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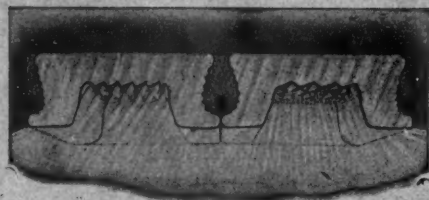
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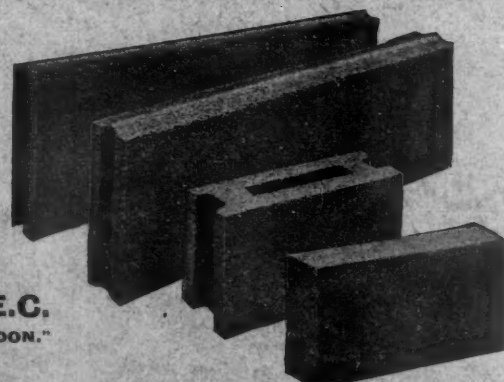
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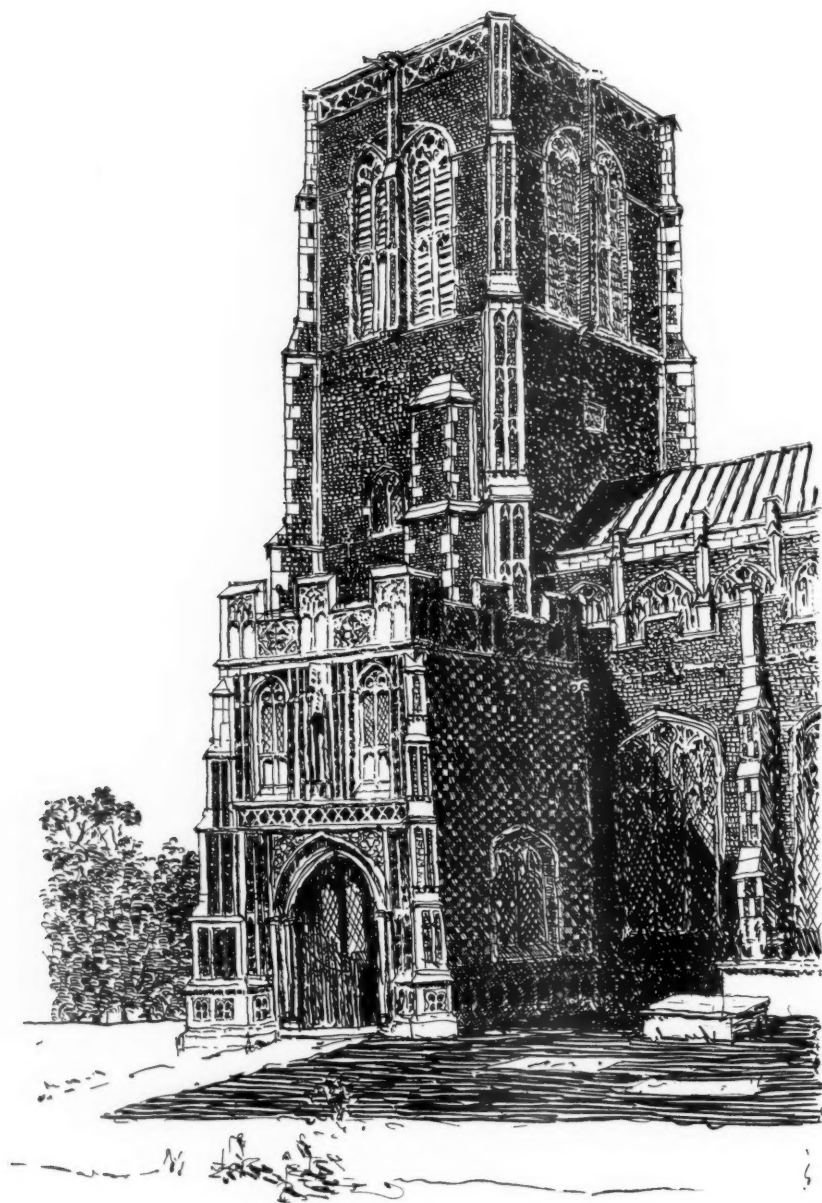


Plate I.

November 1927.

THE FLINT AT SOUTHWOLD.
From a pen drawing by P. M. Stratton.

The Flint at Southwold.

By P. M. Stratton.

THERE is a chance of permanence in all exceptions to the rule. For the rule is so often merely the fashion of a period, the diameter of a column of time; so that the exception may be, and usually is, within an ambit more normal to man's use.

The flint and stone work of the Eastern Counties, for instance, is an exception to the fifteenth- and sixteenth-centuries' work as a whole, in effect. The age was a time of excited articulation. The body politic, the Public Thing, was suffering disintegration by the stoppage of feudal duties and the rifts in religious thought; later, by the ruin of the monasteries, by the scooping of the guilds' wealth, by the individualism of the kings and nobles. The once firm and solid traditional Gothic was being undermined by the enlargement of voids and scooped out by the large cavettos of the mouldings, and each part was being individualized by panels, by gargoyles, and by roses, and excited into lively animalisms, and vamped up into pinnacles and pieces of battlements. The style became peculiar in its emphasis on small parts, and then in its insubordination of parts to the whole. The result was an extraordinary jazz-like richness of personality in society, and of light and shade in building; even now, in certain parts of Somerset, the dead seem more exciting than the quick, and the towers more florid than the trees.

The later phase of the architecture bordering on what we call Tudor is its own detraction, by its coarseness in moulding, by its lack of fineness in articulation. The depth of its reveals seems unreal and unconvincing. The eye is being perpetually drawn in and out to different surfaces. The focus has to be varied too frequently and on far too many planes. It is like a film presentation of the life and death of Henry VIII. The stonecutters and carvers were brilliant at showing off their every mood, except the mood of reticence.

Unity was restored in the *plan* of churches by the abolishing of the old big divisions of transepts and the running of the nave outline through the chancel; but the libertinism of the *style* was left. In East Anglia alone this style was modified by a technique of flint building which restored the effect of mass. The nature of the material did not dictate the manner, though it made the manner possible; in Surrey, Sussex, Hampshire, and Berkshire, there is flint used in the normal fifteenth- and sixteenth-century mode, in conjunction with the panelled and disintegrative articulation of walling. It was in East Anglia alone that mass was definitely preferred to articulation, and became an exception to the rule of sunk panelling.

The disregard of Tudor individualism, therefore, is due first to an intense feeling for solidarity in the Public Thing

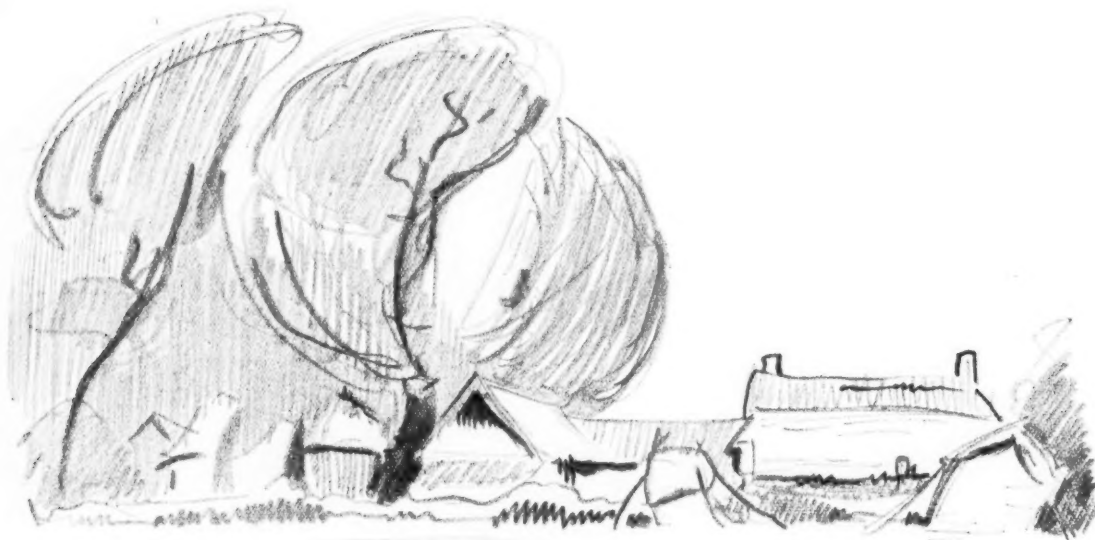
and solidity in the building. But there is evident in this East Anglian architecture an emphasis on a certain delicacy of expression, a hard refinement, for its own sake. There was just as much vivacity in the work as in the umbrageous, stone-ribbed organisms of Gloucester, Oxford, and Westminster. But reserve was never lost; strength never wasted; solidity never ruined. The East Anglians certainly used panelling to show the actions and reactions in their walls; but by keeping the frame and the field of the panelling in the same plane they never lost the effect of mass. And thereby they made Gothic architecture suddenly related to Greek. For the flint style was to the Gothic of its time as Greek architecture is to the work of all time. It is the mark of the Greeks that they first realized consciously, and used in perfect balance, imagination in the lines of construction and decoration in the surfaces of the mass. By reason of similar attributes the East Anglian school stands above all other English work of its time in quality and perfection and finish. It looked as well when it was done as now; whereas Henry VII's chapel, for instance, is better in proportion to the velvet of soot on it, and Oxford to its decay, and Gloucester to its moss. The craftsmanship of the jointing of flint to stone is brilliant and sound; the hardness of the material, the semi-glaze of the flints, was exploited so that hardness and brightness endue such beauty as old coins have, or bronze statues. These craftsmen were more jewellers than masons; especially so in the invocations and initials which they set round their towers and arches. Their passions were so disciplined, so hammered and refined, so flattened of sentiment and hardened into reality, that all their emotions could be disclosed on the surface. The colour helped them; Southwold tower of the fifteenth century, and porch of the sixteenth century, are exquisite studies in black, white, and grey. Even the glazing is drawn completely into the scheme; the flints with the glass reflect the sky and are a salutation to the weather.

Greek design gave us the unforgettable elements, and we but continue ever since to develop them. In this there are two schools: those of the copyists, who gather Greek detail into barns and possess it in unsuccessful simulations; and those who, passionately loving the body of Greek work, seek to marry it with something from their own mist-breathing earth. To these latter may be commended the brilliant black and the cool greys of Southwold Church. The oddness which gives character to this church, as well as broad beauty, lies in the square top of the tower, the slightness of louvers to belfry windows, the unification of those windows, as it were, by a nose of stone between two eyes. The porch is light and fanciful, much smaller in scale than the tower, and as pretty as a child.

Cottage Groups.

By John Briarfield.

With Drawings by the Author.



"Nothing is more characteristic of England's countryside than the cottage homes which, for century upon century, have sheltered her sturdy sons of toil . . . They are part of our country, part of our inheritance, part of our national life. No other country in the world has anything to compare with them. Ought we not, then, to be proud of them, to protect them—to do everything in our power to save them from decay?"—An extract from an appeal by THE PRIME MINISTER, MR. STANLEY BALDWIN, for the Preservation of Ancient Cottages.

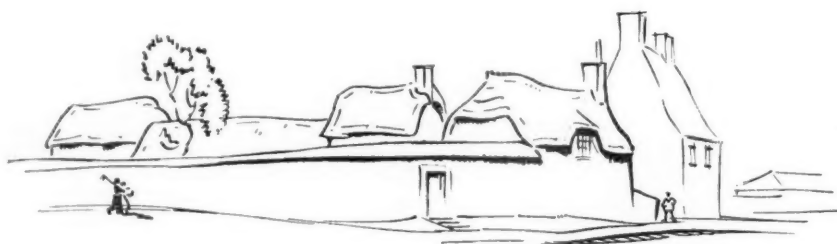
WE may hitch our ship to a star, or spread our sails in the winds of our endeavour. We may chart unknown seas and find strange lands. Adventures are to the adventurous, but our compass is our experience of the past. Tradition is not our master but our guide. Every facet of experience will reflect light to guide us on our forward way. Nothing accomplished is unworthy of our critical regard. We cannot afford to deny our debt to works which have stood the test of time and weather.

Some things play so intimate a part in our lives and in our history, that from very familiarity we lose the sense of their importance. We regard them as inevitable and immutable. Their influence, by reason of its constancy, is unappreciated. We no longer realize their significance as a part of what we are and what we have been, nor their

bearing on what we may become. Of such things, seen in this habitual light, we grow careless. We become unconscious of our trust, and in our negligence our most precious assets slip, unnoticed, from our hands. In our blindness we destroy what we should best preserve. Groping forward without light or guidance, some shock or accident reveals a horrid glimpse of our mischance. We wake to our responsibility. We see our escutcheon blotted, marred by scars.

Thus it is and has been, in this rich countryside of England, with our heritage of cottage homes. They are a part of our life, a symbol of our history, a

trust for our posterity. Yet Time, which has mellowed these simple dwellings to a perfect harmony with Nature till each cottage building seems to have grown as naturally from the soil as the toppling elms which give it



At Wylie, Wiltshire.

COTTAGE GROUPS.



At Wilsford, Wiltshire.



At Oving, Berkshire.

shelter, has blinded us to their meaning and their value.

Who can analyse their gentle charm or tell the secret of their haunting spell? They are indigenous to their localities, native of the soil on which they stand. Each is built with materials most ready to the hand—timber in the forest lands, brick in the clay lands, stone where stone abounds. Each type, or peculiarity to this or to that district, would seem to have been achieved after long experiment and, once achieved, to have been jealously preserved. Their architecture, the



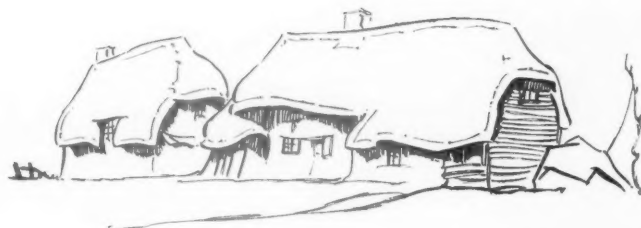
At Shrewton, Wiltshire.

manner of their building, retained its native independence of design, was scarcely affected by the passing fads and academic fancies to which the stately homes conformed.

