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No. 366

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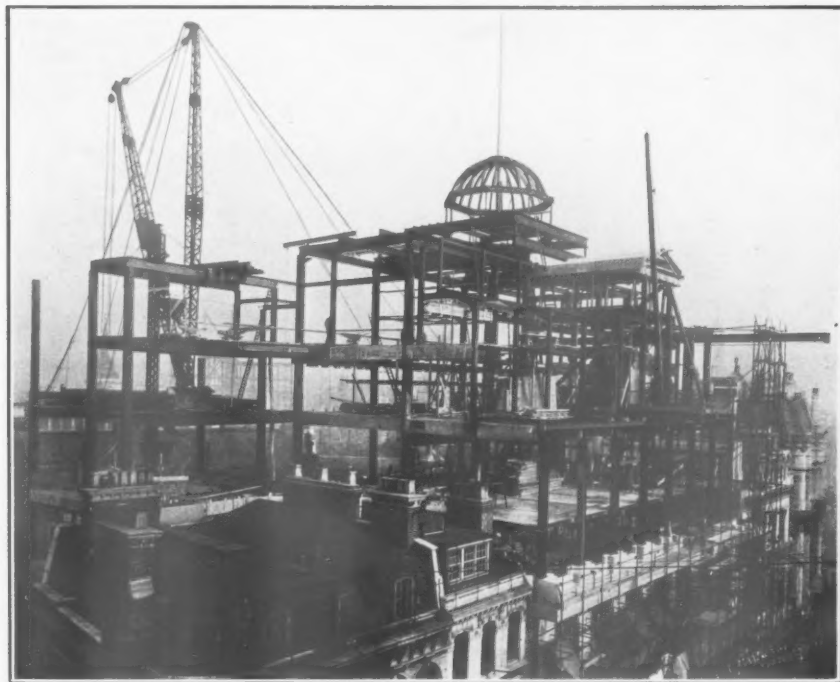
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CONTENTS

VOL. LXI

MAY, 1927

NO. 366

	PAGE		PAGE
WEST COUNTRY BARNs. BY GEOFFREY GIDDINGS	167	A CRAFTSMAN'S PORTFOLIO: BEING EXAMPLES OF FINE CRAFTSMANSHIP. XIII.—FACES AND HEADS (CONTINUED)	203
THE ENGLISH TRADITION IN NEW ZEALAND. BY R. K. BINNEY	172	RECENT BOOKS:	
THE SIGNIFICANCE OF WELWYN GARDEN CITY. BY R. L. REISS	177	HISTORY WITHOUT TEARS. BY FRANK ROSCOE	liii
THE LONDON LIFE ASSOCIATION BUILDING, KING WILLIAM STREET, LONDON. DESIGNED BY W. CURTIS GREEN, A.R.A. BY SYDNEY T. KITSON	183	SCULPTURED DECORATION. BY KINETON PARKES	liii
SELECTED EXAMPLES OF ARCHITECTURE. THE DOORWAY AND PORCH CHAMBER, DRURY HOUSE, SOUTH QUAY, GREAT YARMOUTH. MEASURED AND DRAWN BY CLAUDE M. W. MESSENT	190	THE HISTORICAL MONUMENTS OF HUNTINGDONSHIRE. BY WALTER H. GODFREY	liv
TALLIS'S LONDON STREET VIEWS: XXXV.—FISH STREET HILL AND GRACECHURCH STREET. BY E. BERESFORD CHANCELLOR	193	A LONDON DIARY	lvii
EXHIBITIONS:		BOOKS OF THE MONTH	lxiv
SPRING GARDENS GALLERY — ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS SUMMER EXHIBITION—THE SOCIETY OF MINIATURISTS—ARLINGTON GALLERY—JAMES POWELL AND SONS' (WHITEFRIARS, LIMITED) EXHIBITION OF ENGLISH FURNITURE DESIGNED BY GORDON RUSSELL. BY RAYMOND MCINTYRE	194	A NEW BINDING	lxiv
THE ARCHITECTURAL REVIEW SUPPLEMENT.		CORRIGENDA	lxvi
MODERN ENGLISH CARVERS. II.—HERBERT W. PALLISER. BY KINETON PARKES	196	AN AERIAL MAP OF LONDON	lxvi
MODERN DETAILS: THE MAYORAL CHAIN FOR THE BOROUGH OF TWICKENHAM, MIDDLESEX. FROM A DESIGN BY WRATTEN AND GODFREY	198	AN EXHIBITION OF EARLY MAPS AND MODELS	lxvi
THE EUROPEAN ARTS AND CRAFTS EXHIBITION AT LEIPZIG. BY H. H. PEACH	200	FLOWER PAINTINGS BY LIVING ARTISTS	lxviii
		A LOCK PLATE AT THE LONDON LIFE ASSOCIATION BUILDING	lxviii
		TRADE AND CRAFT	lxviii
		PLATE ILLUSTRATIONS.	
		THE WREN-ASHMOLE WINDOW AT OXFORD. DESIGNS CHOSEN BY R. T. GUNTHER	Plate I
		A BARN AT WIDFORD, WILTSHIRE. FROM A CARBON DRAWING BY JAMES BURFORD	Plate II
		WELWYN GARDEN CITY: LOOKING ACROSS PARKWAY. DESIGNED BY C. MURRAY HENNEL AND C. H. JAMES	Plate III
		THE LONDON LIFE ASSOCIATION BUILDING, KING WILLIAM STREET, LONDON: THE MAIN FRONT. DESIGNED BY W. CURTIS GREEN, A.R.A.	Plate IV
		THE LONDON LIFE ASSOCIATION BUILDING, KING WILLIAM STREET, LONDON: THE ANTE ROOM ON THE FOURTH FLOOR. DESIGNED BY W. CURTIS GREEN, A.R.A.	Plate V

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Plate I.

May 1927.

THE WREN-ASHMOLE WINDOW AT OXFORD.

Designed to commemorate the Men of Science who were connected with the Foundation of the old Ashmolean Museum. The lower light with the arms and instruments of Sir Christopher Wren is being presented to Oxford by the Royal Institute of British Architects.

The designs were chosen by R. T. Gunther and arranged by G. P. Hutchinson of James Powell and Sons.

West Country Barns.

By Geoffrey Giddings.

AMONGST the indications of a flourishing agriculture, few offer such solid evidence of prosperity or deliver the imagination of such pleasing fancies as great barns. They represent the culmination of the whole cycle of the year's endeavours, through the labour of ploughing, the hope of sowing, the joy of reaping, to the triumph of the harvest home. The golden fruit of man's toil and Nature's long labour through the changing seasons is here stored abundantly. The past has earned its reward and insurance is had against the future. In parable and story, barns have served as the symbols for security and wealth. They stand in the green countryside, embowered in immemorable elms, or sheltering in a fold of undulating down, like temples to a Gothic Ceres, with her own ritual of cakes and ale in place of libations of red wine.

The Reverend John Prince, sometime vicar of Berry Pomeroy, in the County of Devon, once said (or so the story runs), at the conclusion of his just and impartial summary of the singular merits of that county as contrasted with other and less-favoured shires, "Insomuch—without envy be it spoken—what has been avouched of England in general may be applicable to this county in particular, 'that she can live better of herself without being beholden to the rest of the kingdom, than that can subsist without being obliged to her.'"

This honest opinion may be extended. It expresses the very spirit of the West Country, a consciousness of being, as Mr. Prince has it, "signally blessed." "I would not be thought," he adds with some concern, "to speak so bold a truth of my country out of vanity or ostentation; but let it be to the glory and praise of the great God, who has so signally blessed us and laid so much the greater obligation on us to gratitude and obedience."

There is no richer inheritance—let it be said without "vanity or ostentation"—than that corner of England called the West Country. The broad upland plains of Wiltshire, fertile in corn land, break into long parallel ridges which end sharply in the steep hills of Shaftesbury. To the south the North Dorset Downs rise abruptly. Between them stretches out, like an inland sea, the deep, dark fields of Blackmoor Vale. To the south again, down to the long hills that border the Dorset sea, the valley is chequered yellow with fields of corn. It is as though Nature had laid out vast sun-traps for the nurture of her crops.

Fuller says, with a pleasing fancy, "Some shires, Joseph-like, have a better coloured coat than others, and some, with Benjamin, have a more bountiful mess of meat belonging to them. Yet every county hath a child's portion, as if



Doultling, Somerset.

God in some sort observed gavel-kind in the distribution of His favours." The West Country—to carry on the pretty simile—has been given the portion of a Benjamin.

Somerset is a green county, rich in deep pasture lands, stretching out westward to the great sea wall, eastward to the historic Isle of Avalon. The straight, quaking roads, willow-veiled, travel a country whose flatness is contrasted with the tumultuous scenery of cloud-filled, sunlit skies.

"Joseph-like," Devonshire has a coat of many colours and a glory famed in song and story. The little fields, carefully cultivated, are strikingly different from the wide, hedgeless uplands of Wiltshire; the country here is patterned by a diversity of crops, whose varied hues, blending with the redness of the earth, and changing with the seasons, clothe the scene in quickened splendour.

Throughout the length and breadth of this fortunate country the great barns store its garnered wealth. Built, each with materials native of its place, they seem to be a part and parcel of the soil to which they owe their being. They have aged, or so it seems, not with the mere passage of time, but through the care of some well-discharged and ever-recurring responsibility, at once personal and inanimate, accepted with the guardianship of the wealth committed to their trust, mutely realized, but visibly expressed in every stone and timber of their structure.

If buildings, when they die and crumble here on earth, rise again in a happy immortality, then in their heaven, filled with the once goodly buildings of this world, surely barns will have an honoured place. There they will enshrine celestial treasures, as here they treasured golden grain. And here, venerable with years and wrapt in the virtue of a well-spent life, it would seem they experience a foretaste of that coming glory.

There is a mystic majesty about their vast simplicity. A powdery twilight fills these cool, spacious halls; the great timbered roof, high-arched and cobweb-hung, illumined fitfully from the tall, narrow window-slits, is lost in a multitude of dim shadows, whilst shafts of sharp sunlight linn the floor in cuts of brilliant gold.

Of all rural buildings, excepting only the country churches, none have received such far-seeing care as the great barns. They were built, not with stint of time nor of materials, but were well built, and built to last. There is a story told that at one barn-building an apprentice spent the seven years of his apprenticeship in cutting hazel pegs for pinning the great oak timbers of the roof. The stone carver had his part to do, and the Lion of St. Mark and the Bull of St. Luke may often be seen in effigy over the projecting doors,

and solemn saints adorn the finials. More especially is this so with the great tithe barns, that the world might know that what was done was done to the glory of God.

The roof principals of these barns seem to have been spaced, one from the other, with the measure which is common in most old rural buildings—the rod, pole, or perch of the multiplication table. It was indeed the most common lineal measure in country use. Originally the word “perch” implied no more than a beam; the roosting of domestic birds, in primitive times, on the tie-beam, or perch, of the house-roof has given us a common use of the term. In course of time it was used, more particularly, to denote the perch of a yoke of four oxen, and the width of a span of oxen being much the same the world over, the perch provided a rough, but ready, common standard of measurement.

The form of the roof truss most often seen seems to be derived from the early type of timber roof construction by “crucks.” Each pair of “crucks,” curved in outline, rested on the ground at their lower ends and met at the apex of the roof, the building so formed being, virtually, all roof and no walls.

The principal rafters of these barn roofs are generally curved at their bases, which rest on independent “wall-plates” or seatings placed about a third of the way down the wall. The upper part of the walls are thus freed from much of the weight of the roof, and their tendency to spread under its pressure is proportionately diminished. The high “collar” beam gives an uninterrupted space for storage below it, and in some cases supports above it a “king-post” or two diagonal struts.

The roof-framing of the



Cerne Abbas, Dorset.

roof. A typical example of a purely timber structure is shown in Plate II by the drawing of the barn at Widford, in Wiltshire.

There is a well-known parable of the man who would pull down his barns and build larger ones. Had he lived today

it is to be feared he would have pulled down his barns and profited by the sale of their timber. Not a year passes but a fine barn comes under the hammer. It may be that these ancient barns are not suitable to present-day conditions. Modern farming may incline towards aerated structures of steel and iron, and maybe rightly so. But this is certain: these ancient barns are memorials of a past age; they are historic evidence of the life of an historic people. Let us therefore preserve our barns.



Tisbury, Wiltshire.

WEST COUNTRY BARN.



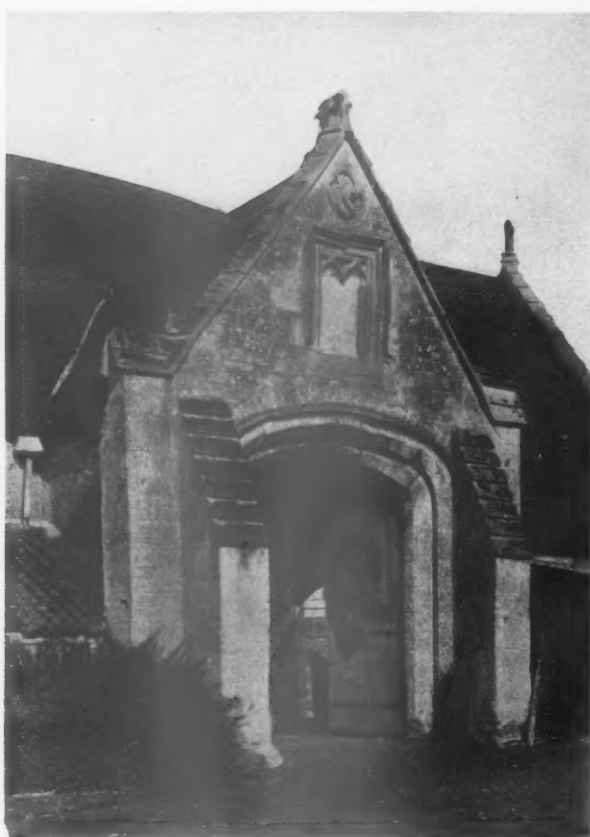
Plate II.

May 1927.

A BARN AT WIDFORD, WILTSHIRE.
From a carbon drawing by James Burford.



Pilton, Somerset.



Glastonbury, Somerset.



