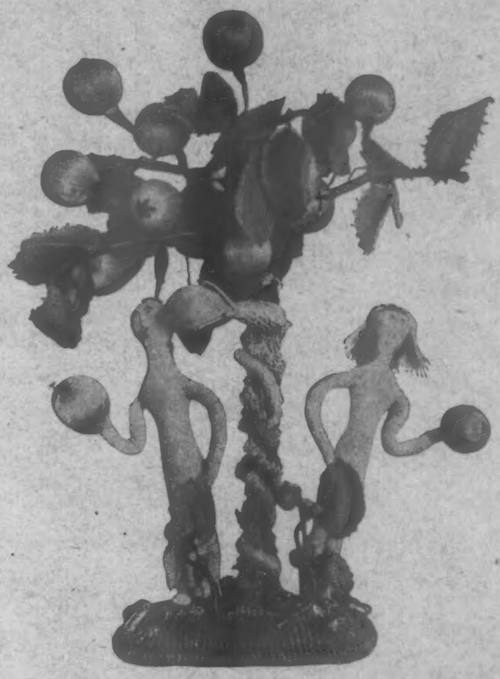
THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



The Temptation of Adam and Eve by the Serpent.

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Plate I. May 1928.

THE ITALIAN MARIONETTES IN THEIR HUMOROUS SKETCH, *THE THREE THIEVES*, AT THE SCALA THEATRE, LONDON.

From a drawing by Nora Fry.

And now there entered at the door of the vent one clad all in his chamois, in hose and doublet, and called aloud, "Mine host, have you any lodging, for here comes the prophesying ape, and the motion of *Melisendra?*" "Body of me!" quoth the venter, "here is Master Peter; we shall have a brave night of it. . . . He is a famous puppet-master, that this long time hath gone up and down these parts of Aragon, showing this motion of *Melisendra and Don Gayferos*, one of the best histories that hath been presented these many years in this kingdom. . . ."

. . . Don Quixote and Sancho obeyed, and went where the motion was set and opened, all full of little wax-lights, that made it most sightly and glorious. Master Peter straight clapped himself within it, who was he that was to manage the artificial puppets, and without stood his boy to interpret and declare the mysteries of the motion; in his hand he had a white wand, with which he pointed out the several shapes that came in and out.

DON QUIXOTE: *Of the adventure of the BRAYING, and the merry one of the PUPPET-MAN, with the memorable soothsaying of the PROPHESYING APE.*

The *Little People* Behind the Curtain

or

The Secret of the Marionettes.

By Julia Chatterton.

With Drawings by Nora Fry.

ONE night behind the stage, Karsavina exclaimed delightedly: "The marionettes fascinate me; I laugh very much at their diverting ways. But it is their exquisite beauty which is such a charming memory."

Ah yes! The life and animation that the little people show must be seen to be believed. Sometimes they are truly human. At other times they seem more than human, and appear to satirize all that is most absurd in the make-up of man. In the half-light of the wings, they live in fantasy. For all the world they look as if they were going to speak.

What are they, these little creatures of wood and string, and whence comes that elusive quality that makes their appeal universal and their performance irresistible? The question is not easy to answer, for it involves a whole tradition in the making, and a history that dates back as far as anything we can trace in art.

Jointed dolls have amused the world for ages. Originally intended to gratify children's curiosity, they have reached, in conjunction with song and action, a highly specialized form of artistic expression, presenting unique dramatic and musical possibilities. Readers of Cervantes' immortal work will remember the zest with which the puppet show is described, and the reality with which Don Quixote invested the performances.

Many are the stages of development that the full-grown puppet or marionette has passed through, and it has taken generation after generation of evolutionary development to produce the modern really sophisticated girl marionette, Eton-shingled, and in all ways representing her modern flesh and blood sister. Such a history of century after century of puppet work has amalgamated all traditions into one. The glamour, beauty, drama, comedy, horror, and even obscenity of bygone marionettes has passed through the refining process of experience, and the present-day puppet in consequence possesses a personality. There is a magic in the marionette that does not belong to wood and wire, nor even entirely to his marvellous manipulator. Such magic enchanted Anatole France, and he tells us how the Marionettes of the Signoret, which he saw performing Shakespeare's *Tempest*, attained "a quality like that of Egyptian hieroglyphics, so mysterious and pure that one could imagine the thoughts of the poet being unrolled in sacred characters upon the walls of the temple."

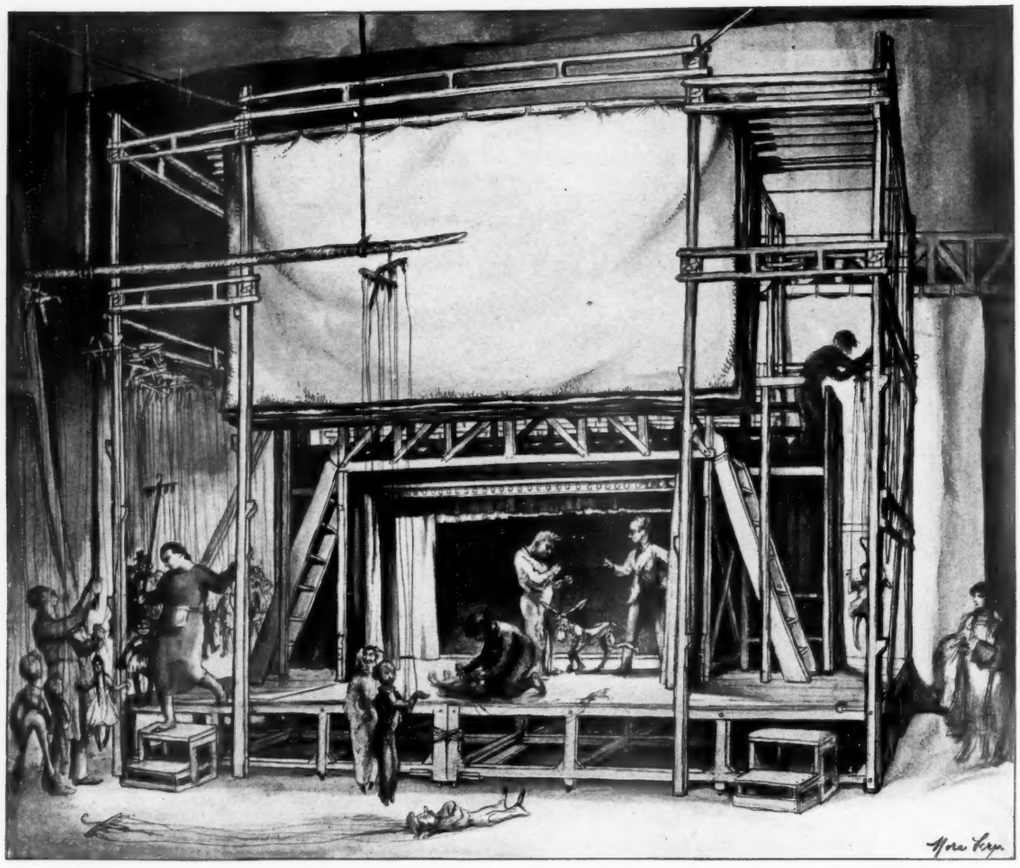
Quite different in calibre was the play at the Marionette Theatre in Venice, which dealt with the amorous adventures of Lord Byron. The noble poet was shown with the Countess Guiccioli seated on his knee. Suddenly in rushed a puppet Lady Byron screaming "Sciagurato uomo!" (Disgraceful man!) to the great delight of the Venetian audience.

The familiar Punch and Judy show, which we all know at the street corners, often a shabby and moth-eaten affair, has a direct connection with puppets, for Mr. Punch himself dates right back to Roman days. But puppets were really born much earlier, in Egypt in the time of the Pharaohs, and they still exist there if in quite a different form from those we know today. For the Turks introduced into Egypt modern versions of the ancient art, and these are generally exhibited in precisely the same form as they are shown in China—a form which is known to us as "Ombres Chinoises"; that is to say, they perform as silhouettes against a back-cloth, often under the dark blue sky of an Egyptian night, with flares for lights, and a species of humour running through the spoken dialogue that is typical of the Orient, but not appreciated in the West.

Thus they have been with us in our progressive march to civilization at every stage.

The Fantoccini, or puppet-players, who rose to great popularity in Italy in the fifteenth century, made a definite revival in England some two centuries later. They were several times exhibited at the London Adelaide Gallery in 1852, and a programme of puppets "as large as life" began at St. James's Hall in July twenty years later.

A marionette theatre proved an entertainment much sought after during the seventeenth century, when the



Before the Performance. The principal manipulators are testing the strings before ascending the bridge, which is seen above the marionette's stage.

drawing-rooms of Venice, Rome, Florence, and other noted Italian cities, provided a rendezvous for highly specialized forms of puppet production; indeed, the "little people," as the Italian marionettes are affectionately called, have always held and continue to hold the attention of the world's connoisseurs of art.

They have gone through strange and often wild phases in their long and international career. An old copy of the *Tatler* once contained a reference to the "downfall of Mayfair," and stated that a certain Mrs. Saraband, so famous for her ingenious puppet show, had set up a shop in the Exchange, where she sold her troupe of dolls to the public as jointed babies! And gruesome to a degree must have been the Mayfair exhibition, of 1745, of "the beheading of puppets," which followed the execution of the Scottish lords for their share in the rebellion of that year.

The present Italian Marionette Company was brought to England by the director and administrator, Signor Amilcar Mariani, who controls its future and destiny. Signor Ottorino Gorno is the technical director of the company, and a descendant of a marionette family of 400 years standing, whose business it is to control the figures at the ends of the strings. It is he who decides what exactly is to be portrayed in the way of human emotion, and to him we owe the perfect representations of those hates, passions, and endeavours, despairs, futilities and comicalities, that people have cheered and laughed to see. "A good puppet show," said Bernard Shaw, "ought to be attached to every school of acting as an object lesson."

The dramatic side of the puppet stage has made an irresistible appeal to such writers as Goldoni, Goethe, Maeterlinck and Tagore; while from the musical aspect, of composers of note who have contributed to the art of the marionette theatre, one may mention Haydn, Rossini, De Falla, Mascagni and Respighi. The present repertoire is selected from such diversified composers as Donizetti, Arne, Verdi, Purcell, Roger Quilter, Francesco Ticciati, Rutland Boughton, Hubert Bath; in which connection I may perhaps be allowed to add that I have, for the last year, been honoured by the inclusion of my name in so illustrious a list of composers, having added to the repertoire the music and scenarios for the operetta *Red Riding Hood;* an Oriental fantasy, *The Dream of Sheba;* and *The Bridge of Boats at Sano*, this last suggested by the Japanese print of Hokusai.

Half-an-hour spent behind the scenes is a wonderful revelation. Constructionally, the marionette stage embraces a stage within a stage, complete with its own electrical equipment, switchboards, and pulleys. In describing actual dimensions, one is somewhat at a disadvantage, since there are several secrets of production involved in the especial way in which this stage is manipulated. These are connected

THE *LITTLE PEOPLE* BEHIND THE CURTAIN.

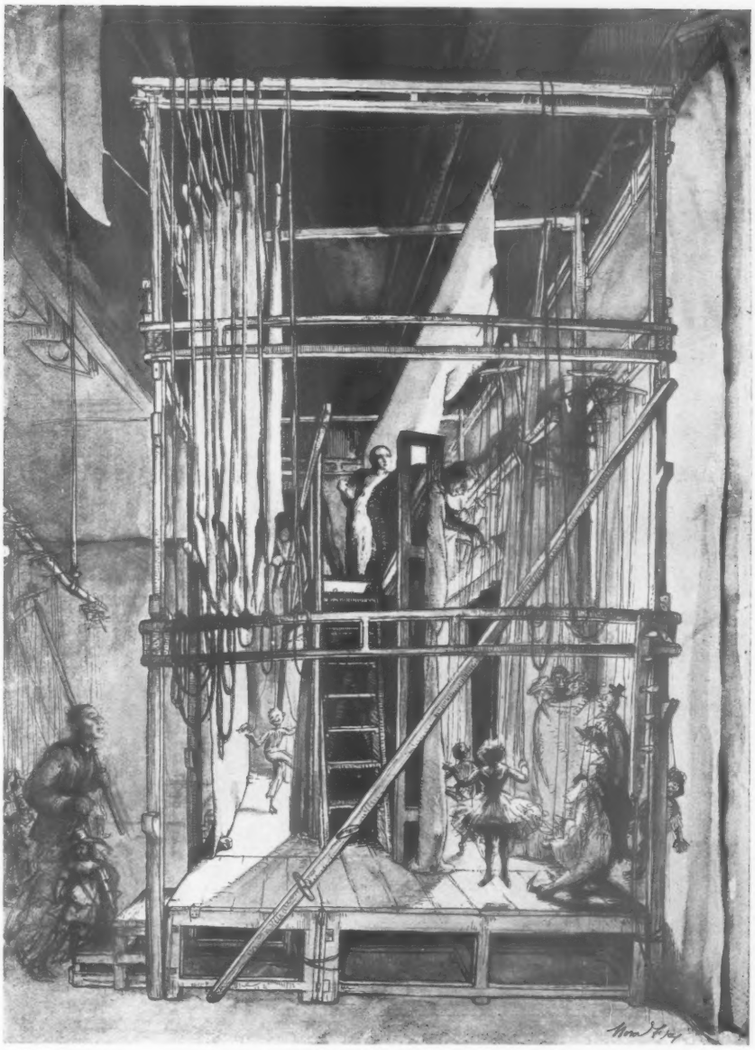


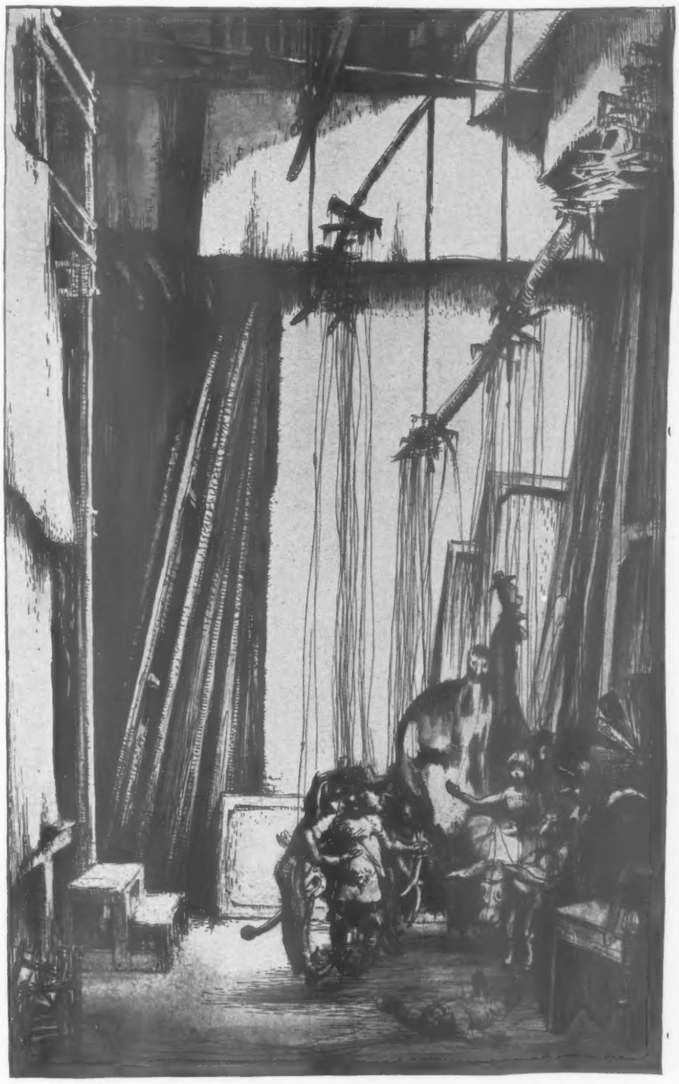
Plate II. May 1928.

