THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

The *King's Beasts* of Windsor.

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March 1928.

Plate I.

THE *KING'S BEASTS* OF WINDSOR.

The *King's Beasts* of Windsor.

By Eric Shepherd.

With photographs by THE ARCHITECTURAL REVIEW.

FOREWORD.

By The Very Reverend
The Dean of Windsor.

I have been asked to write a foreword to the accompanying article on the King's Beasts, *which have been restored on our Chapel. Such* Beasts *were part of the original design, and there is no question that the loss of them has been a serious detriment to the beauty of the building for the last two hundred years, and also that their absence deprived the Chapel of a singularly characteristic historical interest which the article explains very well. But they have also an importance in the construction. Their weight is needed for steadying the roof, and their absence has probably contributed towards the trouble we have had. But we did not think that we were justified in spending the money contributed to the restoration upon them. Some cheaper way of supplying the weight could have been found. But when Mr. Minter, who had already been a generous subscriber to the restoration fund, expressed a desire to give the* King's Beasts *as a personal gift of his own, we were, of course, delighted, and the immense trouble he took in co-operation with the architect, Mr. Breakspear, to get really beautiful models, added very much to the value of his gift. It seems to be the general opinion that it would have been impossible to have had a nobler treatment of the subject. They are not copies, as the old ones were gone, but they have all the spirit of old work, and are a constant pleasure to us and a constant witness to Mr. Minter's generosity and Mr. Armitage's artistic skill.*

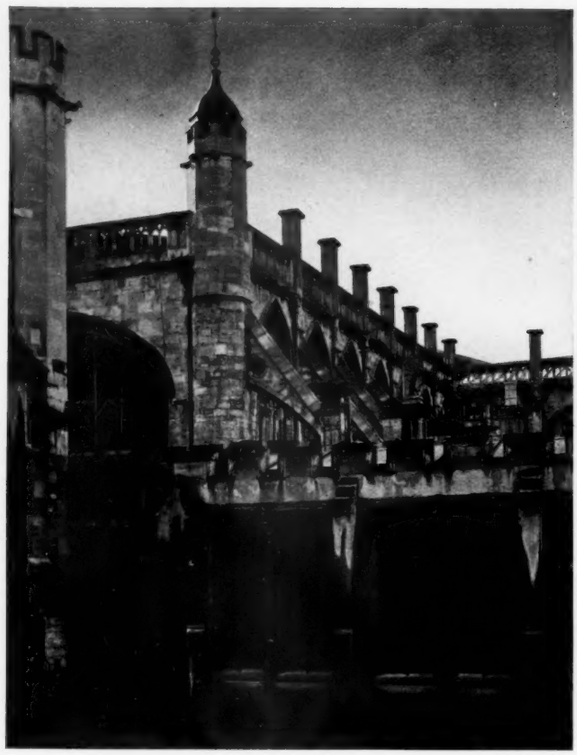
WHEN, in the year 1682, Sir Christopher Wren recommended the removal and demolition of the "beasts of the West body" of St. George's Chapel, Windsor, he did but do what from the standpoint of his day was perfectly consistent. The beasts, as he pointed out, were "all decayed." And heraldry, as he might have added, was a good deal out of fashion. The beasts stood upon the pedestals which strengthened the flying buttresses supporting the roof; and Sir Christopher adduced the technical argument that some heavier weight was needed there if the stability of that roof were to be maintained. The Chapter, to which the architect reported, acquiesced. So down came the royal beasts, as later "down went the *Royal George*."

But today, behold a great wonder! The beasts have come again, and they stand once more where they stood of old.

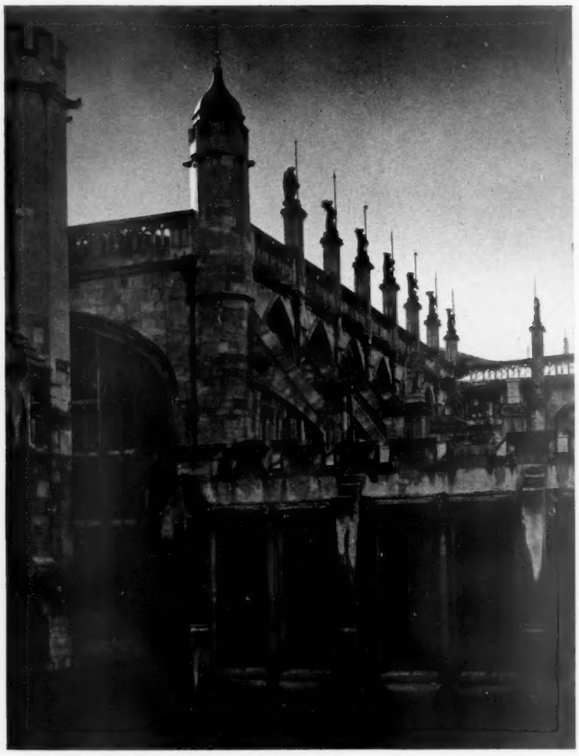
Before going into the particulars of this notable resurrection, it will be well to say a few words about heraldry: that ancient system of identification which the fourteen heraldic beasts of Windsor so strikingly illustrate. Those beasts were set up in the first place, not by any means for sheer ornament, but to point a moral and adorn a tale; and they were vastly more efficacious for that purpose than any written statement could have been. In those days few could read writing, but most could read the symbolism of heraldry. The royal beasts were originally set up on the pedestals of the Chapel to be there what we should nowadays call an "advertisement"; they advertised a fact, or chain of facts, which it was of great political importance to make known.

Most schoolboys would bear out the statement that to show the claim of King Henry VII to the throne of England is an exceedingly complicated business. I do not myself propose to make the attempt here. None the less, his claim was a perfectly valid one; and its admission by the Lords and Commons of England put an end to much dynastic squabbling and established what we know as the Tudor line of English Kings and Queens. Ever since the time when Richard II was dethroned by his cousin Henry Bolingbroke, afterwards Henry IV, there had been a rivalry of claim to the throne of England; those who held that Richard was wrongly dethroned took one side, and the supporters of Henry Bolingbroke the other. The rivalry, persisting through the centuries, gave rise to many wars and many executions; it seemed that the angry ghost of that old injustice (if injustice it were) would never be laid. Men were weary of the struggle, and of the havoc it caused; thus, when Henry Tudor, after the defeat and death of Richard III at the Battle of Bosworth, claimed to unite in his person the rival titles to the throne, England was on the whole well content.

But Henry lost no time in setting up, where all might see, a symbolic statement and proof of the claim he had to the



The chapel from the Dean's bedroom window. A view of the sky-line as it looked before the *Beasts* were put up.



The same view with the *Beasts* in position : an eloquent testimony to their importance in the design.

throne; and one of the forms his manifesto took was the heraldic beasts of Windsor. Those mighty crests, which had topped the helmets of many kings, now topped the tall pedestals of the Royal House of Prayer, giving the nature of an oath to the testimony they bore. "Henry is king," they cried aloud, "by the Grace of God and by right of true descent, as here shown forth for all to see!"

The rampant posture of the royal beasts shows that each one was a crest : a device intended to crown the summit of the helmet and identify the wearer when his visor was down. One has only to glance at the beasts to see at once that they were designed for prominence and effect; and the most prominent of all positions was, naturally, the helmet top. There they had stood, these heraldic beasts, in burnished metal, bidding defiance to the foe and proudly supporting the shield of arms of the royal wearer. And not only did they proclaim the identity of the helmeted wearer when his visor was down, but, by their rampancy they intimidated; and by their towering height they attracted to themselves the blow of battle-axe or sword and kept it from the living head beneath. Thus the heraldic beast which formed the knightly crest at once declared identity, proclaimed prowess, and protected the head—without which neither identity nor prowess could be of much use! And by exhibiting these royal helmet-crests on the lofty pedestals of St. George's, Windsor, Henry VII declared aloud, in a language all could understand, that all the royal blood there witnessed had contributed to his majesty.

By the time of Sir Christopher Wren, however, interest in the claims of Henry VII had subsided. So had popular knowledge of heraldry. Heraldic devices were still used (indeed, they are to this day); but they had ceased to be a language all could read, and the antiquarian interest which we find in them now had not then arisen. It is probable that Sir Christopher, who belonged to an age which considered Shakespeare inferior in many ways to Dryden, regarded the royal beasts with little interest and less respect, as relics of barbarism, and really thought that the "stone pineapples" he proposed in their place would be an ornamental improvement as well as a better architectural support. So the royal beasts came down from the pedestal tops : black bulls, green dragons, white harts, each cherishing his proud shield of arms—down they all came to the dust. Their day, it might have seemed, was over for ever. Where could a knightly soldier of the Restoration period have worn a crest? Already on his head was a massive wig of curls, and a great flop-hat with plumes!

But the heraldic beasts were more than advertisements of a royal claim, and they were more than a defunct symbolism; they were objects of beauty in themselves, and nothing could be devised which would so fittingly top the pedestals of the Royal Chapel of Windsor. The heraldic beasts are a summary of English history; they assort with the historic Thames which flows beneath them. Today they stand again where they were used to stand; and, as you mount the Castle Hill at Windsor on a clear blue day of sun, you may behold the black bull again, or the white swan, or the panther which was for King Henry the Sixth, or the white hart, with its shield of arms which bears five peascods of the Plantagenista for King Richard the Second. You will admit, I think, when you see the royal beasts triumphing there again in all the white freshness of their perfect restoration, that they deserved to come back, and that great thanks are due from all lovers of England and

Plate II. March 1928.

ST. GEORGE'S CHAPEL, WINDSOR.

Joseph Armitage, Sculptor.

The resurrection of the *King's Beasts*—first set up by Henry VII, then removed by Sir Christopher Wren—forms one of the most romantic episodes in the history of St. George's, the chapel of the Knights of the Garter. The original *Beasts* put up by Henry VII to prove his title to the English throne have long since disappeared, but the genius of Mr. Armitage has been equal to the occasion, and the new ones on the several roofs of the chapel form a spirited and beautiful little company.

The south side.

The north side.

The roof of the chapel, looking towards the west end. The two photographs are complementary, and represent the south and north parapets of the chapel, with the entrance to the Castle on the left, and the Thames and Eton on the right.

The south side, looking east towards the Round Tower of the Castle.
The leopard in the foreground is one of the finest
of Mr. Armitage's *Beasts*.

England's monuments to the man who brought them back. They are beautiful objects, these symbolic creatures.

It is to Mr. F. G. Minter that we owe the restoring of the beasts to where they belong. He had the work carried out and presented the fine result to Windsor Castle. Needless to say, he had an enthusiastic supporter in the architect, Mr. Breakspear, who has been responsible for the restoration work as a whole.

It was easier for Sir Christopher's workmen to lay the beasts low than for Mr. Minter's to set them up again. And, indeed, not all the king's horses and all the king's men could have accomplished the latter feat, but for the profound research and brilliance of reconstructive imagination brought to it by Mr. Joseph Armitage, the sculptor. The beasts were gone—dismembered, disintegrated, vanished from sight; only the tradition of them remained, and their shadow in the dark of old engravings, and perhaps some specification of their height and bulk to be dug out of ancient records. The task of re-creating them seemed not unlike that which the phœnix is fabled to perform, when, from a small heap of ashes, the bird rises again in fuller perfection. Indeed, every one of the fourteen heraldic beasts of Windsor is a phœnix in this respect, for each has risen again from the dust of old libraries. Back is the white falcon which was the crest of the victor of Cressy; and the black bull, with its white rose rayed in glory for Lionel's heir, has homed again. What music and magic there is in the mere rehearsal of these kingly blazonings!

The north transept.

In order to mount them anew upon their former pedestals, the royal beasts had to be "re-envisioned," as they had stood there in their day. From the Garter plates within the Chapel, and from the symbols and badges upon the bosses of the roof, these vanished forms were conjured back into existence: lions, harts, swans, falcons, bulls, and dragons —one and all, little by little, they were coaxed and tempted from the shades. Records yielded their measurements; old engravings their effect. They were "re-envisioned," the very soul of them; and that soul was embodied again in stone. Looking up at them today where they stand once more against the Gothic fantasy of St. George's, one feels that the word "re-envisioned" does give some idea of their manner of coming again. The restorers did not merely rummage about among old documents and study faded engravings, but they dreamed a dream and saw these "great beasts," as in the Apocalypse. And they awoke, and wrought the substance of the vision and the dream; and lo! there are the royal beasts once more, each on its pedestal—dragon, swan, hart, bull—for all the world as though Sir Christopher Wren had left them there!

The south transept.

In those very delightful "Legacy" volumes which have been issued, a writer in the one upon the Middle Ages reminds us that we are still living, perhaps too contentedly, on that inheritance of beauty which has come down to us from the past. It would be a sorry world, he suggests, if all that legacy were lost. True as this is, what we need today is not ancient beauty, but new creative force. Armitage has not repaired or imitated, but has, with the artistic vitality we so much long to see today, produced a genuine re-creation of a perished beauty and significance. The white greyhound of Nevill (a lovely beast) has come again from the shades to behold the modern feats of his race; the white swan of Bohun looks down once more from Windsor on the royal birds of the Thames. And a modern craftsman has shown that the creative energy of the Middle Ages still lives.

No loveliness, I suppose, is *really* lost. . . For scientists tell us that, somewhere in the ether, everything that ever has existed exists still and for ever, and could be recovered in its integrity, if we only knew how. It is a welcome thought, but makes one very wistful; somewhere is the Parthenon as Pericles left it . . . somewhere the London of old St. Paul's! But is not this assurance of a new science's a little vain? For nothing is more certain than that as yet we do not know how to recapture the integrity of vanished loveliness, and that what we let slip from us will not come in our day again. The seventeenth century had just grown out of heraldry, and was therefore quite prepared to part with these glorious beasts in exchange for "stone pineapples"—which, in the event, it never got. The "stone pineapples" promised by Sir Christopher never materialized, and the pedestals remained without ornament even until this day of ours.

Here a little piece of England's past has come again; and modern Windsor is henceforth so much the less strange to any *revenant* from the Middle Ages.

High Words in Piccadilly

or

What Barclays Bank *said*

to

The Westminster Bank.

By A. Trystan Edwards.

With photographs by THE ARCHITECTURAL REVIEW.

WHEN the great ones of the earth forsake the majestic demeanour by which they are generally recognized and so far forget themselves as to exchange left-handed compliments and to converse in a manner likely to cause considerable pain to each other, it is not for an ordinary mortal like myself to find pleasure in such contretemps. In fact, I should have preferred not to be present at all when the Honourable Barclays Bank in Piccadilly fell to wordy warfare with the not less Honourable Westminster Bank at the opposite side of the street. I must repeat that it was not my wish to assume the part of eavesdropper, for my arrival at the scene of the quarrel was purely accidental. Nor would I even now feel entitled to divulge the conversation to others were I not convinced that in spite of the acerbity with which it was begun its happy ending makes such a pretty story. For what more delightful theme could I have chosen than the public reconciliation of two protagonists whose rivalry at one time almost threatened a breach of the peace? I feel sure that after this preliminary statement the reader will acquit me of any desire to exploit a but temporary disagreement in a spirit of mischief, or to sink to the level of a mere scandalmonger. It may even turn out that the tale I have to tell has a high moral, the study of which may be of benefit to all of us.

Westminster Bank. Barclays Bank.

"You have put on royal robes," Barclays Bank *complained peevishly, "and then you disgrace both yourself and your order by appearing at the same time in a straw hat. . . . Perhaps you could not afford a coronet. . . ." "Not so fast, my brother," retorted the* Westminster Bank. *"May I remind you that you yourself are parading in borrowed plumes, and the costume you now sport with pride was made for somebody else. . . ."*

But I must proceed with my task of narration, and only hope that my capabilities as a reporter are worthy of the unique opportunity which was vouchsafed to me. At first I could scarcely believe my ears, for I must confess to being considerably astonished when Barclays Bank informed its *vis-à-vis* of Westminster that this important personage was without one of the insignia of noble birth, namely, a suitable coronet.

"You have put on royal robes," it remarked peevishly, "and then you disgrace both yourself and your order by appearing at the same time in a straw hat. Don't you see, you ridiculous parvenu, that your rustic headpiece is entirely out of keeping with the splendour of your lower garments? 'Lord in waiting' down below and country bumpkin on top. But I suppose you could not help it. Perhaps you could not afford a coronet; or was it your honesty which forbade you to conceal your plebeian origin?"

"Not so fast, my brother," retorted the Westminster Bank, controlling its temper with obvious difficulty; "not so much talk about plebeian origins, if you please. May I remind you that you yourself are parading in borrowed plumes, and the costume you now sport with such pride was made for somebody else and, indeed, first belonged to a person even lower in the commercial hierarchy than yourself?"

I thought that this particular sally on the part of the Westminster Bank was unworthy of an individual pretending to such social status. It was rather like hitting below the belt to remind Barclays that the building it occupies was originally designed for a quite different purpose. The space now taken up by the fine Banking Hall had but recently been devoted to a grandiose showroom for motor-cars. It seemed to me unlikely, however, that Barclays Bank would desire public attention to be directed to this particular fact; and I was curious to learn in what spirit it would meet the insinuation. To my surprise it exhibited the utmost sang-froid.

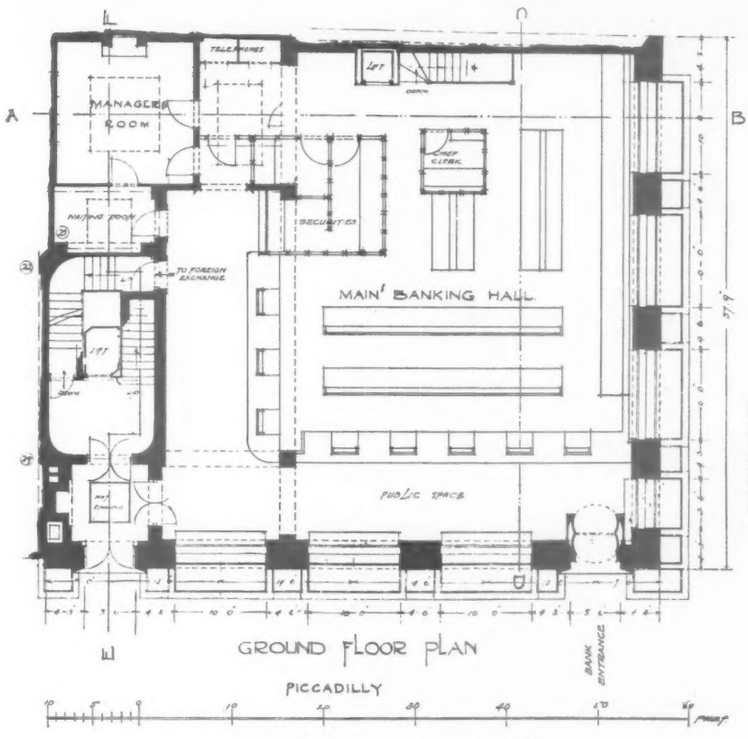
"Indeed," replied Barclays haughtily. "It is not usual to pry into the intimate affairs of one's neighbour, and in appraising the cut of his garments to blurt out evidence as to the source from which they were purchased. I may inform you, however, that in this instance the transaction is not one of which I need be in the least ashamed. In acquiring these premises from the Wolseley Motor Company

Plate III. March 1928.

THE WESTMINSTER BANK, PICCADILLY, LONDON.

W. Curtis Green, A.R.A., Architect.

THE PICCADILLY FRONT OF THE WESTMINSTER BANK.
Designed by W. Curtis Green, A.R.A.



A PLAN OF THE BANKING HALL.

"Your gigantic columns, for instance," said the Westminster Bank *to* Barclays, *"are they not a trifle presumptuous . . . do they not symbolize the arrogance of wealth? And just consider for a moment the effect upon the street as a whole if all the commercial buildings were so adorned; the result would be a columnar epidemic by which our spirits would be quelled by a universal ponderosity. Pray excuse me if I prefer to adopt a smaller scale in my general composition and a lightness of tone indicative of the fact that I am not assuming a high governmental status."*

I consider myself to be extremely fortunate; for what more suitable habitation could I desire than this classic edifice? The row of handsome arches standing on pavement level, with their decorative grillage (I ask you, was there ever such grillage?), the detached columns stretching over the full height of three storeys are surely a superb composition. And remember that *I* have a proper entablature, and do not allow a flimsy gutter uncomfortably bridging wide apertures to form the lower terminal to my roof, as do you. *I* am fully aware that the vertical lines of columns need a substantial horizontal band of wallage above them. But perhaps you were never taught the difference between a column and a pinnacle."

