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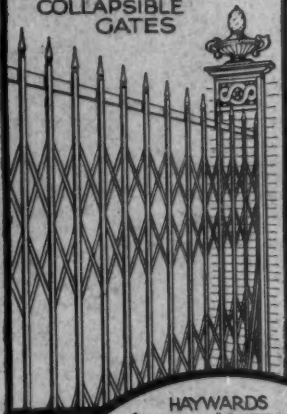
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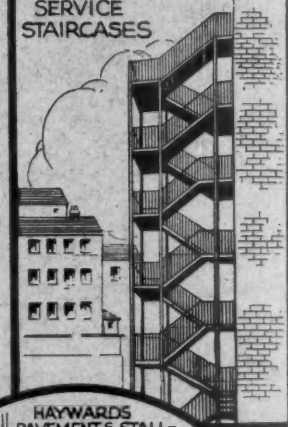
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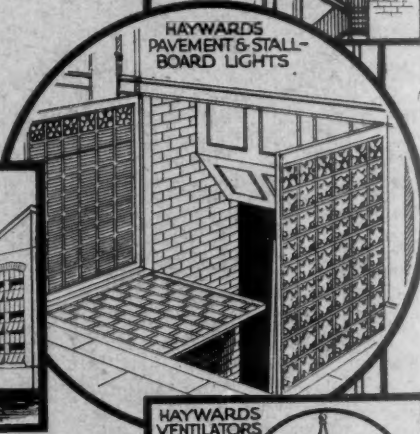
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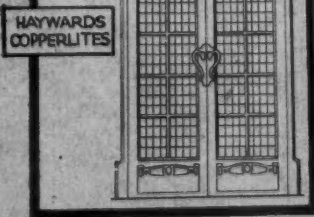
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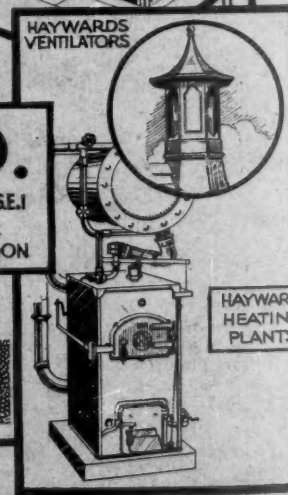
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CONTENTS

VOL. LXII

DECEMBER, 1927

NO. 373

	PAGE
SHADOW AND SUBSTANCE. <i>By the Editor</i> ..	201
A CENTURY OF REGENT STREET, MDCCCXX-MDCCCXX	
YESTERDAY. <i>By E. BERESFORD CHANCELLOR</i> ..	202
A COMPLETE SET OF TALLIS'S VIEWS OF REGENT STREET, circa 1839 ..	210
A PANORAMIC VIEW OF REGENT'S PARK. <i>By E. BERESFORD CHANCELLOR</i> ..	213
THE TRANSITION: THE LAST OF NASH AND THE BEGINNING OF NEW REGENT STREET	216
TODAY: PICCADILLY CIRCUS AND THE QUADRANT. <i>By S. D. ADSHEAD</i> ..	218
SWAN AND EDGAR'S, PICCADILLY ..	224
THE COUNTY FIRE OFFICE ..	226
SOME REGENT STREET DETAILS. <i>By HOWARD ROBERTSON</i> ..	232
SELECTED EXAMPLES OF ARCHITECTURE: A SURVEY OF SEVENTEENTH- AND EIGHTEENTH-CENTURY ENGLISH DOMESTIC ARCHITECTURE. The Staircase at No. 44 Great Ormond Street, London. <i>By TUNSTALL SMALL AND CHRISTOPHER J. WOODBRIDGE</i> ..	240
TALLIS'S LONDON STREET VIEWS. XL.—LAMB'S CONDUIT STREET. <i>By E. BERESFORD CHANCELLOR</i> ..	242
EXHIBITIONS. <i>By RAYMOND MCINTYRE</i> ..	244
The Lefèvre Galleries—P. and D. Colnaghi & Co.—The Redfern Gallery—Showrooms of James Powell and Sons.	

	PAGE
THE ARCHITECTURAL REVIEW SUPPLEMENT.	
ENGLISH FURNITURE. XI.—BEDROOM FURNITURE. <i>By JOHN C. ROGERS</i> ..	246
A CRAFTSMAN'S PORTFOLIO. <i>Being Examples of Fine Craftsmanship.</i> XX.—A SELECTION FROM REGENT STREET ..	250
RECENT BOOKS:	
The Design of the Shop Front. <i>By ARTHUR J. DAVIS</i> lxxiii	
Greek and Roman Architecture. <i>By H. CHALTON BRADSHAW</i> ..	lxxvii
A LONDON DIARY ..	lxxviii
CORRESPONDENCE ..	lxxxiv
THE JOHN WOOD CELEBRATIONS ..	lxxxvi
ANGLO-SAXON SILVER ..	lxxxvi
TRADE AND CRAFT ..	lxxxvi

PLATE ILLUSTRATIONS.

THE METAMORPHOSIS OF REGENT STREET. <i>From the Etching by WILLIAM WALCOT</i> ..	Plate I
WATERLOO PLACE, THE SOUTHERN END OF REGENT STREET. <i>Designed by JOHN NASH</i>	Plate II
THE QUADRANT FROM PICCADILLY CIRCUS	Plate III
THE QUADRANT ..	Plate IV
THE COUNTY FIRE OFFICE: THE MAIN FRONT ..	Plate V
THE COUNTY FIRE OFFICE: THE TOP LANDING OF THE MAIN STAIRCASE ..	Plate VI

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Brookes, Limited, London	xxvi, xxvii	Jackson, G., & Sons, Ltd., London	lxxx	Van Kannel Revolving Door Co. (1926), Ltd., Manchester	xc
Bruster & Richardson, O., London	lxix	James, W., & Co., Ltd., London	lxxxviii	Vitrolite Construction Co., London	lxxxiii
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Cable Makers' Association, London	lxxxii	Kerner-Greenwood & Co., Ltd., King's Lynn ..	lxxxv	Waygood-Otis, Ltd., London	lxii
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Carron Company, Stirlingshire	lvii	Kleine Patent Fire Resisting Flooring Syndicate Ltd., The, London	xxx, xxxi	Williams, Gamon, & Co. (Kaleyards), Chester ..	xi
Carson, Walter, & Sons, London	lvii	Lamb, W. T., & Sons, London	xxxiv	Wippell, J., & Co., Ltd., Exeter and London ..	liv
Caxton Floors, Ltd., Westminster	xc	Leyland & Birmingham Rubber Co., Ltd., The, Leyland	xxviii, xxxix	Woulham Cement Co., Ltd.	civ
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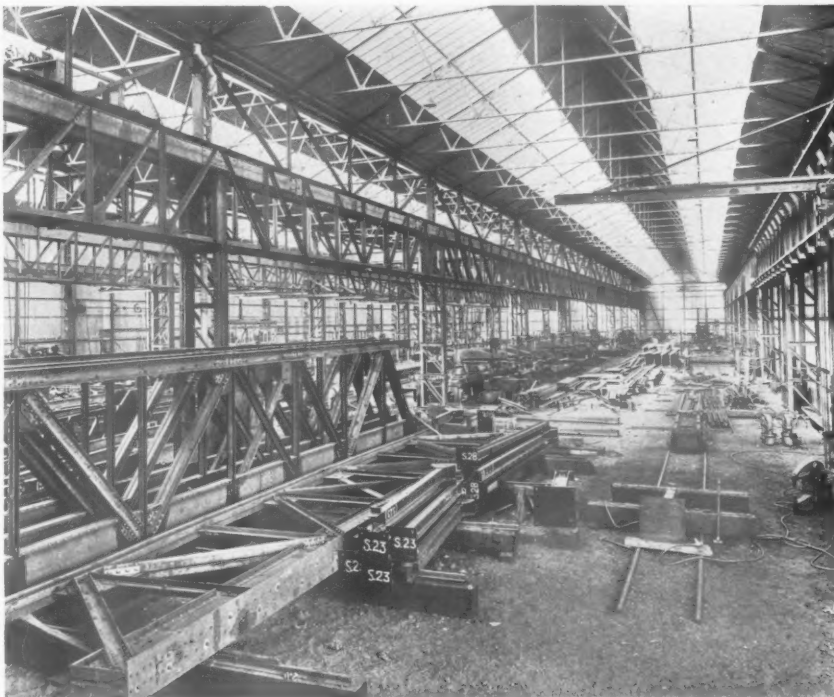
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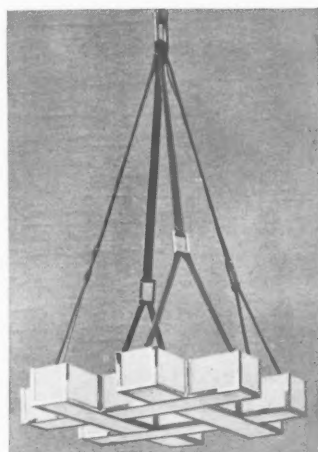
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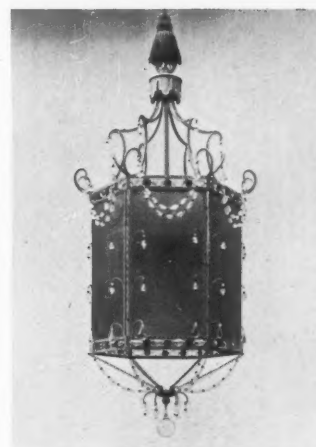


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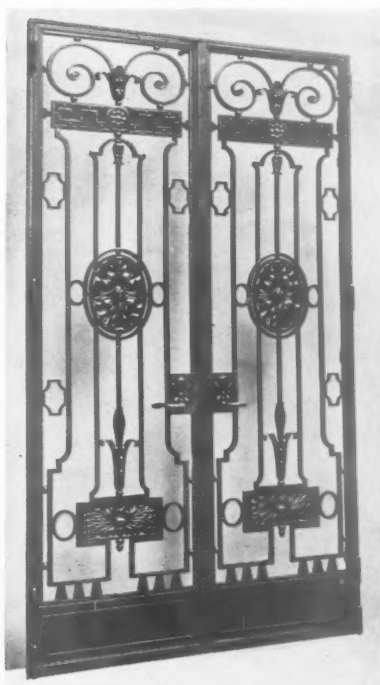
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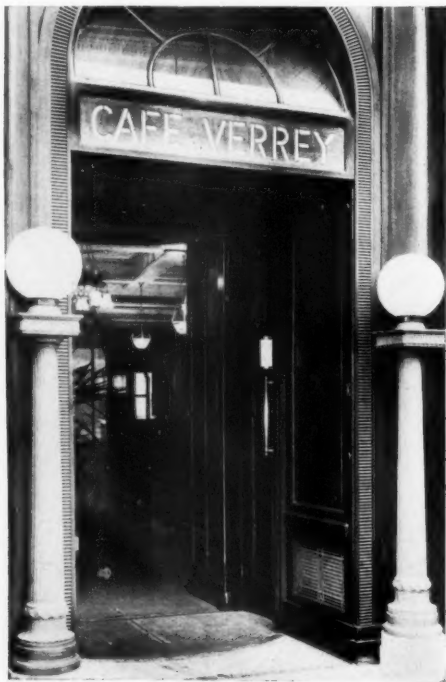
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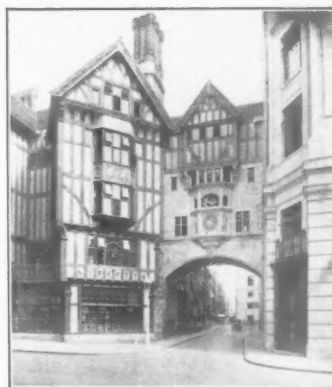
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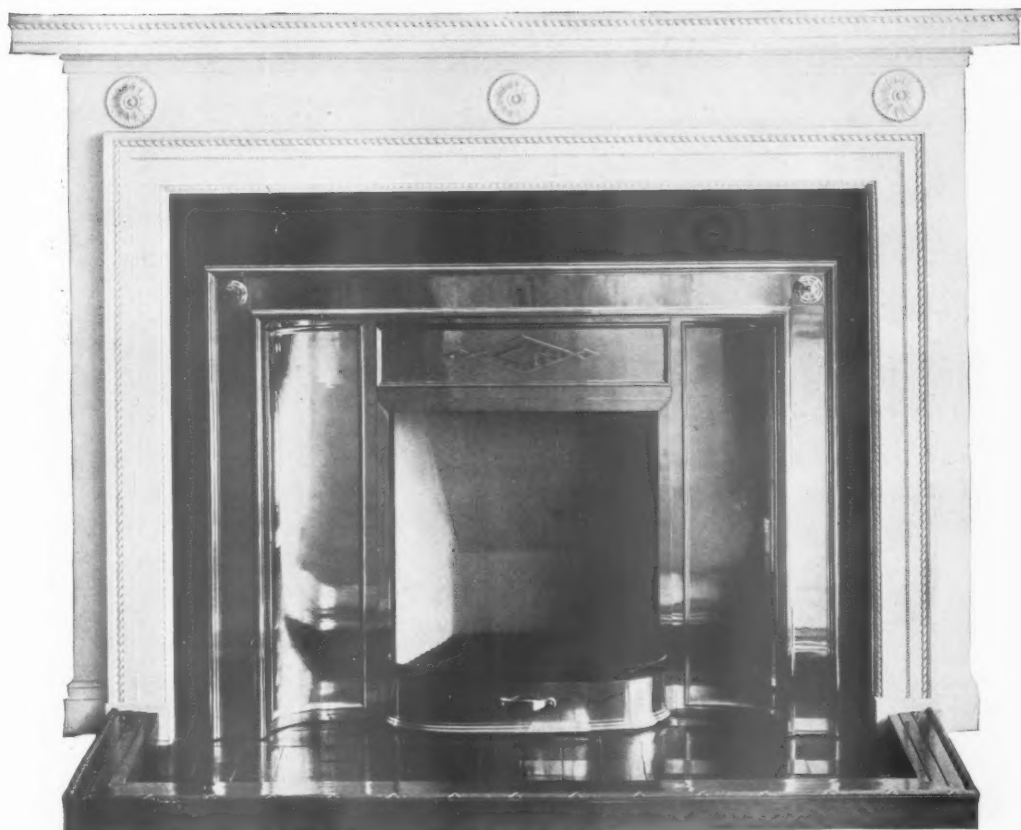
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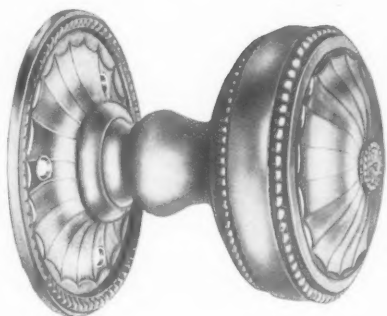
Architects:
Messrs. Arthur G. Leighton, F.R.I.B.A.,
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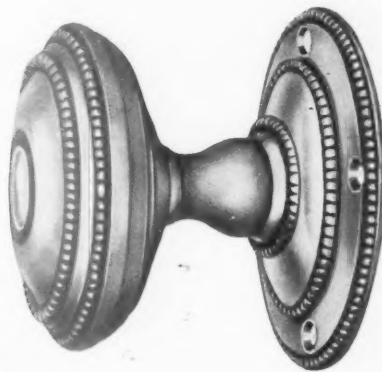
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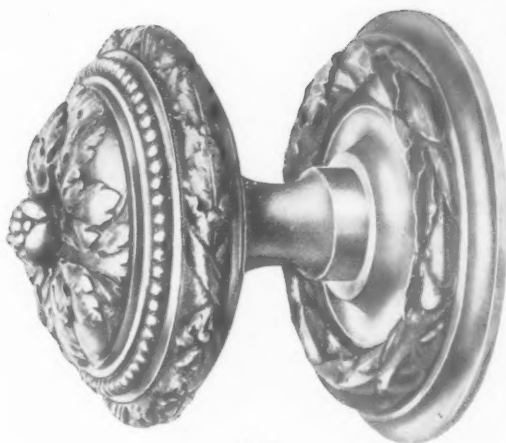
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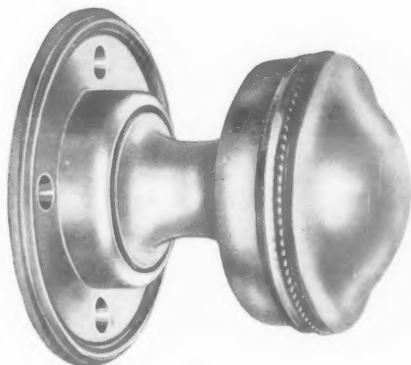
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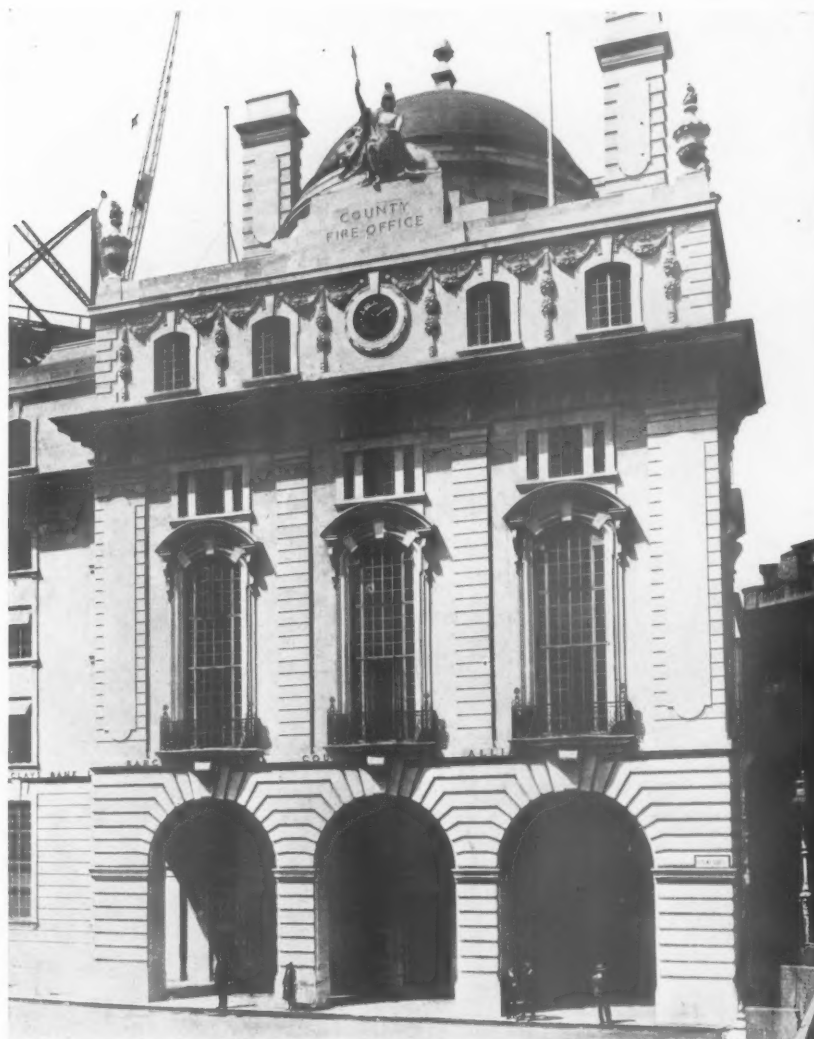
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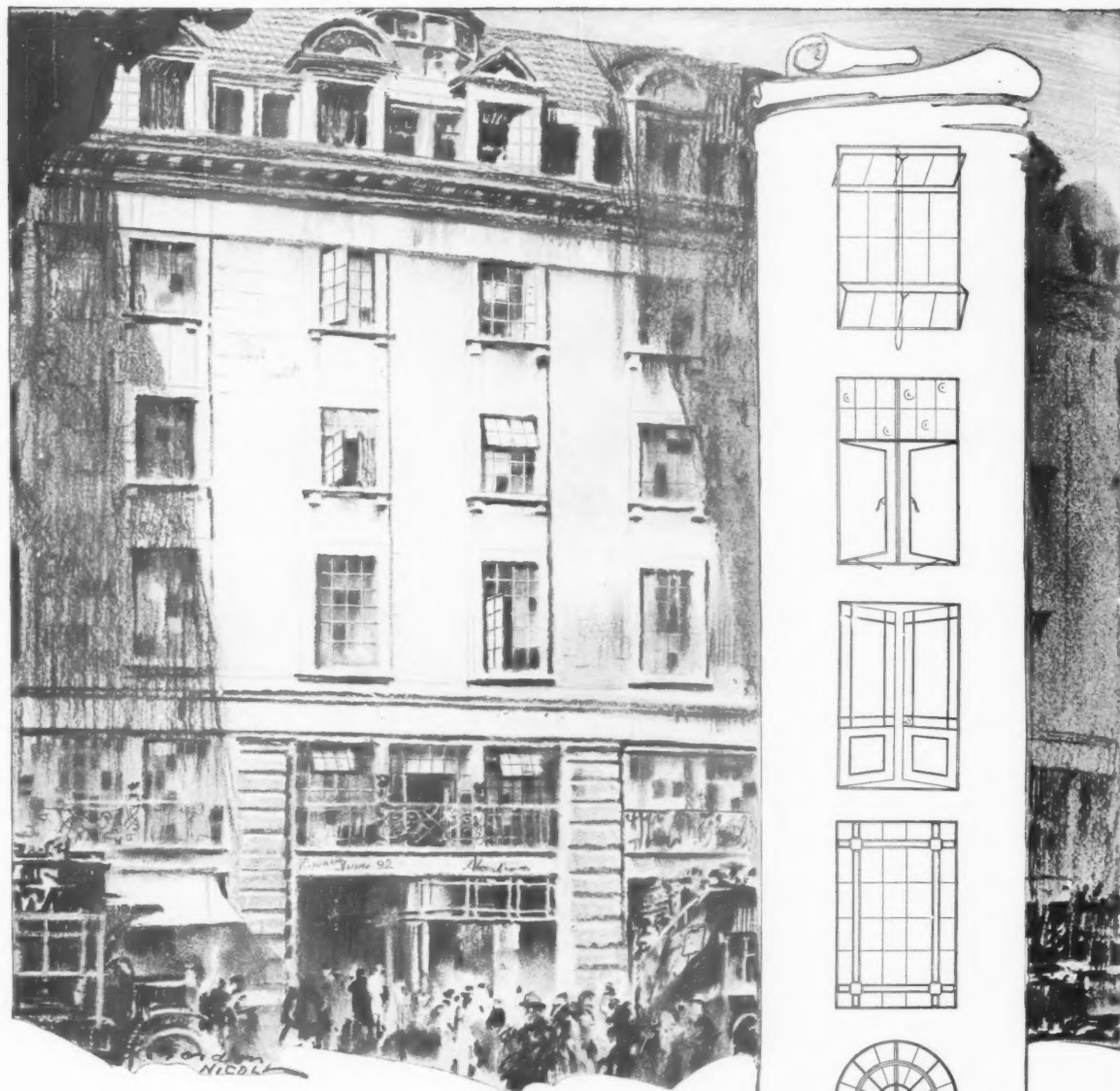
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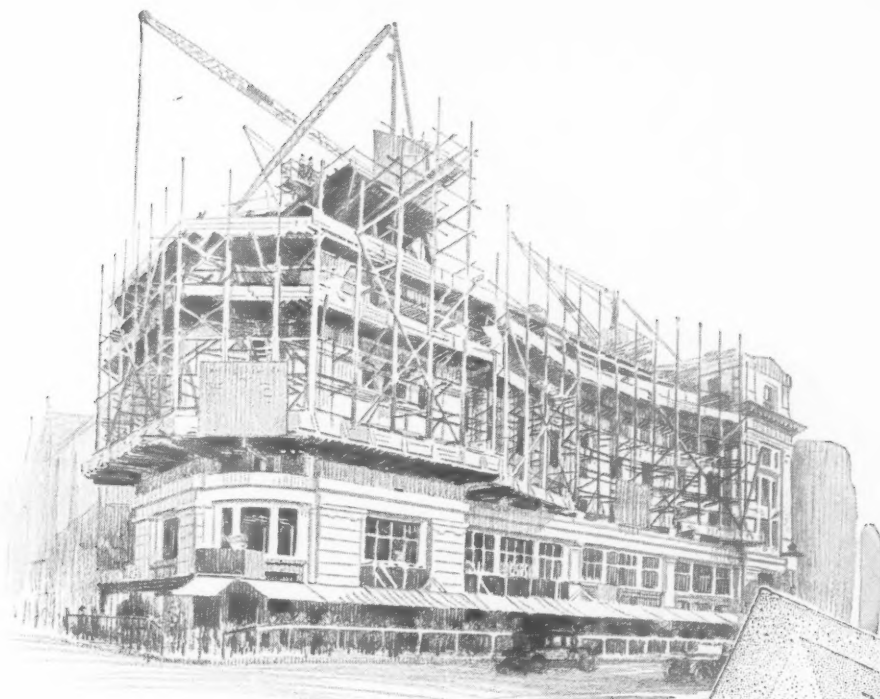
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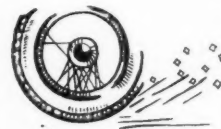


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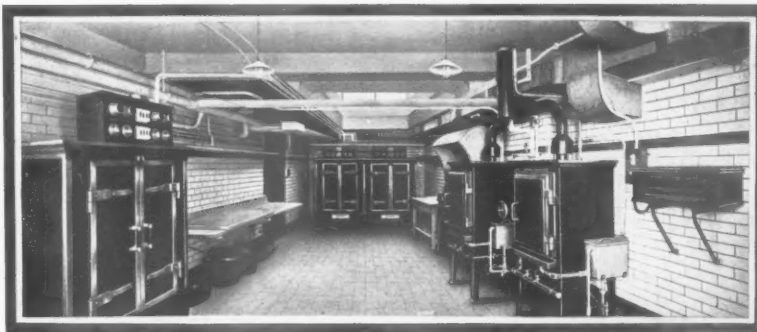
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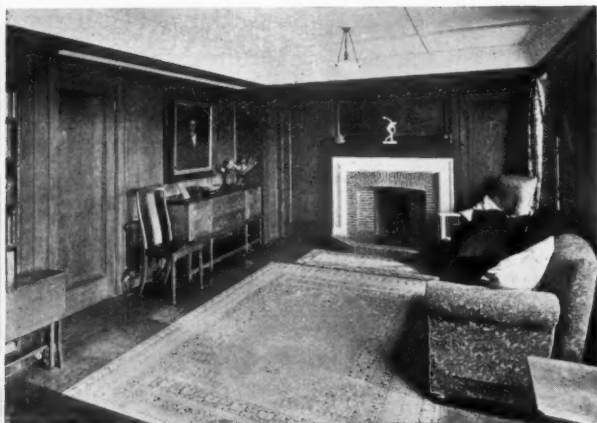
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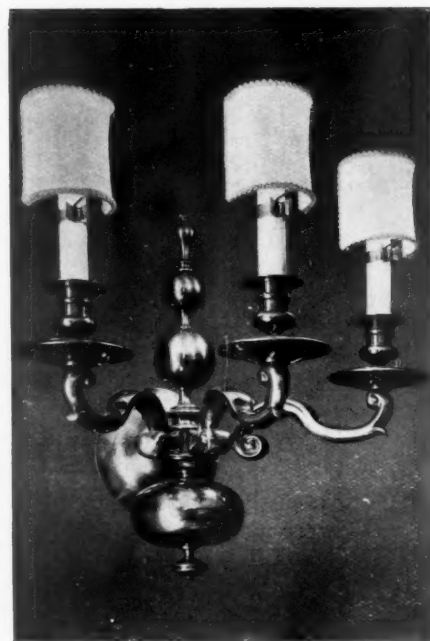
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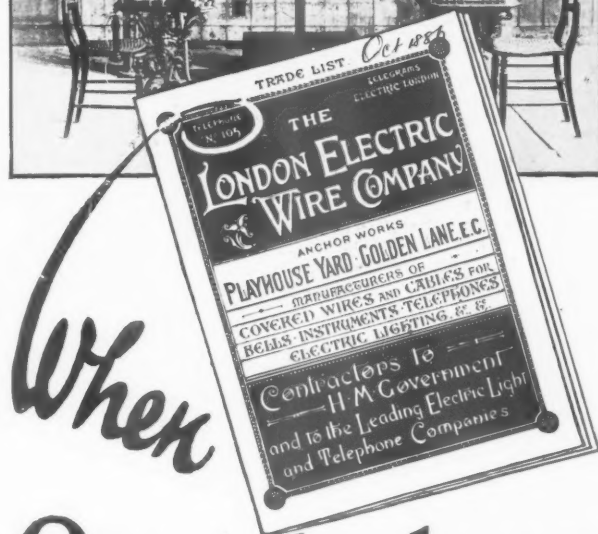
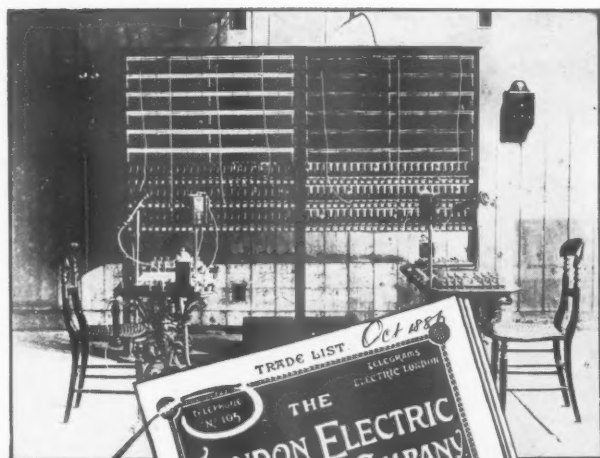
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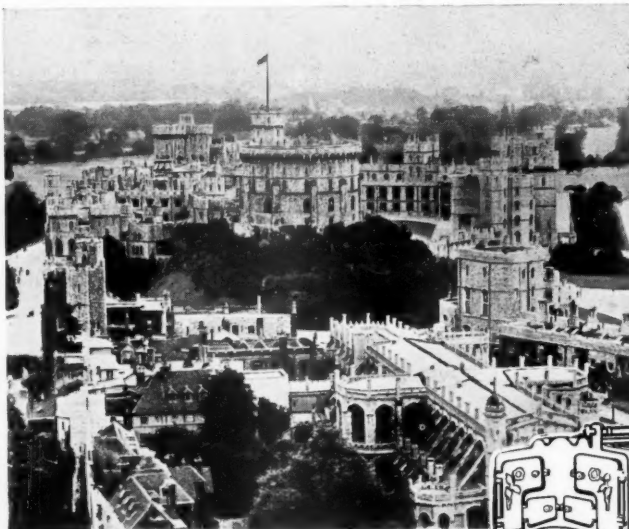
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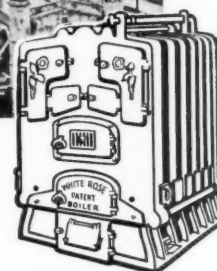
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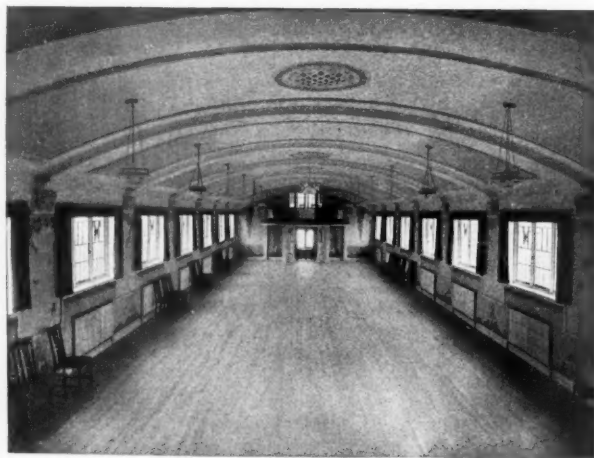
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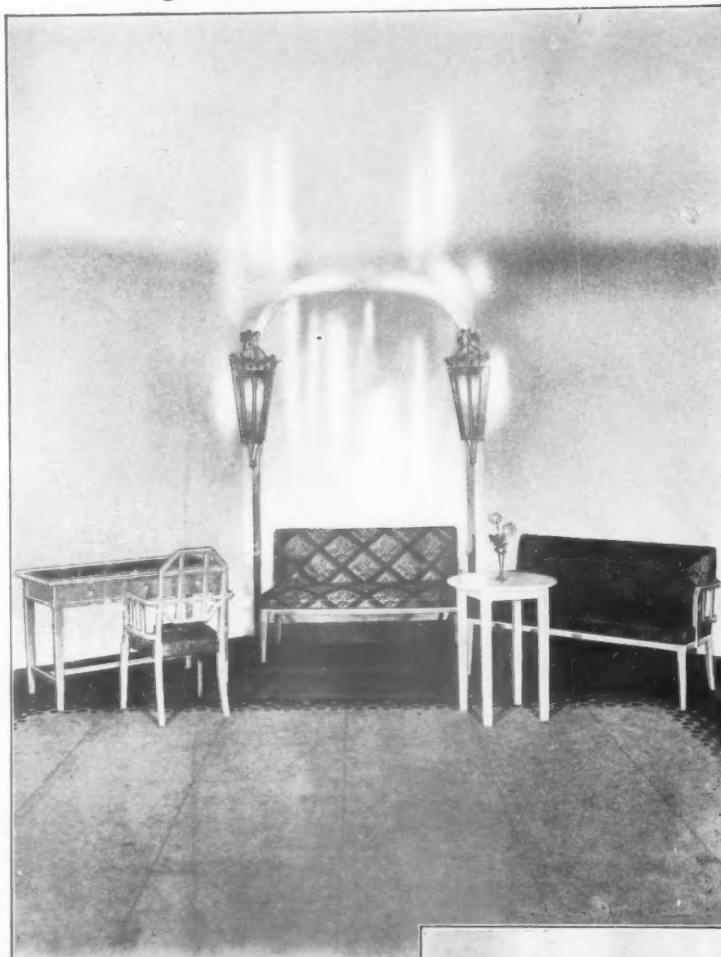
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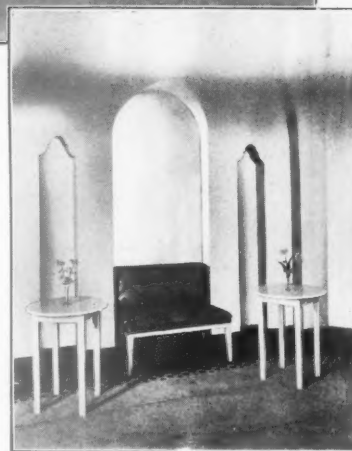


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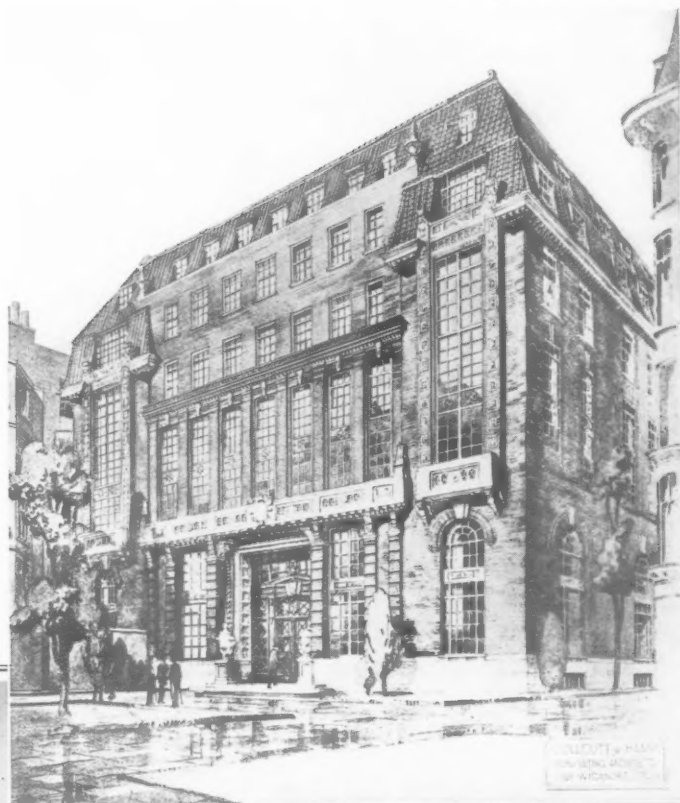
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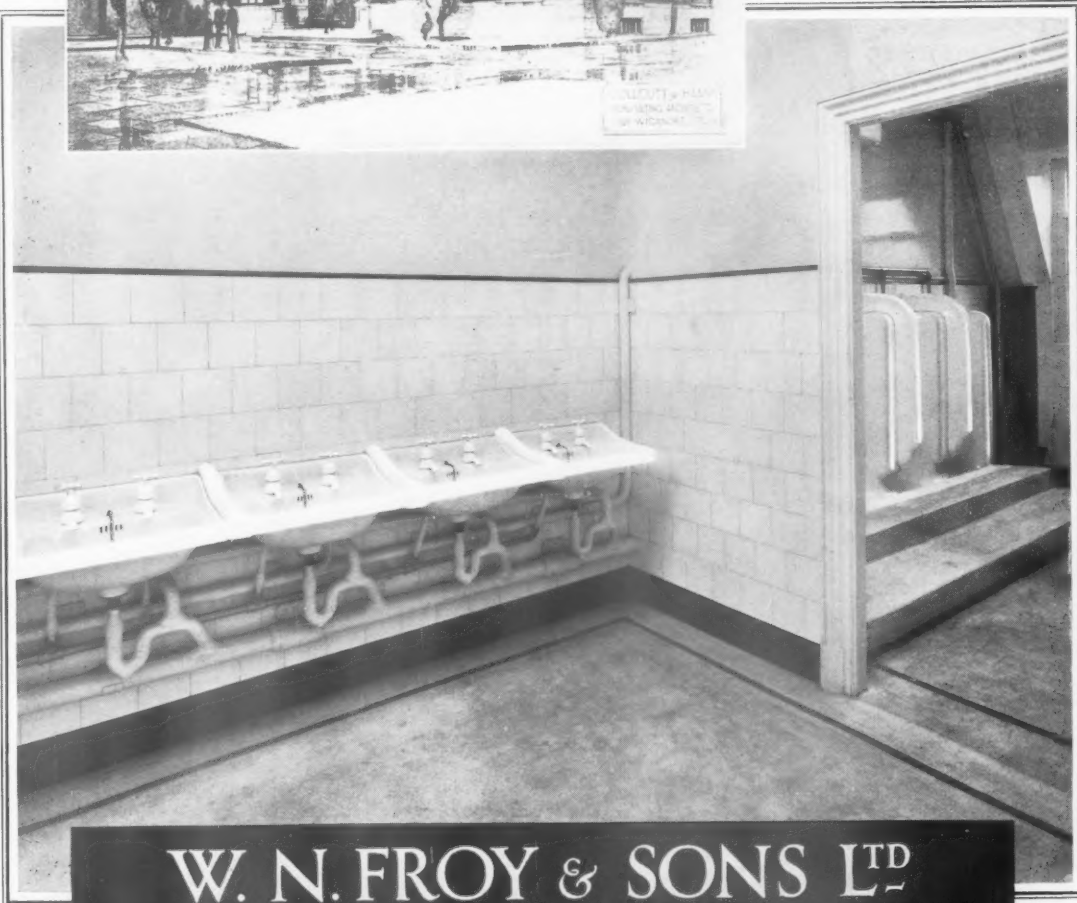
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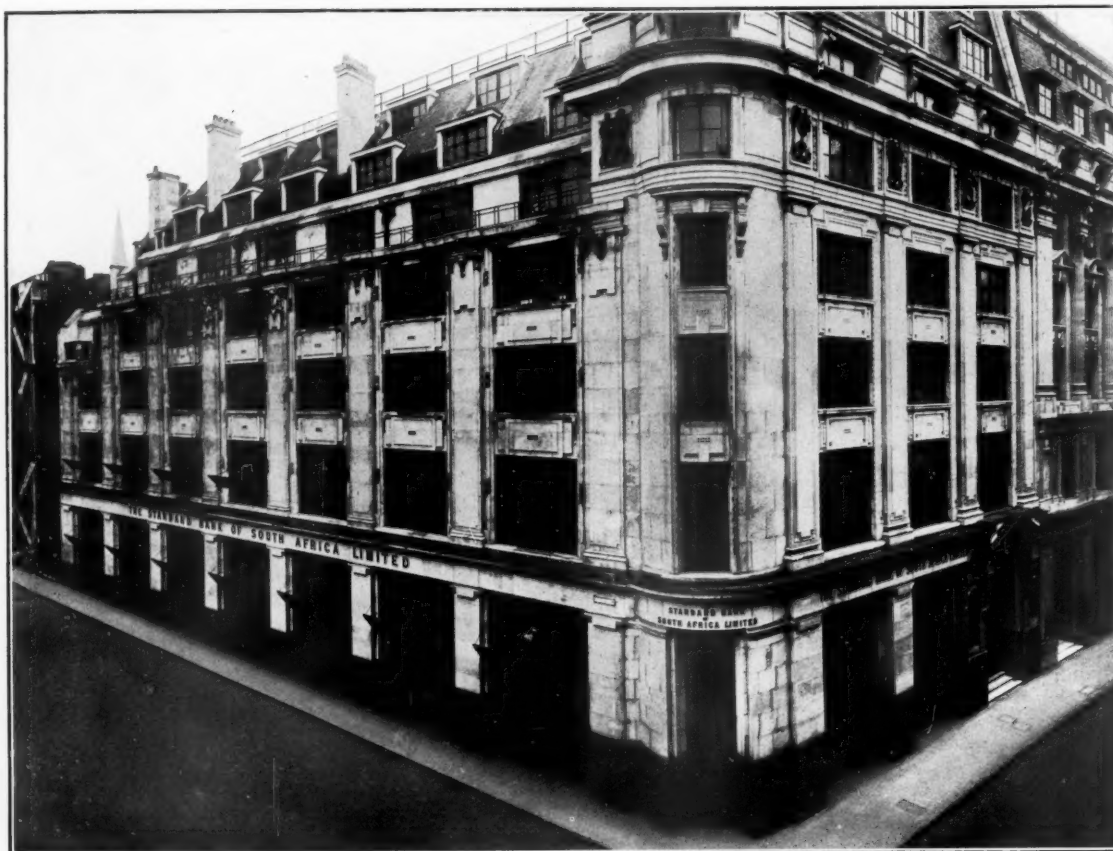
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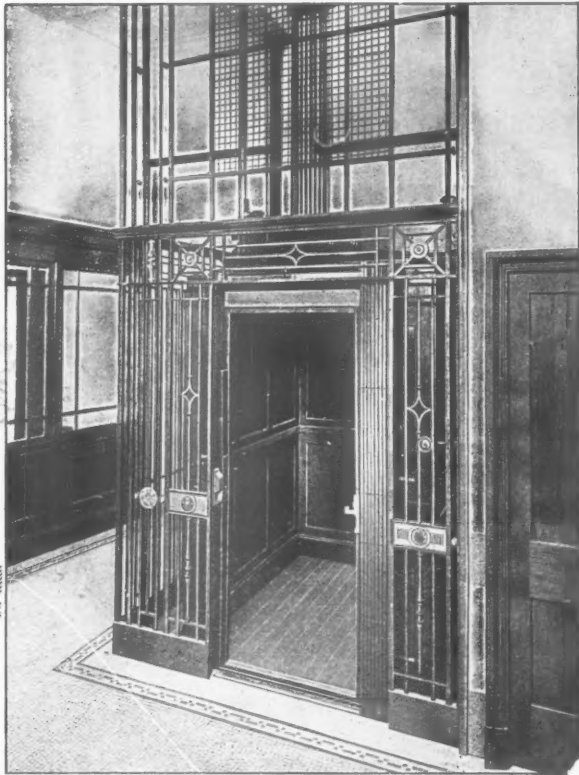
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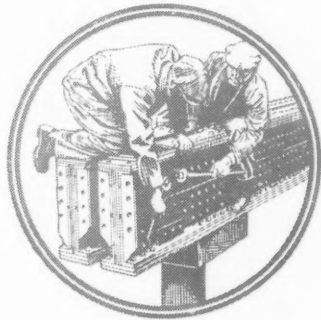
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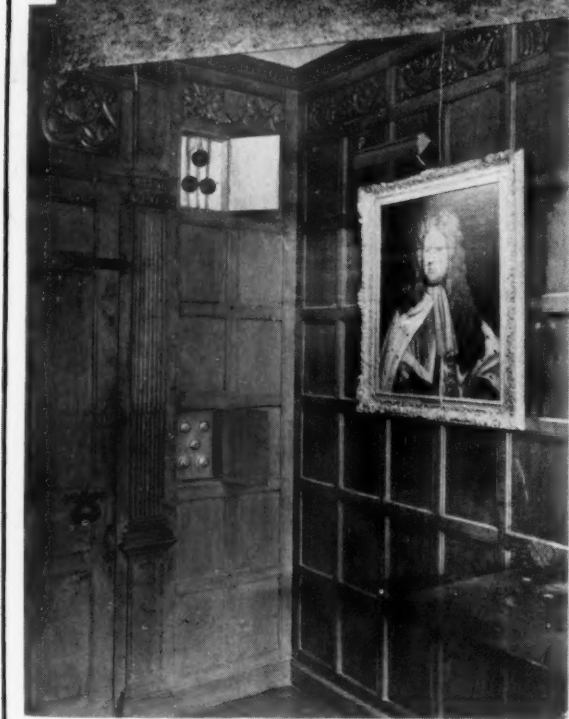


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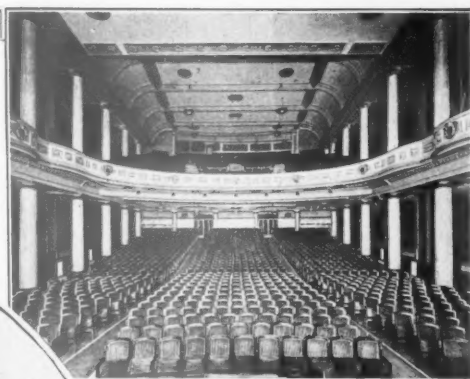
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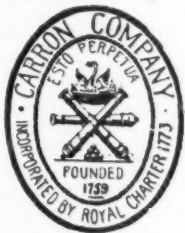
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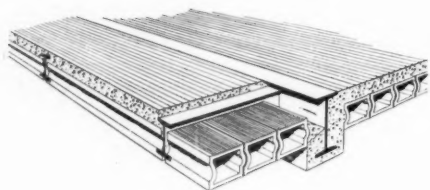
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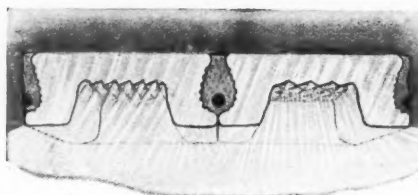
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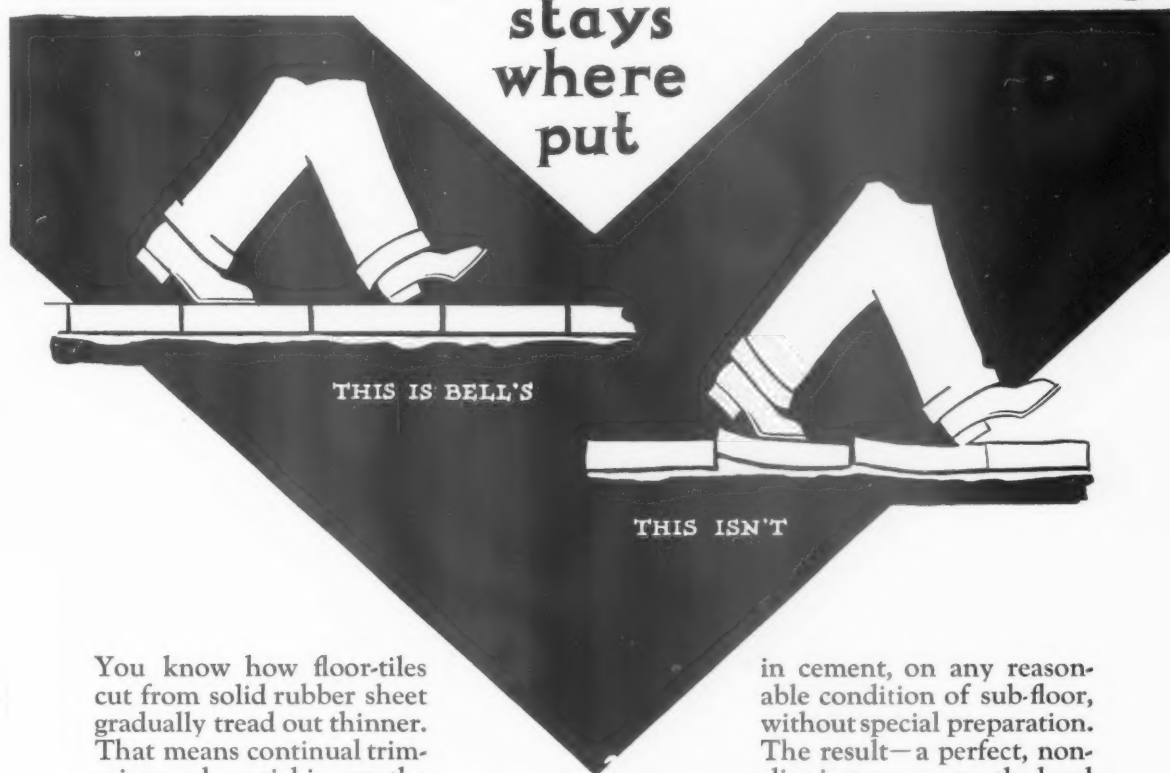
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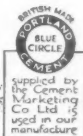
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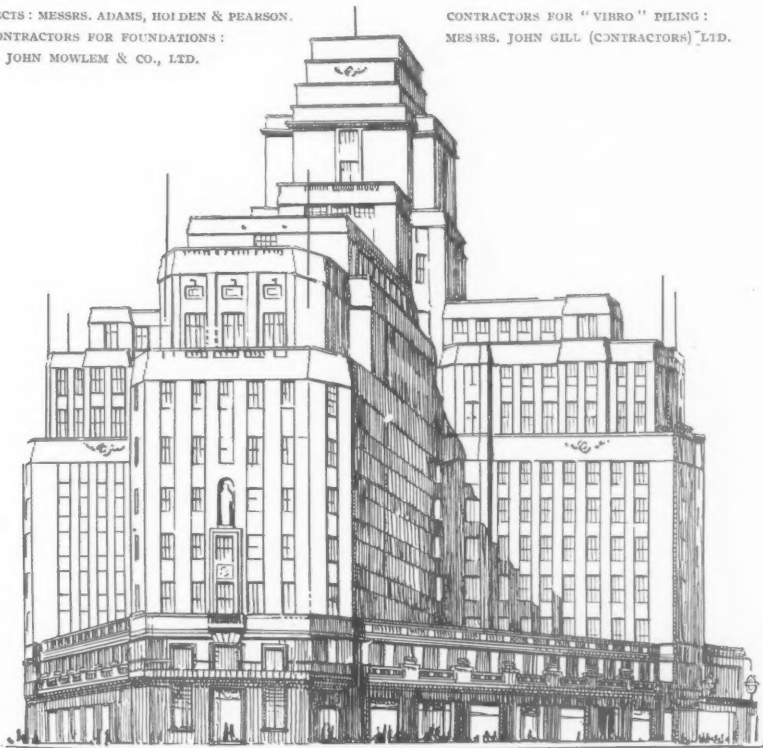
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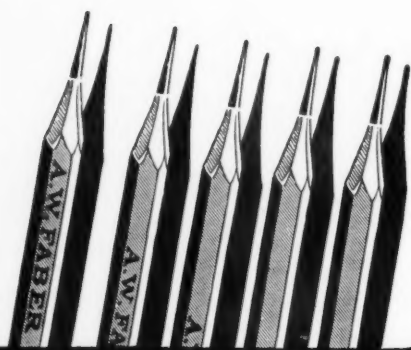
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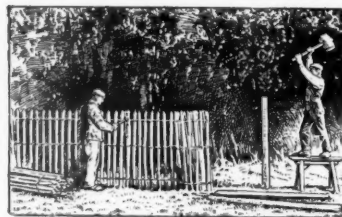
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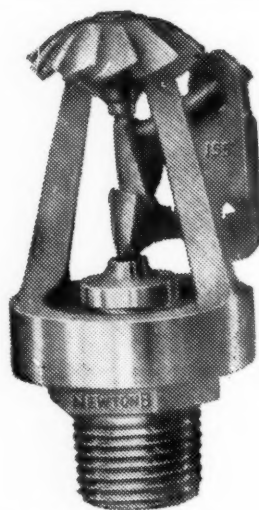
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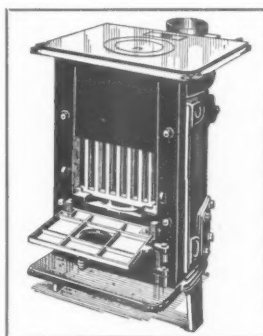
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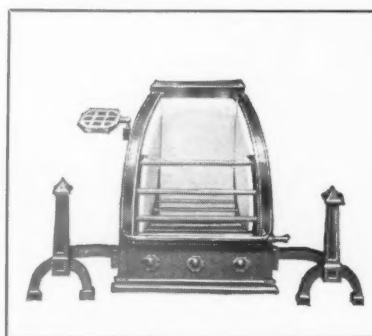
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Plate I.