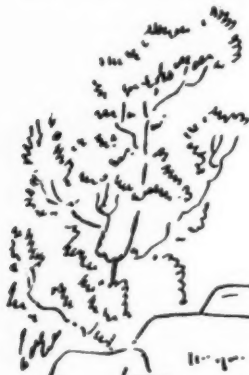
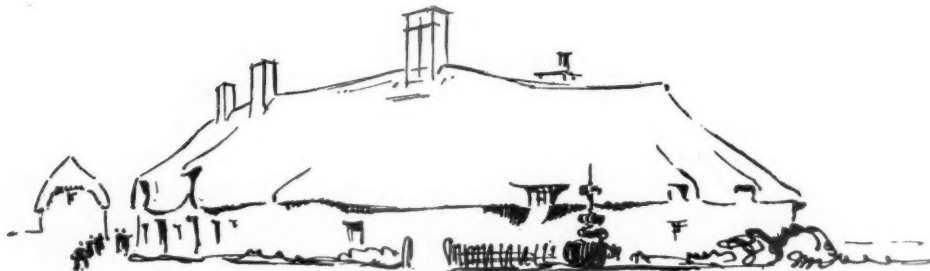
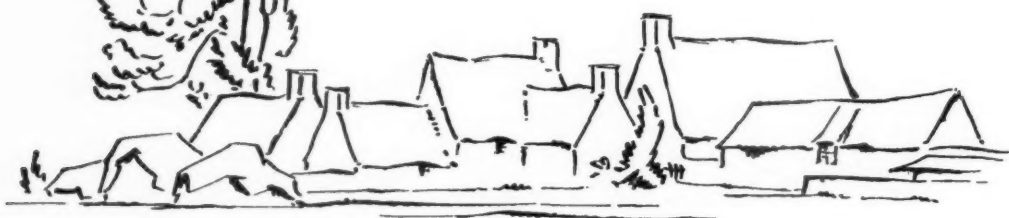
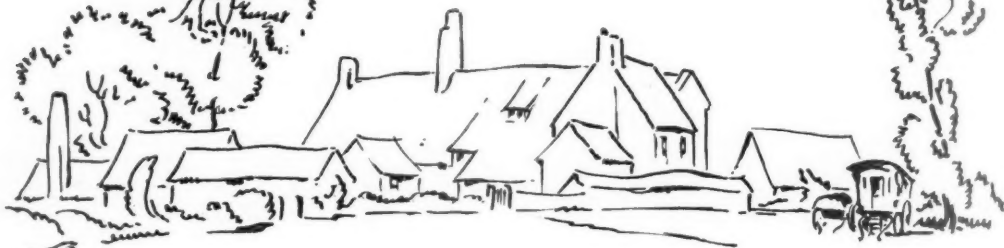
The simplicity, the maturity, the seeming naturalness of these cottage buildings is not alone the sole source of their abiding charm. There is, deeper, a quality of craftsmanship, a sincerity of purpose, an evasive sense of sympathetic human handling, keenly felt though difficult to capture. It is as though each building had taken something



At Stapleford, Wiltshire.



At Charlton, Wiltshire.

At Quantoxhead, Somersetshire.*At Allerford, Somersetshire.**Near Porlock, Somersetshire.**Near Minster Lovell, Oxfordshire.*

"Such qualities, constant in their essence, manifested as localities dictate, are enhanced and multiplied when these simple buildings are gathered together in memorable groups. . . . They seem to be as natural as the hills and valleys amongst which they stand, to be the inevitable complement of the landscape they enrich."



At Yealhampton, South Devon.



At Boscastle, Cornwall.

of the character of its builder, to have grown in sympathy with his directing mind, to have acquired in that way a vitality and an influence of its own.

Such qualities, constant in their essence, manifested as localities dictate, are enhanced and multiplied when these simple buildings are gathered together in memorable groups. The pictures which they thus present, unfolding to the eye in the passage

of the countryside, bear no mark of artifice or strained effect. They seem rather to be as natural as the hills and valleys amongst which they stand, to be the inevitable complement of the landscape they enrich.

But reason tells us, what fancy may deny, these cottages are not works of unaided nature, but the works of men's hands, of men who knew and loved the soil which gave them birth and sustenance. They are not conceits, but homes; not the unsubstantial images of poets' minds, but a part and parcel of our history. Strange, indeed, that we should have grown callous to their charms or careless of our trust.

Yet our land is defiled by the vandals' hands. Every city, every town, stretches out around it like obscene tentacles, long radiating lines of horrible monstrosities. Like loathsome toadstools hideous villas and vile bungalows spring up and multiply. Scarcely a village wholly escapes the spreading pestilence. Every year, every day, some part of our inheritance goes by the board, is scrapped for the petty interests of those who care not what a house or



Near Brecon, Wales.

cottage is or looks like so long as it protects, upon the whole, against the elements; of those to whom our country roads are but a racing track, and our countryside a parking space for the little two-seater car.

There is still incredibly little control or surveillance over the activities of the jerry-builder or the caprices of the amateur architect.

Our daily lives are vexed, in many ways, by needless

prohibitions. Petty restrictions hem us in. But any man so minded may defile our loveliest scenery without rebuke. There is here evident an atrophy of pride, a deadening of responsibility, a callous insensitiveness to the value of our legacy.

But it is not yet too late to stop the rot. The laudable efforts of a few societies have shown the way. The recent formation of the Council for the Preservation of Rural England gives some evidence that the public conscience has been stung. The Royal Society of Arts has started a

Salvage Campaign on the broadest national lines. Other societies have contributed their quota to the main endeavour. Yet much remains to be done. This is not a case for the specialists but a matter for public opinion. In some way, by some means, public opinion must be roused. The cottages of England must be preserved, not for the week-end or the dilettante, but for those local workers for whom they were originally built; not—as the Speaker of the House of Commons has well put it—"not as museums, but as homes."



The Gay and Scented Parasite.

By Frederic Towndrow.

IF you would go to the baroque city of Würzburg, arrive there in the dusk of a summer's evening. It is a quiet city and dimly lit, and there, along its broad streets and solitary spaces, and beneath the portentous shadows of its large houses, you will feel that you have come into a city which is different from any other you have ever visited.

Some places are picturesque and "Old-Worldish"; others are grand and up to date, and tell you so. Most are self-conscious. Würzburg is none of these things; it is spacious, moderately well-to-do, though not rich, absolutely contented and unaffected. It belongs properly to the early part of the eighteenth century, and is therefore not particularly interested in the twentieth. Why should it be? There is nothing that we can teach it that really matters. It had some trams once, but now happily the tramlines are filled with dust.

Würzburg owes its architectural importance to the fact that once it was the capital of Franconia and the seat of a long succession of powerful prince-bishops who lived in this little town with kingly magnificence. Its political importance has long since gone; the grandeur of it remains only in its buildings, and now it thrives in being the centre for fine Franconian wine.

Situated on the right bank of the Main and dominated by the citadel of the Marienberg on the left, its early history is largely that of the intrigues of the bishops and the vain efforts of citizens to maintain their freedom against this clerical tyranny. Again and again the citizens fought to maintain their rights as a free city of the Empire, but unsuccessfully, and the bishops increased in power and wealth



The wrought-iron gates to the Residenz garden.

and good living. During the early part of the eighteenth century much of the present city was built, and during this period of great building activity throughout Southern Germany the bishops were important patrons of architecture.

The most famous of these bishops, from our point of view, were the Schönborns (Johann Philipp Franz, 1719-24; Friedrich Karl, 1729-46), under whom flourished the architect, Johann Balthasar Neumann (1687-1753), a native of Eger.

He was the architect of the Residenz, the palace of the prince-bishops. It is a

huge sandstone building, 840 ft. long, erected in 1720-44 in the free baroque style of Southern Germany and Austria.

It is strange how the baroque of seventeenth-century Italy should have found such ready acceptance in Southern Germany and Austria. It is more in evidence here than in Italy itself. These Central European countries are rich in the most magnificent and daring examples of this once-despised style. The interior of the Residenz is lavish beyond comparison. One can only gasp as one goes from room to room, and wonder what manner of people inhabited this world of gold, brocade, and silver.

There is a bewildering array of rooms and galleries in this palace, wherewith every phase and turn of fashion which affected Europe between 1720 and 1820 is shown. It would seem as if the rooms themselves had endeavoured to outvie each other in richness and beauty. The staircase hall is quite the grandest affair of its kind that I have ever seen. The wide stair, which divides and turns half-way up, is in the centre of a huge space on plan of about 160 by 100 ft., the first floor of which has a lofty ceiling covered completely



Plate II.

November 1927.

THE CHAPEL

"The chapel of the palace is the most amazing contortion of twisted columns and broken entablatures that the genius of a baroque architect could ever conceive. The ceiling is a riot of suspended motion, and below saucy nymphs flit amongst the curly columns or gambol on the edge of the cornice beside the first-floor boxes."





The Schönborn Chapel.



The Residenz, Würzburg.

with an immense fresco by Tiepolo, of Venice, who adorned many of the rooms in the palace between the years 1751-53. The subject of this fresco is Olympus and the four continents, and the happy way in which the legs and arms of his people lean over the parapet above the cornice makes one wonder where the architecture finishes and where the allegorical regions begin.

During the late seventeenth century and early part of the eighteenth century Southern Germany and Austria drew most of its inspiration from Italy. Except for the Schleissheim, near Munich, there are few imitations of Versailles; yet by the time of Louis XVI and the first Empire French influence is a great deal more evident with interior decoration and furniture than one would suspect.

The Empire rooms were, in fact, redecorated to the wishes of Napoleon by N. A. Salins, in 1807-14. There are, in all, ten rooms in the Empire style. It is a curious thing, but both in furniture and interior decoration there appear to be more examples of the Empire style out of France than in it.

The chapel of the palace is the most amazing contortion of twisted columns and broken entablatures that the genius of a baroque architect could ever conceive. The ceiling is a riot of suspended motion, and below saucy nymphs flit among the curly columns or gambol on the edge of the cornice beside the first-floor boxes. How anyone could have worshipped in this place it is difficult to understand. The fact that the nymphs were meant to be angels did not help matters.

In the town there is much to interest. The place is rich in fine doorways like those illustrated, and is particularly fortunate in the number and variety of its charming street fountains, which are found at every turn. These were for the most part the water supply to the inhabitants, and are not playing-fountains.

The delightful Schönborn Chapel, an illustration of which is given, is attached to the north transept of the cathedral and was built by J. B. Neumann in 1721-36. It contains the tombs of the two famous prince-bishops.

There are many other interesting buildings in



The garden front of the Residenz.



The Neumünster Kirche.



A doorway in the main quarter.



Two typical archways in the town.

Würzburg—too numerous to mention or illustrate here. Each street has its own delights of picturesque or formal houses; and besides, there is the university building, the church of which has a tower as mixed in its design and as piquant as an *apéritif*—a mixed Gothic and Italian.

There is the Neumünster Kirche, built in about 1230, but with a handsome red baroque front of about 1715 and a dome of 1736; there is the Marien Kapelle, elegant and Gothic; there is the old university, mixed Gothic and Renaissance, and the new university, mixed Baroque and modern Renaissance.

There are the two Rathouses, which are anything from Early Romanesque to the week before last; there is the ancient Church of St. Burkard, which happily they stopped altering in 1168, but later added a Gothic choir, beneath which the street runs; there is the Stift-Hauger Church with the turnip-topped spires; and oh! a host of others besides the grim castle of Marienberg perched above the town across the river. Würzburg

is as full of architectural delights as a pudding is of plums. Architecture in this little town seems to observe no bounds. All the styles jostle each other in the most friendly way. Everything seems appropriate. Here it

does not seem wrong that wicked little amorini above classic church doors should disport themselves in front of the secular Gothic of the houses. Here architecture is just a fantasy. Romanesque, Gothic, Classic, and Muscovitish turnip-topped steeples are all one. Here is not so much the additions of one century to the work of another; it would seem rather as if it were purposely done to fool you, lest you should, like a conceited tourist, try to date the buildings and talk about the period of the decline.

Intersecting tracery fills a classic window and Roman capitals laugh all down a Gothic aisle. Solid Romanesque and fretted Gothic are all in the conspiracy, and the baroque, like a gay and scented parasite, grows around them and upon them everywhere.



A doorway in Würzburg.

"Crosby Place."¹

A New History of Crosby Hall

and some account of

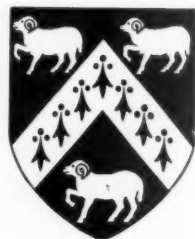
The British Federation of University Women.

By Walter H. Godfrey.

WHEN the new wing at Crosby Hall, Chelsea, was formally opened by H.M. the Queen on July 1, a new chapter was opened in the history of a building which has seen many changes and has suffered many vicissitudes. The event recalls the strenuous efforts made in 1918 to preserve this wonderful relic of Sir John Crosby's house in Bishopsgate, on its original site; and although a building, once moved, can scarcely claim to be the same as before, yet in its resurrection at Chelsea we have all the essential parts of the hall in their right relationship, we have a reconstruction of it as Sir John planned and used it, and we have the fine fifteenth-century craftsmanship of mason and carpenter displayed to the best advantage.

