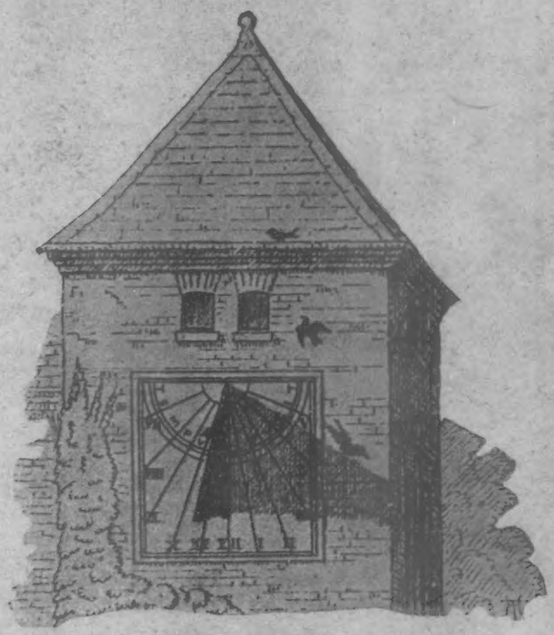
THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



From a drawing by
THOMAS HARDY.

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Plate I. February 1928.

JUBBERGATE, YORK.

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

Border Abbeys.

The Work of a Government Department.

By Kenneth Glover.

With Drawings by Byron D. Dawson.

THE history of that Borderland which lies on either side of the Tweed is one of feuds and forays, burnings and devastations,

> The old, unhappy far-off things
> And battles long ago.

If you go to the Scottish abbeys it is a tale of "the constant mortal pestilence" of the English, and if you go into Northumberland Scots and Danes were the "pestilence."

So often was Tynemouth Priory attacked and wrecked that eventually there was nothing for it but frankly to make it a fortified place, and a fortress to this day guards its entry. In Scotland the name of Hertford, who finally destroyed Jedburgh, Kelso, and Melrose Abbeys, is spoken with bitterness 380 years after the deplorable events.

It was David I, third son of saintly Queen Margaret, who raised these "gray cliffs of lonely stone into the midst of sailing birds and silent air." He founded no fewer than nine abbeys in Scotland, and lavished money and lands on them to such an extent as to impoverish, for a long time, his successors on the Scottish throne. James I wagged his head as he stood three hundred years later in Dunfermline Abbey, before the tomb of David.

"Aye, he was a sair sanct for the croon!" he said.

Where could you find lovelier settings for abbeys than were pitched upon at Jedburgh, Kelso, and Melrose? The last two lie near the stately Tweed, but Jedburgh crowns a hill above the rumble and roar of Jed Water. Tom Girtin must have delighted in painting Jedburgh; below was the old bridge, near which some women were washing clothes in the clear water; above, the steep banks rose to the noble ruins. He also drew Kelso, but the drawing hardly suggests that he did it with the same relish, because he loved to have a stream in his pictures; and at Kelso the abbey is too far from the river to do that if you are drawing the abbey for itself.

Melrose has the double attraction of the abbey and the not-far-distant Abbotsford; it is the tourist's abbey. Sir Walter Scott wrote some lines about Melrose and moonlight, and here are big hotels; so that Kelso and Jedburgh have a rather heavy handicap.

Jedburgh has done its best by inventing a delicious toffee, made in serpent-like coils and called "Jedburgh snails"; but Kelso has refused to be drawn from behind its Regency fronts to engage in such competition.

For most architects Jedburgh Abbey has the greatest appeal, and it is here that the most important restoration work has been done by the Office of Works (Edinburgh).

An American lady, in one of Mr. Chesterton's books, was enamoured of our ivy.

"What a lot of ivy you have!" she said. "It covers the churches and it buries the houses. We have ivy, but I have never seen it grow like that. . . . It seems to cover almost everything. It must be the most poetical thing in England."

"It is very beautiful," I said, "and, as you say, it is very English."

"Yes, by all means, let us admire the ivy, so deep, so warm, so full of a genial gloom and a grotesque tenderness. Let us admire the ivy, and let us pray to God in His mercy that it may not kill the tree."

Since the days of Byron ivy had been the most poetical thing in England, but it was certainly hastening the ruin of many of our finest churches and houses.

When, a few years ago, the Office of Works took in hand the restoration of the Border Abbeys, one of their first tasks was to clear away the "poetry" and unmask the serious decay of the stonework.

The first step in these restorations is thoroughly to explore the whole fabric, and to prepare a report and careful measurements. The work of consolidation and repair may then proceed on a sure basis, the most serious defects being remedied first.

At Jedburgh the previous owners, the Marquesses of Lothian, had done what was possible to shore up the most dangerous parts of the building and to repair some of the decayed masonry.

When the Office of Works had made their examination they found that the tower was in a precarious condition; its northern face overhung 12 in. and its grossly overloaded boulder foundations were slowly sinking into their sandy bed. This was an old defect, and so serious had movement been at one time that a solid wall had been built up between the north-eastern and north-western piers. The effect of this wall was, of course, very unfortunate from an æsthetic point of view, though there is little doubt that it prevented a catastrophe.

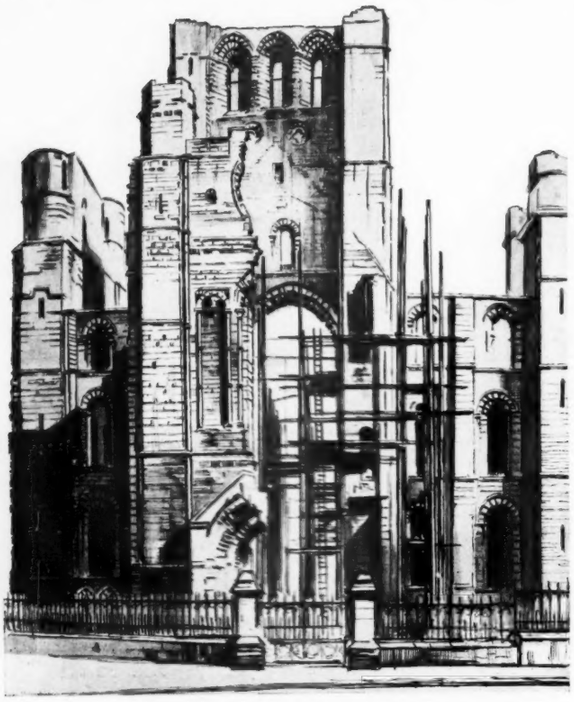
The Office of Works decided to shore the tower walls, to put in adequate foundations, and to recore the piers, which were found to be filled with rubble of extremely poor structural value.

With a total load on one pier alone of something like 620 tons, it can be imagined the task was not simple or easily contrived.

At a suitable height steel needles were inserted, supported by heavy pitch-pine shores. A firm clay bottom was found at a depth of 15 ft. below ground level; and reinforced concrete foundations were laid in sections skilfully planned so as to form homogeneous units.

The piers themselves were recored by using a system of jacks, in sections 3 ft. high; after clearing and washing, reinforced concrete was put in, so that the piers are now monolithic.

A careful watch on possible settlements was devised, with a telescopic apparatus. A micrometer moving crosshairs in



The west front of Kelso Abbey.

the eyepiece of the telescope gave the exact amount of settlement to a fraction of a millimetre. During the whole of the operations—complicated by the fact that two of the piers had been rebuilt in the fifteenth century—a settlement of no more than $\frac{1}{8}$ in. was recorded.

In withdrawing the shoring the vertical shores were sawn through at their heads, and steel wedges about 18 in. long were driven into the cut behind the saw until the cutting was completed; these wedges were then withdrawn 1 in. at a time, thus lowering the dead shores $\frac{1}{8}$ in. No settlement was shown by the telescope during this work of removal.

It was now possible to remove the old walling between the north-eastern and north-western piers and to complete pointing of joints. The crossing had now been restored to its original appearance; altogether a very pretty and skilful piece of work.

Seen as they are against the sky, the nine bays of the nave, the alternating solids and voids of the clerestory and the massive tower present a composition of great rhythmical and structural beauty.

Kelso Abbey stands slightly aloof at the entrance to a little town of Georgian primness.

David I brought monks from Tiron Abbey in Picardy, and they founded their new monastery at "Kalchu" in 1128. Though the present remains are very much less than those at Jedburgh and Melrose, it was for centuries the proudest abbey in Scotland, and could boast of a succession of very powerful and important abbots.

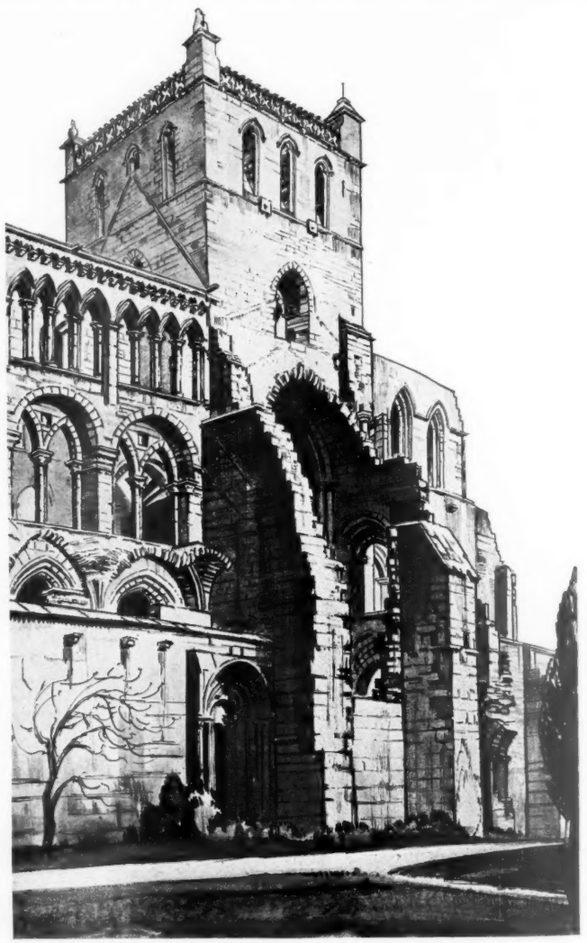
The building of it, occupying as it did the better part of a hundred years, shows Norman and transitional work and interlaced and pointed arches. Its plan was unusual, the nave being short with a long choir; at both east and west ends were short transepts with towers over the crossings. It is the remains of the western tower together with part of the porch and a bit of the southern arcade of the nave which now dominate the town. Its general character is—and it is not to be wondered at—more that of a fortress than a church.

Restoration work is still proceeding here, and calls for no special comment. The war memorial by Sir Robert Lorimer stands near the abbey.

A great deal of roseate nonsense has been written about Melrose. Without doubt it is beautiful in the grace of its flying buttresses, the intricacies of its traceries, and the minutiæ of its sculptures; but the virility and proportion of Kelso and Jedburgh are lacking. As Billings remarks, it has a rather squat appearance, due to some extent to the omission of a triforium, and also to its situation on flat land at the foot of steep hills; it is, therefore, difficult to believe that its tower is rather higher than that at Jedburgh.

Its history goes back at least to the beginning of the ninth century, but towards the close of the eleventh century it became ruinous and deserted.

David I brought Cistercian monks from Rievaulx, and established them here, the original church under that Order being built between 1136–1146. This church was destroyed in 1322 by Edward III when he was returning from an unsuccessful expedition into Scotland, and it was rebuilt under a pious bequest of Robert Bruce. Once again it was



The tower of Jedburgh Abbey from the south-west.

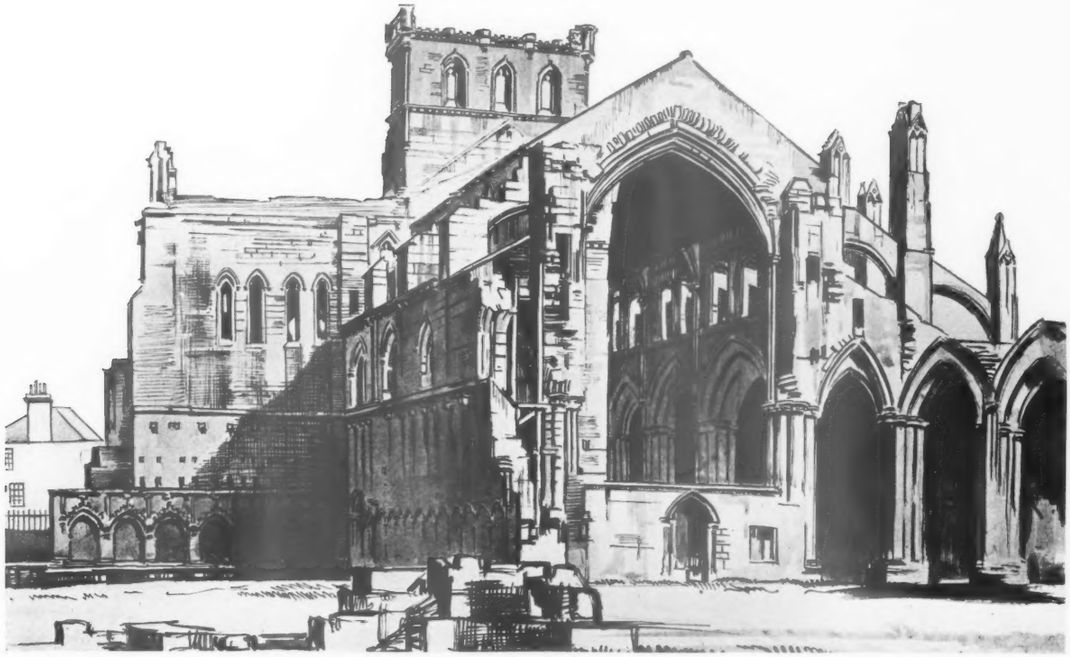


Plate II. February 1928.

MELROSE ABBEY FROM THE WEST.

From a drawing by Byron D. Dawson.

to be destroyed, this time by fire in 1385 by Richard II. It therefore exhibits the characteristic features of the decorated style with a certain French flavour.

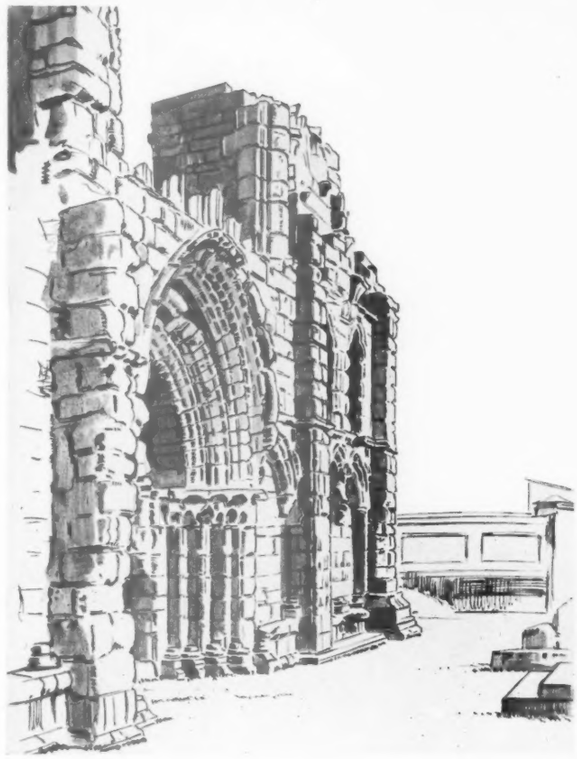
The remains now standing comprise some bays of the nave, the crossing with its tower, the transepts and transeptal chapels, and a choir of unusual shortness. Especially noteworthy are the flying buttresses, the tracery of the south transept window, and the humour and delicacy of the profuse sculpture.

Restoration work is still proceeding in the north aisle and the cloister garth, and the remains of the conventual buildings have been excavated and restored. This work has revealed the interesting monks' "bathing" pool.

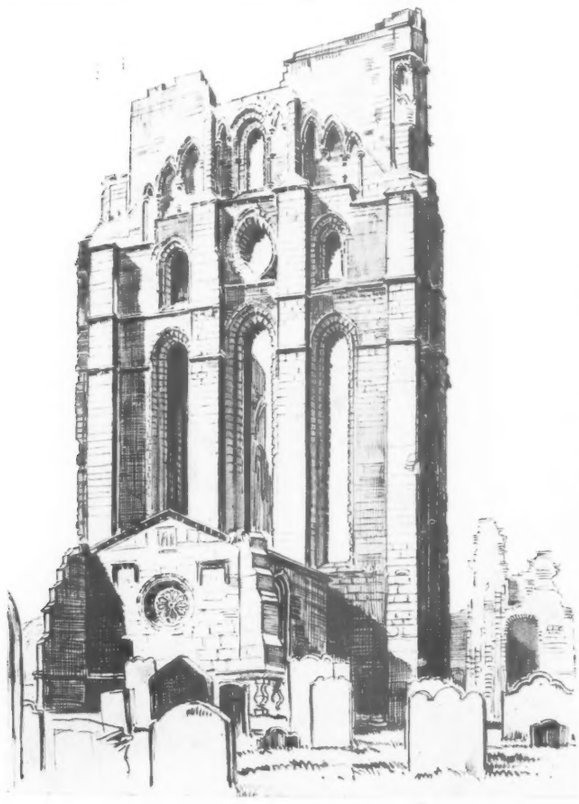
The Priory Church of Tynemouth occupies a site of very different character from those of its Scottish neighbours. Where the broad Tyne flows into the sea its mouth is guarded on the northern side by a bold, but narrow promontory with precipitous cliffs. It is this storm swept strip of ground that fort and priory almost entirely occupy.

"See to it, dear brother, that you do not come to so comfortless a place. . . ." It was an exiled monk of St. Albans who warned a more fortunate brother to see to it that he did not come to Tynemouth.

"Spring and summer," he goes on, "never come here. The north wind is always blowing and brings with it cold and snow—no ring-dove or nightingale is here, only grey birds which nest in the rocks and greedily prey upon the drowned, whose screaming cry is a token of coming storm—but the church is of wondrous beauty. Within it rests the body of the blessed martyr Oswin, in a silver shrine, magnificently embellished with gold and jewels."



The west front of Tynemouth Priory.



The east end of Tynemouth Priory.

It is a sorry picture that he paints, and, indeed, it required no small courage to live within the monastery of Tynemouth. Its history was for at least three centuries a tale of disturbance and strife. So often was the place attacked that its defence was put in charge of the prior, who kept up a garrison of seventy to eighty men.

The monastery's real foundation took place in 1074, when one Alduin, a monk of Evesham, set out for the north, accompanied by two companions and a donkey, on whose back were piled their few belongings; arrived at Durham, they sought the aid of Bishop Walcher, who secured for them the land and church of Tynemouth.

For the next decade the story of the priory was one of feuds and intrigues, resulting in the installation of monks from the St. Albans See in or about 1085; from that date the authority of Durham was to cease.

The work which has been done here, and at Kelso, Jedburgh, Dryburgh, and Melrose, has been carried out with great skill, backed, it is evident, by wide knowledge and sympathetic understanding. Those responsible are to be congratulated that these ancient monasteries have been restored to something of their original strength and dignity; that they have in due time been rescued from the ravages of weather and decay, and the smothering blanket of weed and shrubbery.

NOTE.

My heartiest thanks are due to H.M. Office of Works, Edinburgh, for the full facilities, so readily granted me, to inspect the buildings, plans, and photographs of work in progress.

A Notable Rock Garden.

Tongswood, Hawkhurst.

By N. de Dixterne.

CHILDREN delight in the very big and in the very small. The former seems to inspire delightful awe, the latter that sense of superiority which can only be appreciated by those whose daily experience it is to be made conscious of personal inferiority. We observe these characteristics in children with pleasure and envy, tempered by a sense of importance which is as natural as is the opposite sensation in a child. We feel, probably with some regret, that we have outgrown such childish emotions when, as a matter of fact, we have done nothing of the kind. Grown-ups revel in the monstrous and prodigious—a fact of which purveyors of news in our daily newspapers are well aware, and they pander to that taste by giving prominence to the trivial and sensational, announced in the most conspicuous headlines that space will permit. Our love of the little things is less obvious, but is brought out unmistakably in the interest everyone shows when introduced into a rock garden. Here everything is (or should be) minute; even the broadest effects are obtained by multiplication of small features rather than by the introduction of large units. Whereas, in contemplating a herbaceous border, we are captivated by broad effects in grouping and in colour combinations; in a rock garden we bring forth (as it were) our microscopic vision to scrutinize tiny triumphs in structural forms and in jewels of colour.

FIG. 1.—In the foreground are groups of *Androsace Chumbyi, Achillea rupestris, Saxifraga Bathoniensis, Helianthemums* and *Polygonum vaccinifolium*, while in the centre of the background is a cascade of White Candytuft (*Iberis superba*), between bushes of *Cotoneaster affinis* and *Corokea cotoneaster*.

There are rock gardens fashioned out of natural rocky slopes, or reached by paths cut in the face of some precipitous cliff, but few gardens are so fortunate as to include such sites and natural rock material. The alternative is to bring the materials to the garden, choosing stone upon which the plants will thrive, which will weather to a charming surface and yet will not quickly disintegrate. Most of us can remember rock gardens of the wrong kind, where mounds of clayey soil have been dotted with pieces of stone, arranged like raisins in a pudding, amongst which a few score unhealthy little plants contrived to keep alive. Another and better arranged rock garden was that where stones were piled up in precipitous masses, leaving narrow and rain-swept ledges accommodating few plants, and those only if the soil did not happen to be washed away from their roots. Still better gardens have been fashioned in unfavourable situations, like the rock garden at Kew, where the site was perfectly flat and a valley had to be formed by throwing up soil on each side of a wide and winding trench, upon which rocks and stone were arranged in as varied fashion as possible, but, necessarily, without achieving any notably picturesque effects.

Mr. Charles E. Gunther's rock garden at Tongswood, near Hawkhurst, Kent, is perhaps the most remarkable achievement yet accomplished with imported materials. The site slopes from north to south; that is all. The ground covered is about three-quarters of an acre, the length being approximately 90 yds. and the width 40 yds.; the outline is quite irregular. Work was started in the autumn of 1910 and completed in May 1911, by Messrs. Backhouse & Co., York, but in the light of experience gained it has been much altered subsequently. The 2,000 tons of stone—all pieces of substantial size and many very large rocks up to three tons each—were brought from Wadhurst, and is a sandstone formation. Outside the garden is mown turf, out of which the rocks rise gradually with broad shelves for the accommodation of plants in groups. The common error of planning such ledges on too small a scale has been avoided. The temptation so to plan is so great, that one might well advise a rock garden designer to work with a yard stick and not with a foot rule. The first and greatest essential has been observed—the necessity for good drainage of the site and of the made ground on which the rocks are placed; further, the soil in which these are bedded contains a large proportion of crushed shingle and of sharp river sand. Every

Plate III. February 1928.

HIGH GROUND.

In the extreme foreground is a group of *Cistus crispus*, with a bush of *Rosmarinus prostratus* on the left.
Other groups are much the same as in figures 4 and 7.

FIG. 2.—The entrance to the garden. The three predominant shrubs are a large double gorse in the foreground, and *Abies pinsapo glauca* and *Retinospera plumosa aurea*. Under the double gorse is a yellow broom, and other plants in flower are: *Dryas octopetala*, *Helianthemum venustum plenum*, *H. Golden Queen*, *Lithospermum*, Heavenly Blue, *Achillea rupestris*, *Phlox subulata*, G. F. Wilson, *P. sub. Nelsoni*, *Alyssum spinosum*, *Aubretia*, Dr. Mules, and *Iberis superba*. On the extreme left is a plant of *Osmanthus Delavayi*.

FIG. 3.—The moraine was constructed some time after the rock garden was made, the old soil being taken out to a depth of about 2 ft., and a good layer of broken stones put in the bottom, and then filled up with a mixture of grit and soil—about three parts grit to one of soil. The shrubby plant in the background is *Grevillea rosmarinifolia*, and on the extreme right is *Juniperus tamariscifolia*. The miniature cypress is *Juniperus hibernica compressa*. Planted chiefly with Saxifrages, of which the following varieties are a few of the collection: *Apiculata alba*, *Arco Valleyi*, *Boryi*, *Burseriana*, *B. Gloria*, *B. minor*, Faldonside, *Grisebachii* Wisley *var. Irvingii*, *Kestonensis marginata*, Myra, *Jenkinsa*. Other plants in the moraine are; *Armeria cæspitosa*, *Allium cyaneum*, *Convolvulus lineatus*, *Celmisia holosericea*, *Potentilla verna*, *Sedum primuloides*, *Wahlenbergias*, *Androsaces*, *Geranium argenteum*, *Asperula suberosa*, *Lychnis Lagasæ*, and *Primula minima*. On the left bank above the moraine is a fine plant of *Berberidopsis corallina*, also *Philesia buxifolia*, *Callixene polyphylla* and *Cassiope tetragona*. These are all growing in shade.

