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Plate I. April 1928.

THE KNIGHT, DEATH, AND DEVIL.

From an engraving by Albrecht Dürer.

The Pecksniff Legend.

By F. R. Jelley.

IN a recent letter to the *Times*, a police officer complained bitterly of the sort of policemen who frequent detective stories. He received staunch support from a doctor, who wrote directing attention to the deplorable methods adopted by medical practitioners when prescribing for patients in novels. Yet, in spite of the fact that for many years the whole building industry in the realms of romance seems to have been in a state of sheer chaos, no architect rallied to the aid of the police in this controversy. Quantity surveyors remained mute. And the subject was presumably considered unworthy of notice by structural engineers and town-planning experts.

This apparent apathy of professional men, when confronted with flagrant examples of unprofessional conduct among their fellow practitioners in fiction, is extremely deceptive. For example, it has encouraged many novelists in the belief that their work is taken seriously. Most people are agreed that the astounding collection of fools and rascals who are practising as architects in the realms of romance reflect great credit on the imaginative powers of novelists, but the latter are hardly justified thereby in parading their creations as testimonials also to their acute powers of observation.

According to the personal paragraphs that enrich the literary columns of the daily newspapers, writers of popular fiction are a shy and reticent species, and most of their best work is said to be produced on lonely islands or mountain tops. If such is indeed the case, it may not be considered rude to announce publicly that the Kalendar of the R.I.B.A. has no connection with the Newgate Calendar. It may not be impertinent to observe that, in real life, the seven deadly sins are not among the recognized qualifications for membership of the architectural profession. And it may not be superfluous to add that actual building operations in this country are not solely in the hands of such craftsmen as Plornish the plumber, and Adam Bede.

In view of the persistence of the Pecksniff legend, however, it can hardly be expected that any popular novelist will ever dare to risk the censure of the circulating libraries by casting even a town planner for a reasonably sane and respectable part. And a world of romance in which sheikhs and cavemen are superseded in popular favour by heroic quantity surveyors or handsome reinforced concrete experts is, of course, wildly incredible.

To anybody who has studied the remarkable assortment of nightmares that masquerade as desirable residences among the uncharted wastes of Suburbia, it must be obvious that there dwell in this land an enormous number of people who have never seen an architect in their lives. The type of individual who is prepared to accept such æsthetic experiments by speculative builders as architecture, is exactly the type of individual who is prepared to accept Pecksniff as the typical architect.

Architects, on the other hand, are quite content to accept Pecksniff as the typical joke against their profession. He is so excellent a joke, indeed, that by assuming an attitude of apparent apathy, they hope to encourage novelists to perpetuate it.

Thus, the average architect, who is after all essentially a mild-mannered and law-abiding citizen, will welcome such a novel as *Together* if only for the opportunity afforded him by Mr. Philip Hughes, the author, of meeting in fiction a fellow practitioner who attempts to throttle his chief assistant in Chapter Two. Thanks also to Mr. Philip Hughes, the average architect's assistant should view life with rather less pessimism after perusing the adventures of a fellow draughtsman who escapes death by strangulation, lunches at the Ritz, marries the girl with the deep brown eyes, and can command (in fiction) a salary of one hundred and fifty guineas a month.

After a tedious day with an elderly lady client who desires the spandril cupboard under her new staircase to be designed as a kennel for the accommodation of an Alsatian hound, who will deny to any harassed architect the pleasure of eloping into the world of romance with Bosinney and the beautiful Mrs. Forsyte!

Again, who could refuse, on the invitation of Mr. Wells, to attend the famous interviews between the Kippses and their architect—that extraordinary creation whose cylindrical silk hat and black bag full of irrelevant objects follow in the best tradition of music-hall conjurers!

The pursuit of the architect in fiction by the architect in fact is a pastime full of fun.

There is the ingenious architect, encountered by Gulliver on the island of Lagado, who had contrived a new method of building houses by beginning at the roof and working downward, which he justified by the like practice of those two prudent insects, the bee and the spider. There is the remarkable architect in Mr. Renwick's *Up the Hill of Fleet* whose office was so conveniently situated to licensed premises that his pupil's professional education was gravely interrupted by his duties as an emergency pot-boy. There is Mr. Charles Marriott's architect in *An Order to View* who designs a technical institute in a provincial city and is thereupon recommended by his prospective father-in-law for membership of the Royal Academy. There is Mr. Stacy Aumonier's architect, Mr. Gaffyn, whose only known work was a small memorial erected by a wealthy stock-jobber to the memory of his uncle who was killed in the Zulu War. The stock-jobber, it may be remembered, did not consider the design sufficiently symbolical, and having dispensed with Mr. Gaffyn's services, employed a brass-finisher to enrich the memorial with assegais and skulls.

Innumerable architects flit across the pages of fiction, but they are no more like the architects of real life than the sensational and highly-coloured representations of open-air tomatoes on a twopenny packet of seeds are like the real fruit.

Owing to the exigencies of their profession much of the best work of architects is produced in offices. Architects' offices are often to be found in secluded quarters of great cities, but rarely on lonely islands and mountain tops. It is credible, therefore, that many popular novelists have never met an architect. Such is the persistence of the Pecksniff legend that they may not recognize one when, eventually, they do so.

Kildonan House, Ayrshire.

The Seat of Captain Euan Wallace.

Designed by James Miller.

By W. J. Smith.

This Castle hath a pleasant seat; the air
Nimbly and sweetly recommends itself
Unto our gentle senses.
MACBETH. Act I. Scene VI.

The entrance court.

IN architectural practice there are few problems more difficult or fascinating than the design of a large country house and the lay-out of its grounds.

The planning and internal arrangements have naturally a deep, intimate, and personal interest for the client, and he has a perfect right to be satisfied as an individual; a right which may be denied him as a member of any one of the boards or committees which so often control the design and erection of almost every other type of building.

To the architect is entrusted the task of expressing the client's ideas in terms of his own; and the building of a country mansion which is successful in arrangement, construction and design is essentially the outcome of a happy collaboration between client and architect.

Architects are often classified according to the type of work with which they are mainly associated. This is unfortunate, and tends to strengthen the impression amongst laymen that the design of different buildings is carried on by certain men only. It does not, however, follow that the so-called church architect will produce an indifferent design for a school or public building. On the contrary, the unchangeable qualities which are present in the one will maintain the standard of architectural merit in the other. The practical requirements of the plan can be sought for and mastered by almost anyone taking thought; but the finer qualities common to all works of art are more elusive. True, the architect will approach his problem with certain personal ideas as to the use of materials, the form of expression and grouping, but this does not confine him to the design of but one type of building. If he has a true sense of proportion, of rhythm, and fitness in all things, these qualities will inevitably appear, whether his design be of a cathedral, a warehouse, or a humble cottage.

Kildonan House, Barrhill, Ayrshire, bears the impress of close co-operation and mutual understanding between architect and client. To Mr. Miller also belongs the credit for the design of the new head offices of the Union Bank of Scotland, Glasgow, admittedly one of the finest buildings of the kind erected in this country within recent years. He was responsible, too, for the design of other notable buildings equally dissimilar in character.

Approaching by rail, the first glimpse of Kildonan House, nestling in the beautiful wooded valley of the River Duisk in south Ayrshire, is strikingly impressive. The warm, light creamy tone of the Northumberland sandstone with which the walls are built, and the rich brown grey colour of the thick, large Caithness slates which cover the roof, are at one with Nature, chameleon-like in sunshine or in shadow. Undulating and sometimes quite flat country is typical of Ayrshire and the South of Scotland generally, whilst the North may be regarded as "stern and wild"; so, the *style* and character of Kildonan House is well suited to its charming situation in this valley of the Scottish Lowlands swept by the salt winds from Ballantrae.

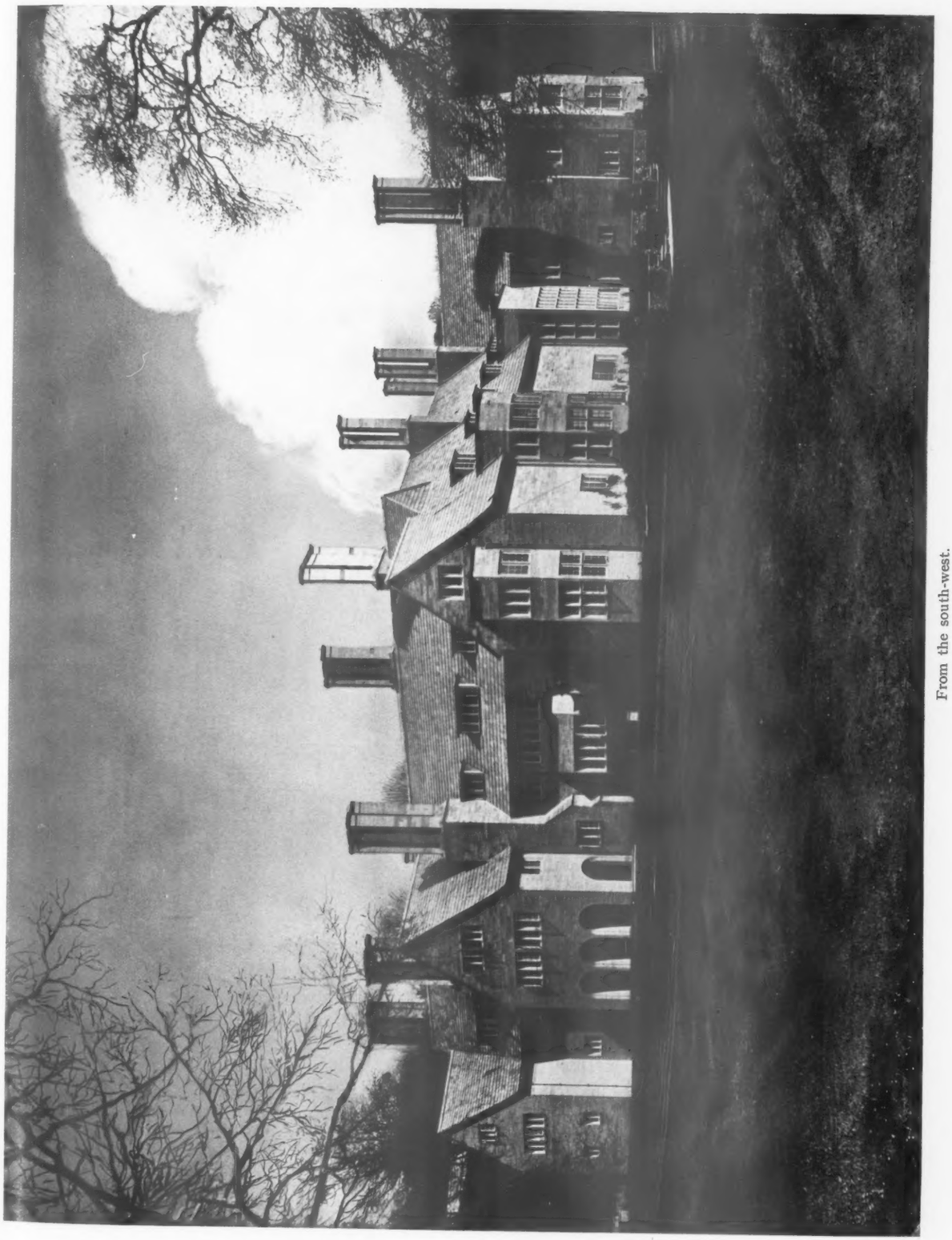
The more one knows of the house and surroundings, the more one appreciates Kildonan as a completely satisfactory and honest expression of plan, giving effect to the aims and requirements of the client, and the demands of a somewhat restricted site fraught with difficulties, rather than as a definite effort to design in a so-called *style*. The exterior is dignified and broadly treated. Details are reduced to the simplest, and, except for the small balcony and turned balusters adorning the small porch on the west front, there

Plate II. April 1928.

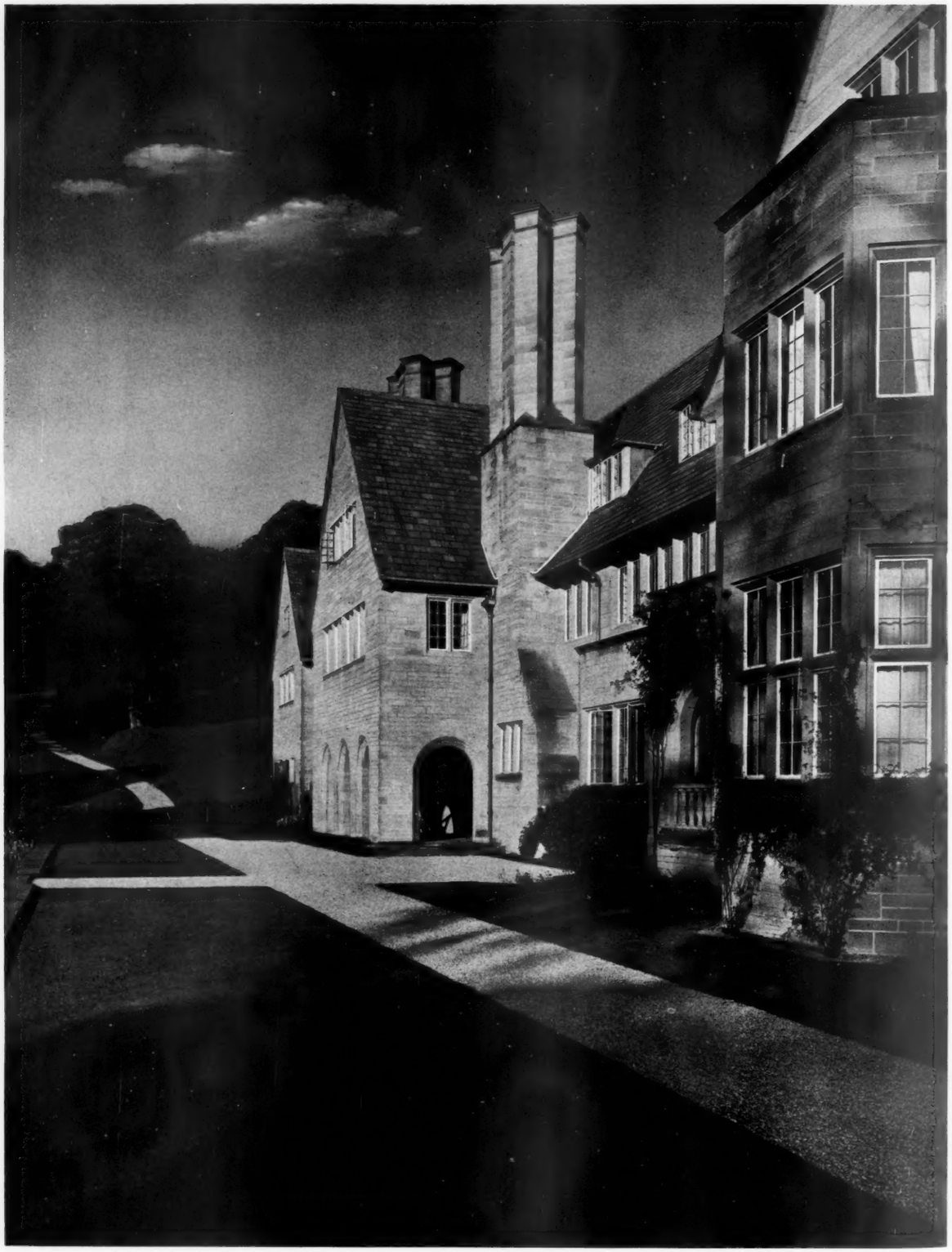
THE SOUTH FRONT.

James Miller, Architect.

The house and grounds form a completely satisfactory and honest expression of plan, giving effect to the aims and requirements of the client, and the demands of a somewhat restricted site fraught with difficulties, rather than as a definite effort to design in a so-called *style*. The whole is an exercise in the treatment of planes which in less capable hands might readily have resulted in a commonplace effect. This is avoided by careful grouping of the windows and fine adjustment in the relationship of solid to void. The south front is probably the most successful and clearly illustrates this point.



From the south-west.



The west wing of Kildonan House. The house has been placed some seventy yards back from the river, as far northwards as was practicable, for the ground rises quickly from behind. Space was thus provided for a fairly extensive lawn on the south side, but on the west the ground is curtailed by the presence of a burn which flows some thirty yards from the house and parallel to it.

From the south terrace.

is no feature of a playful or decorative nature. The fine, broad, general effect is obtained by the play of light and shade upon the skilfully arranged and varied planes, formed by the main wall surfaces, bay windows, square and polygonal on plan, the splayed and buttressed chimney-stacks, with their diagonally-set terminations, and the inclined roof surfaces and dormers. The whole is an exercise in the treatment of planes which in less capable hands might readily have resulted in a commonplace effect. This is avoided by careful grouping of the windows and fine adjustment in the relationship of solid to void. The south elevation is probably the most successful and clearly illustrates this point.

Such an array of chimney-stacks, at first sight, may tempt and provide a critic of the *Winston* type with pegs upon which he may hang his hats; but due consideration will result in the conviction that these are well and carefully disposed as elements in the composition; and that if there were fewer, treated in any other way, the stateliness of the exterior would suffer considerably. A fine sense of scale is maintained between the size of the slates and the stonework, and by the common size of window pane used throughout. At close quarters the house suffers for want of extensive lawn, especially on the west, but this was unobtainable for various reasons.

Kildonan occupies the site of the original house, and a certain amount of historical and sentimental interest is attached to the area upon which the new building stands. It has been placed some seventy yards back from the river, as far northwards as was practicable, for the ground rises quickly from behind. This provided space for a fairly extensive lawn on the south side, but on the west the ground is curtailed by the presence of a burn which flows some thirty yards from the house and parallel to it. A rose garden forms a terrace on the west and south fronts. This terrace is constructed of local stone of a brownish blue colour. On the east front the site is also flanked by a burn flowing fifty yards from the house. The main approach crosses this burn and leads to the forecourt round which the *U*-shaped plan is arranged. The south wing and the west wing provide accommodation for the public and principal service rooms on the ground floor, whilst the first floor of both wings is occupied by the principal bedrooms and dressing-rooms with model bath-room accommodation. The principal rooms face south and west and all of them are specially well lighted.

The main entrance is in the south wing on the south side of the forecourt. The view of the court is an admirable one and shows interesting grouping on romantic lines. The steeply pitched roofs on the north side combine with the varied form and disposition of the chimneys to guide the eye to the main block. The luggage room entrance is appropriately subordinated by being placed "off the axis," and the semi-circular arched opening on the right which leads to the gun room provides an interesting void, and acts as a "stop" or vertical element contrasting with the long, low horizontal eaves line above.

The general effect of the interior may be considered by some to verge on monastic *baldness*; but it cannot be denied that the simple *wood and plaster finish* forms an admirable background for the antique furnishings, rich but delicately coloured hangings and floor coverings, with which the rooms are adorned.

The house and Kildonan estates, extending to some 15,000 acres, are the property of Captain David Euan Wallace, M.C., M.P., who was recently appointed Assistant Whip to the Government. Some years ago Captain Wallace married the eldest daughter of Sir Edwin Lutyens.

The chief room in the house is the hall. Its height is equivalent to that of two storeys. The large square bay-window, with transomes and mullions, which occupies practically the whole height of the hall,

The hall from the entrance doorway.

The drawing-room.

forms an attractive feature on the south front.

The ceiling of the great hall is about twenty feet high and is finished with a simple plaster cornice. The walls are panelled to a height of twelve feet.

The hall looking towards the entrance doorway.

The dining-room.

A History
of

The English House.

By Nathaniel Lloyd.

IV.[1]—The Thirteenth Century.

KINGS:
JOHN, 1199–1216; HENRY III, 1216–1272; EDWARD I, 1272-1307.

c. 1240 and 1291. Stokesay Castle, Shropshire. *Kings:* Henry III and Edward I.

FIG. 47.—*A view from the south-west, with the church tower beyond. The south tower on the right and the north tower on the left suggest defence, and the other buildings domesticity.*

IN this century there were attached to every large establishment, tradesmen (such as carpenters and smiths), whose position was little better than that of serfs. Freedom was acquired slowly, but free men existed in every age, and, of these, skilled artisans were able to move about the country wherever work was to be had, while the serf who was unable to produce a licence to travel was liable to arrest, punishment, and to be returned to his manor. The term *journeyman* now used to designate a craftsman out of his apprenticeship, but who is not a master, was once applied to any hired artisan who worked away from his native place.

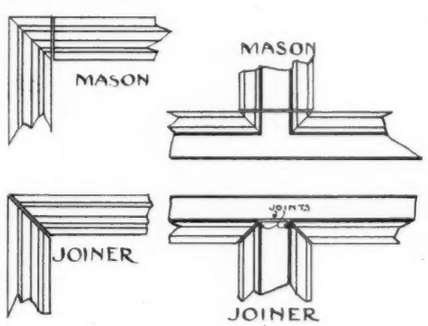


FIG. 48.

What has been said already about masons applies also to carpenters and joiners, but it is interesting to observe how the carpenter's craft first developed through that of the mason. This, though apparent in design, is particularly noticeable in joints which up to the end of the fifteenth century were made after the manner of mason's work—woodwork of early date almost always being in imitation of mason's methods. A conspicuous instance is the treatment of mitres. The mason returns his mouldings at the mitre so that the joint comes at right angles to the mouldings. In this the early carpenters followed his example. The later carpenters found it saved much time to cut the joint at an angle of 45°, that is, at the mitre itself. It is obvious that by doing this, the mouldings could often be run in long strips, and when cut at an angle of 45° two lengths would form a perfect mitre in which, if carefully done, the joint would be almost imperceptible. It is interesting to examine medieval benches, stalls, screens, etc., where the carpenter's jointing is done mason-fashion, and to trace in later work the many methods which the joiner devised for himself in applied mouldings for framing and panelling, always contrived with a view to saving labour; but no applied mouldings ever equal in interest those earlier ones cut out of the solid.

A list of thirteenth-century tools comprised :—

"Hachet, brode-ax, twybyl, ax, wimble, wedges and pins, celt, plane, mason's line, reule, squyre, hevy plomet."[2]

Of these, by far the most important was the axe, which was the medieval carpenter's "tool of all work." With it he

[1] The three preceding articles covering the period from the Roman occupation of Britain to the end of the twelfth century were published in the January, February, and March issues of THE ARCHITECTURAL REVIEW.

[2] John de Garlande (*c.* 1230), quoted by C. F. Innocent in *The Development of English Building Construction*, p. 97.

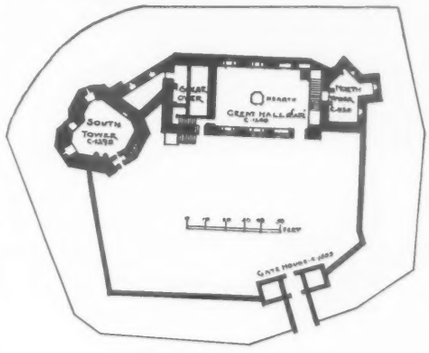
could square and smooth timber, almost equal to work done with a plane. A tool omitted from this list is the adze, which had been in constant use long before this period. It is significant that the saw also is omitted from the list, for several kinds of saws were in use in the Middle Ages; but men highly skilled in the use of the axe are known to have despised the saw as being "a contemptible innovation fit only for those unskilful in the handling of the nobler instrument."[1] Certainly, had the saw been in more general use it is conceivable that structural timbers of slighter scantlings might have been employed. With a pit saw a large tree could be cut easily into many spars, where a man who worked with the axe would naturally choose logs requiring the minimum of labour merely to square them. In early buildings even the faces of timbers not exposed to view do not show saw marks.[2] Had they been sawn, it is not probable that such marks (being out of sight) would have been dressed off with an axe, and one may reasonably infer that they took their form under the axe alone. Also, timber was squared in the wood where felled, to reduce the weight to be removed.

In this relation a writer on timber roofs in Cyprus mentions that "the timber used in these roofs of little churches is always split, not sawn. It is merely shaped roughly with an adze: the beams are carefully squared and sometimes moulded or chamfered. Young pines have been sacrificed without number to form the rafters, and the older stems, which required greater efforts to fell and shape, have been reserved for the tie-beams."[1] These methods were still practised in Cyprus up to the last quarter of the nineteenth century.

A fifteenth-century list of tools (as might be expected, having regard to the wealth of splendid roofs, church furniture, etc., then produced) is more comprehensive. It included[2]: Twybylle, compas, groping iren, saw, whet-

Stokesay Castle, Shropshire, from beyond the moat.

The buildings are of several dates: The lower part of the north end (on right), *c.* 1115; the upper part of the north end (on right), *c.* 1620; the hall and upper end (solar, etc.), *c.* 1240; the south tower, *c.* 1291; the timber and plaster gatehouse (not shown in this illustration), *c.* 1620.



c. 1120, 1240, 1290.