December 1927.

THE METAMORPHOSIS
OF REGENT STREET.
From the etching by
William Walcot.

Shadow and Substance.

By the Editor.

SOMETIMES I have come to a great church in a little town where night was newly fallen, and walked in the twilight of street lamps about the empty cobbled ways, the warmly-lit and half-veiled intimacies of upper rooms on either hand. Under the clouded moon the church walls are a faintly gleaming cliff. Here and there are black openings, bat-haunted, and spire and ridge and gable are outlined against the dim sky. It is wonderful thus, half-seen, with its cataract of great buttresses, its massed porches on north and south, and its whole air of solitary dark splendour. The lights of the little intricate town are about its feet, while high above the mystery and confusion of buttress and window and parapet the long line of the roof lies like an untrodden mountain ridge quietly under heaven.

And on such occasions I have dreamed that the theory we preach and teach today is a one-sided theory, and that the plan is not the whole of architecture. We have, indeed, moved far from the days when a solution such as Street's could win a competition for the Law Courts. The "solution" about which we talk and write now so generally is first and foremost a planning solution. It is on these lines that students' competitions are judged, and all other competitions which have a professional assessor.

The inexpert lover of architecture will argue that we are herein making architecture merely a matter of convenience of arrangement. Its best exponents will be those with organizing brains, akin to captains of industry. Moreover, it will be urged that in this we act with a curious perversity and blindness to what will afterwards happen: that we give the prize to a building for one quality, the plan, whereas for the rest of its life it will be judged by all men for its other main quality of outward expression. Thus we widen the breach between our own and the lay view, and make the general appreciation of architecture more difficult.

It would, of course, be superficial to think of the plan as merely a matter of convenience of arrangement and working parts. The plan in the fullest sense is the expression, on the horizontal plane, of the adjusted harmony, the synthesis, of all the various factors of the problem. It is the skeleton; and unless it is rightly articulated the whole is stultified. But it is plain that the struggle is not yet over when the solution of the problem on the horizontal plane has been attacked. It is only half a truth that a good plan must result in a good building, though the reverse is true—that on a bad plan no good building can grow.

In ideal cases the plan and the elevation will develop simultaneously in the mind. But most of us probably work a little more in compartments. Out of nothing first of all comes to us a picture of spaces wherein people are to move about, large halls of assembly and intimate shut-off places where they may be quiet, stairways with the sunlight

dropping from step to step, long lines of axis and happy balance of parts. It is only when this pattern has formed in our mind that we more consciously turn to consider the forms of its vertical expression.

Yet it is here that we are going most markedly to express ourselves, to impress on all who pass by and in and out our own view of the problem, our own intimate standpoint. The plan, in the widest sense, they accept, as part of the order of the world as it is found when they come to the building. But the impressions they will receive of awe, of serenity, of what is generous or what is mean, these impressions, though ultimately their causes are as much in the plan as in the elevation, will come to the observer, the passer in and out, most obviously and at first hand from the dress in which we clothe it. These subtleties of self-expression, of knowing what effect in each instance to aim at and how to obtain it, cannot be directly taught. But a large aim of training must be so to develop the mind that out of the planner emerges the artist.

And with this is bound up the age-old question of style. It amounts when all is said to this: Either you will play on the emotions of others by arranging symbols, shapes others used before, or you will invent your own symbols. If you do the former you have the advantage of speaking a language partly at least understood. You are working in an accepted medium, and can make an uninterrupted appeal to emotions. In the other case you have first to invent and then to interpret your language, so that, except in the case of genius, your chances of success are less and your energies in danger of being dissipated in the preliminary effort.

In a letter to the *Times* Sir Robert Lorimer recently confessed that it was his faith that, while the details of particular styles were unimportant, what was important was fitness for purpose. This is one of those phrases, like the word "efficiency," which are grateful to the modern ear. But it encourages loose thinking. "Purpose" is a word so pregnant, while seeming simple. For instance, in the National Scottish Memorial, the purpose of the doorway, weighted with its heavy keystone and massive masonry, above which a mysterious figure broods in the shadow of a great arch, is not just to let folk in and out. Rather is it to say to those who enter that it is a holy place, to be approached with reverence, and a memory of all who have died. The purpose in fact is mainly, primarily, emotional; so that we cannot avoid the artist's problem by a phrase.

Let us all aim at fitness for purpose, but when we come to examine purpose we shall find it embraces the whole of architecture. Which brings us back to our starting-point, that we must beware lest in training ourselves and others to neglect all but the study of planning, we may find the substance but lose the shadow which gives the substance its meaning and significance.

A CENTURY OF REGENT STREET.

MDCCCXX

Yesterday.

MDCCCCXX.

By E. Beresford Chancellor.

THE ILLUSTRATIONS TO THIS AND THE ACCOMPANYING ARTICLES START FROM THE SOUTHERN END OF REGENT STREET, WATERLOO PLACE, AND PROCEED NORTH THROUGH PICCADILLY CIRCUS TO LANGHAM PLACE AND REGENT'S PARK. TALLIS'S VIEWS OF REGENT STREET, WHICH FOLLOW, PROCEED IN EXACTLY THE SAME WAY. THE OBJECT OF THIS ORDER IS TO GIVE, AS FAR AS ILLUSTRATIONS CAN, A COMPREHENSIVE AND HOMOGENEOUS "CINEMATOGRAPH" OF THE WHOLE STREET.

NEARLY every important thoroughfare possesses a characteristic of its own: not merely in its size or architectural features, but through those who affect it. The human element, of course, is always, as it were, overlapping, and you will obviously find the same person whom you have met in Bond Street perambulating Ox-

ford Street or Pall Mall or Piccadilly. But whether it is the aura of the different streets which communicates itself to its frequenters or not, certain it is that you seldom appear to meet people, in the bulk, in a thoroughfare to which they do not seem specially to belong. One might labour the subject and show that Oxford Street is the happy hunting-ground of the suburbs, that the Strand and Fleet Street are the selected haunts of the visitor from overseas or from the provinces, that Bond Street is the lounge *par excellence* of the western, and Sloane Street and the Brompton Road of the suburban, Londoner. Suffice it here to say that Regent Street always seems to be the particular hunting-ground of all. It is the most cosmopolitan thoroughfare in London—perhaps in the world; and if we are to judge by pictorial representation, it has always been so, ever since John Nash created it out of a congeries of small and unimportant by-ways. It has, too, something of a determined, almost an arrogant character. Marching boldly up from the remoter past as represented by Pall Mall, it joins Piccadilly with an air of equality and then sweeps on northwards, carrying with it into regions which are but of yesterday, in the long life of a city, something of that air of bustling importance and flamboyant grandeur which marked the character of the Prince from whom it takes its name. Indeed, no other street in London links up the old and the new so markedly as does this great artery, which has one foot (so to speak) in St. James's Park and the other in the Regent's Park, and thus preserves the memory of the burly Harry and the burly George, to both of whom it has, in its size and magnificence, a kind of arterial analogy.



A West End scene in the days of the Regency, showing the sort of people for whom Regent Street was designed as a back-cloth. The importance of the relation between architecture and dress is often ignored, but this print happens to draw with force, no doubt unconsciously, the contrast between the fat, cylindrical Regency people and the straight, thin, perpendicular Regency houses.

Regent Street has for so long been known as the widest and in certain respects the most notable street in the West End, that one is apt to forget that it was, in the form in which we all remember it, but a relatively newcomer, and that its forebears (so to call them) were anything but impressive thoroughfares. Indeed, among streets it may almost be regarded

as a *parvenu* who has become very rich, but whose ancestors made no name in the world and were, indeed, but very ordinary folk. Thus it is a long cry from its present prosperity and splendour to the days when it was approximately represented by a narrow way known by the not very euphonious name of Shrug, or as it later became called, Shug Lane, or to give it its fourteenth-century denomination, Suggen Lane. At first this lane extended from the road to Uxbridge (Oxford Street) to the way to Colnbrook (Piccadilly). From its former limit, to about where Beak Street is now, it ran approximately along the line followed by the present Regent Street, but at this point it made a sharp turn to the east and then followed Warwick Street and Glasshouse Street to the Colnbrook Road. Thus it was in 1585. But, later, only its southern end was known as Shug Lane, and finally this was renamed Tichborne Street long before it became absorbed into Piccadilly Circus, at the time when Shaftesbury Avenue was formed, just over forty years ago. On the plan of 1585, at the spot where Shug Lane debouched to the east, is marked a gravel pit, and so one was not surprised at the presence of gravel of a fine quality revealed during the excavations for the new Regent Street. By the way, that portion of Shug Lane between Brewer Street and Glasshouse Street was known at one time as Marybone Street, being so called in 1678, although eventually it was included in Glasshouse Street. Thus, so far as from Oxford Street to Brewer Street is concerned, the present Regent Street follows practically the same lines as Shug Lane, which, by the way, it is amusing to find Strype describing as "meanly built and the inhabitants not much to be boasted of." When, however, Nash formulated his

REGENT STREET.



Plate II.

December 1927.

WATERLOO PLACE, THE SOUTHERN END OF REGENT STREET.

John Nash, Architect.

Regent Street was not so much a street extension as a town-planning development, for it involved on the south the removal of Carlton House from Waterloo Place, and the building of Carlton House Terrace along the Mall, and on the north, the opening-up of Regent's Park to which Regent Street was designed to lead. In the plate above one is looking up Nash's Lower Regent Street from Waterloo Place towards Piccadilly Circus. Since the photograph was taken the Crimea Monument in the foreground has been set back and flanked by the statues of Sydney Herbert and Florence Nightingale, and Nash's buildings have, of course, been demolished.



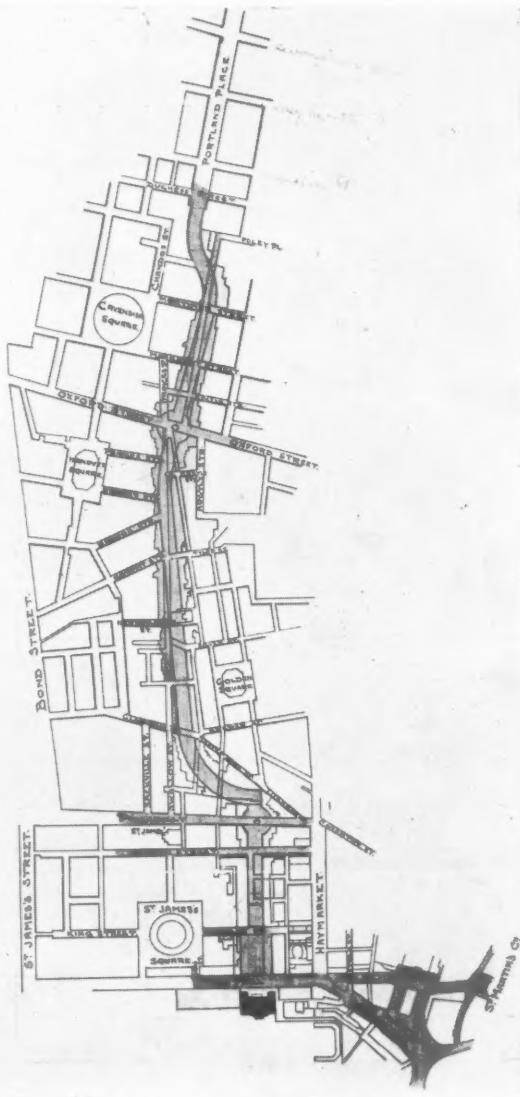
great scheme he wanted a far more direct route, and for this purpose he followed a straight line until his famous curve was made necessary. In doing this he absorbed what was known as Little Swallow Street, the present Swallow Street being the continuation of this thoroughfare; and so,

had he extended his street along it, there would have resulted an almost direct thoroughfare between Oxford Street and Piccadilly.

At the close of the sixteenth century all this area was divided into fields, and even during the second half of the seventeenth century "Swallow Close" (it took its name from its owner, Thomas Swallow, *temp.* Henry VIII) is found included in the grant of lands made to Clarendon by Charles II. The exact relation of the respective alignments of Swallow Street and Regent Street will be realized when it is known that the shops on the west side of the latter stand on what was the earlier roadway. Swallow Street was quite an important thoroughfare, although exiguous in comparison with its successor. In it Richard Baxter had a meeting-house in 1675; and fifteen years later the congregation of the French Ambassador's chapel removed to a building here, Monmouth House (where they had hitherto foregathered) being closed to them—a building which was to become the Rev. C. Voysey's Theistic church in our own day. At the point where Swallow Street joined Oxford Street stood a tavern called the "Hog in the Pound"; where Sherwin, the well-known engraver, died



An early nineteenth-century print of St. Philip's Chapel which stood almost opposite Nash's house in Lower Regent Street, on the left side going up to Piccadilly Circus. Its cupola can be seen in Plate II and in the print on page 204, and its portico is shown in Boys's lithograph on page 205.



Nash's plan of Regent Street.

in poverty in the year 1790. Swallow Place and Swallow Passage, since cleared away, once perpetuated the northern end of Swallow Street, which immediately faced Prince's Street on the other side of Oxford Street.

Swallow Street was not completely built over till 1720; and when, in 1681, Major Foubert opened

his riding-school (we shall come to him again later) it was in an isolated position, there being no houses between it and Beak Street. From Strype we learn one or two interesting particulars of Regent Street's forerunner. Thus, he tells us that nearly opposite Foubert's Passage, or close by Conduit Street, which was formed in 1713, a Mr. Medwell had "a fine, large, and well-built house with a curious garden before it"—a residence which is recorded as being in existence in 1691—but that the thoroughfare, although very long, was otherwise of no great account either for buildings or inhabitants.

Anyone examining Horwood's plan of London, dated 1799, will at once see what a crying need there was for a large and wide artery to link up Oxford Street with Piccadilly. In those days Bond Street was the only thoroughfare that did this; and Bond Street cannot, by the greatest stretch of the imagination, be regarded as a fine street architecturally, however much it may be from the nature of its shops. Reconstruction was then in the air—the beginning of each new century seems to have a vivifying effect on architectural development—and Nash, the

Regent's favourite architect, then fresh from the conversion of Marylebone Park into the Regent's Park, was obviously the man to carry out a scheme at once grandiose and necessary. In 1813 an Act for the formation of a new thoroughfare, destined to be named after the architect's Royal and effulgent patron, was obtained, and at the end of seven years Regent Street had come into existence.

Nash's original idea was to run a thoroughfare practically in a direct line northwards from the Carlton House, which Holland had evolved out of the old red-brick residence of the Princess Dowager of Wales, but which had already been encased in stone by Sir Robert Taylor, Nash's master. Nash's "straight line" was, in any case, to have been varied by the famous Quadrant, as no other scheme was possible; but from the point where that feature ends there was to have been a direct route into Portland Place, which the Adams had created about 1778, and whose great width had been necessary by a clause in Lord Foley's lease to the effect that the northward view of Foley House (not the house which now bears that name on the east side,



Nash's House.

Carlton House.

St. Philip's Chapel.

A print of Lower Regent Street looking towards Waterloo Place, with Nash's house on the left and Carlton House in the distance. Carlton House was pulled down when George IV commissioned Nash to reconstruct Buckingham House (Buckingham Palace), and the columns supporting its portico, behind the screen, were transported to the National Gallery's facade, where they still stand, strangely incongruous.

the architect's Royal and effulgent patron, was obtained, and at the end of seven years Regent Street had come into existence. Nash's original idea was to run a thoroughfare practically in a direct line northwards from the Carlton House, which Holland had evolved out of the old red-brick residence of the Princess Dowager of Wales, but which had already been encased in stone by Sir Robert Taylor, Nash's master. Nash's "straight line" was, in any case, to have been varied by the famous Quadrant, as no other scheme was possible; but from the point where that feature ends there was to have been a direct route into Portland Place, which the Adams had created about 1778, and whose great width had been necessary by a clause in Lord Foley's lease to the effect that the northward view of Foley House (not the house which now bears that name on the east side,

In 1814 there appeared a small volume entitled *Some account of the Proposed Improvements of the western part of London by the formation of the Regent's Park, the new street (Regent Street), etc.* The anonymous author indicates that two other plans for this innovation had been prepared by Mr. James Wyatt and a Mr. Thompson respectively, but

he points out that that submitted by Nash was the only one "fully laid before the public," a circumstance which he regrets. In the course of his remarks he says that "the scheme of the houses having colonnaded piazzas is abandoned," by which it is evident



Nash's House.

The Duke of York's Column.

The same view a hundred years later, before the destruction of old Regent Street. The only important difference lies in Waterloo Place, where Carlton House has disappeared and the Duke of York's column has taken its place, with the vista beyond of St. James's Park and the towers of the Houses of Parliament.

that in Nash's earliest suggestion the whole of the thoroughfare would have partaken of the character of that portion (the Quadrant) which was at first provided with this Continental adjunct.

The whole scheme of Regent Street was a splendid one, and Nash's superiority over later town planners can be realized if we compare his conception of what a new thoroughfare should be—in size, alignment, and architecture—with what has occurred in our own days when Shaftesbury

street was more obvious then, and one could at least see the sky. In any case, it was a magnificent gesture, and such an one as is unique in town planning; one, indeed, that even Wren, with so many of his vast projects unfulfilled, might well have envied.

The thoroughfare was begun roughly in 1813, and the lower portion, now known as Lower Regent Street (wherein Nash's own house was standing till the other day) and Waterloo Place, was completed four years later. By 1820 practically



← Coventry Street.

Lower Regent Street.

Piccadilly.

Swan and Edgar's.

Lower Regent Street and Piccadilly Circus. It is interesting to note that when this picture was done by Boys in 1842, Swan and Edgar occupied the same corner house as today. The tall building in Lower Regent Street, that of the Club Chambers Association, had just been built, as had also the Victoria tower of the Houses of Parliament (just visible in the distance), which had been begun two years before the lithograph was made.

Avenue and the Charing Cross Road were formed—two streets which, given the opportunities afforded, are disgraces to the London that permitted them and to the London that endures them. Regent Street, as it came down to us with its stuccoed frontages dirty through the manifold exusions of London's atmosphere, and its buildings squat in comparison with what we today require, no doubt laid itself open to criticism. But it was impressive and homogeneous, and its famous curve was something which no other capital possessed—that glorious sweep which led you round until the splendid vista of the upper portion of the street burst upon you. Nash's structures look small beside the gorgeous piles that have now arisen; but the width of the

the whole was finished, contemporary plans showing at a glance the exact course it followed. Before it came into existence there was a small thoroughfare leading from Pall Mall to St. James's Market, and known as St. Albans Street (from the Earl of St. Albans to whom Charles II had granted a lease of much property here, and who formed St. James's Square), and this and the market were swallowed up by Waterloo Place and Lower Regent Street.

To say anything adequate concerning the history of the streets and sites which abut on Regent Street or through whose area it runs, is clearly impossible in a limited space; and a few salient facts are all I can attempt to give about them. For instance, as one walks up past the Guards'

Memorial, where Sydney Herbert and Florence Nightingale now flank it, one is treading on the spot where St. Evremond once lived and Swift wrote some of his *Journal to Stella*. St. James's Market was at one time the scene of St. James's Fair, which was sup-

pressed by the Puritans, revived by Charles II, but finally closed, towards the end of that monarch's reign, as being too rowdy even for a not very squeamish period. Near the market Nance Oldfield was once living and Hannah Lightfoot, the fair Quakeress whose name is associated with that of George III.

The Lower Regent Street of the past possessed two features no longer existing. One was Nash's house on the east side, which became in course of time the headquarters of the once well-known Raleigh Club; and the other St. Philip's Chapel, which Repton designed (it was consecrated in 1820), and whose tower was copied from the so-called lantern of Demsothenes at Athens; while a landmark of another character was No. 215, on the west side, once the publishing house of James Fraser, whose famous magazine was edited from here.

The features that have disappeared in Regent Street itself are as the sands of the sea. But first and foremost was



Swan and Edgar's.

Regent Street.

The County Fire Office.

The County Fire Office and the Quadrant taken immediately after their completion from the opposite point of view in Piccadilly Circus to that of Boys's lithograph on page 205. The buildings on the right-hand side form part of those originally occupying the centre of what is now the Circus.

doubt the most original and notable feature of Nash's design; but it adversely affected trade by making the shop windows unduly dark, and this was the chief reason for its removal in 1848. Then, on the west side farther up, was Hanover Chapel, whose massive porch projected over the pavement. It was designed by C. R. Cockerell and consecrated in 1825. It is many years since both it and St. Philip's were removed. At No. 69, too, was one of the entrances to the St. James's Hall (the other was in Piccadilly), erected in 1857 from the Oriental designs of Owen Jones. But music had had an

the famous colonnade which ran on both sides of the Quadrant, and which formed in wet weather a notorious hunting-ground for that "lounger in Regent Street" whom Gavarri has perpetuated by his pencil and Thackeray by his pen. It was without

earlier home in Regent Street than this happily remembered one, for on the east side, at the corner of Argyll Street, were the Argyll Rooms of melodious memory, which were burnt down in 1830, but soon after rebuilt. They are not, of course, to be confounded with the notorious pleasure haunt of the same name which stood where the Trocadero is now, but as the home of



The same view a hundred years later. The Regent Palace can be seen towering above the County Fire Office, and the Quadrant, stripped of its colonnade, is already in process of demolition. Eros, in the foreground, is in his turn being removed from the site occupied a hundred years earlier by the old houses seen on the right of the print at the top of this page.

the Philharmonic Concerts, whose walls had re-echoed the strains of Mendelssohn and Spohr and Weber, and wherein Liszt made his first appearance in 1824, at the age of fourteen.

The by-streets communicating with the main artery are also crowded with associations: Brewer Street, which leads into the Golden Square of Cardinal Wiseman and Ralph Nickleby, and where David Hume and the Chevalier d'Eon (that strange person!) and Nancy Parsons lived, and Nelson kept his coffin! Beak Street, whose name records the forgotten personality of "Thomas Beake, carpenter." Foubert's Place, where the enterprising Major ran his *manège*, whither all the *ton* of his period resorted and in which even the grave

Mr. John Evelyn took a prominent interest. Argyll Place, since renamed Great Marlborough Street (I don't know why), where Scott sat to Northcote, and Northcote talked to Hazlitt; where Madame de Staël lodged in 1813 when she was banished from France by Napoleon, and where the "Green Dragon" tavern once stood to remind us of a past Geor-



The top of the Quadrant, showing the end of the colonnade and the beautiful little pavilion at the corner of Vigo Street.

Other notable people lived once in this by-street: Sir Joseph Banks and Mrs. Thrale; George, Lord Lyttelton, the friend of poets and himself a mediocre versifier; and Dr. Dodd, who ended a strange and varied career on Tyburn Tree.

As we get beyond Oxford Street, there is Great Castle Street; with it we link hands with Dr. Johnson, who had one of his innumerable London dwellings here, and the

gian day. And Argyll Street, in which was once Argyll House, the residence of the Duke who married the beautiful Elizabeth Gunning (she died here in 1790), a house that later (1816) became the property of Lord Aberdeen (the "Athenian" Earl) and was demolished in 1860.

artist Barry, who lived here in squalor and whose house was pointed out as the last word in decay and dirt; and Margaret Street; and Mortimer Street, for ever associated with Nollekens and his penurious habits.

If the streets on the east of the great thoroughfare are full of associations, those on the west are no less so; and from Vigo Street, which perpetuates



A hundred years later. The colonnade has disappeared, but the pavilion at the corner of Vigo Street still stands. Even before the whole of this portion of the street had been pulled down, by the absence of the colonnade and the addition of straggling chimneys and unsightly shop fronts, it had lost, as the photograph portrays, the elegance and formality shown in the print.



New Burlington Street.

Regent Street.

Conduit Street.

Left: This block of shops, one of the finest on the west side of Regent Street, lay between New Burlington Street and Conduit Street, the entrance to the former being shown on the left of the print, and that of the latter on the right. These buildings lie within the range of the photograph on page 207, but cannot be seen clearly.

Right: In this and the following prints, except that of All Souls', Langham Place, the point of view has changed, and the artist is looking south, or down the street towards Piccadilly Circus. In the centre stands the Hanover Chapel at the corner of Princes Street, and in front of it one of the earlier omnibuses of the Shillibeer type, so called because they were run by a man of that name. The print was published by Tallis about 1839.



The Hanover Chapel.

Princes Street.



The east side of Regent Street.

The Quadrant.

Left: A view looking down Regent Street towards the Quadrant, above which appears the spire of St. James's, Piccadilly. When he made his drawing the artist was standing near the buildings shown in the illustration at the top of this page, at a point about midway between the central pediment and the corner of Conduit Street.

(From an early nineteenth-century print.)



Little Argyll Street.

Regent Street.

The Hanover Chapel.

Princes Street.

The Quadrant and the spire of St. James's, Piccadilly, can again be seen in this, Boys's second and only other lithograph of Regent Street, published in 1842. The scene is taken from the corner of Princes Street, with the Hanover Chapel on the right and the entrance to Little Argyll Street on the left. In the foreground can be seen one of the early hansoms with a side door. This point is practically at Oxford Circus.

in its name the victory of Vigo Bay in 1702, to Cavendish Place, where Street (who designed the Law Courts) lived, they are all filled with the memories that underlie the stones of London. Burlington Street, whose houses alone are sufficient to carry our minds back to a past long before Regent Street itself was dreamed of; Conduit Street, whose name recalls the Conduit Mead of an earlier day still, and whose list of famous past inhabitants would fill a page; Maddox Street, without which who would remember Sir Benjamin Maddox of the seventeenth century?—and so on.

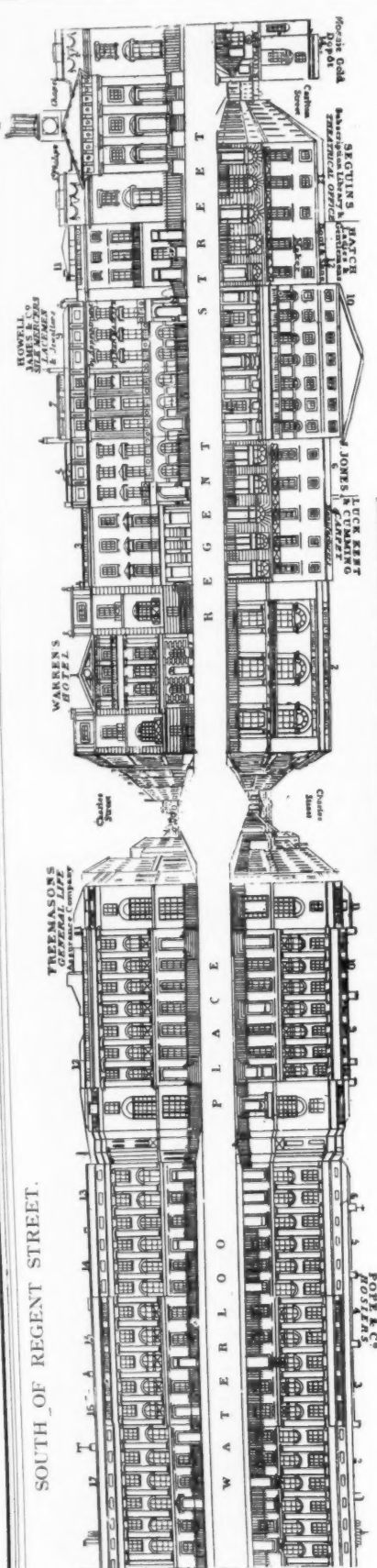
But it is Regent Street itself; not its exiguous predecessor of the seventeenth and eighteenth centuries; not its little backwaters, in spite of their pregnant memories, but the Regent Street of the budding nineteenth century and of the earlier Victorian days, which is



The last of old Regent Street, looking north from Oxford Circus to All Souls', Langham Place.

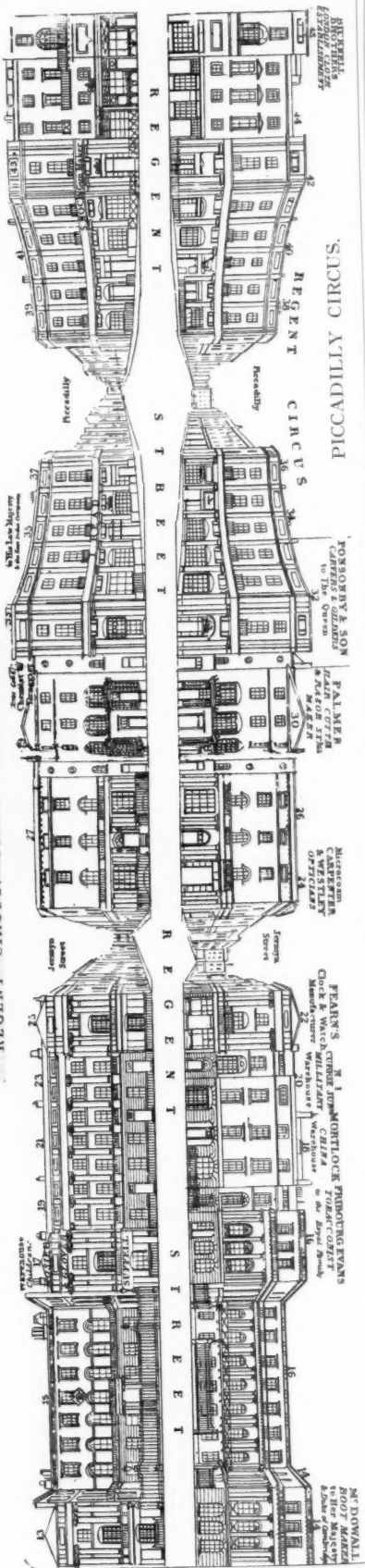
of paramount interest—those days when the outward *formulae* of life at least were dignified and reticent; when splendid equipages (how the word dates them!) passed up and down, stopping at small but dignified shops or scattering the mud on undignified loiterers; such a Regent Street as you see in the lithographs of Boys; such shops as are depicted so accurately by Tallis. We have travelled far since those gracious, spacious days; we have become bemused by inventions of which so many of us are terrified out of our lives; and as we fly for safety from the red Juggernauts of the roads or the incessantly impending motor, we sometimes sigh for a quieter time when we could walk the streets with impunity and wonder (among much else) at the masterpiece of that super street-planner, John Nash.

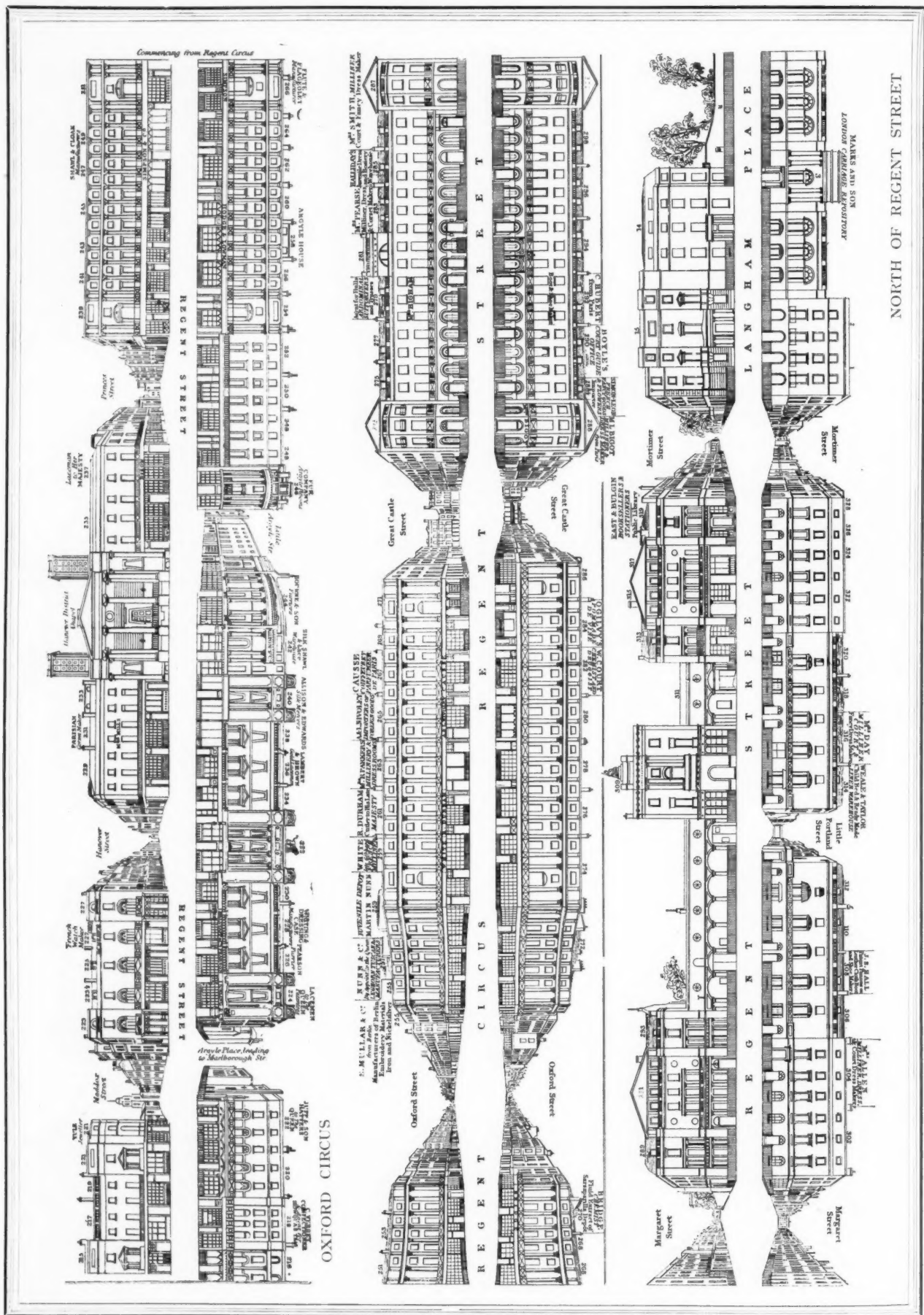
A Complete Set of Tallis's Views of Regent Street, Circa 1839.



here, but in a modified form, for Tallis, who drew his streets in sections, was neither rational nor methodical in his manner of leading from one section to the next, and great ingenuity is often necessary in "reading on." Since several views have already been illustrated in facsimile in the REVIEW, it has been considered legitimate to take liberties with them here and so to re-arrange them to make them read on easily from left to right which should be treated as south to north. Each section should thus be read as though it continued from the right hand end of the one above it.

In this and the following two pages is published, we believe for the first time, a complete and comprehensive set of drawings of old Regent Street, with every building that stood in it, serving as a record both of the street and of Nash. Posterity is indebted for this to one Tallis who published, in 1839 or thereabouts, a series of drawings well known to readers of THE ARCHITECTURAL REVIEW as Tallis's *London Street Views*, four issues of which he devoted to Regent Street, starting at Waterloo Place, and ending at Langham Place. All four views are republished





From Maddox Street to Langham Place.

A Panoramic View of Regent's Park.



Clergy Orphan
School.

St. Andrew's
Place.

Park Square
East.

NOTE.

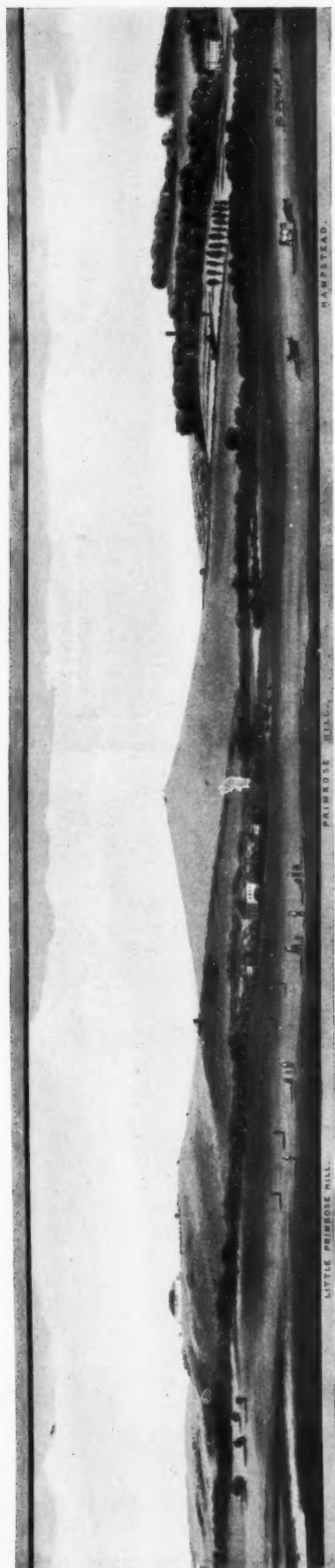
REGENT STREET MAY BE SAID TO BE COMPLEMENTARY TO REGENT'S PARK. NASH WAS RESPONSIBLE FOR THE LAYING-OUT OF BOTH, AND HIS GREAT THOROUGHFARE WAS ORIGINALLY INTENDED AS A SPLENDID LINK BETWEEN THE CROWN PROPERTY IN ST. JAMES'S AND THE CROWN PROPERTY IN MARYLEBONE—A MAGNIFICENT VISTA FROM CARLTON HOUSE TO THE RURAL ADJUNCTS OF MARYLEBONE PARK. AS WE HAVE SEEN, FORCE OF CIRCUMSTANCE WAS RESPONSIBLE FOR THE ALTERATION OF THE ARCHITECT'S EARLIER SCHEME, BUT BOTH THE NEW STREET AND THE NEW PARK CAME INTO EXISTENCE ROUGHLY ABOUT THE SAME TIME, AND THUS THE FOLLOWING NOTICE OF AN EXTREMELY RARE LITTLE PUBLICATION DEALING WITH THE LATTER FROM A TOPOGRAPHICAL AS WELL AS AN ARTISTIC POINT OF VIEW, SEEMS TO FORM AN APPROPRIATE PENDANT TO WHAT HAS BEEN SAID ABOUT REGENT STREET IN THE PAST AND PRESENT.

THE outstanding features of artistic publishing during the earlier part of the last century were undoubtedly the exquisitely coloured illustrated books which emanated from the shop of Rudolph Ackermann, in the Strand. Never before or since has a publisher attempted anything comparable with this amazing output. Ackermann was the high-priest of the picture-book, and a list of the works issued by him reveals not only his artistic sense but his catholicity. From volumes of travel to books of costume; from historical works to those dealing with the furniture of the period; from folios and massive quartos to the little *ephemera* connected with passing events, and the toy volumes of children, nothing came amiss to him; and the volumes which make up his vast achievement in artistic typography and illustration are today fetching sums which would have startled their begetter.

