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A Magazine of Architecture & Decoration



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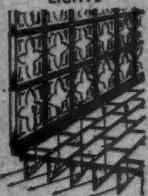
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No. 371

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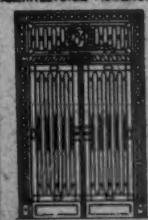
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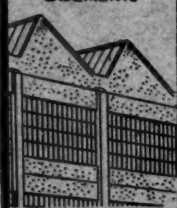


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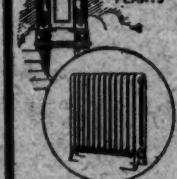
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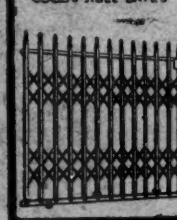
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A Magazine of Architecture & Decoration

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

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CONTENTS

VOL. LXII

OCTOBER, 1927

NO. 371

	PAGE
SUN MAGIC. By HUBERT WORTHINGTON	127
STURRY COURT AND GARDEN, Near CANTERBURY, KENT. The Work of Lord Milner. By PATRICK ABERCROMBIE	129
THE ROYAL MILE. By J. MAXWELL SCOTT	134
FRIENDS HOUSE. The New Premises of the Society of Friends, Euston Road, London. Designed by HUBERT LIDBETTER. By J. E. HODGKIN	138
THE WHITE BEAR, PARK STREET, W. Designed by WIMPERIS, SIMPSON & GUTHRIE	143
THE FOORD ALMSHOUSES, ROCHESTER, KENT. Designed by E. GUY DAWBER, A.R.A.	144
TALLIS'S LONDON STREET VIEWS. XXXVIII.—BISHOPSGATE STREET WITHIN. By E. BERESFORD CHANCELLOR	149
SELECTED EXAMPLES OF ARCHITECTURE: A SURVEY OF SEVENTEENTH- AND EIGHTEENTH-CENTURY ENGLISH DOMESTIC ARCHITECTURE. No. 44 Great Ormond Street, London. By TUNSTALL SMALL and CHRISTOPHER J. WOODBRIDGE	150
THE ARCHITECTURAL REVIEW SUPPLEMENT. MODERN ENGLISH CARVERS. IV.—H. TYSON SMITH. By KINETON PARKES	154
THE MODERN MOVEMENT IN CONTINENTAL DECORATION. IX.—THE LIBRARY AND OTHER ROOMS. By SILHOUETTE	156
A CRAFTSMAN'S PORTFOLIO. Being Examples of Fine Craftsmanship. XVIII.—MODERN ENGLISH FURNITURE: SOME SIDEBORDS, AND CABINETS	159
RECENT BOOKS:	
The Geometry of the Ordinary Set-Squares: By JOHN H. MARKHAM	lvii
A Great Artist. By KINETON PARKES	lvii
Archæological Exploration in America. By WILLIAM HARVEY	lviii

RECENT BOOKS (continued):

	PAGE
Preserving the Countryside. By ERNEST C. PULBROOK	lviii
Rome. By E. BERESFORD CHANCELLOR	lxi
The Development of Building Construction. By EDWIN GUNN	lxi
A LONDON DIARY	lxii
CORRESPONDENCE	lxvi
"THE PONTE VECCHIO, FLORENCE"	lxx
NOTICE TO SUBSCRIBERS	lxxii
MEMORIAL TO T. W. H. CROSLAND	lxxii
RECENT BOOKS: A CORRECTION	lxxii
TRADE AND CRAFT	lxxii

PLATE ILLUSTRATIONS.

THE TEMPLE OF POSEIDON, PAESTUM. From a drawing by HUBERT WORTHINGTON	Plate I
STURRY COURT: THE GRASS WALK, FROM THE GAZEBO OR GARDEN PAVILION. The Gazebo designed by SIR REGINALD BLOMFIELD, R.A.	Plate II
THE ROYAL MILE: LOOKING DOWN THE HIGH STREET TOWARDS THE CANONGATE, AND SHOWING JOHN KNOX'S HOUSE ON THE LEFT	Plate III
FRIENDS HOUSE: THE ENTRANCE TO THE LARGE MEETING-HOUSE ON THE NORTH FRONT. Designed by HUBERT LIDBETTER	Plate IV
FRIENDS HOUSE: THE SOUTH FRONT. Designed by HUBERT LIDBETTER	Plate V
FRIENDS HOUSE: A DETAIL OF THE NORTH-WEST FRONT. Designed by HUBERT LIDBETTER	Plate VI
THE FOORD ALMSHOUSES. THE CENTRE PAVILION. Designed by E. GUY DAWBER, A.R.A.	Plate VII

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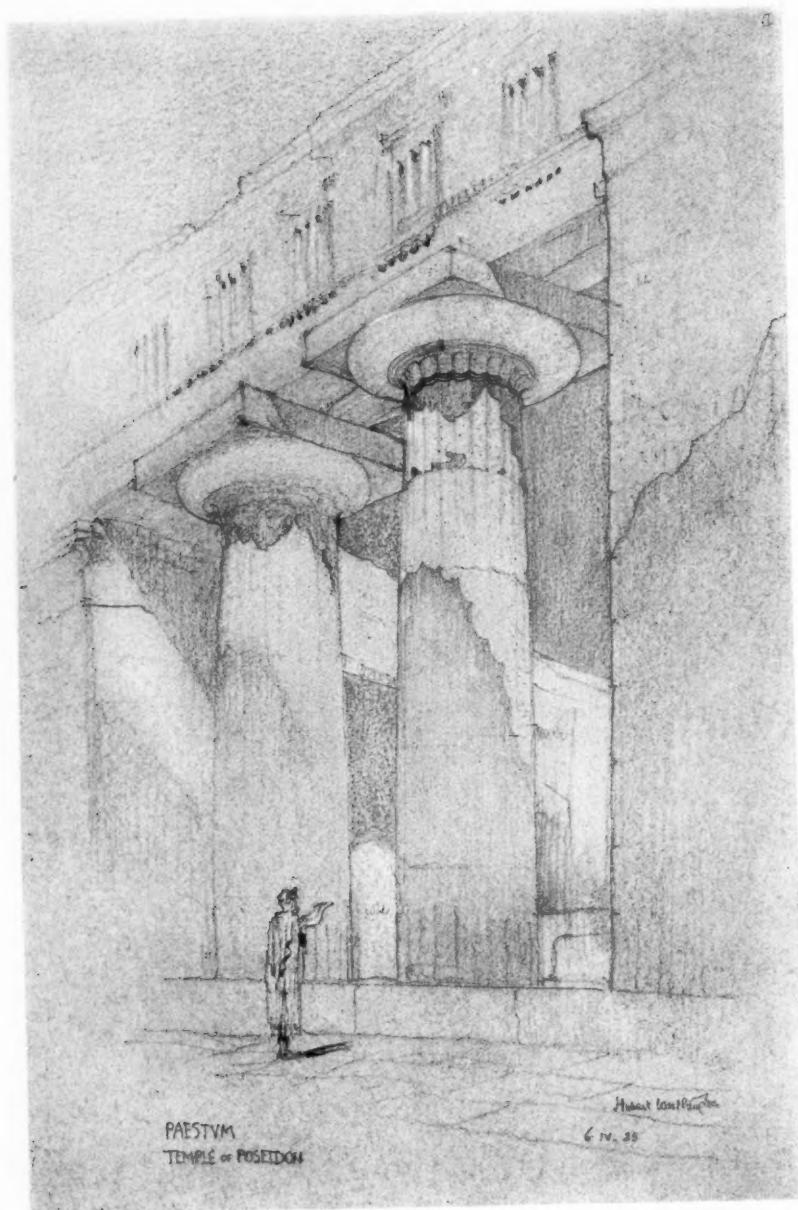


Plate I.

October 1927.

THE TEMPLE OF POSEIDON, PAESTUM.

From a drawing by Hubert Worthington.

Sun Magic.

By Hubert Worthington.

TO bask at leisure, like a lizard, on the Acropolis at Athens, in the fresh sunshine of spring, is almost to be born again. It is to the artist what the dawn of faith or love is to the Christian or the lover. Theories and arguments fade away in the fullness of enlightenment which comes to him who has the eyes to see. But this depth of comprehension is rarely given to the inexperienced. A man must learn the sympathy and humility that patient study alone can give, if he would grasp the true significance of the Acropolis.

Moreover, knowledge must be illumined by the re-creative imagination of the artist, otherwise the facts and figures of "refinements" are but dead and meaningless data. The senses must be tempered by the brain in a just balance.

The illustrations in our textbooks need revising, for in recent years reconstructions have given to formless stumps the light and shadow of a portico, as in the north porch of the Erechtheum and portions of the Propylæa. The fallen columns of the northern peristyle of the Parthenon are rising once again, and soon the eye will see that unbroken rhythm and repetition which is one of the essentials of the Doric style, as one can see at Pæstum or Girgenti.

What is it that first seizes the beholder and keeps him spellbound? Is it light? Is it atmosphere? Is it the beauty of the setting? Is it the incomparable cleanness, colour, and perfection of the material? It is hard to say.

The designers of the buildings on the Acropolis took as their first elements light, atmosphere, and sea, the blue dome of the sky, the mountain barriers that surround the plain of Attica, with the Acropolis itself rising triumphantly above the city. Thus the Greeks set their shrines of polished masonry in scenes of natural grandeur, rugged rock contrasting with chiselled marble, the deep blue showing through the angle grouping, and the varied colours of mountain and sea intensified through the framing of Doric pillars.

It is poised upon a summit; land and sea are spread out below, and the horizon comes some quarter way up the columns as you pace the spacious stoa or lie upon the warm marble paving.

Have you seen the temple of the Sea God, set upon the apex of Cape Sunium, to catch the eyes of every mariner as he sails home, or the majestic fragments of Selinonte jutting out into the "myriad smiling" ocean, or the temples crowning the sacred ridge of Acragas, or Segesta set in her desolate amphitheatre of engirdling hills, or the three great monuments of Pæstum dreaming solitary by the sea? Then you may be prepared for the Acropolis of Athens, rising serene above the din and turmoil of the city.

Rome, Paris, London, have nothing comparable with this. No great city in the world can point to such a dominating symbol of its greatness, noble and withdrawn, yet ever striking the beholder with some new aspect of form and light.

To the citizen in the Agora, to the sailor on the "wine-dark" sea, to the quarrymen among the glistening cleavages on high Pentelicos, to the shepherd boys piping on the "bee-loud" slopes of Mount Hymettus, to the husbandman cultivating the bilberry-coloured earth on the plain of

Attica, the sacred citadel rose as an enduring witness of the city's greatness and of his place as a citizen in the State.

As you sail past the Isles of Salamis and Ægina into the Piræus in the evening, the Acropolis gleams a rosy vision in distant majesty. From far or near the appeal is persistent and never-failing. You see it shimmering like ivory or amber against a cloudless blue in mid-day heat, or as a silvery whiteness against dark thunder clouds. You see it enveloped in the soft amethyst hues that are peculiar to Greece and caused the city to be called the "violet-crowned." You see it in the pearly dreaminess of twilight, or as a silhouette against a golden sunset, or in the mysterious magic of the moon.

From every side new beauties of grouping display the blending of art with Nature. From Lycabettus the Ægean lies blue in the morning, silver at evening, between the columns of the Parthenon.

Perhaps the best view of all is from the hill of Philopappos, where from tiny Nike to the Pinacotheca, from the Pinacotheca to the central Propylæa, and thence past the graceful retiring Erechtheum, the eye is led by a subtly graduated crescendo to the noble dominating mass of the Parthenon itself. Everything is schemed to enhance the effect of size and majesty.

Again, from the rock-hewn Pnyx, where, with eloquence as clear-cut as the sculpture, orators addressed the assembled citizens, the skill of Mnesicles is shown, for from there you see the setting of the Propylæa on the western slope, just sufficiently below the Parthenon to avoid a clash of interest, with Nike, on her bastion, linking the two together. The doorways in the back wall of the central portion are sited so that the maximum of sky is seen, giving the appearance of an open stoa to what is, in reality, a building of great solidity and depth. On this central axis, in the days of old, stood the great bronze statue of Athena Promachos, cast from the spoils of Marathon, her golden plumes and spear flashing in the sun, with the Parthenon on the right, the Erechtheum on the left, and the distant mountains in a soft haze behind.

Let us dream of the holy precincts as they were during the short-lived years of unclouded triumph; of the sacred groves, and the votive statues of marble and gilt bronze; of the delicate patterns painted on the drapery of marble figures. Doors of marble and bronze and ivory inlaid with gold, tripods, and metal grilles, enrich the simple strength of the colonnades. Conjure up the scene when, from over the low shoulder of Hymettus the "rosy-fingered dawn" flooded the inmost shrine with radiance, and lit up the jewelled eyes, the ivory flesh, the golden armour of the maiden goddess of the city. The frieze with its sky-blue ground and gilt accessories perpetuated the rich pageantry of ceremonial, that made State worship, like athletics and the drama, a fine art.

But enough of this idle fantasy. Consider the fragments that remain to us. After the deepening tinge of London dirt upon the Elgin Marbles, the unblemished cleanness of the stones of the Acropolis comes as a pure delight. It is

not that they are uniformly white, for the centuries have warmed some of them to a reddish gold or the soft blush of a rose. The variety is considerable. The porticoes and walls of Nike Apteros and the Propylæa are for the most part white, though the western wall of the Pinacotheca seems to have embodied in its smooth surface the tones of the sunset's glow. The Erechtheum is largely ivory, except for the dove-grey of the Eleusinian frieze and the rich tones of the maiden's porch. But the Parthenon is quite apart from all the rest, not only in its form and placing, but in the russet amber warmth of its noble colonnade.

Who can adequately sing the praises of translucent marble softened and permeated by the all-penetrating light, or to what can one liken its beauty? Can one compare it to the evening sun shining through the leaves of the young vine, or the ear of a tender lamb?

Have you seen the western sun outlining the clear-cut profile of a Pentelic head with a bright half-inch edge of graduated light, as though a living radiance came from within the stone? Look for the same in the crisp arrises of Doric building, where flute meets flute like the bridge of the human nose, or in the fine rim of the annulets. Look for it in the outline of the perfected volute of an Ionic capital, or in the Parian antefixæ of the roof tiles.

Thus, in their completeness, the buildings must have appeared almost transfigured by this translucent gleaming. And this translucence, with the cleanness, fineness, and colour of the marble, is but one of the many ways in which the light was caught and mastered as an integral element in the design of buildings.

