street, there remains that aura of the Augustan age which we can still point out with pride to those painfully seeking evidences of an elusive past in a rebuilt London.

Some of the Survey of London volumes have been concerned with portions of the city which are little known to the man in the street, to use a euphemism which embraces most of us, under certain conditions at any rate; here, however, a section of the vast entity is dealt with which is familiar to almost everyone, and for this reason this particular volume will appeal even to those whose tastes are not necessarily antiquarian or topographical—for we all like to read of things which are known to us, even when recognizing that it is more educationally beneficial to study those which are not.

Here the most important of the houses in the streets dealt with are discussed in all their bearings: their architectural features; their notable inhabitants in the past, in which direction the rate books have been carefully searched; even the present condition of their fabrics. Nor is this all; their original sites and the sites of the streets which interpenetrate them are traced and discussed; the dates of the formation of the thoroughfares definitely established (in which connection, as I suggested to the London County Council some time ago, how valuable and interesting it would be to place such dates below the name plates of the various streets); and, indeed, nothing seems to have been neglected by which the romance dormant in every part of London, and is here specially present, is made patent to those who care to read of it.

All this is illustrated by a series of most attractive pictures, not only of the general appearance of the streets and houses in the past and as they are now, but of special features: beautiful ceilings, mantelpieces, doorways, and such decorative objects as are characteristic of the period of Anne and the earlier Georges. From even a casual glance at these pages, many hitherto unknown or forgotten facts emerge. Who, for instance, could tell where the chapel in Queen Anne's Gate was situated? Who remembers that James Mill lived at what is now 40 Queen Anne's Gate, but was formerly 1 Queen Square? Or that Charles Buller, who bulks so largely in diaries and letters of his period, once occupied Queen Anne's Lodge, the low white house where Sir James Knowles of the Nineteenth Century lived in our day, which nestles beneath the over-towering hideousness of Queen Anne's Mansions?

The editors and compilers of this bulky volume set out to give us a complete historical and architectural account of this fascinating area; and they have succeeded in opening up for us some further pages of London's unending romance.

E. Beresford Chancellor.

The History of Kilkhampton.

A History of the Parish and Church of Kilkhampton. By the Rev. Roderick Dew. Wells, Gardner, Darton & Co. Price 7s. 6d.

In describing the road from Bude to Bideford, Karl Baedeker, in his *Great Britain*, says: "About 3½ M. beyond Stratton we reach Kilkhampton (*Inn*), with a partly Norman, partly Perp. **Church*, containing some fine carved benches."

This does not sound particularly exciting, but the reader who knows his Baedeker realizes that that author is not in the habit of throwing bouquets or asterisks about indiscriminately, and if he is staying at Bude will doubtless decide to do the 1½ m. to Stratton and the 3½ m. to Kilkhampton, there to get mental refreshment at the **Church*, and, perhaps, another kind at the (*Inn*).

The Reverend Roderick Dew has, of course, a much more detailed account to give us of the parish which he has studied and learned to love in the past eighteen years, during which time he has been rector, and if his book would not induce a reader to make a long pilgrimage, it would decidedly persuade him to travel that extra five miles if he happened to be at Bude. He tells us about his church and its fine carved benches, and he also tells us about the parish, the advowson, the rectors, the old houses and families, the church lands, and of some of the changes which have come over social customs in the district with the passing of time.

In fact, the rector tells us not only about Kilkhampton, but about England, for is not our country largely composed of many Kilkhamptons? Some, perhaps, with an even nobler church, some it may be with even finer bench ends, but all with their houses great and small, their families noble and simple, their histories made up of tragedies, comedies, great deeds, and the steady carrying out of common tasks.

We may read in this history of Kilkhampton of Richard Grenville and the *Revenge*, and in it we may also read of Digory Docke, and remember that while Sir Richard's name stands out vividly in our annals, Digory and his fellows have also done their share.

So even if Mr. Dew does not persuade us to visit his Kilkhampton, his book will have served a no less useful purpose if it encourages us to follow his example, to some extent at least. For if it is by no means necessary for each of us to produce a book on the subject, it would be a good thing if more of us knew rather more than we do of the neighbourhoods in which we live.