I could see that the Westminster Bank was eager to demonstrate its ability to turn the argumentative tables upon its opponent, but for the moment it was not given an opportunity to do so, as Barclays suddenly burst into a loud chuckle. "Well, I never!" it exclaimed. "Who would have thought it? Well, well, well. Just fancy that." And, turning to its left, it nudged the Ritz Hotel and pointed to the ground-floor storey of the Westminster. Then again it laughed, and the Ritz joined in its merriment.

"How is it that you haven't noticed it before?" said the Ritz rather thickly, pretending, I thought, to an astuteness it did not possess. "*I* saw it all along."

"And so did I," chimed in the Royal Insurance building on the left; but apparently additional support or humorous appreciation was not needed in that quarter, for Barclays immediately snapped it up, calling it a fidgety old thing, not entitled to any opinion upon the matter. "The less *you* say the better," said Barclays. "Your presence here at all is bad enough without your chipping into our conversation. Your ridiculous façade, with its fussy bay windows leaving scarcely a foot of plain wall surface, irritates me every time I look at it."

Devonshire House. Westminster Bank.

"I am surprised you haven't noticed it before," said the Ritz, *rather thickly . . . "I saw it all along." "Say, you guys," shouted out* Devonshire House . . . *"please tell me the joke." "Don't you know?" replied* Barclays Bank. *"It's the funniest thing I have heard for quite a long time. There is a person here who has been accusing me of going about in borrowed plumes. . . ."*

Barclays Bank.

"I consider myself to be extremely fortunate," replied Barclays, *"for what more suitable habitation could I desire than this classic edifice? The row of handsome arches standing on pavement level, with their decorative grillage . . . the detached columns stretching over the full height of three storeys—aren't they noble, aren't they grand?"*

"Sorry I spoke," said the Royal Insurance building.

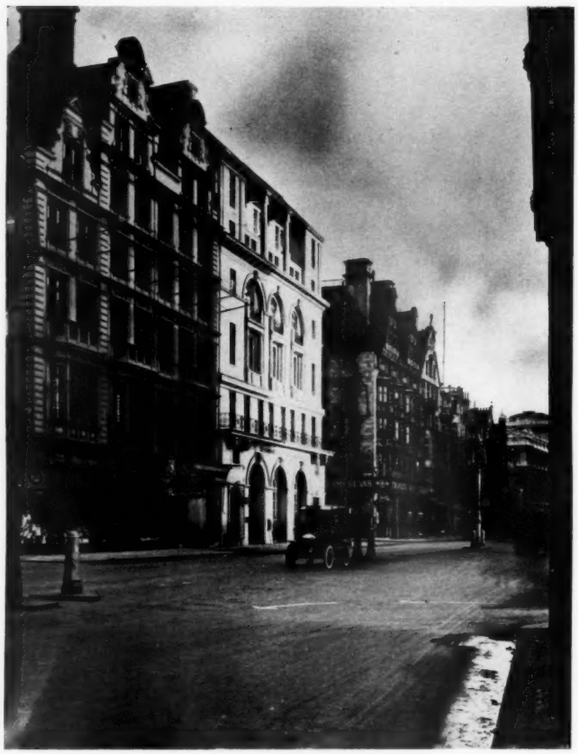
"Say, you guys," shouted out Devonshire House, whose attention had been attracted by the noise of laughter, "please tell me the joke."

"Don't you know," replied Barclays Bank. "It's the funniest thing I have heard for quite a long time. There is a person here who has been accusing me of going about in borrowed plumes, and I have just noticed that my own beautiful ground-floor storey, complete in almost every particular, my trinity of arches with ornate keystones, and my side doorways with small windows over have been copied, appropriated, *filched* by this same architectural upstart who has apparently not enough originality to invent a new façade for himself."

"But surely, ought not you to be pleased to think that in one respect I have copied your illustrious example?" replied the Westminster Bank, this time in dulcet tones. "The arrangement of openings in your ground-floor storey seemed to me so perfect that it would be folly for me to depart from it in any particular whatsoever. But I am sure you would like to know the motives which induced me to make a divergence from the excessively solemn style of your superstructure. Are you not perhaps affecting an architectural mode more becoming to a public building than to a commercial one? These gigantic columns, for instance: are they not a trifle presumptuous — forgive my speaking so frankly; do they not symbolize the arrogance of wealth? And just consider for a moment the effect upon the street as a whole if *all* the commercial buildings were so adorned; the result

would be a columnar epidemic by which our spirits would be quelled by a universal ponderosity. Pray excuse me if I prefer to adopt a smaller scale in my general composition and a lightness of tone indicative of the fact that I am not assuming a high governmental status."

"Lightness of tone," repeated Barclays with a guffaw. "Feather-headedness, you mean. You begin with a heavy foundation and then end in fluff. But before commenting upon this latter point, let me commend your imitative zeal which is really remarkable. Not content with copying me in your basement storey, you next proceed to copy yourself and duplicate your arcade at second-floor level. In running the arch *motif* to death you seem just like a child with a new toy. Moreover, your arcades conflict with one another, so that one is now at a loss to determine which of them you consider to be the more important. And you sneer at my columns. Is it, perhaps, that you don't know how to treat these features in accordance with the conventions governing their employment? To show a row of columns with their entablature returned back upon the wall behind is to deprive the vertical members of their common unity as a colonnade, while the broad soffit of the overhanging roof seems to sweep unconcernedly past the columns and is itself left without an architrave to give support to the eaves. This slender, skimpy, rustic roof is quite unworthy of the façade."



Westminster Bank.

"Just look for a moment," said the Westminster Bank, *"at the edifices on either side of me. How could I take my place between these without provoking the utmost discord if I had followed your advice and crowned my attic storey with a full entablature?"*

"Oh, bother your conventions," retorted the Westminster Bank; "don't you see that if the Classic style is to be a real live thing, it must adapt itself to a variety of circumstances? Just look for a moment at the edifices on either side of me. How could I take my place between these without provoking the utmost discord if I had followed your advice and crowned my attic storey with a full entablature? The contrast of such a strong horizontal emphasis with the obtrusive gabled roofs of the neighbouring buildings would have been intolerable. As it is, I have made what I consider to be a happy compromise, for my roof is quite sufficiently informal, or, as you describe it, rustic, to enable me to be acclimatized to my environment without appearing to assume an oppressive air of architectural superiority, while my façade as a whole has a measure of dignity befitting its social status."

As this little speech proceeded, I could not help noticing that the Bank at the other side of the street had relaxed its attitude of hostility, and for no apparent reason its countenance had settled into an expression of extreme benignity.

"Bravo, you have spoken like the artist and philosopher that you are," and at this point the voice of Barclays Bank became insinuatingly sweet. "And, after all, why should we quarrel? For I have just discovered that you are a kinsman of mine and we are in fact related to each other by the closest possible ties. And I am not at all displeased at your copying the pattern of my basement storey. It is a mark of the clan. And may I compliment you upon the interesting variety of your window openings? I find that the contrast between the row of small mezzanine windows and the arched apertures above and below them is quite fascinating; and how can I praise sufficiently the refinement of your Classic detail?"

"My dear Barclays Bank," replied the Westminster, "let there never again be the slightest shadow of disagreement between us. You are indeed a chip of the old block. What I particularly admire in your composition is not only its simplicity and grandeur, but the subtle manner in which you have differentiated between your Piccadilly façade and the one which abuts upon a tributary street; for towards the former you display the fine row of detached columns, but towards the latter, while still maintaining the general scale of the parts, you have substituted for the columns a row of pilasters. I only regret that in my own façade it was not possible to follow your example."

I need not say how delighted I was to find that these two worthy members of the architectural community had composed their differences. When I left, they were still billing and cooing.

A History
of

The English House.

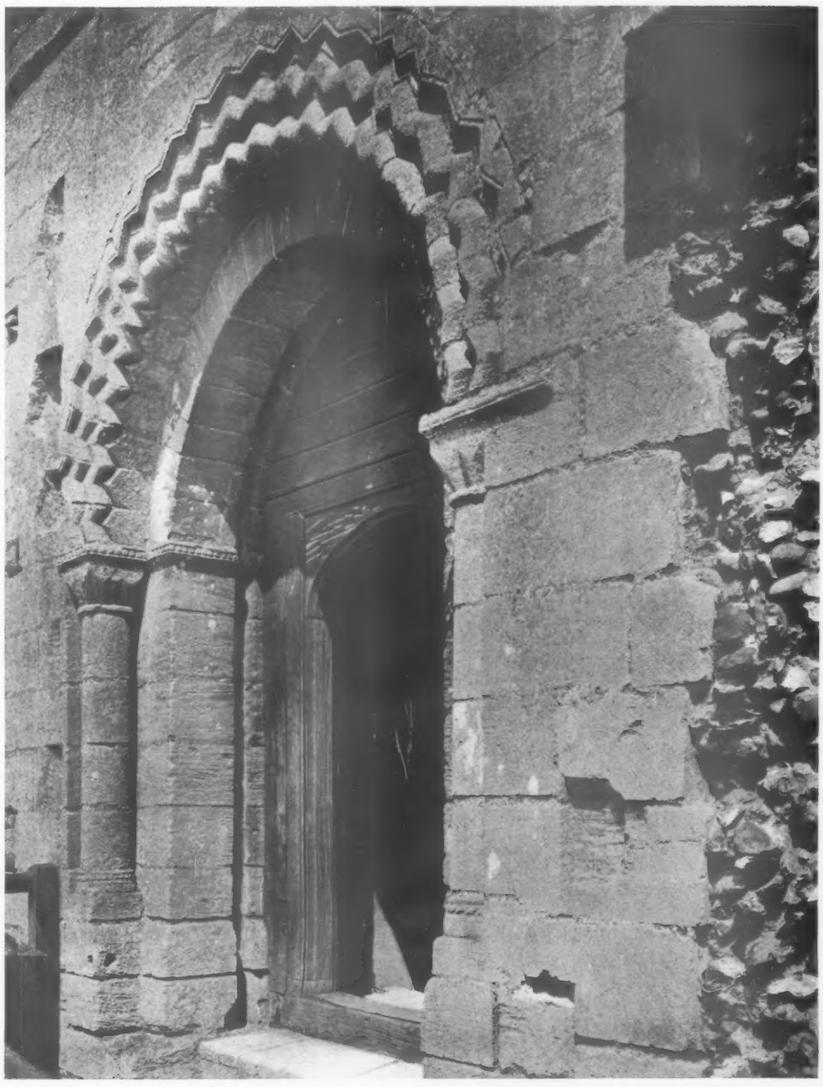
By Nathaniel Lloyd.

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

(*Continued.*)

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	



c. 1130. The entrance doorway of Castle Hedingham. *King:* Henry I.

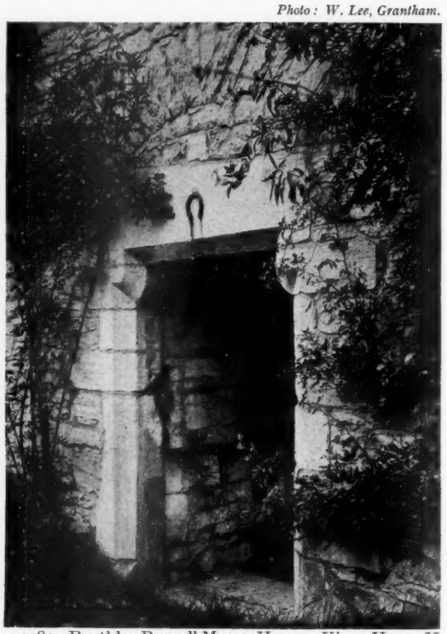
FIG. 35.—*The stonework is in a remarkably good state and the characteristic Norman details are similar to others inside.*

[1] The two preceding articles in this series were published in the January and February issues of THE ARCHITECTURAL REVIEW.

Photo: W. Lee, Grantham.

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

FIG. 36.—*An unusual feature is the arch above the doorway, which carries the chimney of the first-floor fireplace. The open-heart moulding of the doorway arch is in good state. In the jambs only the voluted capitals remain, the nook shafts having been destroyed.*



c. 1180. Boothby Pagnell Manor House. *King:* Henry II.

FIG. 37.—*The entrance doorway to the vaulted room has a square-headed trefoil or "shouldered arch" (Early English), but the doorway at the head of the external stairs* (Fig. 30) *is of Norman character. Other Early English doorways with pointed arches will be shown in connection with later houses.*

WHEN tracing the development of the roof into a house with walls, allusion was made to the fact that ecclesiastical and domestic forms of architecture were identical. In these illustrations of dwellings built since the Conquest, the similarity of ornament to familiar but more ornate church and cathedral details must be obvious; so obvious, indeed, that no one can doubt their having emanated from the same sources. An ornament freely used by the Normans was the chevron or zigzag moulding (of which there is a good example in the doorway at Castle Hedingham, Fig. 35). This was employed in an immense variety of forms, yet one may find an identical variation in a cathedral, in a parish church or in a domestic building, though these buildings may be in different counties. One naturally asks who was the author? Two explanations have long been current. One, that some monk or other educated person designed the proposed building and instructed craftsmen who were allowed considerable freedom in executing details, and who produced those remarkable carvings, from a chevron moulding to a gargoyle, or from an oak chest to a canopied stall, which are marvels of spontaneity and skill. The other theory is that bands of craftsmen (as freemasons) travelled the country, passing from one building to another where they found employment. Both explanations are untrue, yet both contain a certain element of truth. We will inquire first as to the gifted monk-architect.

Two things are equally noticeable in medieval works: their similarity and their diversity; similarity of plan, similarity of construction, often exact repetition of detail, but even more frequently variation of detail in mouldings and ornament, particularly those associated with windows and doorways. If medieval buildings or even portions of large buildings had been designed by an educated artist having a thorough knowledge of the trade processes involved, one would certainly expect to find greater differences in plans and general appearance, yet, with an occasional exception (such as the lantern at Ely Cathedral), these buildings possess a remarkably close resemblance to each other. In contemporary records it is frequently stated that a certain cathedral was built under the direction of some prelate. Occasionally this may have been so, but no clear case of authorship is recorded, and the verb *fecit* cannot be regarded as meaning more than "caused to be made." A case which has been quoted to show actual connection with building operations by a great cleric who carried materials on his own back, really proves the contrary, for the wish to take personal part in operations could only find outlet in common labourer's work to which alone he was suited. It was natural that a cleric who recorded current events should flatter his superior by giving him the credit of designing works which he only instigated (that has been known to be done in more recent times); and even now architects of buildings are seldom remembered, though the names of patrons who caused the work to be done may be recorded on the structures themselves. When, however, such claims are scrutinized, the clerical architect quickly fades away from a designer of works into a promoter of operations. Many instances might be quoted, but two will suffice. In 1179, five years after the fire which worked such havoc at Canterbury Cathedral, there were great differences of opinion as to how far remaining work could be retained or whether it should be pulled down and rebuilt before proceeding with the superstructure. Who was consulted? Not a superior churchman, responsible for the works, nor a conference of great cleric-architects of wide experience and reputation summoned from afar, but just English and French master-workmen. Even they could not agree; and ultimately one

of them, William de Sens "a strong man and a subtle artificer in wood and stone," was appointed "*because of his experience and reputation in such work.*" [1] Could any words be more significant than this explanation of the chronicler? Where we should have called in and entrusted the works to a leading architect, they committed them to this artificer with a reputation for such work.

A later instance occurred at Lichfield Cathedral in 1337. The new buildings were two feet less in width than the Early English choir, three bays of which were to be retained. The junction of the two portions proved a problem which neither the Dean and Chapter nor any others concerned were able to solve. Did they call in a churchman, wise, experienced, and famous as an architect? No, they sent for Master William de Ramessey, *mason*, to direct operations; and it was he who so harmoniously combined the two portions of the choir. He received 20s. fee for each visit, with travelling allowance of 6s. 8d. for himself and staff for the journey to and from London: four days each way, very much in the same way as architects would now be paid. As I believe it has not been published previously, I give the text of the entry as transcribed by the Dean (Savage) of Lichfield from the Lichfield Chapter Acts Book.[2]

What has clouded the scrutiny of authorship of buildings is the part not infrequently played by ecclesiastics in building operations: that of clerk of the works, a position filled by a responsible member of a monastery who paid workmen, bought materials, and looked after the commercial and clerical side of the enterprise. Such men when working for the king often had power to impress labour—a power also given to master craftsmen in many instances. Investigation of many records of clerics furnishes no evidence of their having designed; on the contrary, there are frequently indications that the designing was in the hands of laymen. The confusion arising from the variety of designations and overlapping of duties of superintendents of building operations is natural. Forty years ago Wyatt Papworth [3] traced the names of 400 such men in the Middle Ages, described as Ingeniator, Supervisor, Disposer, Surveyor, Master of the Works, Keeper of the Works, etc., etc.

Whatever the origin of the trade guilds, they certainly were in active existence in the early Norman period, and such crafts as the masons and carpenters were strictly regulated by their respective lodges as to wages, hours, and conduct. How far these earlier men were influenced in their work by religious emotions, and how far by personal considerations, must be a matter of opinion; but it is certain that by the fourteenth century the objects of the lodges were similar to those of modern trades unions: to obtain as much as they could for the least possible effort. John Wycliff (d. 1384) wrote of fraternities and guilds:

"They conspire to support each other, yea even in the wrong, and, by their wit and power, oppress other men who are in the right. . . . Also skilled craftsmen as freemasons and others . . . conspire together that no man practising their craft shall take less payment daily than they have agreed amongst themselves, though his conscience may tell him he should accept much less and that none of them shall do such steady true work as might reduce the earnings of other men of his craft, and that none of them shall do ought than hew stone, though he might profit his master twenty pounds by one day's work by laying stones in mortar on a wall, without harm or hurt to himself." [1]

Wycliff's remarks are not couched in language to convince the reader of his impartiality, but the facts of combination and restriction for profit emerge from his opinions. There are no sound reasons for supposing that human nature in the Middle Ages differed from what it is now or has been at any other period.

The following from W. Forrest's *History of Grisild the Second* shows also how sixteenth-century workmen behaved, if not properly supervised. It refers to the works by Cardinal Wolsey at Christchurch, Oxford:

Moste cunnynge woorkemen theare weare prepared,
Withe spediest ordynaunce for eavery thynge,
Nothynge expedyent was theare oughtis spared
That to the purpose myght bee assistynge;
One thynge (chieflye) this was the hynderynge,
The woorkefolke for lack of goode overseers
Loytered the tyme, like false tryfelers.

Thye weare thus manye, a thousande (at the leaste),
That thearon weare woorkeynge still daye by daye,
Their paymentes contynued, their labours decreaste,
For welneare one haulfe did noughtis els but playe.
If they had trulye done that in them laye
By so long space as they weare tryfelynge
At his fall had been lyttle to dooynge.[2]

—the last line meaning that had work gone on as it should the buildings would have been completed instead of being far from finished at the time of Wolsey's fall.

From the twelfth century, and more especially from the middle of the fourteenth century, many attempts were made to regulate wages, hours and guilds—some necessary, some oppressive, all ultimately unsuccessful.

Guilds have always been jealous of any person performing the functions of their trade who was not a fully qualified member bound by oath to keep the secrets of the craft—an oath strictly observed in the Middle Ages, and which survives in the phraseology of modern articles of apprenticeship, which require the apprentice to keep his master's secrets, to refrain from card-playing, fornication, etc.: conditions which are now no longer enforceable. The laws of guilds were strictly enforced in the Middle Ages, and breaches of them rendered the offender liable to ruthless expulsion, which involved loss of livelihood. It is difficult to imagine how a cleric-architect could have evaded them.

In the York Fabric Rolls, sixteenth century,[3] we find:

"Noe mason make moulds nor noe square nor no rule to any rough lyers within the Lodge nor without to hew nor mould stones of his own making."

And in the seventeenth century:

"you shall not make any mould, square or rule to

[1] *Chron. Gervase of Canterbury*, Rolls Scores, 1879, pp. 20-1.