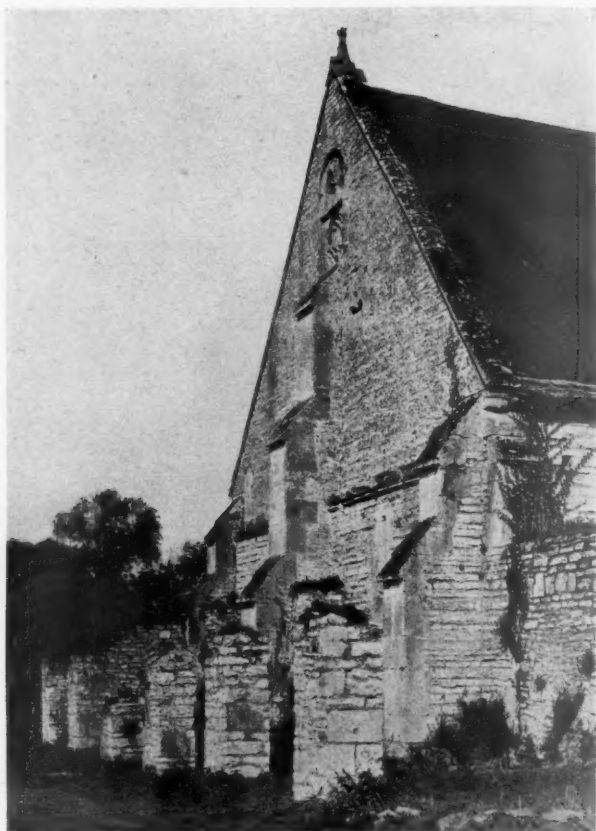
Abbotsbury, Dorset.



Abbotsbury, Dorset.



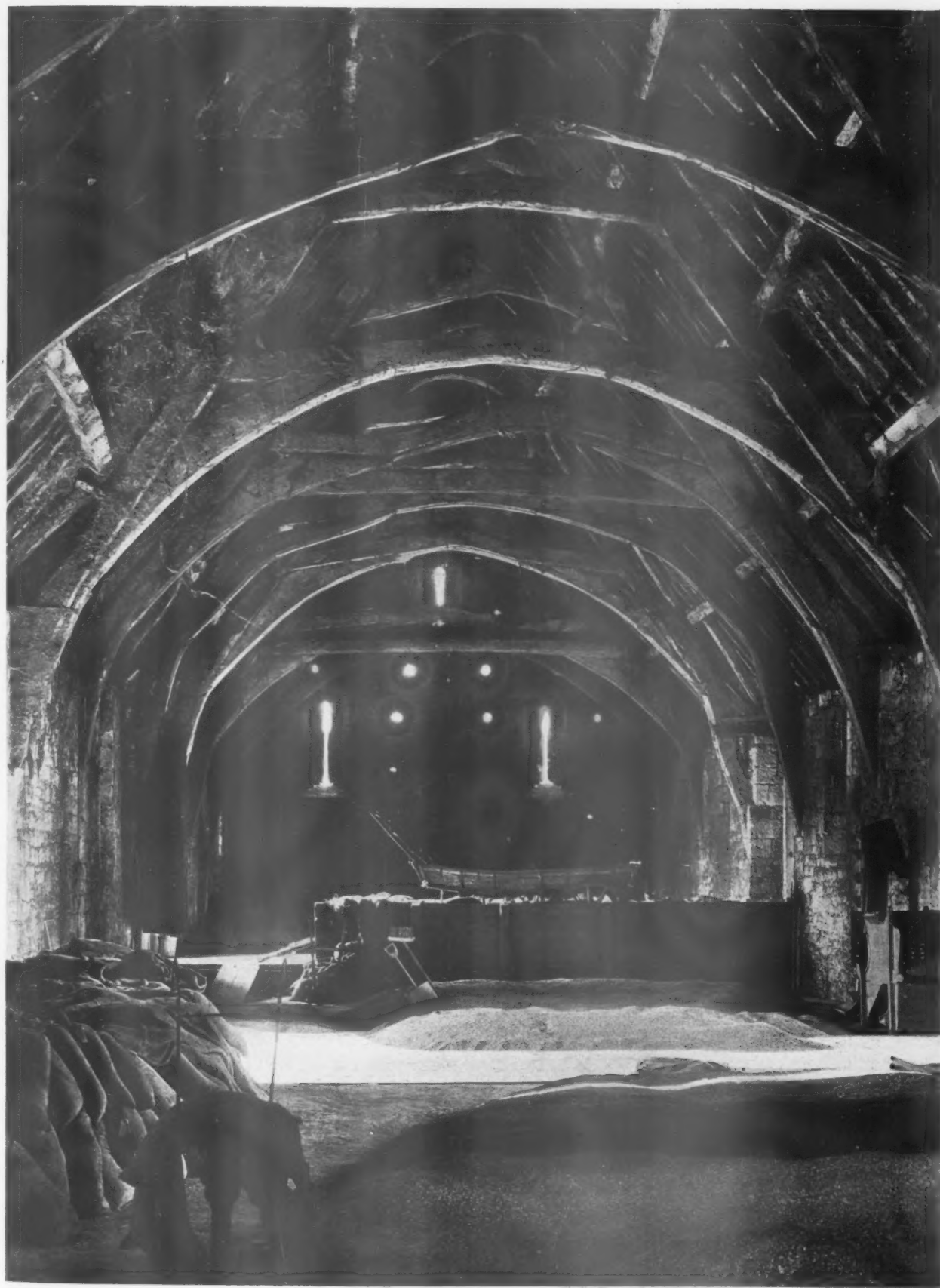
Glastonbury, Somerset.



Pilton, Somerset.



Doultong, Somerset.



Tisbury, Wiltshire.

In New Zealand.

The English Tradition.

Some Houses designed by R. K. Binney.

THERE are still to be seen in Auckland and the northern districts of New Zealand a few of the delightful churches, buildings, and houses designed and erected under the supervision of Bishop Selwyn, the first Bishop of New Zealand (*circa* 1800). With Gothic gables, steep roofs covered with shingles, low walls of local stone, and in many cases of vertical boarding, diamond-paned casement windows, and heavy doors. Interiors with quaint open ceilings, large fireplaces, and

walls of vertical boarding. Many covered with ivy and in a setting of oaks, elms, planes, and other English trees. When one comes upon these old houses and churches with their delightful gardens filled with English flowers, it is hard to realize that New Zealand is so many thousands of miles from England. Then there are the houses built by the English settlers in the fifties. Simple, symmetrical and pleasant to look upon, with low angle roofs, double-hung windows, with panes divided by wooden bars in well-proportioned squares, shutters, and verandas. Interiors, although the plans may be out of date, have a fine feeling of scale and proportion, many with delicately designed mantelpieces of marble and mahogany doors taken out to New Zealand by the owners. The early settlers laid down English traditions and adapted them to the conditions of New Zealand.

It is disappointing that the present generation has ignored or perhaps overlooked the possibilities of these pleasant-looking homes of the early settlers which are fast being demolished. To the average New Zealander they may appear dull and out of date, and they fail to see the finer feeling of scale and proportion and prefer the prettiness and eccentricities of the American modern architecture. So today we find in New Zealand a collection of pretty Californian bungalows, Spanish mission houses, and American Gothic buildings huddled together, all looking foreign, self-conscious and uncomfortable in a setting that is as English as any country out of England could be. There is a great deal



The big room in the architect's house. The room extends the full height of the house. The large windows open on to the wide terrace, which has a view over the garden and out to sea. The sliding doors lead into the dining-room, off which opens the loggia, where meals are taken during the warm season.

that can be taken from the American homes with their many labour-saving devices, sun porches, etc., which are suitable for the condition and climate of New Zealand; but New Zealand being a British colony, the people should endeavour to hold on to the English traditions left by the pioneers and not be led away by the dazzling prettiness of some American modern architectural craze. The Spanish and Dutch, during their early travels abroad, left behind them in

the countries where they settled traditions in their buildings which, after many centuries, still remain. People in these countries, realizing the beauty of the architecture left by the early colonists and the associations, have developed a style of architecture that has all the traditions of the country where the colonists came from adapted to the climatic and other conditions; so today we find in South America the Spanish, and in Western America the Spanish mission, and in South Africa the Dutch colonial architecture.

The New Zealand architects are handicapped owing to the lack of good building materials and good workmen. There is no good building stone, and bricks are of a poor quality and texture. The limestone, very like the English Portland stone, and quarried at Omaru, in the south, does not stand, and quickly decays in the cities. There are few, if any, skilled craftsmen, and none of the specialist firms who render the architect in England so much valuable assistance. The high cost of labour and materials are also a handicap. Altogether, the New Zealand architects labour under very great disadvantages, but with all these difficulties to contend with they should not lose sight of the English traditions. Architecture in New Zealand is at a critical period—that of transitional—and the time has come when those in power should bring pressure to bear to stop the erection of the architectural monstrosities of today in New Zealand which are ruining the natural beauties of the country.

"Man builds the town that the town may teach his sons."



A garden view of the architect's house

Mr. Binney has endeavoured to adhere to English traditions of design in a colony which after all is British, although so many houses have been influenced by foreign fashions. He has founded his manner on the work of the greatest living English architect, Sir Edwin Lutyens, with whom he worked for some time.

Mr. Binney's own house has been built on the northern slopes of the ridge of Remuera on the outskirts of Auckland, overlooking the Waita-

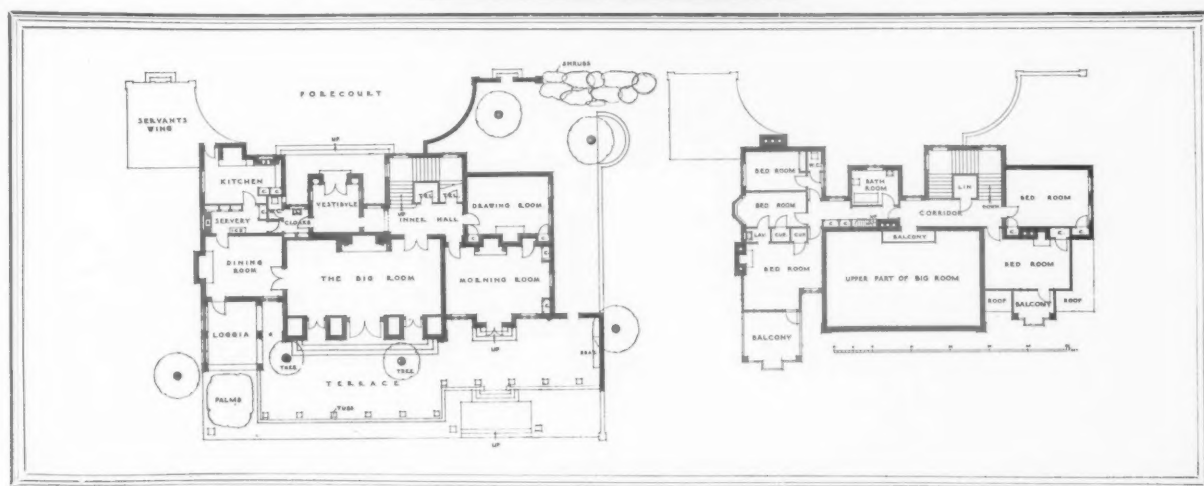


The entrance to the

mata Harbour, and is planned so that all the principal reception rooms and bedrooms obtain the full benefit of the sun and look on to the garden and the harbour.

The walls are built of local hartshorn bricks of varying shades of dull red and purple with lighter red bricks for the groins. The stonework is of Omaru stone. All the joinery is built of Kauri pine, painted grey, and all exterior doors are painted apple green. The roof is covered with dull brown Marseilles tiles.

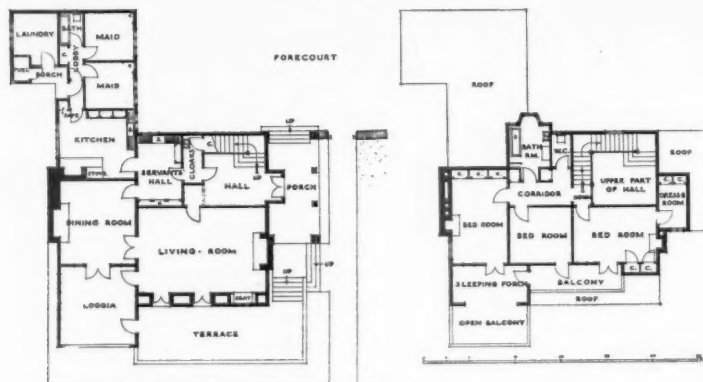
vestibule from the forecourt



Plans of the ground and first floors.



"Fairley," Auckland, the residence of A. McCosh Clark, Esq. The house from the forecourt. The walls are built of Kauri weather-boarding from a stone base to a height of 7 ft. 6 in., and painted grey. The upper portion is covered with shingles left to weather, which have toned to a mellow blend of greys and greens.



Plans of the ground and first floors.



A garden view. All the joinery is of Kauri, painted apple green, and the roof is tiled. The loggia is used as an outdoor sitting-room during the warm season.



"Fairley," Auckland. The entrance hall and staircase. Looking towards the dining-room from the living-room. Like the architect's own house, "Fairley" has been built on the slopes of a ridge overlooking the harbour on the outskirts of Auckland, and has been planned so that the principal reception rooms and bedrooms obtain plenty of sunlight and views of the harbour.



The entrance to the hall from the porch. The hall extends to the full height of the house. The internal walls are panelled throughout and painted a flat biscuit colour.



"Fairley," Auckland. The living-room.



The living-room in a small New Zealand house. The walls are covered with vellum paper and the woodwork is of Californian redwood pine, left in its natural state. The floor is of polished hardwood with a fawn-coloured carpet. The fireplace is of Omaru stone.



The other end of the living-room in a small New Zealand house.

The Significance of Welwyn Garden City.

By R. L. Reiss.

IN recent years there has been a great deal of vague and inaccurate talk about "Garden Cities." Journalists use the phrase for any land development which provides for houses having gardens, and to any housing scheme on the outskirts of a large town. I have even seen a suggestion in one of the London daily papers that if there was more economy in the use of railway trucks, a considerable area now covered by goods sidings in St. Pancras could be released for use as a garden city! Unfortunately, inaccurate use of the term is by no means confined to members of the general public and to writers in the daily Press. Many architects and town-planners, who should know better, misuse the term, with the result that the real meaning of the garden city movement and its practical embodiment at Letchworth and Welwyn has tended to lose much of its significance in town-planning controversy.

