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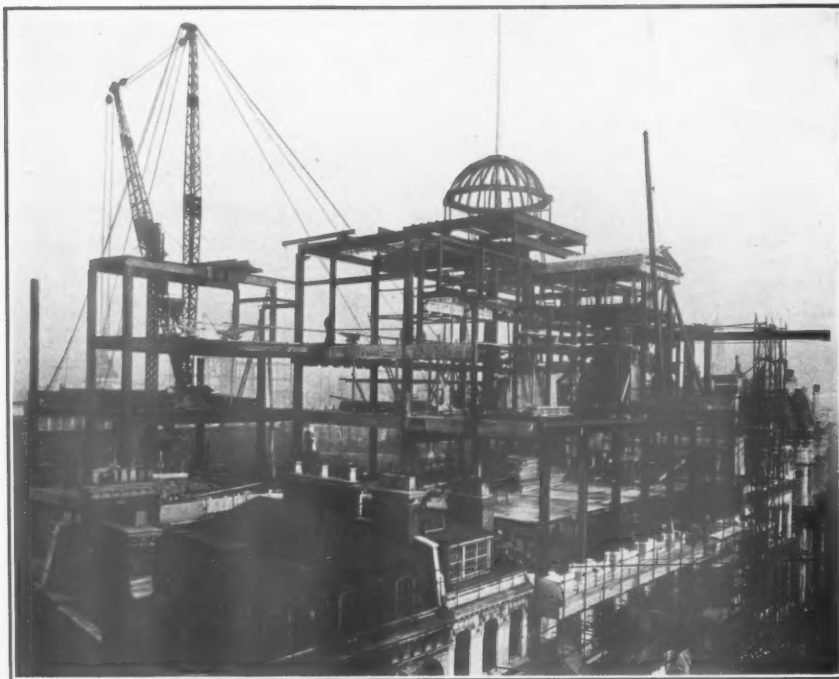
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EDITED BY WILLIAM G. NEWTON, M.C., M.A. OXON., F.R.I.B.A.

ASSISTANT EDITOR, AND EDITOR OF THE ARCHITECTURAL REVIEW SUPPLEMENT: H. DE C. HASTINGS.

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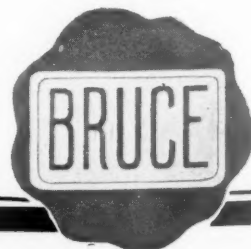
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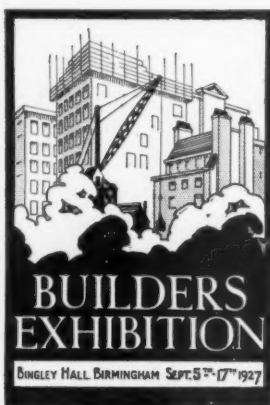
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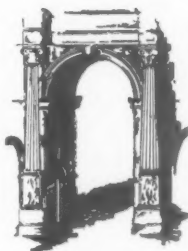
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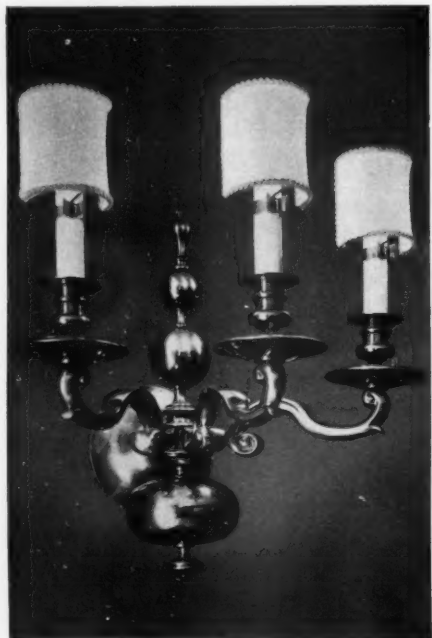
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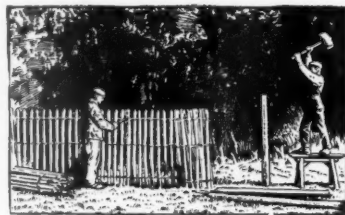
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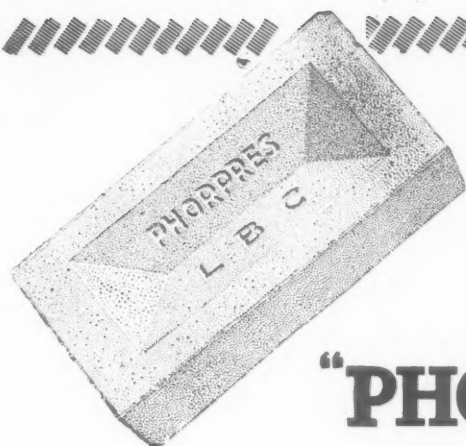
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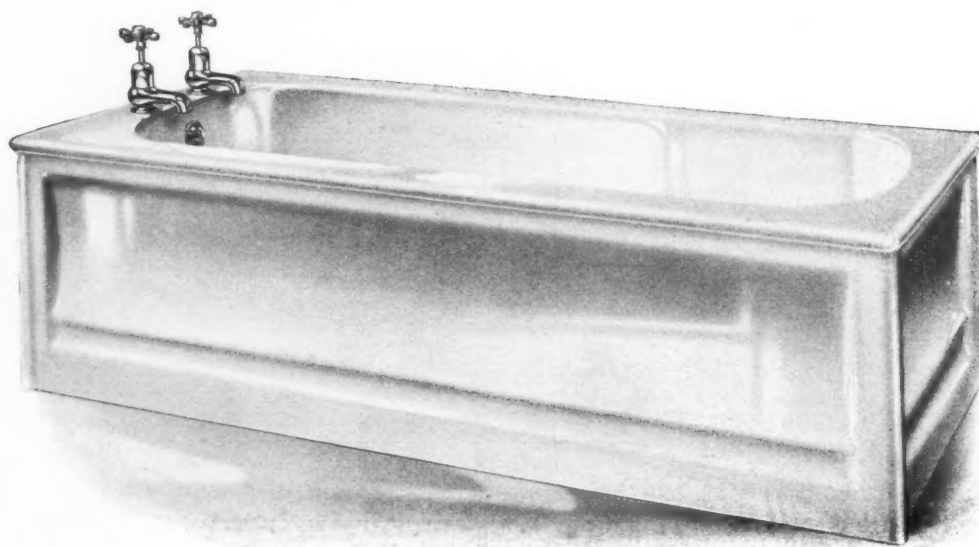
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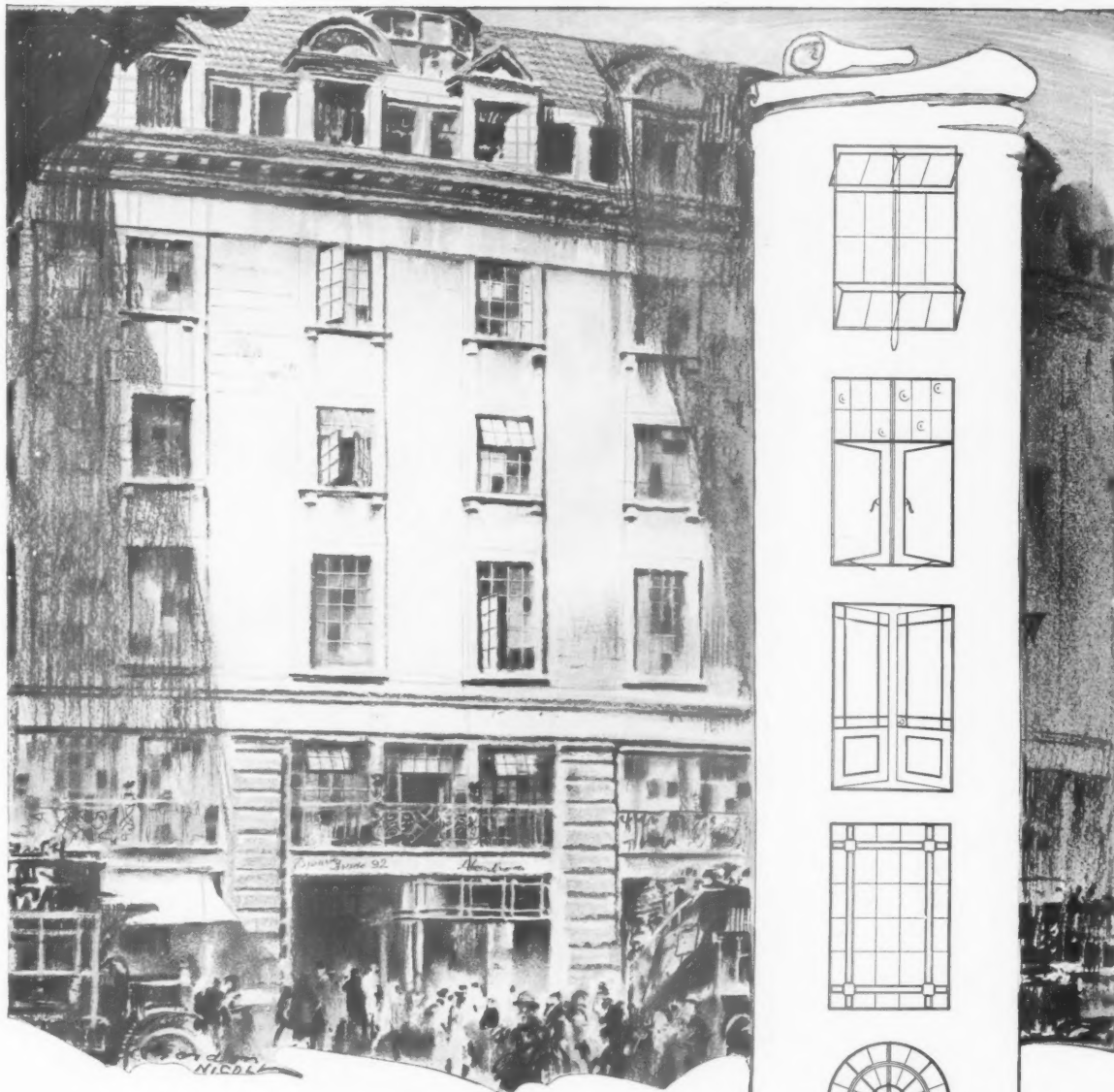
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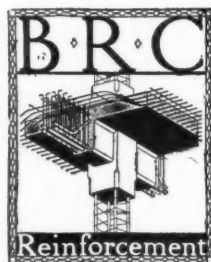
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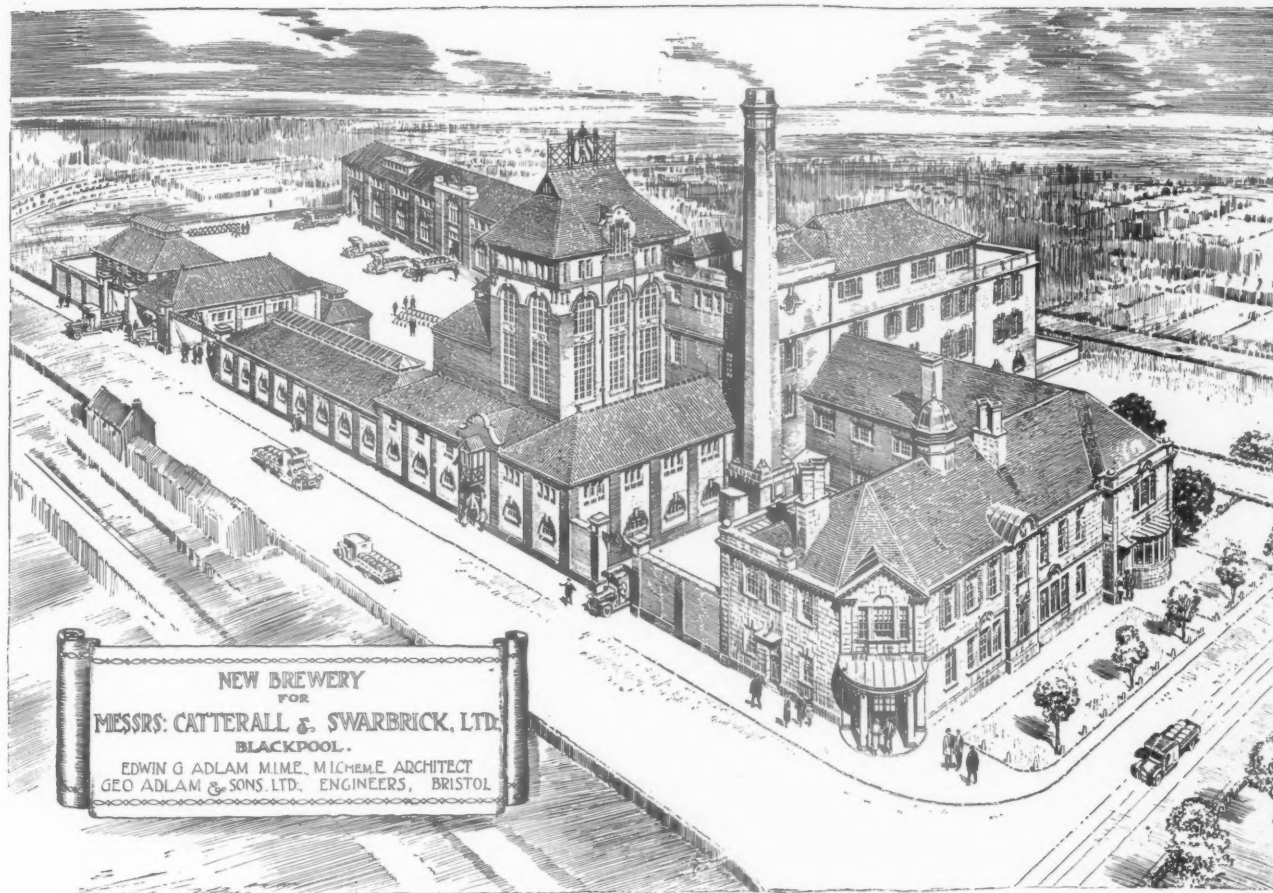
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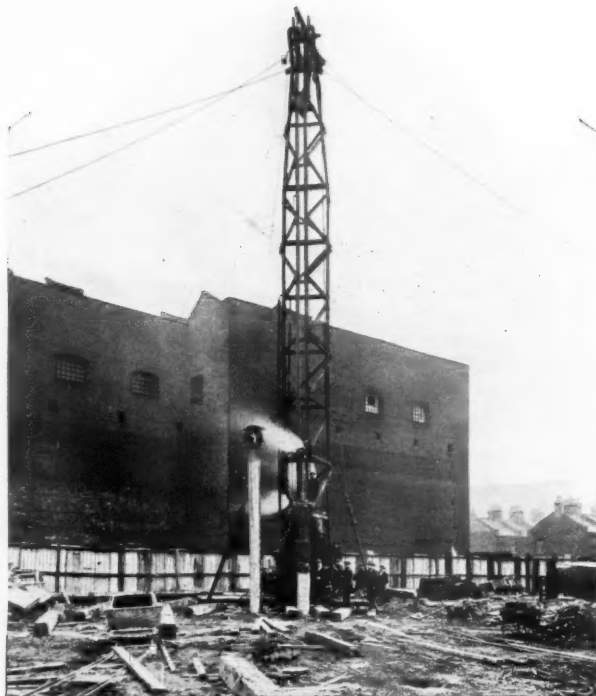
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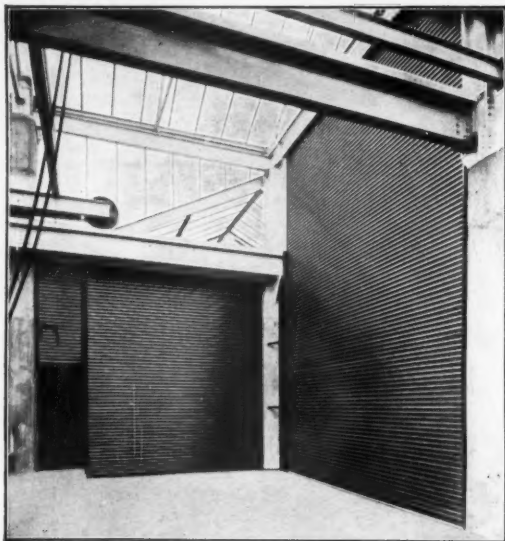
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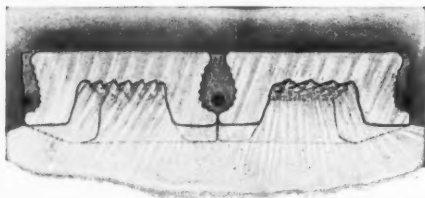
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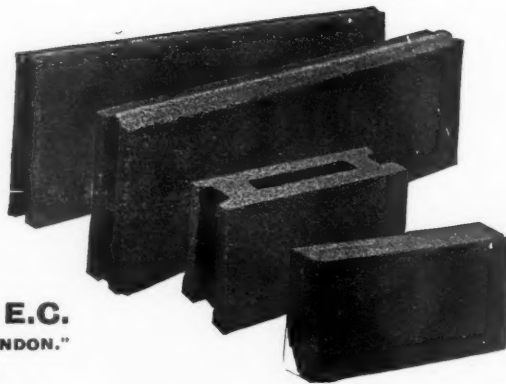
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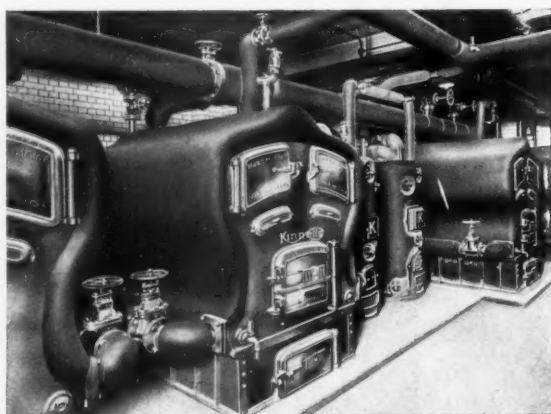
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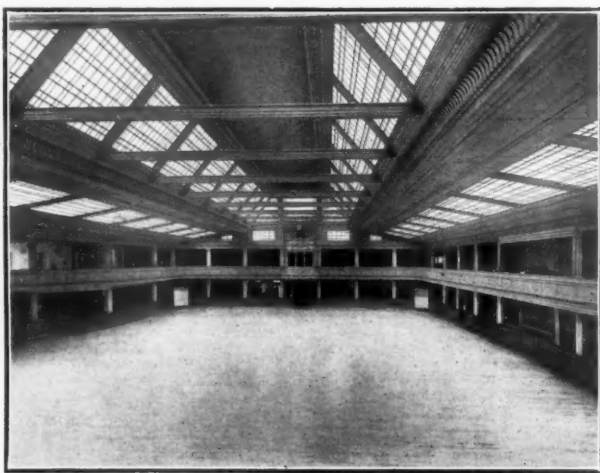
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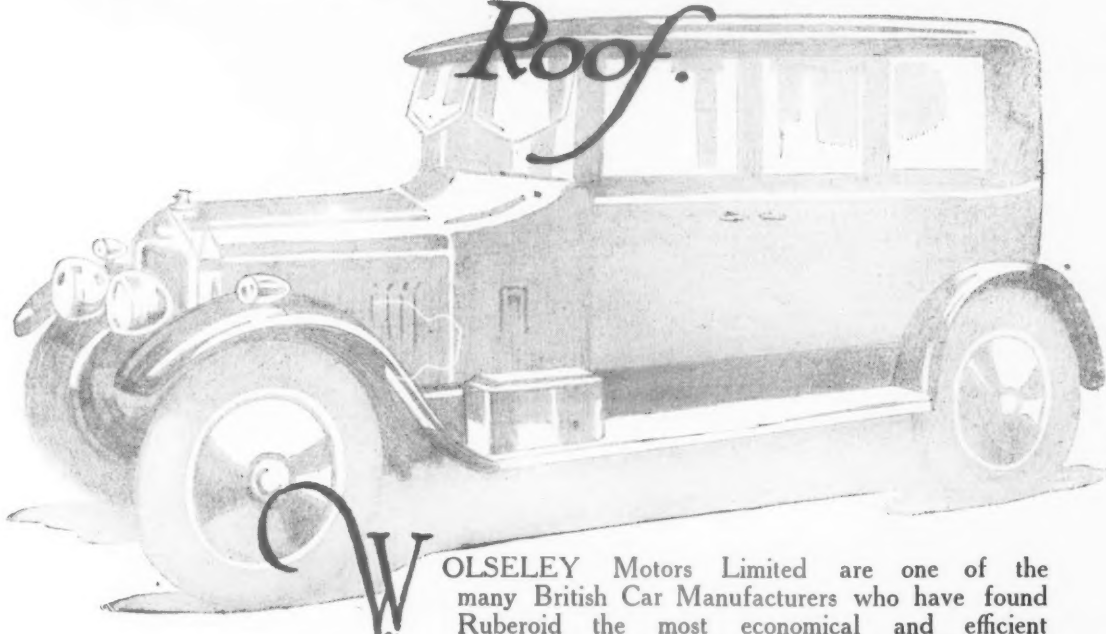
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Plate I.

June 1927.

THE ENTRANCE PORCH TO ST. WILLIAM'S
COLLEGE, YORK.

From a pen-and-ink drawing by Frank Lodge.

A New Westminster

The Vision of Sir Charles Barry.

By E. Beresford Chancellor.

TO draw out plans for the development and improvement of great cities has always been a favourite occupation of both professional and amateur architects. London has given special scope to such activity. From the days when Wren and Evelyn (representatives, by the way, of both classes) gave themselves to thought over the designing of the new city which was to arise from the ashes of the destroyed one, to our own times when the traffic problem and the bridges problem and the south-bank-of-the-river problem exercise the minds of all sorts of people, suggestions have been forthcoming, often from the most unexpected quarters, and form a kind of apostolic succession of attempts to improve London according to a hundred different opinions. The efforts in these directions of the amateur architect may be passed over. They often include germs of excellence and of feasibility, but for the most part they are negligible from the mere fact of their impracticability. The professional architect, on the other hand, has more to consider when venturing on suggestions of this character than the mere possibility of his plans being regarded by the general public with favour or otherwise. His reputation as a sound adviser and a skilful designer and planner are at stake; and thus what such men have formulated deserves careful and patient consideration.