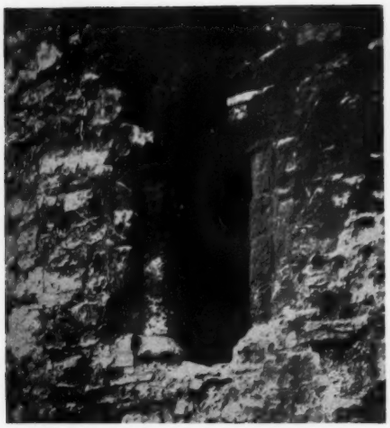
[2] Eodem die (vj. feria x. kal. Jun. ii) conuentum erat inter Decanum et Capitulum et Magistrum Willelmum de Ramessey, Mason, quod ad premunicionem Decani et Capituli idem Willelmus veniet ad superuidendam fabricam ecclesie sue Lych. et quod daret sanum consilium suum circa emendacionem defectuum et ordinacionem suam et informacionem alijs cementarijs circa instruccionem noui operis eiusdem et precipiet in omni aduentu suo de Lond. pro labore XXs Et pro expensis dimidiam marcam. presentibus Dec(ano), Ley(cestre), Hol(bech), Chel(msford), Clop(ton), Dep(ing), Pa(trica), canonicis. *Lich. Chap. Acts Bk. Ashm. MS.* 794, fol. 57.

[3] *R.I.B.A. Trans.* 1887, vol. 28, pp. 89-138.

[1] Quoted in G. G. Coulton's *Social Life in Britain*, p. 491, but here rendered into intelligible modern English.

[2] Quoted by W. D. Caröe in *The Times*, 26.6.25.

[3] Quoted in an excellent work by Francis B. Andrews, entitled *The Medieval Builder and His Methods*. Oxford, 1925, p. 41.



c. 1130.

FIG. 38.—Rochester Castle.

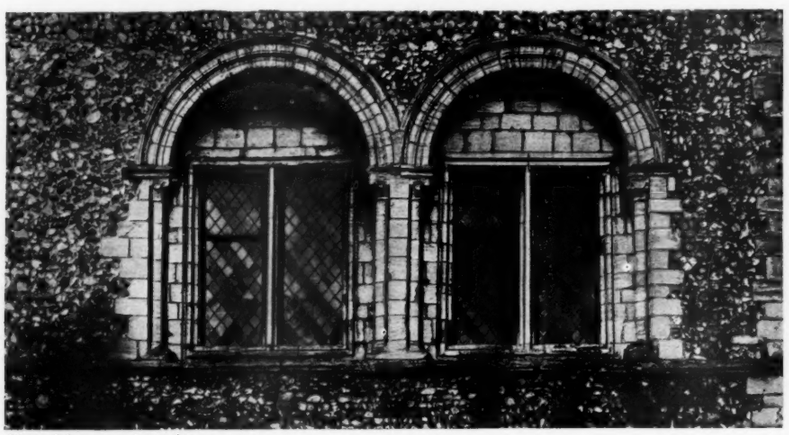
c. 1130.

FIG. 39.—Castle Hedingham.

c. 1150.

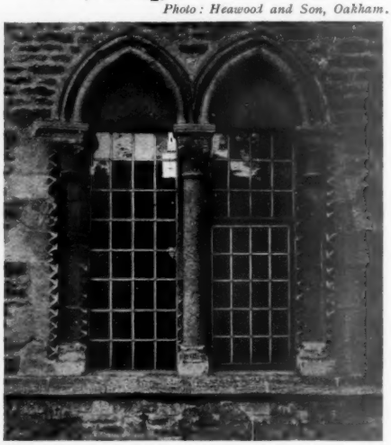
FIG. 40.—The Jews' House, Lincoln.

Photo: Heawood and Son, Oakham.



Transition *c.* 1160 or later.

FIG. 41.—Moyses Hall, Bury St. Edmunds.

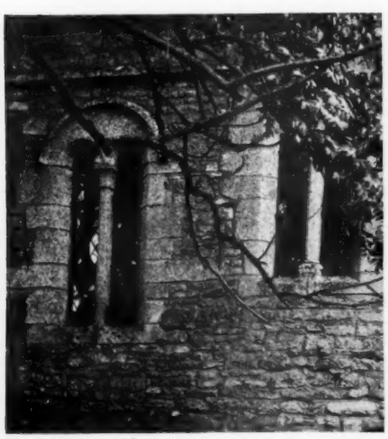


Transition *c.* 1180.

FIG. 42.—Oakham Castle.

FIGS. 38–43.—*On account of the defensive character of the buildings, Norman and Early English windows were very small, but being splayed within gave more light than might be supposed. The most certain way of determining the dates of buildings is by their mouldings, carvings, and other details, but windows and doorways of houses never developed to that degree of elaboration which the same details reached in ecclesiastical buildings. The student should refer also to the preceding illustrations when examining the succession of windows assembled here for comparison. The development from the massive window at Rochester Castle, through the slightly less repellent ones at Castle Hedingham to lighter and more spacious forms from Lincoln and Bury St. Edmunds, exhibits not only more graceful ornament, but an expansion of design and style common to all contemporary windows, however richly they may be embellished. The rectangular openings within the Norman arches at Bury are early, for rectangular windows are not necessarily products of later periods, as many suppose. The windows at Boothby Pagnell and Oakham Castle are transitional; at Oakham the transition takes the form of pointed window heads, though the same windows, within, have one semicircular arch. The Boothby Pagnell window shows the "plate" over the round-headed lights, which was later pierced by a circular opening—the earliest form of "plate tracery."*

Photo: W. Lee, Grantham.



Transition *c.* 1180.

FIG. 43.—Windows at Boothby Pagnell Manor House.

c. 1130.

FIG. 44.—A fireplace at Rochester Castle.

c. 1180.

FIG. 45.—Boothby Pagnell Manor House.

The fireplaces at Rochester (Fig. 44) *and Castle Hedingham* (Figs. 23 and 26) *were semicircular in plan and had semicircular moulded arches. At Boothby Pagnell* (Fig. 45) *we find a stone hood with joggled lintel carried on corbels.*

mould stone withal but such as is allowed by the fraternity." [1]

While evidence from contemporary sources negatives the cleric-architect theory and affords little support to the supposed travelling bands of craftsmen, it does show that the master-mason and master-carpenter took sole responsibility for the design and conduct of works; often acting also as contractors supplying materials at agreed rates. Many of these men enjoyed high reputations beyond mere craftsmanship. Sometimes instructions were given that a roof should be "after the manner of" one existing in a building perhaps in a distant county, or indications were furnished as to the employer's general requirements and a contract made in which the dimensions of the building, of walls, or apartments were named, together with positions of rooms, doorways, fireplaces, etc., with stipulations regarding quality of materials and workmanship; but such references as we have to plans or drawings of any kind, having been provided for the guidance of the contractors, clearly refer to rough drafts, and, at most, a very rough plan might have been furnished. That drawings were prepared by the master-workmen for the guidance of craftsmen is certain, but work must usually have been set out on the job, and drafts on wood or stone would disappear with the execution of the work. Occasionally drawings of details have been preserved,[2] but these were little more than sketches and must have been supplemented by greater detail. No doubt, also, plans and general drawings would be submitted in the course of work. In some instances models were prepared, and there are constant references to "wainscot and boards" provided for patterns and moulds, and more than once to a "tracing house" on the job, which was probably the same building as that elsewhere styled the "loge."

The records of the re-roofing of Westminster Hall (completed *c.* 1397) give the names of persons in charge of various works and show how responsibility was divided. They were collected in the *Blue Book* [3] reporting the condition of the roof timbers, following the survey by H.M. Office of Works. This book gives detailed references to the documents from which the information was derived. It states:

"In 1394 John Godmeston, Clerk, was appointed to cause the Great Hall in the Palace of Westminster to be repaired, taking the necessary masons, carpenters and labourers, wherever found, except in the fee of the Church, with power to arrest and imprison contrariants until further order, and also to take stone, timber, tiles and other materials and carriage for the same at the King's charges and to sell branches, bark and other remnants of trees . . . accounting for the monies as received and receiving in that office wages and fees at the discretion of the Treasurer of England.

"John Godmeston had been Vicar of Brampton, Prebend of Moreton Parva in Hereford Cathedral, had a third portion of the church of Bromyard in 1387, was Prebend of Wydyngton Parva in Hereford Cathedral in 1389. In 1387 he was granted the chancellorship of St. Paul's Cathedral, and in 1398 the Church of Ross in Hereford diocese. In 1399 the reversion of the first vacant prebend in the college of St. Stephen, Westminster, was a Prebend of Chichester, who was made Chamberlain of the Exchequer." It is evident that he was appointed as a good man of business and to control expenditure.

"At the same time Hugh Herland, Carpenter, was appointed Controller to John Godmeston in respect of this work.

"Hugh Herland was one of the King's master carpenters, 'verging on old age.' He advised on the repairs of Winchester Castle 1390. In 1396 as Keeper of the King's Carpentry Works he was granted a little house in the Palace at Westminster for keeping his tools and for making his models (formæ, formulæ) and moulds for his carpentry work . . . . In 1397 he is called King's Esquire, Chief Carpenter, Controller and Surveyor of the Works." The works, being chiefly carpenter's works, were placed in charge of the carpenter who designed the new roof.

Various persons were appointed to collect lead and other materials, to arrest carts, carters and horses and ships for transport.

In 1395 a contract was made with two masons, Richard Washbourn and John Swallow, for carrying the side walls (which were those built by William II) two feet higher and forming tables thereon "to a pattern and mould made by the advice of Henry Yeveley." Corbels were to be made of stone and inset in the walls to a pattern to be shown them by the Treasurer. This suggests a drawing provided by Godmeston, but the paragraph next following provides that these corbels and the spandrels springing from them are to be to the satisfaction of Henry Yeveley and of Watkyn his warden. Yeveley was an aged man highly respected, King's Mason and Surveyor of Works at Westminster, Tower of London, and Castle of Canterbury. In his trade he occupied a position similar to that of Herland in carpentry, and had mason's work predominated would have had control of the works.

So far as evidence at present available shows, there can be little doubt that medieval buildings were projected by ecclesiastical or lay patrons who indicated their requirements, that the designing was done by master-workmen (each in his own trade), and that what may be termed general design and responsibility fell upon the master-mason where the works were chiefly in stone, or upon the master-carpenter if mainly of wood. Further, that for large works a clerk was often appointed to do business in connection with obtaining and paying for labour and materials, and that details were executed by the rules and patterns of the lodges, as modified at their annual meetings. How far craftsmen were permitted to design details themselves is difficult to determine; certainly carvers in wood and stone were allowed some freedom.

(To be continued.)

c. 1130. *King:* Henry I.

FIG. 46.—The winding stairs in the Keep at Rochester Castle.

[1] Francis B. Andrews, *The Medieval Builder and His Methods.* Oxford, 1925, p. 41.

[2] *Ibid.*, plates III, IV, V, of French details.

[3] Cd. 7436, pub. 1914.

The Mirage of Perfection.

By P. M. Stratton.

CHILDREN, in their search for sincerity, often love best the plainest old women or the ugliest toys. They admire a grotesque for the right reason, because it conforms to the law of its own nature. It is perfect in its own harmony and has the attraction of all perfect things. Stylistic ideality gives a certain satisfaction to the eye, even when the subject is incomplete, even when it is a ruin. But such a satisfaction is sentimental and fleeting compared to the fulfilment given to the mind by the Perfect Thing, by the Grecian vase, the Attic Temple, a French church, or an English house. Perfect Evil, Satan himself, has been by a kind of inversion a magnet to the steel of Milton's thought and of Meryon's needle. Satanism in life, however, is not the type of perfection desired by the normal man with inborn and hardly conscious passion, but a perfection of character and performance which includes humility. And thus no clear-headed lover of perfection can be self-satisfied, knowing his attainments both in themselves and in their poise and arrangement come from God. Any perfection he has is the image of Another's. In art there is a similar image to be sought; though image is too strong a word for that which is, rather, by reason of its decay, a mirage. Art in a derelict and parched world is the mirage of perfection. So may be understood the zest with which art has been practised, through hunger, toil, the lack of opportunity, and ridicule; and failure to disclose the mirage of perfection is one of the larger tragedies.

The man who will succeed must have a clear idea of that in which perfection consists; for there are many kinds, and to some kinds there are few qualities but of others many things go to the making. In architecture there are the three permanent elements—mass, line, and decoration; but these may be used in the simplest way, or articulated to tell the purpose of a building, its genealogy, the riches of the owner, the nature of its materials, its relation with adjoining buildings and scenery, and the personality of its designer.

Perfection comes from each building alike, if it be homogeneous, sincere, and pure in the sense of being loyal to its own central *motif*, the true concept of the designer; nor is perfection possible where there is an adulteration of *motifs*. So far as the artist himself be concerned, there are as many different kinds of perfection as there be men; copying is in itself an imperfection, for it involves the denial of the copyist's individuality and of his free will, and reduces him to a cipher. To find the perfection of his own individual style an artist is continually warring against the noughts and on behalf of the crosses in his own soul, and to take up his cross is to carry the burden of his own sincerity. Consider, then, how the belief in perfection sets a man free in art. For if he be humanist or puritan, or Goth or Hellenist, if he be either of these or any other of a hundred things sincerely, he has no need to steal the warm brick building of Lutyens or the cold Robot models of Corbusier. Let him know what he wants to do, and do it, and present the perfection of his own achievement. If he fails so to finish his work, let him decline to stock-jobbing or insurance or any of the thousand pursuits that have no finality and so no perfection. The gist of perfection in art is a return to the beginning of the subject; the beginning is also the ending of the circle; and a completed building is a symmetry worked in three dimensions; with the most gorgeous colours and the most adventurous lines conditional on their being drawn to rest.

The personalities of West and East have approached their problem by different ways: the West has crusaded outwards on constructional lines; the East has sat in contemplation and evolved certain patterns through the patience of three thousand years. Whilst the Western was first immature and then gloriously constructive, the Eastern was building very simply and obtaining unity by a mesh of small shapes. For he is a fatalist and believes that the smallest detail of his existence is fore-ordained and finished before it is begun. He cannot enjoy the architectural spaciousness of the European, for free will to him is over in a flash, and he has not the room to disobey. The sky is a blue tent, and he does not know the freedom of the clouds. To him the basilicas of the Roman are not spacious and the span of Gerona is no wider than a hand.

So must a man remember the cordage and net of Fate, if he will know the perfection of the Court of Lions at the Alhambra. Mohammed V built it for the winter quarters of the court and the harem. The plan, which is strong in axiality, compact and intelligent, includes two halls, and a room for the dispensation of justice and an ante-room. In the centre of the court is the fountain on the lions' backs, a work probably by Christian captives, since the Moor like the Cubist is forbidden to make a direct representation of anything which God has made. The fountain certainly does not belong to the architecture of the buildings. Flat channels carry water from small spouts at each end of the court to the outlet under the Lion Fountain, but the water only plays now on the anniversary when Boabdil surrendered the city to the Catholic kings.

The period of the buildings is 1354 to 1391, and they show the old patterns taken to the last degree of delicacy. The spandrels of the arches are pierced like lace, the ceilings are like tents of lace overhead, so minute is the cutting of the stalactite work. The soffits of the arches are a texture in Arabic, the capitals are delicately relieved with shapes approaching yet avoiding the forms of leaves; the shafts are slight, and the base mouldings delicate and careful. The design even now is as extravagant and wasteful as Nature's bloom of a pear tree; but once it was loaded with red, blue, and gold. Time, that carps at decoration and whitens all to bones, has washed away these colours, except in the tiled dadoes and the rosy roofs. The patterns remain and hold in their antique lines the mirage of perfection.

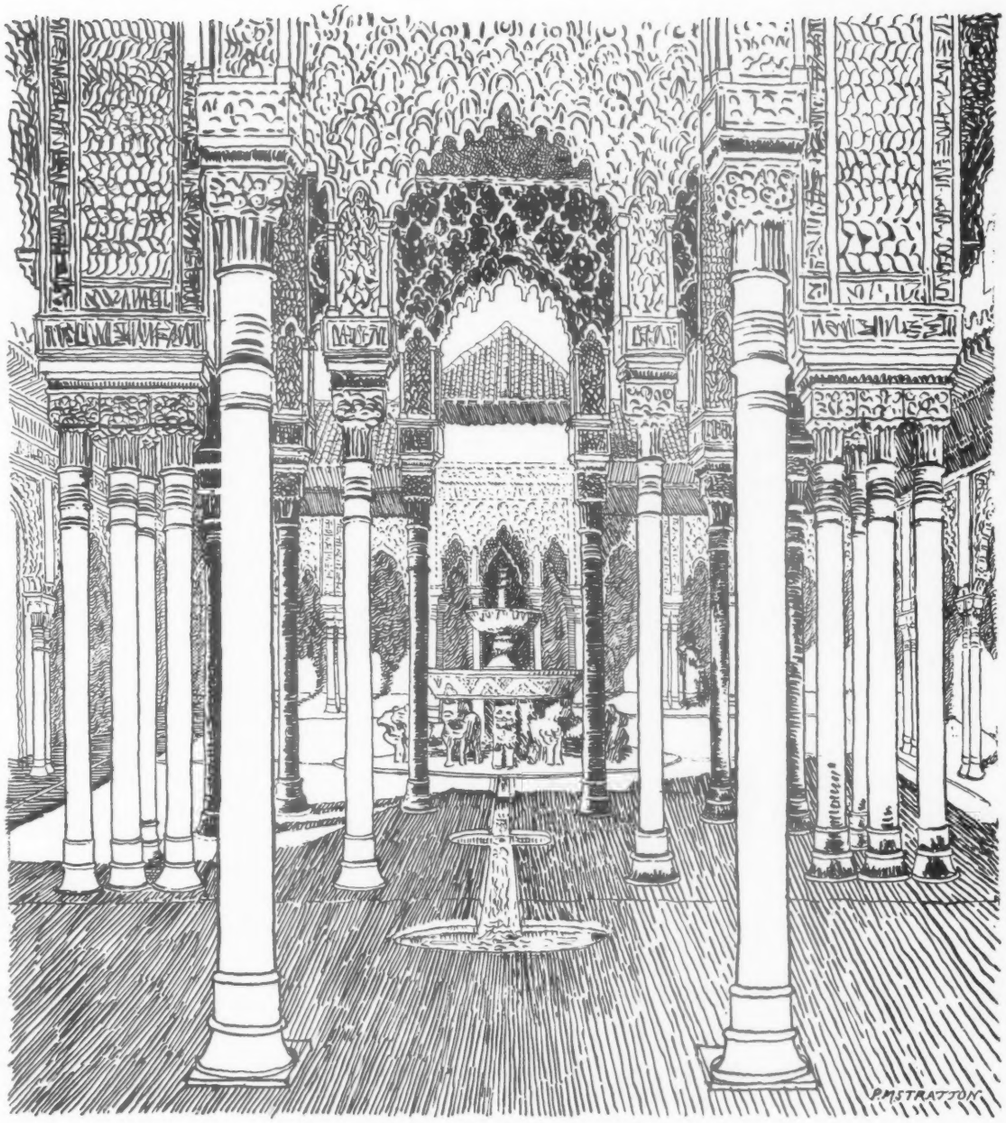


Plate IV. March 1928.

THE COURT OF LIONS, ALHAMBRA, SPAIN.

From a drawing by P. M. Stratton.

A Tuscan Villa.

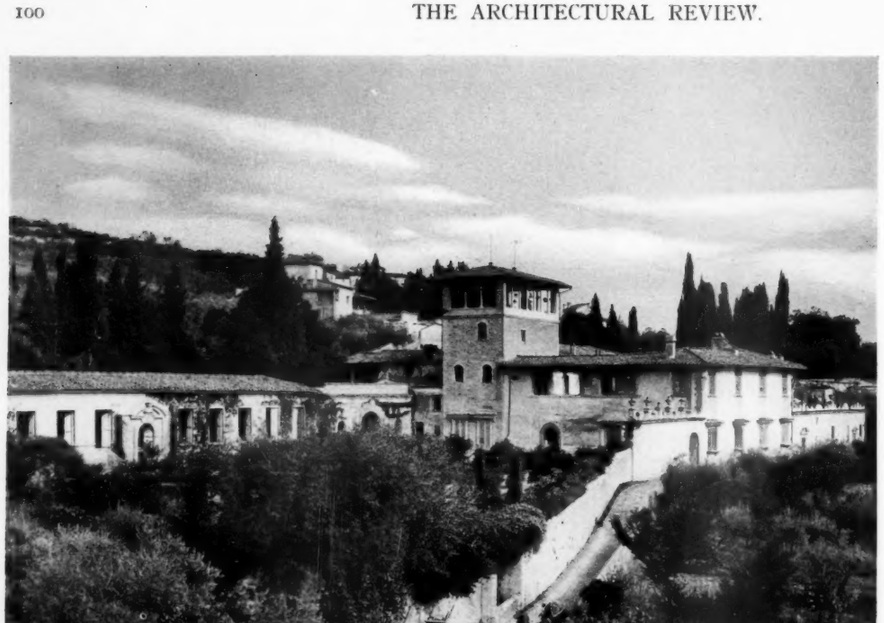
Il Pozzino, near Florence.