FIG. 49.—*The external stairs up to the solar and from the solar to the south tower had a pentice roof, the sloping weatherings over which can be seen in the illustration. So far as the extent of accommodation went, the Norman house was no better than the Saxon, but there is a gradual increase in the number of rooms. The hall was still there, but instead of being the only apartment it became the principal one of several, though the total, even in the king's residences, was meagre. The change was so gradual that only by comparing several houses of one period with those of another can we realize the growth of accommodation. Stokesay Castle was really a fortified house (not a castle) for protection was necessary near the borders of Wales. The south tower was a special feature; but the parallelogram, which included the hall with lower end chambers near its entrance, and upper end chambers at the south end, was in accordance with the usual medieval house-plan. The courtyard, measuring about 120 ft. by 80 ft., was entered through a gatehouse (that now existing being of sixteenth–seventeenth century date), and the whole was surrounded by a deep moat. In addition to buildings (such as the kitchen) which formerly stood in the court, the main structure of the castle contained a number of chambers; indeed, this was an exceptional place in the thirteenth century, the residence of the de Says, the Ludlows, and later of the Vernons, who maintained considerable forces requiring corresponding accommodation.*

[1] *Byzantine Timber-Building in Cyprus*, by George Jeffery, *R.I.B.A. Journal*, xiv, No. 16, p. 578.

[2] *The Debate of the Carpenter's Tools*, 53 in Hazlitt's *E.P.P.*, 1, pp. 79–90; Ex. *MS. Ashmol*, 61, fol. 23–6.

[1] *The Development of English Building Construction*, p. 97.

[2] There may be exceptions to this experience, but generally it is as stated.

stone, shypax, belte, wryght, adys, fyle, chesyl, lyne and chalke, prykynge-knife, persore, skantyllyon, crow, rewle, brode-ax, pleyn, twyvete, polyff, wyndas, rewle-stone, gowge, gabulle rope, squyre, draught-nayle, ax, wymbulle.

Twybylle—Twybill: a pick-axe with chisel pointed ends 2½ in. wide, one blade being in a line with the handle, the other set at right angles.

Wimble—Auger.

Groping iren — Grooving iron.

Persore—Piercer.

Skantyllyon—A gauge for measuring thicknesses: hence scantling.

Twyvete—Used for cutting mortises after boring with an auger.

Polyff—Pulley.

Wyndas—Windlass.

Gabulle rope—Cable rope.

The earliest reference by name that we have to the chisel is by Wycliff in 1382.[1] Yet masons used it in the twelfth century.

The "restwymbyll" was a long auger supported by a grooved rest when making long borings as for water pipes. Neither hammer nor mallet is included in these lists, which cannot be regarded as completely representative.

The wages paid to tradesmen in the year 1292 are recorded[2] as:—

	Per diem.
Mason	5d.
Apparitor or foreman	7d.
Rob, the carpenter .	4½d.
Two boys . . .	2½d.
William de Haspel .	2d.
Jacob of Lensham, a smith	6d.
	A week.
Other smiths . .	2s.
,, . .	1s. 6d.

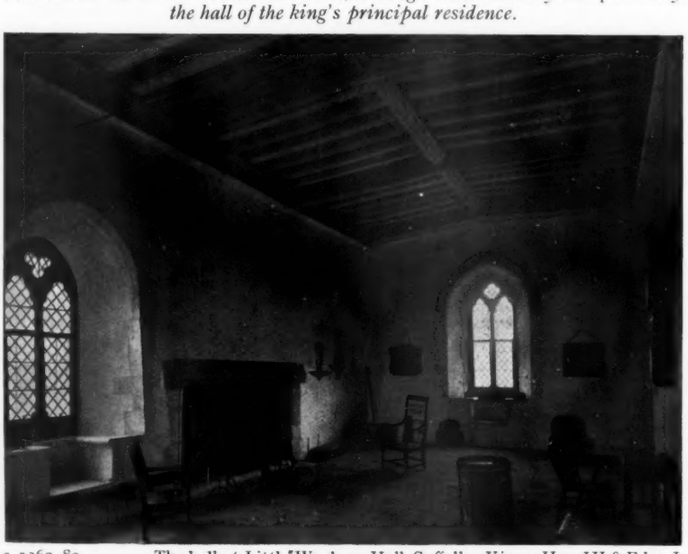
These wages would be those paid without diet, and when food was provided the payments would be 1½d. per diem less. At this time wheat was at 16s. the quarter, having risen in price from 6s. the quarter in 1289, owing to a succession of bad seasons—hail, rains, and storms being recorded;[1] but wages did not increase with the cost of living, which had risen 140 per cent.

A medieval preacher, Berthold of Ratisbon (1230–1272), admonished tradesmen that they "should all be "true and trustworthy "in their office, whether "they work by the day "or the piece, as many "carpenters and masons "do. When they labour "by the day, they "should not stand all "the more idle that "they may multiply "the days at their work. "If thou labourest by "the piece, then thou "shouldest not hasten "too soon therefrom "that thou mayest be "rid of the work as "quickly as possible "and that the house "may fall down in a "year or two: thou "shouldest work at it "truly, even as if it "were thine own."[2]

The Court Rolls of the Manor of Hales (1272–1307)[3] record particulars of a house provided for the widow of a copyholder, whom other records show to have been a well-to-do man. The floor area was to be 30 ft. by 14 ft. within the walls, which were to be timber framework filled with plastered wattles. Possibly it was partitioned into two rooms, for two windows are specified and three doors—presumably front, back and partition. No upper floor

c. 1232–1240. The Great Hall, Winchester Castle, Hants. *King:* Henry III.

FIG. 50.—*In its present state this view of the interior, looking west, shows the hall much as it was when built by Henry III in place of the eleventh-century Norman hall. The exterior has been so drastically altered, particularly by the insertion of a pretentious nineteenth-century entrance where no medieval doorway would have been placed, as to be misleading as an "ancient document." The hall is practically all that remains of the ancient castle. The curved braces under the tie-beams of the roof were added c. 1470, the rose with the rays of Edward IV being carved at their junction. This photograph is taken looking towards the upper end of the hall, where the dais stood. Above the dais is a "tube" by which the king could communicate between the hall and the chamber beyond. In the "Liberate Rolls," 32nd Henry III, the king instructed the Sheriff of Southampton "to renew and repair the paintings above our dais." We know the walls were plastered, so the painting would be on the plaster. Unfortunately, the original plaster on many ancient buildings was removed in the nineteenth century, under the mistaken idea that our forefathers favoured bare, rough, stone walls in their rooms. Attention may here be drawn to the windows of an early form of plate tracery for which glazed frames were made. This hall was not only that of the king's house, last used as such by James I, but was put to public uses, and its historical associations are scarcely less important than those of Westminster Hall; indeed, for centuries Parliament sat in the Winchester Hall, although it was actually and primarily the hall of the king's principal residence.*



c. 1260–80. The hall at Little Wenham Hall, Suffolk. *Kings:* Hen. III & Edw. I.

FIG. 51.—*The roof and fireplace are of sixteenth-century date. There are indications in the brickwork that the original fireplace may have had a hood like that at Boothby Pagnell (Fig.* 45, ARCHITECTURAL REVIEW, March), *which is what one would expect to have been the case. Probably the original roof also was flat.*

[1] *N.E.D.*, "chisel."

[2] *Antiq. Westr.*, p. 77.

[1] *Chroniclon Preciosum*, London, 1707, pp. 81–82.

[2] Pred. I, 146, 285, 478. Quoted in *A Medieval Garner* by G. G. Coulton.

[3] p. xliv.

is mentioned nor any chimney, but the son was to provide five cartloads of sea-coal each All Saints' Day for his mother.

In Bolden Buke, Co. Durham,[1] amongst the services recorded is that "at the fairs of St. Cuthbert, every two villans make one booth," and further that "The villans (22) ought to make every year in their work, if there shall be need, one house of the length of 40 ft. and of the width of 15 ft., and then, when they make it, each one is quit of 4d. of averpennies"; averpennies being money paid in commutation of service.

An instance of moving a house from one place to another is recorded on the Court Rolls of the Manor of Wakefield:[2] 1297 "Sandale . . . Peter the shepherd gives 6d. for leave (of the lord) to buy a house from Geppe Strok, and to put it up (edificandi illam) at Milnthorpe." Clearly a timber house.

The thirteenth century saw the dawn of comfort, of which fortunately we are able definitely to learn from contemporary records, which are more abundant than in the preceding centuries. In every age, in every country, one finds that improved conditions of life began at the top of the social scale, and what was a luxury of the king, in course of time becomes a common necessary even of the poor subject, so that comforts enjoyed now by humble persons are immeasurably greater than those which a "dread lord" or sovereign commanded a few hundred years ago.

What the king did in the thirteenth century is recorded in his own orders to custodians of his residences, often sheriffs of the county in which they were situated. These are embodied in the Liberate and Close Rolls, from which the following are drawn.[3] The practice of the king, or indeed, of any great medieval lord, was to move from one residence to another when the resources of a locality had been consumed by his establishment. Amongst the residences of Henry III were: The Tower of London, Winchester Castle, Woodstock, Rochester, Kennington, Newcastle-on-Tyne, Clarendon, Windsor, Nottingham, Marlborough, Reading, Brill, Bristol, Havering, Guildford, Southampton, Gillingham, Westminster. What emerges most clearly from these records (where they do not chronicle mere repairs), is the inadequate and primitive nature of the accommodation afforded by royal residences before large sums were expended in improving them. They demonstrate not merely what Henry III did for the comfort of himself, his queen, the prince and those around him, but what elementary comforts and bare accessories *were not enjoyed* even by kings prior, say, to 1233, when these records commence. Henry seems to have added buildings within the encircling walls of his castles, just as the hall, buttery, chapel, etc., the foundations of which have been traced outside the Norman keep but within the bailey at Castle Hedingham. The draughtiness even of the king's hall is indicated by the orders "everywhere to repair the crevices in the same hall"—Winchester Castle.

c. 1260–1280. The south-east angle of Little Wenham Hall, Suffolk. *Kings:* Henry III & Edward I.

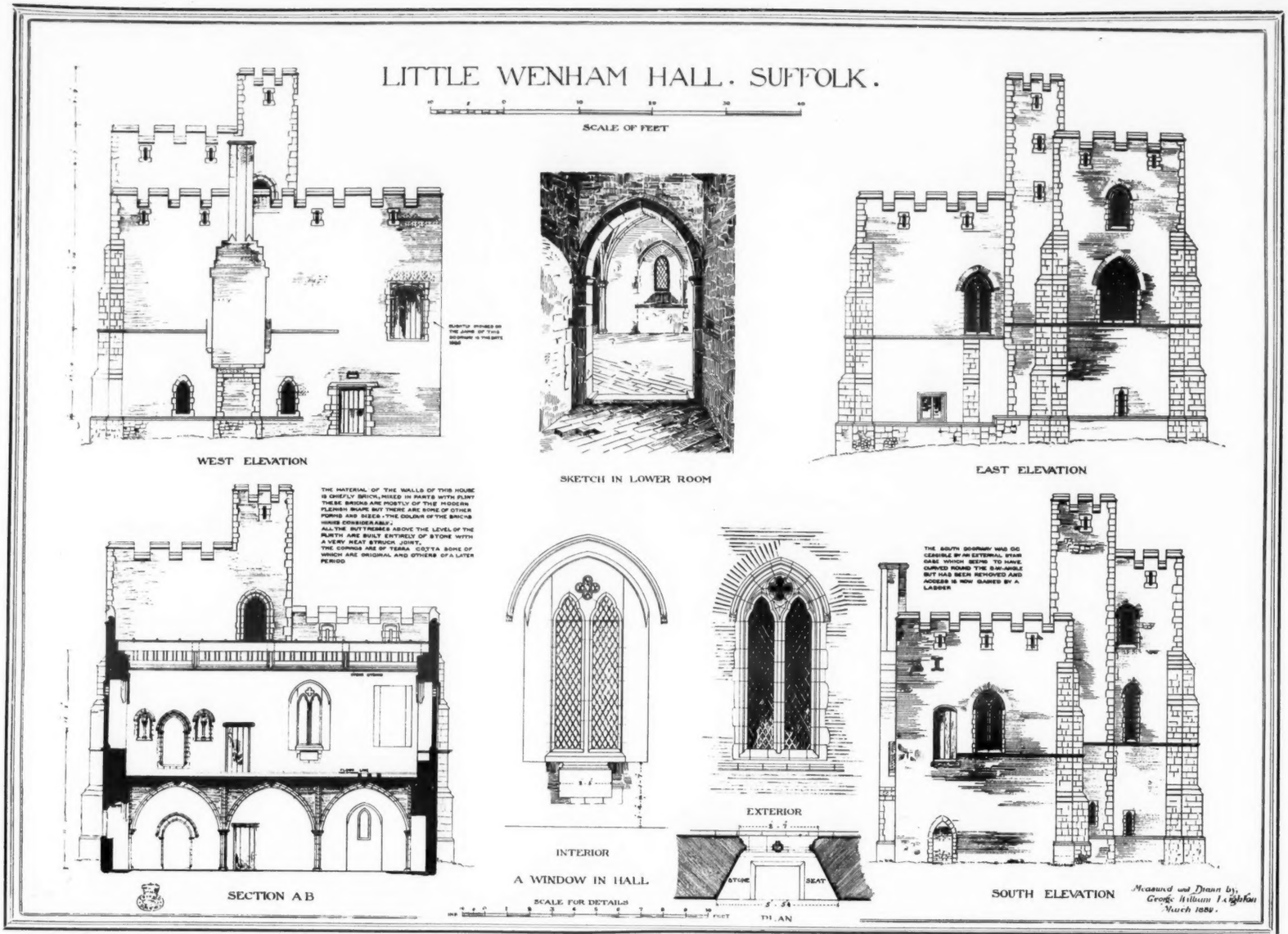
FIG. 52.—*The entrance doorway, modern stairs, and two-light windows are at the south end of the hall. The tower contains the chapel (first floor) and one chamber over it. The turret encloses the newel staircase. The chamber under the hall is vaulted with brick, and has stone ribs. Slight alterations and repairs were made during Elizabeth's reign, and further necessary repairs were made at the end of the nineteenth century, but the general appearance of the house and the details of its windows, etc., are substantially what they were during the reigns of Henry III and Edward I. The church, which stands near, was built at the same time. This hall is, perhaps, the most interesting of the few now existing of its period. The building is the earliest remaining brick dwelling-house in England.*

Instructions given regarding windows occur more frequently than any other orders, and to these are added comments such as for those to be made in the king's painted chamber at Winchester, "which is too dark"—and to "make two glass windows to shut and open, in our chamber, opposite our bed." At Clarendon, to make windows "cleft through the middle that they may be shut or opened when necessary." At Bristol, "double iron ties to be made for the windows (of the king's wardrobe), with new wooden shutters," and at Clarendon, in the King's Chapel, "to put iron kevils (pegs) with chains to shut the glass windows."

[1] *Surtees Society Pub.*, vol. xxv, p. 45.

[2] Vol. II, p. 12.

[3] Translations of those which refer to building may be found in Parker's *Domestic Architecture of the Middle Ages*, II, pp. 181–263.



c. 1260–1280. *Kings:* Henry III and Edward I.

Plans and Sections of Little Wenham Hall, Suffolk.
Measured and Drawn by G. W. Leighton.

FIGS. 53 AND 54.—*This is a remarkably well-preserved example of a knight's house of the latter part of the thirteenth century. Though domestic it is fortified, and although it had no moat it would be further fortified by some kind of enclosure, within which would be subsidiary buildings of a less substantial nature. The ground floor is vaulted, and consists of a large chamber under the hall and a small one under the chapel. The windows are narrow outside and deeply splayed within, but those in the chapel are not furnished with window seats as are those in the hall, nor is there any fireplace. There is an entrance doorway on the ground level at the north end which opened into the large room from which a winding stair gave access to the first and second floors, and the roof. Another doorway opens into the hall at the first-floor level, access to which was gained by an external staircase, which may have occupied the position of the modern wooden stairs. The doorway on the same level on the west side is an Elizabethan insertion, c. 1585. The hall and chapel occupy the first floor, but there is a small room in the tower over the chapel.*

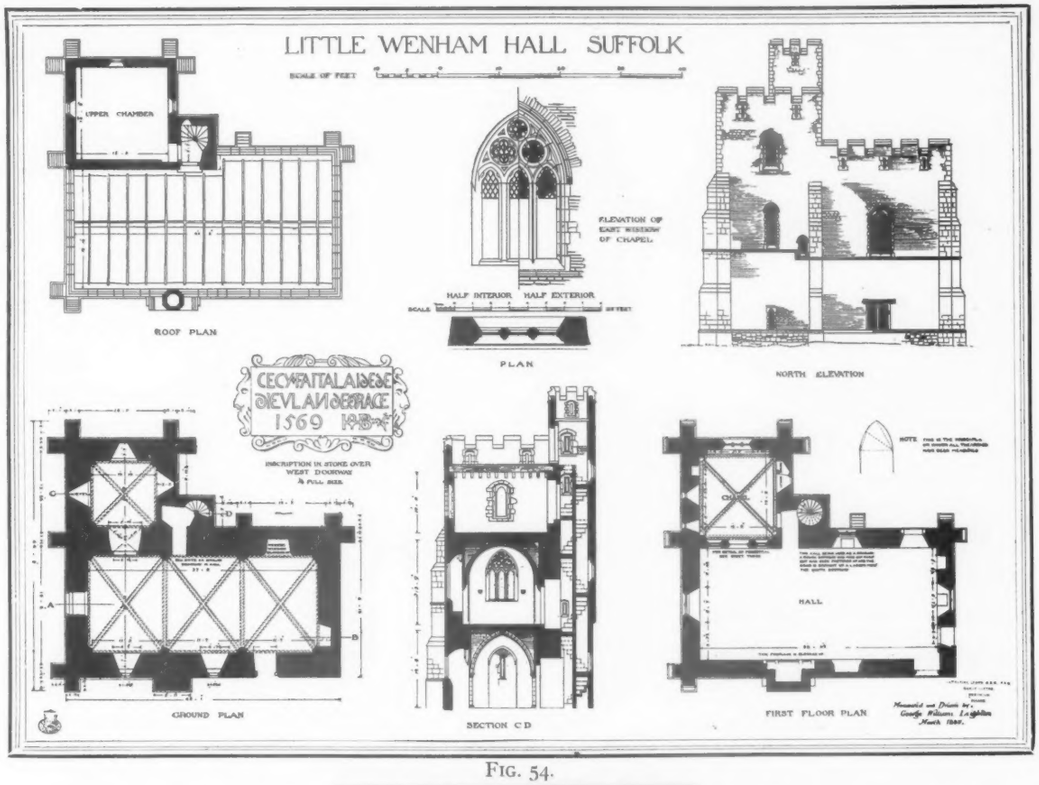


FIG. 54.

The king's great hall at Northampton was to have "the windows on the north side glazed with white glass." I have not found any twelfth-century records of the use of glass in houses; and judging by the frequency with which Henry III ordered it to be inserted in existing windows of his own apartments, it must have been a new luxury. The illustrations of windows of this period make interesting the order to put into the queen's chamber at Marlborough, "four great sitting windows with pillars," and in her chamber at Reading, "to make a window with two marble pillars and close it with glass windows between the pillars, with panels which may be opened and shut, and large wooden shutters internally, to close over the glass windows."

A glazed window is ordered for the queen's wardrobe at Westminster, "so that chamber *may not be so windy as it used to be.*"

The haphazard way in which chambers were added, either adjoining or detached from existing buildings, is brought out by frequent references to the provision of connecting alleys, passages, stairs, penthouses over external stairs, and penthouse-passages, such as those between hall and kitchen.

c. 1260–1280.
The chapel at Little Wenham Hall.

FIG. 55.—*The wall dividing the hall from the chapel is pierced by a doorway, on each side of which are fenestrals having the old oak shutters which will be shewn in a later figure. This Early English vaulted roof is in excellent preservation. On the north side of the altar is an aumbry cupboard, the arch of which has a hood mould. On the right are a piscina and sedilia having trefoil arches. The altar is modern. The corbels on each side of the window were for images. The window, like all here, is good Early English, and the way in which windows of the same type were slightly varied is worthy of note.*

At Winchester, a chamber was to be built between the hall and kitchen "for the use of the King's seneshals." Buildings were also put up temporarily to meet emergencies, as an apartment consisting of a lean-to roof and chimney of plaster, built up against the wall of a tower at Windsor by Henry III, in which to lodge the Bishop of Laodicea. Like the majority of buildings of this period, these buildings consisted of timber and plaster. Stone was used for structures of greater importance, and only where stone was used for small houses have they survived. Little Wenham Hall is our only domestic brick building, for brick was not made and used in any quantity in England until the fifteenth century.

Roofs were covered with slate, thatch, lead and tiles. Chimneys and fireplaces were continually ordered to be added to existing apartments as well as to be provided in new ones, and most often for the queen's chambers, which suggest that earlier queens must have lived in very rigorous conditions. The wardrobes were required not only for storage of clothes and materials, but for accommodation of persons who made garments, of which great quantities were required not only for the king's household, but for other persons for whom

the provision at stated times of a robe was a part of their pay. Henry III found the chambers of his residences with bare plaster-rendered walls; some decorated with paintings, which he occasionally renewed, but which he generally lined with wainscot, consisting of plain boarding which could be painted. There is no suggestion of framing or panelling. Green was the favourite colouring, either plain, as in the king's painted chamber at Winchester, or in the great chamber there, where the "green colour was to be starred with gold; and circles to be made on the same wainscote, in which are to be painted 'histories' of the Old and New Testament." The queen's chamber in the Tower of London was to be "whitewashed and pointed, and within those pointings to be painted with flowers." Here the bare stone walls were pointed and whitewashed for decoration; had they been plastered, the pointing would not have been required. A year later, orders were given to wainscot the same chamber, which was then to be "thoroughly whitened internally and newly painted with roses." At Westminster, the chimney (breast) of the queen's chamber was to be painted, "and on it to be pourtrayed a figure of Winter, which as well by its sad countenance as by other miserable distortions of the body may be deservedly likened to Winter itself."

The development of the king's requirements is shown a few years later, when he orders that his lower chamber at Clarendon shall be wainscoted, "and to paint that wainscot of a green colour, and to put a border to it, and to cause the heads of Kings and Queens to be painted on the borders and to paint on the walls of the King's upper chamber the story of St. Margaret Virgin and the four Evangelists, and to paint the wainscote of the same chamber of a green colour, spotted with gold, and to paint on it heads of men and women, and all those paintings are to be done with good and exquisite colours."

At the upper end of the king's hall was a dais, raised a few inches above the general floor level of the hall. The wall behind this was wainscoted and painted and a carved chair provided for the king.

The provision of a louvre over a hall shows the fire to have been on an open hearth, as at Stokesay Castle hall, and as at Penshurst, which will be illustrated later; the use of chimneys and wall fireplaces usually being confined to first floor and other chambers.

Sanitation was still primitive, as is shown by the significant instruction to provide "double doors to all the privy chambers." Another "drain from our private chamber to be made in the fashion of a hollow column." A garderobe at Stokesay Castle will be illustrated later. In 1260 the Treasurer of the Exchequer is ordered to pay for: "The conduit of water which is carried underground to the King's lavatory (washing place), and to other places there, and for making a certain conduit (drain) through which the refuse of the King's kitchen at Westminster flows into the Thames; which conduit the King ordered to be made on account of the stink of the dirty water, which was carried through his halls, which was wont to affect the health of

c. 1300. The east end of the hall and chapel, Old Soar, Plaxtol, Kent. *King:* Edward I.

FIG. 56.—*The tracery has been removed from the hall windows and from the south and east windows of the chapel. The latter has been mutilated further by the insertion of a doorway, the steps up to which are modern, though built partially with old stones. Notwithstanding its damaged condition, this is a particularly valuable example of a late thirteenth-century house, because it is so small, and the chances against small houses surviving 600 years are infinitely great. Kent has reason to be proud of its ancient houses, for the county has good examples of every period and style since the Conquest. This little house has no equal in any county, and is worthy of judicious repair. The hall, especially, might be opened up by the removal of the floor inserted at tie-beam level. Old Soar is a great national asset of which its owner may well be proud.*

c. 1300. Old Soar.

FIG. 57.—*The stairway down from the hall has the first four steps in the hall itself, then continues within the semi-circular tower. It is lighted by a crossloop. The door (shown partially closed) actually opens back into a recess in the wall made to fit it exactly and to leave the stairway clear. It shuts towards the hall, so that anyone wishing to force a way in could not open it towards the hall, but must practically destroy the door to pass it.*

the people frequenting the same halls."

An earlier entry in the Close Rolls (1246) reads :—

"The King to Edward Fitz-Otho. Since the privy-chamber in our wardrobe at London is situated in an undue and improper place, wherefore it smells badly, we command you on the faith and love by which you are bounden unto us, that you in no wise omit to cause another privy chamber to be made in the same wardrobe in such more fitting and proper place as you may select there, even though it should cost a hundred pounds. So that it may be made before the feast of the Translation of St. Edward, before we shall come thither. This however we leave to be done at your discretion."