There may be said to have been four outstanding examples of the professionally suggested town-planning of London in the past: that of Wren in the seventeenth century; that of Gwynn in the eighteenth, and those of Smirke and Barry in the nineteenth. Some years ago I wrote two articles in these pages concerning the proposals of Gwynn and Smirke; here I want to draw attention to what Barry formulated on a more comprehensive scale, and what represents, as it were, the third in this interesting trilogy.¹

Apart, of course, from Barry's general interest and professional work, in London, there is no doubt that his attention to a suggested reconstruction of certain areas in it had been quickened by his rebuilding of the Houses of Parliament, which, begun in 1839, was not wholly completed till 1857. In the latter year a competition was held for certain new public offices, and Sir Charles took the opportunity of exhibiting his designs, which were, however, far more comprehensive than the requirements of the Government called for. Indeed, the architect wished to embody all the plans for his suggested improvements in one grand scheme by which, to use his own words, "the whole of the public offices should be concentrated and combined in one group of buildings." His original idea for the building of the Houses of Parliament had provided for structures round, and enclosing, Palace Yard and extending as far as the present entrance to the House of Lords (see plan), with an imposing entrance at the corner of Bridge Street and Margaret Street, but this was only a subsidiary feature of his new and far more embracing scheme. Other suggestions were for a spire to Westminster Abbey (as Wren had before proposed), to carry out the obvious intention of the original builders; a palace for an Archbishop of Westminster; the removal of St. Margaret's, between a new Stationery Office on one side and a new National School on the other,

to a spot bounded by Tothill Street and Storey's Gate; and the removal of Westminster Hospital to a more central position in the district. Barry's written proposals do not entirely tally with his plans, since he suggests in the former that the Stationery Office should be placed in the fork formed by the east ends of Victoria Street and Tothill Street, whereas in the latter it is shown to the north of this thoroughfare. The enlargement of Westminster School was also provided for as well as that of the National Gallery and the Admiralty—improvements we have since seen carried into effect, largely on his suggested lines.

But Barry's most ambitious scheme was the enlargement and consolidation into one vast building of the Government offices. A glance at the accompanying plan will show the outlines on which he proposed to carry this out, while the two elevations indicate what the decorative effect of this would have been as seen from Whitehall and also from St. James's Park. Parenthetically I may point out that the enlargement of the Government buildings along the north side of Great George Street and the return frontage on the west, as well as the Admiralty extension, have been since carried out more or less according to Barry's ideas. But whereas he proposed a splendid comprehensive scheme, what has been done has been done (successful as it is in itself) in a piecemeal fashion. It is, by the way, curious how similar the effect produced by his proposed central dome is to the great block of Government buildings at Buda Pesth, as seen from the river; while this dominating feature has much affinity with that by which Smirke proposed to crown *his* block of Government offices in the Green Park.² In Barry's own words, this dome was suggested in order that it should give dignity to the buildings it crowned "so that they may vie with the Abbey and the new Palace of Westminster."

The annexed elevations will show better than much written description these outstanding features, as well as other subsidiary points in Barry's suggestions—suggestions, it may be said, which he had so little hopes of seeing materialized that when he exhibited the plans he did so in the names of his two sons, Charles and Edward, with the idea that should any one of the improvements be carried out, they would have the conduct of the work.

To turn to the planning, as differentiated from the structural scheme, we shall find much food for reflection by studying the diagram on page 209. In the first place, it must be remembered that the Embankment on the Middlesex side of the river had not then been formed, although it was begun some five years after Barry had, as we see here, suggested it practically on the lines it was to follow. But he did far more than this. Not content with a half-hearted scheme which made one side of the river a beautiful and useful highway only to make the other by comparison still more desolate and hideous than it intrinsically was and is, he provided for an equally beautiful and useful embankment

¹ Gwynn's "London and Westminster Improved" was published in 1766; Sydney Smirke's "Suggestions for the Architectural Improvement of the Western Part of London" in 1834; and Sir Charles Barry's scheme was exhibited in a series of designs in 1857.

² See the illustration attached to Smirke's book on the subject.



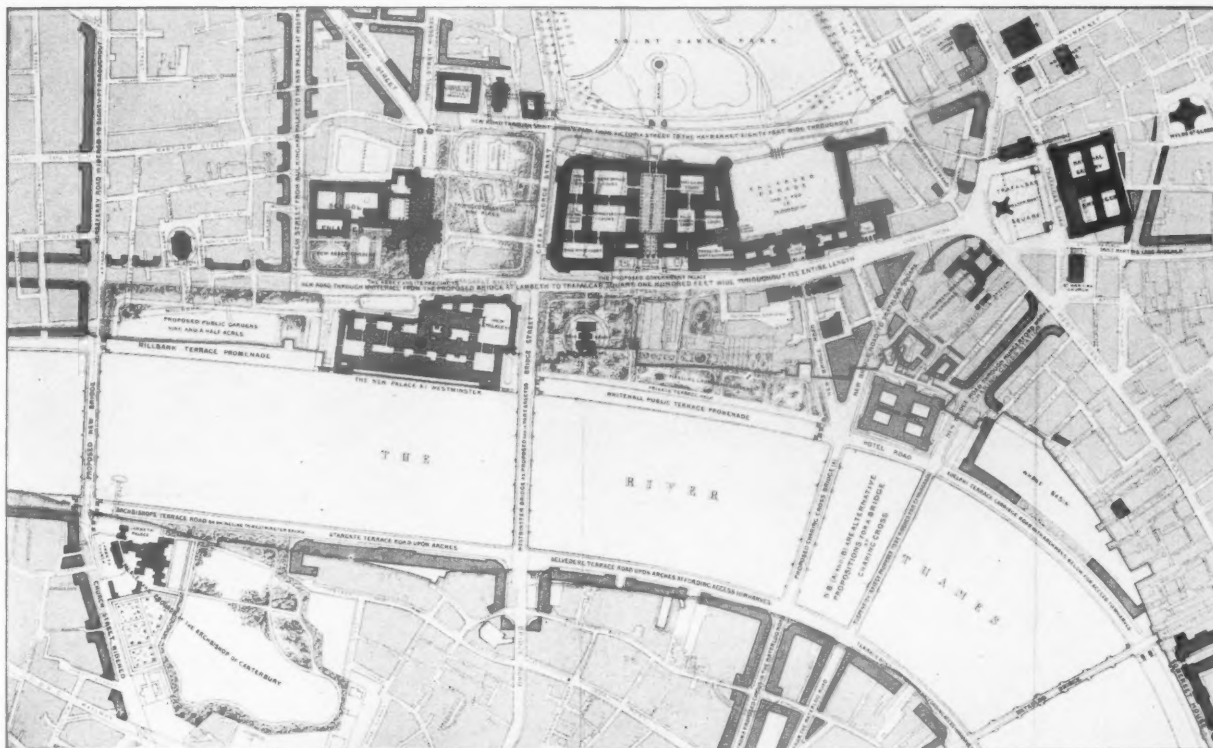
New wing to Parade and offices to Admiralty. Horse Guards. Government offices. Great George Street. Clock Tower. New front, Houses of Parliament. West front of Abbey. Houses in Victoria Dean Street. Tower.

Elevations of existing and proposed buildings in a line from the Haymarket Theatre to and including Dean Street, looking east.



Chapter House. The Abbey. St. Margaret's Church, in new site. Government offices. Offices for future extension. Horse Guards. Offices for future extension. Admiralty.

Elevations of existing and proposed buildings in a line from Millbank to Leicester Square, looking west.



A plan of suggested improvements and new streets in and near Westminster in relation to the new Palace of Westminster, the concentration of the Government offices, and the treatment of the Thames Embankment. Exhibited at Westminster Hall in 1857.

Note.—The dark hatching shows public and other important buildings then existing. The light hatching represents the new streets, and the buildings proposed along them. The lines of the existing banks on each side of the river are also indicated.

on the Surrey side. "Assuming," to use his own words, "that the long proposed and in part adopted plan of embanking the river with a view to the improvement of its navigation and appearance, and the removal of its present offensive and unwholesome effluvia, must at no distant period be accomplished, it is proposed that such portion between the proposed Lambeth Bridge and Waterloo Bridge should have public quays *on each side of it*, with houses and terraces adjoining them, so as to screen from view the mean, unsightly, and, in fact, ruinous buildings which at present disfigure both shores of this noble river." Barry died in 1860; sixty-seven years have elapsed and we are still confronted, at least on one side of the Thames, by the mean, unsightly, and ruinous structures which he rightly reprehends!

As to his street improvements, the most important was the proposed road a hundred feet wide throughout its entire length, from Horseferry Road, which it was proposed should be widened to 80 ft., to Charing Cross. Among other things, this scheme anticipated the removal of the block of houses between Parliament Street and King Street, which was to be carried out later. It also provides for the new bridge at Lambeth, which materialized in 1862. Again, the opening into the Mall from Charing Cross and the conversion of the Mall itself into its present form, is shown as part of the scheme which also provided for the widening of St. Martin's Lane, a suggestion many will think preferable to the alternative Charing Cross Road improvement which came about in 1887. Yet another drastic change was adumbrated in a roadway, 80 ft. in width, linking up Victoria Street with the

Haymarket, and skirting St. James's Park in front of the Foreign Office. Those who know the difficulty of direct vehicular communication between these spots will realize how great an improvement this would have been.

On the proposed embankment, the public gardens in front of what is now Whitehall Court are anticipated; while the alternative schemes for a new Charing Cross Bridge or the widening for traffic of Hungerford suspension bridge (now the hideous railway viaduct), with their approach roads, would have solved a since much debated problem, and, parenthetically, would have obviated that great act of vandalism—the destruction of Northumberland House. Indeed, Barry's enthusiasm for town-planning was never proposed to the detriment of existing historical structures, the only old house which would have been sacrificed in the whole of his scheme (as it has since been) being Carrington House on the site of which the War Office stands.

An examination of Barry's suggested improvements in streets and buildings will show that, costly as such a scheme would necessarily have been, it was an eminently practical one; and had the authorities had the courage to undertake it these seventy odd years ago, it is probable that much of the acute traffic difficulties of today would not have arisen, and the whole would have cost less than the partial and delayed fulfilment amounted to. Gwynn's plans had merits; Smirke's had more; but they were tentative as compared with this of Barry's; something of the permanent value of all three can be judged by the fact that our later town-planners have adopted so many of the suggestions contained in them.

Tapley Park, Devonshire.

The Home of the Clevelands.

By J. H. Rudd.

With Photographs by R. L. Knight.

SITUATED in what the guide-books call "a commanding position" off the main road between Barnstaple and Bideford lies Tapley Park, the seat of Mr. A. L. and Lady Rosamond Christie. From the lodge a gradually ascending drive of about a mile leads through a beautifully wooded park to the house, of which the approach affords a good view. The prospect is magnificent. The panorama to the west includes the broad estuary of the Taw and Torridge, low-lying marshes and stretches of bright sand, a wonderful expanse of country from Braunton to Westward Ho, with Lundy Island just visible on the horizon. In the foreground Instow and the fishing village of Appledore are silhouetted in silvery white against the sky, and there is a constant flow of shipping to and from the trading ports on the tidal rivers. The undulating foreground is dotted with trees. It is the country with which Kingsley fell in love, and it was from this coast that the Devonshire men sailed westwards to the discomfiture of the Dons and the discovery of new lands.

The garden front of the house is of special interest. In the soft climate sub-tropical vegetation thrives, and the first glance prepares the visitor for something unusual.



A view of the estuary from the west side of the house.

At one end is a charming summer-house of richly-coloured local stone, which is in complete harmony with its surroundings. When stone is employed it should be shaped and laid so as to express as fully as possible its geological character. Nothing could illustrate this better than the design and construction of this summer-house.

Beyond the house the gardens form a series of spacious levels connected by stone steps flanked

by conifers and other trees, the grandeur of which can be appreciated in the illustrations.

Probably owing to its commanding position—which afforded protection against marauders—there has been a house at Tapley for about seven centuries. There is documentary evidence that Taplegh, or Tapeleigh, belonged at an early period to the family of Bauderope.

In the reign of Edward I the house was occupied by a family who took their name from it. The heiress of Taplegh married Grant, from whom the ownership of the house descended, by successive female heirs, to Cobleigh and Gifford. Commodore William Cleveland, a well-known naval commander in the days of Queen Anne, married a Devonshire lady, Miss Davie, and through a mortgage acquired Tapley from the



A corner of the lily pond.

TAPLEY PARK, DEVONSHIRE.



Plate II.

June 1927.

FROM THE SOUTH-EAST.

Remodelled by the late John Belcher, R.A., and J. J. Joass.



From the pond.



A garden view.



The entrance front. Beyond the house the gardens form a series of spacious levels connected by stone steps flanked by conifers and other trees. The gardens were designed by B. N. Orphoot.



The dairy, which was probably used originally as an orangery. This building dates from the period of Queen Anne and remains untouched.

Giffords. Commodore Cleveland was the man who conveyed Peter the Great back to Russia. Tapley continued in the occupation of the Clevelands until about 1860, several members of which family took a prominent part in the public and administrative affairs of Great Britain. The last of the Clevelands on the male side was Archibald Cleveland, who was a cornet in the 17th Lancers. He with two other officers alone survived in the charge at Balaklava, but he died a few days afterwards from wounds caused by a bursting shell at Inkerman. A familiar landmark on a hill overlooking the estuary is an obelisk to his memory, erected by public subscription. He was succeeded by his sister, Mrs. Christie, mother of the present owner.

The decay in certain parts of the building was of such a nature that the present owner decided that the house needed structural alterations, and the late John Belcher, R.A., was consulted, with the result that, with the assistance of Mr. J. J. Joass, the house assumed its present form in 1916. An old house of well-defined character may give the key to the design

of new work and provide definite limitations within which it is desirable to keep; but in this case the original building possessed no very definite or distinctive features. It was decided, therefore, that although the plan of the old house should be maintained, the new work should have an individual character of its own.

The alterations to the exterior were carried out in brick with Portland stone dressings. The illustrations indicate how the architect, with his mature judgment, successfully solved the many difficult problems that were encountered. The front of the house, with its columns, balustrade, pilasters and restrained ornament, is a refined piece of work. The same refinement of design can be seen on the east side of the house. A difficulty in the matter of the proportion of the windows was surmounted by the introduction of Portland stone moulded apron pieces.

One old building of distinction dating from the Queen Anne period remains untouched. No doubt it was originally an orangery, but today it is used as a dairy.

Inside, the furniture is not confined to one period, although



The old wrought-iron entrance gate to the dairy. It will be noted that the gate has been hung upside down, an error for which the local blacksmith was responsible.



The mahogany cabinet and bureau in the print- or morning-room. The cabinet is inlaid with pear, box, and black woods. The bureau is inlaid with box, yew, and black woods. The cabinet, bureau, and carpet were designed and made by Morris & Co.

the eighteenth-century work predominates; most interesting of all is the modern furniture, mostly of a "Morris" character. This shows how it is possible by judicious arrangement for the mingling of styles to be carried out satisfactorily; the effect is certainly not monotonous, but it requires taste and appreciation to do this successfully. It has been said that "Furnishing should express the living spirit of the house, and this cannot be if the work of past generations is slavishly copied and never departed from." The pieces illustrated carry on the tradition of William Morris, who was not afraid of pattern, indulging in it to an extent which, in the case of an artist less expert, would have been dangerous. But out of elaboration he managed to get repose, owing largely to his command of colour. The result of decoration, he said, "must be colour not colours." The pieces of furniture shown here, although elaborately inlaid, are harmonious, depending entirely for their effect on the use of natural coloured woods, and time has made, and will make, them more harmonious. This cannot be said of woodwork when inlaid with dyed woods.

The print- or morning-room is panelled from floor to ceiling in unpolished Spanish mahogany, which has assumed a beautiful rich coffee-brown colour. Large panels (four feet wide) alternate with narrow panels surrounded with large bolection mouldings. The mantelpiece of carved statuary marble in the

Adam manner, and the ceiling of modelled plaster, make a very successful combination. The plaster ceilings in the drawing-room and the morning-room were executed in the eighteenth century by Italian craftsmen, who were responsible for a considerable amount of work locally.

There is one feature at Tapley which is as delightful as it is rare. A tablet on the east wall of the main building records the work of the architect. It is given to few artists to meet with graceful recognition of their labours. It will be a happy day for architects when their art is as generally appreciated as it is in the wording of this happily conceived inscription:

IN
MEMORY OF
JOHN BELCHER, R.A.
WHO
RESTORED AND ADORNED
THE HOME
OF THE
CLEVELANDS
1898—1916



An English walnut cabinet with burr walnut panels. The frieze is inlaid with pearwood foliage in a satinwood ground. The cabinet was designed by George Jack and made by Morris & Co.

Architecture, 1927.

I.—At the Royal Academy.

(In deference to reader and printer, and in despite of Burke, all prefixes are omitted.)

By P. D. Hepworth.

A VISIT to the architectural side of the Royal Academy produces each year the same feeling of discouragement. One's first act, on entering Chambers's great palace for the display of architecture, painting, and sculpture, is to consult the catalogue plan to identify the little corner room where the first-named art is housed, humbly passing *en route* the twenty splendid halls of easel pictures and sculpture.

Humility is good for the soul, but whether the humble shall ever be exalted must depend on the energies of some future architectural president. Meanwhile, since custom decrees that one room is sufficient for the "First of the Arts," it would be great gain if this could be on the general circulation, instead of the present remote cul-de-sac. On entering the room, however, one is forced to the further reflection that architects might as well set their own house in order.

The general effect is needlessly unattractive: nay, more—it can only be described as "messy." One sees gilt frames, brown frames, white and black frames—white mounts, grey mounts, no mounts, gold mounts, *et qui mieux mieux*. Most people frame for the exhibition, and if the committee would issue some simple fixed ruling (for instance, frames to be one-thirtieth, mounts one-tenth, of picture size, *both white*) the difference would be immense. By the way, two of the best-presented drawings (Atkinson) closely follow these suggestions, whereas many of the other smaller drawings are not only killed by adjoining



The proposed Masonic Hall, Old Queen Street, London.
Ashley & Newman, Architects.

frames, but by their own!

Too many drawings are still hung, and here again we compare unfavourably with the watercolour room, where at least a level top and bottom line is kept, and a fraction of wall visible between each picture. Drawings, too, appear needlessly separated; one of the best exhibits, four drawings of a bank (Curtis Green)

worthy of close study together, are scattered all round the room.

Turning to the actual drawings, this year is a good and varied one, both as regards draughtsmanship and the buildings themselves. Not only is the old guard, headed by Walcot, Farey, Green, etc., well represented, but several new stars appear to be arising. The first exhibit to claim attention is a superb model (by Martin, with carving by the late Derwent Wood) of Lutyens' new Midland Bank. This, when completed, should be one of the most impressive buildings of our generation. The massive strength of its cliff-like façade is, above all, that of a great bank, while its minor articulation and details are full of suavity and charm.

It also appears perfectly designed for its usual and narrow site, with long end vistas only.

The only other model shows the new Underground Electric Railway Building (Adams, Holden & Pearson), a great triangular building in receding blocks, rather on American lines, and on its superb island site should appear very fine. The treatment of the deeply recessed courtettes, however,



The Army and Navy Stores, Victoria Street, London.
Sir Aston Webb, R.A., & Son, Architects.



Plate III.

June 1927.

THE NEW BUILDING FOR THE UNDERGROUND ELECTRIC RAILWAY
IN BROADWAY, WESTMINSTER, LONDON.

Adams, Holden and Pearson, Architects.

does not appear quite successful, and the single arch, attempting to disguise these, is most unhappy. They have been cleverly omitted on Muirhead Bone's spectacular drawing, to its great gain. The other great new bank (Lloyds, by Burnet and Partners), a splendid building, is shown in most vigorous drawing by Tait, presumably in a photograph.

There are several good drawings of banking interiors, but as always, these, owing to an inevitable sameness of coffer and counter, do not make interesting perspective drawings. A better method is that of 1376, a beautifully rendered drawing by Curtis Green, in monochrome. One would be well content to see more drawings of this type and of equal beauty: an end in themselves as well as R.A. propaganda.

A large drawing on the opposite wall shows the winning design for the New Masonic Hall in all its impressive length, and Farey gives a fine watercolour of the Irish Parliament House. Considering its size and magnificent site this appears a rather disappointing façade—the tentative accentuation of ornament to the end bays cannot be regarded as efficient foils to the great central mass, and one has the feeling that, the appointed length being reached, the far-stretching wings have been abruptly sheered off net. Two good and satisfactory brick buildings are the new Cambridge Schools (Warren) and a bank

at Norwich (Brierley and Rutherford), shown in quiet and careful drawings by Farey. Another is the scheme for small flats on the Larkhall Estate (de Soissons and Wornum).

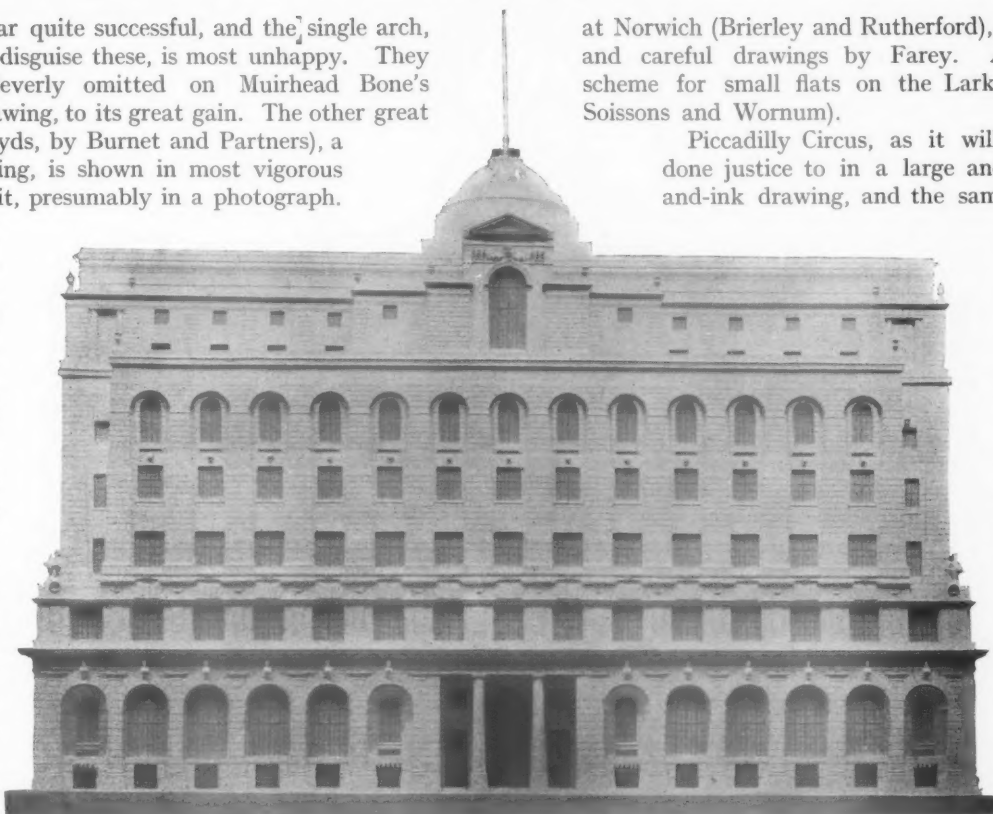
Piccadilly Circus, as it will be, is hardly done justice to in a large and scratchy pen-and-ink drawing, and the same may be said

of the two hard and apparently unfinished drawings of Richardson and Gill, neither of which convey any idea of what seems to be good classic work.