The Residence of Mortimer Laventritt, Esq.

By Yoï Mariani.

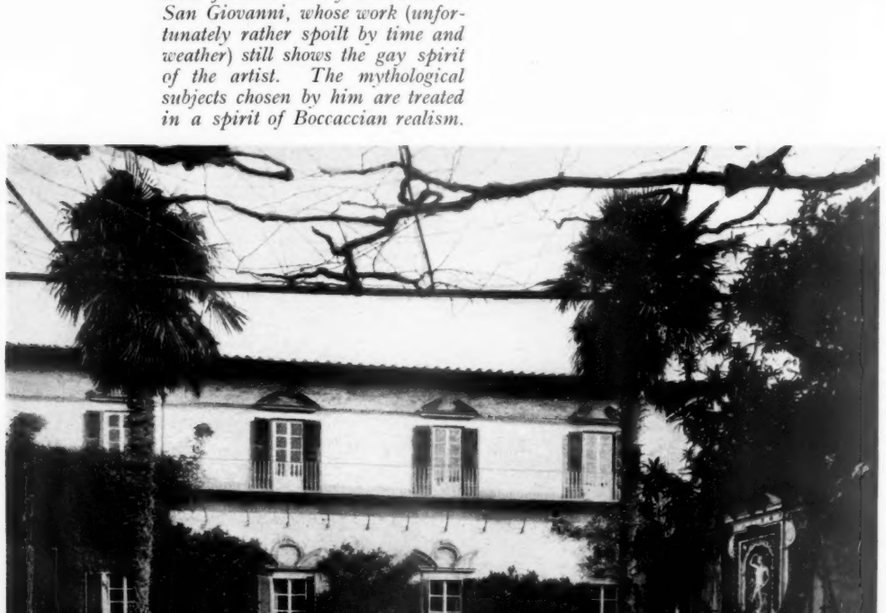
THE COURTYARDS.

Il Pozzino, one of the most charming villas near Florence, belonged, in the fifteenth century, to the family of the Carnesecchi. Since that time it has had—what is for a building often a great misfortune—many different owners. It was difficult, however, for ardent new owners to spoil the solid architecture of the earlier builders, and any excrescences on the hard simplicity of the building have been easily pulled down.



FROM THE OUTER WALL.

Early in the seventeenth century the villa passed into the hands of the Grazzini, who then restored and decorated it with frescoes and sculpture. The most important of these frescoes are by Giovanni di San Giovanni, whose work (unfortunately rather spoilt by time and weather) still shows the gay spirit of the artist. The mythological subjects chosen by him are treated in a spirit of Boccaccian realism.



A GARDEN VIEW.

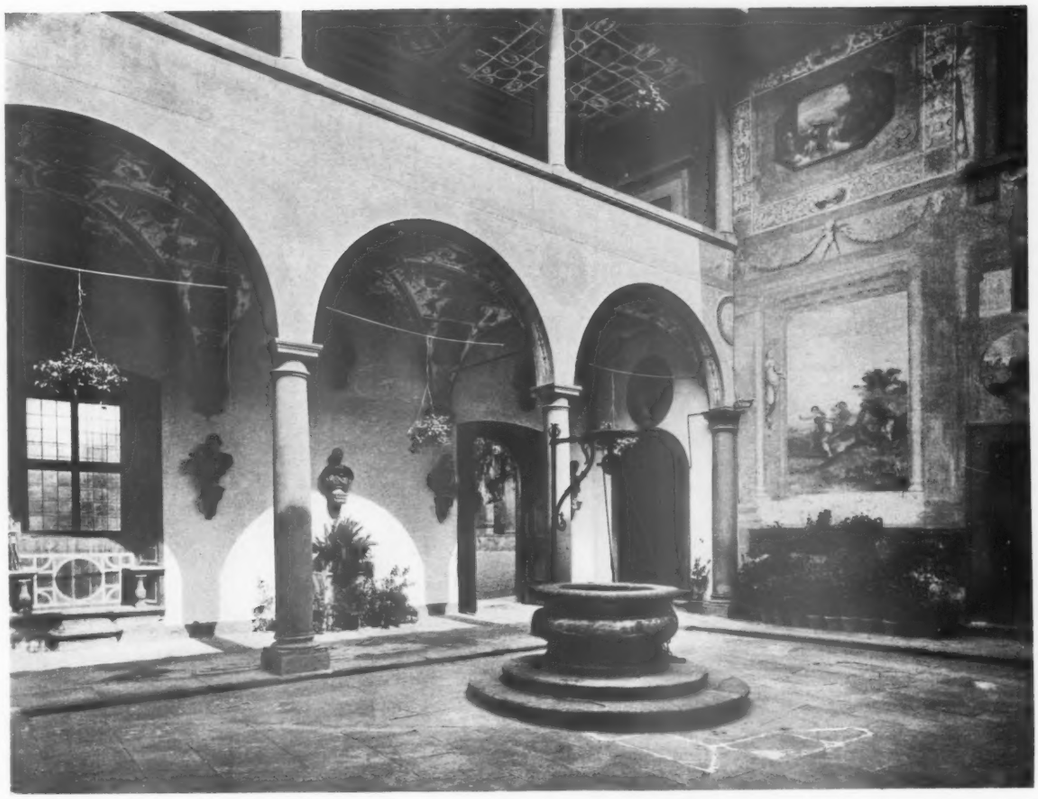


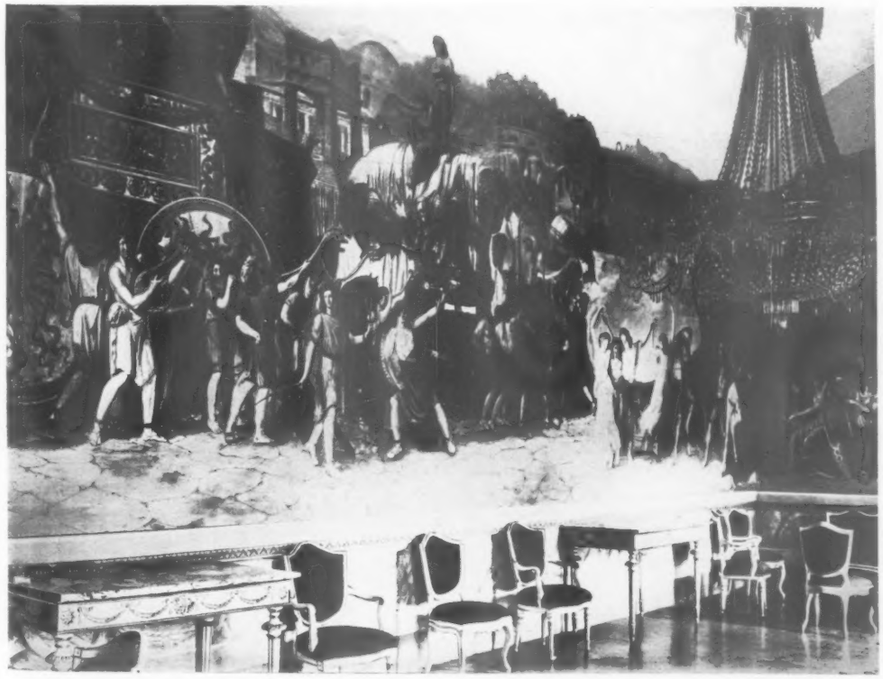
Plate V. March 1928.

A COURTYARD WITH FRESCOES BY
GIOVANNI DI SAN GIOVANNI.

The owner, with the help of his architect, Mr. Robert Carrere, has most successfully restored the villa without destroying the best of the restoration work carried out at different periods of its history.

THE GARDEN.

At a later date Luigi Ademollo, a Milanese painter, decorated the large salon with a fresco of "The Triumph of Alexander the Great." But the beauty of the villa lies, as in most Tuscan villas, in its courtyard and its lemon house, for the architects of these villas did their best work when the sun and air were only partially imprisoned in the stones that grew from their designs



FRESCOES IN THE BALLROOM BY LUIGI ADEMOLLO.

A Famous Composer's House.

The Residence of Richard Strauss *at Vienna.*

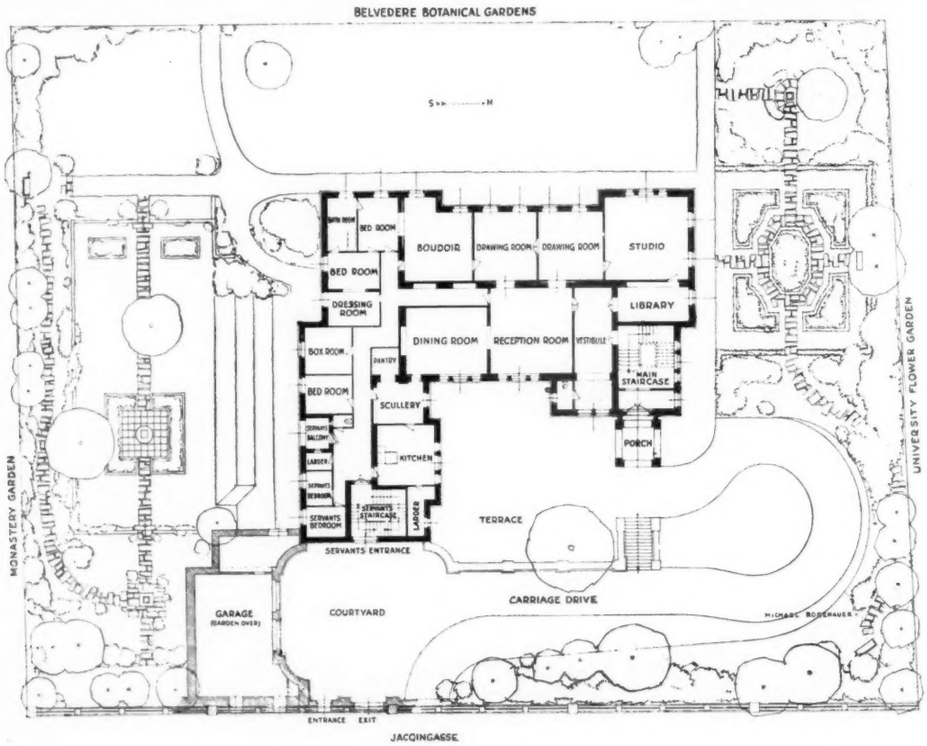
Designed by Michael Rosenauer.

There are two factors which determine the character of a house: the first is its position, and the second the personality of the man who has to live in it. The owner's personality and particular idiosyncrasies determine the anatomy of the house in much the same way as the anatomy of the human body is determined by its functions. The surroundings of the house, on the other hand, dictate its shell much as the surroundings of a human being dictate his physical appearance; for even the colour of a man's skin and the character of his clothes are ordered by the climate in which he lives. Thus, if you enter a house and pass through the rooms it should not be impossible to read the habits of their owner—to visualize the statue by reference to the plaster cast. In the house, as in the cast, the form is visible, but not the object which gave the form its shape. It is the negative, and from the negative the positive can be reconstructed. One can picture the man in his ordinary life, in his relation to society; one can see in his studio in what kind of mood he wants to do his work. For here he surrounds himself with those objects which produce the best conditions for his thought.

THE COURTYARD, THE TERRACE WITH ITS OLD OAK TREE, AND THE MAIN ENTRANCE.

With Strauss it has been the aim of his life to collect old furniture, old pictures; to surround himself with works which belong to a former epoch—the Italian baroque. One immediately suspects that here is a key to his line of thought; and those who know the part which Strauss plays in the history of music must agree that there is some balance between his works and those of the masters of the baroque. Perhaps it is also not accidental that his residence stands near the finest and oldest baroque castle of Vienna.

In building a house for Strauss, therefore, the brilliant Viennese architect, Michael Rosenauer, was faced with the difficult problem of reconciling the complicated machinery of a modern house with its situation and the baroque spirit of its owner.



THE HOUSE OF RICHARD STRAUSS, VIENNA

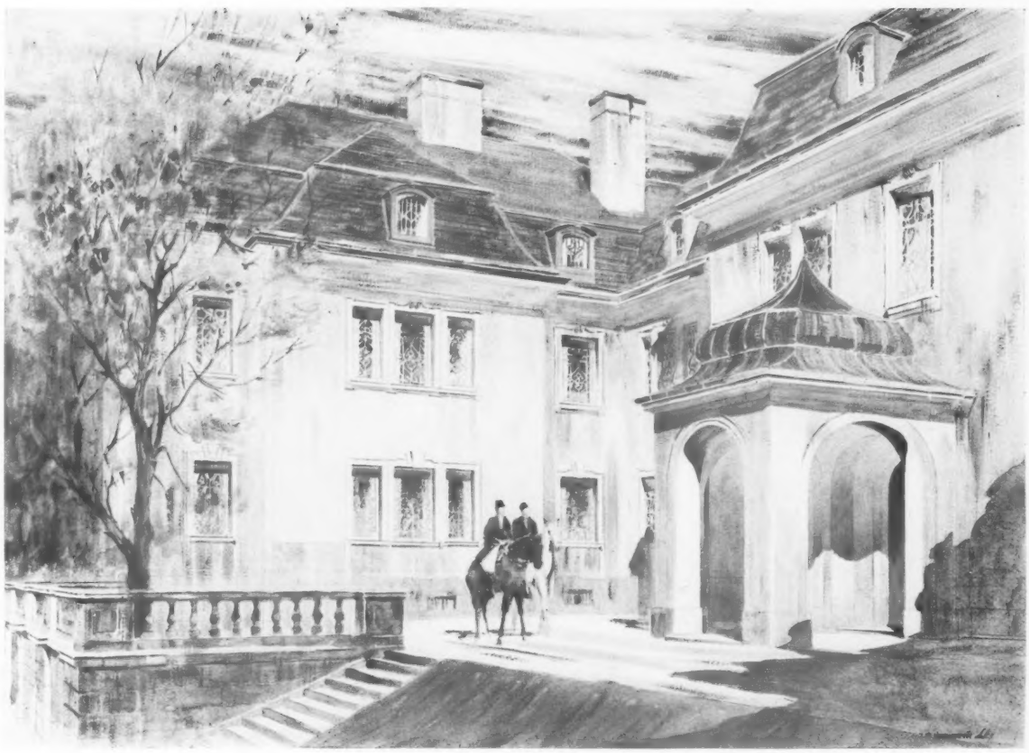


Plate VI. March 1928.

THE MAIN ENTRANCE.

From a watercolour drawing by P. D. Hepworth.

FROM THE BELVEDERE GARDENS.

LOOKING TOWARDS THE SOUTH.

THE
RECEPTION ROOM.

Taking a baroque theme Mr. Rosenauer has contrived by a process of simplification to infuse an entirely modern purity of modelling into the old Rabelaisian forms. The only decorative details which break the lines of the walls are the finely wrought window grilles.

The interior of the house is divided into two suites of apartments, one occupied by Dr. Strauss on the first floor, and the other by his son. The top storey is given over to the servants' quarters. All the furniture, as far as it is designed by the architect, is simple in form, but a great

THE
DINING-ROOM.

THE STUDIO.

deal is old. Perhaps the most ornate room in the suite is the studio. In the library stands the only musical instrument in the house, a small upright piano. On this Strauss builds up his compositions.

It is interesting to note that the ground on which this house is built was given to the composer by the Austrian Government in recognition of his musical genius. In return, Strauss has presented the National Library of Vienna with the score of "Frau Ohne Schatten" and the new opera which he is now writing, entitled "Egyptische Helena."

THE LIBRARY.

The portrait of Strauss can be seen above the piano.

A Village Hall.

Keston, Kent.

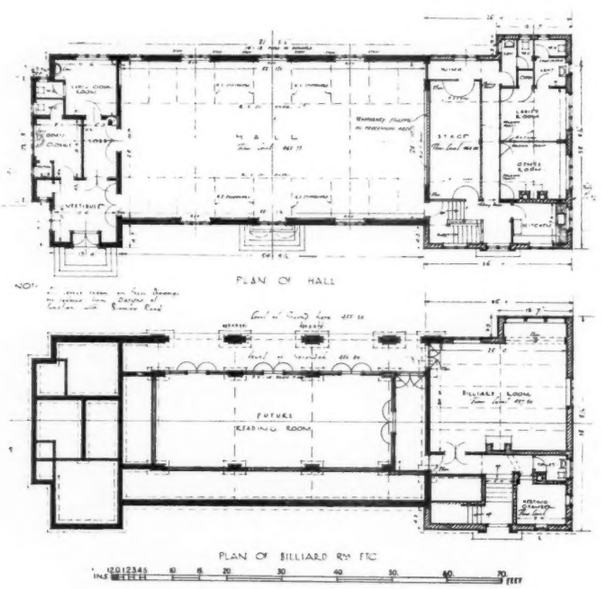
Designed by Bishop, Etherington Smith & Thorpe.

FROM THE ROAD.

It was due chiefly to the initiative of Mrs. Wheeler-Bennett that the first practical step was taken towards securing funds for the building of a village hall to meet the growing social activities of the parish of Keston. In June 1923 she presided over a committee of parishioners who organized a fête, and the result was that, with the help of a generous donation by Mrs. Wheeler-Bennett, a sum of £1,000 was realized. A Village Hall Building Committee was formed in 1925, and with the aid of further gifts by Mrs. Wheeler-Bennett and her late husband the funds increased to a total of £3,000. In addition, Mr. Wheeler-Bennett provided £1,000 as an endowment for the hall.

The site upon which the hall has been built is unique in character; it is situated in an old gravel pit on picturesque Keston Common. The spot was chosen as a specially suitable one for a building which is intended to form the centre of the social life of the village, and its acquisition was due to the good offices of the Ministry of Agriculture, who gave the necessary sanction.

The natural difficulties of such a site were overcome by the



THE SHELTERED LOGGIA OVERLOOKING THE GARDEN.

construction of a billiard-room beneath the stage, cloakrooms and kitchen, and the planning of space for a future reading-room under the Hall, and of a sheltered loggia overlooking the garden.

The building has been designed in the traditional character of Kentish village architecture, and resembles in appearance an old tithe barn with its long sloping roof, but with the addition of large dormer windows.

Upon entering the Hall a sense of spaciousness is felt by the visitor, and this is due to the omission of the usual roof trusses and the substitution of a system of skeleton steel construction. By this means a clear height of about 17 ft. has been gained for the benefit of badminton players and cinema operators.

In selecting the building materials for the Hall, especially the multi-coloured bricks and dark sand-faced tiles, care has been taken to choose varieties to which age will give a soft and restful hue in harmony with the surrounding countryside.

The laying-out of the adjoining grounds was carried out with the voluntary help of members of the Keston branch of Toc H.

Selected Examples of Architecture.

In Continuation of "The Practical Exemplar of Architecture."