Before discussing the application of the garden city idea at Welwyn Garden City it is therefore necessary to state once more what is the sociological idea that underlies the garden city movement. When Sir Ebenezer Howard first promulgated his ideas at the end of the last century, the proposals originated from a realization of the great dangers to our social and industrial life arising from the continued growth of the large towns. Up till then, the idea that the prosperity and well-being of the town increased in proportion to its size had become almost a dogma. During the latter part of the nineteenth century, pride in the size of London was inculcated in the schools and accepted without question by people generally. Sir Ebenezer Howard pointed out that, when towns passed a certain size, the problem of securing healthy conditions of life and efficient conditions for industry became increasingly difficult. People had to live farther and farther from their work, if they wished to be in satisfactory surroundings. The only alternative was to have ever-increasing congestion at the centre, involving the



The "Monks' Walk." To be preserved under the Town Plan.

the inhabitants would earn their livelihood in the town itself. In such new towns the worker—whether by hand or brain—would be within walking distance of his employment and also of the open country. He would have a garden attached to his house and ample space for open-air recreation.

At first the idea was regarded as impracticable, but very soon a group of people formed a company, with a limited dividend, to experiment with this idea in practice. First Garden City, Ltd., was formed; it purchased some 4,000 acres in Hertfordshire and proceeded to construct a garden city. Letchworth, which was thus started at the end of the Boer War, and Welwyn Garden City, started since the late war, are the only two garden cities at present established in the country. The garden city idea, it is true, has had a profound influence upon the establishment of garden villages and garden suburbs, and has undoubtedly affected the post-war housing schemes carried out by local authorities.

building of high block-dwellings and the covering with buildings of land which should have been preserved as open spaces. The direct loss involved by travelling to and from work and the indirect loss to industry in efficiency indicated that some new method of dealing with the population was long overdue.

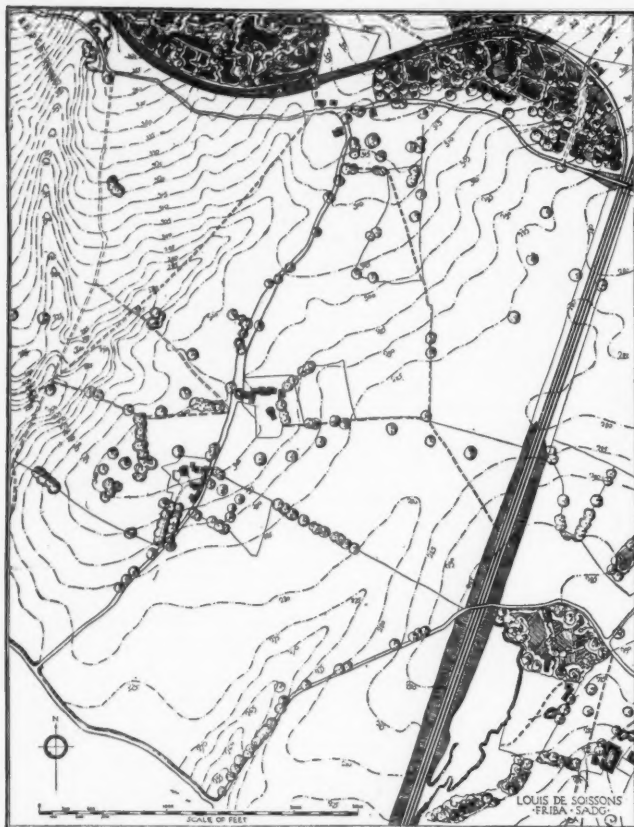
He therefore boldly put forward the proposal that new towns should be established in the open country; that these towns should not be mere dormitories but should be developed in such a way that

It is important, however, to realize that though these other schemes have been affected by the garden city movement, they are not in themselves garden cities.

A few years ago the Garden Cities Association prepared a carefully-worded definition of a garden city which gives its essential elements and at the same time differentiates it from garden suburbs, garden villages, and ordinary housing schemes. After much discussion, the following definition was drawn



The railway station.



The south-west area: before development began.



The south-west area: a section of the Town Plan.

up: "A garden city is a town designed for healthy living and industry; of a size that makes possible a full measure of social life, but not larger; surrounded by a rural belt; the whole of the land being in public ownership, or held in trust for the community."

In *Town Theory and Practice*, a small book edited by Mr. C. B. Purdom and published by Messrs. Benn Bros., this definition was elaborated and explained by a number of writers, each chapter dealing with a separate element in the definition.

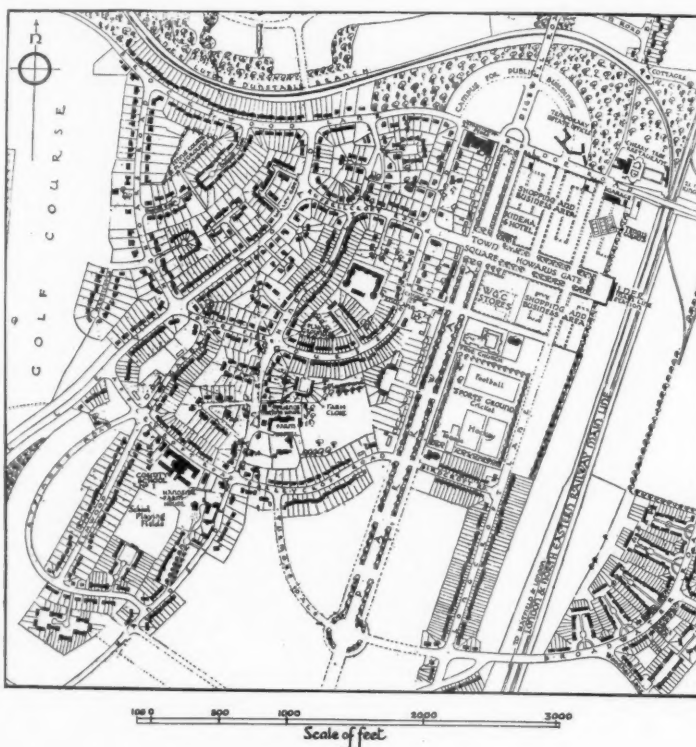
In the first place, a garden city is a *town*—as opposed to a suburb or a village. It is therefore a self-contained entity.

Secondly, it is *planned* for healthy living and for industry. In the case of both Letchworth and Welwyn, separate zones have been reserved for

factories, for commerce, residence, and agriculture, and of course careful attention has been given to the planning of the roads, setting-back of the building-line, provision of open spaces and the landscape architecture of the streets.

Thirdly, it is of a *size* that makes possible a full measure of social life, and not larger. Here it is differentiated from an industrial village, even though it be well planned. There must be a minimum size and a maximum size. No actual figures have been laid down as to what the minimum and maximum should be, but in the case of both Welwyn and Letchworth the ultimate population is to be between 35,000 and 50,000.

Fourthly, there is to be a *permanent belt of agricultural land*. The object of this provision is to prevent the continuous growth of the town



The south-west area: development to 1926.

The three plans on this page are reproduced by courtesy of Messrs. Dent from Mr. C. B. Purdom's book entitled *The Building of Satellite Towns*.

WELWYN GARDEN CITY.

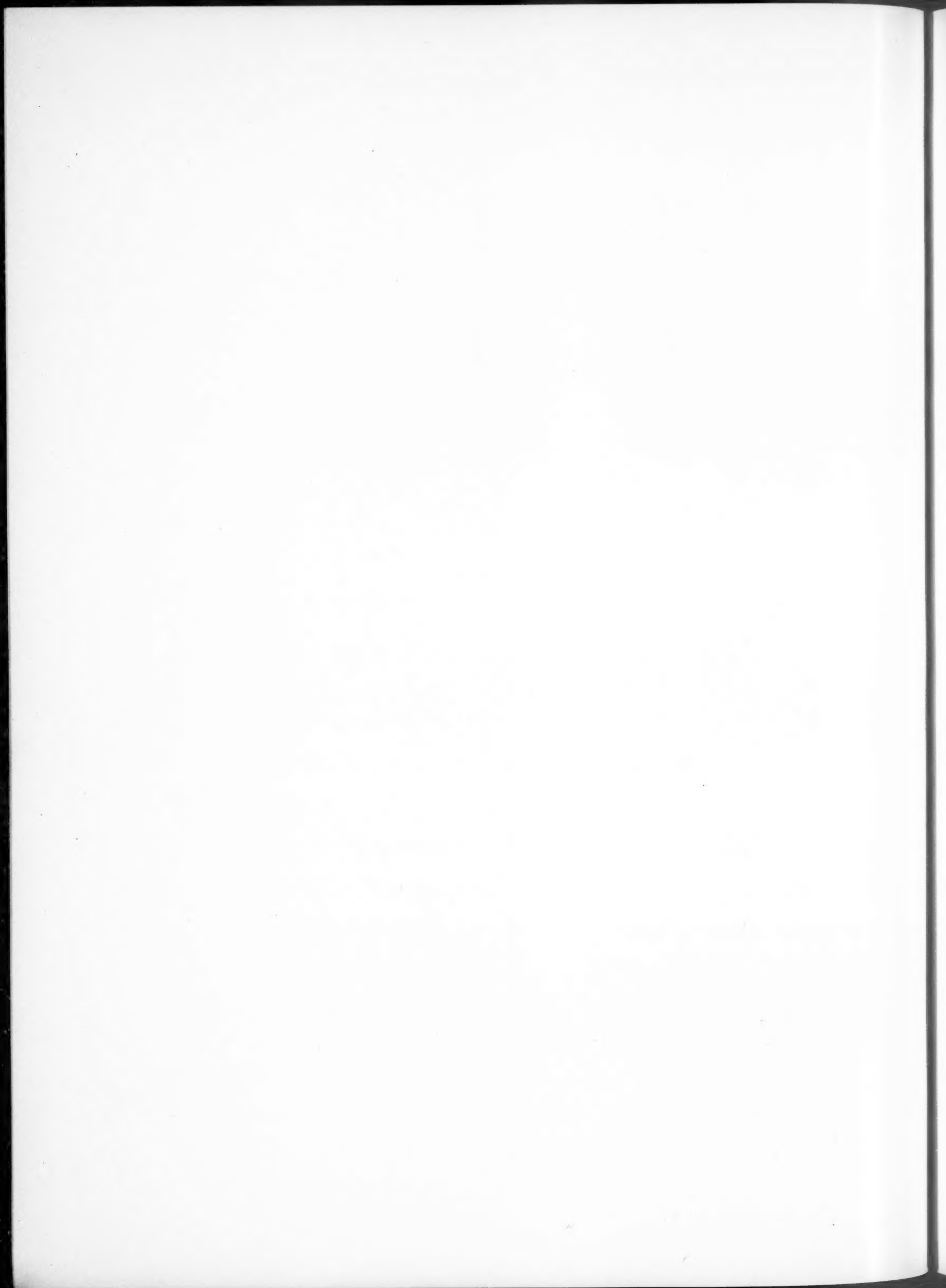


Plate III.

May 1927.

LOOKING ACROSS PARKWAY.

C. Murray Hennell and C. H. James, Architects.



beyond a certain size, and secondly to link up town and country life—of which the divorce is one of the serious evils of the over-concentration of population since the industrial revolution.

Lastly, the whole of the land is to be in *public ownership* or *held in trust for the community*. Thus, increases in land values due to the activity of the new community, after payment of interest upon loans and a limited dividend upon shares, are preserved for the community as a whole. Without such provision there would always be the danger of departure from the principles of the town plan, and of misuse of individual parcels of land by those trying to develop it for profit rather than welfare.

The first practical step towards carrying out Sir Ebenezer Howard's ideas was taken at Letchworth. The town plan was prepared by Messrs. Raymond Unwin and Barry Parker, providing for the reservation of an industrial area, the limitation of the number of houses to be built to the acre in the residential areas, the reservation of open spaces, the provision of a commercial and civic centre, and for the preservation permanently of a belt of agricultural land surrounding the whole town. Though started on a site possessing few special advantages and situated on a branch railway line, Letchworth is already a town of some 15,000

inhabitants, with about forty factories, a prosperous shopping centre and a highly developed social life.

The company is now earning profits sufficient not merely to meet the interest upon loans and debentures of the maximum of 5 per cent., but with a surplus over and above. It may be said that the Letchworth experiment has definitely proved that the garden city idea is practicable, and that industry could be attracted to migrate from the big industrial centres.

After the war, again largely on the initiative of Sir Ebenezer Howard, a new company with limited dividend was formed to purchase an estate near the village of Welwyn, situated on the main Great Northern line some twenty miles from King's Cross, for the purpose of establishing a new garden city as a satellite town of London. The land purchased was about 2,400 acres in extent, and the cost, including timber, was roughly £44 per acre.

The object which the promoters set before them was to construct a town for about 40,000 population, with its own industries and surrounded by a belt of agricultural land. In the space of six years the town has already grown to a population of over 5,000, and there are a number of industries located in the industrial area. The main structure of the town plan was based upon the following factors: (a) The existing



Above. Front gardens in Handside Road. *Centre.* In Handside Lane, H. Clapham Lander and L. de Soissons, Architects. *Below.* Part of Valley Green, L. de Soissons, Architect.

railway and road communications. (b) The natural features of the site, including particularly the contours. (c) The drainage and water supply plan. And (d) the main principles of the garden city idea.

For the actual preparation of the town plan the directors appointed Mr. Louis de Soissons, F. R. I. B. A., S. A. D. G. In the selection of Mr. de Soissons for the task the directors were guided by personal recommendations and also by his distinguished academic record. Before the war Mr. de Soissons had studied at the Royal Academy school in London and at the Ecole des Beaux-Arts in Paris. He was R. A. travelling scholar in architecture, was an R. A. prizeman in design, and, in addition, obtained the R. I. B. A. Tite Prize; was Jarvis "Rome" scholar in architecture, and was three times medallist in design at the Beaux-Arts.

The success achieved by Mr. de Soissons in the preparation of the town plan has more than justified the appointment. It should be pointed out that Mr. de Soissons has throughout worked in close co-operation with the Board itself and with the other technical advisers of the company.

The following are the main features of the town plan, based upon the considerations mentioned above:

The industrial area has been selected to the east of the main line

and spreads on both sides of the Hertford branch. Nearly 200 acres have been reserved for industry, and within this industrial area no residences will be allowed.

The main line railway station is in the centre of the town, and immediately to the west of it is the area reserved for commercial and shopping purposes.