DURING THE PERFORMANCE.

The puppet ballet-dancers are about to make their bow to the audience.

From a drawing by Nora Fry.

with the illusion of the size of the marionette as seen from the auditorium, which invariably appears very much larger than it is in reality. It is, in fact, quite amusing to behold the consternation of spectators who are allowed a view behind the scenes, and who almost always express disbelief that the figures they are looking at are those they have seen from the front of the house, so much smaller do they appear! There is a wooden bridge above the small stage from which the marionettists work throughout the evening, and they work extremely hard. Those dolls that foot it so featly, and do such amazing ballet steps with airy grace, are in reality very heavy to hold, especially at the ends of long and intricate strings. The manipulators need to wear leather aprons; otherwise they would suffer great discomfort from their position bending over the wooden rail. Often as many as eight people are working on the bridge at once, while some of the figures have eight or ten wires attached to them. Each week brings fresh figures on to the stage with the change in the repertoire, for the wooden company comprises over four hundred persons, all complete with costumes of many periods. Behind the back-cloth are suspended rows and rows of figures. They are the characters who have had their turn, and who are carefully moved away out of danger, for the marionette is a complex being, and one little knot in a string can disorganize him completely; so that he is treated with great respect, both before and after his public appearance.



After the Performance. The marionettes are awaiting the property master's dispositions.

The theatrical setting for the little people corresponds, in many respects, to that of an ordinary full-size stage, and has wings, entrances and exits, together with most of the features which characterize the larger structure. The normal dimensions for a marionette stage opening are 29 ft. wide by 18 ft. high, with a depth of 16 ft.

Just out of view of the audience, on either side of the small proscenium, as well as behind the back-cloth, there are horizontal lengths of notched timber for the reception of the hooks from which the puppets are suspended, prior to, and after their appearance before the footlights. The dolls are unhooked by means of bamboo rods, about 8 ft. long, somewhat resembling a lamplighter's pole. The procedure of unhooking the dolls is undertaken by special stage attendants, whose duty it is to see that the wooden figures required for a particular production are disposed along the bars in their proper sequence, and within easy reach of the manipulators.

It can easily be imagined that if, through any act of carelessness, the marionettes were placed out of their order, a stage hitch would ensue which would result in delay, because the music would flow on and cease to synchronize with the thus impeded action. Such a catastrophe is unthinkable, of course.

Mention has already been made of the operators' bridge, a cunningly contrived structure, situated well above the curtain, and approached from either end by narrow and steep wooden stairs. The bridge is actually a trussed girder of very light and strong timber, and forms a detachable unit like other elements of the marionette stage, for rapidity of erection and facility in dismantling. The bridge, although narrow, has two handrails, so that the dolls can be suspended from the front or the back of the stage simultaneously.

The art of the marionettist is a fastidious one, for it countenances nothing slipshod in stage effect, manipulation or deportment. An error of judgment, however slight, or the smallest lack of forethought, may easily ruin a production. It could not be otherwise when the medium of expression is a wooden figure who is unable, like his living exemplar, to meet a sudden *contretemps* by an impromptu exercise of mental agility. And herein lies much of the fascination of these small beings, for when the sterner happenings of modern life release their grip, now and then we wisely allow imagination full play, and find behind the drop scene of the puppet proscenium the all-persuasive habitat of undiluted fantasy.

A History

of

The English House.

By Nathaniel Lloyd.

V.[1]—The Thirteenth Century (*continued*); Roofs.

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

ROOF TYPES

COUPLE ROOFS	A Coupled rafters.	HAMMER BEAM BRACED ROOFS	I Hammer beam (extended sole piece), ashlar piece and hammer post.
	B Do. do. embryo braces and wall posts.		J Hammer beam, wall posts and braces, arch braces to pendent king-post.
	C Do. do. with braces and pendent king-post.		K False hammer beam, two collars and arch braces.
COUPLE CLOSE ROOFS	D Tie beam—queen-posts and collar beam.		L Hammer beam and braces, hammer post, lower collar braced by hammer beam braces, and arch rib springing from wall posts to collar beam.
	E ,, ,, braced, king-post and braced collar beam.		
COLLAR BEAM BRACED ROOFS	F Collar beam with arch braces and queen-post braces.		
	G Scissors beams, with braces.		
	H Trussed rafters, sole piece and ashlar piece.		

THE English open-timbered roof, whether it covered church or hall, is a national building development unparalleled on the Continent, or, indeed, in any country in the world.

Evolution from the primitive to the medieval roof has been traced, but we have still to show how crude forms were gradually superseded by ingenious roofs in which constructional genius combined strength with beauty. We have not now to consider vaults where timber was used as a substitute for, and after the manner associated with, stone (like the crude work at Warmington Church, Northamptonshire, and the beautifully-finished vaulting over cloisters at Lincoln), nor are we concerned with flat roofs or those inclined in one direction, but with roofs consisting of pairs of rafters pitching against each other.

Norman roofs were of several types, often having tie beams with king-posts, as that over the chancel at Adel Church, Yorkshire; but it is difficult to name any Norman roof remaining on a domestic building. The roof of St. Mary's Hospital, Chichester, is recorded as having been built in 1229, and that of the chapel (now ceiled in) in 1290.

Certainly the roof of the main building illustrated in Fig. 17 (THE ARCHITECTURAL REVIEW, *January* 1928) is of that characteristically rough type associated with its period; indeed, this simple form of tie beam roof continued to be used for barns until the end of the medieval period. The roof of Stokesay Castle (1240, Figs. 62 and 63), is of the arch-braced collar beam type, and that of the Pilgrims' Hall, Winchester, *c.* 1300, is an early and remarkably interesting hammer beam roof. These roofs show three out of the four main types into which authorities have classed medieval open roofs, the fourth (actually the earliest) being the coupled rafter form. The four types of roofs have many subdivisions; indeed, one of the charms and surprises found in their study is the variety produced by roof carpenters in meeting and overcoming special problems. The subject has been exhaustively treated by R. and J. A. Brandon,[2] and more recently by F. E. Howard,[3] who illustrate many roofs. The *Blue Book* by Sir F. Baines on Westminster Hall[4] is an able treatise upon this finest of all timber roofs. The following examples shou'd enable observers correctly to class any roofs and intelligently to appreciate the niceties of their construction even where two types are combined in the same roof. To simplify the diagrams, mouldings and tracery have been omitted.

The diagram A shows the most simple form of roof, where rafters in pairs span the space they cover, without supports or stiffening of any kind. It is obvious that the outward thrust such a roof exerts upon the walls will vary with the weight of the roof covering, and that, except for very narrow spans, any saving effected by simplicity of roof design would be more than set off by the cost of having to build walls so thick as to avoid danger of overturning.

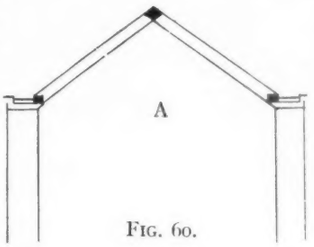


FIG. 60.

The diagram B is a couple roof where slight braces stiffen the rafters and transfer some of the roof weight in a vertical direction to the wall posts, which stand on stone corbels. This is more interesting as a stage of development than as a practical solution of the problem of transferring the thrust of the roof from an outward to a downward direction.

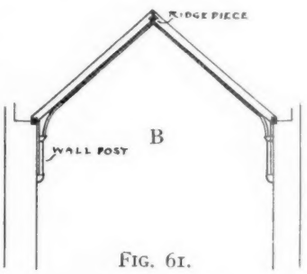


FIG. 61.

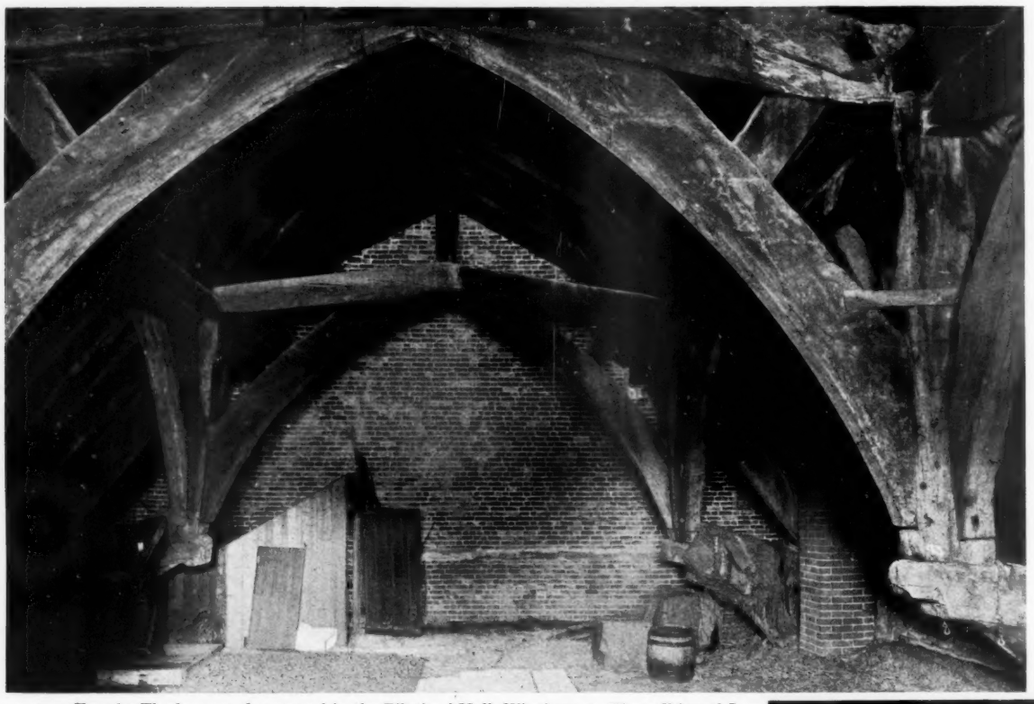
[1] The first article on the Thirteenth Century appeared in the April issue of THE ARCHITECTURAL REVIEW. The preceding period, covering the centuries from the Roman occupation of Britain to the end of the twelfth century, was dealt with in the January, February and March issues respectively. [2] *The Open Timber Roofs of the Middle Ages*, 1849.
[3] *English Church Woodwork*, Howard and Crossley. Batsford, 1917. [4] Cd. 7436. H.M. Stationery Office, 1914.

c. 1240. FIG. 62. The lower end of the great hall at Stokesay Castle, Shropshire.
King: Henry III.

FIG. 62.—*Unlike the usual medieval hall (which will be fully described and illustrated when the fourteenth century is dealt with), that at Stokesay Castle had no screens with a gallery over at the lower end. The entrance doorway opens directly into the hall, and, where the screens would usually be, there is a staircase in the hall itself. This variation from the usual medieval arrangement* (see plan, Fig. 49) *probably occurred because the lower end chambers at Stokesay are situated in the older building, or north tower, to which the hall was added. The staircase, though reconstructed, seems to be in its original position. Portions of it, such as some of the solid oak treads and a part of the handrail, are of great antiquity, and may well be from the thirteenth-century stair, but it should be regarded as an exceptional and not a typical example. The doorway on the first landing has the contemporary lintel, and that at the top of the stairs, though of less early character, may be of the same date. The doorway under the stairs has a sixteenth-seventeenth-century head and moulding. The ledged and boarded and studded entrance door itself is an interesting one, though probably of not earlier than seventeenth-century date. The illustration of the lower end of the hall* (Fig. 62), *with that of the upper end* (Fig. 63), *shows the roof detail, the reinforced and repaired timbers of which may be distinguished by their colour and texture. The dais is gone from the upper end, but the doorway leading to the upper end chamber remains, and is just visible on the left. The two "squints" in* Fig. 63 *enabled the lord in the solar to observe and communicate with his people in the hall below. The roof, though repaired, is contemporary. It has upper and lower collar beams, and has principals with curved braces springing from stone corbels. Many of these remain and have typical Early English mouldings.*

c. 1240. FIG. 63. The upper end of the great hall at Stokesay Castle, Shropshire.

Photo: H. W. Salmon & Son, Winchester.



c. 1300. FIG. 64. The hammer-beam roof in the Pilgrims' Hall, Winchester. *King:* Edward I.

FIGS. 64 *and* 65.—*The timbers of this roof are very substantial: a characteristic of early work. The ends of the hammer beams are carved alternatively with a King's or a Bishop's head. Such heads are often seen on stone corbels, but this carving out of the end grain of a beam* (FIG. 65) *is probably unique. A modern floor has been inserted into the hall which divides the height into two stories.*

FIG. 65.

c. 1300. *King:* Edward I.
FIG. 66. The roof of the hall at Old Soar, Plaxtol, Kent.

FIG. 66.—*During the seventeenth century a floor was inserted in the hall at plate level and the upper portion was used for the storage of corn; the photograph shows the detail of the roof construction. The two tie-beams are in the thickness of the seventeenth-century floor; a portion of one is visible in the illustration. The tie-beams are rectangular in section, the only mouldings being a bowtel worked on each of the lower arrises. Roofs of this early date are rare. It will be seen that the branching struts from the king-posts are straight, not curved, and that the king-posts are carried up square and unmoulded between these to the collar purlin where two struts also terminate: the other two struts apparently are tenoned into rafters instead of into the ends of a collar-beam. The plastering which hides the upper portion of the roof is comparatively modern.*

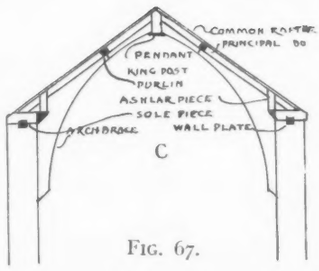


FIG. 67.

In diagram C we have a couple roof to which several factors have been added, the most important being the arch braces which spring from points some distance below the tops of the walls and meet in a short pendent king-post. The roof is double-framed, inasmuch as the stouter rafters stiffened by the arch braces occur at intervals of about 16 ft. and are connected longitudinally by purlins on which the common (lighter) rafters rest. The stouter, braced rafters are called "principals," and they, combined with the arch braces, etc., form what are termed "trusses," though, as there are no tensional members, they are not really trusses in the full modern sense of the word. In this roof, also, the feet of the common rafters rest on sole pieces, on the inner ends of which are ornamental cornices from which short upright ashlar pieces transfer some of the weight of the roof in a vertical direction.

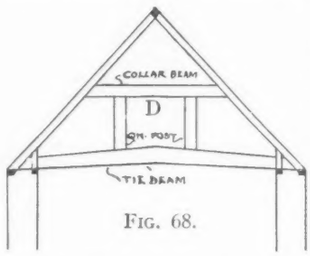


FIG. 68.

In diagram D we have a very different construction, called a couple close roof, inasmuch as the feet of the rafters are tied together by a tie beam which is jointed to the wall plates on which the rafter feet rest. It has been suggested that this is a modification of the old Norse roof, the king-post supporting which stood on the floor; by setting it on the tie beam the floor was left clear. The rafters (this is a single-framed roof, having common rafters only) are stiffened by a collar beam to each pair, and where one of these comes over a tie beam it is supported by two upright queen-posts. The collar beams are tenoned into the rafters.