After seeing so long the executed ground floor of the new Army and Navy Stores, it is interesting to come across a perspective of the

completed building (Aston Webb). This shows a building more personal and less coldly formal than the average type of great store. One can hope that, when up, some effort will be made to maintain its cheerful colour, as in this most depressing of streets all buildings appear to quickly sink to a dark and dirty chocolate, whatever their materials. This is one of the only two drawings in the room by Walcot, the other (1245) being an equally fine drawing of a design submitted in competition for the Masonic Hall (de Soissons and Wornum).

It is pleasant to come across a drawing by the late Alick Horswell: an attractive drawing of a good building, neither



A model of the head offices for the Midland Bank, Poultry, London.
Sir Edwin Lutyens, R.A., in association with Gotch & Saunders, Architects.



Lloyds Bank, Cornhill, London. The Lombard Street front.
Sir John Burnet & Partners, Architects.

obscured by accessories or forced colour, and all the more attractive because one felt that its one object was to show the building it represented. There are several large examples of Eastern architecture, though none by Lutyens, Baker, or Lanchester, whose names we usually look for in this field. The New Palace at Bagdad (Wilson) is the best. It is happy in the sense that it is consistent, and appears imbued with local colour both in mass and detail. So many of the things that one sees out East appear to be city offices that have determined to go round the world and acquire a few esoteric trimmings in crossing the line.

The new Chinese University is shown in a very clever piece of watercolour (faintly reminiscent of Walcot) by Pilkington, who also illustrates Rhodes House, Oxford. These two drawings illustrate a not uncommon failing in the architectural room. When a large number of different buildings are given to one or two professional draughtsmen to execute in a hurry, variety both of style and atmosphere is liable to be obscured by similarity of technique. Here a sparkling and *déchiqueté* technique, that appears singularly happy in the Chinese example, is totally unsuitable to represent the Oxford building. It obscures the design and makes it appear in the last stages of decay, a fit subject for the Anti-Scrap Society. This is all the more marked when the technique is very mannered, as in the present case, unless the draughtsman takes especial care against it. The most effective method, of course, is to change the medium.

Ecclesiastical work is not very strongly represented this year, but what there is, is good and individual. Striking is the difference between the present and a collection, say, a generation ago, when the prevailing style would have been stock Gothic—the more money, the more crockets; at the moment the general tendency

appears to derive from Romanesque sources, relying outside on good brick massing, and internally on the play of light on broad plaster surfaces. The interior of the new church at Wimbledon (Gilbert Scott) is a fine example of what

dignity can be given to a presumably economic building. Other good examples are 1265 (Tapper), 1327 (Dixon-Spain), 1338 (Gilbert Scott). One regrets that no drawing is shown of recent work at Liverpool Cathedral, one of the finest buildings of our time, and which one feels can never be sufficiently seen or admired.

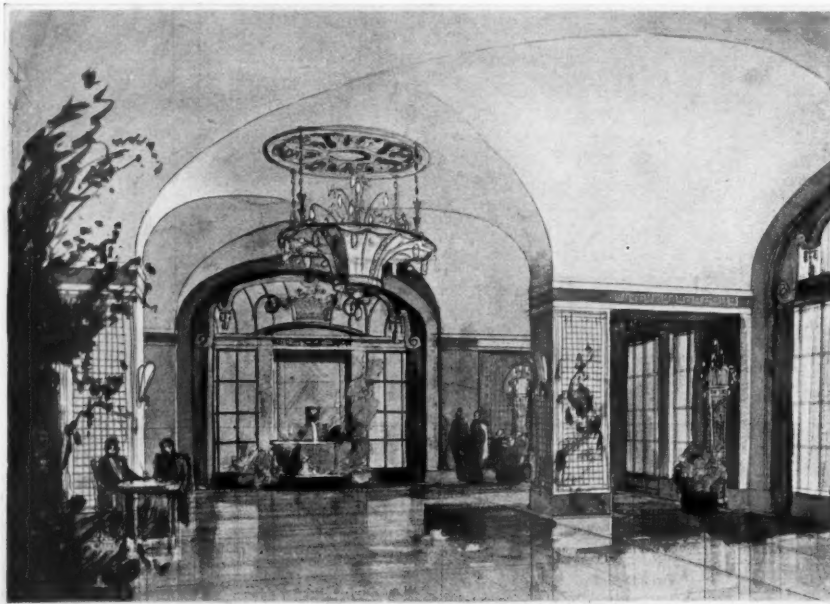
There is, as usual, a large collection of domestic work, including about a dozen which force one to wonder how they crept in.

There is, however,

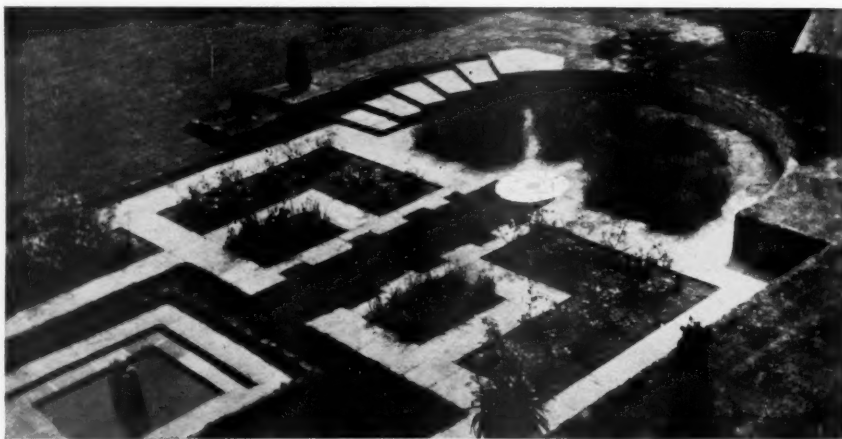
a noticeable absence of bargeboard and gable, and the average of design is good and quiet, mostly following on simplified eighteenth-century precedent, in brick or in whitewash. In this section are several examples of what one might call "happy" architecture, done apparently because their authors enjoyed themselves designing, and without strict regard for precedent. Such are 1259 (Hill), 1392 (Clark), 1228 (Hepworth). Other examples of similar "happy" architecture scattered round the room are the delightful little cinema 1272 (Williams-Ellis), 1279 (Markham), 1256 (Lowry), 1373 (Gibbons and Osler).

A good deal of the end wall is occupied by designs for stained glass, many of them excellent. Merit apart, however, one always wonders why the already overcrowded and minuscule architectural room should give up so much wall-

space to this one (and to this one only) of the friendly crafts. One even notices, in this same corner, some carved figures, apparently irregular migrants from another craft. One really feels inclined to proceed against these for trespass, or else deport them to the adjoining sculpture galleries, from which they appear to have strayed by mistake.



The winter garden at the Gresham Hotel, Dublin.
Robert Atkinson, Architect.



A formal garden at Great Ote Hall, Sussex.
Pakington, Enthoven & Grey, Architects.

II.—At the R.I.B.A. Galleries.

By Howard Robertson.

IT would appear, to judge by the general excellence of quality of the photographs and drawings hung in the galleries of the Institute, that either the selection committee has done its work with peculiar discrimination, or else the standard of current work has reached a very creditable level.

It is a pleasant change, after our usual salutary period of self-abasement, to enjoy an interlude of back-patting, and to state the belief that the English architect, properly trained, is capable of producing the finest, and above all the most human, architecture in the world.

It is only fair, in this pæan of national enthusiasm, to pay a passing tribute to the architectural schools, the work of whose graduates is justifying to the full the confidence of sponsors of school training. There is a discrimination, a sense of composition, and—what may at first sight appear less understandable—a nice sense in the proper treatment of materials, in nearly all examples of the executed work of these younger men and women. Let anyone who doubts this statement examine in this present exhibition the work of Pakington, Enthoven and Grey, as well as that of Eric Rugg and Martin Smith, and Mrs. Maddock and Miss Hughes. These architects are all post-war graduates from a recognized school, and no doubt there are other examples in the galleries from school-trained men. When it is remembered that these buildings must of necessity be the early fruits of a young practice, their excellence of quality is all the more reassuring to those who believe in an organized architectural training. There is no doubt that the schools induce, above all things, the habit of reasoning and the faculty of recognizing what are the main points to look for in the design and the construction of any building. Technically and practically, only experience can bring a full knowledge and



The ambulatory, Marlborough College Memorial Hall.
W. G. Newton, Architect.

confidence, but the schools have justified their existence if only through their success in this indication of essentials.

The immense value of a long building experience when coupled with the guidance of a discerning mind is another point which is amply demonstrated by some of the exhibits on the Royal Institute walls. There is, one admits it with regret, no substitute for the hard work and affectionate study which has been devoted to the art of creating domestic buildings by such men as our President, Mr. E. Guy Dawber. In the choice of materials, their handling, the simple and unaffected massing of roof and wall, the easy spacing of door and window, and the infusion into house and garden of a natural distinction, there is no designer in the whole profession whose art appears less conscious of its art. To begin a survey of this exhibition, there can be no better starting point than the

photographs of Mr. Dawber's work. The selection is more difficult; but we choose, as an embodiment of all that is pleasant in domestic architecture, the house called "Stowell Hill," at Templecombe in Somerset. Here (No. 43 in catalogue) is work which requires no detailed analysis for praise, and of which there is only one criticism, and that not levelled at the architect. Why, when a charming entrance is designed, does the client or his gardener allow untidy growths of Nature to trouble its serenity?

Another able master of materials is Basil Oliver, who, in "Croach's," at Ide Hill, delights in sympathy with brick and tile. The massing, too, is competent without an obvious effort, the north front with its well-textured

brickwork and freedom from windows being especially attractive.

To domestic architecture the limited wall space of the exhibition has been apportioned in a reasonable measure. There is so much current good work of this type that selection must have been no



The main front and the forecourt of "Stowell Hill," Somersetshire.
E. Guy Dawber, Architect.

easy matter, notwithstanding those notable absentees who perhaps are concentrating on the more spectacular attractions of the Royal Academy; but even as it is, mention of much that is of merit must be eschewed.

There are comparatively few interiors, but some of them attract conspicuously. In "Raspit Hill," at Ightham, for example, Baillie Scott and Beresford have planned a broad and lovely sweep of wall and ceiling in the living room (90), which, one feels, is just the sort of room that one would hope to find in this charming Kentish village.

Good also is No. 89, a prim but imposing residence at Purley, which has wing walls canted to the flat sweep of its gravel drive, while by Virginia Water (127) is a fine white and pantiled house by Paul Phipps, which has an almost Mediterranean atmosphere of ease. In another note, with careful detail, are his simple cottages at Longfield.

As a master pianist toys with the cadenza of a bravura concert piece, so does Mr. Oliver Hill embroider a simple domestic theme in architecture with curly weather boarding, sentimental thatch, and brick-work à discrétion. Competent and clever his buildings always are, and this house at Holmbury St. Mary is no exception. But one wonders, in moments of detachment, whether some architects have not — very occasionally — their tongue in cheek.

In small house work, there is the usual excellence of C. H. James's houses in Hampstead Garden Suburb (86); speculative houses by de Soissons and Kenyon (70 and 64) which make one wish that their practice was even more extended; two houses at Hove with Dutch gables and green-tiled roofs in which Mr. Hepworth (17) encroaches a little on Mr. Oliver Hill's prerogative of naughtiness; charmingly drawn schemes (14 and 228) by W. S. Grice, which are just the sort of thing to make the client sign on the dotted line; and a simple economic house by Geoffrey Mullins with interiors of unusual neatness (93).

Besides these, there is the "Gate House," Kingston Hill, by Harold Moss, an extremely good example of simple materials—whitewash brick and a flat slate roof—combined with delicate window sashes and a well-detailed doorway with a slender open pediment (196). Altogether a delightful little house, with which must be classed a charming work by Pakington, Enthoven and Grey, "Culgarth," at Banstead, with an admirable little plan and a quality of sensitive refinement lending distinction to a familiar theme (154).

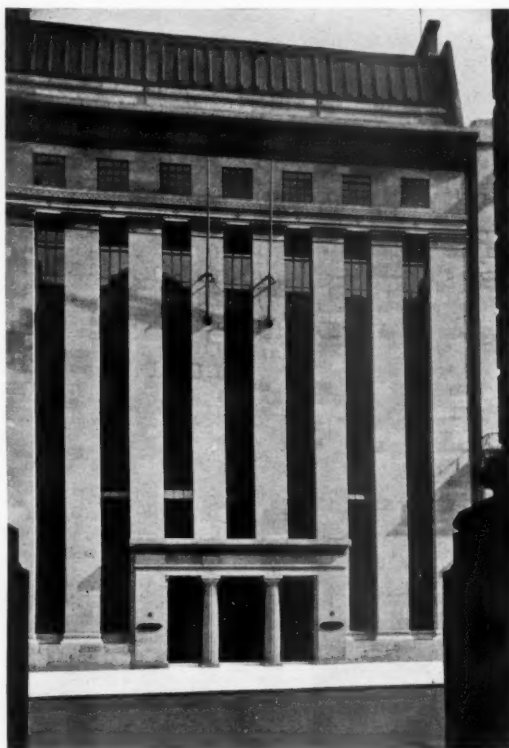
The work of John D. Clarke is interesting, and he is well served by his photographer in a sepia picture of a Sussex bungalow (161), which, like his "Field Place, Willingdown" (35), has the familiar arched windows which lend to this architect's British simplicity a strange flavour of Eastern mystery.

Wyville Home and Knight show a trim little white house at Northampton, and then there are some alterations: a sympathetic after-fire remodelling by Hayward and Maynard of Langley Park, Maidstone (7), and an astonishing conjuring trick by Imrie and Angell, who turn a tight-laced Victorian front with plenty of plate-glass sashes into ye olde-worlde mansion replete with every feature to be expected in a decent English country house (179). Where, one wonders, have those windows gone to; and at what stage in this magic transformation did the architects call in Mr. Jasper Maskelyne?

From houses to churches is an easy transition, and of these there is a goodly number of high standing.

The place of honour goes to Sir Herbert Baker with his Bishop Jacob Memorial Church at Ilford, a richly simple interior of brick with stark tracery, a lovely triptych by Colin Gill, and, externally, a big and simple buttressed apsidal end. This is a beautiful design (189).

There are other designs of real merit: the cool white interior of St. Alphage, Hendon, by Nicholas and Dixon - Spain (52); E. Bower Norris's church of the English Martyrs at Birmingham (139); Sandy and Norris's finely massed Roman Catholic church at Rochdale (163); Major Corlette's two good brick churches in Lincolnshire (132 and 178); R. Fairlie's church at Fife (105), with that faint touch of French which so much Scottish work enjoys; and, finally, the powerful design of Sir John Burnet and Partners for the Second Church of Christ Scientist, shown in a series of pleasant photos (140 and 142). There is a touch of the U.F.A. "Metropolis" in



Offices and warehouse for Messrs. Courtaulds in St. Martin's-le-Grand, London.
L. Sylvester Sullivan, Architect.
Dr. Oscar Faber, Consulting Engineer.

the rostrum and organ screen (187), and somehow one is not quite happy about the big rose window—something to do with relationship of shape to size—but the whole group of church and annex is a finely masterful conception.

Our banks, offices, and industrial buildings have always held their own, and the exhibition shows that the latest work of this type is evolving an interesting modern manner of its own.

One of the best exhibits is the new office at Birmingham for the Soho Foundry, by Buckland and Haywood (144). Expressive, dignified, well composed, it is the sort of work which should be broadcast abroad to show what English architects can do in the meeting of definite requirements. Of equal quality in a different way are the post offices and telephone exchanges from the designs of Messrs. Dykes, and Rees, and Cropper and Stratton, architects of H.M. Office of Works.

Should one honestly rejoice at the success of this official architecture? They say that it is a poor heart which never



Plate IV.

June 1927.

THE POST OFFICE AND TELEPHONE EXCHANGE,
COSHAM, HAMPSHIRE.

D. N. Dyke (H.M. Office of Works), Architect.

does so, and in any case it is hard to cavil when a Government department turns out such excellent designs as that for Cosham Post Office and Telephone Exchange, by D. N. Dyke (27), the tall blank façade of Cropper and Stratton's Maida Vale Exchange (28), with its flush-set metal windows, and the post offices, each a model for its purpose, at Bath and Horncastle, by H. T. Rees.

As business premises the publishing offices in Norfolk Street (Donington House, No. 205), by William and Edward Hunt, are modern in their composition of big windows on a narrow front, and bear the detail characteristic of this firm. Percy Tubbs, Son, and Duncan show their exuberant and freshly treated offices for the *Glasgow Herald* (122 and 36). Charles Long is represented by his building, in a powerful American manner, of Victoria House in Bloomsbury Square (110), appearing a little domineering against the older architecture of the square which, however, will no doubt soon (alas!) be disappearing.

Alan Slater's premises in Titchfield Street (60) are simple and expressive; Messrs. Mewes and Davis's Westminster Bank (83) is a little coldly shown; and Messrs. W. and O. Campbell Jones have been successful in the composition of Bouverie House in Fleet Street (81), but not quite so much so in their detail.

Most of us are already familiar with Sylvester Sullivan and Faber's fine building for Courtaulds (45), which is shown in a striking photograph. The only feature which we genuinely regret is a touch of Greek Doric to the entrance doorway.

Mr. Curtis Green, in his building for the London Life Association (71), has achieved a broad horizontal design in an excellent classic spirit, almost municipal in character and well detailed, with a reservation, perhaps, at the thinness of the iron railings to the ground floor bays. Very pleasant is Lloyds Bank in Putney, by Mr. Edward Maufe (72), with a charming doorway, which includes some excellent carving by Mr. Bickerdike, taking the form of a prancing horse carved with much spirit in high relief. It is a small touch which is refreshing after the conventional and dull decoration which so often adorns the portals of our business premises. Last, but by no means least, in this particular category comes the design by E. C. Frere, one of our most interesting architects, for the extension of premises to the Royal College of Surgeons; this scheme, sympathetically portrayed by Walcot, has an agreeable blend of urbanity and romance (85).

Sir Edwin Cooper's College of Nursing (73) is well proportioned and dignified, its author retaining his little touch of domesticity in a row of shuttered windows. There are, besides a calm and many-windowed School of Pathology at Oxford by Edward Warren (66), some striking photographs of W. H. Ansell's Memorial Convalescent Home at Skegness (49); the excellent Stuart House at Cambridge (227 and 230),

by George Hubbard and Son; Wimperis, Simpson, and Guthrie's vigorous freshening up of an old tradition in their Royal Ear Hospital in Huntley Street (162), and the same firm's garage in Balderton Street, with its modernism a little marred by a few surviving classic details (165).

The marvellous transformation of Westminster Hospital under the pencil (and indiarubber) of H. Percy Adams is interesting to see through the camera's eye (156), and so also are buildings so agreeable as Adshead and Ramsey's flats on the Kennington Estate (150). Here the photograph

is excellent, as is also that which shows the distinctive and becoming entrance to a Regent's Park house by Gerald Wellesley and Trenwith Wills (159). Photographic justice has not been done to the vigorous Kensington Cinema of Granger and Leathart (203); and the drawing by Mr. Cyril Farey for Sir Edwin Lutyens' Midland Bank (147), which has the place of honour in the exhibition, is the only work of Mr. Farey's which we can recall as actively disliking. The artist shows, however, some excellent work of his own invention, in the shape of a broad-eaved Church Hall at Hounslow, a problem handled with a modern directness and simplicity (22).

Adshead and Ramsey's Worthing Pier Pavilion is shown in a drawing of uneven charm, while H. L. Curtis has done justice in a coloured sketch to H. S. Goodhart-Rendel's Directors' Room, Hays Wharf (177), the design of which has a cultured freshness, with just a hint of Puckish wilfulness. And speaking of drawing, that by Mr. Salway for Nicholas and Dixon-Spain's New Gallery Cinema is really excellent.

There are, alas! too many exhibits to recount in detail; the visitor must view them for himself, wondering at the reason why each exhibitor's work is skilfully dispersed in different rooms,

and pausing to pay a courtly tribute to Miss Hughes and Mrs. Maddock, who have shown (170 and 112) that the lady architect is actually in practice and delivering the goods with no mean competence.

Finally, as a filip to the jaded visitor, are the models. Mr. Arnold Mitchell sends models in Lotts bricks, dangerous, we feel, for the public to examine unless the notice about the bricks were prominently displayed, for the limitations of the medium play havoc with half-timber. Mr. Clough Williams-Ellis has produced what we at first assumed to be a jolly Irish village film-set for Hollywood, so picturesque and varied are its buildings. But best of all, with its promise of reward to thirsty virtue, is the exhibit of Mr. E. B. Musman, a clean-cut model of a pleasant public-house, designed and made by its exhibitor. On its stand, convenient to the finger, is a button which when pressed illuminates the interior as if the magic hour had struck. And through the hospitable panes one sees . . . a spacious room . . . a bar . . . one almost hears the welcome clink of glasses. . . .



The Entrance Front of Lloyds Bank, Putney.
Edward Maufe, Architect.

A Bridge

On the Grand Canal in Venice.

By The Contessina Lisa Scopoli.

IT is pleasant to hear that the ugly, flat, iron bridge, which connects the Academy to S. Vidal, is at last falling into decay, and will be replaced by a new one; this, in all probability, will be the lovely bridge planned by a Veronese architect. His name is Ettore Fagioli, a name already well known in Italy. His artistic temperament (he is also an excellent painter and etcher) enables him to enter deeply and enthusiastically into the spirit and the peculiar atmosphere with which his work has to blend, so that often his creations seem to draw from them their shape and substance. Like all artists, he is a devoted lover of Venice, and the bridge was already outlined in his mind when the Podestà of Venice, Count Orsi, together with Senator Pompeo Molmenti, Ugo Ojetti, and other authoritative art critics, decided to substitute the old Austrian bridge by a new one which, to the practical scope of communication, should join artistic qualities, and be raised as a worthy memorial to the soldiers fallen in the Great War, and especially to the memory of those who died in the defence of Venice.

On submitting his plan to the committee, the architect briefly explained the line and aim which he had pursued in conceiving it. "The rhythm of lines and colour of a bridge to be built in Venice," he said, "must emanate from her splendid tradition, and it must be worthy of framing in and setting off the wonderful harmonies of the surrounding view. Technical exigencies must sub-



The new bridge.

mit to these fundamental principles, and in such a spirit I faced them and tried to overcome them. I wanted my bridge to follow a simple line which, ascending by the flight of steps, should break at the top of them. The bridge shall be built with Istrian stone, which is the traditional building material in Venice."

E. Fagioli has recently won the prize for another bridge to be built in Verona across the

Adige, also as a memorial to the fallen soldiers. He says that in both instances he has endeavoured to make of the bridge a real symbol of the heroic virtues of those it is meant to recall; thus, in the upward curve of the arch he wanted to signify the sublime *elan* of self-sacrifice, while other emblems and sculptures decorating the bridge will exalt the deeds of those who died for their country. I wonder whether the fine interpretation of these memorial bridges, as lately expressed by an Englishwoman who is also a great lover of Italy, has occurred to him: she thought them so appropriate as memorials because of their double meaning of "passing over." Of course, discussion about the bridge still wages very hot in Venice. Some opposition] was raised by those who look to future tunnels under the canal as the best solution of traffic difficulties, and to the bridges as ineffectual means of transit. But apart from the fact that a tunnel would hardly be suitable as a memorial, the two Campis (squares) of the Academy and of S. Vidal would look empty and mutilated once deprived of the link connecting them to each other.