A History of the Parish and Church of Kilkhampton contains a number of interesting illustrations, but should it reach a second edition, as, indeed, the present writer hopes will be the case, will the rector please arrange for the insertion of a plan of the church, a plan of the village, and a map of the district?

W. S. Purchon.

The Arts in the Making.

A Short History of Art from Pre-historic Times to the Present Day. Translated from the French of André S. Blum; edited and enlarged by R. R. Tatlock. London: B. T. Batsford, Ltd. 8vo, pp. xvi + 292 + illus. 337. Price 21s. net.

The desire of a great number of French people for some general knowledge of the arts during the centuries is well met in this comprehensive volume. Its scope is not quite accurately stated in its title, however, for Eastern art after the classical periods is not dealt with. To omit India, China, and Japan, not to mention other great art-producing countries might, to the unthinking,

suggest the idea that they were negligible when, in point of fact, they are at least of equal importance.

The first hundred pages give an admirable conspectus of the arts of antiquity and the Middle Ages; their origins, developments, triumphs, and decay. The next hundred deal with the crowded scene of the Renaissance and the last with the arts down to the latest experiments. This final section tends to become perfunctory, and the last two chapters dealing with nineteenth- and twentieth-century productions, both in Europe and the United States, are too slight for the intrinsic merit of the material.

This section is not treated with the same firm touch as the earlier, and it takes a very narrow view of the subject so far as opinion is concerned, and regarded as history it is negligible. With this exception the chief value of the book lies in its clear statement of acknowledged opinion and facts. It is derived, not from original research, but from printed matter which has faced the criticism of the ages. This is useful in a work destined for the general reader, and it is regrettable that the standard is not maintained to the end. Where new paths have been trodden much has been overlooked and more overstated.

Within its limits this history conveys a good idea of the development of the antique and European art through the ages, and its most admirable quality is its unexpressed insistence of the cohesion of the arts. As a principle it does not separate architecture from sculpture, and the other forms, but views the whole splendid pageant of buildings, plastic and glyptic work, painting, glass, metalwork, pottery, mosaic, and miniature as a series of allied phenomena. This is a most useful corrective of the unfortunate prevalent notion that the painting or the sculpture or the architecture of the periods are isolated and unrelated exhibitions of individual prowess. On this account alone the book is very welcome, and the illustrations which are plentiful and beautifully produced support this attitude. Useful as this short history has been found in France, it will be much more useful in English-speaking countries where the necessity of some knowledge of art history is less realized.

KINETON PARKES.

Masters of Modern Etching.

Masters of Modern Etching. No. 12. By F. L. GRIGGS, A.R.A., R.E. Introduction by MALCOLM C. SALAMAN. London: The Studio. Price 5s. net.

Of the host of etchers of so-called architecture we can count on the fingers of a single hand those of our countrymen whose prints satisfy both discerning print-collector and exacting architect. Many "suggest" architecture impossible to construct; countless others draw with the spiritless precision of the draughtsman's office, concerned only with construction. In a class apart stand Cameron, Bone, Rushbury, Walcot, and Griggs. These men love and understand architecture, treat a building as human, know its anatomy, read its face, portray its character. Yet, from any of their drawings could a builder work.

Cameron, Bone, and Rushbury are objective; Walcot and Griggs subjective.

Griggs, I believe, has never practised as architect, but not from lack of knowledge, especially of English Gothic. From a rich store of material, in notebook and memory, slowly, he recreates on paper and plate, not impossible castles in Spain, but possible towns and farms in vanished England.

Superb craftsman, sparing neither pains nor time, each of his few plates has a completeness, a rightness, deeply satisfying. Fortunate is he who can possess proofs from some of these plates. They are good to live with because they will live long after much work in the print-sellers' windows of to-day which attracts the eye by its "cleverness."

The twelve full-page illustrations for which this book will be prized are splendid reproductions. My regret is English publishers do not follow more often the example of the Continent and produce works like this as portfolios, not books, so that plates could be extracted, framed, and enjoyed without destruction of the whole.