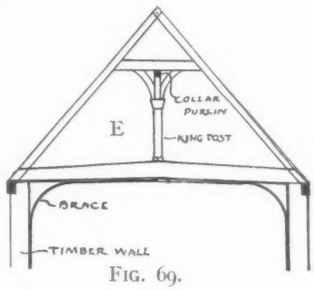


FIG. 69.

Diagram E is of a tie beam and king-post roof. The tie beam is dovetailed to the posts and notched over the wall plates (the walls are of timber). The tie beam is braced by two braces. The king-post is octagonal in section with moulded base and cap. From the cap four braces spring: two being tenoned into a collar beam and two into the collar beam purlin which runs longitudinally under the collars, one of which is tenoned into each pair of rafters. This also is a single-framed roof, but the tie beams occur at intervals of about 12 ft. Even for spans of 20 ft. large timbers were required for tie beams, and although these were cut with a camber, as shown in the diagrams D and E, there was often a tendency to sag. By bridging an apartment they reduced the clear height, and for spans of more than 25–30 ft. the weight and size of timbers were very great and suitable ones were difficult to find. Accordingly, the medieval carpenter was stimulated to devise the arch-braced collar beam, a variety of which is shown in

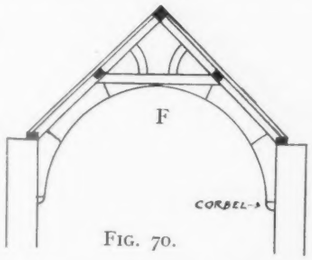


FIG. 70.

Diagram F. Unlike diagram E, these rafters meet on a ridge piece. One finds ridge pieces in very early roofs, then they are omitted and later re-introduced. The collar beam is tenoned into the rafters about half-way down and short curved braces (actually curved queen-posts in this instance), further stiffen the upper ends. The collar beam itself is braced by large braces springing from stout corbels some distance down the walls; these braces support the principal rafters into which they are pinned: they are in three pieces. Such a roof in appearance and in spaciousness was a great advance upon the couple close roof.

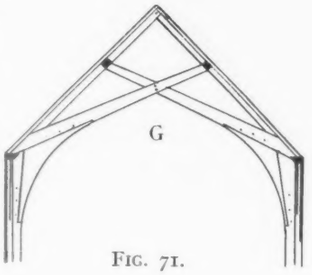


FIG. 71.

Diagram G shows an uncommon but interesting scissors beam roof, which in principle is actually an arch-braced collar beam. The rafters are supported by the upper ends of the scissors beams at about half-way up. The scissors beams themselves are braced, and are also tenoned into the posts of the timber walls.

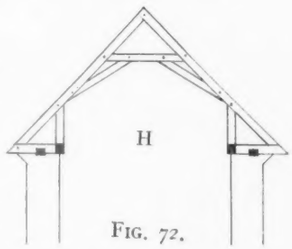


FIG. 72.

In diagram H we have one form of trussed rafter roof where the collar beam is stiffened by diagonal struts instead of by arch braces; the inner ends of the sole pieces are tenoned into inner wall plates from which vertical ashlar pieces rise to support the rafters. Such roofs were often ceiled; indeed, this construction was seldom designed to be left open.

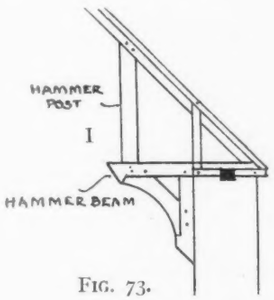


FIG. 73.

Diagram I marks an important departure, which is actually the first step in the development of the hammer-beam roof, for it shows the sole piece extended inwards and braced by a curved brace, tenoned to a wall post forming a complete bracket, which would take considerable weight from the hammer post standing on its inner end. By this extension of the sole piece not only was a very broad base secured for the rafter feet, but also a support at a considerable distance up the rafter.

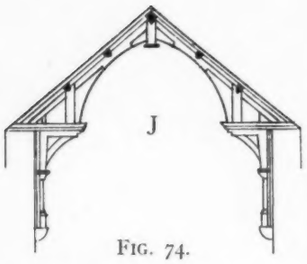


FIG. 74.

In diagram J the same principle is extended by the addition of wall posts standing on stone corbels, which transmit the weight lower down. From the hammer beam the arch brace is in three sections: the middle one being the principal rafter itself and the uppermost sections meeting at a pendent king-post somewhat as those did in diagram C. It will be seen that the hammer post stands on the inner end of the hammer beam, the rafter foot rests on the outer end. If these are constructed rightly they share the weight equally and the hammer beam becomes a cantilever.

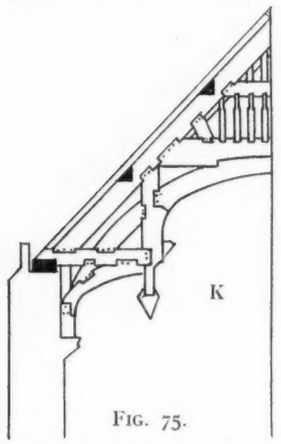


FIG. 75.

Diagram K is of the arch-braced hammer beam roof at Eltham Palace, where the hammer post (instead of standing on the hammer beam) has the hammer beam end tenoned into it—a weak form of construction which has been termed a "false hammer-beam roof." Owing to the design of the roof and the low pitch of the four-centred arch, this joint is not called upon to bear the compression which would have been required had the arch been as high or the span as wide as that at Westminster Hall, shown in diagram M.

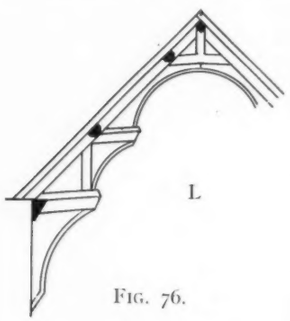


FIG. 76.

Diagram L shows the principle of the double hammer beam roof, such as those in East Anglian churches, where they are treated with much elaboration of tracery and mouldings, the whole being richly coloured in red, green, and gold. Such roofs are highly decorative, when they have not been crudely restored.

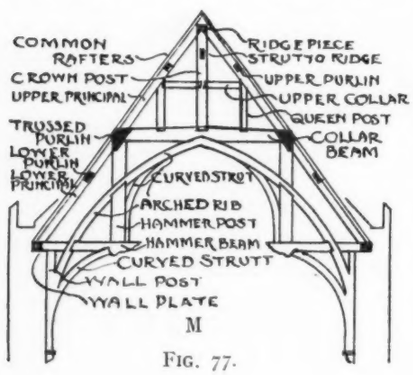


FIG. 77.

Diagram M is the "high-water mark" of carpenters' roof construction. The span is 69 ft., the height from floor to ridge 95 ft. The design and balancing of parts are so skilfully done that at no point is there any tension and no outward thrust put on the walls. Better to comprehend this remarkable roof, Mr. William Harvey has shown [1] how the principle can be carried out with loose wooden blocks built up on the same method as this roof but without tenons or pins, yet which is absolutely self-supporting. In this form the adequacy of the design is so obvious as to leave no room for doubt.

Fig. 78 shows such an arrangement of a child's wood blocks as a roof truss to demonstrate the principle upon which the hammer beam roof was constructed. The members are all under compression, and there are no tensional members as in a modern steel roof. The disposition of the weight of the roof itself, and of the covering with which it would be finished, is such that the weight is transferred to the walls (in the illustration the lowest blocks) in a downward direction and all outward thrust is entirely eliminated. Accordingly, the tenons and pins with which a medieval hammer-beam roof was put together were not subjected to any tensional strain.

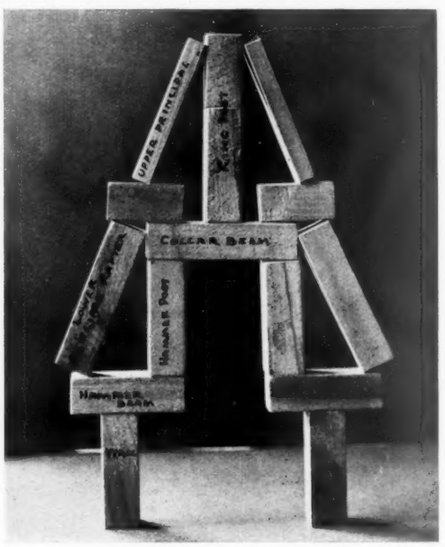


FIG. 78

There is one type of roof, diagram N, which the student will be unable to identify from the diagrams—the false timber roof, a notable instance of which is that of Crosby Hall, a city merchant's house, built about 1470. Seen from below, this does not fit in with any of the roofs described. In fact, the roof one sees from below is only a timber ceiling, having flattened arches, pendants, etc., of wood. The real roof above this is of the scissors beam type and is of steep pitch, whereas the roof seen has little pitch, and performs no structural functions; it is, in fact, merely decorative, and is the prototype of those pendent, plaster ceilings which came into fashion in the sixteenth century.

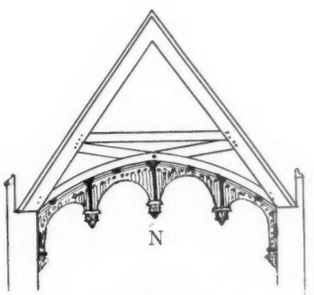


FIG. 79.

(To be continued.)

[1] *Models of Buildings, Harvey.* The Architectural Press, London.

FIG. 80.—*The South Doorway. The segmental pointed arch is very flat; the hood-mould has characteristic Early English ornament.* FIG. 81.—*The West Doorway. The segmental pointed arch is more pointed than that of the south doorway, and the vertical lines of the mouldings at the springing are more marked. In both doorways the shaft capitals and bases are early examples of their type.*

c. 1232–40. FIGS. 80 AND 81.—The Great Hall at Winchester Castle. *King:* Henry III.

Mid-13th Century. FIG. 82.—The Deanery, Winchester. *King:* Henry III.

Mid-13th Century. FIG. 83.—The Priory (now the Deanery), Winchester.

FIG. 82.—*This beautiful and unique porch includes several types of arches in the Early English style. The three arches of the entrance are very acute, and, unlike the rear arches, have no shafts. The spandrils have niches for statues. In* FIG. 83 *the details of shafts, caps, arcading, etc., of the interior of the porch should be studied, as similar ones will be found in doorways and windows of the same period, and in this porch several types are assembled. Attention may be drawn to the shouldered lintels (also called flattened trefoil arches) between the outer and inner piers. This form of opening is found also in contemporary doorways and windows.*

c. 1260–80. *Kings:* Henry III and Edward I.
FIG. 84.—Little Wenham Hall, Suffolk.

c. 1290–1300. *King:* Edward I.
FIG. 85.—The Manor House, Godmersham.

c. 1300. *King:* Edward I.
FIG. 86.—Old Soar, Plaxtol, Kent.

FIG. 84.—*Between the Hall and Chapel is a doorway with two-light windows on each side of it. The mullioned windows retain the old wooden shutters and strap hinges. The illustration shows through the doorway the piscina in the Chapel with its detached shaft and pointed trefoil arcading. Probably the effigy over the mutilated window at the Manor House, Godmersham, in* FIG. 85, *is that of the builder, Prior Henry. The fresh combination of details (such as have been illustrated from Winchester) is interesting—trefoil arch, pierced plate, shaft capitals, and bases.* FIG. 86 *shows a very simple doorway at Old Soar, leading to the ground-floor room under the Chapel.*

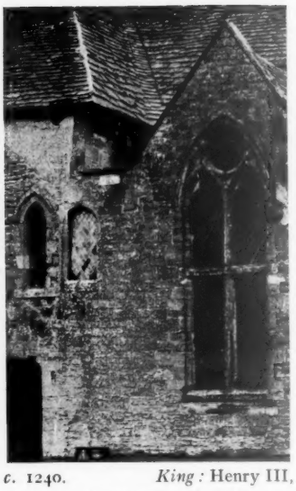
THIRTEENTH-CENTURY WINDOWS

c. 1300. *King :* Edward I.

FIG. 87.—Old Soar, Plaxtol, Kent.

c. 1232–40. *King :* Henry III.

Fig. 88.—The King's Great Hall at Winchester Castle.



c. 1240. *King :* Henry III,

FIG. 89.—Three types of windows at Stokesay Castle, Shropshire.

FIGS. 87-90.—*There is a great variety of thirteenth-century (Early English) windows. In domestic work one finds some with rectangular openings, but many more have pointed or other shaped heads. Where windows consist of two or more lights within a pointed outer arch or a drip stone, there is an area of wall above and between the arches of the lights and the containing arch. This tympanum the Normans frequently filled with carving or other decoration. Later it was pierced by a circular, trefoil or other opening, and in this simple form is termed "plate tracery." Next, the triangular areas round the openings (spandrils) were emphasized by sinkings, the effect of which was further to define the outlines of the openings to what is termed "bar tracery." FIG. 90—a, b, c, show unpierced plate tracery and bar tracery. In its latest development the latter was a three-quarter round moulding. At Old Soar the chamber opening off the hall is lighted only by cross-loops, one of which is shown in FIG. 87; a remarkable survival of an opening designed for fortresses. In the same figure is a flat-headed trefoil window with splayed jambs and sill. This illustration shows the corbelling of the walls and the treatment of the angle in forming the narrow passage from the hall to the chamber shown in the plan, FIG. 59. The windows at Winchester Castle, FIG. 88, illustrate plate tracery and are early examples of transomed windows. The upper lights were glazed, the lower ones had wooden shutters. FIG. 89 shows three types of windows at Stokesay Castle. 1. A single-light lancet with soffit cusping. Such narrow windows were often splayed inside so widely as to light the interior far better than might be thought possible. 2. The other single-light window has an ogee head, an unusual feature. 3. Two-light transomed windows. The upper lights have soffit cusping, and the head is pierced by a plain circle. Like the windows at Winchester Castle, the upper portions were glazed and those below the transom had shutters. The resemblance of domestic to church windows is remarkable: in some cases details are identical. Inside, however, domestic windows were frequently built with seats in the thickness of the walls, as at Little Wenham, FIG. 51, Winchester Castle, FIG. 50, and Stokesay Castle halls. Another type of window is shown in FIG. 84, between the hall and the chapel. In studying windows of a period, comparison should be made with doorways and arcadings, because the same details were used without distinction in all three.*

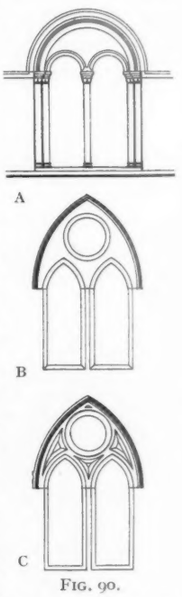
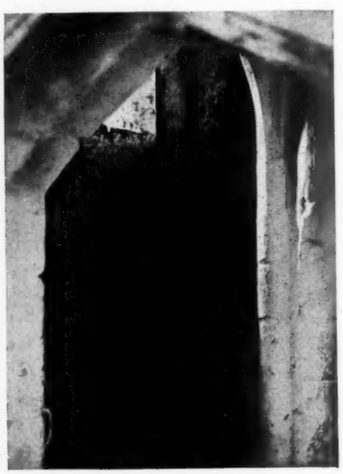


FIG. 90.

STAIRCASES

c. 1260–80.

FIG. 91.—Little Wenham Hall, Suffolk.