Much has happened in the last nineteen years, and it is perhaps excusable to repeat the main facts regarding the hall and the fate of its fabric since it was removed. Sir John Crosby, who built it in 1466, was Sheriff and Member of Parliament for the City, a woolman by trade (his coat of arms bore three rams) and Master of the Grocers Company. He was knighted for his services in the defeat of Falconbridge, and his will is witness to the breadth of his interests and his generosity. He built his house on a site leased from the prioress of St. Helen's, the well-known Benedictine nunnery (where many of the City merchants' daughters were taught), of which the beautiful church still stands within Bishopsgate and guards the monument of Crosby and his wife. Crosby Place was built on magnificent lines; and beside the outer court, upon which the hall looked, there was a large inner courtyard, surrounded by buildings, which is now Crosby Square.

After Sir John's death his house passed successively to a number of prominent citizens, several of whom held their mayoralty there; and it was also used on many occasions for the reception of ambassadors from foreign countries. Shakespeare talks of it when, for a brief time, Richard Duke of York lived there before he became King Richard III. Sir Thomas More held it for a year or so and sold it to his

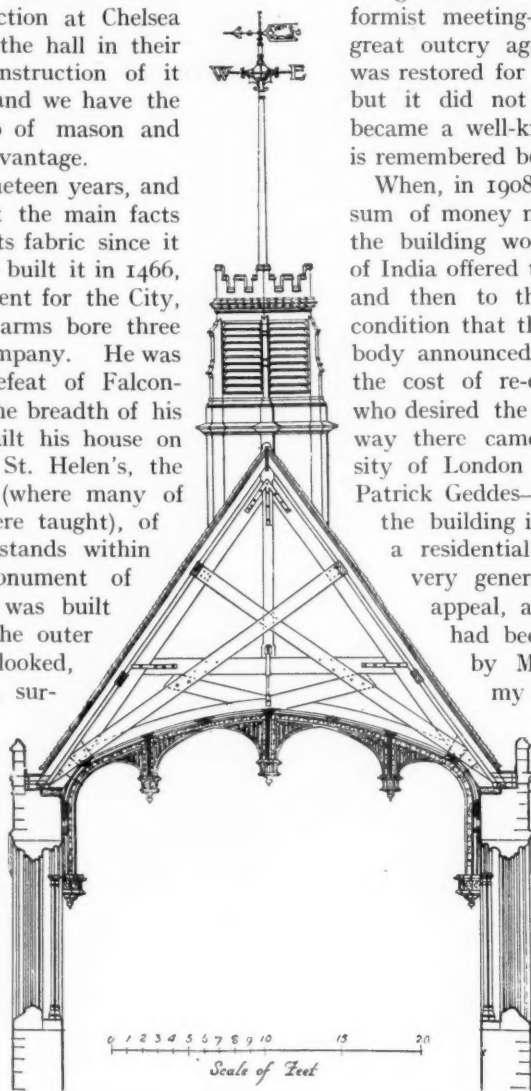


friend, Antonio Bonvisi. The Spensers, Earls of Northampton, owned it for a long period, and it remained a palatial dwelling-house until the latter part of the seventeenth century.

It escaped the Great Fire, but a few years later its outlying buildings were burnt down, and during the eighteenth century the hall was used for various commercial purposes; two floors were inserted, making three storeys, the lower and upper being warehouses and the middle one a Nonconformist meeting-house. About 1830 there was a great outcry against its misuse, and the building was restored for the purposes of a literary institute, but it did not flourish for long. Ultimately, it became a well-known City restaurant, and as such is remembered best by the elders among us today.

When, in 1908, it became evident that the large sum of money necessary to purchase and preserve the building would not be forthcoming, the Bank of India offered the fabric first to the City of London, and then to the London County Council, on the condition that they rebuilt it elsewhere. This latter body announced its willingness to accept, provided the cost of re-erection were undertaken by those who desired the preservation of the hall. In this way there came into being the City and University of London Association, promoted by Professor Patrick Geddes—a body that undertook to re-erect the building in Chelsea for the purpose of forming a residential college of London University. A very generous response was received to their appeal, and the stones and timber, which had been carefully numbered and stored by Messrs. Trollope and Colls under my direction, were ultimately re-erected by them.²

The site to which Crosby Hall was thus removed was in many ways an appropriate one, for the plot of land at the corner of Cheyne Walk and Danvers Street was originally part of the grounds of Sir Thomas More's house at Chelsea, and had been given by him to his daughter, Margaret Roper, whose house was later replaced by that of Sir John Danvers, which won the admiration of Aubrey and Pepys. The hall was placed similarly, in



A section through roof of Crosby Hall.

¹ Shakespeare makes three references in *Richard III* to Crosby Hall, which he describes as "Crosby Place":—To wit: Act I. scene ii; Act I. scene iii; and Act III. scene i.

² See THE ARCHITECTURAL REVIEW, vol. xxviii, pp. 14-19.

CROSBY HALL.



Plate III.

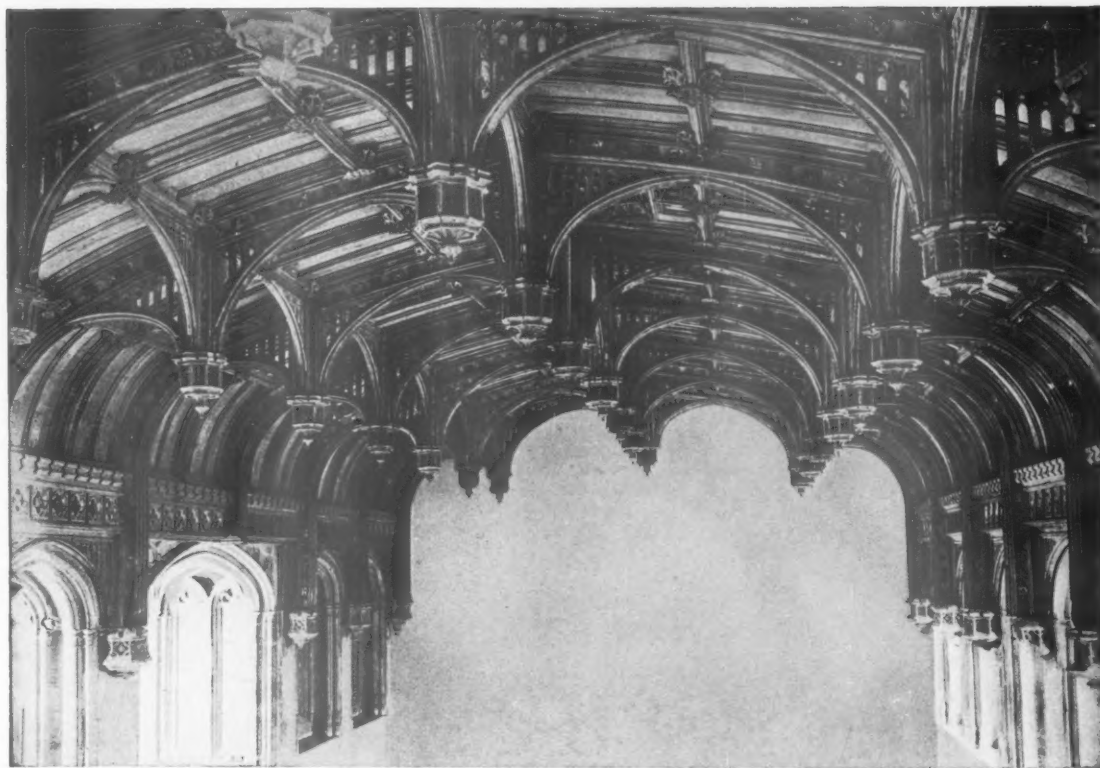
November 1927.

THE INTERIOR OF CROSBY HALL.

In a monograph on Crosby Hall, written some years ago, Mr. Godfrey describes the roof in some detail as follows : *This roof is of particular interest, as it represents a transition from the open timber roof to the later ceiling. The roof of Westminster Hall and those of Hampton Court and Eltham belong to the former class, and are among the finest examples of the famous hammer-beam construction. The tradition of the open timber roof remained, indeed, so strong that even in the sixteenth and seventeenth centuries the hammer-beam was still employed, and the Halls of the Temple and Lambeth Palace show it in its later treatment. But in the case of most of the buildings of the latter half of the fifteenth century the curved and panelled ceiling had come into vogue, and it became the most fashionable method of roofing our parish churches. At Crosby Hall we have, as far as I know, a unique example of this type, for its little forest of pendants—from each of which spring four arches in different directions—make a most original design of great charm. It has been likened to an attempt to gain the effect of fan-vaulting in wood, and no doubt its elaborate detail prevented its repetition in other places.*

—Page 132, SOME FAMOUS BUILDINGS AND THEIR STORY. Published by The Architectural Press.





A detail of the roof of Crosby Hall.

regard to the points of the compass, to its original position in Bishopsgate, and the beautiful oriel window again faced the west. It was intended to build residential wings to the north and south for students, thus reproducing the general layout of Crosby Place.

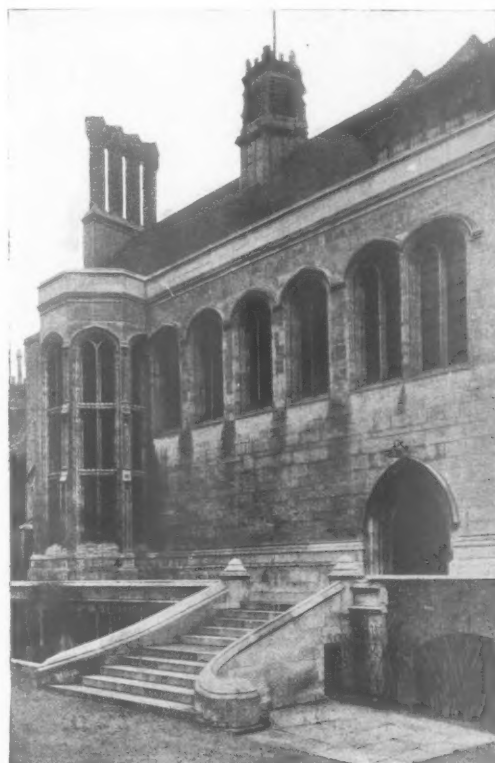
The scheme, however, went no farther than the building of the hall, since the coming of war, and the changed plans regarding the site of London University, both militated against its fruition. The freehold of the site, however, was vested in the London County Council, which thus became trustee of the old building in its new situation.

Some five years ago, when the destiny of the hall was again in the balance, the newly-formed Federation of University Women was asked to consider it as a suitable headquarters in London. The beauty of the building, its associations and those of its site had much to do with their decision to undertake the carrying out of the original scheme, and to build here a hostel where they could entertain women graduates from all parts of the world. The British Federation had for president at that time Professor Caroline Spurgeon, who also presided over the International Federation, to

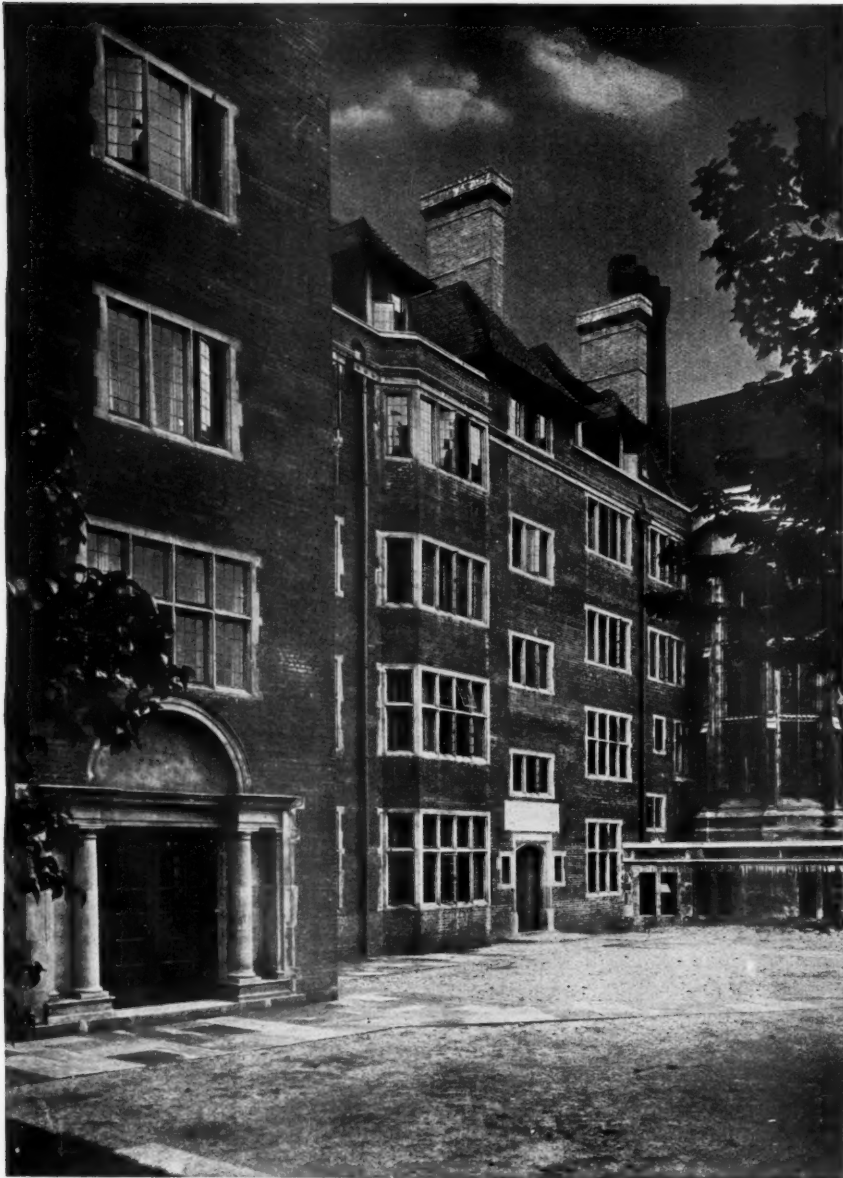
which it is affiliated, and both she and her colleagues took up the project with enthusiasm. The plans for the north wing were revived, and the building was commenced in February 1926, Messrs. Dove Bros. being the contractors.