But of all the directions in which Ackermann's energy exhibited itself, none was more pronounced, or has proved more valuable to later investigators than his topographical volumes. Many of these, so far as literary merit is concerned, are negligible enough; some are anything but this; but whatever the value of their letterpress all are illustrated by those beautiful coloured pictures with which their

publisher's shop window must once have been so gay and attractive, and which are today not infrequently wrenched ruthlessly from the books they embellish, to be framed for the adornment of walls and extra-illustrated works. I am dealing here with one of the rarest and, perhaps, the most interesting of the publications which even Ackermann (the rarity of many of whose publications is well known) ever issued. There is no letterpress to the little volume, which is nothing more nor less than a panoramic view of the Regent's Park. It consists of an oblong book 11½ in. by about 8 in., and is entitled "*Panoramic View Round the Regent's Park. From drawings taken on the spot by Richard Morris, Author of Essays on Landscape Gardening.*" Published by R. Ackermann, 96, Strand; also to be had of R. Ackermann, Junior, 191, Regent Street, 1831." On the side of the cover is a coloured "View of Portland Place," drawn by R. Morris, and engraved by S. H. Hughes. At the end of the vista, shown in this illustration, between the houses (then of red brick and stone) can be seen the open country with the Hampstead and Highgate hills in the distance; and

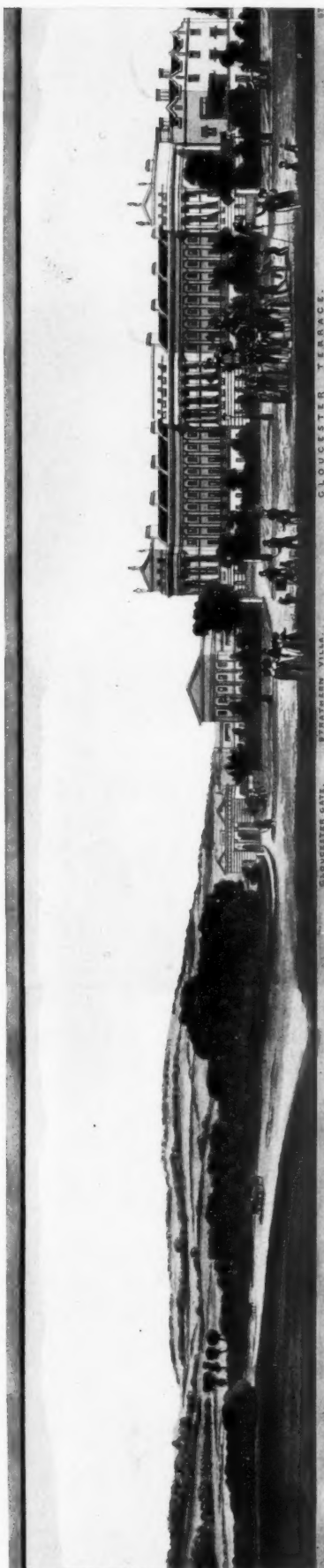
* NOTE.—Through the courtesy of Messrs. Batsford, of Holborn, who possess a copy of this rare volume, the illustrations from it are here reproduced.



LITTLE PRIMROSE HILL.

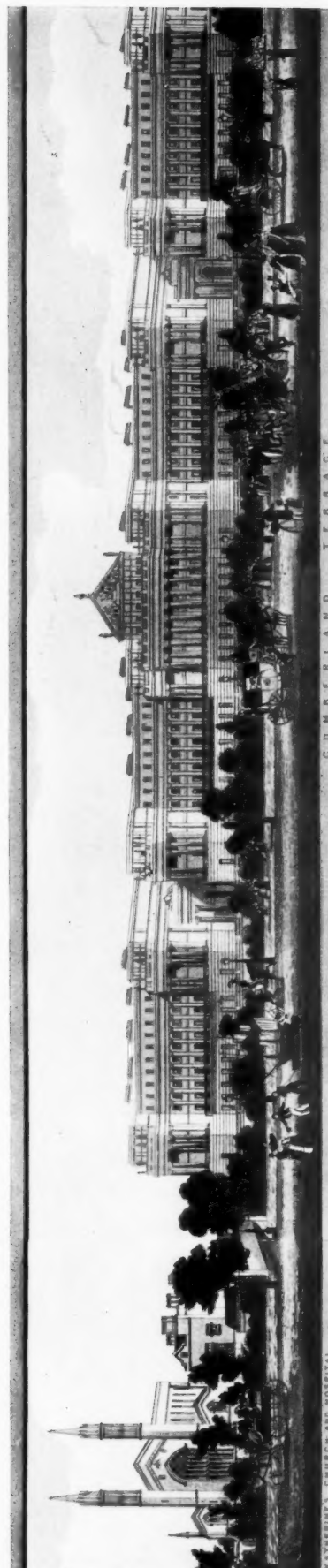
PRIMROSE HILL.

HAMPSTEAD.



GLoucester Gate. Strathern Villa.

GLoucester Terrace.



Katherine's Church and Hospital.

Cumberland Terrace.

"All the open country as it appears in Ackermann's view, showing Harrow and Primrose Hill and Hampstead, is, of course, today built over by the houses of Park Road and Albert Road, with acre upon acre of thickly-covered ground stretching away to Childs' Hill and Cricklewood and linking up with the metropolis what were then remote and small hamlets. . . . Cumberland Terrace, with its massive blocks of houses, reminiscent of Carlton House Terrace, was, of course, designed by the same architect, John Nash, who was, indeed, responsible for all the structures surrounding the Regent's Park, except Cornwall Terrace and Clarence Terrace, which owed their genesis to Decimus Burton. . . ."

the carriages and riders and pedestrians introduced give us an excellent little picture of the street life in the West End in the days of William IV.

Opening the thin volume we are confronted by a narrow panoramic picture (4½ in. high) representing the complete circle of Regent's Park. This view extends to no less than 19 ft. in length, the whole being lithographed and exquisitely coloured. It is one of the most valuable records of what was then a new portion of London, with which I am acquainted, doing, indeed, for this essentially Georgian spot what Tallis was to do a few years later for the commercial streets of London. In Shepherd's *Metropolitan Improvements*—a book, by the way, which a few years ago was not regarded as specially valuable, but which is becoming rarer as people begin to recognize its importance as a record of the Georgian and Early Victorian metropolis—there is an excellent plan of the

Regent's Park. A few interesting differences due to additional building are here reproduced. Thus, Shepherd (1827) does not show Gloucester Terrace which is included in Ackermann (1831), nor is Strathern Villa or Gloucester Gate present in the earlier plan, on which, indeed, at this north-east point building development ends with St. Katherine's Hospital and Church. Cumberland Terrace, with its massive blocks of houses, reminiscent of Carlton House Terrace, was of course designed by the same architect, John Nash, who was, indeed, responsible for all the structures surrounding

the Regent's Park except Cornwall Terrace and Clarence Terrace, which owed their genesis to Decimus Burton. Cumberland Villas and the pillared houses to its right came into existence between 1827 and 1831, and although shown in this view are not present in Shepherd's plan. The Colosseum, of which we have here one of the best views extant, was also erected by Burton during the years 1824-6, and after use in a variety of ways was closed in 1863, but not demolished till twelve years later. Its site, of course, is now covered by houses.

Park Crescent and Park Square East and West, with the vista beyond the central garden down Portland Place, remain substantially as Nash left them; while York Terrace, divided in the middle, gives us a glimpse of Marylebone Church, designed by Thomas Hardwick and consecrated in 1817, and standing on the south of what was then called "The New Road from Paddington to Islington," but is now the Marylebone Road.

Between Cornwall Terrace and Clarence Terrace we get a glimpse of the older houses on the main thoroughfare,

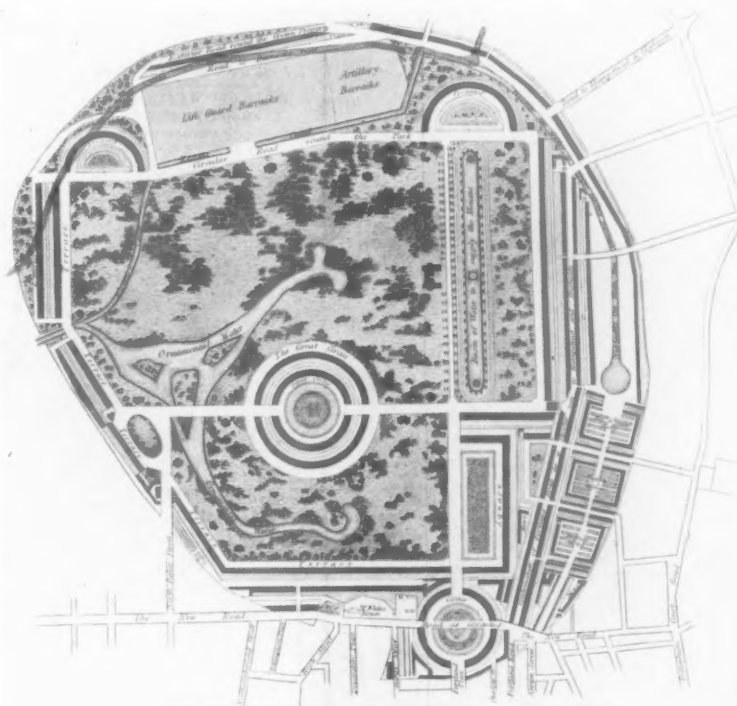
forming such an antithesis to the palatial erections of Nash. Why the architect thought fit to crown the houses in Sussex Place (in one of which, by the way, Lockhart, the son-in-law of Sir Walter Scott, once lived) by the hideous "pepper-pots" is not recorded; they are as bad as those which Wilkins placed on the National Gallery.

Hanover Terrace and the villa with its Oriental excrescences, probably glass-houses, among the trees, complete the building development of Nash and Burton. All the open country as it appears in Ackermann's view, showing Harrow and Primrose Hill and Hampstead, is of course today built over by the houses of Park Road and Albert Road, with acre upon acre of thickly covered ground stretching away to Child's Hill and Cricklewood, and linking up with the metropolis what were then remote and small hamlets.

Those who desire information (hidden, however, beneath a very mountain of words) concerning Regent's Park and its building development will find it in the letterpress which the architect Elmes contributed to Shepherd's *Metropolitan Improvements*; certain of its groups of Georgian residences are, too, "figured," as it is now expressed in that work.

In 1814, too, there was published the anonymous little work entitled *Some Accounts of the Proposed Improvements of the Western Part of London, by the Formation of the Regent's Park*, to which reference has been made in the article on "Regent Street in the Past."

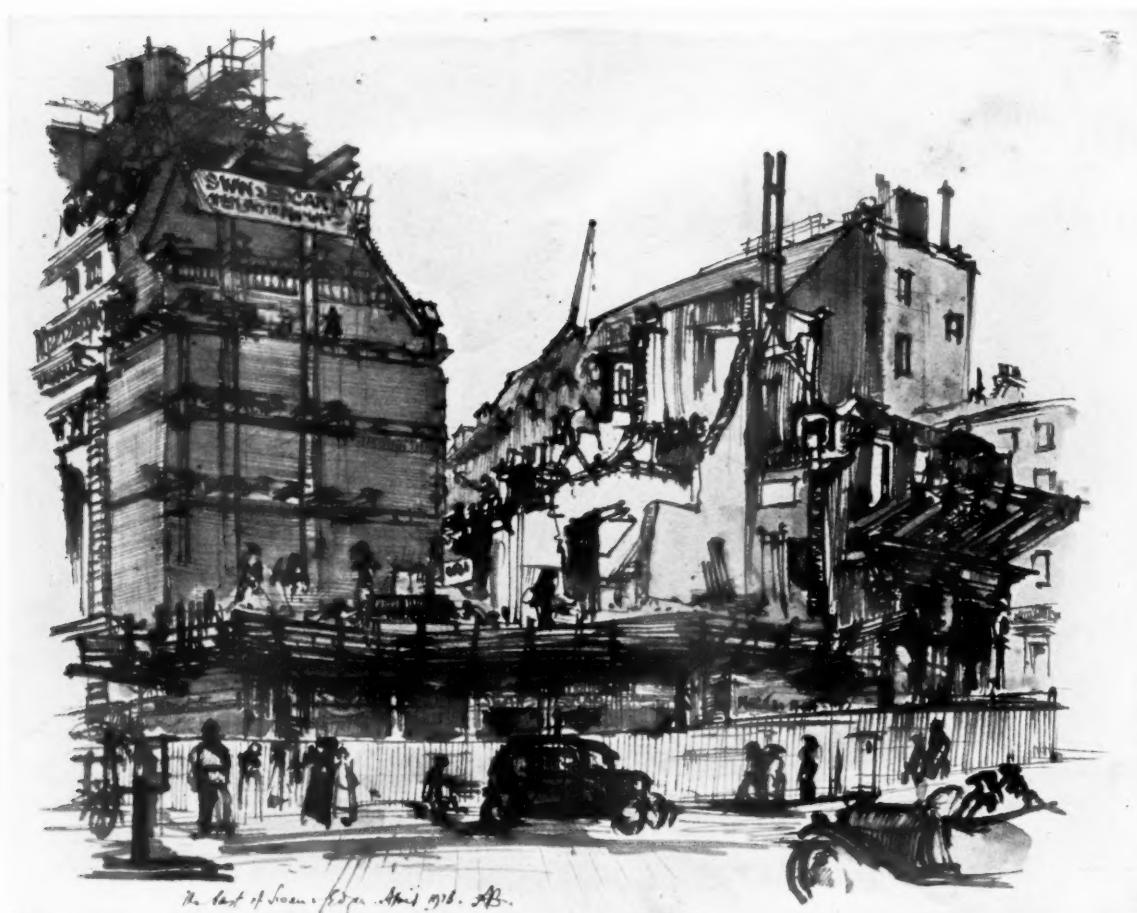
Attached to this are three coloured plans showing that others besides Nash had given deep thought to the form of development of Marylebone Park, which would be most desirable from various points of view. The first of these was produced by a Mr. John White in 1809; the second was prepared two years later by Messrs. Leverton and Chawner; and the third was Nash's, here reproduced, more or less in the form in which the Regent's Park is today. Without going into the letterpress very deeply it may be remarked that it reminds the reader that in 1797 Mr. Fordyce, surveyor-general of Crown Lands, submitted to the Lords of the Treasury suggestions for the development of Marylebone Park, and that in the previous year he had pointed out the need of a direct road communication between Marylebone and Westminster. The plans attached to this volume are of the utmost interest, but to realize what Nash's completed work looked like just about a century ago you must study the coloured panorama which Ackermann added to the large number of topographical pictures with which he adorned so artistically his innumerable publications.



A plan of Regent's Park designed by John Nash.

The Transition.

The Last of Nash and The Beginning of New Regent Street.



THE LAST OF OLD SWAN AND EDGAR'S.

From the drawing by Austin Blomfield.

For the sake of the future historian, it may be of interest to give the dates of the drawings published in this issue. The drawing above was done in 1926, Mr. Walcot's quite recently, and the Swallow Street study in 1927. The frontispiece is a purely imaginary piece of work, showing the new Swan and Edgar building rising above the partly demolished remains of its predecessor.



Above :
THE NEW QUADRANT.
From the drawing
by
William Walcott.

Below : IN SWALLOW STREET.
The high backs of the new
Regent Street rise above the small
buildings off Piccadilly. From
the drawing by Austin Blomfield.

To-Day.

Piccadilly Circus and the Quadrant.

By S. D. Adshead.

With photographs by

THE ARCHITECTURAL REVIEW.

THE rebuilding of Piccadilly Circus and the Quadrant marks the completion of a scheme of reconstruction which has included not only Regent Street and one side of Piccadilly, but also most of the big business houses in the West Central area.

Piccadilly Circus is something more than a confluence of ways—it is London's West End business, amusement and traffic centre; it is a starting place for the bargain hunter, a rendezvous for the pleasure seeker, the centre of theatre land, and a meeting place for the visitor. With its intensive interest Piccadilly Circus can easily claim to be the busiest and brightest spot in all London; little wonder that its rebuilding should have been a matter of so great public concern.

To those interested in the architecture of their city, there is always an element of uncertainty when a new building is to be uncovered.

To the long-suffering public it may be a joy or it may be a tragedy—it is always a lottery. This being so, we have something to be thankful for in the rebuilding of the Quadrant, the Circus, and Piccadilly.

But this happy event is, as we are aware, due to something more than a fortuitous sequence of events; it is due to the employment, in this case by the Crown, of architects of outstanding ability. Let us see how it came about.

It will be remembered that about the year 1904, H.M. Office of Woods and Forests (the ground landlords) approached the late Mr. Norman Shaw and invited him to prepare designs for the rebuilding of Piccadilly Circus and the Quadrant, the leases being about to fall in; and it will be remembered how Mr. Shaw, with his wonderful persuasive abilities, foisted upon an expectant group of shopkeepers a style of architecture which, whilst no doubt admirable as an essay in the fifteenth-century Florentine manner, was at the same time most unsuitable as expressing the modern shop or store.



The arcade of the new County Fire Office: the last relic of Nash's great "colonnaded piazza."

To meet the various difficulties that arose and at the same time preserve the severity of his chosen style, so great were the sacrifices and compromises that had to be made, especially in the upper storeys, that the fortress character of his Florentine architecture was seriously imperilled; and the Piccadilly Hotel, with its façades to Piccadilly and the Crescent, is the unhappy result. Before their completion Mr. Norman Shaw died, and those responsible for the continuation of the design were placed in a very serious dilemma. Here was a group of shopkeepers, disappointed and angered with the economic result—and a design for a repeat, which it was quite impossible to follow.

Mr. Shaw expected his shopkeepers to place their goods in caves with rock cut entrances: this would not do.

Still, with all his faults, let us give the author of these rustications the credit that is due. He had certainly set us an example for what

was to follow—a building original in conception, noble in scale and, though over-vigorous, yet well modelled in its detail.

The most modern of our shop fronts have perhaps passed the plate-glass era, when columns were swathed in velvet and when observation of the goods was unobstructed by every vestige of support; instead, in the best examples, both in London and in the big cities on the Continent, the shop window is treated as a proscenium opening and the goods are staged rather than displayed. To do something that would meet the requirements of this new method of shop-window dressing, and at the same time not entirely set at defiance Mr. Shaw's rugged rustications, difficulties were presented that could not easily be overcome.

It was at this stage that H.M. Office of Woods and Forests, moved with the best intentions and acting as a public body should do when placed in such a dilemma, approached and invited Sir Reginald Blomfield, at that time President of the Royal Institute of British Architects,

REGENT STREET.



Plate III.

December 1927.

THE QUADRANT FROM PICCADILLY CIRCUS.

On the right stands the new County Fire Office, and on the left Swan and Edgar's. The Piccadilly Hotel, which dictated the whole scheme, can be distinguished half-way up the Quadrant, black with the soot of years.





Piccadilly.

Swan and Edgar's.

Regent Street.

The County Fire Office.

Piccadilly Circus, 1927.

to examine and advise on the situation. At his request Sir Aston Webb, R.A., and Mr. Ernest Newton, R.A., were asked to be associated with him and form a committee of inquiry.

Evidence was taken from all interested, and, in a report which followed, recommendations were made that the roof, dormers, cornice, and string course above the mezzanine, all component parts of Shaw's design, could be continued, but that the rest of his design must be given up. The Office of Woods and Forests thereupon invited the committee to undertake the preparation of a design for the completion of the Quadrant in accordance with the recommendations of the report; and it appears that by an arrangement between the trio, Mr. Blomfield (now Sir Reginald Blomfield) personally undertook the preparation of all drawings, which he did from the first $\frac{1}{16}$ in. scale sketch to the last full-size detail.

The siting of the Quadrant was dealt with by the Woods and Forests, and one of the problems presented to Sir Reginald in this

connection was to make the best of the dispositions made by the Crown. These included the somewhat awkward but inevitable intersection of Air Street with the Quadrant, and the juncture of the curve and straight line on the Quadrant side of Swan and Edgar's façade.

But there were difficulties of another kind: difficulties of plan and section that had been created by Mr. Shaw, and difficulties of detail caused by omissions in leases of covenants necessary to ensure homogeneity throughout the scheme; indeed, at the time when the completion was taken over, the impossibility of reconciling the many divergent interests of leaseholders, of amending and at the same time successfully completing the Quadrant as a composition, and of working in harmony with the different architects actually responsible for the erection of the buildings, seemed to be impossible. Certainly a pæan of praise is due to Sir Reginald Blomfield for the way in which he has brought this work to so successful a completion.

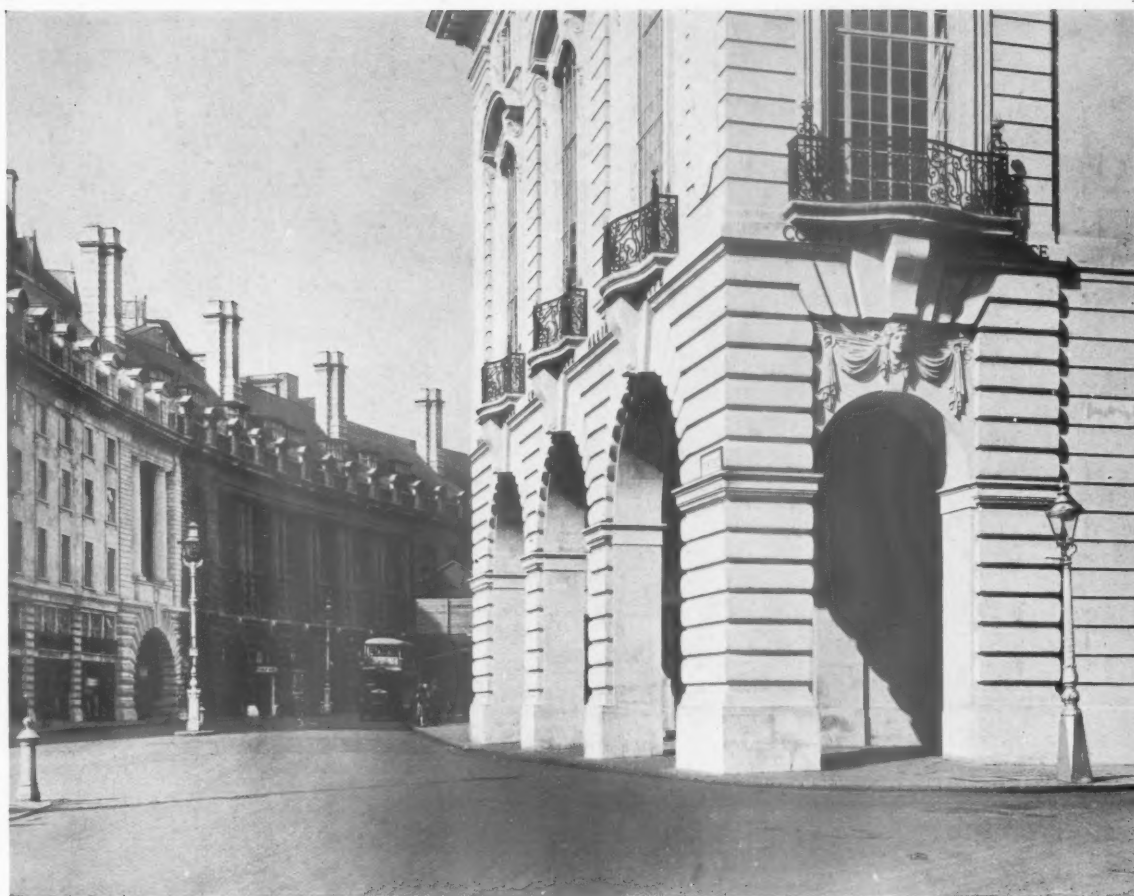
Under the circumstances, having regard to the unsuitable style



The entrance to Swallow Street.



*In Piccadilly Circus : The new County Fire Office
and the Circus front of Swan and Edgar's.*



The Quadrant from the new County Fire Office.

that had been set, he would have been justified in altogether ignoring what had already been done; but, instead, to his credit he submissively accepted the best and cleverly evaded the worst.

He was wise to preserve the main lines of the Shaw design, to continue the rusticated base in a gentler and modified form, to echo instead of continue the colonnade treatment of the upper storeys, and by a scheme of fenestration which, as he himself states, acts as a curtain, to make, as it were, a proscenium opening of the Quadrant elevation of the Piccadilly Hotel.

Probably one of the greatest difficulties to be overcome in the completion of the Quadrant was to devise a successful transition from the Shaw elevation to this new and more sober system of fenestration. To have introduced gigantic arches with openings over, flanked by Doric columns, and in so doing emasculate, as it were, the uncalled-for severity of Mr. Shaw's detail, may be described without hesitation as a stroke of genius. These arched openings to the side streets are pretty pieces of composition, and they are not exactly repeated.

In each case, whilst the detail differs to suit the continual rise in the cornice, repetition and symmetry have been preserved. Moreover, whilst these rusticated arches placed at regular intervals serve to punctuate the sequence of the fenestration of the ground and mezzanine floors, they at the same time produce a very subtle and successful piece of street architecture.

If Mr. Norman Shaw's work is reminiscent of a Florentine fortress, the later work of Sir Reginald Blomfield is reminis-

cent of the best eighteenth-century monumental architecture of France. It is Italian, softened and refined.

Our praise of the way in which the Quadrant has been completed is unstinted, but we must not refrain from criticizing a questionable incident, not altogether the fault of the architect to whom it is likely to be ascribed. We refer to the treatment of the splayed return into Burlington Gardens. True classic architecture has no use for splayed corners; they can no more be introduced into classic design than the Victorian bay window. It was the misfortune of Sir Reginald to have to smother his vigorous pavilion with the uncomfortable covering of this awkward splay. Whether above the cornice he could have freed his pavilion from its association, or whether the result is the best that could be done, is a question that must remain unanswered; certain we are, however, that the insistence on splayed corners in this particular position makes a good completion to the Quadrant extremely difficult. But we have in the Circus and Quadrant what is more than a street front; it is a group of buildings seen from all sides, and it was not only legitimate but necessary to provide an interesting skyline, and also some modelling in the general mass.

Sir Reginald Blomfield is an architect who sees his buildings in the round, and who attaches great importance to these attributes. The two pavilions set as shoulders to the Swan and Edgar eastern façade are fancified; still, it is doubtful if they are not a little engulfed in the attic storey on one side.

In rebuilding Piccadilly Circus Mr. Shaw's proposals were considerably revised, and the plan finally adopted

consisted in squaring the circle, the most important buildings in the scheme being Messrs. Swan and Edgar's store and the County Fire Office.

Whilst a square treatment of mezzanine has been generally adopted along the Piccadilly and Quadrant fronts of Messrs. Swan and Edgar's, it was a happy thought to revert to the arch on the Piccadilly front and to repeat it in the County Fire Office.

The long windows to the upper floors, reproduced from Mr. Shaw's Piccadilly front are just a little attenuated. It is certain, however, that something richer and in entire contrast with the more sober fenestration of the Quadrant was required, and the acceptance of the Shaw window certainly solved the question of light.

Reverting to the general treatment of Piccadilly Circus or Piccadilly Place, as it might now more correctly be termed, and examining the general treatment of the elevations, one cannot help feeling thankful that Sir Reginald Blomfield has avoided the use of the pilaster and instead made use of rusticated piers, those at the angles being enriched with



The Quadrant. This is practically the same view as that of the print on page 207.

they are carved, are again justified, and are a reminder of the old truth—that nothing is common if it is well done.

Of enormous importance is the elevation to lower Regent Street of the County Fire Office. This building forms the climax to the lower Regent Street avenue of approach, and Sir Reginald is fully justified in erecting here a rich pile culminating in a dome.

An arcade has always great architectural interest, and here this is particularly so, as it is a reminder of its predecessor, which was always so attractive a feature in the Nash scheme.

The plan of the County Fire Office is wedge-shaped, and as a result we get a narrow elevation on the east front. The way in which Sir Reginald has



Air Street.

The Piccadilly Hotel.

The Piccadilly Hotel and the entrance to Air Street.

REGENT STREET.



Plate IV.

December 1927.

THE QUADRANT.

A view from one of the great arches that carry the Quadrant over Air Street.



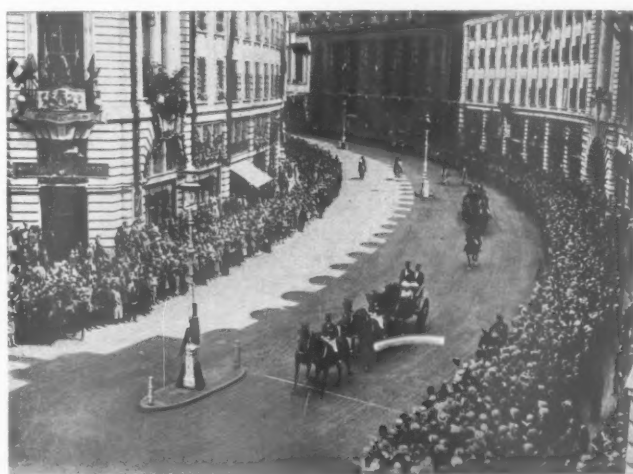
got over the difficulty of the end openings to the arcade which are narrower than the openings on the front is exceedingly clever; he fits his narrower arch into a square opening, with a delightful enrichment in the tympanum. This is, perhaps, one of the most successful and charming pieces of detail in the design of this building. Particularly well detailed also is the central doorway under the arcade which forms the entrance to the bank.

We might refer also to the exceedingly simple and successful way in which the crowning feature—the sculptured group—is set before the dome. An architect is fortunate when he has the opportunity of bejewelling his elevation with so splendid an emblem as is this, and he is also fortunate when the sculptor he employs (in this case Hermon Cawthra) carries out his work so well.

Before finally concluding our remarks about this County Fire Office, a word should be said in appreciation of the detailing of the back elevation, which somehow in this narrow street, with the three big arches to the Bank and its fine hard surface treatment, reminds us of that eighteenth-century narrow street architecture which one sees in Paris, perhaps at the back of the Palais Royale; in fact, this big, dignified feeling has been upheld throughout the



Looking south towards Piccadilly Circus, with Vigo House on the right.



The opening of the new Regent Street by the King on June 24th, 1927.

scheme, and nowhere more particularly than in the way in which the Doric column has been introduced into that very picturesque corner of the arcade.

We understand that Mr. W. G. Newton, who is responsible for the internal planning and construction of the County Fire Office building, was responsible for this back elevation, which we appreciate so much.

But perhaps, after all, the best things are those which are least understood by the public: in this case the splendour of scale. To appreciate this one has only to turn for comparison to Shaftesbury Avenue and Coventry Street. Sir Reginald has given to London in good Portland stone a permanent architectural monu-

ment, which we may say without reservation is in scale with the big eighteenth-century street architecture of France. He has not hesitated to design his building in a way that is reminiscent of tradition, and there has been no foolish attempt either to develop a new style or to avoid all reference to the well-worn details of the past. Instead, he has ransacked French Renaissance, has given us a new idea of it, has rejuvenated it, adapted it, and so handled it that the style of these new buildings is not an old style, but a new style of his own.

Swan and Edgar's, *Piccadilly.*

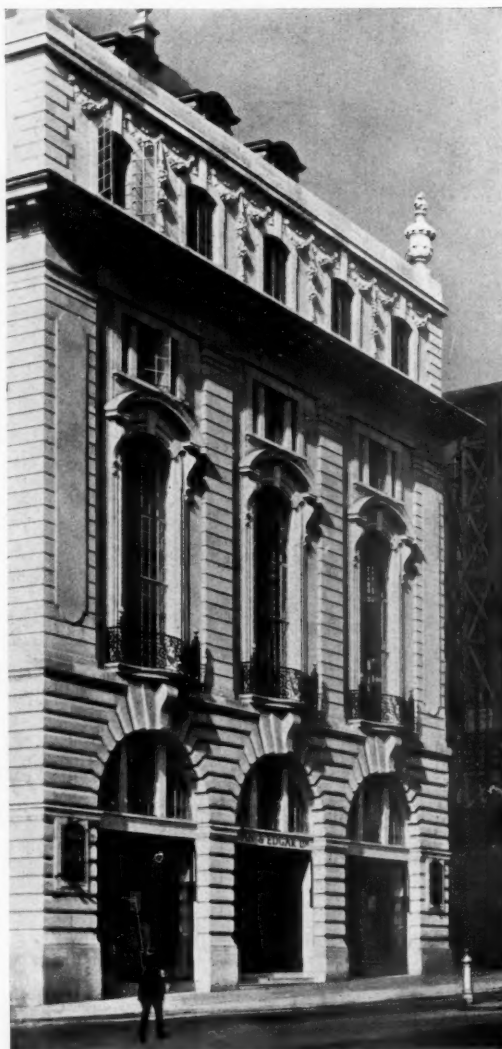
Elevations designed by SIR REGINALD BLOMFIELD, R.A.
Plans designed by J. J. JOASS.

This building covers an island site bounded by Piccadilly, Piccadilly Circus, Regent Street, and Air Street. It was erected in two sections; the western block, including the Administrative portion on the Air Street frontage, has nine floors, including two basements; the eastern portion, however, is provided with one basement only.

The building is connected to the Piccadilly Hotel by an open archway over Air Street, over which there are two floors in the roof.

A large well-hole is provided over the centre portion of the ground floor, with an ornamental light above, and this constitutes a feature of the interior design.

Adequate natural



lighting is provided on all other floors and, except for the Administrative portion, the whole of the area is devoted to trading.

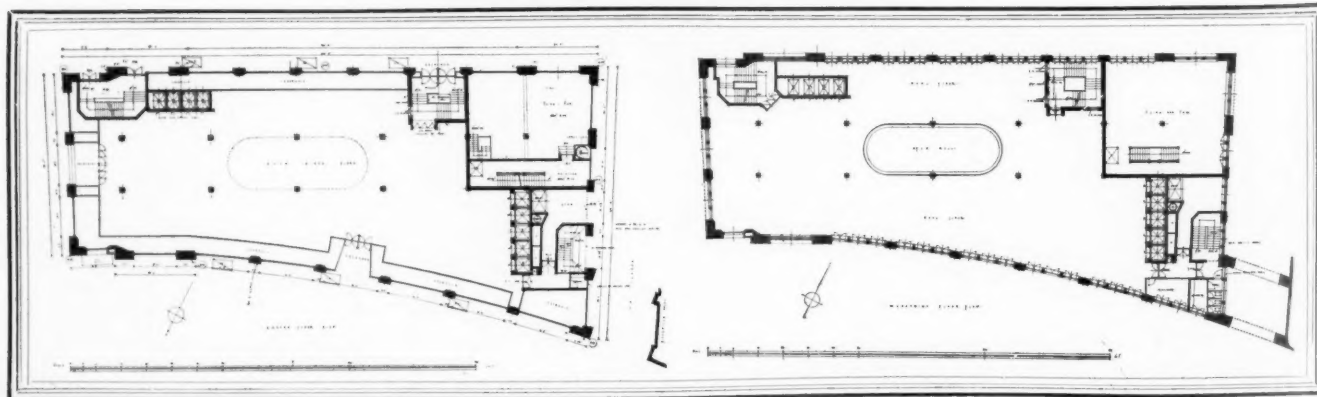
The top floor, which had to be constructed to meet the requirements of the Commissioners for Crown Lands, and is one of the finest floors in the building, cannot be used owing to the restrictions imposed by the London County Council.

Each department, and the new restaurant on the fourth floor, are served by passenger lifts.

The planning and general arrangement of the store were designed by Mr. J. J. Joass, F.R.I.B.A., but Sir Reginald Blomfield, R.A., was responsible for the elevations to all the frontages.

THE ELEVATION
TO

PICCADILLY
CIRCUS.



PLANS OF THE GROUND AND MEZZANINE FLOORS.



IN PICCADILLY.

The County Fire Office.

Architects for the Crown	SIR ASTON WEBB, P.P.R.A.
	SIR REGINALD BLOMFIELD, R.A.
	ERNEST NEWTON, R.A.
Architects for the Alliance Assurance Co. ..	ERNEST NEWTON, R.A., & SONS.
Associated Architects	WILLIAM WOODWARD & SONS, FF.R.I.B.A.
Civil Engineer	DR. OSCAR FABER, O.B.E.

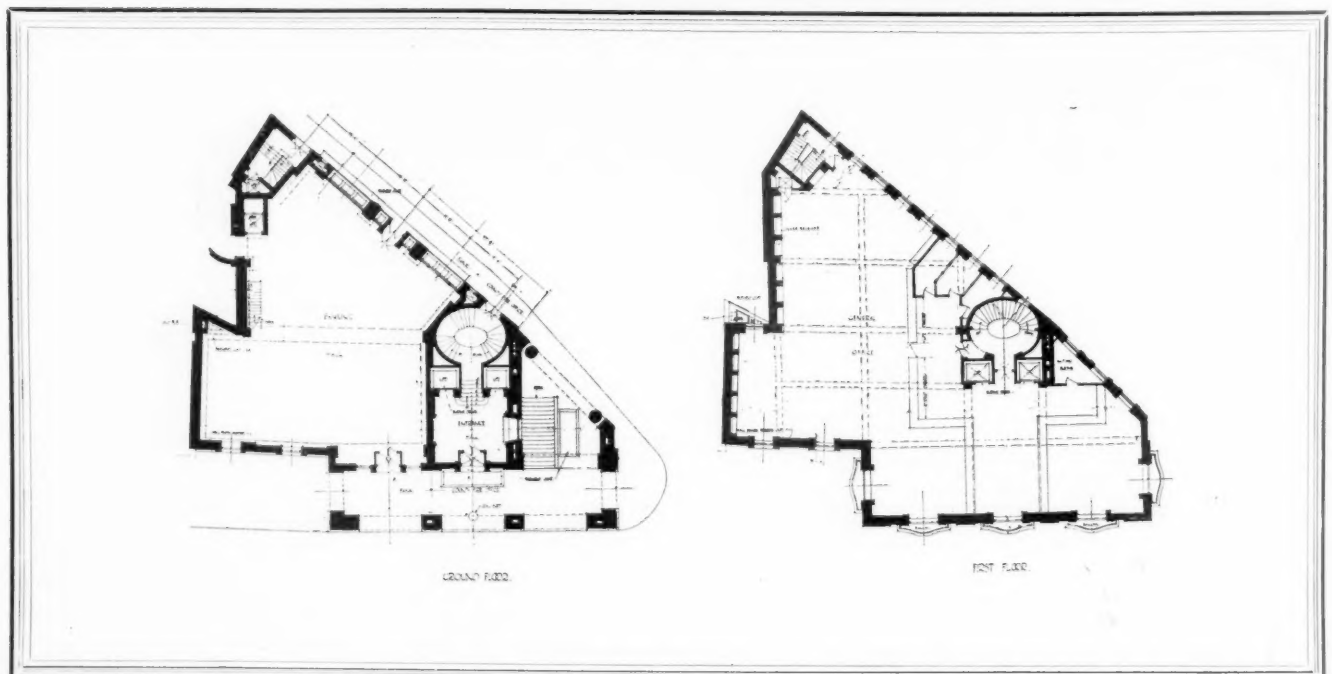
The elevations to Regent Street and Piccadilly Circus are from the designs of the Crown Architects. In the elevation to Glasshouse Street the aim has been, while preserving the main horizontal lines of cornice, string and window, to get an effect of flatness in contrast to the robustness of the front. Thus the cornice lines run through, but the profile is altered; and the window architraves are shallow sunk instead of being raised. The main emphasis comes on the three central arched windows which light the great ground-floor offices, now let to Barclays Bank. The entrance to



the Insurance Office, which occupies the remainder of the building, is from the Piccadilly Circus Arcade; a vestibule, panelled in Indian silver greywood, gives access to two passenger lifts, and through an archway to the main staircase, which with its bronze and wrought-iron handrail runs up behind the lifts to the fourth floor. On the first floor is the main Insurance Office. The walls are lined with Subiaco marble, and lockers for books and documents are set in to finish flush with the wall lining. The counters and desks are all of Indian silver greywood, and the floor of the

THE ARCADE IN

PICCADILLY CIRCUS.



PLANS OF THE GROUND AND FIRST FLOORS.

THE COUNTY FIRE OFFICE.

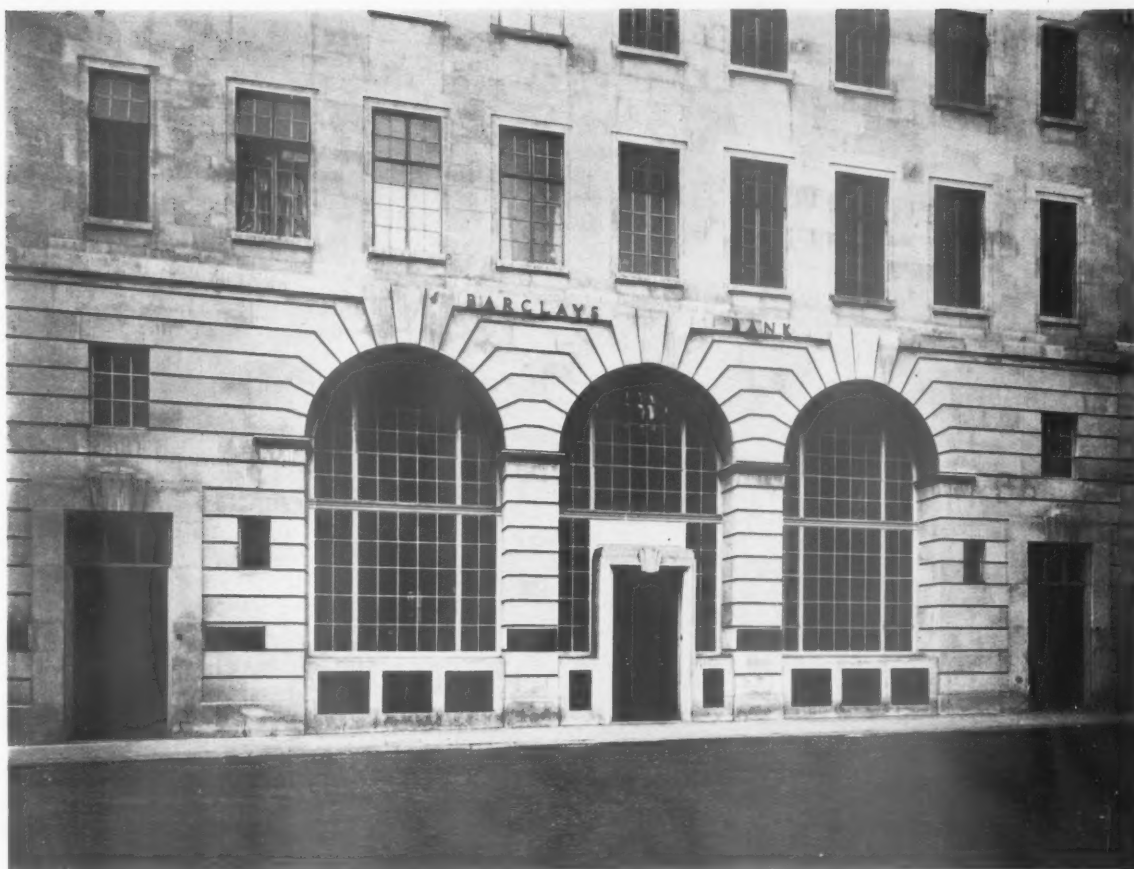


Plate V.

December 1927.

THE MAIN FRONT.





THE BACK ELEVATION TO GLASSHOUSE STREET.

public space laid with indiarubber in squares of white and blue-grey. The architraves of the main windows are in S. Stefans marble, slightly darker and warmer than the wall linings. The window of the public space looks down lower Regent Street to the Duke of York's column and the towers of Westminster. On the second floor are the secretaries' rooms, approached by a hall panelled in greewood and floored with indiarubber; and a second public office, floored with cork, as are all offices except these on the first floor. The third

A NIGHT VIEW
LOOKING

floor is devoted to office space, and on the fourth, where the lifts and the main staircase end, are the directors' suite of board-room, dining-room, and cloak-room, and kitchens, lavatories, and typists' room. Above this point the building divides into two parts, with lavatories, messengers' and postal room and telephone exchange in the one part, and in the other the dome-room, used as a club-room for the staff, with access to the flat roof, whence they share with Britannia and her lion the most distinguished outlook in London.

TOWARDS PICCADILLY
CIRCUS.



A LIFT ENTRANCE IN THE
VESTIBULE.



THE CENTRE ARCHWAY LEADING TO
THE OVAL STAIRCASE.

The lifts on the ground floor are placed on either side of the centre archway, which leads to the oval stairway. The lift cages were



THE ENTRANCE DOOR

specially designed by the architects. The panelling is in Indian silver greywood; the word "lift" is inlaid in boxwood.

TO THE VESTIBULE.

THE COUNTY FIRE OFFICE.



Plate VI.

December 1927.

THE TOP LANDING OF THE MAIN STAIRCASE.





THE OVAL STAIRCASE.
The balustrade is bronze and wrought-iron, and the walls are painted old rose colour.



A SECONDARY DOOR TO THE
MAIN OFFICE ON THE
FIRST FLOOR.



THE SECRETARY'S LOBBY ON THE SECOND FLOOR.
The floor is of indiarubber and the panelling is in Indian silver greywood.



THE MAIN OFFICE.

The walls are lined with Subiaco marble, and lockers for books and documents are set in to finish flush with the wall lining. The counters and desks are all of Indian silver greywood, and the floor of the public space is laid with indiarubber in squares of white and blue-grey.



THE ENTRANCE DOORWAY AND LIFTS
OF THE MAIN OFFICE ON THE
FIRST FLOOR.



THE DOME ROOM.

This room is used for recreation purposes, and has access to the flat roof. The walls and ceiling of the room are parchment-coloured, the junction being marked by a broad moulded cove. The floor is of a similar colour. The woven chairs are black, powdered with gold, and the tables are glossy apple-green. The silvered lantern has a cowl and tassels of apple-green.



THE BOARD ROOM ON THE FOURTH FLOOR.

Treated with plastered walls and coved ceiling. The doors and fireplace are of Indian laurel-wood, veneered. The heater and interior of the latter are also of wood.

Some Regent Street Details.

By Howard Robertson.

LET this little survey of some of the details of the new Regent Street begin with an apology.

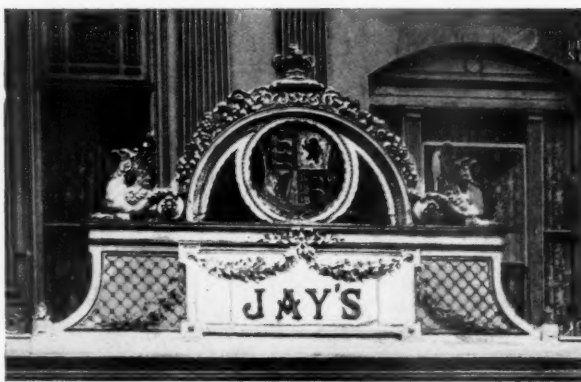
To write of architecture in the purely descriptive sense may be interesting to the writer, but the reading of it is apt to be deadly to the reader. On the other hand, to criticize the work of one's professional brethren is to expose oneself to the sort of charge which is discussed at page-length as a controversial subject in the weekly journal.

And yet the likes and dislikes of architects and architectural critics are the real salt of architectural "shop." Every man who has confidence in himself secretly believes that he could do the job as well or better than his neighbour. Or, if he is not self-sufficient to that point, he is at least inwardly certain that he can place his finger on the weak spots which occur in even the best designs, and that the architecture which he commends is really good architecture, in spite of opinions to the contrary.

But there is one consolation for those who are criticized, and one little cold spot in the glow of self-approval which suffuses the cheeks of those who are discreetly lauded. And the one and the other arise from the fact that where one man blames and praises, another will do precisely the contrary. And quite possibly both are wrong.

But if all the architects who live in glass houses—and most of them do—never dared to throw the little stone which is weighted with their own impressions, it would be a duller world. And it is by prefacing with this plea that the writer excuses himself for these casual comments on some of the smaller details of the new Regent Street, details which in size alone may lack significance, but which, in the aggregate, do so much to make or mar the architectural character of one of London's finest architectural opportunities.