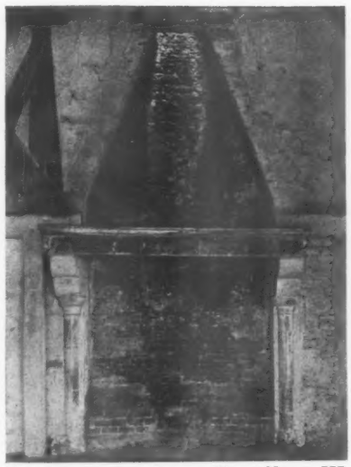
c. 1300.

FIG. 92.—Old Soar, Plaxtol, Kent.

FIG. 91.—*An internal newel staircase of stone at Little Wenham Hall which starts in the ground-floor chamber and rises to the roof. Most internal stairs of this period were circular, and those outside, whether of stone or wood, were straight, or had one angle.* FIG. 92.—*The stairs up to the hall at Old Soar (housed in a semicircular turret) are here seen through the ground-floor doorway, which has outer and inner arches. The door is shown opened back into a recess. When closed it shuts into stone rebates and below the hall floor level, so it could not be forced open unless it was completely destroyed. The door and metal work are of ancient date.*

THIRTEENTH-CENTURY FLUES.

Photo: W. J. Vasey, Abingdon.



c. 1240. *King:* Henry III.

FIG. 93.—Stokesay Castle, Shropshire.

Late 13th Century.

FIG. 94.—Abingdon Abbey, Berkshire.

Photo by permission of Arthur H. Pertwistle.

FIG. 95.—A flue of timber, raddle and daub at Darwen, Lancashire.

In the thirteenth century, when the hall was on the ground floor as at Winchester and Stokesay Castles, the fire was usually on an open hearth near the centre of the floor, and smoke found its way out through a louvre in the roof. But first-floor chambers had wall fireplaces and flues similar to those in FIGS. 93-94. *In the fireplace in a first-floor room at the lower end of the Great Hall of Stokesay Castle* (FIG. 93), *the Early English columns and corbels support a wooden frame from which sprung the semi-pyramidal hood which contracted into the square flue. The hood would have been made of timber and lined with clay or plaster. The arched recess at the side is commonly found in medieval fireplaces, or there may be a bracket against the hood itself. The short flue terminates in a stone chimney, open at the top, and is one of the pair which can be seen in* FIG. 49. *The fireplace in the Abbot's Parlour, Abingdon Abbey* (FIG. 94) *had a stone lintel and hood, after the fashion of that at Boothby Pagnell Manor House* (FIG. 45). *The shaft capitals have leaf ornament of Early English character like the Norman castle fireplaces; the hearth is very small and suggests that the wood fuel must have been piled up high on end. The use of timber and clay or plaster for fireplace hoods and for flues was common practice in the Middle Ages. Henry III ordered one to be made in his wardrobe at Windsor*[1]. *Such construction was unlikely to survive until modern times, but an old stone house at Darwen in Lancashire* (FIG. 95), *pulled down in September* 1927, *had such a flue. The photograph shows the flue to have been constructed of substantial oak posts, having short rails at intervals, and the spaces between the latter were filled with stakes and branches intertwined like hurdles, and coated with clay plaster—local "raddle and daub" work. It will be remembered that the flues from the fireplaces at Castle Hedingham were carried up only a few feet in the thickness of the walls and terminated in vents on each side of a slight buttress. At Abingdon Abbey* (FIG. 96) *there are two flues of late thirteenth-century date: one (low down on the left of the illustration) is merely a baffle in front of the flue, the smoke from which escapes through the openings in each side of the baffle stones. The other flue (from the fireplace in the Abbot's Parlour) has a shaft, in the gabled terminals of which are lancet-shaped openings for the escape of smoke.*

Late 13th Century.

FIG. 96.—Abingdon Abbey, Berkshire.

GARDEROBE OR PRIVY.

c. 1240. *King:* Henry III.

FIGS. 97 AND 98.—At Stokesay Castle, Shropshire.

FIGS. 97 *and* 98.—*Though the hut and booth were without sanitary contrivances, houses of any importance were provided with garderobes in chambers having doorways. The shafts from these were often contrived in the thickness of the walls, and discharged into the moat below water level. One at Amberley Castle had its outlet* 3 *ft. above ground level, and must have been most offensive. The opening to the shaft of that at Stokesay Castle is now boarded over inside. The shaft passes down into the moat through a buttress* (FIG. 98) *in the upper part of which are openings to light and ventilate the garderobe chamber. As recently as fifty years ago a fourteenth-century castle in Yorkshire was used as a farmhouse. It stood in one corner of a square court around which were the stables, cow shippons and similar buildings. The whole was surrounded by a moat. The farmhouse drew all its water for domestic use from the moat at its corner, and all the drainage of the buildings and from a heap of manure piled up in the court flowed into the moat from the other sides.*

[1] Rot. Pip. 20, Henry III.

Four Unpublished Letters of *William Kent*

In the possession of Lord Spencer.

Edited by H. Avray Tipping.

IF we read what Horace Walpole has to say of the social aspects of the art and architecture of England in his early days, we shall be struck by the prominence he gives to Lord Burlington and William Kent. The one is "The Apollo of the Arts"; without the other "nothing was thought complete."

If we want to get a due appreciation of Early Georgian society's æsthetic views and aims, it is quite clear that we must learn all that we can of these two men. That, however, is not very much. Little beyond bald accounts in biographical dictionaries has been written concerning them. In neither case has any serious "Life" been attempted. That is probably because materials for such volumes are scanty. There were no sons to write a *Parentalia* as in the case of Wren, and letters were not preserved with frequency as in the case of Vanbrugh. Burlington's possessions are in the hands of his daughter's descendants, the Dukes of Devonshire, but they do not seem to possess papers that throw light upon his thoughts and deeds. Curiously enough, the only letters he received written to him by Kent which are known to survive are not in the Chatsworth, but in the Althorp Muniment Room, and, with the permission of Lord Spencer, they are now reproduced.

They are four in number and cover the period of Lord Burlington's residence at his favourite Yorkshire seat of Lanesborough from September 1738 to the following January. Kent was then in the full tide of his popularity. After spending some years in Italy he had come home with Burlington in 1719, being given quarters at Burlington House and freely employed and recommended by his patron. Thus, so soon as the shell of Houghton was nearing completion in 1725, he was engaged by Sir Robert Walpole to carry out its decorations and furnishings. Long before the first stone of Holkham was laid in 1734 he had joined in the discussions as to its design and plan. Lord Townsend had engaged him to make changes at Rainham, while at Coleshill, where Burlington was apt to visit Sir Mark Pleydell, Kent's hand can also be traced, if not in fixtures, at least in furniture.

WILLIAM KENT, 1685-1748.

William Kent was born at Rotherham, Yorkshire, in 1685, and began his career as a coach-painter. He was ambitious, and came to London early in the eighteenth century, where he attracted the notice of wealthy men, who sent him to study in Italy. In Rome he made other friends, among them Lord Burlington, with whom he returned to England in 1719. A special apartment at Burlington House was assigned to Kent for his lifetime, and was occupied chiefly by him until his death on April 12, 1748. Under the patronage of Lord Burlington, Kent soon became a fashionable architect, and was appointed Master Carpenter of His Majesty's Works amongst other Court appointments. He also secured commissions in all departments of his art through the same influence.

Horace Walpole in his *Anecdotes of Paintings* describes Kent as "painter, architect, and the father of modern gardening," although he adds that Kent was below mediocrity in painting. He was at all events a versatile artist, for he designed furniture, personally decorated the walls of his houses, and excelled in landscape gardening. He banished all the formal plans then in vogue with their clipped hedges and figures of box, yew or holly, and tried to imitate Nature herself in his garden designs, as can be seen in Hyde Park and Kensington Gardens, for which he was responsible.

The best known of Kent's architectural works are the Horse Guards, old Devonshire House, and Holkham Hall, Norfolk.

As regards the laying-out of gardens, he was even more freely employed than in house building. He followed Vanbrugh at Stowe, Blenheim and Claremont. Close by the last—owned by the Duke of Newcastle—he was engaged to alter a house and lay out grounds for the duke's brother, Henry Pelham, so that Pope, a friend and neighbour, could sing of

> Esher's peaceful grove,
> Where Kent and Nature vie for
> Pelham's Love.

Such is a sample of Kent's work for individuals. But he also obtained an official position, succeeding Ripley as master carpenter at the Office of Works in 1726, and Dubois as master mason in 1735. Thus he took a large share in the Georgian enlargement of Kensington and saw to various works at Hampton Court and Windsor Castle. With all this, and much else, he was busy when, from Burlington House, he wrote to Burlington on September 12, 1738. The letter runs thus:

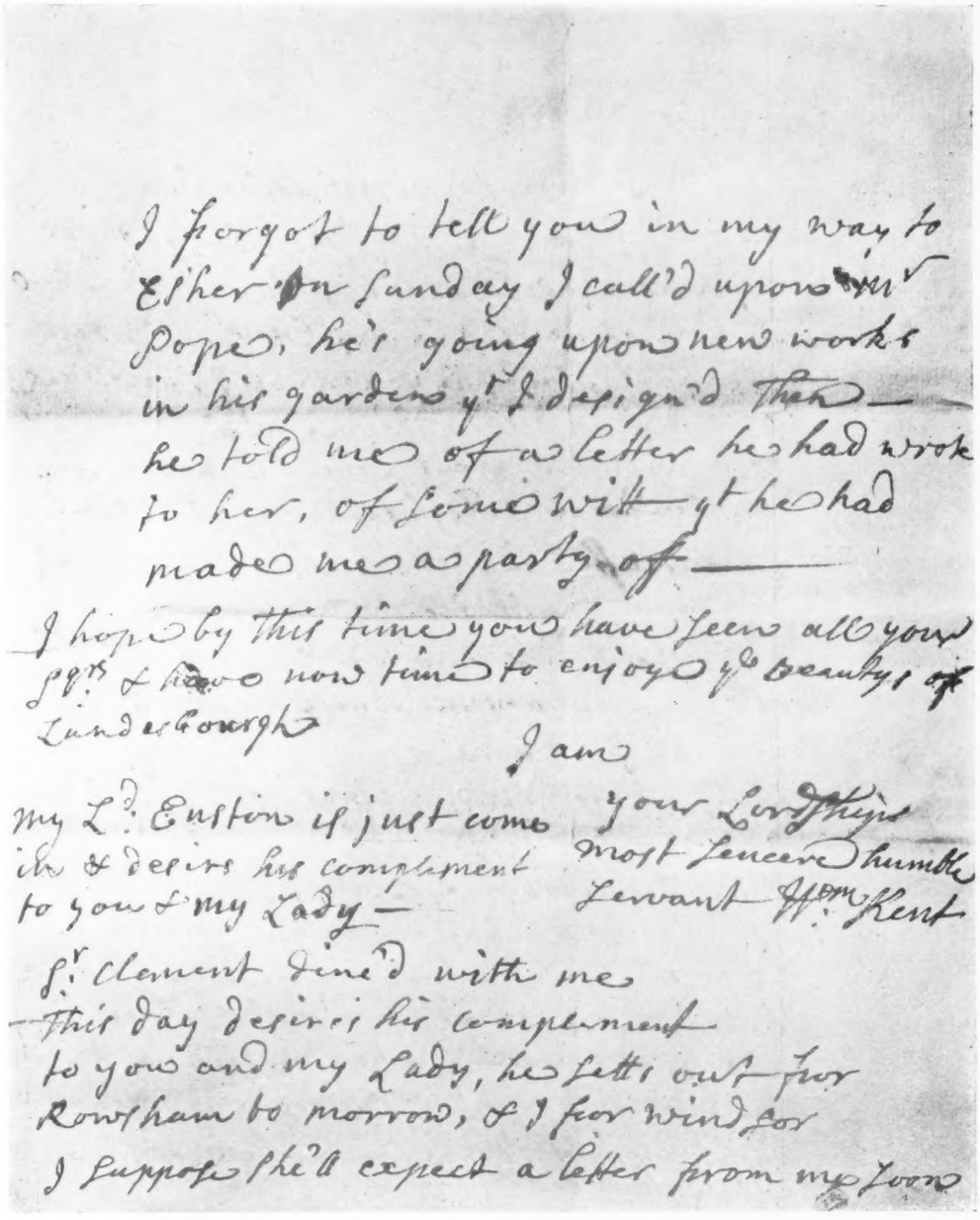
WILLIAM KENT to LORD BURLINGTON

London Sept: Y^e^ 12 1738

My Lord

I came from Windsor last Thursday the D:G:&:S^r^:C dined with me that day—haveing been out of town. I did know nothing of news, and my Guest could tell me none, though you know I should ask now for my disgratzias at Windsor some Wit wrote in great Letters upon my——Kicthen Door a cold Kicthen——last Satterday I went after dinner to chiswick & I walk about, & lay there, & Sunday morning I rid to Esher and lay there went to clearmont on monday & dined there I found Pickford & brought him along with me to chiswick that after noon——but another disgratzia happen'd my horse fell Quite lame, but I got to chiswick to do what whe had to do, the gate will be quite finesh'd in two or three days y^e^ other door y^t^ was taken down in y^t^ place is put up againe & when all this work is done he is to begin upon y^e^ cascade, the rest of the things are doing in the house as you ordred——

I forgot to tell you in my way to Esher on Sunday I call'd upon Mr. Pope, he's going upon new works in his gardens y^s^



I forgot to tell you in my way to
Esher on Sunday I call'd upon Mr
Pope, he's going upon new works
in his gardens y^t I design'd them——
he told me of a letter he had wrote
to her, of some witt y^t he had
made me a party of——

I hope by this time you have seen all your
sq^rs & have now time to enjoy y^e beauty^s of
Lundesbourgh

I am
your Lordships
most sincere humble
servant Wm Kent

my L^d Euston is just come
in & desirs his complement
to you & my Lady——

S^r Clement dine'd with me
this day desires his complement
to you and my Lady, he setts out for
Rowsham to morrow, & I for Windsor
I suppose she'll expect a letter from me soon

A facsimile of the last page of Kent's letter to Lord Burlington, dated September 12, 1738.

The letter, describing amongst other things a call on Pope who is at work on his gardens, is printed on the opposite page.

I design'd there——he told me of a letter he had wrote to her, of some witt y^t he had made me a party of——

I hope by this time you have seen all your sq^rs and have now time to enjoye y^e beautys of Lundesbourgh

I am,

Your Lordships

most sencere humble servant,

Wm Kent

My Ld. Euston is just come in and desirs his complement to you & my Lady——S^r Clement dine'd with me this day desires his complement to you & my Lady, he setts out for Rowsham to morrow, & I for Windsor I suppose she'll expect a letter from me soon

The "D.G. & S^r C." who dined with him at Windsor were the Duke of Grafton and Sir Clement Cotterell, respectively holding the Court appointments of Lord Chamberlain and Master of the Ceremonies. What Kent was doing at Windsor we do not know. According to Sir William St. John Hope: "From the death of Queen Anne to the end of the eighteenth century, practically nothing was done to the Castle beyond ordinary repairs."[1] But alterations of some sort, perhaps in the gardens only, must have been requiring Kent's frequent presence since he appears to have been domiciled there. As he was entertaining Court functionaries to dinner there, one does not see the point of the local wag's joke written on the kitchen door.

[1] Hope. *Windsor Castle.* Vol. i, p. 347.