When it was half completed, H.R.H. the Duchess of York unveiled a tablet over the south door, which bore an inscription between two roundels, with the heads of Sir John Crosby and Sir Thomas More in low relief—the work of Mary Gillick, of Chelsea, of whose medals I have already written in *THE ARCHITECTURAL REVIEW*, vol. xlix, pp. 20–22. The buildings were ready for occupation in June of this year.

The site of the north wing offered certain difficulties owing to its position. The wing had a narrow frontage in Danvers Street, and the part that adjoined the hall had to obtain its main lighting from this end. The northern part looked south over what will later form a quadrangle open to the west only, and north over the gardens of Danvers Street. A projection at the north end was added to provide an escape staircase. Fidelity to Sir John Crosby's plan is the sole reason for the unusual position of the oriel window.

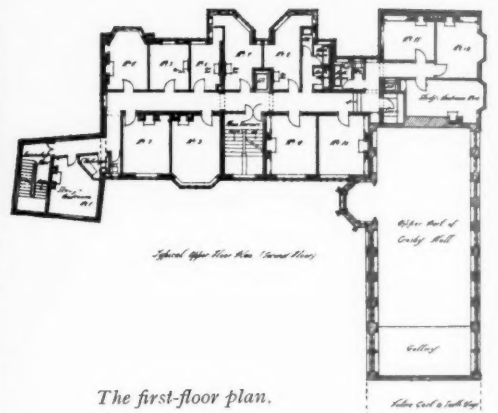
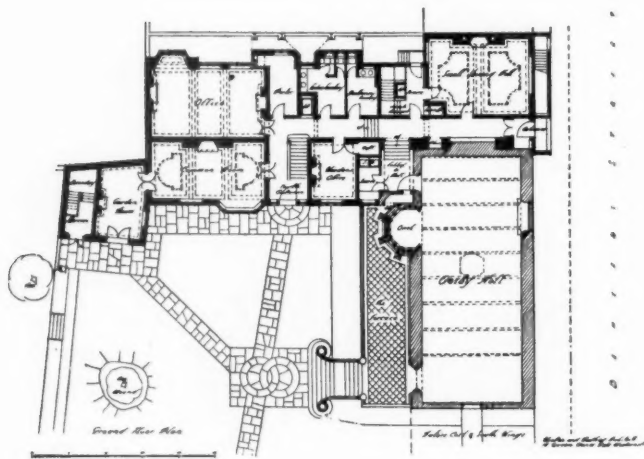


The exterior of the hall.



The new wing from the quadrangle.
Designed by Walter H. Godfrey.

Below : The ground-floor plan.



The lobby and stairs to the hall.



A drawing of the quadrangle as it will be when the whole scheme is completed. The hall itself and the present wing can be seen on the right.

The accommodation includes, beside the hall, which is the main dining-hall, a second dining-room in Danvers Street, with separate service to each, and a common-room, with garden-room beyond, at the northern end, besides two rooms for offices of the Federation. The common-room and one of the offices have been panelled with panelling taken from the houses which formerly stood in Danvers Street. Above the ground floor there are four floors, with thirteen bed-sitting-rooms and three bathrooms, etc., on each floor, and the fifth floor in the roof is occupied by the staff. It was not necessary to provide any basement except at the Danvers Street end, where the boiler-rooms are placed, since a very large space had been built originally beneath the hall to serve as kitchens. This space, which extends beneath the terrace, was found to be ample for all purposes, and includes a small laundry, as well as everything necessary for the catering and the staff. It is a modern substitute for the original vault beneath the hall, which was of brick, and could not be moved in 1908. The rooms have been furnished by various private persons and by well-wishers from abroad, while every nation that belongs to the International Federation

has assisted the work in one way or another. One room, named after Princess Elizabeth of York, has been furnished by H.M. the Queen. It is perhaps a small point, but worth mentioning in conclusion that, whereas every effort has been made to reproduce the setting of the original

hall, there has been no attempt in the new work to follow the style of the fifteenth century. On the contrary, the keynote of the wings composing the living-rooms has been found in Tudor work, which is not only so admirably adapted to collegiate buildings but is specially appropriate in Sir Thomas More's Chelsea. It is for this reason that Flemish bricks, so like our own of the sixteenth century, have been used with Bath stone dressings. Under the able guidance of Miss Claribel Spurling, the warden, Crosby Hall is now a flourishing community, and gathered within its walls are women from all parts of the world, who, after taking their university degrees, are engaged in work which requires their presence in London. And when in the near future the unfinished quadrangle is completed, the hall devised of old by Sir John Crosby will have found a sheltered home, the activities of which cannot be otherwise than encouraged by its ancient and genial beauty.



The Danvers Street front of the new wing.

The New Masonic Temple, Broad Street, Birmingham.

Designed by Rupert Savage.

Sculptor : Gilbert Bayes.

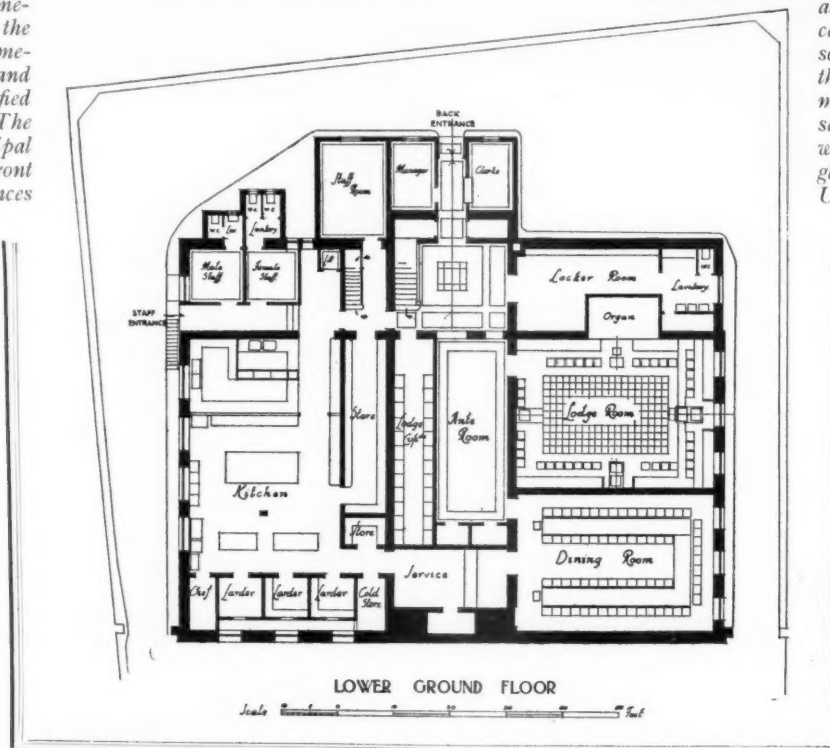


THE ENTRANCE HALL.

This building has been built by the Warwickshire Freemasons as a memorial to their brethren who fell in the Great War. The original competition design was abandoned on the ground of cost, and the present plan, arranged to meet the immediate requirements of the craft, is necessarily something of a compromise, and has been further modified during construction. The placing of the principal lodge suite on the street front being in the circumstances

inevitable, the windows to the temple and banquet room were arranged on the return sides to minimize disturbance from street traffic. This afforded an opportunity to treat a large plain wall surface, and materi-

ally contributed to the success of the design. The sculptured frieze depicts the building of King Solomon's Temple, and the seated figure over the doorway, with the supporting globes, represents "Masonry Universal."



THE NEW MASONIC TEMPLE, BIRMINGHAM.



Plate IV.

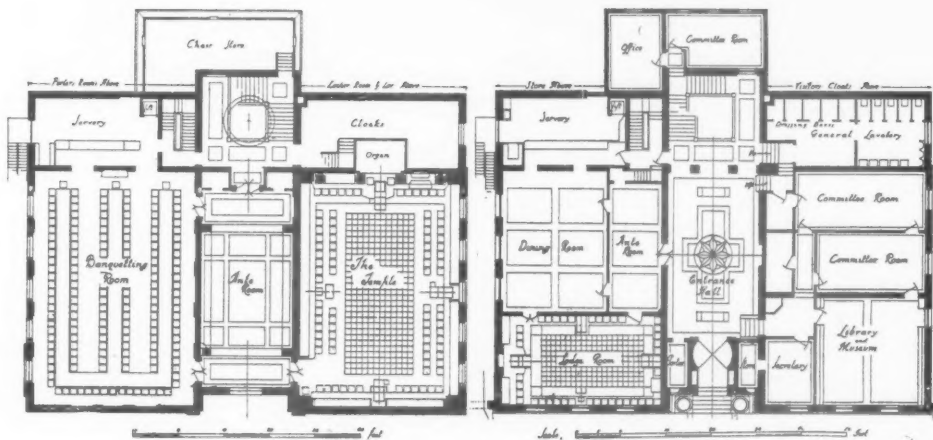
November 1927.

THE MAIN FRONT.
Rupert Savage, Architect.





A DETAIL OF THE FRONT.



THE LOWER GROUND-FLOOR PLAN.



THE ANTE-ROOM TO THE TEMPLE.



THE TEMPLE.

THE NEW MASONIC TEMPLE, BIRMINGHAM.

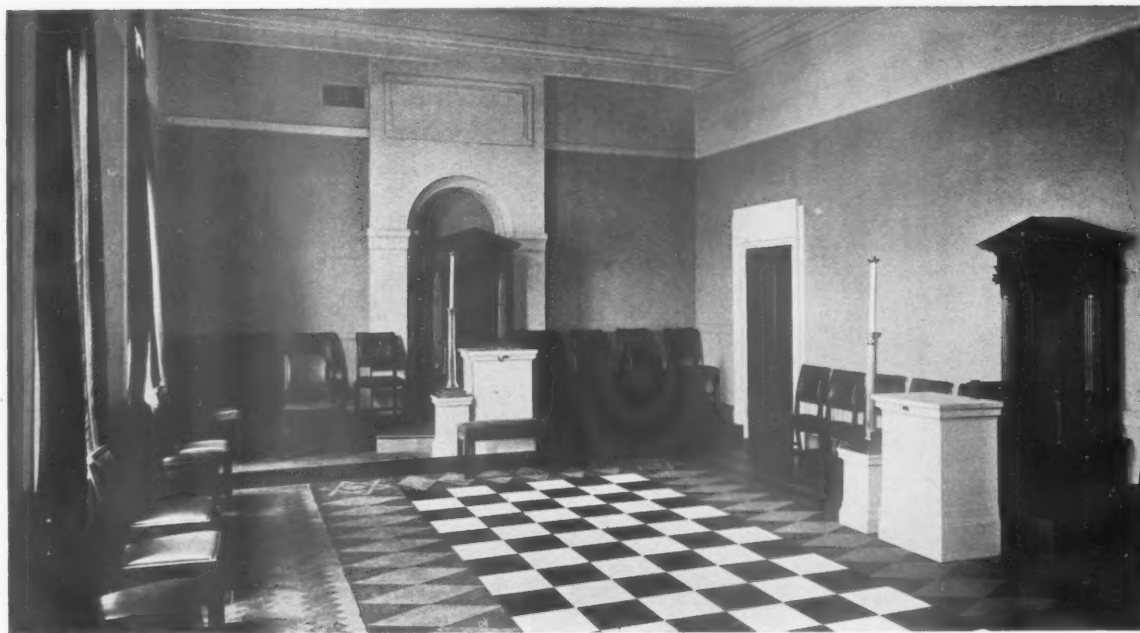


Plate V.

November 1927.

THE MAIN STAIRCASE.
Rupert Savage, Architect.





A SMALL LODGE ROOM.



THE MAIN STAIRCASE LEADING FROM THE ENTRANCE HALL TO
THE TEMPLE AND BANQUETING ROOM.

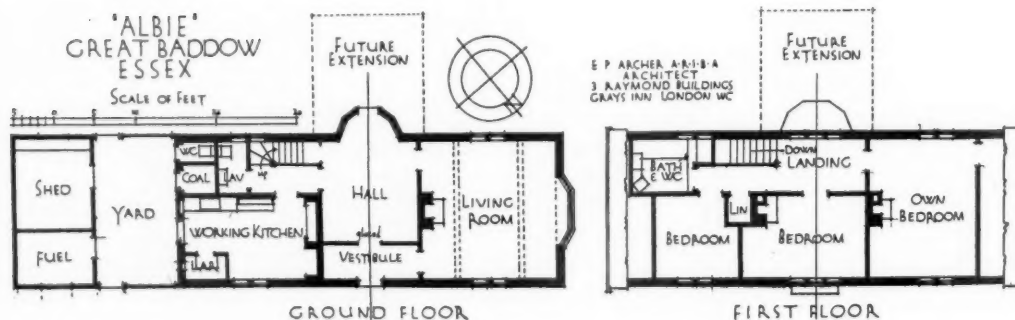
An Essex House.

Albie, Great Baddow.

Designed by E. Percy Archer.



This house is built on an acre of the vicarage orchard at Great Baddow, and the site is screened from the road by an old wall of 2-in. bricks, behind which is a spinney some 30 ft. deep—in the spring-time the spinney is full of bulbs. The outside of the house is finished with traditional Essex plaster panelling to conform with other buildings in the village. The site was a very expensive one, and the house had to be built as simply and economically as possible. The exposed walls are 11 in. hollow, and the other walls 9 in. The floors are of oak blocks, except in the vestibule, lavatory, and part of the kitchen. The house is so planned that it may be enlarged at some future time with the minimum of disturbance.



AN ESSEX HOUSE.



Plate VI.

November 1927.

ALBIE, GREAT BADDOW, ESSEX:
THE SOUTH-WEST FRONT.