But shadows are the main note in the architectonic scale: the shadow cast by square abacus on rounded and fluted column; the shadow of the outer columns on those behind; of the cornice on the bold full modelling of a metope relief; of guttæ on the architrave; of columns on the cella wall or the stoa pavement. And just as it is said of Gothic architecture that the arch never rests by reason of the ever-moving thrust and counter-thrust, so the serene and motionless stability of the trabeated buildings of the Greeks is never still, never monotonous, when steeped in the golden sunshine. Greek architecture, and for that matter most architecture, without the sun is as the human face in frowning repose. What the radiant smile of a joyous spirit gives to the beauty of the human face, the Ægean sunshine gives to its marble monuments. The west façade of a Doric temple seen at dawn is at best but a poor affair, but how different is the eastern end bathed in the morning rays; and when at sunset the eastern front sinks to a deathlike sleep, how dazzlingly the west springs to its evening glory and delight.

To the uninitiated your Doric temple is dull monotony; "all very well for an architect, you know, or for the pedantic archæologist," but to those with the artist's eyes to see, and the trained and educated mind to comprehend, no manner of building ever possessed a more pulsating life.

Watch the shadows change and lengthen, watch them the live-long day. Sometimes the parabolic shadow on a column will move down at the rate of an inch a minute. Within this general shadow form is the variety of change on each individual flute. And consider the subtlety of the flute's curve. At mid-day the shadow on the south-facing columns of the Pinacotheca gives a pattern of exact symmetry. Often the half-inch relief of an anta strip, or a triglyph, throws shadows several times its own projection in depth.

The perpetual change of shadow-form that this sun magic gives must be seen to be apprehended. Truly these temples are gigantic sundials.

But to beauty of shadow we must add the beauty of tones of walls in shade, in infinite variety, such as one sees in the little-damaged masonry of the Pinacotheca. There is one tone on the southern wall, another on the eastern return, another on the reveals of door and windows, others upon the pavement and the rise and tread of stylobate. Then there is the subtle charm of the reflected lights which no pen can describe, no brush depict; for the pentelic pavement of the stoa catches the sun and floods the Panathenaic frieze with soft radiance from below, filling the marble coffers of the ceiling, playing with a fairy glow on the delicate curve of the echinus.

One can scarcely grasp where shade begins and ends, or where the reflected light interpenetrates. This sun magic is the spirit that gives warmth and life to cold and lifeless stones. It is the secret of the rhythmic harmony of the architecture of ancient Greece.

To Pheidias, Ictinus, Callicrates, and Mnesicles we give the greater glory, for they conceived the whole in the fruitful recesses of their minds. They set out the graduated curves of entasis and stylobate, and the axis for the dawn to enter. They visioned the unborn shadow and the gracious shade, placed the frieze high on the cella wall, fixed the strength of metope relief, and the scale of the fifty figures in the pediments. You can hardly differentiate in this marriage of building and stone-cutting. Geometry, stereotomy, sciagraphy, geology, yes, and astronomy as well, they enlisted in the aid of art.

A great brotherhood brought these miracles in stone to their completion under the direction of the master minds. Someone cut the central architrave of the Propylæa from the rocky bosom of Pentelicos, another brought it down the mountain side and over the Attic plain, another poised it in the air and laid it on its bed. Who tempered the bronze that cut those tiny annulets in the crystalline hardness? Who set those inward sloping drums to a joint thinner than the papyrus leaf? Who cut the frieze? Who shaped the comely back of "Cephisus" for Athena and the pediment wall to see? Perhaps this old man fought at Salamis; this young one's sire lies by the blue Bay of Marathon.

The painted patterns of a fairy delicacy on the drapery of marble statues, the casting of Athena Promachos, the fashioning of earrings for a goddess in the frieze, were done by masters of their craft.

These were men, indeed. What sublime incentive spurred them towards perfection in design and workmanship? It was not greed of gain, nor was it fear of brutal discipline. Some vision must have led them to this sane idealism, this balance of mind and eye and feeling combined with this unerring skill of hand. Such men were happy in honest labour, in pride in the thing done for the glory of something greater than themselves. They worked harmoniously together for one great consummation of achievement, for the honour of Athena and the city which they loved with an ardent patriotism such as we cannot pretend to emulate. They worked to commemorate the triumph of Greek enlightenment over dark barbarism, to mark their gratitude for a great deliverance, and to perpetuate not unworthily the undying renown of their heroic dead. The legacy of beauty which they gave the world is still our heritage. We must not waste it.

Sturry Court and Garden.

The Work of Lord Milner.

By Patrick Abercrombie.

NOTE.—The name of the house has now been changed to Milner Court.



✓ The wooden bridge across the River Stour, designed by Sir Reginald Blomfield, R.A.

THE history of Sturry Court is a long one; originally a country house belonging to the Abbey of St. Augustine, it was granted, at the dissolution, to the last abbot as a retreat in which to end his days. It was a suitable spot for the retirement of Abbot Essex, who had fallen in with the King's demands—in the quiet, retired valley of the Stour, enclosed by gently rising downs and with the towers of Canterbury seen across the water meadows. An upper bedroom still known as the chapel, which looks up the valley towards the cathedral, is a reminder of this period. The next owner of importance was Mr. Customer Smith, financial minister under Burghley, who seems to have intended to turn Sturry Court into a second Theobalds or Hatfield; how far he got it is difficult to say. The mansion house we see today is evidently the fragment of a larger one, but it is impossible to reconstruct the Customer's plan. Then follow some three hundred years

of obscurity, during which parts of the house were pulled down, mullioned windows taken out and eighteenth-century sashes introduced, and finally last century a crude, lopsided gable added to the west front and a clumsy oak staircase.

The Court had become a farm, the old gardens had been swept away; but there remained the superb fourteenth-century barn, the Tudor gateway, and garden walls of which the arcaded one next the churchyard (seen in the view from the church) is the most remarkable, and, above all, the quiet situation by the river, with the church and the great weather-boarded mill near by and the village discreetly screened. The late Lord Milner, realizing the possibilities of the place, bought it, and during the later years of his life spent his leisure moments here creating the garden which we see and admire today. It was a re-creative task that peculiarly suited his genius: to reintroduce design and order into what had become, through lapse of time and ignorance, a



The Tudor gateway and avenue of pleached limes.



The fourteenth-century barn as seen from the house.

wilderness. Like all true gardeners who work to a plan in relation to a house, he sought to introduce the formal beauty of regular shapes. But here, unless the vestiges of the past were to be ruthlessly swept away and the intimate scale of the house lost, the formality of the plan was to be tempered by many factors—trees, house, barn, gardener's cottage, walls, river; and not only by the features themselves, but by their relation to each other—a relationship by no means fortuitous, but refusing a hard symmetry. The merit, therefore, to a student of garden design, which Sturry Court possesses, is found to consist in the exact balance which Lord Milner struck between regularity and informality; as you walk round the gardens they appear much more regular than they are. That paper symmetry which architects so often strive for is replaced by the *effect* of symmetry, which is all that is necessary. Two instances may be given. The walk that approaches the gardener's cottage (with its charming but modest symmetrical Elizabethan front) appears

to divide the kitchen garden into rectangular plots and to enter the hedges at right angles and at their centres. Again, the yew hedge enclosing the lawn, with its hemicycle and arch, appears to be precisely regular; the plan shows its departures from symmetry.

The creation of a garden of this sort must give as much pleasure as its enjoyment when complete. Lord Milner, indeed, carried it out by stages, both by reason of his fragmentary leisure, and also, we must believe, because he relished devising those separate features which add so much interest—and the element of surprise—to a garden; but we feel, at the same time, that the whole was controlled as a unified conception in his mind. Indeed, it is safe to say that Lord Milner's personality cannot be fully understood unless Sturry Court be visited and studied. His creative mind is well known, but his artistic feeling and the delicacy of his taste had here scope to express themselves, and in a medium that has been traditional with English statesmen.



The Mere flower garden.

STURRY COURT.



Plate II.

October 1927.

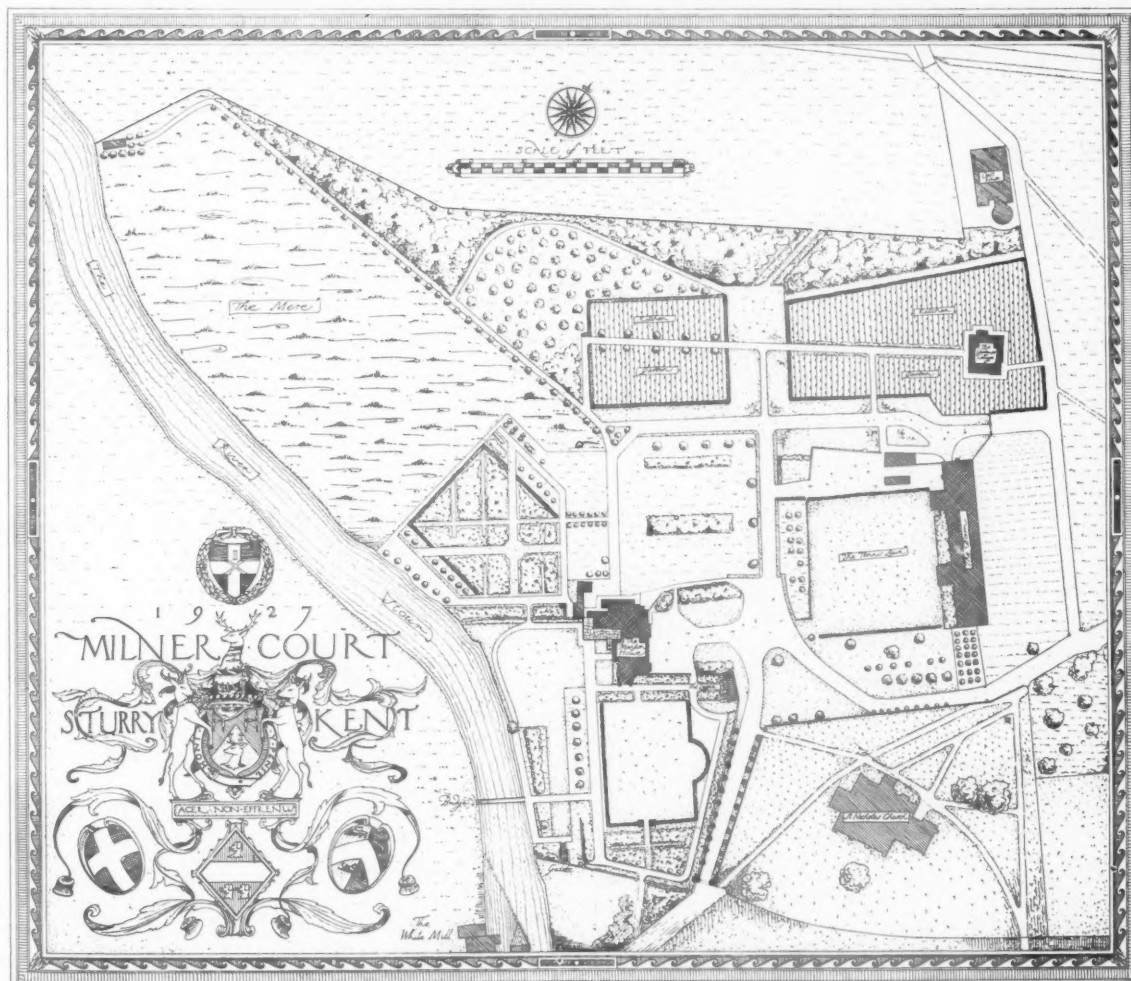
THE GRASS WALK, FROM THE GAZEBO OR GARDEN PAVILION.

The Gazebo was designed by Sir Reginald Blomfield, R.A.





Above : From the tower of Sturry Church.
Below : A lay-out of the house and grounds.





The White Mill on the River Stour. From a watercolour drawing
by *Kenneth Hobson*.



The Black Mill on the River Stour. From a watercolour drawing
by *Kenneth Hobson*.



✓ The fourteenth-century barn. From a watercolour drawing by *Kenneth Hobson*.

Wisely, at the outset, Lord Milner consulted an architect, his friend Sir Reginald Blomfield, who designed for him the wholly delightful wooden bridge with a faint Chinese flavour and the garden pavilion at the end of the grass walk, which is very English. Sir Reginald also made a project for an enlarged house and a magnificent garden, but Lord Milner preferred to go to work himself in a more leisurely way and on a simpler scale. The two stone mullioned windows on the entrance front were inserted by Sir Reginald, and the satisfactory dormer windows were added on his advice. As to the interior of the house, Lord Milner at first did little; unlike Lord Kitchener, who filled neighbouring Broome with gorgeous china and works of art, what had sufficed for a Kentish farmer was enough for Lord Milner's simple tastes in this respect. Later, Lady Milner showed how beautiful the old interior could be made with simple and congruous furnishing.

Lord Milner was wont to say that he bought Sturry Court for the sake of the barn. It is, indeed, one of the finest in the

county, 160 ft. long, with unbroken ridge and two great transeptal entrances. It is practically in its original state, though it is not clear whether the upper part of the walls showed the constructional timbers filled with brick nogging. The darkness of the interior is, of course, of superlative effect—an effect well realized by Kenneth Hobson in his watercolour drawing; but in order to turn it to a new use, more light could be introduced without destroying its character, by openings on the opposite side to the mansion house.

The final phase of Sturry Court has been its presenta-

tion by Lady Milner to King's School, Canterbury, as a memorial of her husband. This act will give a permanency to Lord Milner's garden creation, without the unpleasant atmosphere of a museum; Sturry Court will be in full use by the junior school. Nor has the donor prevented new buildings, provided they are in keeping with the surroundings. Thus does the property return to the Church after many years, though for a new purpose and enriched by the personal work of one of England's great men.



The towers of Canterbury Cathedral as seen from Sturry Court. From a watercolour drawing by *Kenneth Hobson*.

The Royal Mile.

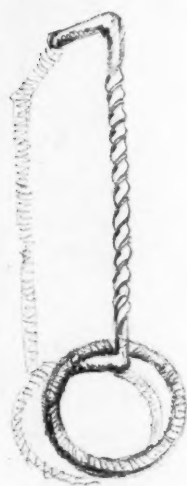
By J. Maxwell Scott.

With Sketches by the Author.