FIG. 4.—Ledges and rock slopes. The shrub on the skyline is *Grevillea sulphurea*, and the large fern in the foreground is one of the *Lastreas*. Between the two large rocks at the top is *Saxifraga valdensis*. There is a very good lot of *Ramondias* on the left (foreground) including *R. alba*, *rosea* and *Nataliæ*. Also *Haberlea rhodopensis* and *H. virginalis*. These are all planted in full shade on their sides, so that the wet cannot lie on the crowns, and when in flower they make a very fine show. Other groups are the same as in figure 7.

FIG. 5.—Steps leading up to the high alp. In the foreground can be seen *Primula denticulata* in flower. Here also is a large group of other Primulas, including *Beesiana*, *Bulleyana*, *Sikkimensis*, *Edinense* and several more. Behind these is London Pride (*Saxifraga umbrosa*). The white flower on the right is *Iberis superba*. On the high peak are patches of *Lewisia Howelli* and *Cerastium tomentosum*. The shrub on the left is *Grevillea rosmarinifolia*, while behind that, in the distance, is a clump of *Pinus Cembra*.

FIG. 6.—The central pool with high alp beyond. The margin of the pool is bright with double marsh marigolds (*Caltha palustris plena*), while the grotto is screened with a curtain of *Muhlenbeckia complexa*, and inside the rock is covered with *Antirrhinum Asarina*. The "Matterhorn" loses scale through the over-luxuriant growth of shrubs at its base. These are: *Abies Clanbraziliana*, *Retinospora filifera aurea*, *Berberis empetrifolia* and *Castanopsis chrysophylla*. In front of the grotto is a fine batch of *Gentiana sino ornata* (not in bloom at the time), and also groups of *Omphalodes cappadocica* and *Carmichaelia Enysii*. The erect shrub in the background is *Biota elegantissima*.

Spring, the surface in which plants grow is scraped, dressed, and replaced with fresh, clean soil. The garden is entered at several points, from any of which one realizes that the dominant idea of its designers was to produce a miniature Switzerland. One passes from rocky, steep-sided gorges to more open valleys, all with rocky floors. The valleys wind, so that the necessary variety of aspects is obtained for the immense collection of plants. As one approaches the central pool, one sees the steep ascent beyond to the alp, which is the highest point, and, to the right of this, steps ascending gradually through an artificial moraine, which, strictly speaking, should face south, but the easterly aspect of which seems to suit the Alpine plants perfectly. The alp, approached from another point, shades ferns and other plants which hate to be scorched, and there are yet more shaded and damper spots where water drips continually to the satisfaction of their occupants. Other paths wind at higher levels, where drainage is quick, even to the driest situations. When one contemplates the variety of plants that may be assembled in such a garden one realizes the necessity for steep places and flat areas; for gritty (even stony) soil, and for soil rich in humus. Peat must be provided for plants that grow naturally on peat, and sea sand for plants from the seaside. Above all, water must not lodge and lie. If a rocky slope is constructed at such an angle that rain falling on it will penetrate, it must be so well drained that the water passes through; steps and ledges are built to throw off water one way or the other, not to accumulate it.

FIG. 7.—Steps and ledges to suit various plants. On the right is a large clump of *Helianthemum Croftianum*. Other groups are: *Lithospermum graminifolium, Veronica Edinense, Œthionema grandiflora, Phlox sabulata, G. F. Wilson, Aubretia, Dr. Mules, Anthemis aizoon, Dianthus cæsius grandiflora, Saxifraga Glasnevin Beauty;* and clinging moss-like to the stones can be seen *Arenaria balearica*.

Mr. and Mrs. Gunther have travelled much—they travel still. Wherever they go, in America, Africa, or the East, they collect and bring home new treasures. Not only do they provide rare stock for the garden, they see each plant is placed in exactly the right habitat, and watch over all as if they were children. Hardcastle, under whose hands (guided by Mr. Gunther's ripe knowledge) the garden took its present form, often leaves the great garden to attend the little specimens; while Bertha, the spirit who presides over and guards each plant and to whom each is known by its correct name, is reputed to hate weeds even as Satan hates holy water.

Those who rejoice in the healthy growth of plants must suffer anguish when in a small garden such growth becomes excessive and the plant that fitted in admirably with its surroundings develops so quickly as to become out of scale with its setting. It *must* go and a younger brother take its place, but the tearing of roots is not always confined to the plant. The photographs illustrating these lines were taken just before the time when several of the most conspicuous shrubs had reached the limit of growth permitted. This winter they will disappear, by which the wonderful miniature scale of the garden will assuredly benefit, to the further enhancement of its attraction and charm.

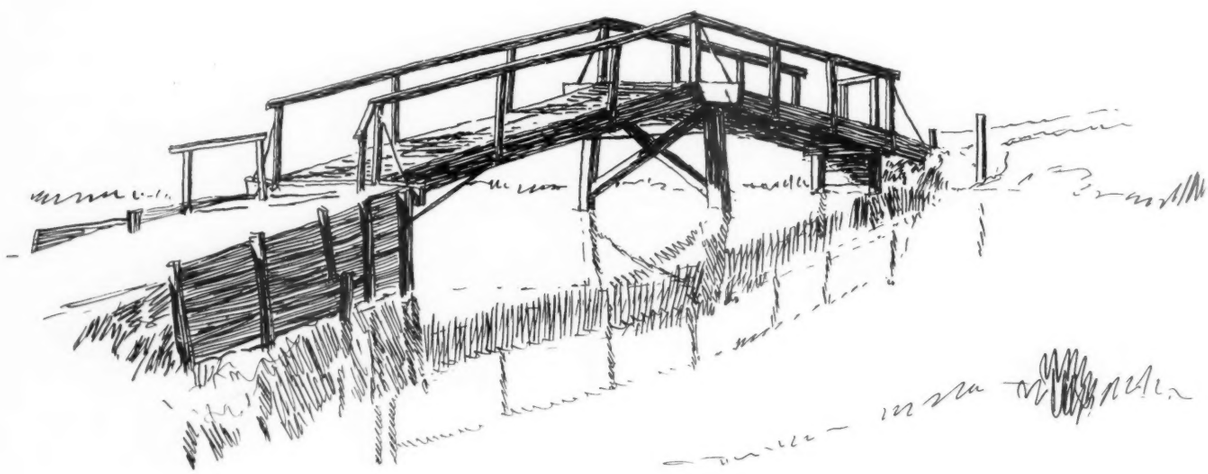
FIG. 8.—A high-level valley. The brilliant patch of "snow" in the middle distance is *Iberis correæfolia*, and behind the cypress (*Juniperus hibernica*) is a white broom in flower. *Cotoneaster prostrata* clings to the rocks in the foreground, and the ferns are *Lastreas Polystrichums* and *Scolopendriums*. On the left is a nice patch of *Viola gracitis*, with *Fragaria lucida* just above. On the right, under the Cotoneaster, is *Daphne Blagayana*.

Broken Bridges.

By P. M. Stratton.

With Drawings by the Author.

THE water meadows round Salisbury are wider in expanse than any in the country, and are intersected by more streams, which are crossed by more bridges. The architecture of the landscape is by lines of water, of green ditches spangled with flowers, of hedges and avenues. The massing is by the Downland hills and the sky. The details of the valley are joined to the hills and sky by the verticals of spires and chimneys. Line predominates over surface, however, as it does in a boat, and the landscape appeals to the quiescent carpenter in me. And suppose I did my daily business with hammer and nails, even when there were no bridges for me to build, or, more unlikely, to repair, the framing and fastening together of the view would give my eyes work to do. "Going round Broken Bridges" has always been one favourite saunter of the folk here, and should a Bemerton child be strayed he "must a gone o'er Broken Bridges." There are as well the Long Bridges with stout forked legs, like a daddy-longlegs turned centipede, one of them famous because it gives a view of the cathedral as Narcissus gazing into Wylye. Also there are little short planks of oak and elm laid over wet ditches from one small stone counterfort, pearl o' Chilmark, to another. These bridges were the work sometimes of the estate carpenter and at others of a village builder or wheelwright—Tabor of Quidhampton had been one of the best wagon builders and painters in the neighbourhood for untold generations, and was still when I was a boy. The bridge I have drawn was over a wide, shallow and sparkling branch of Nadder, near Forty Acre Field, Harnham, and at the time was remarkable as having tie rods of iron, thin and elegant. Lately it has been destroyed by the wheels of vulgarity, which in the country have passed with such impetus over most lovely things; it has been replaced by concrete, "aressjays," and steam barrel piping; at the ends of the latter, threads are exposed, for it is standardized material. Vulgarity is the soul of which standardized materials form the body; the vulgo, or crowd, meaning persons without distinction or quality, standardized people with ready-made clothing and stamped ideas; whereas a folk is a collection of people who have probably made much of their own clothing at home, and have their own opinions, and each a different function in their society. Their mode of life trains them to put distinction and character into their art, even when it is only a matter of hammer and nails, adze and chisel, like my bridges.



Near Salisbury.

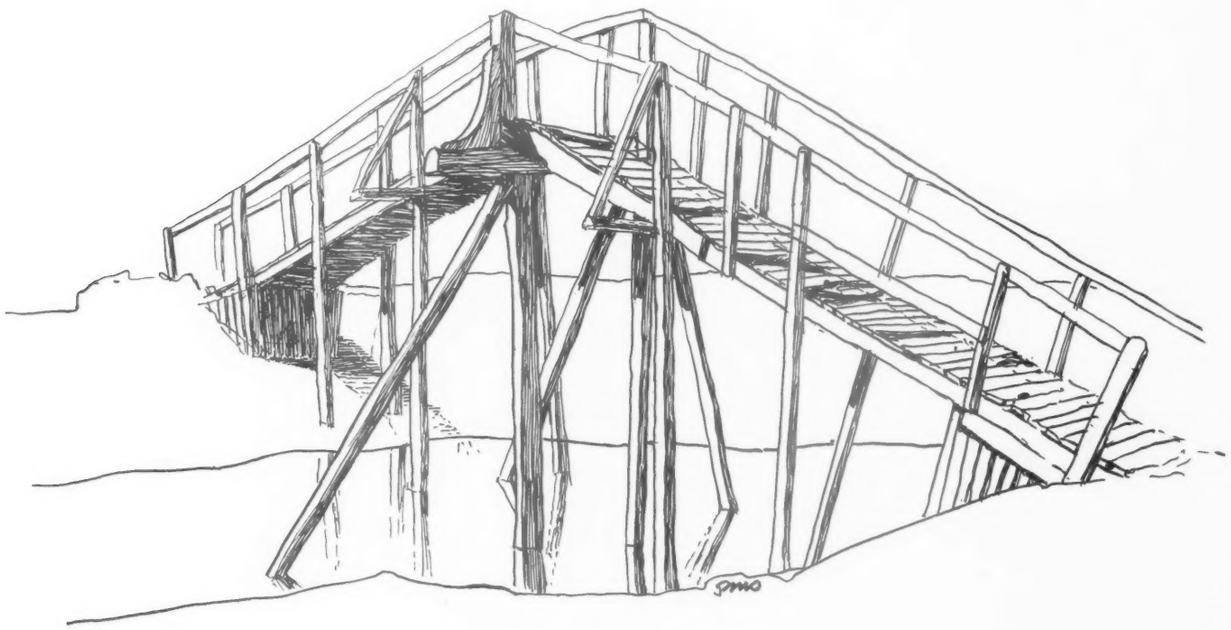
Of the other two bridges, one is also by an estate carpenter, I guess. It is in the meadows outside Walberswick, in Suffolk, and is used mostly by foggers going after cows. There is no framing to it. The brackets curving out from the

Near Walberswick.

middle of the bridge, and the pronounced rise of the outline, give a pyramidal composition very satisfying both to the artist and to the fogger surveying for a lost heifer.

The kissing bridge is better known; loved by artists, insulted by a vulgar authority's notice to the effect that passengers use it at their own risk—as though the authority were not ashamed of its bad repair. Sailors no longer need it to reach their boats or as the last dry footing where they can linger and kiss their wives, or from which they can glimpse the blowing of the last kiss to them at sea. I wish, though, that the local artists and craftsmen would subscribe to its repair. They use it for reaching the wide sands, the long low beds of sea lavender and sea aster; do they not want it for kissing and to be held high towards the stars and over the drowned stars of the stream? Christopher preserve its legs and feet!

For eyes' ease I prefer wooden bridges to stone; they are more human as I remember humanity in the days when it was mended with timber; so very long ago when the stone-breaker went home from the crossroads strutted with a wooden leg, a pensioner he from the Crimean War; (called "Danger" from his nose-colour at which our pony shied). And Engine Bill, who guided a cumbrous threshing machine through country lanes, had as courier a mate with real red flag and wood stump to his other arm, with an iron hook whereby he shepherded the reins of restless horses. At threshing he stood atop the machine, hooking each sheaf of corn like a trout, before he cut the band and fed it into the thresher. I felt then that trees had limbs not merely for polite show, but to pull naughty Absalom from his mare, bestride a river, be a shepherd's long arm, a soldier's leg, or a finish to a thresher's mate.



The Kissing Bridge at Walberswick.

A History

of

The English House.

By Nathaniel Lloyd.

II.[1]—The Conquest to the End of the Twelfth Century.

KINGS:

WILLIAM I .. 1066–1087	STEPHEN .. 1135–1154
WILLIAM II .. 1087–1100	HENRY II .. 1154–1189
HENRY I .. 1100–1135	RICHARD I .. 1189–1199

JOHN .. 1199–1216

Circa 1190. Bamburgh Castle, Northumberland. *King:* Richard I.

FIG. 18.—*By contrast with the scant remains of the wood-building Saxons, England is filled with Norman castles, churches, and even a few remains of small houses, for the Normans built in stone and stone endures. Of these Bamburgh Castle was built about* 1190, *though on this site an extensive Saxon timber fortress (long since demolished) stood in the sixth century. Although the castle has undergone many alterations of detail (the Tudor windows are most noticeable in the view above) the castle as a whole retains its Norman character and presents an imposing appearance. In photographing Bamburgh Castle it happens that roofs of low buildings are shown nestling under its shadows as if for protection (just as buildings undoubtedly did in the twelfth century), by which a remarkably realistic impression is conveyed.*

THE Saxon and Norman invasions were the two greatest events in English history, and of these the Saxon was the more important. "It has given us the blood that flows in our veins, the greater portion of our language, territorial divisions, names of places (each with a few exceptions) and those of the days of the week. No subsequent foreign admixture has so deeply affected it. The Norman Conquest has been the most influential event in our history since the Saxon invasion. It gave us, for many generations, French sovereigns and a French aristocracy, and it modified profoundly our laws and language, without essentially changing the life-blood of the nation."[2]

Following the Conquest, three languages were current in England: French, spoken by the Norman aristocracy; English, spoken by the people they had conquered and held in subjection; and Latin, the language of the Church and of literature and learning. At the end of five hundred years, English was the only language. True, time had modified it from the Saxon-English and it had absorbed much from French and Latin, but neither of these was spoken nor was in daily use by any class of society.

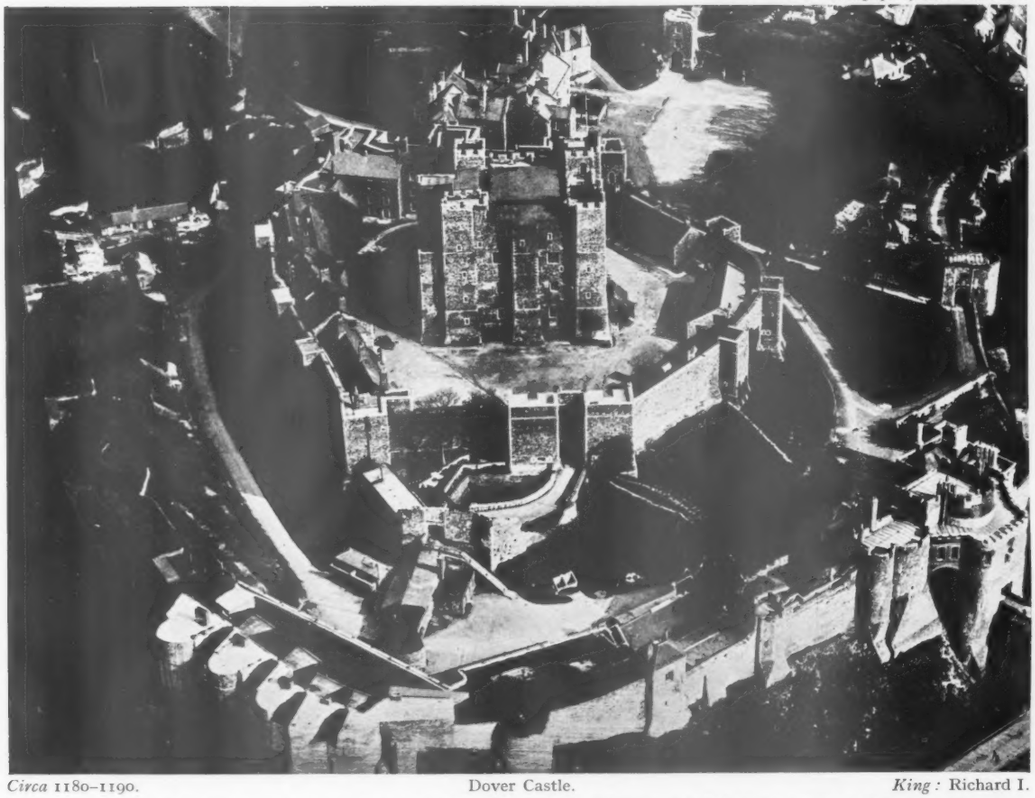
Similarly, the Normans changed the manner of building. They substituted stone for timber; but when the castle-building period of the purely fortress type began to be superseded, towards the close of the reign of Henry II (1154–89), by manor-houses, fortified by walls and moats, the Saxon hall (extending the whole height of the building from ground to roof) gradually took the place of the Norman type of a hall on an upper floor over a vaulted ground-floor chamber. For a time we find both types being built, then only the Saxon, until it, in its turn, merged into houses in that new manner which became general in the seventeenth century.

It took the Normans many years to consolidate their conquest of England, and effectually to do this it was necessary they should establish themselves in fortresses sufficiently strong to resist attacks by any insurrection of Saxons. So far as we can tell, the Saxons had no stone fortresses (knowing their addiction to timber for building. it is scarcely likely that they had), and defensive works were usually confined to a stockade built round their dwellings. It is doubtful whether even so important a place as Dover Castle had stone defences. For many years the Normans (by forced labour) constructed their castles

[1] Mr. Lloyd's first article in this series was published in the January issue of THE ARCHITECTURAL REVIEW.

[2] G. Warde Norman, in *Arch. Cantiana*, xiii, 97.

Photograph by Aero Films Ltd.



Circa 1180–1190. Dover Castle. *King:* Richard I.

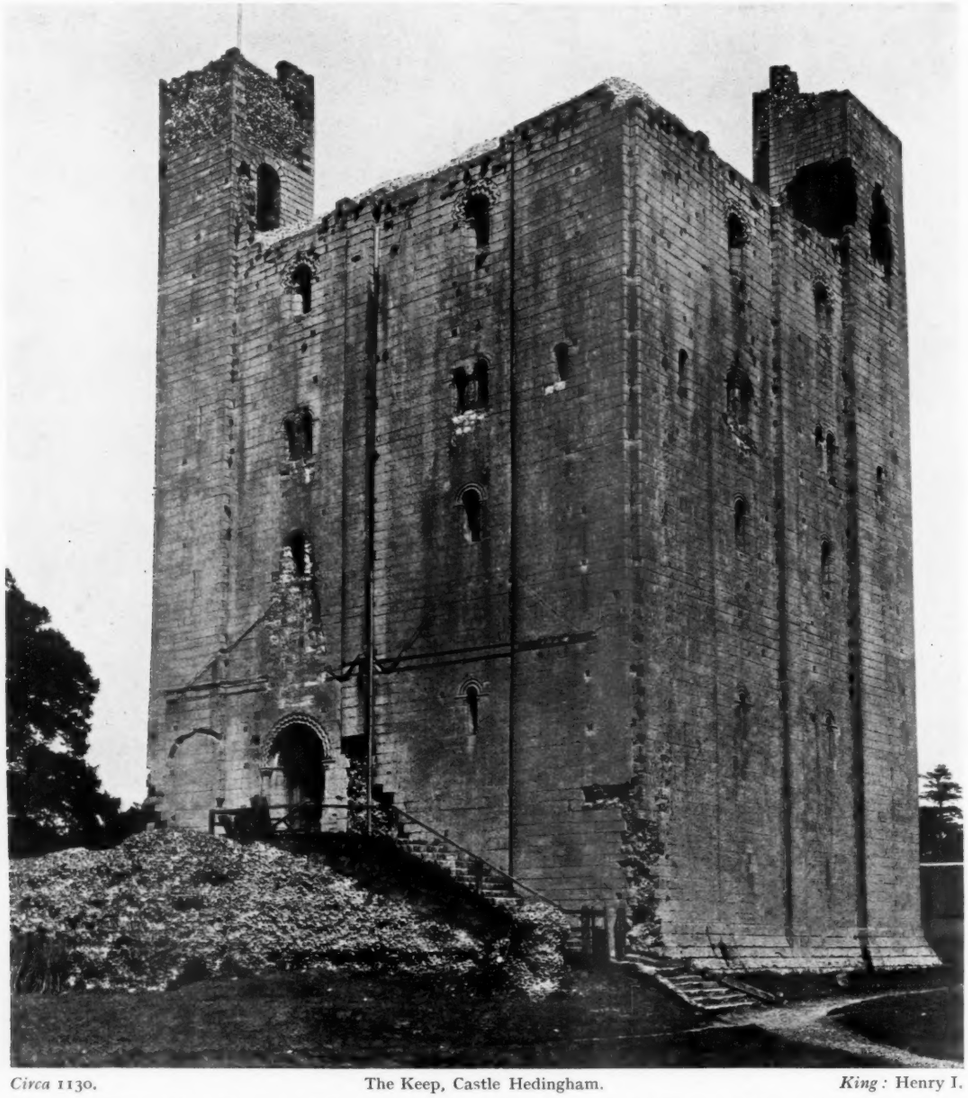
FIG. 19.—*Not until about seventy years after the Conquest did the Normans build stone castles. Dover Castle, circa* 1180–1190, *is the product of many periods, and this early Norman fortress occupies the site of important and extensive predecessors. Even the Norman keep has suffered from alterations. As a general picture of a large Norman fortress this air view gives a better impression than would any plan. It stands on a precipitous hill; the present easy road up from the town is modern and access to the entrance (in right-hand lower corner of the photograph) would be by a steep path. To reach the entrance gateway a deep ditch is crossed by a drawbridge. Entering through this gateway and across the Outer Bailey, another gatehouse in the inner ring of the fortifications has to be passed to reach the Inner Bailey, in the centre of which stands the keep. Although much altered, Dover Castle still conforms to the plan of a large Norman fortress. For unmutilated details we must go to contemporary castles which (though semi-ruinous) are in their original unaltered state.*

of timber, erecting them on mounds, thrown up to considerable height, the excavations forming a deep ditch all round. The earliest stone castle was the Tower of London, the Keep (White Tower) of which was completed before the death of the Conqueror in 1087. Rochester Castle, which commanded the important crossing of the Medway on the road to Dover, was built *c.* 1130, and Castle Hedingham about the same time. As these are early examples and each retains many features still in good preservation, the accompanying illustrations are drawn from them. The nucleus of these fortresses was the square keep, which stood in a court or bailey (seldom in the centre, however), and round the bailey was a wall, having a gatehouse and towers at salient points. Many had also an outer bailey encircled by a similar and more strongly fortified wall. Minor buildings were contained within the walls. Rochester Castle was 300 ft. square within the walls and was capable of holding a garrison strong enough to defy the king himself. There was a trestle bridge 431 ft. long over the river; repairs to it are mentioned in the reign of Henry I, the nature of which show it must then have been an old bridge. So important was the situation of the castle that it had been the site of other fortresses long before the Conquest. The keep is 70 ft. square at the base, the walls 12 ft. thick, and the height to the summit of the turrets is 125 ft. Each floor consisted of two rooms, each 46 ft. by 21 ft.; but the third floor occupied by the Great Hall had arches pierced in the partition wall, and was therefore 46 ft. square and had

Circa 1130. The Keep of Rochester Castle. *King:* Henry I.

FIG. 20.—*The general effect is spoilt by the mutilation of the window openings. Stairs, now external but once enclosed, lead to the doorway of the forebuilding. Two newel stairs in the towers give access to the upper floors.*

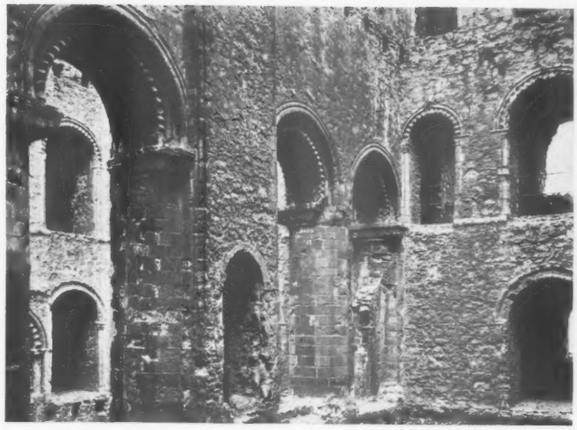
a height of 30 ft. Further description is given under the illustrations. It will be seen how cold, draughty and comfortless this type of building must have been. In the reign of Stephen (1135–54) castle-building passed all bounds. Great numbers of castles sprang up all over the country (1154–89) many of these castles, as well as those of the more important nobles, were destroyed or were used by the king to strengthen his own position; but at the end of his reign it has been estimated that there were over a thousand castles in England and Wales. By this time fortified



Circa 1130. The Keep, Castle Hedingham. *King:* Henry I.