E. Percy Archer, Architect.

The panelling of the external plaster is a revival of the old Essex pargetting, this particular type being referred to as "bird's-nest." It is important that all the strokes should be downwards and outwards so that water cannot lodge. Hardly any of this kind of work has been done recently, and the architect found some amusement in egging the workmen on to take an interest in it.





THE HOUSE FROM THE NORTH.



A DETAIL OF THE WALL-TREATMENT.

The plaster walls and wood panelling are emphasized by the tarring of the base. The roof is covered with tiles.

Selected Examples of Architecture.

In Continuation of "The Practical Exemplar of Architecture."

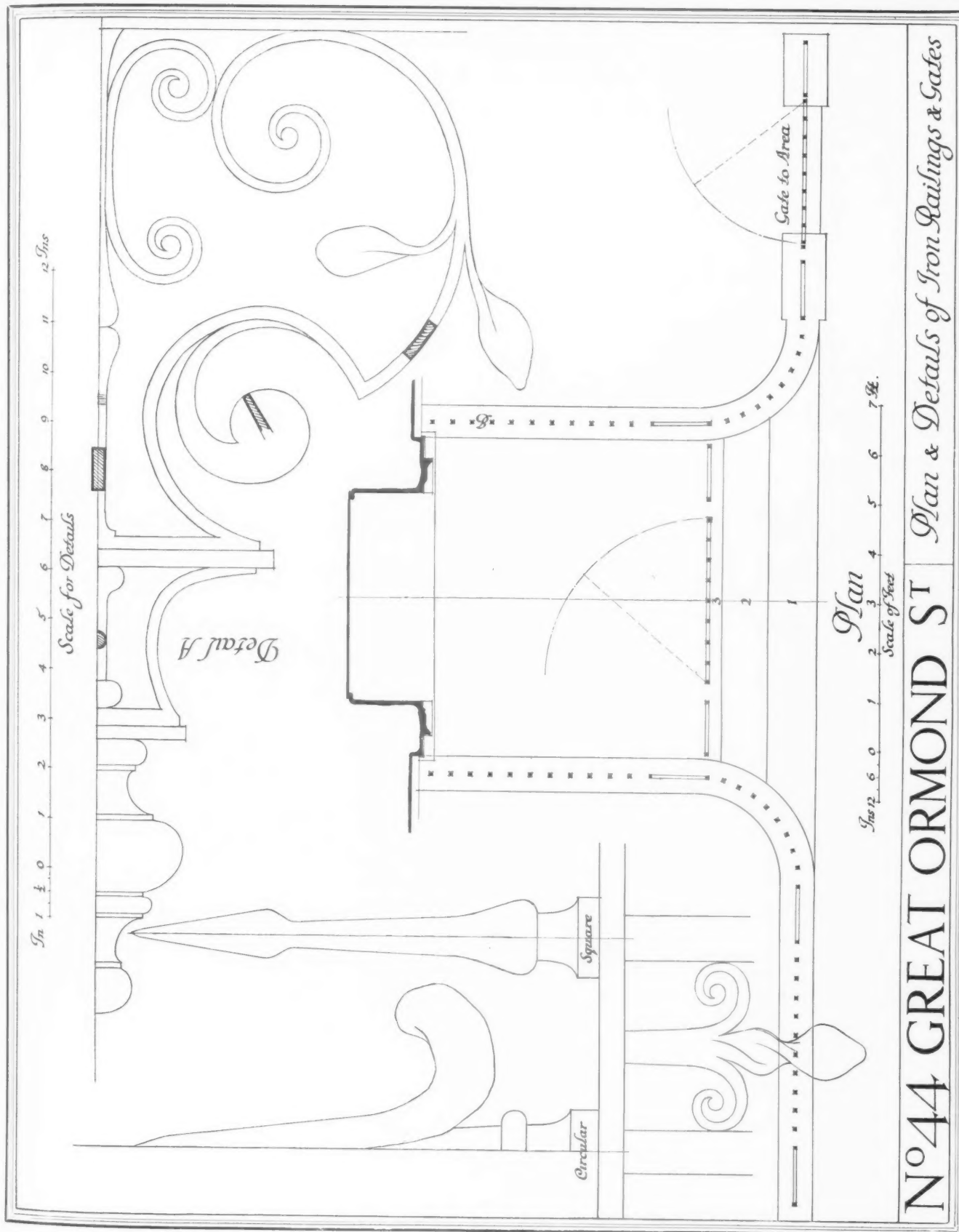
A Survey of Seventeenth- & Eighteenth-Century English Domestic Architecture.

The Ironwork at No. 44 Great Ormond Street.

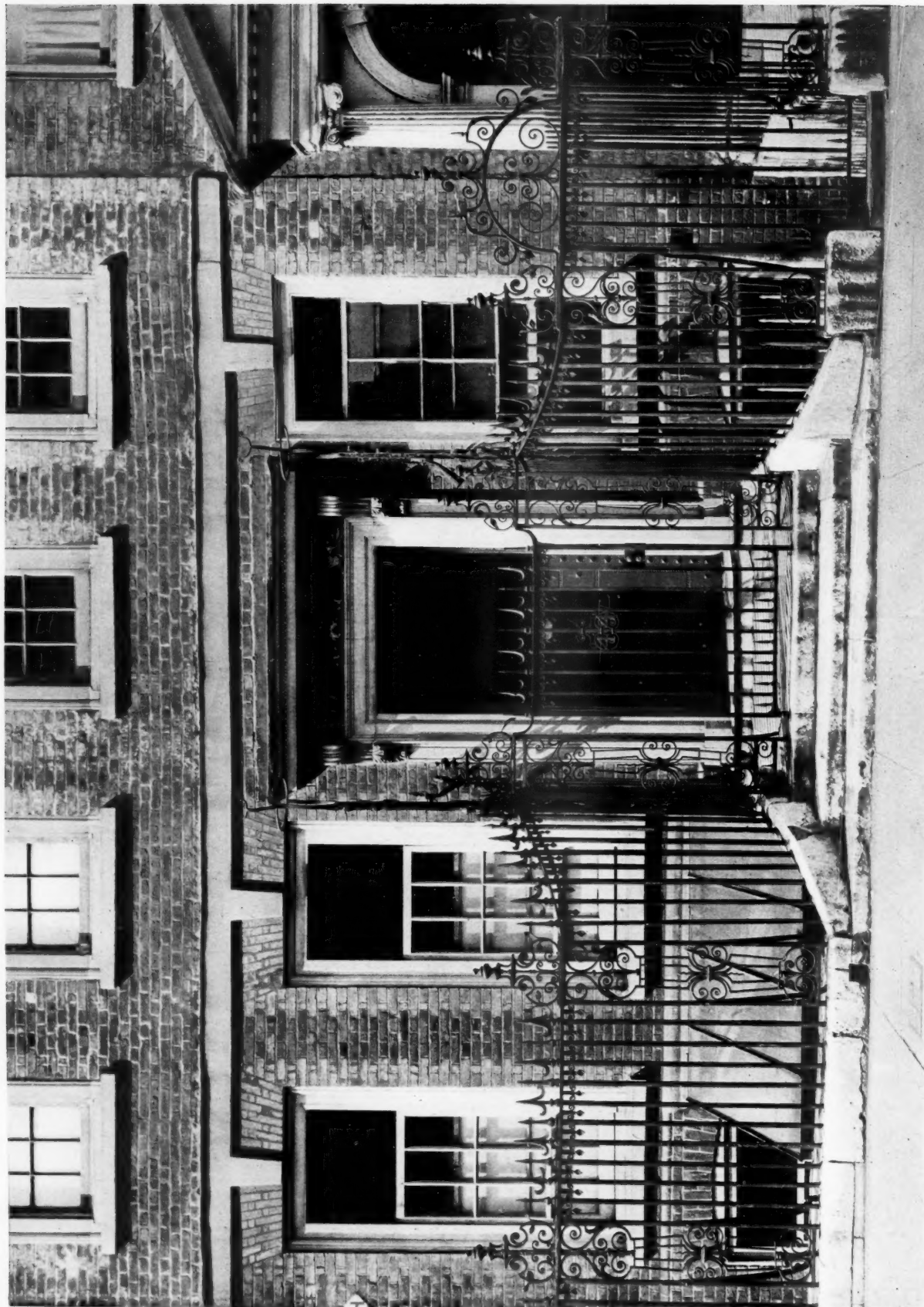
By Tunstall Small and Christopher J. Woodbridge.



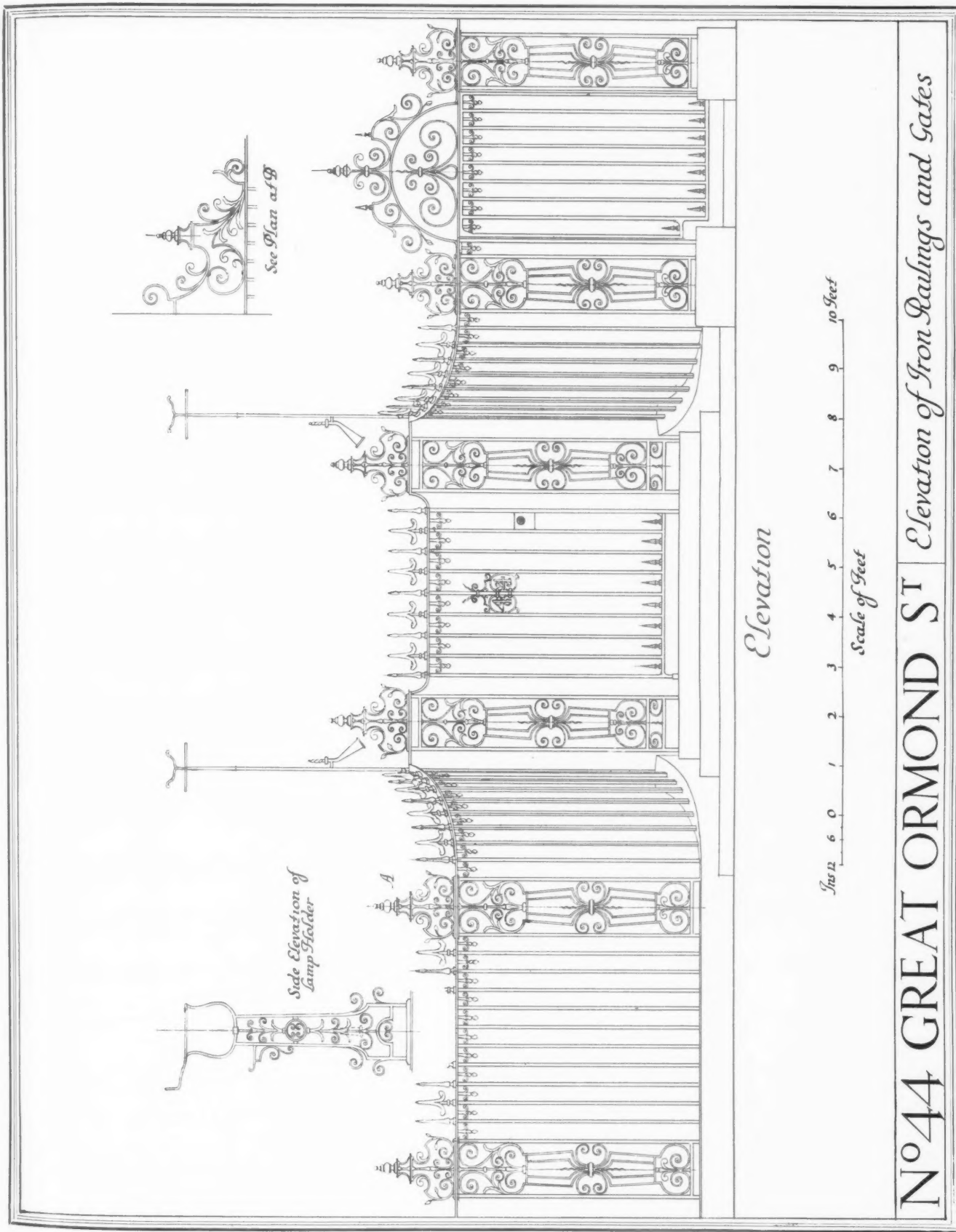
The ironwork at No. 44 Great Ormond Street is a good type of pilaster panelled railing. It is probable that the centre gate and panels on either side are a later addition. The panels have a centre feature of four bars which diverge slightly towards the centre and are suddenly bent, brought together and welded with C scrolls. Above this the scrolls take a heart-shape with water leaves, and below the design is more simple. Immediately above the panels are pyramids of two stages, and of very fine outline. The railing heads have alternately a leafy arrow and moulded spikes, the latter being very excellent in form. The lamp-holders are good in design, and placed immediately above panels similar to those in the front railings. On each side of the entrance door there is some good scrollwork, and the overthrow and filling to area gate is worthy of notice.