The old iron bridge.



The Grand Canal, showing the new bridge.

The bridge planned by E. Fagioli, besides harmonizing with the surrounding architecture and following the traditional curve of old Venetian bridges, will not hinder in the least the traffic along the canal, as some critics seem to fear. It is raised $8\frac{3}{4}$ metres above the water level, and the arch measures 36 metres in width, whereas the Rialto Bridge has a width of 28 metres 30 centimetres, and rises above the water 7 metres. Others fear that the new bridge may partly hide the view; to these the architect replies that bridges, provided they are of the right kind, do not spoil the beauty of the canal, and asks whether Venetians would prefer it without the Rialto Bridge, though in this case the bridge shuts out the view far more than any simpler one could do. In order to lay the problem more clearly before the public, he is now preparing two large etchings, one of them reproducing the canal without the Rialto Bridge (the design of which his own work somewhat recalls), the other with the new Academy Bridge, as seen from Campo S. Vio.

E. Fagioli has been fully alive to the enormous responsibility of adding a new note to the wonderful symphony of marble and water—a note which, by the least raising or lowering of tone, would clash with its perfect harmony. He has studied for years the admirable proportions of Venetian architecture in its smallest details, attempting to penetrate the mysterious charm which seems to breathe out of the very stones. And there is no doubt that the dignity and beauty of the new bridge are the result of this patient and steady research. As Margherita Sarfatti rightly says: "It imitates nothing but harmonizes with everything round

it. It looks as if it had always been there." This praise was the most welcome of all to the architect, and, indeed, it reflects what we feel while looking at his plan.

I am sure English people, who know and love Venice so much, will feel an interest in this important addition to the magic canal, whose mere name seems ever to call up before our minds' eyes a dream of enchanting beauty.



The Rialto Bridge.

The Midland Bank, Pall Mall, London.

Designed by *Whinney, Son, & Austen Hall.*

With Photographs by THE ARCHITECTURAL REVIEW.

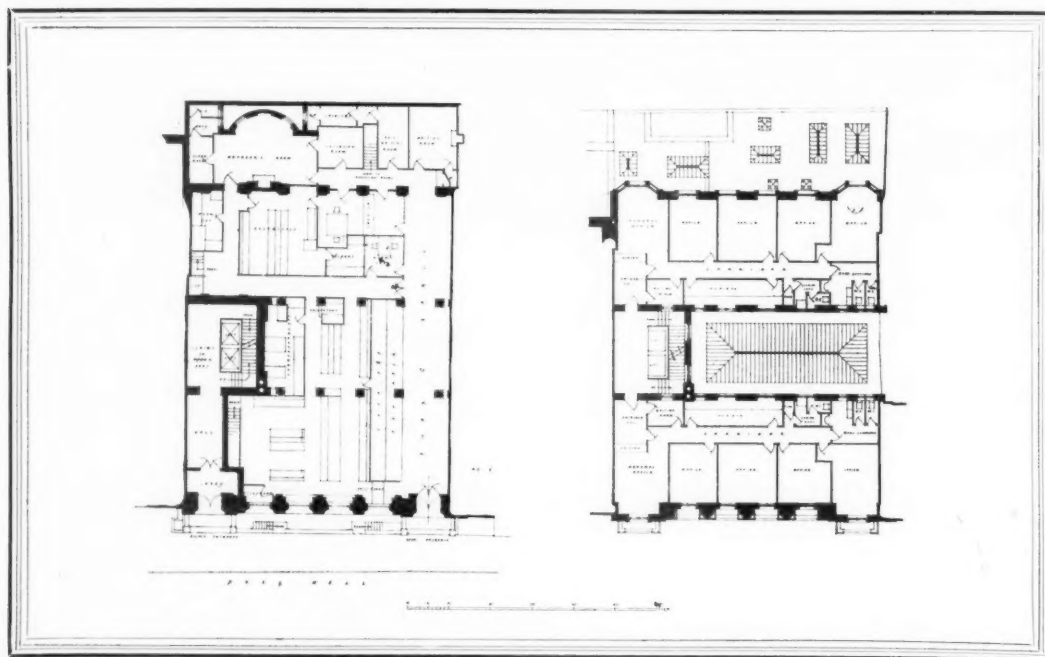
The building is situated on the south side of Pall Mall, overlooking Marlborough House and St. James's Park at the rear, and stands on the site formerly occupied partly by the Guards Club and partly by the former branch of the Bank. Considerable difficulty was experienced during the building of the new premises owing to the fact that the bank had to be kept open while the rebuilding was in progress, and this necessitated the work being carried out in three separate portions. Both fronts are carried out in Portland stone, with a mansard roof in Westmorland slates. The north front is treated with attached Corinthian columns running through three floors, the two top floors being formed in the roof above the main cornice. The south front is



treated very simply to conform with the requirements of the Crown. The banking hall is lit by means of a large ornamental metal light in the central area, and is simply treated with plain plaster-panelled walls with walnut dado and fittings. The first two floors of the upper part are designed as offices, and the remaining three floors as two flats, one facing Pall Mall and the other St. James's Park. The finishing of the flats is in keeping with the rest of the building. The halls and staircases are carried out in grey oak, which is also used in the library; the boudoir is in painted white wood, and the dining-room in walnut. The domestic offices are on the top floor, with an electric service lift to the third floor. The principal bedrooms are on the fourth floor.

THE MAIN

ENTRANCE.



PLANS OF THE GROUND AND FIRST FLOORS.

THE MIDLAND BANK, PALL MALL.



Plate V.

June 1927.

THE NORTH FRONT.

Designed by the late T. B. Whinney.



THE BANKING HALL, LOOKING FROM THE
MAIN ENTRANCE.



THE STAIRCASE LEADING FROM THE
GROUND FLOOR TO THE BASEMENT.

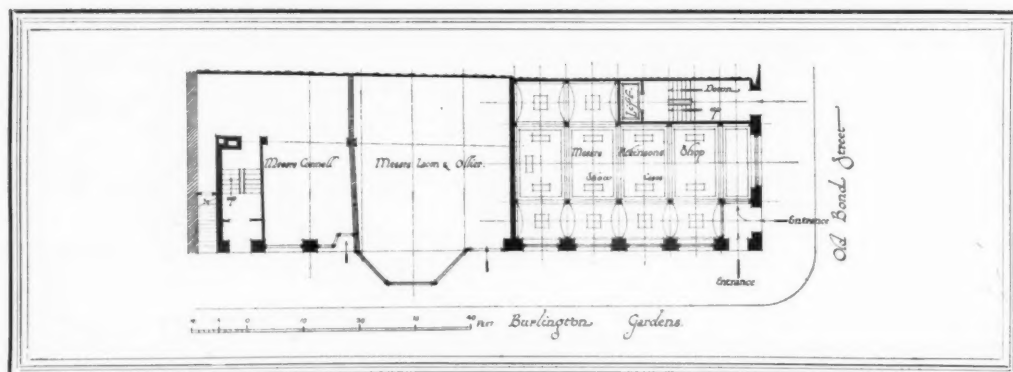


THE MANAGER'S ROOM.

No. 24 Old Bond Street, London.

A black and white photograph of the Glasgow School of Art, designed by Charles Rennie Mackintosh. The building is a prime example of the Glasgow Style, featuring a mix of architectural influences. The ground floor is characterized by a series of large, arched openings, some of which are recessed. Above these, the upper floors are composed of multiple stories of windows with varying patterns of panes and decorative mullions. A prominent feature is the tall, slender spire that rises from the roofline, topped with a series of pointed, overlapping elements. The building's facade is a blend of light and dark tones, with the spire and certain window frames appearing lighter. The sky is overcast, and the overall atmosphere is one of a grand, historic institution.

The old shop front has been retained, but will be removed later, and the arches continued to complete the front to Burlington Gardens.



A PLAN OF THE GROUND FLOOR.



LOOKING ON TO BURLINGTON GARDENS.

The floor space of the shop is divided into a central portion with side aisles by means of arches which repeat the architectural treatment of the windows. There are no counters, and the wares are displayed on gilded tables with marble tops. The floor is of marble in blue tarquin sienna, and breccia and rosoria colouring. The walls have a dado of blue tarquin marble. The lobby at the entrance to the shop is built of Hopton Wood stone banded with black Belgian marble. The store cupboards were painted by Cynthia Kent.



THE OLD BOND STREET END OF THE SHOP.

Selected Examples of Architecture.

In Continuation of "The Practical Exemplar of Architecture."

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

Ormeley Lodge, Ham, Surrey.

By Tunstall Small & Christopher Woodbridge.



A DETAIL OF THE FRONT DOOR CASE.

N



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

Ormeley Lodge is situated on the north side of Ham Common. The entire front, with the exception of the side wings, is original eighteenth-century work. The window arches and panels below are in gauged brickwork, as also are the main Doric cornice and caps.

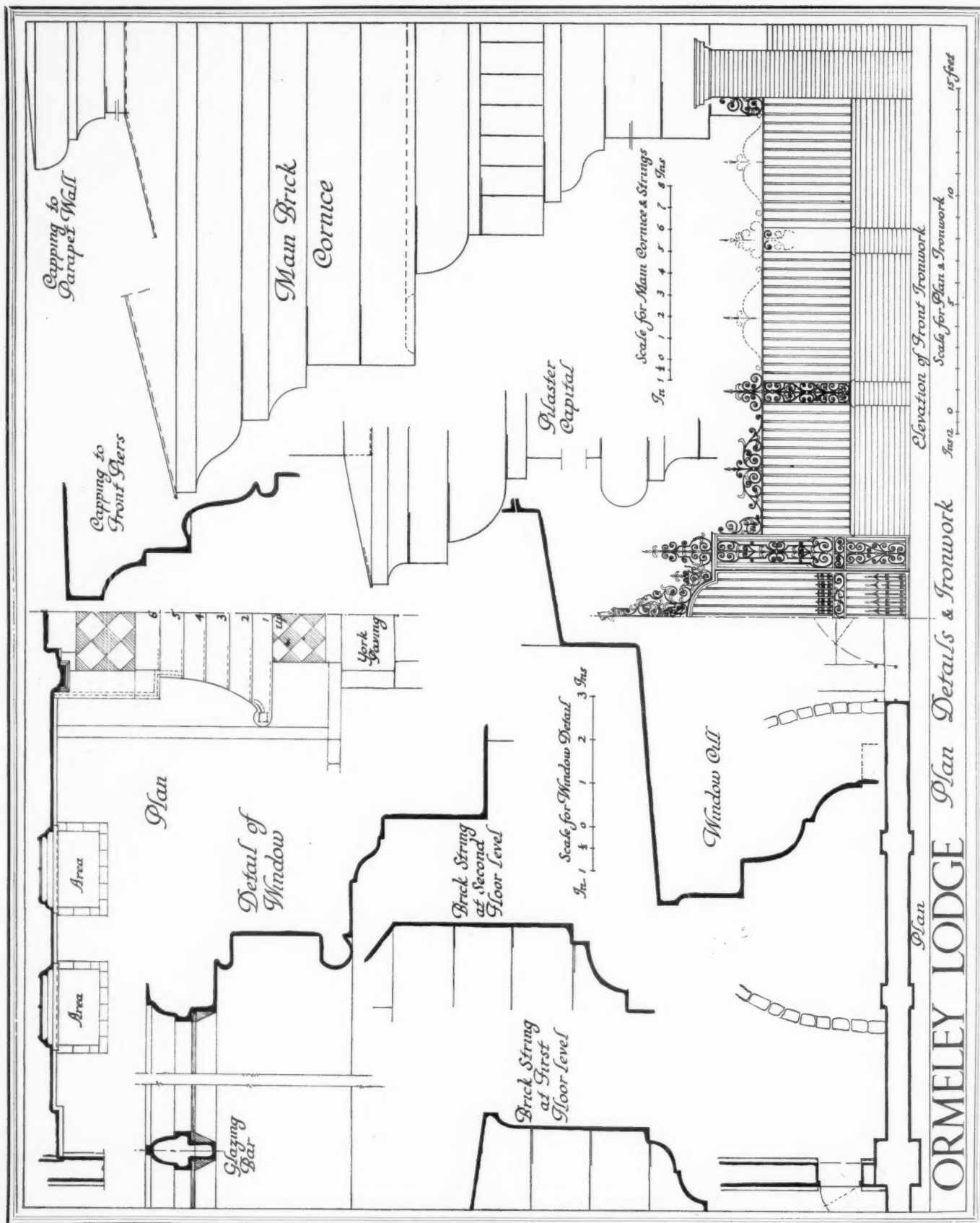
The door case, which has



FROM THE DRIVE.

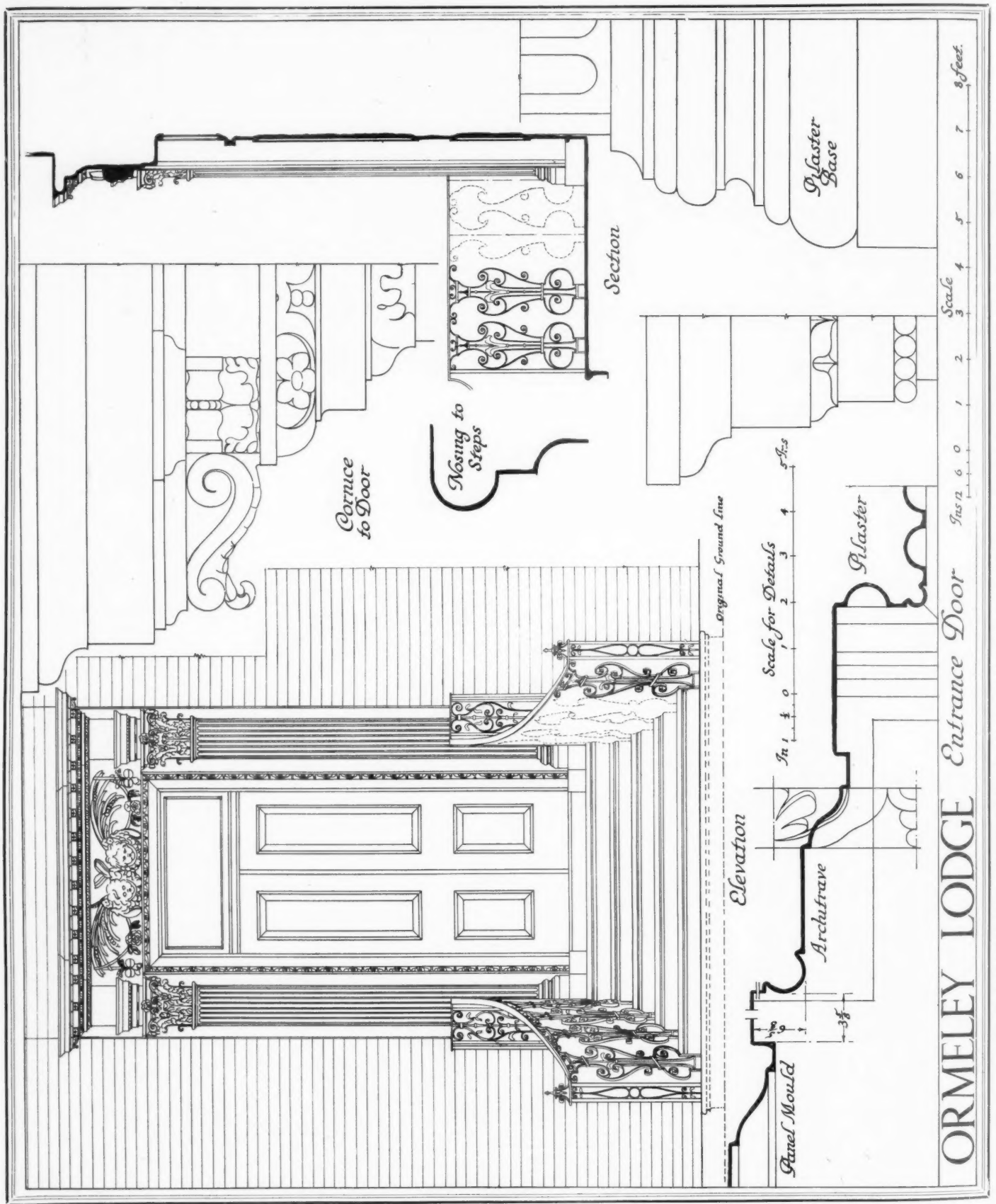
cherubs' heads and palm leaves of very fine workmanship carved in the frieze, is interesting.

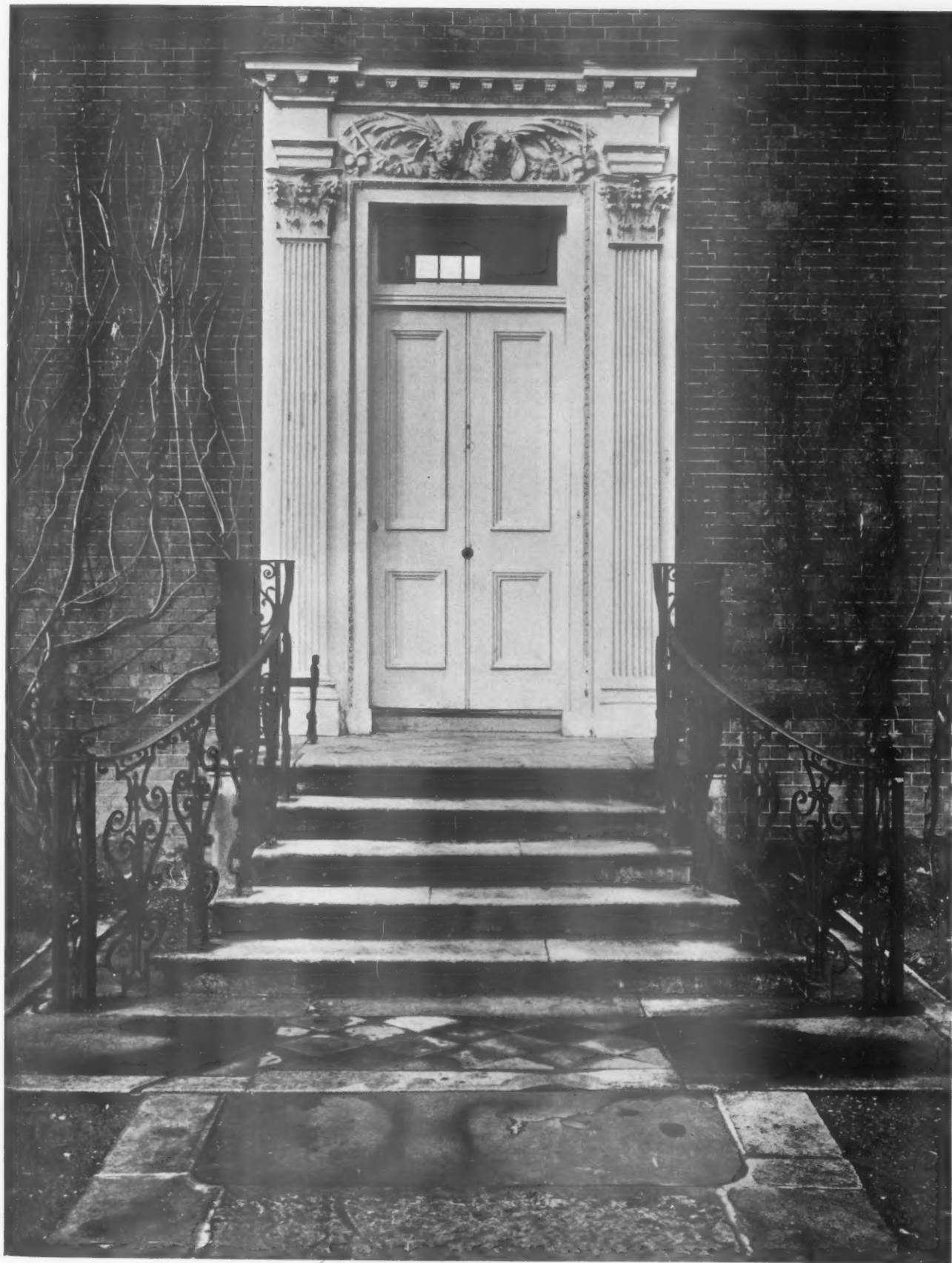
The entrance gate and railings (supposed to be by Buncker) are good examples of the period, and are in an excellent state of preservation, as also are the balusters to the entrance steps.





THE GATES.





THE ENTRANCE DOORWAY.



BROADWAY, BLOOMSBURY.

No. 27 in Tallis's "London Street Views." Published about 1839.

"High Street, Bloomsbury," says Tallis, "connects Broad Street with Oxford Street and Tottenham-court-road; it is an important thoroughfare, entirely composed of retail shops. Its Oxford-street extremity may be considered the eastern point of what is emphatically called, in London parlance, 'The West End.'"

"In the year 1000, considerable additions were made to the north-western parts of London. St. Martin's Lane was on both sides, St. Giles's Church was still insulated, but Broad-street, and Holborn were completely formed into streets, with houses all the way to Snow-hill, Covent-Garden, and Lincoln's-Inn-fields, were built but in an irregular manner. Drury-lane, Clare-street and Long-acre, arose at the same period."

"Bowl Yard. The shop of Mr. Chamberlain, Optician, No. 37 Broad-street near Middle-row (as represented in our Vignette), abuts upon and adjoins the once famous Bowl-yard, which was frequently visited by Queen Anne, for the purpose of bathing. The royal bath, and the beautiful spring with which it was and is supplied still exists, nearly in their original perfection. We feel pleasure in calling the attention of our antiquarian friends to this interesting relic."

"In ancient times it was customary to present to malefactors, on their way to the gallows, (which about the year 1413 was removed from the Elms in Smithfield, and placed between St. Giles's Hospital and Hog-lane), a great bowl of ale, as the last refreshment they were to receive in this life. From this circumstance it is probable Bowl-yard took its name. 'Such a custom prevailed,' says Pennant, 'at York, which gave rise to the saying, "that the saddle of Bawtry, was hanged for leaving his

liquor,"' had he stopped as usual, his reprieve, which was actually on the road, would have arrived time enough to have saved him."

"... Monmouth Street derives its name from the unfortunate Duke of Monmouth, illegitimate son of Charles II., who was beheaded in the reign of his uncle, James II. It has been celebrated for many years as a mart for second hand clothes. We would refer the reader to one of the striking sketches from the pen of Mr. Dickens, under the signature of 'Boz,' for a very graphic description of this street, which with its quaint humour, possesses a quiet pathos seldom evinced since the days of Sterne, Fielding, and their contemporaries."