FIG. 21.—*The earliest Norman castle to be built in stone was the Tower of London, circa* 1087. *Then Rochester Castle and Castle Hedingham, both circa* 1130. *The keep of Rochester Castle is much the larger of these two, but Castle Hedingham keep is in a remarkably good state, except that the superstructure of the forebuilding and the embattled parapet which once crowned the walls and towers have been destroyed, as also have two of the four turrets. A great hall stood south-west of the keep (a little behind the point from which the above photograph was taken). Here also the foundations of oriel, buttery, and chapel have been traced, all of uncertain date.*

(built without licence of the king, and so termed adulterine castles) by minor members of the new aristocracy and by others, who gathered round them forces with which they harassed and plundered the countryside. Perhaps there has never been a time when the inhabitants of England were in such a miserable plight as when at the mercy of these men who knew no mercy. On the accession of Henry II manor-houses, to which reference has been made, were becoming established, but even these required a licence from the king to permit the licensee to "embattle, crenellate and machicolate" the building contemplated. Castles of the Edwardian type were actually large fortresses pushed forward into hostile country like Wales, and scarcely come into the category of houses. They consisted of concentric

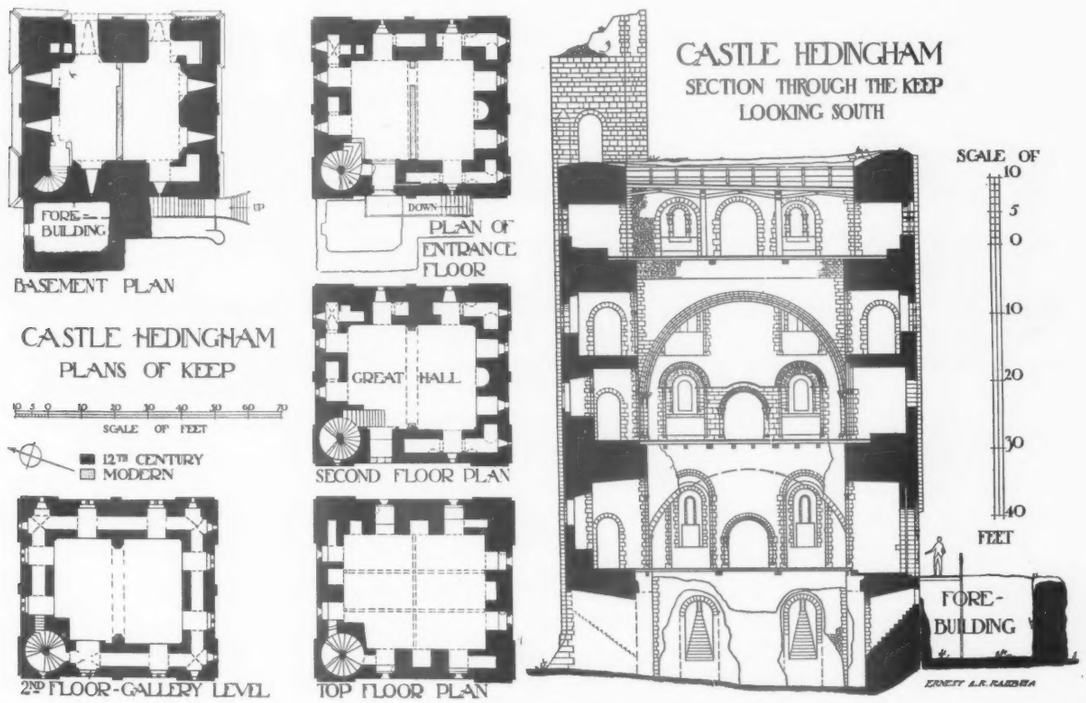


c. 1130. Rochester Castle Keep. The Hall or Great Chamber. *King:* Henry I.

c. 1130 Castle Hedingham Keep. The Great Hall is 39 × 31 × 26 ft. high. *King:* Henry I.

FIG. 22.—*The wooden floors have long since disappeared, but the positions of the floor joists of this chamber and of the floor above can be seen by the holes in the walls. This keep, though square in section, is divided by a thick wall for its whole height, but on the second floor this is pierced by four large arched openings that two rooms may be combined to form the Great Chamber. A well shaft passes through the centre pier with openings in every floor to enable water to be drawn up from the well. There is a fireplace in the outer wall of each half of the chamber, one shaft capital and portion of the chevron-moulded work of which may be seen on the extreme left of the illustration. About half-way up the wall is a passage formed in the thickness of the walls passing all round the chamber. Attention may be drawn to the bold chevron (or zigzag) mouldings of the arches and the large scalloped capitals, and to the small, uncarved cushion capitals.*

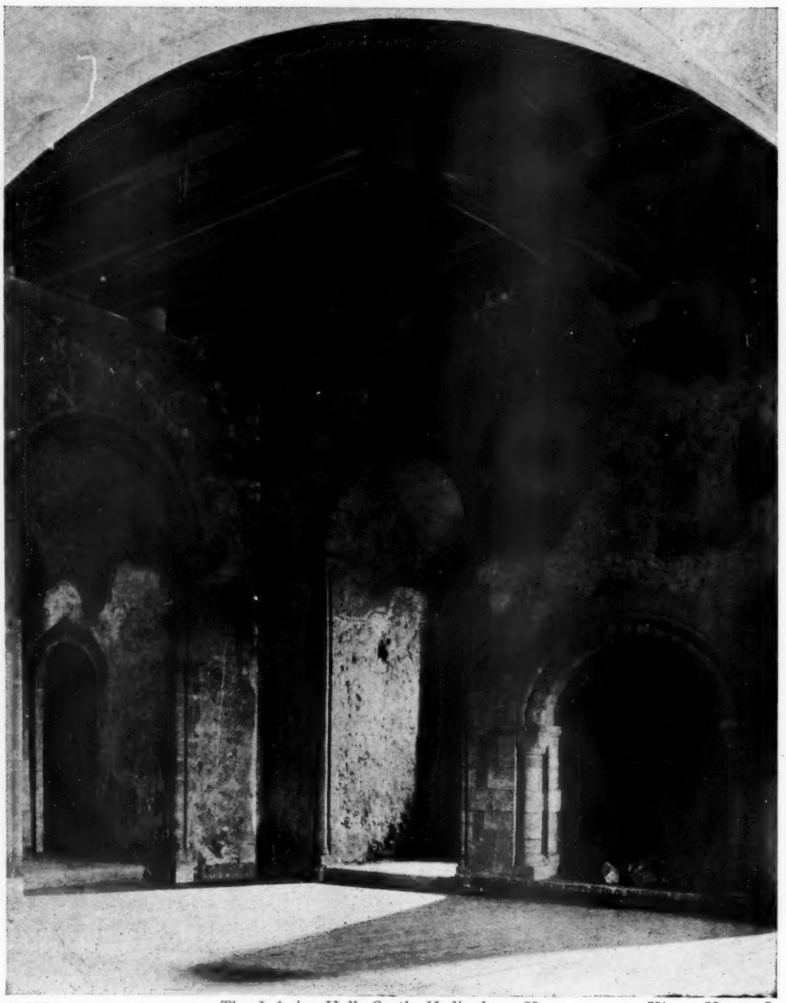
FIG. 23.—*Both Rochester and Hedingham illustrate the Norman practice of building the Great Hall on an upper floor, as distinct from the Saxon hall on the ground. This is the second-floor chamber. Like that of the first floor on p. 54, it is divided by a stone arch. The gallery is 12 ft. above the floor, and (like that at Rochester) enables one to walk all round the chamber. The fireplace is similar in character to those at Rochester, but here is a double chevron moulding. The flue is cone-shaped and discharged through two rectangular openings (now closed) in the wall on each side of the centre buttress of the south elevation. It will be seen that the scalloped capitals of the shafts are very similar to those at Rochester. The gardrobe is in the north-east angle; there are only the two gardrobes in this keep. The arched window recesses have angle shafts with cushion capitals and the semicircular arches are chevron-moulded. The portcullis was operated from the gallery over the entrance doorway below.*



FIGS. 24 and 25.—Reproduced from Volume I, *Essex N.W., Royal Commission on Historical Monuments (England)*. by permission of the Controller of H.M. Stationery Office.

rings of walls (having towers at frequent intervals), the inner court formed by which contained inhabited buildings. There was no longer a square stone keep of Norman type.[1]

There are a few town houses of this period of which sufficient remain for us to form an accurate idea of the dwelling of a well-to-do person. The Jews' house at Lincoln and that at Bury St. Edmunds consist only of two rooms: that entered from the street, which was used for storage; and the apartment on the first floor, probably open to the roof, which was the only living-room of the household and possibly was partitioned off at one end with a slight division or curtain. This room had a fireplace and chimney. It may seem strange that Jews, from whom kings and barons were accustomed to extort money to enable them to carry on their feuds, should occupy houses of such relative importance and prominence as these certainly were in the twelfth century; the more so when the plunder and extortion of Stephen's reign is remembered. In such a state of society, how could Jews have prospered? The explanation is that until their expulsion in 1290, under Edward I, the Jews were under the protection of successive kings, who drew funds from them, just as they by usury squeezed money from the people. "Henry II amerced Jurnet, the Jew of Norwich, in MM marcs, and in 1185 he stood amerced in MMMMMDXXV marcs and a half, for which debt the whole body of the Jews were chargeable and they were to have Jurnet's effects and chattels to enable them to pay it. Jurnet afterwards gave Richard MDCCC marcs that he might reside in England,



c. 1130. The Inferior Hall, Castle Hedingham Keep. *King:* Henry I.
37 ft. × 29½ ft. × 18 ft.

FIG. 26.—*The inferior hall is on the first floor, which is also the entrance, and spanned by a stone arch (now imperfect), which reduced the lengths of the beams required for the floor above. The small arch within the larger one is the entrance to an L-shaped chamber contrived in the thickness of the N.E. angle of the walls. There are five chambers in the walls. The fireplace has shafts with scalloped capitals, and abaci with billet moulding. The hearth is segmental, the flue cone-shaped, discharging smoke through the wall a few feet up. The arch is moulded with chevron ornament. In the N.E. angle is the gardrobe.*

with the king's goodwill."

Ecclesiastical property was frequently pledged to the Jews. At one time "the sacred vessels and jewels of Lincoln Minster were pledged to Aaron, a rich Jew of that city, for seven years or more before Geoffrey, Bishop-elect, redeemed them in 1173."[1] Aaron the Jew's house stands on Steep Hill, Lincoln, near that illustrated in Fig. 28, which it resembles.

Neither the ecclesiastic nor the layman of the twelfth century seem to have been good men of business, for the Jews exacted grossly exorbitant interest upon loans; 2d. in the £ interest per week if collected annually amounts to a little over 40 per cent. per annum, but if collected weekly works out at a much higher rate of interest, which simple people might not realize.

When Royal protection was temporarily withdrawn, as happened from time to time, massacres of the Jews ensued. Their houses, however, were sufficiently strong to resist for some time an attack by the mob. The ground-floor rooms had small openings in the walls, while narrow and winding stairs were easily defended by occupants of the upper floor where they lived.

Of common houses, none remain; they were still wood and clay hovels or rough timber structures, roofed with thatch, reed, rush, and litter. They consisted of one apartment, often shared with domestic beast and fowl. The flimsy nature of these dwellings is made apparent in contemporary references to provision for pulling them down by means of a hook and rope (provided for the purpose) in case of fire. In 1135 a terrible fire spread from London Bridge to

[1] An excellent condensed description of castles may be found in *A Glossary of English Architecture*, by T. D. Atkinson. (Methuen & Co.)

[1] *Chronicles of Jocelyn de Brakelond.* Edited by Sir Ernest Clarke, London, 1907, p. 223.

FIG 27—*The covered ways over the stairways to Rochester and Hedingham Keeps have been destroyed, but this one at Canterbury is of about the same date. The original roof has long gone. It has been renewed several times, but each new one seems worse and less in keeping with the arcading than that which preceded it. It will be seen how like to those at Rochester and Castle Hedingham are the capitals and mouldings.*

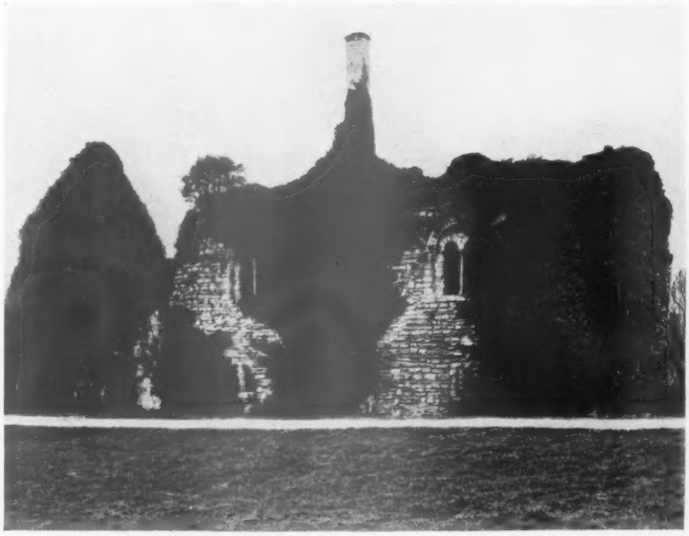
c. 1130. Stairway to the New Hall, Canterbury. *King:* Henry I.
FIG. 27.

Photo: S. Smith, Lincoln.

c. 1150. The Jews' House, Lincoln. *King:* Stephen.
FIG. 28.

FIG. 28.—*There are few town houses of this period and those have been greatly altered. In this (one of two on Steep Hill, Lincoln) are some remaining features of interest. There was one room each on the ground and first floors, the latter having the fireplace, which is set over the archway of the door; but the chimney was destroyed during the nineteenth century. The two-light windows had circular shafts as mullions or monials.*

FIG. 29.—*Another kind of house, which developed from and finally superseded the castle—much as the light car has developed today from the old, clumsy, expensive one—was the fortified manor-house of which this is an early example. Small houses are, perhaps, more interesting than castles because they were primarily erected as dwellings whereas the castles were built as fortresses for housing of garrisons with which to keep the surrounding country in subjection. This house measures only 70 ft. by 24 ft., yet was the residence of an earl. The ground floor was only lighted by loopholes. The first floor was the hall on the Norman principle, which has two-light windows at sides and ends and possibly had one end partitioned off to form a private chamber. It contains the only fireplace, the circular chimney of which remains. Although a ruin, the gable and side walls remaining enable a good idea to be formed of its form and bulk. A stream of the river Avon flows between the footpath and the elevation illustrated. Traces of other buildings remain, but we know from Alexander Neckham (c. 1157–1217) that the accommodation of a house (that is the residence of a person of importance) consisted of hall, chamber, kitchen, larder, and sewery or servery. The last three were often "lean-to" or other flimsy structures. Walls were rendered with plaster, not of bare stone as commonly supposed, decorated with paintings of sacred or other subjects, but wainscot does not seem to have been in vogue until the next century.*



c. 1150. A Norman house at Christchurch, Hants. *King:* Stephen.
FIG. 29.

Photo: W. Lee, Grantham.

c. 1180. The Manor House, Boothby Pagnell, near Grantham. *King:* Henry II.

FIG. 30.—*This building marks the transition from Norman to Early English. Like that at Christchurch, it consists of two floors, the upper having the fireplace. Access was by an external stair, but that existing is not the original. The four-light window is a fifteenth-century insertion, but the two-light windows are contemporary with the building. Like other twelfth-century buildings, it has been re-roofed.*

St. Clement Danes, following which some citizens departed from the use of wood and built themselves houses of stone covered with thick tiles. It was found, not only that such houses resisted fire, but that they frequently arrested the progress of what would have been serious conflagrations. The public benefit arising from such buildings was recognized in 1189, when special privileges were granted to persons willing to build in stone and tile. The encouragement seems to have been inadequate, for in 1212 further regulations as to town buildings were issued, which required the white-washing of thatched roofs as protection from fire, "that cookshops be plastered within and without and all chambers and hostelries be removed so that there may remain only the house and bedroom"—"house" = houseplace or hall.

(*To be continued.*)

FIG. 31.—*This vaulting is in a good state. Over it was the hall, the living-room of the house. Vaulting under halls is common in such houses, for if the ground floor was seized by an enemy the hall floor could not easily be burnt out and was readily defended if approached by a flight of steps.*

Photo: W. Lee, Grantham.

c. 1180. The ground floor of the Manor House, Boothby Pagnell. *King:* Henry II.
FIG. 31.

FIG. 32.—*As we have seen, the stone castles which the Normans introduced into England had the living-rooms on upper floors, the lower storeys being used for storage. But the Saxon hall had always been on ground level (the illustration in the Bayeaux tapestry of King Harold and his nobles drinking in a first-floor* aula *is drawn by a Frenchman), and we shall find that this Saxon practice now gradually supersedes the Norman hall on an upper floor, which all the preceding examples have illustrated. It is interesting to note, however, that the French tradition of having living-rooms on the upper floors survived in Scotland. External stairs were constructed certainly as recently as the eighteenth century, and in modern Scottish houses the drawing-room is still on the first floor. The photograph shows a typical Scottish cottage with the living-room on the first floor, approached by external stairs, the ground floor being used for storage: the ground-floor windows are later insertions.*

Photo: Heawood and Son, Oakham.

A sixteenth–seventeenth-century cottage at St. Andrews.
FIG. 32.

c. 1180. Oakham Castle, Rutland. *King:* Henry II.
FIG. 33.

FIG. 33.—*Here we see creeping back into fashion a hall of the Saxon type with the floor at ground level and open to the roof within. This hall, an example of the transitional period between Norman and Early English, is the only building that remains of a residence of Henry II. The roof is modern but has the same pitch as the original. The doorway (like practically all entrances to medieval halls) was nearer the end—actually in the position of the two-light window on the extreme right of the illustration. The gable finials are original: the one on the left is a centaur, and that on the right a woman seated on the back of a scaly animal.*

Photo: Heawood and Son, Oakham.

FIG. 34.—*The windows, which are two-light transitional outside, are round-headed and splayed within. The entrance doorway should be in the position of the farthest window. There were also two doorways (now concealed by panelling) at the end illustrated, and another at the end from which the photograph was taken—these being in the usual positions for a medieval hall of this type, right on ground level. The capitals of the pillars have strong Corinthian character, and above them, at the springing of the arches, are figures much mutilated. The corbel at the far end of the arcading shown in the illustration is carved with a "cat-a-mountain" supported by two heads—those of Henry II and his Queen Eleanor of Guienne. Other corbels have interesting carvings. The windows were furnished with iron bars and wooden shutters. It is doubtful whether glass was used for domestic windows in the twelfth century. The horseshoes which disfigure the walls were each given by a peer on the first occasion of his entering the town; a custom still prevailing.*

c. 1180. Interior of the Hall at Oakham Castle. *King:* Henry II.
FIG. 34.

Thomas Hardy.

By Harry Johnson.

Thomas Hardy was born on June 2, 1840, and died on January 11, 1928. His body was buried in the Poets' Corner at Westminster Abbey on January 16, 1928, and his heart in the churchyard of Stinsford, the Mellstock *of his novel,* Under the Greenwood Tree, *on the same day.*

NOT one of us but must have wondered what Hardy would have done if he had been an architect. By close examination of his work as a writer it might be possible to say. For surely the man is the thing, and whether he work in words or in stone the style will be the same.

"No style in literature save Scott's," says Professor Saintsbury of Hardy's, "is so difficult to analyse; it is on the face of it so bad, yet it achieves its aim so unmistakably. As well might one attempt to rationalize the charm of a muddy country road, or of a plain field of roots in winter. And then, like Dorsetshire itself, out of these very elements of stiffness and angularity, his prose will put on greatness; will roll with a Latin sonority; will shape itself in a massive and monumental symmetry like that of his own bare downs."

Hardy was not a master of melodious prose:—

"He feels his way by dint of sagacity and uncompromising sincerity to the phrase he wants, and it is often of unforgetable pungency. Failing it, he will make do with any homely or clumsy or old-fashioned turn of speech, now of the utmost plainness, now of a bookish elaboration."

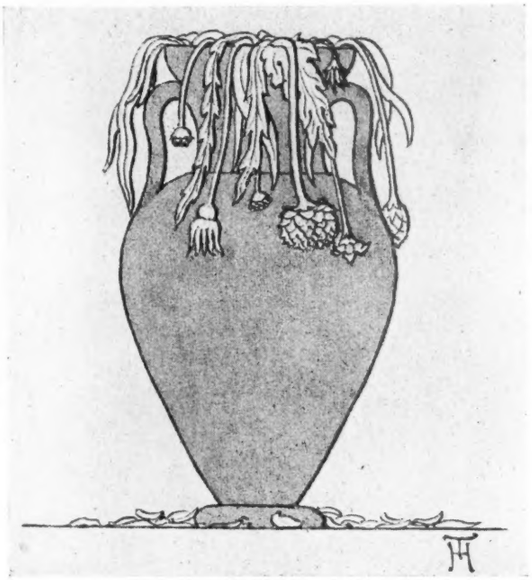
Would the same have been applicable to his work as an architect? Surely the style is the man himself, but the material, too, has its individuality, and where one can master words, he cannot work wood. In a different medium can the expression of the same mood be quite the same?

But whatever the medium—even colour—never can one imagine Hardy's working in any other than neutral tones:

We stood by a pond that winter day,
And the sun was white, as though chidden of God,
And a few leaves lay on the starving sod;
—They had fallen from an ash, and were gray.

Your eyes on me were as eyes that rove
Over tedious riddles solved years ago;
And some words played between us to and fro
On which lost the more by our love.

The smile on your mouth was the deadest thing
Alive enough to have strength to die;
And a grin of bitterness swept thereby
Like an ominous bird a-wing. . . .



An illustration to the poem "To Outer Nature" (*Wessex* and *Past and Present Poems*).
From a drawing by Thomas Hardy.

Since then, keen lessons that love deceives,
And wrings with wrong, have shaped to me
Your face, and the God-curst sun, and a tree,
And a pond edged with grayish leaves.

Are not even his sketches in the same minor key?

* * *

The early training of Hardy is not over-evidenced, though there are terms which none but a writer who knew the subject would be able to use. It is said that a definite reminiscence of the dissecting room may certainly be discovered in Francis Thompson's allusion (in *An Anthem of Earth*) to the heart as

Arras'd in purple like the house of Kings:

among Hardy's poetry, perhaps *The Church Builder* is the surest indication of "professional experience":

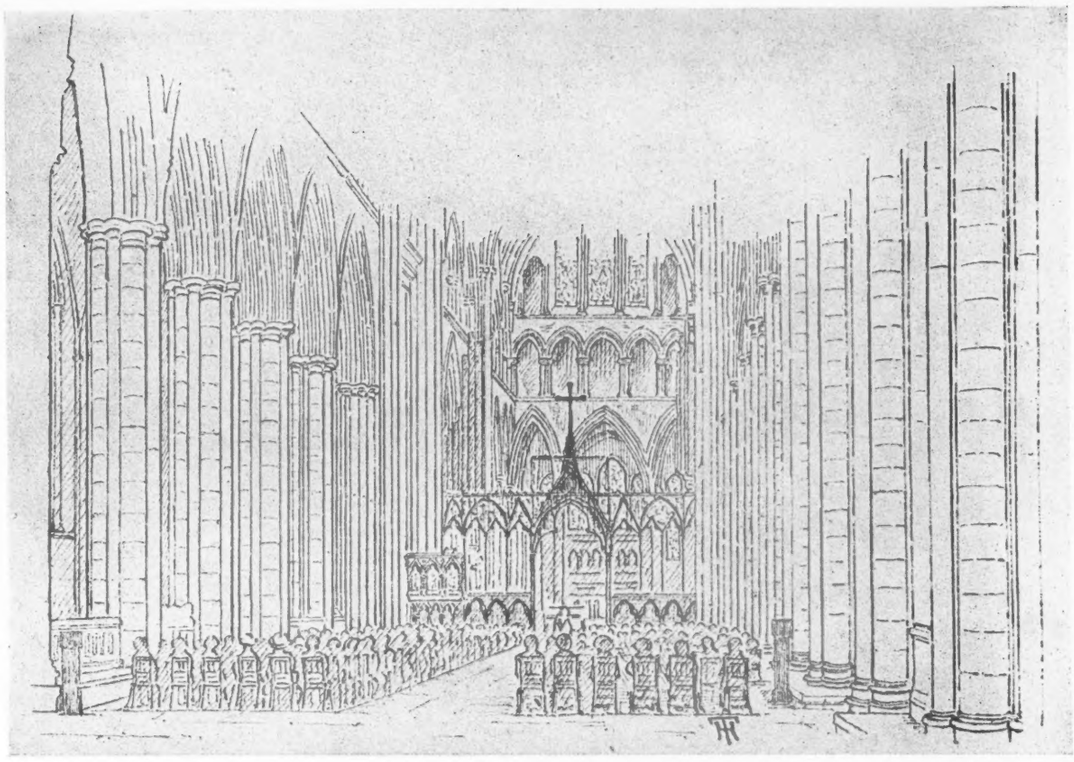
I squared the broad foundations in
Of ashlared masonry;
I moulded mullions thick and thin,
Hewed fillet and ogee;
I circleted
Each sculptured head
With nimb and canopy.