A hundred pounds would equal fifteen hundred pounds in our money. As an order for new sanitation this would be difficult to surpass ; it certainly would surprise and delight the modern plumber, though, perhaps, it should not be taken too literally, but only as an emphatic order to "get on."

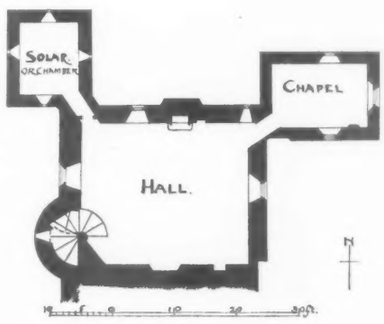
That sometimes "time was the essence of the contract" seems to have been the case even in the thirteenth century, for in 1246 "the Sheriff of Wiltshire is ordered as he loveth his life and chattels, to take diligent care that the queen's new chamber at Clarendon be finished before Whitsuntide, whencesoever monies for the completion of it may be procured."

Light is thrown upon personal habits by an order in 1256 as to pictorial decorations in the wardrobe at Westminster, "where the King is wont to wash his head."

Chapel. Chamber. Hall. Turret staircase.

c. 1300. The north-west angle of Old Soar

FIG. 58.—*The building on the left is the chapel, and that in the foreground is a chamber, lighted by four crossloops. The high building on the right (with a part of the window shown) is the hall. The low, semi-circular tower, with stone roof, on the right of the hall, contains the winding staircase. See also the east elevations and plan* (*Figs.* 56 *and* 59).



c. 1300.

The first-floor plan of Old Soar,
From Turner's "Domestic Architecture."

FIG. 59.—*Old Soar was at one time the seat of the Colepeppers, who afterwards became the largest land-owning family in Kent and Sussex by the simple expedient of kidnapping heiresses, whom they forcibly married. Like Little Wenham Hall, the apartments are on the first floor. The ground-floor room under the hall has a pointed vault of stone ; the chapel and chamber floors are of timber. The hall and chapel are lighted by windows, the tracery of which has been destroyed, while the chamber opening off the north-west corner of the hall has only four crossloops.*

From a mass of instances which cannot be quoted here, it is clear that these manor houses and castles of the king were not built on any regular plan, but were added to in accordance with the requirements of each moment.

There can be no doubt that, during the Middle Ages, buildings were coloured and even decorated externally—indeed, having regard to knowledge of Byzantine buildings which must have been acquired by Crusaders, it would be surprising had this not been the case ; but no example remains. In the thirteenth century whitewashing and even plastering the exteriors of stone buildings was common practice ; and in 1241 instructions were given "to cause all the leaden gutters of the great Tower (of London), through which rain water should fall from the summit of the same Tower, to be carried down to the ground, so that the wall of the said Tower, which has been newly whitewashed, may be in no wise injured by the dropping of rain water nor be easily weakened . . . and whitewash all the old wall around our aforesaid Tower." The accounts of Windsor Castle, *temp.* Edward III, include details of colours supplied for painting the Round Tower, which was known as the Rose Tower and coloured accordingly.

Of town houses there is little to be said beyond the account given of the flimsiness of their structures in the preceding century, and no progress can be recorded in respect of the dwellings of the working classes.

(*To be continued.*)

New Wine.

The Theatre at Welwyn.

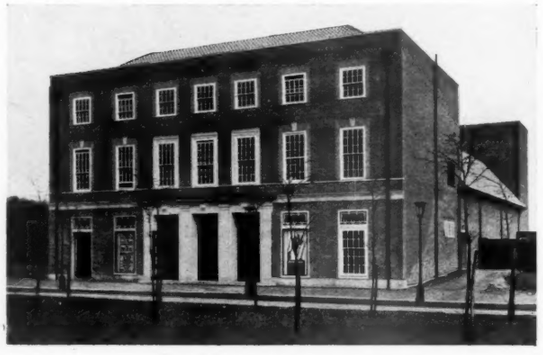
Designed by Louis de Soissons *and* A. W. Kenyon.

By Ronald Orfeur.

Soul-mate, hullo!
Sheiky, what-ho!
Come to the pictures and let yourself go,
For it's jolly old Saturday,
Mad-as-a-hatter-day,
Nothing-much-matter-day-night!

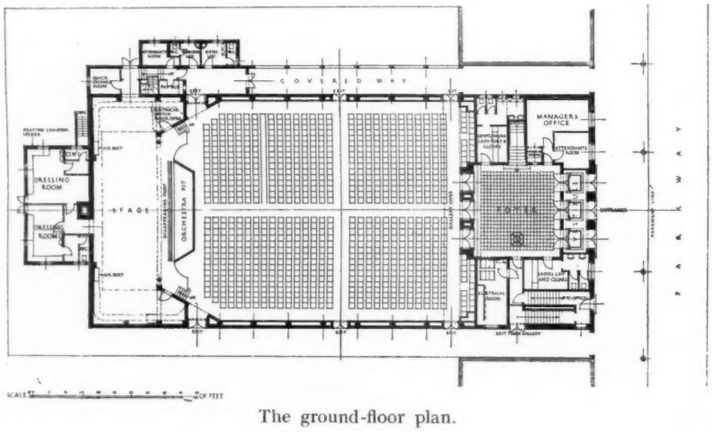
PLAIN JANE: *SATURDAY NIGHT*, *by* A. P. Herbert.

A SMALL town of 6,500 inhabitants with a combined cinema and theatre capable of seating 1,100 persons! At first sight it would be difficult to imagine a more rash and foolish venture. But the promoters of a garden city have to make timely allowance for the rapid growth which is so necessary for efficient development, and rightly judge that an attractive cinema will in itself tend to stimulate that growth.



Overlooking Parkway.

At present the building stands isolated on all four sides, and for a time will expose three elevations which are to be hidden later on by adjoining properties. The main façade which overlooks Parkway, a broad avenue with twin roads separated by formal gardens, is carried out in the Georgian manner according to a predetermined scheme embracing the whole of the shopping and commercial areas of the town. The treatment is very competent, and correct enough to satisfy a most exacting stylist: so much so that except for the electric lighting, and the bills announcing that *The Love of Sunya* will feature Miss Gloria Swanson, there is hardly a motive or material in the elevation with which the Georgians would not have been quite familiar. Even the temptation to span a wide entrance with the aid of steel has been resisted, and instead there are three relatively narrow openings which scarcely give an adequate suggestion of the large auditorium that they are required to serve. In all this the architects appear to have played for safety, and in so doing there may be many who find cause for sighing and regret; but be this as it may, it must be admitted that there are many considerations which favour such a policy.



The ground-floor plan.

To pass from reviewing the exterior of a building to a survey of its interior may not as a rule call for any special comment, since it usually happens that exterior and interior have some obvious relationship to one another. In this case, however, no such relationship is seen to exist, and one has to be prepared for something analogous to a geological "fault" where old and new formations find themselves placed unexpectedly together. All the intermediate stages of architectural evolution are missing, and one is confronted with the sudden change from an exterior designed in accordance with the somewhat *static* ideals of t eighteenth century, to an interior animated by the essentially *dynamic* mentality of our modern world. It would, of course, be idle to argue that such a marked discrepancy between exterior and interior design is normally justifiable; but if progress can only be had on such terms, then it is a price well worth paying. It is certainly so in this instance, for the modern interior treatment of the Welwyn Theatre constitutes its particular attraction.

The architects of the building are Louis de Soissons and Arthur William Kenyon. They were required to design an auditorium which would completely satisfy the dual

Plate III. April 1928.

THE PROSCENIUM.

Louis de Soissons *and* A. W. Kenyon, Architects.

The proscenium opening has a richness and warmth which enable it to dominate the whole of the scheme of decoration. With the aid of floodlights concealed in the pocket at the top of the overhead proscenium splay, a variety of coloured effects are produced which add still further to the emotional content of the scheme.

The foyer.

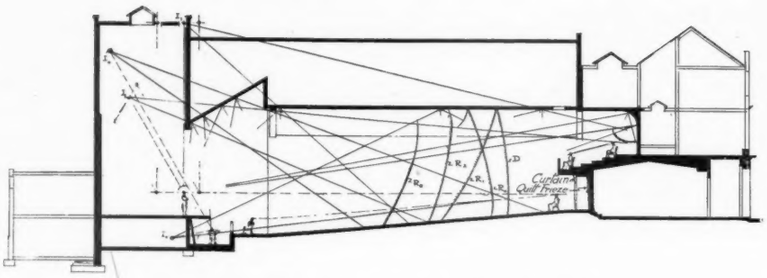
purposes of a cinema and theatre, bearing in mind that it would also be wanted on occasion for concerts, lectures, and public meetings. A maximum of efficiency was asked for, coupled with a minimum of cost. That the rival claims and obvious difficulties inherent in such conditions have been successfully overcome is due in no small measure to the comprehensive way in which the architects investigated at the outset all the factors which could in any way influence the design. New problems arose for solution, and old problems had to be restated and solved afresh, with the aid of new knowledge and new materials; and the outcome has naturally appeared in the creation of new and delightful decorative effects. Experts and specialists, whose advice is so often deprived of half its value because it is not asked in time, were in this case called in at the beginning. The acoustic expert, the heating, ventilating, and lighting engineers, were not only given every opportunity to state their separate requirements, but also had time to co-operate with one another before the architects committed themselves to a definite scheme.

It was found that reasons of economy pointed to a rectangle as being the most suitable shape of auditorium to adopt. This is a common and satisfactory type of cinema plan; but, having regard to the needs of a theatre, the rectangle has been made as short as possible in relation to width. Seating space for 930 people is available on the main floor, which slopes rapidly towards the stage, and additional accommodation for a further 170 people is provided in a small gallery at the back, which is reached by a stairway from the foyer. Fauteuil stalls, neatly finished and upholstered in a corded velour of brownish grey, are everywhere provided, and each seat has an uninterrupted view of stage and screen. The proscenium opening is of generous width and height, but the stage itself had to be curtailed in depth on the score of cost, a disadvantage which is sometimes mitigated by the fact that an apron can be carried out over the orchestra pit in front. The dressing-rooms are situated at the back of the stage and have been made as small as possible. The foyer is a square apartment entered from Parkway through three pairs of double swing doors. Facing these, in the wall opposite, there are three pairs of folding teak doors, set in deep recesses, which lead direct to the auditorium. Doors to the various service and cloak rooms are ranged on either side, together with the staircase giving access to the gallery already described. Apart from this gallery and the film projection box immediately behind it, the remainder of the two floors above the foyer and service rooms is given up to independent suites of offices with windows overlooking Parkway.

The doors leading to the auditorium.

It is evident that the largest and most important unit in the plan is the auditorium, and it is therefore appropriate that special attention should be given to the various factors governing its design. Foremost among such factors are those arising from the acoustic problem, the solution of

which has become an important and specialized branch of theatre design. Mr. Hope Bagenal was the consultant to whom the architects had recourse, and thanks to his expert advice very satisfactory results have been obtained. The acoustic problem, as may be supposed, was mainly concerned with the use of the building as a theatre rather than as a cinema, although even in the latter case it happens that ears as well as eyes have to be catered for. In the first place, it was necessary to secure good hearing for the speaking voice. The plan being of rectangular shape, and not of the ordinary theatre type, places the remotest seat at a distance of 100 ft. from the curtain—a greater distance than that in His Majesty's Theatre in London. The whole ceiling was therefore designed to act as a reflector, and in addition a large splay, serving the dual purpose of reflector and resonator, was carried around the proscenium opening. Further intensification of sound was given to those seated at the back of the gallery by a coved junction of back wall and ceiling, which breaks up and utilizes what would otherwise become a disturbing reflection from the back wall. Owing to money considerations the auditorium ceiling was restricted in height and the overhead proscenium splay was carried up above the ceiling level, forming a pocket which, though not a good feature of the design from the point of view of appearance, has been put to good uses and is not nearly so noticeable in the actual building as would appear from the sectional diagram. One such use is that the vertical face of the pocket helps the speakers on the stage by giving back some of their sound—a matter of some importance, since it is desirable that they shall be heard not only by the audience but by themselves.



An Acoustic Diagram and Sound Absorption Table.
By Hope Bagenal.

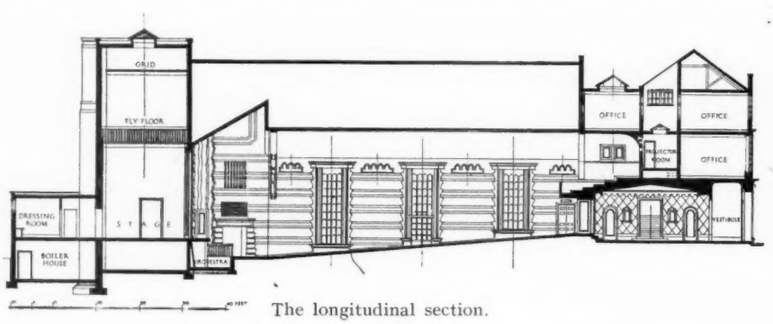
WELWYN THEATRE SOUND ABSORPTION TABLE

Absorbent.	Remarks.	Area or Number.	Coeff.	Units of Absorption.
WOOD LINING TO WALLS AND PROSCENIUM. ¼ ash, 3-ply on 1 in. battens, 18 in. (approx.) apart.	When tapped gives note slightly under middle pitch.	4,450 sq. ft.	0·1	445
HARD PLASTER ON CEILING & PART WALLS.	Siripite on expanded metal.	7,000 sq. ft.	0·02	140
CARPET ON GANGWAYS.	No under-mat ..	2,000 sq. ft.	0·2	400
GLASS MIRRORS ..	—	500 sq. ft.	0·027	13·5
QUILT FRIEZE ..	With distempered canvas screen.	96 sq. ft.	0·6	57·6
CURTAINS OVER TRIPLE DOORS.	Medium weight plush.	258 sq. ft.	0·15	38·7
CURTAINS OVER ORCHESTRA RAIL.	Satinette	96 sq. ft.	0·1	9·6
PROSCENIUM OPENING.	Few cloths and curtains.	800 sq. ft.	0·2	160
UPHOLSTERED SEATS.	Corded velour backs and seats. Arms not upholstered.	1,200 seats.	1·5 per seat.	1,800
TOTAL PERMANENT ABSORPTION,				3,064 *units.*
AUDIENCE FULL ..	Coeff. equivalent to 4·7 less 1·5.	1,200 persons.	3·2 per person	3,840
AUDIENCE ONE-THIRD.	Ditto	400 persons.	3·2 per person	1,280

Volume of auditorium outside curtain is 164,000 *cu. ft.*
Then t (full) = 1·2 seconds, and t $(\frac{1}{3}) = 1{\cdot}9$ *seconds.*
t = time of reverberation.

The surfaces of the side walls, and of the splay around the proscenium opening, are executed in a plywood made of ash, which is fixed to wood battens so as to leave an air space behind. These surfaces are all connected, not only to one another, but also to the stage on each side of the proscenium opening, and by this means the whole of the plywood sheathing is brought into direct contact with the performers. The particular object of this is to enable the splays and side walls to act as resonators for music as well as reflectors for the speaking voice.

Music may be produced at three separate places. It may come from one or more performers on the stage, it may come direct from the orchestra pit, and lastly it may come from a panatrope, the loud speakers of which are placed behind perforated panels in the splays at each side of the proscenium. The orchestra pit is enclosed by a balustrade with a thin curtain only, and has a sloping wall at the back, in order to reflect sound outwards and upwards. The panatrope is a kind of gramophone, with amplifying valves similar to those used in wireless receiving sets. Its chief use is to take the place of an orchestra during cinema performances, and it does this admirably.

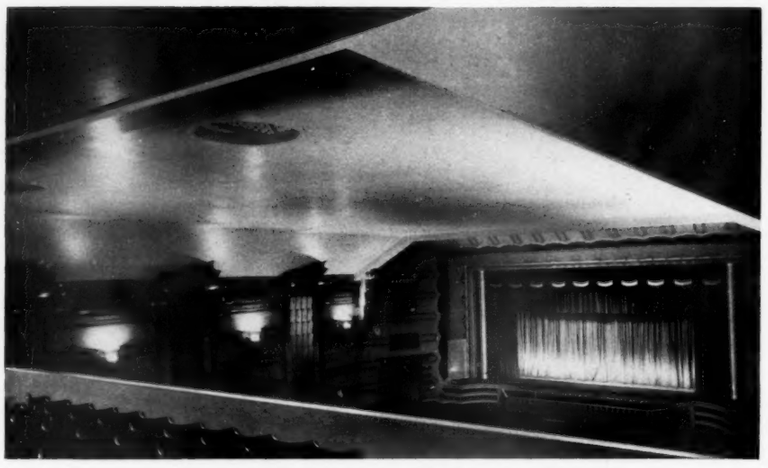


The longitudinal section.

The beams of sound are shown on the acoustic diagram, and the wave fronts can be seen to follow one

The wall treatment consists of a grey ground traversed with bands of cinnamon-brown edged with thin lines of apple-green. These bands are interrupted by large reflectors rising to the full height of the side walls, surmounted by boldly projecting canopies of polished wood, from which hang deep valances of a brown colour edged with apple-green silk.

another closely. D represents the wave front of the direct sound; R1 and R2 that of the reflection from ceiling and proscenium splay respectively; and Ro from the orchestra. For the sake of articulation the reverberation is designed to last for a short time only, namely 1·3 seconds for a full audience of 1,100, and 2 seconds for an audience one third that number. The variation is not excessive and is limited by the upholstered seats, but with so short a reverberation there is some danger of speakers and actors becoming fatigued. However, the large amount of wood reinforces the voice, and it is found that actors can make themselves heard easily in a conversational voice and are not overtired at the end of a three-act play.



The flood-lit auditorium from the balcony.

Summing up the foregoing account of the acoustic design, it may be observed that an auditorium is now expected to be an auditorium in fact as well as name. Just as Le Corbusier and his followers insist that a house is a machine for living in, so to the acoustic designer an auditorium must be thought of as an instrument for listening in—as a kind of Gargantuan loud speaker. But this is not the end of the matter; for where the acoustic design leaves off the scheme of decoration begins. The architects have frankly accepted the limitations imposed on them, both as to form and surface finish, and by so doing they have won their way to a new liberty, to new motives of design and new methods of decoration.

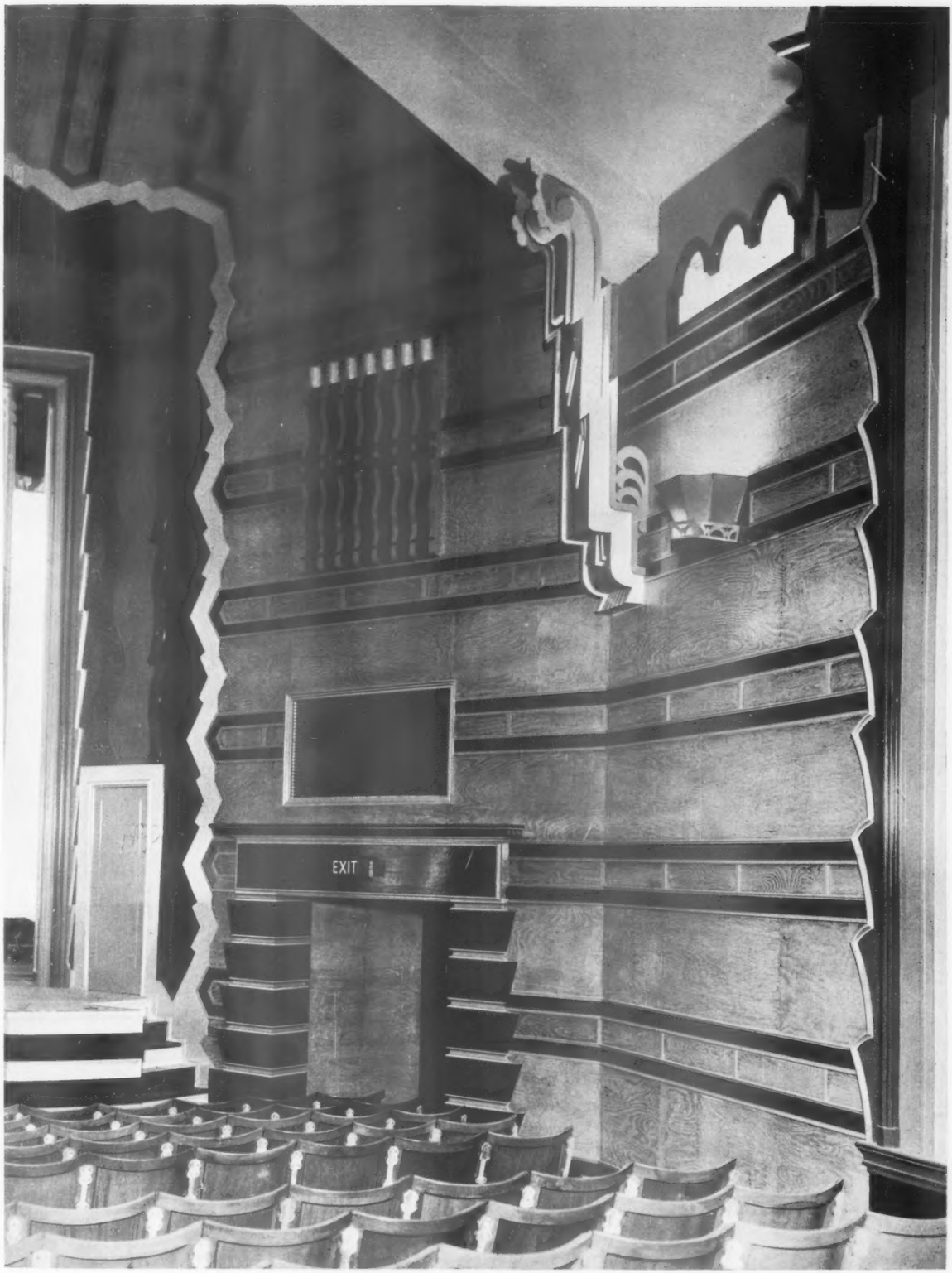
Before passing on to a detailed description of the decorative treatment, there is another question relating to the auditorium design which calls for particular attention, namely, the method of ventilating and warming. Ventilation, with heating in winter and cooling in summer, has been effected under the direction of Mr. Walter W. Nobbs by means of a rather unusual arrangement. When the theatre is unoccupied it is ventilated by natural means, but when in use the natural ventilation of the auditorium is augmented; further supplies of fresh air are introduced through perforated panels by electric fans at each side of the stage, and similar fans extract the vitiated air through another set of panels set in the ceiling above the gallery. This artificial supply of fresh air is warmed or cooled according to prevailing weather conditions, but to maintain the requisite temperature in the winter months additional warmth is supplied from concealed radiators having a continuous hot-water circulation. This circulation can be mechanically accelerated, and there is thus a further supply of heat available for use when the weather is unusually severe. Hot-water radiators are also used for warming the building generally, while a special system of floor heating has been installed in the foyer.

A side wall.

The warming and ventilating of the auditorium, by the combination of hot-water radiators with a supply of fresh air already warmed, has proved notably successful. The system is economical to work, and complaints of stuffiness or draught are conspicuous by their absence. It is worthy of notice, however, that whereas acoustical considerations have had an important bearing on the scheme of decoration, the corresponding influence of heating and ventilating requirements has been almost negligible.

There are other rather technical features of the theatre which might be described, such as the stage equipment, with its disappearing footlights, its scenery tower, and so on; but, after all, it is the decoration of foyer and auditorium which naturally stands out as the most arresting part of the design. The effect produced is one of sheer astonishment. The clean surfaces, the brilliant lighting effects, the wealth of novelty and colour, and, topping all, the delightful air of good-humoured self-assurance which pervades the whole interior—these combine to make an appeal which is irresistible. One may find faults, but the scheme of decoration has sufficient momentum to succeed in spite of them. This should be tolerably clear from the accompanying illustrations, subject to one particular qualification: that in the photographic reproduction of bright colours it often happens that full justice is not done to the tone values of the original.

The walls of the foyer are done in terrazzo with a large diaper pattern carried out in two light shades of vandyke brown, while the doors on either side have light-green panels framed in broad bands of royal blue, which in turn are bordered with apple-green architraves. Immediately opposite the glazed entrance doors are the three pairs of folding teak doors, leading to the auditorium; these are left the natural teak wood colour except for the small panel mouldings which are painted red. The advance booking



A corner of the auditorium. The exit doors on either side of the proscenium are built with imitation beams and jambs of imitation stonework. The horizontal perforated panels in the walls are part of an unusual arrangement for the ventilation and warming of the theatre. Above the exit doors are openings behind which the loud speakers of the panatrope have been fixed.