Two days after getting back to London from Windsor we find Kent starting on another business expedition. He goes to Chiswick, where Burlington's villa—an adaptation of Palladio's Capra villa—begun ten years earlier, was complete except for finishing touches to the interior and additions to the gardens. Sleeping in the old house there (which was not entirely removed until about 1788, when Wyatt added the present wings), Kent rides next morning to Henry Pelham's at Esher, and on Monday he sees to the work at Claremont, dines there at an early hour, and then rides back to Chiswick. At Claremont he will have been busy with garden temples and other edifices, the mason there being Joseph Pickford, who was much employed by Kent's clients—certainly by Newcastle and Burlington, as well as by Walpole and Leicester. That he was also employed at the Office of Works appears from the following entry, kindly supplied to me by Mr. I. C. Goodison :

1750, Aug. 7. Ordered that Mr. Pickford be employed as Mason to that part of the Building called the Horse Guards.

1750, Oct. 10 (Horse Guards, Bdg. Acs.). Payment to: "Mr Pickford, mason, £150."

Why Kent picked him up at Claremont and took him to Chiswick we know exactly. Two months earlier Burlington had written to Sir Hans Sloane as follows :

Sr

I shou'd not have delayed so long returning my thanks for your most obliging letter, but that I am but just returned from a journey and this is the first opportunity I have of doing it. I afsure you that you cou'd not have confer'd a greater obligation upon me, and since you are so good to say that I may send a mason to value it I will order Mr Pickford to wait on any person you shall appoint and whatever they or you shall think the door worth, I shall readily agree to.[1]

The "door" mentioned was a gateway, said to have been designed by Inigo Jones himself, in the grounds of Sir Hans's Chelsea house. Next to Palladio, the Burlingtonian school worshipped Inigo Jones. Burlington had possessed himself of a great part of the surviving drawings by him and his kinsman, Webb, and had set Kent to publish many of them in two sumptuous volumes. Sloane, therefore, gratifies Burlington by selling him the gateway, which Pickford not merely values, but takes down, removes, and proceeds to re-erect at Chiswick, where Kent finds that it "will be quite finished in two or three days." There it still stands, as apostrophized by Pope :

O gate! How cam'st thou here?
GATE.—I was brought from Chelsea last year,
Batter'd with wind and weather;
Inigo Jones put me together;
Sir Hans Sloane
Let me alone,
So Burlington brought me here.

Pope at that time was still busy on the grounds of his own Twickenham villa, where Kent was helping him, as we see from his letter, which also, in its postscript, tells us that he had been visited by Lord Euston, son of the Duke of Grafton, for whom he was working at Euston Hall, as a further letter will show us. We also learn that Cotterell had dined with him before setting out for Rousham. Rousham was the property of Cotterell's uncle, General Dormer, and nowhere was Kent held to have been so successful as in the alteration of the house and in the laying-out of the grounds in the new "picturesque" manner. Walpole afterwards wrote :

He has nowhere shown so much taste. The house is old and was bad; he has improved it, stuck as close as *he* could to Gothic, has made a delightful library and the whole is comfortable. The garden is Daphne in little; the sweetest little groves, streams, glades, porticoes, cascades, and river imaginable; all the scenes perfectly classic.

The improved house, the delightful library, the sweetest little groves, glades, and porticoes all remain. Three years later than the date of the letter, Dormer's death made Cotterell its owner.

Kent's second letter, written two months later, is as follows :

WILLIAM KENT to LORD BURLINGTON

London Novr 10 1738

My Lord

I hope you receiev'd my last in which I give you, the perticulars of what was doing here, and at chiswick, I sence have been at chiswick & have order'd y^e^ Pantrey in the new house as they call it to be done in the same manner as the rest, that all the Dirt may be out at once———and in the Gardens have orderd something to be done to that part by the bridge—the Piedestals for the Lyons' are ready to put up, all the painting here and other works are done so I hope you'll find a cleane house when you return——Polly con grand labori di spalli has done y^e^ stucco Pavement & has datto una Sempli - ci - vernice to some of y^e^ pictures I desird he would let the rest alone——

The Pan and Gard at Chisw and old work.

in my way to Windsor about a fortnight agoe, I call'd on Pope, he had write me word twice he had great besnese with me, but when I came I found it was for some drawings to send to y^e^ bath for vases Seconda il suo solito——& something he say'd he had mention'd to me about y^e^ prince & that he wanted to know if my L^d^ Bruce is friend y^t^ had the great liveing was dead or dying, and if my Lady Burlington had it not in her guift to all this I was Ignorant I got finesh'd at Windsor last wensday and now am a going to paint a cieling for Lord Lovell here on cloth—the Generall has been exceeding ill I thought it imposible he could have got over it but now Dr Hoult thinks he'll do well, its not to be imagin'd y^t^ an Estate could make such an alteration in a man, if I thought any body would leave me an Estate y^t^ I could be such an animal, I could wish they would knock me on the head sooner than give that estate

A Visit Pope Twick ham.

A Ceili for Lo Lovell

I called upon Nando this day and just at y^e^ time the Fringe man was there so all was settl'd about the bed, nando says your very happy at Landesbourgh by your letters to him I am very glad to here you are all well

I am

Your Lordships most

sincere humble ser^t^

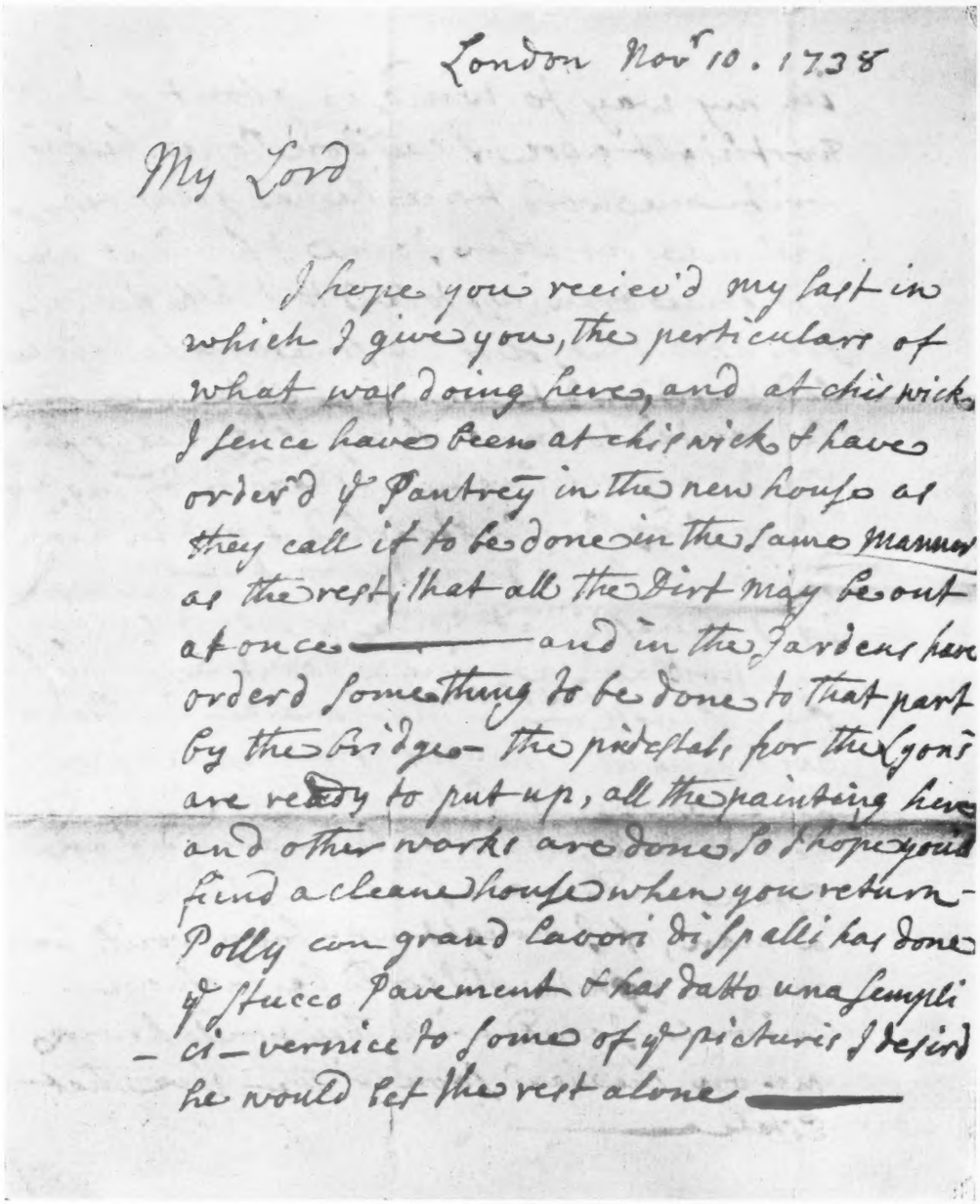
Wm Kent

I wonder what P will say I here y^t^ his friend y^t^ was marry'd lately to Ld B will come to court
remember this is the third letter I have write——
as for news Nando can tell whe have none

Work was still in hand at the Chiswick "new house" or villa, but all is to be ready before Lord Burlington returns from Yorkshire, not only in the house, but also in the gardens, where the bridge across the artificial water has been completed, and the approach to it is being enriched with lions on pedestals.

Pope appears to have been a somewhat *exigeant* friend and client, having sent urgently for Kent to come to him,

[1] B. Mus. Sloane MSS. 4,055, ff. 349.



London Nov^r 10. 1738

My Lord

I hope you receiv'd my last in which I give you, the particulars of what was doing here, and at chis^wick I since have been at chis^wick & have order'd y^e Pantrey in the new house as they call it to be done in the same manner as the rest, that all the Dirt may be out at once ——— and in the Gardens have order'd Something to be done to that part by the Bridge— the pidestals for the Lyons are ready to put up, all the painting here and other works are done so I hope you'll find a cleane house when you return— Polly con grand Lavori di Spalli has done y^e Stucco Pavement & has datto una Sempli- ci— vernice to Some of y^e pictures I desird he would let the rest alone ———

Facsimile of the first page of a letter from Kent to Lord Burlington, dated November 10, 1738.
This letter is printed on the opposite page.

and then only wanting designs for vases, to be obtained from the quarries of Bath, recently developed by Ralph Allen, who had built his great house of Prior Park from them and was often Pope's host. The Lord Bruce, the death of whose parson-friend had been rumoured, was Charles Bruce, born in 1682, and raised to the peerage in 1711, his father, the Jacobite Earl of Ailesbury, being still alive. Lord Burlington's sister was his second wife, and alive at the time this letter was written. But she died in the following April and he married a third one two months later. The third one was Caroline, daughter of General John Campbell, afterwards fourth Duke of Argyll. Mrs. Delany hears that the bridegroom is threescore years of age — which is an exaggeration of three years — whilst the bride is only eighteen. After Lord Bruce—who in due time had succeeded his father as Lord Ailesbury—died in 1747, she married Henry Conway, Walpole's great friend and father to Walpole's much-admired sculptress, Mrs. Damer.

Of others of the Burlington coterie mentioned in the letter, the General that has been so ill will be James Dormer of Rousham, already mentioned, while Lord Lovell is Thomas Coke, of Holkham, created Baron Lovell in 1727 and Earl of Leicester in 1744. Both of them will be again mentioned in Kent's further letters, which will be published next month.

(*To be continued.*)

The Heresies of a Painter;

or

The Architecture of Roger Fry.

WHEN Dryden said poets are the most proper critics of literature, he might have added that the best critics of architecture are the painters. For if architecture is the prose, painting may be called the pure essence, the fire and air of building, released from prosaic projection in matter and free to achieve the poetry of imagined form. It would be pleasant to inquire further into the qualifications of the painter for the post of critic, but the people who proved the case for the poet have made it unnecessary. Proved or not, the painters seem to be no more hasty to come forward in that rôle than the architects are to receive them. One temerarious man, Roger Fry, once addressed the Royal Institute of British Architects on what he was kind enough to call the architectural heresies of a painter; but his reception was not warm. Mr. Fry is modern, and general opinion supported the writer in a certain architectural journal who said:

> The *Times* devotes a half-column to the report of an interview with Sir Reginald Blomfield on Mr. Fry's recent paper at the Institute. We think this is giving the subject too much importance. We believe if the Press would pass a self-denying ordinance and give absolutely no report of foolish sayings and doings that we might in a few decades purge our life from notoriety hunters. For it is obvious that misguided persons will do what they know is wrong or absurd if they are only supported by sufficient notice, while a cold douche of absolute silence would free us from a plague of decadent writers, futurists, would-be revolutionists and others, who, as W. S. Gilbert put it, "never would be missed."

Instead, however, of accepting the pressing invitation of his critic to retire into private life Mr. Fry took the low-down alternative of publishing his paper in the form of a pamphlet,[1] on the cover of which he printed the fragment given above. Such levity is outrageous. But before we open our bedroom window and tilt the water-jug of absolute silence over Roger Fry and the Post-Impressionists—to whom, we shudder to say, he stands as Ruskin to the Pre-Raphaelites, almost in the relation of guardian or godfather—may we for a moment pause and ask ourselves in the silence of our chambers what the views of Mr. Fry and his painter friends are? These it is the purpose of this note to inquire into, not as they are developed in his writing for there is a better way. The views of a painter who is also a writer may be expressed in words, but they will be expressed better still in paint. In paint, therefore, Mr. Fry shall be attacked. We will nail, not his writings, but his pictures to the wall; and if he has any architectural message to deliver his paintings shall do it. Let us, however, study his pictures even before we study his architecture.

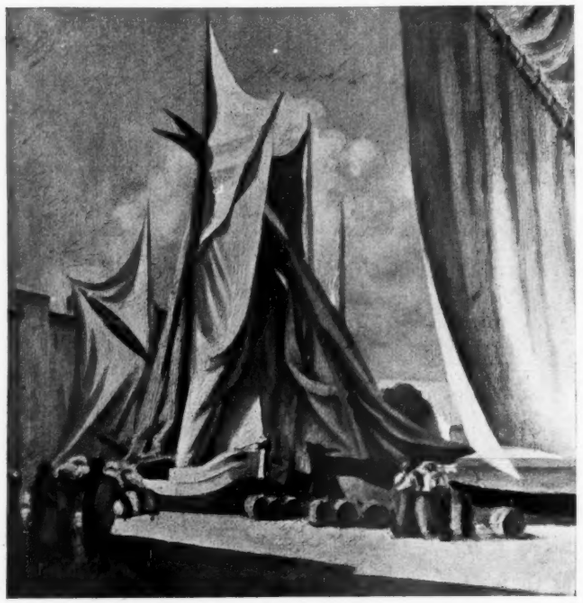


FIG. 1.—*Martigué*. Though it is absurd to suppose that a good painting can be produced by a formula, geometrical or otherwise, it is not uninstructive to draw one or two general observations from a picture such as that of the barges. The lines in the diagrams show how the painter has led up to his climax—the central triangle of barge and sail—by strong lines radiating from the left. The climax is, as it were, let down gently into the great foreground sail, the falling line of which turns upwards by way of the barrel and standing figure, leading the eye back to the deep fold in the central sails, where, satisfied for the only occasion in the painting by the sensation of depth, the eye remains.

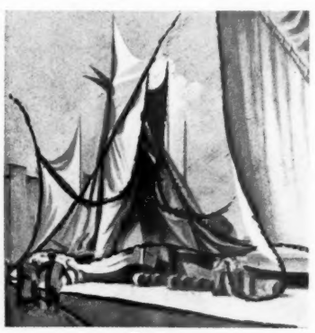


FIG. 2.