I called in many a craftsmaster
To fix emblazoned glass,
To figure Cross and Sepulchre
On dossal, boss, and brass.
My gold all spent,
My jewels went
To gem the cups of Mass.

There are several indications in Hardy's poetry that when he was supposed to be studying architecture his mind was not altogether on its work:

I hear the bell-rope sawing,
And the oil-less axle grind,
As I sit alone here drawing
What some Gothic brain designed;
And I catch the toll that follows
From the lagging bell,
Ere it spreads to hills and hollows
Where the parish people dwell.

We are indebted to Messrs. Macmillan for permission to reproduce the illustrations in this article and on the cover.



An illustration to the poem "The Impercipient (at a cathedral service)" (*Wessex* and *Past and Present Poems*).
From a drawing by Thomas Hardy.

I ask not whom it tolls for,
Incurious who he be;
So, some morrow, when those knolls for
One unguessed, sound out for me,
A stranger, loitering under
In nave or choir,
May think, too, "Whose, I wonder?"
But care not to inquire.

and again in the verses *While Drawing in a Churchyard* and *Copying Architecture in an old Minster.*

* * *

There are certain things in the world which must inevitably pass away from us: old crafts and country customs, old games, old dances, old tunes, and ways of speech. Were it not for writers such as Hardy no record even of them would remain. To observe things accurately there must be not interest alone, but exact knowledge. Lovers as they are of things old and beautiful, architects may be thankful for the early training of Thomas Hardy. As time passes the value of his observations will be more and more perceptible, and a day may well come when some of his passages will be regarded as the chief source of information on the manner in which things were done.

Here is a passage typical of those scattered through *Jude:*

He was a handy man at his trade, an all-round man, as artisans in country towns are apt to be. In London the man who carves the boss or knob of leafage declines to cut the fragment of moulding which merges in that leafage, as if it were a degradation to do the second half of one whole. When there was not much Gothic moulding for Jude to run, or much window-tracery on the bankers, he would go out lettering monuments or tombstones, and take a pleasure in the change of handiwork

And the following, from *The Woodlanders:*

In the room from which this cheerful blaze proceeded he beheld a girl seated on a willow chair, and busily working by the light of the fire, which was ample and of wood. With a bill-hook in one hand and a leather glove much too large for her on the other, she was making spars, such as are used by thatchers, with great rapidity. She wore a leather apron for this purpose, which was also much too large for her figure. On her left hand lay a bundle of the straight, smooth, hazel rods called spar-gads—the raw material of her manufacture; on her right a heap of chips and ends—the refuse—with which the fire was maintained; in front a pile of the finished articles. To produce them she took up each gad, looked critically at it from end to end, cut it to length, split it into four, and sharpened each of the quarters with dexterous blows, which brought it to a triangular point precisely resembling that of a bayonet.

And in a following conversation between Marty and a visitor we are told that she is paid for the work eighteenpence a thousand, can make in a day and half the night three bundles—a thousand and a half—two and threepence.

Here is the faithful describing of some minor details of an old trade that is rapidly passing: in all the books on architecture and building (big as some of them are) is there one to which we could turn to get such human information as this? Thomas Hardy, who lived a long life in a quiet country town, gave to us in his books what he saw happening around him; apart altogether from the value of his work as a great novelist, and perhaps greater poet, here is the material that will be drawn upon hereafter by the eager historian of husbandry and the crafts.

NOTE.—Very little is known of Hardy's work as an architectural student. Perhaps now that he is dead there will "leap, From hiding places ten years deep," fugitive sketch books and students' "schemes." There is, as a matter of fact—I have seen it—in the vestry of S. Peter's, Dorchester, a framed ground plan of the church drawn by Hardy when articled in the office of a Dorchester architect. I was told that he had appended his own name, instead of his principal's, to the drawing, and was reproved. At the request of the churchwardens Hardy, when famous, signed the drawing again.

A Surrey House.

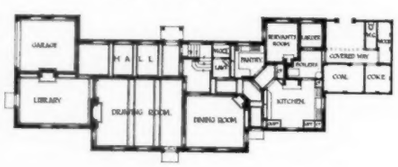
Comptons Clew, Surrey.

Designed by F. G. Troup.

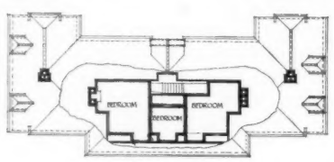
THE NORTH FRONT.

The house is built high up overlooking the town of Horsham. It is placed endwise on to the lane by which it is approached from the town, and is reached through a pair of wrought-iron gates at the entrance to the drive. The drive is of granolithic concrete blocks cast in situ *with a* 1 *in. joint between squares pointed with a very weak mortar of breeze and cement. Roofing tiles and bricks are hand-made, the latter being five to the foot, of a mellow brown-red colour in the mass, though of varying colour individually. The texture of the bricks is rough, and the mortar joints are pressed back slightly with a large diameter stick. The cornice around the house is formed up with bricks and tiles, and the verges and chimney caps are similarly enriched. Some of the dormer cheeks are glazed and some are copper covered, this copper having now become a rich black-brown colour slightly tinged with green in places. The house as planned works easily and proves labour-saving. The front door opens into a gallery hall from which open the drawing-room and library, and from which also a fourth sitting-room can be entered at the end should it be decided at a future time to make use of the garage for this purpose, the windows having been designed with this end in view. In that event the drawing-room is available as a billiard-room, suitable in size for a full-sized table.*

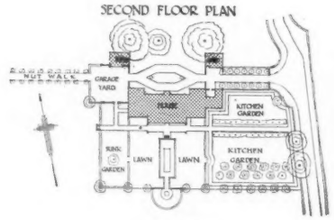
FIRST FLOOR PLAN.



GROUND FLOOR PLAN



SECOND FLOOR PLAN



SITE PLAN.

Plate IV. February 1928.

THE SOUTH FRONT.

F. G. Troup, Architect.

In designing the garden the chief aim has been to keep the open feeling of the site. Except to the north, the views are open in each direction, and particularly so to the south-west and west, in which directions the range of hills from Duncton on the South Downs, through Blackdown, Haslemere up to Leith Hill, are to be seen in clear weather, whilst the town of Horsham lies underneath towards the south-west. On the south front is placed the terrace paved with rough York stone and extending the whole length of the house, giving on to the tank garden in the middle and the sunk rose garden at the west end. At the east end is designed an ultimate herbaceous garden, but the area is at present occupied with a portion of kitchen garden. Beyond the formal garden to the south is now constructed the iris and lily pond. To the west and beyond the hard tennis court is a steep and gorse-covered slope which is to be developed as a wild garden with water plants at the foot.

THE ENTRANCE COURTYARD.

THE CENTRE OF THE NORTH FRONT.

THE LIBRARY.

The walls are fawn in colour with darker patterned dado. The ceiling and frieze are of old yellow parchment. The carpet is a red-brown Turkey, and the curtains are brown corduroy with russet linings.

THE DRAWING-ROOM.

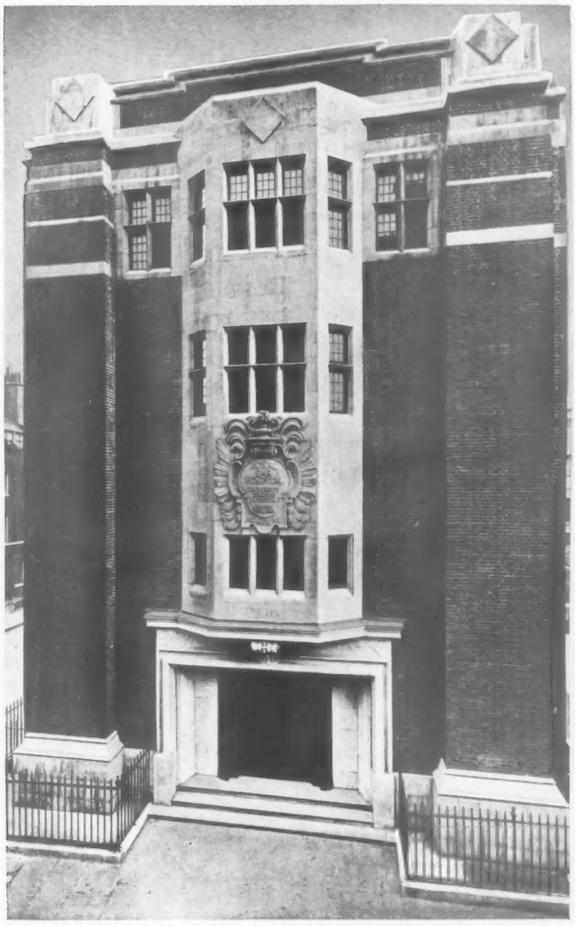
This room has shiny black enamel on the joinery and roughly textured gold paper on the walls and ceiling. The floor is polished koko, and is covered with Persian rugs. The upholstery is black and gold, and the curtains are of bright orange-coloured velvet.

The Royal Ear Hospital,

Huntley Street, London.

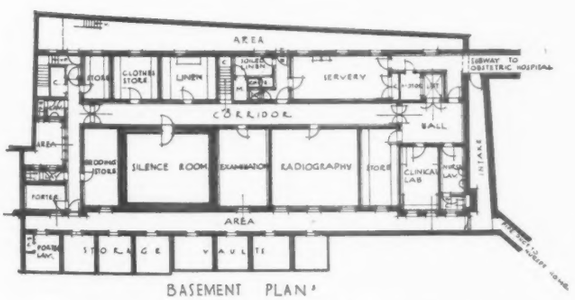
Designed by Wimperis, Simpson, & Guthrie.

The hospital was built by Mr. Geoffrey Duveen as a memorial to his parents, and is devoted entirely to the treatment of patients suffering from ear, nose, and throat affections. The building occupies a corner site and has frontages to Huntley Street, Shropshire Place, and Pancras Street. The exterior walls are built of special facing bricks and artificial stone; the ground floor is occupied by the out-patients' department, consulting rooms, operating theatre, recovery room, etc.

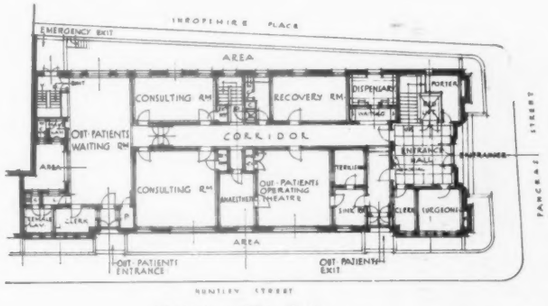


THE ENTRANCE FRONT IN PANCRAS STREET.

On the first floor is the male ward in which provision has been made for ten beds and four private wards. The female ward is on the second floor, and the children's ward and main operating theatre are on the third floor. A special feature of the hospital is the silence room in the basement, the walls, floor and ceiling of which are so constructed that all sound is absorbed, thus enabling highly scientific tests to be made under ideal conditions.

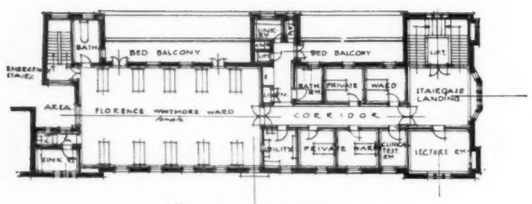


BASEMENT PLAN

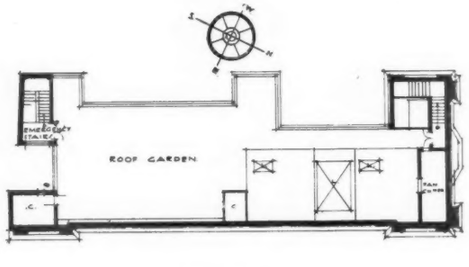


GROUND FLOOR PLAN

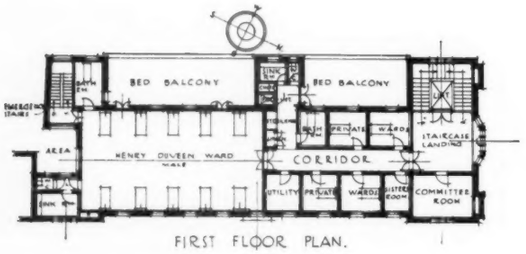
A DETAIL OF THE ENTRANCE DOORWAY.



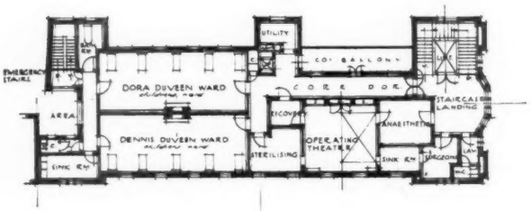
SECOND FLOOR PLAN.



ROOF PLAN



FIRST FLOOR PLAN.



THIRD FLOOR PLAN

Selected Examples of Architecture.

In Continuation of "The Practical Exemplar of Architecture."

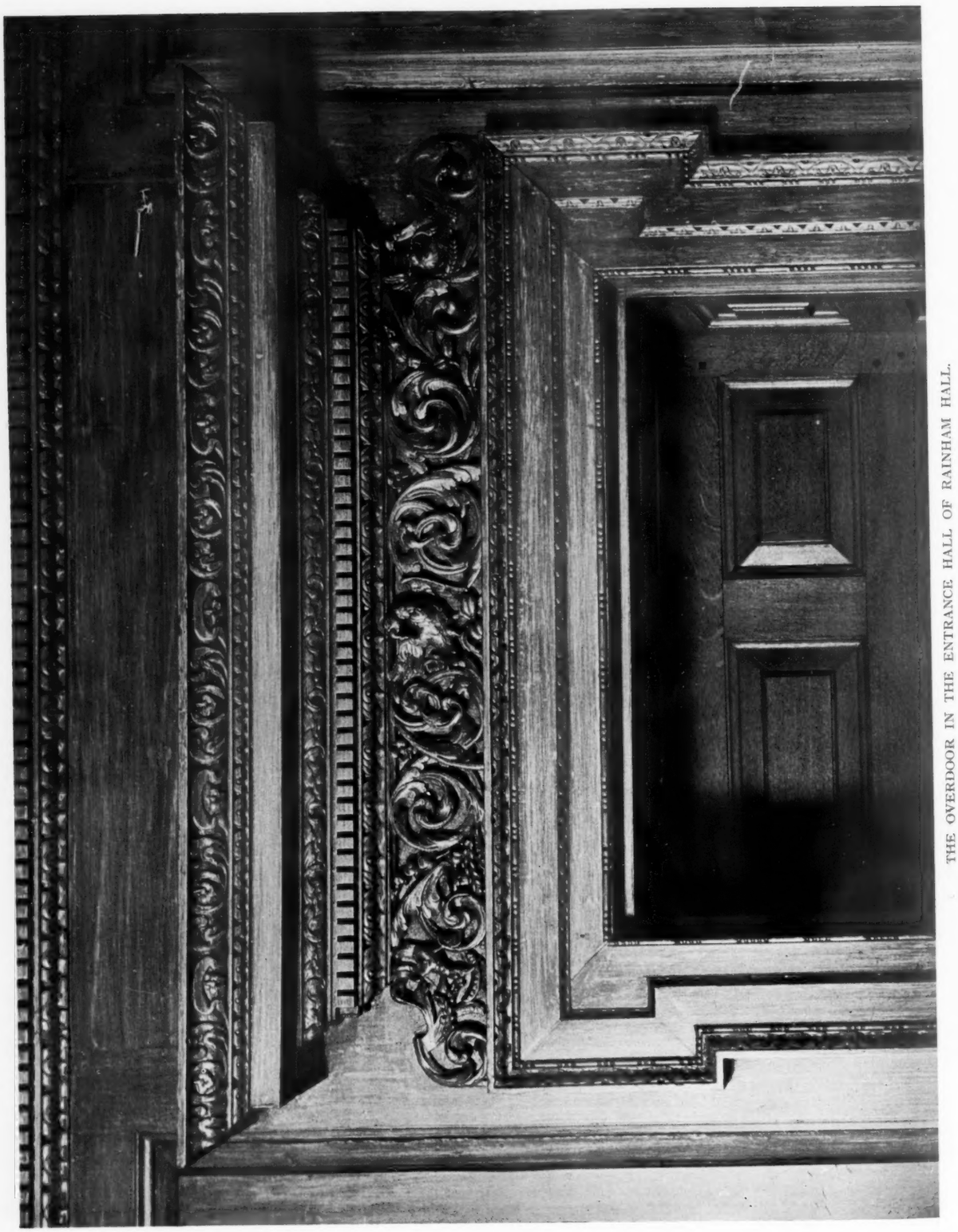
A Survey of Seventeenth- & Eighteenth-Century English Domestic Architecture.

Rainham Hall, near Dagenham, Essex.

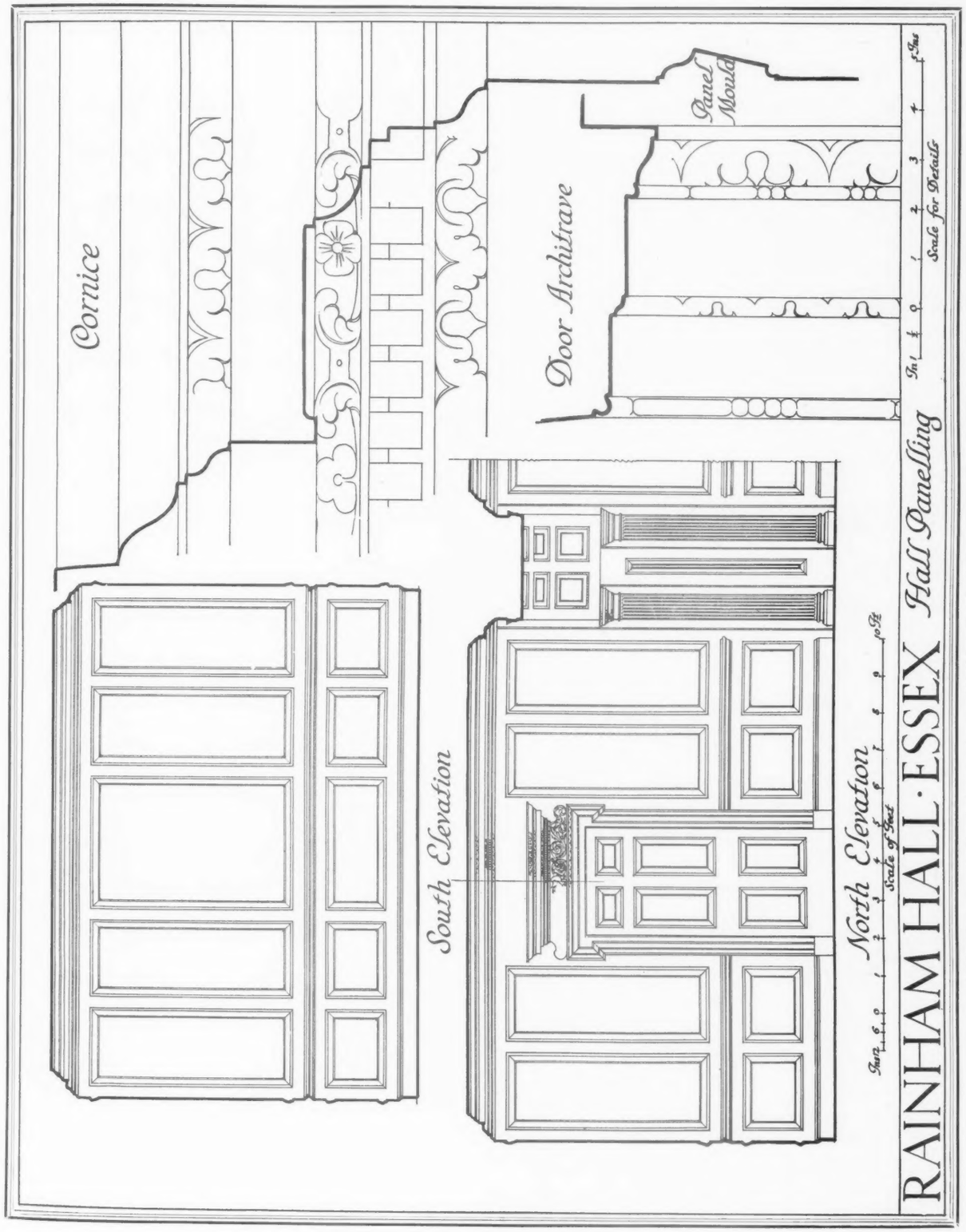
By Tunstall Small & Christopher J. Woodbridge.

THE ENTRANCE HALL.

Rainham Hall was built in 1729 by a shipowner and merchant in timber and stone named John Harle, who carried on an extensive business from Rainham wharf. Both the exterior and interior of this charming example of early eighteenth-century work are well designed, and the detail throughout is excellent and full of character and charm. The house, since departing from the hands of the Harle family, has fortunately been occupied by tenants who have done little in the way of alterations, and have with great respect preserved the work in its entirety. One of the few modern additions is the circular tablet and wreathing with the arms of the Harle family, copied from the tomb in Rainham Church. The illustrations given here, and to be published in the March issue of THE ARCHITECTURAL REVIEW, *are of the entrance hall. The exterior of the Hall will be illustrated in the April issue.*



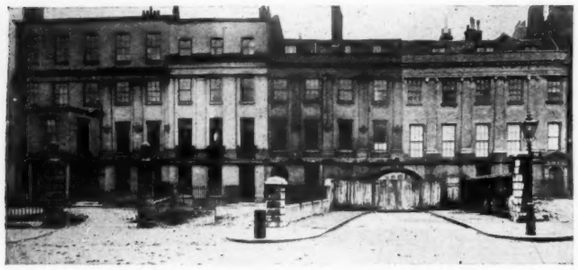
THE OVERDOOR IN THE ENTRANCE HALL OF RAINHAM HALL.



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

Londoniana.

Lincoln's Inn Fields as it was : The Unfortunate Predicament of a Famous Architect. : :



The Sardinian Embassy in Lincoln's Inn Fields and the archway beneath.

WHEN one remembers how few of the London squares coincide with the title, most of them being oblong and some mere wedges, so to speak, it is interesting to find Lincoln's Inn Fields more nearly approximating to a rectangle than the majority, and still more so when it is further remembered that the Commission which laid it out in 1618, and of which Inigo Jones and Francis Bacon were members, would probably have made it a perfect quadrate, had they not for some recondite reason determined that its lines should exactly correspond with the base of the Great Pyramid. It was formed on open ground consisting of three fields, known as Ficket's Field, Purse Field, and Cup Field, and in view of the reversion of its central garden in recent days to recreation purposes it is significant to find that as early as the fourteenth century it was used for similar purposes, not only by law students, but by the community at large. But in course of time other centres for such things became more popular, and the large derelict space formed a convenient spot on which to hold executions—Babington and his fellow conspirators, and Robert Morton and Hugh More, on account of religious difficulties, being among the earliest to meet their death here; William, Lord Russell, in 1683, being the last.

* * *

When houses began to arise under the *ægis* of Inigo Jones—one of whose cherished plans was the development of the square on a systematic building form of which, by the way, only two examples, Nos. 59-60 remain—great people flocked hither as residents, and for a time Lincoln's Inn Fields became as fashionable as St. James's Square and half the peerage came to live here. Then the north side was known as Holborn, or Newman's Row, backed by the Whetstone Park (still existing, but in how different a form!), on whose notorious houses the London apprentices were wont to make their perennial onslaughts, in a fury of morality which at least on one occasion amazed Mr. Secretary Pepys. The south side was called Portugal Row, and behind it stood the famous Duke's Theatre, opened by Davenant in 1660. The east was more or less open as it is today, so that it was on the west that congregated the principal houses of state, in one of which "Mr. Tulkinghorn of the Fields" was to be a notable and rather baleful resident. Three of these stand out prominently: Powis House, built by Captain Winde in 1686 for the Marquess of Powis, and later to be occupied as an official residence of the Lord Chancellors until it was sold to the Duke of Newcastle, after whom it was renamed; Lindsey House, erected by Inigo Jones for the Earl of Lindsey, in whose family it remained till it was sold to the "proud" Duke of Somerset, later to be the residence of Spencer Perceval, and later still of James Spedding, who occupied chambers here, where his friend Tennyson wrote parts of "The Princess," so that Lincoln's Inn Fields is not without its poetical associations.