A special feature of the town plan is a broad parkway running north and south parallel with the main railway line some three-quarters of a mile in length, consisting of gardens 130 ft. wide with a carriageway on each side of it. This parkway separates the commercial and shopping sites from the residential areas on the western side of the town.

The northern termination of the parkway has been reserved for the main civic buildings grouped in a semi-circle. The connection from the station to Parkway is by two roads with 100 ft. garden between, of similar character to Parkway itself. By these means a dignified and pleasing railway approach has been secured, in contrast to the rather squalid appearance which characterizes the railway approaches in practically all British towns.

The main roads have been planned so as to give easy access to the outside world and to all

parts of the town. Every effort has been made to limit the number of through roads and to make the



Above. Front gardens in Barleycroft Road. *Centre.* A garden in Guessens Road, L. de Soissons and A. W. Kenyon, Architects. *Below.* Front gardens in Young's Rise, L. de Soissons, Architect.

fullest use of the cul-de-sac method of development, in order to secure both economy in construction and seclusion for residents. In the case of the through roads a total width of from 40 ft. to 60 ft. between boundaries has been provided, the carriageway being 18 ft. wide, and the remainder of the space being occupied by foot-paths and grass margins planted with trees. The building regulations provide for the setting back of the houses from 15 ft. to 20 ft. from the boundaries, and thus even in the culs-de-sac there is a minimum of 70 ft. between the building lines, and in the case of through roads the minimum distance is 80 ft. or 90 ft.

The industrial area is so planned that both road access and sidings are available for factories requiring them.

Special attention has been given to the provision of parks, playing-fields, children's playgrounds, and other open spaces. As the town will be of limited size, the larger playing-fields and parks will be on the outskirts. But within the town area there are, in addition to the Parkway, a number of small, children's playgrounds, hard tennis courts, and other small open spaces. For the present, at any rate, the town's main cricket, football, and hockey grounds are situated within the town area to the south of the commercial area.

The large council school, which has been constructed in the south-western area, has a playing-field of about four acres in extent attached to it. In the case of the remain-

ing sites for schools it is proposed to provide for a more limited playground contiguous to the school and for a playing-field on the outskirts of the town, but within easy reach.

An eighteen-hole golf course has been provided on the western boundary of the estate, and portions of the woods in the northern section of the town are being preserved for the public.

A number of public buildings have already been constructed, including three public halls and Church of England, Roman Catholic, and Society of Friends' places of worship. A large cinema facing on to Parkway, will be constructed during the course of the present year.

As regards shops and retail distribution generally, instead of letting sites to a number of tradesmen for the erection of small shops, a subsidiary organization has been formed (Welwyn Stores, Ltd.), and has been given, for a period of years, a monopoly of the shopping sites.

The main stores is at present housed in a semi-permanent building, but in the course of the

next two or three years a big permanent stores building will be erected on the road



Above. Palmerston Close, L. de Soissons, Architect.
Centre. "Treherne" Preparatory School for Boys, L. de Soissons and A. W. Kenyon, Architects. *Below.* Parkway Close, L. de Soissons and A. W. Kenyon, Architects.

from the station, the existing building being utilized for warehousing and various subsidiary purposes. From the architectural point of view great advantage is gained from this policy, as there is no doubt that it is extremely difficult to get unity of architectural treatment in a shopping street in which a number of small shops are erected one by one.

About 1,600 houses have been built up to date. For the most part these houses have been built in groups to the designs of individual architects. This has secured a degree of harmony in the street architecture such as has not been achieved anywhere in this country since the construction of the modern Bath. More than half of the houses have been designed by the city architects, Mr. de Soissons and Mr. Kenyon, and most of the remainder by Mr. C. M. Hennell, Mr. C. H. James, Mr. H. Clapham Lander, and Mr. C. M. Crickmer.

In all cases the plans and elevations have to be approved by the city architect, and his task is far more easy where a policy of building in groups and schemes is adopted. Another advantage of unity of architectural treatment is that the planting of trees and road verges can be carried out as a whole and in relation to the façades of the

For the most part the dominant note of the

architecture has been Georgian, and has been a distinct breakaway from the pre-war garden city and garden suburb architecture, with its numerous gables and dormers.

A sufficient number of houses have been designed in different styles to prevent monotony. One or two of the *culs-de-sac* are in the cottage style, which may be briefly described as pre-war Unwinesque, and in one *cul-de-sac* and along two other roads Mr. de Soissons has carried out schemes with mansard roofs in the Danish style.

Within the industrial area the factories are being so placed as to allow for ample air-space surrounding them, and for room for expansion. Among the industries already established in the garden city are the Shredded Wheat Company, a firm of constructional engineers, a foundry for the construction of light castings, a laundry, bakery, a brickworks, and a joinery works.

The establishment of Welwyn Garden City is not an isolated piece of land development, but a demonstration of the way in which the evils of the over-congestion of large towns, such as London, should be attacked. It is only along the lines of the establishment of satellite garden cities that the acute problems of slum

clearance, transport, and the expansion of industry can be adequately solved.



Above. Guessens Road, L. de Soissons and A. W. Kenyon, Architects. *Centre.* A house with sleeping-porches, C. M. Hennell and C. H. James, Architects. *Below.* The Roman Catholic Church, T. H. B. Scott, Architect.

The London Life Association Building,

King William Street, London.

Designed by W. Curtis Green, A.R.A.

By Sydney T. Kitson.

With photographs by THE ARCHITECTURAL REVIEW.

ALTHOUGH Scotland is the birthplace of life insurance, London can claim to be the home of its vigorous activity. No less than eight companies weave the name of the Metropolis into their titles. Among these companies the London Life Association has a long and continuous history. It was founded in 1806 by James Renat Syms. His portrait, painted by a pupil of Romney, has been rehung in the place of honour over the fireplace in the boardroom of the Association's new building.

The members of the general public, who see a new building rise proportionately and harmoniously with its surroundings, are not concerned with the anxious thought expended at its birth or with the various prenatal schemes which have occupied the minds of building-owners and their architects perhaps for years before actual operations are begun. But to students of architecture such preliminary phases are of considerable interest. Two perspective drawings are therefore reproduced here which explain the two earlier projects considered by the directors of the London Life Association. Mr. Curtis Green was first instructed to make use of the whole of the island site in order to house the Association itself and also another corporation, who owned the remainder of the property. This first scheme was for various reasons rejected. The architect was then asked to evolve a second scheme and to rebuild the Association's office on its existing and unextended site. The extra floor space required was to be obtained by means of a loftier building.

Fortunately, the London Life Association was at length enabled to acquire



The first design, which was abandoned.

skyline. But such buildings do not grow up of themselves. It is more than likely that every detail was drawn to full size by the architect himself, and that every drawing was withheld from the builder until it had been revised and made as suitable as experience could suggest. Mr. Curtis Green was formerly chairman of the Board of Architectural Education, and he knows and exemplifies in his work the value of such education.

The elevation to King William Street extends to about 130 ft., and presents an amplification of Wolseley House in Piccadilly, on a frontage of more than double the length of the latter building. The coupled columns are to the same scale, although the details of the capitals have been altered.



The second design for a smaller site, which was also abandoned.

the whole frontage in King William Street which lies between Clement's Lane and Nicholas Lane, and plans were then evolved for the building which has just been completed. The qualities of this new building are such that the man-in-the-street is seen to stop and enjoy them with a sense that the elevation has come of itself, so fresh and inevitable seem the plain, broad angle spaces, the massing of the central columns, and the reticent

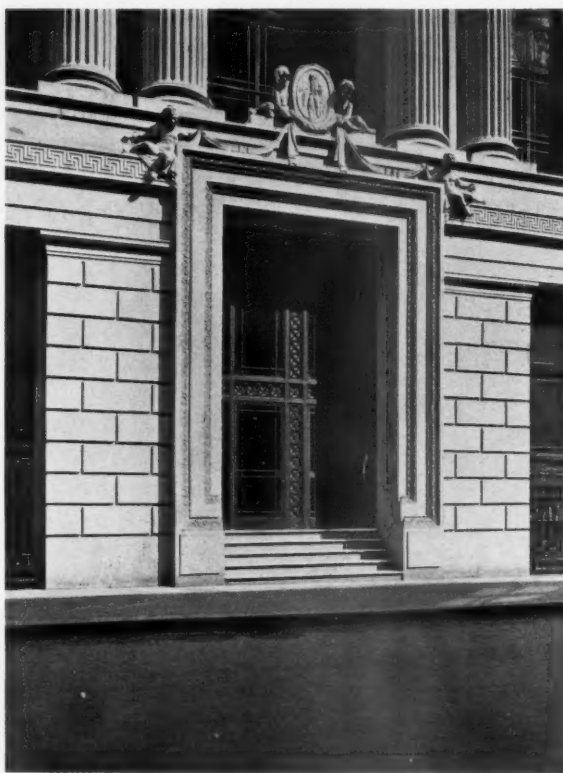
The wings on either side of the centre are treated with pilastered bays, which frame large windows lighting three stories. Sculptured figures grow out of the broken pediments in these bays. The two women on the west, and the two men on the east, side are symbolical of Wisdom, Foresight, Unity, and Security—virtues which are common alike to life insurance and good building. The figures, which are slightly larger than life, seem to be exactly right in scale with their surroundings. They are the work of Mr. Herbert Palliser,

who has been successful in wedding his sculpture to the architectural scheme and in fashioning it as a part of the building itself.

The architect has been fortunate in being able to obtain so much plain wall space on the flanks of the building, thereby enhancing the comparative richness of the central portion. Had he lessened the projection of the main cornice over these two flanks the effect, perhaps, would have been happier still, since the value in emphasis of the bronze cresting over the other bays would have been increased.

It will be noticed that there is no projecting plinth of any kind to the building. Ground space in the City of London is too valuable to allow of those great bench-like bases which are among the chief delights of Italian Renaissance palaces. Again, in steel-framed buildings a swelling plinth has no structural reason. Yet the eye demands some thickening, however slight, before the wall meets the pavement, in any building which has not yet rejected the equally conventional features of cornice, column, and wall-string. The ground-floor story forms the virtual base for the columnar treatment above; but if the vertical jointing of the stonework here had been omitted, it may be that the base would have seemed more solid and that the horizontal joints would have been more telling.

The strongly emphasized and finely proportioned central entrance frames the bronze and glass entrance doors and gives into the public office. The seal of the London Life Association is carved upon an oval shield above the doorway. This shield represents a man in the prime of life who is

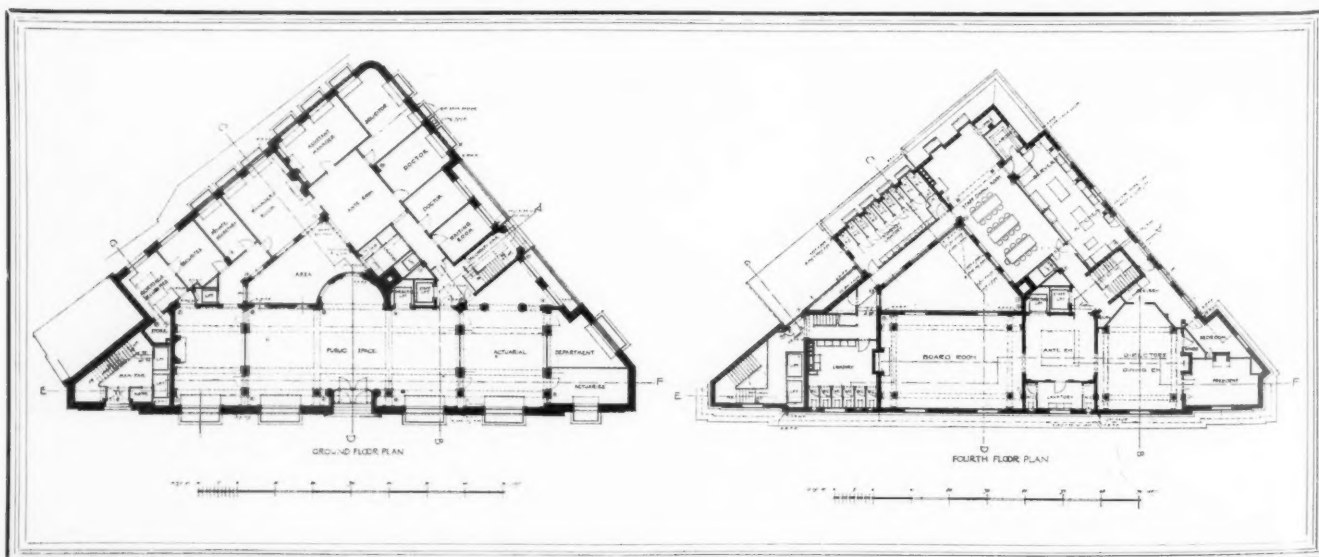


The principal entrance. The sculpture is by C. L. Hartwell, R.A., and the carving by Laurence A. Turner.

sowing the seed, while the next generation, represented by two boys in the background, is reaping the harvest which shall follow upon his foresight. This charming design is taken from the engraving which appears upon the first policy of the Association, issued in January 1807. The shield is upheld by two *putti*, while two more members of the same family are somewhat precariously perched at the upper angles of the architrave and make themselves responsible for the ends of the ribbons which have been considerably thrown by their brothers above. The modelling of these *putti*, the work of Mr. C. L. Hartwell, R.A., is accomplished and satisfactory, and the play of line and shadow is very pleasant; but one feels that these little fellows are not quite at home here. The figures on the broken pediments above are sculptured as an integral part of the building, while the cherubs below are modelled only, and

would be equally appropriate if made of plaster or gilded wood and employed in drawing aside the curtains of a *baldachino* in some great church in Rome. In the use of two different types of stone carving on the façade of the same building the advantages which may be gained in piquancy are apt to be lost by a lack of unity.

The public office on the ground floor occupies the greater part of the King William Street frontage. This central hall is about 100 ft. long and 26 ft. wide. Although it is less than 17 ft. in height, this long room is so divided, by means of columns and open screens, that its proportions are entirely satisfactory. The central portion is a cube



Plans of the ground and fourth floors.

THE LONDON LIFE ASSOCIATION BUILDING.