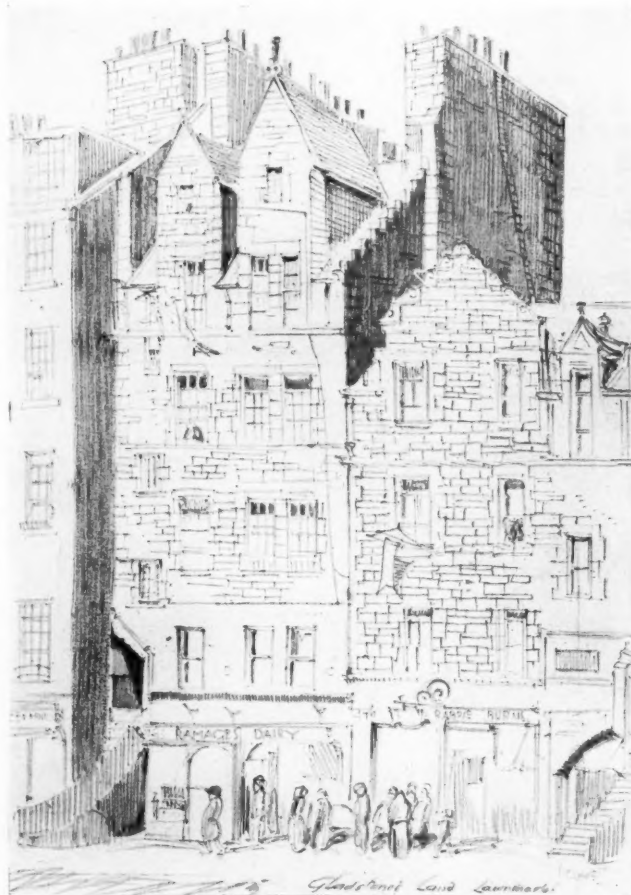
SPREADING over many hills and ravines Edinburgh owes much of its beauty and charm to its natural surroundings, and exhibits a striking peculiarity in its features that renders it unlike any other city in the world. Every step one takes is historical; the memories of a remote and romantic past confront us at every turn and corner. Most marked, indeed, is the difference between the old and the new city, the former being so strikingly picturesque in its broken masses and the disorder of its architecture, and the latter so symmetrical and almost severe in the Grecian and Tuscan beauty of its streets and squares.

The oldest part of the town is the street which gradually descends from the great Castle Rock, 500 feet above sea-level, and terminates at the gates of Holyrood Palace, on the plains of the King's Park. This ancient street, commonly called the "Royal Mile," is the most interesting part of the old city. Great stone buildings tower skyward, storey upon storey, with black, bulky chimneys, crow-stepped gables, turrets, and outside stairs. The remarkable appearance and construction of Old Edinburgh arise from the circumstance of its being twice walled, and from the need of its inhabitants to dwell within these barriers in times of foreign or domestic wars. The houses within the walls gradually pressed one upon the other, storey mounted upon storey, and as they had not room to spread breadthwise they grew monstrously tall. Each house raised its head a little higher than its neighbour to get a little air, and at last when all available space was filled up they had to get over the walls and spread themselves outside on the surrounding country.

At the beginning of George III's reign Edinburgh was a "picturesque,



1. A "Risp" or ancient Scottish "Tirling-Pin."



2. Gladstone's Land, Lawnmarket.

odorous, inconvenient, old-fashioned town," but after the rebellion of 1745 a spirit of improvement began to find expression generally in Scotland. Until that date the aristocracy were inconveniently housed in the tall buildings within the walls of the old city, and had for their immediate neighbours all classes of society.

It was in the year 1767 that the public-spirited exertion of George Drummond, provost of the city, procured an act for extending the royalty of the city over the northern fields, and a move was at last made outside the city walls. A bridge was erected over the north loch (afterwards drained, and now the site of Princes Street Gardens) to connect the new with the old town. This laid the foundation of making Edinburgh a kind of double city, first an ancient and picturesque hill-built one, and second an elegant modern one regular in aspect and

each depending upon the other for its unique charm and beauty.

We show here a few sketches, drawn at random, of houses typical of the old town. Starting from the esplanade of the castle, and wandering down the "Royal Mile," we come to the Lawnmarket, so called from the fact that at one time this thoroughfare was occupied by the stalls and booths of the "lawn merchants," with their rolls of cloth of every description. Among fashions and customs departed was one by means of which a servant was brought to answer the door. This was not by a knocker or bell, but by an apparatus peculiar to Scotland alone called a "Risp" or "Tirling-Pin" (Fig. 1), which consisted of a slender bar of serrated or twisted iron fixed to the door in an upright position projecting about two inches from it, and furnished with a large ring by which the bar could be rasped or risped in such a way as

THE ROYAL MILE.



Plate III.

October 1927.

LOOKING DOWN THE HIGH STREET TOWARDS THE CANONGATE, AND SHOWING
JOHN KNOX'S HOUSE ON THE LEFT.

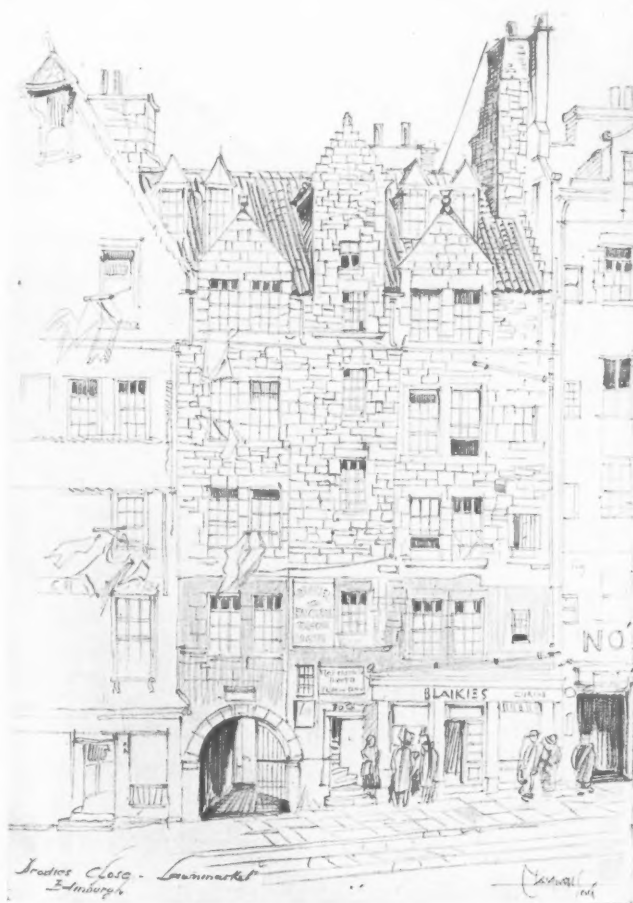
From a drawing in pencil by J. Maxwell Scott.



secured attention. In many instances the doors were also furnished with two eyelet holes, so that a visitor could be fully inspected before admission.

One of the handsomest old houses on the northern side of the Lawnmarket is the tall and narrow tenement of polished ashlar adjoining James Court (Fig. 2). At one time it belonged to Sir Robert Ballantyne, but in 1631 it was acquired by Thomas Gladstone, a merchant burgess, and it is recorded that his own and his wife's initials are cut on a stone on the western gable. In 1634 the city was divided for the formation of sixteen companies in obedience to an injunction of Charles I, and the second division was ordered to terminate at "Thomas Gladstone's Land" on the north side of the street. The sketch shows the elevation facing the Lawnmarket.

Opposite "Gladstone's Land" is a tenement of polished ashlar called Brodie's Close (Fig. 3). It took its name from Francis Brodie, father and partner of the notorious Deacon William Brodie. The latter lived a dual kind of existence, being a much-respected member of the town council, and, although in easy circumstances, with a flourishing cabinet-maker's business, he carried out a career of infamous crime for many years. He was condemned to death



3. Brodie's Close, Lawnmarket.

in 1788, and hanged on a gibbet, an improvement on which had been made by himself—the substitution of what is called the "drop" for the ancient practice of the double ladder. The sketch shows the elevation which faces the Lawnmarket.

Adjoining Brodie's Close is Riddell's Close (Fig. 4), which, like all others on the south side of the street, ran down towards the Cowgate. Here a lofty tenement towers upwards with a turret stair dated 1726. This was the first Edinburgh residence of David Hume, and there he wrote

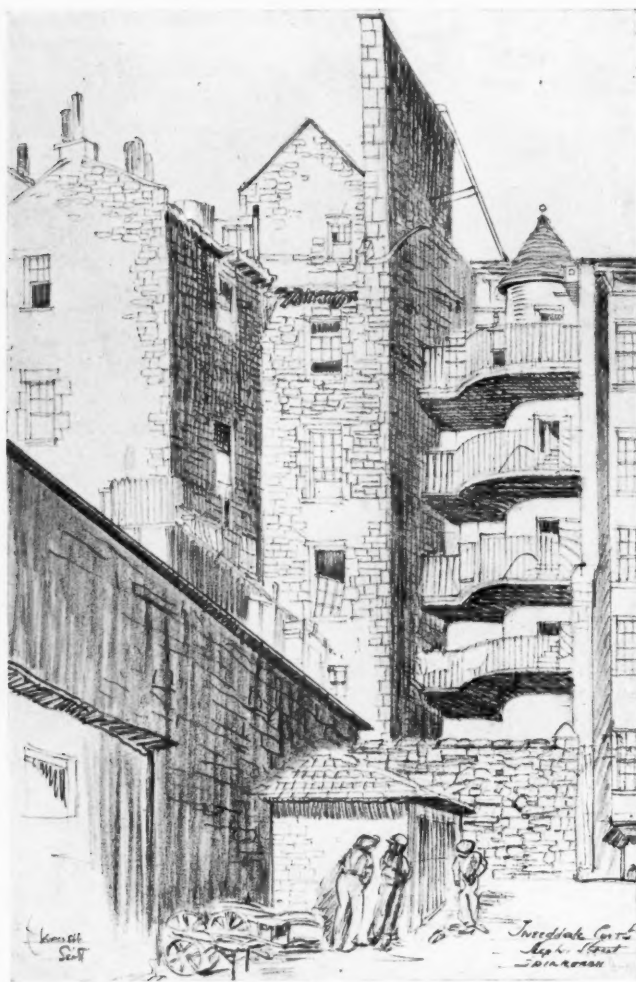


4. Riddell's Close, Lawnmarket.

part of his *History of England*. The sketch shows the tenement from the inside of the close.

We now come to the High Street, at the most easterly end of which is one of the oldest stone buildings of a private nature, the house of John Knox, the Scottish reformer (Plate III). It was inhabited long before Knox's time by George Durie, Abbot of Dunfermline, and archdean of St. Andrews. Until about the middle of last century the whole of this portion of the High Street was remarkable for its ancient houses, all bearing unchanged the mark of Mary, Queen of Scot's time—about 1562. Some that had open booths below had been converted into closed shops, but the forestairs remained unaltered. When John Knox first moved into this house the magistrates gave him a salary of £200 yearly, and in 1561 ordered the Dean of Guild to make him a warm study built of "dailles"—i.e. the walls were to be panelled. This is supposed to be the small projection lighted by one long window looking westwards up the entire length of the High Street. Adjoining it on the first

floor is a window in an angle of the house from which he is said to have preached to the people in the street below, and which is still called the "preaching window." This old house, which contains relics of Knox and the Reformation, is now the property of the United Free Church of Scotland,



5. Tweeddale Court, High Street.

and owes its restoration and preservation to this fact. It is a wonderfully picturesque building of three storeys above the ground floor, and abuts on the narrowed street. The elevation to the street is built partly of polished ashlar and partly timber-framed, and the following inscription is cut on a stone band over the entrance doorway to the existing shop on the ground floor:—

"LUFE GOD ABUFE AL AND YI NYCHTBOUR AS YI
SELF."

Opposite John Knox's house is Tweeddale Court, in which stands the old town house of the Marquesses of Tweeddale, afterwards the premises of the British Linen Company's bank and now of Messrs. Oliver and Boyd, the well-known publishers (Fig. 5). Its entrance is through a narrow archway under a tall stone tenement, the back of which is here sketched and, as can be seen, is modernized by the addition of open balconies.

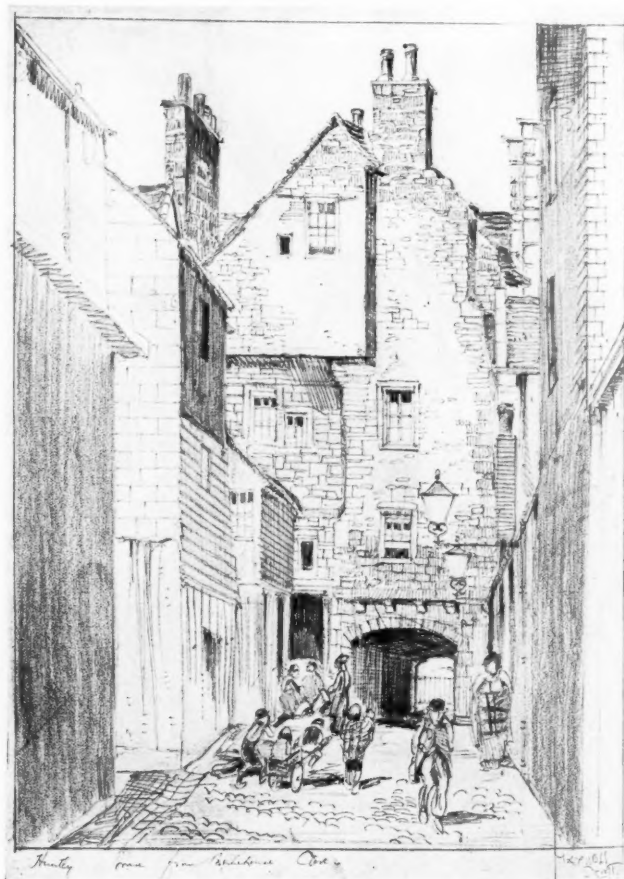
We now come to the Canongate—of old the court end of Edinburgh—which takes its name from the Augustine monks of Holyrood, who were permitted to build it by the

charter of David I in 1128. "The Canons," says Chalmers, "were empowered to settle here a village," and the name is made up of Canon and the Saxon "gaet," a way or street.

On the southern side of the Canongate—below Tweeddale Court and opposite the old Tolbooth—is a tenement erected in 1570 (Fig. 6). Here George, sixth Earl and first Marquess of Huntly, resided about 1636. Here, too, lived his son George Gordon, the second Marquess, who refused to sign the Covenant, avowing his strict adherence to the King, and who, after being deprived of his estates, died on the scaffold in 1649.

The house still presents a picturesque front to the street, being constructed partly of stone and partly of timber-framing, with projecting floors and gables, and is the finest example of sixteenth-century work existing in Edinburgh. Four stone panels adorn the first floor, below sill level, lettered as follows:—

- (1) CONSTANTI PECTORI RES MORTALIVM VMBRA.
- (2) VT TV LINGVÆ TVÆ SIC EGO MEAR AVRIV
DOMINVS SVM.
- (3) HODIE MIHI CRAS TI CVRIG TVR CVRAS 1570.