* * *

The other important house, which once stood on this side of the Fields, was that occupied by the Sardinian Ambassador, of which a picture is here given. From its distinctive outlines it can be seen to be one of the original Inigo Jones houses, while the fleurs de lis on the columns were a kind of official indication of the foreign envoy's residence here. Today this supremely interesting example of Inigo Jones's more restrained domestic architecture is no longer in existence, for it and its companion house on the north and those on the south have been demolished, and in their place is the huge block of the Official Receiver's office and that of Messrs. Armour & Co. The archway beneath the Sardinian Embassy formed the entrance to Sardinia Street; but the coming of Kingsway has so altered all the features here that, without the aid of such a reminder as the old photograph I reproduce, it would be difficult even for those who remember this part of Lincoln's Inn Fields to reconstruct it in memory's eye, and those who do not will realize what has been lost in picturesqueness and architectural charm.

* * *

I have received from a correspondent a print done in 1824 of the most famous architect of his day in a position which is expressed with ferocious exactitude by the Shakespearean phrase, "hoist with his own petard." It is, in fact, Nash impaled upon the steeple of All Souls', Langham Place. My correspondent writes:

> In your article on old Regent Street in the December issue of the REVIEW, you refer to the fact that the tower and steeple of All Souls' Church, "once irreverently likened to an extinguisher," exposed Nash to "much amusing and even hostile criticism" on the part of his contemporaries. As a sample of criticism the accompanying print is certainly a good specimen, though whether hostile or amusing must be left to individual taste to decide. Slightly humiliating as such exuberant outbursts must be to our great men, surely when ordinary people say nasty things—draw rude drawings of a Nash, or carry a Brunelleschi kicking and shouting through the streets of Florence—a healthier feeling for architecture is shown than when the public preserves the unruffled calm of supreme indifference.

The inscription to this drawing reads:

Q in the corner.

Pubd by G. Humphrey—No. 24 St. James's Street, London Aprial 7th 1824.

NASHIONAL TASTE!!!

Dedicated without permifsion to the Church Commifsioners.

Providence sends meat — Parliament sends Funds—
The Devil sends cooks— But who sends the Architects? . . . .!!!

There is nothing for me to add, except that I heartily agree—with my correspondent, not with Q in the corner.

E. BERESFORD CHANCELLOR.

Recent Acquisitions

By the Public Collections.

THE BRITISH MUSEUM. *A DETAIL OF THE ROMAN PAVEMENT FROM HORKSTOW.*

More than a century and a quarter after its discovery (1796) *the Roman mosaic pavement at Horkstow, near Burton-on-Humber, has been lifted and removed to the museum, on permanent loan from the owner of the land, Mr. John Hele, of Carlisle.*

In the western part the design consisted of a circle 18½ *ft. in diameter, divided into eight sections by radial lines, with a small circle at the centre containing a figure of Orpheus. In the wedge-shaped spaces were birds and quadrupeds (wild boar, bear, and elephant), and in the angles male busts, each flanked by two small Maltese crosses in red. On two sides were lines of red and white tesserae, and on the third a geometrical pattern in black and red on a white ground. The tesserae except in two borders were cubes measuring about* ½ *in. of red, white, bluish grey, dark blue, and various shades of brown. Adjoining this was a square with interlaced border and a circle* 15 *ft.* 3 *in. in diameter, divided into quadrants, which were filled with Tritons, Nereids, Cupids, and sea monsters on a red ground, and four medallions with figures on a blue ground. In the spandrils were Titans with outstretched arms, their legs terminating in serpents.*

The best-preserved portion is at the east end, and represents a chariot race. Between the two tiers of Bigæ *is the central wall of the circus, with* Metæ *at either end, and besides the four competitors there are two horsemen, one of whom has dismounted to assist a driver who has lost a wheel; his saddle has a high peak, and the colours do not correspond to the factions of the circus. Adjoining this part of the pavement on the south there were, in* 1796, *remains of other mosaics and other traces of building noticed in the grounds; but when the pavement was lifted no foundations of walls could be recognized as contemporary with the main rectangle, which originally measured about* 54 *ft. by* 24 *ft.*

THE VICTORIA AND ALBERT MUSEUM.

THE TWO MARIES AT THE SEPULCHRE.

This ivory group, which was given to the museum by Mr. H. B. Harris, through the National Art Collections Fund, is in high relief, and is probably a fragment of a large altarpiece with scenes from the Passion. The ivory groups were probably mounted in an architectural setting on a coloured background, possibly of painted ivory, marble or wood, which would account for the cutting away of the ground round the figures. A number of similar groups are in existence, but no complete altarpiece. The work is French of about the middle of the fourteenth century.

Exhibitions.

The New English Art Club : *The Pastel Society* :
The Twenty-One Gallery : *The Arlington Gallery.*

The New English Art Club, *The New Burlington Galleries, Burlington Gardens, W.1.*—In its own sphere the New English Art Club is going through much the same experience as the Royal Academy. Both are suffering from the upheaval caused by the insertion of the thin end of the wedge of modernity: but in both cases the wedge is very thin indeed.

The New English has been for years, with few exceptions, the exhibiting place for students and ex-students of the Slade School, and so the free treatment of forms by the modern school is apparently not yet assimilable with the more or less Italian traditions of the Slade School.

I do not believe that modern paintings should be shown among works of other kinds; they should be put in different rooms, as I suggested before in regard to another exhibition. What is, in an ordinary way, good painting looks dreadful when placed near the work of a modern painter whose aim is to express something in form and colour: works of different aims naturally neutralize each other.

Now that the New English is occupying such fine new galleries, and consequently has so much more space at its disposal, I suggest that it should in future definitely set aside a room to be devoted entirely to works of modern aims, and that selectors should be appointed who know what modern aims are.

Mr. Meninsky has, perhaps, among the present exhibitors, the best grasp of modern intentions than any other. His own works, however, are inclined to be overblown; there is too much bulginess for the mere sake of bulginess. His "Landscape in Hampshire" (68) is amusing, but is too billowy and structureless; the search for unhackneyed shapes sometimes ends in being merely fantastic.

Of the members of the club, Mrs. Fisher Prout seems the most advanced; she shows the proper feeling for making a picture interesting by reason of its line, form, and colour; her drawing is clear and flexible, and her paint, used as colour and to indicate forms, does not obscure or interfere with them. Her "Russian Lady" (101) is a good example of her style; she achieves an effect of actuality, not by copying, but by painting from the palette, the advantage of which Van Gogh also discovered in the course of his experience.

Sir Charles Holmes's "West Lancashire" (72) is somewhat less gloomy than usual, only the unfortunate patch of blue in the middle distance has no organic relationship to the rest of the picture; it is as though, while looking at an actual landscape, some scene shifters had moved across it a large, flat, blue, triangular-shaped piece of scenery, and stood it in the middle for no particular reason except perhaps to have a rest by the way.

Mr. Geoffrey Helson's "Chestnut Woman" (24) is clear-cut and clean in execution, and good in design.

Mr. Alfred Thornton shows considerable ability in his two works, "The Harbour Lane" (163) and "An Upland Farm" (172).

Miss Eileen Robey's "Woman Washing" (130) is interesting for the broad, simple treatment of the rotund form of the figure of the woman.

In the watercolour section Miss Francis Hodgkin's "Landscape with Figures" (288) is one of the most definite in purpose, but she has rather muddled her forms with the washes of colour.

Mr. Rodney Burn ought seriously to ask himself what his intentions are: at present he assumes a mastery that one is afraid is not really there; his works are too slight in substance considering that they are not only decorative but claim to convey weighty matters, a claim which they certainly cannot sustain.

The drawing "Spanish Paseo" (32), by Mr. Muirhead Bone, is really masterly in its direct method and sureness of touch.

The Pastel Society, *Royal Institute Galleries,* 195 *Piccadilly, W.1.*—One cannot too highly commend the manner in which each artist has his work grouped together. This is an excellent arrangement, the eye just comfortably taking in a squarely arranged group by an individual artist, thus avoiding confusion and giving each a proper chance. It also makes their works easier to find in the catalogue. It is to be hoped other societies will follow this example.

Mrs. Granger-Taylor is still head and shoulders above the other members in her ability and understanding that it is in the most appropriate use of colour and line and the disposition of masses that the interest of a work of art is constituted. She knows how to get the most out of her medium; and one is nearly always attracted to her work first by its pattern, as one should be in a work of art. But her works are still confined to small studies. Attractive as these are, one does not quite believe that they are the beginning and the end of her art.

Mr. M. F. de Montmorency is also an efficient exponent of the art of pastel; his "Indian Lady" (301) and "Miss Konody" (306) are well carried out.

Mrs. Esther S. Sutro's work is also good; her "Witley Church" (286) is perhaps the best among the group she shows.

Among other satisfactory works were those of Messrs. J. K. Popham, Leonard Squirrell, L. D. Luard, Stephen Spurrier, and H. Hope Read.

The Twenty-One Gallery, 15 *Mill Street, W.1. Exhibition of Modern Etchings.*—Mr. Robert Austin and Mr. William Larkin are among those who have discarded etching in favour of engraving; this is probably because the latter process gives a hard and precise line which is uncompromising in laying bare before us stark facts. This is particularly true of Mr. Austin's works; his "A Woman of Scanno" (19) is as clean and definite as an engraving by Dürer.

Mr. Larkin's "Bush House, Aldwych, at Night" (21) introduces the most modern touch into the exhibition. It is executed with cross-hatched lines in a dry and detached method. The treatment of the figures he introduces is not very convincing; the attempt to impersonalize them has resulted in over-mechanizing them; after all, human beings are not made of ferro-concrete.

There are a number of small etchings by Mr. Edgar Wilson which have charm because of their sensitive line and the appreciative manner in which country scenes are recorded.

The two drypoints by Steinlen, of cats, are closely drawn and anatomized into definite and certain shapes which accentuate their cat-like characteristics.

There were also some factory scenes by Joseph Pennell and works by Messrs. Middleton Todd, W. A. Narbeth, Raven Hill, Francis Dodd, and F. L. Griggs.

The Arlington Gallery, 22 *Old Bond Street, W.1. Life in Oriental Europe, by Stepan Fedorovitch Kolesnifoff.*—Mr. Kolesnifoff is a Russian painter of an academical type; that is, he is a realist in so far as he sees realism, and in this respect he is a very well-equipped painter. But his paintings, after all, have only the unnatural brilliance of coloured photography.

In these days of the cinematograph it is difficult to see why an artist of the ability of Mr. Kolesnifoff should think it worth while doing this kind of work. Clever realistic painting lets down the painters who are trying to educate the public to appreciate something better, by setting a standard which is not a standard of art at all, but a competitive race with photography.

This painter's work is entirely different from the work we are accustomed to associate with Russia. The touch of the barbaric (which we all admired so much in the Russian Ballet) is present, but it is a sophisticated sort of barbarism; the Russian Ballet amused because of its fantastic unreality, but when the same kind of thing is treated realistically it becomes unpleasant and objectionable.

The paintings which showed most clearly the painter's particular kind of efficiency were "Kouban" (14), a painting of cattle; "Tiger" (21), a melodramatic arrangement of a scowling tiger presumably roaring defiance at a collection of heavy, thunderous clouds, and "Types in the Desert of Turkestan" (32). "Study" (29), "Inquisitive Women" (30), and "Church of the Ascension, Seventeenth Century" (15) were more sympathetic in treatment and feeling, and some of his small landscapes had quiet qualities which made quite a different kind of appeal.

RAYMOND MCINTYRE.

This dramatic representation in stained glass of the story of Lot's wife shows, even in an illustration without colour, with what directness and felicity an artist-craftsman may work within the limits of his material. This window was conceived in glass, and not first as a paper pattern to be copied.

See Right Making. Page 72.

Craftsmanship

Views and Reviews

A London Diary

The
Architectural Review
Supplement
FEBRUARY
1928

Right Making.

By B. J. Fletcher.

[This article was delivered by Mr. Fletcher in the form of a lecture and is republished here because it is a particularly lucid statement of some very cogent theories which, although held by a number of people, are not nearly so widely recognized as they deserve to be. Mr. Fletcher's article has been published in booklet form by The Design and Industries Association at 6 Queen Square, London, W.C.1, as an exposition of the standards upon which the Association bases its judgment of design. We might add that the Association is doing very useful work and is a body of which anyone who is interested may become a member on payment of an annual minimum subscription of 10s. 6d. *for individuals and £2* 2s. 0d. *for business firms, societies, etc.*—ED.]

PRINCIPLES of design have meant different things at different times. Ruskin discussed them eloquently under the heads of Sacrifice, Truth, Beauty, Power, Life, Memory, Obedience. You will notice that the names, or principles, are in the nature of abstract qualities about which it is possible to argue and, as the work of the Gothic Revival shows, possible also to make mistakes of all kinds, while seeming to remain true to the principles.

In my younger days we were taught to consider proportion, balance, contrast, subordination, focus, symmetry, and repose, as standing for principles which ensured good design. But these so-called principles are as difficult to use as the seven set down by Ruskin. What is "Good Proportion," for instance: a given ratio of proportion may be good for one but bad for another thing. For good or bad the proportions are practically fixed in a multitude of things: a dining-table, for example, must be 2 ft. 5 in. –2 ft. 6 in. high, and 2 ft. 6 in. –3 ft. wide, and roughly 2 ft. for each person. As a principle of proportion, Chambers lays it down that door and window openings should be in the ratio of $2\frac{1}{3}$ to 1. But it would be a pure accident if this ratio should be found in the whole range of beautiful Cotswold building.

To make the door of an ordinary garage two-and-a-third times higher than its width would be foolish, and would look so. The others of these so-called principles will be found as difficult to define so that they may be of universal use. Good proportion, balance, contrast, and the like, may be seen in good design of all ages; but I believe it is better to begin at the beginning, so to speak, with simpler propositions, such as that a thing shall be fit for its purpose; that its design shall be suitable for the material of which the thing is made; and that it shall also be suitable for the tools which are to make it. Lethaby says somewhere that "Design means simply the planning of how a piece of work shall be done."

The D.I.A. believes that all may begin to understand the principles of design in this way, and it has made a kind of slogan of the words "fitness for purpose."

We are on sure ground with such a principle—if we may call it one: and if this common-sense test were pushed as far as it might be, it would do as much as anything to improve design in buildings, textiles, furniture, pots and pans, books and printing, homes, towns and cities. The D.I.A. does not believe that satisfactory fulfilment of the things suggested in fitness for purpose, fitness for materials, and fitness for tools, will ensure fine and beautiful design; but it does believe that through them a wide improvement in design may readily be made. It is easy to speak of design in terms of good proportion, dignity, repose, beauty of form and beauty of colour, and convey no definite and clear meaning. We shall be safer to begin with good workmanship, fitness for purpose and fitness for materials and tools. If, to perfect adaptability to use, sympathetic and right use of material, evidence of the artist's and craftsman's delight in labour, be added, we *may* get *art*, for "man makes beauty of that which he loves."

FIGS. 1 and 2.—Creative invention in the selection and treatment of significant forms shows itself at its best in Tutankhamen's granite lion, while in Landseer's lion there is no corresponding transmutation of leonine qualities into the diction of bronze, and little beyond obvious realism. The next step would be a cast from life.

It is certain that no sound approach towards beauty and good design can be made through things of bad workmanship, unfit for their purpose and material, and at odds with the processes, tools and craft which fashioned them.

I will briefly run over the three "principles" named. First, *fitness for purpose*.

It is a mistake to think that art is hampered by structural or utilitarian requirements; on the contrary, it is from these that it receives its reason and inspiration. The beauty of the perfect forms of natural things comes of necessity. From consideration of the simple shapes of leaves or seeds, to the complex and beautiful shapes and modelling of bones, we must conclude that the inevitable rightness of design is due to the insistent claims of use and purpose; each line or twist is there to fulfil some definite work and duty. For this reason the making of careful drawings of beautiful seed pods, shells, birds' wings and the like, has long been considered a stimulating exercise for designers. And there are few more helpful studies for the appreciation of fine forms, and the suggestions which these forms contain of perfect fitness for their purpose, than the drawing of bones of birds and agile creatures. It is noticeable that of the things which artists consider beautiful, many have been made so of necessity through stress of use; for example, a sailing ship, a plough, a wagon, a felling axe, or almost any common tool. On the other hand, it is salutary to remember that where artists and craftsmen have had entire freedom of conditions, some of their worst work has been done.

But how many of the things which we use show Nature's perfect economy of perfect means? We have towns which need tidying up—floors of gaping boards, doors, windows, latches and fastenings which are a constant annoyance because they fall

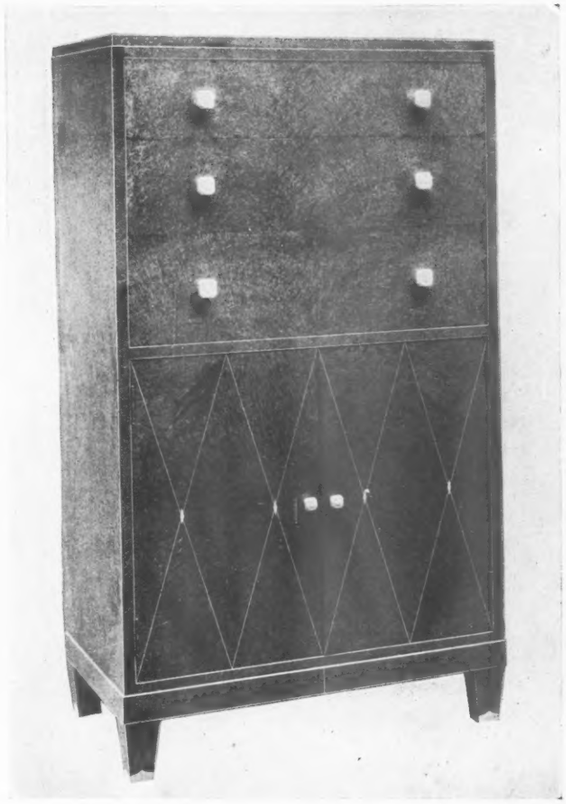


FIG. 3. Shows a manufacturer's design made with due regard to principles of good craftsmanship, fitness for purpose, and appreciation of the qualities of materials. The beauty of figured veneer has been enhanced by inlays and knobs of ivory.

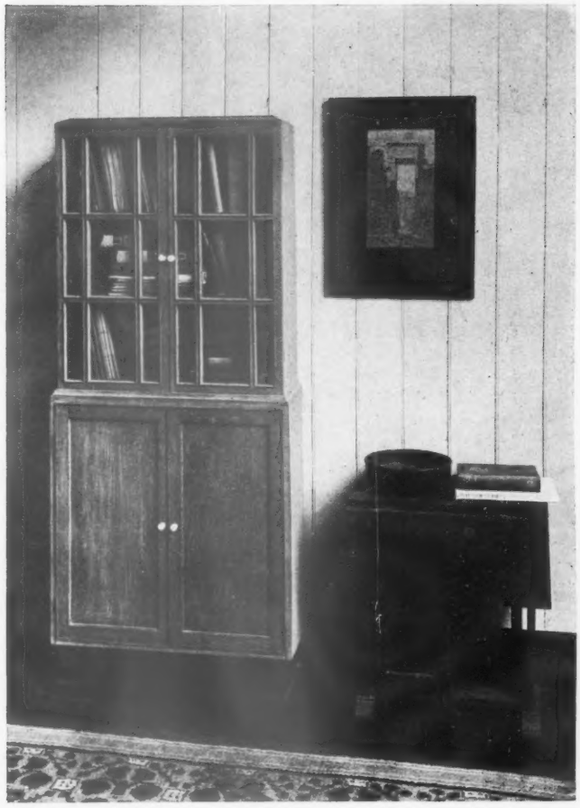


FIG. 4. Looking at this and the preceding illustration, the variety of grain, colour and texture of the woods should be remembered. This variety makes pleasing contrasts with the square shapes which are dictated by use and by materials.

Fig. 5.

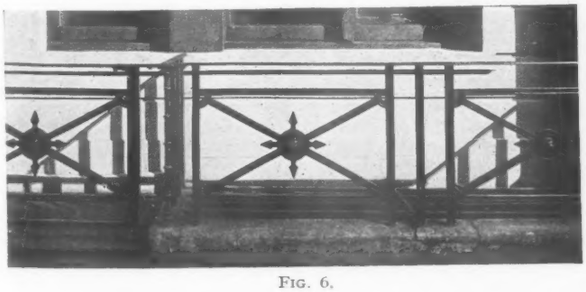


FIG. 6.

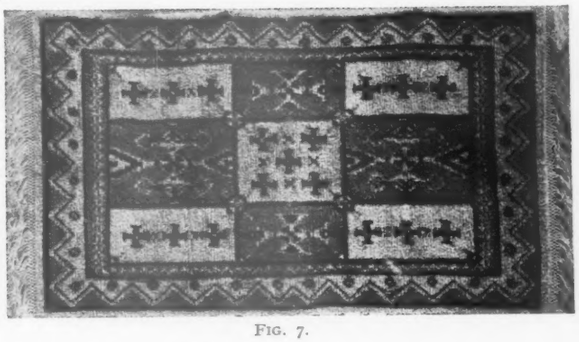


FIG. 7.

Figs. 5–7. Here are three things fit for their purpose, and showing typical and right treatments in three different materials: A rug, the pattern of which is suggested by and appropriate to the process of weaving; a cast-iron railing of the type referred to on page 74; a small pottery jar, the decoration of which must be done swiftly to give that luscious richness which is the unique quality of pottery colour.

just short of their duty; tables none too steady on their legs; dishes from which vegetables are served with difficulty; jugs which will not pour; knives which hardly cut; uncomfortable chairs; clumsy fire-irons and fenders; inefficient kitchen ranges, and stoves which, by their elaboration, are difficult to keep clean, and wasteful of fuel. Of how many of these, and other like things, could we say that they are as sound as a gun and as fit for their purpose, that they show perfect economy of perfect means? The hundred-and-one things made in imitation of something else cannot be considered seriously as good workmanship, nor as art, industrial or any other. All such things show a pitiably feeble lack of invention, and blindness towards one of the mainsprings of inspiration to beauty—use. Let us consider briefly the second proposition:

FIGS. 8 and 9.—Legibility, such as he who runs may read, is of first importance in such notices. Which can you read best at farthest distance? To ensure the greatest clarity letters must proclaim their individual differences of shape, as well as stand in unquestionable order in any sequence.

That the thing shall be suitable in design for the material of which it is made.

The material from which a thing is made should be used with sympathetic regard to the special character of that material. Every material has its appropriate range; strained outside that range it shows to disadvantage; used within its range even the most unpromising material shows surprisingly pleasant qualities.

To put the matter in another way, it may be said that the special qualities and character of a material should be selected for emphasis, should be made much of, and with only these the artist craftsman should deal in his effort to form beauty from a unity of material, purpose and craft.

We recognize these special qualities and limitations by writing music for particular instruments, and know that a work composed for one kind of instrument cannot be rendered without loss on another kind. For various themes, various styles of prose, or stanza, are chosen. The author shows his artistry in a felicitous choice of form and manner which are in perfect harmony with his matter.

As outstanding mistakes, imitation of one material by another will be remembered: paper made to look like cambric, tiles or terra-cotta made to look like stone or marble, iron made to look like bronze, cotton to look like silk. The stupidity of these needs no comment; art is never artifice. With such we shall make no mistake. It is with the just-possible technique, the nearly good or the clever handling which is not quite sympathetic with its medium that we go wrong, and in the whole range of fine craftsmanship it is this adjustment of treatment to material which is most often in error. As a skilful violinist makes the utmost of the characteristic quality of his instrument, so will the good craftsman deal with his material.

Therefore, the artist-craftsman emphasizes the characteristic merits of a material and makes play with its qualities: turning to profit what may seem to others untractable elements, he stresses their character in some delightful way. To do the reverse of this is not, at any rate, a common-sense procedure. Tutankhamen's Lion in the British Museum, which is severe in treatment and simple in form while being subtle in surface, proclaims the hardness of the basalt from which it is carved. It is a notably beautiful work, in which material and craftsman played parts of almost equal importance. On the other hand, the alabaster jars, which have recently been discovered in Tutankhamen's Tomb, show such disregard of the brittleness of their material that they must have given Mr. Carter much anxiety in handling them; their elaborate handles, like loops of macaroni, violate both the quality of the material, fitness, and beauty. Here the craftsman is "showing off," and has lost respect for his material. The value of the special character of a material shows nowhere better than in stained glass. For a window filled with lovely fragments will look more beautiful and give a more convincing "dim, religious light" than one in which the glass is poor in colour and quality, although its rows of saints may be drawn with finished draughtsmanship. Sir Joshua Reynolds's windows at Oxford show that even his ability was not enough to ensure a beautiful result when the quality of the material, and the character which comes of right craftsmanship, were overlooked.

Similarly, pottery which suggests a clay origin and plastic fashioning, retains its special character; while that Wedgwood ware, which imitates jasper or carved glass, denies its clay origin for no corresponding gain. Design in woodwork is usually copied from stonework, in spite of essential difference in the nature of the two materials. You will remember that practically all woodwork in churches—pews, screens, and the like—is copied from work in stone, with stonemason's joints. Our elaborately moulded furniture, decorated from details borrowed from work in stone, is rarely schemed to show the beauty of wood as a material, with both ornament and construction obviously developed from working in wood. Many things are ornamented to hide their poor workmanship and bad finish. In cabinet-making, for instance, mouldings are added and ornament applied to cover construction which is interesting and decorative in itself if it is well wrought. The frank display of beautifully finished construction would often add to the richness of the work and proclaim its real quality. Ornament is seldom the grace of good workmanship and the outcome of joy in the job, but is instead a "seeming truth which cunning times put on to entrap the wisest." Some good and beautiful materials have their individual character degraded in a foolish attempt to make them imitate things which are more expensive. These, and all other shams, are dead against appreciation of beauty or art. By working *with* a material, not against it, we may get beauty.