Professor Adshead in the *Times*, Mr. Trystan Edwards in the technical press, and the American business magnate in his suite at the Savoy, have all given their impressions of the thoroughfare which the King has honoured by an official opening. They are all interesting, all serious, and they are very nearly unanimous in awarding praise, while in the case of one building at least, they are quite unanimous in passing a vote of censure. But they deal with buildings, not with details, and this leaves open the door through which yet another may creep in to add his opinions to the general weight, knowing that it will not be increased thereby to the extent of one-hundredth of a gramme. In the true fashion of an architectural debate, having announced the subject of details, it is permissible to leave it at once and begin with generalities. But, after all, it is a human impossibility to speak of the smaller joys and sorrows of Regent Street architecture without mention of the impressive gate through



1. A detail of old Regent Street.

which the timid critic enters it at Piccadilly Circus, with Eros and the flower-sellers gone, and the Pavilion trembling on the brink, but two of the best façades in the whole thoroughfare offering an urbane and courtly welcome at the outset.

These two Beau Brummels of the West End are Swan and Edgar's shop, and the County Fire Office which supports it as one gentleman should support another amongst a crowd of people who may be quite nice in their own way,

but whose linen is sometimes a trifle doubtful. Garbed with an eighteenth-century elegance, distinguished by that indefinable air of being at ease which marks the man who is habituated to the polished manners of European capitals, paying the faintest but yet unmistakable tribute to the fact that French is still the universal language in the highest circles, these two buildings strike an unerring note of breeding. Commercial they may be, but if they are in trade, it is only by distant connection, and most certainly it is not retail. And by their dignity of bearing they impress the beholder with the consciousness of civic duty. They are representative of that breed of citizen, pillar of society, who earns a comfortable competence in a dignified commerce of the old-established sort (with an eye to modern innovations), and who, in his spare time, sits upon the bench. They set the tone to others, they give the note, but—alas! for human nature—it is not always followed.

But, just as some aristocratic and distinguished man will have some little foible of dress or manner which is in a general accord with character while striking the faintest note of oddity, so do these two buildings have their amiable weaknesses. On each of the roofs of Swan and Edgar's sit two elegant pavilions, a watch and fob to the long chain of roof-sweep which connects them. From Regent Street and Piccadilly these pavilions explain their useful elegance. But from the circus itself they are crowded against the shorter link of roof which crowns the circus front, and they sink, a little conscious of their side-elevational effect, into a posture of squatness which is only rectified by a much more distant perspective.

As a pendant to these terminals, the County Fire Office has boldly allocated to itself the dignity of a copper dome, flanked by two lofty chimneys which seem to proclaim a note of domesticity reassuring in a world where business encroaches on the fireside and not the other way about. From lower Regent Street the dome crowns the façade with the same completeness with which the *huit reflets* support the *redingote*. But on the side discrepancies occur. The site of the building falls away with the forlornness which is so often seen in this city of assembled streets, and the dome is less certain of security. But it is a fine dome in itself, and any architect who thinks he can find a better solution to



2. "The arched entrances to Air and Swallow Streets, with their powerful arches, behind which lurk the steel beloved of the L.C.C., and the enormous columns which do not seem to have much function beyond that of emphasis."

the problem of crowning the County Fire Office will almost certainly be obliged to work on Sundays.

Having passed the quadrant with its fine plain sweep, one bows to the masterful skill of Norman Shaw, who may not have been beloved of shopkeepers, but who certainly is responsible for having established for Regent Street a key of dignity in scale. The new quadrant itself is a fine work, admirably joined to the Piccadilly Hotel sector. It has, however, two main difficulties to solve; at least it has two which are apparent, for the others have disappeared in the attack of the competence which has mastered them. One is the arched entrances to Air and Swallow Streets, with their powerful arches behind which lurk the steel beloved of the L.C.C., and the enormous columns which do not seem to have much function beyond that of emphasis. They attain this purpose, but in doing so tend to terrify (Fig. 2). In that they do not attain to the genial, well-bred ease of Swan and Edgar's corner.

The other problem is the difficult one of the storey which continues along the quadrant as a sort of mezzanine over the street frontages, having windows to the floor and a range of balconies gay with scrollwork and touches of gilding which have rapidly mellowed to discretion. The trouble here is with the barren austerity of the fenestration, the somewhat meagre glazing, which too soon proclaims the warehouse as against the shop below. It is as if some fashionably accoutred lady were to wear a shabby and somewhat cheap fur collar, striking a note of parsimony which nullifies the care bestowed below. In themselves these mezzanines seem

to disdain connection with the upper storeys, and yet they obviously are not on equal terms with the opulence beneath, although they shelter under the same lintel and are bounded by the same rusticated piers. Their faint suggestion of shabbiness would, however, pass unnoticed were it not for the barbarous lettering which in a number of cases reveals the lack of taste of first-floor tenants.

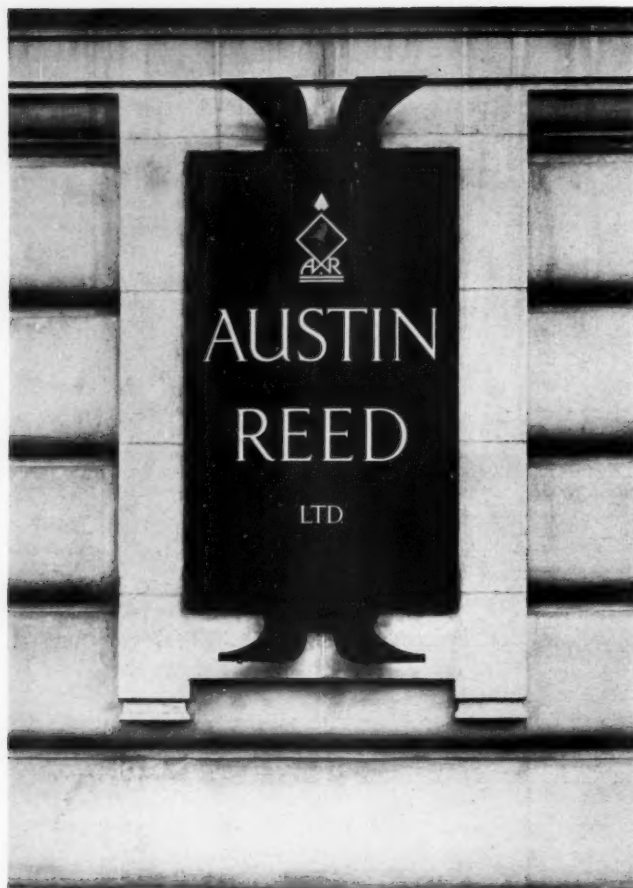
On the east side of the quadrant stands the Café Royal (Fig. 3), a dignified design which, like several other shops, finds a little difficulty in dealing with the rather meagre fascia-cum-lintel which marks the separation of street-floor and mezzanine. One would hesitate to treat this particular fascia otherwise, and yet its architectural severity is a little trying to those who yearn for flights of fancy underneath.

But the Café Royal is no longer the likeable ne'er-do-weel which we used to know. It no longer suggests the gaudy and smoky room which brought the boulevards to London, where Englishmen could enjoy the luxury of forgetting that they must always behave like Englishmen. It was a nice place, and homely, and, even if it belied its descriptive title, it was in every smell a café. But now it is reformed—not Royal, but Imperial; correct, reticent, discreet in both design and detail, dressed in black and the deepest bronze, with somehow a faint suggestion of the elevator lobby to a New York club. It would seem that as we become richer we become duller, at least in architecture.

Across the road from the Royal, which on leaving we can commend for its neat and simple lettering, stands the



3. "On the east side of the quadrant stands the Café Royal, a dignified design which, like several other shops, finds a little difficulty in dealing with the rather meagre fascia-cum-lintel which marks the separation of street-floor and mezzanine."



4. " examine the tasteful name-panel. . . . This name-tablet is an oasis in the desert of Regent Street lettering. Of white incised letters on a bronze field, it is buoyant with the blue and red device of Austin Reed. . . . At top and bottom are two cheeky ears which are almost waggish in their waving invitation to read the name between."

wonder shop of Austin Reed (Fig. 4), to whom well-known authors have written eulogious letters in the daily press on the value of enterprise and the cult of quality. Within are manifold temptations, architectural and otherwise. Some of the neatest showcases in London, wonderful ties and socks, wonderful Tudor, wonderful pyjamas, and a lift enclosure that dazzles like forked lightning. But it is cheaper to remain outside and examine the tasteful name-panel (Fig. 4), which proclaims that the shop management places itself in the small and select category of those who like good lettering and see that they get it in their signs. This name-tablet is an oasis in the desert of Regent Street lettering. Of white incised letters on a bronze field, it is buoyant with the blue and red device of Austin Reed, and it is set on a properly prepared stone panel, which enjoys the function of draping the rustications. At top and bottom are two cheeky ears which are almost waggish in their waving invitation to read the name between. The lettering is a beautiful piece of work; and those who wish to question the importance of good lettering have only to gaze across the street and see what Messrs. Aquascutum have done to a similar panel on their building. What is the poor architect to do when the lettering of commerce steps in to ruin his effects? And how is it that in Paris and New York we seldom see the hideous writing in black and gold which is such a blight on the doorway to No. 235, on the same side as Austin Reed's?

Here is a delicate and refined design (Fig. 5), detailed in bronze, with a sensitive respect of the material and with a scholarly taste in detail which is orthodox but distinguished enough to deserve fully the fine craftsmanship which stamps its execution. And yet the firms within have had so little appreciation of their entrance that they have done to it—what you can see on the left-hand panel of the glass.

There is one main criticism of this doorway, which is that it is almost internal in the fineness of its detail, and in the shadow of its recess has to be sought out if its merits are to be appreciated. It is not that doorways should shout their invitation, but in a building of this class they should at least beckon, or the passer-by sweeps on unheeding. But perhaps this particular doorway is faintly abashed by the somewhat dubious architectural company which it has been obliged to keep.

A further instance of the sorrows in store for the designer occurs at No. 129 (Fig. 6), where occasional signs with abominable lettering belie the undoubted excellence of the tailoring which the shop provides. In the photograph the temporary sign now showing of "overcoats ready to wear" is, unfortunately, not visible. Its lettering is much more sinful than that on the door, and yet what an excellent model has been provided above the shop in the shape of the street name. The shop front is simple and sensible,



5. "In Paris and New York we seldom see the hideous writing in black and gold which is such a blight on the doorway to No. 235. Here is a delicate and refined design detailed in bronze, with a sensitive respect of the material . . . a scholarly taste in detail which is orthodox but distinguished enough to deserve fully the fine craftsmanship which stamps its execution."

of bronze with the black base which girdles Vigo House, whose recesses give it shelter. Above the fascia is a section of the interesting balcony which runs along the front, with its hint of Metropolis film plus Cleopatra, and behind it are windows with an interesting glazing faintly suggestive of the structure of a Zeppelin.

Vigo House has one of the finest fronts in Regent Street, but its rounded angles are less serene, and the triumph of the handling of the reveals of the main fenestration, with their quality of calm, and the detail which is really not germanic, but just interesting, gives way to a columnar treatment where one feels the designer was less at ease.

Worthy of its place in Vigo House is the admirable doorway in Heddon Street of "Westmorland House," perhaps the most interesting and original individual detail of any in the Regent Street collection (Fig. 7).

It is almost entirely in black, with a black marble surround, and the slightest of gold fillets to silhouette the frame. The double doors are square framed, with the reveals in gilt, and the iron scrolls are also gilded to a dull reddish gold finish. The architect of this design knew when to hold his hand, though he has been, perhaps, a trifle over-sparing in his treatment of the transom, which seems to lack a spot or two of gold in which the scrolls of his volutes might have their roots. This doorway is a first aid to the



7. "Worthy of its place in Vigo House is the admirable doorway in Heddon Street of 'Westmorland House,' perhaps the most interesting and original individual detail of any in the Regent Street collection. It is almost entirely in black, with a black marble surround, and the slightest of gold fillets to silhouette the frame."



6. "The shop front is simple and sensible, of bronze with the black base which girdles Vigo House, whose recesses give it shelter. Above the fascia is a section of the interesting balcony which runs along the front, with its hint of Metropolis film plus Cleopatra, and behind it are windows with an interesting glazing faintly suggestive of the structure of a Zeppelin."

digestion of those who have eaten at "Les Gobelins," next door, and this without reflection on the restaurant. It is refreshingly alive and modern amongst the antiquities of Heddon Street, where lurks one of the finest collections of ugly old brass door-plates with a door-jamb setting. The lettering over this portal is finely done and, instead of detracting from the composition of the doorway, enhances it.

A rival in interest to this doorway, modern and Gallic in its smartness, is the new shop front for Mercie McHardy, recalling Paris in its composition, shape, and detail (Fig. 8).

The charming doorway is set in a reveal, the surround of which forms a balance to one panel of the shop front, preceded by the neatest of little entrance porches enriched by a tiny showcase set on a marble pillar within a splayed recess. The door is in a slightly lighter bronze than the greeny black of the front itself, and is lit at night by a ceiling lamp which is of undoubted Parisian origin, as are the graduated brown-to-white shades of the shop illumination.

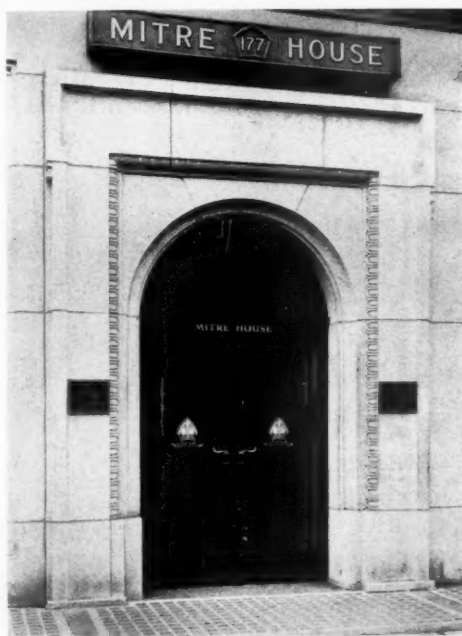
The shop front itself is modish in its geometrical pattern and its avoidance of the circular. It looks extremely well in the granite surround of Mitre House, and is of the discreetly smart type which the proprietors of fashionable hotels are delighted to see spring up in their vicinity,



8. "The charming doorway is set in a reveal, the surround of which forms a balance to one panel of the shop front, preceded by the neatest of little entrance porches enriched by a tiny showcase set on a marble pillar within a splayed recess. The door is in a slightly lighter bronze than the greeny black of the front itself, and is lit at night by a ceiling lamp, which is of undoubted Parisian origin."

for it presages the fashionable clientèle. The bronze work is finely chased with a minute cross graining, and the little details of sculpture over the central window, as well as the delightfully complete bronze panel in the base, are worth more than a fleeting glance of interest. The windows are being admirably fitted up with bronze and mirror screens, which will not only give the very important reflection of the backs of the "modes" exhibited therein, but will enable the ladies who will be gazing in to see themselves as others see them. Crowning the window is a frieze of French engraved glass, climax to a design which is amusing, but not ephemeral. It is one, in fact, which seems to strike exactly the right note for a modern shopping centre—attractive and well groomed without being ostentatious. It is doubly a pity, therefore, that in the very focal point of the central window should appear another horrid piece of gold-and-black lettering, suggesting by its tastelessness that English signwriting is unable to keep pace with Parisian elegance.

In Mitre House itself is an excellent



9. "In Mitre House itself is an excellent entrance doorway set in a granite frame, with a broad architrave enriched by eggs and embryonic darts which are suitably flat for the material."

entrance doorway (Fig. 9), set in a granite frame, with a broad architrave enriched by eggs and embryonic darts which are suitably flat for the material. The metalwork is fresh and pleasantly lighthearted in design and finely executed, and the panels are gay with their scarlet-and-gold mitres, but the door precedes a vestibule treated in a sort of galantine-of-beef coloured marble, with the coffin-shaped roof which is rather popular abroad in the heavier modern manner. The general effect is fairly dignified and luxurious, but so also may be the interior of a rich man's mausoleum or the bar of a modernistic Atlantic liner. This vestibule is, like Mitre House itself, taking trade and commerce very seriously indeed.

Like St. George's House, which it completes, Mitre House will be admired. But it is all rather serious architecture, and the arrival of St. George's House in the middle of Nash's stucco was equivalent to the judge putting on his black cap. It meant the final death sentence of the old unpretentious urbanity.

Over the door of Mitre House is a sign of ingenious manufacture



10. "Dedicated also to the finer art of preparing to go out and conquer is Nildé's scent-shop in upper Regent Street, bringing internal elegance and a boudoir flavour out on to the cold, hard pavement. Green and gold, Directoire, isolated in its elegance in this part of Regent Street, it recalls the old architecture of the street's last phases."

which reveals block lettering of no distinction at all. It is out of keeping with the other lettering on the door and one makes a mental note that where a shop caters for the womenkind there does the shopkeeper bestir himself and make an effort. It is not a perfect effort, for the decorator's Adam of the show fittings betrays a somewhat shoddy hoof, but it is worthy of the Regent.

On the corner where Rimmel's has its being is a building which must be seen to be appraised. But the doorway stands on its own merits—a nice door, all done in some of the stay-polished metal, with Adamesque pilasters and nice detail. Here it would seem that the designer of shop dressings is sometimes a better man than the architect of bigger buildings, for Rimmel's, with its silver surround, its black and blue-grey, its fringes and tassels, is quite the sort of shop that one could show to a French journalist. It is essentially a woman's shop, with bags and scent and all sorts of whatnots. Even a



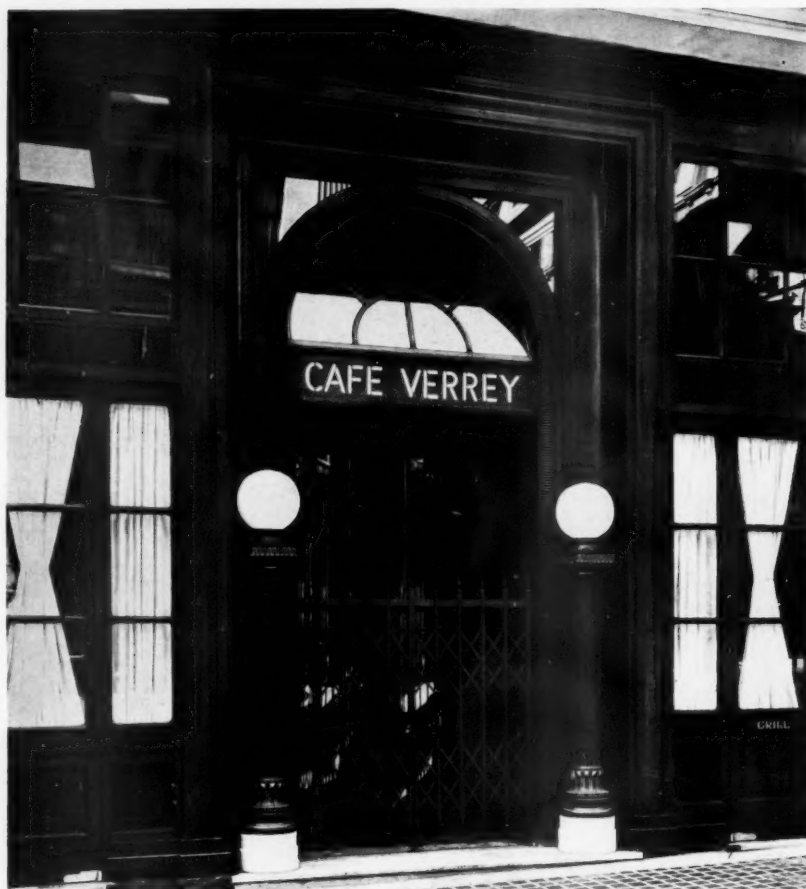
11. "There are a few bones to pick with Nildé's . . . the showcases on each side of its door are poorly garnished (perhaps the shelves are a trifle widely spaced), the name plaques in the columns are unfortunate, and in front of the shop is an ugly carpet of untidy pavement lights."

toothbrush looks haughtily smart behind its windows, and one makes a mental note that where a shop caters for the womenkind there does the shopkeeper bestir himself and make an effort. It is not a perfect effort, for the decorator's Adam of the show fittings betrays a somewhat shoddy hoof, but it is worthy of the Regent.

Dedicated also to the finer art of preparing to go out and conquer is Nildé's scent-shop in upper Regent Street, bringing internal elegance and a boudoir flavour out on to the cold, hard pavement (Figs. 10 and 11). Green and gold, Directoire, isolated in its elegance in this part of Regent Street, it recalls the old architecture of the street's last phases, such as the charming shop front which used to be on the other side, and which no shopkeeper seems to have found worthy of buying up and refitting. There are a few bones to pick with Nildé's. Its white orange blinds are dingy, the showcases on each side of its door are poorly garnished (perhaps the shelves are a trifle widely spaced), the name plaques in the

columns are unfortunate, and in front of the shop is an ugly carpet of untidy pavement lights. Abroad they try to carry the spirit of the shop front on to the pavement, at least before the door; but here the treatment is practical rather than pretty, and we have our smart lady of fashion wearing shabby shoes, or stockings with a ladder.

Better care in this direction is shown at Worth's, where the shop name appears on the pavement in mosaic, with a well-placed discreet name-plate where the window-gazer sees it, and a stallboard panel which is gay in blue and gold, though it is, perhaps, a pity that the pattern of the metalwork seems to lack a stop, and rather suggests sale by the foot run, though the design itself is distinguished in a simple way (Fig. 13).

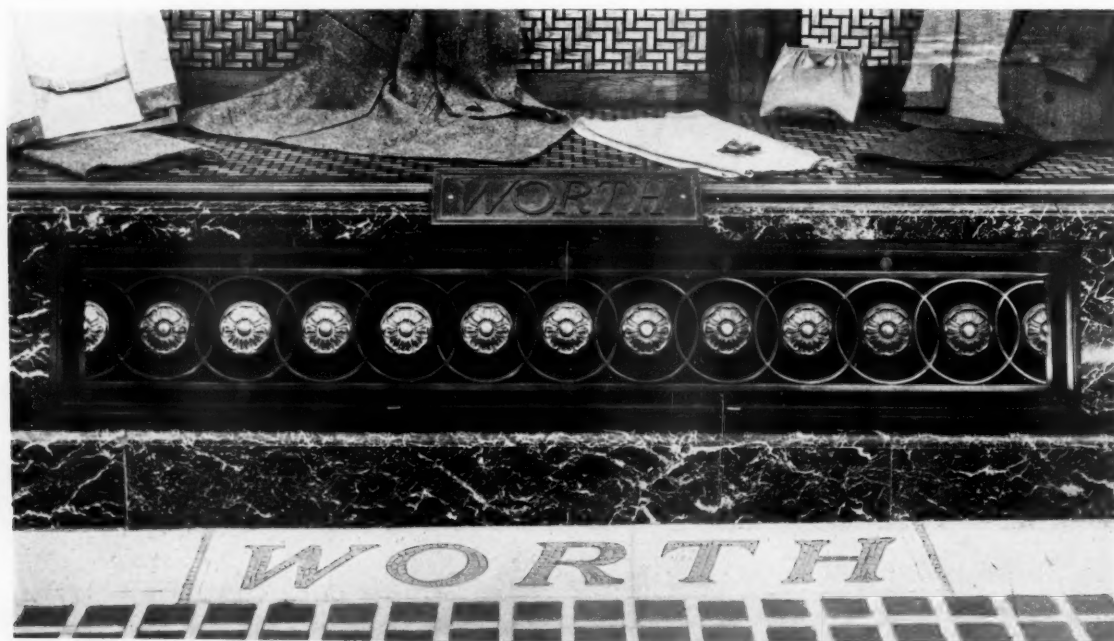


12. "It is, perhaps, the consciousness of established reputation that has given to Verrey's front a certain lugubrious solemnity, which has replaced the old light-hearted blue and gold; but it is a fine design, and could even be quite gay if the scheme had been in colour."

In Upper Regent Street stands also Roxburghe House, at present still disfigured by the boards which destroy the suavity of its rounded corners, features which are all too infrequent in our latest phase of rectangular severity.

It is a simple and direct design, with a quiet front, to which repose is assured by a long line of balcony repeating the device which so largely accounts for the serenity of Parisian street façades.

Roxburghe House has a severe and dignified doorway in oak, admirable in its simplicity, and treated with the wealth which is one of the salient virtues of the modern note. There is only one real reproach, and that lies in the flatness of the modelling of the doors themselves, for the raising of the panels is largely lost in the graining of the wood.



13. "... Worth's, where the shop name appears on the pavement in mosaic, with a well-placed discreet name plate where the window-gazer sees it, and a stallboard panel which is gay in blue and gold, though it is, perhaps, a pity that the pattern of the metalwork seems to lack a stop."

Here was an admirable opportunity for something in which Regent Street is lacking, a doorway gay with colour, a pendant to the green and gold of Nildé's.

There remain two items in our street—a shop and a café, both of long standing and international renown—Liberty's and Verrey's.

It is, perhaps, the consciousness of established reputation that has given to Verrey's front a certain lugubrious solemnity, which has replaced the old light-hearted blue and gold; but it is a fine design, and could even be quite gay if the scheme had been in colour (Fig. 12). The lamps are a little civic, but they are bold and undoubtedly harmonious. It is, no doubt, merely a question of taste and habit, but we find in the present café front a hint of



14. "In Liberty's ground storey we read a . . . solemnity, an almost bank-like strength and well-being. . . . The wares of the Orient and Occident look well in their sober black framework, and the windows seem to have plate-glass of an almost luscious thickness and polish."

sober Lombard Street opulence written and spoken, our modern Regent Street has become which is depressing to those who would forget their intensely national.

financial worries in the glow of a well-served meal.

In Liberty's ground-storey we read a like solemnity, an almost bank-like strength and well-being (Fig. 14). But here is character unmistakable, the indication of an Empire trade, wide spans suggesting an imperial breadth of commerce, the Royal arms as a discreetly arrogant hallmark of distinction. The wares of the Orient and Occident look well in their sober black framework, and the windows seem to have plate-glass of an almost luscious thickness and polish. The shop fronts of Liberty's in Regent Street suggest a top-hatted and fur-coated wealth, a directorate courteous, polished, very English and patriotic, always open for business on the basis of quality, trust, and confidence.

Really, when all is



15. An essay in green bronze and plate-glass. The detail is very delicate and precious, with a French accent befitting the rich and sophisticated atmosphere of the pearl.

Selected Examples of Architecture.

In Continuation of "The Practical Exemplar of Architecture."

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

The Staircase at No. 44 Great Ormond Street, London.

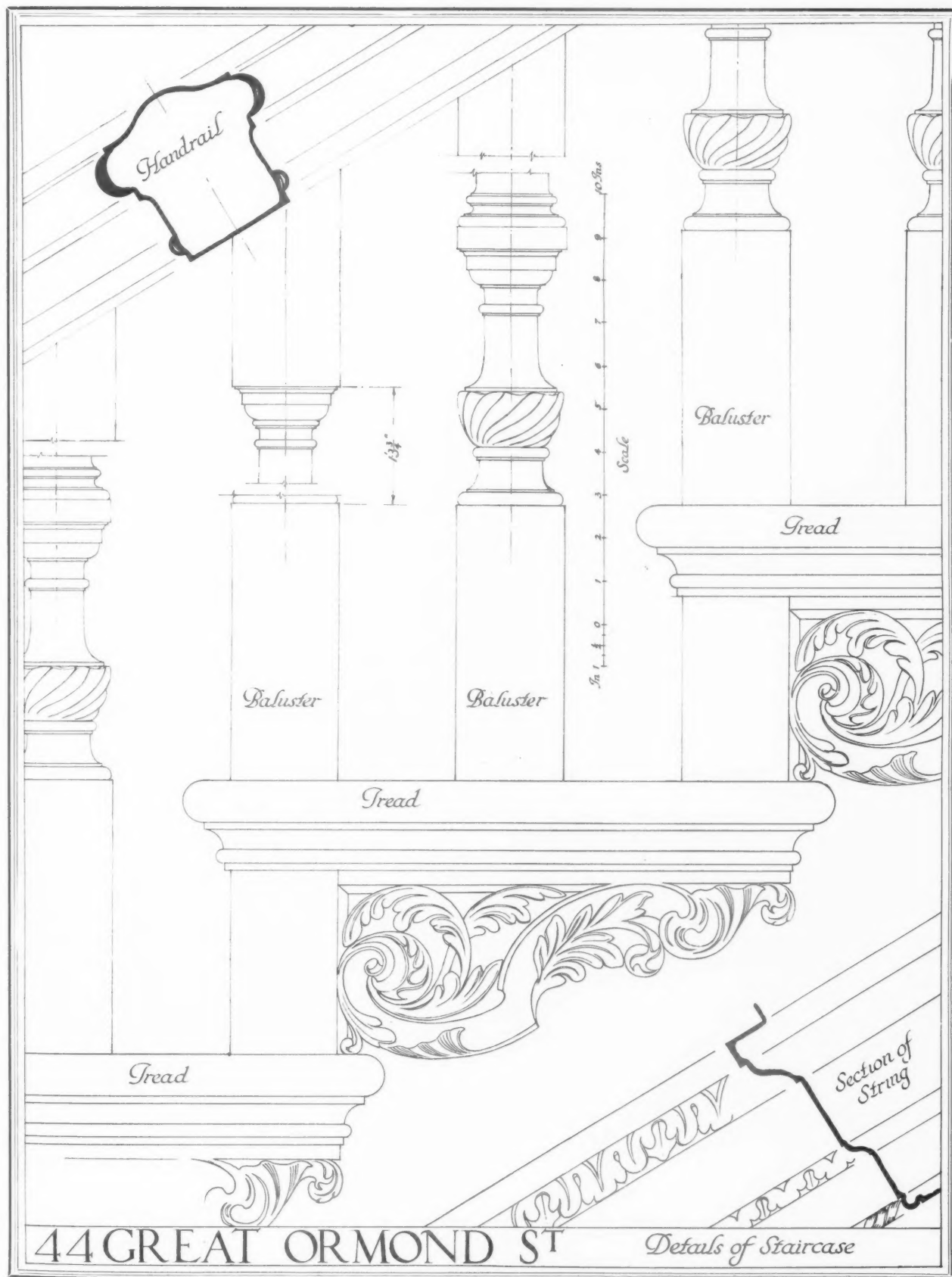
By Tunstall Small and Christopher J. Woodbridge.

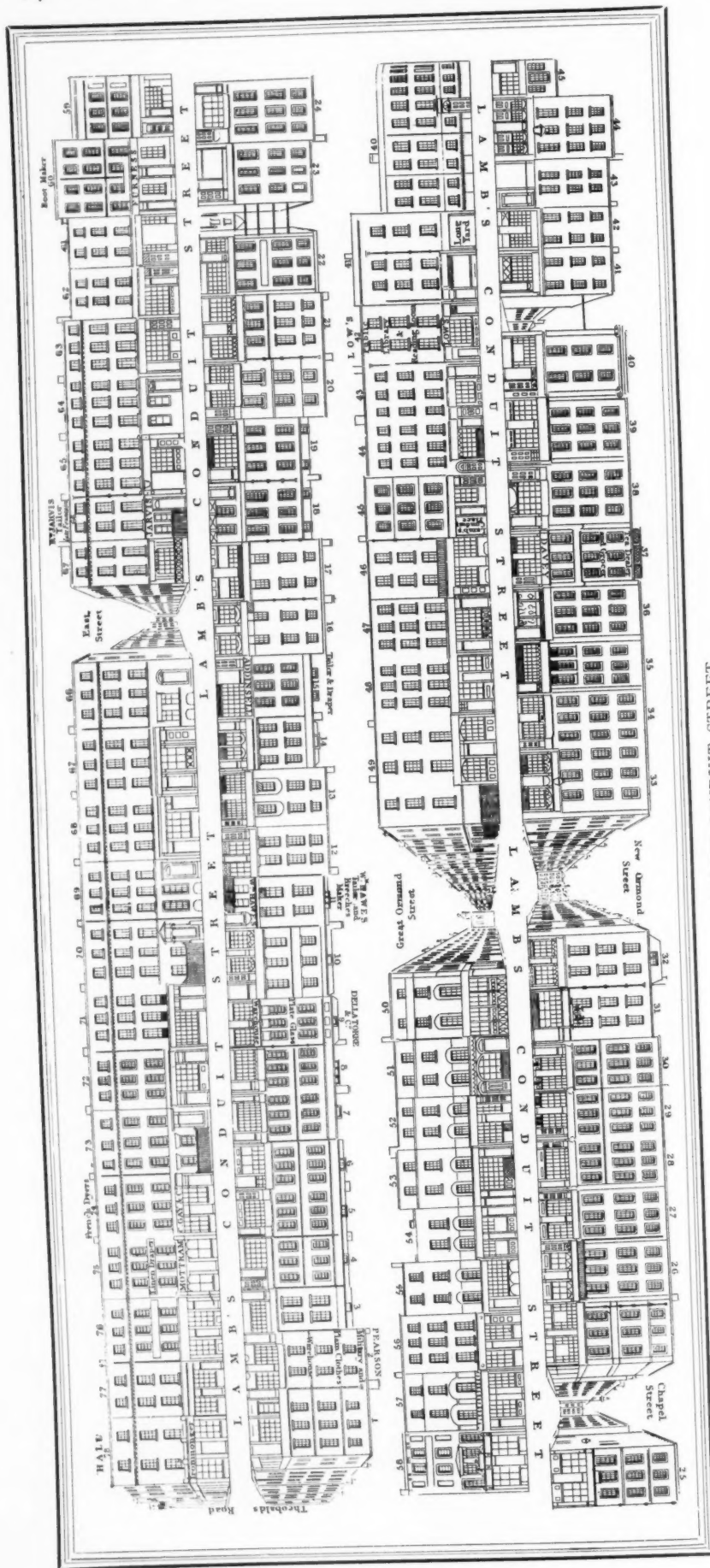


A DETAIL OF THE BALUSTERS.

As in many examples of eighteenth-century domestic architecture, the staircase at No. 44 Great Ormond Street has been made a special feature. The hall itself is paved in black and white marble and the view on entering from the street is very fine. The staircase, which only gives access to the first floor, is in three flights. The spiral to the stairs is exceptionally large, and the sweep of the handrail from the newel to the first landing gives a line of great beauty. The treatment of the balustrade to the first floor landing, with its carved band of oak leaves and acorns, is nicely designed, and the finish of the outside string of the staircase which adjoins the landing is happily stopped by a carved bracket similar to the stairs.

NOTE.—Photographs and measured drawings of the complete staircase, the top landing and a detail of the balustrade moulding, will be published in the January issue of THE ARCHITECTURAL REVIEW. Illustrations of the exterior of this house appeared in the issues for October and November last.





LAMB'S CONDUIT STREET.

No. 32 in Tallis's "London Street Views." Published about 1839.

"Lamb's Conduit Street," says Tallis, "is a handsome street, extending from the end of Red Lion Street, to Guildford Street. It derives its denomination from the conduit, built by Mr. Lamb, which stood near the spot. The extensive ironmongery establishment of Mr. Hall, which we have chosen as our vignette, is situated at its southern extremity, forming the most modern and best proportioned erection in the street, and is the first house of a long uniform range of buildings, reaching as far as East Street. At the northern extremity is the noble institution of the Foundling Hospital, which is composed of two wings, constructed of brick in a plain regular manner; these are ornamented by piazzas. The chapel forms a centre, joined to the wings by arches. Over the altar is a fine painting, 'The Wise Men's Offering,' by Cazzali. In the windows are the armorial bearings of the principal benefactors, in stained glass; amongst these may be reckoned Handel, who for several years performed his oration of the 'Messiah' here, for the benefit of the charity; he also gave a fine organ, which has since been removed. Before the hospital is a large area, on each side of which are colonnades, enclosed, where the children are instructed and employed; the gates next the streets admit carriages so as not to interrupt each other; there are also portals for foot passengers. The area is adorned with grass plots, gravel walks, and lamps; within the building are various specimens of the arts, etc., bestowed by well-wishers to the charity, by persons employed in the building, etc.; the principal are in the court room. . . . All the artists who contributed their labours to ornament the hospital and chapel received the thanks of the corporation. The institution is immediately under the patronage of the king, and is governed by a president, vice-presidents, treasurer, and subordinate officers. Here is also a chaplain, a morning preacher, and two evening preachers, two physicians, surgeon, apothecary, schoolmaster, matron, etc."

"The contemplation of an establishment of this kind had existed some years; several public-spirited persons had suggested the necessity of an asylum for exposed and deserted young children, who either through misfortune or the inhumanity of their parents might be left destitute of support, and to bring them up in such a manner as to render them fit for laborious and useful employments. . . ."

"Great Ormond Street is broad, open and airy, composed of substantial private residences of great respectability. . . . In this street stood Powis House, originally built by the Marquis of Powis, in the eighteenth century; it was afterwards burnt whilst the residence of the Duc D'Aumont, ambassador for Louis XIV., 1712, and rebuilt at the expense of the French monarch. Its last resident was an ambassador from Spain, after whose departure from this country the whole was taken down, and the site forms Powis Place. Here also that great statesman, Lord Chancellor Thurlow, resided many years."

"New Ormond Street is a short but broad street of respectable houses. . . . New Ormond Street is composed of private residences, and connects Lamb's Conduit Street with Great St. James's Street. It takes its name from a chapel (a large brick building) at its eastern end."

"Lamb's Conduit Place consists of a few genteel private residences at the northern end of Lamb's Conduit Street. . . . Theobald's Road is a broad thoroughfare, crossing the southern end of Lamb's Conduit Street; it is composed principally of shops. This road with the King's Road derived their denominations from their having been the way through which James I usually passed, when he came to town, from his palace of Theobalds in Hertfordshire."

Tallis's *London Street Views*.

XL.—Lamb's Conduit Street.

NOTE: THE FOLLOWING IS MR. BERESFORD CHANCELLOR'S CONCLUDING ARTICLE IN THIS SERIES.



AN IRONMONGER'S SHOP IN LAMB'S CONDUIT STREET AT THE CORNER OF THEOBALD'S ROAD.

"**W**ILLIAM LAMB, gentleman and clothworker, in the year 1577 built a Water Conduit at Oldborne [Holborn] Cross to his charges of fifteen hundred pounds, and did many other charitable acts." Thus writes Stow; and today Lamb's benefaction is perpetuated in this street which is named after his most enduring monument. Lamb's Conduit Street extends from Theobald's Road to Guildford Street, across which stands the Foundling Hospital. So dominating, indeed, was that famous institution in earlier days that Tallis gives, in his notice of Lamb's Conduit Street, a long account of the Hospital, its foundation, and artistic treasures. Here I must confine myself to the thoroughfare alone, as the Foundling has become historic, and has been dealt with during the past year in innumerable articles, and also, parenthetically, because, although it looks down the street, it is not in it, nor, indeed, has anything to do with it beyond this visionary connection.

Before turning to Lamb's Conduit Street as portrayed by Tallis, I may remind the reader that in the seventeenth century all this site was open fields, where the citizens used to walk on summer evenings, and that in 1719 cricket was played here, although the Conduit itself was not taken down till some twenty-seven years later.

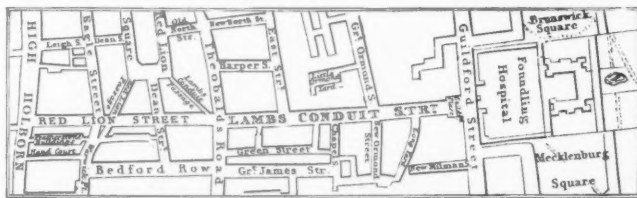
In this set of elevations Tallis is very erratic in the matter of numbering; indeed, only here and there are the houses thus distinguished, which makes it a little difficult to follow. However, we can begin at what is shown to be No. 78, at the corner of Theobald's Road, as the elevations are arranged in this way. The first by-way we come to is East Street, although curiously enough Tallis takes no notice of it in his Directory, perhaps because it appeared of no special importance. However, in his letterpress he calls it "an airy and pleasant street of substantial, brick-built, private houses." Another court also overlooked is Lamp Office Place, between Nos. 54 and 53 (the house with the broken pediment on the third row of elevations). A little farther on is Great Ormond Street. Here again Tallis errs, for he marks it *New Ormond Street*, whereas that portion of the thoroughfare (which, by the way, is now all Great Ormond Street) was on the opposite side of Lamb's Conduit Street, which Tallis incorrectly calls "Great Ormond Street." This street was new in 1708, when Hatton describes it as consisting

of fine new buildings. In 1734 the houses on its north side looked on to open fields, and Ralph was then able to describe the situation as one of the most charming in London. Many notable people lived here: Robert Nelson and Soane Jenyns, Sir Constantine Phipps and Lord Hardwicke, Dr. Stukeley and the Marquis of Powis, Dr. Mead and Lord Thurlow (who had the Great Seal stolen from his house here) among them; while the beautiful home of the Hospital for Sick Children, with its attractive ironwork, was, I always think, made by Thackeray the residence of the Sir Peter Denis of *Denis Duval*. The opening, next to No. 42, at the end of this line of elevations, was Lamb's Conduit Place.

Reversing the sheet, and beginning at the right-hand corner of the third row, we are at No. 1, then occupied by a surgeon named White, and can thence proceed in a northerly direction. Between Nos. 9 and 10 is Richbell Place, while farther along we come to Chapel Street, which took its name from a chapel in it, and was in Tallis's day nearly wholly composed of private houses. The cross street marked by Tallis "Great Ormond Street" (which would today be correct, as the whole of the thoroughfare is now so called) should, as I have already remarked, be New Ormond Street, a later continuation of the street opposite. Beyond this there are no by-ways until we arrive almost at the end of Lamb's Conduit Street, where we see an opening unnamed, but really Long Yard, or Lamb's Conduit Mews, which, as its second name indicates, was filled with stables, and had its eastern entrance in Milman Street.

Truth to tell, Lamb's Conduit Street is not a specially inspiring thoroughfare. Its houses and shops, as can be seen, are not noticeable except from the fact that they were, at least in Tallis's time, well-built in the later Georgian style and homogeneous. All sorts of trades and businesses were carried on there, and a few physicians and surgeons occupied houses in it; but, curiously enough, for so considerable a street, I only find one tavern, viz. "The Lamb," kept by John Anderson, at No. 44. In these circumstances it is the more interesting to be able to associate the street with one of those figures in literature who seem to so many of us as lifelike as actual personages. It is Titmarsh of the *Great Hoggarty Diamond*, who thus sheds a romantic aura over Lamb's Conduit Street whither he came to lodge after his marriage, and where, to his discomfiture, his aunt insisted on joining him and his young wife. But, as a matter of fact, the most interesting architectural feature in this neighbourhood was not in this street at all, but in Great Ormond Street, where once stood Powis House, built by Lord Powis, but burnt down during its occupancy by the French Ambassador, to whom it had been let in 1712. Later it was rebuilt, but eventually the new structure was demolished, its site being now perpetuated by Powis Place.

E. BERESFORD CHANCELLOR.



A PLAN OF LAMB'S CONDUIT STREET AND THE SURROUNDING DISTRICT.

Exhibitions.

THE LEFÈVRE GALLERIES, 1a King Street, St. James's, London, S.W.1. Paintings and Drawings by Honoré Daumier.—It is difficult to believe that he was born in 1808 and passed away in 1879, for his work seems so very modern. Certainly he was greatly in advance of his time, and apparently suffered in consequence.

Daumier always overcame the pictorial difficulty in regard to trousers by moulding them to the approximation of the shapes and character of the legs which they contained: the feet never seem to have boots on, but a flexible casing which is part of the whole; boots invariably seem to create a separation of the feet from the legs. There is always a sense of modelled unity between the parts of his figures—they are all of one plastic material and move rhythmically in a perfectly correlated way.

Daumier's opinion of persons always seems a harsh one. His men have a grim and ghoulsh appearance: with their high cheek-bones and gaunt faces they parade like human monsters in a world conditioned to their own somewhat sinister characteristics.

One of the most perfect little pictures in the exhibition was "Les Amateurs d'Estampes" (3). Leaving for the moment the details of character and just considering the general shape of this picture, one is struck by its perfect balance. The central interest is formed by a pyramid, one side of which commences with the white backs of the engravings in the portfolio on the left, the other side starting at the white object on the settee on the right, the apex being reached at the heads of the two figures. There is also a secondary triangle composed of the three lightest objects which reaches its zenith in the left hand of the man who is examining the print. The spacing of the pictures on the wall at the back is calculated so as to maintain a just balance of forms. The characterization of the two men is wonderfully revealed; the one on the left, whose hands are on the portfolio, has the relaxed attitude of one who is already familiar with the print he has just handed the other, but glances at it over his shoulder with an assured sense of its worth, whilst the other with a slightly more tense attitude of interest, examines it probably for the first time.

"La Ronde" (9) is perhaps the nearest approach Daumier ever made to gaiety in any of his paintings. This little painting of children dancing happily is beautiful in colour and full of what painters call "quality."

In looking over this exhibition one is chiefly impressed by Daumier's strong, firm drawing; by his rugged and certain sense of form and by his dramatic handling of light, which circulates in his paintings, lighting up exactly to the right degrees the points he wishes to emphasize.

There are also a few drawings on view, some depicting his usual hatred and contempt for *les avocats*, whom he never seemed tired of scourging, and indeed these kinds of caricatures were probably the first introduction many of us had to Daumier.

P. & D. COLNAGHI & CO., 144-146 New Bond Street, W.1. Landscapes, Flower Pieces, and other Paintings by Mr. George Thomson.—These pictures suffered from bad lighting, which was artificial and poor in strength, and where the light was localized it made a glaring spot upon a picture.

In a preface to the catalogue, Mr. Thomson explains that his method of painting is based upon that of some of the early Italian painters and that he "entered upon an exhaustive study of the literature of painting together with an examination of early works finished and unfinished such as are found in the galleries of Europe."

But after all, this is of small importance, for every artist uses the method that suits his temperament and style of work, and all painters take time and trouble over this question; it takes some of them a long time to find a method that is sympathetic to them, and some never cease from experimenting. The obviousness of this is so apparent that one would hardly think it worth mentioning; as though an electrical engineer were at pains to explain that he had studied how dynamos worked and even penetrated into the mysteries of wiring and understood the difference between a positive and a negative current; all of which we, of course, assume him to understand, for it is his business.

Mr. Thomson is very particular about his surfaces and builds up his works with this end in view, but painters who rely upon spontaneity for their effects would find his method very cramping. We are now living in an age which has to some extent been released from the obsession of pretty surfaces; after all, it is not necessary to rub one's finger over a painting to determine its merits. Mere beauty of surface has really little to do with modern art, though this beauty may or may not be present.

Mr. Thomson's works are all of a rather small size, and as in some cases the subjects are on too large a scale for the space they fill, they appear more cramped than they need be.