"... Church of St. Giles in the Fields. It does not appear that there was any regular parochial church here at the dissolution of monasteries; but that the few persons who resided in this remote district were permitted to pay their devotions at the chapel at St. Giles's Hospital. This hospital was founded by the pious Maud, or Matilda, wife of Henry I., about the year 1117, for the reception of those who were afflicted with the leprosy. Her endowment amounted to £3, a rent charge on Queenhithe. Henry II besides confirming the charity, added £3 from the Exchequer, payable for ever, to provide clothing for the lepers, and thirty shillings *per annum* from his possessions in the county of Surrey, for the purchase of tapers. In consequence of the order issued by Edward III, 1347, that all persons afflicted by the leprosy, should immediately leave the city of London, the mayor applied to the keeper of St. Giles, to receive fourteen citizens. . . ."

Tallis's *London Street Views*.

XXXVI.—Broadway, Bloomsbury.



NO. 37 BROAD STREET, BLOOMSBURY.

IN a previous section of these elevations, that dealing partly with the western portion of Holborn, there was included the larger part of Broad Street, Bloomsbury, extending indeed from Museum Street, where it branches off from Holborn, to George Street, where we here pick it up, before continuing on to High Street. In those days these latter thoroughfares formed the main roadway, east and west, before Holborn cut through to New Oxford Street and thus provided a direct route, instead of the semicircular one previously obtaining at this point.

It is necessary here to reverse the elevations and begin at the top left-hand corner, at No. 37, under which Bowl Yard runs. This yard has an interesting history, for at the Bowl Tavern from which it takes its name, prisoners on their way to Tyburn were allowed to stop and drink a bowl of ale. Besides indicating it in the elevation, Tallis also gives a vignette of the place with the corner house at the east end of Middle Row, close by. In addition to its connection with bygone malefactors, there was at the Bowl Tavern, according to Tallis, a spring which supplied a bath frequently visited and used by Queen Anne. It was probably credited with those medicinal properties which most of the springs found in all parts of London were said to possess. One authority speaks of the Royal bath as being in existence in his day, apparently then the property of the Mr. Chamberlain, optician, who occupied, as we see, the house adjoining it.

Bowl Yard, behind which was a brewery, led into Belton Street, out of which Endell Street was subsequently formed, a thoroughfare which, together with the coming of Shaftesbury Avenue, has entirely changed the contours of this part of London. The little collocation of houses called Middle Row, because they formed an island in the street, includes the picturesque structure (Nos. 33 to 35) occupied by one Apter, a fishmonger. Beyond, we see St. Andrew Street and Monmouth Street, indicated in the distance. The latter was famous in the eighteenth century as a mart of second-hand clothes, an association continuing into the following century, as may be learnt from a well-known chapter in *Sketches by Boz*. The street was in due course absorbed in Shaftesbury Avenue, but before that event it had been renamed Dudley Street, to be precise, in 1845. We now reach High Street where the shops do not require special notice, except perhaps No. 61, then a livery stable (its entrance can be seen next to the churchyard railings), on account of its curious ground-floor window.

St. Giles's Church is a successor to the one consecrated by Laud in the January of 1631, which in turn replaced an earlier

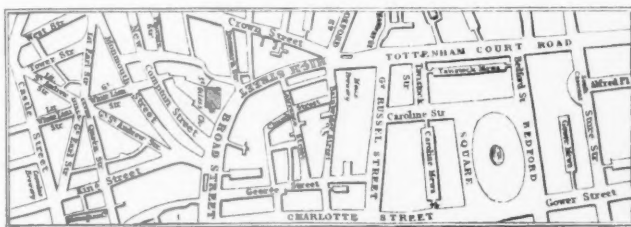
structure. Flitcroft was responsible for the present edifice which arose in 1733, and was one of the fifty new churches built about this period. Many notable people have been buried here in the past—Lord Herbert of Cherbury, James Shirley, and Andrew Marvell among them—but the only old monument preserved is that of Duchess Dudley, so created by Charles I, a parochial benefactress from whom Dudley Street took its name.

The opposite side of Broad Street and the first portion of High Street begin with the turning known as George Street. There is little to detain us in this section of the houses and shops, the majority of which have no special claims to attention, but I would point out the interesting frontage (because of the three bay-windows on the first floor) of Nos. 10 to 12, and the picturesque appearance, a relic of ancient days, of the rustic structures with central gateway between Nos. 14 and 15, then occupied by Remnant, a timber merchant. Under No. 9, by the way, where we see an opening, was the Hampshire Pig Yard, evidently the name of some tavern which had disappeared from this spot.

The remainder of High Street runs from Denmark Street, at the corner by the church, to Oxford Street. Beyond the fact that Denmark Street was formed in 1689, that Zoffany, the painter, once lived in it at No. 9, and that Tallis describes it in his day as being composed principally of private houses (you will not find them there now), there is nothing further to be said about it. From this point onwards to Oxford Street the shops and houses possess a substantial and flourishing air, and all sorts of businesses and trades are represented as being carried on here in the directory attached to Tallis's elevations. At No. 59, one Gabriel had his tailor's shop as indicated by the suits of clothes exhibited in the window; Rogers the tobacconist being next door. Nos. 52 to 57 form part of a systematically planned block, in which, between Nos. 55 to 56, runs little Dudley Court. No. 49 is given as being in the joint occupation of a house agent and a potato dealer; while No. 49½ (not shown in the elevation, but evidently entered by the large opening under No. 49), as the premises of one King, a mahogany timber merchant. At No. 38 was an eating-house kept by Dinham, and next door (No. 37) were Letchford's coffee-rooms.

Having arrived at Oxford Street, we can retrace our steps by crossing High Street to No. 35, where Potter carried on a combined business as a grocer and coffee-room proprietor. On this side of the thoroughfare the buildings exhibit no special points of interest. No. 33, where the clock is shown in the pediment, was the shop of Pain who calls himself a "church and turret clock maker"; while the premises (No. 25) of a slightly more ornamental character than the rest, at the corner of Lawrence Street, were then occupied by Jenner, an oilman. Lawrence Street itself possesses no historic or topographical interest, but the shop front at its other corner is an interesting example of such things, with the sign of a gridiron hanging over the doorway, and the announcement, printed on the house front, that Kitchen and Moore's business had been established in 1766, as "The Original Gridiron, Iron and Nail Warehouse."

E. BERESFORD CHANCELLOR.



A PLAN OF BLOOMSBURY.

Exhibitions.

THE ROYAL ACADEMY.—One's general impression of this year's Academy is that there is a great deal of talent going to waste through misdirection.

There seems to be now a tendency towards a rather stark realism; a great desire to get down to facts. The ability to do this and to render the resemblances of things is quite marvellous; certain painters have arisen who are gymnasts at this kind of thing. But it is very often not these things which appeal in the end, but those which are lyrical, or which give interpretations rather than imitations of Nature. After all, to be a copyist requires only application to be efficient; it is merely the five-finger exercises of painting.

Here and there the subject-picture seems to have returned with a certain amount of force. Mr. Ricketts and Mr. Philpot can always be relied upon to give us a story of some sort, besides those lesser painters whose ideas regarding the functions of art never soar any higher than this.

Mrs. Dod Procter's "Morning" (735) has been pronounced by some as the picture of the year. If so, this is certainly an improvement upon the taste of former years, when pictures of the year bore such titles as "The Confession," "The Cheat," and so on. Considering Mrs. Procter's picture has no element of story-telling in it, but is, if the truth be told, rather a dull school of art study, it is certainly remarkable that it should be so popular. But one has misgivings that the cause of the queues to see it may be merely a sheep-like acceptance of the lead given by Fleet Street.

As I did not particularly look for them, and as they did not by any distinctive merits force themselves upon my attention, I am unable to say whether the paintings by various grocers, bakers, candlestick makers, and policemen, hailed this and every year by the stunt Press, attracted any attention or not.

But to get back to Mrs. Procter's picture; it certainly is a very sound and conscientious piece of craftsmanship, excellent for students to study, but it is not artistically interesting; it is neither significant in form nor in colour. That is why Mrs. Procter is best in portraiture, for it is not so necessary for portraits to mean anything; if they give a good idea of the character of the person painted, that is all that is required, and Mrs. Procter can do this very well.

In an exhibition of this kind, where often mere craftsmanship is exalted above measure, and slickly-painted and dazzling portraits are to be seen on every hand, very often a small and, perhaps, even commonplace group, or a picture of a bowl of flowers in its unassuming simplicity, will come upon one suddenly as a relief, and one will appreciate it beyond its value among the surrounding glare; whereas it would, perhaps, be scarcely noticed in the London Group. Therefore it would be better to have differing styles of pictures hung in separate rooms, and we could thus more easily judge their merits.

No artist habitually turns out masterpieces; in fact, far otherwise. Miss Ethel Walker occasionally very nearly produces one. Now and then the vital and expressive touch which distinguishes the artist from the artisan appears in her work. Her "Portrait of a Young Girl" (710) has, perhaps, more genuine artistic feeling than anything else in the exhibition; it has in it the joy a true painter feels in the handling of paint.

Mr. Walter Sickert's small works are interesting. His "St. Valery-en-Caux" (544) probably belongs to his Whistlerian period. His "Three Herrings" (558), though after the manner of the *Tailor and Cutter*, the *Fishmongers' Gazette* (if there is such a publication) would probably question its right to its title, which should perhaps more correctly be "Three Bloaters," or alternately, if they are herrings they have, from a professional point of view, been overlong out of water. But this does not prevent us, who are not fishmongers, from appreciating the manner in which they are arranged and painted.

"The Pond" (719), by Mr. Trevor Tennant, which is quite good in some ways, is rather spoiled because the trees are not painted in the same simple, flat method as the rest of the picture.

There is a restful feeling in Mr. Meredith Frampton's "Still-

Life" (713), obtained by the rather impersonal treatment which borders on the monotonous and inert.

Mr. Bertram Nicholls's "Le Mamelle d'Italia" (567) is as distinguished and severely designed and reserved in colour as a Cotman.

"Château Gaillard" (18) is one of the most successful landscapes with nude figures that Mr. Connard has done. It has a reasonable sort of look about it; it is conceivable that the figures might have been in such surroundings. One does not object to improbabilities in paintings so long as they are consistent, but Mr. Connard's curious mixtures of fantasies and facts are not usually convincing; his pictures generally give the impression of rather commonplace people in various states of undress running about among trees in search of their clothes.

Miss Lilian Lancaster's "Margaret" (588) is hard and definite in drawing and in colour, and is refreshingly free from the sentimentality usually associated with portraits of children.

"In the Park" (651), by Miss Esther B. Johnson, gives very well the impression of light, which penetrates into every corner of it.

The portrait by Miss Inez Addams is refined and held compactly in tone like a Whistler, but it was too high up to be seen properly; it deserved a better place.

Miss Beatrice Bland's "A Bridal Bouquet of 1830" (340) appeared bright and sparkling among its surroundings.

Mr. Greiffenhagen shows some very well-executed portraits, and Mr. Munnings sends a number of his usual kind of things, all on a plane of dead level efficiency; Mr. Sidney Lee shows very nearly his complete allowance of works, all, as usual, heavily scored and underlined; his "Village Bridge" (60) being the best because it is not so overwrought; and Sir William Orpen's portraits of persons squashed between two beams of light are very much in evidence.

Among the sculpture, Mr. W. McMillan's "Decorative Relief" (1558) and his statuette group in green slate (1588) are attractive for their carved, hard outlines.

Mr. Henry Poole's "Melita," a head in bronze (1612), is finely modelled, and Mr. Paul Manslip's "Europa" (1681), a statuette group in marble and copper, is a good example of the excellent kind of sculpture that is being produced in America at the present time.

Mr. Charles Wheeler has cleverly used the sway of the trunk of a tree to give the pose of his carved figure in unseasoned English oak (1665).

Mr. Harry Parr's glazed earthenware group (1572) is noticeable for its clean and precise modelling.

ARTHUR TOOTH AND SONS, 155 New Bond Street, W. Exhibition of Paintings by Leprin.—Various influences have contributed to the formation of Mr. Leprin's style. Traces of Cézanne are very apparent, and here and there the long and rather aggressive strokes of Van Gogh may be seen. But Mr. Leprin has retained an individual style; having assimilated what other French painters had to give, he is now restating it in his own way. He is by no means a revolutionary, but has, as it were, academized the revolutionaries, and brought them down to the place where they can be easily accepted by anyone.

WALKER'S GALLERIES, 118 New Bond Street, W. Exhibition of Watercolour by Miss Marian Clarke.—Miss Clarke's modest little exhibition of watercolours, which she has done on her travels, show clearly the characteristics of the countries she has visited.

"Toledo, Calle de Cervantes, Posada de la Sangre" (50), where Cervantes lived and wrote, is architecturally interesting because the painter has revelled in revealing the fascinating pattern of the brickwork.

"Sunrise on Mount Etna" (22) gives, perhaps, more than any other of her works, a sense of a deliberately selected colour-scheme.

RAYMOND MCINTYRE.

Craftsmanship
Views and Reviews
A London Diary



The
Architectural Review
Supplement
JUNE
1927

Modern Swedish Glass.

By Harry Trethowen.

GLASS-MAKING is bound up with the tradition and history, the life and character of empires and nations long since passed into oblivion, yet in its hidden secrets it retains all the essence of its earliest life. In the museums of the world unearthed and treasured pieces of fragility tell us the story of the domestic life, the character and customs of the ancients whose forms are mixed with the dust of ages. The charm of glass as a craft lies in the fact that its fabric is practically unchanged, and the process of production is no great way, in these modern days, from that of its primitive ancestor.

The appeal of a piece of glass has had its effect in all ages of its production. The plastic nature of the material in the hands of the expert craftsman is such that fairy fantasies are woven as you watch, and the wonder of the story is written in the form that thrills the beholder as long as it lasts. Wander at will through the galleries where glass is displayed, even of the today of our life, as now produced in European countries, and you still may dream of fairy islands of the sea in the translucent greens and the glory of the academy of the heavens in the marvels of blue. Golds and ambers, purple and jade, lustrous silver, and all the colours of the rainbow weaving tales of beauty and of sheer joy to those who still in these prosaic and commercial days find time to dream.

The subject of this article is a particular country and more or less a single glass-works.

Sweden, possibly more than we all who form the Continent of Europe, has set herself to the joyous task of making the homes of her people beautiful by the manufacture and production, along the best possible lines, of all the things that fill the everyday of home keeping.

Her leading artists are providing that which is directing the feet of manufacturer, distributor, and consumer along the paths of truth and beauty, and amazingly she succeeds.

One of the outstanding branches of her industrial art is found in the manufacture and embellishment of glass, and one of her outstanding manufacturers is surely the Orrefors Glassworks. The Orrefors Glassworks, which were founded in 1898, have, since 1915, participated in the movement of our day which aims at finding an appropriate and beautiful form for the products of industry and handicraft. Two artists, Simon Gate and Edward Hald, were taken into the service of the company at short intervals. Everything in the process of glass manufacture here has been subject to the pure motive controlling all thought and action, to the end the high artistic merit and the characteristic of handicraft shall be preserved.

The first results were shown as early as 1916, and then further in 1917, at exhibitions in Stockholm, Christiania, and Bergen, at the Swedish National Fairs at Gothenburg in 1918-20, and at widely-noticed exhibitions at Stockholm in 1920-21. Contact with foreign countries has been obtained by means of smaller exhibitions and links with distributing houses in France and England. In England, through practically one channel, the topaz and sapphire table-glass, which, for beauty of form and radiation of colour cannot be surpassed, has made a real impression on the purchasing public.

Almost for the first time it has been possible to supply a beautiful wine glass, tumbler, and the like to those who have a keen artistic sense, and who are not overburdened with money. The shapes are excellent, the charm and grace compelling, and the price reasonable, all the merits of good merchandise. The first speciality which was produced, and



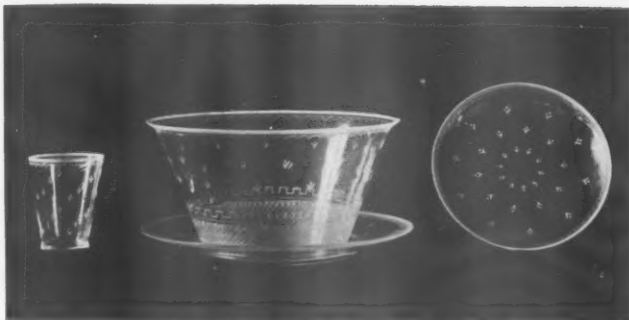
An urn.
Designer: EDWARD HALD.
Craftsmen: ORREFORS COMPANY.



A bowl with a plate.
Designer: EDWARD HALD.
Craftsmen: ORREFORS COMPANY.



A bowl.
Designer: SIMON GATE.
Craftsmen: ORREFORS COMPANY.



A tumbler, a bowl, and two plates.
Designer : SIMON GATE.
Craftsmen : ORREFORS COMPANY.



Two bowls and a vase in coloured glass.
Designers : SIMON GATE AND EDWARD HALD.
Craftsmen : ORREFORS COMPANY.

which came out under the management of Mr. Ahlin, was what is known as the Graal glasses, an "überfangsglass," which technically is a development of the Gallé glasses.

The production of these difficult and delicate glasses has of late years been greatly developed, and thanks to cordial co-operation between really skilful glass-blowers and the artists many good results have been obtained. That modest word of thanks to the glass-blowers, calling attention to such co-operation as is essential to the making of beauteous things, might well be made the text for a challenge to those concerned in industry throughout the length and breadth of our own country, and until such cordiality exists, with all its attendant purpose to achieve a worthy article, success cannot completely crown our endeavour. Herein is the germ of that correct estimate of values that is lacking when too often our work is weighed in the balance and found wanting.

With the making of the Graal glasses have been worked out new forms and patterns for cut crystal glass, which have now been on the market for several years, and have emphasized the



An urn.
Designer : SIMON GATE.
Craftsmen : ORREFORS COMPANY.

endeavour of the works to get beautiful and appropriate forms and ornaments for all their products. Specially is it to be recorded that the appropriate form, meaning the article of utility, retains also its beauty and fitness for purpose combined with artistic (truly artistic) merit.

Great efforts have been exerted at Orrefors with keen devotion toward the revival of artistic employment of the art of engraving upon glass. In this technique the artists have been allowed complete liberty of action; and, again, in collaboration with highly-qualified glass-blowers and glass-engravers, have created new forms and ornaments for both everyday articles and more individual pieces of craftsmanship. These latter, of course, display most distinctly the temperamental difference of the two artists.

Gate works with an exuberant and Renaissance-like style; Hald in a lighter and more distinctly modern style. Both are such as leave the beholder and the user in possession of a restful satisfaction, inexpressible as is the case when the soul is captured by sheer beauty of form, colour, and design.

In contrast to the potash glass used in Bohemia, all engraving at Orrefors



Two ornamental bowls.
Designer : SIMON GATE.
Craftsmen : ORREFORS COMPANY.

is executed in lead glass. The pieces produced cover a wide field, and include bowls, urns, goblets, salvers and fittings, wine and dessert services; also presentation pieces which have won great favour, and are to be seen on occasions of historical remembrance and national and civic pride. This development claims attention, and suggests how capable is glass, when rightly used, of replacing trophies of silver and gold, which so often have weight and no beauty. Glass, beautiful in itself, captures the surrounding beauties for itself.

Another special feature which is produced at a small works, Sandvik, belonging to the Orrefors Company, and on which very much thought, labour, and experimentation has been bestowed, is household glass. Specially to be noted is the topaz-tinted soda glass and the sapphire glass, which has been largely employed both for special pieces and table services and the like. Here in the topaz and blue shades we find the enhancing value of the right treatment of form for the colour to be used.

For the foundation facts of this article I am indebted to the directors of the Orrefors Company, as also for the following technical information:—

Orrefors glass may be classified according to the composition of the glass mixture as *potash-lead glass*, so-called *crystal glass*, manufactured at the Orrefors glass-works, and *soda glass*, the latter manufactured at the Sandvik glass-works of the Orrefors Company.

Both these kinds of glass are melted in crucibles, the crystal glass in a Siemens regenerator furnace, and the soda glass in a furnace equipped with Pintsch-Hermansen recuperators. Nothing but wood is used as fuel.

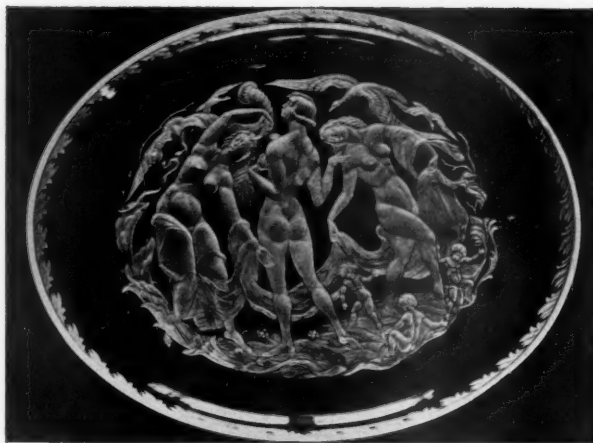
The molten glass is worked at the furnaces entirely by hand without any sort of mechanical aids. All hollow parts are blown, and solid parts, like the leg and foot of wine glasses, handles on decanters, pitchers, etc., are shaped and fitted of hot glass with the aid of hand implements—shears and tongs of the simplest shape and most primitive description. Different kinds of ornaments belonging to certain models are shaped and put on in the same manner.

When the work at the furnaces has been concluded, the objects are placed in special furnaces and cooled slowly under careful supervision.

After certain cleaning and finishing operations have been carried out, when such are required, the piece of glassware is ready for use. A great part of the products and nearly all the glass made at Sandvik is sent out to the market without any other decoration than what has been applied at the furnace. Transparency, form, and colour are what give these glasswares their value.

The styles of decoration mainly used by Orrefors—engraving and cutting—are applied for enhancing the natural transparency of the glass, and for bringing out its light-reflecting capacity.

The engraver's only tool is the revolving copper wheel. This wheel is attached to the free end of a rapidly-rotating spindle, which is journaled two-thirds of its length in a 400 mm. high stand on the work-table. The glass object is pressed against the disc after oil



A decorative plate.

Designer: SIMON GATE.

Craftsmen: ORREFORS COMPANY.

and emery have been applied on it, and in this way the desired pattern is cut into the glass surface. The engraver must vary the size of the copper wheels he uses in accordance with the pattern to be cut, and his supply of wheels comprises some ninety sizes, with diameters from 1½ mm. to 200 mm.

The artists who have contributed to raising this craft to a very high technical and artistic level furnish the engraver with a finished drawing of the decoration to be applied. With a quickly-drying ink the engraver then draws the outlines of the sketch on the smooth glass, and lets the copper wheel cut the required grooves within these lines.

In contradistinction to engraved glass, which is ready when it leaves the hands of the engraver, the cut-glass must pass through

three stages before it is ready—rough cutting, fine cutting, and polishing.

The preliminary cutting is done in about the same manner as the engraving. The copper wheels are, however, replaced by wheels of iron or soft steel, and carborundum and water are used as abrasive instead of emery and oil. The cutter's implements are, as a rule, much bigger than those of the engraver, the wheels varying between 75 mm. and 600 mm. in diameter. The pattern which is usually, on account of the restrictions imposed by the technical methods, carried out as straight cross-cuts, is later finished on very fine-grained sandstones. The treated surface having become dull from the grinding is subsequently polished bright.