This matter may possibly be made clearer by taking a parallel from a totally different source. We would have dogs of pure breed and not mongrels; a strain of spaniel discredits a greyhound. We should know, and appreciate, the characteristic qualities of brass or wood and feel when the treatment is alien to the material as certainly as we pick out an alien strain in a fox-terrier. But in articles of brass and wood we are so used to the presence of treatments proper to stone or marble that we do not see that the treatment is alien and the result a mongrel. It is possibly true to say that of the miles of cast-iron railings which have been made during the past century none has repeated the good cast metal tradition which died about 1840, or made beauty in any other manner from emphasis of the qualities and nature of cast iron. Most of it imitates wrought iron. It is interesting to notice in this connection that errors of treatment are most frequent and greatest in those materials which are most easily modelled or moulded. There is, for

FIG. 9.

instance, in modern times, little terra-cotta or plasterwork which shows the characteristic qualities of these two materials. On the other hand, in refractory materials like wrought iron, or hard stone, the suitability of the treatment for its material is more often seen. Materials difficult to work keep the craftsman in hand, make him search for essentials, get most profit from his labour, and force him to work with, and not against, his material.

Early work and peasant craft oftenest keeps a due regard for the limits of material and tools and makes felicitous play with them. In sculpture this may be seen at its best in medieval stone and ivory carving: the Norse chessmen at the British Museum illustrate it beautifully. Stained glass windows made before 1300 show the same regard for the limits of material. On the other hand, science has made possible speedy and specious ways of doing work: ways which eliminate conditions which inspired and prompted the old craftsmen. The electric power chisel, which cuts indifferently granite or freestone as if either were soap, is one of these specious ways and traps for the undiscerning. For the same reasons it is a question whether the almost limitless range of colours which science has now placed at the disposal of potters is not a disadvantage to them. Who shall say which is the more salutary, winter or summer?

The last of these propositions—*that a design shall be fit for the tools which are to be used*—needs little emphasis.

Whistler said that a work of art was finished when all evidence of how it was wrought was eliminated. This is not true of painting, and something like the converse is true in most crafts. To disguise, or eliminate, the evidence of how the work was made or wrought, robs it of character, straightforwardness, and of a certain human pleasantness.

In this evidence the good craftsman shows his skill and his pleasure in his work. A thing that was perfunctorily done is bound to show in these particulars its lack of spirit and real power. We have to turn to medieval woodcarving to appreciate the masculine vigour of crisp and surely-cut carver's work. In carving, as in other crafts, we are not satisfied now unless evidences of the tool are sand-papered, or smoothened out. This desire for lifeless and characterless smoothness, and for a certain superficial smartness and shiny finish, is the bane of most modern work. A piece of wrought metalwork looks the better for its legitimate (not bogus) marks of forging.

By permission of the Keeper of the Wallace Collection.

FIG. 10.—The craftsmen who made this cabinet were showing off. The cabinet-maker's efforts to display his skill in shaping and in laying veneers are smothered under the chaser's tangle of unrelated metal, which in its turn must be disregarded and cut through arbitrarily to allow drawers to open. It comes as a surprise to discover that this is a chest of drawers, and that the loops of dragons and their tails are handles. Though skilful and fantastic, this piece could only have been made by a cabinet-maker and a metal-worker who have forgotten the qualities of their crafts. Neither the straight grain of wood nor the normal ways of constructing wood have influenced this design. From these it has gained neither suggestion nor profit. Although presumably this piece was shaped and veneered to display the fine grain and beauty of rare wood, the chaser has so spread his ragged work over the piece that it is well-nigh hidden.

From a letter received from the chairman of the D.I.A. I conclude that I am expected to say something of the part which schools of art and craft may take in improvement of design in industry. In any such improvement, three or more groups of people are concerned: (1) Manufacturers, managers, directors of industries; (2) retailers, distributors, and salesmen, (3) the public; and (4) the schools of art and craft which take part in the selection and training of designers and craftsmen.

If good progress is to be made, and a high standard of design and workmanship kept, it is necessary for these groups to work together. As a nation with a long history in the industrial arts we should hold a prominent place in the supply of the world's best goods, and through our skilled artistry and experience keep such trade. Yet, in spite of natural gifts (for we are an artistic people, although we take pleasure in denying it), and the advantage of long-established industries, our position as producers of the finest and most beautiful work in industrial art is questioned, and our progress is not what it might or should be.

Where others are implicated in some lack of success, or failure, it is easy to say that the fault is not ours: yet, although the shortcomings of schools of art and craft have been pressed on me for more than a quarter of a century, I say without hesitation that manufacturers, and particularly distributors who form the go-between (it is, perhaps, nearer the mark to say the wall between) the designer, craftsman and the public, are the main hindrance to the progress in art and industry which we might make. And this is not surprising. For while manufacturers came into industry with some knowledge of, and interest in, matters dealt with in the counting-house, understanding or appreciation of fine workmanship and beautiful design formed no part of their education. A love of beauty was probably accounted a weakness at their school, and its curriculum was too full of what are called serious subjects for there to be any room for the consideration of beauty or fine workmanship. Culture, Matthew Arnold said, consisted in a knowledge of the best which has been said and thought in the world. A fine thing. But you will notice that he does not add to the best that has been said and thought, the best that has been done.

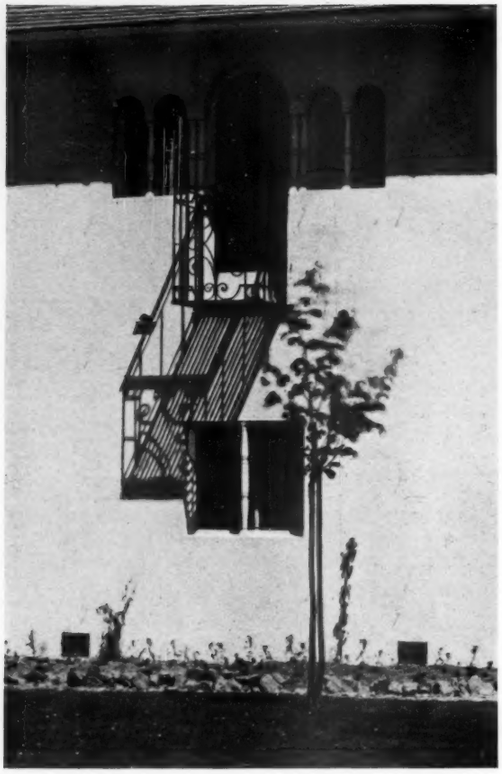
It is not possible to expect wise judgment and guidance in anything from a person who has no real interest and only empirical knowledge of the matter to be dealt with. For the employer and manufacturer rarely comes to his mastership through mastery of a craft, or skill in his workshops. The grammar school-boy's reply to the question, "Who was Turner?"—"A boy in the fourth form," has its logical sequel in the question of a master printer, "Who was William Morris?"

Distributors, retailers, and shopmen are in a worse case than employers, for they rarely see a thing made. It is said in praise of a good salesman that he can sell anything. On what recommendation? Where is he educated in a knowledge of the *intrinsic* qualities of fine design, or good workmanship or any one craft?

Schools or art and craft have been, and are, of great assistance to industry, and this assistance could easily be increased if a longer view were taken of their function as a complement to the factory and workshop. Advisory committees, representing both masters' and men's trade societies, now form part of the governing bodies of many schools, and excellent work in co-ordinating school and industry is accomplished by them. The more industries become specialized, and the more machinery is used, the greater will be the need for this co-ordination. For the old craftsmen, who were trained in hand processes in small shops (where they dealt with complete things and not parts of them), are dying out, and it becomes more and more necessary that the all-round skill and the initiative which came from a wide range of experience shall be preserved.

In this direction, retaining the best of traditional methods, in the development of imagination and resource, and in giving knowledge of the finest standards of the past, schools of art and craft are conservers of quality and "research departments," and the necessary complement to present-day workshops.

The schools continually select and send promising youths into industries as designers and workmen, and, in Nature's usual measure (for though careless of the individual life, Nature is careful of the type), potential artists and craftsmen as good as those whose work is treasured at the Victoria and Albert Museum must occur among them. But for a fair harvest it is necessary that more be done than put in good seed. "The great times of art are those when power has the intelligence to encourage it." Schools of art and craft cannot be blamed for not having that power.

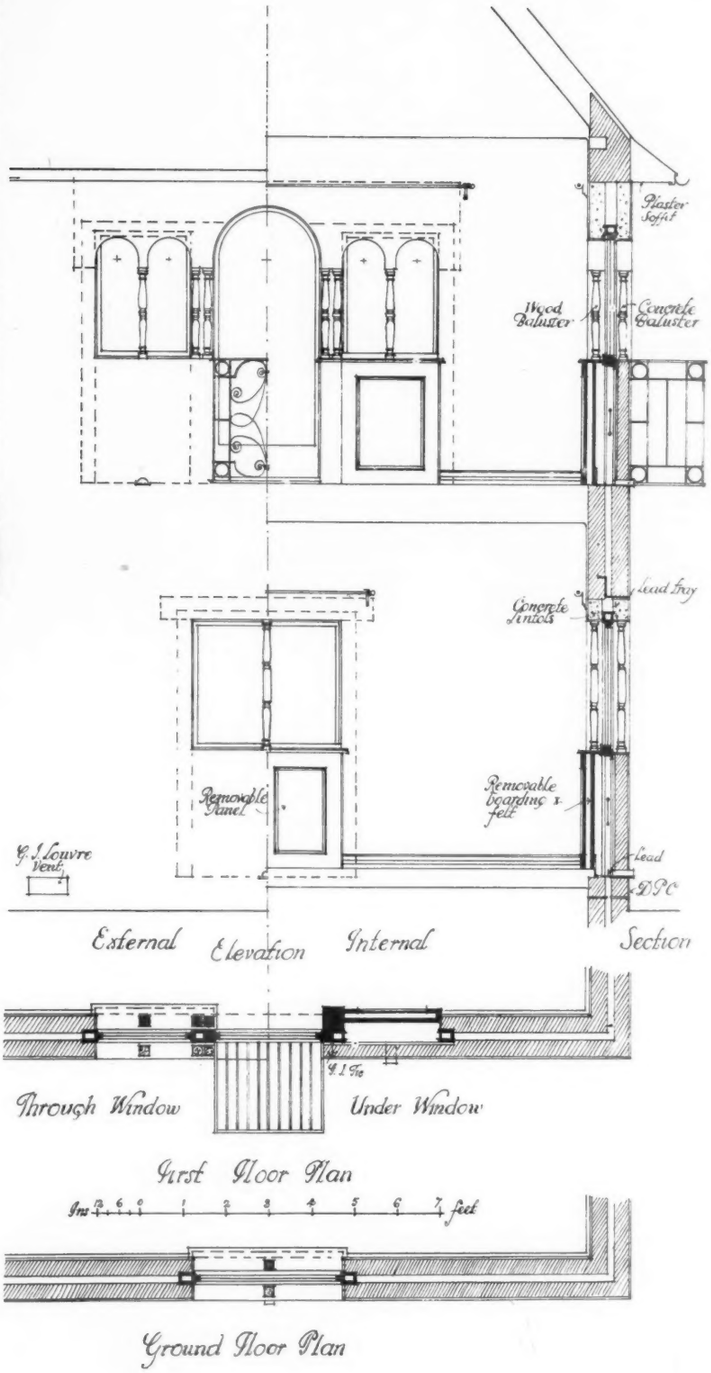


A DETAIL OF THE GARDEN FRONT.

Modern Details.

A House at Eastbourne.

From a Design by
John D. Clarke.



This detail is of part of the garden front of a recently completed small house. The walls are hollow, plastered externally with white cement, having a slightly uneven surface. The windows are formed of single-hung sashes, which, when fully opened, slide down out of sight into a cavity in the wall. The window with the iron balcony lights the principal bedroom, and was taken down to the floor in order to give a full view of the garden. The arched windows are supported externally by cast concrete balusters, having a steel rod through the centre, and internally with wooden balusters of the same design.

Tradition and Modernity

in Craftsmanship.

I.—Plasterwork.

By Sir Lawrence Weaver.

WE are apt to think of the fundamental crafts like leadwork and plasterwork as having crystal'ized in their methods so many centuries, or at least generations, ago that there is no room for the touch of modernity save in design. Of leadwork, that is probably true in the main. It is over two and a half centuries ago that cast lead began to be superseded by milled; that was the last change in the craft of the plumber which brought about marked alteration in technique, but happily the older cast-work has had a second spring.

Of plasterwork, used in its largest sense, as covering its variants and its cognate alternatives, it is true to say that the development of technique has been active during the last century and a half and is showing considerable liveliness today.

When Robert Adam, exercising his delicate skill, embarked on a decorative policy that Walpole biliously derided as "Mr. Adam's gingerbread and sippets of embroidery," his mindfulness of architectural economics drove him to "composition." The savings were real and far-reaching. It took the place of carved wood ornament and of stucco-duro made of plaster and marble dust and modelled with thumb and finger. In the hands of unintelligent imitators it led to an indiscriminate and excessive use of trivial ornament, but that must not be set down to the debit either of Adam or of George Jackson, who worked for him in the newly popular material.

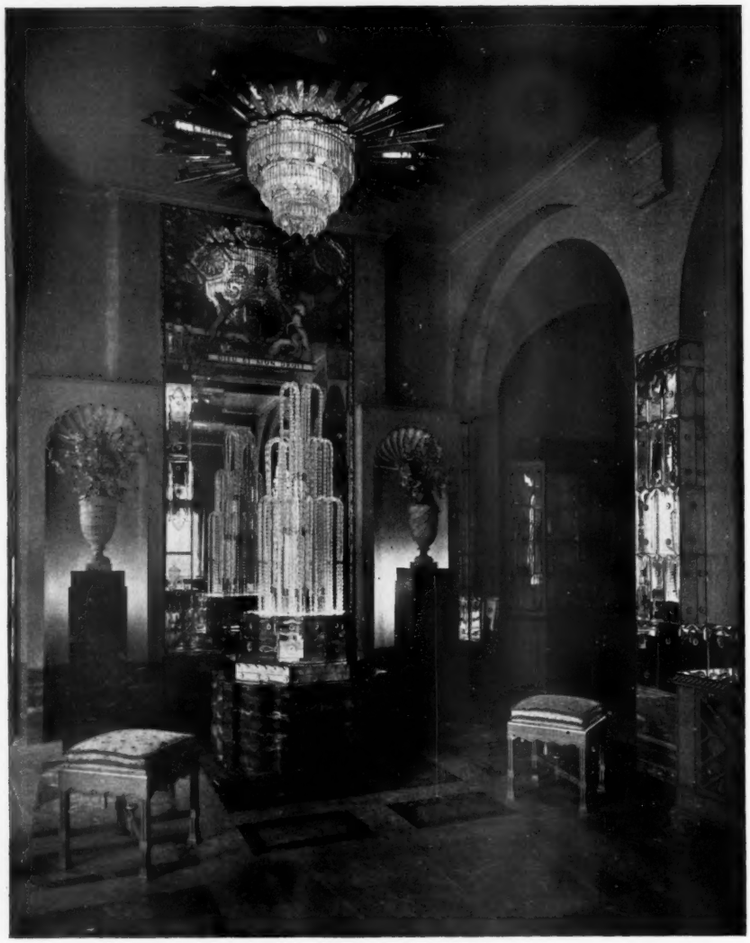
George Jackson (1766–1840).

Stalker had published as early as 1688 a recipe for "compo." The constituents of the "compo" ornaments on such late mediæval woodwork as the screen of Southwold Church have not, I believe, been worked out, but they are ample evidence that we did not wait until Wolsey's Italian workmen used such a material at Hampton Court, or until Adam saw the wit of trying the Swiss method. The Adam "compo" was from a recipe bought by the brothers from a Swiss pastor named Liardet. Many variations of a mixture of whitening, glue, linseed oil, and resin (or some of them) must have been in use before the day of George Jackson, but it was he who developed largely and practically for the Brothers Adam the use of "compo." At his little workshop in Ealing he cut, under their direction, reverse moulds in box or pear tree in which the "compo" was pressed, and these are still in the possession and use of George Jackson and Sons, at Rathbone Place, where also the secret of Adam's precise mixture is treasured.

The trouble about "compo" is that some of its constituents darken its fabric, and for very fine work it is liable to crack. Towards the end of the eighteenth century French craftsmen developed the use of carton-pierre, in which plaster, whitening, glue, and paper combine with wire reinforcement to give a material nearly white, very sharp and faithful in impression, not liable to crack, and tough enough for all practical purposes. Here again a Jackson proved alive to technical development, and it was John, the son of George, who brought carton-pierre into normal use in this country about 1840. He was also active in employing papier-mâché for mouldings and ornaments. These were real contributions to an increased flexibility of technique. This first John Jackson, second of the dynasty, begat another John and Edward, who were also lively in contrivance. Once again revolution came from France. De Sachet invented "fibrous plaster," a method of building-up in the workshop, rather than *in situ*, by casting plaster of Paris on a reinforcement of scrim and by stiffening it as necessary with wooden laths.

"Scrim" is a jolly name for the loosely woven canvas, and it is encouraging that Sir James Murray sets it down as a word "of obscure origin." Its sole recorded use at the end of the eighteenth century cannot be said to relate it definitely to the scrim of the plasterer, so fibrous plaster has the credit of adding an effective word to the language as well as prodigious facility in decoration. It is interesting to know that Jacksons got hold of De Sachet's patent through no less a person than Owen Jones, who had acquired it from the inventor, and Jacksons paid considerable sums by way of royalty. Owen Jones made practical use of his foreign travel; and Owen Jones students, whose duty it is to study decoration, might do worse than emulate the practical wit of their eponymous hero, and pick up technical wisdom as well as æsthetic virtue in their walks abroad. The dictum of R.L.S. is always fresh and always valid: "Bow your head over technique. Think of technique when you rise and when you go to bed. Forget purpose in the meanwhile; get to love technical processes; to glory in technical successes; get to see the world entirely through technical spectacles, to see it entirely in terms of what you can do. Then, when you have anything to say, the language will be apt and copious."

The plasterers of the day of John and Edward Jackson did not look that way upon the revolution their masters wrought when they did the first English fibrous plaster ceiling at the old St. James's Hall, now numbered with the dead. By driving holes in the new work at night and delaying the job as much as possible, they did honour to their conservatism—for they saw the day of lime and hair was done—but neither to their honesty nor their vision of the inevitable. De Sachet and the Jacksons, by the odd route of Owen Jones, had created a new technique. But it did not stop there. The need for a means to create deeply undercut work without building up a composition with separately cast pieces was met by the Jacksons introducing gelatine moulding into England.



A scent shop in Old Bond Street, London, showing fibrous plaster decoration.
Designed by E. Vincent Harris and Norman Wilkinson.

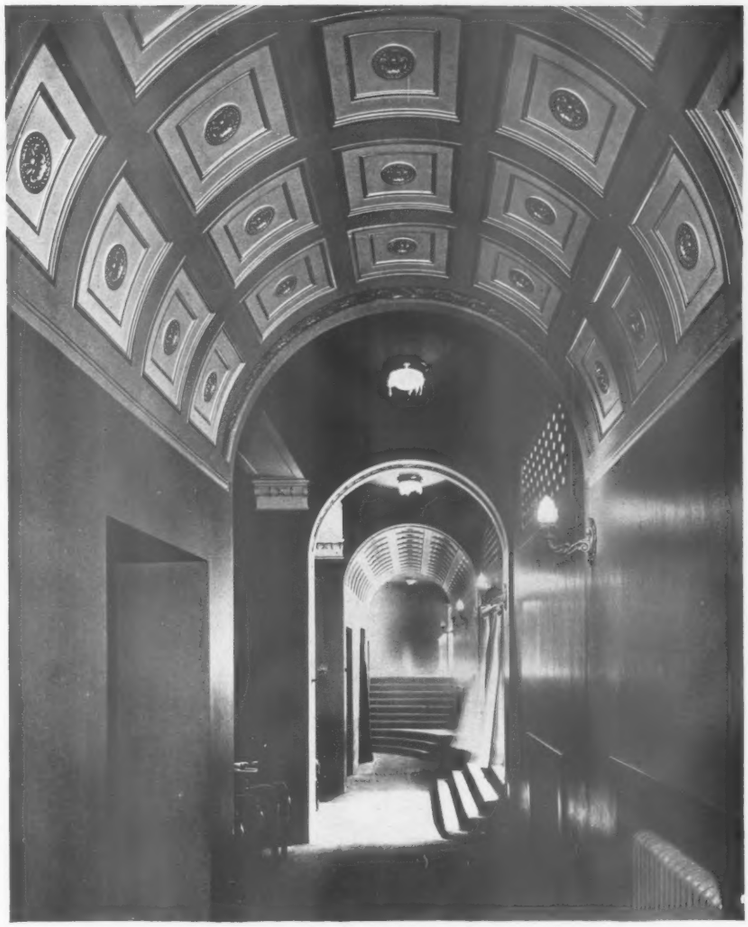
Fibrous plaster arrived on the scene in time to establish itself before it became inevitable. With steel construction the older technique of the plasterer would have been impossible anyhow. That demanded an abundance of wood fixings, whereas fibrous plaster can be built up into very large independent units and attached to the structure at comparatively few points.

This facility gave an opportunity to the fourth of the line of Jackson—Mr. Frank Jackson, the reigning head of the firm—to do his piece of innovation during his early years in the business. Fibrous plaster made possible the change in the interiors of ocean liners from cabins, suggestive of a ship, to the similitude of large hotels ingeniously fitted into a swiftly propelled steel shell with a sharp front edge. Mr. Frank Jackson was the first to do this in one of the old P. and O. liners, and he must be hailed (or otherwise) as the true begetter of that baronial magnificence in which international persons seek to forget the tremors of the sea. Anyhow, the technical advance was a real one and to his notable credit.

The Jacksons' return to a forgotten technique was responsible in another way for influencing English design in no small measure. They reintroduced into this country the ancient habit of using "stuc" in place of ordinary plaster for the interior walls of buildings of presence. They were quick to arrange for a supply from the alabaster districts of England (which made our medieval carvings of saints famous as domestic and church ornaments all over Europe) of the powdered alabaster which is the best basis for "stuc." The architect was thus furnished with the technical means for expressing himself in a French accent if he so desired. The revived technique spread quickly among other firms and is common form today, but it is fair to remember who should have the credit of re-popularizing a very flexible and useful manner.

I have made the four generations of Jacksons a peg for this slight survey of technical change in plasterwork, because it is important to relate development of design to development of materials and their uses.

The fundamental change which we are watching today is in the direction of the monolithic structure and the use of concrete. Quite obviously, reinforced concrete, as a material for the artist's expression, is in its infancy. The happy conjunction of Sir Owen Williams and Mr. Maxwell Ayrton in the building of Wembley carried us a step farther on the way. The experiments in new forms abroad are profoundly interesting if not always convincing. I have tried to make something of the late Rudolf Steiner and his Goetheanum, but I have not got on very well with it. I have every willingness to believe that the plasticity of concrete demands and even encourages new forms, if it is to be used as a visible material of honour and not merely for an impolite bony structure to be faced with something else. But I make nothing of Steiner's "true spiritual movement or of the corresponding etheric phenomenon" when it comes to the facts of building.



The Regent Theatre, Brighton.
Designed by Robert Atkinson.

It is, however, obvious from the more logical and restrained efforts of other innovators in monolithic design that one of the problems in the use of reinforced concrete as a material of honour, fit to show its face to the world, is to give it a seemly and attractive face. Here obviously is a prodigious opportunity for the development of the art of the plasterer.

The sad colour of concrete made with normal Portland cement was long a drawback to its use being extended from the bones to the skin of a concrete building, but with enlarged use of a truly white cement the growth of a plastic, and obviously monolithic, architecture, will be greatly stimulated. Already there have been notable essays in this direction. Messrs. Blackmore, Sykes & Co.'s new Spa Royal Hall at Bridlington, for which the whole of the exterior elevations were carried out in white cement, points the way to a new manner. That building has a sufficiently plastic form to indicate the lines of sincerity along which the decoration of a concrete building may be pursued.

I like to look forward to the time when new elements in the growing system of bridges, related to new road schemes, like those noble essays in concrete which Sir Owen Williams and Mr. Maxwell Ayrton are doing in Scotland for the Ministry of Transport, will present a front of white brilliance. It will be a revolution not unlike the achievement of Augustus, who found Rome of brick and left it of marble. There is yet to be evolved a convincing technique for the finish of concrete. It seems to call for a partnership between that new craftsman, the maker of concrete shuttering, and the plasterer. Between them they can control, if they will, a large range of contrasting textures. This brings me back to the title of these notes: "Tradition and Modernity in Craftsmanship." I have tried to show how tradition, in the case of one notable line of craftsmen, so far from stereotyping method and design, has aided them to help architects in seizing the occasion for design which is given by the development of technique.