6. The Marquess of Huntly's house, from Bakehouse Close.

The fourth panel shows wheat growing through bones, and the words SPES ALTERA VITÆ.

The sketch shows part of the back elevation of this house from Bakehouse Close.

Below Huntly House, and near the foot of the Canongate



7. White Horse Close, Canongate.

on the north side, we come to "White Horse" Inn in White Horse Close or Davidson's Close (Fig. 7), which at one time had an open court or square, but is now built upon on the east and west sides, long known and patronized as one of the principal inns in the old burgh. A broad flight of steps, flanked with solid stone walls, leads up to this building and, diverting right to left, gives access to two singularly picturesque timber projections which overhang the lower storey and form its most prominent features. The building is now divided into several houses. This was one of the best-known Edinburgh inns in the eighteenth century. The London coach started from here, and remains of the old stables and coach-houses can still be seen in close proximity to the inn.

Tradition, refuted by the date 1623 cut on the lintel of one of the windows, affirms that Queen Mary kept a



8. The Sanctuary, Holyrood, Canongate.

favourite white palfrey here when the Royal mews occupied the ground floor of this building, thus giving the name "White Horse" Inn.

It is of interest to note that in Scott's *Waverley* this inn is described as Prince Charles's officers' quarters during the rebellion of 1745.

The sketch shows the inn from the courtyard.

We now come to the foot of the Canongate and the end of the "Royal Mile." On the north side of the street, and standing at the entrance gates to Holyrood Palace, is the stone building called the "Sanctuary" (Fig. 8). This was part of the Royal mews, and at the rear a window of the old Royal stable may yet be seen. Beyond it stood the buildings of Abbot Ballantyne, and opposite it the palace gateway and house of the Duke of Hamilton (1753). Thus a courtyard was formed where now is the foot of the Canongate. The sketch shows the elevation facing the street.

Friends House.

*The New Premises of the Society of Friends,
Euston Road, London.*

Designed by Hubert Lidbetter.

By J. E. Hodgkin,

Chairman of the Building Sub-Committee of the Society of Friends.

HE is the greatest artist in the drama, in music, in painting or in sculpture, who, by the elimination of the unnecessary and the skilful use of what is essential, can produce his desired effects, and leave in the mind of the observer the impression that no other treatment could so completely satisfy. That this is equally true of the architect will be admitted, as a matter of theory; but in practice the desire to create what shall demonstrate some aspect of the designer's skill too often leads to the erection of buildings that are really inharmonious when full account is taken of both their purpose and their appearance.

In the new premises of the Society of Friends in Euston Road, to be known as "Friends House," the architect, Mr. Hubert Lidbetter, A.R.I.B.A., has been singularly successful in combining the satisfaction of the artistic sense with the provision of a somewhat unusual variety of accommodation. The problem put to him, in competition with other architects, and which he has solved most happily in the opinion of the building committee and their adviser, Mr. Curtis Green, A.R.A., F.R.I.B.A., was no easy one. It was to group round a large central hall or meeting-house, to hold about 1,400 people, a series of offices and committee rooms, an open courtyard with connected shelter spaces, and a block of business premises intended to be let as a means of revenue. The architect's difficulties were enhanced by the long and narrow shape of an island site requiring appropriate treatment on each of the four fronts; while the cost, as is not unusual, was to be kept as low as possible.

It will be seen from the illustrations that the general effect of the building is eminently "Quakerly," or, in other words, unites quiet common sense with just so much of relief from absolute plainness as gives pleasure to the eye without disturbing the conscience in the matter of unnecessary expenditure. The materials, Portland stone and grey Luton brick, harmonize well; and it is matter for regret that the contrast in tone must all too soon disappear.

Throughout the building a simple severity of straight lines has been the rule, broken only by such altogether



The entrance hall from the Courtyard.

delightful exceptions as the great semicircular window looking down into the courtyard, the round-headed openings in the centre of the south front, the *œils-de-bœuf* near the four corners, and the well-like fountain, which, by the way, was an afterthought, the result of a generous gift.

As seen from the outside, the most striking features are the massive and dignified colonnade facing Euston Road, and forming the centre of the block; and the beautifully proportioned entrances at each end of the building, especially that on the east, which is helped by the broad steps leading up to it from a little pleasure garden.

Perhaps Mr. Lidbetter's outstanding success is in the "Large Meeting-house." This hall measures 100 ft. by 85 ft., and is 35 ft. from the floor to ceiling. On three sides are wide galleries covering the corridors, and each intended to hold at least 200 persons. The seats rise in tiers, thus carrying on the effect produced by the gradual raising of the level round the sides of the main floor. When the hall is full, this gives a

great feeling of spaciousness. The steel joists spanning the gallery fronts and carrying the flat roof are 70 ft. long and 4 ft. 2 in. in depth. With the exception of this framework for the large meeting-house, steel enters but little into the construction.

The chief purpose of this great hall is to accommodate the Friends' "Yearly Meeting," when matters are debated by those sitting in all parts of the floor and galleries. It was therefore necessary to ensure specially good acoustic qualities. Dr. George H. Sutherland, of Manchester, a well-known consulting physicist, gave his approval to the proportions of the hall, and under his advice special acoustic plaster was employed on all walls, and the seats on the main floor were upholstered and covered with rhinos leather. The result is all that could be desired. From the ground floor to the foot of the galleries, the walls are panelled in Austrian oak.

In the matter of light, the room is exceptionally well provided with windows, giving 12½ per cent. of full daylight in the centre; while at night the indirect illumination

FRIENDS HOUSE.

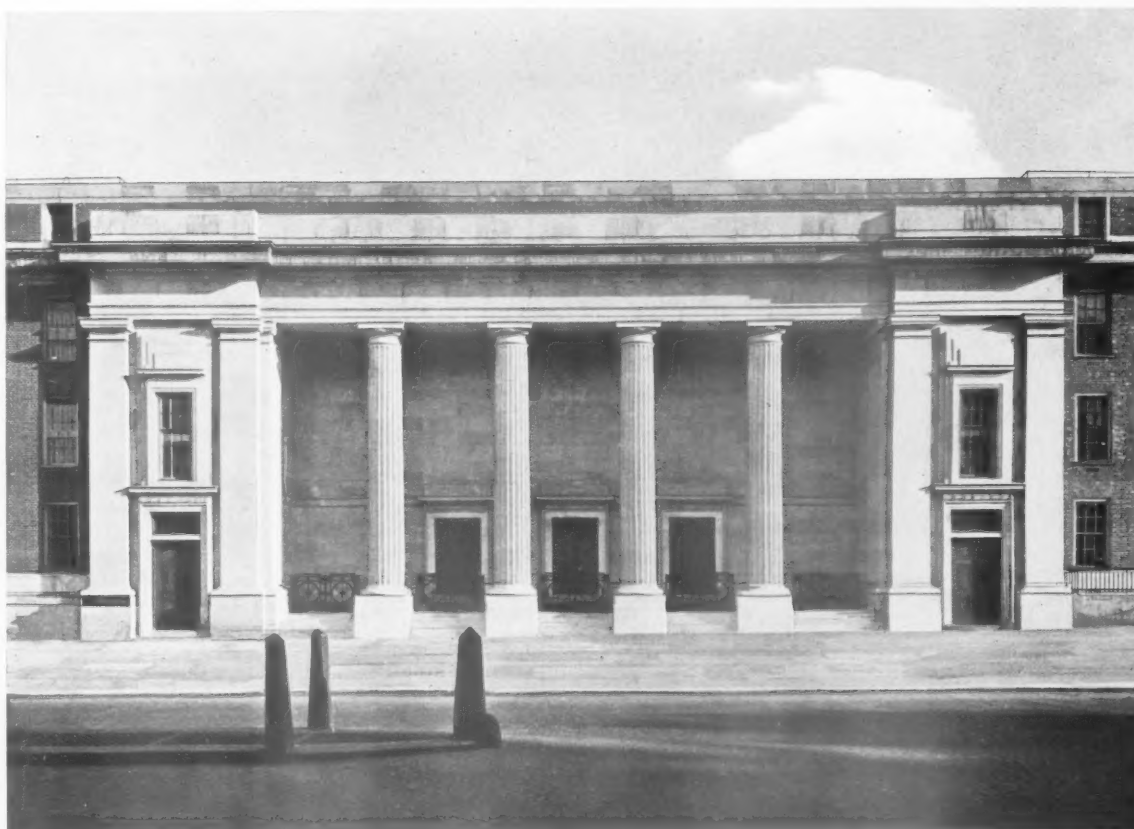
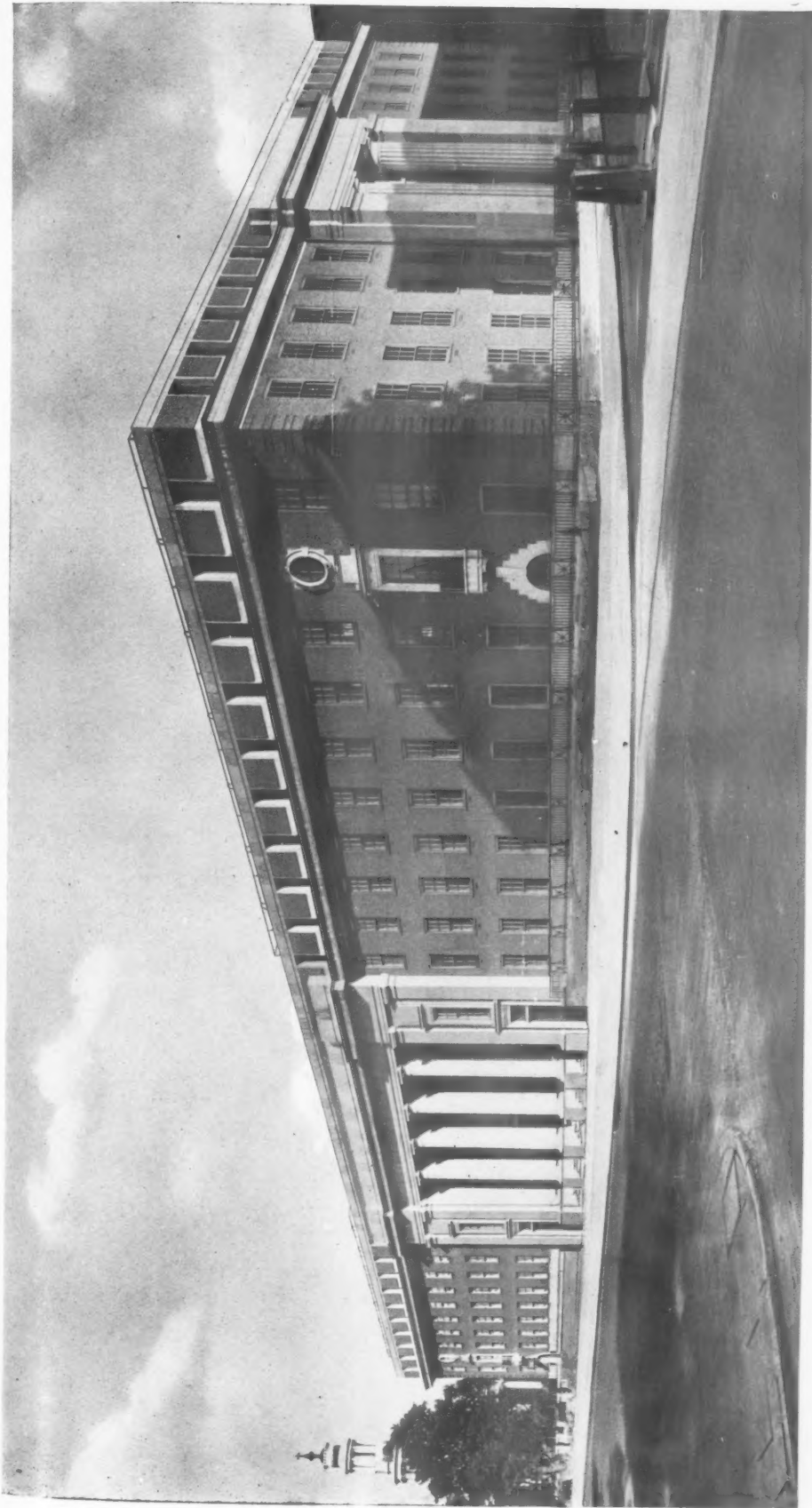


Plate IV.

October 1927.

THE LARGE MEETING-HOUSE ON THE NORTH FRONT.
Hubert Lidbetter, Architect.



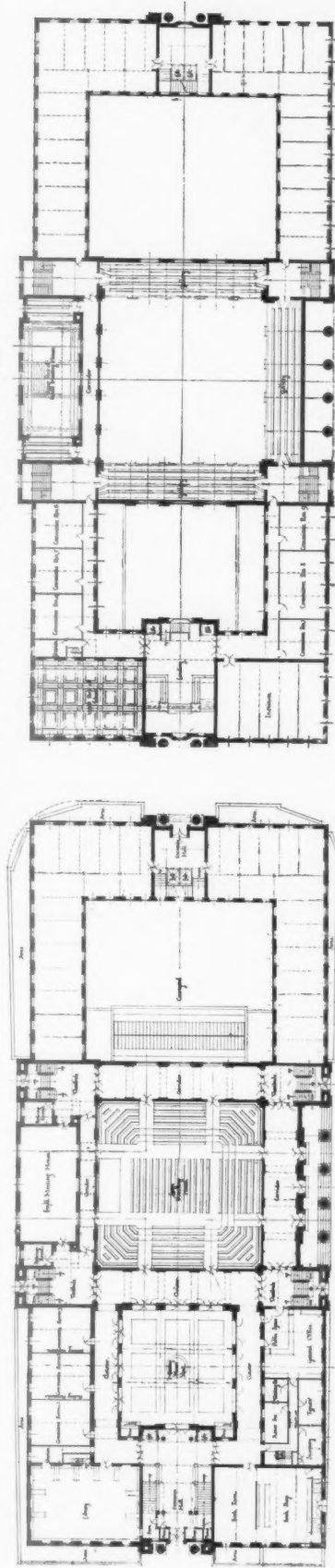


THE NORTH FRONT.

Left : The Administration block.

Centre : The entrance to the Large Meeting-house.

Right : The Commercial block.



PLANS OF THE GROUND AND FIRST FLOORS.



The Small Meeting-house on the south front.

from a group of eight parabolic reflectors hung from the middle of the ceiling, has a most pleasing and shadowless effect. The galleries are lit by inverted lamps in corbel-like wall fittings.