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

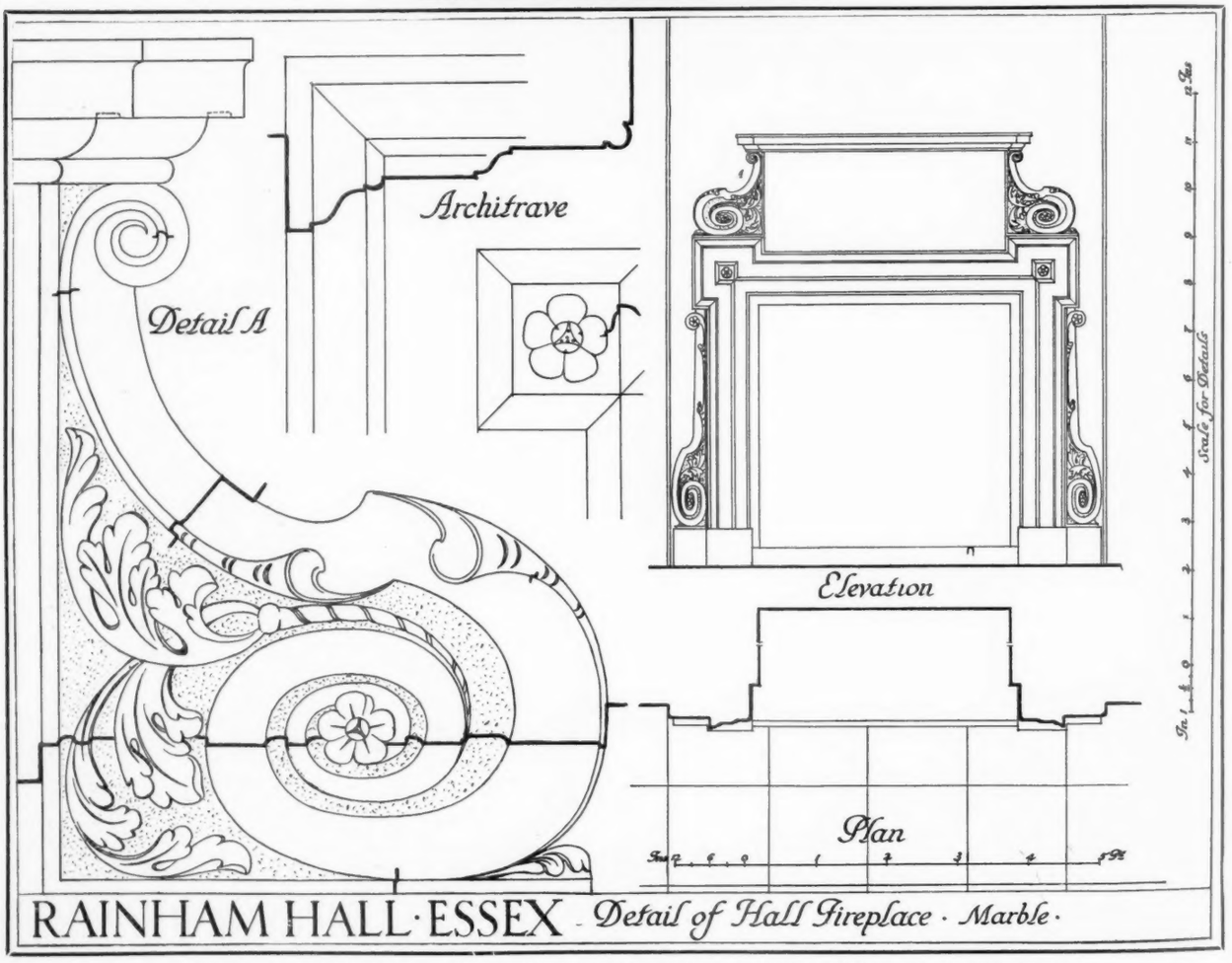
In the February issue of THE ARCHITECTURAL REVIEW *photographs were published of the entrance hall and of an exquisitely carved overdoor. A measured drawing was also included of the hall panelling.*

THE STAIRCASE FROM THE HALL.

Rainham Hall, Essex.

By Tunstall Small & Christopher J. Woodbridge.

This month other interesting details of the hall and staircase are given which complete the record of the interior of this house. The exterior will be illustrated in the April issue of the REVIEW.

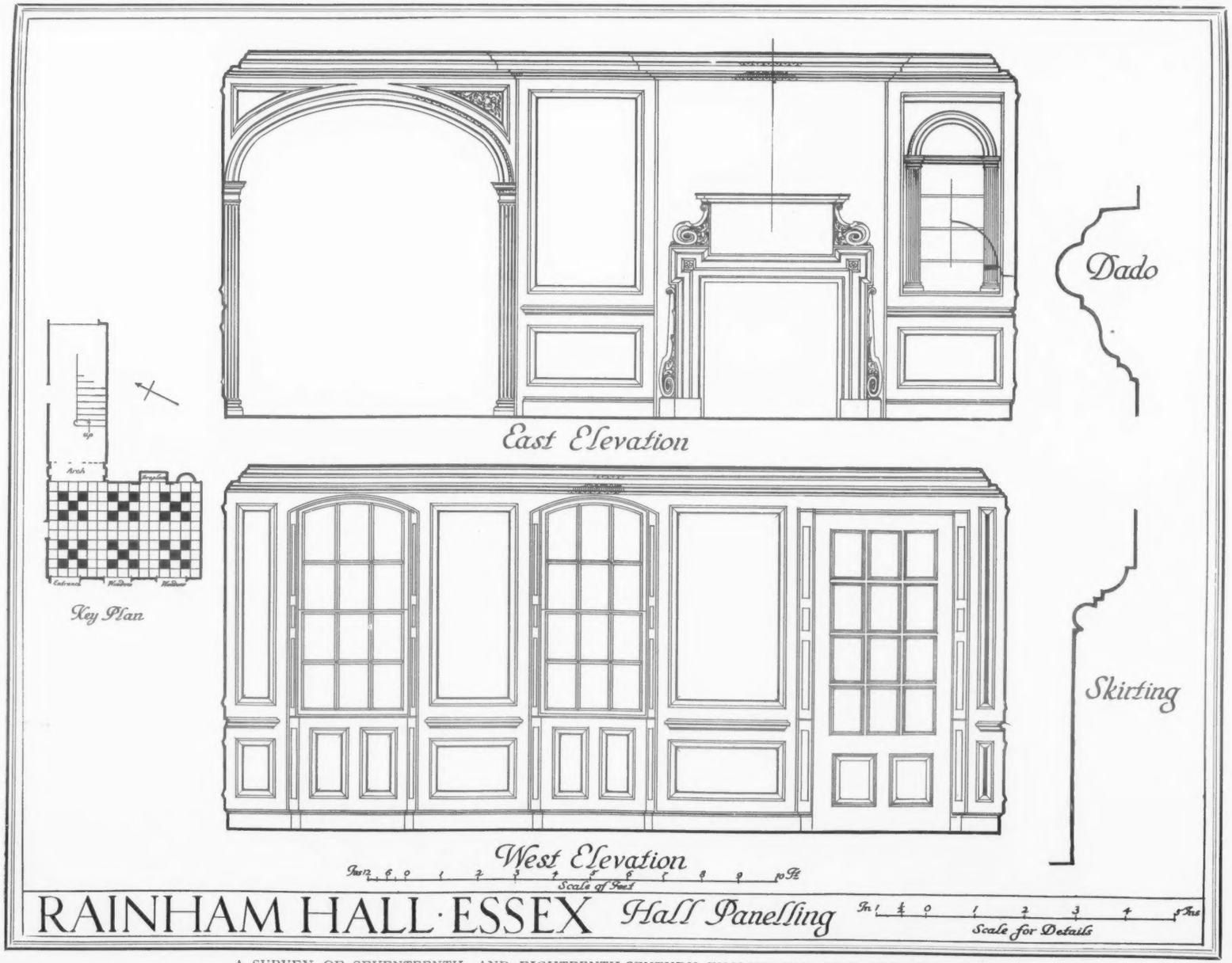


A DETAIL OF THE BALUSTERS AND CARVED STRING BRACKETS.

THE ARCH LEADING TO THE STAIRCASE.

THE FIREPLACE AND NICHE IN THE ENTRANCE HALL.

The principal feature of the hall is the charming fireplace, delicately carved in light and dark marble. The floor is also laid with similar marble nicely arranged. On the right of the fireplace is a niche with painted decoration at the back, and very finely fluted pilasters and carving picked out in gilt. Another feature worthy of notice is the arch to the stairs with double pilasters, panelled soffit and spandrel carving; the latter is excellent in design, as is also the carved frieze to the drawing-room door depicting birds picking wheatears.


East Elevation
West Elevation
Dado
Skirting
Key Plan
Up
Arch
Scale of Feet
Scale for Details
RAINHAM HALL · ESSEX
Hall Panelling

Londoniana.

Holborn before *the Viaduct.*

Snow Hill. St. Sepulchre's. Shoe Lane.

The above illustration shows Holborn Hill as it appeared before the building of Holborn Viaduct. In the middle distance, crossing transversely to Holborn Hill, is the street which is now known as Farringdon Street. On the right Shoe Lane is seen debouching into the hill.

IF you were asked what part of what city the accompanying picture represents you might be forgiven for pleading ignorance. Of course, you will surmise that it is in London, from the general heading of this page, which excludes anything outside the metropolis. But what portion of London is it? If you know your church steeples you may find a clue in that shown in the background, although it is not so distinctive as many, or as might be wished. You give it up, or perhaps you have realized that it represents Holborn Hill before the Viaduct was constructed. We here, therefore, see something of London which, while not being very old, has entirely disappeared; for when Holborn Viaduct was thrown across the valley (for it was little else) where Farringdon Street runs today, the houses on each side had naturally to be removed, or rebuilt to suit the raised level of the thoroughfare—a raised level which, by the way, left St. Andrew's Church in a hole as we see it now.

The lithograph is undated, but from the style of dress shown is, I should say, somewhere between 1850 and 1860. It was in 1869 that the great improvement was made which converted Heavy Hill, as it was termed, into a wide level street running over the transverse thoroughfare of Farringdon Street. Apart from its obvious advantages, this was a novelty in street construction, and remains the only example of its kind found necessary in London, notwithstanding the varied levels of the city.

* * *

If we examine the picture we shall see that on the right Shoe Lane debouches into Holborn Hill, so that St. Andrew's Church is just outside the lithograph. In the centre distance runs what is now Farringdon Street, beneath which is the old Fleet River, arched over and now descended from its estate as a river to the functions of a sewer. On the left was Snow Hill, of which the present street of that name is a portion, but a widened one. Snow Hill has many associations from the time when Bunyan lodged with his friend Strudwick, at the sign of the "Star" there; and later, when it was a favourite place for the Mohocks to roll women down the declivity in barrels, as recorded by Gay and other horrified contemporaries, to when Mr. Squeers put up at the "Saracen's Head" and awaited the wretched pupils he was to carry with him to the wilds of Yorkshire and the horrors of Dotheboys Hall. That hostelry itself had a long history, beginning in the twelfth century—and connected with a most improbable legend to account for its sign—and continuing through the sixteenth, when it afforded lodging for some of Charles V's attendants, and later, when it was known—as what was not?—to Pepys. When burned down in the Great Fire it was rebuilt, and became one of London's well-known coaching inns, hence the occasional presence there of Mr. Squeers and at least once of Mr. Pickwick.

In the far distance we see the cross thoroughfare known as Giltspur Street, whose name, it is not always remembered, most probably arose from the fact that it was the usual route for knights on their way to the tournaments at Smithfield, at one time a part of the way being called Knightrider Street. It was at Pie Corner, at the junction of Giltspur Street and Cock Lane (famous for its ghost), that the Great Fire stopped in this direction, the well-known figure of a boy being set up to commemorate the fact. Rising above the houses is the tower of St. Sepulchre's, one of Wren's rebuilt churches, although it was not wholly destroyed by the fire, a portion of the fifteenth-century tower escaping. When Holborn was widened the churchyard around the church was much curtailed. It was at St. Sepulchre's that the bell was tolled on the occasion of executions at the neighbouring Newgate Prison.

* * *

Beyond these landmarks the picture before us does not contain any building which calls specially for attention. But the general aspect of it is, through the course of time and of drastic alterations, one of special interest. We see, for instance, the type of structures which existed here before the Viaduct came into existence. Some of the houses, like those on the right, are of an old character, as is the one, judging from the roof, at the corner of Snow Hill. Those on the left, and facing us, possess quite an 1860 air, as if they had been but recently erected, as no doubt was the case. The old kind of omnibus and the dresses of the period, as well as the general air of loitering, now so absent from the street, make this quite a period picture—a period which is becoming now almost historic. And there is another thing that tells its own tale of the times unmistakably—the presence of the top-hat. Practically everyone wears it—that emblem of respectability more general than the "gig" which Carlyle raised into the glory of a sort of oriflamme of what was "it," on the grounds of the witness at Thurtell's trial for the murder of Mr. Weare.—"Was he respectable?" "Yes; he kept a gig." That phrase runs down the ages, like Matthew Arnold's "Wragg is in custody." And it is here not inappropriate to close on such a theme, for was it not from No. 16 Conduit Street, a few doors from the home of the R.I.B.A., that the said Thurtell—top-hatted we may be sure—drove away in his gig to meet his unsuspecting victim?

E. BERESFORD CHANCELLOR.

Holborn Viaduct. St. Sepulchre's. Shoe Lane.

Holborn Hill was raised to a higher level when the Viaduct was built, and the aspect today of the previous view can be seen here. Farringdon Street crosses Holborn under the Viaduct, of which the top is shown in the middle distance. Shoe Lane is carried on below the new roadway and now emerges into Charterhouse Street, which is beyond the left-hand side of the photograph.

Recent Acquisitions

By the Public Collections.

THE VICTORIA AND ALBERT MUSEUM.

A XVIIᵀᴴ-CENTURY ENGLISH CABINET.

Amongst a number of objects recently acquired by the Museum, which can now be seen there, is an English cabinet purchased under the terms of the Murray bequest. The example is decorated in black and gold lacquer, with a stand and cresting carved in openwork and gilt.

The cabinet dates from the end of the seventeenth century, and is remarkable for its elaborate woodwork, which shows French influence and recalls the designs of Bérain and Daniel Marot. The cresting consists of a central pediment with sides, and is composed of foliage scrolls, birds with outspread wings, and a basket of flowers in the centre; the stand is supported by legs with carved capitals united at the front and sides by aprons formed of scrolls and foliage. A carved cresting on cabinets of this period is an extremely rare feature.

Exhibitions.

The Iveagh Bequest : Works by Late Members of the R.A. : The London Portrait Society.

The Royal Academy : The Iveagh Bequest and Works by Late Members.—After having recovered from a certain shock of disappointment one discovered that there were some good examples in the Iveagh Bequest.

The first impression was of dark brown cracked and dim old paintings, giving good ground for the dislike the ordinary person has for Old Masters generally. Measured by the square foot this sort of thing certainly predominates, but if one persists in the quest beautiful works are to be found.

So far as British art is concerned, Gainsborough is certainly the most interesting painter; besides being better preserved than the Reynolds and the Romneys, his works show superior craftsmanship and better taste.

Gainsborough's landscape "Going to Market" (199), from the collection of Lord Bateman, is of extraordinary interest, and the nation is the richer for this example of his art. We have all heard that he was at first a painter of landscapes, and vaguely remember some disparaging remark by Sir Joshua Reynolds when comparing his portraits with his landscapes; and we are all familiar with the individualistic treatment of trees and leaves which he introduced into the backgrounds of his portraits. But not many examples of pure landscape by Gainsborough are to be seen in London; one only wishes that this one was going into the National Gallery.

Gainsborough nearly always used very thin washes of paint applied upon a more or less solid light ground, which showed through these thin applications and supplied the various gradations of tone; this is probably the reason his paintings have proved more permanent than Reynolds's. In his landscape the trees are painted in a feathery way over a light sky, and the sensation of light obtained by the undercoat showing through gives a wonderful sense of luminosity. There is a modern feeling about this landscape—in some respects Van Gogh may be said to have been anticipated.

The Reynolds are mostly poor compositions, now very brown in tone; the exception is "Lady Mary Leslie" (206), which is in good condition, and, filling its space well, has fundamental qualities which will not be affected by decay.

"Fishermen on a Lee Shore in Squally Weather" (223) is a very good Turner, and, being firmly painted with definite strong tones like a Crome, has none of the tantalizing uncertainty usually associated with Turner.

Such a glut of McEvoys is rather hard to deal with; one cannot see this exhibition for the pictures, as it were.

While many examples of his work are interesting and well painted, there is a monotonous sameness in the treatment. When seen at a mixed show a McEvoy always charmed by contrast; its loose and apparently careless handling always came as a relief to the more tight and restricted works which surrounded it. Seen in bulk, one is rather overwhelmed by their negative qualities, by their lack of construction and indifferent drawing; and the costumes being very often merely streaks of paint (certainly sometimes dashing in handling and charming in quality) do not always go well with heads painted realistically.

An evening paper stated recently that if Mark Fisher had been a Frenchman he would have long ago been acclaimed as a great Impressionist. Well, I don't think so. He had merits as a painter, but he was not strictly speaking an Impressionist at all, although his method of applying paint in little impasto streaks was something the same. But his selection of colour was not scientific; the methods of the French Impressionists were. He used all sorts of dark colours in his shadows, which certainly they would not have introduced, basing their work as they did on the spectrum.

However, Mark Fisher was a sound painter according to his lights, and that the Royal Academy sufficiently recognized this to make him an Academician is certainly a mark to its credit as an offset to the many bad ones painters are inclined to give it.

Caley Robinson's work has charm, and it is always carried out with a knowledge of what is required for decorative purposes; but most of the large mural paintings shown here appear rather weak and merely pretty for the spaces they are designed to occupy. He varied his types but seldom; his people seem much the same even when grouped together.

Some of his small paintings are very attractive; the balance of his pictures is usually good, and there is definite thought behind them; one always feels that he is conveying some spiritual quality. Whether of contemplation, of repose, or of compassion, these qualities are there to meet with response in those who can feel them.

Of Solomon J. Solomon and Luke Fildes, what can be said at this date? They had their reward during their own time, but their works seem strangely out of touch with today.

The portraits by J. J. Shannon are the kind of things which we enthused over when we were very young. Looking at them now they appear very stuffy and fluffy and floppy, depicting types of women with whom we have now no patience.

In going through the gallery devoted to J. W. North's works one has a not unpleasant feeling of being in a conservatory in which one is surrounded by various ferns and maidenhair and moss. Or is it the sensation one associates with an aquarium?

The London Portrait Society, *New Burlington Galleries, Burlington Gardens, W.*1.—This society, in a notice sent to the Press, says, among other things, that through the exhibitions they propose to hold ". . . people who are interested may be enabled to keep in touch with regenerative Imperial portrait painting." "Regenerative" is, of course, used as an antonym of "degenerate," which certain types of people are always trying to attach to a more liberated form of art.

A definition of the word "regenerative" includes the meaning "reproducing, renewing." "Imperial" means "pertaining to or suitable for an empire or emperor, lordly, majestic."

So this society is to reproduce majestic works suitable for empires or emperors. Could they not have got over their difficulty simply by using the word "reactionary"?

However, they are a much more capable set of portrait painters than their grandiose proclamation would lead one to suppose; but although they are a new society there is nothing particularly new in the works exhibited.

Arnold Mason, perhaps partly because his work shows no attempt at being majestic, is certainly the *painter* of the society; the mere handling of paint satisfies him. He instinctively feels the underlying structures of a face, and in his paintings of heads he invariably gets good modelling. His defects are: undistinguished composition, lack of vitality, and a monochromatic sense of colour, which latter would hardly be a fault if he refrained from using any positive colours at all in the accessories to challenge the other parts.

Mason's "Portrait of the Painter" (6) is one of his best, although it is rather lugubrious as a portrait. The landscape seen through the window on the left is, I think, a mistake, as it leads the eye away from the face; besides not being a real landscape, in the sense that the sitter is more or less real, it introduces a comparative judgment which disrupts the picture. Unless he changes his attitude towards Nature, he must paint directly from objects; attempts at the introduction of imaginative things into parts of his paintings while the other parts remain realistic, renders the whole painting unconvincing. The smaller portrait of himself (46) is more direct and consequently more vital, and being on a small scale needs nothing but the head and hat to fill up the space, so no difficulties of composition are encountered.

Other exhibitors of ability are Frank T. Copnall, who shows a well-constructed head in "The Artist's Father" (27); Francis E. Hodge, whose "Cecil Hewitson" (20) shows him to be an ardent follower of Sir W. Orpen; and J. A. M. Hay, who paints pretty women prettily.

RAYMOND MCINTYRE.

Looking down the well of the main staircase at the County Fire Office, Regent Street, London.

Craftsmanship

Views and Reviews

A London Diary

The
Architectural Review
Supplement
MARCH
1928

Modern Furniture at Shoolbreds.

The Enterprise of the Furnishing Trades Organizer.

By John C. Rogers.

IT will be fresh in the minds of many readers that early last year a competition for furniture designs was inaugurated by the *Furnishing Trades Organizer*, with the very excellent object of stimulating in both designers and the general public a genuine interest in modern furniture.

It met with gratifying response; the competitors sent in altogether about 200 sheets of drawings, which were judged by a committee of men and women representative of the arts, education, the trade, and the cultured layman of artistic tastes.

Architects and other artists entered in fair numbers, and it will be remembered that three of the six awards were secured by members of the architectural profession. These awards, however, were only preliminary, a final adjudication being very rightly reserved until the designs had been worked out in their specified woods and finished ready for use; thus was interest tremendously stimulated, for the acid test was to be made and a proper chance given to see how the architect would compare in this specialized field with the professional designer of furniture.

The work of construction was undertaken by the Old Ford Engineering and Manufacturing Co., Ltd. (a subsidiary company of John Broadwood & Co., Ltd.), though it appears that insufficient opportunity was afforded the authors to "full size" their designs and supervise construction, etc.

However, in the main, the competition drawings were faithfully worked out, and by arrangement with Shoolbreds, of Tottenham Court Road, the completed suites of furniture have been incorporated in a most attractive exhibition, which by the time this appears in print will have closed.

In addition, an adjoining gallery displayed some of the latest ideas in French furnishing, which were most interesting and instructive.