Architectural development, whether in technique or design, has taken a sharper turn towards modernity abroad than at home. European architects have shown a quicker determination to express in their work the novel elements of current thought and the changes in social and industrial life. In many cases their hostility towards tradition has led them into a roguishness of design which is as little logical as the attachment to old formulas no longer significant. Rudolf Steiner's spiritual preoccupations led him to a technique which seems as lacking in common sense as in a respect for feasible traditions. However earnestly "fitness for purpose" is to be sought in architecture, as in objects of common use, modernity of expression will only be satisfying if it regards the orderly evolution of a technique. This, in turn, must pay respect to valid traditions and be based on a solid knowledge of what has been done in the past.

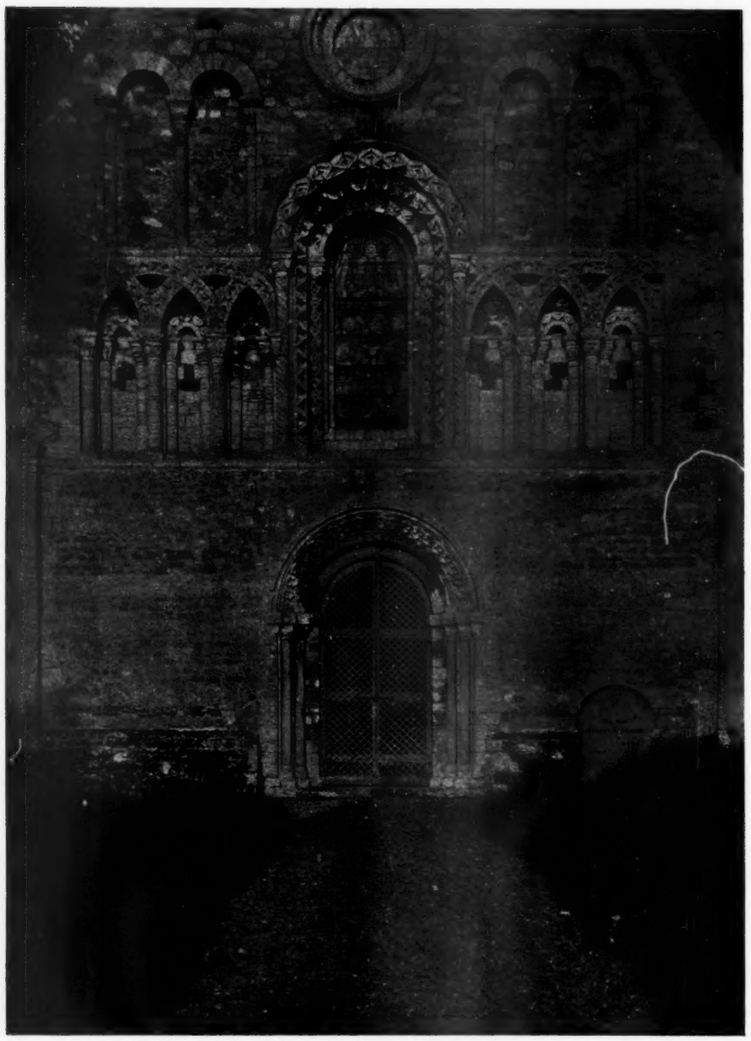
Of no craft is that more true than of plasterwork, but in none is there a wider field of possibilities for invention, whether in technique or design.

A Craftsman's Portfolio.

Being Examples of Fine Craftsmanship.

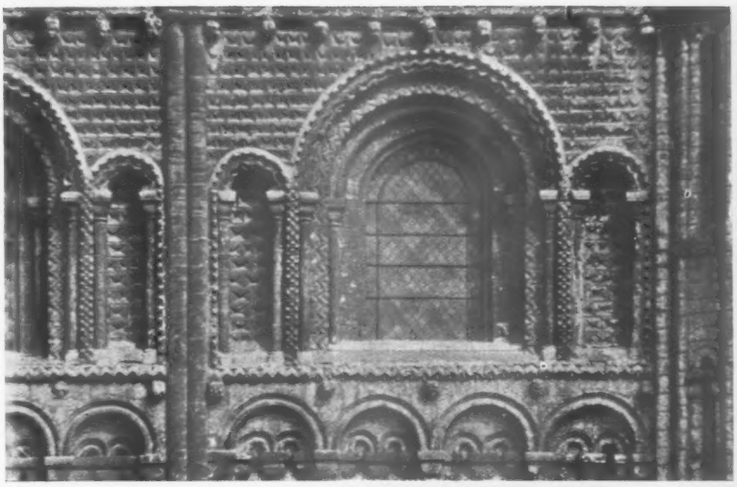
XXII—The Round Arch.

*Had the "*Craftsman's Portfolio*" been published in the days of the Conqueror and his immediate successors it would no doubt have borne a resemblance to the pages which follow, and since Mr. Nathaniel Lloyd has devoted the current instalment of his "*History of the English House*" to the work of the Norman Conquest, it may not be out of place here to present a little essay in pictures on the rude,*



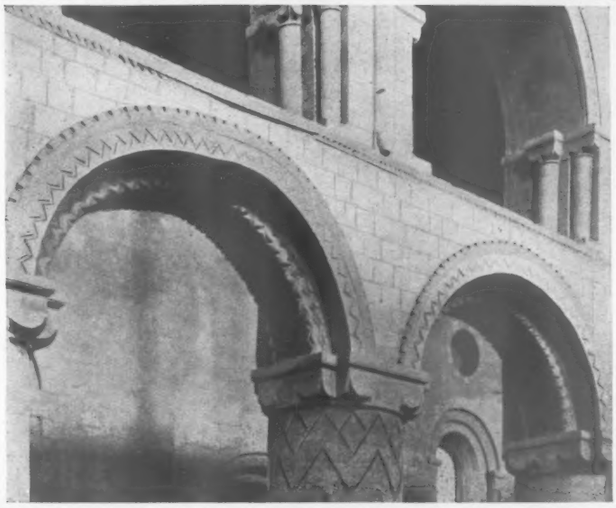
A detail of the west front at Castle Rising.

subtle, and beautiful round arch in a few of its infinite variations. It is the intention to illustrate from time to time in the Supplement examples of the craftsmanship of the past side by side with those of the present, on the hypothesis that the true artist is neither pedant nor historian but, like other disciples of an equally noble sport, a follower of form.



An example of arcading.

At Bedford.



At Waltham.

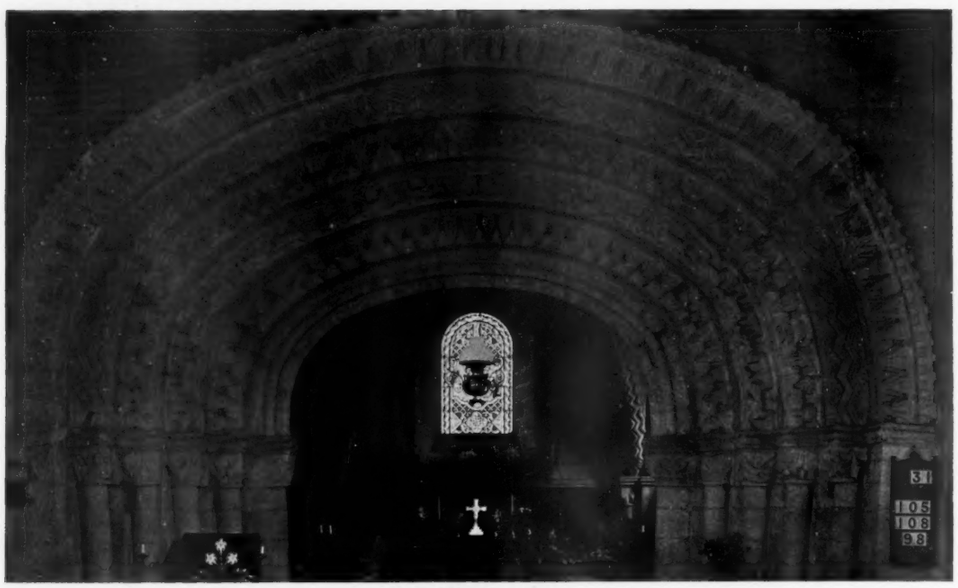
At Studland

The main door at Castle Rising.

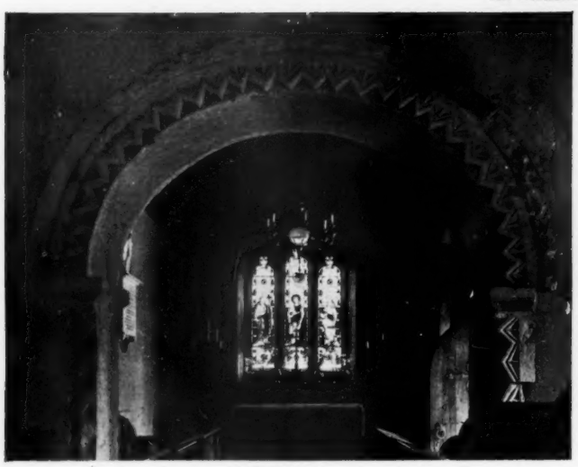
The triple arch at St. Cross.

The west door at Castle Acre.

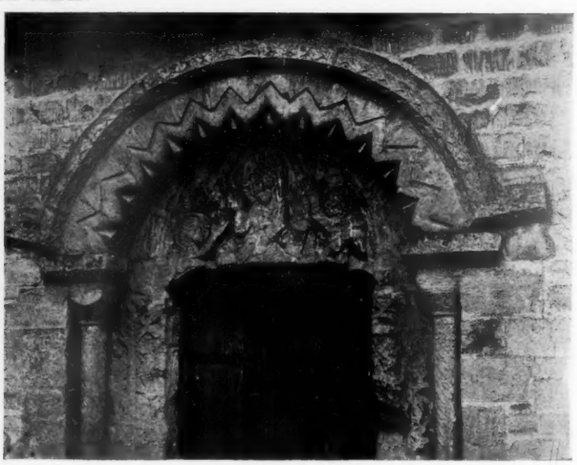
The west door at Rochester Cathedral.



At Tickencote Church.



At Bedford.



At Castle Rising.

That an "Atlas White" stucco rendering possesses the full tensile strength and lasting properties of true Portland cement concrete is a very strong point in its favour. Its colour content is permanent and can simply and surely be controlled by selecting and employing a shade of sand that possesses the desired colour. Its plastic nature when in the mortar stage allows of charming textural finishes—effects easily obtained by the use of ordinary plastering tools. "Houses of Stucco," an illustrated book I supply gratis to all architects who apply to me for a copy, gives a number of interesting suggestions as to textural surfaces.

Regent House,
Regent Street,
London, W. 1.

Frederic Toleman

CORRESPONDENCE.

Oriental Roofs.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—There are three characteristics of Oriental roofs, especially of royal and religious buildings. The storied pagodas of China and the tiers of roofs covering the palaces and monasteries of Burma are excellent examples of these characteristics, namely, the concavity, the curvature upwards of the ends of the rafters, and the tiers of seven or more stages, which latter feature is found, even when there are no stories. Even the domestic architecture of the Far East with a single roof has the concavity and the upward turning eaves, and the usual explanation of this shape has been to refer it to the tent roof of the Tartar Nomads. In spite, however, of a general resemblance, Ferguson dismisses this idea quite summarily in his *Indian and Eastern Architecture* (page 703) on the ground that the Chinese have been longer out of tents than any other people on the globe. He attributes the shape to what he calls a "constructive exigence" entailed by the necessity for a high-pitched roof to carry off quickly the torrential rains of one season, combined with the need for protecting the walls and windows from the glaring sunshine of another season. The curve, he suggests, resulted from the desire to break the awkward angle where the roof meets the far-projecting eaves. But this explanation still leaves the problem of the *upturning* of the eaves, and has no bearing whatsoever on the tiers of roofs. As so many of the features in modern architecture are perpetuations of primitive styles, the Nomad tent seemed the natural origin of the Oriental roof, when the simple domestic building alone was under consideration, but it fails to explain the pagoda and the temple. A suggestion which accounts for all the characteristics of the tiered roofs may therefore be worthy of consideration, especially as it explains another detail of many of these roofs, namely, the decreasing circumference of the tiers. My suggestion is that the original architects who designed this most graceful form of roof derived their first idea from the pines and firs, which abound in the countries where this style originated. When the fir tree and this type of roof have once been associated in the mind, the most superficial glance at such a tree will suffice to identify all the features enumerated, namely, the graceful curve; the upward spring of the branch-ends; the tier on tier, with a gradually decreasing sweep. There seems no room to doubt that here is the origin, and that in the Oriental roof we have a reminiscence, in fact, almost a transcript of the arboreal design. Any landscape containing these trees will make this clear, but if any reader can obtain a copy of Ogilby's edition of Goyer and Keyzer's *Embassy to the Emperor of China*, second edition, dated 1673, page 213, he will see figured a Chinese landscape which first suggested to the writer, some years ago, this connection between the roof and the tree, for there, side by side with characteristic Chinese buildings, stand two magnificent pine or fir trees which might at first glance be mistaken for pagodas so perfect is the resemblance.

I am,
Yours, etc.,
THOS. G. PHILLIPS.

A History of the English House.

Wyllyotts, Potters Bar.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—Your article in THE ARCHITECTURAL REVIEW interests me intensely and raises a hope that my old house, Wyllyotts Manor, Potters Bar, Middlesex, may have some light thrown on it. This hope has almost become a forlorn one. The main original structure was once evidently a timber aisled building of great length and height. Professor B. Pite, who saw it when I first went, but before I had uncovered any part of it, thought it had originally been a hospital.

It appears to me that it resembles the photographs of barn and hospital in page 11. Mortice and pin-holes show where bays, trusses, and aisles have fallen down, though in parts nave and aisles and its most peculiar timber construction are intact. My personal opinion is that it was originally one timber-aisled building; then part became a *hall*, with rooms and offices—two stories—on each side, because the open rafters are black from wood soot.

Later, a farmhouse was made out of the S.E. end, and the old hall used as a barn. I am now, as I can afford it, restoring it as I think it was originally—removing rubbish put in during the past 200 years or so. I would be most delighted to show it to you at any time.

Fortunately no one has made any attempts at restoration.

I am,
Yours, etc.,
A. HUGH SEABROOK.

Mr. Lloyd writes: The building described is a typical medieval hall-house, the sooty rafters being the roof of the hall, on the floor of which was a central hearth. I shall deal with this type in an early article. The aisles may be contemporary, but are much more likely to be later additions in lean-to form, being extensions of the hall roof. One test for such later date would be the scantlings of the rafters over the aisles, which would be smaller than those of the hall—and which would not be soot-stained.

Greensted Church.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—I have read with much interest Mr. Nathaniel Lloyd's article on the English House, but I should like to know if he speaks with authority in the matter of Greensted Church as he contradicts what is generally stated, I believe.

I have known the church for many years, and have always understood that when in or about 1848 it had to be pulled down for repairs it was found that the flattened sides of the adjacent half-tree timbers were tongued and grooved together, or, rather, each timber had a groove and an oaken tongue or key was driven into adjacent grooves.

They (the timbers) had tenons for mortises in the sill beam, and the tops were chamfered off externally to a point which fitted into a longitudinal groove in the wall-plate above to which it was pinned with a wooden (oak) peg. I believe there was a description of it in one of the Transactions at the time, and there certainly used to be a figure illustrating the construction in the local guide books.

I am,
Yours, etc.,
F. CHARLES LARKIN.

Mr. Lloyd writes: My illustrations of the palisade walls of Greensted Church represent it as I saw it in 1927, for, of course, I was not able to remove the modern fillets to see what was between the half-logs, but I think I made it clear that drastic "restorations" had been made. I have not yet been able to trace the account of what was done in 1848, but I notice the "Report of the Royal Commission on Ancient Monuments," Essex, Vol. II, makes no reference to the interesting tongueing and grooving to which Mr. Larkin draws attention. Such accurately finished work as he describes is remarkable, not only for its period, but in association with this crude log walling. One wonders with what tool the grooves were cut; few carpenters would care to tackle such rough timbers, even if equipped with a modern ploughing plane.

Empire Timbers.

An exhibition indicating the possible utilization of Overseas Empire timbers in industry will be held at the Exhibition Pavilion of the Imperial Institute from February 3 to April 30. This exhibition is the second of a series arranged to direct attention to specific resources of the Empire with the object of increasing the usage of Empire raw materials in this country.

Samples of selected timbers from some of the Dominions and Colonies will be shown in conjunction with the articles which can be made from them. The exhibition will be of special interest to architects, builders, cabinet-makers, motor-body builders, pianoforte manufacturers, railway engineers, and carriage builders, etc.

An important feature of the exhibition will consist of exhibits illustrating the work carried out at the Imperial Forestry Institute, University of Oxford; the Forest Products Research Laboratory (Department of Scientific and Industrial Research) at Princes Risborough; and at the Imperial Institute.

A LONDON DIARY.

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

WEDNESDAY, **FEBRUARY 1**—

Potters of Old England	12 *noon.*	BRITISH MUSEUM TOURS
Arts and Customs of Ancient England	12 *noon.*	" " "
Britain Before the Roman Conquest	3 *p.m.*	" " "
Greek and Roman Life	3 *p.m.*	" " "
Hogarth, Gainsborough, and Reynolds	11 *a.m.*	NATIONAL GALLERY
" " " "	12 *noon.*	" " "
Blake—Rossetti—Burne-Jones	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " " Admission 6d.	12 *noon.*	" " "
Liverpool Cathedral Illuminated Manuscript Roll of Honour (to 18th).	10–5 *Sats.* 10–1	WALKER'S GALLERIES, 118 NEW BOND STREET, W.
Flower Paintings by Catherine M. Wood and Watercolours by R. H. Wright throughout the month.	10–5 *Sats.* 10–1	WALKER'S GALLERIES, 118 NEW BOND STREET, W.
Illustrated Lecture to Workers in the Building Trade: "House Building through the Centuries," by C. H. B. Quennell.	8 *p.m.*	R.I.B.A., 9 CONDUIT STREET, S.W.
Oriental Porcelain	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Raphael Cartoons	3 *p.m.*	" " " "
Indian Section: Architecture	3 *p.m.*	" " " "

THURSDAY, **FEBRUARY 2**—

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 New	3 *p.m.*	" " "
The Romans in Britain	3 *p.m.*	" " "
Landscape	3 *p.m.*	WALLACE COLLECTION
Some Fifteenth-century Italian and Netherlands Painters.	11 *a.m.*	NATIONAL GALLERY
Some Fifteenth-century Italian and Netherlands Painters. Admission 6d.	12 *noon.*	" "
Some Recent Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " "	12 *noon.*	" " "
M. J. Hanč (Secretary at the Czechoslovak Legation): Industrial Art in Czechoslovakia.	5.30 *p.m.*	VICTORIA AND ALBERT MUSEUM
Oriental Pottery	12 *noon.*	" " " "
Chinese Porcelain—I	3 *p.m.*	" " " "
Glass	7 *p.m.*	" " " "
English Medieval Sculpture	7 *p.m.*	" " " "

FRIDAY, **FEBRUARY 3**—

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.*	" " "
Dutch Genre. Admission 6d.	3 *p.m.*	WALLACE COLLECTION
Early Venetian and North Italian	11 *a.m.*	NATIONAL GALLERY
" " " " Admission 6d.	12 *noon.*	" "
Turner and Landscape	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " "	12 *noon.*	" " "
Informal Meeting of the Pictorial Group	7 *p.m.*	ROYAL PHOTOGRAPHIC SOCIETY, RUSSELL SQUARE, W.C.
Ironwork	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Stained Glass	12 *noon.*	" " " "
English Primitives	3 *p.m.*	" " " "

SATURDAY, **FEBRUARY 4**—

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.*	" " "
Sectional Tour	3 *p.m.*	" " "
Selected Pictures	12 *noon.*	WALLACE COLLECTION
General Summary—I	11 *a.m.*	NATIONAL GALLERY
" " "	12 *noon.*	" "
Reynolds—Pre-Raphaelites	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " "	12 *noon.*	" " "
Dorothy Howell, Elsie Owen. Piano and Violin Recital (League of Arts).	3 *p.m.*	VICTORIA AND ALBERT MUSEUM LECTURE THEATRE
General Tour	12 *noon.*	VICTORIA AND ALBERT MUSEUM
English Plate	3 *p.m.*	" " " "
Indian Section: Woodwork	3 *p.m.*	" " " "
Ivories	7 *p.m.*	" " " "
Japanese Paintings	7 *p.m.*	" " " "

MONDAY, **FEBRUARY 6**—

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.*	" " "
Poussin and Velasquez	3 *p.m.*	WALLACE COLLECTION
Leonardo, Michelangelo, and Raphael	11 *a.m.*	NATIONAL GALLERY
" " " "	12 *noon.*	" "
Some Recent Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " "	12 *noon.*	" " "
Business "General" Meeting. Election of Members. Announcement of Council's Nomination for the Royal Gold Medal, 1928.	8 *p.m.*	R.I.B.A., 9 CONDUIT STREET, S.W.
Early Renaissance Sculpture	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Gothic Woodwork	12 *noon.*	" " " "
Architecture—I	3 *p.m.*	" " " "
Illuminated MSS.	3 *p.m.*	" " " "

TUESDAY, **FEBRUARY 7**—

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.*	" " "
English Portraits. Admission 6d.	3 *p.m.*	WALLACE COLLECTION
Frans Hals and Rembrandt	11 *a.m.*	NATIONAL GALLERY
" " "	12 *noon.*	" "
General Visit	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " Admission 6d.	12 *noon.*	" " "
Meeting arranged by the Pictorial Group. "North Palestine and Syria." By Alexander Keighley, Hon. F.R.P.S.	7 *p.m.*	ROYAL PHOTOGRAPHIC SOCIETY, RUSSELL SQUARE, W.C.
Early Costumes	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Early English Furniture	3 *p.m.*	" " " "

WEDNESDAY, **FEBRUARY 8**—

A Selected Subject	12 *noon.*	BRITISH MUSEUM TOURS
Early Greece (Crete and Mycenæ)	12 *noon.*	" " "
Early Age of Italy (Etruscans, etc.)	3 *p.m.*	" " "
Life and Arts of the Dark Races—I	3 *p.m.*	" " "
Spanish Painting	11 *a.m.*	NATIONAL GALLERY
" " "	12 *noon.*	" "
Hogarth and Eighteenth-century Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " " Admission 6d.	12 *noon.*	" " "
Ordinary Meeting. Henry D. Wilkinson, M.I.E.E.: "Theatre Lighting."	8 *p.m.*	ROYAL SOCIETY OF ARTS, JOHN STREET, ADELPHI, W.C.
Corean Pottery	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Italian Renaissance Furniture	3 *p.m.*	" " " "
Indian Section: Textiles	3 *p.m.*	" " " "

THURSDAY, **FEBRUARY 9**—

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.*	" " "
Rembrandt	3 *p.m.*	WALLACE COLLECTION
Some Masterpieces	11 *a.m.*	NATIONAL GALLERY
" " Admission 6d.	12 *noon.*	" "
French Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " "	12 *noon.*	" " "
English Porcelain. By W. B. Honey	5.30 *p.m.*	VICTORIA AND ALBERT MUSEUM
Informal Meeting of the Colour Group. "Instantaneous Colour Photography in the Theatre." By T. J. Offer.	7 *p.m.*	ROYAL PHOTOGRAPHIC SOCIETY, RUSSELL SQUARE, W.C.
European Pottery	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Chinese Porcelain—II	3 *p.m.*	" " " "
Precious Stones	7 *p.m.*	" " " "
Japanese Prints	7 *p.m.*	" " " "

FRIDAY, **FEBRUARY 10**—

Early Greece (Crete and Mycenæ)	12 *noon.*	BRITISH MUSEUM TOURS
How the Bible Came Down to Us	12 *noon.*	" " "
Greek and Roman Life—I	3 *p.m.*	" " "
Greek Sculpture—I (Before 450 B.C.)	3 *p.m.*	" " "
Dutch Landscape. Admission 6d.	3 *p.m.*	WALLACE COLLECTION
Landscape Painting—I	11 *a.m.*	NATIONAL GALLERY
" " Admission 6d.	12 *noon.*	" "
Turner and Landscape	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " "	12 *noon.*	" " "
Ecclesiastical Metalwork	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Miniatures	12 *noon.*	" " " "
Coptic Tapestries	3 *p.m.*	" " " "

SATURDAY, **FEBRUARY 11**—

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.*	" " "
Selected Pictures	12 *noon.*	WALLACE COLLECTION
General Summary—II	11 *a.m.*	NATIONAL GALLERY
" " "	12 *noon.*	" "
Watts—Stevens	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " "	12 *noon.*	" " "
Daisy Kennedy. Violin Recital. Ella Ivimey at the Piano (League of Arts).	3 *p.m.*	VICTORIA AND ALBERT MUSEUM THEATRE
Continental Porcelain	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Carpets	3 *p.m.*	" " " "
Indian Section: Sculpture	3 *p.m.*	" " " "
Vestments	7 *p.m.*	" " " "
Watercolours	7 *p.m.*	" " " "

MONDAY, **FEBRUARY 13**—

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.*	" " "
French Furniture	3 *p.m.*	WALLACE COLLECTION
Titian, Tintoretto and Veronese Painting	11 *a.m.*	NATIONAL GALLERY
" " " "	12 *noon.*	" "
French Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " "	12 *noon.*	" " "
Donatello	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Jacobean Furniture	12 *noon.*	" " " "
Architecture—II	3 *p.m.*	" " " "
Medieval Ivories	3 *p.m.*	" " " "

TUESDAY, **FEBRUARY 14**—

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.*	" " "
Rubens. Admission 6d.	3 *p.m.*	WALLACE COLLECTION
Rubens and Van Dyck	11 *a.m.*	NATIONAL GALLERY
" " "	12 *noon.*	" "
General Visit	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " Admission 6d.	12 *noon.*	" " "
Meeting to be arranged by the Scientific and Technical Group.	7 *p.m.*	ROYAL PHOTOGRAPHIC SOCIETY, RUSSELL SQUARE, W.C.
Costumes of Seventeenth Century	12 *noon.*	VICTORIA AND ALBERT MUSEUM
English Seventeenth-century Furniture	3 *p.m.*	" " " "

WEDNESDAY, **FEBRUARY 15**—

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.*	" " "
Landscape Painting—II	11 *a.m.*	NATIONAL GALLERY
" " "	12 *noon.*	" "
Constable and Turner	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " " Admission 6d.	12 *noon.*	" " "
Illustrated Lecture to Workers in the Building Trade:—"Bridges." By Sir E. Owen Williams, K.B.E.	8 *p.m.*	R.I.B.A., 9 CONDUIT STREET, S.W.
English Porcelain	12 *noon.*	VICTORIA AND ALBERT MUSEUM
French Renaissance Furniture	3 *p.m.*	" " " "
Indian Section: Metalwork	3 *p.m.*	" " " "

THURSDAY, **FEBRUARY 16**—

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.*	" " "
French Painting—I	3 *p.m.*	WALLACE COLLECTION
Some Painters of Siena, Umbria, and Florence. Admission 6d.	11 *a.m.*	NATIONAL GALLERY

A LONDON DIARY (*continued*).