Quiet is secured by the height of the outer north wall, which prevents the least sound from the traffic in Euston Road being heard. For ventilation the architect has relied upon slow-speed fans placed below the platform, the air ducts, of very large area, encircling the whole floor. He has ensured a gentle but efficient air change, as rapidly as six times an hour if desired, by the use of a great number of small gratings placed beneath the seats. The fresh-air supply is always filtered, and is heated in cold weather.

Behind the large hall is a smaller room to seat 250. The somewhat severe treatment of the walls, with their olive-tinted panelling, suits the long oak forms which were brought from the Society's old home in Bishopsgate.

The eastern entrance lobby, of which a view is given, strikes a successful note of simplicity coupled with convenience; it is lined throughout, as are also the cloisters and ground-floor corridors, with polished Leckhampton stone of a warm tint particularly restful to the eye.

To the right and left of this entrance are the "Book Centre" and the library. The former combines the functions of a shop and a reading lounge, and has a separate entrance from Euston Road. The large library, lofty and well lit, is equipped with oak cases and a narrow gallery, all designed in strict keeping with the severe lines that are yet appropriate and not unpleasing.

Under the almost too meticulous regulations and inspection of the L.C.C., special attention has been paid to the exits from all parts of the building. Thus there are no less than fourteen doors to the great hall and galleries, with wide staircases at each corner leading from the galleries direct to the streets at front and back. It is possibly unfortunate that this should have been considered necessary, for it makes the business of supervising admission, when such is desired, a far from easy matter.

The basement includes four very large strong rooms; accommodation for cooking and serving light meals for 200 to 300 people at a time; and very ample cloakrooms and lavatories, on the equipment of which special care has been expended.

Many regret the loss of the trees and the open space of Endsleigh Gardens upon which Friends House has been erected. But it should be borne in mind that the property had never been open to the public, and that it had been offered as a whole and in part to the L.C.C. and to other likely bodies without success. If, as seemed inevitable, it had to be built upon, it is difficult to imagine a better use, or a more worthy building to face the finest of London's station approaches.

The announcement that the bronze medal of the R.I.B.A. has been awarded to Mr. Lidbetter for Friends House, as the best building erected in London in 1926, sets a fitting seal upon a work that in every detail as well as in the excellence of its general design reveals the perceptive touch of an artist.

FRIENDS HOUSE.



Plate V.

THE SOUTH FRONT.
Hubert Lidbetter, Architect.

October 1927.

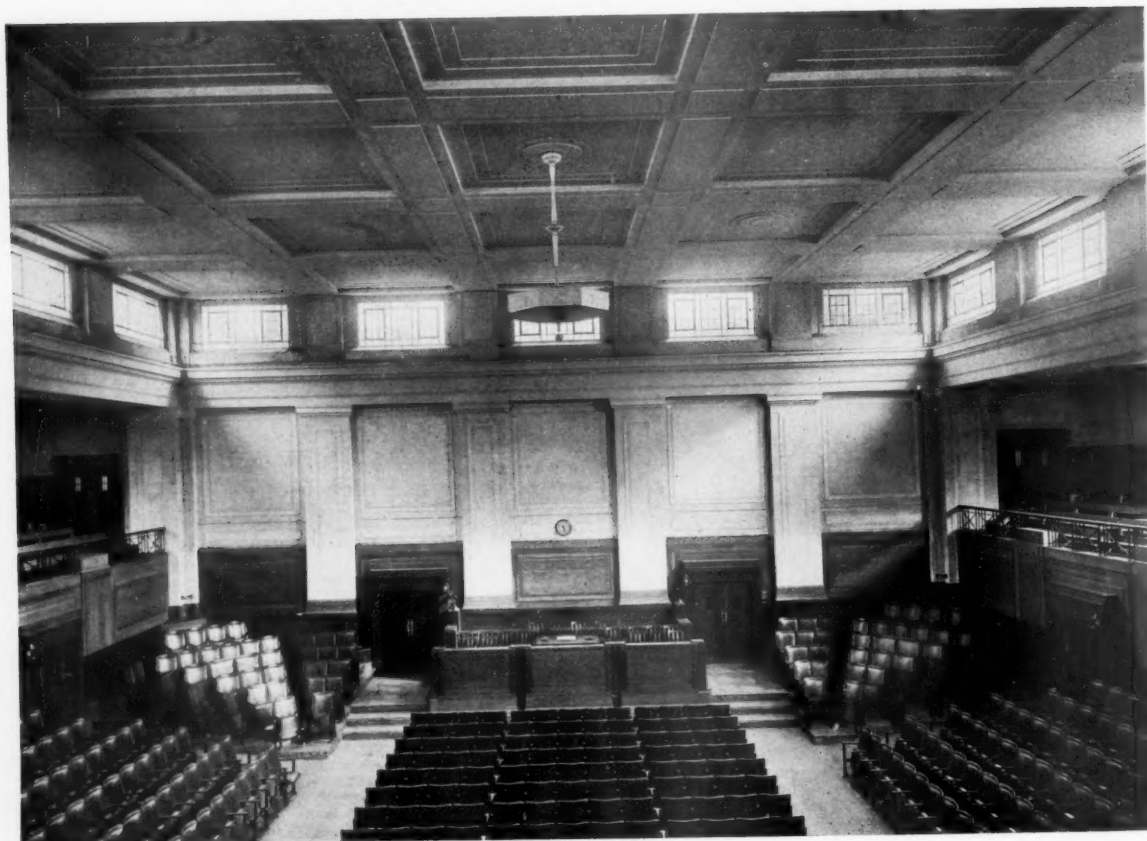




FROM THE GARDEN ON THE EAST FRONT.



THE ENTRANCE ON THE EAST SIDE LOOKING TOWARDS THE GARDEN.



THE HALL OF THE LARGE MEETING-HOUSE.

FRIENDS HOUSE.



Plate VI.

October 1927.

A DETAIL OF THE NORTH-WEST FRONT.

Hubert Lidbetter, Architect.



The White Bear.

No. 64 Park Street, London.

Designed by Wimperis, Simpson and Guthrie.

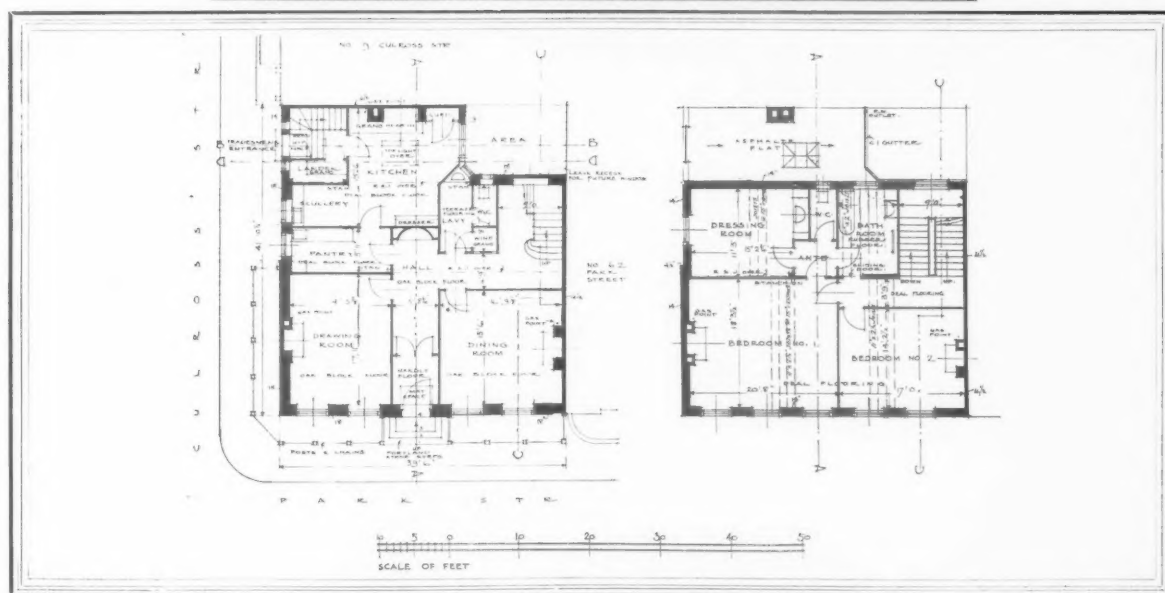


This private house derives its name from the old public-house, "The White Bear," which formerly stood on its site, and which has recently been pulled down.

The house is of the modern non-basement type and externally maintains the early

Georgian characteristics typical of the older houses on this part of the Grosvenor estate.

The elevations are built of small red bricks. The roof is covered with tiles. The double-hung sash windows are fitted with exposed frames.



PLANS OF THE GROUND AND FIRST FLOORS.

The Foord Almshouses, *Rochester, Kent.*

Designed by E. Guy Dawber, A.R.A.



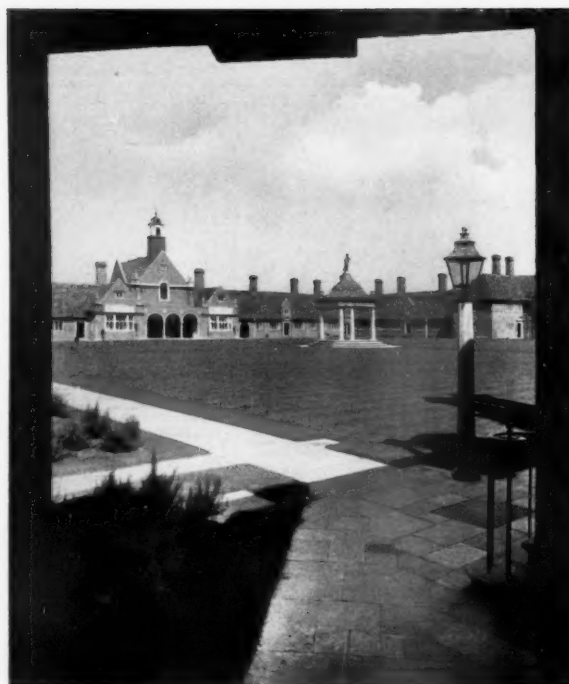
THE ENTRANCE

GATEWAY.

The site covers some 14 acres, and stands high above the City. It commands extensive views over Chatham on the east and the valley of the Medway on the west.

Entering from Priest-fields, one descends a few steps to a wide, enclosed terrace, 112 yards long, divided from the quadrangle by a stone balustrade, in the centre of which is the main gateway bearing an inscribed tablet. Through the gateway a wide flight of steps leads down to the quadrangle, some 80 yards square, around which the buildings are grouped, on the right-hand side being the warden's house and

LOOKING ACROSS THE
QUADRANGLE FROM
THE SOUTH-WEST



office, and on the left the matron's house and board-room.

Inside the hall, in the centre of each of the four walls above the paintings, is a painted glass window by Mr. Robert Anning Bell, R.A. From the domed and vaulted ceiling hangs a lamp fitted for electric lighting, made by Mr. Bainbridge Reynolds in wrought metal, painted and gilded in keeping with the windows and the paintings.

In a niche in the panelling, opposite the entrance, there is a bronze bust of Mr. Foord by Mr. Ernest Gillick, the sculptor.

CORNER BY THE
MATRON'S AND BOARD-
ROOM ENTRANCE.

THE FOORD ALMSHOUSES.



Plate VII.

October 1927.

THE CENTRE PAVILION.

E. Guy Dawber, A.R.A., Architect.

Standing in the centre of the quadrangle, the pavilion is supported by eight stone columns on raised steps, with a moulded cornice and urns surmounted by a copper roof, and crowned with a bronze figure of Charity, designed by Mr. Ernest Gillick. Around the frieze and at the four corners are the arms of the Foord family, the City of Rochester, Canterbury, and the County of Kent.



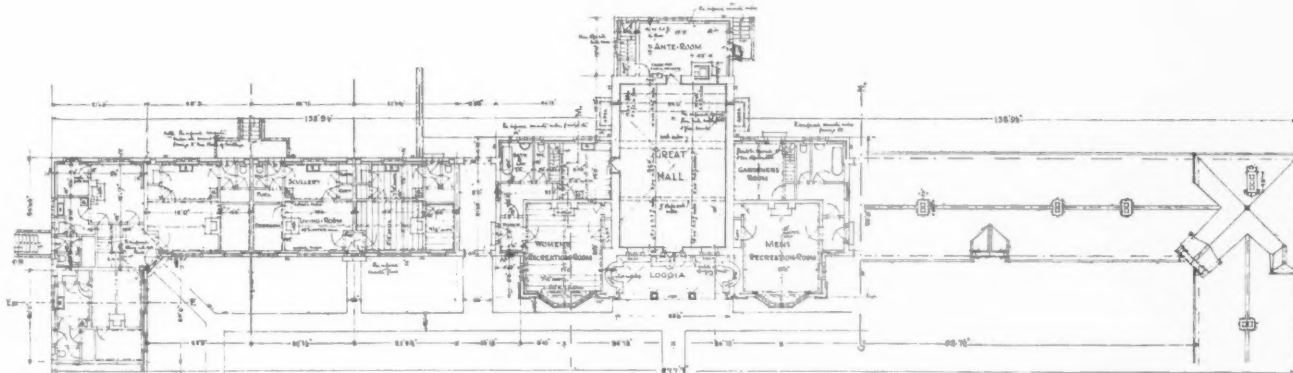


FROM CRESCENT GARDEN.



CROSS SECTION E F.

THE SOUTH ELEVATION TO THE GREAT HALL FROM THE QUADRANGLE.

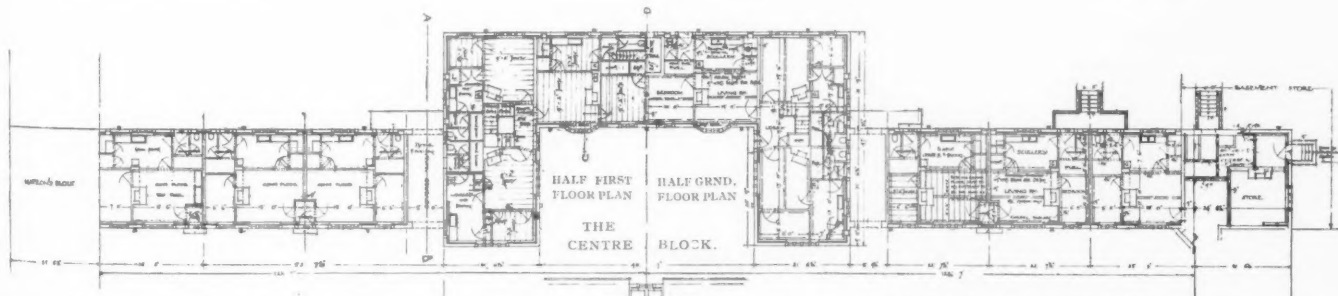


GROUND PLAN OF COTTAGES
AND CORNER BUILDINGS.