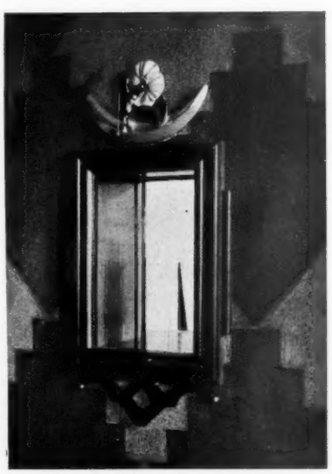
office window, with the three photograph frames which match it, makes an attractive design, worked out in close collaboration with the well-known craftsman Joseph Armitage. The frame is coloured a bright vermilion, with ornament picked out in green, silver, and gold. A box-office has been designed to be placed where shown on the plan, but it has not yet been made. The cream-coloured ceiling is brightly lit from a large gilded electric fitting which hangs from the centre, while the floor beneath is divided into large terrazzo squares of a light reddish-brown colour, with a dark grey border. The junction of the wall treatment with the plain ceiling has been cleverly managed by means of a serrated border, in two shades of olive green, which is fixed to the ceiling and stands out a clear foot from the wall. Perhaps the colour scheme would be improved by further simplification, such as the omission of certain brown and yellow lines; and sufficient allowance does not appear to have been made for the blackening effect which electric light has on blue colours. Nevertheless, the foyer makes a most cheerful and fitting approach to the auditorium.

The auditorium, as already stated, has a scheme of decoration which arose naturally from the acoustic requirements. The need for plywood resonators at the sides and top of the proscenium opening, and along the side walls, has been seized on by the architects to suggest and exploit new and fanciful motives of decoration which have an astonishing effect of cheerfulness and vigour. The colour scheme begins quietly at the back, gathers strength along the side walls, and achieves its maximum intensity of effect around the proscenium opening.

The wall treatment consists of a grey ground, through which the figure of the ash shows clearly, traversed with bands of cinnamon-brown edged with thin lines of apple green. These bands are interrupted by large reflectors, which rise to the full height of the side walls, and are features of special interest. They are the result of a very happy inspiration, and their design has been well worked out. Each large reflector is made up of small units of rolled plate-glass with a broken surface, each unit being edged with vermilion and tilted slightly forwards. These small reflectors are enclosed in a frame comprising bands of blue, green, cinnamon, and yellow, the outside line being carried up with rhythmic serrations bounded by a green fillet. The whole is surmounted by a boldly projecting canopy of polished wood, from which hangs a deep valance of brown colour edged with apple-green silk. Floodlights are spaced between the large reflectors on each of the side walls, and they throw fantastic shadows from the canopies on to the splay of the ceiling—a well-designed effect. The functions of the reflectors are twofold. First, they give a fine effect of liveliness to the walls when the auditorium is lighted, and take on delightful gradations of tone; secondly, when the only light is that coming from the stage, the reflectors faintly echo the stage lighting and prove a new and valuable device for establishing that feeling of intimacy between actors and audience which is so much sought after and so difficult to obtain.

The horizontal cinnamon bands which traverse the side walls continue across the proscenium splay and stop neatly against the wide, zigzag border which frames the proscenium opening. This border has undulating as well as zigzag bands, and the colours follow one another in quick succession from ultramarine, through chocolate, orange, lemon, putty-colour, vandyke brown, grey, and cinnamon to a green-blue. The proscenium opening is edged at the top and sides with chocolate velour hangings, and behind that comes a copper-coloured drop curtain of a heavy plush material. The chocolate valance along the top is enriched with a discontinuous band of blue silk facings of crescent shape, and added strength is given to the framed effect of the opening by tenuous blue-green shafts lined with silver. The doors at each side of the stage are bright green with blue architraves, and the front of the stage itself has alternate bands of blue and chocolate. The fire curtain shown in one of the illustrations has been finely decorated by Miriam Wornum and is a good example of what can be made of a very prosaic theme—"400 ft. above sea level." Altogether, the proscenium opening has a richness and warmth about it which enable it to dominate the whole of the scheme of decoration. Especially is this the case when the floodlights concealed in the overhead proscenium splay are brought into use and various coloured effects are produced which add still further to the emotional content of the scheme.

Any weakness there may be in the decorative scheme appears to be mainly in the treatment of the proscenium splay. The exit doors on either side have imitation beams and jambs of imitation stone work, and this seems out of keeping with the frank surface treatment which has been so well developed along the side walls. The ventilation panels, and those behind which the loud speakers of the panatrope are placed, are not very successful either, for they have no very definite relation to one another or to their surroundings generally. Then again, it is doubtful if the rather grotesque brackets on each side are really apt. Are they meant to suggest something in the nature of a totem? But totem figures cannot easily be associated with a modern theatre in a garden city. Or are they put there to frighten the kind of Chinese devils who love to prise their way into buildings at just such a corner where roof and wall are joined? But that kind of devil has not the stomach to attack a Western audience. Lastly, another point may be mentioned in connection with the ceiling treatment. The ceiling has been left plain for acoustic reasons, and also because it is a light-reflector as well as a sound-mirror; but could not this mirror have been put into some sort of frame and connected in some way with the rest of the decorative scheme?



The booking-office window.

However, in spite of features which one feels could have been better otherwise, the design of the auditorium remains a fine achievement, which may well become a notable precedent if the popular approval it has already won be any guide. It is certainly a significant fact that the local theatre-going public likes it and does not hesitate to say so—the eightpenny patrons no less than the three and sixpenny ones. Here, then, is something which people can readily appreciate without having to submit to the lengthy processes of a well-meaning "education." If many more designs of this nature are carried out, it is not improbable that architecture in England may find itself committed to courses from which there will be no returning.

Albrecht Dürer.

By James Byam Shaw.

NOTE.

The life and works of Albrecht Dürer are specially remembered this month when celebrations are being held to commemorate the death, four hundred years ago, of Germany's greatest artist. Dürer, who was born at Nuremberg on May 21, 1471, was six years older than Titian, and twelve years the senior of Raphael. His fame is equal to that of the greatest Italians in the history of painting, and his only peer north of the Alps was Holbein. In his later years Dürer worked under the disability of failing health, and his death occurred very suddenly on the night of April 6, 1528.

BY the autumn of last year the City of Nuremberg was abundantly decorated, in the lounges of hotels, the shop windows, and other convenient places of advertisement, with the familiar monogram of Albrecht Dürer, and the announcement of celebrations for the *Dürerjahr*, 1928. April 6 is the fourth centenary of Dürer's death. The German national pride may give itself full rein, without fear of a smile from the phlegmatic foreigner. In England we are singularly ignorant of German art; Grünewald, Baldung, Altdorfer, and Cranach are but vague names here, which, indeed, deserve more honour. But Dürer has been famous throughout the greater part of Europe from the sixteenth century to our own, and at no intermediate period was his fame ever obscured. Such sustained popularity has been the destiny of a few only, and those the greatest.

FIG. 1.—A self-portrait of Dürer at the age of thirteen, from a silverpoint drawing in the Albertina, Vienna. At the top the artist has written, at a later date, *I drew this from myself in a mirror in* 1484 *when I was still a child.*

The facts of Dürer's life are well known, largely from documents from his own hand. He has left us some account of his family history—a *Familienchronik*, written late in life, in 1524, of which only copies survive; and there is preserved at Berlin one precious sheet of a "commonplace book" written by him; there are numerous autograph letters; and there is the diary of his journey through the Netherlands in 1520 and 1521. Dürer had an eye to the survival of his fame—something of the feeling that inspires the autobiographer, with perhaps unusual justification. Many intimate little notes on drawings illuminate further the story of his life. From these documents, together with evidence from his works and from external sources, we are able to piece together a fairly complete biography. The barest résumé of his life and work may serve as a framework on which to hang some more general considerations of his peculiar genius.

The family was of Hungarian extraction. How far that fact may have contributed to Dürer's extraordinary romanticism, which survived unsuppressed by the new classicism of the Renaissance, must remain a matter for vague and fascinating speculation. His father settled at Nuremberg in 1455, married Barbara Hofer, and had eighteen children; of which Albrecht was the third child and the second son, born on May 21, 1471. His godfather was the most famous of all Nuremberg publishers and printers, Anthoni Koburger.

The elder Dürer was a goldsmith, and a highly respected man. Two portraits of him by his son's hand survive—an early and very beautiful silverpoint drawing in the Albertina, Vienna, done probably in 1486, when the artist was only fifteen; and a painting in the Uffizzi at Florence dated 1490. Another painting, done in 1497, is lost, but copies survive, the best being that in our own National Gallery. Of his father, Dürer always speaks with reverence; and the account of his death in 1502, preserved by a lucky chance in that one page of the "commonplace book" at Berlin, is a very moving document:

> ——so the old wife helped him up, and the nightcap on his head had suddenly become wet with great drops of sweat. Then he asked to drink, so she gave him a little Reinfall wine. He took a very little of it and then desired to get into bed again and thanked her. The old wife quickly kindled the candle for him and repeated to him S. Bernard's verses, and ere she had said the third he was gone. God be merciful to him. And the young maid, when she saw the change, ran quickly to my chamber and woke me, but before I came down he was gone. I saw the dead with great sorrow, because I had not been worthy to be with him at his end.[1]

Of his mother, Barbara Hofer, there is a large charcoal drawing by Dürer, now in Berlin. On it Dürer has written in charcoal: "This is Albrecht Dürer's mother, who was 63 years old," with the date; and later, in ink, he has added the record of her death, not quite two months after the drawing was done, in May 1514. Indeed, one would have

[1] The translations of Dürer MSS. quoted here are derived from Sir Martin Conway's invaluable book, *The Literary Remains of Albrecht Dürer.*

guessed her near to death, so wrinkled and withered is that old face, represented to us with such uncompromising realism. The note in Dürer's own hand, here, as in other cases, brings him strangely close to us.

Like so many German engravers, he began work in the study of the goldsmith's art. In 1486, however, his father yielded, not without some show of disappointment, to his desire to become a painter, and apprenticed him to the leading Nuremberg artist of the time, Michel Wohlgemuth, in whose studio were produced at a slightly later date the woodcut illustrations to the famous Nuremberg chronicle. In 1490, at the age of nineteen, Dürer departed from Nuremberg on four years' *Wanderschaft*. It was the regular practice for German artists, after completing their apprenticeship, to travel for a year or more, visiting the leading artists of various cities, gathering ideas and experience. The history of these four years in Dürer's life is almost entirely undocumented, and has been only conjectured from external evidence. It is enough to say here that he probably visited Colmar in 1492, and arrived too late to see Martin Schongauer, the most celebrated engraver of the time, who was lately dead; went also to Strassburg, and spent some time in Basel. In 1494 he returned to be married to Agnes, the daughter of Hans Frey, another goldsmith of Nuremberg. She has been traditionally represented as a somewhat shrewish lady, and such one may well believe her to have been, if one may judge from the various drawings of her which Dürer has left us. The hard, calculating expression of the prominent eyes and compressed lips in a particularly unpleasant drawing done in the Netherlands in 1521, might serve as an apt illustration to the bitter account of her in a letter from one friend of Dürer's to another, Pirkheimer to Tscherte, shortly after the artist's death: " . . . she watched him day and night, drove him to work hard for this reason alone, that he might earn money and leave it to her when he died. . . . One would prefer a loose woman, who bore herself friendly, to such a gnawing, suspicious, and scolding pious one, with whom no rest can be had day or night."[1] Yet the early portraits, such as the sketch inscribed "mein Agnes," in the Albertina, and the little drawing at Bremen, show her as a gentler, pleasanter creature in her younger days. The painting at Berlin, here reproduced (Fig. 2),[2] seems to be something of an idealization, and is the pleasantest of them all. That it is, indeed, a portrait of Agnes cannot reasonably be doubted, though it has been denied; the letters in beadwork on the front of her bodice are (in the centre) Aẽs, surely an abbreviation of her name, and (at the sides), A. D., the artist's initials.

Soon after his marriage, still in 1494, he departed on his first visit to Italy—and from this time forward the spirit of the Italian Renaissance never ceased to influence him. A number of examples still survive, bearing the dates 1494 and 1495, of copies which he made in pen and ink from Italian engravings and paintings—Mantegna especially excited his imagination; Pollaiuolo and Lorenzo di Credi were his models more than once. Yet, apart from these copies, and some surprising watercolour studies of Tyrolean towns on the Italian route, this first journey to Italy is not recorded in any document.[1] In 1495 he must have returned to Nuremberg, and in the following years he applied himself mainly to engraving on copper, and designing for woodcuts.

It is for his work in these arts that he is most widely and most justly celebrated. His paintings are marvels of technical accomplishment; yet in that very respect they are outclassed by the finest paintings of the early Flemish school; and their colour-schemes will always have a certain crudity for us, who are used to appreciate the Italians. How absolute our standards may be, is not perhaps beyond all question; but the fact remains that the modern cultivated eye, trained to the impeccable taste of the Florentine colourist and the splendour of the Venetian, finds something unpalatable in the uncompromising ostentation of the German. But in the history of the graphic arts, in the narrower sense, Dürer is a pre-eminent figure. Such a masterpiece of engraving as the *Adam and Eve* produced in 1504, is quite without parallel in the previous history of that art. And in the woodcut, still more, the unique quality of Dürer's work is a very striking fact. Before Dürer's time, woodcuts were popular, indeed, but never precious. For his sake, and for the sake of artists who rose to fame under his influence, a new class of professional wood-engravers came into prominence in Germany, skilled to cut a woodblock to a pen-drawing with an accuracy, a wealth of detail, a beauty of technique and craftsmanship, never dreamed of before or surpassed since. The woodcut of the Early Renaissance in Germany is now justly prized. It is one of the most remarkable technical phenomena in the history of art; and for this phenomenon Dürer, more than anyone, is responsible. In 1498 already appeared as a complete publication what is to many his most typical and best-known work in woodcut—the series of fifteen illustrations to the *Apocalypse*; and about the same time he produced the majority of the series known as the *Great Passion*. *The Agony in the Garden*, from this series, is here reproduced (Fig. 3). It is one of the most impressive designs

FIG. 2.—A portrait of Dürer's wife, Agnes. From a painting in the Kaiser Friedrich Museum, Berlin.

[1] With the bicentenary celebrations of Gainsborough fresh in my memory, I cannot help recalling a curious parallel to this letter of Pirkheimer's, in Thicknesse's reminiscences of Gainsborough, where he comments acidly on Mrs. Gainsborough's meanness: "Mrs. G. has a great number of drawings . . . which she hoarded up, observing justly that they wd. fetch her a deal of money when Tom was dead. A deal of good may they do her!" The relation of Thicknesse to Gainsborough was that of Pirkheimer to Dürer—he was his patron and his friend.

[2] I have to thank Mr. Campbell Dodgson for kindly lending me matter for reproduction here.

[1] It is implied in a remark in one of Dürer's letters to Pirkheimer during his second visit to Venice, in 1506: "What pleased me eleven years ago pleases me now no longer."

FIG. 3.—*The Agony in the Garden.* From a woodcut dated 1498. Here is one of the most impressive designs among the woodcuts of the early period, still essentially linear, and in this sense essentially Gothic. The composition is built up entirely by the swing and current of the lines.

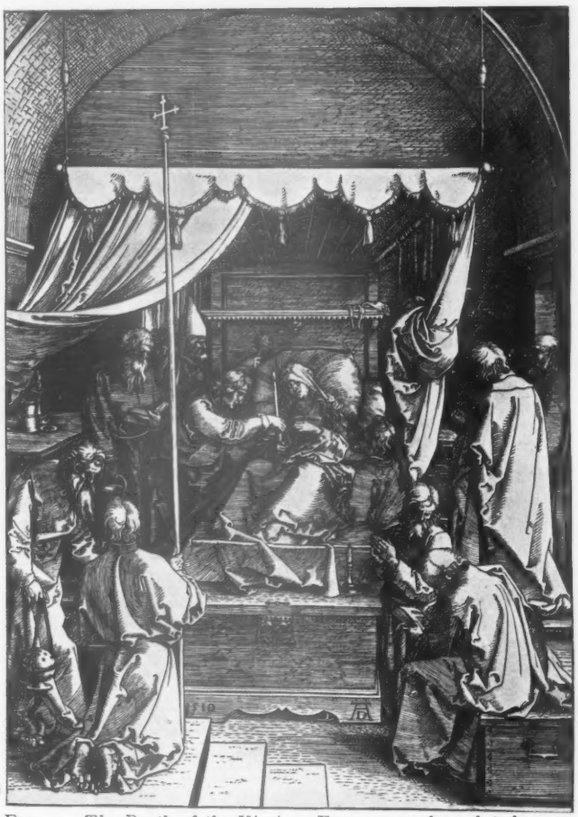


FIG. 4.—*The Death of the Virgin.* From a woodcut dated 1510. In comparison with Fig. 3 the woodcut shows how rapidly Dürer developed his style of composition beyond the limitations of Gothicism. The design is built up no longer by powerful linear elements, but by a subtle grouping of the forms in space.

among the woodcuts of this early period—still essentially linear, and in this sense essentially Gothic. The composition is built up, not by the massing of bodies in light and shade, or any suggestion of recession in space, but entirely by the swing and current of the lines. The space is crowded—there is still the *horror vacui*—yet not confused, for the linear currents are well-defined, and flow in vigorous, compelling courses. I have a prejudice in favour of these early works of Dürer, still in the Gothic tradition, where his original artistic distinction asserts itself against odds.

But a moment's comparison of *The Agony in the Garden* with the other woodcut here reproduced, *The Death of the Virgin* (Fig. 4), will show how rapidly he developed his style of composition, beyond the limitations of Gothicism, into something quieter and more spacious. This is one of the subjects added in 1510 to the famous series of the *Life and Death of the Virgin*, most of which was completed before his second journey to Italy in 1505. It will be seen that the forms are much rounder and more solid, and the design built up no longer by powerful *linear* elements, but by subtle grouping of the figures *in space*. It is a masterpiece of restrained composition. The central motif is one of those chains of figures, linked in a curving line, of which Dürer seemed especially fond about this time. Here the line runs through from the group of figures standing to the left of the Virgin's bed, along the arms of St. John and the Virgin, down the heads of the figures kneeling and sitting to the right. This decided line is skilfully broken by the variations of light and shade on the figures; and perfectly balanced by the two other groups. A secondary motif is introduced by the interlacement of upright lines, in cross, candle, and supports from ceiling to canopy, with horizontals, the lines of the canopy itself and of the bed. And a further variation is effected by the arch at the top and the sweeping folds of the bed-hangings. I feel in this composition just that *inevitability* which Wordsworth thought one should feel in the greatest poetry; as it is often said of Virgil, that one could not change the order of words in his simplest line without spoiling it; and that each phrase falls into its place as though absolutely predestined for it; so all the elements in this woodcut of Dürer's seem to me indispensable. There is nothing one could take away without spoiling the beauty of the whole; every element fills a necessary place and subserves the general effect. Yet the human interest is not lost; nothing could be better suited to the subject than the solemn quietness of the composition.

But already in the earlier subjects from this wonderful series of woodcuts, the forms of Italian Renaissance architecture appear to have caught Dürer's imagination. It is amusing to see how in these the round arch runs riot in the composition. He has lately found its decorative possibilities and cannot help exploiting them. Architecture now begins to play an important part in the composition; and how his style of composition was transformed by this new element will at once appear, if one compares the *Apocalypse* series of woodcuts with the *Life and Death of the Virgin*, the

greater part of which is not more than half a dozen years later in date. Still, in these woodcuts produced before his second Italian journey, there is a strong admixture of the old Gothic style. The arches are decorated with metalwork arabesques, in the best style of Nuremberg goldsmith work. Classical column, arch, and entablature are combined with Gothic elements, to produce a somewhat fantastic farrago of architectural forms. By his second stay in Venice, Dürer was confirmed in his love of the Renaissance style, and from then onwards seems to have studied architecture from a more scientific point of view. There is among the Dürer MSS. in the British Museum a complete sketch, with notes attached, of the plans and elevations of a house in Venice—probably the very house in which he lodged. Besides this, there are sketches of a carefully considered plan for the alteration of a church roof in Nuremberg, probably of rather later date, and abundant notes on architectural proportion, with illustrating sketches. The third book of Dürer's work *On Measurement*, first published in 1525 from material collected through many years, deals with the principles of architectural design, and throughout he shows himself familiar with the doctrines of the Roman Vitruvius, who was enjoying a great vogue just then, and the Italian style of the Renaissance. It cannot be claimed that Dürer's architectural studies produced anything very enlightening in the way of doctrine. But they are a further example of his astonishing energy and breadth of interest; he was no dilettante, but devoted much time and profound thought to a study which fascinated him, as it did his great contemporary in Italy, Leonardo.

FIG. 5.—*Death Riding.* From a drawing in the British Museum dated 1505.

Dürer's second stay in Venice extended from the end of 1505[1] to the beginning of 1507. He was chiefly occupied with the most famous of his great altarpieces, the *Feast of the Rose Garlands* (1506), in S. Bartolommeo, dedicated by the German merchant colony in Venice.[2] Of his treatment at the hands of the Venetians we know something from his letters to Pirkheimer. His work was much praised, and his company much sought. The Doge and other dignitaries of Venice came to view his great picture. The lesser Venetian painters were evidently jealous of his success; he wrote to his friend in February 1506: "Many of them are my enemies and they copy my work in the churches and wherever they find it; and then they revile it and say the style is not *antique* and so not good. But Giovanni Bellini has highly praised me before many nobles. . . . He is very old, but still the best painter of them all."

Directly after his return to Nuremberg, early in 1507, Dürer probably painted the portrait of his wife that is reproduced here (Fig. 2). She is dressed, it will be remarked, and her hair is arranged, in Venetian style. Several existing drawings show that he made a study of Venetian costume, and it was here his capricious fancy to transform his wife into a grand lady of Venice. Venice, he had written, had "made a gentleman" of him; he would see what the dress of Venice could do for his wife. Many years later, when he was travelling with her in Flanders, he drew her in the dress of the Netherlands.

He began, too, in 1507, and finished in 1509, for Jacob Heller of Frankfort, a great altarpiece of *The Assumption and Coronation of the Virgin*, which has since been destroyed by fire; and in 1511, for Matthaus Landauer, he finished the celebrated *All Saints* altarpiece, the only one of his large pictures that is tolerably well preserved, now in Vienna. But the laborious care which he felt himself obliged to devote to these great pictures, and the expense incurred in procuring the very best materials, was not adequately remunerated:

> "I have painted it with great care," he wrote to Heller in 1509, "as you will see, using none but the best colours I could get. It is painted with good ultramarine, under and over, and over that again, some five or six times; and then after it was finished I painted it again twice over so that it may last a long time. If it is kept clean I know it will remain bright and fresh 500 years, for it was not done as men are wont to paint. . . . No one shall ever compel me to paint a picture again with so much labour . . . of ordinary pictures I will in a year paint a pile which no one would believe possible for one man to do in the time. But very careful nicety does not pay. So henceforth I shall stick to my engraving, and had I done so before I should today have been a richer man by 1,000 florins."

Decidedly there is a parsimonious strain betrayed in Dürer by these letters to Heller; he is continually complaining of the inadequacy of the remuneration; and this trait in his character is further exemplified later, in the meticulous record he kept of the most trifling expenditure on his journey through the Netherlands. Nevertheless, it can hardly be denied that such conscientious execution of his commissions was but scantily paid for; and one can hardly blame him (indeed, for other reasons one is glad) that he decided to "stick to his engraving." This decision he waived in 1511, as has been said, to paint the *All Saints* altarpiece; but from now on he painted no other large compositions—little, indeed, besides portraits—until late in life, when the two great panels with the *Four Apostles*, now at Munich, were painted in 1526.

1514 is the year in which he produced his greatest work in copperplate-engraving. It is the year of the famous *Melencolia*, and that miracle of unobtrusive technical accomplishment, the *S. Jerome in his Study*. A year earlier he engraved what to me is the epitome of all that is most admirable in Dürer, the *Knight, Death, and Devil* (Plate I). The Christian knight,[1] an heroic figure, rides through a

[1] 1505 was a year of pestilence in Nuremberg, and it may have been consideration for his health which sent Dürer abroad. Very significant and impressive in this connection is the rough charcoal drawing of this date, of Death riding, with the warning "Memento Mei" (Fig. 5).

[2] The picture is now preserved in a ruined condition in the monastery of Strahow, Prague.

[1] A conception popularized in Germany by Erasmus's book, *Enchiridion Militis Christiani*, published in 1502.

gloomy wilderness of rock, beset by the grisly figure of Death on a horse, and the hideous vision of Sin. The morbid fancy that conceived these terrible forms is peculiarly characteristic, and one of the most distinctive features, of early German and Swiss art. We meet it constantly—the consciousness of the imminence of Death in the world, of the uncertainty and difficulty of life. But while with the more careless temperament of the Swiss artist it expresses itself in a satirical form—in the *Dance of Death*, or the *macabre* creations of an Urs Graf, with the nobler, more refined temperament of Dürer it produces something peculiarly impressive and inspiring: an atmosphere of brooding melancholy, tempered by faith. This knight is the expression, still unconscious, perhaps, of all that was finest in the spirit of the Reformation. In the face of so imaginative a conception, the marvellous technical achievement can make only a secondary claim on our appreciation; and, indeed, no reproduction can suggest, to one who has not seen a fine original impression, the absolute perfection of craftsmanship, never equalled before or since, to which Dürer attained in the engravings of this period.