Pre-Raphaelites	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,,	12 *noon.*	,, ,, ,,
Costume in the Theatre. By James Laver	5.30 *p.m.*	VICTORIA AND ALBERT MUSEUM
Tapestries	12 *noon.*	,, ,, ,,
Chinese Porcelain—III	3 *p.m.*	,, ,, ,,
Lace	7 *p.m.*	,, ,, ,,
Italian Sculpture	7 *p.m.*	,, ,, ,,

FRIDAY, FEBRUARY 17—

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.*	,, ,, ,,
French Painting—II. Admission 6d.	3 *p.m.*	WALLACE COLLECTION
Italian Portraiture	11 *a.m.*	NATIONAL GALLERY
,, ,, Admission 6d.	12 *noon.*	,, ,,
French Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,,	12 *noon.*	,, ,, ,,
Informal Meeting of the Pictorial Group	7 *p.m.*	ROYAL PHOTOGRAPHIC SOCIETY, RUSSELL SQUARE, W.C.
Goldwork and Jewellery	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Chinese Pottery	12 *noon.*	,, ,, ,,
Chinese Paintings	3 *p.m.*	,, ,, ,,

SATURDAY, FEBRUARY 18—

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.*	,, ,, ,,
Selected Pictures	12 *noon.*	WALLACE COLLECTION
General Summary—III	11 *a.m.*	NATIONAL GALLERY
,,	12 *noon.*	,, ,,
Hogarth—Millais	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,,	12 *noon.*	,, ,,
The Spencer Dyke String Quartet (League of Arts).	3 *p.m.*	VICTORIA AND ALBERT MUSEUM THEATRE
English Porcelain—I	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Continental Plate	3 *p.m.*	,, ,, ,, ,,
Indian Section: Paintings	3 *p.m.*	,, ,, ,, ,,
Raphael Cartoons	7 *p.m.*	,, ,, ,, ,,
Lacquer	7 *p.m.*	,, ,, ,, ,,

MONDAY, FEBRUARY 20—

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.*	,, ,, ,,
French Painting—III	3 *p.m.*	WALLACE COLLECTION
Crivelli, Mantagna, etc.	11 *a.m.*	NATIONAL GALLERY
,, ,,	12 *noon.*	,, ,,
Turner and Landscape	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,,	12 *noon.*	,, ,, ,,
Ordinary General Meeting. Paper by Professor A. P. Laurie, M.A., D.Sc., F.R.S.E.: "Stone Preservation and Decay."	8 *p.m.*	R.I.B.A., 9 CONDUIT STREET, S.W.
Michelangelo	12 *noon.*	VICTORIA AND ALBERT MUSEUM
French Woodwork	12 *noon.*	,, ,, ,, ,,
Bayeux Tapestry—I	3 *p.m.*	VICTORIA AND ALBERT MUSEUM
Japanese Pottery	3 *p.m.*	,, ,, ,, ,,

TUESDAY, FEBRUARY 21—

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.*	,, ,, ,,
French Painting—IV. Admission 6d.	3 *p.m.*	WALLACE COLLECTION
Dutch Landscape and Genre	11 *a.m.*	NATIONAL GALLERY
,, ,, ,, ,,	12 *noon.*	,, ,,
Millais—Rossetti	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,, Admission 6d.	12 *noon.*	,, ,, ,,
Eleventh Exhibition of Pastoral Water-colours by Modern Artists. To the end of the month.	10–5 *Sats.* 10–1	WALKER'S GALLERIES, 118 NEW BOND STREET, W.
Costumes of Eighteenth Century	12 *noon.*	VICTORIA AND ALBERT MUSEUM
English Eighteenth-century Furniture	3 *p.m.*	,, ,, ,, ,,

WEDNESDAY, FEBRUARY 22—

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.*	,, ,, ,,
Crome, Constable, and Turner	11 *a.m.*	NATIONAL GALLERY
,, ,, ,, ,,	12 *noon.*	,, ,,
Watts—Stevens—French Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,, ,, Admission 6d.	12 *noon.*	,, ,, ,,
Ordinary Meeting. H. R. H. Hall, M.B.E., D.Litt., M.A., F.S.A., Keeper, Department of Egyptian and Assyrian Antiquities, British Museum: "Recent Discoveries at Ur."	8 *p.m.*	ROYAL SOCIETY OF ARTS, JOHN STREET, ADELPHI, W.C.
English Gardens. By Miss Theresa Sylvester Stannard. To the end of the month.	10–5 *Sats.* 10–1	WALKER'S GALLERIES, 118 NEW BOND STREET, W.
Ecclesiastical Metalwork	12 *noon.*	VICTORIA AND ALBERT MUSEUM
French Eighteenth-century Furniture	3 *p.m.*	,, ,, ,, ,,
Indian Section: Mogul Art	3 *p.m.*	,, ,, ,, ,,

THURSDAY, FEBRUARY 23—

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.*	,, ,, ,,
French Painting—V	3 *p.m.*	WALLACE COLLECTION
Early Flemish, French and German Painting	11 *a.m.*	NATIONAL GALLERY
,, ,, ,, ,, ,, ,, Admission 6d.	12 *noon.*	,, ,,
Some Recent Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,, ,,	12 *noon.*	,, ,, ,,
English Steps and Staircases. By Professor J. H. Worthington.	5.30 *p.m.*	VICTORIA AND ALBERT MUSEUM
English Pottery	12 *noon.*	,, ,, ,, ,,
General Tour	3 *p.m.*	,, ,, ,, ,,
Della Robbia	7 *p.m.*	,, ,, ,, ,,
Paintings: Landscape	7 *p.m.*	,, ,, ,, ,,

A LONDON DIARY (*continued*).

FRIDAY, FEBRUARY 24—

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 Painting—VI. Admission 6d.	3 p.m.	WALLACE COLLECTION
Antonello da Messina and the Bellinis	11 a.m.	NATIONAL GALLERY
,, ,, ,, ,, Admission 6d.	12 noon.	,, ,,
Hogarth—Pre-Raphaelites	11 a.m.	NATIONAL GALLERY, MILLBANK
,, ,,	12 noon.	,, ,,
Maiolica	12 noon.	VICTORIA AND ALBERT MUSEUM
Rug Knotting and Weaving	12 noon.	,, ,, ,, ,,
Persian Metalwork	3 p.m.	,, ,, ,, ,,

SATURDAY, FEBRUARY 25—

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.	,, ,, ,,
Selected Pictures	12 noon.	WALLACE COLLECTION
Elements of Painting	11 a.m.	NATIONAL GALLERY
,, ,,	12 noon.	,, ,,
French Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
,, ,,	12 noon.	,, ,,
Murray Lambert, Geoffrey O'Connor Morris. Violin and Piano Recital (League of Arts)	3 p.m.	VICTORIA AND ALBERT MUSEUM LECTURE THEATRE
Belgium's Chief Art Treasures. By M. Léo van Puyvelde (Chief Curator of the Musée Royal, Brussels).	5.30 p.m.	VICTORIA AND ALBERT MUSEUM
English Porcelain—II	12 noon.	,, ,, ,, ,,
French Porcelain	3 p.m.	,, ,, ,, ,,
Indian Section: Pottery	3 p.m.	,, ,, ,, ,,
Jade and Lacquer	7 p.m.	,, ,, ,, ,,
Symbolism in Design	7 p.m.	,, ,, ,, ,,

MONDAY, FEBRUARY 27—

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.	BRITISH MUSEUM TOURS
Titian, Van Dyck, and Gainsborough	3 p.m.	WALLACE COLLECTION
French School	11 a.m.	NATIONAL GALLERY
,, ,,	12 noon.	,, ,,
Some Recent Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
,, ,,	12 noon.	,, ,,
Exhibition of Drawings by the late Mr. Alfred Stevens. Presented by Mr. Sigismund Goetze. Open until Thursday, March 8.	10–5	R.I.B.A. GALLERIES, 9 CONDUIT STREET, S.W.
Rodin	12 noon.	VICTORIA AND ALBERT MUSEUM
Evolution of the Chair	12 noon.	,, ,, ,, ,,
Bayeux Tapestry—II	3 p.m.	,, ,, ,, ,,
French Porcelain	3 p.m.	,, ,, ,, ,,

TUESDAY, FEBRUARY 28—

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.	,, ,, ,,
Italian Painting. Admission 6d.	3 p.m.	WALLACE COLLECTION
General Visit	11 a.m.	NATIONAL GALLERY, MILLBANK
,, ,, Admission 6d.	12 noon.	,, ,, ,,
"The Photographic Work of the Rev. J. B. Reade." By Charles H. Oakden.	7 p.m.	ROYAL PHOTOGRAPHIC SOCIETY, RUSSELL SQUARE, W.C.
Costumes of Eighteenth Century	12 noon.	VICTORIA AND ALBERT MUSEUM
Musicial Instruments	3 p.m.	,, ,, ,, ,,

WEDNESDAY, FEBRUARY 29—

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.	,, ,, ,,
El Greco and Velasquez	11 a.m.	NATIONAL GALLERY
,, ,,	12 noon.	,, ,,
Turner	11 a.m.	NATIONAL GALLERY, MILLBANK
,, Admission 6d.	12 noon.	,, ,,
English Porcelain	12 noon.	VICTORIA AND ALBERT MUSEUM
Raphael Cartoons	3 p.m.	,, ,, ,, ,,
Indian Section: General	3 p.m.	,, ,, ,, ,,

Royal Society of Arts Annual Competition of Industrial Designs.

The Fifth Annual Competition of Industrial Designs will take place at the Imperial Institute, South Kensington, in June next. It will be open to two classes—(*a*) All British subjects (with certain specified limitations as to age in some sub-sections), and (*b*) British students in British schools of art and kindred institutions. Entries can only be received from individual designers, not from firms.

The subjects of competition will be the same for both classes of candidates, but in considering the work the judges will bear in mind to which class the competitors belong. The competition will be divided under the following heads: (1) Architectural Decoration; (2) Textiles; (3) Furniture; (4) Book Production; (5) Pottery and Glass; (6) Miscellaneous.

A number of private firms are offering prizes in the various sections, and full particulars of these and the rules of entries can be obtained from the Royal Society of Arts, John Street, Adelphi, W.C.2.

The New Year Issue of "The Architects' Journal."

This well-illustrated double number of our contemporary was published on January 11 last. Amongst its contents is an original frontispiece representing the menu for a fictitious architectural dinner, with table decorations designed by Mary Adshead. Professor Östberg contributes an article entitled "I Discover England," illustrated by reproductions of five pencil drawings. An unusual feature is an illustrated article by Mr. Clough Williams-Ellis on Mr. Goodhart Rendel's motor-car, which includes an amusing specification for the bodywork of the car of 1937. Professor Reilly discusses "The Year in Architecture," his remarks being accompanied by pictures of the principal buildings erected during the past year. "Some Air Photographs of Holland" is the title of an article by Mr. Eric R. Jarrett, and includes some interesting views of Amsterdam, Dordrecht, Maastricht, Zutphen, and other places. Mr. Harold Tomlinson writes on "Some Continental Churches" (illustrated), and amongst the most important features is a symposium of opinions on how to win an architectural competition, contributed by a number of distinguished architects, including Mr. Cyril Farey, Mr. Arthur J. Davis, Mr. H. V. Lanchester, Mr. Egerton Swartout, and Mr. C. Cowles-Voysey.

With this number of *The Architects' Journal* is included a copy of "The Architects' Journal Calendar," in which lists of useful dimensions, units of space, electrical data, etc., are tabulated, and information of help to architects in the planning of buildings is given in a way not hitherto attempted in relation to architecture. The price of this issue of *The Architects' Journal* is one shilling.

An Exhibition of the Work of Rene Lalique.

"Artist Master Craftsman"—at once an honourable and perfect description of Rene Lalique.

For he is an artist in an artist's sense of the word; his knowledge is so secure that he is able to bring elimination to a fine point; each line of his design is essential, he never strikes a false note.

Lalique served a long appreticeship, and it is an interesting point that he originally began his life as a goldsmith and jeweller. This helps to explain the beautiful delicacy of his work and the extraordinary detail which he introduces into his glass work, detail which, though it delights the eye, never obscures the meaning and pleasure of the whole design.

The simplest forms of Nature delight him most, and in his translation of them one sees one of the most attractive facts of his genius. He seems to catch the spirit of his subject in such a way that, though it retains its natural characteristics, its meaning is fresh and new. Take, for instance, his beech leaves; one sees their fragile bright beauty as one has known it, but they seem somehow to be etherealized, and their spirit shines through.

His sense of fitness is wonderful, too, and he thinks out his designs with great completeness; if he fashions a bowl, for instance, the design of the decoration is an integral part of the bowl, the one cannot exist without the other.

With his human figures the chief thought which comes to one's mind is their rhythm. One knows, of course, that they are static, but the feeling of movement is so brilliantly expressed that one subconsciously carries on the movement and the figures live again.

When he uses colour (always with great restraint) it is always to enhance the meaning; be it a hunting scene with archers he chooses dark ruby, be it mermaids and fishes he takes the pearly blue light over the sea at dawn.

One may sum up his genius aptly in the words of Paul Jallot: "His palette is sumptuous, but always temperate, he loves delicate harmonies, tone on tone, and in his invention of forms his fantasies obey the order of logic."

The interior lighting effects of Rene Lalique are very well displayed at Breves Galleries, Imperial Court, 2 Basil Street, S.W.3. These designs are in the form of centrepieces, screens, sculptured motives, cornerpieces, bracks, and other shapes, which can be used either as single ornamental pieces or as an integral part of the decoration of a room. All who are interested should certainly not miss the exhibition, which will be open for some considerable time.

Specification 1928.

The Architectural Press announce that the 1928 edition of *Specification* will be published during the first few days of this month. The various sections in the book have been thoroughly revised and brought up to date, and special articles have been contributed on the following subjects:

"The Planning of Flats. By Percy B. Tubbs, F.R.I.B.A., and Grahame B. Tubbs, A.R.I.B.A. (Illustrated.)

"The Planning of Licensed Premises." By Melville Seth-Ward, F.R.I.B.A. (Illustrated.)

"Floodlighting." By a Specialist. (Illustrated.)

"Refrigeration and Cold Storage." By Hal Williams, M.Inst. M.E., M.I.E.E. (Illustrated.)

"Gas Coke as a Domestic and Central Heating Fuel." By a Fuel Specialist.

"Greyhound Racecourses." By C. W. Glover, A.M.Inst.C.E. (Illustrated.)

New double-page drawings have been prepared by Mr. W. R. Jaggard in the series of standard constructional details; there are full-page plates showing various types of glass and a number of other new features of interest to the profession. The price of this work is 10s. 6d.

The Shakespeare Memorial.

The design of Miss Elisabeth Scott for a new Shakespeare Memorial Theatre at Stratford-upon-Avon, to replace the theatre destroyed by fire in 1926, has been chosen by the assessors as the best of those submitted. Miss Scott, a native of Bournemouth, was the only woman to take part in a competition open to this country, Canada, and the United States. Her design has been accepted by the governors of the Memorial Theatre.

A Change of Address.

Messrs. Walter Cassy, Ltd., have acquired new premises and showrooms, and their address is now 81, High Holborn; telephone numbers, Chancery 8726 and 8727.

The Flood at the Tate Gallery.

Though it is too early as yet to estimate quite accurately the damage done by the disastrous flood of January 7, the public may be relieved to hear that the bulk of the collections have escaped with surprisingly little apparent injury.

The watercolours and chalk drawings by Turner, for example, have dried out with little or no loss of brilliancy, and it is hoped that the thousands of slight memoranda in pencil will not be materially affected. The need for rapid salvage has necessarily somewhat disturbed their chronological arrangement, but Mr. A. J. Finberg, who made the well-known Turner inventory, is kindly collaborating with Mr. Hind in putting them back into order. The drawings by Rowlandson, Alfred Stevens, and by modern Masters seem to have suffered but little.

Of the oil-paintings it would be premature to speak. Until they have thoroughly dried it is impossible to estimate what repairs may be required. But only a few paintings, and those not generally of high importance, show signs of damage which may prove irreparable. Blake's "Nelson" at present seems to be the one work of rarity which will need extensive restoration. A few canvases by Landseer and other moderns are in similar plight. Mr. Whistler's paintings in the refreshment room appear to have resisted the flood, which destroyed the furniture and crockery there.

Allen-Liversidge, Limited.

Declaration of an Interim Dividend.

The directors of the above company have declared an interim dividend on the ordinary shares for the six months ended October 31, 1927, at the rate of 10 per cent. per annum (5 per cent. actual), less tax. Dividend warrants were posted on January 27, 1928.

A New Rebuilding Scheme.

Mr. A. H. Barker, M.I.C.E., of 100 Victoria Street, has been appointed consulting engineer for the million-pound rebuilding scheme of the University of Leeds, for which Messrs. Lanchester, Lucas and Lodge are the architects.

The Brigade of Guards' New Officers' Mess in course of construction by Gazes. The building, which faces Buckingham Palace, accords in style with the Royal Residence. It provides sleeping accommodation for single Officers of two battalions, and comprises a magnificent Billiard Room, Mess Room with Band Annexe and Officers' Bedrooms with Sitting Rooms attached.

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TRADE AND CRAFT.

The Royal Ear Hospital, Pancras Street, London.

The general contractors were Higgs and Hill, Ltd., and among the artists, craftsmen, and sub-contractors engaged on the work were the following: Higgs and Hill, Ltd. (demolition, excavation, foundations, dampcourses, and joinery); Hemel Hempstead Brick and Tile Co., Daneshill facing bricks; Emerson and Norris (artificial stone); Redpath Brown & Co. (structural steel); Diespeker (hollow tile floors); Ide and Sons (glass); Luxfer Co. (copper glazing and metal casements); Zeta Wood Block Flooring Co. (wood block flooring); Wilfley Marbolith Floor (patent flooring); Crittall & Co. (central heating and boilers); Bratt Colbran & Co. (stoves and mantels); Gas Light and Coke Co. (gas fixtures); Edmundsons Electricity Corporation (electric wiring, electric light fixtures, bells, and electric heating); Matthew Hall (plumbing); Shanks & Co. (sanitary fittings); Jas. Gibbons Ltd. (door and window furniture); Reliance Telephones (automatic telephones); Haywards & Co. (iron staircases); Averys, Ltd. (sunblinds); Plastering Ltd. (plasterwork); Pirie & Co. (metalwork); Fenning & Co. (marble); Sage, Ltd. (operating theatre fittings); Smith, Major and Stevens (lifts).

The British Insulated Cables, Ltd.

The British Insulated Cables, Ltd., of Prescot, Lancs, have received an order from the Central Electricity Board for approximately 228 route miles of 132 k.v. 3-phase overhead transmission lines in Scotland. The materials are to be supplied from within the British Empire, and include approximately 1,000 miles of steel-cored aluminium conductors and 1,500 steel towers. The value of the order is approximately £400,000, and it is claimed to be the largest single order for such work ever placed in this country.

Comptons Clew, Horsham, Kent.

The general contractors were J. Warren and Sons, and among the artists, craftsmen, and sub-contractors engaged on the work were the following: Holmbush Potteries (bricks and tiles); W. W. Howard Bros. & Co. (Indian hardwood flooring); J. Smith and Son (central heating); Elsleys (grates); Holmes and Cooper (electric wiring); Oslers & Faraday Ltd. (electric light fixtures); Shanks & Co. (sanitary fittings); Jas. Gibbons Ltd. (door and window furniture); F. J. Barnes, Ltd. (Portland stone); Sanderson and Sons (wallpapers); J. Cheal and Sons (shrubs and trees).

An Amalgamation.

An interesting announcement has recently been made of the amalgamation, on January 1 this year, of the old-established companies, The Val de Travers Asphalte Paving Co., Ltd., and Thos. Faldo & Co., Ltd., of Windsor House, Kingsway.

The Val de Travers Company, which has important mining interests in France, Switzerland, Sicily, and Germany, was established in 1871, and is one of the largest producers of natural asphalt rock in the world, supplying each year thousands of tons of the rock to many British and Continental users. This company has undertaken and completed many of the largest asphalt contracts ever placed, and it is interesting to learn that they are at present carrying out all asphalt work at the Bank of England; Westminster Bank, Lothbury; Middlesex Hospital; Spitalfields Market; Bournemouth Pavilion; and in many other important buildings.

Messrs. Thos. Faldo & Co. were founded in 1851, and have for many years been recognized as specialists in all asphalt work in connection with buildings. They are the sole concessionaires for Great Britain and North America of the Seyssel Mines, known as Les Mines de Bourbonges à Lovagny Bassin de Seyssel (Haute Savoie), France.

At the present time they are engaged with the asphalt work required in connection with Lloyds Bank, Cornhill; Peabody Estate, Acton; Horticultural Hall, Westminster; new silk mills at Lancaster; and a sanatorium at Milford. Mr. W. T. Faldo has been appointed to act with Mr. James A. Scott as joint managing directors.

Two New Thermostove Models.

Messrs. Hartley and Sugden have just placed upon the market two new models of the Thermostove, Nos. 7 and 8. These models are the outcome of several years' experience in the manufacture and use of combined independent boilers and

Model No. 8

cookers, and the manufacturers claim that the stoves embody every advantage possible in this class of kitchen equipment. They are guaranteed to roast, bake, and cook in the oven, to boil pans and fry on a hot plate, and to provide a certain amount of hot water all from one fire. No brick setting is required, an open stove may be had if desired, and the stoves will burn coke, anthracite, or house coal.

Electric Lifts.

Messrs. Medway's Safety Lift Co. Ltd., of 1 and 2 Silex Street, Blackfriars Road, S.E., have just issued an attractive new booklet on the various types of their electric lifts. These lifts are manufactured in conjunction with Messrs. J. and E. Hall, Ltd., of Dartford, who have specially equipped their works for economical production of lifts of all descriptions.

The Uses of Gas in Hospitals.

The new Royal Ear Hospital, Huntley Street, is one of a group of buildings connected with the main building of the University College Hospital. The other buildings are the medical school, nurses' home, the resident medical officer's quarters, and another recent addition, the Obstetric Hospital.

As is usual in all hospitals, gas is used for many purposes in these buildings. In the main kitchens a large amount is used for cooking. The hot-plate work, grilling, roasting, and baking are all done by gas-cooking apparatus, steam being used for the other cooking processes.

Most of the cooking for the Royal Ear Hospital is carried out by gas and steam in the kitchen of the new Obstetric Hospital adjoining.

Either a gas-cooking stove or a hot-plate is fixed in every ward kitchen, including those in the new Royal Ear Hospital. There are also three gas-cooking stoves installed for demonstration purposes in the Trained Nurses' Institute.

The greater part of the warming of the buildings is carried out on the central heating principle, the Panel system having been adopted in the new building. Gas fires are fixed in the matron's house and in the resident medical officer's quarters. Gas is used in the laboratories and for sterilizing purposes, and also for a large number of Bunsen burners which are used for various testing purposes in the wards.