When we look at the painting of the barges (Fig. 1) we feel that it is rather nice; but is there not something we miss? If Brangwyn had painted this picture would there not be more depth of humanity in it? We should be acutely conscious of the mystery of the sea and the romance of those who go down to it in ships. The figures on the quay would be pregnant with human drama; the shadows of the sails long with sinister warning; the black windows symbolic of the intimate, personal dramas enacting themselves within the vast universal drama. Above all a dark sky would brood; threatening, yet itself the plaything of some larger power and purpose. The pageant, the pomp, the evanescence — these remind us of the romance of Conrad, the labours of

[1] *Architectural Heresies of a Painter*. By Roger Fry. London: Chatto and Windus. Two shillings net.

Plate III. May 1928.

INTERIOR OF A CHURCH.

From a painting by Roger Fry.

Kipling, the wide fatalism of Hardy.

Alas! this is not a painting by Brangwyn; nor is it a story by Conrad. It is the product of a painter whose mind plays about the image rather than its associations—the image free of literary implication. The houses in the background have value only as shapes, as part of the picture. They possess no separate existence. You feel no eagerness to know what is going on behind the sails. Nor does the tree to the right of them possess trunk or root. These things exist only for a single purpose, almost for a single instant, the instant in which by a certain integrity of effect they have become significant, quickening the artist's apprehension so that he is delivered of an æsthetic conviction. It is as though Nature struck an attitude. By their sharp impact the objects before him intensify his consciousness of reality, his moment of enlightenment recoils upon the image, and he is moved to describe it in order that he may recapture and solidify a sensation which the evanescent moment will erase; since to him it has become, by reason of its reality, precious.

FIG. 3.—*The Bridge, Auray.* Nature as seen by the modern painter is architectonic. The trees in this painting are more sculpturesque even than the bridge; both are examples of fine and simple architectural forms, whose effect is heightened by their closeness and difference.

This sense of an inner reality is not evoked in the mind by the eye alone. Nor is it peculiar to the professional artist. We often speak as though the æsthetic emotion were confined to the precious, the highbrow, and the æsthete. But what of the mechanic's feeling for the stupendous, economic synthesis of an engine—intense, disinterested, and single-minded—even though he describes it as a "nice job"? Or of a boy's sensitive appreciation of the eloquent cricket bat? Or of the racegoer's apprehension of the nervous and sentient horse? Or of the private meditation of a friend on a friend? Hobbs is an artist, and his ability to deflect the ball with an exquisite nicety that sends it headlong to the boundary on its own impetus is relished æsthetically by thousands of solid Englishmen who would start at the idea that they were indulging in artistic motion. Even Lord Lonsdale may experience reactions to the horse as deep and valid as the psalmist's. Indeed, this æsthetic emotion which we have described as a sense of an inner reality is pursued by us all. Clutton Brock maintains that reality is "not something into which we are born and to which we are subject, but something which we have to achieve": an idea which Chesterton puts in another way when he says that unconsciously we are all trying to wake up. To be awake, even in this sense, is not necessarily to experience the æsthetic emotion. But it is to be on the *qui vive*.

Yet, though this æsthetic emotion may be peculiar neither to sight nor to painters, when it reveals the peculiar *visual* significance and reality of a scene to the painter whose business it is to *see*, his impulse is naturally to draw it, suggesting associations neither literary nor otherwise, but with the object of setting down the peculiar combination of forms which have fired his intelligence. In trying to do so, when he finds as he does that he cannot reproduce the scene but must interpret it from the language of matter into the language of the brush, his only course is to interpret the meaning since he cannot produce a literal translation. Once grant him this liberty and there are no lengths to which he cannot go; from Cubism to Impressionism and beyond. For he has set himself the task, not of copying a view, but of producing an effect. "Nature," said Whistler, "contains the elements, in colour and form, of all pictures as the keyboard contains the notes of all music. But the artist is born to pick and choose, and group with science, these elements, that the result may be beautiful, as the musician gathers his notes and forms his chords, until he brings forth from chaos glorious harmony. To say to the painter that Nature is to be taken as she is, is to say to the player that he may sit on the piano."

FIG. 4.—A study in the interplay of forms and the peculiar effect produced by planes that impinge upon one another. Architecture is represented as a relation of crude three-dimensional shapes in violent conflict.

So in this picture we may be sure that the painter has selected his forms to produce an effect which to himself at any rate is clear. Clear to all are his nervous reactions to material. Hard and hollow are the houses; hard and solid the quay, harder by far than the kind timbers of the barges; but how much harder they than the voluptuous and flabby sails which yet stiffen

to concrete where their sharp outline impinges the scarce-embodied clouds, those little only just tangible woolly sheep that hardly possess substance enough to project themselves again a sky too rare to have body at all?

These aims are clear, but the painter has other intentions than these. Observe the play of sail and scene. Fierce radiations from the left rush, as it were, upon the central mass, a fine triangle of piled canvas whose folds wrestle in hefty volutions, shoulder to shoulder like big forwards in a rugger scrum. The conflict is vital. Then, in the height of battle, a streamer of sail swings out to the right where the whole struggling mass collapses into the serene envelopment of the great sail in the foreground. There are no allusions. The interplay of plastic forms, the pregnant thrust of directional lines, the central theme with its great climax, the little melodies of poignant beauty—such, for instance, as the curve over the heads of the sailormen on the left, the rhythm of which is caught up by the gunwales of the barges and completed by the underpart of the right-hand sail—these make a drama in form, and are calculated by achieving a harmony of exquisitely arranged equilibria to please and satisfy the mind by means of the attractions to the eye. These are the artist man's concern. The result is a work of beauty. Not that carefully-thought-out lines of direction and a consciously arranged rhythm of forms automatically produce such a result. Though they are necessary, design will become articulate only under what Symons finely calls the "absolute sanction of intuition."

How, may we ask, does this analysis affect architecture, or even the architecture of Roger Fry? When we look at his architectural drawings the answer is clear

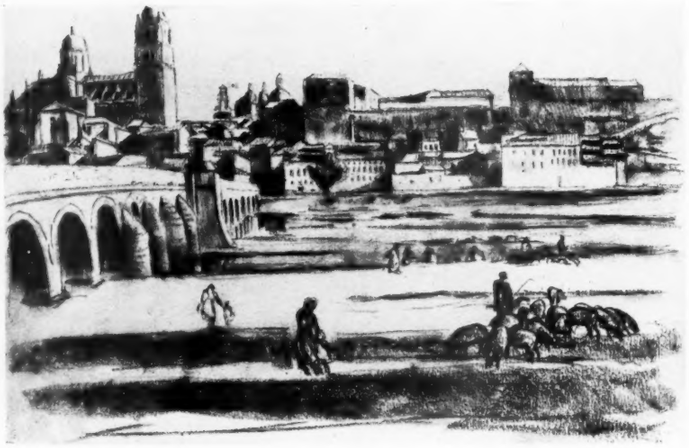


FIG. 5.—*Salamanca from across the Tormes.* Perhaps it is rather far-fetched to liken this lithograph to the engine of, for instance, a Rolls-Royce, but the distant town has much the look of an efficient mechanism, and the comparison is suggestive. The subject shows the painter in a more romantic vein. There is in it the consciousness of the triumph of those who build towers, the difficulty of the achievement, and its human significance.

He sees architecture as he sees Nature—a wonderfully constructed organism, composed of forms in eloquent conflict and resolution. He also sees it as a solid, or more properly a hollow solid, one of the the chief æsthetic qualifications of which is that it uses space. He is intrigued neither by fine allusions nor by historical associations, but by formal arrangements that have integrity and significance. The eye that sees architecture in Nature cannot miss it in buildings.

A study of Mr. Fry's architecture will reveal a curious fact. The buildings he draws are nearly all of primitive, or shall we say simple, types; and where they are not—as, for instance, in the lithograph of the Escorial, Fig. 6—he appears intentionally to sidetrack the architecture. Here he has drawn, not the building, but the ground before it.

Is this a little perverse? The Escorial is good enough for most folk; why not for our modern painter? Because he is full of humility. Because the child of this generation cannot look an entablature square in the face. The inevitable effect of licence is disgust, followed by the sensation of banality. To realize that the object which was once capable of provoking stimulation has ceased to provoke is to experience the genuine remorse. The Victorians have left us in just such a dilemma. After their architectural orgies we, the heirs to their aftermath, are conscious of the vanity of styles. Not a single arduously achieved architectural theme but has been flogged and flogged in the shape of a motif till there is no truth in it. Conscious that these oft-misused forms once had a message for the eyes which are too sated to perceive their significance, we find ourselves doomed to find them banal, yet we are

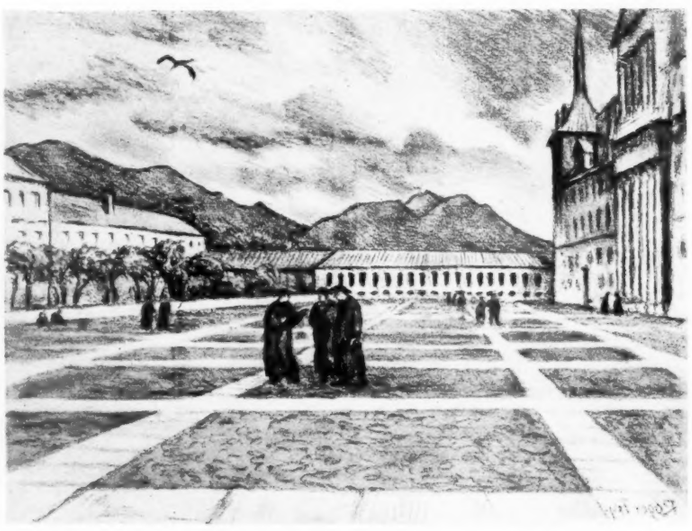


FIG. 6.—*Escorial.* The appearance of enormous size is obtained in this lithograph by a number of subtle means. From a point in the centre of the low building which closes the vista radiate lines of direction, both along the ground as paths and in the sky, where the lines made by the roofs of the Escorial, the slope of the mountains, and the angle of the bird's wings converge. Across these radiations cut other lines made by the figures in the courtyard, forming a triangle whose apex is the nearest group.

aware—herein lies our punishment—that they are capable of giving, to the clear-sighted, reactions of pleasure.

So the painter, like a sensible man, says: "I am bemused with entablatures and orders, the cyma recta and the cyma reversa, the swag, the console, the quoin; these are forms no longer but shibboleths. I will therefore eschew for a time all exquisite forms I am not worthy to handle, and I will go back to the beginning and learn again fundamental principles." Thus he comes to the great Courtyard of the Escorial which displays the first essential of architecture, a site; and though it is nothing but a floor without even a wall, much less a roof, he proceeds to show why it is architecture, and great.

It is a floor smooth, vast, and flat, like the top of a dirigible. It was made by men who believed in flatness as an end, an achievement, a physical triumph, an æsthetic necessity, a human conquest. On such a plain hewn out of chaos and arduously shaped into a bald square it was fitting to build. And to build likewise in planes with uncompromising squares and triangles, the lines of which wrestle together, heightening the vitality of the observer.

FIG. 7.—This painting is made up of a great many small and similar parts which, used with economy and combined with dexterity in a series of unexpected ways, produce an effect of intense mechanical animation. The rather dry subject and its mechanical interpretation heighten the poignancy of the theme as it is tardily divulged.

When he deals with buildings as distinct from sites it is significant that he seeks out examples of the same austerity as the courtyard of the Escorial, the same raking lines of direction encountering a conflict of planes. Except, perhaps, in interiors, like that of the Church in Plate III, where, captivated by the romance of air caught in the trap of four walls, he is moved to express himself in a more lyrical vein, rendering space with such intensity that it resembles water caught in caverns under the sea, where the objects of the room, the pulpit, the hanging candelabra, the high altar, swim like deep-sea monsters.

In Fig. 4 the artist has found an architectural conundrum where the lines resemble a formula in a textbook on mechanics. Just as the whole painting consists of series of lines of direction whose impact sets up a dynamic equilibrium composed of movements which just but only just hold each other in check—blot out for a moment the bathing figures, and see how the sloping bank in the right foreground runs away; then reintroducing the figures and remembering how significantly the sloping back of the bending boy reinforces their line of direction, notice how they checkmate the bank—so the mill reveals itself to the eye as a series of planes in violent conflict.

Upon these walls, which are vertical, fall the roofs, a new series of planes at yet different angles, reinforcing the plastic effect.

Here, then, we have certain simple geometrical forms which in the painter's view are stimulating. In these elements he sees formal relations of infinite value, to obscure which is to obscure the issue. He may take a few simple relations as in Fig. 4, or he may work the combination up into an intricate pattern such as the parry and thrust of Fig. 7, one of his finest achievements, which attains almost the functional mosaic and inevitability of machinery, with this difference: that machinery is seen in its element when moving, but the painting produces by means of its balance of animated particles an effect of suspension which releases and relieves. The planes collide with each other at different angles, a contest intensified by perspective's little tricks, by the percussion and repercussion of tensions and thrusts, real or imagined, by the shock of irresistible forces against immovable objects—producing an admirable equilibrium which leaves the mind strainless.

Nowhere has the artist been attracted by a picturesque façade. Pleasing, but ineloquent, arrangements of elevational motifs signify nothing. The plastic language, which is the language of architecture, can be written coherently only in space, for its alphabet is composed of block letters. When we write it in terms of elevations, we are writing in characters which can never be read.

But though we can conceive as an intellectual possibility the functioning of these simple forms in an abstract ether of their own, Nature to which we belong allows no such simplicity of intention. The moment we try to become abstract architects we are as greatly incommoded by the existence of the earth, its surface, and fecundity of life, as the cubist scene designer by the presence of real actors with their woolly human curves.

Since the earth is with us we must bend the knee. And here the painter has one more word to say. The shape a building takes is to him not fortuitous; nor is it a problem in abstract form. It is a shape in which the influence of the earth is implicit, even paramount. He sees a building as a coherent unity, but at the same time as an integral part of the landscape. His search for fundamental form having led him to apprehend a world where the structure of life, which it is his business to reveal, grins through appearance and overgrowth, he reads with the utmost humility and understanding the secret relations between the architecture of Nature and the architecture of man.

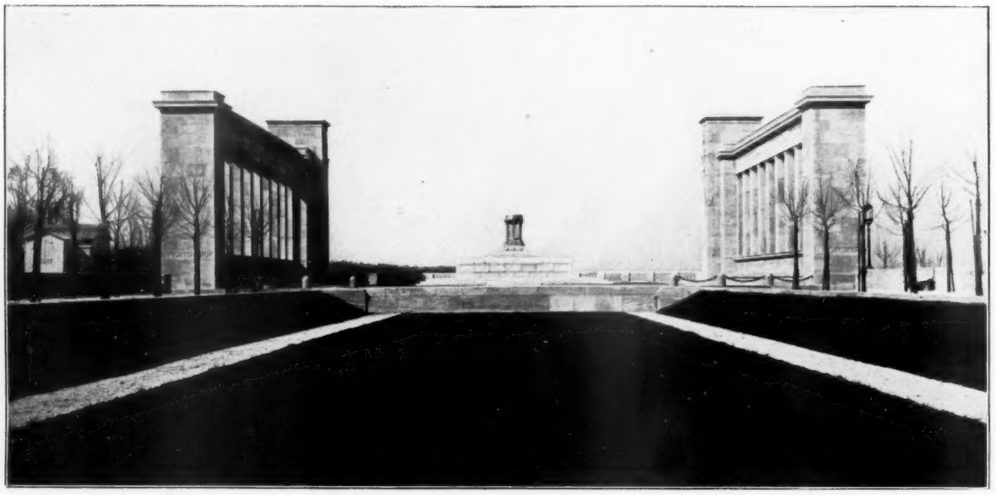
H. DE C.