PLAN OF THE
RECREATION

GREAT HALL AND
ROOMS.

ROOF PLAN OF COTTAGES AND
CORNER BUILDINGS.

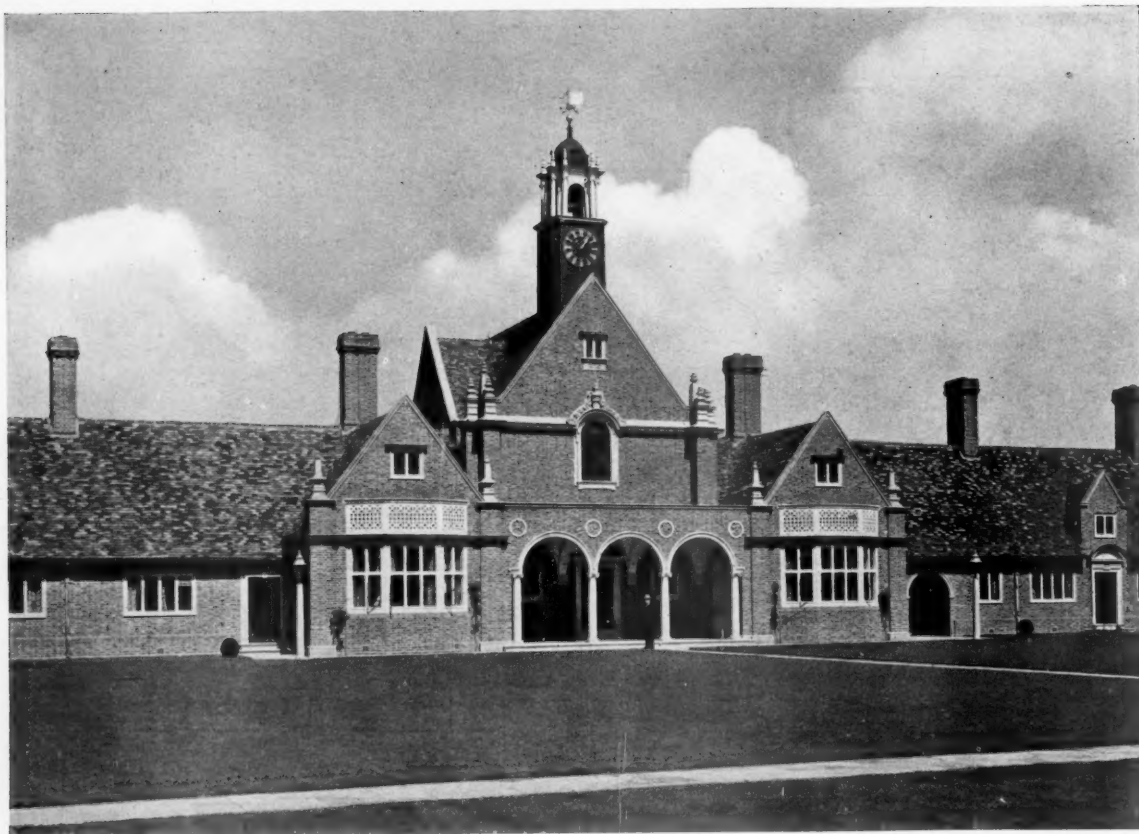


GROUND-FLOOR PLAN OF COTTAGES.

GROUND-FLOOR PLAN OF COTTAGES.

ATTIC
PLAN.

ELEVATION, SECTION, AND PLANS.



THE HALL, AND MEN'S AND WOMEN'S RECREATION ROOMS.

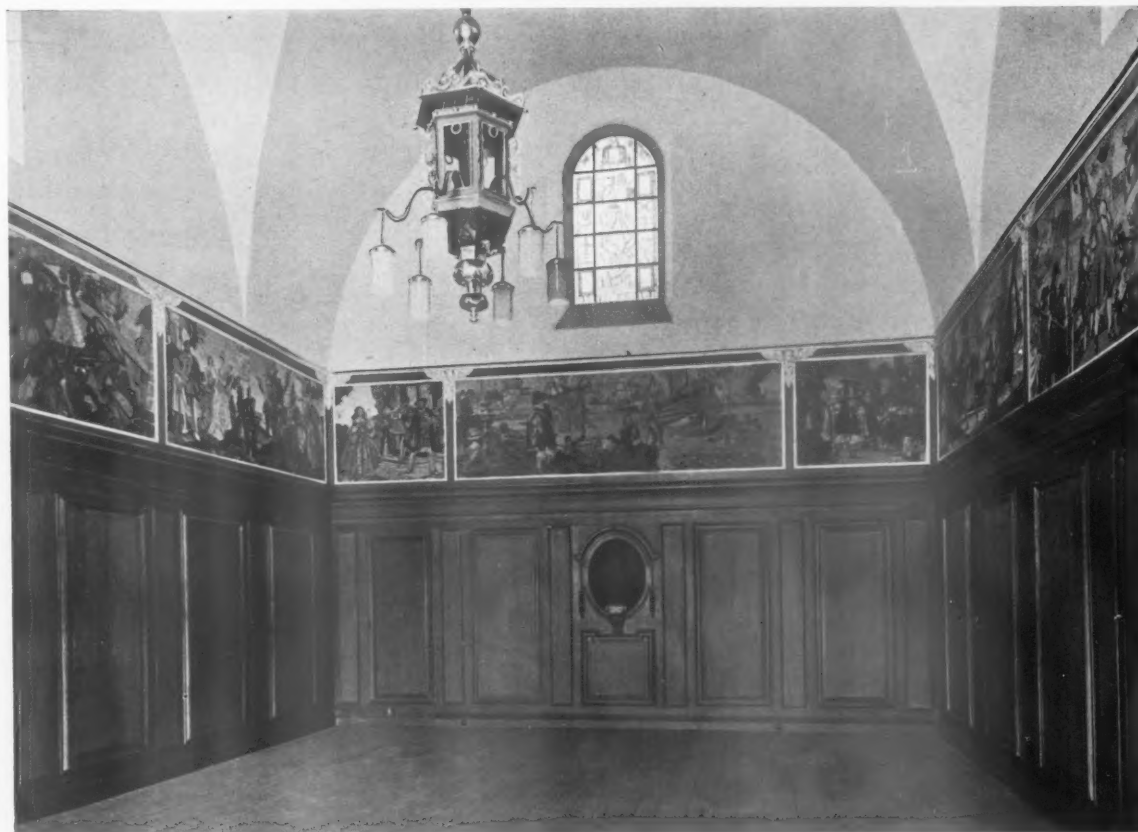


THE LOGGIA IN FRONT OF THE HALL.

The four plaques above the loggia represent the four seasons. They were modelled and cast by Mrs. Phoebe Stabler.



THE WEST SIDE OF THE QUADRANGLE.



THE HALL.

The panelling is 9 ft. 6 in. in height and is in English oak. The paintings on the walls are the work of Mr. Gerald Moira, and represent events in the civic history of Rochester.



BISHOPSGATE STREET WITHIN.

No. 30 in Tallis's "London Street Views." Published about 1839.

Crepin, in the year 1313, for a certain sum of money made a grant of his principal messuage, in the wards of Cornhill and Broad Street, then held by Sir Oliver Ingham, to John of Yakesley, the king's pavilion maker, for the use of this Company; the building was therefore called the *New Hall*, or *Tailors' Inn*, to distinguish it from their old hall, which stood originally in Basing Lane, near Friday Street. The hall continued till the Great Fire, and being destroyed, the present handsome fabric was constructed. On the north corner of this street is the South Sea House. This structure stands upon a large space of ground, running backward as far as Old Broad Street; the back front was formerly the Excise Office, the South Sea Company's Office, from which it is known by the name of the Old South Sea House. The new building in which the Company's affairs are now transacted is a magnificent structure of brick and stone, about a quadrangle, supported by pillars of the Tuscan order, which forms a fine piazza; the front in Threadneedle Street is beautiful of the Doric order, and the walls are of great thickness.

The Excise Office is a massy stone building, upon a masterly design. It is very spacious, with a magnificent front, composed of a double basement, with the principal and attic story. A slight projection in the centre is terminated by a pediment; here is a high and spacious arch, with a flight of steps leading to an area, three sides of which are occupied by various offices belonging to the revenue. At No. 104, adjoining the entrance to the Excise Office, is the celebrated 'Baron of Beef House' kept by Mr. Morton, the accommodations are of a very superior kind, but for brevity's sake we refer our readers to the Vignette Engraving, and to his own address, in the first page of this number."

"Bishopsgate Street—On the ground which forms part of this street," says Tallis, formerly stood Gresham College, founded by the celebrated Sir Thomas Gresham, who did not long survive to view the fruit of his munificence. On the 21st of November, 1579, he fell in an apoplectic fit in his own kitchen, and instantly expired, in the sixty-first year of his age, much lamented. Dr. Hughson has given the following eulogium upon his character. 'He had happiness of a mind suited to his fortune, generous and benign, ready to perform any good action, and encourage them in others. He was a great friend and patron of the celebrated martyrologist, John Fox, and other eminent and learned characters; he was well acquainted with ancient and modern languages, and had a very comprehensive knowledge of commercial concerns, both foreign and domestic; his success in these kinds of traffic was immense, and he was esteemed the richest commoner of his time. His probity was equal to his opulence; and his genius and abilities surmounted every occasion of difficulty; his justice and honour ensured him the highest consideration both of sovereigns and their subjects, and was styled the Royal Merchant. In fine, no one would be more ready than Sir Thomas to perform benevolent actions which might contribute to the honour of his country; and he well knew how to make the best use of them to the most laudable purposes. Each of his benefactions, separately considered, is great of itself, and a just foundation for lasting honour; but when united, they are peculiar to that great man without a rival.'

"Threadneedle Street evidently took its name from the circumstances of Merchant Tailors' Hall being situated there. In the reign of Edward III a gentleman named Edward

Tallis's *London Street Views.*

XXXVIII.—Bishopsgate Street Within.



No. 104 BISHOPSGATE STREET WITHIN.

It is obviously a self-evident fact that Bishopsgate Street *Within* indicates that it was inside the City walls; but it is as well to state it. This thoroughfare is one of the most important, as it is one of the most ancient, in London, and even in Stow's time it contained a number of houses which he then called "olde." It extends from Threadneedle Street to Camomile Street; and we can conveniently begin at the former (at the left-hand corner of the top row of elevations) and proceed eastward. Tallis does not consistently number the houses in this section, but No. 115 was then that at the corner of Threadneedle Street. Two doors farther east will be seen a relic of an early period, with its arched entrance; while No. 106 is another survival, of a less imposing appearance. At No. 104 was, at this time, not only Morton's Excise Dining Rooms, but also the Excise Office itself. At one period the latter was in Old Broad Street, but since 1848 has been located in Somerset House, under the more suggestive title of the Inland Revenue Office. This is a difficult elevation to follow as regards the numbering, for Messrs. Hearon, Bright and Thompson's premises are numbered 94 and 95 (the right-hand end of the top row), while the next door (on the third row of elevations), which is shown as the "Bull" Inn, is numbered, as we see, 92. This hotel was kept by one Ginger, and was said to be the cheapest house for turtle and venison in London; but it was more important as having been a famous place for the performance of pre-Shakespearean plays. It is said that when Antony Bacon came to Bishopsgate Street from Gray's Inn, his mother feared the proximity of the "Bull," as likely to lead him into vicious courses.

Farther on was another well-known tavern, the "Green Dragon," at No. 86, and at No. 83, the "Four Swans," whose old inn-yard was subsequently built over when a successor to the original house was erected. So many new buildings of vast size have, indeed, arisen on the site of the humble houses and shops shown by Tallis, that practically all the old atmosphere of the thoroughfare has departed. Between Nos. 76-77 is Pea Hen Court, which, in spite of its suggestive name, appears to have no history or associations. At No. 70 was yet another tavern, known as the "Vine," with a large opening, which probably gave access to its yard, running under No. 69, then occupied by Collins's wine vaults. The names of the occupiers of the three succeeding shops are indicated on the elevation; the one at the corner of Camomile Street being then in the possession of Deane, a linendraper.

If we reverse the plan we shall find ourselves at No. 63, on the opposite side of the street, and can retrace our steps westward from this shop, which was then that of one

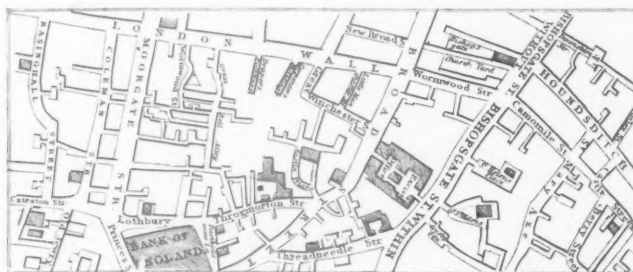
Moore who united in himself the trades of a bookseller and paperhanger!

Between this spot and Clarke Place the houses do not call for any special notice, nor is Clarke Place (which no doubt takes its name from a ground-landlord) of importance. But between Nos. 52 and 53 is the supremely interesting church of St. Ethelburga, which escaped the Great Fire, and is thus one of the few original places of worship left us. Luke Milbourne was once rector here. In 1737 West and Toms produced a view of the church with several of the adjoining houses, and this can be compared with Tallis's elevation with interesting results, as showing the changes that had taken place hereabouts even in his day. The church was dedicated to the daughter of Ethelbert, the first Christian princess of England, who was married to Edwin, King of Northumberland, in the seventh century. Considering its antiquity it is a pity that so comparatively little is known concerning the history of St. Ethelburga's.

A few doors farther west is St. Helen's Place, which was formed in 1799, on the site of Little St. Helen's; in it is the beautiful hall of the Leathersellers' Company, one of the few which escaped the Great Fire, and which had originally been the hall of the Black Nuns of St. Helen's, but was bought by the company soon after the religious house had surrendered itself to Henry VIII. The Leathersellers' Hall has since been twice rebuilt, the last time so relatively recently as 1878.