"A Window in Samar" (23), which is in tempera, is one of his best compositions, and among the oils, "Camellias" (13), in which the subdued brilliance of the green pot in contrast with the red flowers creates a pleasant and stimulating effect.

THE REDFERN GALLERY, 27 Old Bond Street, W.1. The Celtic Artists.—Considering that this group only consists of three painters and three craftsmen, the title seems to be claiming rather much; they might better be called "Some—(not necessarily in the American sense)—Celtic Artists."

Of the painters, Mr. Alan Walton is the most interesting. He has a sense of paint (and incidentally the colour makers must bless him for the lavish use he makes of it), which he plasters on with a fine disregard for the admirers of tea-trays.

His "Flowers" (14) glows with rich warm colour, and the vigorous handling of scenes on the Thames is attractive. "Soldiers' Café" (32) is a little bit of contemporary life; the bright and garish uniforms of the soldiers sitting at the table, together with the really impossible mirror on the wall behind them, is strangely true in its excruciatingly bad taste.

Mr. Rory Mullen's "The Geranium" (36) is gentle and harmonious in colour if rather sad in general effect. Mr. Mullen's drawings are a little too slick to be acceptable.

There are included lithographs of various Cornish subjects by Mr. A. R. Laird; stoneware pottery by Mr. W. Staite Murray; sculpture by Mr. Francis Doyle, and jewellery by Mr. Eugene Hunt.

SHOWROOMS OF JAMES POWELL & SONS (WHITEFRIARS), LIMITED, 100 Wigmore Street, W.1. An Exhibition of Modern Furniture designed by Gordon Russell.—The furniture designed by Mr. Gordon Russell and made at the Russell Workshops, Broadway, Worcester, are as good examples of perfect craftsmanship as it would be possible to find.

Among the exhibits is a pedestal dressing-table in English walnut, with handles and feet of bog oak, the centre being fitted with a shaped hand-bevelled mirror. The manner in which the mirror is set back relates it very pleasantly and conveniently to the arrangement of the lights in front.

The walnut dressing-case for men, inlaid with yew, and with bog oak feet, is very well designed for its purpose, and the combination of walnut with yew is very interesting. Its slightly bowed front gives a sense of volume and solidity.

The writing cabinet of burr elm and walnut with beautifully fitted drawers, the fronts of which are veneered with burr elm, gives an interestingly knotted surface which is very attractive in appearance; the delicate brass handles have been specially designed for them.

There is a circular oak table with centre leg and four curved braces. This is of unusual design, the idea being a very practical one: that four persons can sit round this table without their knees coming into contact with any part of it. This would be appreciated by an individual who once complained to me that a certain gate-legged table seemed to grow a fresh leg every time he sat down at it.

There is also on show a book-table designed to economize space, and an oak sideboard with laburnum handles fitted with two drawers and cupboard below.

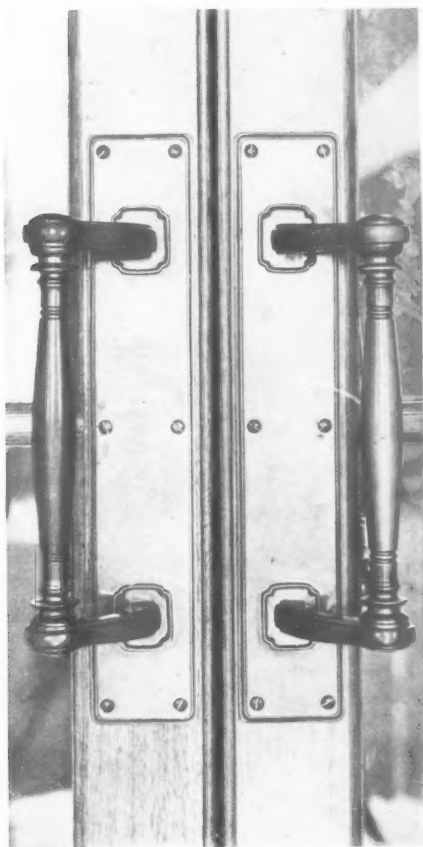
Those who care for solid and honest craftsmanship and appreciate modern work will enjoy a visit to this exhibition which will remain open until December 23.

RAYMOND MCINTYRE.

Craftsmanship

Views and Reviews

A London Diary



The
Architectural Review
Supplement
DECEMBER
1927

English Furniture.

XI.—*Bedroom Furniture.*

By John C. Rogers.

THE views both of traditionalists and modernists in furniture design have been fully stated on several occasions; both sides put forth arguments that appeal and both display a certain weakness. However much one may feel convinced that it is right to have and use really modern furniture consistently throughout the house, it is, in fact, for very many people, a most difficult thing to accomplish.

Those, for instance, who have inherited old English pieces naturally treasure them for their associations and for certain qualities that new work does not possess, therefore they complete their furnishing by buying antiques or good reproductions. It is not impossible to associate new style with the old, but it requires a rare judgment and selective skill that few people can exercise.

In many other cases houses are furnished with reproductions because they are easily found and reasonably bought, and because the purchaser is, in many instances, quite ignorant of the existence of frankly modern work.

Then, in regard to the mass of



1. A dressing-table of walnut lined with cedarwood, with handles of ebony and boxwood. The mirror has feet supports of ebony and fittings of silver.

Designer: GORDON RUSSELL.

Craftsmen: THE RUSSELL WORKSHOPS.

middle-class people, they have the preconceived, but quite erroneous, notion that any new type or design of furniture must be very expensive—it certainly is more costly than the absolute rubbish upon which some throw their money away; but if the person of small means could only be made to realize the wisdom of buying a few good pieces at a time, and so furnish the home gradually—to consider quality before quantity, in laying out his strictly limited sum—then we should see a decline in that section of the trade in which no genuine craftsman can possibly engage, and a gradual return to that old and excellent state of things when every small home possessed a few worthy pieces of furniture that became in time family heirlooms.

Another reason prevalent amongst those who have never regarded furniture as a subject for study, is their lack of understanding of any design which appears new and strange; they feel it much safer to furnish dining-room and bedroom in oak and mahogany on similar lines to their friends, and so avoid undue attention and possibly adverse comment. It seems, therefore, largely matters of education and prejudice—most



2. A dressing-table in English walnut. The handles are brass rings on moulded hexagonal ebony plates. The cupboards are fitted with trays and shelves.

Designer and Craftsman: EDWARD BARNESLEY.



3. A dressing-table of English oak lined with cedarwood and inlaid with walnut and boxwood. The arrangement of the legs is unusual.

*Designer : GORDON RUSSELL.
Craftsmen : THE RUSSELL WORKSHOPS.*



4. A dressing-table in cherrywood lined with cedar. The walnut handles are inlaid with box and walnut. The mirror is framed in cherrywood, inlaid with box and walnut. The candlesticks are of cherrywood.

Designer : GORDON RUSSELL. Craftsmen : THE RUSSELL WORKSHOPS.

difficult obstacles, but not insuperable; and by applying the right means, such as suitable advertising—and nothing could more happily meet the case than Messrs. Heal's efforts in that direction—the demand for reproductions, good and bad, should grow less. And especially is this to be desired in bedroom furniture. The so-called Jacobean bedroom suite is in many ways quite a modern invention, for that apartment in the seventeenth century was very differently equipped, and few people would be content with a true reproduction. The present-day suite meets present-day needs in its forms and capacity, yet needlessly goes astray in pandering to the ignorant by adopting mouldings and enrichment which, for the most part, are disgustingly bad copies of seventeenth-century work: neither does construction follow the old models. Truth and sincerity are lacking in this class of work, and it is incredible that it should ever have been so popular.

The need is for competent designers to control furniture design, and lift it out of the hands of incapable copyists who lack the skill necessary to reach their logical vocation in the faker's studio.

I must conclude this series on modern furniture with a selection of bedroom pieces, chiefly dressing-tables, mirrors, and wardrobes, that may worthily associate with the beds illustrated last month. They clearly show the grace and charm of direct and simple designs when handled by accomplished craftsmen. What could be more pleasing in a bedroom than the walnut dressing-

table and mirror shown in Fig. 1? The chamfering, the curved stretchers, the elegant proportions, and the most attractive glass make it wholly delightful.

Selection is, indeed, difficult, for Figs. 3 and 4 show most intriguing designs. Fig. 3 is in oak, and looks it thoroughly; the intermediate legs, set back and braced, are distinctly clever—the inlay is of boxwood and walnut.

Fig. 4 shows a theme in cherrywood, and again derives much of its effect from the play of light and shade on chamfered surfaces.

Fig. 5 shows a very simple oak table, mirror, and stool, with far less work in them than the preceding examples, yet absolutely full of thought and clever bits of craftsmanship. They are all Gordon Russell designs, and testify to his happy rendering of bedroom pieces.

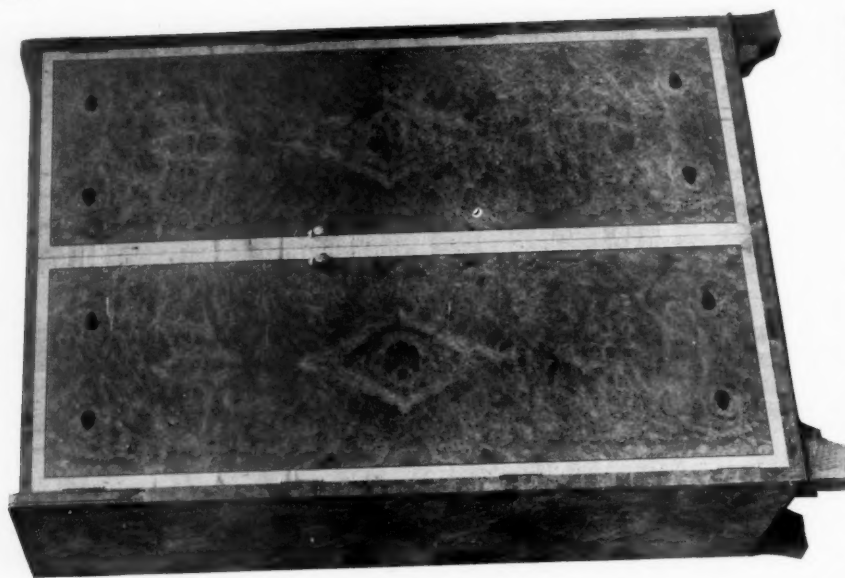
A fine pedestal dressing-table by Edward Barnsley is shown in Fig. 2. The wood is selected English walnut, the gradations of tone and figure being very fine. A small quadrant bead runs along the edges, and the upper part with drawers is inset upon the pedestals with very satisfactory effect.

Two important pieces by P. Waals are here given. Fig. 11 shows a massy oak cabinet containing numerous drawers with cupboards at top, the narrow faces carved with gouged cuts and lozenges, and panel edges chamfered. Fig. 9 is a walnut wardrobe with hanging accommodation at sides and drawers in centre. An elegant design, typical of Waals's manner.



5. An oak dressing-table lined with cedarwood. The ring handles are of brass.

*Designer : GORDON RUSSELL.
Craftsmen : THE RUSSELL WORKSHOPS.*



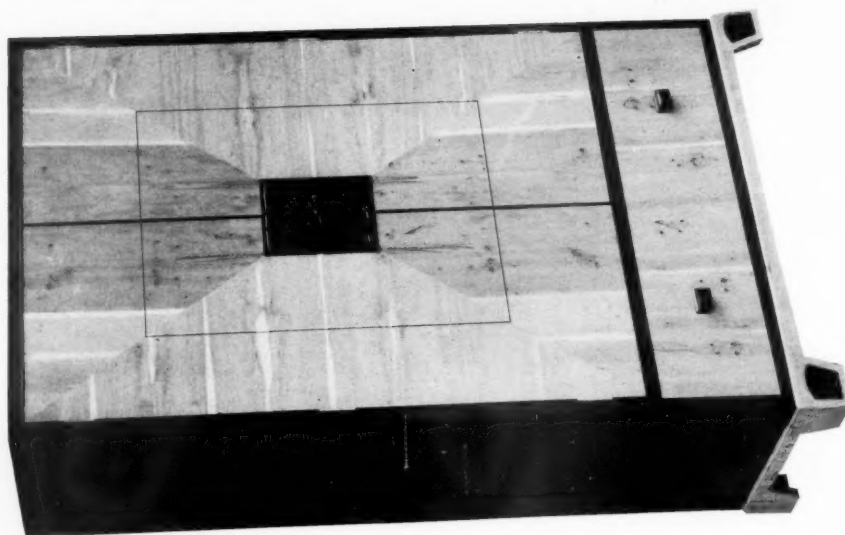
8. A wardrobe of solid mahogany, veneered with specially selected burr walnut. The doors are framed with a banding of English yew, and the inlay is of ebony. The doors and sides of this wardrobe are slightly convex.

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

7. A wardrobe of mahogany, veneered with English yew. The central plaque is of carved ebony.

Designer : J. D. W. STARK.

Craftsmen : STARK DEPARTMENT (PETER JONES).



6. A wardrobe made of Cuban mahogany, faced with curl veneers of the same wood. The inlay is of ebony, and the handles are bronze.

Designer and Craftsman : J. HENRY SELLERS.



9. A wardrobe of walnut. It is made in three parts, each part standing on a separate base. The brass handles were handmade by A. Bucknell.

Designer and Craftsman :
P. WAALS.

A third wardrobe, and typical of E. Barnsley, is shown in Fig. 10. The pair of eight panelled doors give fine scale and excellent proportions to the piece, and the projecting plinth, with drawers, a satisfying structural sense. The material is walnut, of which some beautiful cuts have been used on the panels.

An exquisite example of modern craftsmanship is seen in the wardrobe, Fig. 6, by J. H. Sellers. The construction is of Cuban mahogany, faced with curl veneers of the same wood, inlaid with ebony, and fitted with bronze handles. Sides and front are carved, the latter serpentine. The door panels are quartered



10. A wardrobe of English walnut. The fielded panels in the doors and ends are of specially chosen grain. One side of the wardrobe is fitted with trays, shelves, and drawers in cedarwood; the other side is designed for hanging clothes.

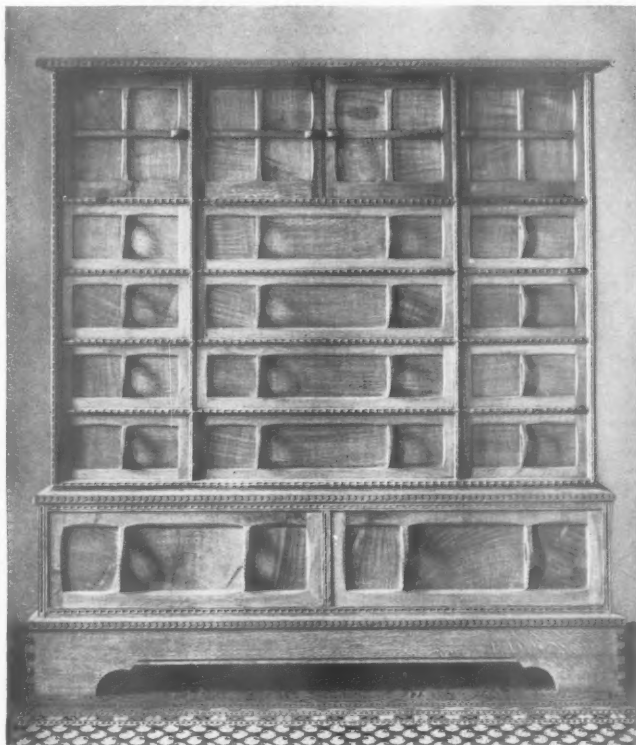
Designer and Craftsman : EDWARD BARNSELY.

and display magnificent grain equal to that found on the best work of the second half of the eighteenth century.

I will conclude with two Stark designs. Fig. 8 shows a wardrobe in mahogany and veneered with specially selected burr walnut. The borders are cross-banded in English yew with ebony line. Doors and sides are formed slightly *bombé*.

Fig. 7 is very fresh. Construction again is mahogany; the front being quartered diagonally across the doors with a veneer of English yew, which wood also faces the bottom drawer and plinth. The carved central panel is in ebony.

THE END.



11. An oak tallboy made in three parts in height. The drawers are lined with cedarwood. The drawer fronts are framed in order to prevent the swelling and shrinking caused by weather conditions in

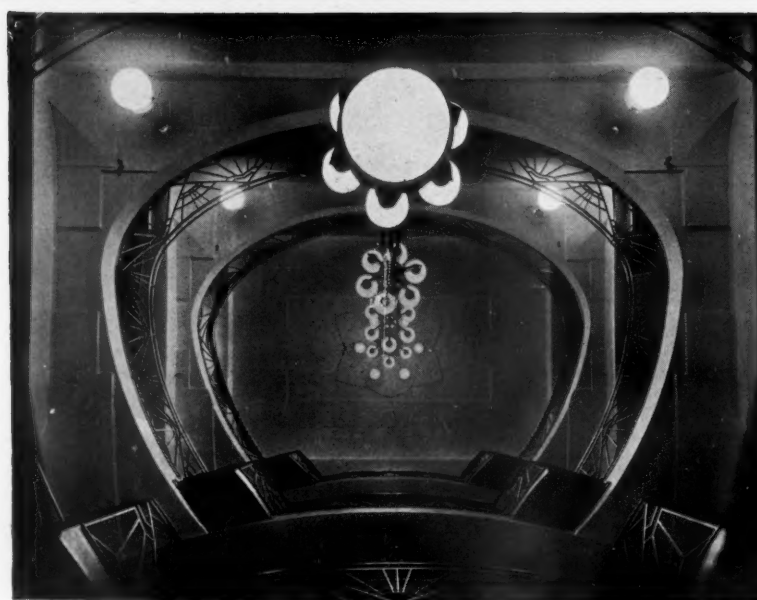
country houses. Immediately beneath the top of the wardrobe are cupboard doors instead of the customary drawers.

Designer and Craftsman :
P. WAALS.

A Craftsman's Portfolio.
Being Examples of Fine Craftsmanship.
 XX.—A Selection from Regent Street.



Above :
 Looking up the well
 of the oval staircase at
 the County Fire Office.
 The railing is of wrought
 iron and bronze.
Associated Architects :
 ERNEST NEWTON AND SONS,
 and
 WM. WOODWARD AND SONS.
Craftsmen :
 BROMSGROVE GUILD.



Below : Looking up the well
 of the staircase
 in the Austin Reed building,
 107 Regent Street.
 The main balustrade and
 lift gates are of cast iron,
 painted blue and gold;
 the ground-floor lift gates
 are of Silveroid.
Architects : P. J. WESTWOOD
 AND EMBERTON.
Craftsmen : MORRIS-SINGER.

A detail of the central feature of the balustrade at Madame Isobel's premises, 223 Regent Street. It is of black marble and silver bronze.

Architects :
YATES, COOK AND DARBYSHIRE.
Craftsmen :
MORRIS-SINGER.



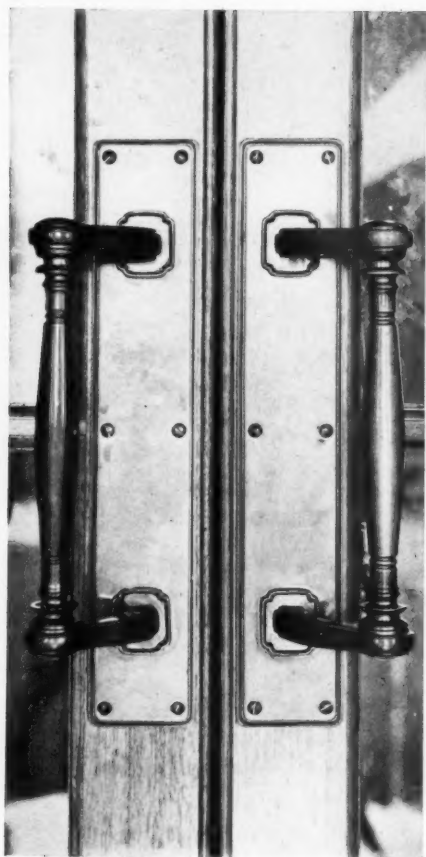
A bronze clock-case on the Peter Robinson building. The dials are of aluminium.

Architect :
H. AUSTEN HALL.
Craftsmen :
BROMSGROVE GUILD.

This group was photographed from the clay model and was carved in stone for Cox's Bank, Waterloo Place, S.W.

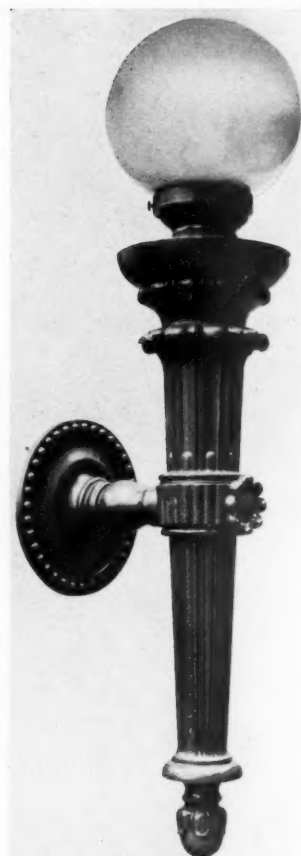
Architects :
E. KEYNES PURCHASE
and
ROLAND WELCH.
Designer and Craftsman :
C. H. MABEY.





A pair of handles
made in bronze
for the County Fire Office.
Architect:
WILLIAM G. NEWTON.
Craftsman:
A. E. DAVIS.

One of the lanterns at the
County Fire Office,
made in bronze with gilt enrichments.
It is 4 ft. 6 in. high and 2 ft. 3 in. wide.
Craftsmen:
GALSWORTHY.



A cast-iron flambeau
with bracket and globe in
the Peter Robinson building.
Architect:
H. AUSTEN HALL.
Craftsmen:
BROMSGROVE GUILD.



One of the five wrought-iron balconies at the County Fire Office,
each measuring 12 ft. long, 3 ft. 6 in. high, and 3 ft. wide.
Architect: SIR REGINALD BLOMFIELD, R.A.

Craftsmen: GALSWORTHY.



Above :
A model for stone carving
to
overdoors on the Criterion corner
facing Lower Regent Street.

Designer :
SIR REGINALD BLOMFIELD, R.A.

Craftsmen :
W. AUMONIER AND SON.



Centre :
A vase in Portland stone
on the Piccadilly front of the
Swan and Edgar building.

Architects :
J. J. JOASS, in association with
SIR REGINALD BLOMFIELD, R.A.

Craftsmen :
H. H. MARTYN.



A wrought-iron balcony on the Swan and Edgar building.
The cast-iron finials are in the form of baskets of fruit.

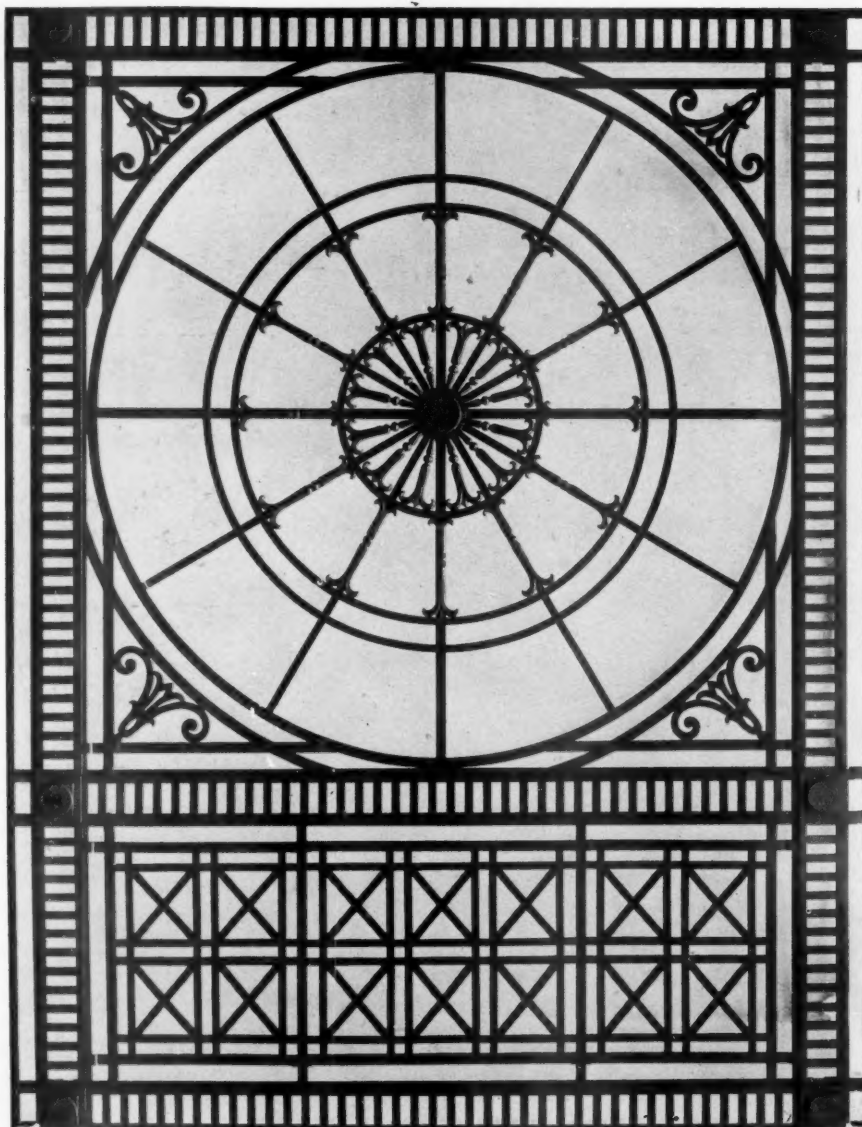
Architect : J. J. JOASS.

Craftsmen : BROMSGROVE GUILD.

*Top :*

A portion of
a laylight at the
Peter Robinson
building.
It is domed and
made in wrought-
iron with cast-iron
enrichments.

Architect :
H. AUSTEN HALL.
Craftsmen :
BROMSGROVE
GUILD.

*Bottom :*

A laylight
in mild steel
with
cast-iron
enrichments
at the
Peter Robinson
building.

Architect :
H. AUSTEN HALL.
Craftsmen :
BROMSGROVE
GUILD.



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Builders :
Higgs & Hill, Ltd.

A LONDON DIARY (continued).

FRIDAY, DECEMBER 16—

How the Bible Came down to Us—I	12 noon.	BRITISH MUSEUM TOURS
Illuminated Manuscripts	12 noon.	" " "
Monuments of Assyria—II	3 p.m.	" " "
Greek Sculpture—II (Elgin Marbles)	3 p.m.	" " "
Chinese Porcelain—II	12 noon.	VICTORIA AND ALBERT MUSEUM
Domestic Glass	12 noon.	" " "
Stained Glass	3 p.m.	" " "
Some Recent Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
Some Italian Primitives	11 a.m.	NATIONAL GALLERY
French Painting—III. Admission 6d.	12 noon.	" " "
	3 p.m.	WALLACE COLLECTION

SATURDAY, DECEMBER 17—

The Romans in Britain—II	12 noon.	BRITISH MUSEUM TOURS
Early Britain—III (Bronze Age)	12 noon.	" " "
Tour of Several Sections	3 p.m.	" " "
A Sectional Tour	3 p.m.	" " "
Early Renaissance Sculpture	12 noon.	VICTORIA AND ALBERT MUSEUM
Donatello	3 p.m.	" " "
Indian Section: Mogul Art	3 p.m.	" " "
Michael Angelo	7 p.m.	" " "
Rodin	7 p.m.	" " "
Turner and Landscape	11 a.m.	NATIONAL GALLERY, MILLBANK
	12 noon.	" " "
General Summary—III	11 a.m.	NATIONAL GALLERY
The League of Arts' Choir—Carols	12 noon.	" " "
	3 p.m.	VICTORIA AND ALBERT MUSEUM
Selected Pictures	12 noon.	LECTURE THEATRE
		WALLACE COLLECTION

MONDAY, DECEMBER 19—

Records of Babylon and Assyria—II	12 noon.	BRITISH MUSEUM TOURS
Arts and Customs of Ancient Egypt—III	12 noon.	" " "
Monuments of Egypt—II	3 p.m.	" " "
Greek Sculpture—II (Elgin Marbles)	3 p.m.	" " "
Italian Renaissance Furniture	12 noon.	VICTORIA AND ALBERT MUSEUM
Japanese Pottery	12 noon.	" " "
French Renaissance Furniture	3 p.m.	" " "
Chippendale	3 p.m.	" " "
Reynolds—Watts	11 a.m.	NATIONAL GALLERY, MILLBANK
	12 noon.	" " "
Some Christmas Pictures	11 a.m.	NATIONAL GALLERY
	12 noon.	" " "
General Meeting: "Some Medical Aspects of Damp in Dwellings," by Dr. Reginald Miller, F.R.C.P., in conjunction with J. Ernest Franck [F.].	8 p.m.	R.I.B.A., 9 CONDUIT STREET, W.
Technique	3 p.m.	WALLACE COLLECTION

TUESDAY, DECEMBER 20—

The Greek Vases	12 noon.	BRITISH MUSEUM TOURS
Greek and Roman Life—II	12 noon.	" " "
Arts and Customs of Ancient Egypt	3 p.m.	" " "
Records of Babylon and Assyria—II	3 p.m.	" " "
Precious Stones	12 noon.	VICTORIA AND ALBERT MUSEUM
French Porcelain	12 noon.	" " "

Musical Instruments	3 p.m.	VICTORIA AND ALBERT MUSEUM
General Tour: Textiles	3 p.m.	" " "
General Visit	11 a.m.	NATIONAL GALLERY, MILLBANK
" " Admission 6d.	12 noon.	" " "
Velasquez and Rembrandt	11 a.m.	NATIONAL GALLERY
	12 noon.	" " "
French Painting—IV. Admission 6d.	3 p.m.	WALLACE COLLECTION

WEDNESDAY, DECEMBER 21—

A Selected Subject	12 noon.	BRITISH MUSEUM TOURS
Early Britain—IV (Iron Age)	12 noon.	" " "
Anglo-Saxon Period—I	3 p.m.	" " "
Life and Arts of the Dark Races—III	3 p.m.	" " "
Ecclesiastical Metalwork	12 noon.	VICTORIA AND ALBERT MUSEUM
Bayeux Tapestry—II	3 p.m.	" " "
Indian Section: Textiles	3 p.m.	" " "
Turner	11 a.m.	NATIONAL GALLERY, MILLBANK
" " Admission 6d.	12 noon.	" " "
Elements of Painting	11 a.m.	NATIONAL GALLERY
" " "	12 noon.	" " "

THURSDAY, DECEMBER 22—

Origins of European Architecture—II	12 noon.	BRITISH MUSEUM TOURS
The Romans in Britain—II	12 noon.	" " "
Monuments of Egypt—III	3 p.m.	" " "
Greek Sculpture—III	3 p.m.	" " "
Early English Furniture	12 noon.	VICTORIA AND ALBERT MUSEUM
English Seventeenth-century Furniture	3 p.m.	" " "
Chinese Porcelain	3 p.m.	" " "
English Eighteenth-century Furniture	7 p.m.	" " "
Rug Weaving and Knotting	7 p.m.	" " "
French Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
	12 noon.	" " "
Some Italian Altarpieces	11 a.m.	NATIONAL GALLERY
" " Admission 6d.	12 noon.	" " "
French Painting—V	3 p.m.	WALLACE COLLECTION

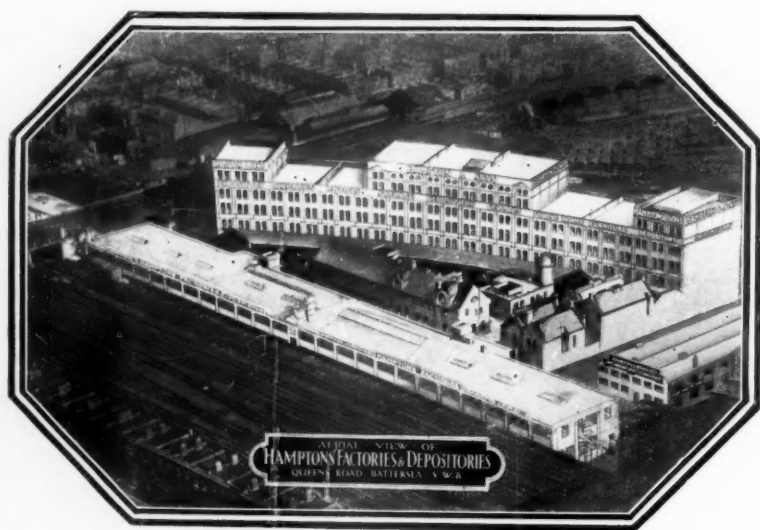
FRIDAY, DECEMBER 23—

Greek and Roman Life—II	12 noon.	BRITISH MUSEUM TOURS
Greek and Roman Jewellery and Arts	12 noon.	" " "
Life and Arts of the Dark Races	3 p.m.	" " "
The Romans in Britain—II	3 p.m.	" " "
French Eighteenth-century Furniture	12 noon.	VICTORIA AND ALBERT MUSEUM
Chinese Bronzes	12 noon.	" " "
Illuminated MSS.	3 p.m.	" " "
Blake—Rossetti	11 a.m.	NATIONAL GALLERY, MILLBANK
	12 noon.	" " "
Some Painters of Italy and the Netherlands contrasted	11 a.m.	NATIONAL GALLERY
Ditto Admission 6d.	12 noon.	" " "
French Painting—VI. Admission 6d.	3 p.m.	WALLACE COLLECTION

SATURDAY, DECEMBER 24—

Historical and Literary MSS.	12 noon.	BRITISH MUSEUM TOURS
Origins of Writing and Materials	12 noon.	" " "
A Sectional Tour	12 noon.	" " "
Tour of Several Sections	3 p.m.	" " "

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A LONDON DIARY (continued).

SATURDAY, DECEMBER 24—(continued)

English Porcelain—I ..	12 noon.	VICTORIA AND ALBERT MUSEUM
English Porcelain—II ..	3 p.m.	" " " "
Indian Section: Mogul Paintings ..	3 p.m.	" " " "
Raphael Cartoons ..	7 p.m.	" " " "
Tapestries ..	7 p.m.	" " " "

MONDAY, DECEMBER 26—

Arts and Customs of Ancient Egypt—IV ..	12 noon.	BRITISH MUSEUM TOURS
Hittite and Hebrew Collections ..	12 noon.	" " " "
Between the Old Testament and the New ..	3 p.m.	" " " "
Greek Sculptures—IV ..	3 p.m.	" " " "
General Tour ..	12 noon.	VICTORIA AND ALBERT MUSEUM
Museum Masterpieces ..	12 noon.	" " " "
General Tour ..	3 p.m.	" " " "
Evolution of Furniture ..	3 p.m.	" " " "
General Tour ..	7 p.m.	" " " "
Paintings ..	7 p.m.	" " " "

TUESDAY, DECEMBER 27—

Early Christian Period ..	12 noon.	BRITISH MUSEUM TOURS
Anglo-Saxon Period—I ..	12 noon.	" " " "
Greek Sculpture—III ..	3 p.m.	" " " "
Monuments of Assyria—III ..	3 p.m.	" " " "
Bayeux Tapestry—I ..	12 noon.	VICTORIA AND ALBERT MUSEUM
Lace ..	12 noon.	" " " "
Bayeux Tapestry—II ..	3 p.m.	" " " "
French Furniture ..	3 p.m.	" " " "
General Visit ..	11 a.m.	NATIONAL GALLERY, MILLBANK
" " Admission 6d. ..	12 noon.	" " " "
Botticelli and the Bellinis ..	11 a.m.	NATIONAL GALLERY
" " " " ..	12 noon.	" " " "

WEDNESDAY, DECEMBER 28—

Anglo-Saxon Period—II ..	12 noon.	BRITISH MUSEUM TOURS
Life and Arts of the Dark Races—IV ..	12 noon.	" " " "
Greek Sculpture—IV ..	3 p.m.	" " " "
A Selected Subject ..	3 p.m.	" " " "
Celtic Ornament ..	12 noon.	VICTORIA AND ALBERT MUSEUM
Chinese Porcelain—III ..	3 p.m.	" " " "
Indian Section: Sculpture ..	3 p.m.	" " " "
Blake—Rossetti—Burne-Jones ..	11 a.m.	NATIONAL GALLERY, MILLBANK
" " Admission 6d. ..	12 noon.	" " " "
Drawing ..	11 a.m.	NATIONAL GALLERY
" " " " ..	12 noon.	" " " "

THURSDAY, DECEMBER 29—

How the Bible Came Down to Us—II ..	12 noon.	BRITISH MUSEUM TOURS
Arts and Customs of Ancient Egypt—IV ..	12 noon.	" " " "
Life and Arts of the Middle Ages ..	3 p.m.	" " " "
Monuments of Egypt—III ..	3 p.m.	" " " "
Carpets ..	12 noon.	VICTORIA AND ALBERT MUSEUM
Tapestries ..	3 p.m.	" " " "
English Porcelain ..	3 p.m.	" " " "
Vestments ..	7 p.m.	" " " "
Paintings: Barbizon ..	7 p.m.	" " " "
Turner and Landscape ..	11 a.m.	NATIONAL GALLERY, MILLBANK
Leonardo—Michelangelo—Raphael ..	12 noon.	" " " "
" " " " ..	11 a.m.	NATIONAL GALLERY
Admission 6d. ..	12 noon.	" " " "
Rembrandt ..	3 p.m.	WALLACE COLLECTION

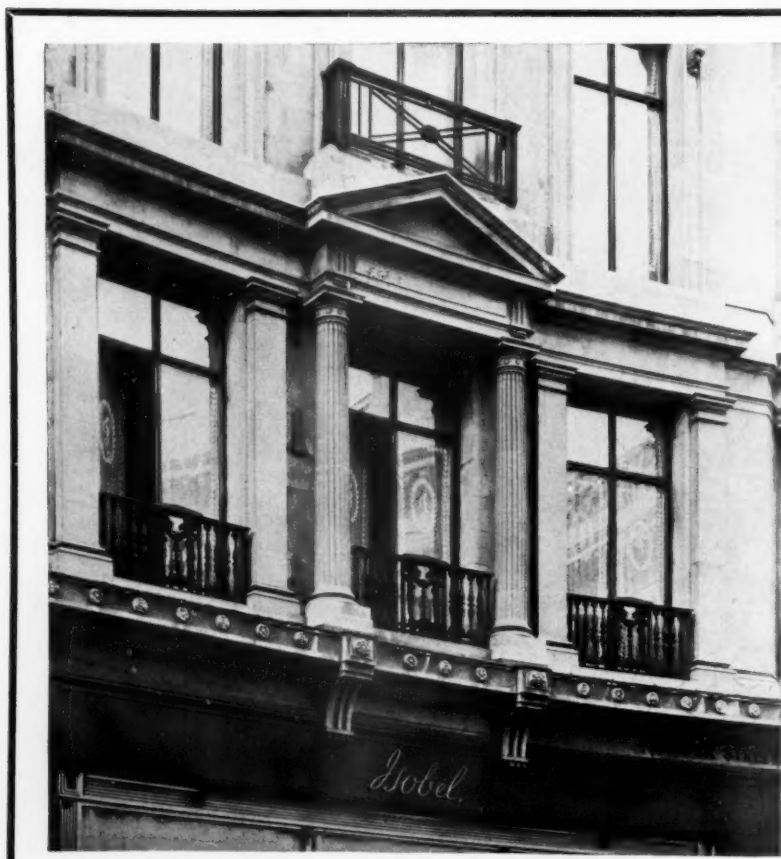
FRIDAY, DECEMBER 30—

Illuminated MSS. ..	12 noon.	BRITISH MUSEUM TOURS
Historical and Literary MSS. ..	12 noon.	" " " "
Origins of Writing and Materials ..	3 p.m.	" " " "
Anglo-Saxon Period—II ..	3 p.m.	" " " "
Costumes of Nineteenth Century ..	12 noon.	VICTORIA AND ALBERT MUSEUM
Medieval Ivories ..	12 noon.	" " " "
Miniatures ..	3 p.m.	" " " "
French Painting ..	11 a.m.	NATIONAL GALLERY, MILLBANK
Netherlands Painting in Fifteenth Century ..	12 noon.	" " " "
" " " " ..	11 a.m.	NATIONAL GALLERY
Admission 6d. ..	12 noon.	" " " "
Dutch Landscape. Admission 6d. ..	3 p.m.	WALLACE COLLECTION

SATURDAY, DECEMBER 31—

Hittite and Hebrew Collections ..	12 noon.	BRITISH MUSEUM TOURS
Life and Arts of the Middle Ages ..	12 noon.	" " " "
Tour of Several Sections ..	3 p.m.	" " " "
A Sectional Tour ..	3 p.m.	" " " "
Early Costumes ..	12 noon.	VICTORIA AND ALBERT MUSEUM
Costumes of Seventeenth Century ..	3 p.m.	" " " "
Indian Section: Pottery ..	3 p.m.	" " " "
Costumes of Eighteenth Century ..	7 p.m.	" " " "
Japanese Prints ..	7 p.m.	" " " "
Some Recent Painting ..	11 a.m.	NATIONAL GALLERY, MILLBANK
" " " " ..	12 noon.	" " " "
Gainsborough ..	11 a.m.	NATIONAL GALLERY
" " " " ..	12 noon.	" " " "
Selected Pictures ..	12 noon.	WALLACE COLLECTION

Members of the profession are cordially invited to visit the reading-room at 9 Queen Anne's Gate, Westminster, S.W.1, where they may inspect at their leisure the books published by the Architectural Press. If a personal visit is inconvenient, the Publishers will be glad to send a complete catalogue on receipt of a postcard, and to forward any books selected on five days' approval, if it is desired to examine them before purchasing.



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THE ARCHITECTURAL REVIEW.

CORRESPONDENCE.

THE SCHOOL OF ARTS AND CRAFTS,
SOUTHEND,

October 21, 1927.

DEAR SIR,—May I be allowed to encroach upon a little of your valuable space to bring to the notice of members practising in the County of Essex certain decisions which have been made by the Council of the Southend-on-Sea and District Society of Architects.

The Council have at their last meeting agreed in principle to the formation of the Essex Society of Architects, and steps are being taken to convene meetings in the near future at Romford, Chelmsford and Colchester, with a view to setting up branches with the Southend Society of a federal organization to be known as the Essex Society of Architects.

This body will, it is hoped, be affiliated to the R.I.B.A. The experience of the Southend Society has been that the scheme should prove pre-eminently successful and a very useful purpose served by the adoption of the scheme.

The Southend Society is completing the first year of its existence and now possesses a membership rôle of nearly sixty members, including honorary members and students. It has held monthly meetings during the year at which lectures have been given by eminent lecturers in the profession. These meetings have been attended with signal success, and the influence of the Society is now being felt in the locality. It has served to bring the members of the profession into closer contact with one another, and is universally admitted to have served a good purpose.

The first Annual Dinner of the Society will be held on December 15, at Southend, and Mr. Walter Tapper, President of the R.I.B.A., has very kindly promised to be present, and it is hoped to make this occasion the first rallying point of the new Society.

Should this account reach the notice of any members in Essex who would be willing to support the formation of the Essex Society, would they be good enough to write either to Mr.

MacAlister, Secretary, R.I.B.A., who has very kindly promised every assistance, or to myself at the above address, when I shall be pleased to give them further information.

Yours faithfully,

D. N. MARTIN-KAYE [A.],

Hon. Secretary,
Southend-on-Sea and District
Society of Architects.

The Redecoration of the Great Hall at Euston Station.

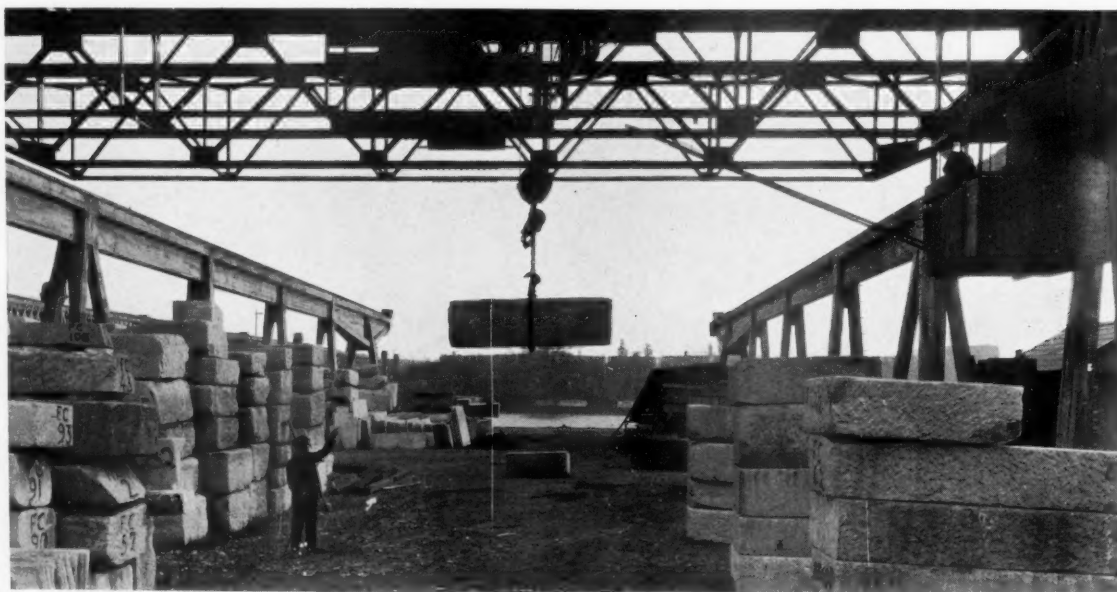
The Great Hall at Euston Station, which was built to the design of Hardwick, has been redecorated to the design of Sir Edwin Lutyens, R.A.

The hall was previously lit by gas, and an important item in the new scheme has been the installation of electric light; the hall is also "flood lit" at night by high-power lamps under each window. The tall columns which surround the hall have been painted in imitation of red Egyptian porphyry, as have also the walls as high as the balcony, and the capitals and bases of the columns have been coated with gold leaf. In each corner of the ceiling is a pair of bas-reliefs representing Birmingham, London, Northampton, Chester, Manchester, Carlisle, Lancaster and Liverpool, each of which is 10 ft. by 7 ft. in size.

A number of the London Midland and Scottish Railway Company's art posters, treated to resemble the originals, have been framed and placed around the hall.

An Interesting Exhibition.