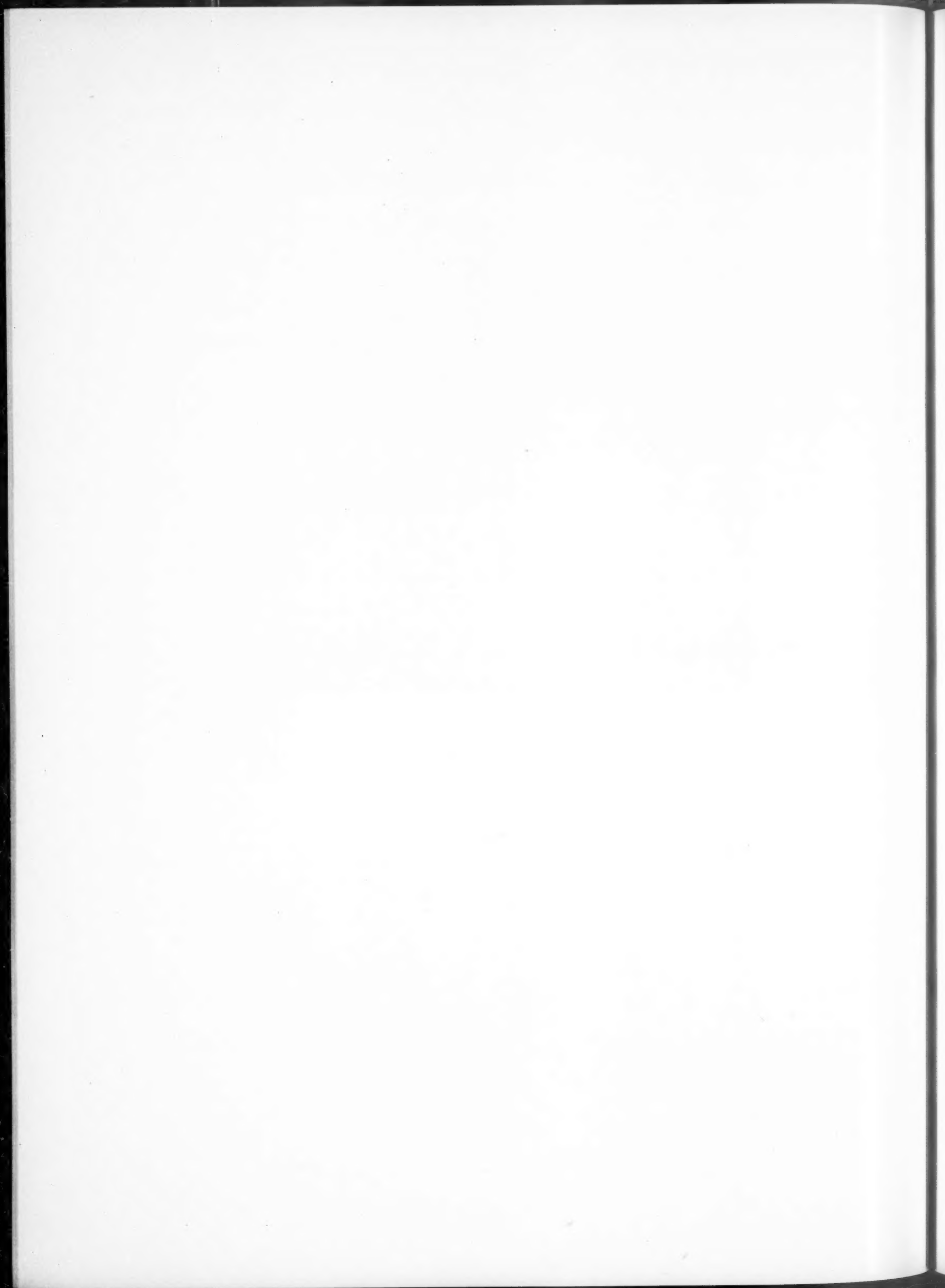


Plate IV.

May 1927.

THE MAIN FRONT.

W. Curtis Green, A.R.A., Architect.



while each of the two ends forms a square. Immediately opposite the entrance is an apse, which adds spaciousness to the whole room. The walls are lined from top to bottom with Portland stone, rubbed to a fine face, and divided into large panels with flat, filleted mouldings. The mantelpieces, of Ancaster stone, are robust pieces of design. They are also rubbed and treated, apparently with oil, in such a way as to produce an attractive colour and texture. The enrichments of the cornices are appropriate in scale to the height of the rooms. While following conventional forms, Mr. L. A. Turner, who is responsible for all the modelled work throughout the building, has

added a further note of distinction to a reticently distinguished interior. The fittings are of Cuban mahogany, and the floor is laid with cork squares. The colours, therefore, throughout the room are in the minor key, and they unite harmoniously to remind one that life insurance is a solemn proposition which should be housed in a sober setting. Scarlet columns rightly find no place here.

There are various rooms grouped behind the public office: one is the manager's, another the doctor's, and so on. The walls of these rooms are treated with sunk plaster panels and painted a deep cream colour. The clerical staff of the Association is housed in the well-lighted basement, and the three floors above the ground floor are let off as offices, with an entrance, staircase, and lift at the south-western angle of the building. Direct access is given by means



A wing of the main front.

that of the doors of the ante-room, although the kind of wood used is similar in both cases. This room is 37 ft. long by 25 ft. wide, and 19 ft. high to the flat of the ceiling. There are columns with gilded capitals in each of the four corners of the room. The proportions of this boardroom, which is of equal width with the

Hall on the ground floor below, but only a third of its length and 2 ft. more in height, is yet felt at once to be equally satisfactory. The arrangement of the coved cornice and the handling of the clerestory above has much to do with this result.

It is worth while to go down Clement's Lane and to look at the back of the building across the old graveyard of the vanished church of St. Nicholas. The wide window spacings and flat pilastered treatment give this back elevation a distinction of its own.



The office on the ground floor.



The public office on the ground floor. The walls are built of Portland stone, and the entrance doorway is in bronze.



The mahogany screens in the public office on the ground floor.

THE LONDON LIFE ASSOCIATION BUILDING.



Plate V.

May 1927.

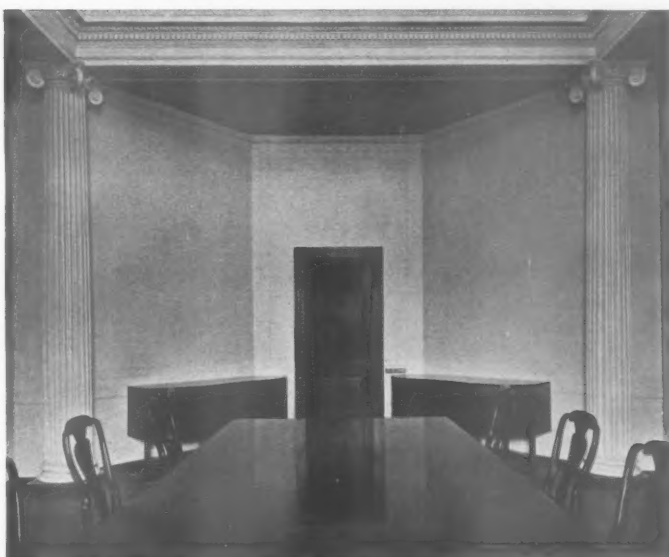
THE ANTE-ROOM ON THE FOURTH FLOOR.

W. Curtis Green, A.R.A., Architect.





The directors' dining-room, on the fourth floor, looking from the ante-room.



Another view of the directors' dining-room. The tables and sideboards, which are made of English walnut, were designed by the architect.



The boardroom, which is situated on the fourth floor. English walnut was the material employed for the panelling, and also for the furniture which was designed by the architect.



The fireplace in the directors' dining-room. It is made of hard

Ancaster stone, and polished. The carving is by Laurence A. Turner.



The boardroom, looking towards the ante-room. The panelling and the flooring are made of English walnut.



The fireplace in the boardroom. It is made of hard Ancaster

stone which is polished. The carving is by Laurence A. Turner.

Selected Examples of Architecture.

In Continuation of "The Practical Exemplar of Architecture."

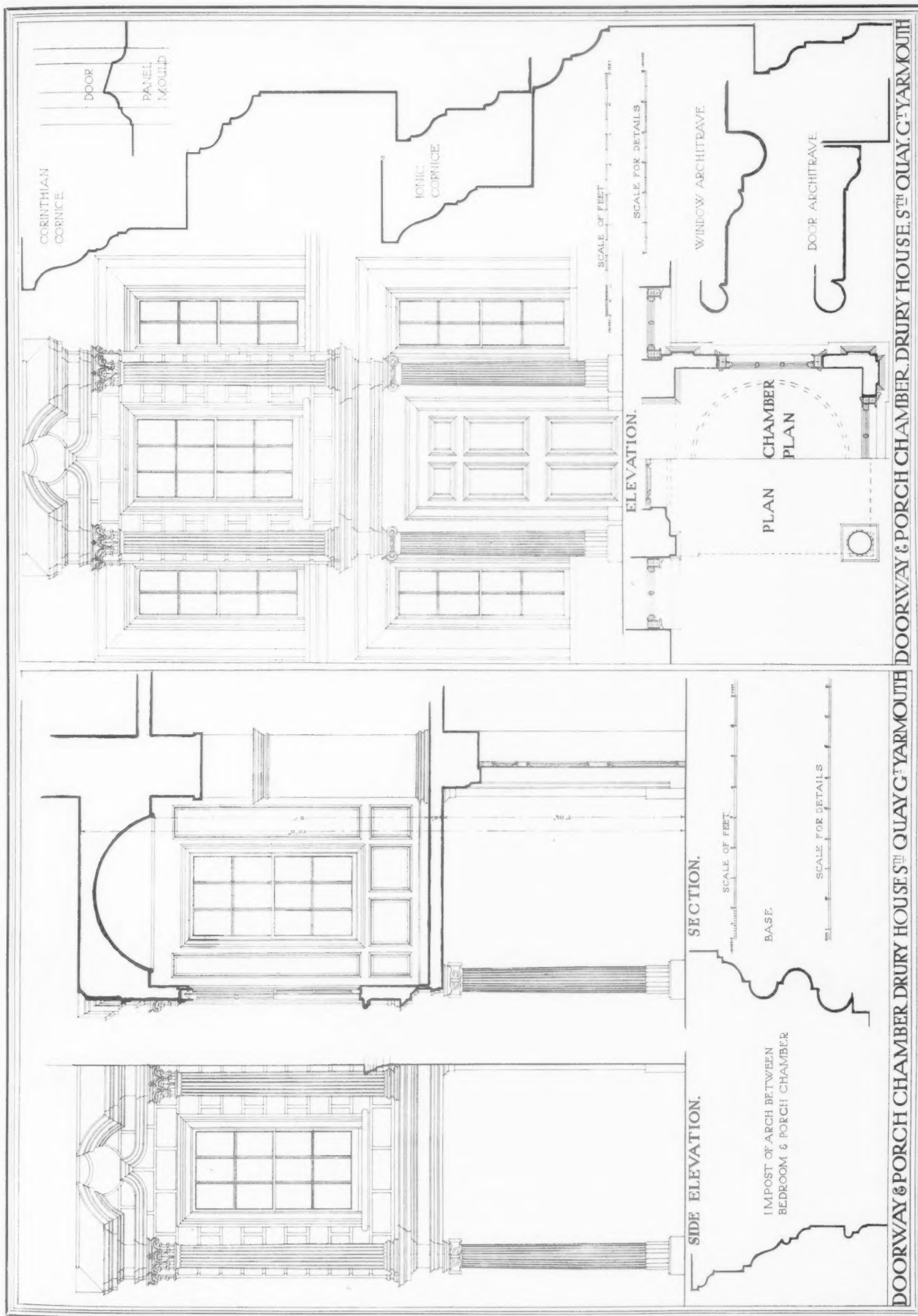
The Doorway and Porch Chamber, Drury House, South Quay, Great Yarmouth.

Measured and Drawn by Claude M. W. Messent.



DRURY HOUSE.

Drury House was built during the early part of the 17th century, on a portion of the site of the Black Friars' Monastery, by one of the members of the Drury family who had come into possession of the Monastery. The front of the building is faced with cut flints and the architraves of the windows are of brick, rendered over. The porch-chamber is of timber construction, panelled inside with a domed plaster ceiling.



TWO MEASURED DRAWINGS BY CLAUDE M. W. MESSENT.

Tallis's *London Street Views*.

XXXV—Fish Street Hill and Gracechurch Street.



ST. BENET'S CHURCH, GRACECHURCH STREET.

AS I dealt with a portion of Gracechurch Street in the last section, it will be convenient to begin with the remainder of it here; for although Tallis gives Fish Street Hill priority, it is more natural to do as I suggest, as the latter thoroughfare is but a continuation of the former and, in these days at least, has lost the importance it once had when it led directly to old London Bridge, as King William Street does to the present one. We must thus reverse the elevations in order to commence at the point where Fenchurch Street joins Gracechurch Street, and where we find the church of St. Benet.

It is now just sixty years ago since this place of worship was deconsecrated, being subsequently pulled down. It was called Gracechurch in ancient days, because of the herb market which was held at this spot. The structure was destroyed in the Great Fire, but was rebuilt by Wren in 1685; when it was demolished interesting Roman remains of glass and pottery were found among its foundations. Next door to the church, at No. 64, were the Albion Dining and Coffee Rooms; and between Nos. 58 and 59, St. Benet's Place, with a picturesque iron gateway in it, where the Rev. R. J. Townley, who wrote *High Life Below Stairs*, lived when he was incumbent of the neighbouring church. Another alley, Talbot Court, runs between Nos. 55 and 56, although Tallis marks neither of these byways on his elevation. By the way, No. 55 was at this time the shop of Harvey and Darton, the once well-known booksellers.