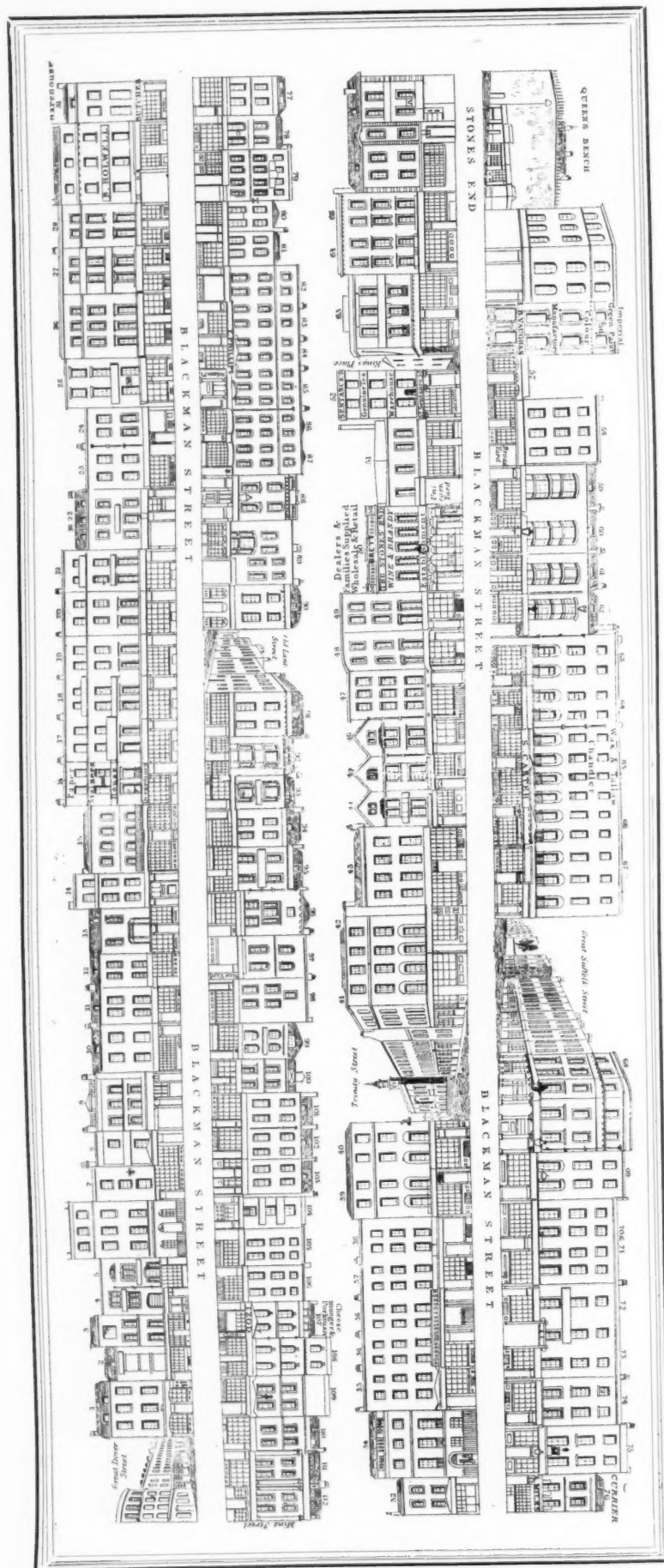
A SURVEY OF SEVENTEENTH- AND EIGHTEENTH-CENTURY DOMESTIC ARCHITECTURE.



THE GATES AND RAILINGS.



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



BLACKMAN STREET.

No. 31 in Tallis's "London Street Views." Published about 1839.

"Blackman Street," says Tallis, "is a broad open street, principally consisting of well supplied tradesmen's shops. Its thoroughfare is very considerable, it being the leading road to the south of England."

"The Borough Road extends from Stones' End, to the Obelisk, St. George's-fields; it is a broad open road, but houses are only partially built on its sides.

"On the northern side is situated the Queen's Bench Prison, a place of confinement for debtors, and for all persons sentenced by the Court of Queen's Bench to suffer imprisonment; but those who can purchase the liberties, have the benefit of walking through Blackman-street, a part of the Borough, and in St. George's-fields. It is a plain brick building, surrounded by a very high wall, without which enclosure the marshal, who has the keeping of this gaol, has very handsome apartments. Prisoners in any other gaol may remove hither by Habeas Corpus. Before this structure was erected, the King's Bench Prison stood near St. George's Church. Stow informs us, that the Courts of King's Bench and Chancery, have often been removed to other places, and so have likewise the gaols which serve these courts; as in the year 1340, Edward I commanded the courts of the King's Bench and the Exchequer, which had remained seven years at York, to be removed to their old station in London; and in 1387, in the eleventh of Richard II, Robert Trisellian, chief justice, came to the county of Coventry, and there sat the space of a month as Justice of King's Bench, and caused to be indicted in that court, about the number of two thousand persons of that county. It seemeth therefore that for that time, the prison or gaol of that court was not far off. Also in 1392, the sixteenth year of the same reign, the archbishop of York, being Lord Chancellor, for the good will he bore to this city, caused the King's Bench and Chancery to be removed from London to York; but before long they were returned to London. The prisoners in this building were formerly not only restrained by the loss of their liberty, but were further punished by reason of the straightness of room, there being more about the middle of Queen Elizabeth's reign committed there than before, as well for debt, trespass,

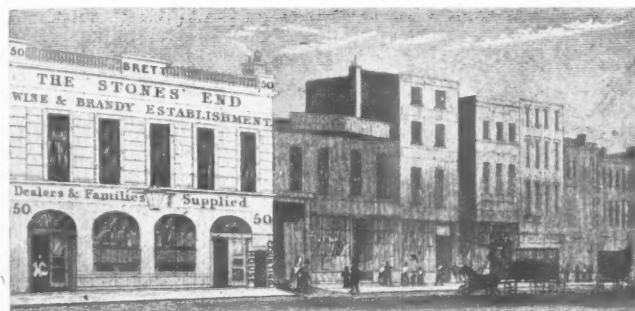
as other causes, by reason of which straightening and pestering one another, great annoyance and inconvenience grew among the prisoners; which occasioned the death of many, so that within six years very near one hundred persons died. Between Michelmas and March, about a dozen persons died, besides others that had been extremely sick and hardly recovered. Many times in the summer season, through want of air to avoid smothering, they were forced in the night time to cry out to the marshal's servants, to rise and open the doors of the wards, whereby to take air in the yard for their refreshing; whereupon these prisoners, about March 1579, put up a petition to the lords of the queen's privy council, setting forth all this their lamentable condition, and beseeching them to take some order for the enlarging of the said rooms, for the preservation of their lives that then remained there, as of others who should fortune to be committed thither, and also for building some chapel, or place of common prayer, they being driven to use for that purpose a certain room through which was a continual recourse.

"In this road is the principal establishment of the British and Foreign School Society, a neat and commodious structure. The mode of education pursued by this, and subsequently by the National Society, were introduced to practice in the year 1798, by Joseph Lancaster, a member of the Society of Friends, and received the early patronage of George III. It was not, however, till the year 1808, that its utility was generally appreciated; but between that year and 1816, the plan succeeded so successfully, that two hundred schools for boys, and seventy-four for girls had been established in various parts of the kingdom.

"In the meantime it had been insisted with some appearance of truth, that the system had been introduced by Dr. Bell, and the friends of the church establishment viewing with some alarm the rapid progress of an institution, which bestowed on every sect the blessing of education, subscribed liberally to the formation of a rival association, under the denomination of the National School Society."

Tallis's *London Street Views*.

XXXIX—Blackman Street.



THE STONES' END, BOROUGH.

A MAP of London as it is today will not reveal Blackman Street, but that thoroughfare is really the junction between Borough High Street and Newington Causeway. Indeed, Wheatley tells us that it extends from the former street to Stones' End, but more exactly traces its course by adding that the Queen's Bench Prison was at its south-western extremity and St. George's Church at its north-east end. It is old enough to be mentioned in a deed dated 1536, while there is a reference to it in one of the old Roxburgh Ballads. It has a slight connection, too, with the history of the country, inasmuch as a large fort with four bulwarks was erected in it during the struggle between Charles I and the Parliament. By Tallis's time Blackman Street had become "a broad open street, principally consisting of well supplied tradesmen's shops; the thoroughfare was very considerable, it being the leading road to the south of England." As we see it in these elevations, neither the size nor the architecture of the houses and shops is, on the whole, impressive, but here and there are relics of old buildings; while the presence of Queen's Bench Prison, with its Dickensian *aura*, gives the street a certain touch of romance, even if it be a rather squalid romance.

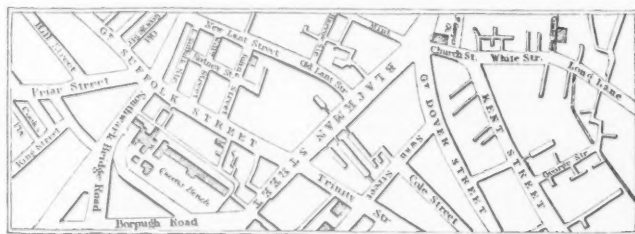
We begin at the left-hand corner of the top set of elevations at No. 1, standing at the corner of Great Dover Street, another important artery leading to the south. There is, however, little or nothing to detain us in this part of Blackman Street. At No. 21 we pass Flying Horse Court, which probably gave access to a tavern with that sign, not a particularly uncommon one. A few doors farther on is Swan Court, between Nos. 25 and 26. On the third row of elevations we continue at No. 32, next to which under No. 34 runs Union Place, which, were it not so marked, would be obviously mistaken for the doorway of the house which, by the way, appears to be one of the few private residences in the thoroughfare. Trinity Street, between Nos. 40 and 41, is described by Tallis as "a handsome new street of respectable private houses"; in it is the modern Church of Holy Trinity, which can be seen in Tallis's view. There is no history attached either to the street or the church; but beyond, in Blackman Street itself, Nos. 44 to 46 are noticeable houses because they are obviously remains of an earlier period. The first was, in Tallis's time, the King's Arms Tavern, kept by one Aldridge; while next door (No. 45) was Cross's coffee rooms, Cockerell & Co. (upholsterers) occupying No. 46 as well as the more modern No. 47. Another noticeable façade is that of No. 50, known as "The Stones' End" (the name probably indicating the last of the paved streets of earlier times). Next to it will be seen Unicorn

Court, no doubt indicating the one-time presence of a tavern here, but used in Tallis's day by one Goodman as livery stables. King's Place, another little byway, brings us to the portion of the street known as Stones' End, on to which (if we reverse the elevation, will be seen abutting the spiked wall of the Queen's Bench—those spikes which, on a famous occasion, Mr. Micawber "contemplated—not severely." The Queen's Bench was discontinued as a prison in 1862, when those then incarcerated in it were removed to Whitecross Street Prison. This little vignette of a corner of this once famous place is of great interest as showing its appearance at the beginning of Queen Victoria's reign.

Proceeding, we see some attractive bay windows in the upper parts of the houses numbered 59 to 62, next to the first being the little Broad Yard. Great Suffolk Street takes its name from the Duke of Suffolk, whose palace once dominated this quarter. In 1720 this thoroughfare was known as Dirty Lane, that is before it emerged into a wide street of "retail shops and private houses," as described by Tallis. The large building (No. 68) at its corner was the wine and spirit vaults kept by Thomas Dare. The house with the little sign on its front (No. 75) was the shop of Mr. Timbs, an oilman—an unusual name, but borne by one of London's best remembered topographers.

On the bottom row of elevations there is not much to observe so far as the frontages of the houses are concerned, although here and there—as, for instance, at Nos. 79, 90, 99 and 112—certain interesting features are observable; but when we come to Lant Street, between Nos. 90 and 91, we are on romantic ground, for here Bob Sawyer and Ben Allen had their rooms; here Dickens himself lodged as a boy; here David Copperfield followed in his creator's footsteps; and here old Frederick Dorrit and his niece stayed, what time the latter was performing at a neighbouring playhouse, perhaps the Surrey Theatre in the Blackfriars Road, or that London Bridge Theatre of which a watercolour is extant but of which the identity is so elusive. "There is an air of repose about Lant Street, which sheds a gentle melancholy upon the soul," writes Dickens; and he adds, "a house in Lant Street would not come within the denomination of a first-rate residence . . . but if a man wished to abstract himself from within the reach of temptation, to place himself beyond the possibility of any inducement to look out of the window, he should by all means go to Lant Street." After this the little Vine Yard (perhaps really once a vineyard), under No. 97, and Robin Hood Court, between Nos. 104 and 105, come as an anti-climax; although Mint Street, next to No. 112, was once famous as an official place for the coining of money and as possessing some beautiful old houses within living memory.

E. BERESFORD CHANCELLOR.



A PLAN OF BLACKMAN STREET.

Exhibitions.

MANSARD GALLERY: HEAL & SON, Tottenham Court Road. Exhibition of Figure Paintings and Sculpture by Contemporary Artists.—I was accosted outside Messrs. Heal and Son's by a friend who gripped me by the arm and warned me against the exhibition inside. He had been to see it a few days ago and had apparently not yet recovered his equilibrium. He had spent his life studying art and so considered himself competent to judge of the appalling abyss into which art had fallen. I pointed out two or three posters in the window advertising the exhibition which I considered were good drawings: he did not consider that they were drawings at all. I said that it depended upon what one called good drawing; he said that the human figure was made hideous by modern artists, whereas Sir Frederick Leighton always beautified it; that he had been five times round the world studying art: to which I might have rejoined that a visit to the moon as well might not have enlightened him with his mind closed as it was to modern developments. There has to be a change of heart as well as of art.

Unfortunately there is a great deal of modern painting which is depraved; but this friend of mine, like many other people, was unable to distinguish between the good and the bad. All modern painting was lumped together as depraved and degenerate. He did not understand that the painter has ceased to use his materials in the manner of the photographer; that what used to be considered good drawing may now be thought bad drawing; that the displacement of lines caused by the movements of figures has created a new set of forms which cannot be judged by the lines of a static figure. Depravity has nothing to do with it; that just as one writer can tell a disgusting story, another, using the same alphabet, can tell a clean and pleasant one. But the person brought up along traditional lines does not see that he must relinquish a great deal of what he has learned in order to comprehend something of the aims of the modern painter; first there must be a willingness.

The exhibition itself was quite an interesting one, even if there was nothing very arresting in it. Many of the younger school are inclined to think that rather monotonous curved shapes or outlines shaded in monochrome constitute extreme modernity; not realizing that they are often as meaningless as penny balloons.

"Experience does count" might be a useful counter-slogan to "youth will be served," for there is no doubt that a solid background of knowledge tells in an artist's work. It shows in the character of line and in the conviction with which colour is placed, and the positive way in which the pattern is arranged.