In a room attached to the lower galleries of Lanthorne House, Newman Street, W., the premises of Messrs. Osler and Faraday, are a number of old lamps dating from three thousand years to one hundred years ago. There are cruces, miners' lamps, and cottage lamps, mostly in iron; pumps' lamps, which burnt colza oil, and were used in French farmhouses one hundred and



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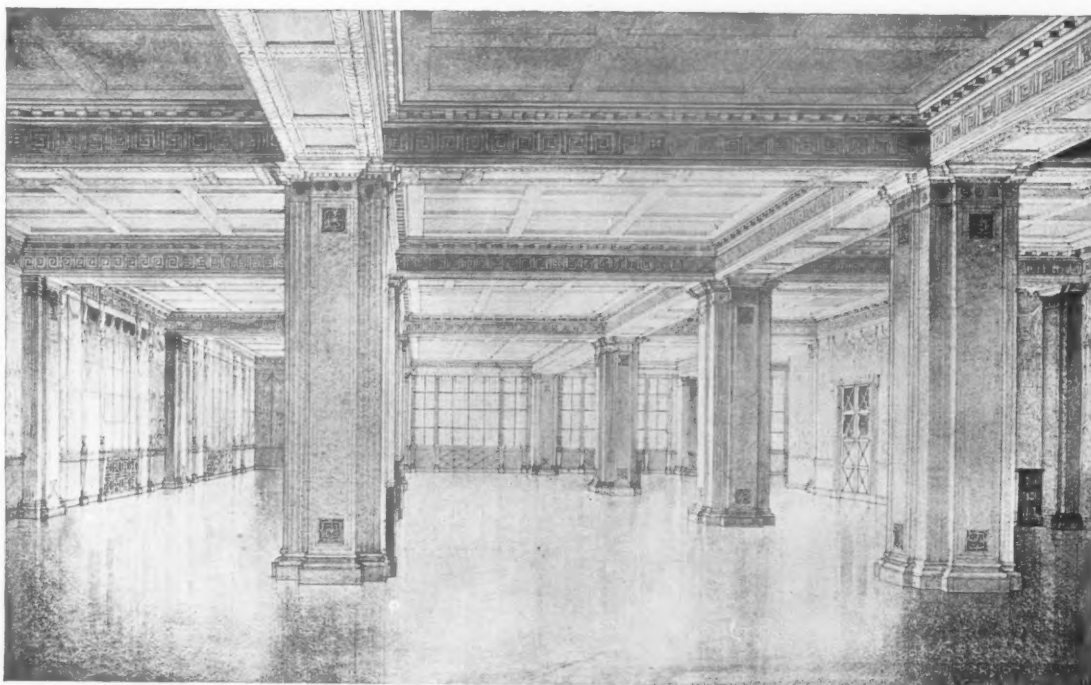
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THE ARCHITECTURAL REVIEW.

fifty years ago), a Chinese temple lantern in elaborately chased bronze, various procession lanterns, which were mounted on poles and carried through the streets and cathedral aisles of France during festival or saints' days, and a very fine brass candlestick of the Louis XIV period. This collection, the property of Mr. Paul Faraday, will be on view until January 28, 1928, and those interested in old lamps are invited to visit Lanthorne House.

The John Wood Celebrations.

The bi-centenary of John Wood was commemorated at Bath last month, and a large party of architects and their friends gathered at the celebrations. The Mayor of Bath (Alderman Cedric Chivers) was, unfortunately, unable to be present owing to illness, but the Mayoress (Madame Sarah Grand) took his place in the chair. After a speech of welcome by the Mayoress, the party were taken in charabancs, conducted by Mr. Mowbray Green, to see the work of John Wood; the most well known are perhaps the North Parade and Prior Park. The company were then taken back to the Pump Room, where there were speeches by the Deputy Mayor, Sir Kingsley Wood, Mr. Walter Tapper, P.R.I.B.A., the Earl of Crawford and Balcarres, and the Member of Parliament for Bath. The visitors were entertained to an eighteenth-century tea by the Mayor and Mayoress, and the musical programme carried out during the day was arranged as nearly as possible in the eighteenth-century manner.

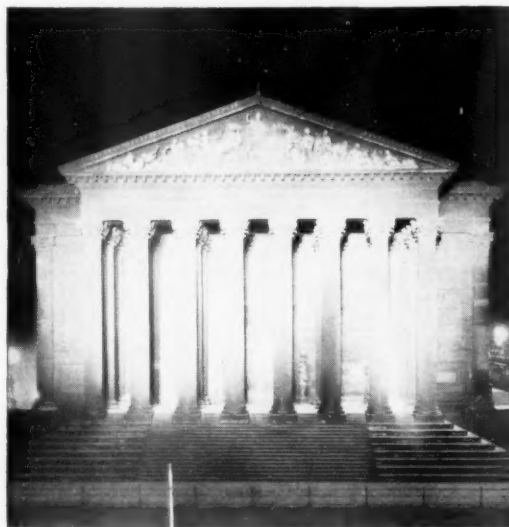
Anglo-Saxon Silver

Among recent acquisitions at the British Museum is an Anglo-Saxon censer cover of architectural design, with animal ornament in openwork and silver inlays, found in 1879 about 9 ft. below the surface at the north end of Palace Street, Canterbury. The style of architecture is that of the Anglo-Saxon steeple at Sompting, Sussex. Another example with similar architectural characteristics was found at Pershore, Worcester, about 1770, and the Museum possesses an imperfect specimen from the Thames, in which the architectural character is less developed.

TRADE AND CRAFT.

Floodlighting in Liverpool.

When schemes for Civic Week were under discussion, the idea of floodlighting St. George's Hall was suggested by the city electrical engineer (Mr. H. Dickinson). He considered that, as floodlighting of this celebrated building had not previously been attempted, it would prove to be an attractive feature for the occasion, and this building, illuminated by means of



ST. GEORGE'S HALL

A night view of the St. George's Place frontage during the Civic week celebrations.

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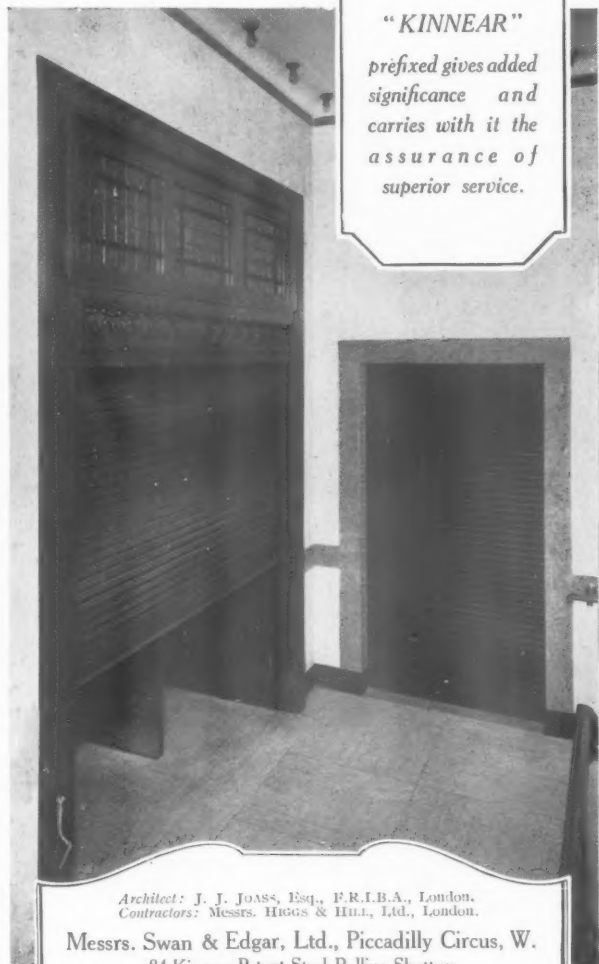
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THE ARCHITECTURAL REVIEW.

B.T.H. Floodlighting, presented a wonderful spectacle. St. George's Hall is the largest island building in the country, and although the floodlighting installation was of a temporary nature it was a most successful scheme. Evening after evening at least twenty thousand people congregated to await the



THE CUNARD BUILDING.

It is floodlighted by means of B.T.H. projectors equipped with Mazda Lamps. The illustration is reproduced from an untouched photograph taken at night.

switching on of the lighting, in order to witness this great building, with all its dignity of architecture, revealed in brilliant relief against the blackness of the night.

In the planning of this floodlighting scheme, the supply engineers, in conjunction with the lighting engineers of the B.T.H. Company, had to contend with many difficulties. The only portion of the building which retains anything approaching

its original colour is that fronting on St. John's Place, the other three sides of the building being almost black, due to the smoke from hundreds of chimneys beating upon them during bad weather. A difficulty was the finding of suitable positions for fixing the projectors. For the lighting of the Lime Street frontage of the hall, it was found necessary to fix the projectors at a considerable distance, although, theoretically, they should have been located nearer, on the plateau in front of the hall. This, however, was quite impossible, due to the whole of the plateau being required for different functions during the week. Even if sufficient space for the erection of the projectors could have been roped off on the plateau, there would have been difficulties in arranging for the necessary wiring, as numerous roads on the plateau would have had to be crossed and, in addition, there was a possibility of obstruction, by traffic, of the beams of light at certain angles.

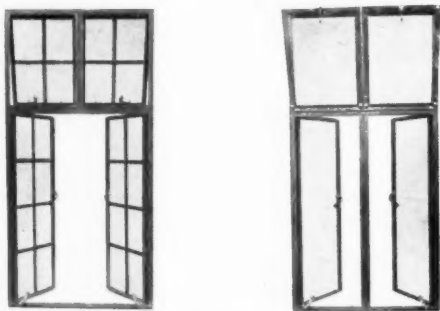
The illumination of the frontage on St. George's Place necessitated the use of projectors having a comparatively long throw. The equipment employed consisted of twenty of the largest sizes of B.T.H. projectors, type 599, equipped with 1,000-watt projector type Mazda lamps, erected on the roof of the opposite building. As in the case of the Lime Street frontage, the colonnades were relieved by means of reflectors with 500-watt Mazda gas-filled lamps.

Another floodlighted building was that of the Cunard Steamship Co., Ltd., at Pier Head, which was lighted by means of thirty B.T.H. type 485 floodlight projectors, equipped with 1,000-watt Mazda projector-type lamps, arranged in two batteries, erected on low platforms close to, and in front of, the building.

A Correction.

We regret that an error was made in the list of contractors for the New Masonic Temple, Birmingham, which was published in the November issue of THE ARCHITECTURAL REVIEW. The central heating and ventilation for this building should have been attributed to Messrs. G. N. Haden and Sons, Ltd., of Birmingham, who are, of course, very well known as heating engineers of high repute.

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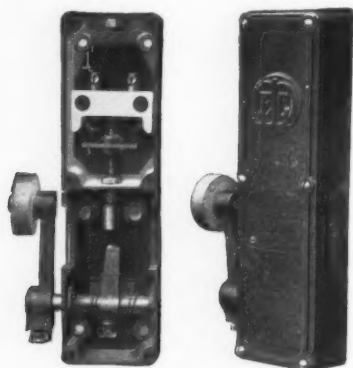
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THE ARCHITECTURAL REVIEW.

"Lift Logic" No. 3.

The present issue of *Lift Logic* has been published as a booklet, which marks a departure from previous issues, which were printed in pamphlet form. The change has been made in order to embody the various notes and illustrations in a form which will facilitate reference.



E.C.M. ELECTRIC LOCK.

The three moving parts are enclosed in a malleable iron case.

A special feature of this issue is an article by Mr. W. S. Beaumont on "Lifts in Departmental Stores," and there are some interesting notes and illustrations about lifts for the Plaza Picture House, Regent Street, and lift-well clearances.

Lift Logic is printed at irregular intervals by Messrs. Etchells, Congdon and Muir, Ltd., and recipients are invited to apply for a binding-case, which will be supplied gratis, in which to preserve their copies.

An All-Electric House at Birmingham.

Under the "New Domestic Tariff" of the Birmingham Corporation it becomes an advantage for the inhabitants of that

town to install electrical apparatus at every possible opportunity, since thereby the average cost of current is reduced. Having regard to the insistent demand for a dwelling which would enable work to be reduced to a minimum, Messrs. Parker, Winder and Achurch, Ltd., commissioned Mr. William T. Benslyn, of Messrs. Surman and Benslyn, to design for them a small house so planned that it would combine the advantages to be obtained from the results of modern development in all directions coupled with a moderate cost.

This demonstration house has been built and is situated at the corner of Eastern Road and Bristol Road, Edgbaston. It effectively displays every kind of electrical labour-saving appliance and fitting, and it will remain open daily, including Sundays, from 12 noon to 9 p.m., for the rest of this year. Messrs. Parker, Winder and Achurch, Ltd., whose offices are in Broad Street, Birmingham, will be pleased to see anyone who is able to visit the house.

A Visit by Some Portsmouth Architects and Builders to a London Varnish Works.

A number of architects and builders travelled from Portsmouth to London recently for the purpose of seeing the actual processes of paint and varnish manufacture at the combined works of Messrs. Robt. Ingham Clark & Co., Ltd., and R. Gay & Co., Ltd., who claim to be pioneers in the movement for bringing together those who specify, use, distribute and manufacture decorative materials. The varnish works are situated at West Ham Abbey, near London, and cover an area of about seven acres. In a large exhibition hall the visitors saw some excellent examples of varnish work on large specimens of walnut, mahogany, satinwood and other choice timber, as well as panels showing the effect of "Lignitine" (an oil varnish stain), which gives to ordinary white wood a remarkable resemblance to the timbers just mentioned.

After lunch the party made a tour of the works to see the varnish in the processes of manufacture involved from the grading of the various gums to the actual "gum running," the



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addition of the thinners and the pumping of the finished product into huge tanks for maturing. The maturing tanks hold a total of approximately 150,000 gallons of varnish, and no varnish is passed out until it has been allowed to mature for two years.

The works of R. Gay & Co., Ltd., manufacturers of the well-known brand of "Impenetrable" paint, were then visited, where paint was being ground and mixed. The careful grinding and the close matching of the standard colours offered a striking contrast to the old-fashioned hand-mixing method.

The visit, the first of a series, was organized by Messrs. Thompsons (Portsmouth), Ltd., in conjunction with Messrs. Robt. Ingham Clark & Co., Ltd., and R. Gay & Co., Ltd., and in the evening the party was entertained to dinner at Gatti's by the two associated firms.

Recent Electrical Installations.

Among the electrical installations which have been completed by the General Electric Co., Ltd., are cooking equipment for the Students' Hostel of St. Thomas's Hospital, London, and the lighting of the Burnley Town Hall. The installation in St. Thomas's Hospital was carried out by Messrs. Gaillard, Robinson & Co., under the supervision of the chief engineer of the hospital, Mr. G. H. Franklin.

The "Magnet" equipment installed in the hostel, which was designed to cater for the requirements of 300 persons, comprises a Magnet H.O. 920 Double Oven Range which has fitted in the hob-table over the ovens, six boiling plates (four enclosed pattern and two open-coil type) as well as a substantial griller-toaster. For roasting meats and baking pastry, there is an H.O. 926 Cabinet Type Roasting Oven; and for steaming puddings, some vegetables, etc., an H.O. 946 Steaming Oven is installed. For frying fish, etc., there is a Double Pan H.O. 957 Fish Frying Set, and for quantities of vegetables an H.O. 974 Vegetable Boiler fitted with various mesh containers to keep the different vegetables separate. By the serving lift is installed a large double-cased hot cupboard with hot-plate top. In the Servery adjacent to the large Dining Hall there is a special hot cupboard with carving

wells and by its side an H.O. 980 Bain Marie, and for the quick serving of toasted bread, etc., or a grilled chop or steak, there is an H.O. 950 Griller Toaster. The authorities have further installed an H.O. 5594 Griller and a large double-lined urn.

The electric-lighting fixtures with which the hostel has been equipped have also been supplied by the General Electric Co., the principal rooms having bronze-colour pendants, and Superlux glassware for semi-indirect illumination.

The council chamber of the Burnley Town Hall has been fitted with lighting equipment, and the Burnley Corporation Electricity Department has recently installed some specially designed G.E.C. real bronze-colour fittings and 16-in. Equiluxo centre bowls, equipped with 200-watt Osram gas-filled lamps surrounded by five Equiluxo shades with 60-watt white Osram bowl-sprayed gas-filled lamps, and specially designed fittings in real bronze finish have been supplied by the General Electric Co., Ltd., for the Mayor's parlours, various reception rooms, ante-rooms and the main staircase and landings.

A Striking Advertisement.

An original and effective method of illustrating the merits of Ideal Heating has been evolved by the National Radiator Co., Ltd. (see page lxxvi of this issue)—an aerial view of Regent Street—nothing new in itself—but treated most ingeniously to throw into relief, from the dim mass of streets around, those buildings in Regent Street in which the Ideal Boilers or Radiators have been installed. One can, almost without a break, follow with the eye the whitened structures outlining the thoroughfares of Lower Regent Street, the Quadrant, and indeed the whole length of the New Regent Street.

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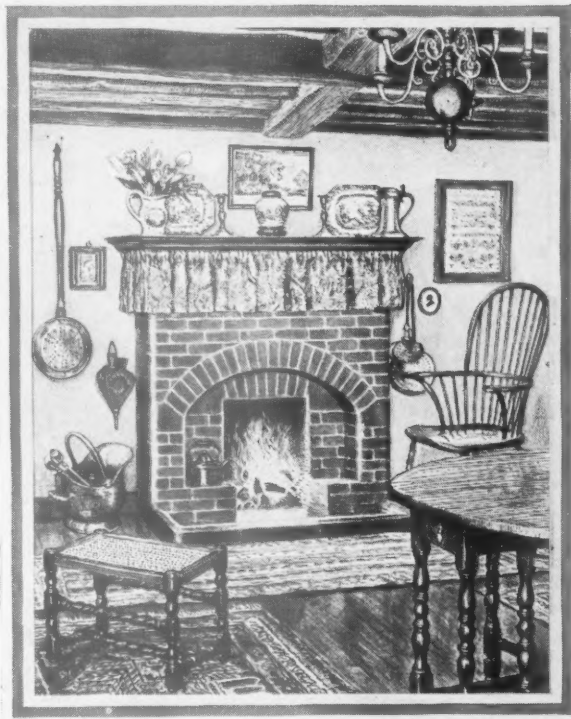
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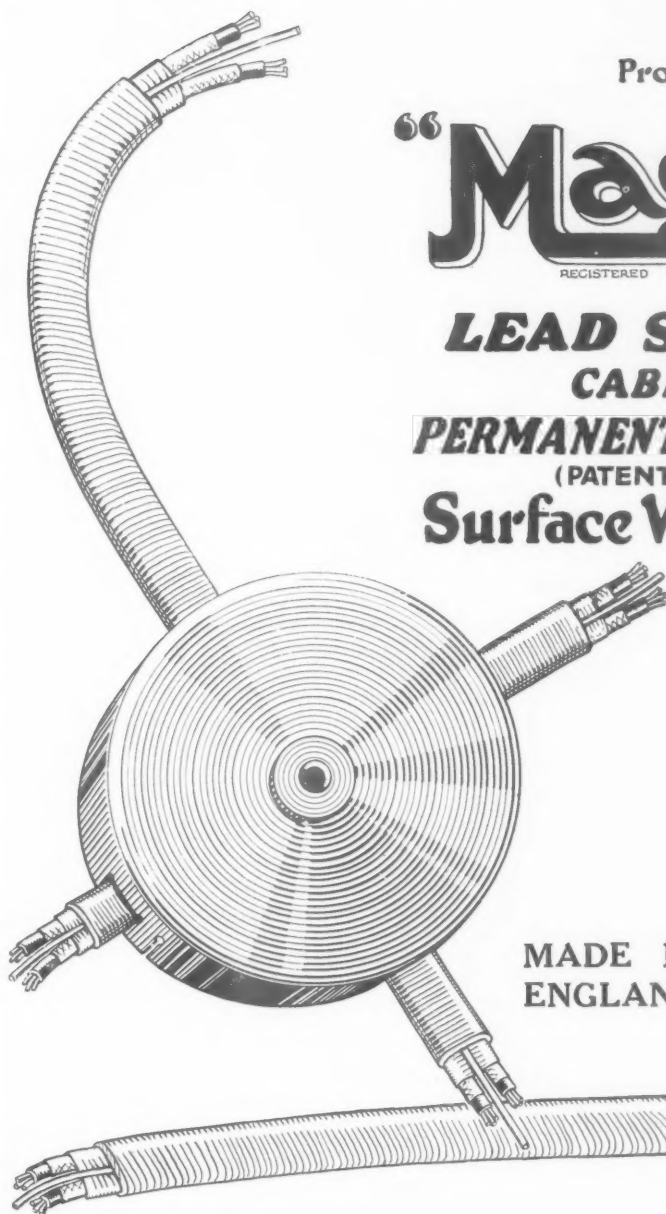


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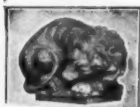
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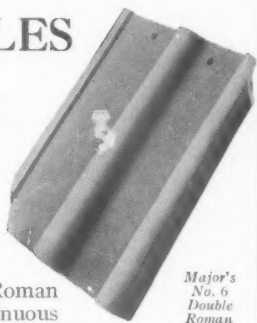
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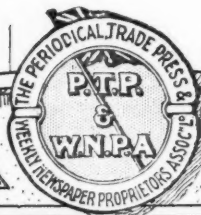


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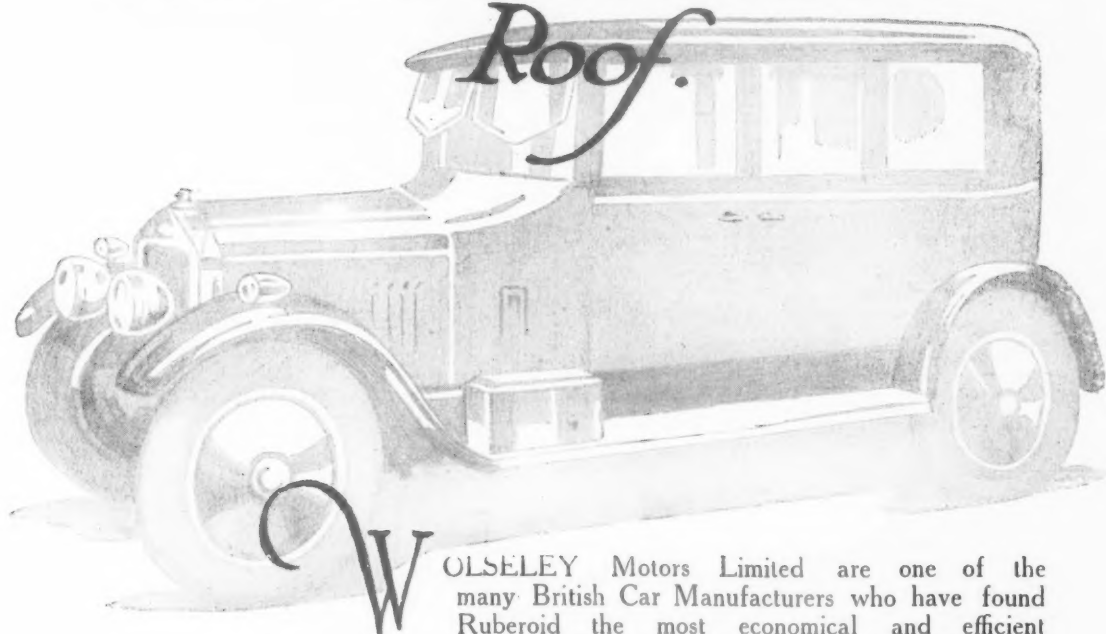
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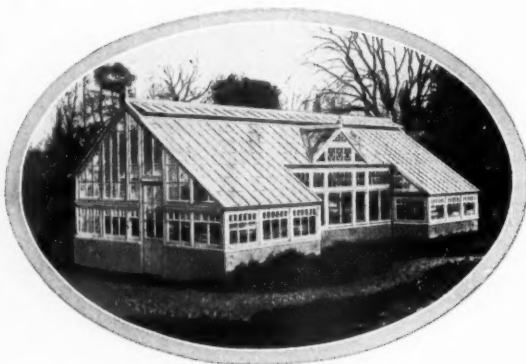


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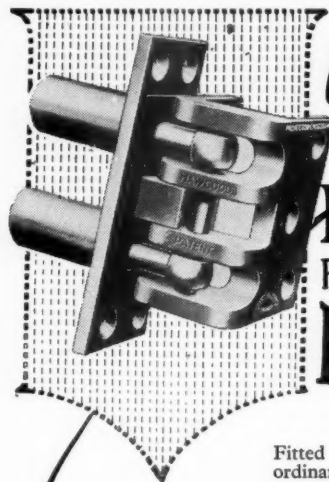
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The English Inn.

The English Inn, Past and Present. By A. E. RICHARDSON and H. DONALDSON EBERLEIN. London: B. T. Batsford, Ltd. Price 21s. net.

There has always been something peculiarly attractive about inns and inn-life. The past is revived when we look at the picturesque fronts or penetrate into the parlours and kitchens of these half-way houses on the traveller's progress through life. There is an atmosphere about such places that is in itself fascinating; and ever since Johnson praised them in prose, and Shenstone in verse, down to the day when Dickens cast about them an added lustre by merging their features and their special *aura* into the magic of his achievement, they have become still more endeared to us through associations which accentuate the charms, architectural and picturesque, possessed by so many of them.

At one time the inns of the English countryside were its railway stations. When the railways actually came, their importance and activity dwindled in many cases to vanishing point; but with the advent of the motor-car they have once again resumed something (if not everything) of their former character, and, if no longer so indispensable as they once were, have passed at least into becoming objects of interest in whose picturesque environment the blown and dusty motorist is only too glad to find a brief surcease from battling against time.

In the volume before us we have an extraordinarily complete and adequate account of the inns of England, not only as they are today, but as they were from the fifteenth century downwards, written with a particularity which omits nothing that is essential to the understanding of their development from mediaeval days to their apotheosis in the time of the Georges. Nor are only the famous ones dealt with. There can hardly be one

which, however small, has not, if its antiquity or picturesqueness demands it, been described; indeed, we can only find a few cases in which there would seem to be omission, one of these being "The Swan" at Fittleworth, whose attractive exterior and parlour surrounded by paintings by notable artists (who frequently in this way paid their bills), and a sign stretching across the road, demands, we think, something more than the mere setting of its name in the appendix.

Inns may be said to be important on four scores: their architectural features as exemplified in "The Feathers" at Ludlow, "The Lygon Arms" at Broadway, "The Falcon" at Chester, and "The Wheatsheaf" at Tewkesbury (to mention but these); their effective position, such as is found occupied by the inn near Shillingford Bridge and "The Angel" at Henley; their curious

signs, like those possessed by "The Five Alls" at Marlborough, "The White Hart" at Scole (that wondrous erection no longer in existence), the old inn at Blewbury (this, by the way, is not mentioned in the book); or from their associations, such as "The Red Lion," Henley (again only referred to by name in the appendix), where George III used to stay, as Charles I had done in earlier times, and where Shenstone wrote his famous lines; "The Maypole" at Chigwell, associated with Barnaby Rudge; and "The Bull" at Rochester, for ever famous on account of its connection with Mr. Pickwick. Many of these attractions overlap each other, and inns are to be found which are at once architecturally important, occupy effective sites, and are rich in associations. Whatever they be or wherever they are, in London or in far-flung places throughout England, there Messrs. Richardson and Eberlein have tracked them down, have mastered their history, and have described their charms.

The value of the letterpress is greatly enhanced by the wealth of illustrations with which the book is adorned. The latter



THE OLD "GREEN DRAGON." 'A STUDY OF A GALLERIED LONDON INN.

From "The English Inn, Past and Present."

number no fewer than two hundred and seventy and, with the few exceptions already noted, would appear to record everything of interest in this direction to be found throughout the country. The publishers have seldom sponsored a more attractive or valuable volume; and it is fittingly inaugurated by the coloured reproduction of Rowlandson's hitherto unpublished watercolour of the old "Red Lion" at Greenwich.

E. BERESFORD CHANCELLOR.

Architecture and Religion.

L'Architecture Religieuse du Brabant au xvii^e Siècle. By J. H. PLANTENGA. Published by Martinus Nijhoff, The Hague. Price 21 florins or about £2 2s.

Here is a massive and exhaustive treatise which is limited in its treatment, first of all to that special aspect of art which finds its expression in architecture; secondly, to that type of architecture which is inspired by religion and to which architecture is so conspicuously the handmaiden; thirdly, to the locality in which that art was materialized; and fourthly, to one century of its practice there; and that is the century in which the baroque style came into prominence.

Thus, writing within all these limitations of religion, nationality, and period as influencing the form of the art, the author naturally, as we should expect in a tome which extends to some 300 pages, is able to cover the whole field of this architectural development in Brabant with meticulous care and microscopic inspection.

The general production of the volume is particularly attractive, the writing is scholarly, the research is intensive, the illustrations range from photographs to line drawings and instructive plans, the paper is heavily glazed, and the print clear and crisp—a very pleasant book. With all these advantages the book, written in French with the technical language necessary in connection with exact architectural description, must remain a closed or half-closed book to many students in England. For those who have travelled in Brabant, especially with the object of studying its treasures of architecture, this treatise comes as a refreshing reminder of the many religiously-inspired buildings contained within the confines of that little country—there are façades, baroque in character, such as Notre-Dame des Fièvres, Louvain, and Chapelle Sainte Anne, Antwerp; there is the severe and simple dignity of the Abbaye de Parc displayed in its tower and roof-ridge which, nevertheless, breaks out in its surroundings or *quartier des étrangers* into florid gateways and exaggerated balusters and the curious scroll and pedimented treatment of its dormer windows in the roof, and the tracery of its round-headed cloister windows surmounted alternately by pointed and rounded pediments.

Cobergher has made wonderful use of the local bricks in his very dignified treatment of the long façade of the Mont-de-Piété at Ghent. Here the fine texture of the bricks can be realized in the photograph, while the stonework is confined to architraves and pediments of windows, and the importance of the doors as features is emphasized by stone scrolls and broken pediments in true baroque style.

There are some extremely interesting reproductions of the original drawings by various architects of

that period as well as of old prints of some of the buildings that are described in the text, and some that are now demolished, as Francart's Jesuit Church, Brussels.

We are reminded, too, by illustrations, plans, and descriptions of that curious local institution known as a Béguinage, in which the buildings are designed for a modified cloistral or voluntary semi-retreat for religiously inclined and otherwise unoccupied women. There is the fine Béguinage Church at Malines, by Francart, with its inevitable baroque façade and interior and extremely plain external treatment of nave, aisles, and belfry.

The book is well indexed, and has a tabulated form giving the dates of the kings and archdukes during whose reigns the various architects—Cobergher, Francart, Huyssens, Fayd'herbe, and Hesius—erected their religious buildings.

The map of the district, though bare and sketchy, is of value, more especially as the old Duchy of Brabant conveys different ideas as to its exact location to different minds. This corner of Europe has been brought into popular prominence of late by the marriage of its Princess with the Crown Prince of Belgium.

We rise from a perusal of this book with an increased sense of the numberless architectural treasures that are packed away in this comparatively small geographical area.

BANISTER FLETCHER.

The Art of Glass Painting in England.

English Stained Glass. By HERBERT READ. London and New York: G. P. Putnam's Sons. Price £5 5s. net.

Stained glass, in spite of the vast amount of it, both ancient and modern, in existence in this country, has remained, except by the few, singularly neglected and misunderstood. This is all the more curious in that glass painting has appealed continuously to the English craftsman from its first introduction to the present day. Even the Victorian jerry-builder could not resist it; in fact, with his sparrows and bullrushes, he came nearer than anyone to killing the whole thing.

It is gratifying to notice a steadily growing interest in the art during the past ten years showing itself in an increasing desire to record and preserve our medieval glass, and in the appearance of many excellent books on the subject.

In his *English Stained Glass* Mr. Read has made an addition to the literature of stained glass in a manner which cannot but be of the greatest value to the advanced student and all those interested in art.

It has been left for him to do for glass painting that which has long since been done for other forms of art, namely, to quote his own words, "correlate the history of English stained glass with the history of art in general."

Reading this book one finds set forth in a most scholarly fashion the whole history of the art, and can realize its undoubted right to rank beside sculpture as the close handmaid of architecture. More than this, if Mr. Read's theory is to be accepted that the illuminator was the original artist-designer, its importance as a corollary to religious literature is evident.

It is impossible to single out here the salient features of the book; the author has mapped out



THE "KING'S ARMS," OMBERSLEY, WORCESTERSHIRE.
From "The English Inn, Past and Present."

his work with such skill and distinction of literary style that it can only be appreciated as a whole.

A word, however, must be said for the illustrations, which are worthy of the highest praise and are far in advance of anything which has yet appeared. Of the coloured plates, eight in number, number twenty-three, the window at All Saints', York, is especially successful. The problem of exactly illustrating stained glass in colour is impossible of solution, but here we find it dealt with in a manner very near perfection. Only one suggestion might be made, namely, that the smaller photographs should be titled. They are of sufficient interest in themselves to warrant this.

It is certain that the author does not intend his readers to gain the impression that all "post-Morris" glass painting is negligible, though the book ends at this point. There have been, and are still, original minds and hands at work in England. Perhaps a further work from the same pen, dealing with modern glass, may be hoped for. With Mr. Read's knowledge and clear-sighted view it would be most welcome.

REGINALD BELL.

Comprehensive Art History.

History of Art. By JOSEPH PIJOAN. Foreword by ROBERT B. HARSHE. Translated by RALPH L. ROYS. Barcelona: Salvat Editores, S.A. 1927. Quarto. Volume I, pp. 12 + 548 + plates lxi; Volume II, pp. 8 + 564 + plates lii. Illustrated. Price £2 per volume.

When the present volumes are supplemented by a third in a few months' time, this will be the most comprehensive history of art in the English language. It has already sold to the extent of 12,000 copies in its original Spanish, and the perfect English translation has been printed, enterprisingly enough, at Barcelona, where it has also been bound in a striking illuminated cloth cover. It is a credit to everyone concerned; but to the author, Joseph Pijoan, professor at Pomona College, California, it is a monument. The three volumes contain about 1,660 pages, which include about 2,500 illustrations and 159 page plates in colour and half-tone. These plates are in themselves sufficiently notable, for they include a double-page one of Notre Dame at Paris, and in colour, the Van Eycks' "Lamb of St. Bavon, Ghent." The fineness of the reproduction of such further plates as the "Clypeus of Theodosius" and the "Chalice of Antioch," with their metallic surfaces; the Moorish fabric in Lerida Cathedral, with its colour relief; the restored Catalan Romanesque church, with its polychrome decoration, and the fragment of a reredos now in the Barcelona Museum, with its magnificent colour-printing, is beyond praise.

Apart entirely from this excellence of production, however, Professor Pijoan's industry in collecting the material is most praiseworthy, for it is fresh and includes much more than the display of well-known masterpieces usual in art histories. He seems to have begun again from the beginning with no clogging misconceptions. In point of fact he has set out the history of art anew, but not only in his illustrations.

This is a real history of art, inasmuch as it takes in all phases. It by no means assumes that all art manifestations are sporadic, nor even derivative. His principle is that art is but a part of the evolutionary principle and that it is indicative of the highest aspirations of the highest type evolved by the principle.



THE TALBOT, BOROUGH, LONDON.
From "The English Inn, Past and Present."

pædic, and he possesses a power of organization which has enabled him to present his all-important subject in a perfectly plain and interesting fashion.

KINETON PARKES.

The Preservation of Timber.

Worms in Furniture and Structural Timber. By JOHN GIRDWOOD. London: The Oxford University Press. Price 12s. 6d. net.

The welcome signs of an awakening interest in the preservation of old cottages as against the all-too-frequent policy of allowing ancient buildings to decay and replacing them by new dwellings quite out of feeling with the locality, brings to the fore many problems that must tax our ingenuity. Important amongst these is the problem of timber preservation, particularly that of treating wormed wood. In many an old house both timbers and furniture have become seriously affected, while in old churches, barns, etc., roof and other structural timbers are frequently found riddled with worm. In all these cases the architect has a double problem awaiting solution; not only does he wish to find some sure, but simple process that will certainly destroy all insect life in the wood, but he will also wish to render the woodwork immune from further attacks.

For long, authorities and practical men have been at variance over the best and surest way to proceed: it is therefore all the more welcome to find such problems dealt with in careful and thorough manner in *Worms in Furniture and Structural Timber*, by John Girdwood, published by the Oxford University Press. The work is based upon a series of interesting experiments undertaken by the author to establish the insecticidal properties of turpentine and paraffin, and the use of wax preparations in the form of fillers and stopping. A large number of experiments were carried out over a lengthy period on various woods, infected and sound, and the results noted with true scientific precision. These results fully justify the author in his claims, and there is no reason why any amateur, providing he follow carefully the proper method of procedure, should not succeed equally well.

To many architects the treatment, both of infected furniture and structural timbers, will appeal. In the latter class the author has selected as examples members of accessible roof trusses; but, as he must know, it sometimes happens with old ceiling beams that only the under-surface is exposed, which is useless for treatment; in such cases doubtless the only course is to open up the floor over the beam and saturate the fibres from the top surface.

The book should be on every architect's shelf, and careful study of its pages cannot fail to interest and provide him with a simple and effectual remedy against a most destructive pest and an inexpensive means of preserving much that is rare and beautiful.

JOHN C. ROGERS.

A LONDON DIARY.

Unless otherwise stated, admission is free to all public lectures and addresses given in this diary.

FRIDAY, JULY 1—

Illuminated MSS.	12 noon.	BRITISH MUSEUM TOURS
Historical and Literary MSS.	12 noon.	"
Origins of Writing and Materials	3 p.m.	"
Anglo-Saxon Period—II	3 p.m.	"
Chinese Porcelain—I	12 noon.	VICTORIA AND ALBERT MUSEUM
Gothic Woodwork	12 noon.	"
Miniatures	3 p.m.	"
Elements of Painting	11 a.m.	NATIONAL GALLERY
Turner	12 noon.	NATIONAL GALLERY, MILLBANK
French Painting. Admission 6d.	3 p.m.	WALLACE COLLECTION

SATURDAY, JULY 2—

Hittite and Hebrew Collections	12 noon.	BRITISH MUSEUM TOURS
Life and Arts of the Middle Ages	12 noon.	"
Tour of Several Sections	3 p.m.	"
A Sectional Tour	3 p.m.	"
Early English Furniture	12 noon.	VICTORIA AND ALBERT MUSEUM
English Seventeenth-century Furniture	3 p.m.	"
Indian Section—Jade	3 p.m.	"
English Eighteenth-century Furniture	7 p.m.	"
Italian Sculpture	7 p.m.	"
Uccello—The Van Eycks and Antonello da Messina	11 a.m.	NATIONAL GALLERY
Uccello—The Van Eycks and Antonello da Messina	12 noon.	"
French Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
Selected Pictures	12 noon.	WALLACE COLLECTION

MONDAY, JULY 4—

Records of Babylon and Assyria	12 noon.	BRITISH MUSEUM TOURS
Arts and Customs of Ancient Egypt—I	12 noon.	"
Monuments of Egypt—I	3 p.m.	"
Monuments of Assyria—I	3 p.m.	"
Ironwork	12 noon.	VICTORIA AND ALBERT MUSEUM
Eastern Pottery	12 noon.	"
Goldwork and Jewellery	3 p.m.	"
English Pottery	3 p.m.	"
Michelangelo and Leonardo da Vinci	11 a.m.	NATIONAL GALLERY
Blake—Rossetti—Watts	12 noon.	"
Dutch Landscape	11 a.m.	NATIONAL GALLERY, MILLBANK
	3 p.m.	WALLACE COLLECTION

TUESDAY, JULY 5—

Arts and Customs of Ancient Egypt—I	12 noon.	BRITISH MUSEUM TOURS
Monuments of Egypt—I	12 noon.	"
Monuments of Assyria—I	3 p.m.	"
Arts and Customs of Ancient Egypt—II	3 p.m.	"
Early Costumes	12 noon.	VICTORIA AND ALBERT MUSEUM
Costumes of Seventeenth Century	3 p.m.	"
Spanish Painting	11 a.m.	NATIONAL GALLERY
General Visit	12 noon.	NATIONAL GALLERY, MILLBANK
Admission 6d.	12 noon.	"
Italian Painting.	3 p.m.	WALLACE COLLECTION

WEDNESDAY, JULY 6—

A Selected Subject	12 noon.	BRITISH MUSEUM TOURS
Early Greece (Crete and Mycenae)	12 noon.	"
Early Age of Italy (Etruscans, etc.)	3 p.m.	"
Life and Arts of the Dark Races—I	3 p.m.	"
Tapestries	12 noon.	VICTORIA AND ALBERT MUSEUM
Ivories	3 p.m.	"
Indian Section: Metalwork	3 p.m.	"
British Portraiture	11 a.m.	NATIONAL GALLERY
Millais—Madox Brown	11 a.m.	NATIONAL GALLERY, MILLBANK
Admission 6d.	12 noon.	"

THURSDAY, JULY 7—

Origins of European Architecture—I	12 noon.	BRITISH MUSEUM TOURS
Early Age of Italy (Etruscans, etc.)	12 noon.	"
Early Britain—I	3 p.m.	"
A Selected Subject	3 p.m.	"
Oriental Pottery	12 noon.	VICTORIA AND ALBERT MUSEUM
European Pottery	3 p.m.	"
Italian Renaissance Furniture	7 p.m.	"
Chinese Paintings	7 p.m.	"
French Painting	11 a.m.	NATIONAL GALLERY
Entrance Fee 6d.	12 noon.	"
French Painters	11 a.m.	NATIONAL GALLERY, MILLBANK
English Portraits	12 noon.	WALLACE COLLECTION

FRIDAY, JULY 8—

Early Greece (Crete and Mycenae)	12 noon.	BRITISH MUSEUM TOURS
How the Bible Came Down to Us	12 noon.	"
Greek and Roman Life—I	3 p.m.	"
Greek Sculpture—I (Before 450 B.C.)	3 p.m.	"
Chinese Porcelain—II	12 noon.	VICTORIA AND ALBERT MUSEUM
Seventeenth-century Woodwork	12 noon.	"
Celtic Ornament	3 p.m.	"
Design	11 a.m.	NATIONAL GALLERY
Turner and Landscape	12 noon.	NATIONAL GALLERY, MILLBANK
Entrance Fee 6d.	12 noon.	"
Rubens. Admission 6d.	3 p.m.	WALLACE COLLECTION

SATURDAY, JULY 9—

Early Britain—II (Late Stone Age)	12 noon.	BRITISH MUSEUM TOURS
Early Christian Period	12 noon.	"
A Sectional Tour	3 p.m.	"
Tour of Several Sections	3 p.m.	"
Architecture—I	12 noon.	VICTORIA AND ALBERT MUSEUM
Early Renaissance Sculpture	3 p.m.	"
Indian Section: Paintings	3 p.m.	"
Donatello	7 p.m.	"
Paintings	7 p.m.	"
Early Venetian and North Italian	11 a.m.	NATIONAL GALLERY
Pre-Raphaelite Painting	12 noon.	"
	11 a.m.	NATIONAL GALLERY, MILLBANK
Selected Pictures	12 noon.	WALLACE COLLECTION

MONDAY, JULY 11—

Arts and Customs of Ancient Egypt—II	12 noon.	BRITISH MUSEUM TOURS
Records of Babylon and Assyria—I	12 noon.	"
Greek Sculpture—I (Before 450 B.C.)	3 p.m.	"
Monuments of Egypt—II	3 p.m.	"
Carpet	12 noon.	VICTORIA AND ALBERT MUSEUM
Corcan Pottery	12 noon.	"
Tapestries	3 p.m.	"
Chinese Pottery	3 p.m.	"
Italian Primitives	11 a.m.	NATIONAL GALLERY
French Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
Pictorial Values	12 noon.	"
	3 p.m.	WALLACE COLLECTION

TUESDAY, JULY 12—

Early Britain—III (Bronze Age)	12 noon.	BRITISH MUSEUM TOURS
Life and Arts of the Dark Races—II	12 noon.	"
Greek Sculpture—II (Elgin Marbles)	3 p.m.	"
Monuments of Assyria—II	3 p.m.	"
Costumes of Eighteenth Century	12 noon.	VICTORIA AND ALBERT MUSEUM
Costumes of Nineteenth Century	3 p.m.	"
Dutch Landscape and Genre	11 a.m.	NATIONAL GALLERY
General Visit	12 noon.	"
Admission 6d.	11 a.m.	NATIONAL GALLERY, MILLBANK
French Painting—I. Admission 6d.	3 p.m.	WALLACE COLLECTION

WEDNESDAY, JULY 13—

A Selected Subject	12 noon.	BRITISH MUSEUM TOURS
Early Britain—I (Old Stone Age)	12 noon.	"
Early Britain—IV (Iron Age)	3 p.m.	"
A Selected Subject	3 p.m.	"
Medieval Ivories	12 noon.	VICTORIA AND ALBERT MUSEUM
Jade	3 p.m.	"
Indian Section: Architecture	3 p.m.	"
Claude, Constable, and Turner	11 a.m.	NATIONAL GALLERY
Hogarth—Millais	12 noon.	"
Admission 6d.	11 a.m.	NATIONAL GALLERY, MILLBANK
	12 noon.	"

THURSDAY, JULY 14—

Greek and Roman Jewellery and Arts	12 noon.	BRITISH MUSEUM TOURS
Greek and Roman Life—I	12 noon.	"
The Romans in Britain—I	3 p.m.	"
Early Britain—II (Late Stone Age)	3 p.m.	"
Continental Pottery	12 noon.	VICTORIA AND ALBERT MUSEUM
French Porcelain	3 p.m.	"
French Renaissance Furniture	3 p.m.	"
Japanese Paintings	7 p.m.	"
Umbrian and Siennese	11 a.m.	NATIONAL GALLERY
Entrance Fee 6d.	12 noon.	"
Turner and Landscape	11 a.m.	NATIONAL GALLERY, MILLBANK
French Painting—II	12 noon.	WALLACE COLLECTION

FRIDAY, JULY 15—

How the Bible Came Down to Us—I	12 noon.	BRITISH MUSEUM TOURS
Illuminated Manuscripts	12 noon.	"
Monuments of Assyria—II	3 p.m.	"
Greek Sculpture—II (Elgin Marbles)	3 p.m.	"
Chinese Porcelain—III	12 noon.	VICTORIA AND ALBERT MUSEUM
Eighteenth-century Woodwork	12 noon.	"
English Medieval Sculpture	3 p.m.	"
Holbein and Raphael	11 a.m.	NATIONAL GALLERY
Entrance Fee 6d.	12 noon.	"
Some Recent Painters	11 a.m.	NATIONAL GALLERY, MILLBANK
French Painting—III. Admission 6d.	3 p.m.	WALLACE COLLECTION

SATURDAY, JULY 16—

The Romans in Britain—II	12 noon.	BRITISH MUSEUM TOURS
Early Britain—III (Bronze Age)	12 noon.	"
Tour of Several Sections	3 p.m.	"
A Sectional Tour	3 p.m.	"
Architecture—II	12 noon.	VICTORIA AND ALBERT MUSEUM
Michelangelo	3 p.m.	"
Indian Section Woodwork	3 p.m.	"
Rodin	7 p.m.	"
Stained Glass	7 p.m.	"
Masaccio, P. della Francesca, Michelangelo	11 a.m.	NATIONAL GALLERY
General Visit	12 noon.	"
	11 a.m.	NATIONAL GALLERY, MILLBANK
Selected Pictures	12 noon.	WALLACE COLLECTION

MONDAY, JULY 18—

Records of Babylon and Assyria—II	12 noon.	BRITISH MUSEUM TOURS
Arts and Customs of Ancient Egypt—III	12 noon.	"
Monuments of Egypt—II	3 p.m.	"
Greek Sculpture—II (Elgin Marbles)	3 p.m.	"
Bayeux Tapestry—I	12 noon.	VICTORIA AND ALBERT MUSEUM
Domestic Glass	12 noon.	"
Bayeux Tapestry—II	3 p.m.	"
English Porcelain	3 p.m.	"
Some Masterpieces	11 a.m.	NATIONAL GALLERY
Hogarth—Millais	12 noon.	"
Subject in Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
	12 noon.	WALLACE COLLECTION

TUESDAY, JULY 19—

The Greek Vases	12 noon.	BRITISH MUSEUM TOURS
Greek and Roman Life—II	12 noon.	"
Arts and Customs of Ancient Egypt	3 p.m.	"
Records of Babylon and Assyria—II	3 p.m.	"
Vestments	3 p.m.	VICTORIA AND ALBERT MUSEUM
Lace	3 p.m.	"
English Eighteenth-century	11 a.m.	NATIONAL GALLERY
General Visit	12 noon.	"
Admission 6d.	11 a.m.	NATIONAL GALLERY, MILLBANK
French Painting—IV. Admission 6d.	3 p.m.	WALLACE COLLECTION

Recent Books.