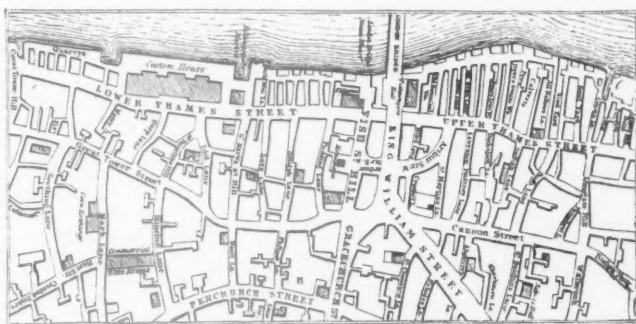
In order to complete Gracechurch Street before passing on to Fish Street Hill, we can here cross the road at the spot opposite Eastcheap, where the formation of King William Street has wrought so great a change in the alignment of the thoroughfare and the buildings in it. In the middle of the long row of houses and shops (not numbered by Tallis) were the City Auction Rooms, at No. 39, observable from the four pillars reaching from the first to the second floor; while No. 33, at the corner of Nag's Head Court, was then the headquarters of the Irish Banking Company; No. 35 being, as we see, the shop of the well-known firm of hat-makers, Christy & Co. Nag's Head Passage, apart from the fact that the early-eighteenth-century writer, Matthew Green, author of a poem on "The Spleen," once lived in it, has no history, in spite of its suggestive name—a name no doubt due to a former tavern in its purlieus. A little farther on, at No. 28, was the shop of Smither, tea-dealer, interesting from the fact that the business had been established so early as 1666, as Tallis is at pains to show us by the inscription above the premises. Next door, No. 27, were the considerable premises of Spooner, Attwood & Co., the bankers, the firm having been started close by, at No. 40 Fish Street Hill, in 1801, whence they moved to Gracechurch Street in 1812. Under part of this building ran White Hart Court, in which stood the earliest of the Quaker meeting-houses in London, where the celebrated William Penn was wont to give utterance to his religious opinions.

P 2

Proceeding from this point to Fish Street Hill, we find in that thoroughfare, then the principal approach to London Bridge, various important structures which have long since disappeared from it, now that the position of the bridge is changed and King William Street forms its chief artery on the Middlesex side of the river. If we reverse the elevations and begin at the right-hand top corner we shall find ourselves at No. 33, the large structure known as the Weigh House Chapel. This took its name from the King's Weighhouse in Eastcheap. Originally, in the eighteenth century, a congregation of Independents had their meeting-room over the weighhouse itself. In course of time, however, the building we here see was erected by this sect, close by their earlier *venue*, and it became quite famous when the Rev. Thomas Binney was their minister. Later, the railway secured it in connection with the Inner Circle system, and the Independents obtained a site in Duke Street, Grosvenor Square, for the erection of a new chapel. Arthur Street East, near by, should be Arthur Street West, as it is correctly given in Tallis's elevation of King William Street. The buildings beyond this point hardly call for any special notice; and when I have noted that No. 17 (at the south corner of the byway) was the office of the Commercial Steam Packet Company, with the Eagle Steam Packet office next door (No. 18), I have said, I think, all that need be said about this side of the street.

Crossing over, we have the Sun Coffee House, carried on by one Francis at Nos. 31 and 32, and the opening to King's Head Court under No. 34. This court takes its name from a once famous tavern with that sign, mentioned by Ben Jonson in more than one of his plays and, according to him, a place "where Roysterers did range." Another tavern, in this case "The Mitre," is seen to be situated at No. 38, but notwithstanding its name it appears to have had no associations of special interest. The shop at the corner of the space where the Monument stands (I have dealt with the Monument in an earlier section of these elevations, that on King William Street) was that of Wilcoxon & Co., looking-glass manufacturers; the opposite corner house being occupied by the Humber Union Steam Packet Company's offices. At the end of the street will be seen some railings on the top of a dwarf wall, and in Tallis's directory, No. 48, which should be the building here, is described as the Monument Coffee House. The structure shown in the background may be this, with a garden in front; but I like to think that behind these railings and facing directly on to Fish Street Hill was that old house mentioned by David Copperfield as having disappeared during the time he was abroad after Dora's death; it had stood, he says, "untouched by painter, carpenter, or bricklayer for a century, but it had been pulled down during my absence."

E. BERESFORD CHANCELLOR.



A PLAN OF FISH STREET HILL AND THE SURROUNDING DISTRICT.

Exhibitions.

SPRING GARDENS GALLERY, Trafalgar Square: New English Art Club's Spring Exhibition.—Painting as a craft is very well maintained here, as, indeed, it always is at exhibitions of the New English Art Club. This is a very admirable thing to find in shows, but—for there is a but which qualifies our admiration—craftsmanship is not enough; something must be done with it.

Probably the reaction against mere craftsmanship is because of a realization that without something to express, good workmanship is useless. The combination of good craftsmanship with the expression of some quality of thought which the painter has to communicate is, of course, most desirable; but, failing this, the more "soundly" an uninspired work is painted the duller it is. So the modernist puts his idea first, or should do so, and transcribes it to canvas in the way he thinks will most forcibly impress it upon others.

A tailor has to think of a suit of clothes before he can make it: to him it would be an imbecile proceeding to sew various lengths of cloth together in the hope that because the sewing is so well done and will bear the closest inspection, that in his rapt admiration of it the customer will not notice it is sartorially meaningless.

The New English has become academic and conservative: it ought to admit some new blood to vitalize it. Art societies which set out with the purpose of breaking academic fetters serve their purpose until they in their turn become hidebound. One is grateful for the New English because in the past it held up a standard which the Academy had, as it were, trailed in the dust.

But now the London Group has, perhaps, succeeded it; anyway, the New English has ceased to be the place in which to look for fresh points of view. Some of the most "modern" things there are done in the French Impressionist style of about 1876.

Here and there among the watercolours more enterprise was shown; Mr. Maresco Pearce's "Jour de Fête: St. Cloud" (75) and "The Tiger" (105) by Miss Vere Temple being notable in this respect.

Mrs. Sargent Florence's "Christmas Eve" (220) was attractive because of its sincerity and primitive simplicity.

Among the oils Mr. Harold Squire's "A Devon Farm" (154) was treated in a freer and broader style than is usual with him, and, consequently, gains considerably in interest.

Miss Pickard's "Portofino Harbour" (160), if a little scattered and not quite consistent in treatment, still gives a good impression of the scene.

"Misty Morning on the Wye" (7), by Miss Ethel Leigh, was refreshing with its clear sense of atmosphere indicated by simple outlines filled in with light, but reserved, colour: an interpretation and not a representation.

ROYAL SOCIETY OF PAINTERS IN WATERCOLOURS SUMMER EXHIBITION, 5a Pall Mall East, S.W.—This society encourages a certain kind of work which can always be found well represented at its exhibitions: most of it is within well-defined conservative limits, but there are occasions when it overlaps these limits in a slight degree.

As paintings and drawings which represent faithfully the places after which they are named, they are quite satisfactory: they do suggest more or less the actual scenes as the ordinary man, uninterested in the development of art, sees them.

No exploration, excavations, or discoveries are attempted in the field of art; the whole question has evidently been comfortably settled many years ago to the satisfaction of the society. This complacent state may be harmonious, but, on the contrary, it may be stagnation.

Along accepted lines, Mr. S. Curnow Vosper has a style of his own: he thinks for himself. His works, which are done in a technique resembling that of miniature painting, are harmonious in colour and carefully composed, and much thought has been put into them.

The way in which the rather excessively important cloud emerges from behind the hills in Mr. J. Walter West's "Thunder"

(47) is dramatically effective, but is rather in the nature of an excrescence which displaces the balance of the composition.

Mr. Henry Rushbury shows two of his well-drawn street scenes, "On the Brighton Front" (14) being remarkable for the minute way in which the distinctive character of this mixed assortment of buildings has been observed; and "Gone!" (142) is evidently a cry of lament over the disappearance of old Piccadilly Circus, from which it is drawn.

The works of those accomplished painters, Mr. Charles Gere, Mr. Joseph Southall and Mr. Henry Payne, are always a redeeming feature of these exhibitions.

THE SOCIETY OF MINIATURISTS, 195 Piccadilly, W.—The art of miniature painting has fallen upon evil times. It is so much confused with coloured photography—for in the main that is now what it amounts to—that the charm which the early miniatures had before the days of photography has been almost entirely lost.

Many of the exhibits here are paintings in little, landscapes and still-life groups, and portraits which are simply like reduced academy portraits, and not the best examples of these.

The charm of a miniature was its distinction and refined neatness of drawing and general execution: vulgar miniatures simply were not done. Now all kinds of small works parade as miniatures simply because they are small, and, speaking generally, the drawing is not precise, but sloppy; and when looseness of handling is attempted the results are simply disastrous. Why not do watercolours and have done with it?

Among those who are at least attempting to prolong the art of the miniature are Miss E. Blanche Terry, whose "Sisters" (171) is well drawn and composed; Miss Edith Davey, Mrs. Roberta Warren, and Mrs. Nancy Bairstow.

ARLINGTON GALLERY, 22 Old Bond Street, W.—Etchings by the late Sir Charles Holroyd.—Sir Charles Holroyd's works varied in character: where his plates were deeply bitten and heavy dark masses predominated, one feels he was least successful. A great many of his etchings show an over-conscientious striving for mere work, and appear laboured and uninteresting.

In the few plates where the lines were kept distinct, and the biting light, and the spaces between the lines kept well apart, and so have not fouled, he was at his best. In these he showed himself a true etcher; that is to say, he relied on line to give expression to his work and not on tricky printing. "Confessional" (75) and "Lavabo" (79) seemed to reach the highest point in his art. The simple use of line, so very appropriate to the subjects portrayed, was used with sympathy and with the greatest art, which is to appear artless.

JAMES POWELL AND SONS (WHITEFRIARS LIMITED), 100 Wigmore Street: EXHIBITION OF ENGLISH FURNITURE DESIGNED BY GORDON RUSSELL.—The designer asks that this furniture be judged apart from this or that style, but whether it fulfils the functions for which it is designed, and if it satisfies us not only from the material point of view but "that it minister to our spiritual needs."

We can safely say that it does both these things. Certainly drawers which slide smoothly and uncomplainingly so that it is a pleasure to manipulate them, and doors that open and shut without any kind of friction, do contribute to our harmony and tranquillity.

Some of the designs appeal to us immediately; others, varying from what we are accustomed to, appear a little self-conscious in their desire to be different: but the beauty of the various woods used will appeal to all who have an eye for beautiful surfaces.

Among other pieces shown was the cabinet which won the highest award—the gold medal—at the Paris Exhibition of 1925, and some pieces designed for the Chairman's Room in the great new Manchester Ship Canal Building.

RAYMOND MCINTYRE.

Craftsmanship
Views and Reviews
A London Diary



The
Architectural Review
Supplement
MAY
1927

Modern English Carvers.

II.—Herbert W. Palliser.

By Kinton Parkes.

HERBERT PALLISER is a sculptor whose work is in one way or another devoted to architecture. He is a Yorkshireman, born at Northallerton in 1883. He served as a pupil in an architect's office at Harrogate for four years. He had a leaning towards the ornamental and decorative side of the architect's art rather than the practical, and came to London to take up the study of stone-carving and its architectural application. From 1906 to 1911 he attended the Central School of Arts and Crafts, and then for three years the Slade School, under Havard Thomas. After a short apprenticeship he was employed by architects of the more enlightened sort, who were interested in the arts and crafts movement and desired something more living than that supplied by the commercial firms, who required much superintending. He is a real architectural craftsman, a direct carver, as well as modeller, and he is an *animalier*. In this last phase, however, he functions architecturally, for his animal subjects are eminently suitable for garden decoration.

Figure sculpture in the round presented difficulties which he had not encountered in the lesser ornamental arts, but these were discounted by his experience of the right treatment of materials and his architectural training as to the proper application and suitability to a particular place or building. He made a close study of the human figure, mostly modelling by the sectional system taught by Havard Thomas, the quickest way to a knowledge of the structure and setting-up of figures

in the round. This, and his study of Greek and Gothic, especially the latter at Chartres and Wells, emphasized the vast difference between a stone and a clay figure, particularly when applied architectonically. Nevertheless, he was not inclined to dispense with the preliminary model. The figure as sensed by him is a marvellously beautiful and highly complex piece of mechanism, which he had no desire to recreate in terms of material, but to express its poetry and beauty within the limitations of materials. The clay model helps him by allowing for alterations and experiment, and a more direct interpretation of form in the round. At the same time he admits that it is obviously wrong for a modeller

who is not also a sculptor to mould a figure for transference into rigid material by the usual mechanical process, especially if he is not intimately acquainted with the nature of that material. In reliefs there is no necessity to work from models, as there is no third-dimension complication, and so all his reliefs have been done from drawings. The usual procedure of Palliser in his earlier work was to submit a small sketch or cartoon to his architect, and then to proceed to the building and execute the work in stone *in situ*, no preliminary model being furnished or required.

One of the works of this period and nature is the handsome vine carving to the soffit of the chancel arch of the United Free Church of Sydney Mitchell and Wilson, the Edinburgh architects, at Gullane, N.B. The pattern was drawn on the stone in charcoal



The Sea Lion. A fountain figure carved in Portland stone.



A Girl with a Parakeet. A direct stone relief carving for a garden wall.



The Owl.
A carving in Portland stone.



A female torso
in bronze.

and carved direct in the beautiful red Dumfries stone. A woman's torso in bronze is an eloquent illustration of Palliser's accomplishment in pure form. In this and in one or two other pieces he has been able to express himself more intimately than in his less individual and more formal architectural sculpture. It is beautifully built up with true plastic feeling, and, in spite of his admirable carving method, it is evident that his feeling is at least as intimately expressed in modelling as in carving. He has not, however, made the mistake that Havard Thomas was addicted to—of so working on his moulded surfaces and so polishing his glyptic pieces that his marbles have most of the qualities of his plastic work in bronze.

Modifications of his practice ensue when Palliser has to undertake architectural work, which does not permit of the same description of surface finish, and is not conceived from the same standpoint. His single pieces, both human and animal, convey the knowledge which the modelling sculptor can hardly help displaying. He is, however, a direct cutter, and the chisel has

effect and in order to maintain keen and undisturbed rhythmic contours. After all, the ideal for a glyptic sculptor is to get as intimate as possible with the spirit of his subject without the intervention of any hand other than his own; and so it comes about that most artist-carvers are direct carvers, as is Palliser. In spite of his leaning towards plastic, due largely to his training, his "Ant Eater," his "Sea Lion," and his relief of a "Girl with a Parrakeet," finished in 1925, validate the principles of his glyptic method as well as his unerring sense of animal character and form. This is confirmed by an architectural relief of cunning workmanship, the "Stag" panel over the door of the main entrance to a house at Ashmore by W. Curtis Green, A.R.A. It is embellished with colours, and the antlers are gilded. This is a recent work, and shows the application of the artist's study of animals to his designs. There are other panels of poultry subjects in the plaster frieze of the provision department at Whiteley's for the same architect. Clever as these reliefs are, however, it is the figure work that counts most in Palliser's architectural



Unity and Strength. A symbolical figure on a pediment of the London Life Association Building, King William Street, London.