From 1512 to 1519, when Maximilian died, Dürer was engaged on work for the Emperor, a great patron of the arts, who saw in them the possibilities, not fulfilled to the extent of his hopes, of glorifying himself thereby. I cannot enter here into the considerable part undertaken by Dürer in the great works in woodcut ordered by Maximilian, in the *Triumphal Arch* and *Procession*, and the illustrations to the *Freydal* chronicle. More valuable than these are the superb marginal drawings with which Dürer, working in collaboration with other leading German artists of the time, Cranach, Baldung, Burgkmair, Jörg Breu, and others, decorated a proof copy of a newly-composed prayer book, preserved now partly at Munich and partly at Besançon. These drawings alone, done about 1515, would be enough to establish their author as perhaps the greatest master of penmanship, the most miraculous artistic calligraphist that has ever been. The unhesitating certainty, the precise, rhythmic swing of the linear flourishes with which those spirited designs are carried round the margin are nothing short of astonishing, and make the designs of his assistant artists, fine draughtsmen though they were, seem lame and ineffectual by comparison. The designs were probably intended to be executed as woodcuts, but the scheme, like others of Maximilian's, never materialized.

Dürer received an annuity from Maximilian for four years before the latter's death. Partly with a view to securing the continuance of this payment under the new Emperor, Dürer visited the Netherlands in 1520, where Charles V was to be crowned at Aachen in October of that year. The details of his journey are fully recorded in the diary which has come down to us. He was received with the utmost honour, fêted wherever he went, for his prints at least must already have been well known in the Low Countries. He met the leading artists of the country, Lucas van Leyden, Quinten Massys, Jan Provost, Bernard van Orley, Dirk Vellert; the scholars, among them Erasmus; and was received by the Regent Archduchess Margaret, the aunt of the Emperor, at Mechlin. Still his inquiring spirit, thirsty for new experience, led him from place to place; and everywhere he drew—views of Aachen, Antwerp, the zoological gardens at Brussels (where he made studies of rare animals); numerous charcoal portraits, many of which have survived. Among the most beautiful of these is the *Head of a Young Man*, here reproduced (Fig. 6), which for some time has been wrongly supposed to be a portrait of the painter Bernard van Orley. He made a visit to Zeeland in the winter of 1520 to see a whale stranded upon the coast, and it was here, perhaps, that he contracted the fever, which seems to have become chronic, and which eventually caused his death. There is a peculiarly pathetic little drawing at Bremen, done in his last years at Nuremberg: a nude figure in his own likeness, the finger pointing to his left side, which is marked with a yellow spot. Above he has written: "Where the yellow spot is, and the finger is pointing—that is where I feel the pain."

He returned to Germany in 1521, but his health was broken. Certainly his hand lost something of its miraculous skill with the pen. The drawings of this latter period are not to be compared, in point of calligraphy, with those of his early or middle years. One last great effort he made—the painted Apostles at Munich are among his finest works—but it was the rally before the end. I saw his tombstone last November, buried deep in snow, in the cemetery of the Johanneskirche, outside the Nuremberg walls.

When I think of the great engravings, the peculiar fascination of Dürer seems to me to lie in this, that he preserved the old German romanticism, that strange spirit of fairy-tale, though he felt so profoundly the progressive idealism of the Renaissance. Only what was most salutary in the new cult of classicism appealed to him; that he absorbed and turned to account; it flooded, but it never deflected, the natural course of his genius. He was too great an artist by nature to succumb entirely, as Lucas van Leyden did in his later years, to the mighty influence of the Italians. His love of his country, which caused him to refuse in 1506 the offer of a residential sinecure from the authorities at Venice, and again in 1521 the same honour at Antwerp, was more than ordinary patriotism; it was part of his own nature, necessary to the expression of his genius. It is not insignificant, that in spite of his admiration for the forms of Renaissance architecture, and the use he made of them in his earlier days, he prefers comparatively late in life, in the lovely *S. Anthony* engraving of 1519, to depict a little Gothic town, built over a hill beside a river: a labyrinth of towers and deep, steep roofs, from which the windows open like heavy-lidded eyes, closed in by battlemented walls—just such a town, with all its unfailing charm, as his own Nuremberg.

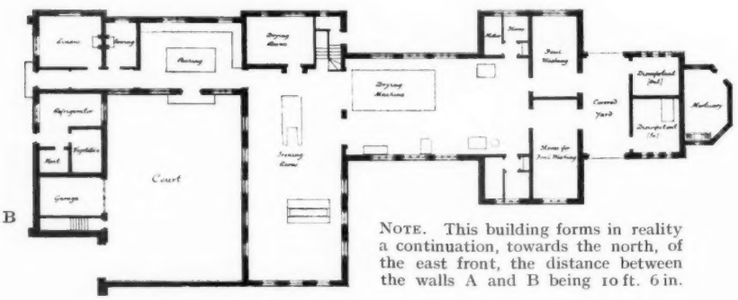
FIG. 6.—*The portrait of an unknown young man.* From a drawing in the British Museum dated 1521.

A New Nursing Home.

The Star & Garter Home for *Disabled Sailors & Soldiers, Sandgate.*

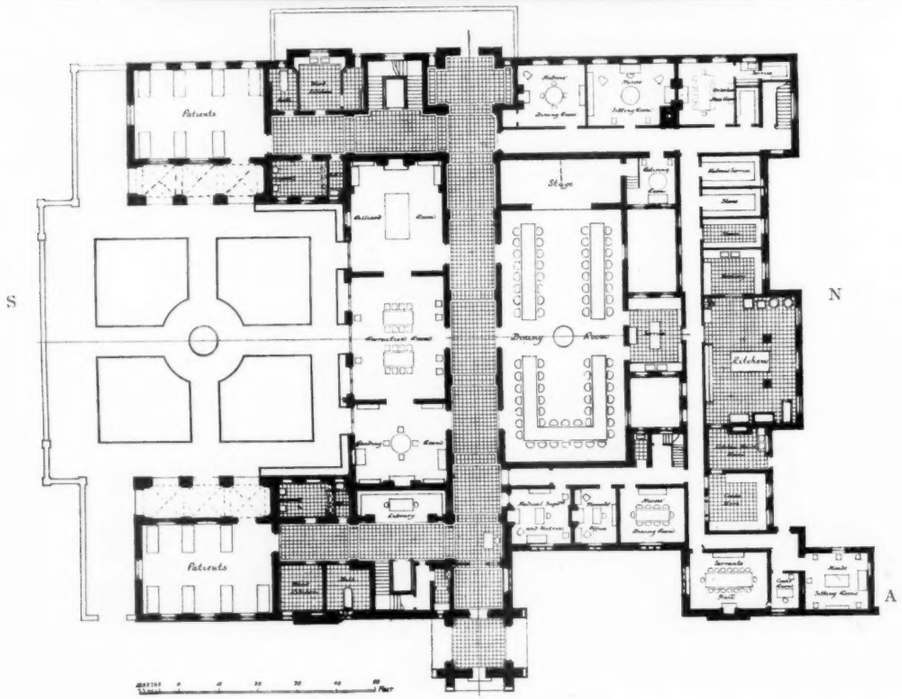
Designed by Sir Edwin Cooper.

With photographs [by HALKSWORTH WHEELER.



NOTE. This building forms in reality a continuation, towards the north, of the east front, the distance between the walls A and B being 10 ft. 6 in.

OVERLOOKING THE ENGLISH CHANNEL.



PLAN OF THE GROUND FLOOR.

THE WEST FRONT.

THE SOUTH ASPECT.

ACROSS THE LAWNS.

A DETAIL IN THE SOUTH COURT.

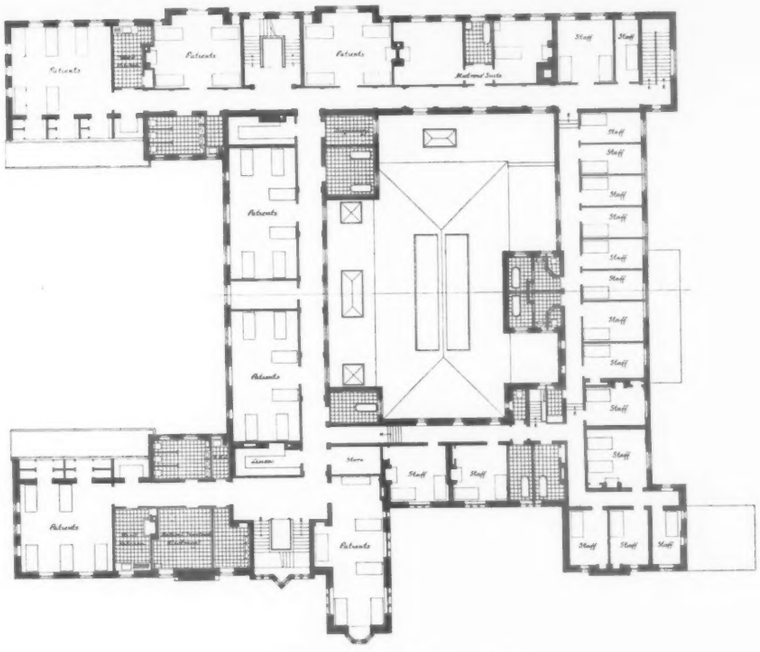
Plate IV. April 1928.

THE SOUTH-WEST CORNER.

Sir Edwin Cooper, Architect.

Looking directly over the English Channel, and well protected by trees and rising ground from the weather, the site of the new Home is an admirable one for its purpose. An old house had previously existed on the estate, and the main entrance and one wing have been retained to form a part of the new building.

THE SOUTH COURT.



A PLAN OF THE FIRST FLOOR.

Selected Examples of Architecture.

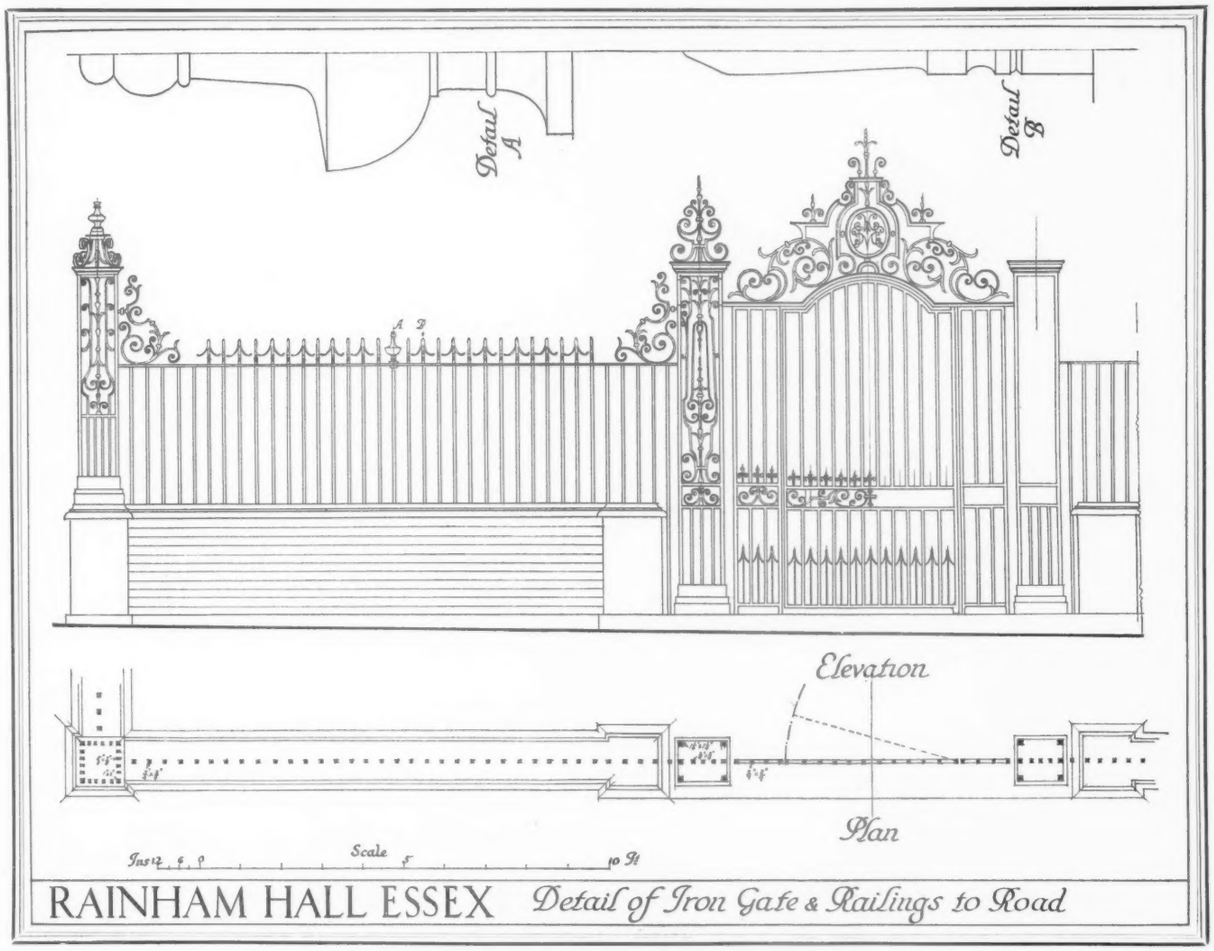
In Continuation of "The Practical Exemplar of Architecture."

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

Rainham Hall, Essex.

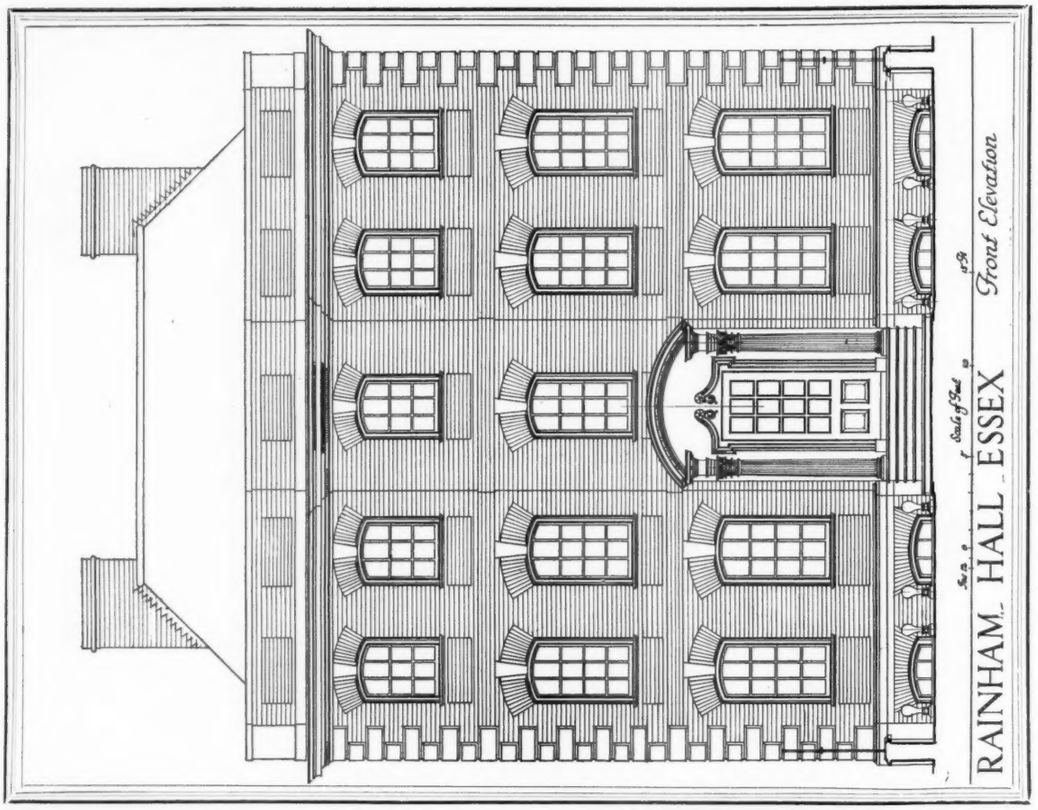
By Tunstall Small & Christopher J. Woodbridge.

THE ENTRANCE GATES.

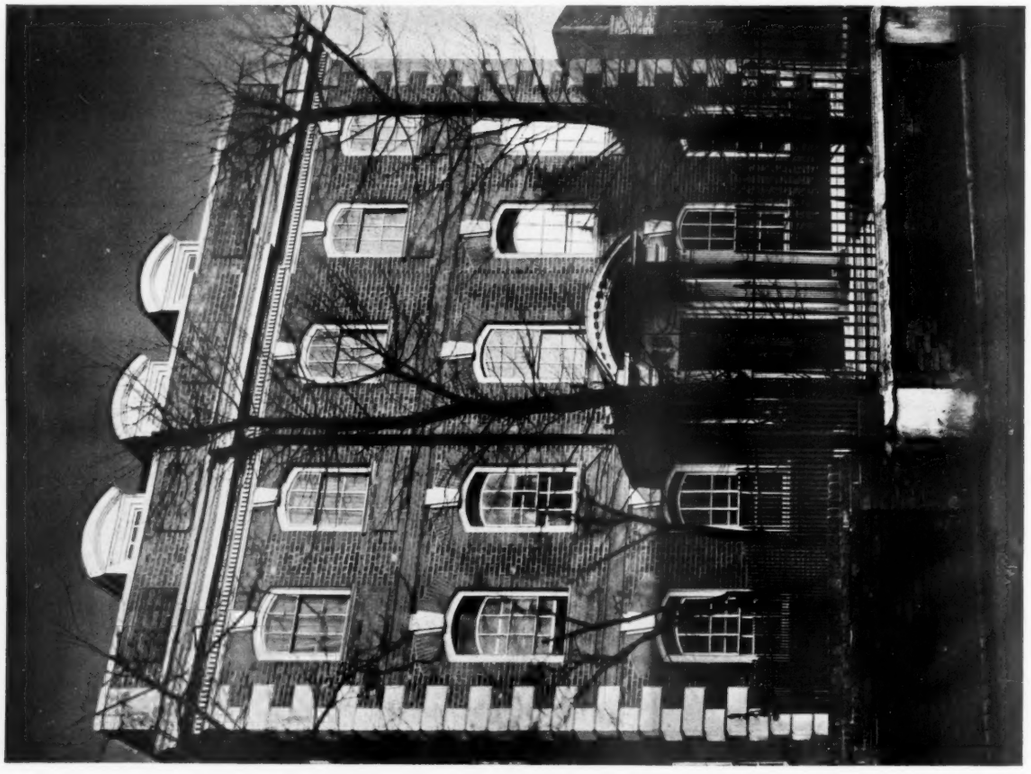


Seen from the roadway the house, with its entrance gates and railings, imparts a fine feeling of distinction and comfort. The whole of the work, both in detail and in arrangement, is excellent. The two principal features of the exterior are the porch, with its curved pediment and carved Corinthian capitals—reputed to be one of the finest examples of the period—and the main wooden cornice, which is enriched. The entrance gate, with railings and pilasters, is an example of ironwork which, for beauty of line and workmanship, it would be difficult to equal. In the overthrow to the gate is the monogram J. M. H., the initials of the first owner, John Harle, and his wife Mary. The pilasters on either side of the gate are H-shaped on plan, and have solid moulded caps and bases; the square end pilasters are similarly treated, and are nicely finished at the top with diagonal scrolls and finials. Photographs and measured drawings of the interior of Rainham Hall were published in the February and March issues of THE ARCHITECTURAL REVIEW.

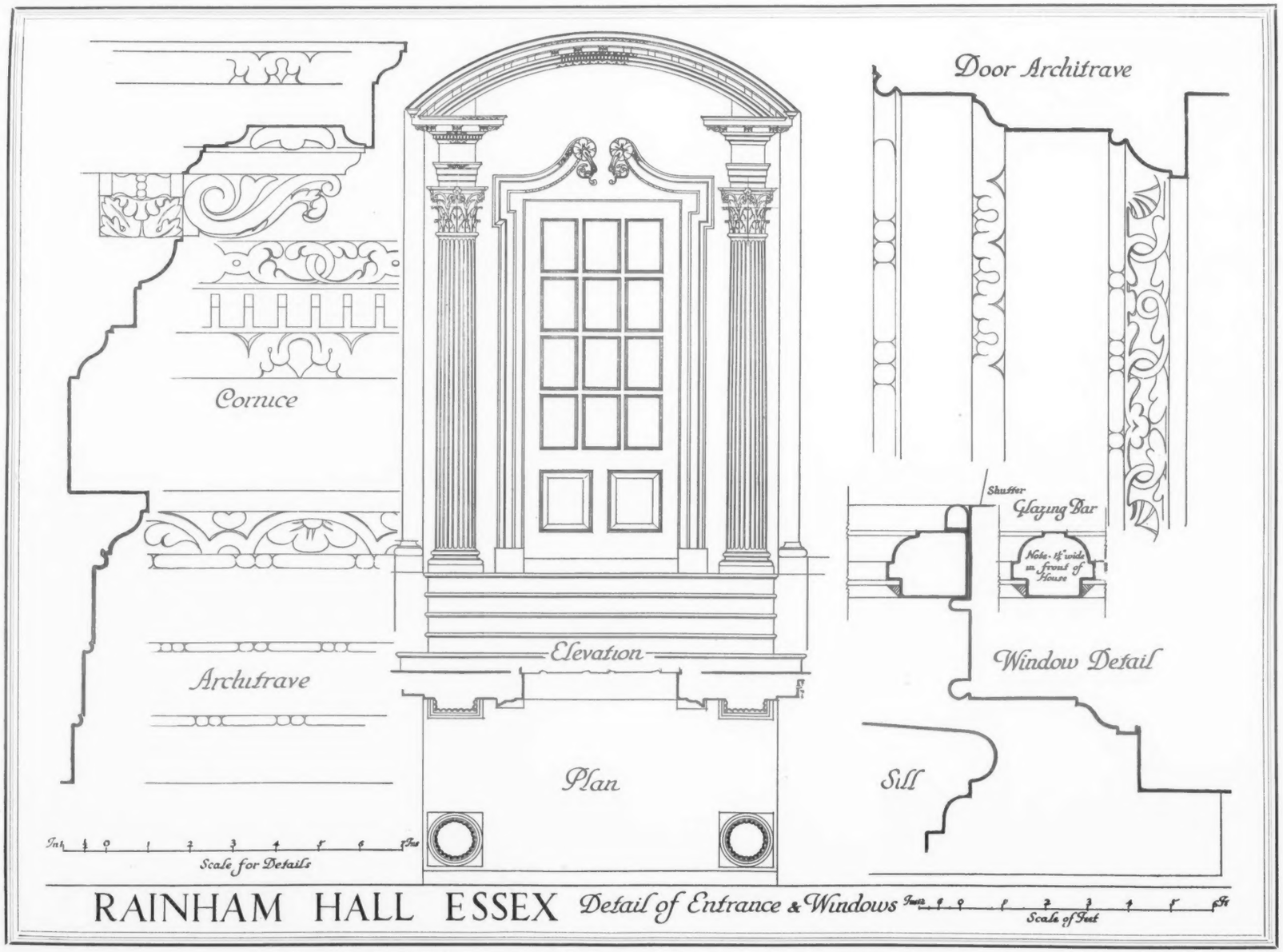
THE FRONT DOOR.



A MEASURED DRAWING OF THE FRONT ELEVATION.



FROM THE ROAD.


Door Architrave
Cornice
Shutter
Glazing Bar
Note. 1½" wide in front of House
Elevation
Architrave
Window Detail
Plan
Sill
Scale for Details
Scale of Feet
RAINHAM HALL ESSEX Detail of Entrance & Windows

Londoniana.

Crowther's Drawing of The Almonry, Westminster.

The Almonry. Montagu House.

TO many people the name of Crowther still conveys very little, to the vast majority nothing at all; but those whose interest in the metropolis and its past landmarks has been sufficient to urge them to buy a book called *Lost London* will know that Crowther was not merely an artist of particular ability, but one who possessed a *flair* for perpetuating, while there was yet time, those old structures which some forty years ago were being destroyed with a ruthlessness surpassing even that of our own day. He went about the city, a kind of artistic Old Mortality, noting the imminent destruction of old buildings and making watercolour sketches of them, while there was still an opportunity of preserving their architectural details and what was in many cases the picturesqueness inherent in their bricks and mortar. Unlike many topographical draughtsmen, he did not trouble himself so much about the large and important buildings, realizing, perhaps, that these would attract the attention of others—photographers as well as artists in other *media*. So that Northumberland House and Temple Bar, to instance such outstanding monuments, do not find a place among his pictorial records. Rather did he concentrate on structures which were less likely to be painted or drawn by others, and so we get, among the mass of watercolour drawings he has left us, many of the "bits" which once went to make up the cumulative beauty of London, but the very outlines of which have been long forgotten by those to whose youth and early manhood they were familiar.