The Decoration of Furniture.

The Practical Decoration of Furniture. Vol. III. By H. P. SHAPLAND, A.R.I.B.A. London: Ernest Benn, Ltd. Price 12s. 6d. net.

This volume completes a work published in three parts, in which the author reviews practically every known form of decoration applied to furniture. The third book deals with applied metalwork, covering with leather and textiles, lacquering and miscellaneous decoration, and is uniform with those preceding it. The notes on each section are arranged consecutively at the beginning, followed by forty-eight plates of examples selected from English and foreign collections. From the point of view of book making as an art this arrangement is ideal, for half-tone illustrations do not associate any too happily with type, for which line blocks only are really suitable; but when the system is followed in books of reference there is always the disadvantage of having to turn over many pages to find illustrations referred to in the text. It seems impossible to reconcile the ideal with the practical, and to the student the latter consideration is of first importance.

The section on applied metalwork is a most interesting one, and is illustrated with some remarkably fine pieces, not the least of which is the well-known fourteenth-century oak cupboard with decorative iron hinges in the Victoria and Albert Museum. An interesting tradition says that this piece once belonged to the last Abbot of Whalley in Lancashire. From this, and an earlier Westphalian iron-bound chest, the author traces the development of metal mounts through the succeeding Gothic and Renaissance periods. Plate VI shows two chests of considerable interest: one being Swedish of the seventeenth century with mounts and lock plate gilded, and a camphor-wood chest at South Kensington decorated with pierced and chased brass angle plates, etc., the effect of which on the dark wood body is very striking.

The clever work of eighteenth-century France is well represented, notably by a commode with rocaille-cast, chased, and gilt bronze ornaments, and the end view—a really excellent plate—of a superb Louis-Quinze bureau.

There is an interesting note upon the process of old mercurial gilding, but the practical methods employed by André Charles Boulle, whose clever work largely dominated French design during our Late Stuart and Early Georgian periods, are not

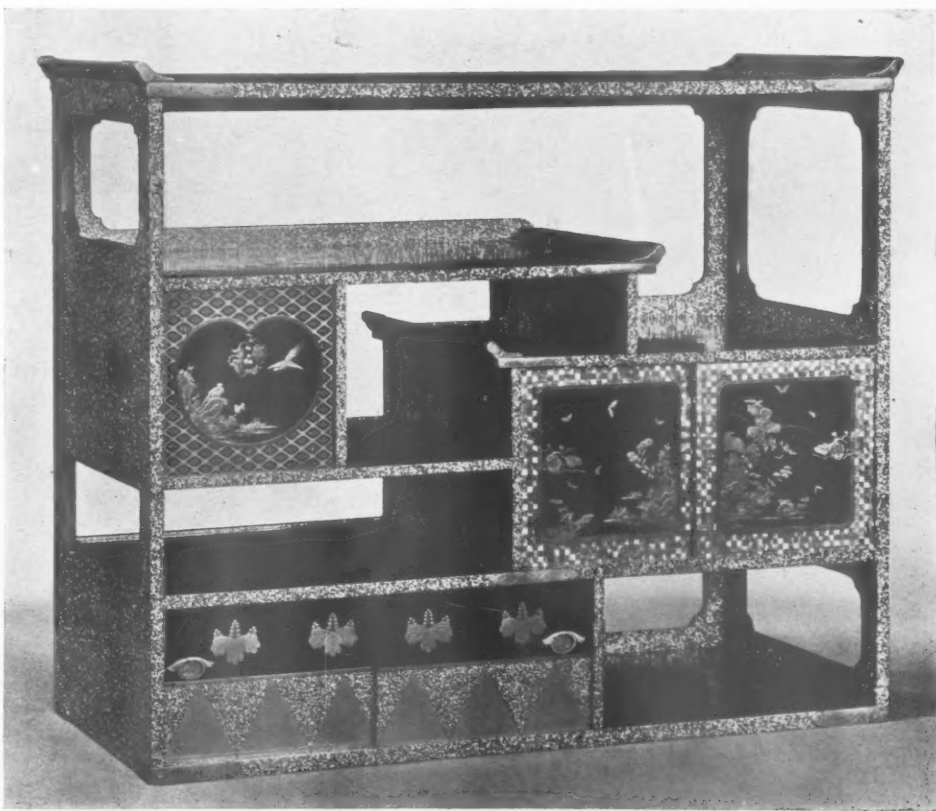
discussed. In fact, the text generally might well have been amplified.

Not the least attractive section of this volume is that on lacquer. Some mention is made of the manner in which the secrets of the process as practised in the East were transmitted to Europe, followed by an interesting description in outline of the process, in which, it should be noted, there were thirty or thirty-five distinct operations. European lacquer (so-called) was a very different and far less tedious process, and it would have been an interesting comparative study had the author included an account of it also. Among the illustrations of the Eastern genuine lacquer, those of the little twelfth-century Japanese cabinet, and box in black and gold of the seventeenth century at South Kensington, are representative; while a very fine early eighteenth-century American tall- or high-boy illustrates a good example of the art as developed in Europe.

The decoration of furniture by covering the surfaces with leather or textiles, as distinct from pure upholstery, represents a phase which suppressed the arts usually associated with the ornamentation of woodwork. In some respects it may be regarded as retrograde, yet the skilful tooling and studding of leather, or the beautiful patterns and colour schemes of the old embroidery, have placed much of the furniture so clothed amongst our most treasured possessions. The author illustrates this section with many fine examples, but in several cases the textile covering can hardly be said to dominate the design; at most to share the effect with other forms of decoration.

This volume concludes with miscellaneous decoration, under which head are gathered incised ornament, gesso, traceried bar work in eighteenth-century glazing, covering with tortoiseshell, architectural designs in miniature, and inlay of marbles, porcelain, etc. The way in which they are crowded together suggests

that the author was very tied for space; the text only occupies one and a half pages, consequently much very useful and interesting data is withheld. For instance, the application of gesso is briefly dismissed, and, since bar work is included, its practical application should have been given in some detail with one or two explanatory diagrams in the text; moreover, one illustration cannot be considered adequate even though it be of a very fine example. As might be supposed, the illustrations of furniture, designed to represent architectural façades, show Continental cabinets which



A JAPANESE LACQUER CABINET WITH GOLD DECORATION.

From "The Practical Decoration of Furniture."

are more remarkable for their skilful and painstaking execution than their fitness as pieces of furniture; such work is always suggestive of model making.

The beautiful plaques of painted Sèvres porcelain introduced by the French into cabinet panels are well illustrated by a familiar example in the Wallace collection, but the English counterpart of Wedgwood jasper ware with Flaxman figures only receives passing mention. The real value of this set of volumes lies in the illustrations, which in themselves are of considerable educational value.

JOHN C. ROGERS.

The Baroque in Italy.

Baroque Architecture and Sculpture in Italy. By CORRADO RICCI. Stuttgart: Julius Hoffmann. Price Marks 35.

A well-illustrated book of a curiously fascinating period in architecture, when practically everything and anything was permitted to obtain the desired effect of surprise and wonder; and Corrado Ricci, director-general of Fine Arts and Antiques of Italy, has written a lively little introduction to the photographs, which shows how much he loves his subject, and makes one wish to be in Italy again.

The Baroque or Barocco style, which prevailed in Italy from 1580 to about 1760, has often been accused of falsity and folly, a pretentious and eccentric style, a capricious style, the "style which for two centuries heaped together all the products of the three kingdoms of Nature," but this is really not fair, for in reality there is always an underlying reason for all things in architecture. To understand and appreciate any building one must call up in one's imagination the customs and manners, and even the religious beliefs and philosophical doubts, of the bygone people who lived there and for whom it was built. "In the saloons of the Baroque palaces," says Ricci, "the elaborately decorated stucco ceilings often seem about to crush us; but if we were to remove our miserable modern furniture, if we were to strip the walls of their cheap flowered papers, chromolithographs and little photographs, and replace them by the old imposing furniture, with its painting and gilding, the tapestries, candelabra, pictures, and mirrors with frames in high relief, would not these ceilings seem to rise more lightly?" Ricci's line of thought is perfectly right—we must get back to the original atmosphere of the place. Again, with the magnificent interiors of the theatres and so forth which some critics have condemned as being overloaded with balustrades, quaint curves, and consoles, if we sweep away from our mind's eye the incongruities of a modern audience, with its bald heads and tight, black coats, and refill the theatre in our imagination with the resplendent public of the days of the Bibiena, with its laces, embroideries, ribbons and wigs, and illuminate the theatre boxes inside and out with thousands of candles, we begin to grasp for the first time the grand effect the master mind of the architect had conceived.

In studying the classic remains of bygone ages, perhaps, it is more easy to appreciate smaller objects, of which we seem able to more easily feel the full force of the beauty: the little fountain by Giacomo della Porta, in the Villa Aldobrandini, for example, for here there is no call on one's imaginative faculties; we know what a fountain is for, to give us a few moments' rest and refreshment in a distracted world; or perhaps it is the artistic effect of a simple winding stairway by the Fontana dei Draghi, at the Villa d'Este, that will strike us. In the seventeenth century these villas were surrounded by immense parks of extraordinary splendour, in which were these classic fountains, with their statues, flights of steps and old stone seats, with grand views stretching away over the lakes. The spots which are the most deserted are the most poetical, says Ricci.

The genuine Baroque art should not be mistaken for that of the epigoni of the Renaissance, which only furnished it with forms and ideas, nor should it be confounded with the Rococo style, which tended to lighten its solid and emphatic qualities; in France the Rococo style reached its apogee under Louis XV, while Baroque art coincides with the period of Louis XIV. Rome was the last to give way to the fragile graces and lightness of the Rococo style.

HUBERT C. S. COLBORNE.

The Architectural Antiquities of India.

The Architectural Antiquities of Western India. By HENRY COUSENS, M.R.A.S. (late of the Archaeological Survey of India.) London: The India Society. Price 25s. net.

India resembles a continent rather than a single country, and even its western portion contains a mixture of races and religions which have ensured variety of style in the architectural antiquities of this great district. Buddhist, Jain, Hindu, and Muhammadan have all created distinctive works in the interests of their diverse beliefs, and many of these monuments are described and illustrated in Mr. Henry Cousens' book, *The Architectural Antiquities of Western India*. To the author all the several styles have evidently proved interesting. Each monument is treated on its merits, without reference to some predetermined scheme to bless one religion, or type of architecture, at the expense of banning all the rest.

The photographs of buildings, rock-cut temples, statues, and decorative carvings are not only admirably clear but are impartially chosen, and the reader can inform himself as to the rival merits of the works illustrated by inspection and comparison.

The last illustration in the book is particularly valuable to the Western reader in that it affords a standard of homely comparison for one, at least, of these outlandish works.

This diagram, plate 57, showing the relative sizes and heights of St. Paul's and the Gol Gumbaz at Bijapur, gives at a glance a broad generalization of the constructional methods of Muhammadans in India in the seventeenth century, prior to the planning of our great cathedral by Sir Christopher Wren.

The erection of a hemispherical dome over a square chamber 135 feet 5 inches in breadth required scientific adjustment of equipoise in the masses of the building in addition to the tenacious qualities of an excellent mortar. The heavy interior whispering gallery, which is carried upon interlacing squinch arches and which projects eleven feet from the faces of the walls, provides at once a balance weight to the thrust and a continuous supporting platform for the base of the great dome of 124 feet 6 inches internal diameter. The diagram also serves to remind the reader of the changes in constructional method which take place in the course of centuries.

In England, the Renaissance tended to substitute interest in post and beam construction, and its artistic expression by means of classic columns and entablatures for the arch and buttress style which had been developed during the previous four hundred years. The changes brought about in Western India by Muhammadan occupation were of an exactly contrary nature. Many of the earlier Buddhist and Hindu works are executed on the principle or, at least, on the pattern of post and beam constructions, and these features, derived from earlier wooden types, were even carved in the solid rock, though vaulted ceilings and arched openings were also sometimes hollowed out as in the caves of Karli and Ajanta, illustrated in plates 1, 2, and 3.

Post and beam architecture in masonry became more and more lavishly covered with ornamental carving in process of time; but though an ornamental arch-like feature, the *torana*, was sometimes introduced below the weight-carrying lintel, its structural significance is slight.

Hindu influence could not be entirely done away with in early Muhammadan works, and in the central portion of the façade of the jami masjid at Ahmadabad "a purely Hindu feature, the *torana*, or flying arch, has been introduced, with much success, between the central pair of pillars in the entrance."

Hindu influence may also be recognized in a ceiling panel from the jami masjid at Champanir, though comparison of this example (plate 49) with those from the Temple of Abu, illustrated on plate 37, shows how the preservation of flat surfaces received greater attention in works executed under Muhammadan supervision.

Flat wall surfaces are, of course, admirably adapted for the display of colour decoration, and Muhammadan settlers in Sind often covered their buildings with coloured tile-work after a fashion introduced from Persia.

The volume includes an index of place names and a bibliography, which is the more welcome since Mr. Cousens writes in a way that stimulates interest in his subject.

WILLIAM HARVEY.

Recent Books.



A WORKROOM DESIGNED BY KURT FELLER (STUTTGART).

From "*Farbige Wohnräume der Neuzeit.*"

House Decoration.

Innen - Dekoration. July and August 1926. Darmstadt: Verlagsanstalt Alexander Koch.

These two numbers of the handsome folio publication devoted to furniture and furnishings of the house are mainly concerned with the works of two English architects, Barry Parker and John D. Clarke. The illustrations are numerous, many of them being large page plates.

Farbige Wohnräume der Neuzeit. Edited by ALEXANDER KOCH. Darmstadt: Verlagsanstalt Alexander Koch. Large 8vo, pp. 20, coloured plates 63, and 76 half-tone illustrations + pp. 8. Marks 72.

This is a practical and well-got-up volume illustrative of the new ideas of colour decoration in the house. Wallpapers do not appear, and plain walls or panelled coloured walls serve as a background for the coloured curtains, carpets, furniture coverings and bookshelves and furniture generally. Pictures and sculpture are not relied on, the principle being that everything in the rooms shall serve as coloured decoration. The numerous colour schemes are ingenious, and sometimes an artistic result is achieved. The colour reproductions in themselves are admirable, and the works of more than a hundred architects and decorators are seen to advantage in these illustrations. The architects and decorators are practitioners in Vienna, Budapest, Berlin, Munich,

Dusseldorf, Mannheim and other cities, so that a comprehensive view of this new domestic colour movement is obtainable.

Das Haus eines Kunstfreundes. Darmstadt: Verlagsanstalt Alexander Koch. Large 4to, pp. 12 and 16 + illus. 150.

This house of friends of art is the house of Alexander Koch the art publisher. It is a compendium of modern German art, for it includes examples of the leading modern sculptors and painters, those of the latter being reproduced in colour. There are many of these examples and their disposal as seen in the pictures of the arrangement of the house denotes the highest faculty in its owner as the assembler of beautiful things. The great success of *Deutsche Kunst und Dekoration* as one of the leading art magazines of the world is explained by this power of assemblage possessed by its editor-publisher-proprietor. It is not, however, as a record of its contents that this account of the house of the friends of art is of importance. In the forefront is the interest of the house itself. Of all the illustrations I have seen of German houses, none shows greater comfort, nor better taste, inside and out. It misses the extravagance of much German domestic architecture and conforms to the demand for simplicity in elegance. Its furniture is comfortable and not arty; its decorations are simple and unobtrusive; its domestic service is admirable; and in its fittings all the best in German craftsmanship has been exploited. This adequate account is a book which every domestic architect and decorator will be glad to see and study.

KINETON PARKES.

The Safety of St. Paul's Cathedral.

The Safety of St. Paul's. By CANON ALEXANDER. (London: John Murray. Price 2s. 6d. net.)

The public memory, so varied is its fare from day to day in the press, is not tenacious of the facts about any one particular matter, so that Canon Alexander's little book is useful as a reminder that works of repair have been going on at St. Paul's in a continuous series and on a definite plan ever since 1907; and particularly since 1913 has the aim been threefold: solidifying of the interior of the dome-piers, replacing defective masonry, and substituting bronze for iron cramps in the stonework. It has been since those days the deliberate policy to postpone any operations to deal with the foundations until such a time as the soundness of the superstructure has been reasonably assured. And this policy has had the approval of the final report of the last Commission, which was appointed by the Dean and Chapter to

assist the deliberations of their own architect, Mr. Macartney, and his staff, at a period when the public interest had been somewhat too successfully stimulated on the question of the stability of the structure, and uneasiness, if not alarm, was expressed in many quarters. The Commission's sober and careful report deprecated panic, while underlining the view that if no steps had been or were being taken, the condition of the building must have become progressively worse until a very real danger point would have been reached.

The most valuable contribution by the Commission was the initiation of an elaborate and minute series of surveys and measurements by means of which the movements of the structure have been able to be tabulated. The public would like to be further assured that these periodic takings of temperature of the patient are being maintained. The issue of an occasional bulletin on this matter would be welcome. Personally, we have never been able to subscribe to the opinions of those who hold that only heroic measures could retrieve a dangerous situation. It is, after all, reasonable to suppose that the distinguished men who, after mature and detailed inquiries, were able to issue a reassuring report, are to be relied upon in preference to those able theorists who have not had the same opportunities of studying the actual facts in the building itself. It is to be remembered that they are staking their reputations, and that it is always safer to say a building will fall than that it will not. In the latter case every day your opinion is in jeopardy.

Canon Alexander's little book consists of the reprint of a number of addresses which he has given from time to time on the subject, together with his written appeals to the *Times*, and the report of the commission of experts. This would have been more intelligible if diagrammatic plans and sections had been included.

W. G. N.

Honesty and Small Houses.

The Smaller House of Today. By GORDON ALLEN, F.R.I.B.A. (London: B. T. Batsford, Ltd. Price 10s. 6d. net.)

One may well wonder how it is that there are so many atrocious houses disfiguring all the fair places in the country seeing the number of books that are being published today telling people how, what, where, and why to build nice, sensible, orderly, labour-saving houses. To this mass of literature Mr. Allen has added a lucid and plentifully illustrated volume, and such a typical product of the age is this volume that it almost possesses historical significance. We doubt if Mr. Allen himself is aware of the extent to which he makes a virtue of necessity, the necessity being to conform to the feminine ideal of a perfect labour-saving house.

For instance, there is the panic about mouldings. No matter that mouldings are a source of beauty, they are also dust-traps,

and, as such, taboo. "Inside the house," says Mr. Allen, "we shall banish dust-collecting mouldings and other expensive complications." And so intense has this woman-fed obsession against mouldings become that we read: "No unnecessary ornament or moulding should be allowed to interfere with the sturdiness of a stack." Personally we can think of a few brick stacks whose sturdiness is very much interfered with by ornament and moulding, and they are all the more beautiful for it. But who wants beauty today?

If beauty saves labour she is welcome, if she causes it she may not cross the threshold; nevertheless we must pretend to want beauty and so we practise self-deceit. Mr. Allen practises it when he says: "Consider, for instance, a simple, unbroken roof. Nothing in a house is more advantageously economical." True, "it looks restful and dignified"—it may do so—"it is more beautiful than an elaboration of gables, hips and valleys, which are so difficult to make waterproof, and so costly to construct and to keep in repair." There is the falseness of the argument. Beauty is not a matter of hips and valleys, or of unbrokenness or simplicity. A simple roof or a be-hipped and be-valleyed roof may be beautiful or it may be ugly; a fact of which Mr. Allen must be as well aware as I am. But Mr. Allen is also aware that the cut-about roof is more costly and requires more skilful workmanship, and so he makes a grand virtue of a necessity, and says that the simple roof is more beautiful.

For goodness' sake let us be honest. We must cut our coat according to our cloth, and the cloth today is plain and none too beautiful. Mr. Allen shows us how, despite these limitations, a very comely coat may be made. Let us, then, leave it at that, and not perjure ourselves by pretending that more elaborate coats are less beautiful because they are more costly and need more brushing to keep them clean.

H. J. BIRNSTINGL.



A DOOR AND FIREPLACE DESIGNED BY PAUL LÁSZLO (VIENNA).

From "*Farbige Wohnräume der Neuzeit*."

The Spirit of Umbrian Art.

Umbria Santa. By CORRADO RICCI. Translated by H. C. STEWART. With 35 illustrations. London: Faber and Gwyer, 1927. Price 12s. 6d. net.

This delightful book, published in its Italian form in Milan in 1926, connects itself with the centenary that year of the Saint of Assisi. Very properly, however, the author commences his study with the rule of St. Benedict; and shows how that great saint, an "Umbrian of noble birth," came forward at a terrible moment of European history to arrest the universal ruin which followed the barbarian inroads, and to reawaken study, art, and agriculture.

The succeeding chapters, devoted to the study of St. Francis, treat of Franciscan landscape and Franciscan visions in pages full of appreciative sympathy, giving us the spirit of that wonderful Franciscan legend, and including some brief account of St. Dominic. But critically, the most interesting chapters are those succeeding, which deal with Umbrian art in the creation of three famous masters—Perugino, Pintoricchio, and Luca Signorelli. While fully appreciating the art of Perugino—its beauty of form and colour, its wide expanse of Umbrian landscape—Dr. Ricci is hardly fair to that really great decorator, Pintoricchio, whom he describes as "becoming poorer in spirit as he paints richer raiment." But in the next chapter the author does full justice to that great master of the human form, the true precursor of Michelangelo, Luca Signorelli, in his marvellous frescoes of Orvieto Cathedral.

The illustrations are admirably reproduced and well chosen; so much so that it seems a pity that here—as so often—a little more care could not be given to their placing, those on the three masters just mentioned appearing in most cases in the chapters preceding. The translation is well rendered, though there are occasional slips, as when the Emperor arrives at Perugia with seven hundred horses (obviously horsemen?), to which two more, "covered with gold brocade," were added next day; while it is difficult to see how, "the fate of the Borgias approaching," Pintoricchio could have gone to work for Lorenzo de Medici, who had died in the century preceding. These are, however, smaller points; and the volume is a delightful one, which will appeal to the lovers (and there are many) of Umbria and St. Francis.

SELWYN BRINTON.

The Lesser Known Architecture of London.

Some Lesser Known Architecture of London. By JAMES BURFORD, A.R.I.B.A., and J. D. M. HARVEY, B.A. London: Ernest Benn, Ltd. Price 15s. net.

The title of this slim, but charming, quarto is no doubt prompted by a natural modesty, or it may be that the authors are thinking only of those busy workers and curious visitors that crowd our London streets, but to whom the ancient heart of London is unrevealed. Certain it is that to those who love the great city and all the sometime villages and sylvan places which it has absorbed, the beauties shown in the pages of this book are old friends, every one of them. They are the precious relics of the past, precious beyond price, and the modern world passes them by, unless it pauses now and then to consider them as eligible building sites. It was a happy thought to collect some seventy pleasant photographs, reproduced for the most part with a skill befitting their subjects, to serve the twofold purpose of introducing their rare charm to those who know them not, and to give to those who already cherish them a delightful reminder and a valued record.

The pictures are presented in no scheme and almost without comment. We do not disparage the publication by saying that the twenty-odd pages of letterpress scarcely do justice to their theme. The views lose nothing by the absence of learned comment, but the supreme excellence of these little architectural compositions by masters of the art deserve the tribute of real eloquence, and the tragedy of their passing—for some are even now under the shadow of destruction—calls for a few words of elegiac quality. An eighteenth-century author would have put his thoughts into metrical form, and an eighteenth-century reader would have expected nothing less.

We welcome most the view of Well Hall, the neglected home of the Roper family, and some delightful combinations of atmospheric charm and architectural simplicity at the Foundling Hospital, which, alas! will soon be lost to Londoners. The

Chancellor's Lodging, at Eltham, a house of happy memories to the writer, some pretty studies at Blackheath, and a skilful presentment of the little summerhouse at the "Spaniards," Hampstead, are very attractive. Georgian doorways and wrought-iron gates are given us in plenty, and bring back with a strange intimacy and directness that age of restful comfort, of dignity, and of proportion that seems to have spared none of these pleasant human qualities for these days of mechanism and deep disquiet. Perhaps it was to emphasize an obvious lesson that the authors have given at the close a series of tombs and headstones, from St. Margaret's, Lee, and others of our older churchyards, that stand as a lasting reproach to the monumental mason who trades today in his Italian wares. *Requiescant in pace.*

WALTER H. GODFREY.

Prints and Etchings.

How to Distinguish Prints. Edited by HESKETH HUBBARD, R.O.I. Published by the Print Society. Price 5s. net. Edition de Luxe, £2 2s. net.

Famous Etchings, from Dürer to Whistler. Edited by R. A. WALKER. Published by Halton and Truscott Smith, Ltd. Price 5s. net.

The Print Society is a private international society of etchers and print collectors, with headquarters near Salisbury, which exists for the purpose of encouraging interest in print-making and collecting by means of exhibitions and lectures, and by occasionally publishing contributions to the library of print lore.

The present notice relates to its third publication, which has for its chief objects fresh captures from the ranks of the uninitiated and the assistance of those already interested, but without executive experience, to a fuller appreciation of the more subtle qualities which distinguish the members of the print family one from another.

The manner of classification is simple and direct, the various processes being grouped under three main headings, which are subdivided into brief chapters or treatises, written and illustrated by an exponent of the particular method dealt with, whilst each illustration is amplified by microphotographic enlargements of a portion of the original plate or block, together with its complement upon the proof. In this way cause and effect may be studied at a glance, so that the book serves as an authoritative introduction to a whole range of intricate hand processes which, as the illustrations show, are practised with distinction by British artists of today.

The study of all these details of technique should prove fascinating enough for anyone, but if the cultivation of a discriminating taste for prints be desired, the student would do well to remember that technical perfection alone can never produce a work of art.

Mr. Hesketh Hubbard, the editor and founder of the Print Society, contributes a short historical survey, with special reference to chronology, in which he shows that the process of print-making from metal plates originated, like much of the architectural detail of the Italian Renaissance, in the workshops of the goldsmiths and metal workers, who took rough proofs on damped paper of their engraved designs.

An ample bibliography adds to the value of the book for the student, who no doubt would benefit still further from the possession of a copy of the limited édition de luxe, in which the principal illustrations are original signed artists' proofs. The price of these—two guineas each—does not seem excessive for what must be expensive productions, and it is to be hoped that this edition will not escape the notice of patrons and others who can afford to indulge their tastes in directions barred to many who are seeking ways to economize.

In his foreword to *Famous Etchings*, Folio 1, the editor, Mr. R. A. Walker, points out that all the world loves a coloured image; hence its preference for painting, and comparative neglect of the graphic arts and sculpture.

The folio contains good illustrations of a dozen famous prints, mostly old favourites, made familiar through repeated reproduction in the past, and, on looking it through, one is tempted to speculate as to how much, at least, of the present-day neglect on the part of the public may be due to its desire for something fresh. Signs are not wanting of an increasing interest in the work of contemporary artists, and perhaps it is not too much to hope that before long publishers will be tempted to encourage this tendency as a means of providing fresh scope for their enterprise.

LESLIE GLENCROSS.

A LONDON DIARY.

Unless otherwise stated, admission is free to all public lectures and addresses given in this diary.

THURSDAY, SEPTEMBER 1—

Household Arts of Greece and Rome ..	12 noon.	BRITISH MUSEUM TOURS
How the Bible Came Down to Us ..	12 noon.	" " "
Between the Old Testament and the New	3 p.m.	" " "
The Romans in Britain ..	3 p.m.	" " "
Venetian Painting ..	11 a.m.	NATIONAL GALLERY
Admission 6d. ..	12 noon.	" " "
Early Renaissance Sculpture ..	12 noon.	VICTORIA AND ALBERT MUSEUM
Donatello ..	3 p.m.	" " "
Michelangelo ..	7 p.m.	" " "
Evolution of the Chair ..	7 p.m.	" " "
Dutch Landscape ..	12 noon.	WALLACE COLLECTION

FRIDAY, SEPTEMBER 2—

Household Arts of Post-Roman Times ..	12 noon.	BRITISH MUSEUM TOURS
The Early Christian Period ..	12 noon.	" " "
The Anglo-Saxon Period ..	3 p.m.	" " "
Origins of Writing and Materials ..	3 p.m.	" " "
Spanish Painting ..	11 a.m.	NATIONAL GALLERY
Admission 6d. ..	12 noon.	" " "
Jade ..	12 noon.	VICTORIA AND ALBERT MUSEUM
Chinese Pottery ..	12 noon.	" " "
Enamels ..	3 p.m.	" " "
Van Dyck and Gainsborough. Admission 6d.	3 p.m.	WALLACE COLLECTION

SATURDAY, SEPTEMBER 3—

History of Handwriting in West Europe ..	12 noon.	BRITISH MUSEUM TOURS
Life and Arts of the Middle Ages ..	12 noon.	" " "
Tour of Several Sections ..	3 p.m.	" " "
A Sectional Tour ..	3 p.m.	" " "
Dutch Portraiture ..	11 a.m.	NATIONAL GALLERY
Precious Stones ..	12 noon.	VICTORIA AND ALBERT MUSEUM
Ivories ..	3 p.m.	" " "
Indian Section: Architecture ..	3 p.m.	" " "
Raphael Cartoons ..	7 p.m.	" " "
Rodin ..	7 p.m.	" " "
Selected Pictures ..	12 noon.	WALLACE COLLECTION

MONDAY, SEPTEMBER 5—

Records of Babylon and Assyria—I ..	12 noon.	BRITISH MUSEUM TOURS
Arts and Customs of Ancient Egypt—I ..	12 noon.	" " "
Monuments of Egypt—I ..	3 p.m.	" " "
Monuments of Assyria—I ..	3 p.m.	" " "
The Umbrians and Raphael ..	11 a.m.	NATIONAL GALLERY
Lace ..	12 noon.	VICTORIA AND ALBERT MUSEUM
Enamels ..	12 noon.	" " "
English Medieval Sculpture ..	3 p.m.	" " "
Eastern Pottery ..	3 p.m.	" " "
Pictorial Values ..	3 p.m.	WALLACE COLLECTION

TUESDAY, SEPTEMBER 6—

Arts and Customs of Ancient Egypt—I ..	12 noon.	BRITISH MUSEUM TOURS
Monuments of Egypt—I ..	12 noon.	" " "
Monuments of Assyria—I ..	3 p.m.	" " "
Arts and Customs of Ancient Egypt—II ..	3 p.m.	" " "
Netherlands Fifteenth Century ..	11 a.m.	NATIONAL GALLERY
Early English Furniture ..	12 noon.	VICTORIA AND ALBERT MUSEUM
English Furniture of Seventeenth and Eighteenth Centuries ..	3 p.m.	" " "
French Painting—I. Admission 6d. ..	3 p.m.	WALLACE COLLECTION

WEDNESDAY, SEPTEMBER 7—

A Selected Subject ..	12 noon.	BRITISH MUSEUM TOURS
Early Greece (Crete and Mycenae) ..	12 noon.	" " "
Early Age of Italy (Etruscans, etc.) ..	3 p.m.	" " "
Life and Arts of the Dark Ages—I ..	3 p.m.	" " "
Genre Painting: Dutch, Chardin & Hogarth ..	11 a.m.	NATIONAL GALLERY
Early Woven Fabrics ..	12 noon.	VICTORIA AND ALBERT MUSEUM
Indian Section: Mogul Art ..	3 p.m.	" " "
Tapestries ..	3 p.m.	" " "

THURSDAY, SEPTEMBER 8—

Origins of European Architecture—I ..	12 noon.	BRITISH MUSEUM TOURS
Early Age of Italy (Etruscans, etc.) ..	12 noon.	" " "
Early Britain—I ..	3 p.m.	" " "
A Selected Subject ..	3 p.m.	" " "
Florentine Palaces ..	11 a.m.	NATIONAL GALLERY
Admission 6d. ..	12 noon.	" " "
Salt Collection (European) ..	12 noon.	VICTORIA AND ALBERT MUSEUM
Salt Collection (Oriental) ..	3 p.m.	" " "
Symbolism in Design ..	3 p.m.	" " "
Marriage Coffers ..	7 p.m.	" " "
French Painting—II ..	3 p.m.	WALLACE COLLECTION

FRIDAY, SEPTEMBER 9—

Early Greece (Crete and Mycenae) ..	12 noon.	BRITISH MUSEUM TOURS
How the Bible Came Down to Us ..	12 noon.	" " "
Greek and Roman Life—I ..	3 p.m.	" " "
Greek Sculpture—I (Before 450 B.C.) ..	3 p.m.	" " "
Some Master Painters ..	11 a.m.	NATIONAL GALLERY
Admission 6d. ..	12 noon.	" " "
Corean Pottery ..	12 noon.	VICTORIA AND ALBERT MUSEUM
French Furniture ..	12 noon.	" " "
Chinese Bronzes ..	12 noon.	" " "
French Painting—III. Admission 6d. ..	3 p.m.	WALLACE COLLECTION

SATURDAY, SEPTEMBER 10—

Early Britain—II (Late Stone Age) ..	12 noon.	BRITISH MUSEUM TOURS
Early Christian Period ..	12 noon.	" " "
A Sectional Tour ..	3 p.m.	" " "
Tour of Several Sections ..	3 p.m.	" " "
Rubens and Van Dyck ..	11 a.m.	NATIONAL GALLERY
Raphael Cartoons ..	12 noon.	VICTORIA AND ALBERT MUSEUM
Indian Section: Goldwork and Jewellery ..	3 p.m.	" " "
Museum Masterpieces ..	3 p.m.	" " "
Chinese Paintings ..	7 p.m.	" " "
Della Robbia ..	7 p.m.	" " "
Selected Pictures ..	12 noon.	WALLACE COLLECTION

MONDAY, SEPTEMBER 12—

Arts and Customs of Ancient Egypt—II ..	12 noon.	BRITISH MUSEUM TOURS
Records of Babylon and Assyria—II ..	12 noon.	" " "
Greek Sculpture—II (Before 450 B.C.) ..	3 p.m.	" " "
Monuments of Egypt—II ..	3 p.m.	" " "
Dutch Landscape and Genre ..	11 a.m.	NATIONAL GALLERY
Admission 6d. ..	12 noon.	" " "
Jacobean Furniture ..	12 noon.	VICTORIA AND ALBERT MUSEUM
English Primitives ..	12 noon.	" " "
English Porcelain ..	3 p.m.	" " "
English Painting ..	3 p.m.	" " "
Landscape Painting ..	3 p.m.	WALLACE COLLECTION

TUESDAY, SEPTEMBER 13—

Early Britain—III (Bronze Age) ..	12 noon.	BRITISH MUSEUM TOURS
Life and Arts of the Dark Ages—II ..	12 noon.	" " "
Greek Sculpture—II (Elgin Marbles) ..	3 p.m.	" " "
Monuments of Assyria—II ..	3 p.m.	" " "
Leonardo, Correggio and some later Italians ..	11 a.m.	NATIONAL GALLERY
Admission 6d. ..	12 noon.	" " "
Spanish Art ..	12 noon.	VICTORIA AND ALBERT MUSEUM
Dyed and Printed Textiles ..	3 p.m.	" " "
French Painting—IV. Admission 6d. ..	3 p.m.	WALLACE COLLECTION

WEDNESDAY, SEPTEMBER 14—

A Selected Subject ..	12 noon.	BRITISH MUSEUM TOURS
Early Britain—I (Old Stone Age) ..	12 noon.	" " "
Early Britain—IV (Iron Age) ..	3 p.m.	" " "
A Selected Subject ..	3 p.m.	" " "
French School ..	11 a.m.	NATIONAL GALLERY
Admission 6d. ..	12 noon.	" " "
Medieval Ivories ..	12 noon.	VICTORIA AND ALBERT MUSEUM
Indian Section: Metalwork ..	3 p.m.	" " "
Ivories ..	3 p.m.	" " "

THURSDAY, SEPTEMBER 15—

Greek and Roman Jewellery and Arts ..	12 noon.	BRITISH MUSEUM TOURS
Greek and Roman Life—I ..	12 noon.	" " "
The Romans in Britain—I ..	3 p.m.	" " "
Early Britain—II (Late Stone Age) ..	3 p.m.	" " "
The Bellinis and Titian ..	11 a.m.	NATIONAL GALLERY
Admission 6d. ..	12 noon.	" " "
Byzantine Art ..	12 noon.	VICTORIA AND ALBERT MUSEUM
Coptic Textiles ..	3 p.m.	" " "
Celtic Ornament ..	7 p.m.	" " "
Vestments ..	7 p.m.	" " "
French Painting—V ..	3 p.m.	WALLACE COLLECTION

FRIDAY, SEPTEMBER 16—

How the Bible Came Down to Us—I ..	12 noon.	BRITISH MUSEUM TOURS
Illuminated Manuscripts ..	12 noon.	" " "
Monuments of Assyria—II ..	3 p.m.	" " "
Greek Sculpture—II (Elgin Marbles) ..	3 p.m.	" " "
Some Italian Altarpieces ..	11 a.m.	NATIONAL GALLERY
Admission 6d. ..	12 noon.	" " "
Eastern Pottery ..	12 noon.	VICTORIA AND ALBERT MUSEUM
Bronzes ..	12 noon.	" " "
Persian Metalwork ..	3 p.m.	" " "
French Painting—VI. Admission 6d. ..	3 p.m.	WALLACE COLLECTION

SATURDAY, SEPTEMBER 17—

The Romans in Britain—II ..	12 noon.	BRITISH MUSEUM TOURS
Early Britain—III (Bronze Age) ..	12 noon.	" " "
Tour of Several Sections ..	3 p.m.	" " "
A Sectional Tour ..	3 p.m.	" " "
English Portrait Painting ..	11 a.m.	NATIONAL GALLERY
Admission 6d. ..	12 noon.	" " "
Miniatures ..	12 noon.	VICTORIA AND ALBERT MUSEUM
Indian Section: Paintings ..	3 p.m.	" " "
The Arts in Shakespeare's Time ..	3 p.m.	" " "
Lean Court ..	7 p.m.	" " "
Engraving ..	7 p.m.	" " "
Selected Pictures ..	12 noon.	WALLACE COLLECTION

MONDAY, SEPTEMBER 19—

Records of Babylon and Assyria—II ..	12 noon.	BRITISH MUSEUM TOURS
Arts and Customs of Ancient Egypt—III ..	12 noon.	" " "
Monuments of Egypt—II ..	3 p.m.	" " "
Greek Sculpture—II (Elgin Marbles) ..	3 p.m.	" " "
Italian Primitives ..	11 a.m.	NATIONAL GALLERY
Admission 6d. ..	12 noon.	" " "
Early Costumes ..	12 noon.	VICTORIA AND ALBERT MUSEUM
Chippendale ..	12 noon.	" " "
Costumes of Seventeenth Century ..	3 p.m.	" " "
Maillots ..	3 p.m.	" " "
Subject in Painting ..	3 p.m.	WALLACE COLLECTION

TUESDAY, SEPTEMBER 20—

The Greek Vases ..	12 noon.	BRITISH MUSEUM TOURS
Greek and Roman Life—II ..	12 noon.	" " "
Arts and Customs of Ancient Egypt ..	3 p.m.	" " "
Records of Babylon and Assyria—II ..	3 p.m.	" " "
El Greco: Zurbaran and Velazquez ..	11 a.m.	NATIONAL GALLERY
Admission 6d. ..	12 noon.	" " "
Early English Furniture ..	12 noon.	VICTORIA AND ALBERT MUSEUM
English Furniture of Seventeenth Century ..	3 p.m.	" " "
Italian Painting—I. Admission 6d. ..	3 p.m.	WALLACE COLLECTION

WEDNESDAY, SEPTEMBER 21—

A Selected Subject ..	12 noon.	BRITISH MUSEUM TOURS
Early Britain—IV (Iron Age) ..	12 noon.	" " "
Anglo-Saxon Period—I ..	3 p.m.	" " "
Life and Arts of the Dark Ages—III ..	3 p.m.	" " "
Some North Italian Painters ..	11 a.m.	NATIONAL GALLERY
Admission 6d. ..	12 noon.	" " "
Recent Acquisitions ..	12 noon.	VICTORIA AND ALBERT MUSEUM
Vestments ..	3 p.m.	" " "
Indian Section: Rugs ..	3 p.m.	" " "

Recent Books.

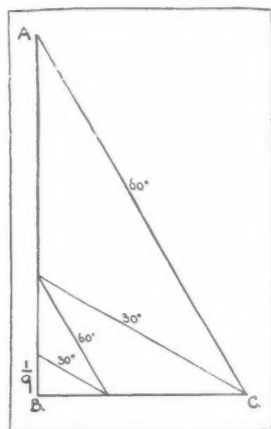
The Geometry of the Ordinary Set-Squares.

R's Method of Using Ordinary Set-Squares in Drawing and Design.
By HARRY W. ROBERTS. London: The Architectural Press. Price 6s. net.

Whilst it is hardly desirable that a craftsman should be governed by his tools, it is certainly a good thing for him to fully understand what his tools and instruments are capable of accomplishing. A draughtsman considered merely as such—whatever his attainments and capabilities may be in other spheres—is a craftsman; and his several tools derive all the more importance from the fact that they are few in number. The author of the volume before us sets out to show all the various services which our ordinary set-squares may be made to render; and it will probably be correct to say that very few—even of those who have used set-squares constantly for many years—ever suspected that set-squares could, unaided by other instruments, perform such a variety of functions as we find them doing under Mr. Roberts's skilful handling. How many draughtsmen know how to divide a given straight line into seven, nine or eleven equal parts merely by manipulation of the ordinary 45° and 60° set-squares? and yet feats of this kind are here shown to us, though in some cases the suggested methods yield results only approximately correct.

In this little book we have what may well be described as a geometry of the two commonly used set-squares evolved by one who has made a hobby of investigating all the possible uses to which these tools of the draughtsman may be put. Every draughtsman might well find in such a book new and helpful hints; but after studying it he will almost certainly conclude that for many purposes processes involving the use of other tools are better for obtaining the desired result. Every draughtsman has his preferred way of performing any geometrical problem that may arise in the course of his work, but the draughtsman who wishes to be master of his craft will do well to peruse a treatise which reveals to him all the useful functions of which his tools are capable. He will then be able to select for actual use those processes only which in practical working conditions enable him most expeditiously and accurately to attain his object.

Conic sections are dealt with in an elementary way in the book, though here the author goes somewhat beyond what his title would lead us to expect. The simpler mathematical series and trigonometrical ratios also come in for consideration. And



The division of
a line AB

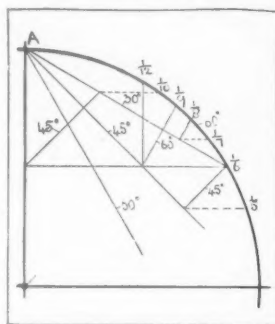
into nine equal
parts.

From "R's Method of Using Ordinary Set-Squares."

finally the human form is discussed as exhibiting proportions and relations of line which conform to the angles of the set-squares in common use. In this part of the book it is difficult to avoid a feeling that the author has fallen a prey to a tendency that ensnares most enthusiasts, namely, that of extending the application of his theories and findings beyond the limits within which they are of real practical utility. When this is the case in a treatise on tools there is a danger that the tools may usurp the function of governing the craftsman instead of serving him.

The first illustration, reproduced from the book, will serve

to give an idea of the nature of the useful hints to be derived therefrom. This figure shows how the line AB may be divided into nine equal parts by the use only of the 60° set-square. Another illustration is reproduced from a brief chapter dealing with the construction of polygons. A description of this figure can hardly be included in this brief review, but it will



A useful way
of

getting particular
points.

From "R's Method of Using Ordinary Set-Squares."

be observed that the lines are all drawn at angles given by the two set-squares in general use.

We may safely conclude that in this little volume we have an exhaustive treatise on what our set-squares are capable of doing for us—a treatise which appears to be the outcome of prolonged study on the part of one who took a real interest in the study and derived much pleasure from it. No conditions could be more favourable for the production of a treatise on any subject. In general it may be said that the author has not fallen into the snare of being too prolix. Figures are allowed to speak for themselves as far as possible with tersely worded guiding descriptions.

JOHN H. MARKHAM.

A Great Artist.

Ferdinand Hodler. By C. A. LOOSLI. Zurich: Rascher & Co. Text 1 vol., and 4 portfolios. Swiss francs 315.