There is an idea abroad that glass engraving is done with corrosive acids. From the above it will be seen that this handicraft, performed with hand tools and mechanical aids, has nothing whatever to do with etching.

The cutting of glass is also a handicraft by means of which incisions are made in the smooth surface. In some countries, and, above all, in America and Czecho-Slovakia, the pattern is impressed during the making of the objects at the factory and afterwards ground clean and polished. This method of pressing the pieces in an iron mould can never infuse the brightness into the smooth surfaces produced by blowing. Such machine work, moreover, can never impress the work with the individual stamp which is so prominent a characteristic of a hand-made article of utility.

The method referred to has never been practised, and never will be, at Orrefors. Everything tending to lower the high artistic and handicraft character of the glass produced there has been banished from the Orrefors Glass Works.

In the concluding paragraph concerning the methods adopted in the production of the treasures of industry and handicraft in the working of glass in this Swedish works we have the secret of high achievement and honest purpose.

"The banishment of everything that interferes with right making" should be the mission of all right-thinking people, be they artist, craftsman, industrialist, distributor, or a discerning public.

To co-operate in this great endeavour is the privilege of all, and thus may we add a new page to the history of the lives of the unknown craftsmen of all nations and all ages who have helped to build the great tradition.



A bowl with a plate.

Designer: SIMON GATE.

Craftsmen: ORREFORS COMPANY.

English Furniture.

VIII.—*Chests of Drawers.*

By John C. Rogers.

IN the preceding articles of this series we have passed in review the many types of furniture commonly placed in living-rooms—the usual gear for meals and indoor occupations of leisure hours. It is proposed to lead up to the full equipment of the modern bedroom; but before we reach that stage certain pieces must be dealt with which occupy a midway position, and comprise drawer, cupboard, and shelf furniture. Such articles are often placed and used in various rooms on the ground and upper floors as well as in the principal bedrooms.

Chests of drawers must first claim our attention. Always an interesting class, they demand perfect workmanship above all else, for nothing is more teasing than drawers that refuse to run smoothly. The owner of a fine old eighteenth-century chest always takes delight in showing his friends how wonderfully the drawers slide, and when buying a new piece this test is invariably made where other practical considerations are beyond the knowledge of the purchaser. For all moving parts of furniture, especially hard, thoroughly seasoned wood is essential, in addition to skilled workmanship, if ease in use and long service are to be assured.

The simpler designs are usually worked out in native timbers, and rightly so. No fashion now dictates the use of rare exotic woods, and we find the greatest skill expended upon chests of simple character, for which English oak and walnut, and orchard trees like the cherry, have been employed. Fruit woods, it is interesting to note, were much in demand by the old country craftsmen; one record being found in Evelyn's *Silva Britannica* of 1664, in which he says: "The black cherry wood grows sometimes to that bulke as is fit to make stooles with, cabinets, tables, especially the redder sort which will polish well."

That is the whole point; cherry and other fruit woods can only be used for furniture if they grow "to that bulke," which, of course, means very mature dense wood of workable size. Very little, indeed, of this old fruit wood furniture has survived to delight us today, but we take equal pleasure and pride in the new pieces made by men who have profited by the old traditions and show by their work (to quote William Morris) "that it gave them pleasure to do it."

The chests of drawers here illustrated will, I believe, appeal strongly to architects, embodying as they do a fine constructional sense combined with carefully-studied proportions and choice cuts of wood. For Fig. 1 I have selected an example by Gordon Russell, and so aptly does design accord with material that it seems superfluous to state that oak is the wood. Personally, I love to see old traditions in new guise, providing, of course, they are employed with judgment. In this chest we observe the carcass is of panelled construction—that sound old system that had to go by the board when veneered surfaces became the vogue: and the top, quite rightly, is made of very thin boards with flat moulded edge.

In old board and plank construction gouge nicking on the angles was a favourite device, which Russell has here employed at the sides of the plain drawer faces, with a rounding off of the adjacent arris on the stiles to give it full value. The horizontal divisions are emphasized by grooves and beads, and the design is completed by a good set of brass ring handles. Fig. 7 is a walnut chest of drawers by Edward Barnsley, composed of two short drawers over three long ones, gradually increasing in depth towards the lowest.

The sides of the carcass are built in four panels, while the top is inset with a small ovolo edge. This mould also forms a lip edging to the drawer fronts which covers the joints and allows them to stand beyond the carcass face, an excellent old treatment that was very popular in the second quarter of the eighteenth century, but gave way to the less costly cockbead. As in the case of Fig. 1, the stiles project at the base to form square feet, and seem satisfactory enough, notwithstanding one usually associates the familiar angle bracket feet with this type of drawer front; but such would be unsuitable with panelled sides, the construction of which almost demands angle post supports. The drawer pulls are drop rings of brass on hexagonal ebony back-plates.

Mr. Russell has been fortunate enough to secure some fine old cherry trees, as evidenced by the chest of drawers in Fig. 5, constructed entirely of that fruit wood; the quality and figuring of the grain are excellent, and the sizes of the drawer fronts give a good idea of the "bulke" of the trunk. The prominent styles of the carcass are of octagonal section, the rear pair carried up above the chest top, tapered

and joined by a narrow chamfered backboard. The front pair are reduced by splay cutting to unite with a chamfer along the edge of the top rails. Each side has four panels, ranging with the drawers. The drawer divisions are stop-chamfered, while the drawer faces are slightly bevelled, all of which contribute to a beautiful play of light, and enhance the colour and markings of the wood. The front is almost dominated by the strap handles in dark walnut, which provide strong vertical lines, and have a very distinct value and effect on the proportions. The inlay is of boxwood and walnut.

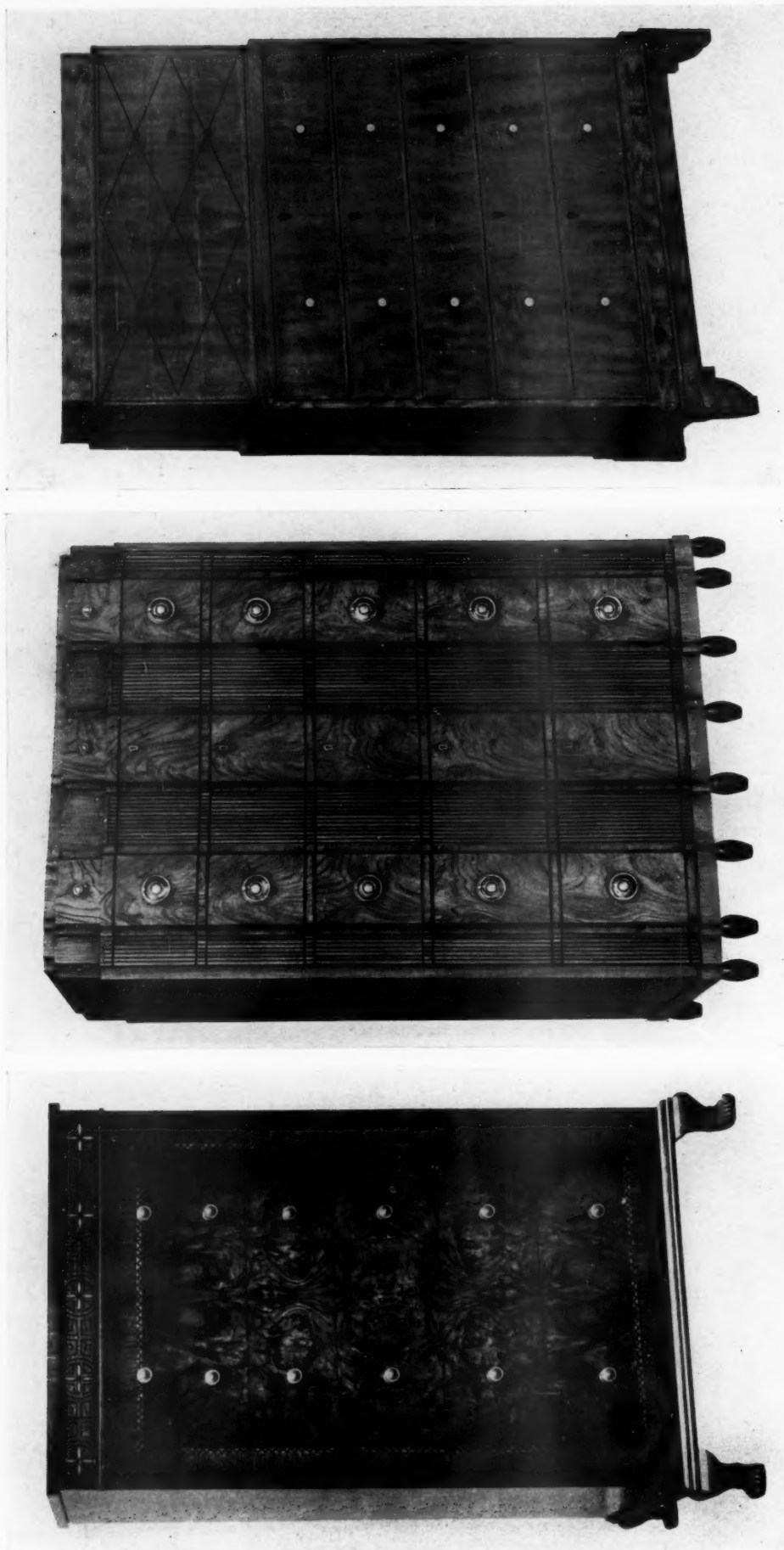
Fig. 6 shows a similar type of chest, but vastly different in character; in fact, a comparison of these two pieces is a valuable study. English oak is now the material, and this piece is typical of much work from Mr. Barnsley's workshop. The panel-framed carcass rests upon side feet of yoke type cut from stout planks, with profile-moulded fronts. Arched stretchers unite these feet, which otherwise would seem insecurely attached to the superstructure. The drawer fronts are cut from plain oak, and are fielded, while vertical wooden handles are again a feature. Slight gouge cutting relieves all arrises on the carcass and the chamfering on the handles.

A totally different feeling from the foregoing enters into the design shown in Fig. 4, a small chest of drawers only 2 ft.



A simple oak chest of four long drawers, fitted with brass ring handles, and lined with cedar.

Designer: GORDON RUSSELL. Craftsmen: RUSSELL'S.



4. A chest of drawers designed to form a cabinet intended for lace and gloves. It is made in cherry mahogany with inlaid lines and escutcheon plates of ebony. The wood is not stained or polished, but simply oiled.

*Designer : C. A. RICHTER.
Craftsmen : BATH ARTCRAFT.*

3. A chest of drawers in English walnut inlaid with ebony. A continuous veneer is laid across the drawer fronts and rails. The turned legs are ebonized. The handles are of brass and pewter with parts of the back plate ebonized.

*Designer : C. A. RICHTER.
Craftsmen : BATH ARTCRAFT.*

2. A chest of drawers in walnut with inlays of ebony, box and pearwoods. The drawer fronts are arranged to hide the rails, and a continuous butty veneer is laid across the front, with a cross-banded margin of straight-grained streaky walnut. The handles are of old brass.

*Designer : C. A. RICHTER.
Craftsmen : BATH ARTCRAFT.*



5. A chest of three long and two short drawers made of English cherrywood, inlaid with box and walnut; the handles are of walnut.

Designer: GORDON RUSSELL.

Craftsmen: RUSSELL'S.



6. A chest of drawers in English oak with constructional rails used as decoration and slightly carved.

Designer and Craftsman: EDWARD BARNESLEY.

wide by 3 ft. 7 in. high, designed by C. H. Richter for Bath Artcraft. The stepping of the mass is novel, yet in its trim neatness and refinement there is the feeling of Sheraton traditions at the opening of the nineteenth century. Mahogany is the wood with ebony lines inlaid, the latter being most cleverly employed in triangulating the faces of the group of small drawers in the upper stage; without these dominant lines the small drawers would not appear in scale with those below—in fact, it might seem as if a nest of drawers were standing upon a chest. As it is, unity is preserved, and the effect is a composition of delightful proportions. It is a striking essay in building without mouldings. Another conception by Mr. Richter, which was shown at the Arts and Crafts Exhibition at Burlington House last summer, is the walnut chest of drawers illustrated by Fig. 3. The body of this piece has a certain architectural quality seldom found in structures of wood; yet at first sight the impression is deceptive, for the mind does not immediately realize that a drawer front may cross three vertical breaks or projections. The designer, however, has marked the horizontal joints by ebony cockbeads, and

has placed handles and thread escutcheons that tell their purpose clearly enough to the careful observer. As a structure

I like the build of it immensely; as a chest of drawers it is amusing, and the row of "nine-pins" for feet is quite a joke; but it is only right to state that the photograph with cut-out background is not fair to them; as seen against the floor they are much less noticeable and fairly satisfactory. The handles are good specimens of metalwork in brass and pewter.

A tall, narrow chest of simple rectangular form is shown by Fig. 2. The front consists of six graduated drawers with their fronts meeting on close joints and veneered with beautifully figured quartered walnut. By the border treatment the designer has sought to obtain the effect of one tall panel which is surmounted by a geometric frieze inlaid with ebony, box and pearwoods. The chest is supported upon four very stumpy cabriole legs with scroll-carved toes. The piece lacks the inspiration of the two preceding designs, but the beautiful markings and colour of the veneers, combined with first-rate workmanship, render it worthy of our notice.



7. A chest of drawers in English walnut with panelled ends. The handles are formed of brass rings on slightly moulded "plates" of ebony.

Designer and Craftsman: EDWARD PARNESLEY.

✓

A Craftsman's Portfolio.

Being Examples of Fine Craftsmanship

XIV.—Modern Table Glass.



An urn.
Designer: SIMON GATE

Craftsmen:
ORREFORS COMPANY.



A bowl with a plate.
Designer: EDWARD HALD.
Craftsmen: ORREFORS COMPANY.



An hexagonal dish.
Designer: SIMON GATE.
Craftsmen: ORREFORS COMPANY.

CRAFTSMANSHIP.

Modern Table Glass.



Two liqueur sets.
Designer: SIMON GATE.



Craftsmen:
ORREFORS COMPANY.



A bowl with a plate.
Designer: EDWARD HALD.

Craftsmen:
ORREFORS COMPANY.



Two bowls with plates.
Designer: EDWARD HALD.
Craftsmen: ORREFORS COMPANY.



A bowl with foot.
Designer: EDWARD HALD.
Craftsmen: ORREFORS COMPANY.

Centre:
A decorative plate.
Designer:
EDWARD HALD.
Craftsmen:
ORREFORS COMPANY.



A vase.
Designer: EDWARD HALD.
Craftsmen: ORREFORS COMPANY.



A vase.
Designer:
EDWARD
HALD.
Craftsmen: ORREFORS COMPANY.



A vase.
Designer:
SIMON
GATE.
Craftsmen: ORREFORS COMPANY.

CRAFTSMANSHIP.

Modern Table Glass



An urn.
Designer : EDWARD HALD.
Craftsmen : ORREFORS COMPANY.

Centre :
A decorative plate.
Designer :
SIMON GATE.
Craftsmen :
ORREFORS COMPANY.



A bowl with a plate.
Designer : EDWARD HALD.
Craftsmen : ORREFORS COMPANY.



Two urns.
Designer :
SIMON GATE.
Craftsmen :
ORREFORS COMPANY.





A vase.
Designer : EDWARD HALD.
Craftsmen : ORREFORS COMPANY.



A liqueur decanter with glasses and tray.
Designer : SIMON GATE.
Craftsmen : ORREFORS COMPANY.



An urn.
Designer : EDWARD HALD.
Craftsmen : ORREFORS COMPANY.



An urn.
Designer : EDWARD HALD.



A vase.



An urn.
Craftsmen : ORREFORS COMPANY.



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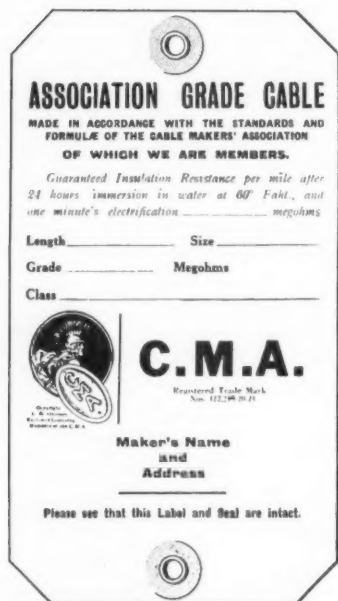
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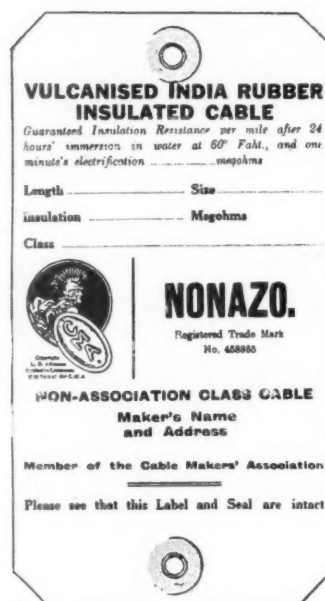
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Recent Books.

The Architect and the Model.



A MODEL OF A HOUSE IN HAMPSHIRE.

Designed by Norman Evill.

The foliage on the right carries the tone value of dark and light over a portion of the building, which has no dark window frames to accent the light wall.

From "Models of Buildings."

Models of Buildings: How to Make and Use Them. By WILLIAM HARVEY. London: The Architectural Press. Price 7s. 6d. net.

This useful little manual will be welcomed by that ever-increasing number of architects who find it necessary to use models during the course of their professional practice.

There can be no doubt that the art of model making is at the present moment undergoing a revival, partly owing to the fact that the public interest in architecture is increasing day by day, and members of the profession are beginning to realize that to a prospective client one model is worth a sheaf of drawings. It is, therefore, at a peculiarly opportune moment that the Architectural Press has issued the present volume by so lucid an exponent of the art of model making as Mr. William Harvey, who shows himself to possess a complete mastery of his subject. As the author explains in his preface, models of buildings are often beautiful; they can hardly fail to be useful as aids to constructive criticism from the artistic and utilitarian points of view. In writing this book he has attempted to show something of the variety in material, in style and technique, appropriate to models made for temporary or permanent purposes, in the hope that readers who have not yet tried their skill in model making will find themselves emboldened to do so, and that those who already make models will discover other methods better fitted to their needs and intentions. The book, which has a large number of delightful illustrations, covers every aspect of model making. The author begins by explaining in what respect even the best perspective drawing fails to give us an accurate impression of a building as a whole, and he finds plenty of precedent to show that great architects of the past have thought it incumbent upon themselves to supplement drawings in scale by models as large and elaborate as the craftsmen of the day could construct. Sir Christopher Wren's models of St. Paul's are, of course, too well known to need comment, while his attempts to study interior effects of lighting by the ingenious method of supporting a model upon a close-boarded hollow pedestal are worthy of study even at the present day. This pedestal was large

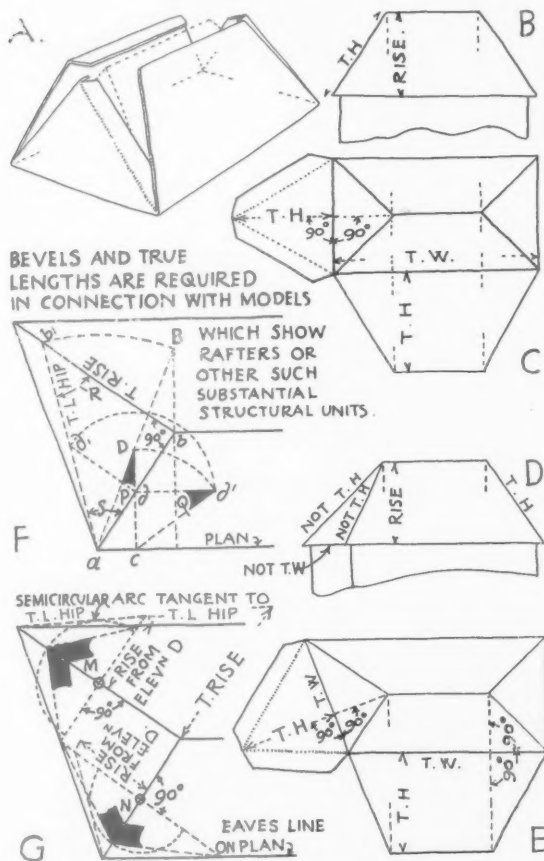
enough to contain the spectator, and high enough for his eyes to reach to an appropriate level above the floor of the model. Interesting chapters follow on models as aids to constructional science, vault, and dome design by means of model making, in which Mr. Harvey displays his expert knowledge on the structure of roofs, the surroundings of the model, and the actual handling and making of the models. One of the most useful portions of the book is that which deals with the sketch model, that can readily and cheaply be constructed in the architect's office. Both author and publishers are to be congratulated upon this excellent treatise, which will do much to stimulate interest in a subject which is still too much neglected by architects.

EVELYN SIMMONS.

Theory and Elements of Architecture.

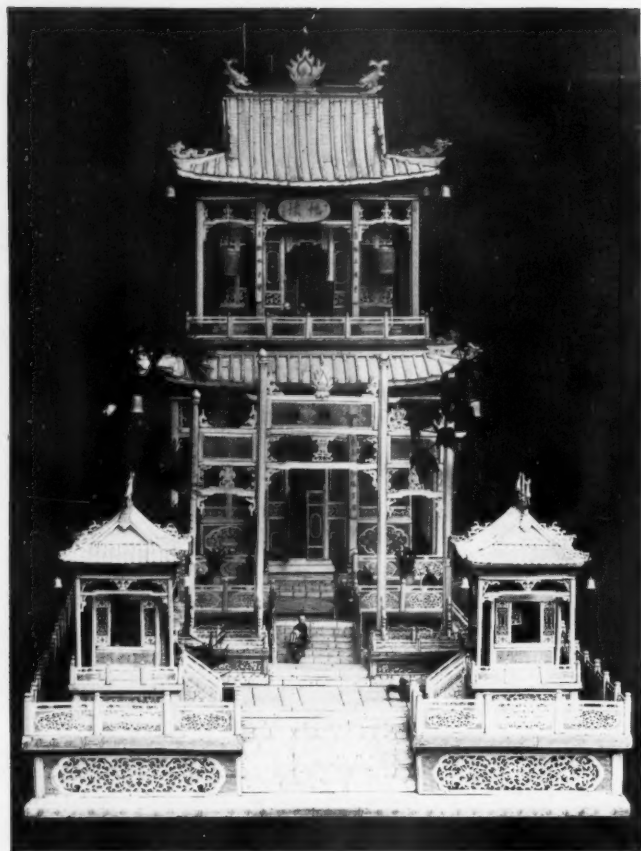
Theory and Elements of Architecture. Vol. I, Part I. By ROBERT ATKINSON and HOPE BAGENAL. London: Ernest Benn, Ltd. Price 30s. net.

Let it be said at once that *Theory and Elements of Architecture*, by Robert Atkinson and Hope Bagenal, is a book of capital importance. True, only Part I of vol. i is as yet available, but if the subsequent volumes fulfil the promise of this, the beginning of vol. i, then the complete work will certainly be



FINDING THE TRUE SHAPE OF ANY ROOF-SLOPE IN A HIPPED ROOF.