The promoters of the competition and the assessors appear to have looked for stronger imagination and a greater degree of adventure than are evinced in any of the designs; the report also refers to the reticence of many competitors, who preferred to follow the safe course of working on what have become stereotyped lines rather than attempt to break fresh ground.

The competition was divided into four sections, viz.:

A	Complete	furniture	for a	double bedroom.
B	,,	,,	,,	drawing-room.
C	,,	,,	,,	sitting hall.
D	,,	,,	,,	dining-room.

FIG. 1.—A dining-room suite in Cuban mahogany. The mirror is intended to hang above the side table.
Designed by A. L. OSBORNE.

The six preliminary awards were made in sections A and D only, no design in B and C being considered sufficiently fresh or important to justify an award. This is disappointing, as in the result the furniture is limited to bedroom and dining-room pieces.

Among the former, the startling design which secured a prize for T. S. Tait is shown in Fig. 2. It is evident that the assessors regarded this scheme as holding, in some respects, the first place among the successful designs; but it is clear that while they acknowledge the relationship between architecture and furniture and admit the latter's dependence upon the mistress art, they mildly censure furniture designed "as small exemplars of architecture."

Doubtless it was on the grounds of its originality and daring that this award was made, but to practical designers the drawings did not give promise of a pleasing result. The shapes and masses employed are crude, and to a large extent meaningless as furniture. In the case of the bed, function and purpose are clearly expressed, but the head and foot are designed as one large panel, with geometrically arranged pattern. Actually, of course, this is divided across the centre, the halves being 7 ft. apart; and from normal eye-line the effect is absurd. Freshness and originality in design are not properly achieved by the intentional perpetration of such elementary faults.

The other pieces, which, upon careful study, are found to be a wardrobe, a chest of drawers, and a dressing-table, cannot be taken seriously as English furniture. In some respects archaic in form and suggestive of masonry, they provide just the opportunity quickly grasped by many trade designers, of pointing to the architect's inability to get monumental building out of his mind and to impart the true sense of woodwork in the forms and values of movable furniture.

I am unaware of a single modern English house with which these pieces possibly could harmonize, nor is it easy to imagine a fitting style of domestic architecture in accord with this furniture and satisfying even to advanced English taste.

Fig. 4 illustrates the work of Albert Stayner, a professional designer of furniture. This is all in the strongest contrast with the suite first noticed, and there is nothing very original about it; yet it is good modern furniture that one could live with and take pleasure in possessing.

Its rich walnut panels are divided by bands of satinwood between black cock beads, which too sharply subdivide the masses

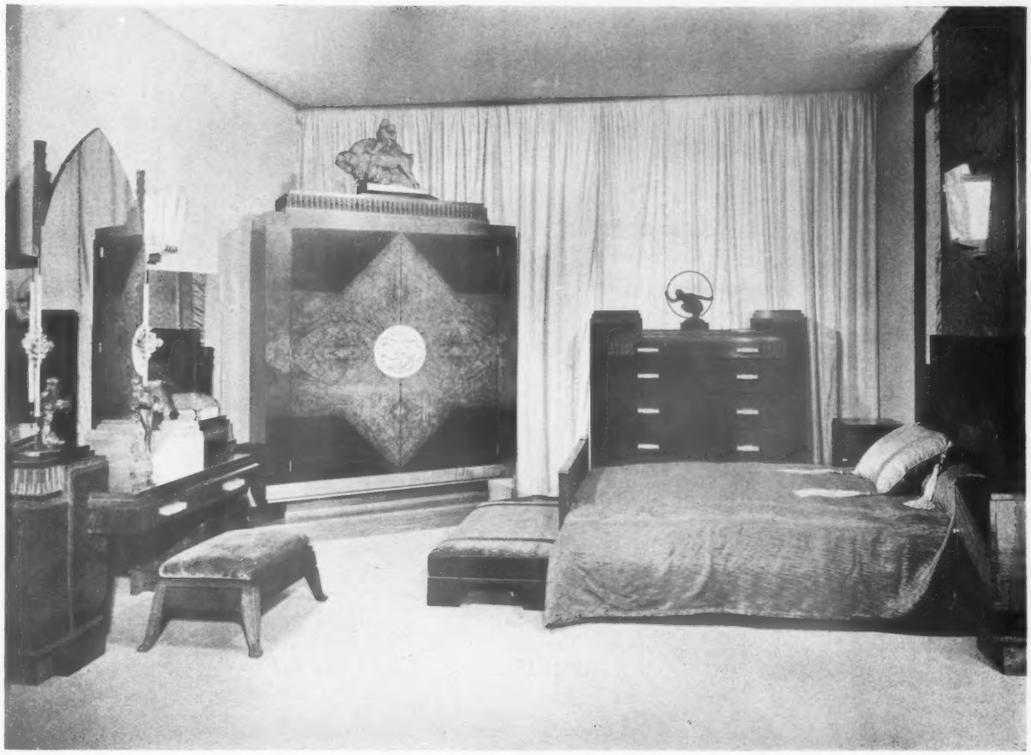


FIG. 2.—A bedroom suite in veneered walnut and macassar ebony.
Designed by T. S. TAIT.

FIG. 3.—A bedroom suite veneered in walnut.
Designed by JOSEPH EMBERTON.

and detract somewhat from the coherence of the design. The dressing-table has an interesting feature in the mirror, which is mounted on a shallow frame, with narrow doors opening on either side that give access to small shelved compartments immediately behind the glass.

The bedroom furniture shown in Fig. 3 gained a premium for Joseph Emberton. On paper the designs appeared to have promise, but the resulting furniture is somewhat disappointing. The wardrobe might well have a foot added to its height, and the mirror of the dressing-table is too small. The bedstead unit is fairly satisfactory, with a wide head board embracing small standing cupboards, each with an open recess for books and a sliding shelf.

FIG. 4.—A bedroom suite veneered in walnut with satinwood cross-banded borders and black cock beads.
Designed by ALBERT STAYNER.

A bedroom scheme in oak, for which a premium was awarded to L. Scott-Cooper, is shown in Fig. 5. It is all very much in the manner of modern craftsmen, like Gordon Russell, whose work evidently has influenced the author of this suite. It therefore lacks originality, but is thoroughly sensible and pleasing English furniture, and very suitable to the small modern home. The author specified the material as brown oak finished with wax polish; actually white oak has been used, and waxing has imparted a rather unhappy yellowish tone. It would have been better to treat the oak with lime or some chemical stain to give it a light greyish tone. Scott-Cooper also secured an award for his scheme for dining-room furniture; here again every piece pays compliment to Gordon Russell, and originality of design is absent. Did the assessors overlook this point?

The sixth award was made to Leslie Osborne for a dining-room suite (Fig. 1), in which we see a serious attempt by a young student of architecture to grapple with furniture problems in a modern, yet rational spirit. This success is the more praiseworthy as the author has as yet quite a limited experience in the field of furniture. It is therefore by no means surprising if we detect a certain weakness in parts, but, on the other hand, he has caught the right feeling for furniture. Moreover, there is a subtle architectural quality which is most desirable, yet all too frequently absent in modern work.

Apart from good forms, his success is largely achieved by a very skilful application of mouldings; the sunk mould on the main rails is an ingenious treatment and important factor in giving character to the pieces. The dining-table is designed with an extending frame, admitting the inclusion of two extra leaves.

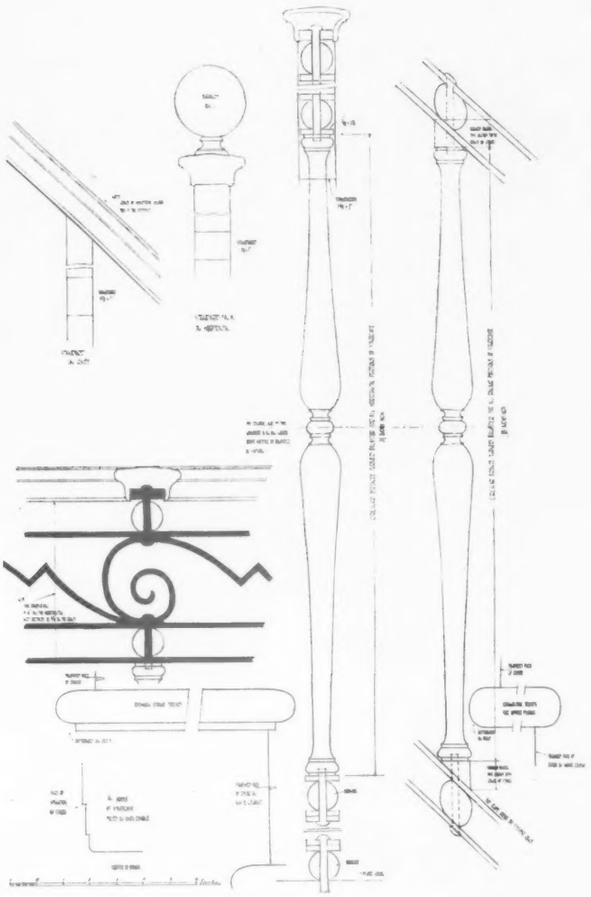
The final award of £100, which was announced at the opening of the exhibition on January 27, has been divided equally between Messrs. Tait, Stayner, and Scott-Cooper. There is a very general feeling that this prize would have been better awarded if equal sums had been divided amongst all five competitors.

If modern furniture is to develop on the right lines it is most important that architects who have made a point of studying this branch of design should lose no opportunity of expressing their ideas; but sound judgment and a nice sense of values must control our efforts, and some co-operation with the best trade designers is most desirable.

There is no space to refer in this article to many excellent exhibits by progressive firms in the trade, but the considerable attention they have given to modern design of recent years is very significant; equally important and encouraging is the fact that one of the great furnishing houses should form such an exhibition on a lavish scale. It is bound to create a lasting impression, and by attracting the right people should go far to restore furniture design to its rightful place in our civilization, and sound the death-knell of the absurd reproduction craze.

FIG. 5.—A bedroom suite in natural oak inlaid with ebony.
Designed by L. SCOTT-COOPER.

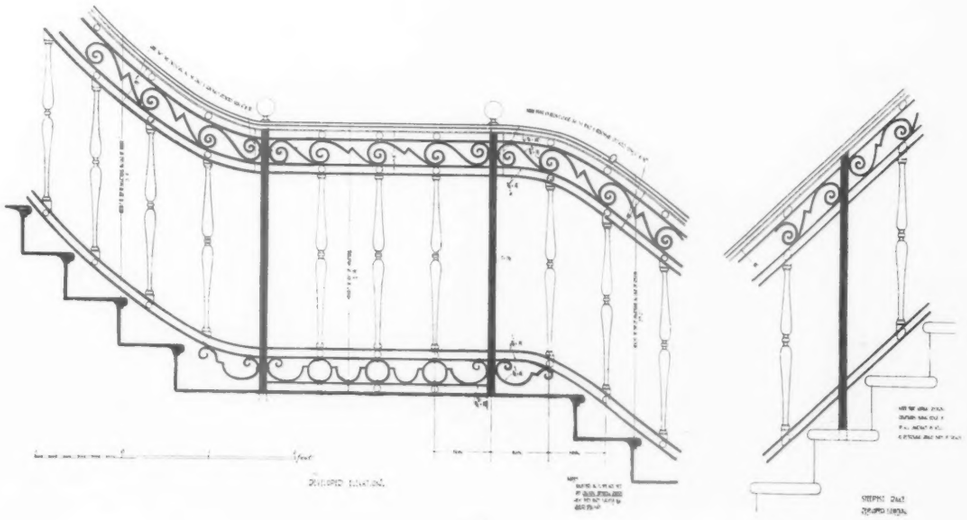
LOOKING DOWN THE WELL OF THE MAIN STAIRCASE.



Modern Details.

The Main Staircase at the *County Fire Office, London.*

From a Design by William G. Newton and Partners in association with William Woodward & Sons.



A Craftsman's Portfolio.

Being Examples of Fine Craftsmanship.

XXIII—Signs.

Gainsborough's House, Sudbury, Suffolk, showing the sign over the entrance to the artist's birthplace, now a private hotel and tea rooms.
Designer : BASIL OLIVER.
Craftsmen : F. CLUBB AND SON.

A flat box sign made of sheet copper with fretted silhouette on either side, backing on white opalescent glass. The leaf-work and name tablet are of copper, and the latter has wrought-iron scrolls. The whole is painted in black relieved with gold.
Designers and Craftsmen : MORRIS-SINGER.

A shop sign in Bond Street, London, made of wood, carved, painted, and gilded.
Architect : LESLIE MANSFIELD.
Designer and Craftsman : JOSEPH ARMITAGE.

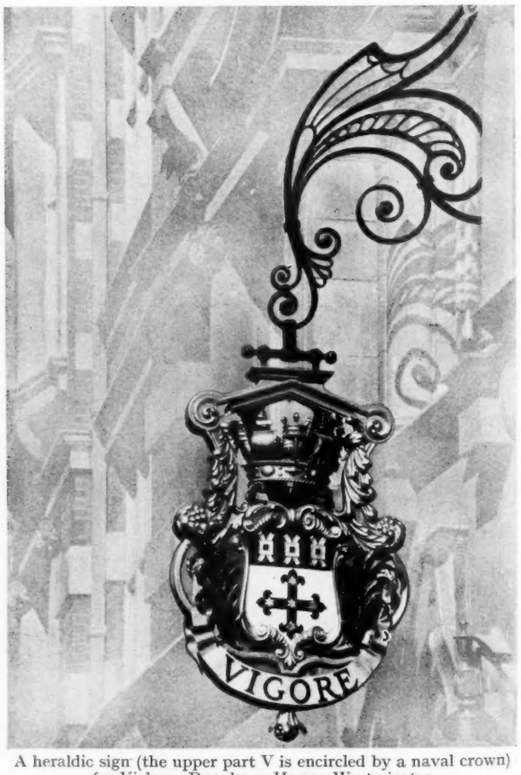
A sign on Gainsborough's House, Sudbury, Suffolk. It is made of wrought iron, with lettering and medallion of sheet copper.
Designer : BASIL OLIVER.
Craftsmen : F. CLUBB AND SON.

A sign in wrought iron with the game-cockerel in low relief, made for a new half-timbered shop front at Reigate. The shield was afterwards decorated in colours, the bird being treated in colours from life.
Architect : G. HAMBLYN FOX.
Designers and Craftsmen : CASHMORE ART WORKERS.

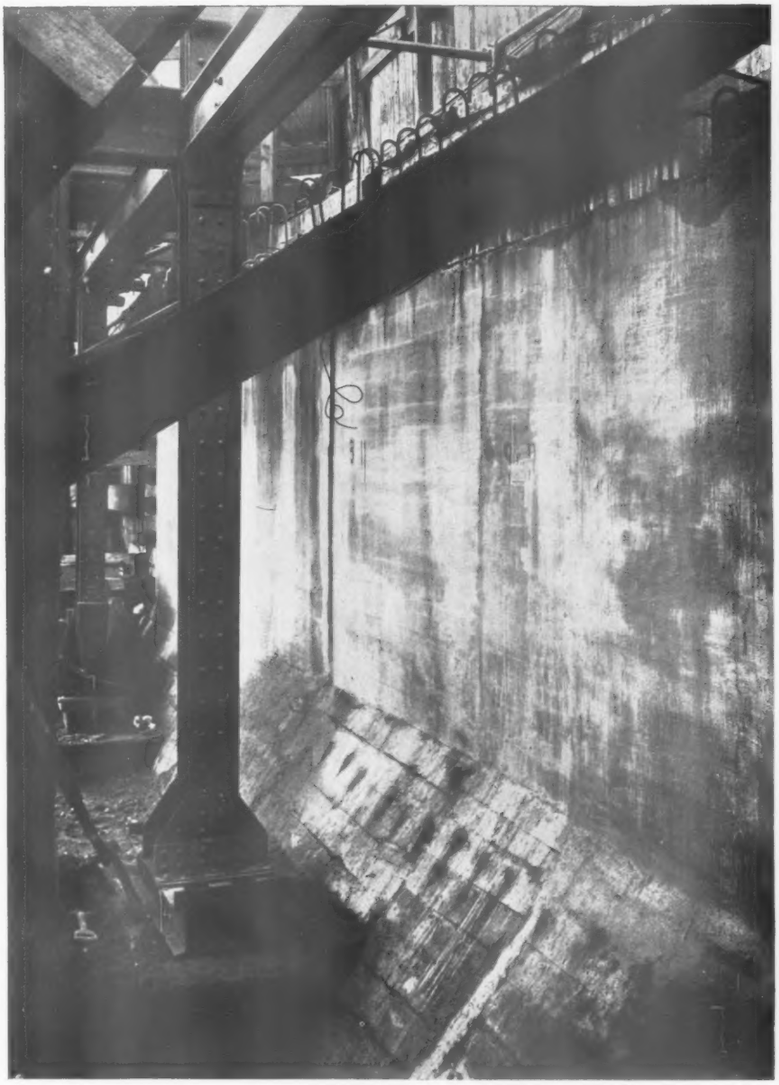
The sign of the Ship Canal Cement Company, made in cast and wrought iron, with the sails and rigging in copper, finished in colours. The wall bracket is a wrought iron ship's anchor.
Architects : W. E. Riley and Glanfield.
Designers and Craftsmen : Cashmore Art Workers.

A hanging sign representing a chimera.
Designer : Edgar Brandt.
Craftsmen : Brandt's.

A heraldic sign for N. M. Rothschild and Sons over the entrance to New Court, St. Swithin's Lane, E.C.
Designers : Wratten and Godfrey.
Craftsmen : W. Bainbridge Reynolds.



A heraldic sign (the upper part V is encircled by a naval crown) for Vickers, Broadway House, Westminster.
Designers : Wratten and Godfrey.
Craftsmen : W. Bainbridge Reynolds.



The above illustration is from a progress photograph of the retaining wall now in course of construction under the Metropolitan District Railway Office Extension at St. James's Park, Westminster. Messrs. Adams, Holden & Pearson are the architects for the building. The retaining wall was designed by The Trussed Concrete Steel Company, Limited, the general contractors for the constructional work being The Foundation Company, Limited. "Colemanoid" was incorporated with the mortar mix for this reinforced concrete wall, being added to the gauging water as an integral waterproofer. Retaining walls in which "Colemanoid" is employed are an insurance and an economy. Write for my "Mass Concrete Specifications."

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

Frederic Coleman

CORRESPONDENCE.

Oriental Roofs.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—In support of my suggestion of a pine-tree origin of the Oriental roof, mentioned in a former letter, may I say that, during a residence of many years in Burma, my interest was awakened in Oriental roof architecture by the pyramidal tiered roof with upturned projecting ends, universally to be seen on Royal and sacred buildings in that country. Symbolism would suggest, if that roof-type were of Buddhist origin, that the reference was to the legendary Mount Meru, with its tiers of heavens. But a comparison of the Burmese type with that prevalent in China and Japan, clearly shows that the Burmese variety is but a conventional, mechanical, and somewhat debased copy of the original Chinese artistic pattern.

A prolonged search among the literature relating to China, Japan, Manchuria, and Tibet in quest of some evidence supporting this linking the Oriental roof to the coniferæ, has produced no direct testimony, either from the etymology of the technical terms of architecture, or from historical records; but indirect evidence has been found pointing to a very close association between these trees and the buildings of both ordinary dwellings and, especially, of temples and pagodas. There is even some reasonable ground for assuming that some sacred character is vaguely associated with these trees by Manchu, Chinese, and Japanese.

So far as the single-story building is concerned, it may be almost accepted as established that the characteristic roof-form was determined by the primitive use of pine branches in their natural state as rafters for the earliest huts. Ernest M. Satow, Esq., C.M.G., in a paper communicated in 1874 to the Asiatic Society of Japan, vol. ii, page 119, records a tradition of Japanese antiquarians that "in early times, before carpenter's tools had been invented, the dwellings of the people who inhabited these islands (Japan) were constructed of young trees with the bark on. . . . The rafters were slender poles. . . ." In quoting this earlier paper in his edition of the *Handbook of Japan*, second edition, 1884, he says: "Pure Shinto architecture . . . should preserve the traditional form of the primeval hut, of which it was, historically speaking, a mere adaptation. The material should be of wood of the finest quality obtainable, *hi no ki* preferred." This refers to a conifer. If the roof-type and its origin had been present in Satow's mind when he penned the above sentence, he could hardly have missed the conjecture I have made that the natural shape of the pine branch was the foundation of this style of roof.