Architect: W. CURTIS GREEN, A.R.A.



A direct carving in red Dumfriesshire sandstone in the chancel at the United Free Church, Gullane, N.B. The wood screen was carved by Joseph Armitage.

Architects: SYDNEY MITCHELL AND WILSON.

to take its course in his interpretations in glyptic. He does not allow his spirit to become encumbered by the shackles of a system. He thinks in stone and other carvable materials, and the cutting impulse is too strong within him to be denied. There are other impulses which are no less imperative. His idea of form is purely sculptural, and he looks at Nature, not with the object of imitating forms he sees, but rather with a view to discovery and in order to give plastic significance to some of the infinite form-variations. He attempts to express also something of the profundity and mystery which he discerns in all created things. Although he dislikes the vague, unsubstantial, and vaporous in sculpture, he believes that over-emphasis and hardening of planes and shapes have a tendency to lessen true plastic quality with its assumption of emotional properties, and to discount the psychological effect of suggestion and mystery.

In order to accomplish what he thinks and feels he wants to do in sculpture, Palliser invariably tries to express some movement or attitude which will best reveal the character and temperament of the subject, such movement being usually but momentary.

In his technique he aims at monumental compactness with simplicity of planes and volumes when dealing with stone; minor details, such as the feathers of birds, as is seen in the case of his "Owl," being sacrificed for the sake of the whole final

sculpture. There is a 7 ft. bronze soldier on the Calcutta War Memorial, done in 1923, but the most imposing are the decorative figures on Curtis Green's London Life Association new building. There is something very important architecturally as well as sculpturally about these. They were designed to fit the broken pediments in the nature of finials. This is one of the most unsatisfactory shapes with which a sculptor is called on to deal, as it is almost impossible to avoid the appearance of the figure slipping off. This has been overcome by placing emphasis on the vertical by way of drapery and position of the limbs, and the vertical symbols held by the figures continue up a structural line of the building. The size of each figure has been kept within that boundary, and the height has been more or less governed by the underside of the main cornice. The height from the ground is 60 ft., and the figures the size of a 10 ft. standing figure. They were all made in a year, two being carved in the builder's yard and built in as the structure proceeded. The other two were carved *in situ*, and they were all done from half-size models and largely worked on by the sculptor. Their design is admirable, as is their placing; their feeling is classically naturalistic with interesting individual stylistic touches, and their presence gives distinction to the building of which they are a feature and to the part of the City in which they are placed.

Modern Details.

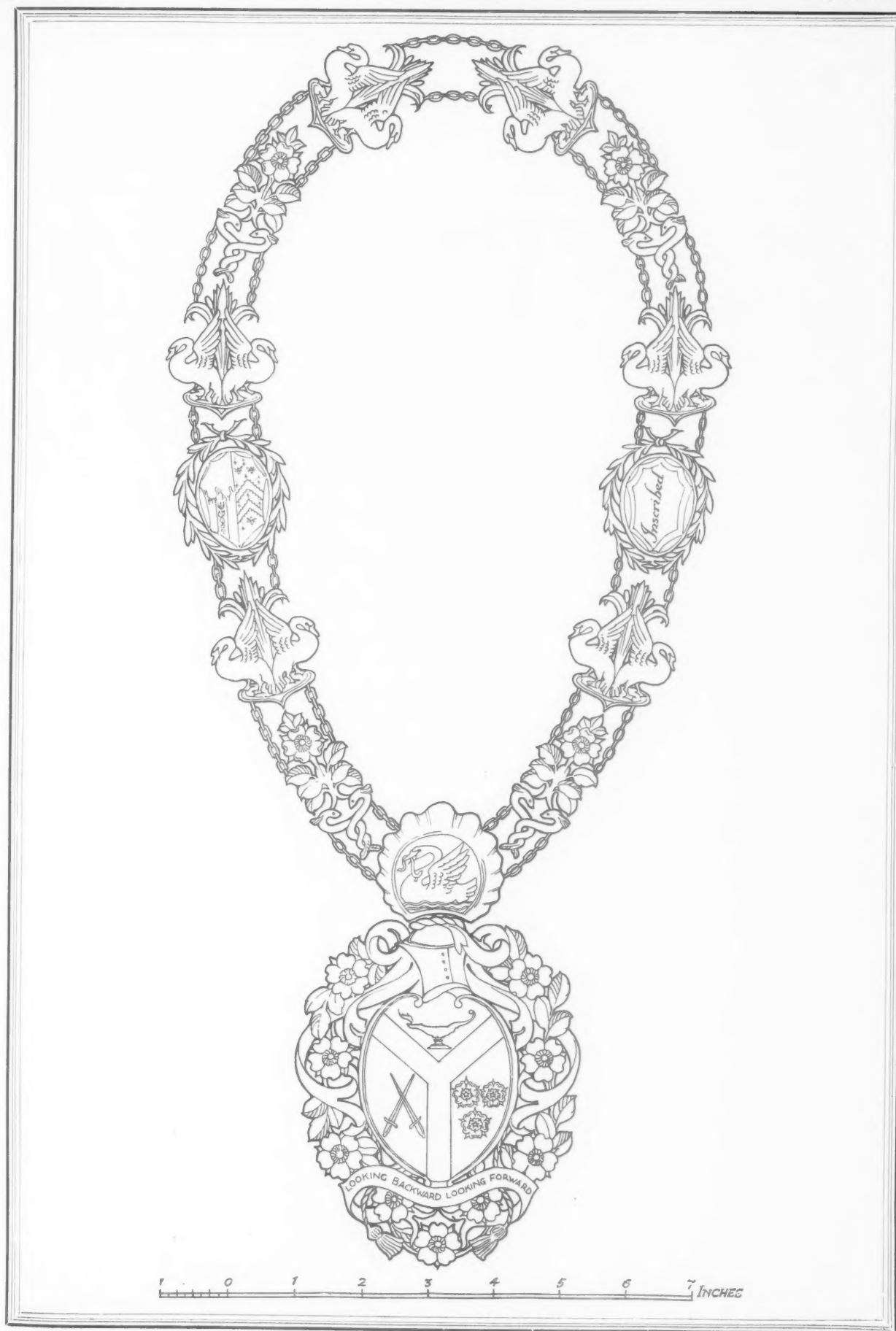
The Mayoral Chain for the Borough of Twickenham, Middlesex.

From a Design by Wratten and Godfrey.



THE MAYORAL CHAIN.

Twickenham received its charter of incorporation in November last when the Duke and Duchess of York attended the inaugural ceremonies. The design of the mayoral chain was entrusted to Messrs. Wratten and Godfrey, the drawings being made by Mr. G. Gordon Godfrey, brother of Mr. Walter H. Godfrey, F.R.I.B.A. The details of the chain are based on the Twickenham coat-of-arms, which bears a green pall on a white ground, between an "antique lamp," two crossed swords, and three roses. The crest is a swan with an eel in its beak. A pair of swans back to back, and a sprig of roses form the main links of the chain, the latter being placed above a pair of twined eels. The pendant with an oval medallion of the arms, surrounded by mantling and roses, is attached to the chain by means of a scallop shell carrying the crest. Midway on each side of the chain is a medallion, one being the arms of the Charter-Mayor, Dr. S. S. G. Leeson, the other an inscription. There is a slight difference between the design as shown in the drawing and as executed, owing to two additional links being added behind the collar. The whole is in gold with the exception of the heraldic colours, which are in enamel.



A WORKING DRAWING.

By Wratten and Godfrey.

The European Arts and Crafts Exhibition

At Leipzig.

By H. H. Peach.

IT is interesting in these difficult times to find a city that can build a fine museum like the Grassi Neubau at Leipzig, the first section of which was opened on March 6 and contained the Grassi Messhaus of Arts and Crafts and the Europaisches Kunstgewerbe (European Arts and Crafts Exhibition), in which England is taking part along with France, Austria, Holland, Belgium, etc.

Dr. Graul, its able director, has for some years aimed at keeping up a corner for quality work, ideas, and good taste, alongside of the great fair by turning out some of his rooms and allowing selected arts and crafts workers from Germany and Austria to show their wares to the trade. This section has so grown that he now has a fine new permanent home for them without disturbing his museum.

This year he has tried also to collect a representative show of design in art and industry from nearly all Europe to put alongside. The Design and Industries Association carried out the English exhibit, which has been well set out and displayed by Miss M. McLeish and Mr. Harry Trethowan. The Germans ask, however, what our young people are doing by way of experiment like the modern foreign current, and say our exhibit is very traditional—but then that is the British characteristic. Also, most of our exhibits are much more suited for daily home use than the luxury and fancy wares exhibited by other countries (Austria, Holland, and France).

The cult of the square and zigzag has taken the place of the wave and wiggle-waggle of the art movement of 1900, and is leaving an almost equally sad track across Europe, from which we have largely escaped, as we did from the latter, by our conservatism.

In the exhibition, Denmark, Switzerland, and Czecho-Slovakia are the most restrained, and to an Englishman the most pleasant of the other exhibits. Denmark has a sober black and brown treatment and shows mainly silver and pewter ware, quite fresh in shape and modern in treatment, but sensible and fit, a contrast to some of the French and Viennese, who are apt to throw to the winds the principles of right use of material and fitness for purpose. They also show a pleasant little group of hand-weaving, as do the Czecho-Slovaks, who exhibit their glass and toys by Professor Sutnar and his school. Professor Novak was architect of the last section, which is tastefully carried out in big bands of three tones of red and buff.

The French show a variety of costly materials for furnishing and dress, brocades in gold and silver, also some interesting and rather luxurious



Carol Singers.
A direct carving in Portland Stone.
Designer and Craftsman:
H. TURNER,
of the Birmingham School of Arts and Crafts.

Italy was showing mainly glass.

The German room, designed by Bruno Paul, was beautifully

furniture, glass, pottery, metalwork, medals; nothing specially new. They are the only people displaying a furnished room, which it was rather understood was not intended in this exhibition.

Holland has some simple glass and pottery, some gay-coloured rugs, a group of wallpapers, not very exciting; then a number of extreme, and one can hardly feel beautiful, things in the way of pottery—the ultra-modern.

Austria, gay as the show is, cannot be said to show the usual delicate taste of the Viennese. Monstrosities of all sorts are very common among their pots; the textiles chosen are not up to their usual standard, nor the display; all the same it is very bright and cheerful. The Larisch school shows a group of interesting work, especially on lettering and its adaptation, and the Emmy Zweibruck's studio, with its toys and women's dress and decoration, keeps up its reputation. The method of exhibiting with glass cases that went from floor to ceiling like a shop window was a useful hint for exhibiting a variety of goods in a dusty place.

Switzerland and Belgium both have small shows, the former tending towards the saner German movement and the Belgian towards the French modern style.

Italy was showing mainly glass.

The German room, designed by Bruno Paul, was beautifully finished in a dark wood veneer, using the grain of the wood to its full value, especially on the beautiful doors. It also had exciting electric lights—a new experiment—and a number of modern glass cases well designed not to look like museum cases. The exhibits were not properly set out when we left.

The British section makes pottery its chief exhibit, and from the inquiries during the fair I am sure that a well-displayed co-operative show of our best and sanest designed wares at the next March fair in the English section at the Ringmess house under a man who really knows pottery, not the ordinary glib salesman, would bring good results.

The little show of gloves from Walsall which we made created a large amount of attention, and we heard on all sides praise of the English cut and style. Our textiles, too, though beyond the hand-printed work by artists they are not very modern, have created much interest. The work of Misses Barron and Larcher, "Modern Textiles," and Alec Walker, were much admired, and are, perhaps, our most modern movement in design.

The English trade furnishing textiles



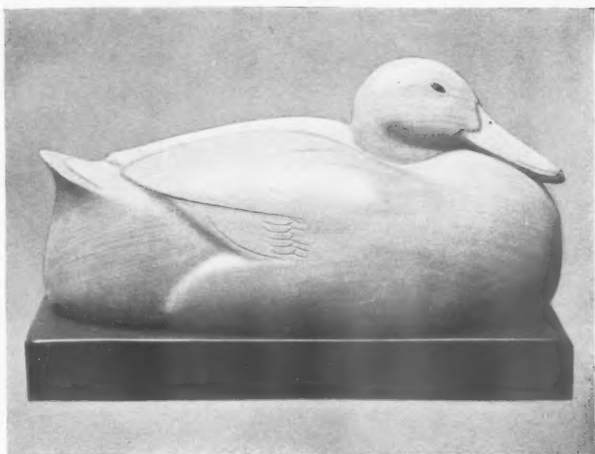
Poole Pottery. A modern treatment of free brushwork and fine matt glaze.

Decorated by
TRUDA ADAMS.

Craftsmen:
CARTER, STABLER AND ADAMS.

CRAFTSMANSHIP.

The European Arts and Crafts Exhibition.



A Duck,
carved in sycamore,
lent by courtesy of
C. Rutherford, Esq.
Designer and Craftsman,
W. G. SIMMONDS.



Cart Horses,
carved in wych-elm,
now in the Leicester City
Art Gallery.
Designer and Craftsman,
W. G. SIMMONDS.



Centre.
White stoneware, with
sepia decoration.
By
W. STAITE MURRAY.



A steel and brass sconce.
Designers
and Craftsmen:
RUSSELL'S.



A steel and brass candlestick.
Designers
and Craftsmen:
RUSSELL'S.



Examples of Batik in the Danish Section of the Exhibition.

were hung in a separate exhibit in the long gallery, owing to lack of space in the room allotted.

English furnishing textiles, sober as they are, usually win admiration on the Continent for their quality, and though there is quite a good business done by certain firms, it is well worth cultivating by those who have not already done so.

The two English rustless steel fireplaces of Messrs. Bratt Colbran interest the public, and several inquiries have been made since we opened.

Otherwise the British exhibit includes a number of individual pieces of silver work, including the Empire Board Cups, of which Harold Stabler's is the only piece which called for remark from the silversmiths who came round; jewellery, batik silks, a few fine pieces of embroidery, including a beautiful curtain made by Mrs. Simmonds, wife of W. G. Simmonds, whose sculptured wooden horses from the Leicester Museum and ducks from Manchester are exhibited; two reliefs in stone of street singers, from the Birmingham School of Art, also created interest by their fresh treatment, and two pieces by Eric Gill.