From "Models of Buildings."



A MODEL OF CHINESE GARDEN PAVILIONS.

The model is principally composed of ivory, even the stems and leaves of the model trees being carved out of this long-enduring material.

From "Models of Buildings."

one of the most important contributions made in the English language to the literature of architecture in recent times.

During the past thirty years or so our contribution has been by no means negligible. It may be that there has been a tendency towards the rapidly produced collection of photographs and brief notes, due mainly to the development of methods of photographic reproduction, yet, notwithstanding these temptations we surely have to our credit a goodly assortment of serious volumes, all belonging to our own times, and worthy of comparison with, say, *Domestic Architecture of the Middle Ages* and *Medieval Military Architecture*, if not with *The Antiquities of Athens*. These efforts of ours have dealt, in the main, with historical subjects, "The Renaissance in France," "Tudor Architecture," and the like. In books on the more scientific aspects of architecture we have been less fortunate, while our literature on "planning" and what we call "design," is distinctly weak, though relieved by some excellent, if brief, handbooks on "First Principles."

As a matter of fact, we have not yet quite digested some of the latter, and meanwhile some of the thoughts to which they give rise have given us a feeling of dissatisfaction with the general attitude of mind displayed by our more ponderous tomes. Clearly, we have been worried about those great histories of architecture which somehow just avoid telling us what we need, and those books on construction which show us how to construct things which never ought to be constructed, and perhaps we have been even more troubled when we have, more or less surreptitiously, looked at the illustrations, and tried to spell out the simpler words, in the books on "Theory of Design" and the like, published in France and America, many of them far too full of the jargon of the studios and obsessed by the trick of the draughtsman.

We are now getting—in that language loved by the R.I.B.A. Intermediate examiners, among others, namely "clear, straight-

forward English"—a book which is just what we need, if indeed it is better than we deserve; a book in which history becomes a reasoned statement of the development of wise ways of arranging and constructing beautiful buildings. We are indeed fortunate in our authors, for while no doubt many saw the need for just this book, none had the necessary combination of gifts which distinguish the two bold spirits who have started out to supply that need.

Bold spirits were required, for no rehash of the old stuff would suffice, a restatement of the whole case being clearly indicated.

So this work begins, not with an attempt to dispose of Egypt completely, before passing on to the next architectural period, but with an introduction to the theories of architecture, leading up to a dissertation on climate and building material. A chapter on building stones—Egyptian, Greek, Italian, British, etc.—leads naturally to two on walls and wall surfaces in Knossos, Eleusis, Ostia, Florence, Reims, New York, and the Tottenham Court Road. The remainder of Part I of vol. i is occupied by the consideration of roofs, doors and windows, and "Some Applications of First Principles," and we are now left waiting, very impatiently, be it said, for Part II of vol. i, which will deal with domes, vaults, mouldings and ornament, and the "Orders." The very inverted commas to that last word are significant. Will Atkinson and Bagenal really tell us what they know about mouldings?

It sounds almost too good to be true, the sort of thing about which one dreams, only to wake up and find at one's bedside just the usual bedside books: —'s *Construction*, —'s *History of Architecture*, —'s *Orders*, and the Building Act.

It is, however, true, and of the truth but a third has been told, for vol. i is to be followed by vol. ii, which will deal with the "Development of Planning," while vol. iii, the "Planning of Modern Building Types," will complete a series which one feels confident will provide a sound basis for the study of architecture, so far indeed as that basis can be provided in literary and pictorial form.

W. S. PURCHON.



AN ARGOSY CARVED OUT OF A SOLID BLOCK OF MAHOGANY.

From "Models of Buildings."

SOME TRADITIONS OF
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*Drawn by D. M. Cafferata.
Historical data by George Bankart.*

ANDREA FELTRINI decorating the Gondi Palace in Florence with black and white stucco. The first coat was mixed with ground charcoal or burnt straw. When set, but while still damp, the second coat was put on; before this dried, the pattern was pricked on and the soft material cut down in the interspaces of the pattern, to expose the black under-coat.

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A LONDON DIARY.

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WEDNESDAY JUNE 1	POTTERS OF OLD ENGLAND	12 noon.	BRITISH MUSEUM TOURS
	ARTS AND CUSTOMS OF ANCIENT EGYPT	12 noon.	" " "
	BRITAIN BEFORE THE ROMAN CONQUEST	3 p.m.	" " "
	GREEK AND ROMAN LIFE	3 p.m.	" " "
	GENERAL VISIT	11 a.m.	NATIONAL GALLERY, MILLBANK
	Admission 6d.	12 noon.	" " "
	EASTERN POTTERY	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
	RAPHAEL CARTOONS	3 p.m.	" " "
	INDIAN SECTION: ARCHITECTURE	3 p.m.	" " "
	CLAUDE FLIGHT—OILS, WATERCOLOURS, DRAWINGS, DESIGNS, ETC. June 1 to June 28	11-5.30.	REDFERN GALLERY, 27 OLD BOND SALS. 11-1. STREET, W.
THURSDAY JUNE 2	WATERCOLOUR DRAWINGS BY E. W. POWELL. Until June 16	10-5.	WALKER'S GALLERIES, 118 NEW BOND SALS. 10-1. STREET, W.
	THE ANNUAL EXHIBITION OF THE MODERN ENGLISH WATERCOLOUR SOCIETY. WATERCOLOURS, DRAWINGS, AND CARICATURES BY SIDNEY H. SIME.	10-5.	ST. GEORGE'S GALLERY, 32A GEORGE SALS. 10-1. STREET, HANOVER SQUARE, W.1
	HOUSEHOLD ARTS OF GREECE AND ROME	12 noon.	BRITISH MUSEUM TOURS
	HOW THE BIBLE CAME DOWN TO US	12 noon.	" " "
	BETWEEN THE OLD TESTAMENT AND THE NEW	3 p.m.	" " "
	THE ROMANS IN BRITAIN	3 p.m.	" " "
	FRENCH PAINTING	11 a.m.	NATIONAL GALLERY, MILLBANK
	ITALIAN PAINTING—I	12 noon.	" " "
	EARLY COSTUMES	3 p.m.	WALLACE COLLECTION
	COSTUMES OF EIGHTEENTH CENTURY	11 a.m.	VICTORIA AND ALBERT MUSEUM TOURS
FRIDAY JUNE 3	COSTUMES OF NINETEENTH CENTURY	3 p.m.	" " "
	PERSIAN METALWORK	7 p.m.	" " "
	HOUSEHOLD ARTS OF POST-ROMAN TIMES	12 noon.	BRITISH MUSEUM TOURS
	THE EARLY CHRISTIAN PERIOD	12 noon.	" " "
	THE ANGLO-SAXON PERIOD	3 p.m.	" " "
	ORIGINS OF WRITING AND MATERIALS	3 p.m.	" " "
	BLAKE—ROSSETTI—WATTS	11 a.m.	NATIONAL GALLERY, MILLBANK
	ITALIAN PAINTING—II. Admission 6d.	12 noon.	" " "
	IVORIES	3 p.m.	WALLACE COLLECTION
	GOthic WOODWORK	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
SATURDAY JUNE 4	COPTIC TAPESTRIES	12 noon.	" " "
	EXHIBITION OF MODERN BRITISH ARCHITECTURE IN THE R.I.B.A. GALLERIES WILL CLOSE.	3 p.m.	9 CONDUIT STREET, W.
	HISTORY OF HANDWRITING IN WEST EUROPE.	12 noon.	BRITISH MUSEUM TOURS
	LIFE AND ARTS OF THE MIDDLE AGES	12 noon.	" " "
	TOUR OF SEVERAL SECTIONS	3 p.m.	" " "
	A SECTIONAL TOUR	3 p.m.	" " "
	REYNOLDS—MILLAIS	11 a.m.	NATIONAL GALLERY, MILLBANK
	SELECTED PICTURES	12 noon.	" " "
	EARLY ENGLISH FURNITURE	12 noon.	WALLACE COLLECTION
	ENGLISH SEVENTEENTH-CENTURY FURNITURE	3 p.m.	VICTORIA AND ALBERT MUSEUM TOURS
MONDAY JUNE 6	INDIAN SECTION: JADE	3 p.m.	" " "
	ENGLISH EIGHTEENTH-CENTURY FURNITURE	7 p.m.	" " "
	RODIN	7 p.m.	" " "
	RECORDS OF BABYLON AND ASSYRIA—I	12 noon.	BRITISH MUSEUM TOURS
	ARTS AND CUSTOMS OF ANCIENT EGYPT—I	12 noon.	" " "
	MONUMENTS OF EGYPT—I	3 p.m.	" " "
	MONUMENTS OF ASSYRIA—I	3 p.m.	" " "
	MUSEUM MASTERPIECES	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
	ENGLISH WATERCOLOURS	12 noon.	" " "
	ENGLISH FURNITURE	3 p.m.	" " "
TUESDAY JUNE 7	ORIENTAL MASTERPIECES	3 p.m.	" " "
	PAINTINGS	7 p.m.	" " "
	JONES COLLECTION	7 p.m.	" " "
	ARTS AND CUSTOMS OF ANCIENT EGYPT—I	12 noon.	BRITISH MUSEUM TOURS
	MONUMENTS OF EGYPT—I	12 noon.	" " "
	MONUMENTS OF ASSYRIA—I	3 p.m.	" " "
	ARTS AND CUSTOMS OF ANCIENT EGYPT—II	3 p.m.	" " "
	GENERAL VISIT	11 a.m.	NATIONAL GALLERY, MILLBANK
	Admission 6d.	12 noon.	" " "
	REMBRANDT	3 p.m.	WALLACE COLLECTION
WEDNESDAY JUNE 8	TAPESTRIES	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
	FLEMISH ART	3 p.m.	" " "
	A SELECTED SUBJECT	12 noon.	BRITISH MUSEUM TOURS
	EARLY GREECE (CRETE AND MYCENÆ)	12 noon.	" " "
	EARLY AGE OF ITALY (ETRUSCANS, ETC.)	3 p.m.	" " "
	LIFE AND ARTS OF THE DARK AGES—I	3 p.m.	" " "
	BLAKE—ROSSETTI	11 a.m.	NATIONAL GALLERY, MILLBANK
	Admission 6d.	12 noon.	" " "
	CHINESE POTTERY	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
	INDIAN SECTION: METALWORK	3 p.m.	" " "
THURSDAY JUNE 9	ITALIAN FURNITURE AND DECORATION	3 p.m.	" " "
	PORTRAITS BY ERNEST CASTELEIN. June 8-17. Admission 1s., including tax and catalogue	10-5.30.	GIEVES ART GALLERY, 22 OLD BOND SALS. 10-1. STREET, W.1
	SKETCHES OF CALIFORNIA, ARIZONA, ETC., BY K. AIRINI VANE (HONBLE. MRS. RALPH VANE). Closing June 21.	10-5.	WALKER'S GALLERIES, 118 NEW BOND SALS. 10-1. STREET, W.
	ORIGINS OF EUROPEAN ARCHITECTURE—I	12 noon.	BRITISH MUSEUM TOURS
	EARLY AGE OF ITALY	12 noon.	" " "
	EARLY BRITAIN—I	3 p.m.	" " "
	A SELECTED SUBJECT	3 p.m.	" " "
	HOGARTH—VICTORIAN PAINTING	11 a.m.	NATIONAL GALLERY, MILLBANK
	DESIGN	12 noon.	" " "
	ENAMELS	3 p.m.	VICTORIA AND ALBERT MUSEUM TOURS
FRIDAY JUNE 10	STAINED GLASS	12 noon.	" " "
	CHINESE BRONZES	3 p.m.	" " "
	ENGLISH LANDSCAPE	7 p.m.	" " "
	EARLY GREECE (CRETE AND MYCENÆ)	12 noon.	BRITISH MUSEUM TOURS
	HOW THE BIBLE CAME DOWN TO US	12 noon.	" " "
	GREEK AND ROMAN LIFE—I	3 p.m.	" " "
	GREEK SCULPTURE—I	3 p.m.	" " "
	FRENCH PAINTING	11 a.m.	NATIONAL GALLERY, MILLBANK
	Admission 6d.	12 noon.	" " "
	DUTCH LANDSCAPE	3 p.m.	WALLACE COLLECTION
	WOODWORK OF SEVENTEENTH CENTURY	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
	DONATELLO	12 noon.	" " "
	RUG KNOTTING AND WEAVING	3 p.m.	" " "
	EXHIBITION OF THE ROYAL SOCIETY OF MINIATURE PAINTERS, SCULPTORS, AND GRAVERS. Closing Day. Admission 1s., including tax.	10-6.	ARLINGTON GALLERIES, 22 OLD BOND SALS. 10-4. STREET, W.1

A LONDON DIARY (continued).

SATURDAY	JUNE 11	EARLY BRITAIN—II..	12 noon.	BRITISH MUSEUM TOURS
		EARLY CHRISTIAN PERIOD	12 noon.	"
		A SECTIONAL TOUR	3 p.m.	"
		TOUR OF SEVERAL SECTIONS	3 p.m.	"
		TURNER AND LANDSCAPE	11 a.m.	NATIONAL GALLERY
		SELECTED "PICTURES"	12 noon.	"
		CARPETS	12 noon.	WALLACE COLLECTION
		INDIAN SECTION: PAINTINGS	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		IVORIES	3 p.m.	"
		PAINTINGS (BARBIZON)	7 p.m.	"
MONDAY	JUNE 13	JAPANESE ART	7 p.m.	"
		ARTS AND CUSTOMS OF ANCIENT EGYPT—II	12 noon.	BRITISH MUSEUM TOURS
		RECORDS OF BABYLON AND ASSYRIA—I	12 noon.	"
		GREEK SCULPTURE—I	3 p.m.	"
		MONUMENTS OF EGYPT—II	3 p.m.	"
		BLAKE—ROSSETTI—WATTS	11 a.m.	NATIONAL GALLERY
		FRENCH PAINTING—I	12 noon.	"
		ILLUMINATED MSS.	3 p.m.	WALLACE COLLECTION
		FRENCH FURNITURE—I	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		CHINESE PORCELAIN	3 p.m.	"
TUESDAY	JUNE 14	FRENCH FURNITURE—II	3 p.m.	"
		EARLY BRITAIN—III	12 noon.	BRITISH MUSEUM TOURS
		LIFE AND ARTS OF THE DARK RACES—II	12 noon.	"
		GREEK SCULPTURE—II	3 p.m.	"
		MONUMENTS OF ASSYRIA—II	3 p.m.	"
		GENERAL VISIT	11 a.m.	NATIONAL GALLERY, MILLBANK
		Admission 6d.	12 noon.	"
		FRENCH PAINTING—II. Admission 6d.	3 p.m.	WALLACE COLLECTION
		VESTMENTS	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		IRONWORK	3 p.m.	"
WEDNESDAY	JUNE 15	"INDIA" BY W. S. BAGDATOPULOS. Admission 1s. including tax and catalogue	10-5.30.	ARLINGTON GALLERIES, 22 OLD BOND STREET, W.1
		"THE SOUTH OF FRANCE," BY ADAM KNIGHT. Closing June 27	Sats. 10-1.	WALKER'S GALLERIES, 118 NEW BOND STREET, W.
		A SELECTED SUBJECT	12 noon.	BRITISH MUSEUM TOURS
		EARLY BRITAIN—I	12 noon.	"
		EARLY BRITAIN—IV	3 p.m.	"
		A SELECTED SUBJECT	3 p.m.	"
		MILLAIS—MADON BROWN	11 a.m.	NATIONAL GALLERY, MILLBANK
		Admission 6d.	12 noon.	"
		CORÉAN POTTERY	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		INDIAN SECTION: TEXTILES	3 p.m.	"
THURSDAY	JUNE 16	FRENCH PAINTING	3 p.m.	"
		GREEK AND ROMAN JEWELLERY AND ARTS	12 noon.	BRITISH MUSEUM TOURS
		GREEK AND ROMAN LIFE—I	12 noon.	"
		THE ROMANS IN BRITAIN—I	3 p.m.	"
		EARLY BRITAIN—II	3 p.m.	"
		FRENCH PAINTING	11 a.m.	NATIONAL GALLERY, MILLBANK
		FRENCH PAINTING—III	12 noon.	"
		MAIOLICA	3 p.m.	WALLACE COLLECTION
		DELLA ROBBIA	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		CHINESE PAINTINGS	3 p.m.	"
FRIDAY	JUNE 17	THE ARTS IN SHAKESPEARE'S TIME	7 p.m.	"
		HOW THE BIBLE CAME DOWN TO US	12 noon.	BRITISH MUSEUM TOURS
		ILLUMINATED MSS.	12 noon.	"
		MONUMENTS OF ASSYRIA—II	3 p.m.	"
		GREEK SCULPTURE—II	3 p.m.	"
		TURNER AND LANDSCAPE	11 a.m.	NATIONAL GALLERY, MILLBANK
		FRENCH PAINTING—IV. Admission 6d.	12 noon.	"
		WOODWORK OF EIGHTEENTH CENTURY	3 p.m.	WALLACE COLLECTION
		EASTERN POTTERY	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		MINIATURES	3 p.m.	"
SATURDAY	JUNE 18	THE ROMANS IN BRITAIN—II	12 noon.	BRITISH MUSEUM TOURS
		EARLY BRITAIN—III	12 noon.	"
		TOUR OF SEVERAL SECTIONS	3 p.m.	"
		A SECTIONAL TOUR	3 p.m.	"
		PRE-RAPHAELITE PAINTING	11 a.m.	NATIONAL GALLERY, MILLBANK
		SELECTED "PICTURES"	12 noon.	"
		INDIAN SECTION: MOGUL PAINTINGS	12 noon.	WALLACE COLLECTION
		SEVRES	3 p.m.	VICTORIA AND ALBERT MUSEUM TOURS
		RAPHAEL CARTOONS	3 p.m.	"
		ENGLISH PRIMITIVES	7 p.m.	"
MONDAY	JUNE 20	MODERN SCULPTURE	7 p.m.	"
		ENGRAVINGS BY AND AFTER J. M. W. TURNER, R.A.	10-5.30.	COTSWOLD GALLERIES, 59 FRITH STREET, W.1
		RECORDS OF BABYLON AND ASSYRIA—II	12 noon.	BRITISH MUSEUM TOURS
		ARTS AND CUSTOMS OF ANCIENT EGYPT—III	12 noon.	"
		MONUMENTS OF EGYPT—II	3 p.m.	"
		GREEK SCULPTURE—II (b)	3 p.m.	"
		FRENCH PAINTING	11 a.m.	NATIONAL GALLERY, MILLBANK
		FRENCH PAINTING—V	12 noon.	"
		CELTIC ORNAMENTS	3 p.m.	WALLACE COLLECTION
		GOthic WOODWORK	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
TUESDAY	JUNE 21	ENGLISH PORCELAIN	12 noon.	"
		JAPANESE PRINTS	3 p.m.	"
		BUSINESS GENERAL MEETING. ANNOUNCEMENT OF ELECTION OF COUNCIL AND STANDING COMMITTEES, SESSION 1927-8, AND ELECTION OF CANDIDATES FOR MEMBERSHIP.	8 p.m.	R.I.B.A., 9 CONDUIT STREET, W.
		JUNE 20 TO JUNE 25. BRITISH ARCHITECTS' CONFERENCE		
		THE GREEK VASES	12 noon.	BRITISH MUSEUM TOURS
		GREEK AND ROMAN LIFE—II	12 noon.	"
		ARTS AND CUSTOMS OF ANCIENT EGYPT—III	3 p.m.	"
		RECORDS OF BABYLON AND ASSYRIA—II	3 p.m.	"
		GENERAL VISIT	11 a.m.	NATIONAL GALLERY, MILLBANK
		Admission 6d.	12 noon.	"
WEDNESDAY	JUNE 22	FRENCH PAINTING—IV. Admission 6d.	3 p.m.	WALLACE COLLECTION
		TEXTILE DESIGN	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		SPANISH ART	3 p.m.	"
		MINIATURES BY IDA F. LAIDMAN, A.R.M.S. TASMANIAN LANDSCAPES BY C. I. ALFPORT. June 21 to July 1. Admission 1s., including tax and catalogue.	10-5.30.	GIEVES ART GALLERY, 22 OLD BOND STREET, W.1
		A SELECTED SUBJECT	12 noon.	BRITISH MUSEUM TOURS
		EARLY BRITAIN—IV	12 noon.	"
		ANGLO-SAXON PERIOD—I	3 p.m.	"
		LIFE AND ARTS OF THE DARK RACES—III	3 p.m.	"
		HOGARTH—MILLAIS	11 a.m.	NATIONAL GALLERY, MILLBANK
		Admission 6d.	12 noon.	"
THURSDAY	JUNE 23	ENGLISH POTTERY	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		INDIAN SECTION: WOODWORK	3 p.m.	"
		MANUSCRIPTS	3 p.m.	"
		WATERCOLOURS OF THE EARLY ENGLISH SCHOOL	10-5.30.	COTSWOLD GALLERIES, 59 FRITH STREET, W.
		THE GREEK VASES	12 noon.	BRITISH MUSEUM TOURS
		GREEK AND ROMAN LIFE—II	12 noon.	"
		ARTS AND CUSTOMS OF ANCIENT EGYPT—III	3 p.m.	"
		RECORDS OF BABYLON AND ASSYRIA—II	3 p.m.	"
		GENERAL VISIT	11 a.m.	NATIONAL GALLERY, MILLBANK
		Admission 6d.	12 noon.	"