* * *

The collection of Sir Gerald Chadwyck-Healey is specially rich in such things, for it was his father who was Crowther's most munificent patron. But a few of the artist's watercolours were exhibited in the Royal Academy, and a few are to be met with in other hands, and among them is the example I am able to reproduce here by the courtesy of the Corporation of London, to the knowledge of whose possession of it in the Guildhall Library I am indebted to my friend, J. L. Douthwaite, Esq., the librarian.

The picture represents the Whitehall front of the building which was in use as The Almonry, where the Royal Charities were distributed from the year 1820. This Almonry is not to be confounded with the office of the Hereditary Grand Almoner together with that of the High Almoner, which was originally in the Palace of Whitehall itself; and still less so with that other Almonry or Ambry, as it was sometimes, but incorrectly, called, just off Great Tothill Street, where the alms collected in the Abbey were wont to be distributed. The Almonry here perpetuated was instituted at the beginning of George IV's reign, and the old red-brick house in which its activities were carried on stood a little to the north of old Fife House, and immediately west of Whitehall Stairs, and thus east of the present United Service Institution. A photograph of it, taken about 1870, shows us what its other (or river) frontage looked like, and can be compared with the watercolour made by Crowther in 1884 of that side of the building, reproduced in *Lost London*. Then, there was nothing between it and the river except a walled garden in which the sub-almoner grew flowers of which, I am told by one who knew him, he was not unjustly proud.

* * *

The appearance of this house, especially on the river side, indicated that it had been erected on ancient foundations, for the lower portion was formed of massive stonework, and there was an arched way which not improbably served the purpose of a water-gate, as well as a mullioned window of considerable age. As in the well-known plan of Whitehall, dated 1680, this site is described as the "Small Beer Buttery," there seems little doubt that the older portion of the building formed a part of this outlying adjunct to the palace. The drawing here reproduced, which was also made by Crowther in 1884, shows us the façade of the house facing Whitehall. In the distance we see a mass of buildings of which the pinnacles of Montagu House (erected in 1858 on the site of an older mansion) are observable above the rest, and it is probable that without this landmark few people would recognize in this picture a representation of a portion of this part of London as it was but forty odd years ago. Today everything, or practically everything, has been changed by the erection of great structures abutting on the thoroughfare, and the War Office and the Horse Guards Avenue, Whitehall Gardens, and the rest, cover a portion of the site of that vast, rather ramshackle, palace, the intricate ground plan of which has puzzled so many.

Those who would realize its exact outlines should consult the excellent version of the 1680 plan published by the London Topographical Society in 1900, on which can be traced the old buildings and their successors clearly marked. By it we see that the present Treasury Passage (known to so comparatively few) runs through the famous Cockpit; that the tennis court, where Charles II and the Duke of York disported themselves, was where the more southerly portion of the Treasury is today; that the present Dover House was then "the Duke of Ormond's lodgings," and that the Stone Gallery, not unknown to Mr. Secretary Pepys, ran through Montagu House, and that Whitehall Gardens have replaced Charles II's apartments. For the palace covered a large area on both sides of Whitehall; and when we pass along that thoroughfare on the east side, we are treading on the ground which was once the Privy Garden where the Diarist once saw Lady Castlemaine's smocks airing, with an expressed satisfaction all his own.

E. BERESFORD CHANCELLOR.

Recent Acquisitions
By the Public Collections.

THE ARMOURIES, TOWER OF LONDON.

TWO HELMETS.

Above: The Brocas Helm *which was bought in* 1834 *for* £6 *by the Richmond Museum. Subsequently, when this collection was disbanded, the Helm passed to the possession of Mr. Harrod, secretary of the Norwich Archæological Society. Later, Mr. Bayfield became its owner, and lent it to be copied as part of the decoration for the "Norwich" gate at Sandringham. Subsequently the Helm was purchased by General Lefroy, curator of the Rotunda Museum at Woolwich, in* 1863–1864, *and transferred to the Tower of London in December* 1927.

Left: *A very fine* "Maximilian" helmet, *circa* 1550.

THE VICTORIA AND ALBERT MUSEUM.

A CHINESE MASK.

The National Art-Collections Fund has recently given to the Victoria and Albert Museum an important head from a colossal Chinese figure of the Buddha. This work, which is 2 ft. 8 in. high, is carved in the hard, dark grey limestone from which the famous Cave Temples of Lung-Men are excavated, and it seems highly probable that it may have been broken away from one of the many thousands of figures which are to be found there. Apart from its very fine quality, it is of especial interest in view of the fact that it still has a large portion of its original colouring intact. The head belongs to the time of the early T'ang dynasty, and is probably of eighth- to ninth-century date.

Exhibitions.

The Women's International Art Club : The Independent Gallery : The Cooling Galleries : St. George's Gallery.

The Women's International Art Club, *Suffolk Street Galleries, Pall Mall, S.W.*1.—The work in the Austrian section was more enterprising and vigorous, though much of it showed faulty construction and was rather sour in colour.

As far as colour goes, Herta Strzygowski is the exception; the colour is pure and clean in her "Young Tree in Spring" (100); it really does give the freshly-washed feeling of a spring day.

Stephanie Hollenstein is the most aggressively modern of the exhibitors. She uses paint with ease, but in a rather uncontrolled way. She has a good idea how to arrange her light and shade, and gets dramatic effects into her painting, but her colour is harsh; and many of her paintings show what would otherwise be pleasant fishing villages in a very unkind and even sinister aspect.

Fanny Harlfinger's two works, "An Old City" (82) and "Castle in Lower Austria" (84), show individuality; she concentrates her pictures into the centre, but leaves a great deal unexplained round the edges, where often nothing is suggested; there is therefore no reason why the frames should not close in more suddenly upon her paintings.

In "Vestale" (76), by Valerie Petter, the influence of Cézanne is evident, but she has an individual grasp of the principles involved. This is the only painting in this section which shows decided French influence.

Most of the British work seemed prim and proper after the Austrian, but an offset in its favour was that it looked less morbid and more happy and contented, and much cleaner in colour.

Muriel Wilson shows some good flower studies, "Begonias" (134) is especially well-arranged and pure in colour.

Mrs. E. L. Robertson's "Anne" (135), a freely-treated interior, shows skilful handling and a good sense of picture-making.

Among the more definitely decorative works was a screen by Mrs. Sargeant Florence, who, by the way, one is glad to see exhibiting again.

This screen is opened upon the wall: it would probably look better when folded in sections, as the composition taken as a whole is rather bare and scattered; if it were divided into separate sections each panel would form a more interesting and concentrated composition. The girl in process of jumping into the cart is not very satisfactory as a subject; and it is doubtful if Mrs. Florence's style, the chief charm of which is its stiff and somewhat archaic drawing, is suitable for rendering quick movement.

Mrs. Mary McDowell's overmantel decoration, "The Table by the Sea" (258), has in it beauty and freshness, and makes a very pleasant decoration indeed.

The Independent Gallery, 7A *Grafton Street, Bond Street, W.*1. *Paintings by Pierre Bonnard.* Bonnard has a charming and individual sense of colour, yet does not appear to follow any particular system in its use, apparently being able to rely upon the inspiration of the moment to decide for him just where strong accents of colour should be placed.

Although he uses ordinary and easily recognizable objects in his compositions, he is not necessarily bound by their shape, colour or direction. He sometimes breaks a shape in order to assist in the apprehension of a form placed against it, and he is quite positive in changing a colour suddenly to express a more harmonious relationship with that against which it is placed. But his freedom of style is more often brought about by the arbitrary use of colour than of forms; the forms, usually remaining much the same as they are in Nature, give him all he needs to build up a composition.

One was not quite happy about the standing nude figure, because the drawing of the lower parts of the body seemed rather stiff and straight in comparison with the rounded forms of the upper parts; a sense of logic demanded that the angular treatment should have been carried right through the picture, or the more voluminous character of the upper half retained throughout. If one could rid one's mind of this difficulty it was seen that Bonnard had used the flesh of the figure merely as a reflecting surface for the light and colour, and so perhaps in furthering this end wished to avoid any gross sense of representation which might allure the attention away from his main object. So we will let him have the last word.

The Cooling Galleries, 92 *New Bond Street, W.*1. *Paintings by Roger Fry.* There is no one who has done more for modern art in England than Roger Fry. Since those days when he was chiefly instrumental in introducing the works of the post impressionists, which created such an outcry in official art circles, by means of the exhibition in the Grafton Gallery, he has steadfastly and courageously kept before the public the aims of the modern school. He is a tireless writer upon art matters, has a deep insight into the painting of all ages, and maintains under all circumstances an artistic integrity which cannot be deflected from its purpose—that of upholding the principles upon which he considers all art to be founded. He is always able to present his case in a manner which appeals to the logic of the reader, for it is never built merely upon emotional feeling, but upon understanding.

So in visiting an exhibition of Roger Fry's works, one always knows that they have behind them the knowledge of years of research, and that no matter how simple a composition may appear to be, it has been thought out to the smallest detail.

The first impression is one of surprise at the moderation of his work, for he has severed no link with painting as it is commonly understood; but there is perceptible in it a more conscious selection of shapes, a knowledge of composition which insists that each part should be in correct relationship to the whole; and he contrives that this should not be so apparent as to antagonize the spectator.

There is always a danger that great learning may encumber the free exercise of work in practice; here and there we can see the effects of this in Roger Fry's paintings. When, however, he has been able to paint spontaneously and not through any intellectual processes, there is more flexible brushwork and brighter colour, and generally the painting gives evidence of the free display of the talents of an instinctive painter.

The paintings which exemplify these qualities are: "Ilex and Olives" (6), "The Castle" (8), and "Near Dieppe" (25).

St. George's Gallery, 32A *George Street, Hanover Square, W.*1. *Works by William McCance, Gertrude Hermes, and Agnes Miller-Parker.* William McCance's pictures have sometimes the effect of looking through a distorting lens, but they usually pull themselves together at the centre, the eye having been allured to the most important part through tortuous passages.

Agnes Miller-Parker's small painting, "Looe Harbour" (55), gives a very good idea of a starting-off point for her later and more simplified and somewhat metallic style. It is of an ordinary and actual scene reduced to simple planes, but still retaining a link with kindly and humane things. Her later works have been deliberately deprived of these qualities. We get the same sort of shock when we see a skyscraper in Park Lane; we seem to have been deprived of things intimate and personal.

The polished bronze door knocker by Gertrude Hermes is a very successful rendering of the form of a swallow into a close and compact design.

Her seagull in polished mahogany is not nearly so successful: it looks very heavy; and as it is supposed to be in the act of flying, but is supported by a heavy iron rod, there is a conflict with actualities which prevents us from enjoying the seagull as we do the swallow.

RAYMOND MCINTYRE.

Lachesis. A bronze mask of Fate.
By Richard Garbe.

Craftsmanship

Views and Reviews

A London Diary

The
Architectural Review
Supplement
APRIL
1928

Lettering.

A Plea for Its Greater Consideration.

By Percy Smith.

LETTERS are ubiquitous. Their multiplicity adds to the restlessness of our towns. Their insistency drives us to the country for peace. Yet they rank with speech and gesture as a necessary medium of information. Their use is inevitable. We cannot, if we would, dispense with them. We see their traditional shapes ill-formed; we see them grouped apparently without a sense of spacing; we see them placed in positions regardless of architectural lines. Bad letters, badly used, disfigure our buildings like pock-marks on the human form; they deface the aspects of our busier streets and stations like wastepaper on the heath after a public holiday; at our annual exhibitions, rioting in a mad medley of assertiveness, they are seen, perhaps, at their worst.

Yet at their best, letters may be almost as comely as slender growing flowers, almost as shapely as sheltered trees, or, conversely, almost as ordered, regular and severe as geometrical patterns. Within a general uniformity which gives the quality of repose, they may be endowed with a subtleness and expressiveness of line, a subtleness and judiciousness of spacing, a subtleness and effectiveness of grouping, which lift the making and using of these inherently beautiful symbols into a living craft. And even beyond these qualities, letters may be given a subtle and pleasing unity with the building which they serve.

The use of lettering in association with architecture being inevitable, to complain that it is distracting, that it makes ugly spots and patches, is to waste time in useless talk. Willy-nilly, letters will make their appearance from natural causes, either haphazard like fungi in cattle meadows, or with rhythm and purpose like corn from seed sown in ordered furrows. The choice is in our own hands.

It may justly be said, I think, that the importance of a craft bears a relation to the inevitability of its use. If, in addition to its inevitable use, a craft is also in a special way a visual one, performing all its functions directly and only through the eye, then the need is apparent for its consideration from the point of view of utility and æsthetics. Some details of architecture, such as door and lighting fitments, can function satisfactorily without necessarily demanding and receiving conscious visual attention. Though unnoticed, they are helpful. Not so lettering. Before its utilitarian function can be fulfilled, and also before it can give æsthetic satisfaction, it must be looked at with at least some attention. We must, if only for a moment, dwell upon it to read it. Attention is not optional. Being both so inevitable, and so insistently visible, lettering asks urgently for a reasonable measure of æsthetic consideration.

Lack of consideration is clearly a root evil. Such an attitude implies that the matter is of no moment. The result in all directions is disastrous. The architect is tempted to repudiate responsibility, leaving the character of the original work to his builder, and of the future work to clients and changing tenants. Except for the traditional facia, little serious provision is made in any sense or in any direction. In architectural education the subject of lettering scarcely lifts its head, despite that it has been a live craft actively practised by a few craftsmen for twenty years or more. Its potentialities as a noble form of decoration are forgotten. The letter-maker, usually, it appears, endowed with little training in letters and their right use, has little status, and sometimes little sense of responsibility to the building on which his letters are to be placed. Often he seems to have ceased to consider his work as a craft. Letters painted without pleasure in brushmanship, or carved without pleasure in chisel and stone, or made without a sense of their organic forms, become mechanical and dead. Lack of consideration leads to those crimes against architecture and all art, dullness and disorder.

But let it be granted that this useful craft, which plays an extensive and not infrequently a vital part in the appearance of some of our buildings and streets, is of sufficient importance to be considered seriously, and reform will develop naturally and easily. Consideration will lead to desire, and without desire nothing is done. Consideration will lead to appreciation, and appreciation will breed good work. Consideration will lead to education, and to a clearer knowledge of the difference between good and bad letters, and good and bad ways of using letters. Consideration will lead to practical action, including provision for lettering in the form of adequate facias, panels, and other suitable spaces both inside and outside buildings. This is too often left to chance.

Given courage and wit, chance may often be turned to good account. Given imagination, some knowledge, and a keen enough desire, there is usually a reasonably good way of dealing with most difficulties. But forethought and wise provision are a great help in securing that harmony with the scale and character of the building which is so valuable. Lettering needs the interest of those responsible.

The setting of definite standards in large blocks of modern office buildings, the winning of a sufficient uniformity in style, size and colour of letter, have proved to be possible, as Adelaide House illustrates. A policy of *laissez faire*, the supposed necessity for freedom of choice and liberty of competition, lead to an assertive shouting with letters made larger and yet larger, heavier and yet heavier, more and yet more garish in colour. But tenants, once the fear of competition is removed, welcome the new way with its equality, and freely admit its advantages. The gain to any building in dignity and restfulness, and, I feel, in some strange way in strength also, is substantial.

The Exhibition at Wembley in 1924 and 1925 ought in this connection to be mentioned. For the first time in England, I believe, the style of lettering allowed to be used by exhibitors was controlled, and it was controlled without undue friction despite that exhibitors individually ordered and paid for all their lettering. Too many thanks cannot be given to Sir Lawrence Weaver for the fight he made for good lettering, and for his insistence on uniformity in style. The effort of untrained men to paint the subtle forms of roman letters was foredoomed in many cases to comparative failure; but the gain to unity of effect by the use of one style throughout the Hall of Industry was an achievement. The result in the Hall of Engineering was, in some ways, even more pleasing. The block type of letter there laid down as a standard could be done more by rule of thumb and mechanical measurement. Asking for much less draughtsmanship, it was naturally more truly executed. The gain to the Exhibition in relative quietness and unity of effect achieved by Sir Lawrence Weaver's efforts has not, I think, been sufficiently appreciated.

Much has been done. Much is being done. Much remains to be done, as our streets daily remind us. The roman letter is established in general use; but our carvers and painters must make themselves very skilled, and very sensitive, if they are to interpret it truly and apply it with the wisdom its beauty deserves. Occasionally the desire comes to conserve the true roman letter to the more formal and classic inscriptional purposes. This, doubtless, is a reason why one welcomes the workmanlike block letter used on the Underground Railways. Simple, legible, well proportioned, it is essentially appropriate for its purpose.

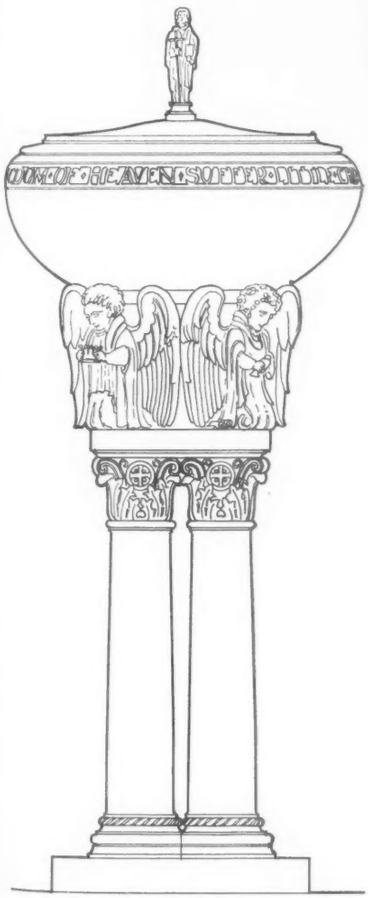
And there is scope for greater diversity in choice and treatment of letters than is commonly realized and practised today. The possibilities of italic and script forms have not been adequately explored in recent years. It would be good to see more done in that direction. They abound in beautiful characteristics. They are extremely legible. Their full and sweeping lines lend themselves naturally to brushwork. They carve well.

The craft of lettering has its limitations, of which this is not the place for discussion, but it is capable of far greater variety, freedom and personal expression than is generally assumed. The object of these notes, however, is neither to praise famous letters, nor to show how they may be used, but to plead for greater consideration and respect for lettering as in itself a valuable craft.

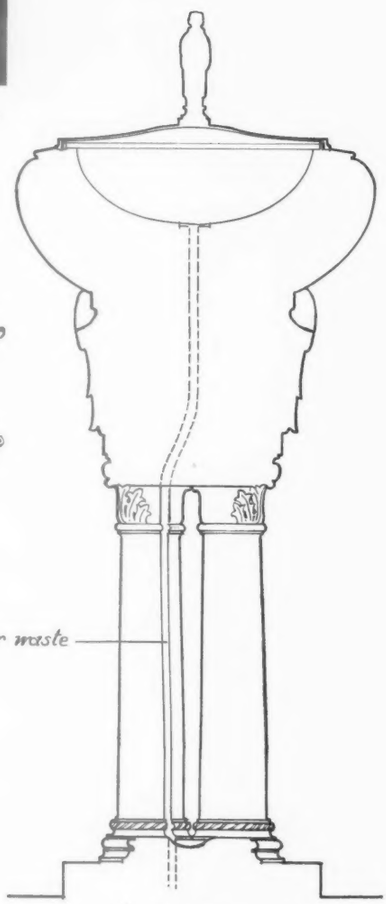
Plan of Lid

Plan of Base

The font is made of Leckhampton stone, and the lid is of cast bronze.



Elevation



Section

Modern Details.

The Font at All Souls' Church, Liverpool.

From a Design by Campbell & Honeyburne.

Chase for Copper waste

Duncan A. Campbell
E. N. Honeyburne
Architects

N. Tyson Smith
Sculptor

Scale of Feet

Modern English Carvers.

VI—Richard Garbe.

By Kineton Parkes.

Lachesis. A bronze mask of Fate (1920).

THE demands of architecture on the sister art of sculpture are inexorable. That the two are complementary is a truism, and like many truisms it becomes all the more necessary to restate it with frequency. The first demand is undoubtedly that the sculptor shall possess the architectonic sense; the second is that he shall know and practise in materials; and the third is that he shall make his work so fitted for its purpose that it becomes an integral figure of the structure of which it forms part. The first implies a scientific knowledge of structure, the second a sensitivity of touch and sight for textural applicabilities, the third an organized taste for design.

The plastic or glyptic artist is at one with the architect in that the first stages of their work may be rendered graphically. The sculptor is left to adorn, embellish, or otherwise aid construction, but never to go arbitrarily beyond it. He is part designer of a single work of art, and his ornament must be organic.

There are many ways in which the architectural sculptor works, keeping in mind that he is producing for a single entity and that his interior ornament is neither less nor more than the furniture of the structure; that his exterior embellishment is nothing but part of the building. His designs may include the whole range of his activity however versatile he may be. Not only decoration as such, but single works incorporated into a decorative design; not ornament merely as such, but isolated pieces of sculpture forming important motives in a scheme. It is not always that sculptural features in architecture have to be carried out as adherent portions of the building structure, however. Many of the finest adornments may well be fabricated in the artist's studio and placed in the positions denoted to them when completed.

An example of an artist who has the real architectonic gift is Richard Garbe. He has the dual capacity of functioning either as a plastic or as a glyptic artist, and of fitting his work by either method to the scheme for which it is required. He deals only with the higher forms of the art, and is at once an idealist and a decorator. He is a modeller turned carver, the son of a craftsman, himself a craftsman from choice. He still models, as witness the touching St. Dunstan's group of *Mother and Blinded Son* of 1923. There are many modelled works for architectural purposes also, and he carves in stone, marble, ivory and wood. He was born in 1876 and received but little school instruction, developing his art on his own lines, and is an artistic egoist working within certain sound traditional lines, while absorbing that which is worth while from the forward movements of the time.

It is more than sixteen years since Garbe became dissatisfied with the current methods of the sculptor, and came to the conclusion that to produce individualized work with some quality of the past in it, it is essential to get into close touch and sympathy with materials, and he now not only carves his own work, but carves much of it direct, denying himself the help of modelled or even graphic sketches in some cases. He feels that copying a clay model in marble, ivory or wood must result in insincerity. How can a clay model represent the feeling of a piece of granite carving? His masks, heads, and busts of men and women, and birds, in black Belgian marble, certainly have no resemblance to the technique of plastic work. His *Stoic* of 1919 was done in soft wood, and gilded. The *Idol*, in mahogany, was carved without a sketch. The ivory triptych, *Venus Victrix*, resulted from a rough sketch drawing, then drawn on the material, and for the rest carved direct.

In 1903 he discontinued carving direct in order to produce statues, statuettes, and reliefs for architectural works, mostly to be fabricated by others as

The Mask Dance. A plaster relief (1919). Showing four draped women and girls carrying symbols and led by a satyr with pipes.

regards their penultimate stages. In 1912 he returned to glyptic work with the important group, *Children of Destiny*, which was, however, done from a plaster model 3 ft. long. In 1915 he resumed direct work and made an ivory mirror frame, with three low-relief panels; and later his marble masks, and a *Diana* in onyx, with certain primitive characteristics to which the sculptor is not averse. He carved a *Night* in black African hardwood, but reached his true glyptic capacity in 1919 in the seated marble statue of a woman, 2 ft. 6 in. in height, called *To Attica*, fitting homage to Greek sculpture. Almost as important as this, however, is the statue, *The Idol*, 6 ft. in height, an outstanding work of wood-sculpture. *Flora*, a draped figure in gilded wood exhibited at the Academy in 1922, was carved from a half-sized sketch. These works have a distinct architectural value, due to a very large extent to the near relation that exists in their method of fabrication with that of the building processes. The principal feature of building in stone is the principal feature of sculptural carving, so that when a statue or a group is so worked the difficulties of placing it in a building scheme are reduced.

To Attica.
Carved direct in marble (1919).

The Idol.
Carved direct in mahogany (1921).

Garbe's most important architectural works are the *Science* and *Middle Ages*, in the National Welsh Museum at Cardiff, that home of fine modern sculpture. These are telling groups with a marked difference in feeling.

Allegory enters largely into the bronze triptych *Mundus*, a work of several panels made in 1919. The central feature is the universal mother feeding two babes, with double female figures on both side panels, with eight smaller rectangular plaques above. The wings of the triptych include low reliefs of the sun and moon, and light and darkness, with plaques of symbols. A memorial seat with tiled roof includes four single- and one double-figure pieces on elaborately carved high pedestals; and the relief of 1919, called *The Mask Dance*, shows four draped women and girls carrying symbols and led by a satyr with pipes—a work related to the neo-classicism of Thorvaldsen and Flaxman.

Among other applied sculpture is the *Young Faun and Mermaid*, for a garden ornament—a very charming and original work; and the lead fountain, which was a conspicuous object at the 1923 Academy, is an exceptionally fine piece of work of this character.

A modelled design for a memorial seat.