The case of glass made by Messrs. Powell in the centre of the room and some large pieces by Messrs. Arculus, at Birmingham, beautiful in shape, seemed to surprise visitors, who do not associate us with the glass industry.

The one-way street signs from Leicester and a London Omnibus sign with some good lettering instantly attracted much attention.

There was a small group of medals lent

by the Mint, S. Carline, and others, including the interesting new South African coinage.

Speaking generally of the exhibition, the control and taste of the architect stands out, both in colour-scheme and arrangement; even the awkward museum glass case fits into its proper place in their schemes. Lighting, too, was more considered than with us.

The architect has evidently had the main say both in the selection and limitation of the exhibits and in their display, and has chosen to make well-spaced, limited groups of the work of a few individual craftsmen and firms rather than the mixed and varied group exhibit made by England, and I think that this is really the better way of doing it.

The foreign architect also possibly takes the question of exhibitions more seriously than do ours, and the Governments generally seem wiser in the selection of suitable people to manage their exhibitions. Is it that with them the politician has more taste than with us and values art as a national asset?

I believe I am right in saying that over most Continental exhibitions the work is put in the hands of one man, and if he gets a small committee together it takes its control from him, whereas we generally, so far as Government affairs are concerned, have large, ultra-individualist committees which invariably lead to a mixed and varied group of exhibits very difficult to arrange.

This is the first international exhibition since the war where French, German, and English have worked alongside, and I trust that it will be the forerunner of others in England and elsewhere.



One of the three silver cups given for a window-dressing competition, by the Empire Marketing Board.

Designer and
Craftsman :
HAROLD STABLER.

A Craftsman's Portfolio.

Being Examples of Fine Craftsmanship

XIII.—Faces and Heads (*continued*).



A study of a judge, suitable for the decoration of a law court, as in a niche at the top of a flight of stairs or in a roundel in an overdoor.

Designer and Sculptor:
LEONARD S. MERRIFIELD.



This key maskhead is one of a pair which occur over niches flanking a fireplace at 15 Hill Street, Mayfair. They are carved in white alabaster. The shell conceals an electric light.

Architect and Designer: OLIVER HILL.
Craftsman: E. R. BROADBENT.



A mask modelled in plaster.

Designer and Craftsman:
F. STUTTIG.



One of the masks, carved in Empire Portland stone, on the Pier Pavilion at Worthing.

Architects and Designers :

ADSHEAD AND RAMSEY.

Craftsmen :

EMPIRE STONE CO.

Centre.
The Ape.
A direct carving in Portland stone.
Craftsman :
REGINALD LEWIS.



A carved head on a cornice at Meteoric House, Glasgow.

Architect :

J. T. THOMSON.

Modelled by

PHYLLIS M. BONE.



Left and Right.
Two wall dolphins suitable for garden ornaments, and designed for bronze, lead, or castone.

Designers and Craftsmen :
BROMSGROVE GUILD.



A plaster model
representing
Comedy.
Craftsmen :
G. JACKSON AND SONS.

Centre.
A plaster model
of a
Fiery Mask.
Craftsmen :
G. JACKSON AND SONS.



A plaster model
representing
Bacchus.
Craftsmen :
G. JACKSON AND SONS.



Left.
A plaster
model
representing
Tragedy.
Craftsmen :
G. JACKSON
AND
SONS.

Right.
A mask
designed for a
bathroom.
Architect :
OLIVER HILL.
*Designers and
Craftsman :*
PHOEBE STABLER.





A model of a mask made
for carving in stone.
Designers and Craftsmen :
H. H. MARTYN'S.



Bacchante. A mask for a
fountain or garden decoration,
carried out in bronze.
Craftsmen : SINGER'S.



Centre.
A model of a table leg
made to
the instructions of

G. A. Crawley, Esq., Architect,
for use in America.
Designers and Craftsmen
H. H. MARTYN'S.



Left and Right.
Two masks suitable for garden ornaments, to be carried
out in bronze, lead, or castone.
Designers and Craftsmen :
BROMSGROVE GUILD.

Recent Books.

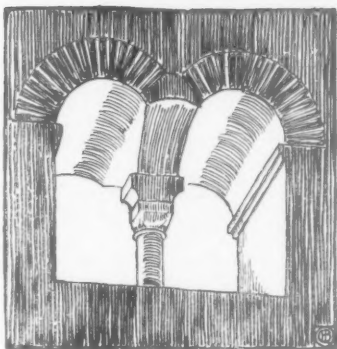
History Without Tears.

Everyday Life in Anglo-Saxon, Viking, and Norman Times. Written and illustrated by MARJORIE and C. H. B. QUENNEL. The Everyday Life—Series IV. London: B. T. Batsford Ltd. Price 5s. net.

When they formed and carried out their idea of describing people "in their habit as they lived" Mr. and Mrs. Quennell earned the gratitude of thousands of their fellow-countrymen, young and old. Their *History of Everyday Things in England* bids fair to become a classic on both sides of the Atlantic. Encouraged by the success of their first effort, they essayed the task of preparing a series of four volumes, describing everyday life at successive periods of early history. This fourth and concluding volume deals with the stirring days of the Anglo-Saxons, Vikings, and Normans, and comprises 112 pages of text and illustrations, with an admirable chart of dates and a satisfactory index.

The merit of the book lies in the easy, colloquial style in which it is written and in the attractive illustrations. The coloured frontispiece gives an imaginary picture of the hall of an Anglo-Saxon noble. This would have been better as a horizontal view with more space for the figures and a smaller expanse of roof-beams. The line drawings in the text are entirely admirable. Our authors do not affect the solemn and pompous style of some professional writers of history books. Probably they are regarded by such writers as guilty of trifling with important themes, of omitting details of moment, and of ignoring matters which are as meat and drink to the pedant. They do not, for example, pause to discuss the origin of the timber used to make stakes for the Battle of Hastings. Instead, they give us vivid pictures of actual or highly probable doings. Here is a part of the description of a Saxon raid on Silchester: "The Saxons came up to a deserted town, and entering by one of the gates, wandered up and down the paved streets, and in and out of the houses. Joyful shouts went up, that what they had heard was true; here was a fat land, and loot undreamed of. Warriors staggered out of the shops, their arms full of fine cloths or household gear, and the houses were searched for food and drink."

There may be no contemporary authority for this sketch, but it bears the marks of truth, and is at least more convincing and interesting than a bald statement to the effect that the invaders sacked Silchester. Remembering Mr. Quennell's profession, it is to be expected that we shall find careful attention given to architecture. It is one of the happiest features of the book, animated by a praiseworthy desire to arouse the interest of young readers in an art which is sadly ignored in our scheme of education. The descriptions of Norman castles, churches, and houses are such as will enable any boy or girl to understand the close relationship between material and construction. Their eyes may be opened to the importance of giving thought to modern planning and building design, matters which are too often hidden from their parents, as they were ignored by their grandparents. It is an excellent thing to evoke a new interest in architecture and good craftsmanship, and to implant in the minds of young people of today the sound principle that art is not an occasional indulgence to be embodied only in framed



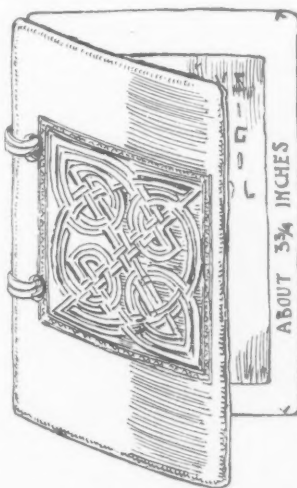
A WINDOW IN WING CHURCH.
From "Everyday Life in Anglo-Saxon, Viking, and Norman Times."

Decorative Sculpture. Selected by GEORG KOWALCZYK, with an Introduction by AUGUST KÖSTER. London: Ernest Benn, Ltd. 1927. Large 8vo. Illustrated. Price £2 2s. net.

Sculpture connotes to the general mind statuary which is as though painting indicated only portraiture. But graphic and plastic portraiture is by no means the whole content of the two arts. It is decoration, either ostensible or implied, which forms their major parts. It has to be realized that a statue in itself is not decorative, but may be made so by adjuncts or by its position. In either case it should be distinguished from all decorative sculpture *per se*. In this remarkable collection of nearly 700 illustrations of sculpture well reproduced, the initial plate is the portrait head, finely carved, of King Khafra, of the ancient Egyptian Empire, made decorative by its falcon head furnishing. There are other heads and sphinxes which owe their decorative quality to a similar treatment. Treatment is responsible for the decorative effect of Greek and Etruscan, human and animal, single figures and groups, as it is for the Gothic equestrian St. George and St. Martin on the cathedral at Basle. Treatment reduced to the minimum by the intrinsic ornamental effect of the object itself makes of the bronze first-century Roman peacock a noble example.

These more or less naturalistically-treated objects are not, however, pure ornament nor applied decoration. Mostly in the round, they suggest statuary and as being ancillary to architecture. It is when the reliefs are considered that pure applied ornament is encountered and the real architectonic of sculpture appreciated. Here every motive is welcome: divine, mythic, human, animal, vegetable, calligraphic and geometrical. In all this there is wealth indeed; beauty in abundance and such as stirs anew the persistent hope that artistic invention can never fail. There is a world of naturalism allied to imagination in this wonderful display of the love of man for the beautiful and his capacity for expressing it. Inasmuch as examples of Indian, Cambodian, Chinese, Japanese, American, Scandinavian and primitive decorative art are not included in this sumptuous album of plates, the wonder grows that half the world should have produced such richness of ornamental and decorative fancy. The scope of the volume includes Egypt, the Near East, Greco-Roman, Early Christian and Byzantine, Romanesque, Gothic, Renaissance and Islamic.

KINETON PARKES.



A BONE WRITING
TABLET FROM BLYTH-
BURGH, SUFFOLK.
(Now in the British Museum.)
From "Everyday Life in Anglo-
Saxon, Viking, and Norman
Times."

The Historical Monuments of Huntingdonshire.

The Royal Commission on Historical Monuments (England). An Inventory of the Historical Monuments in Huntingdonshire. London: H.M. Stationery Office. Price 35s. net.

The issue of the volumes containing the reports of the Royal Commission on Historical Monuments is a recurring event of the greatest interest to the architect, for their excellence is recognized on every hand, and this new book on the County of Huntingdon falls no whit behind any of those which have preceded it. The Commissioners make frank acknowledgment of the financial assistance which the Treasury has received from Mr. Granville Proby, F.S.A., but for which we should certainly have had to wait much longer for an account of the buildings of Huntingdonshire. The patron of learning and of the pursuit of knowledge is, indeed, as great a benefactor to the community as the more common contributor to the cause of charity, and it is an open question whether the former's generosity is not of more lasting benefit. The work, a section of which Mr. Proby has assisted in so timely a manner, is one that should receive far more support than the nation as yet accords it, for the vestiges of great periods of art fall by the way, beautiful examples of handicraft are perishing, and valuable historical evidence is being lost year by year. Many branches of archaeology are being taken up enthusiastically by scholars, and funds are available for the study of remote periods; yet in our towns and villages and in the countryside, thousands of beautiful buildings await record and interpretation. The extent of the need is not understood even among those who show an interest in these things. The number of books on local history and topography grows every day, and the public is led to the conclusion that the task is being overtaken. Yet if we seek the record of the old houses of a parish, if we look for drawings and details of the craftsmanship of an ancient town, we shall seldom meet with anything but disappointment. And none knows better than the architect how inadequate and ineffective for its historical purpose is the sketch of the artist or the description of the amateur topographer.

In the eighteen years during which this Royal Commission has been at work it has perfected a method which is now altogether admirable. It has at its command experts in all branches of a subject that needs many brains focused upon it. Its investigators have had architectural training, the indispensable groundwork for a proper comprehension of their objective, and their conclusions are based on a wider experience than any former

writers on architecture could possibly reach. Mr. A. W. Clapham, who is charged with the editorship, has won a position in the archaeology of building which is unchallenged, and he and his colleagues throw themselves into this great quest of the rediscovery of England with amazing enthusiasm and the most serious intent. Among the Commissioners and those whose services they command are Lord Crawford, Sir Arthur Evans, Sir Hercules Read, Dr. Montague James (Provost of Eton), Mr. William Page, Mr. C. R. Peers, Mr. Oswald Barron, Rev. E. E. Dorling, Mr. Mill Stephenson, and Dr. R. E. Mortimer Wheeler. To enlist such a company the Treasury had been powerless, but Mr. G. H. Duckworth, armed with a magic exceeding the limit of secretarial tact and persuasiveness, has secured

their willing help. With such counsels at call we may be excused if we have great expectations, and it is no surprise to find them fulfilled.

In this County of Huntingdon, hard by the more famous Northamptonshire, are many noble churches, and in this book is a plan of every one all those of importance being to a scale of 24 ft. to the inch, the walls accurately hatched to show the date. In the letterpress is a full description of the architecture and a detailed account of all the fittings. The plans of the villages and towns, showing the position of the old buildings, are rendered with an eye to æsthetic effect which it is a pleasure to acknowledge, and the photographic illustrations are numerous and well arranged. These latter include a fine series of church towers and spires, church fittings (with pages of bells, fonts, effigies, screens, roofs, communion plate, lecterns, etc.), village streets, cottages, and timber buildings. There is an effective photograph of the thirteenth-century church at Alconbury, and the twelfth-century interior at Alwalton. The pre-Conquest carved stones at Fletton and the Saxon arches of the crossing at Great Paxton are well shown. Two medieval hospital buildings at Ramsay (now the parish church) and at Huntingdon (now a school) are illustrated, and amongst the domestic examples the most interesting are Hemingford Grey (twelfth-century

manor house), Buckden Palace, "Lion" Inn, Buckden, Elton Hall, Hinchingsbrooke, and Kimbolton Castle.

The carved bench-ends at Eynesbury Church and the woodwork at Godmanchester are only examples of the numerous specimens of craftsmanship portrayed in this book; and the measure of its assistance in our studies may be gauged by the fact that Messrs. Howard and Crossley give but one example from Huntingdonshire in their *English Church Woodwork*. It is good news that another county, Hereford, is already being surveyed, and we may look forward to a further harvest from this source after the third and concluding volume on London has been published.

WALTER H. GODFREY.



THE INTERIOR OF BRADFORD-ON-AVON CHURCH, WILTSHIRE.

From "Everyday Life in Anglo-Saxon, Viking, and Norman Times."