The Pennsylvania Memorial

at Varennes-en-Argonne.

Designed by Thomas H. Atherton *and* Paul Cret

in association with Lahalle & Levard.



The monument has been built by the State of Pennsylvania to the memory of American soldiers who were principally natives of that State and fell during battles which were fought in the neighbourhood of Varennes-en-Argonne, in the Province of Meuse. Between 42,000 and 43,000 cubic feet of Commanderie Travertin stone were used in the construction of the memorial. The paving is in Vaurion Roche Jaune and the steps are in Cizeville Cristal. The monument is in the form of a square, with columns on each side, and an altar in the centre. Thomas H. Atherton and Paul P. Cret were the principal (appointed) architects, in association with Lahalle and Levard of Paris.

Decoration

No. 988 Fifth Avenue, New York.

The Apartment of J. M. Hastings, Esq.

In New York it is customary for the interiors of houses and flats to conform to modern building methods, which decree that doors shall be of a specified size and shape and that the height of rooms and the style of their decoration shall follow definite rules. The use of white plaster, open fireplaces, carpetless floors, and glass doors between rooms is almost a sine qua non *with the professional American decorator. To infuse individuality into a decorative scheme is permissible but expensive, and takes the form of silver grilles, crystal wall decoration*

and Aubusson carpets. In the design of period rooms, tradition is followed with rigorous fidelity, and the decoration is composed of antiques sufficiently genuine and expensive to conform to the requirements of the period. In the apartment occupied by Mr. J. M. Hastings an effort has been made to depart from this convention by using colour and by handling the "periods" freely.

The library is Empire. The walls are light brown, and the ceiling and doors are oil-painted in dark green. A wreath motive is carried round the walls and serves to break up the bareness of the doors provided by the builders of apartment houses. The doors, floor and bookcase are of a dark brown, the last being picked out with gold. The curtains are a reproduction of chair covers at Malmaison.

In the dining-room the effect of oak panelling has been obtained by applied mouldings and paint. The ceiling is Chinese red, which is a good background for the Boys' Lithographs of London, the Rowlandson print of Vauxhall, and the Empire furniture. The curtains are of hand-blocked linen, and illustrate the triumphs of Napoleon in Egypt. The screen is covered with the same material, and the whole has been antiqued almost to the colour of the walls. The andirons are painted to represent the figure of George Washington.

Plate IV. May 1928.

THE HALL.

The hall is carried out in old ivory and Chinese red, and the ceiling and carpeting are red. The doors are rubbed to give an antique effect. The clockcase is a Sheraton piece, the clock itself being dated 1695. *The blackboy is eighteenth century, and the chairs are late Sheraton examples specially made for a hall.*

The living-room is an attempt to combine the idea of the English drawing-room with the American living-room or parlour, which is a less ornate chamber serving the same purpose. The wallpaper here sets the note. It is a reproduction of Scenic America, *circa* 1840, *and is meant to represent for European eyes the major scenes of the New World. It shows New York, Boston, Niagara, the Natural Bridge, West Point, Indians, and Negroes, as they appeared to the French artist who conceived the design. No attempt was made to furnish the room in the period of* 1840, *but, like the rest of the Apartment, it is essentially modern in its free handling of periods. The woodwork is painted Colonial green, touched with gold and rubbed to give an antique effect. The wreath decoration is repeated here in gold, and antique heads are placed over the otherwise uncomely doors. The carpeting is carried in from the hall and is of the same plain red material. The ceiling is sky blue, light at the edges and darker towards the centre. The girandole is of antique French design, and was chosen for its small size. The green curtains are made of plain antique satin. An attempt has been made to produce a magnificent effect without sacrificing the old American spirit of economy and restraint; the aim being, not to reproduce the interior of a New England farmhouse, nor that of a Colonial mansion, but to blend the salient characteristics of both types with modern conceptions of decoration.*

A New Insurance Building

The North Portion of Victoria House, *Southampton Row, London.*

Designed by Charles W. Long.

THE ENTRANCE IN BLOOMSBURY PLACE.

VICTORIA HOUSE.

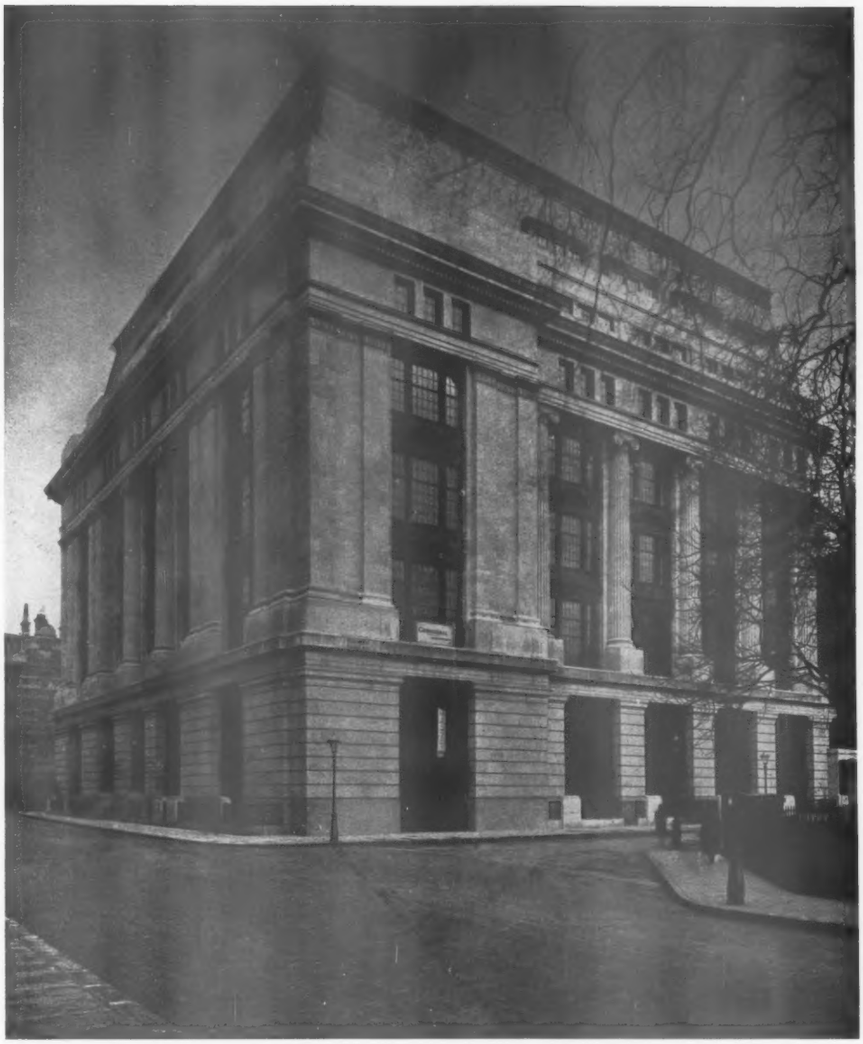


Plate V. May 1928.

FROM BLOOMSBURY SQUARE.

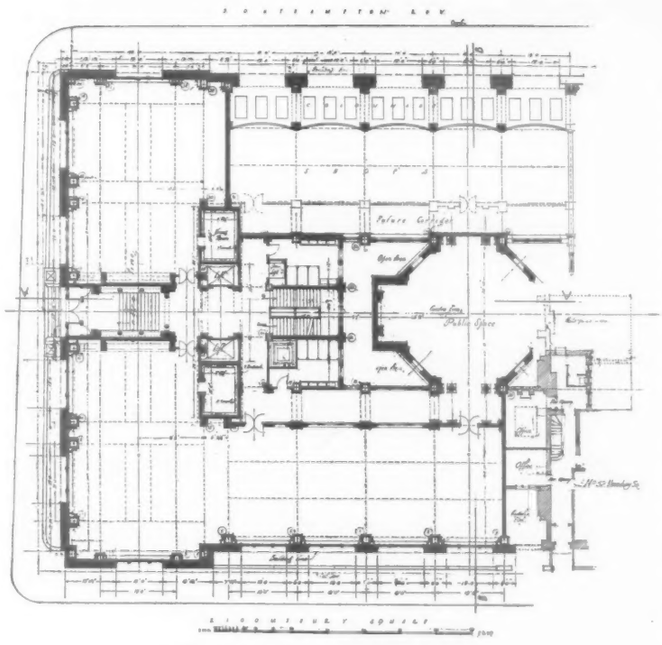
Charles W. Long, Architect.

The north portion of Victoria House, the building of which was completed in 1926, stands on an island site of one-and-a-half acres at the High Holborn end of Southampton Row. The building rests on the blue clay and is in what may be described as a large asphalted concrete tank, the retaining walls of which are only twelve inches thick.

LOOKING TOWARDS THE ENTRANCE DOOR IN BLOOMSBURY PLACE.

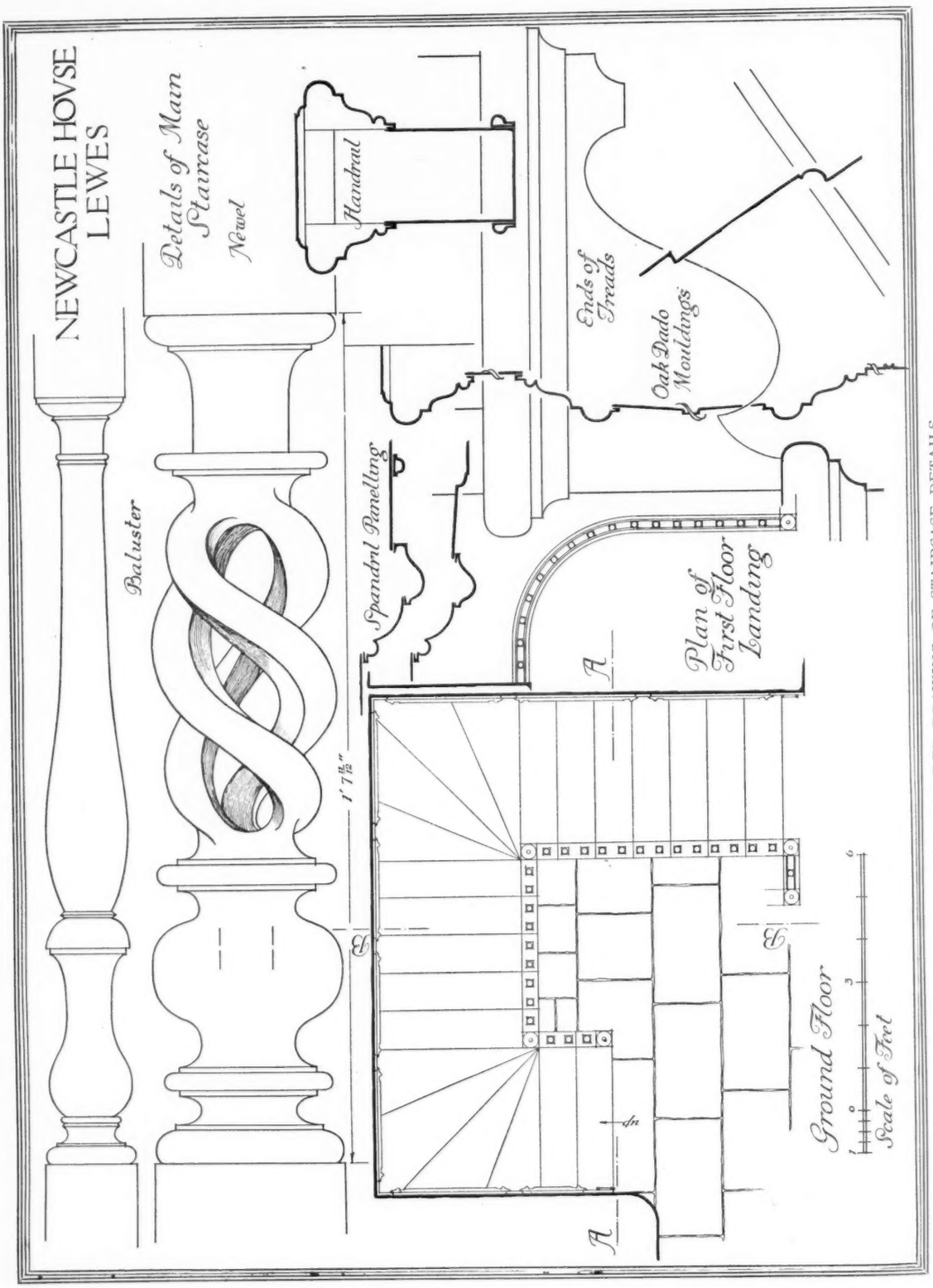
THE STAIRS LEADING TO THE PUBLIC SPACE ON THE GROUND FLOOR.

Victoria House, which is being built to form the new head offices of the Liverpool Victoria Friendly and Approved Societies, has a depth everywhere of about 42 ft. from the street frontages, and the foundations are over 30 ft. below the ground level. The floors of the portion now completed are carried on compound girders spanning the whole width of the building, an arrangement which permits freedom in the subdivision of the floors and simplifies the control of large departments. All the windows are of standard size in screwed beads to facilitate reglazing. The window gearing is a novel feature and is concealed to avoid unsightliness. A large dance hall, equipped with a modern system of stage lighting, spot lights, etc., forms part of the



A PLAN OF THE GROUND FLOOR.

premises. Provision has been made for the addition of a third floor in the roof should the present building restrictions be relaxed at some future date. Under the basement floor there are large water storage tanks, capable of holding over 250,000 gallons of water, which are filled from artesian wells, from which the water is pumped to distributing tanks in the roof. The building is equipped with low-pressure central heating, the boilers being of the marine type, and a complete ventilating system has been installed. Other features of its equipment are the arrangements for vacuum cleaning, the fitting of electric clocks controlled from Greenwich, a dictaphone installation, and a system of intercommunicating telephones.



A MEASURED DRAWING OF STAIRCASE DETAILS.

Selected Examples of Architecture.

In Continuation of "The Practical Exemplar of Architecture."