Garbe's subject and ideal works include quite a number of important pieces ranging from over life-size like *The Egoist*, of 1905, a nude male figure seated on a sphinx head with his hands over the mouth delaying the delivery of her secret—some further period, to the draped statuette *An Elegy*, of the following year. *The Idealist*, a standing male figure and a sitting girl with a base in which grasping and aspiring hands are figured, is a seven feet group; *The Return* is an equestrian group with man and child mounted on a well-modelled horse, 2 ft. 6 in. high; *The Outcast* is a small bronze group of mother and child; *The Silent Voice* is a classically treated relief of a half-draped woman listening to a shadowy figure behind; *The Man and the Masks* shows some accomplished anatomical modelling; *The Magdalens* is a simply designed and effective group of one undraped and one draped figure, in treatment foreshadowing the fine accomplishment of the *Attica* statue, but lacking the conviction which the author's auto-carving gives to that beautiful work; *Adolescence*, a life-size figure of a girl admirably studied from the nude, and smoothly but surely and learnedly modelled; a life-size *Mother and Child*, of 1914, exhibit a similar accomplishment. The period of the war coincides with a change in the sculptor's outlook: not only is his technique affected, but an added gravity and a progressive mentality are noticeable. An ornamental bronze mask of fate called *Lachesis* indicates the latter developments; there is a new strength in it, not of mere form.

Young Faun and Mermaid.
A garden ornament in lead (1924).

The carved work of the last five years has been seen mostly at the Royal Academy which, much to its credit, usually shows three of Garbe's pieces, and generally encourages glyptic work. In 1924 there was a beautiful ivory relief of the nude; the following year was especially distinguished by the *Drake*, in Irish limestone, purchased by the Chantrey Bequest for the Tate Gallery, a carved and lacquered figure of a woman; *The Red Shawl*, and *The Dryad*, in ivory, 2 ft. high. The last two exhibitions included *Primavera*, an exquisite piece in ivory, and *Elizabeth of Hungary*, in the same material.

A Craftsman's Portfolio.

Being Examples of Fine Craftsmanship.

XXIV—The Olympians.

An example of bronze cresting.
Designers and Craftsmen : HASKINS.

The Craftsman's Portfolio is devoted this month to examples of work by exhibitors at the International Building Trades Exhibition, which opens at Olympia on April 13 and closes on April 26.

The large number of architects and enthusiastic laymen who will doubtless visit Olympia between these dates may feel that the decorative side of the Exhibition is not quite so well represented as the technical and building sections. Some exhibitors, however, have fully realized that their interests demand not only that their wares should be attractively displayed, but also that they should display attractive wares. Potters like Carters, metal-workers like Haskins, and fine furniture designers such as the Stark Brothers, make a point of showing work at the Exhibition which has wit, spirit and vivacity, as will be seen in the following pages. There are also exhibits of very great value such as the replicas of the castings in colour from the new Carrera building.

A flower vase in rare, translucent green onyx.
Designers and Architects : ADAMSON AND KINNS.
Craftsmen : ANSELM ODLING.

Realizing that in order to interest and intrigue the architect they must tempt him with work which will convey attractive and suggestive ideas, certain exhibitors have produced schemes which will captivate and amuse him. It is very regrettable that more exhibitors do not realize the value of such an appeal, especially when the lessons of the Ideal Home Exhibition, with its tremendous popularity backed by a fine performance, are so fresh in the memory. With its opportunities for attracting a more select and important public, the International Building Trades Exhibition should not fail to grasp the essentials of successful display.

A bronze ventilator grille in the John Barker Building, Kensington, London.

Architect: H. L. CABUCHE.
Craftsmen : HASKINS.

Above and Below:
Hunting, Golfing, Shooting, and *Motoring.*
Four of a set of six decorative tiles.
Designer:
EDWARD BAWDEN.
Craftsmen:
CARTERS.

Centre:
A moulded glass wall light.
Designers and Craftsmen:
SIMONET FRÈRES.

A solid mahogany tallboy. The doors, panels, and drawer-fronts are veneered with cherry burr on mahogany, and the handles are of turned mahogany.

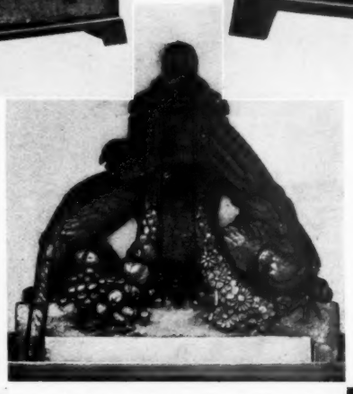
Designer : J. D. W. STARK.

Craftsmen :
STARK'S (Peter Jones).

A mahogany chest of drawers. The drawer-fronts are veneered with cherry burr on mahogany, and the sides turn up to form a gallery round the top.

Designer : J. D. W. STARK.

Craftsmen :
STARK'S (Peter Jones).



A bronze decoration over a door in the John Barker Building, Kensington, London.

Architect : H. L. CABUCHE.

Craftsmen : HASKINS.

Two of the panels awarded prizes in the recent Duresco competition, organized by the Silicate Paint Company.

Right : M. C. CORBETT (4th prize).

Left : RONALD FRANKS (5th prize).

New Carreras Building in Camden Town.
A Notable Example of an "Atlas White" Exterior.

f

The three-colour illustration over-leaf has a definite news value. It records a decisive step forward in the study, design and production of colour in concrete. The Carreras building possesses many attributes of interest. I am using it in this instance to mark the highest point yet reached in the history of building construction so far as concrete exterior surfaces in colour are concerned. The permanence of the marvellous and beautiful colourings of the Carreras building was secured by the use of "Atlas White" Portland cement and crushed coloured aggregates, exposed to view on the surface of the concrete and uncovered by any skin or wash of neat cement. These aggregates vary from rare crushed Venetian glass in many shades and colours to richly-hued buff-coloured sand from Leighton Buzzard. Every inch of the exterior surface of the building is of "Atlas White" concrete in one form or another. Even the black cats' heads—even the letters on the wall—are cast in "Atlas White"! "Atlas White" was also employed in much of the interior decoration of the Carreras factory, but that is another story—merely deferred, not forgotten. Architects visiting the Building Exhibition at Olympia should inspect, on the "Atlas White" stand (No. 136, Row G—on the centre aisle in the Main Hall), replicas of some of the huge Carreras castings in colour. Write to me or come and see me at my Regent Street office if you would like orthodox specifications for concrete stucco, in white or in colour. We are yearly making great strides forward in beautifying concrete. Every architect should know how to so employ "Atlas White" as to make that progress conform to his requirements.

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

Frederic Toleman

Contractors: Messrs. Sir Robert McAlpine & Sons.
Concrete in colour: Messrs. Art Pavements & Decorations Limited.
"Atlas White" Stucco work: Messrs Grano Metallic Paving & Plastering Company, Limited.

all parts of the country. There are, among the larger, such well-known examples as Hatfield House, Audley End (probably the largest house ever built in England), Rushton Hall, Castle Ashby and Bramshill. Among the smaller examples and those that perhaps are less well known, are the charming manor house of Cold Ashton in Gloucestershire, Bradninch in Devonshire, Cothelstone in Somerset, Salford in Warwickshire, and Water Eaton in Oxfordshire. The districts whence they are drawn range from Lancashire and Westmorland in the north to Northamptonshire in the Midlands, Essex in the east, Kent, Hampshire and Dorset in the south, and Somerset and Devon in the west. Work delightful to sympathetic eyes is met with over the whole country, and it is easy to see, especially with Mr. Tipping's guidance, how the character of the work varies with its locality. England is unrivalled in its wealth of houses dating from this period, and no other country can show quite the same detail in the treatment of their decoration.

BRAMSHILL, HAMPSHIRE. LOOKING OUT FROM THE HALL DOORWAY.
From "English Homes."

J. Alfred Gotch.

A New Catalogue of Books.

A Catalogue of Books on Architecture, Fine Arts, Decoration, Furniture and Building Science. London: The Architectural Press, 9 Queen Anne's Gate, Westminster, S.W.1. 1928. Copies supplied free of charge.

Publishers' catalogues are often open to the criticism that their descriptions of books are inadequate for the intending book buyer. Such a criticism cannot, however, be applied to the new catalogue just published by The Architectural Press, in which their books are very fully described.

The most recent works issued by this well-known publishing house cover a wide field of usefulness for architects, craftsmen, students, and all others who are interested in the arts. They include *Shop Fronts: A Selection of English, American, and Continental Examples; Modern French Decorative Art;* two very important works by Mr. George P. Bankart entitled *Modern Plasterwork Design* and *Modern Plasterwork Construction;* a most interesting and instructive book for draughtsmen by Mr. Harry W. Roberts called *R's Method of Using the Ordinary Set-squares,* and a volume entitled *Houses, Cottages, and Bungalows,* in which photographs, plans, and building costs are given of examples which have been specially selected for their excellence of design and sensible planning. A seventh volume of *The Practical Exemplar of Architecture* is also ready, and two works of particular interest to artists and collectors are reproductions of Thomas Shotter Boys's *Original Views of London* (in monotone) and *Picturesque Architecture in Paris, Ghent, Antwerp, etc.* (in colour).

In addition to the above, the catalogue contains full descriptions of a large number of other books.

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

Correspondence.

Kilpeck and the Round Arch.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—Your *Craftsman's Portfolio* of last month showing examples of "The Round Arch" made me search for some photographs of Kilpeck.

Although this church is well known to the few, its peculiarly isolated position screens it from the many, and it is extraordinary how little it seems to be known or illustrated.

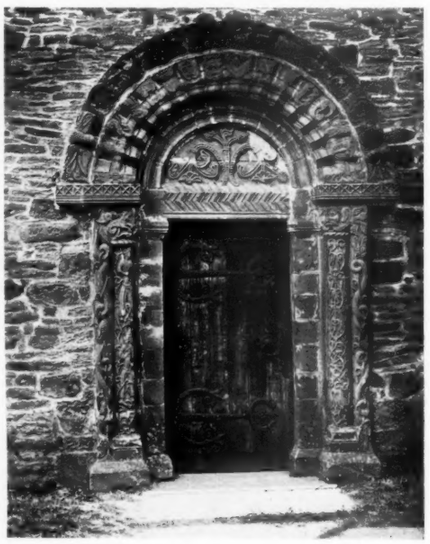
There is a great deal of interest in the church, but the south doorway strikes me as a most magnificent example of craftsman's work.

I am, etc.,

13 Old Quebec Street, W. 1. HUMPHRY DEANE.

NOTE.—The church of SS. Mary and David, Kilpeck, about seven miles from Hereford, is of Late Norman date, but was restored about eighty years ago. An interesting feature is the semicircular apse, just seen on the right of the illustration of the exterior. This, like the nave and chancel, has a corbel table, the corbels of which are carved with many grotesque devices, including heads of men and animals. The south doorway, in addition to familiar Norman mouldings, like the chevron and nailhead, is also carved with figures of men and animals, which are in a remarkably sharp and well-preserved state. The tympanum is more restored, but is interesting. The interior has that severely solemn air which we associate with churches and buildings of the period. The ribs of the apse vault are chevron-moulded in an unusual manner. The illustration shows the great thickness of the walls. The ruins of Kilpeck Castle, near by, are contemporary and possess several features in common with the church, as is frequently the case, and also, as usual, these are less ornate and elaborate than those of the church.

NATHANIEL LLOYD.



King Henry's Tomb in Tysoe Church, Warwickshire.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—I have been collecting the history of Tysoe and have recently stumbled across a curiously interesting document. To begin at the beginning: there has long been a tradition in Tysoe that a king (maybe Welsh, Irish, or any other) of unknown identity is buried in the church, and in support of this we have an unknown tomb of ancient origin in the north wall. According to the legend, which has been current probably for generations, the tithes on some property near Tysoe were set apart to keep a light burning in front of this king in the Church; but I can find no confirmation of this tithe, although records have been searched. The following extract, however, from a copy of the Tysoe *Parish Magazine* of November 1877, provides a very strong corroboration of the legend:

EXTRACT from the WILL of JOHN LAWRENCE of TYSOE in the COUNTY of WARWICK, 1508:

> "My body to be buried in our Lady isle (aisle) in the church of Tysehoo (Tysoe). I bequeth to the fyndyng of the Roode light within the said church Item to our Lady a light in the said Church. Also to the repacon (reparation) of the belles of Tysehoo, also to the maynteyning of the torches of the said church. Also I bequeth to the light to be kept before Kyng Henry in the said Church . . . . . ."

The extract was received by a late vicar of Tysoe from a descendant of John Lawrence. If any of your readers can elucidate the mystery, I should be more than grateful.

I am, etc.,

MARION GARRARD.

Harbury Leys,
Temple Tysoe,
Warwickshire.

Oriental Roofs.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—I was naturally interested to see the question of the upturned Chinese eaves revived in your February issue by the Rev. T. G. Phillips. It is a long story. The resemblance of the pagoda to the fir tree is certainly very striking, and particularly in the case of the later wooden-galleried pagodas of the South, where roof curves are very much accentuated. But whether the curving eaves were a transference of the tent roofs of the Tartars is a matter for pure conjecture. The slender poles, slanted at an angle of about sixty degrees, which give further stability to the swept-up corners of the octagonal roofs of the Tschung King Pagoda in Szechúan, certainly complete the tent illusion. Fergusson's explanation of this roof form is not very convincing. It seems that Chinese architects developed these curved roofs because of their intrinsic beauty—Chinese roofs are certainly the most subtle and graceful in the world. The pagoda came originally from India, and the earliest examples have none of the fir-tree characteristics; but the later and thoroughly Chinese type which developed may very well have been an emulation of the fir. The Chinese had a keen eye for landscape, and, in any case, the pagoda was meant to take the same place in the landscape as the tree, but with a concentration of religious significance. The elaborate masts which cap some pagodas just about perfect their fir-tree silhouettes. The pagoda is a good example of a building the beauty of which is in its particularly organic form.

I am, etc.,

RAYMOND MCGRATH.

Clare College, Cambridge.

A LONDON DIARY.

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

MONDAY, APRIL 2—

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.	" " "
Dutch Landscape and Genre	11 a.m.	NATIONAL GALLERY
" " " "	12 noon.	" "
Raphael Cartoons	12 noon.	VICTORIA AND ALBERT MUSEUM
English Porcelain	12 noon.	" " " "
Michelangelo	3 p.m.	" " " "
Salt Glazed Stoneways	3 p.m.	" " " "
Nature in Art	3 p.m.	WALLACE COLLECTION
Some Recent Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
" " "	12 noon.	" " "
Ordinary General Meeting. Paper by J. M. Easton, F.R.I.B.A., "Health and Recreation Centres."	8 p.m.	R.I.B.A. GALLERIES, 9 CONDUIT STREET, W.

TUESDAY, APRIL 3—

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.	" " "
Some Masterpieces Compared	11 a.m.	NATIONAL GALLERY
" " "	12 noon.	" "
Early Costumes	12 noon.	VICTORIA AND ALBERT MUSEUM
Seventeenth-century Costumes	3 p.m.	" " " "
Dutch Genre	3 p.m.	WALLACE COLLECTION
Blake—General Visit	11 a.m.	NATIONAL GALLERY, MILLBANK
" " "	12 noon.	" " "

WEDNESDAY, APRIL 4—

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.	" " "
English Painting in the Nineteenth Century	11 a.m.	NATIONAL GALLERY
" " " "	12 noon.	" "
Rug Knotting and Weaving	12 noon.	VICTORIA AND ALBERT MUSEUM
Carpets	3 p.m.	" " " "
Indian Section: Architecture	3 p.m.	" " " "

THURSDAY, APRIL 5—

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 Paintings	11 a.m.	NATIONAL GALLERY
" " Admission 6d.	12 noon.	" "
Tapestries	12 noon.	VICTORIA AND ALBERT MUSEUM
Jade and Lacquer	3 p.m.	" " " "
Early English Furniture	7 p.m.	" " " "
Japanese Prints	7 p.m.	" " " "
Rubens	3 p.m.	WALLACE COLLECTION
French Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
" "	12 noon.	" " "

FRIDAY, APRIL 6—

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.	" " "

SATURDAY, APRIL 7—

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.	" " "
English Porcelain—I	12 noon.	VICTORIA AND ALBERT MUSEUM
English Porcelain—II	3 p.m.	" " " "
Indian Section: Sculpture	3 p.m.	" " " "
English Seventeenth-century Furniture	7 p.m.	" " " "
Lacquer	7 p.m.	" " " "

SUNDAY, APRIL 8—

Visit to a Few of the Newton Treasures	2.45 p.m.	VICTORIA AND ALBERT MUSEUM
Treasures Recently Acquired	4 p.m.	" " " "

MONDAY, APRIL 9—

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.	" " "
General Tour	12 noon.	VICTORIA AND ALBERT MUSEUM
Museum Masterpieces	12 noon.	" " " "
General Tour	3 p.m.	" " " "
English Furniture	3 p.m.	" " " "
General Tour	7 p.m.	" " " "
Painting	7 p.m.	" " " "

TUESDAY, APRIL 10—

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.	" " "
Franz Hals—Rembrandt	11 a.m.	NATIONAL GALLERY
" " "	12 noon.	" "
Chinese Porcelain—I	12 noon.	VICTORIA AND ALBERT MUSEUM
Chinese Porcelain—II	3 p.m.	" " " "
French Furniture	3 p.m.	WALLACE COLLECTION
General Visit	11 a.m.	NATIONAL GALLERY, MILLBANK
" " "	12 noon.	" " "

WEDNESDAY, APRIL 11—

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.	" " "
Netherlands, Fifteenth Century	11 a.m.	NATIONAL GALLERY
" " "	12 noon.	" "
Ivories	12 noon.	VICTORIA AND ALBERT MUSEUM
Chinese Porcelain—III	3 p.m.	" " " "
Indian Section: Sculpture	3 p.m.	" " " "
Wilson—Constable—Turner	11 a.m.	NATIONAL GALLERY, MILLBANK
" " "	12 noon.	" " "

THURSDAY, APRIL 12—

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.	" " "
Florentine, Fifteenth Century	11 a.m.	NATIONAL GALLERY
" " "	12 noon.	" "
Jade and Lacquer	12 noon.	VICTORIA AND ALBERT MUSEUM
Ivories	3 p.m.	" " " "
English Eighteenth-century Furniture	7 p.m.	" " " "
Italian Decoration	7 p.m.	" " " "
English Portraits	3 p.m.	WALLACE COLLECTION
Pre-Raphaelites	11 a.m.	NATIONAL GALLERY, MILLBANK
" "	12 noon.	" " "

FRIDAY, APRIL 13—

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.	" " "
Titian and Veronese	11 a.m.	NATIONAL GALLERY
" " " Admission 6d.	12 noon.	" "
Glass	12 noon.	VICTORIA AND ALBERT MUSEUM
Italian Sculpture	12 noon.	" " " "
Raphael Cartoons	3 p.m.	" " " "
Rembrandt	3 p.m.	WALLACE COLLECTION
French Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
" "	12 noon.	" " "

SATURDAY, APRIL 14—

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.	" " "
Some Masterpieces	11 a.m.	NATIONAL GALLERY
" "	12 noon.	" "
Della Robbia	12 noon.	VICTORIA AND ALBERT MUSEUM
Precious Stones	3 p.m.	" " " "
Indian Section: Paintings	3 p.m.	" " " "
Italian Renaissance Furniture	7 p.m.	" " " "
Engraving	7 p.m.	" " " "
Selected Pictures	12 noon.	WALLACE COLLECTION
Hogarth—Millais	11 a.m.	NATIONAL GALLERY, MILLBANK
" "	12 noon.	" " "

MONDAY, APRIL 16—

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.	" " "
Landscape Painting—I. Italian	11 a.m.	NATIONAL GALLERY
" " "	12 noon.	" "
Oriental Pottery	12 noon.	VICTORIA AND ALBERT MUSEUM
Illuminated MSS.	12 noon.	" " " "
European Pottery	3 p.m.	" " " "
Tapestries	3 p.m.	" " " "
French Painting—I	3 p.m.	WALLACE COLLECTION
French Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
" "	12 noon.	" " "

TUESDAY, APRIL 17—

The Greek Vases	12 noon.	BRITISH MUSEUM TOURS
Greek and Roman Life—II	12 noon.	" " "
Arts and Customs of Ancient Egypt	3 p.m.	" " "
Records of Babylon and Assyria—II	3 p.m.	" " "
El Greco, Velazquez, and Murillo	11 a.m.	NATIONAL GALLERY
" " " "	12 noon.	" "
Goldwork and Jewellery	12 noon.	VICTORIA AND ALBERT MUSEUM
Ecclesiastical Metalwork	3 p.m.	" " " "
French Painting—II	3 p.m.	WALLACE COLLECTION
General Visit	11 a.m.	NATIONAL GALLERY, MILLBANK
" "	12 noon.	" " "

WEDNESDAY, APRIL 18—

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.	" " "
Van Dyck and Rubens	11 a.m.	NATIONAL GALLERY
" " " "	12 noon.	" "
Persian Art	12 noon.	VICTORIA AND ALBERT MUSEUM
Musical Instruments	3 p.m.	" " " "
French Renaissance Furniture	7 p.m.	" " " "
English Primitives	7 p.m.	" " " "
Turner	11 a.m.	NATIONAL GALLERY, MILLBANK
" "	12 noon.	" " "

THURSDAY, APRIL 19—

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.	" " "
Leonardo and His Effect on Some Contemporaries.	11 a.m.	NATIONAL GALLERY
Leonardo and His Effect on Some Contemporaries. Admission 6d.	12 noon.	" "
Architecture—I	12 noon.	VICTORIA AND ALBERT MUSEUM
Chinese Pottery	12 noon.	" " " "
Celtic Ornament	3 p.m.	" " " "
French Painting—III	3 p.m.	WALLACE COLLECTION
Some Recent Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
" " "	12 noon.	" " "

FRIDAY, APRIL 20—

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 Painters of Seventeenth- and Eighteenth-century Italy.	11 a.m.	NATIONAL GALLERY
Some Painters of Seventeenth- and Eighteenth-century Italy. Admission 6d.	12 noon.	" "
Architecture—I	12 noon.	VICTORIA AND ALBERT MUSEUM
Chinese Pottery	12 noon.	" " " "
Celtic Ornament	3 p.m.	" " " "
French Painting—IV	3 p.m.	WALLACE COLLECTION
Pre-Raphaelites	11 a.m.	NATIONAL GALLERY, MILLBANK
" "	12 noon.	" " "

A LONDON DIARY (*continued*).

SATURDAY, APRIL 21—

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.	,, ,, ,,
Hogarth—Reynolds—Gainsborough	11 a.m.	NATIONAL GALLERY
,, ,, ,,	12 noon.	,, ,, ,,
Early Renaissance Sculpture	12 noon.	VICTORIA AND ALBERT MUSEUM
Bayeux Tapestry—I	3 p.m.	,, ,, ,, ,,
Indian Section : Jade	3 p.m.	,, ,, ,, ,,
French Eighteenth-century Furniture	7 p.m.	,, ,, ,, ,,
Rodin	7 p.m.	,, ,, ,, ,,
Selected Pictures	12 noon.	WALLACE COLLECTION
British Watercolour	11 a.m.	NATIONAL GALLERY, MILLBANK
,, ,,	12 noon.	,, ,, ,,

MONDAY, APRIL 23—

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.	,, ,, ,,
French	11 a.m.	NATIONAL GALLERY
,,	12 noon.	,, ,,
Donatello	12 noon.	VICTORIA AND ALBERT MUSEUM
Chinese Porcelain	12 noon.	,, ,, ,, ,,
Rodin	3 p.m.	,, ,, ,, ,,
Jacobean Furniture	3 p.m.	,, ,, ,, ,,
Subject in Painting	3 p.m.	WALLACE COLLECTION
Blake—Rossetti	11 a.m.	NATIONAL GALLERY, MILLBANK
,, ,,	12 noon.	,, ,, ,,
"The Work of Temple Moore." H. S. Goodhart-Rendel.	8 p.m.	R.I.B.A. GALLERIES, 9 CONDUIT STREET, W.