The letterpress is superfluous, not technical enough for student, detailed enough for collector, biographical enough for the general reader. Surely wordy descriptions of the subject-matter of pictures is a form of art "criticism" long outgrown? Good pictures speak for and describe themselves.

The horizontal *format* is unfortunate, especially as more than half of the plates are vertical, and the book must be turned to study them. This *format* makes an awkwardly proportioned page, the printed surface, whatever the margins, being too nearly a square for typographical arrangement pleasing to the eye.

HESKETH HUBBARD.

The Cathedral of Santiago de Compostela.

The Early Architectural History of the Cathedral of Santiago de Compostela. By KENNETH JOHN CONANT. Cambridge Mass., Harvard University Press, 1926; London: Humphrey Milford, Oxford University Press. pp. xii + 65 with plan and eight plates; illustrated. Price £1 1s. net.

In the study of Spanish medieval art and architecture American scholars have been much to the fore in recent years. The lead given by George Street, now sixty years ago, is at length being followed—but not by his own countrymen. In America, however, Mr. Kingsley Porter, Miss Goddard King, Mr. De Wald, and others, have recently been producing valuable studies. To these Mr. Conant has now made a notable addition. In his interesting study of Santiago Cathedral the most valuable features are his reconstructions, in elevation and section, of the church as it appeared in the Middle Ages, and his complete plan of the building in its present state with the adjacent cloister and archiepiscopal palace. The historical matter in the text is based mainly on López Ferreiro's elaborate *Historia*, but the architectural evidence is found, where it should be, in the stones themselves, and assuredly Mr. Conant knows how to look and how to interpret.

The more interesting facts disclosed about the construction of the existing church are, first, a "marked change" in the design of the apse triforium, evidently due to an interruption in building at the time of the expulsion of Bishop Peláez from the see in 1088. The fact that Peláez was succeeded in 1100 by the powerful Francophile bishop, Gelmirez, who thereafter presided over the works for many years, has important bearing on the question of the derivation of the plan and style. Secondly, it appears that the medieval cathedral, elaborately fortified, formed a centre of defence for the city, and if need be, against it. In this it was like other Spanish churches, the use of which for purposes of defence (not always against the Moors) had marked results on the style of Spanish building.

On the vexed question of origins, both of the ninth- and eleventh-century cathedrals, Mr. Conant is necessarily cautious. He suggests analogies between the church of Alfonso III and Santa Cristina de Lena in Asturias; and he thinks that there is a strong case for believing S. Martial of Limoges to have been the prototype of the pilgrimage church plan. The book is well illustrated, and the notes good (except the Latin of the quotation on p. 9); but there is a surprising paucity of reference to the opinions of Street and of Lampérez. The work of the former is still of interest; the latter's surely indispensable.

J. R. H. WEAVER.

Books of the Month.

LIFE IN REGENCY AND EARLY VICTORIAN TIMES. By E. BERESFORD CHANCELLOR, M.A. London: B. T. Batsford, Ltd. Price 25s. net.

AN OUTLINE HISTORY OF ARCHITECTURE OF THE BRITISH ISLES. By P. L. DICKINSON. London: Jonathan Cape. Price 15s. net.

WORMS IN FURNITURE AND STRUCTURAL TIMBER. By JOHN GIRDWOOD. London: Humphrey Milford. Price 12s. 6d. net.

SHOP FITTINGS AND DISPLAY. By A. EDWARD HAMMOND. London: Sir Isaac Pitman & Sons, Ltd. Price 5s. net.

EVERYDAY LIFE IN THE OLD STONE AGE. By MARJORIE AND C. H. B. QUENNELL. London: B. T. Batsford, Ltd. Price 5s. net.

GEORGIAN NORWICH—ITS BUILDERS. By STANLEY J. WEARING. Norwich: Jarrold & Sons, Ltd. Price 5s. net.

DEUX INVENTAIRES DE LA MAISON D'ORLEANS (1389 ET 1408). By F. M. GRAVES. Paris: Librairie Ancienne Honore Champion.