Proceeding westward we come to Great St. Helen's, entered under an archway between Nos. 35 and 36 Bishopsgate Street. By way of it Crosby Square can be reached, although there is another access, under an archway between Nos. 28 and 29 Bishopsgate Street. The famous Crosby Hall abutted on this little square. It dated from the fourteenth century, and was closely identified with Sir Thomas More, who held it in 1518, and is said to have written his *Utopia* here, and with Richard III, who had lived here previously. Ambassadors were entertained here at various times, and in 1594 the place was purchased by Sir John Spencer, who enlarged it. But its history is too long and elaborate a one to be dealt with here. Suffice it to say that from 1810 to 1831 it was occupied by a firm of packers who divided it by adding floors for the convenience of their business. When their lease ran out the place was restored, and came to be regarded in the light of the historic monument it was, although from 1868 onwards it was used as a restaurant until recent years, indeed, when it was taken down and re-erected in Chelsea, near the other home of Sir Thomas More. The entrance from Bishopsgate Street, although resembling the half-timbered houses of the period, was not in reality anything but a more or less clever forgery, communicating with the authentic remains behind. We end Bishopsgate Street Within at the large structure, then No. 17, which was the once well-known "City of London" Tavern, erected at a cost of some £100,000, but taken down in 1876.

E. BERESFORD CHANCELLOR.



A PLAN OF BISHOPSGATE STREET WITHIN AND THE SURROUNDING DISTRICT.

Selected Examples of Architecture.

In Continuation of "The Practical Exemplar of Architecture."

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

No. 44 Great Ormond Street, London.

The houses previously illustrated in this series have been selected from country examples. In the present instance, however, a typical town house has been chosen, one of the remaining early eighteenth-century terrace houses to be found in this district.

It is understood that it was built in 1709, and was once occupied by the French Embassy. It is now a home for nurses from the Hospital for Sick Children whose premises adjoin.

The brick front has red facings



By Tunstall Small
and
C. J. Woodbridge.

and is divided by stone string courses.

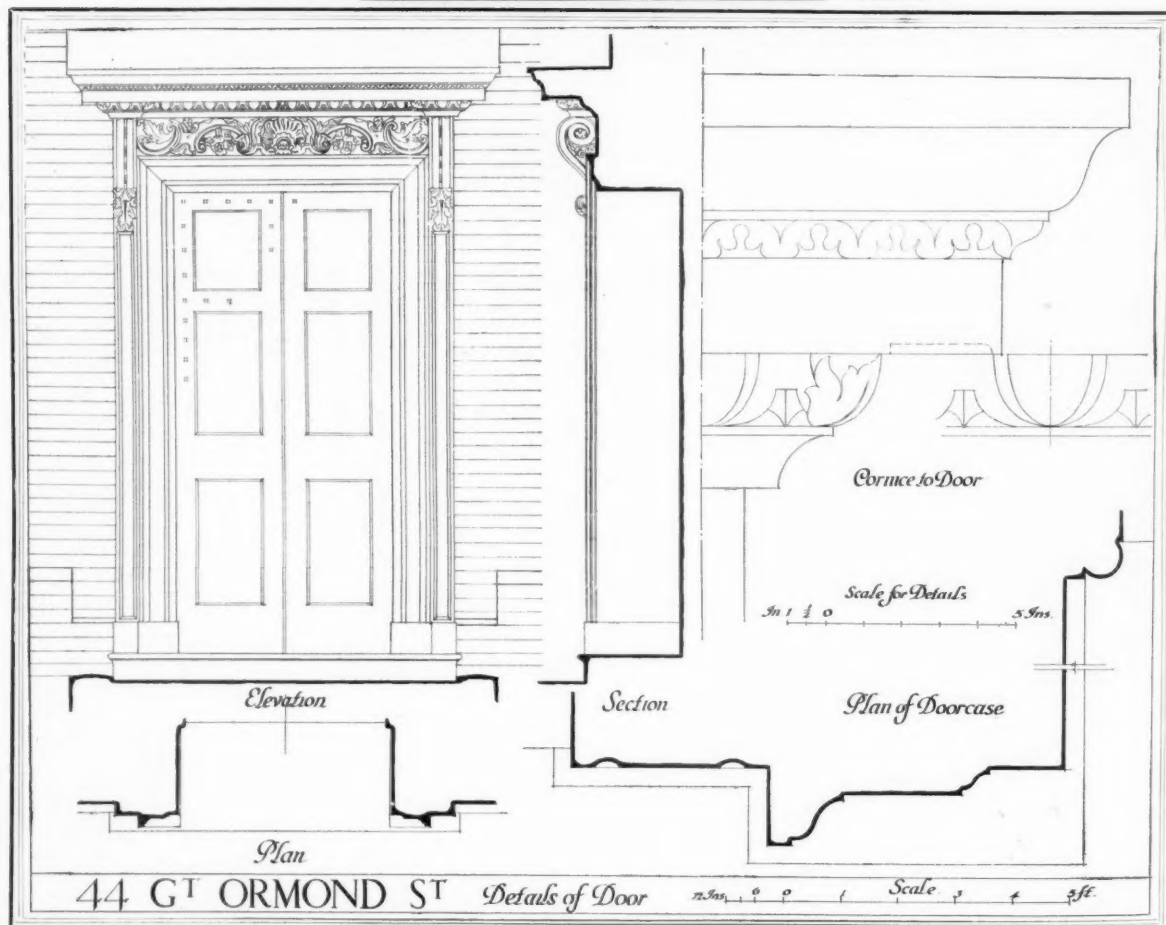
The red brick arches to the ground- and first-floor window openings have stone keys.

Many of the window sashes and frames have been altered, and the entrance door is of a later date.

The doorcase and head, however, is a fine example of the period, and has an excellent carved frieze. Photographs and measured drawings of the iron railings and gates, etc., will be published in the November issue of THE ARCHITECTURAL REVIEW.

THE ENTRANCE

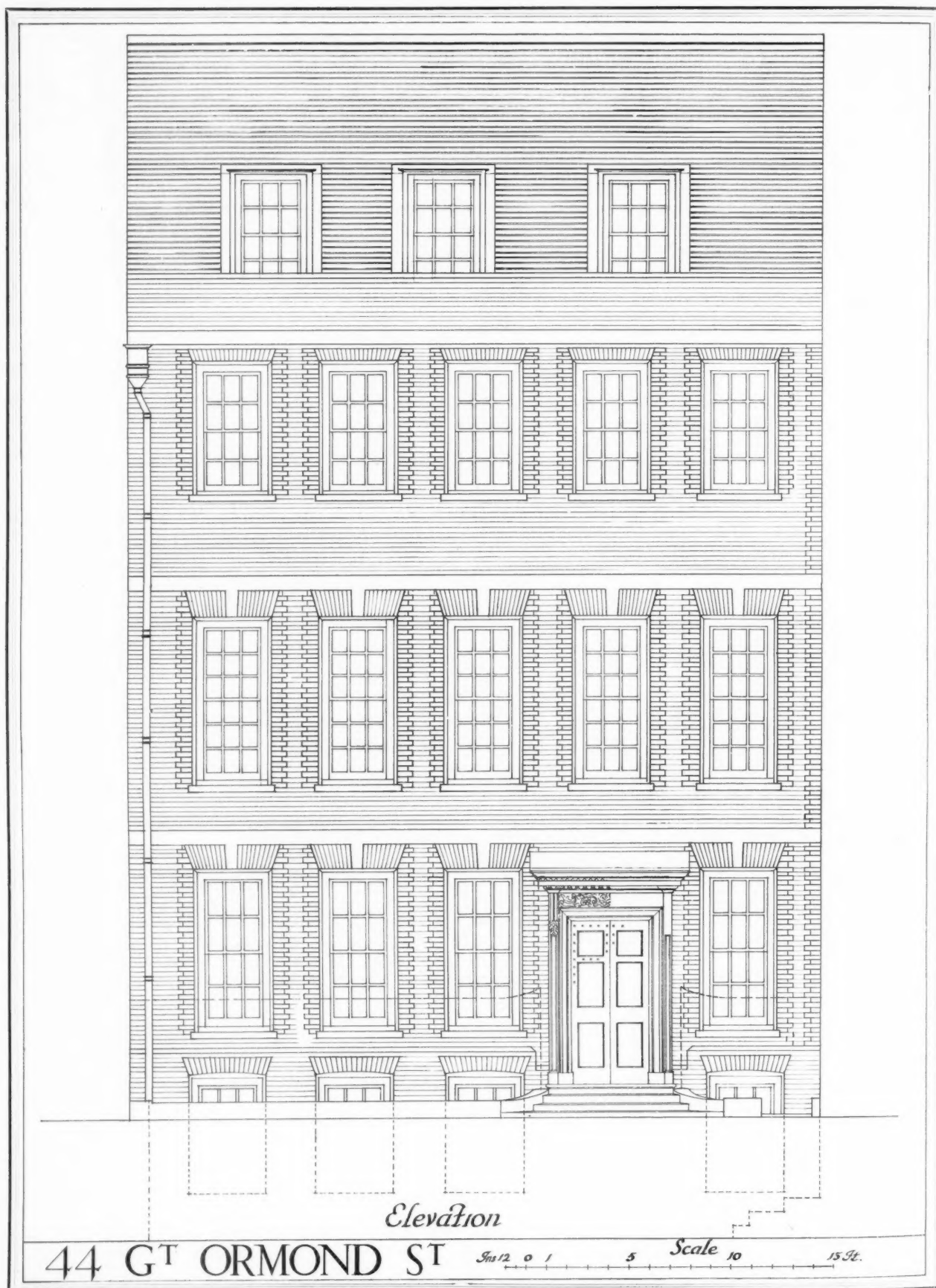
FRONT.



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



THE ENTRANCE DOORWAY.



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

Craftsmanship
Views and Reviews
A London Diary



The
Architectural Review
Supplement
OCTOBER
1927

Modern English Carvers.

IV.—H. Tyson Smith.

By Kineton Parkes.



A decorative panel detail for the Southport War Memorial.

THE opinions and the methods of an authentic carving sculptor working almost wholly on architecture are not only valuable but necessary to a proper understanding of the problem involved. If there are any difficulties in the way of the application of sculpture to a building he is the man to solve them. It makes all the difference whether a problem is settled in a modeller's studio or in the workshop of the stone-carver. Architectural sculpture is primarily a craftsman's job, and a craftsman is first of all a man who does things with his hands in the place for which they are destined.

H. Tyson Smith is such a craftsman. He was born at Liverpool in 1883, and lives and works there. He has been associated with the Liverpool University since 1899 and closely connected with the Architectural School of the University since its foundation. In 1904, the Roscoe Professor of Architecture, Charles Herbert Reilly, was appointed, and Tyson Smith's ties with the school were strengthened by his contact with the occupant of the chair. Another fortunate contact was with Charles J. Allen, R.B.S., Vice-Principal and Teacher of Modelling at the Liverpool School of Art.

These were all considerable influences on Tyson Smith, but the greatest of all was that of the sculptures of the Zeus Temple at Olympia, which he regards as the finest ever made for an architectural setting. This was an inspiration good for any sculptor, but particularly so for a glyptic artist, for the Zeus Temple

series present the veritable glyptic touch. Like some few other men trained on stone, Tyson Smith is used to carrying out work without the aid of any preliminary model.

Excepting for architectural details, models of which are sometimes necessary, he never makes or works from a full-size model, preferring to cut from a small clay sketch of a scale about two feet to the inch. This he designs without the aid of the living model, from knowledge and custom, and when carving from it makes a drawing or so from life when he finds his memory not quite equal to the situation. He considers this a good practice for an older artist, as the discoveries of lacunæ in knowledge only take place incidentally as the work goes on and do not occur in the same degree of importance. Moreover, the assumption that nothing has been forgotten is dangerous in itself, while a rediscovery is a discipline of a very useful character.

Tyson Smith believes that his method gets a personal touch and selection into a work that is apt to be lost if the living model is employed from the first and in every case. His War Memorials in the General Post Office, Liverpool, at Wavertree and Accrington, were all produced in this way from small-scale sketches. The first of these works was entirely designed and executed by the sculptor in Echaillon limestone, with Westmorland green-stone panels finely lettered in Roman. The design is square, compact and scholarly, and the seated figure in a pensive attitude. The draped figure with wreath and palm of the Accrington



A relief in Portland stone for the Southport War Memorial.

Memorial, being fifteen feet in height, and placed against a huge pillar flanked by Ionic pilasters built in two feet courses, has not the intimacy of the Post Office statue. This work is the result of the sculptor's co-operation with Professor Reilly, and together they have produced a stately memorial in Longridge stone. Yellow Mansfield limestone is the material of the Wavertree Memorial, finished in 1919. It has a height of twenty-seven feet and is wholly the work of the sculptor. It consists of a massive plain obelisk on an angular base and includes eight courses, the third from the top being a little wider, just sufficient to suggest a cross. On either side at the base are carved women in sorrow, holding draperies tightly to their breasts, and here is the authentic mark of the carver, who has subtly combined the local feminine characteristics into a Greek method of presentation. Still another memorial belongs to the year 1919, that at Hightown, Liverpool, in collaboration with Trenwith Wills, A.R.I.B.A., in red briquettes and Bath stone, a striking and original work with a fine setting. Tyson Smith's part in it includes a terminal angel figure with drooping wings and hands holding a wreath. At the front of the briquette column is a large Royal coat of arms boldly set out, resting on a lettered panel and topped by a cross. The angel figure is impressive and the wings treated in a restrained and convincing way. One of the noblest monuments to those who fell in the war is that at Southport, the architects of which were Grayson and Barnish, and A. L. McMillan. In co-operation with these Tyson Smith worked sympathetically and happily, and was allowed a very free hand in designing and carving the sculptured details. The work is in Portland stone and Meuriel marble, and most of the sculpture was carved direct from drawings. Two colonnades form approaches to cenotaphs, and behind is an obelisk. The latter bears at its base a circular panel with wreath and inscription, and another with the arms of Southport. The circular altar to the Liverpool Regiment bears two female figures with action, bringing Peace, with decorative swags and fine lettering. Behind is the large names tablet surmounted by a carved trophy with wreaths and laurel sprays at the sides. Two other panels are the Motherland and Minerva, the latter holding a statuette of Victory in the left hand and a pendent sword in the right, and there are two further decorative panels in low-relief with flat medallions of heads, all admirably carved. It is interesting to go back to the artist's development anterior to the great catastrophe. In 1906 he was modelling a bust of a child, a charming and tender piece; in 1908 carving a group of mother and child, which at that date showed something of the feeling he



A garden figure.