The great Swiss painter, Hodler, was born in 1853 and died during the war. Very few artists have been honoured to the extent to which Loosli's work honours its subject. The text consists of about 270 quarto pages; the illustrations number 463, and these are contained in four large portfolios. The first includes 28 colour reproductions, the others, smaller in size, 157 pictures and mural decorations and 278 drawings. These drawings are masterly; the pictures are fine; the decorations are impressive. The whole work is a superb monument of printing and production to one of the most potent artistic forces of the later half of the nineteenth century. Hodler ought to be known better in England for he was not only a prolific artist and designer, he was original. At Basle, in the Arts Museum, there is one of his wall paintings with several huge, gaunt figures, the colour of which is crude, the drawing of which is uncouth, but the force of the whole thing is overwhelming. The same may be said of some of the things at Zurich and at Lausanne, but his colour is not always crude nor his drawing uncouth, for in many of his most important decorations these two characteristics come out with the utmost refinement: in colour glowing, in drawing embracive and full of pure form. In all his work Ferdinand Hodler used a very firm inclusive line, even from the earliest period, and it was this that led him, when he had become a master of the art of applying flat colour to wall spaces, to his undoubted success as a mural designer. His subjects for such work include historical and allegorical. The former are rich in harmonious and strong colour, and in pictorial interest; the latter in significant form and gesture, expressed in individual figures and in simple compositions of four or five. Hodler's main characteristics are rugged strength and simplicity of statement. Few of the nations in the last hundred years have produced as individual and significant a figure: one who was to himself alone and who did not participate in any of the movements which have served to render certain well-used names of greater importance than that to which they are entitled on their mere personal artistic production.

KINETON PARKES.

Archæological Exploration in America.

Ancient Cities and Modern Tribes: Exploration and Adventure in Maya Lands. By THOMAS GANN, J.P., F.R.G.S., F.R.A.I., Member of the Maya Society. London: Duckworth & Co., Ltd. Price 21s. net.

The architectural remains of the Maya civilization of Central America have attracted an increasing amount of attention during recent years, and Dr. Gann's explorations have resulted in the discovery of many important monuments. In *Ancient Cities and Modern Tribes* he gives an account of one of his journeys, begun in the winter of 1925, during which he visited ruined cities and conducted certain preliminary works of excavation which have sufficed to show how rich a field still remains to be investigated. One of his most curious discoveries was itself in the nature of a great archæological section where the changing course of the Copan River has cut its way through mounds and monuments rising to a height of 114 ft. above water-level.

In general, however, Nature is not too kind to the archæologist in Central America, where tropical vegetation seizes upon every crevice in the masonry. Large forest trees dislocate the stonework, first by pressing it out of position by their swelling roots as they grow, and, at last, crash down with enormous force as they decay or are overset by windstorms. Two illustrations of the southern grandstand at Lubaantun, first as excavated, and then ten months after excavation, show how great a tax this rapid growth imposes upon the excavator, for in the second picture hardly a vestige of the masonry remains in sight! A rainy season during which all research is out of the question, and a vast superabundance of insect and reptile pests add to the difficulties of the campaign.

In a book which describes the exploration and discovery of ancient buildings and sculptures rather than detailed excavation, Dr. Gann has very humorously turned these troubles to good account; and, however hard they may have been to endure, he has managed to make a most interesting book by displaying the nature of his pathway as well as his ultimate goal. The epitaph of George Hume, "Mahogany Cutter and Bayman but God Fearing," may have little to do either with ancient cities or with modern tribes, but many readers will be grateful that the alert eye of the author has not been focused exclusively upon the curious and somewhat incomprehensible evidences of astronomical science possessed by the old Maya priests.

This special research will deserve a volume to itself, and the account of the great sundial at Copan and other references to the ancient chronological religion scattered through the pages of the present book only whet one's appetite for a fuller statement of the evidence which will doubtless follow more complete investigation of the monuments recently discovered.

The many photographic illustrations are clear and do

justice to their extremely interesting subjects, but a more detailed map would have been of advantage in enabling the reader to identify the remains of highland and lowland cities and peoples mentioned in the book.

WILLIAM HARVEY.

Preserving the Countryside.

Rusticus, or The Future of the Countryside. By MARTIN S. BRIGGS. London: Kegan Paul, Trench, Trubner & Co., Ltd. Price 2s. 6d. net.

Much is written about the future of rural England, but it is doubtful if anyone has compressed so much into so small a space as Mr. Briggs. This has the defects of its virtues; all understanding the infinite diversities and varied problems of the country can easily pick out his points, but the hasty reformer and superficial observer can even more easily nourish their illusions. Stimulating as is his book, it is also depressing, as it implies the disappearance of the countryside we know. Mr. Briggs, objugating the old industrial destroyers, would see this accomplished urbanely and decently, preserving as much as possible; but the ultimate result, except in appearance and manners, is the same, and experience teaches that these exceptions may disappear. He deals trenchantly with the disfigurement and desecration of the countryside which is rapidly extending from the neighbourhood of the great towns and holiday resorts to more remote parts. But it is useless to gird at the rural councillor who has little opportunity for comprehensive study of all the complicated matters to which he must attend nowadays, especially since his natural leader, landowner or squire, accustomed to administration and familiar with local problems and idiosyncrasies of opinion, so necessary to understand if real reform and progress are to be achieved, has been crushed out of existence. In this

respect it is difficult to agree altogether with the summary of the past. It rightly rejects the sentimental "Merrie England" picture, but accepts the other extreme of the political pamphlet. The faults of the past, like those of the present, belong as much to the age as the individual.

Mr. Briggs seems to attribute modern vandalism and want of taste largely to petrol, but surely the lack of real education has more to do with it, and the speed of modern progress must bear its share. The reformer as well as the motorist is apt to be a speed maniac; he fails to recognize that he as well as unenlightened Rusticus may be unable to assimilate the new knowledge both quickly and completely, and that the reduction of one problem often substitutes another, perhaps more difficult. The author writes of "harnessing our rivers," but in many districts the growth of population and new council houses with baths, together with the advance of hygiene, have brought a



BEAUTIFUL STELA FROM COPAN.
From "*Ancient Cities and Modern Tribes*."

more pressing need, the finding of an adequate water supply. As he has exercised the art of compression so well, it must suffice to say that all concerned in developing the countryside, no matter how they interpret the term or engaged in its administration, should read his book. The references to ruins, bridges, cottages, new roads, bungalows, and town planning schemes raise many points misunderstood or seldom referred to. But we shall not succeed in preserving rural England or avoiding past mistakes in modern form until the reforming idealist of the town joins hands with the practical local administrator, consulting the open-minded student of country life as a whole, the architect, the antiquarian, and last, but by no means least, the tax- and rate-payer. High rates, for instance, may eventually ruin rural housing schemes.

ERNEST C. PULBROOK.



THE MAIN ENTRANCE TO THE TEMPLE CHICHITZA.
From "Ancient Cities and Modern Tribes."

Rome.

A Wanderer in Rome. By E. V. LUCAS. London: Methuen and Co., Ltd. Price 10s. 6d. net.

Mr. Lucas has already given us a small library of these super-guide books, and no visitor to Holland or Venice or Florence or Paris can consider himself quite adequately equipped unless he has one of these charming volumes among his luggage. Now, the writer has followed up these by this book on Rome, and has at long last fulfilled what must have been the anticipations and wishes of his innumerable readers.

Rome makes so insistent an appeal to the imagination and the memory; in other words it is so marvellous, both to those that know it and those who are but acquainted with it through report, that one can hardly expect a single volume of 225 pages to be completely satisfactory on so vast, so historic, and so fascinating a subject. But Mr. Lucas gives us all the essential information in a kind of tabloid form, and that is what the generality of mankind seems to want in these days. He has no space to be himself; he is, as ever, the genial, well-informed guide, but one misses here those touches which made his earlier books of wandering so alluring. Yet even for those who know their Rome fairly well (no one can be said to know it thoroughly, certainly no visitor), he has many a suggestive passage, and tells one often enough something one knew but had never laid special stress on. Thus he points out truly enough that Rome differs from nearly all great cities (apart from its unique history and remains) in that its one railway station is in its very midst, and you step from your railway carriage, as it were, into the arms of the fourth century; he shows, too, how the centuries mix and commingle here, so that "you will attend divine service in churches adapted from pagan temples; you will eat, at the Ulpia, the food of to-day in the remains of a basilica built in the reign of Trajan; you will ride in trams through the gates of the crumbling city wall; you will smoke cigarettes in the Coliseum; listen to the latest music in the Augusteum, now a concert hall, but originally the mausoleum of the great Augustus; and find advertisements bearing the names of cinema stars pasted against stones that Cicero may have seen the builders setting one on the other."

The churches, and there are hundreds of them; the great pictures and glorious statues, and there must be thousands of them; the palaces and the catacombs; the revealed Forum and the yet mystic Vatican; all these are dealt with in the writer's easy and urbane way. But somehow the atmosphere of Rome

has not quite been caught, it seems to us, as that of Florence was caught, or that of Venice. There is an air of hurry about the work which has communicated itself, one thinks, to Mr. Morley's coloured illustrations which do not appeal to us, and one of which, that of the Porta S. Paolo, is really unattractive.

Mr. Lucas has selected with his usual discrimination the various objects of art, which are reproduced in half-tone, and that of Corot's view of St. Peter's from the Pincio reveals the secret of Rome's everlasting appeal better than any of the other landscapes in the book. Anyhow, both book and illustrations should be provocative: to those who know their Rome in causing them to revisit it; to those who do not in making them

fly from our Cook-ridden country by means of that other helpful Cook who can facilitate their realization of a lifelong dream.

E. BERESFORD CHANCELLOR.

The Development of Building Construction.

Building Construction and Drawing: First Stage or Elementary Course. By CHAS. F. and G. A. MITCHELL. Tenth Edition, London: B. T. Batsford, Ltd. Price 6s. 6d. net.

With each new edition of this standard work there is a process of growth apparent—not in bulk, for the size and thickness remain the same as in the fifth edition, despite the inclusion of 100 extra pages and about 270 additional illustrations, but in the development which attends on life. To judge how great this development is it is desirable to refer back, not to the previous edition, but over a period of twenty-five years or so, when comparison will give a clear idea of the extensive changes in scope, manner of presentation, and subject-matter which have occurred. On this method of comparison the improvements visible in the latest edition are striking—from the first chapter "Instructions for Beginners" (and notably those relating to lettering) to the last, dealing with building quantities and memoranda, there is evident a complete change in outlook marching with the parallel growth which has occurred in current practice. The chapter on slating and tiling, with its accompanying illustrations, is now quite a useful one; tiling, for some reason or other, was entirely neglected in the early editions. Many of the old illustrations throughout the book have been redrawn, without loss of clearness, and in a less anæmic style. One could still wish that the examples chosen to illustrate the double-hung lifting sash, the three-light sash, and the French casement might be redesigned to exhibit the best practice in such matters, which could be done without sacrifice of any instructional value, and with some chance of healthy influence on the thousands of students whose first touch with practice is derived from this book. Curiously enough the ordinary wood casement with rebated frame and mullions is not illustrated or very fully described. In the illustration of masonry types recourse has been had to photography—the only satisfactory method, though it might be desired that more agreeable examples had been chosen to show "regular coursed rubble" and "flint walling" which are capable of less horrid treatment. These few criticisms are offered, not in detraction of the work, which is excellent, but in the hope that the next succeeding edition may see desirable improvement made in these few particulars.

EDWIN GUNN.

Recent Books.



THE "ADAM" STAIRCASE AT HOOE MANOR, NEAR PLYMOUTH.
From "The Practical Exemplar of Architecture," Seventh Series.

Vernacular Architecture.

The Practical Exemplar of Architecture. Seventh Series. Edited by MERVYN E. MACARTNEY. London: The Architectural Press. Price £1 1s. net.

This new volume of measured drawings and photographs is one of the best of the whole excellent series, yet at the same time it seems to contain drawings of all the buildings, or of parts of them, which have recently been in the public eye. There are, for instance, drawings of the Whitgift Hospital, Waterloo Bridge, the lantern of St. Paul's Cathedral and parts of the dome. I

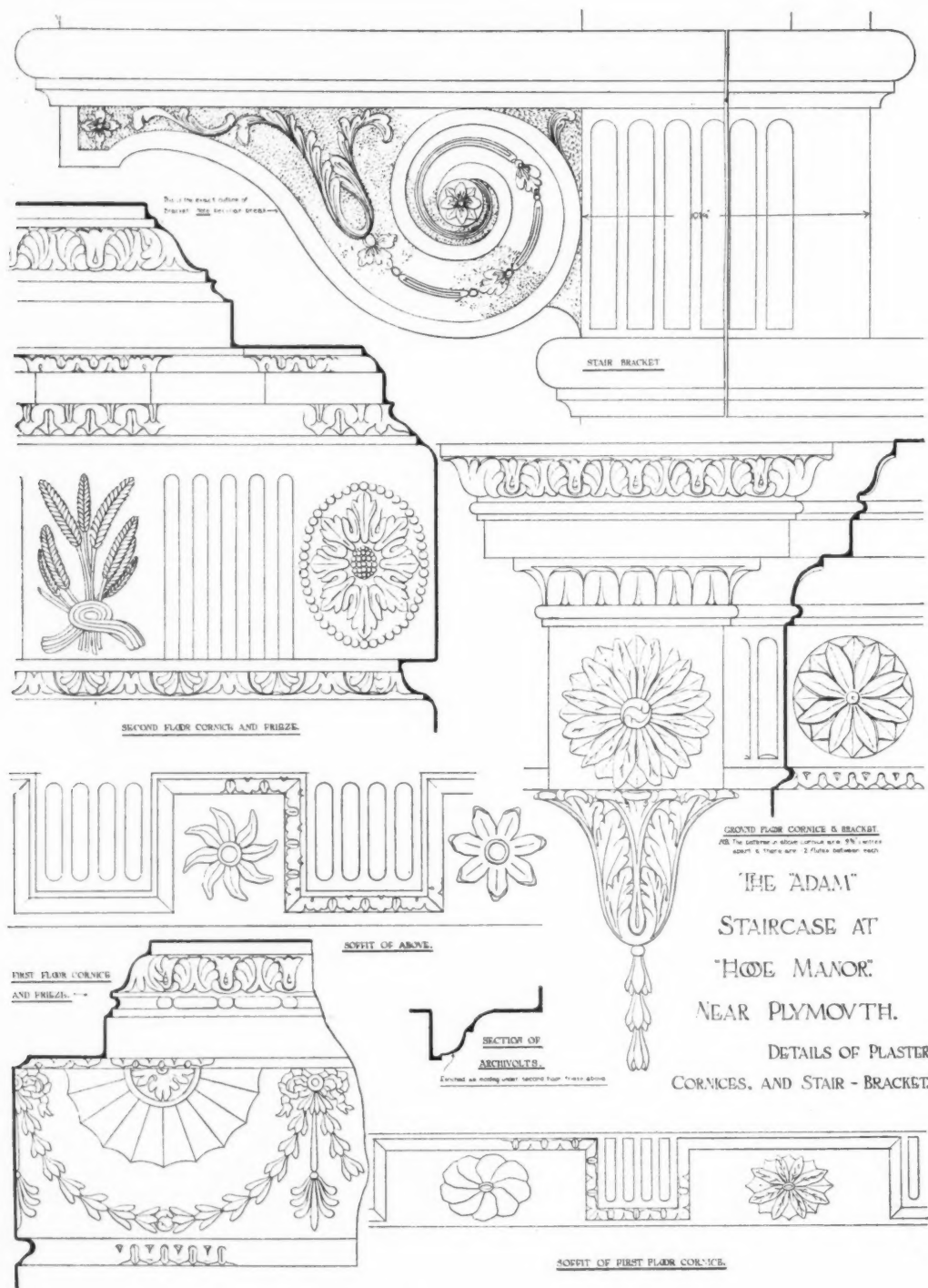
expect these drawings were made for the laudable reason that all these structures were at one time or other threatened. But one must not be led astray by this topical interest. The mass of the volume deals and deals rightly with what one may call the best vernacular architecture. That is its real justification. It shows excellent examples of the ordinary things which all of us have to design from time to time—doors, windows, chimneys, and the like. It shows them, too, in such a way that he who reads may crib. There is the photograph—and there, on another sheet, are the contours and sizes. If you do not want to crib, but to design

your own stuff, here, at any rate, is a standard below which you must not fall. One can therefore imagine this book not only selling like hot cakes in America, where cribbing is reduced to a fine art, but serving a very useful purpose over here. How often does not every one of us, even the most original, want to see how the old fellows got over such and such a difficulty, how they got such and such an effect? If the Americans copy too literally, we, on the other hand, are often careless as to whether our detail is up to the standard of our forefathers in clearness of character and elegance of expression.

Beyond detail, however, in this volume will be found several drawings of excellent façades to small houses—of direct use today

—and of delightful shop fronts, less useful, but still containing suggestions for other purposes. There is an excellent set of drawings of St. Mary Woolnoth, and of the Town Hall at Rye. One is glad, too, to have a record of the old County Fire Office, Regent Street. In spite of these, however, it is the staircases, gates and gate piers, overdoors, fanlights, and the like which give the volume its value, just as similar things did to its famous predecessor, Mr. Batty Langley's *Builder's Jewel*—a volume, I hear, which a leading English architect today puts into the hands of all his assistants on their arrival in his office.

C. H. REILLY.



MEASURED AND DRAWN BY WILLIAM BRUCE BAILEY.
From "The Practical Exemplar of Architecture," Seventh Series.

The Old Stone Age.

Everyday Life in the Old Stone Age. Written and illustrated by MARJORIE and C. H. B. QUENNEL. (Second edition, revised.) London: B. T. Batsford, Ltd. Price 5s. net.

The "Everyday Life" series forms a valuable pendant to the *History of Everyday Things in England*, and we welcome this second edition of the first volume of the series. Certain amendments have been made with the skilled help of Mr. Reginald A. Smith, Deputy Keeper of the Department of British and Medieval Antiquities at the British Museum, but the main features of the original work are retained. Chief among these must be reckoned the illustrations, which are not only artistic and workmanlike in themselves, but so chosen as to supplement the text in the best possible way. This is in keeping with the aim of the series to arouse the interest of children and uninstructed adults. For most of us history at school began at the earliest with the landing of Julius Caesar, an event followed by a few sporadic and unrelated events during the next thousand years until we began with real history at 1066. "The dark backward and abysm of time" was almost entirely unrelieved by any glimmering of exact knowledge. Nobody made us aware that men and women were living out their brief span, hunting for food, making weapons of flint, progressing slowly and painfully towards the stage which we call civilization. The authors of this book regard history from the right standpoint as the tale of man's life, labour, and achievement, and in this volume they have succeeded in giving form and substance to the record which is often presented in the unattractive guise of a treatise on archaeology. For this they deserve our thanks, and their books should be used in all schools and read by all who seek an intelligent acquaintance with history.

FRANK ROSCOE.

Roman Architecture in Britain.

The Book of Silchester. By JAMES THOMSON, F.S.A.Scot. London: Simpkin, Marshall, Hamilton, Kent & Co., Ltd. 2 vols, imp. 8vo, pp. xx and 400, and viii and 352. Plates 30, and numerous full-page illustrations, diagrams, maps, and plans. £3 3s. (Large paper, £5 5s.)

This work is monumental in more ways than one. It is finely printed and illustrated, entertainingly written and carefully edited; it is the life-work of an engaging personality, and filled full of legendary and archaeological meat, and is concerned with one of the most important Roman settlements in Britain. Silchester stands for Calleva Atrebatum, a city in the country, more than a quarter as large as London; fortified, but much more than a stronghold. It possessed all the amenities of a far-away outpost of Roman civilization, and was in several ways a Roman county town. Hampshire has for the most part been a rural county, and Calleva Atrebatum has never suffered the indignity of being built over, so that its excavation towards the end of last century was a comparatively simple matter of removing turf with but light layers of debris.

The story of this research appeared from time to time in *Archæologia*, and from it the author, adding certain practical points, but proceeding mainly to feed with an insatiable appetite on details, has built up a literary edifice as remarkable in its way as the subject with which it deals. Never was such painstaking and enthusiasm, and, apart from the value of the immense amount of archaeological lore here gathered, the book has a human element of value, for it witnesses to an exceptional doggedness of character. This may be realized from the fact that the index contains no less than 21,000 entries.

The contents of the book are materials at first-hand. The author has not set out to write a book so much as to gather every item concerning his subject within its covers. It is by no means an undigested mass that results, but is rather a larder of such richness that anyone can feed therein and it shall hardly be depleted. Such has been James Thomson's enthusiasm for his task. What Calleva Atrebatum was, the museum at Reading and *The Book of Silchester* show; what it is, the excavations of the site and the maps and plans of the volume reveal. The student of architecture will do well to study all three sources, and his reward will be great.

KINETON PARKES.

Recent Library Buildings.

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

It is not many years since public librarians were divided amongst themselves in the controversy of the indicator *versus* the not too felicitously named "open-access" system.

The adherents of the latter party have won a fairly complete victory, but the spirit, at any rate, of the old opposition still, apparently, retains some degree of vitality.

No doubt the extent to which the public may be entrusted with their own property varies according to circumstances; and, while no reasonable person will deny that some oversight is generally necessary, it seems doubtful whether "supervision," that one-time fetish, is worthy of some of the sacrifices still made in its name.

The device of radiating book-stacks in lending libraries is a case in point. In some instances the waste of space is considerable, but, in others, patently excessive; and it must not be forgotten that the practical advantage of this arrangement from the librarian's point of view has been questioned by many competent authorities.

Every lending library of which Mr. Briscoe gives an illustration is arranged on this system, and, to that extent, he must be considered a partisan.

Practically the whole of this book is devoted to descriptions and illustrations of recent library buildings. With regard to the former, though it may or may not be interesting to know where the bricks for this library were made or who carried out the electrical installation in that, such information is not especially useful, except, possibly, as a record, and the space might more profitably be devoted to constructive criticism and suggestion.

Similarly, some of the numerous photographs and perspective views—and more especially those of exteriors—might well have given place to a larger and more catholic selection of plans.

Although Mr. Briscoe, as an experienced librarian, should be a good judge of book-titles, one cannot help feeling, when one surveys the contents of this slender volume, that, in this case, the title is rather too big for the book.

A. L. CHAMPNEYS.

The Art of Writing Specifications.

Specification for Building Works. By WILFRID L. EVERSHED, F.S.I. London: Sir Isaac Pitman and Sons, Ltd. Price 5s. net.

A great deal of practical knowledge has gone into the making of this useful handbook on the art of writing specifications. The author, himself a chartered quantity surveyor, takes the view that "the right man to compile the specification is no doubt the quantity surveyor, as he has, in the process of preparing the quantities, not only dissected the building, but has also settled with the architect the many points of design and construction which arise during this process and which, unfortunately, are often missing from the drawings." Whether the architect reader will agree with this suggestion is another matter, and many jobs which are carried out without quantities require a clear and definite specification even more imperatively than those which are large enough to make it an economical practice to employ the quantity surveyor. As an exercise, and as a preliminary to adequate supervision of the works in progress, it is probably better for the architect to write his own specification and know that it contains a clear statement of all the facts.

The author makes a point of avoiding terms of "general but indefinite meaning, such as 'best,' 'necessary,' 'sufficient,' 'proper,' and the like, which are but too common in many specifications, and usually indicate nothing clearly but the ignorance or indolence of the writer." One has to bow to this severe judgment, but not with an easy grace, for most architects are also human and have made "best," "necessary," "proper," and the rest of these amiable words write half the specification. The great thing, then, is to choose "proper" contractors.

Naturally, Mr. Evershed cannot guarantee a supply of these, and one gleams from his book the impression that it is likely to help the writer of specifications to think out what materials and works are really intended, and then to write a list of them in reasonable order and in straightforward language.

WILLIAM HARVEY.

Unless otherwise stated, admission is free to all public lectures and addresses given in this diary.

Greek and Roman Jewellery and Arts	12 noon.	BRITISH MUSEUM TOURS
Greek and Roman Life—I	12 noon.	" " "
The Romans in Britain—I	3 p.m.	" " "
Early Britain—II (Late Stone Age)	3 p.m.	" " "
Chinese Porcelain—I	12 noon.	VICTORIA AND ALBERT MUSEUM
Chinese Porcelain—II	3 p.m.	" " "
Chinese Porcelain—III	7 p.m.	" " "
The Medieval Glass-Painters' Craft, by J. A. Knowles, F.S.A.	5.30 p.m.	" " "
Celtic Ornament	7 p.m.	" " "
French Painting—II	3 p.m.	WALLACE COLLECTION
Some Recent Painters	11 a.m.	NATIONAL GALLERY, MILBANK
" " "	12 noon.	" " "
" " "	11 a.m.	NATIONAL GALLERY
Some Italian Masterpieces	12 noon.	" " "
Admission 6d.	" " "	" " "
Early Methods of Oil Painting	4 p.m.	ROYAL ACADEMY OF ARTS

Recent Books.



No. 102 JERMYN STREET, LONDON. WILLIAM AND EDWARD HUNT, ARCHITECTS.
From "Shop Fronts"

The Design of the Shop Front.

Shop Fronts. A Selection of English, American, and Continental Examples. Edited by FREDERICK CHATTERTON, F.R.I.B.A. London: The Architectural Press. Price 10s. 6d. net.

A book on shop fronts, with selections of English, American, and Continental examples, edited by Mr. Frederick Chatterton, F.R.I.B.A., will interest all shopowners who are anxious for the effective display of their wares. It is admirably illustrated with a number of excellent photographs and working drawings giving a variety of ancient and modern examples, and shows the infinite resources which are at the disposal of those in search of new ideas on this subject.

After a considerable period of neglect the æsthetic treatment of the modern shop is at last receiving the attention it deserves, and progressive business men are gradually waking up to the fact that a well-designed shop front is an advertisement in itself and has a considerable effect on the selling possibilities of the objects exhibited.

Today, when the odium attached by former generations to those engaged in retail business no longer exists, society leaders are proud of being engaged in trade. Princesses sell frocks and

Guardsmen deal in groceries, with the result that a revival of interest in the artistic display of goods is everywhere apparent.

This is no doubt the reason why architects and decorators have recently been giving their attention to this problem, with results which are highly satisfactory as compared to the tasteless efforts of a former generation.

In our principal shopping thoroughfares a revival of simple and effective displays, suitably framed by the windows in which they are shown, attract the attention of the passer-by, whilst a wilderness of plate glass garnished with unsightly lettering is no longer considered the ideal setting for the attractive articles which modern industry produces in such profusion.

The improvements in street lighting, the advance in mechanical equipment, the number of new building materials, and the employment of experts in window-dressing have all been instrumental in bringing about a revival of interest in shop-front design, but a great deal still remains to be done in the education of the average shopowner and the purchasing public.

It is useless to hope for an entirely cultured community, but education and example can do much to improve the general standard of taste.

An examination of this book shows the enormous variety of

designs and materials which may be used with effective results. Bronze, marble, stone, precious woods, and combinations of these materials in classical or original treatments are being used to give the special character which every well-conducted business should suggest, and the examples of artistic lettering alone show that the modern shop designer is in no way behind his forbears of the eighteenth century in that important form of publicity.

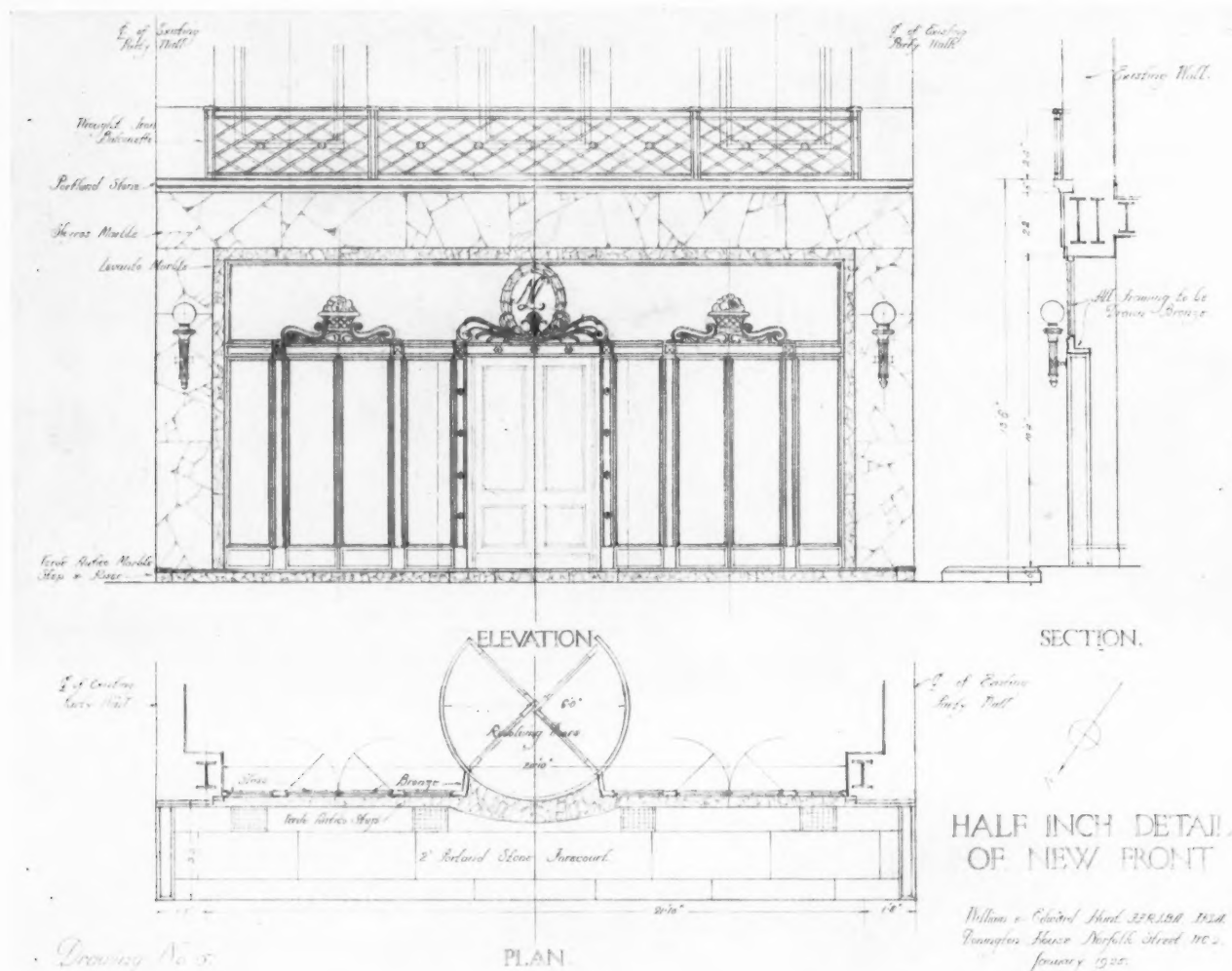
Owing to the constant remodelling of our London streets there are but few early shop fronts in existence, but our small provincial towns are full of examples of the late eighteenth and early nineteenth centuries which are a joy to all discriminating passers-by.

A comparison between the photograph of the well-known

What could be in better taste than the marble fascia with its carefully-designed incised inscription and well-proportioned openings?

As a contrast, the curious little shop front of a Court dressmaker in Berkeley Street, where brightly-coloured marbles and mosaics and small windows give a smart and decidedly feminine character to the street front, provides a successful and highly original treatment.

This excellent book should prove to those responsible for the multiple shop fronts which often deface the streets of our provincial towns that shop design need not necessarily be a hideous conglomeration of mahogany and plate glass surmounted by gigantic gilt inscriptions, but that all the publicity which the business demands can be obtained in schemes which respect their



PLAN, ELEVATION AND SECTION OF No. 102 JERMYN STREET, LONDON. WILLIAM AND EDWARD HUNT, ARCHITECTS.

From "Shop Fronts."

tobacco shop, Fribourg and Treyer, in the Haymarket, and a modern adaptation of an eighteenth-century treatment of a wine-merchant's shop at Beckenham, Kent, designed by Mr. James R. MacDonald, is highly interesting, as it shows that modern architects can capture the charm of a period when good taste was the rule, not the exception.

In another direction, when a more modern spirit was desired, this book gives excellent examples of fanciful and suggestive types characteristic of the spirit of our progressive age.

A few years ago, who would have believed that a fish shop could be anything but an unsightly necessity and that the display of haddocks and lobsters could be treated with artistic effect? Yet a glance at the photograph of Mr. Vincent Harris's Mac-Fisheries shop in the Brompton Road, of which there are replicas in many provincial cities, immediately dispels that illusion.

surroundings and conform to the good manners essential in every community. I know that some tradesmen prefer to repeat shop fronts of a stereotyped pattern, because they imagine that in time these become familiar to their customers and so look upon them as trade marks to which they attach a certain amount of goodwill. That may be so, but I believe that they would be better advised to prefer a more restrained treatment in conformity with their surroundings.

The book contains illustrations of American and Continental examples, all admirably chosen, and the author is to be congratulated in having produced a work which will prove of the greatest interest to the best type of tradesmen and their art advisers, as well as to the educated public who are concerned with the beauty of our streets and thoroughfares.

ARTHUR J. DAVIS.

SOME TRADITIONS OF
THE PLASTERER'S CRAFT

*Drawn by D. M. Cafferata.
Historical data by George Bankart.*

THE life size relief figures in stucco on the now demolished Nonesuch Palace at Cheam, were done by Toto-del-Nunziata (Antony Toto) of Florence. King Henry VIII made Toto his "Sergeant Painter" in 1539—one year after the Palace was begun.

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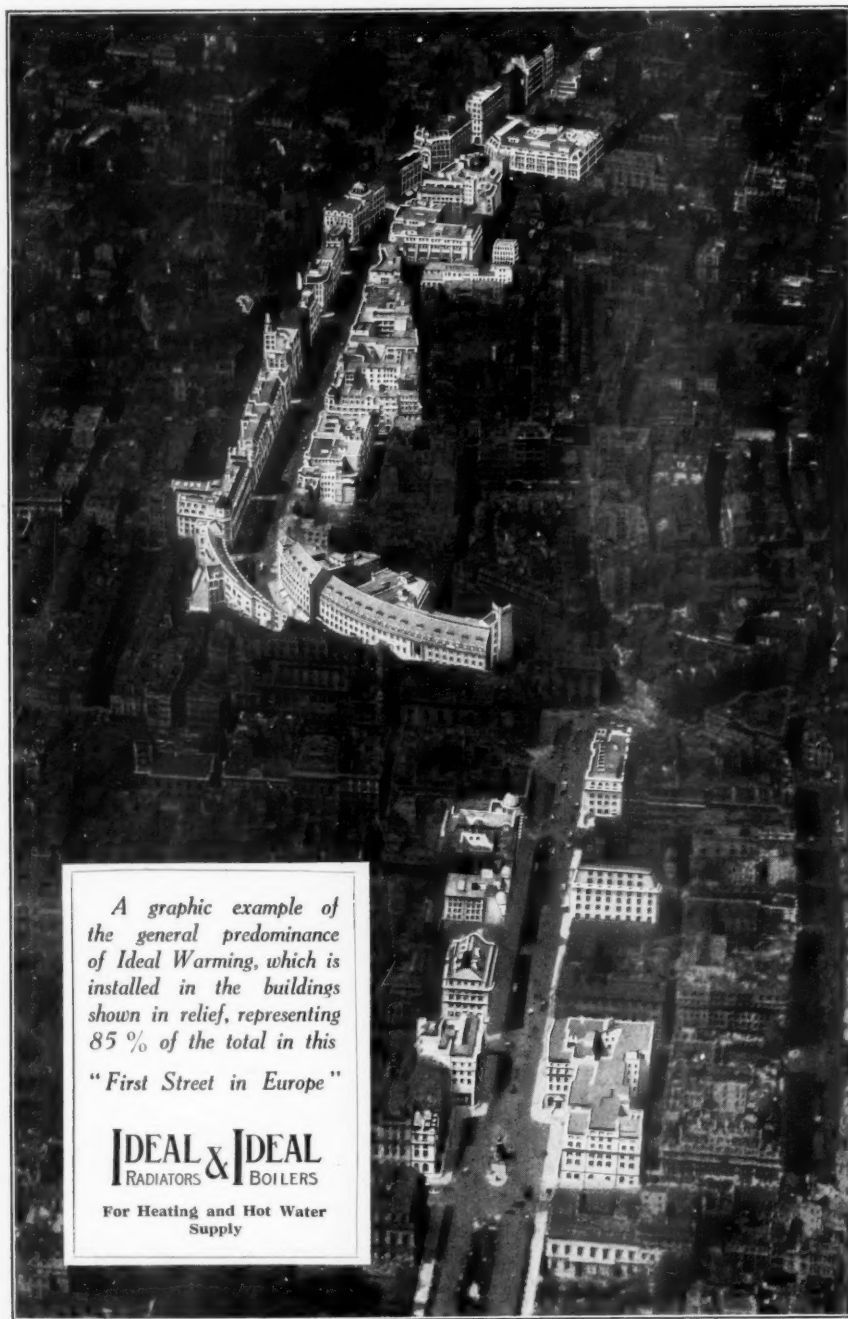
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Otto Haesler, Architect

From "Shop Fronts"

Greek and Roman Architecture.

The Architecture of Greece and Rome. By W. B. DINSMORE and THOMAS ASHBY. New Edition revised and enlarged. London: B. T. Batsford, Ltd. Two volumes, price 21s. net per volume, or £2 the set.

Everyone will welcome the new edition of Anderson and Spiers's *Architecture of Greece and Rome*. The work has now been expanded into two parts. For that dealing with Greek architecture Professor Dinsmore, of Columbia University and the American School at Athens, has made himself responsible, while the volume on Rome has been in the care of Dr. Thomas Ashby, late director of the British School at Rome. These names in themselves are a sufficient guarantee of the excellence of this new edition. While the general plan of the work remains unaltered, the whole has been revised and for the most part rewritten, so that it now gives the best and most authoritative modern opinion. The enormous amount of new material incorporated may be judged from the fact that each of the new volumes is almost as large as the whole of the old work. The illustrations, too, have been brought thoroughly up to date. Many are new; in other cases modern and more accurate photographs and drawings have been substituted for those in the old edition.

In the architecture of Greece the greatest amount of new material is to be found in the first chapter. This is longer than any of those that follow, and owing to the rapid increase of our knowledge of pre-classical times has of necessity been almost entirely rewritten. In this chapter Professor Dinsmore deals in the clearest manner with the results of recent excavations in Crete and elsewhere, thus giving the student some idea of the indebtedness of classical architecture to Ægean culture. The later chapters also contain much that is new, but in spite of this the author has throughout avoided overweighting his book by excess of material, so that it retains the character of the original work. An improvement in the arrangement may be noted. The chapter on secular architecture has been abolished, the various non-religious buildings being now treated in the chapter to which,

chronologically, they belong. The original number of chapters has, however, been maintained by the separation of the fourth century from the Hellenistic and Greco-Roman period—an improvement in itself. The table of temples at the end of the book has been carefully remade; not only dates, but dimensions, being checked, and in many cases corrected, by reference to the latest evidence and most accurate measurements.

The volume on Roman architecture, written by Dr. Ashby, is of the greatest interest, and will prove most valuable to students. The first two chapters deal with the architecture of Etruria and elsewhere in Italy, as well as that of Early Rome in the light of modern discoveries and research. Then follows a most useful chapter on materials and methods of construction, in which Dr. Ashby shows how valuable is the more accurate system of dating monuments by construction and material, as a means to the understanding of the historical development of Roman building, especially in the case of the brick and concrete work of the Empire. Next, the buildings themselves are examined under their types, this being in the case of Roman architecture a much more suitable method than any based on chronology. On the subject of Roman forums and town-planning Dr. Ashby has given his readers the benefit of his unrivalled knowledge and exhaustive studies. In the chapter on palaces and houses, and on Roman private life, there is much that is both new and remarkable. The discoveries at Ostia, in particular, throw an almost startling light on a subject which has always been of great interest to architects.

If the old "Anderson and Spiers" is looked upon with affection by many of those to whom it was the introduction to the study of classical architecture, this new edition is far more worthy of retaining the kindly regard of the present generation of students. It does all that the old work did and does it much better. With the growth of our knowledge the outlines of the history of classical architecture have lost some of their gaps and much of their bareness, and, while there is certainly more to know, the whole study has gained in coherence and the course of development is easier to grasp.

H. CHALTON BRADSHAW.

Unless otherwise stated, admission is free to all public lectures and addresses given in this diary.

THURSDAY, DECEMBER 8—

Origins of European Architecture—I	..	12 noon.	BRITISH MUSEUM TOURS
Early Age of Italy (Etruscans, etc.)	..	12 noon.	
Early Britain—I	..	3 p.m.	.. .. .
A Selected Subject	..	3 p.m.	.. .. .
English Plate ..	..	12 noon.	VICTORIA AND ALBERT MUSEUM
Continental Plate	..	3 p.m.	.. .. .
Chinese Pottery	..	3 p.m.	.. .. .
Precious Stones	..	7 p.m.	.. .. .
Italian Sculpture	..	7 p.m.	.. .. .
Some Recent Painting	..	11 a.m.	NATIONAL GALLERY, MILLBANK
	..	12 noon.	.. .. .
Bellinis and the School of Padua	..	11 a.m.	NATIONAL GALLERY
	..	12 noon.	.. .. .
"Jewellery in Pictures," by Mr. H. Clifford Smith, F.S.A.	Adm. 6d.	5-30 p.m.	VICTORIA AND ALBERT MUSEUM
Italian Painting—II ..	..	3 p.m.	LECTURE THEATRE
			WALLACE COLLECTION

FRIDAY, DECEMBER 9—

Early Greece (Crete and Mycenae)	12 noon	BRITISH MUSEUM TOURS
How the Bible Came Down to Us	12 noon	" " " "
Greek and Roman Life—I	3 p.m.	" " " "
Greek Sculpture—I (Before 450 B.C.)	3 p.m.	" " " "
Chinese Porcelain—I	12 noon	VICTORIA AND ALBERT MUSEUM
Sculpture: Donatello and Robbia	12 noon	" " " "
English Medieval Sculpture	3 p.m.	" " " "
Reynolds—Watts	11 a.m.	NATIONAL GALLERY, MILLBANK
Italian Portraiture	12 noon	" " " "
Admission 6d.	11 a.m.	NATIONAL GALLERY
Dutch Landscape	12 noon	" " " "
.. .. .	3 p.m.	WALLACE COLLECTION

SATURDAY, DECEMBER 10—

Early Britain—II (Late Stone Age)	..	12 noon.	BRITISH MUSEUM TOURS
Early Christian Period	.. .. .	12 noon.	.. .. .
A Sectional Tour	.. .. .	3 p.m.	.. .. .
Tour of Several Sections	.. .. .	3 p.m.	.. .. .
General Tour	.. noon.	12 noon.	VICTORIA AND ALBERT MUSEUM
French Porcelain	.. .. .	3 p.m.	.. .. .
Indian Section	.. .. .	3 p.m.	.. .. .
Indian Section—Metalwork	.. .. .	3 p.m.	.. .. .
Jade and Lacquer	.. .. .	2 p.m.	.. .. .
Chinese Paintings	.. .. .	7 p.m.	.. .. .
Blake—Rossetti	.. .. .	11 a.m.	NATIONAL GALLERY, MILLBANK
.. .. .	.. .. .	12 noon.	.. .. .
General Summary—II	.. .. .	11 a.m.	NATIONAL GALLERY
.. .. .	.. .. .	12 noon.	.. .. .
Gilbert Bailey and Rachel MacAndrew, Song and Piano Recital. (League of Arts.)	.. .. .	3 p.m.	VICTORIA AND ALBERT MUSEUM
Selected Pictures	.. .. .	12 noon.	LECTURE THEATRE WALLACE COLLECTION

MONDAY, DECEMBER 12—

Arts and Customs of Ancient Egypt—II ..	12 noon.	BRITISH MUSEUM TOURS
Records of Babylon and Assyria ..	12 noon.	" " "
Greek Sculpture—I (Before 450 B.C.) ..	3 p.m.	" " "
Monuments of Egypt—II ..	3 p.m.	" " "
Maiolica ..	12 noon.	VICTORIA AND ALBERT MUSEUM
Ecclesiastical Embroidery ..	12 noon.	" " "
English Pottery ..	3 p.m.	" " "
Seventeenth-Eighteenth-century Furniture ..	3 p.m.	" " "
Millais—Madox-Brown ..	11 a.m.	NATIONAL GALLERY, MILLBAIK
" ..	12 noon.	" " "
Franz Hals and Rembrandt ..	12 noon.	NATIONAL GALLERY
" ..	12 noon.	" " "
Design ..	3 p.m.	WALLACE COLLECTION

TUESDAY, DECEMBER 13—

Early Britain—III (Bronze Age)	12 noon.	BRITISH MUSEUM TOURS
Life and Arts of the Dark Races—II	2 p.m.	.. ..
Carvings—II (Elgin Marbles)	3 p.m.	.. ..
Monuments of Assyria	4 p.m.	.. ..
Della Robbia	12 noon.	VICTORIA AND ALBERT MUSEUM
Enamels	12 noon.	.. ..
Rodin	3 p.m.	.. ..
General Tour : Ceramics	3 p.m.	.. ..
General Visit	11 a.m.	NATIONAL GALLERY, MILBANK
El Greco and Velazquez	12 noon.	.. ..
French Painting—I. Admission 6d.	11 a.m.	NATIONAL GALLERY
.. ..	12 noon.	.. ..
.. ..	3 p.m.	WALLACE COLLECTION

WEDNESDAY, DECEMBER 14—

A Selected Subject	12 noon	BRITISH MUSEUM TOURS
Early Britain I (Old Stone Age)	12 noon	" "
Early Britain—IV (Iron Age)	3 p.m.	" "
A Selected Subject	3 p.m.	" "
Maiolica	12 noon	VICTORIA AND ALBERT MUSEUM
Bayeux Tapestry—I	12 noon	" "
Indian Section : Paintings	3 p.m.	" "
French Impressionists	12 noon	NATIONAL GALLERY, MILLBANK
Portraiture	11 a.m.	" "
Admission 6d.	12 noon	" "
Portraiture	11 a.m.	NATIONAL GALLERY
Admission 6d.	12 noon	" "
" Road Surfaces," by Major Raymond G. H. Clements.	8 p.m.	ROYAL SOCIETY OF ARTS, JOHN STREET, ADELPHI, W.C.

THURSDAY, DECEMBER 15—

Greek and Roman Jewellery and Arts	12 noon	BRITISH MUSEUM TOURS
Greek and Roman Life—I	12 noon	" "
The Romans in Britain—I	3 p.m.	" "
Early Britain—II (Late Stone Age)	3 p.m.	" "
Jade and Lacquer	12 noon	VICTORIA AND ALBERT MUSEUM
General Tour	3 p.m.	" "
Corean Pottery	3 p.m.	" "
Ivories	7 p.m.	" "
Watercolours	7 p.m.	" "
Hogarth—Constable	12 noon	NATIONAL GALLERY, MILLBANK
Titian and Veronese	11 a.m.	NATIONAL GALLERY
Admission 6d.	12 noon	" "
"Wenceslaus Hollar: A Bohemian Etcher in London in the Seventeenth Century," by Professor A. M. Hind, O.B.E., F.S.A.	5.30 p.m.	VICTORIA AND ALBERT MUSEUM LECTURE THEATRE
French Painting—II	3 p.m.	WALLACE COLLECTION

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