Miss Ethel Walker, although not very advanced, as the saying is, has qualities which many others of the exhibitors lack, among which is experience. Her "The Seasons" (87) is very full in design and closely packed with mysterious occurrences, which upon investigation may be futile in themselves, yet fill up very satisfactorily the space they occupy.

Mrs. Winifred Nicholson's "Father and Child," and "Jinny, David, Katherine and Sam" (24, 28), are distinctly lacking in form and volume. Mrs. Nicholson should be either more abstract or more concrete. But at present her work is too unnaturally naturalistic. Something similar might be done by an excited academician, if such a thing could possibly be imagined.

Mr. Leon Underwood's "Gutting, Iceland" (9) is quite a pleasant rendering of a very unpleasant occupation; the drawing is voluminous and free, and the arrangement is good, although one feels that the small portion of the sea with the wharf and the ship which are in the background might have been a little more positively defined to the advantage of the composition.

"The Pink Blouse" (10), by Miss Winifred Daniels, has feeling in it, a quality which in many modernists has been succeeded by intellectualism.

"The Lock" (76), by Miss Mary Dawson, is good in colour and form, and is an ingenious arrangement of a difficult subject.

The tempera painting, "Farm Yard" (32), by Mr. Edmund Haythorne, is full of the activity caused by fractious cows and calves; there is a strong rhythmic circular movement which animates the amenities of the farm yard, and the straight line caused by the more purposeful movement of the horses and

hay cart in the field above contrasts very effectively with the movements in the yard below. This picture is unusual and quite individual.

Miss Constance Lane's "Carpet Makers" (65), apparently a chalk drawing, is done in heavy and expressive lines which, with a few touches of colour, give quite sufficiently the actions of the figures.

Among others who showed works were Mr. Ben Nicholson and Mr. Cedric Morris, and there were some sculptured works by Mr. Maurice Lambert.

THE WOMEN'S INTERNATIONAL ART CLUB, Suffolk Street Galleries, Pall Mall East, S.W.—This exhibition was a little bit tame after the Heals' show. This club needs in some ways to be drastically revised.

Although the pictures are well hung in so far as they make a pleasant general pattern on the walls, and the sizes are well assorted, the different styles should have been classified better. There ought to be a special room, a sort of Ellis Island, for the works of members who do not come up to a certain modern standard; and in some cases works would, of course, not be allowed to land, as it were.

It is no use trying to compromise in modern art. Works of entirely different standards and aims should not be shown together, for they neutralize each other, though each may be good of its kind. It is not a question of comparisons, because comparison is impossible in works of entirely different natures.

Judged from a standard of a few years back, this exhibition is fairly enlightened—it may even be startlingly revolutionary to some people; but so rapidly do we move in these days that to others it is rather unexciting.

I think I liked best the work of Miss Sunayana Devi (Mrs. Chatterjee), especially "The Mother and Child" and "The Devotee" (189, 190). She is new to me, and I found her drawings very attractive, but in some of her works she inclines to a rather sugary sweetness; where her work is in firm outlines, she is at her best. I cared less for those she filled in with colour.

Miss C. Billing's "Landscape" (115), with its strong contrasts, carries well; it is painted something in the manner of the old impressionists but without any scientific theory or uniform application of colour.

Miss Mary Ethel Hunter, in her "Spring Flowers" (109), shows that she is courageous, if too violent in colour: but it is a step in the right direction, a step which will lead to discoveries.

"Flower Design" (222), by Miss E. Stewart Wood, is attractive, for it denotes an attempt to break from the tyranny of the actual; but Miss Stewart must go much farther than this. She must be still more deliberate in her design and more selective in her colour schemes.

Mrs. Sophie Wagner's "Spring in the Conservatory" (129) shows enterprise on the part of the painter, but somehow it does not come off. It is one of the largest paintings in the gallery, but its subject matter is not sufficiently interesting to fill so large a canvas. There is a dead level of interest all over it; there is no central spot from which the interest can radiate; there is, as it were, no jumping-off place, and it certainly is not assisted by the rather gaudy frame.

Miss Hope Joseph is much too mechanical with the even distribution of spots which constitute her style; but as it is her style and she has obviously very deliberately selected it, we will not advise her to relinquish it, but would wish that she allowed a little bit of temperament to creep in sometimes.

Miss Mary McCrossan's "Nigger on the Window Sill" (163) ("Nigger" being a cat) shows improvement upon her previous works, for it has breadth of treatment. "The Open Window" (181), by Miss Grace MacNair; "In the Loggia" (147), by Miss Vera Waddington; and Miss Josephine Mason's "On the Terrace" (216) were interesting and painted with ability.

The watercolour section was not particularly good. Miss E. C. Bailey's "Sunshine" (12) I liked best because of its pleasant Brabazon-like feeling.

RAYMOND MCINTYRE.

Craftsmanship
Views and Reviews
A London Diary



The
Architectural Review
Supplement
NOVEMBER
1927

Modern English Carvers.

V.—The Aumonier Family.

By Kinton Parkes.

WHEN an artist works from principles, all that he produces, whatever else it may be, is right. The fundamentals of craftsmanship count, and the fundamental of carving whether in stone or wood, is carving: cutting, incising. Its antithesis is modelling: moulding, mobility; and it is aesthetically immoral to mix the two. You cannot produce fine carving from a mobile model, and no one makes a piece of carved sculpture for the purpose of making a plaster cast from it to be reproduced in bronze. W. Aumonier deplores the fact that increasingly of late models in plaster are supplied to carvers for them to copy in stone or wood. Almost half a century ago Aumonier was working in all weathers and in all parts of the country on the scaffold, from charcoal drawings. That is the right principle, for it is admissible for the processes of graphic art to suggest the processes of glyptic to the craftsman. Only the most accomplished artist is able to carve direct.

Knowing that these are settled principles of the direction, we are assured of the character of the work coming from the Aumonier Studios at 84 Charlotte Street, which were established by William Aumonier, a well-known and picturesque figure of his day, in 1876.



A model carved in stone for the Criterion Building.
Architect: SIR REGINALD BLOMFIELD, R.A.

The present head of the house, W. Aumonier, has not only carried on the good work of his father and widened its borders, but has provided in his son Eric a worthy successor, a modeller largely, and with quite modern ideas.

Is it possible for an architect to place before a sculptor a very rough graphic sketch as the germ of his idea of the glyptic decoration of his building and to leave it at that? If the carver is a fine craftsman it is all that is needed. It is the architectural sculptor's job to supply the realization of the architect's idea. It is the architect's job to see that he gets the satisfied sort of feeling that he has been understood. W. Aumonier calls this process sympathetic co-operation and says he has never known a great decorative building to be made without it. But as we are all opportunists he departs from the principle so far as to allow that if a model is to be followed, then it should only be made by a carver, and if possible by the craftsman who is to follow it up. The next principle to be observed between architect and craftsman is that the latter should be allowed to set out the stone to be carved and to have full and free consultations before the builder is approached. There is now no possibility of the unity that obtained in cathedral building of the fourteenth



Some details
of oak carving for the
memorial panelling
on Sherborne School

Chapel.
Made to the
designs of SIR REGINALD
BLOMFIELD, R.A.

CRAFTSMANSHIP.

The Aumonier Family.

century, yet, in spite of all modern difficulties great cathedrals still get erected, and much of their beauty is due to the craftsman carver.

When you enter the studios at Charlotte Street, the impression is one of richness. There is not only carving of ivory, wood, marble and stone, but colour, and gold and silver and bronze. The colour is applied, not merely colour pattern, but colour for the enhancement of sculpture, as it used to be in the Greek temples and later in the English churches: not mural coloration, but sculptural emphasis—polychrome sculpture.

You see all the forms of sculptural work in the Aumonier Studios: pieces for architecture, external and internal, Grinling Gibbons' carving, pierced and perforated and undercut, and severe low reliefs, illustrating all the points of fine carving whether in chiaroscuro or pure line. The beauty of materials is seen here—metals and marble; woods with their fine colours and grains, all made into exquisite objects of art; all calculated to give dignity and interest and charm

Sherborne and other works there, the Usher Gallery at Lincoln and the striking mural war memorial to the three sons of Lord and Lady Cawley of Berrington Hall, carved in statuary marble, the two beautiful boy figures having been modelled by the late Francis Derwent Wood, R.A.

For Mewes and Davis, W. Aumonier was entrusted with the stone carving on the Westminster Bank, Angel Court, Lothbury, and the fine new block in Threadneedle Street. In connection with this carving W. Aumonier paid a special visit to Italy to study and obtain authentic details for the work on these buildings; such is the thoroughness of the craftsman who loves his work and is determined to give his best. He also pays tribute to Arthur Davis for his encouragement and sympathetic co-operation throughout this important work.

In special pieces of carving some of the finest are the doorway in Hamilton Place for Andrew Prentice, the keyblocks of the Gas Light and Coke Company at Kensington for H. Austen Hall, and a wonderful Corinthian capital carved in oak for Lady St. Cyr. His



A plaque for a garden wall modelled and carved in the AUMONIER STUDIOS.



A full-sized model of a mannequin figure, designed by ERIC AUMONIER.



A figure of Pan carved in oak for the overdoor to Trinity College of Music by W. AUMONIER.

and character. At the Paris Exhibition of International Decorative Art in 1925, the firm was awarded the silver medal of the first class for their colour decorations on the British Pavilion.

Most of the leading architects of the periods have commissioned work from the Aumonier Studios, and been indebted for the way in which it has been understood and executed. Of the new buildings many items are due to Aumonier, such as the Lloyds Bank, the Merchant Marine Insurance Company and London Assurance Company all in the neighbourhood of King William Street, the Provident Mutual Assurance of Moorgate, the Hongkong and Shanghai Bank of Gracechurch Street, as also its fine marble clockcase with figures, all the architecture of W. Campbell Jones, Son and Smithers.

W. Aumonier's association with the work of Sir Reginald Blomfield extends over nearly forty years. Amongst the important works that have been carried out for Sir Reginald are the new front to the Carlton Club, Pall Mall, the gateway of the Wandsworth Trust, Long Sutton, the stone carving of the Menin Gate at Ypres, the models for the stone carving at the Quadrant end of Regent Street and the Criterion Corner, the particularly fine coat of arms of King Edward VI at

four Singing Figures were done direct from the sketches of C. F. A. Voysey, an indication of the first principle of carved work, as might have been expected from such a co-operation. Particularly good work is to be seen in the wood carving for the board-room of the North Eastern Railway Company, in Cowley Place, Westminster, for Horace Field; that in Somerville College, Oxford, for E. Fisher; in Henley Town Hall, for H. T. Hare; and in the Midland Bank, Piccadilly, for Whinney, Son and Austen Hall, besides carving in over twenty other Midland Banks for the same architects. The staircase of Ardenrun Place, for the late Ernest Newton, R.A., is important, as well as the pediment and back of the Bishop's Throne in St. Paul's Cathedral, for Bodley and Garner, and the triptych in Burford Church, for Sir Aston Webb, P.P.R.A. In heraldic carving that in the Merchant Taylors' Hall is a good example, and the stone relief forming the Hoppers' Memorial from the design of Gordon Hake, at Paddock Wood, is distinguished by its simplicity and delightful technique; and another of moment, the Tenison Memorial, is in the Cloisters of Canterbury in alabaster, the carving enriched with colour and old gold, a handsome work. The excellence of control over these ateliers, not only in technique but in artistic spirit, should be noted.

English Furniture.

X.—Beds.

By John C. Rogers.

NO piece of English furniture has a more fascinating history than the bed. Always regarded as one of the most important of household possessions, our ancestors were constantly lavishing more time and money upon its construction and decoration than anything else. There is no space here to deal with the evolution of the bed—for that I would refer the reader to the very interesting account in vol. I of *The Dictionary of English Furniture*; suffice it to say that an exposed and ornamented wooden framework did not emerge until the close of the Middle Ages, when greater security and a sudden and vast acquisition of wealth derived from the dissolved monasteries opened up a new era for domestic architecture and the production of comparatively luxurious furniture. Incidentally, the vital parts of any bed are those which serve for rest—the mattress, bed linen, etc.; but, oddly enough, these essentials are not intended when beds usually are discussed. Design and decoration being the underlying motives, the general acceptance of the term implies the head and foot, posts, cornice, hangings, etc., and in a review of modern beds it is, of course, with this aspect of the subject that I am dealing.

But there is one point of practical importance that must not pass unnoticed, viz. the modern application of metal to the side frames. The old bed frame with its side beams tenoned into head and foot posts was insanitary under the best conditions, and a very great advance was made when irons of light section were designed that obviated the formation of large cavities in the wooden frame where vermin could breed undisturbed. It was a dread of this that produced the atrocious iron and brass bedsteads of Victorian days, but fortunately most of them are now on the scrapheap, and we have returned to a just appreciation of fine woods and good joinery for our bedsteads. When we recollect the debasement of the four-poster in the nineteenth century, it is the more interesting to see a revival of this beautiful type expressed in a form neither Jacobean, Georgian, nor Victorian. This is well illustrated in fig. 1, a chestnut bed by Heal's. The foot posts have a square base, united by a low rail, rise to a reduced diameter, and become octagonal in section, with a simple moulded cornice. The head frame is filled with a



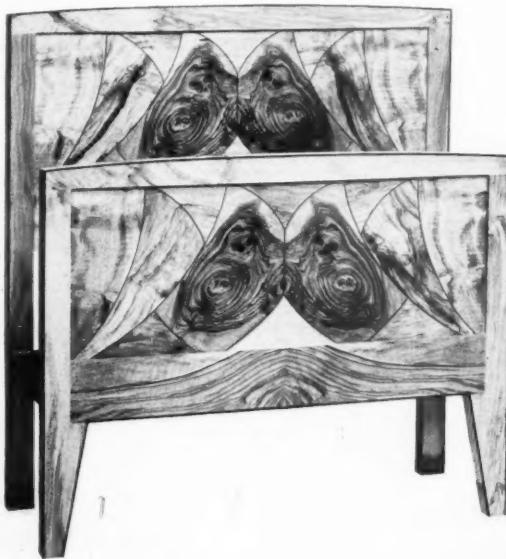
1. A chestnut fourposter bed. The posts are ornamented by gouged and channelled sinkings.