TUESDAY, APRIL 24—

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.	,, ,, ,,
Landscape Painting—II. Dutch and French	11 a.m.	NATIONAL GALLERY
,, ,, ,, ,, ,,	12 noon.	,, ,,
Eighteenth-century Costumes	12 noon.	VICTORIA AND ALBERT MUSEUM
Nineteenth-century Costumes	3 p.m.	,, ,, ,, ,,
French Painting—V	3 p.m.	WALLACE COLLECTION
Hogarth—Millais	11 a.m.	NATIONAL GALLERY, MILLBANK
,, ,,	12 noon.	,, ,, ,,

WEDNESDAY, APRIL 25—

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.	,, ,, ,,
Landscape Painting—III. English	11 a.m.	NATIONAL GALLERY
,, ,,	12 noon.	,, ,,
Miniatures	12 noon.	VICTORIA AND ALBERT MUSEUM
English Plate	3 p.m.	,, ,, ,, ,,
Indian Section : Paintings	3 p.m.	,, ,, ,, ,,
Watts—Stevens	11 a.m.	NATIONAL GALLERY, MILLBANK
,, ,,	12 noon.	,, ,, ,,

THURSDAY, APRIL 26—

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.	,, ,, ,,
Early Flemish and German	11 a.m.	NATIONAL GALLERY
,, ,, ,, Admission 6d.	12 noon.	,, ,,
European Arms and Armour	12 noon.	VICTORIA AND ALBERT MUSEUM
Bayeux Tapestry—II	3 p.m.	,, ,, ,, ,,
General Tour	7 p.m.	,, ,, ,, ,,
Watercolours	7 p.m.	,, ,, ,, ,,
French Painting—VI	3 p.m.	WALLACE COLLECTION
French Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
,, ,,	12 noon.	,, ,, ,,

FRIDAY, APRIL 27—

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.	,, ,, ,,
Some Masterpieces Compared	11 a.m.	NATIONAL GALLERY
,, ,, Admission 6d.	12 noon.	,, ,,
Architecture—II	12 noon.	VICTORIA AND ALBERT MUSEUM
Evolution of the Chair	12 noon.	,, ,, ,, ,,
Jacobean Furniture	3 p.m.	,, ,, ,, ,,
Dutch Landscape	3 p.m.	WALLACE COLLECTION
English Landscape	11 a.m.	NATIONAL GALLERY, MILLBANK
,, ,,	12 noon.	,, ,, ,,

SATURDAY, APRIL 28—

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.	,, ,, ,,
Elements of Painting	11 a.m.	NATIONAL GALLERY
,, ,, ,,	12 noon.	,, ,,
Vestments	12 noon.	VICTORIA AND ALBERT MUSEUM
Lace	3 p.m.	,, ,, ,, ,,
Indian Section : Pottery	3 p.m.	,, ,, ,, ,,
Ironwork	7 p.m.	,, ,, ,, ,,
Paintings (Barbizon)	7 p.m.	,, ,, ,, ,,
Selected Pictures	12 noon.	WALLACE COLLECTION
Turner	11 a.m.	NATIONAL GALLERY, MILLBANK
,, ,,	12 noon.	,, ,, ,,

MONDAY, APRIL 30—

Glass and Its History	12 noon.	BRITISH MUSEUM TOURS
Records of Babylon and Assyria	12 noon.	,, ,, ,,
Early Greece (Crete and Mycenæ)	3 p.m.	,, ,, ,,
Monuments of Egypt	3 p.m.	,, ,, ,,
Early Venetian and North Italian	11 a.m.	NATIONAL GALLERY
,, ,, ,, ,, ,,	12 noon.	,, ,,
Michelangelo	12 noon.	VICTORIA AND ALBERT MUSEUM
Stained Glass	12 noon.	,, ,, ,, ,,
Raphael Cartoons	3 p.m.	,, ,, ,, ,,
London Pottery and Porcelain	3 p.m.	,, ,, ,, ,,
Design	3 p.m.	WALLACE COLLECTION
Some Recent Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
,, ,, ,,	12 noon.	,, ,, ,,

Competition for the Design of an Aerodrome.

The Council of the R.I.B.A. have accepted an offer from the directors of the Gloster Aircraft Co., Ltd., and Messrs. H. H. Martyn & Co., Ltd., to give a prize for the best imaginative scheme for a London Aircraft Terminus suitable to the supposed requirements of air traffic fifteen years hence.

The general object of the competition is to stimulate the imagination and foresight of architectural students and to assist them to visualize the influence which aerial development must have upon the design of a first-class aerial terminus, with every accommodation for personnel and machines, and with every equipment and comfort for passengers.

The subject of the competition will be a Terminus for land planes or amphibians only, assuming that seaplanes and airships will have separate termini.

The competition will be open to bona fide students of architecture who are Associates, elected Students or registered Probationers of the R.I.B.A., and who are below the age of 30 years on September 1, 1928.

The competition will be conducted in two stages. In the preliminary competition, the competitor will be required to deliver to the Secretary, R.I.B.A., 9 Conduit Street, Hanover Square, W.1, by 12 mid-day on Saturday, September 1, 1928, a written report of not more than 1,000 words, indicating the general line upon which he will base his design, e.g. his view on the development of aircraft, his conception of the requirements and his suggestions on the general layout of such an aerodrome. These points should be stated broadly and principles rather than detail should be aimed at. The report must be accompanied by one half imperial sheet of sketches in pencil, illustrating the report. It should be noted that no questions will be answered in connection with the preliminary competition. The report must bear the name and address of the author, and must be accompanied by a copy of his birth certificate and by a statement signed by a responsible architect to the effect that he is a bona fide student of architecture. From this preliminary competition ten competitors will be selected for the final competition and each will be paid £5 for his expenses. The ten competitors will be given an opportunity of attending a lecture at the R.I.B.A. by Major Mayo, consulting engineer to Imperial Airways, Ltd., and they will also be able to visit the aerodrome at Croydon.

The lecture and the visit will take place during October 1928. The conditions for the final competition will be sent to the ten competitors so as to reach them on November 1, and they will be required to hand in their drawings, which must not exceed two double elephant sheets, by January 10, 1929. There will be two prizes in the final competition, a first prize of £125 and a second prize of £25.

The following have consented to form the jury to award the prizes: Sir Sefton Brancker, K.C.B., Mr. C. Cowles-Voysey, Mr. E. Vincent Harris, Sir Edwin Lutyens, R.A., Major R. Mayo (consulting engineer, Imperial Airways, Ltd.), Mr. T. S. Tait, Mr. Maurice E. Webb, and Mr. G. E. Woods-Humphery (general manager, Imperial Airways, Ltd.).

A memorandum on the subject of the competition may be obtained free, on application at the R.I.B.A., and all competitors are strongly advised to obtain a copy.

The Örebro Exhibition, 1928.

Preparations for the Örebro Exhibition are now nearing completion. The Exhibition, at which industrial and craft products will form the main feature, will have, in addition, a special agricultural section and will provide foreign visitors with an unusually fine opportunity for gaining an idea of modern Swedish culture.

The Exhibition, which opens on June 21 and continues until July 29 (agricultural section June 21 to 24), will probably be opened by King Gustave, who will be accompanied by the Crown Prince and Prince Eugene, who is the President of the Exhibition.

One section of the Exhibition will be devoted to domestic architecture and home decoration. Interest in these two subjects has developed very rapidly in Sweden, largely owing to the activities of "The Swedish Home Movement."

Views of Old London.

The collection of prints and watercolour drawings relating to London in the possession of the London County Council amounts to 6,700 items and has been acquired either by bequest, gift or purchase.

It has been the Council's practice for some time to place on view, in one of the rooms in the County Hall, Westminster Bridge, S.E.1, a number of its various prints and watercolours selected and arranged so as to form a coherent whole. At first the basis of arrangement was chronological, and exhibitions illustrative of (i) Tudor London, (ii) Stuart London, (iii) Eighteenth-century London, and (iv) Early Nineteenth-century London, were given.

It was afterwards decided to vary the basis of arrangement, and for a time the keynote will be topography, not chronology. The fourth of the new series (the first being that of Islington and Finsbury, the second that of St. Pancras, and the third that of North-East London), illustrating the topography and history of the Metropolitan Borough of Lambeth, is now on view. One hundred and sixty items are shown.

Among the places and buildings illustrated in the present exhibition may be mentioned—

Cuper's Gardens.
The Old Vic.
Astley's Amphitheatre.
Lambeth High Street.
Lambeth Palace.
Lambeth Church.
Vauxhall Gardens.

The room containing the drawings is included in the itinerary for visitors to the County Hall.

The general public are admitted to view certain portions of the Hall (entrance in Belvedere Road) during the undermentioned hours :—

Saturdays—From 10.30 a.m. to 12 noon, and from 1.30 p.m. to 3.30 p.m.

Easter Monday, Whit Monday, and August Bank Holiday—From 10.30 a.m. to 12 noon, and from 1.30 p.m. to 4.30 p.m.

But arrangements can generally be made for persons interested to view the exhibition on any day during office hours. Application for this purpose should be made at Room No. 114 (the Members' Library). In cases in which parties of several persons desire to see the drawings, application should be made by letter.

The "Daily Mail"
Winning Concrete House Designs.

For the purposes of this competition, architects were invited to submit designs for two types of concrete houses; in the one case to cost £1,750—in the other £750.

The object of the competition was to gain a wider public recognition for the advantages of concrete in architecture and to show by practical results the use of cement concrete as an economic factor applicable to building of architectural character.

The successful architects are :—

Class "A" House.

First Prize.—Thos. S. Tait, 1 Montague Place, Bedford Square, London, W.C.1.

Second Prize.—F. J. Watson Hart and G. Val Myer, A.R.I.B.A., Abbey House, Victoria Street, London, S.W.1.

Third Prize.—Morris de Metz, 34 Upper Berkeley Street, Portman Square, London, W.1.

Class "B" House.

First Prize.—Frank Brown and J. H. Peek, 50 Moorgate, London, E.C.2.

Second Prize.—A. Douglas Robinson, A.R.I.B.A., 56 Cannon Street, London, E.C.4.

Third Prize.—F. F. Doyle, 97 Queen's Road, Plaistow, London, E.13.

A Housing and Town Planning Tour.

The Spring Tour of the Garden Cities and Town Planning Association this year will be to the north-east of England, visiting Scarborough, Hull and Doncaster. The tour has been arranged with the Corporations of the cities concerned, and representatives of those cities will accompany the party on each

series of visits. The tour will thus afford an opportunity of seeing municipal development of varying character. The tour has been planned specially to meet the needs of members of local authorities, architects and social workers concerned in housing and town-planning reform, as well as members of the Association, and it is suggested by the Association that local authorities might consider sending one or two of their members and officials on this tour. While it is hoped that as many as possible will be able to join for the full period, arrangements can be made to suit the convenience of those who cannot spare the time to do this and would prefer to participate in sections of the tour only.

Further particulars can be obtained from the Secretary, 3 Gray's Inn Place, W.C.1.

The National Gallery.

In view of the public interest shown in the recent flood at Millbank, the Trustees of the National Gallery propose to exhibit, at Trafalgar Square, a series of the more important paintings which were then submerged. The first example, Turner's "Vision of Medea," painted at Rome in 1828, has been placed on exhibition in Room XXVIII.

A Display of Institution Plans.

An interesting and important feature of the forthcoming Hospitals and Institutions Exhibition, to be held at the Royal Horticultural Hall from May 29 to June 1, will be a special section organized by Professor Beresford Pite, M.A., F.R.I.B.A., with the assistance of a number of well-known architects, displaying plans of typical institutions, including general and special hospitals, municipal hospitals, mental hospitals, sanatoria, orphanages, nurses' homes, etc.

The Victoria and Albert Museum.

The Victoria and Albert Museum has just acquired a fine needlework casket of the time of Charles II. Its exact date and the name of the owner or worker are not known, but it bears on the lid "S.V.," and if the "S" stands for "Sarah" this might well give a clue to the choice of subject, as the scenes illustrate episodes in the life of Abraham and Sarah. All the embroidery is framed with narrow strips of ebony, and makes the casket a splendid specimen of its class. These caskets were used by ladies as workboxes, trinket-boxes for their treasures, as they often contain carefully-concealed secret drawers, and also as writing cases, for there are ink and pounce-pots as well as scent bottles. Usually, directly under the lid such caskets have a shallow tray, lined with a coloured print and with a looking-glass rim to give an appearance of greater space. This casket, however, has an extra tray on which stands a model garden, while the red silk covering is painted to imitate a wall of red bricks. The garden is divided by paths into four beds: two are grass plots and two are devoted to flowers—tulips, carnations and other favourites; at the corner of the flower beds stand shrubs, and at the corners of the grass plots stand fruit trees—pears, apples, plums or cherries. The imitation of the flower garden is completed by the addition of an ivory statuette in the centre of each bed. Two are shepherds piping, a third is a Bacchus, and the fourth with the attribute of an hour-glass and skull—possibly a personification of "Mortality." This is probably the only model of a Stuart garden in existence, although another casket in a private collection has on its lid a model scene of a shepherdess and her sheep under an oak tree.

Announcements.

Mr. L. A. Culliford, F.R.I.B.A., F.S.I., and Mr. J. Eustace Salisbury, A.R.I.B.A., have entered into partnership under the name of Salisbury and Culliford, with offices at 3 John Street, Bedford Row, W.C.2, where Mr. Culliford has been practising for some time.

Messrs. Knapp-Fisher, Powell and Russell have, by arrangement with the executors, taken over the goodwill of the practice of the late Mr. G. H. Fellowes Prynne, F.R.I.B.A.

All correspondence, etc., relating to Mr. Prynne's practice is accordingly transferred to their address, 4a Lower Belgrave Street, S.W.1.

Arlington Row, Bibury.

William Morris wrote: "Surely Bibury is the loveliest village in England," and now Arlington Row, perhaps the most beautiful row of cottages in Bibury, is in danger. The owner of these cottages finds he is no longer able to keep them in proper repair, and, hoping to secure their permanent preservation, he has offered them at a low figure to the Royal Society of Arts under their scheme for the preservation of ancient cottages. The Society is trying to raise the sum of £2,000, which will enable them to purchase the eight cottages, effect immediate repairs, and provide a permanent repair fund. The cottages would, after the necessary work had been carried out, be handed over to a local committee of management.

The Society ask us to make known their appeal for donations to the fund, and we feel sure that lovers of the Cotswold country will not fail to help in the preservation of the character of this beautiful Gloucestershire village. Cheques should be sent to the Royal Society of Arts, John Street, W.C.2.

TRADE AND CRAFT.

The "Sun-Trap" House.

An interesting example of modern interior decoration was seen in the Potters Bar "Sun-Trap" House, at the Ideal Home Exhibition last month. The whole of the interior walls were of plywood, and in the dining-room and lounge Venesta birch was used in large panels, stained with "Parasidol." The treatment was, perhaps, unusual, boards being used with the grain running vertically, but with the horizontal dimension considerably greater than the vertical.

The ceilings of all the rooms were made with plywood papered and distempered. This method is very successful, for the plywood, owing to the fact that it will not expand nor contract, can be butt-jointed and the joints made invisible.

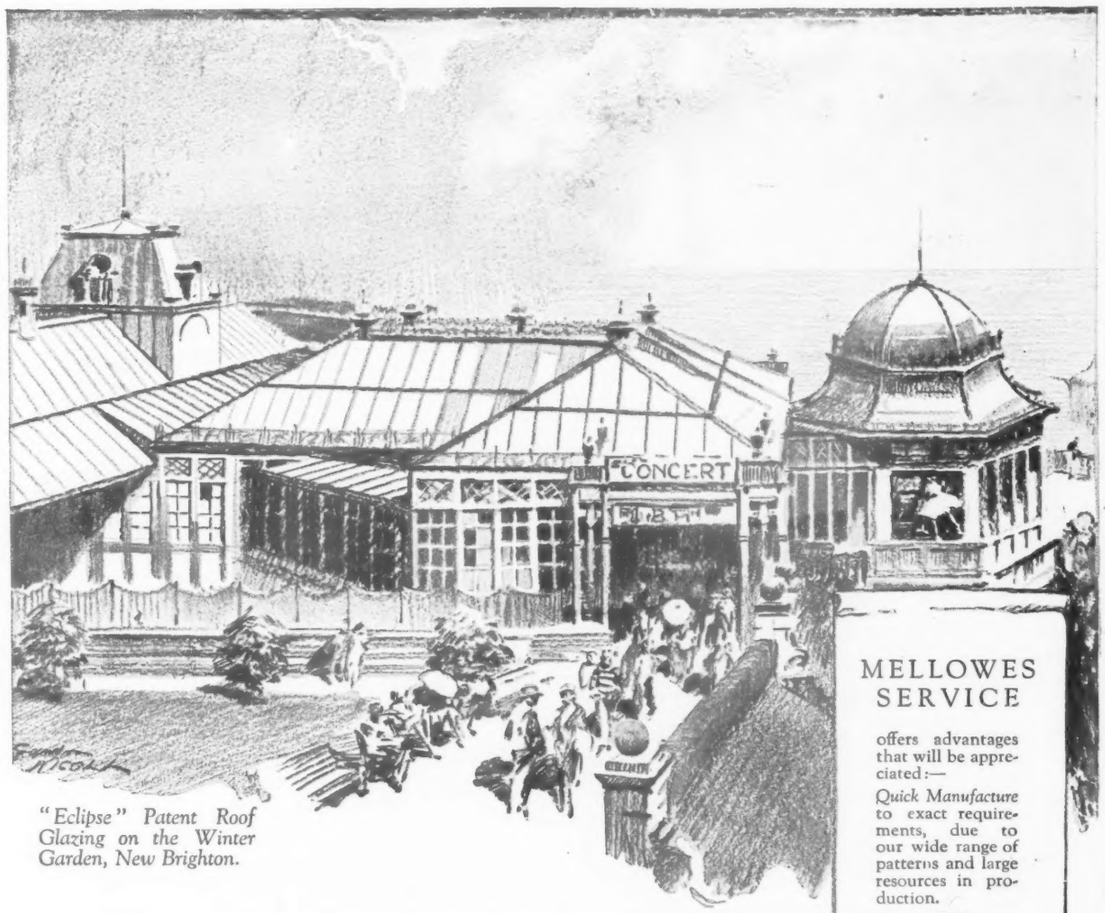
The Theatre at Welwyn.

Designed by Louis de Soissons and A. W. Kenyon.

The general contractors were The Welwyn Builders, Limited; and amongst the artists, craftsmen, and sub-contractors engaged on the work were the following: The acoustics worked out by Hope Bagenal; heating and ventilating consulting engineer, W. W. Nobbs; electric flood-lighting fittings, auditorium and vestibule, designed by G. G. Wornum and made by Allom Bros.; Allom Bros. (Allom system of lighting); Oetzmanns, Ltd. (carpets and curtains); David Pixton (seating); Bulman Jupiter Screen Company (cinema screen); Hall Manufacturing Company (curtain gear); Furse & Co. (curtain motor); Theatre Equipment Company (cinema shutters); Lyon Rickwood (fireproof curtain); Strand Electric, Ltd., in conjunction with W.G.C. Supply Co., (stage switchboard); G. N. Haden and Sons (heating and ventilating); Welwyn Stores, Electrical Installation Dept. (electrical installation); Welwyn Garden City Electricity Supply Company, Ltd. (electric wiring); Phillips Lamps, Ltd. (outside electric sign); Mather and Platt, Ltd. (fire extinguishers); Merryweather, Ltd. (fire hydrants); Synchronome Company (clocks); Sturtevant Engineering Company (vacuum cleaning plant); Welwyn Stores, Ltd. (sanitary fittings, linoleum, ironmongery); A. D. Dawnay and Son (constructional steel work); Welwyn Brickworks, Ltd. (facing bricks); Low Giddings (stone); Ragusa Asphalte Company (asphalt); Langleys, Ltd. (tiles (roofing)); General Tile Company (marble paving); Novocrete Company (walls of foyer); Cashmore Art Workers (metal grilles); Joseph Armitage (poster frames); Henry Hope and Sons (outside poster frames); Venesta, Ltd. (plywood); Pilchers, Ltd. (paint); Welwyn Builders, Ltd. (marble); Charles Walker (terrazzo).

A New Contract.

Messrs. Gaze's, of Kingston-on-Thames, have secured a contract for the London County Council to supply ticket checking offices at Brixton.



"Eclipse" Patent Roof Glazing on the Winter Garden, New Brighton.

THE preference which undoubtedly exists for Mellowes "Eclipse" Roof Glazing has been thoroughly earned.

The fifty years since Mellowes first glazing-bar was made have been fifty years of research and improvement, experiment and development. And that development continues.

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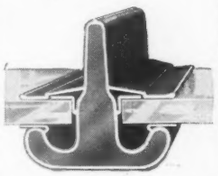

Section of "Eclipse" Patent Glazing bar.

Royalty and Industry.

It is characteristic of His Royal Highness the Prince of Wales to visit the industries of the country whenever possible, and during the time the Prince was a guest of the Duke and Duchess of Devonshire he visited the works of the Hopton-Wood Stone Firms, Ltd., near Wirksworth.

His Royal Highness was conducted through the works, and

showed great interest in the various machines and appliances for sawing and working the stone. He made inquiries about the use of Hopton-Wood stone, and was told that it is an architectural medium, and to be found in many important public buildings in Great Britain. Further, it has been selected for the interior work of the new Bank of England.

The Prince was extremely interested in the process for producing headstones for British war cemeteries all over the world. The Hopton-Wood Stone Firms have been engaged on this work for the past six years, and during this period have made 100,000 headstones. Special machinery has been installed which results in a production of 300 to 350 headstones per week. Another feature which attracted the attention of the Prince was the engraving machine which enables an unskilled or even disabled man to carve badges and cut inscriptions on the stones. These machines, specially designed, work on the pantograph principle. Dies of the regimental badges are clamped to the stone and the operator merely follows the design with a pointer while a revolving tool reproduces his every movement on the stone. The whole operation of cutting the badge, the religious emblem, and an inscription averaging sixty letters on a stone is thus accomplished in a fraction of the time which would be taken by a skilled carver and letter-cutter.

British Steel.

As reported in the *Times*, the Draft Order in Council which was recently laid on the table of the House under the Merchandise Marks Act, requiring the marking, before sale in this country, of certain imported iron and steel products, was withdrawn by the Board of Trade for technical amendment.

The effect of this amendment is that steel which is on the Continent at the time of purchase need not be marked with its country of origin when imported into this country, and this has nullified any good that the Order in Council might have effected.

Messrs. Dorman Long & Co., Ltd., have therefore decided to stencil the words "British Steel" on all the steel that they manufacture and erect themselves, and have also displayed a "Union Jack" notice-board on all their structural steelwork contracts in course of erection, bearing the inscription "British Steel Only."

Every ton of steel made requires many tons of coal, iron ore and limestone; one section of British trade thus helps another, and if these British industries become fully employed, then overhead charges come down and the price of steel can be still further reduced.

Kildonan House, Ayrshire, Scotland.

Designed by James Miller.

The contractors for the building were as follow: J. and D. Meikle (mason and joiner work); John Cochrane (slater); A. MacKenzie Ross (slater work); William Anderson, Ltd. (plumbing); G. and W. Rome and George Rome & Co., Glasgow (plastering); Ashwell and Nesbit, Ltd. (heating); J. B. Meiklejohn, Ltd. (electric lighting); Henry Hope and Sons (steel casements); Galbraith and Winton (tile and marble work); Doulton & Co. (sanitary fittings).

The Star and Garter Home for Disabled Sailors and Soldiers, Sandgate, Kent.

Designed by Sir Edwin Cooper.

The main contractor was George Jackson, and among the artists, craftsmen, and sub-contractors engaged on the work were the following: Mumford, Bailey and Preston (central heating, boilers, ventilation, and plumbing); G. Matthews (stoves and grates); Higgins and Griffiths (electric wiring and electric light fixtures); James Gibbons (door furniture); W. Smith (metalwork and casements); Cope & Co. (tiling); J. P. White and Sons (furniture); Smith, Major and Stevens (two electric bed and passenger lifts of 6 cwt. load, full automatic push-button type; one has a speed of 100 ft. per minute and the other of 110 ft. per minute).

Decorated Poilite.

We have received from Messrs. Bell's Poilite and Everite Co., Ltd., a copy of a new booklet just issued by them dealing with the application of a new "Poilite" surfacing material made by them. Decorated Poilite, as it is called, is made in three types, A, B, and C, all of which can be had in a great range of colourings. Type A is particularly suitable for use in all places where wood or other panelling can be employed, such as walls and ceilings, dadoes and doors. Type B may be used for all purposes (except fire surrounds and hearths) where marble slabs or tiles, enamelled sheets and the like have been previously employed, and Type C is prepared for factories, where for hygienic reasons tiles or glazed bricks have been regarded as essential. Technical descriptions of each type of Decorated Poilite with suggested uses and instructions for fixing are given in the booklet, and it has a special pocket in which are coloured plates showing some of the patterns available.

Climate and Commerce.

The World's Weather in its Relation to Trade.

The Dorland Advertising Ltd., of Dorland House, Regent Street, London, S.W., who possess wide experience of trade development in oversea markets, have compiled a brochure entitled "Climate and Commerce: The World's Weather in its Relation to Trade." Based on official figures supplied by the various countries, this work of the Research Department of Dorland is a handy and concise statement of the average monthly temperature and rainfall of practically every country of the world where there is a market for manufactured goods.

By consulting the tables a manufacturer is able to see which months should be most favourable to the sale of his goods, and he will also be able to arrange his territories to ensure a steady year-round demand. For example, the average temperature in England in July is the same as Finland in July, Cape of Good Hope in November, Transvaal in March, Annam in February, Iraq in November, Formosa in December, Portugal in October, and Rumania in May.

Other interesting facts are made plain, as, for instance, in parts of Ceylon, normally considered a hot country, the average temperature never reaches the English temperature in July, nor do Wellington and Invercargill, New Zealand.

This publication should be of great value to every manufacturer and exporter.