To establish the connection of the whole pine tree with the pyramidal tiered roof with its upturned projecting eaves may not be so simple as to relate the single branch to the one-story roof; yet the following facts give a high degree of probability. In the ancient capital of Japan, Nara, there is an enormous pine tree said to have been planted by the most famous of Japanese saints, about a thousand years ago, as a perpetual sacred offering to a god whose temple was established there. Close to the tree is a pagoda 150 ft. high, rivalling the pine in height. The famous treasure-house, said to contain Royal relics, dating from the eighth century, also in this ancient capital, was built of pine wood (*Hadow*, pp. 388–9).

Numerous quotations could be given similar to the following, which is taken from the chapter on Japan in Campbell's *Log Leaves of the Challenger*, where he speaks of "Temples hidden in fir-wood." In fact, wherever one meets with references to Japanese or Chinese temples, it is recorded that they are surrounded with pine or fir forests, or plantations. Sir Alex. Hosie in his *Three Years in Western China* devotes a chapter (10) to a description of the sacred Mount O-Mei, and of its numerous temples, which, he says, are "built of pine from the forests by which they are surrounded . . . the artificers being the priests themselves." Reginald Farrer, in his book *On the Eaves of the World*, refers to a "knot of sacred firs." The mountain associated with the origin of the Manchus, called the Ever-White Mountain, and held sacred by that tribe and dynasty, is pine-clad and, incidentally, gives rise to the 600-mile long tributary, the Sungari, which name means, "The pine-decorated river." There is thus throughout the area in the East where this particular type of roof is prevalent a well-established association of temple and pine tree. In view therefore of the undoubted similarity of design, the resemblance can hardly be reckoned accidental. May we not conclude, therefore, that when primitive man first tied a natural pine branch on his roof he laid the foundations of the most artistic roof architecture that man has ever achieved?

Yours faithfully,
THOS. G. PHILLIPS.

Books of the Month.

SPECIFICATION, 1928. For Architects, Surveyors, Civil Engineers, and for all interested in Building. Edited by FREDERICK CHATTERTON, F.R.I.B.A. London: The Architectural Press. Price 10s. 6d. net.

NORMAN TYMPANA AND LINTELS. By C. E. KEYSER. (New and Enlarged Edition). London: Elliott Stock. Price £2 2s. net.

SURVEY OF LONDON. Vol. XI. CHELSEA (Part IV). London: B. T. Batsford, Ltd. Price £2 2s. net.

ARCHITECTURE IN ITALY. (2 Vols.) By C. A. CUMMINGS. London: Ernest Benn, Ltd. Price £2 2s. the set.

EARLY FLORENTINE ARCHITECTURE AND DECORATION. By EDGAR W. ANTHONY. London: Humphrey Milford, Oxford University Press. Price 23s. net.

HARMONIA HARMONICA. Vol. II. By CLARENCE S. HILL. London and Bournemouth: W. Mate and Sons. Price 21s. net.

RAFFLES DAVISON: A RECORD OF HIS LIFE AND WORK. Edited by MAURICE E. WEBB and HERBERT WIGGLESWORTH. London: B. T. Batsford, Ltd. Price 21s. net.

THE TECHNIQUE OF PENCIL DRAWING. By BOROUGH JOHNSON. London: Sir Isaac Pitman and Sons, Ltd. Price 21s. net.

OLD HOUSES OF NEW ENGLAND. By KNOWLTON MIXER. New York: The Macmillan Company. Price 21s. net.

MECHANICS OF MATERIALS. By G. YOUNG, JR., and H. E. BAXTER. New York: The Macmillan Company. Price 17s. net.

THE STORY OF ARCHITECTURE IN AMERICA. By THOMAS E. TALLMADGE. London: George Allen and Unwin, Ltd. Price 16s. net.

MODERN PLYWOOD. By SHIRLEY P. WAINWRIGHT. London: Ernest Benn, Ltd. Price 10s. 6d. net.

THE PRINCIPLES OF PERSPECTIVE. By A. T. PORTER, M.A. London: University of London Press, Ltd. Price 7s. 6d. net.

SPECIFICATIONS FOR A HOSPITAL. By YORK AND SAWYER, with Notes and Comments by W. W. BEACH. New York: The Pencil Points Press, Inc. Price $6.

THE OUTDOOR MONUMENTS OF LONDON. By C. S. COOPER. London: The Homeland Association. Price 3s. 6d. net.

A LONDON DIARY.

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

THURSDAY, **MARCH 1**—

Household Arts of Greece and Rome	12 *noon.*	BRITISH MUSEUM TOURS
How the Bible Came Down to Us	12 *noon.*	,, ,, ,,
Between the Old Testament and New	3 *p.m.*	,, ,, ,,
The Romans in Britain	3 *p.m.*	,, ,, ,,
Crivelli and the Bellinis	11 *a.m.*	NATIONAL GALLERY
,, ,, ,, Admission 6d.	12 *noon.*	,, ,,
Raphael Cartoons	12 *noon.*	VICTORIA AND ALBERT MUSEUM
General Tour	3 *p.m.*	,, ,, ,, ,,
Glass	7 *p.m.*	,, ,, ,, ,,
Chinese Bronzes	7 *p.m.*	,, ,, ,, ,,
Some Recent Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,, ,,	12 *noon.*	,, ,, ,,
Rembrandt	3 *p.m.*	WALLACE COLLECTION
"Crome and Constable," by H. L. Wellington. (Illustrated).	5.30 *p.m.*	VICTORIA AND ALBERT MUSEUM
Exhibition of Drawings by the late Mr. Alfred Stevens. Presented by Mr. Sigismund Goetze. (Until March 8.)	10–5	R.I.B.A. GALLERIES, 9 CONDUIT STREET, W.

FRIDAY, **MARCH 2**—

Household Arts of Post-Roman Times	12 *noon.*	BRITISH MUSEUM TOURS
The Early Christian Period	12 *noon.*	,, ,, ,,
The Anglo-Saxon Period	3 *p.m.*	,, ,, ,,
Origins of Writing and Materials	3 *p.m.*	,, ,, ,,
Some Italian Primitives	11 *a.m.*	NATIONAL GALLERY
,, ,, ,, Admission 6d.	12 *noon.*	,, ,,
Vestments	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Gothic Woodwork	12 *noon.*	,, ,, ,, ,,
Stained Glass	3 *p.m.*	,, ,, ,, ,,
Turner and Landscape	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,,	12 *noon.*	,, ,,
Dutch Genre	3 *p.m.*	WALLACE COLLECTION

SATURDAY, **MARCH 3**—

History of Handwriting in West Europe	12 *noon.*	BRITISH MUSEUM TOURS
Life and Arts of the Middle Ages	12 *noon.*	,, ,, ,,
Tour of Several Sections	3 *p.m.*	,, ,, ,,
A Sectional Tour	3 *p.m.*	,, ,, ,,
General Summary—I	11 *a.m.*	NATIONAL GALLERY
,, ,,	12 *noon.*	,, ,,
Lace	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Early Costumes	3 *p.m.*	,, ,, ,, ,,
Indian Section : Architecture	3 *p.m.*	,, ,, ,, ,,
Reynolds—Pre-Raphaelites	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,,	12 *noon.*	,, ,, ,,
Selected Pictures	12 *noon.*	WALLACE COLLECTION
Song Recital by Bertha Steventon and Keith Falkiner. (League of Arts.)	3 *p.m.*	VICTORIA AND ALBERT MUSEUM

MONDAY, **MARCH 5**—

Records of Babylon and Assyria—I	12 *noon.*	BRITISH MUSEUM TOURS
Arts and Customs of Ancient Egypt—I	12 *noon.*	,, ,, ,,
Monuments of Egypt—I	3 *p.m.*	,, ,, ,,
Monuments of Assyria—I	3 *p.m.*	,, ,, ,,
Some Fifteenth-century Florentine Painters	11 *a.m.*	NATIONAL GALLERY
,, ,, ,, ,,	12 *noon.*	,, ,,
Costumes of Eighteenth Century	12 *noon.*	VICTORIA AND ALBERT MUSEUM
English Porcelain	12 *noon.*	,, ,, ,, ,,
Costumes of the Nineteenth Century	3 *p.m.*	,, ,, ,, ,,
French Porcelain	3 *p.m.*	,, ,, ,, ,,
Some Recent Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,, ,,	12 *noon.*	,, ,, ,,
Pictorial Values	3 *p.m.*	WALLACE COLLECTION
Ordinary General Meeting. Paper by Mr. G. H. Jack, M.Inst.C.E., F.S.A. (F.), on "Ancient Bridges."	8 *p.m.*	R.I.B.A. GALLERIES, 9 CONDUIT STREET, W.

TUESDAY, **MARCH 6**—

Arts and Customs of Ancient Egypt—I	12 *noon.*	BRITISH MUSEUM TOURS
Monuments of Egypt—I	12 *noon.*	,, ,, ,,
Monuments of Assyria—I	3 *p.m.*	,, ,, ,,
Arts and Customs of Ancient Egypt—II	3 *p.m.*	,, ,, ,,
Dutch Landscape and Genre	11 *a.m.*	NATIONAL GALLERY
,, ,, ,, ,,	12 *noon.*	,, ,,
Carpets	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Tapestries	3 *p.m.*	,, ,, ,, ,,
General Visit	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,, Admission 6d.	12 *noon.*	,, ,,
French Painting—I	3 *p.m.*	WALLACE COLLECTION

WEDNESDAY, **MARCH 7**—

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.*	,, ,,
French School	11 *a.m.*	NATIONAL GALLERY
,, ,,	12 *noon.*	,, ,,
Miniatures	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Ironwork	3 *p.m.*	,, ,, ,, ,,
Indian Section	3 *p.m.*	,, ,, ,, ,,
Hogarth and Eighteenth-century Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,, ,, ,, Admission 6d.	12 *noon.*	,, ,, ,,
Illustrated Lecture to Workers in the Building Trade—"General Building Materials," by Mr. J. H. Jarman.	8 *p.m.*	R.I.B.A. GALLERIES, 9 CONDUIT STREET, W.

THURSDAY, **MARCH 8**—

Origins of European Architecture	12 *noon.*	BRITISH MUSEUM TOURS
Early Age of Italy	12 *noon.*	,, ,, ,,
Early Britain—I	3 *p.m.*	,, ,, ,,
A Selected Subject	3 *p.m.*	,, ,,
Some Italian Altarpieces	11 *a.m.*	NATIONAL GALLERY
,, ,, Admission 6d.	12 *noon.*	,, ,,
Early Renaissance Sculpture	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Donatello	3 *p.m.*	,, ,, ,, ,,
Michelangelo	7 *p.m.*	,, ,, ,, ,,
Chinese Paintings	7 *p.m.*	,, ,, ,, ,,
French Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,,	12 *noon.*	,, ,, ,,
French Painting—II	3 *p.m.*	WALLACE COLLECTION
"Furniture as Shown in Pictures," by H. Clifford-Smith, F.S.A.	5.30 *p.m.*	VICTORIA AND ALBERT MUSEUM

FRIDAY, **MARCH 9**—

Early Greece	12 *noon.*	BRITISH MUSEUM TOURS
How the Bible Came Down to Us	12 *noon.*	,, ,, ,,
Greek and Roman Life—I	3 *p.m.*	,, ,, ,,
Greek Sculpture—I	3 *p.m.*	,, ,, ,,
Some Portraits of the Sixteenth Century	11 *a.m.*	NATIONAL GALLERY
,, ,, ,, ,, ,, Admission 6d.	12 *noon.*	,, ,,
Musical Instruments	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Jacobean Furniture	12 *noon.*	,, ,, ,, ,,
English Primitives	3 *p.m.*	,, ,, ,, ,,
Turner and Landscape	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,, ,,	12 *noon.*	,, ,, ,,
French Painting—II	3 *p.m.*	WALLACE COLLECTION

SATURDAY, **MARCH 10**—

Early Britain—II (Late Stone Age)	12 *noon.*	BRITISH MUSEUM TOURS
Early Christian Period	12 *noon.*	,, ,, ,,
A Sectional Tour	3 *p.m.*	,, ,, ,,
Tour of Several Sections	3 *p.m.*	,, ,, ,,
General Summary—II	11 *a.m.*	NATIONAL GALLERY
,, ,,	12 *noon.*	,, ,,
Rodin	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Architecture—I	3 *p.m.*	,, ,, ,, ,,
Indian Section : Sculpture	3 *p.m.*	,, ,, ,, ,,
Architecture—II	7 *p.m.*	,, ,, ,, ,,
Evolution of the Chair	7 *p.m.*	,, ,, ,, ,,
Watts—Stevens	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,,	12 *noon.*	,, ,, ,,
Selected Pictures	12 *noon.*	WALLACE COLLECTION

MONDAY, **MARCH 12**—

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.*	,, ,, ,,
Leonardo and Raphael	11 *a.m.*	NATIONAL GALLERY
,, ,, ,,	12 *noon.*	,, ,,
English Plate	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Chinese Porcelain	12 *noon.*	,, ,, ,, ,,
Continental Plate	3 *p.m.*	,, ,, ,, ,,
English Pottery	3 *p.m.*	,, ,, ,, ,,
French Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,,	12 *noon.*	,, ,,
French Painting—IV	3 *p.m.*	WALLACE COLLECTION
Exhibition of Architects' Working Drawings. (Until March 23.)	10–5	R.I.B.A. GALLERIES, 9 CONDUIT STREET, W.

TUESDAY, **MARCH 13**—

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.*	,, ,, ,,
English Painting in the Eighteenth Century	11 *a.m.*	NATIONAL GALLERY
,, ,, ,, ,, ,,	12 *noon.*	,, ,,
Goldwork and Jewellery	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Precious Stones	3 *p.m.*	,, ,, ,, ,,
General Visit	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,, Admission 6d.	12 *noon.*	,, ,,
French Painting—V	3 *p.m.*	WALLACE COLLECTION

WEDNESDAY, **MARCH 14**—

A Selected Subject	12 *noon.*	BRITISH MUSEUM TOURS
Early Britain—I (Old Stone Age)	12 *noon.*	,, ,, ,,
Early Britain—IV (Iron Age)	3 *p.m.*	,, ,, ,,
A Selected Subject	3 *p.m.*	,, ,, ,,
Spanish School	11 *a.m.*	NATIONAL GALLERY
,, ,,	12 *noon.*	,, ,,
Enamels	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Ecclesiastical Metalwork	3 *p.m.*	,, ,, ,, ,,
Indian Section : Metalwork	3 *p.m.*	,, ,, ,, ,,
Constable and Turner	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,, ,, Admission 6d.	12 *noon.*	,, ,, ,,

THURSDAY, **MARCH 15**—

Greek and Roman Jewellery and Arts	12 *noon.*	BRITISH MUSEUM TOURS
Greek and Roman Life—I	12 *noon.*	,, ,, ,,
The Romans in Britain—I	3 *p.m.*	,, ,, ,,
Early Britain—II (Late Stone Age)	3 *p.m.*	,, ,, ,,
Botticelli and the Mond Collection	11 *a.m.*	NATIONAL GALLERY
,, ,, ,, ,, ,, Admission 6d.	12 *noon.*	,, ,,
Early English Furniture	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Seventeenth-century English Furniture	3 *p.m.*	,, ,, ,, ,,
English Furniture of Eighteenth Century	7 *p.m.*	,, ,, ,, ,,
Pre-Raphaelites	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,,	12 *noon.*	,, ,,
French Painting—VI	3 *p.m.*	WALLACE COLLECTION

FRIDAY, **MARCH 16**—

How the Bible Came Down to Us—I	12 *noon.*	BRITISH MUSEUM TOURS
Illuminated Manuscripts	12 *noon.*	,, ,, ,,
Monuments of Assyria—II	3 *p.m.*	,, ,, ,,
Greek Sculpture—II (Elgin Marbles)	3 *p.m.*	,, ,, ,,
Some Fifteenth-century Italian and Netherlands Painters.	11 *a.m.*	NATIONAL GALLERY
Some Fifteenth-century Italian and Netherlands Painters. Admission 6d.	12 *noon.*	,, ,,
Italian Renaissance Furniture	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Salt-glazed Stoneware	12 *noon.*	,, ,, ,, ,,
English Medieval Sculpture	3 *p.m.*	,, ,, ,, ,,
French Painting	11 *a.m.*	NATIONAL GALLERY
,, ,,	12 *noon.*	,, ,,
English Portraits	3 *p.m.*	WALLACE COLLECTION

SATURDAY, **MARCH 17**—

The Romans in Britain—II	12 *noon.*	BRITISH MUSEUM TOURS
Early Britain—III (Bronze Age)	12 *noon.*	,, ,, ,,
Tour of Several Sections	3 *p.m.*	,, ,, ,,
A Sectional Tour	3 *p.m.*	,, ,, ,,
General Summary—III	11 *a.m.*	NATIONAL GALLERY
,, ,,	12 *noon.*	,, ,,

A LONDON DIARY (*continued*).

SATURDAY, MARCH 17—(*continued*).

French Renaissance Furniture	12 *noon.*	VICTORIA AND ALBERT MUSEUM
French Eighteenth-century Furniture	3 *p.m.*	,, ,, ,, ,,
Indian Section : Jade	3 *p.m.*	,, ,, ,, ,,
General Tour	7 *p.m.*	,, ,, ,, ,,
Oriental Rugs	7 *p.m.*	,, ,, ,, ,,
Hogarth and Millais	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,, ,,	12 *noon.*	,, ,, ,,
Selected Pictures	12 *noon.*	WALLACE COLLECTION
Song and Piano Recital by Sybil Cropper and Reginald Paul. (League of Arts.)	3 *p.m.*	VICTORIA AND ALBERT MUSEUM

MONDAY, MARCH 19—

Records of Babylon and Assyria—II	12 *noon.*	BRITISH MUSEUM TOURS
Arts and Customs of Ancient Egypt—III	12 *noon.*	,, ,, ,,
Monuments of Egypt—II	3 *p.m.*	,, ,, ,,
Greek Sculpture—II (Elgin Marbles)	3 *p.m.*	,, ,, ,,
Some Portraits	11 *a.m.*	NATIONAL GALLERY
,, ,,	12 *noon.*	,, ,,
Ivories	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Japanese Pottery	12 *noon.*	,, ,, ,, ,,
Jade and Lacquer	3 *p.m.*	,, ,, ,, ,,
Far Eastern Pottery	3 *p.m.*	,, ,, ,, ,,
Turner and Landscape	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,, ,,	12 *noon.*	,, ,, ,,
Poussin and Velazquez	3 *p.m.*	WALLACE COLLECTION
Special and Business General Meeting. Election of Royal Gold Medallist. Election of Members.	8 *p.m.*	R.I.B.A. GALLERIES, 9 CONDUIT STREET, W.