Designer: AMBROSE HEAL.
Craftsmen: HEAL'S.

for books, with shelves for tea things, cigarettes, etc., and an electric lamp in a safe and suitable position. In the case shown, the woodwork is painted to accord with a scheme of colour, but it could be carried out in oak or figured veneers equally well. The *tout ensemble* is, I think, extremely happy.

In previous articles I have shown many examples of panelled furniture by Gordon Russell; I now illustrate two of his beds, showing the application of some typical chamfered framing applied to head and foot. In fig. 5 the head has a humped top rail, with central muntin enclosing two wide panels over four narrow ones, and the latter are repeated on the foot; all panel boards are widely bevelled, and the chamfers on the rails and stiles die out to meet at a point and give an ordinary square shoulder for the tenon. Leg posts are of octagonal section, with bevelled tops, which enable the same angle of splay to be carried along the head rails.

The design shown by fig. 4 entails greater labour, as may be seen on the foot framing, where the continuous inner chamfer—which is actually one face of the octagonal leg—necessitates several mason's mitres. But the secondary members, it will be



2. A bed of walnut with walnut oyster veneer panels.

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



3. A "Bedside Fitment." Each flanking return is double-sided and fitted with shelves, the outer ones enclosed by curtains.

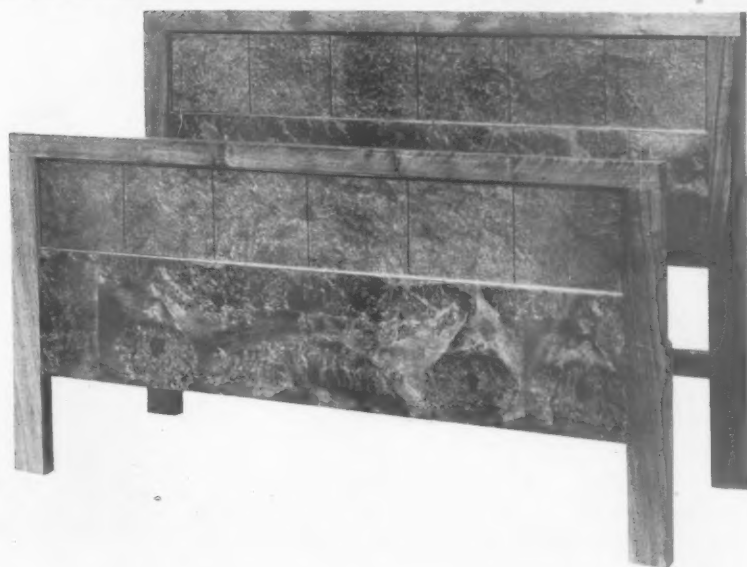
The headboard and the returns are painted a greenish blue.

Designer :
AMBROSE HEAL.
Craftsmen :
HEAL'S.



4. A walnut bed with shaped head.
Designer :
GORDON RUSSELL.
Craftsmen :
RUSSELL
WORKSHOPS.

5. A cherry-wood bed inlaid with box and walnut.
Designer :
GORDON RUSSELL.
Craftsmen :
RUSSELL
WORKSHOPS.



6. The framework of the bed is of solid walnut; the top panel is of mahogany veneered with cherry burr. The lower panel is laid with burr walnut on mahogany.
Designer : J. D. W. STARK.
Craftsmen : STARK DEPARTMENT (PETER JONES).



7. A "Pylon" bed, painted a dull blue, picked out with silver.

The coverings are of patterned damask.
Designer: AMBROSE HEAL.



8. A bedstead in figured walnut on Queen Anne lines.

Craftsmen: HEAL'S.

Designer: J. F. JOHNSON.

Craftsmen: HEAL'S.

noticed, are set back and their chamfers die out at the square-framed ends. At the head the top has an open framing of chamfered rails, with solid panels below. A narrow inlay emphasizes the main lines of the frame on head and foot, with, on the latter, initials and date, also inlaid. Beautiful wood and the genius of Gordon Russell combine to render these beds very desirable examples of modern craftsmanship. A design typifying the strength and solid comfort of English oak is shown by fig. 9, in which P. Waals has used the material in wide boards and heavy scantlings to produce a sturdy and truly old English character. Harshness is avoided by the play of light on chamfered angles and gouge-cut lines, added to which is the beautiful silver grain of the quarter-sawn oak. I should have liked to show this bed at its proper length, with cover and all complete; it would have made the illustration still more attractive.

Some interesting veneered beds by J. Dugald Stark are given in figs. 2, 6, 10, & 11; they represent rather novel treatments and are very decorative. Fig. 11 shows the semicircular form, the frame of walnut, with burr walnut veneers in panels. The



9. The head and foot of an oak bedstead.]

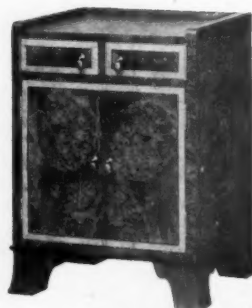
Designer and Craftsman:
PETER WAALS.

upper segment of the hoop and the border of the low, narrow panel is faced with cross-banded yew, edged with a black line.

Fig. 10 is also a simple walnut design. The broad, flush panels are of mahogany overlaid with strongly marked walnut veneers, of the kind Evelyn described as "so admirably streaked as to represent natural flowers, landships, and other fancies." The top edge is waved, while the bottom waveline is of ebony mahogany. The simple rectangular panels in fig. 2 are arranged in a figure or pattern by assembling the walnut veneers with the grain in various directions, the joints being marked by black lines. Large oyster pieces provide rich centres. The rectangular frames also are veneered in walnut, with black stringing on the aris. Fig. 6 shows a 5-ft. bedstead with simple square frame of solid walnut and panels of mahogany veneered with squares of burr cherrywood, arranged in this manner owing, no doubt, to the limited size of burrs of this fruit-wood. The deep bottom rail is of mahogany overlaid with rich burr walnut veneers, forming a sort of raised panel flush with the legs.



10. A single bed of walnut, with panels of walnut veneer laid into mahogany.



11. The pedestal cupboard and bed are of walnut inlaid with yew. The small drawers in the cupboard swing outwards on hinges.

Designer: J. D. W. STARK.

Craftsmen: STARK DEPARTMENT (PETER JONES).



A Craftsman's Portfolio.
Being Examples of Fine Craftsmanship.
 XIX.—Modern Bedroom Furniture.



An oval-shaped dressing table of mahogany with inlays of pearwood and ebony. The plate-glass is framed flush into the top, which is quartered with figured Cuba mahogany veneers. The frames of the loose triple

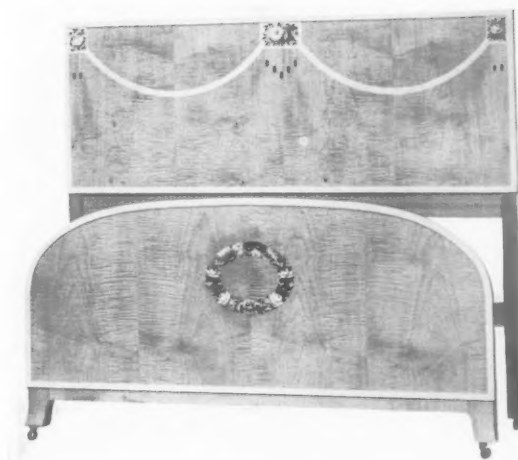
mirrors are mounted on ball feet and are inlaid with pear and ebony in keeping with the frieze on the table.

Designer :

C. A. RICHTER.

Craftsmen :

THE BATH CABINET MAKERS.



A bedstead made of dyed grey sycamore, with natural white sycamore bandings, decorated with

hand-painted floral wreaths and pateræ.

Designer : A. O. TILEY.

Craftsmen : W. AND T. LOCK.



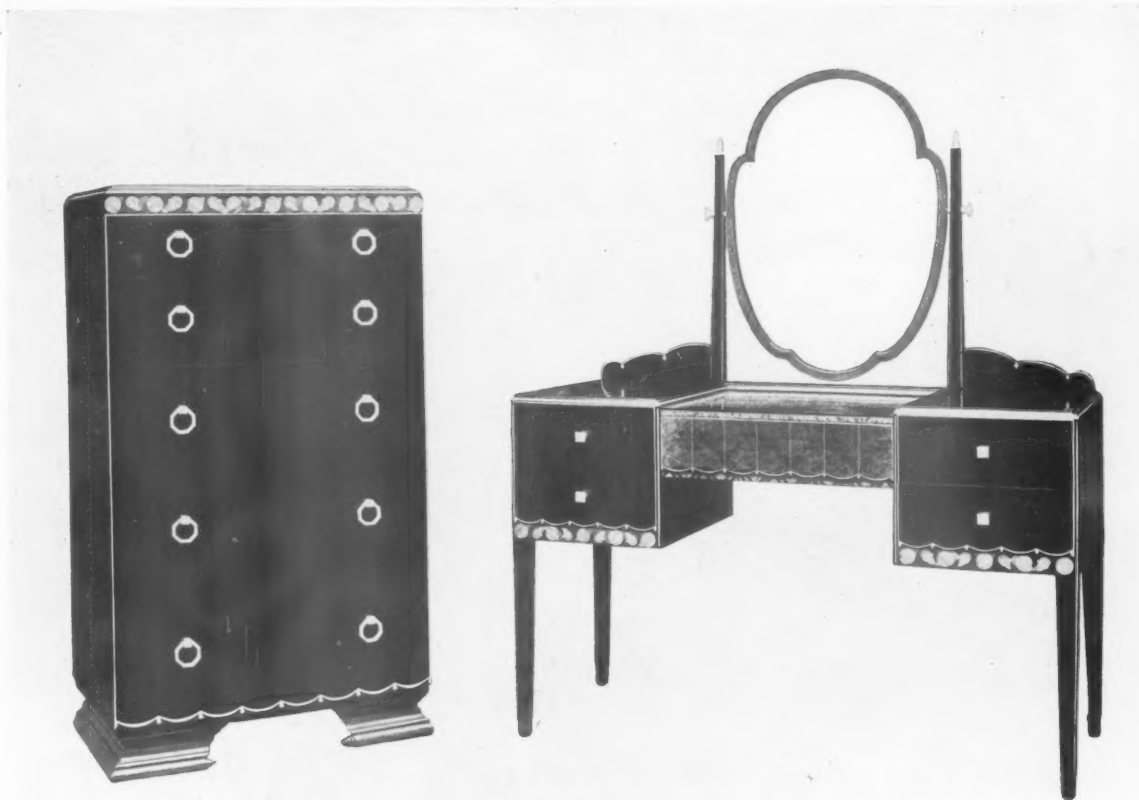
A toilet table and dressing cabinet in Zebrana and Padauk woods. A plate-glass top is let into the toilet table and finishes flush with the top moulding. The swinging mirror is mounted on a wooden back. The inlays and handles are of cream colour ivory.

Designers and Craftsmen : THE BATH CABINET MAKERS.



A wardrobe, pedestal cupboard and chair of Zebrana woods with Padauk framing, and inlays and handles of ivory. The zebrana is a rich honey colour with cinnamon figuring. The chair is covered with emerald green silk.

Designers and Craftsmen : THE BATH CABINET MAKERS.



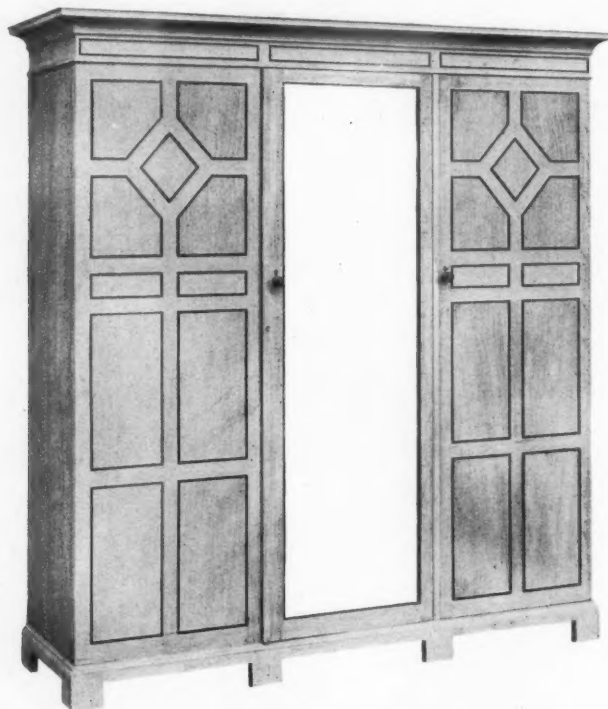
The dressing table and tallboy are of Macassar ebony inlaid with holly, and decorated with a marquetry banding of mother-of-pearl and coloured woods. The drawer front of the dressing table is of red amboyna, and the base of the tallboy and toes of the dressing table are painted a dull red. The handles are of ivory, and the top of centre of dressing table is of python skin covered with glass.
Designers and Craftsmen : COHEN'S.



A knee-hole dressing table and chest of drawers. The leg and mirror standards are of Cocobolo with turned ivory finials. The frames are of golden palisander with ivory handles and a frieze of ivory and ebony. The tops are of plate glass with bevelled edges.
Designers and Craftsmen : THE BATH CABINET MAKERS.



This bedroom suite is made from selected oak in its natural state, the whole surface being slightly waxed.
The mouldings and handles are of ebony.



Suite No. B. 5330,
designed by
J. D. HARRISON
in Hampton's Studios,

and made in their
cabinet works
at Queen's Road,
Battersea.