A figure detail in Longridge stone for the Accrington War Memorial.

was later to impart to his human studies, and some of the peculiarities of technique he was to introduce subsequently. A carved marble portrait panel belongs to 1909, and to 1910 the remarkably realistic portrait bust of an elderly lady. In the following year a bronze statuette of a draped woman gave indications of a breaking away not only from realism, but from the scholasticism which cramps but does not stimulate. Some qualification of this appeared in a statuette of a draped woman carrying a vessel on her head, but it was a tentative work only; and in the same year some hesitation on the departure from the old spirit was evinced by the charming low-relief of a kneeling Mother and Child, in Hopton Wood stone, its realism tintured with a decorative and even architectural character, and signs of simpler treatment were observable in the cutting and in the presentation of the hair in consequence.

By 1914 Tyson Smith's style was assured and his fate as a direct carver made out for him by the fine decorative and essentially architectural garden piece in Bath stone for Mr. William

Davies, of Aigburth, Liverpool: a squatting nude girl's figure clasping a large water-jar. The hair is almost Egyptian in its treatment, the structure of the figure suave and satisfying, and the construction of the whole work consonant with true architectonic principles. This was the work that marked Tyson Smith as a stylist and which led to the developments succeeding the Armistice.

From the mass of his other work charming pieces emerge: a garden bench of Bath stone made in 1923 and a window box of Portland stone; a fine lion's head and the two symbolical relief panels in Portland stone of Minerva and the Motherland; of the Southport War Memorial, a beautifully designed and written-in-script school memorial panel; a coat of civic arms in stone; a palmette; all sorts of decorative motives. His latest work comprises the two figures in relief in greenstone for the Birkenhead War Memorial in collaboration with Professor L. B. Budden, who won the commission in competition.

With regard to the question of the relation of architecture to sculpture, Tyson Smith thinks that the work of the present generation of sculptors is much more suitable for use architecturally than the realistically modelled work of the immediate past—which is to say that the architects are educating the sculptors in architectonics, and there can be no manner of doubt of the value of this movement. One thing standing in the way of better architectural sculpture is the practice of asking for competitive tenders, accepting the lowest, and then expecting to get the conscientious work of a true artist. A competitor willing to scamp work can always win under such conditions.

The Modern Movement in Continental Decoration.

IX.—*The Library and Other Rooms.*

By Silhouette.

PERSONALITY should be the dominating feature of the library for a private home; it ought to be a placid place conducive to quietude of mind, a place for mental refreshment. There is not the slightest reason why a library should be as dry as dust, redolent of bespectacled students, overpowered by tier upon tier of dusty shelves occupied with books marshalled in rigid rows like a company of soldiers! Far better that it should be treated as a temple dedicated to the great writers of yesterday and today, a stately home for the priceless treasures of literary art, with appropriate accompaniments of comfort and practicability. Luxurious easy chairs, a spacious table, rich carpets on the floor, unobtrusive wall coverings, all have their part in the conception of a modern library. Lighting should be effective but localized, nothing should distract the attention, but on the contrary the scheme as a whole ought to express a sense of peacefulness and contentment, a certain air of detachment and a quiet, unruffled calm.

The French have achieved several notable successes in their library work, of which some are illustrated; Andre Frechet has designed a particularly dignified room, shown in Fig. 1, where the value of strong vertical lines is utilized to counterbalance the uninteresting horizontals usually so dominant a feature in a library.

Warm rich woods of a solid deep colour, woods like Padauk or rosewood, are especially appropriate as having sufficient solidity to support the weight of the books, speaking in the figurative sense, not merely from the point of view of the constructional value of the timber, which is customarily veneered and seldom made from the solid.

Adequate natural lighting is in this scheme provided by the tall windows and by an admirably proportioned top light, which is artificially illuminated at night.



1. The furniture is of a deep rich brown, and the carpet is woven in soft-toned tertiary colours.

Designer: ANDRÉ FRECHET.

Craftsman: E. VEROT.

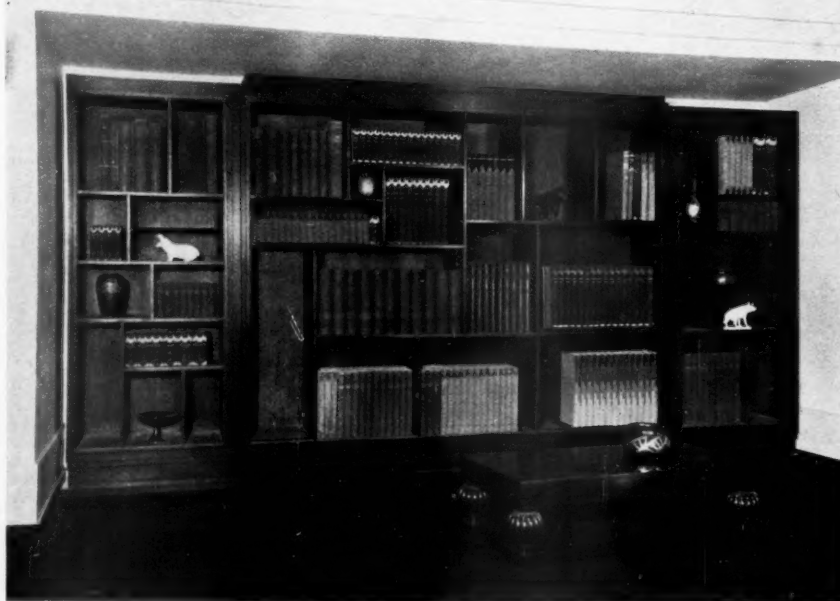
The practice of elevating the book-cases on separate raised platforms covered with carpet corresponding with that used for the floor is one to be commended, as it serves to emphasize the piece and to remove it from the depredating toes of the passer-by.

Ruhlmann has devised a library fitment, seen in Fig. 2, with certain architectural features which are self-evident; but allied with it are attractive decorative points of some interest and practicability. He has had the courage to break away from the time-honoured succession of plain shelving which, however admirable as a support for books, is by no means always to be viewed as an agreeable feature. Instead of doing this Ruhlmann has made a series of cellular compartments of differing proportions cunningly blended into an harmonious whole. This allows of some of the apertures being employed for the housing of sculpture and ceramics, and naturally provides suitable accommodation for massive tomes and smaller more frivolous books.

A library intended for creative work, designed by Marcel Guillemard, seen in Fig. 4, provides accommodation for books and makes provision for the creative work of writing. The wood selected is a richly-coloured

walnut, with rose-coloured chamois leather upholstery; the walls are covered with a fabric in two shades of vieux-rose embellished with a symbolic pattern.

The famous circular room designed by Pierre Chareau for the International Exhibition in Paris, 1925, illustrated in Fig. 3, is another expression of the modern library. One notable feature is the sectioned rotatable shutter to the domed ceiling, which is so arranged that it can be closed, as seen in the illustration, or the whole of the sections can be swung around into a small compass and thus allow the entry of light and air. The whole



2. The bookcase is of dull polished rosewood, and the carpet is in deep fawn and grey. The walls are cream in colour.

Designers and Craftsmen: RUHLMANN AND LAURENT.



3. The walls are of veneered palm-tree wood. The furniture is made of rosewood, and the carpet is in fawn, red, and yellow. The curtains are of dull grey and green velour.
Designer and Craftsman : PIERRE CHAREAU.



4. The furniture is of rosewood, upholstered in pale fawn washleather. The walls are pink and grey.

Designer : MARCEL GUILLEMARD.
Craftsmen : "PRIMAVERA" ATELIERS D'ART AU PRINTEMPS.



5. In this studio the walls are of sacking and the dividing curtains are of flowered cretonne. The window curtains are of specially woven natural Jap silk. The carpet is green, and the couch is covered with grey fur-velvet. The furniture is of black japanned wicker.
Designer and Craftsman : PIERRE CHAREAU.



6. A smoking-room in which the furniture is of lacquer in black, grey, and silver primarily, but with blue and red introduced into the colour-scheme. The glassware is wired for illumination.

Designer and Craftsman : J. DUNAND.



7. A vestibule. The walls are in blue and gold, with friezes painted in naturalistic colours. The carpets are fawn, grey, red, and green.

Designer : P. FOLLOT.

Craftsmen : "LA MAITRISE" ATELIERS D'ART BON MARCHÉ.

of the walls and the fittings thereon are veneered with palm-tree wood, notable for a marked grain and a pleasing texture and colour. The furniture in rich walnut is upholstered in buff leather; the carpet is in tones of soft grey, enlivened with a bright banding and a central *décor*.

An interesting studio living-room, modest in cost and conception, is illustrated in Fig. 5, and emanates from the same prolific designer, Pierre Chareau. Here he has devised a combined room for a friend which is used as a studio and also as a living-room; the service of light meals is catered for by the curtained dining recess, the only culinary provision being a small sink and a gas-stove concealed behind the screen in the background.

The decorative scheme includes a wall covering of natural coloured sacking. The flowered cretonne curtains dividing the studio have a black background on the dining side and a white background on the studio side, orange and red being the dominant colours of the pattern. The window curtains are specially hand-woven from natural Jap silk, the floor carpet is a rich green, the upholstery on the divan is grey stamped velvet and the furniture walnut or enamelled wickerwork.

The vestibule is one of those smaller portions of the house that often escape the attentions of the serious designer, but is nevertheless capable of attractive treatment. Paul Follot has evolved an opulent vestibule, seen in Fig. 7, with some quite interesting features. The walls in the foreground are tightly covered with canvas and then hand-painted, a method that offers unlimited scope to the artist decorator but at the same time imposes a corresponding responsibility. The main walls of the vestibule are papered with a boldly patterned design carried out in blue and gold, which, with the strong colourings of the wool rug and its aggressive patterning, have a tendency to make the scheme almost too robust. It is somewhat strong meat for the average person, but a delight to the colourist.

On the other hand, the bedroom, of which a glimpse can be had through the opened doors, is carried out in a more restrained manner albeit with equally strong colours.

One point which has to be borne in mind in justification of the strength of such a treatment for the vestibule is that the geography of the building and the natural purpose of the vestibule as a place of passage is such that, as a rule, the decorative scheme is glanced at in passing and merely acts as a foil or as an introduction to the other rooms, consequently a bolder and more vigorous scheme, even something out of the ordinary, is permissible and often most appropriate.

Treatment of the vestibule should, however, be one thing or the other; it ought to be courageous, definitely demanding attention, or it should fade into nothingness, as it were, efface itself and leave no definite impression on the mind.

Smoking-rooms can be delightful apartments, full of individual charm and character; one such that breaks away from all tradition is pictured in Fig. 6, an ensemble by Dunand. Dunand finds his *métier* in lacquer and metal, and has combined these materials in a masterly manner in this scheme, adopting lacquer for wall panels and for the furniture, the latter embellished with plates of silver.

Hand-beaten copper vases with metallic inlays serve as ornaments at strategic points. An interesting architectural feature is the open work at the cornice which is made in three tiers with apertures between to allow of the free egress of smoke.

These apertures are suitably protected by exterior glazing, and also serve for the admittance of artificial illumination at night through the medium of concealed electric lights. The general colour-scheme is in black, grey, and silver, enlivened by some reds and blue, but the chief interest centres on the highly-polished surfaces of the dark lacquer, which reflect all the changing colours worn by the fair ladies and gallant gentlemen who adorn the room by their presence.

A Craftsman's Portfolio.

Being Examples of Fine Craftsmanship.

XVIII.—Modern English Furniture.

Some Sideboards and Cabinets.



A cabinet of ebony with Macassar ebony panels. The pilasters are of cocobolo, and the carved mouldings are gilded.

Designer : C. A. RICHTER.

Craftsmen : BATH CABINET MAKERS.



A sideboard in Zebrana and Padauk woods with inlaid lines. The escutcheons and handles are of ivory.

Designers and Craftsmen :
BATH
CABINET
MAKERS.



A Dutch bookcase in burr walnut. The ball-faced edges are veneered.

Designer :
J. D. STARK.
Craftsmen :
STARK DEPARTMENT
(PETER JONES).



A chest of drawers in solid mahogany combined with burr walnut. The drawer framing is of English yew and the inlay is of ebony. The handles are bronze.

Designer :
J. D. STARK.
Craftsmen :
STARK DEPARTMENT
(PETER JONES).



A cabinet of Zebra woods with inlaid decorative lines of ivory.

The legs and mouldings are of Padauk.
Designers and Craftsmen :
BATH CABINET MAKERS.



A sideboard with front and top veneered with amboyna burrs and decorated with inlays of coloured woods and mother-of-pearl. The handles are of

ivory and the legs and friezes of Peroba and Macassar ebony.

Designers and Craftsmen :
BATH CABINET MAKERS.



A cabinet with the framework of mahogany, the legs and top of solid ebony, and the marquetry on the doors of pear-wood and ebony.

Designer :
J. D. STARK.
Craftsmen :
STARK DEPARTMENT
(PETER JONES).



A cabinet in golden palisander and amboyna burrs. The legs and mouldings framed around the cabinet are of Padauk and the barwork is of ebony inlaid with mother-of-pearl and snail-shell.

Designers and Craftsmen :
BATH CABINET MAKERS.



A sideboard of plain and figured ebony, finished in a rich warm colour. The handles and

escutcheons are of ivory.

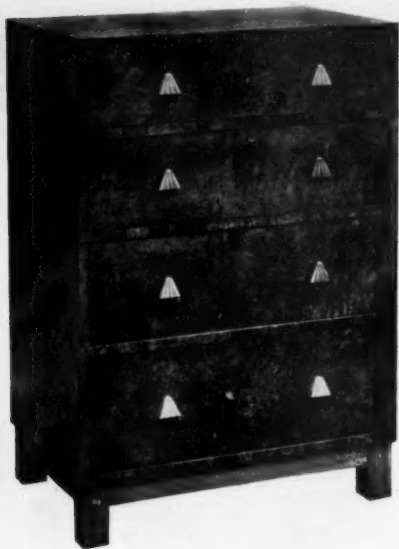
Designer :
C. A. RICHTER.
Craftsmen :
BATH ARTCRAFT.

CRAFTSMANSHIP.

A chest of drawers in cherrywood laid into mahogany. The fixed handles and stand are of East Indian satinwood.

Designer :
J. D. STARK.

Craftsmen :
STARK DEPARTMENT (PETER JONES).



A washstand in oak with veneered Hungarian ash panels and scalloped handles. The top is fitted with plate-glass.

Designer :
J. D. STARK.

Craftsmen :
STARK DEPARTMENT (PETER JONES).

The Architectural Review.

A cabinet in figured walnut for papers and private documents fitted with a secret locking device.

Designer :
BETTY JOEL.

Craftsmen :
"TOKEN" HAND-MADE FURNITURE.



A cabinet in plain and figured Macassar ebony.

The handles, escutcheons and toes are of ivory.

Designers :
THE BATH CABINET MAKERS.