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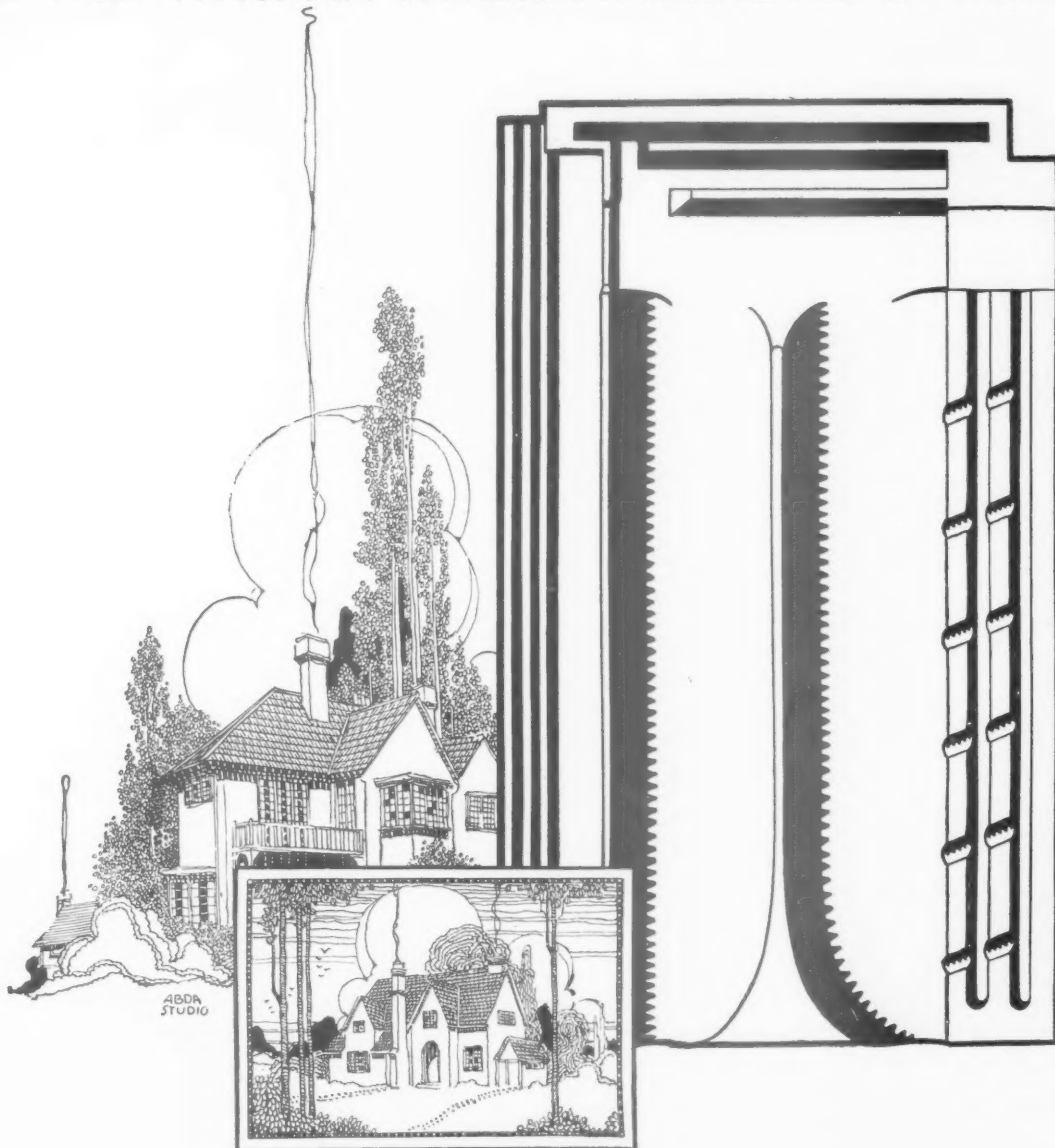
THURSDAY	JUNE 23	ORIGINS OF EUROPEAN ARCHITECTURE	12 noon.	BRITISH MUSEUM TOURS
		THE ROMANS IN BRITAIN—I	12 noon.	" " "
		MONUMENTS OF EGYPT—III	3 p.m.	" " "
		GREEK SCULPTURE—III	3 p.m.	" " "
		TURNER AND LANDSCAPE	11 a.m.	NATIONAL GALLERY, MILLBANK
FRIDAY	JUNE 24	ENGLISH PORTRAITS	12 noon.	" " "
		MEDIEVAL SCULPTURE	3 p.m.	WALLACE COLLECTION
		MARRIAGE COFFERS	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		JAPANESE PAINTINGS	3 p.m.	" " "
		ENGLISH FURNITURE	7 p.m.	" " "
SATURDAY	JUNE 25	GREEK AND ROMAN LIFE—II	12 noon.	BRITISH MUSEUM TOURS
		GREEK AND ROMAN JEWELLERY AND ARTS	12 noon.	" " "
		LIFE AND ARTS OF THE DARK RACES	3 p.m.	" " "
		THE ROMANS IN BRITAIN—II	3 p.m.	" " "
		SOME RECENT PAINTING	11 a.m.	NATIONAL GALLERY, MILLBANK
SUNDAY	JUNE 26	RUBENS. Admission 6d.	12 noon.	" " "
		FRENCH WOODWORK	3 p.m.	WALLACE COLLECTION
		ECCLESIASTICAL METALWORK	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		ENGLISH MEDIEVAL SCULPTURE	3 p.m.	" " "
		WATERCOLOURS BY LADY HUME-WILLIAMS, MRS. WALTER ST. JOHN MILDMAI, AND MRS. JEBB. Opening day.	10-5.	WALKER'S GALLERIES, 118 NEW BOND STREET, W.
MONDAY	JUNE 27	HISTORICAL AND LITERARY MSS.	12 noon.	BRITISH MUSEUM TOURS
		ORIGINS OF WRITING AND MATERIALS	12 noon.	" " "
		A SECTIONAL TOUR	3 p.m.	" " "
		TOUR OF SEVERAL SECTIONS	3 p.m.	" " "
		GENERAL VISIT	11 a.m.	NATIONAL GALLERY, MILLBANK
TUESDAY	JUNE 28	SELECTED PICTURES	12 noon.	" " "
		JAPANESE TEXTILES	12 noon.	WALLACE COLLECTION
		INDIAN SECTION: POTTERY	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		SALTING COLLECTION	3 p.m.	" " "
		STAINED GLASS	3 p.m.	" " "
WEDNESDAY	JUNE 29	ORIENTAL CARPETS	7 p.m.	" " "
		ARTS AND CUSTOMS OF ANCIENT EGYPT—IV	12 noon.	BRITISH MUSEUM TOURS
		HITTITE AND HEBREW COLLECTIONS	12 noon.	" " "
		BETWEEN THE OLD TESTAMENT AND THE NEW	3 p.m.	" " "
		GREEK SCULPTURE—IV	3 p.m.	" " "
THURSDAY	JUNE 30	FRENCH PAINTING	11 a.m.	NATIONAL GALLERY, MILLBANK
		SUBJECT IN PAINTING	12 noon.	" " "
		RAPHAEL, CARTOONS	3 p.m.	WALLACE COLLECTION
		MEDIEVAL IVORIES	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		RODIN	12 noon.	" " "
FRIDAY	JUNE 31	JAPANESE POTTERY	3 p.m.	" " "
		EARLY CHRISTIAN PERIOD	3 p.m.	" " "
		ANGLO-SAXON PERIOD—I	12 noon.	BRITISH MUSEUM TOURS
		GREEK SCULPTURE—III (MAUSOLEUM, ETC.)	12 noon.	" " "
		MONUMENTS OF ASSYRIA—III	3 p.m.	" " "
SATURDAY	JUNE 31	GENERAL VISIT	3 p.m.	" " "
		Admission 6d.	11 a.m.	NATIONAL GALLERY, MILLBANK
		DUTCH GENRE. Admission 6d.	12 noon.	" " "
		PRECIOUS STONES	3 p.m.	WALLACE COLLECTION
		JADE	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS



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A LONDON DIARY (continued).

WEDNESDAY JUNE 29	ANGLO-SAXON PERIOD—II		12 noon.	BRITISH MUSEUM TOURS
	LIFE AND ARTS OF THE DARK RACES—IV		12 noon.	" " "
	GREEK SCULPTURE—IV (EPHESUS, ETC.)		3 p.m.	" " "
	A SELECTED SUBJECT		3 p.m.	" " "
	TURNER WATERCOLOUR WORK		11 a.m.	NATIONAL GALLERY, MILLBANK
	" " " " Admission 6d.		12 noon.	" " "
	FRENCH POTTERY		12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
THURSDAY JUNE 30	MUSICAL INSTRUMENTS		3 p.m.	" " " " "
	INDIAN SECTION: SCULPTURE		3 p.m.	" " " " "
	HOW THE BIBLE CAME DOWN TO US		12 noon.	BRITISH MUSEUM TOURS
	ARTS AND CUSTOMS OF ANCIENT EGYPT—II		12 noon.	" " "
	LIFE AND ARTS OF THE MIDDLE AGES		3 p.m.	" " "
	MONUMENTS OF EGYPT—III		3 p.m.	" " "
	HOGARTH—VICTORIAN PAINTING		11 a.m.	NATIONAL GALLERY, MILLBANK
	" " " " "		12 noon.	" " "
	LANDSCAPE PAINTING		3 p.m.	WALLACE COLLECTION
	EARLY RENAISSANCE SCULPTURE		12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
	DONATELLO		3 p.m.	" " " " "
	MICHELANGELO		7 p.m.	" " " " "
	JAPANESE PRINTS		7 p.m.	" " " " "
				" " " " "

Books of the Month.

ARCHITECTURAL CONSTRUCTION—VOL. II. By Voss and VARNEY. London: Chapman and Hall. Price 32s. 6d. net.

MEXICAN ARCHITECTURE OF THE VICE-REGAL PERIOD. By WALTER H. KILHAM. London: Longmans, Green & Co. Price 21s. net.

THE PRACTICAL DECORATION OF FURNITURE—VOL. III. By H. P. SHAPLAND. London: Ernest Benn, Ltd. Price 12s. 6d. net.

WHO'S WHO IN ART, 1927. London: The Art Trade Press, Ltd. Price 10s. 6d. net.

THE SMALLER HOUSE OF TODAY. By GORDON ALLEN. London: B. T. Batsford, Ltd. Price 10s. 6d. net.

LIBRARY PLANNING. By WALTER A. BRISCOE. London: Grafton & Co. Price 8s. 6d. net.

BUILDING CONSTRUCTION. By C. F. and G. A. MITCHELL. Tenth Edition. London: B. T. Batsford, Ltd. Price 6s. 6d. net.

RUSTICUS, OR THE FUTURE OF THE COUNTRYSIDE. By MARTIN S. BRIGGS. London: Kegan Paul, Trench, Trubner & Co., Ltd. Price 2s. 6d. net.

ENGLISH ARCHITECTURE IN A COUNTRY VILLAGE. By ARTHUR H. PLAISTED. London: Longmans, Green & Co., Ltd. Price 2s. net.

MODELS OF BUILDINGS: HOW TO MAKE AND USE THEM. By WILLIAM HARVEY. London: The Architectural Press. Price 7s. 6d. net.

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THE ARCHITECTURAL REVIEW.

Forthcoming Special Issues.

The July number of THE ARCHITECTURAL REVIEW will be a Special Ecclesiastical Issue devoted to the illustration of recent church architecture and decoration. The purpose of this Special Issue is to give honour to those architects and craftsmen who are helping to make our churches more beautiful, and to encourage the maintenance and strengthening of a standard of beauty in ecclesiastical art through the common feeling of artist, clergy, and lay public alike. Special articles will be contributed by the Dean of Manchester, Dr. Percy Dearmer, and Eric Gill, and amongst the architects whose work will be illustrated are Sir Robert Lorimer, Sir Herbert Baker, and Sir Giles Gilbert Scott. There will be no increase in the price of this issue, which will be 2s. 6d. net.

A Special Double Number of THE ARCHITECTS' JOURNAL will be published on June 15, dealing with Modern Shop Fronts. The issue will contain illustrations of recent work in every country of importance, and a number of special contributors will examine every aspect of shop-front planning and equipment, ranging from the large store to the small intimate shop in whose window only one or two choice articles are at any one moment exposed for sale. The price of the Double Number will be 1s. net, but annual subscribers to THE ARCHITECTS' JOURNAL will receive their copies without extra charge.

A New Liverpool Church.

The church of All Souls, Springwood, Liverpool, was consecrated recently by the Bishop of Liverpool. The cost, about £25,000, has been provided out of the estate of the late Sir Alfred Jones. The design is based on the Byzantine and Romanesque styles adapted to modern requirements. The church is cruciform in plan, with a campanile 15 ft. square and 107 ft. high taking the place of the usual spire or tower. The exterior walls are built

in silver-grey brick, and the roof is covered with red Lombardic tiles. The pulpit, font, and piscina are in Leckhampton stone, and the choir stalls, lectern, and Litany desk are in English walnut. The metal work is in bronze.

New Cottages for Sandringham.

An interesting architectural experiment is being tried out in East Anglia. The King, who is much interested in the efforts now being made to preserve the characteristic beauties of rural England, has approved of plans for cottages of old English design to be built on the Sandringham estate. Two cottages will be built at a total cost of £850. In each will be three bedrooms, and in addition to the other rooms there will be an outhouse with wash-house and fuel store connected by a covered passage with the main building. They will be built of stone, and will have iron casements, with leaded lights. For the roofing there will be used hand-made sand-faced tiles, in order to produce the effect of old weathered roofs.

Rugby Memorial School.

A New Stained Glass Window.

A stained glass window in memory of Dr. Clement Dukes, for thirty-seven years physician to Rugby School, has been erected in the School Chapel, overlooking the new quad. The window was made by Morris & Co., after a design by Burne-Jones, and represents "Faith" and "Temperance."

The Royal Institute of British Architects.

Election of the new President.

Mr. Walter Tapper, A.R.A., has been elected president of the Royal Institute of British Architects in succession to Mr. E. Guy Dawber, A.R.A.



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TRADE AND CRAFT.

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Designed by E. Vincent Harris.

The general contractors were Roome & Co., and among the artists, craftsmen, and sub-contractors engaged on the work were the following: Roome & Co. (demolition, excavation, foundations, and office fittings); A. D. Dawney and Sons, Ltd. (structural steel); Hetley & Co. (glass); Luxfer Prism Co. (patent glazing); Norman and Underwood (cast lead); Jeffreys & Co. (central heating; ventilation); Grierson, Ltd. (electric wiring); F. Geere Howard, Ltd. (electric light fixtures); British Rubber Co. (stairtreads); Marley Bros., Ltd. (door furniture); Gillett and Johnston (bells in tower); Geo. Jackson and Sons (decorative plaster); Anselm Odling, Ltd. (marble); Waygood-Otis, Ltd. (lifts).

The Midland Bank, Pall Mall, London.

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The general contractors were Hall, Beddall & Co., Ltd., and among the artists, craftsmen, and sub-contractors engaged on the work were the following: A. Buxton (carving); B. Goodman, Ltd. (demolition); Thomas Faldo & Co., Ltd. (asphalt); British Reinforced Concrete Engineering Co. and Kleine Patent Fire Resisting Flooring Syndicate, Ltd. (reinforced concrete); Arlesley Brick Co., Ltd. (bricks); Moreland, Hayne & Co., Ltd. (structural steel); Stirling and Johnson, Ltd. (slates); Leeds Fireclay Co. (Shepwood partition bricks); John Hall and Son (glass); British Challenge Glazing Co. (patent glazing); Excellence Reinforced Concrete Co. (wood-block flooring); Rosser and Russell, Ltd., and Henry White and Son (central heating); Smith and Wellstood, Ltd. (stoves); Thos. Elsley, Ltd. (cast lead and grates); Bell Bros., Ltd. (electric wiring); General Electric Co., Ltd., and Osler and Faraday, Ltd. (electric light fixtures); Sturtevant Engineering Co., Ltd. (ventilation); Geo. Jennings, Ltd., and Twyfords, Ltd. (sanitary fittings); Marley

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Artistic Concrete.

In addition to its long-established advantages of permanence, dignity, safety, and economy, concrete has shown itself as possessing virtues of beauty, grace, and colour. Daily it is being demonstrated that not only is this material suitable for heavy mass work, but that it serves its purpose just as well for a panel frieze of intricate sculptured detail as it does for a bridge parapet, or for a domestic structure as for an immense factory.

There are various methods to be used for producing artistic concrete, and one treatment which is gaining favour, especially where a concrete of very light colour is required, is the use of white Portland cement.

There are no cement works in this country actually producing such material, but to meet the demand which has been created The Cement Marketing Company, Ltd., of London, and also Messrs. G. and T. Earle (1925), Ltd., of Hull, are now supplying "Medusa" white cement, one of the two most popular white cements made in the U.S.A.

Boilers for Horticultural Work.

The National Radiator Company have just issued a folder relating to Ideal Britannia Boilers as specially adapted to horticultural work. Nos. 2, 3 and 4 series can now be supplied with double firing doors and with the lifting type of ash-pit door, which is generally preferred by horticulturists.

An Ancient Craft



THE craft of the brickmaker dates back to so remote an antiquity as to make it hardly a matter of doubt but that brick occupies the honourable position of being among the most ancient materials employed in the art of building. Moreover, its proved adaptability for every class of structure is clearly demonstrated by its having maintained its popularity through the passing centuries down to the present day, despite the claims of a long succession of rival materials.

Durable in a very high degree, and possessing dignity as well as beauty, brick is also a pre-eminently convenient material for use in building operations, on account of its perfect adjustment of weight and dimensional properties.

"Specification," 1927.

To make the selection of Bricks and Tiles a more simple matter for the Architect, panels of almost every type of these materials have been built up in the showrooms of

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THE ARCHITECTURAL REVIEW.

The Lighting of a Book Factory

At Callowland, Watford.

The one-time Government site and works in Bushey Mill Lane, Callowland, Watford, have passed into the possession of the Greycaine Book Manufacturing Co., Ltd. The factory, consisting of more than 200,000 sq. ft., is situated on the L.M. & S. Railway, with over 4,000 ft. of private sidings on the new Watford-London by-pass road.

The Greycaine Company manufacture books of all kinds, but have specialized in the production of sixpenny editions of popular



THE FACTORY.

novels, and are turning out books at the rate of something like 60,000 a day. The main building was originally two sheds, each 625 ft. long, which have been united into one structure by making a glass roof between the main roofs and laying down a concrete floor to connect the floors of the original sheds. In a building representing an uninterrupted sweep of over 67,000 sq. ft., twenty tons of paper daily enters printing machines at

one end of the room and emerges at the other as finished books. It will be appreciated that the lighting of this building, in which the various stages of book manufacture are being carried on by a large number of workpeople, is of vital importance. An excellent lighting scheme has been installed, consisting of sixty R.L.M. reflectors correctly spaced along each of the bays. Siemens gas-filled lamps are used in conjunction with these reflectors, and, as the illustration shows, a well-distributed illumination of high value is obtained.

The chief consideration in the equipment of this factory has not only been the installing of modern machinery for the mass production of books in the most efficient manner possible, but also to make the conditions for the workers as comfortable and attractive as possible. The very efficient lighting provided has increased production, at the same time reducing wastage due to accidents and other causes.

A Staff Dinner

To the Employee Shareholders of
Messrs. Gaze.

Mr. W. H. Gaze, by whom the firm of Messrs. W. H. Gaze and Sons was founded in 1885, speaking at a dinner to which the firm had invited their employee shareholders, in proposing the toast of "Our Co-Partners," remarked that it was very gratifying to see so many co-partners present. In explaining how the co-partnership came about, he said: "In the year 1909 your directors seriously considered the advisability of forming our then business into a limited liability company, with a co-partnership scheme of employees' shares, so that our staff should share with us such profits as we hoped to make. In the following year, 1910, we gave birth to this company, and have gone on year by year until we have built up the business we have today, which, as you are aware, is a very successful undertaking. In the first year, 1910, we numbered about 5,637 co-partnership shares; today we are 191,000." Mr. Gaze then thanked the "Co-Partners" for their loyal association and generous co-operation.



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"This temple shines with spiritual splendour."

H. V. MORTON,

December 3rd, 1925.

The Daily Express.

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Mr. R. H. Limming, in responding, expressed the co-partners' appreciation of this meeting together, and mentioned the advantages of co-partnership, both as regards providing additional interest in one's work, and "the excellent dividends which have been maintained since the inauguration of the company."

The company was entertained with musical items during the dinner, and afterwards by the "Gossips" Concert Party. Miss Browne responded on behalf of the ladies.

Electrical Enterprise in South Africa.

An Elaborate Scheme.

The Municipal Authorities of Boksburg—one of the most important East Rand towns—have recently erected an imposing new town hall. This was built to the architectural designs of



BOKSBURG TOWN HALL, SOUTH AFRICA.

Mr. J. C. Cooke, of Johannesburg, and possesses many special features, not the least of which is its elaborate scheme of electric lighting.

A large number of G.E.C. enclosed units, equipped with Osram gas-filled lamps, illuminate the main hall—both "Verilux" and "Unalux" fittings being used. G.E.C. fittings, with "Superlux" spherical globes and shades, are also used in the various offices and corridors.

In these new buildings G.E.C. fittings and Osram lamps are used almost exclusively for interior and exterior illumination, and also for floodlighting.

Messrs. Freeman and Jochelson were the electrical contractors for Boksburg Town Hall.

An Appointment.

British Publicity Methods for a French Firm.

Messrs. S. Davis & Co., of Aldwych House, Aldwych, London, who specialize in technical publicity, have been instructed by the Société Anonyme des Chaux et Ciments de Lafarge et du Teil, of Paris, Marseilles, etc., to undertake the publicity of their white cements throughout the world.

That an important French house should consider it advisable to select a British firm to conduct their publicity is a marked tribute to British publicity methods.

The negotiations were carried through by Mr. H. E. Palmer, who is in charge of Messrs. S. Davis & Co.'s consultancy department.

The Hyde Park Hotel, London.

Designed by Mewes and Davis.

We were indebted to Messrs. Bagues, Ltd., for the coloured frontispiece to the April issue of THE ARCHITECTURAL REVIEW. The illustration was of "The Orchestra Gallery and Fountain in the Palm Court of the Hyde Park Hotel, London."

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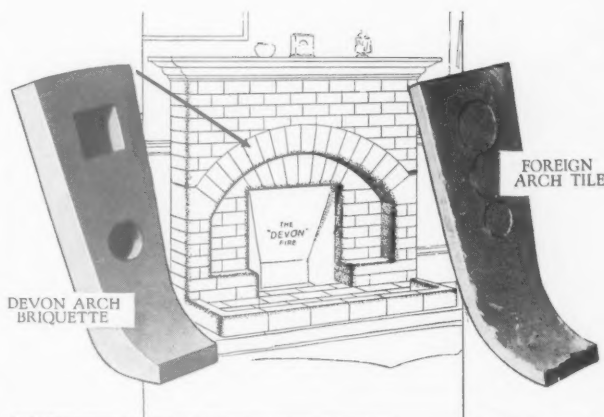
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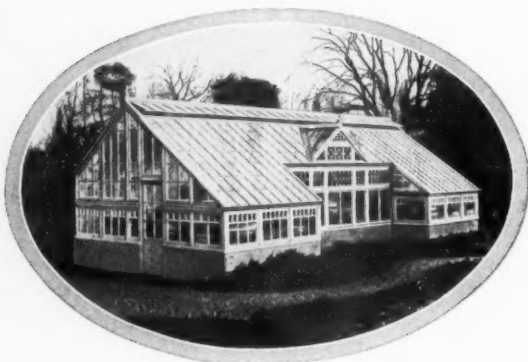
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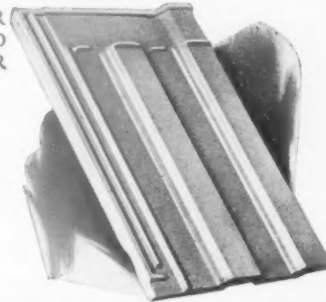
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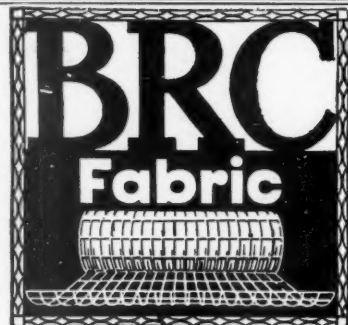
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