TUESDAY, MARCH 20—

The Greek Vases	12 *noon.*	BRITISH MUSEUM TOURS
Greek and Roman Life—II	12 *noon.*	,, ,, ,,
Arts and Customs of Ancient Egypt	3 *p.m.*	,, ,, ,,
Records of Babylon and Assyria—II	3 *p.m.*	,, ,, ,,
Correggio and Later Italians	11 *a.m.*	NATIONAL GALLERY
,, ,, ,,	12 *noon.*	,, ,,
Bayeux Tapestry—I	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Bayeux Tapestry—II	3 *p.m.*	,, ,, ,, ,,
Millais—Rossetti	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,, Admission 6d.	12 *noon.*	,, ,, ,,
Miniatures	3 *p.m.*	WALLACE COLLECTION

WEDNESDAY, MARCH 21—

A Selected Subject	12 *noon.*	BRITISH MUSEUM TOURS
Early Britain—IV (Iron Age)	12 *noon.*	,, ,, ,,
Anglo-Saxon Period—I	3 *p.m.*	,, ,, ,,
Life and Arts of the Dark Races—III	3 *p.m.*	,, ,, ,,
School of Padua and the Bellini	11 *a.m.*	NATIONAL GALLERY
,, ,, ,,	12 *noon.*	,, ,,
Italian Sculpture	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Chinese Porcelain—I	3 *p.m.*	,, ,, ,, ,,
Indian Section : Paintings	3 *p.m.*	,, ,, ,, ,,
Watts—Stevens—French Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,, ,, ,, Admission 6d.	12 *noon.*	,, ,, ,,

THURSDAY, MARCH 22—

Origins of European Architecture—II	12 *noon.*	BRITISH MUSEUM TOURS
The Romans in Britain—II	12 *noon.*	,, ,, ,,
Monuments of Egypt—III	3 *p.m.*	,, ,, ,,
Greek Sculpture—III	3 *p.m.*	,, ,, ,,
Genre : Dutch, French and English	11 *a.m.*	NATIONAL GALLERY
,, ,, ,, ,, Admission 6d.	12 *noon.*	,, ,,
Chinese Porcelain—II	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Chinese Porcelain—III	3 *p.m.*	,, ,, ,, ,,
Oriental Pottery	7 *p.m.*	,, ,, ,, ,,
Japanese Prints	7 *p.m.*	,, ,, ,, ,,
Some Recent Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,, ,,	12 *noon.*	,, ,, ,,
Italian Painting—I	3 *p.m.*	WALLACE COLLECTION

FRIDAY, MARCH 23—

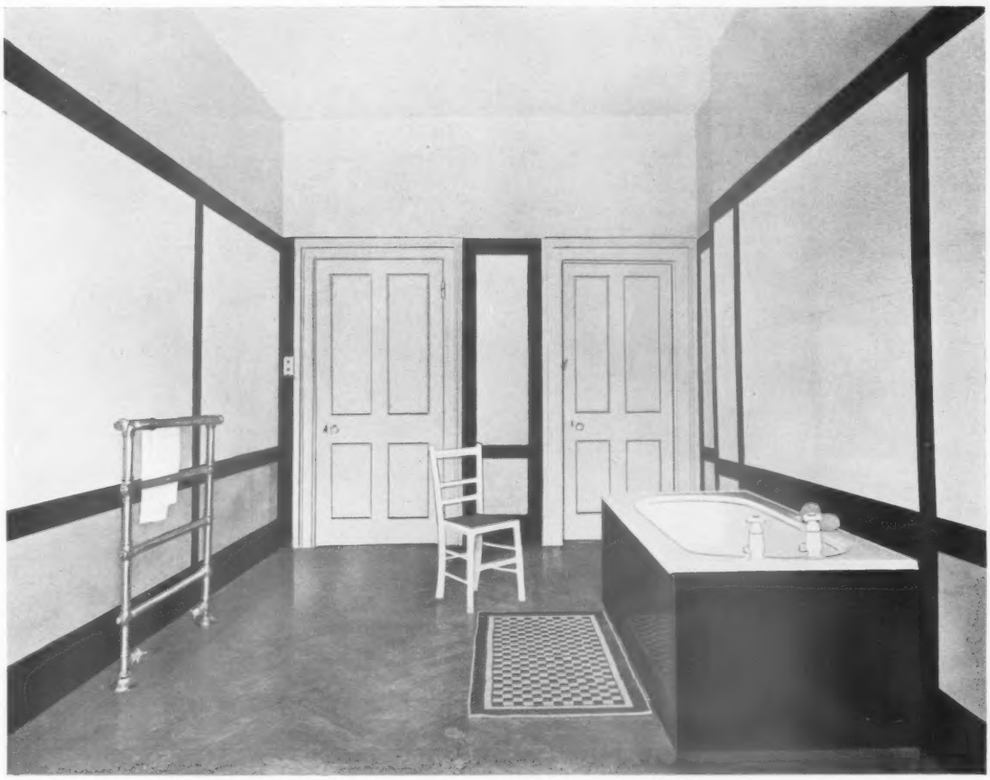
Greek and Roman Life—II	12 *noon.*	BRITISH MUSEUM TOURS
Greek and Roman Jewellery and Arts	12 *noon.*	,, ,, ,,
Life and Arts of the Dark Races	3 *p.m.*	,, ,, ,,
The Romans in Britain—II	3 *p.m.*	,, ,, ,,
Some Florentine and Siencse Contrasted	11 *a.m.*	NATIONAL GALLERY
,, ,, ,, ,, Admission 6d.	12 *noon.*	,, ,,
European Pottery	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Chippendale	12 *noon.*	,, ,, ,, ,,
Celtic Ornament	3 *p.m.*	,, ,, ,, ,,
Hogarth—Pre-Raphaelites	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,, ,,	12 *noon.*	,, ,, ,,
Rubens	3 *p.m.*	WALLACE COLLECTION

SATURDAY, MARCH 24—

Historical and Literary MSS.	12 *noon.*	BRITISH MUSEUM TOURS
Origins of Writing and Materials	12 *noon.*	,, ,, ,,
A Sectional Tour	12 *noon.*	,, ,, ,,
Tour of Several Sections	3 *p.m.*	,, ,, ,,
Elements of Painting	11 *a.m.*	NATIONAL GALLERY
,, ,,	12 *noon.*	,, ,,
English Pottery	12 *noon.*	VICTORIA AND ALBERT MUSEUM
English Porcelain—I	3 *p.m.*	,, ,, ,, ,,
Indian Section : Mogul Art	3 *p.m.*	,, ,, ,, ,,
English Porcelain—II	7 *p.m.*	,, ,, ,, ,,
Symbolism in Design	7 *p.m.*	,, ,, ,, ,,
French Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,,	12 *noon.*	,, ,, ,,
Selected Pictures	12 *noon.*	WALLACE COLLECTION
The Audrey Chapman Orchestra. Conductor : Frank Bridge. (League of Arts.)	3 *p.m.*	VICTORIA AND ALBERT MUSEUM

MONDAY, MARCH 26—

Arts and Customs of Ancient Egypt—IV	12 *noon.*	BRITISH MUSEUM TOURS
Hittite and Hebrew Collections	12 *noon.*	,, ,, ,,
Between the Old Testament and the New	3 *p.m.*	,, ,, ,,
Greek Sculptures—IV	3 *p.m.*	,, ,, ,,



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A LONDON DIARY (*continued*).

MONDAY, MARCH 26—(*continued*).

Fifteenth-century Netherlands	11 *a.m.*	NATIONAL GALLERY
" " "	12 *noon.*	" "
French Porcelain	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Maiolica	12 *noon.*	" " " "
Della Robbia	3 *p.m.*	" " " "
Chinese Pottery	3 *p.m.*	" " " "
The Impressionists	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" "	12 *noon.*	" " "
Technique	3 *p.m.*	WALLACE COLLECTION

TUESDAY, MARCH 27—

Early Christian Period	12 *noon.*	BRITISH MUSEUM TOURS
Anglo-Saxon Period—I	12 *noon.*	" " "
Greek Sculpture—III	3 *p.m.*	" " "
Monuments of Assyria—III	3 *p.m.*	" " "
Titian, Tintoretto, and Veronese	11 *a.m.*	NATIONAL GALLERY
" " " "	12 *noon.*	" "
General Tour	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Maiolica	3 *p.m.*	" " " "
General Visit	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " Admission 6d.	12 *noon.*	" " "
Dutch Landscape	3 *p.m.*	WALLACE COLLECTION

WEDNESDAY, MARCH 28—

Anglo-Saxon Period—II	12 *noon.*	BRITISH MUSEUM TOURS
Life and Arts of the Dark Races—IV	12 *noon.*	" " "
Greek Sculpture—IV	3 *p.m.*	" " "
A Selected Subject	3 *p.m.*	" " "
Franz Hals—Rembrandt	11 *a.m.*	NATIONAL GALLERY
" "	12 *noon.*	" "
Coptic Tapestries	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Musical Instruments	3 *p.m.*	" " " "
Indian Section : General Tour	3 *p.m.*	" " " "
Blake—Rossetti—Burne-Jones	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " " Admission 6d.	12 *noon.*	" " "

THURSDAY, MARCH 29—

How the Bible Came Down to Us—II	12 *noon.*	BRITISH MUSEUM TOURS
Arts and Customs of Ancient Egypt—II	12 *noon.*	" " "
Life and Arts of the Middle Ages	3 *p.m.*	" " "
Monuments of Egypt—III	3 *p.m.*	" " "

THURSDAY, MARCH 29—(*continued*).

Rubens, Velazquez, and Poussin	11 *a.m.*	NATIONAL GALLERY
" " "	12 *noon.*	" "
Admission 6d.		
Jade and Lacquer	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Glass	3 *p.m.*	" " " "
Precious Stones	7 *p.m.*	" " " "
Watercolours	7 *p.m.*	" " " "
Some Recent Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" "	12 *noon.*	" " "
French Furniture	3 *p.m.*	WALLACE COLLECTION

FRIDAY, MARCH 30—

Illuminated MSS.	12 *noon.*	BRITISH MUSEUM TOURS
Historical and Literary MSS.	12 *noon.*	" " "
Origins of Writing and Materials	3 *p.m.*	" " "
Anglo-Saxon Period—II	3 *p.m.*	" " "
Later Venetian	11 *a.m.*	NATIONAL GALLERY
" " Admission 6d.	12 *noon.*	" "
Michelangelo	12 *noon.*	VICTORIA AND ALBERT MUSEUM
French Furniture	12 *noon.*	" " " "
Illuminated MSS.	3 *p.m.*	" " " "
Turner and Landscape	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" "	12 *noon.*	" "
Italian Painting—II	3 *p.m.*	WALLACE COLLECTION

SATURDAY, MARCH 31—

Hittite and Hebrew Collections	12 *noon.*	BRITISH MUSEUM TOURS
Life and Arts of the Middle Ages	12 *noon.*	" " "
Tour of Several Sections	3 *p.m.*	" " "
A Sectional Tour	3 *p.m.*	" " "
Drawing	11 *a.m.*	NATIONAL GALLERY
"	12 *noon.*	" "
Ivories	12 *noon.*	VICTORIA AND ALBERT MUSEUM
General Tour	3 *p.m.*	" " " "
Indian Section : Mogul Paintings	3 *p.m.*	" " " "
Raphael Cartoons	7 *p.m.*	" " " "
Paintings (Barbizon)	7 *p.m.*	" " " "
Reynolds—Pre-Raphaelites	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" "	12 *noon.*	" " "
Selected Pictures	12 *noon.*	WALLACE COLLECTION
Song and Piano Recital by Sumner Austin and Harold Craxton. (League of Arts.)	3 *p.m.*	VICTORIA AND ALBERT MUSEUM

The Victoria and Albert Museum.

The Central Court, directly opposite the main entrance, has been set aside for the temporary display of important new acquisitions. The East Hall, which has been closed for redecoration, is now open to the public. A special exhibition of figured damasks is on view in Room 132. Amongst the recent acquisitions are :—

Architecture and Sculpture.—Figure of a ram, white marble. From a tomb in Western Chih-li, China. Chinese : Early T'ang dynasty.

Ceramics.—A collection of porcelain and earthenware, including a teapot of Böttger's red stoneware with cut decoration. Given by Mrs. Greg.

Metalwork.—Embossed copper salver, signed and dated. German, 1611. Given by Dr. W. L. Hildburgh, F.S.A.

Paintings.—Miniature of a lady. Style of Klingstedt. Presented by Bernard Falk, Esq.

Woodwork.—A mahogany pole screen with a panel of *gros* and *petit point* embroidery enclosed in a moulded frame. The design of the needlework consists of scrolls and foliage, with a basket of flowers in a central cartouche. The tripod stand has scrolled feet, and is enriched with acanthus ornament. English, about 1760.

OBITUARY.

Mr. Halsey Ricardo.

We very much regret to record the death of Mr. Halsey Ricardo, who died on February 15. Mr. Ricardo was articled to John Middleton, of Cheltenham, and subsequently became the pupil of Basil Champneys. He started his architectural practice in London in 1878. He will be remembered chiefly as the architect for the famous house of glazed tiles in Addison Road, Kensington, and he was, in fact, a strong advocate for colour in our towns. Mr. Ricardo was a Past Master of the Art Workers' Guild, and a member of the Arts and Crafts Society. He was also, at one time, editor of THE ARCHITECTURAL REVIEW. In addition, he contributed articles on furniture and decoration for the *Magazine of Arts* and other journals.

International Exhibition of Garden Design and Conference on Garden Planning.

The Council of the Royal Horticultural Society is organizing an International Exhibition of Garden Design and a Conference on Garden Planning in October next. The Royal Institute of British Architects and the Royal Society of British Sculptors are acting in co-operation, and have appointed representatives on the General Committee.

The exhibition will be divided into four sections:

1. "Retrospective Historical Section up to 1850." 2. "Garden Planning for Town and Country." 3. "Sculpture for Gardens and its Setting." 4. "Public Parks and Gardens."

Eminent garden designers and architects of the Dominions and of foreign countries are being invited to send representative examples of their country's work for exhibition and to take part in the conference.

The Council asks all gardening designers and persons interested in garden planning who may wish to exhibit or take part in the conference to communicate with the secretary of the Royal Horticultural Society, Vincent Square, S.W.1.

The Timber Exhibition at the Imperial Institute.

The Empire Timber Exhibition, now being held at the Imperial Institute, was opened by Lord Lovat, on February 3, and will remain open until the end of April.

Promoted by the Imperial Institute as a means of demonstrating how overseas Empire timbers may be increasingly and profitably employed in this country, it may be said at once that while this free exhibition accomplishes its purpose in a most convincing fashion, it also serves as an example of the valuable results which can be achieved by the co-operative efforts of such public bodies as the Imperial Institute itself, the Forest Products Research Laboratory, and the Imperial Forestry Institute of Oxford.

In addition to the well-arranged display of planks and boards from all parts of the Empire, the pavilion contains separate sections showing examples of manufactures of Empire timbers, the physical and mechanical properties of selected Empire timbers, the formation and regeneration of woods, the numerous insect pests and diseases which attack timber, and many other aspects of this important industry.

To those architects who are still unfamiliar with the timber resources of the Empire, the variety and beauty of the specimens will occasion some surprise and, it is to be hoped, induce them to follow the patriotic lead of such distinguished users of these timbers as Sir Herbert Baker, A.R.A.; William G. Newton and Partners; Mr. Curtis Green, A.R.A.; and Mr. Ralph Knott, F.R.I.B.A.

On the educational side, too, there is a vast amount of technical knowledge which can be acquired without effort as one passes round the hall and examines the admirable models, diagrams, specimens, and photographs on view. For this reason alone, it is to be regretted that the collection must inevitably be dispersed when the exhibition closes, instead of being maintained intact as a permanency.

The Master Carvers' Association.

The president, Mr. William Aumonier, occupied the chair at the annual dinner of the Master Carvers' Association, held at the Connaught Rooms, London. One hundred people sat down to dinner, and amongst the guests were Sir Reginald Blomfield, R.A., Mr. Walter Tapper (president R.I.B.A.), Mr. Alfred C. Bossom, F.R.I.B.A., and of the Architectural League of New York, and many other distinguished architects.

Sir Reginald Blomfield, R.A., proposing the toast of the Master Carvers' Association, said had he not wrestled with architecture for what was now the greater part of his life, he would like to have been a sculptor. The failure of most modern art nowadays was the vice of over-specialization. The painter did not look beyond the limits of his frames, and the sculptor buried himself in his studio instead of coming out into the open where he could wed his work to architecture, instead of "investing it with artistic merit"—if he might apply a famous phrase. We did not want to lose our skilful modellers, but they should widen their outlook, and devote some of their ability to the cutting and carving of actual materials; and while there should be no lowering of the standard of technique in the various arts, there should be a breaking down of barriers, and the arts should be brought into close touch : architecture with painting and sculpture—sculpture with cutting and carving.

Mr. Aumonier, in replying to the toast, alluded to his long association with Sir Reginald Blomfield and his pleasure in having Sir Reginald present on that occasion. He said that the carvers today realized that over-elaboration and extravagant ornamentation were detrimental to the best interests of carving. The tendency today was for less carving on buildings, but the carving was of a much higher standard and showed greater artistic individuality and less commercialism. He said that the design and construction of a building was one of the grandest and greatest outlets for man's activities. The creative genius of the architect and the constructive genius of the craftsman were the keystones of all great architecture; the closer the bond, therefore, between the architect and craftsman the better the results. The architect depended just as much on the loyalty of his craftsmen as the craftsmen depended on the moral support of the architect. Mr. Aumonier referred to his travels abroad, and said that no other country was producing such fine work either in architecture or craftsmanship as could be found in England today. The traditions of English building could be safely left in the hands of the R.I.B.A. and, incidentally, of the M.C.A.

The toast of "The Visitors" was proposed by the president and replied to by Mr. Bossom, who alluded to the great esteem in which Sir Reginald Blomfield was held. Mr. Laurence A. Turner, F.S.A., Hon. A.R.I.B.A., proposed "The President," and Mr. Yerbury seconded the toast. After a short entertainment, dancing continued till midnight.

R.I.B.A. Sessional Papers.

Altered Arrangements.

In place of the lecture on "Modern German Architecture" which was to have been read by the late Dr. Hermann Muthesius, Honorary Corresponding Member, on April 2, a lecture will be delivered by Mr. J. M. Easton, F.R.I.B.A., on "Health and Recreation Centres."

Mr. Percy Adams, having postponed until next session the delivery of his lecture on "English Hospital Planning," the general meeting on May 21 will be devoted to a debate on "Modernism in Architecture." The debate will be opened by Professor Beresford Pite, F.R.I.B.A., and Sir Reginald Blomfield, R.A., PP.R.I.B.A., and it is hoped that a large number of architects and others interested in the subject will take part in the discussion.

Corrigenda.

We regret that in the January issue of THE ARCHITECTURAL REVIEW the picture by Samuel Palmer, entitled "The Bright Cloud," was stated to have been presented by the National Art Collections Fund. This is not so, the picture having been acquired by the Trustees of the British Museum and placed in the Department of Prints and Drawings.

TRADE AND CRAFT.

The Westminster Bank, Piccadilly, London.

Designed by W. Curtis Green, A.R.A.

The general contractors were Leslie & Co., Ltd., and among the artists, craftsmen and sub-contractors engaged on the work were the following: H. Sabey & Co., Ltd. (demolition); Moreland Hayne & Co. (structural steel); Diespeker & Co., Ltd. (patent Bigspan roof and flooring); The Luxfer Co. (Luxfer electro copper glazing); The Acme Flooring and Paving Co. (wood-block flooring); Docker Bros., Ltd. (Induroleum fireproof flooring); R. H. and J. Pearson, Ltd. (heating and hot water); T. Elsley, Ltd. (grates); City Electrical Co. (electric wiring); Trollope and Sons (electroliers); John Bolding and Sons, Ltd. (sanitary fittings); Stedall & Co., Ltd. (door furniture); Haywards, Ltd. (reinforced concrete pavement lights, bronze windows, steel casements and iron staircases); Samuel Elliott and Sons, Ltd. (revolving doors); Caston & Co., Ltd. (folding gates, wrought-iron balcony railing, balustrade, bronze grilles); Leslie & Co., Ltd. (stonework and joinery); Laurence Turner (stone carving); J. Whitehead and Sons, Ltd. (marble paving); Art Pavements and Decorations, Ltd. (wall tiling); Cowtan and Sons, Ltd. (bank counters, desks, etc.); Smith Major and Stevens (lifts); John Clark, Ltd. (name plates).

Keston Village Hall.

Designed by Bishop, Etherington Smith and Thorpe.

The general contractors were W. H. Willson & Co., and among the artists, craftsmen and sub-contractors engaged on the work were the following: Dorking Brick Co., Ltd. (bricks); Redpath Brown & Co., Ltd. (structural steel); W. T. Lamb and Sons (tiles); Hollis Bros. & Co., Ltd. (wood-block flooring); Richard Crittall & Co., Ltd. (central heating); Wm. Sugg & Co., Ltd. (gas fixtures); James Gibbons, Ltd. (door furniture); Crittall Manufacturing Co., Ltd. (casements).

The Royal Ear Hospital, London.

We regret that the name of Stuart's Granolithic Company was omitted from the list of contractors for the Royal Ear Hospital, Pancras Street, London, published in the February issue of THE ARCHITECTURAL REVIEW.

The Ideal Home Exhibition.

A Display of Sanitary Fixtures.

Of particular interest to visitors to the Ideal Home Exhibition will be the new coloured sanitary fixtures, comprising baths, pedestal lavatory basins, and the like, to be seen on the stand of Messrs. W. N. Froy and Sons, Ltd. There are also two examples of complete tiled bathrooms, embodying all the latest ideas and improvements in modern sanitary fixtures. There is also a display of modern and period fireplaces, showing modern design and construction in every way. Messrs. Froy and Sons, Ltd., have extensive showrooms at Hammersmith, within five minutes' walk of Olympia, covering an area of over 25,000 ft., and they will be pleased to show anyone interested their collection of every type of modern sanitary fixture, including two complete tiled bathrooms and over 300 types of fireplaces.

Larssen Troughed Steel Sheet Piling.

Rights Secured for The British Empire.

The British Steel Piling Co., Ltd., have, we understand, secured the rights for the British Empire of "Larssen" Troughed Steel Sheet Piling. This type of piling section has for several years had a great vogue on the Continent for wharves, locks, protecting foundations for weirs, dams and other work where the piling has to be left in a permanent position. This firm not only supplies various types of steel piling but also the equipment for driving it.