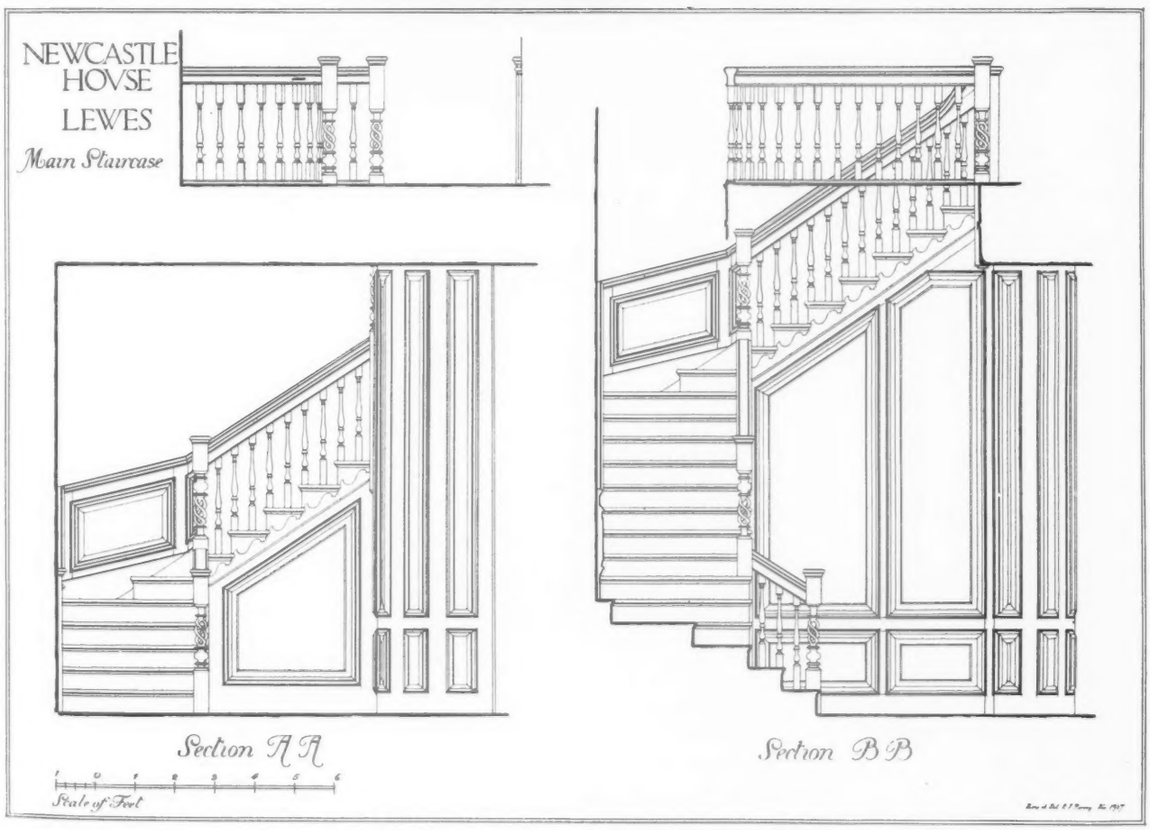
The Main Staircase at Newcastle House, Lewes.

Measured and Drawn

by

E. F. Harvey.

Newcastle House, Lewes, is a finely proportioned building adjoining the County Hall in the High Street, and bears the date 1717 on a sundial set within the pediment which stands over its central block. Built by Benjamin Court, a successful ironmonger of the time of George I, it was later converted by the Duke of Newcastle into the Whig Club and Coffee House. The East Sussex County Council has recently acquired the house for an extension of the County Hall, and it is hoped that its absorption can be effected without spoiling its architectural features or destroying its integrity as a striking example of a town house. The interior has much good panelling, excellent chimneypieces and two delightful staircases. The principal staircase possesses unusually well carved spiral newels. It leads from the ground to the first floor, and the landing above is treated as a quadrant in plan, overhanging the lower flight of steps.



A MEASURED DRAWING OF THE MAIN STAIRCASE.

Londoniana.

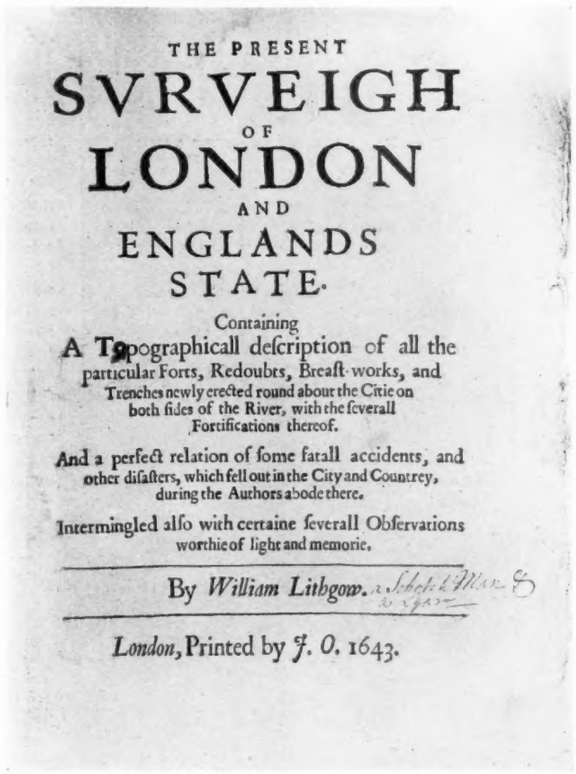
A Rare and Little-known Book on London.

IT is a curious fact that after John Stow produced his monumental work on London during the closing years of the sixteenth century, very few books dealing with the subject appeared before the eighteenth century. Indeed, I remember but four works concerned with the metropolis published during the seventeenth century. One of these was Howell's "Londinopolis"; another was Delaune's "State of London"; yet another was Burton's "Antiquities of London"; and last, the work I am here dealing with, Lithgow's "Survey of London." The first three works are well known to topographers and even to a wider public. Howell's book, with its charming folding plate of the city by Hollar, and its curious portrait of the author by Loggan, is a scarce work; Delaune's little volume is by no means common; and Burton's is perhaps only less so because it was reprinted by Smeeton in that series of attractive quarto volumes in which he gave to the early nineteenth century a number of scarce works and tracts.

But, of the four seventeenth-century works dealing with London, Lithgow's is by far the scarcest and least known; indeed, it will, I believe, be news to many that that writer, who is remembered for a variety of books on other subjects, ever wrote one concerning our city at all. I say "our city," for it was not his. He was a Scotchman, and a peripatetic Scotchman at that; one who wandered all over Europe and even adventured beyond its boundaries, which in those days indicated no little courage and determination. He was born in Lanark, in 1582, where he probably (although it is not certain) died in 1645. He began his wanderings early, and in 1632 published "The Totall Discourse of the Rare Adventures and Painfull Peregrinations of Long Nineteen Years," which is as much as need be given of one of those voluminous titles in which his period delighted. This has been described as a book of uncommon value and interest, for its descriptions of men and manners even more than of places; and it contains what is probably the first record of coffee-drinking in Europe and the imported habit of Turkish baths.

* * *

What, however, interests us here is the work which Lithgow wrote of his experiences in London. I say a work, but as a matter of fact it is little more than a pamphlet, being a quarto of only twenty fairly closely printed pages. A small reproduction of its title page is here given, but as the print is necessarily almost unreadable in some parts, I set down its actual wording.



THE PRESENT

SVRVEIGH

OF

LONDON

AND

ENGLANDS

STATE.

Containing

A Topographicall deſcription of all the particular Forts, Redoubts, Breaſt-works, and Trenches newly erected round about the Citie on both ſides of the River, with the ſeverall Fortifications thereof.

And a perfect relation of ſome fatall accidents, and other diſaſters, which fell out in the City and Countrey, during the Authors abode there.

Intermingled alſo with certaine ſeverall Obſervations worthie of light and memorie.

By *William Lithgow.* a Scotch Man & Lyar

London, Printed by *J. O.* 1643.

THE PRESENT/SVRVEIGH/of/LONDON/and/ENGLANDS/STATE/containing/a TOPOGRAPHICALL DESCRIPTION of all the particular FORTS, REDOUBTS, BREAST-WORKS, and/TRENCHES newly erected round about the CITIE on/both ſides of the RIVER, with the ſeverall/FORTIFICATIONS thereof./And a PERFECT RELATION of ſome FATALL ACCIDENTS, and/OTHER DISASTERS, which fell out in the CITY and COUNTREY,/during the AUTHORS abode there./ INTERMINGLED alſo with certaine ſeverall OBSERVATIONS/worthie of LIGHT and MEMORIE./By WILLIAM LITHGOW./LONDON, Printed by J. O., 1643.

I may parenthetically state that the copy of the work in the British Museum bears on the title a manuscript note appended to the name of the author, in which a former, probably contemporary, owner has recorded that the said William Lithgow was "a Schotch Man and a Lyar." What statement caused this outburst I do not know, for Lithgow's tract is rather concerned with a description of London in one of its emergency states than in controversial matter. When the traveller arrived there from Prestonpans, which he had left by boat on April 24, 1643, he found the city in the midst of war's alarms, and the citizens busily engaged in throwing up earthworks and redoubts to defend it from the approach of the King's army. He saw the famous Cross in Cheapside demolished, concerning which he remarks: "I will neither commend nor condemne the fact, but this far I dare say, whilst it stood it was a monumentall ornament worthie of a royale Citie and the beautiful object of admiration of all spectatours and strangers." On May 10, he witnessed "two great heaps of books burned, both where the Golden Crown formerly stood and at the Royall Exchange"; and he remarks further, that he "never saw London these fortie years past so populous as now it is, only there is a general muttering that money is hard to come by," while the dearth of coal was another cause of complaint.

* * *

Our traveller then sets out to make a perambulation of the city's circumference, and the walk occupied him twelve hours (but what was that to one who boasted that in a 19-years' tramp he had covered 36,000 miles on foot?) during which he noted the barricaded streets "strongly girded with great chaines of yron"; grass growing in the Courts of the King's House, "a lamentable sight"; and meets his "fellow-poet and old fellow-prisoner, George Wither, who told me he had been plundered by some of the King's forces in Surrey." But what struck Lithgow most was the populace, "wondrous commendable marching to the fields and earthworks, with great alacrity carrying on their shoulders mattocks and wooden shovels, with roaring Drummes, flying colours, and girded swords," and "a thousand oyster-wives from Billingsgate on their way to Cheapside—their goddess Bellona leading them in a martiall way."

His investigations, beginning at Wapping, carry him through "Fincberry Fields" and Holborn to "St. Geilles," and so to see the forts "upon Tyburne Way and Maribone Fields," and thence to "Head Park Corner" and down to Tuttle Fields.

In these twenty pages one gets not only a vivid word picture of London on its defence, but also indirectly topographical details of special value. There is an air of verisimilitude about Lithgow's account, written though much of it is in that euphuistic style affected by certain authors at this period, which carries conviction with it; and we seem to see the dour old Scotchman, the greatly experienced traveller, taking note of all that he sees and setting it down, before he returned to his native Lanark where he was to die two years later; and reading in this interesting and little-known work, one again wonders why the furious contemporary student of his pages should have dubbed him "lyar."

E. BERESFORD CHANCELLOR.

Recent Acquisitions

By the Public Collections.

THE VICTORIA AND ALBERT MUSEUM.

THE CHAIR USED BY CHARLES I AT HIS TRIAL.

The armchair, which was formerly in the possession of Archbishop Juxon, who attended King Charles I on the scaffold, is believed to have been the chair in which the King sat during his trial in Westminster Hall in January 1649. If this is so, the chair may be seen in the reproduction of an engraving of the trial which is illustrated on page 205. After the death of the King, Juxon retired to his estate of Little Compton in Gloucestershire, where he kept a pack of hounds much famed in the district. At his death the chair passed into the possession of his nephew, Sir William Juxon, whose daughter-in-law, Lady Fane, subsequently became its owner. Lady Fane died childless in 1792, and the chair was then purchased by Mr. Sands Cox, of Wheelbarrow Castle, by whom it was bequeathed to the Moreton Cottage Hospital, and from whom it has now been acquired by the Victoria and Albert Museum, with the help of the National Arts Collection Fund. The chair is covered with velvet, originally crimson, trimmed with tarnished gold fringes studded with brass-headed nails, and has a wide rectangular back with ovoid-shaped finials at the corners. The arms are curved, and the lower portion is of X form, with a circular medallion at the intersection of the legs and crockets on their under surfaces. The legs are united by chamfered stretchers. In front of the chair can be seen its original footstool, which is trimmed in the same materials.

Exhibitions.

Lefèvre Galleries : The Goupil Gallery : The Redfern Gallery : Arthur Tooth and Sons' Galleries.

Lefèvre Galleries, 1A *King Street, St. James's, S.W.1. Paintings by André Derain and Etchings by Ian Strang.* In London painters often complain of its drabness and the difficulty they find in seeing colour where no colour is; that everything is lighter in key and more positive in colour in France, where a subject can be seen clearly, and, therefore, recorded easily and without, one might say, lying about it.

There is a painting by Derain, " The Houses of Parliament " (2), a view of the Thames, taking in Westminster Bridge, over which are seen the Houses of Parliament. The bridge is painted blue with red lines crossed upon it; the mud banks at the side of the Thames are, say, a mixture of Indian red and vermilion; the barges resting on the river are blue; the water is yellow, blue, green, and red; and the Houses of Parliament are painted light green. So evidently a Frenchman can see colour wherever he goes.

Well, and why not? We all know that light, striking an object, alters its colour: we can see, for instance, that wet mud would reflect the red of a sunset, and that pink being placed next to a misty grey would make the grey look green, and so on. The trouble is we do not separate this borrowed colour from a preconceived idea of the colour of the object which reflects it. We still hold in mind the belief that mud has a definite local colour which has to be considered in relation to its reflecting surface, and, in fact, that every object is associated with a definite local colour.

Derain, it would seem, does not hang a millstone of local colour round his objects: the colour he sees a thing to be under a particular effect of light *is* its local colour for the time being; it is not degraded by muddy mixtures, but is painted positively and firmly in the colour it appears to be.

This particular painting of Derain's is much stronger in colour than anything else that is shown. It is evidently a later development, and, curiously and instructively, it is in London that he has seen his strongest colours.

Attention is not drawn to this painting because it is the most interesting or noteworthy of Derain's works, but as a commentary upon the complaint set forth above. As a matter of fact, pictures by this painter which are less objective and more poetical, give a better idea of his capabilities: things which have not been painted directly from Nature—as the picture of the Thames probably was—but which have been sifted through a poetical temperament; the colour being subservient to the idea conveyed.

There is a charming artificiality about " Cour Provençal " (24); it has in it just that sense of imagined things which stimulates the mind. In his two portraits, " Portrait du Femme " (20), and " Jeune Fille Brune " (29), the faces are sensitively painted in a simple demi-tint of the general colour of the face, the features being drawn in directly with a brush while the surface is wet. This method, as can be readily understood, is immediately responsive to the feelings of the painter, a sort of seismograph, as it were, which records his reactions to his subject.

Ian Strang's etchings show him to be a consummate craftsman; one marvels at his neatness of execution and the extraordinary application that must have been bestowed upon them, but they are not æsthetically moving. No doubt collectors will obtain great satisfaction and joy in flourishing magnifying-glasses before them, and from this point of view they can be guaranteed to pass the closest inspection, being without flaw or blemish.

The Goupil Gallery, 5 *Regent Street, S.W.1. Sculpture and Drawings by Eric Gill; Drawings and Watercolours by Neville Lewis, John Nash, and Gilbert Spencer.* Eric Gill, as a carver in stone, is perhaps unexcelled anywhere. He thinks in stone, as even his drawings show. His craftsmanship always denotes the effects of deliberate planning; there is ever the poise which self-assurance gives; he always knows what he wishes to do, and therefore has no difficulties in doing it. Every detail is put in with an understanding of the exact limitations of the craft.

His sense of proportion is always good; especially is this true of his lettering: the shapes of his letters and the spaces between them are always very satisfying.

Having said so much in favour of Eric Gill as a craftsman, may I be allowed to draw attention to a certain sentimentality which persists in most of his figure work, and prevents the presence of that austere beauty which one feels should be the accompaniment to the quality of his craftsmanship?

In his drawings Neville Lewis shows independence of outlook: his residence in South Africa prevents him from being too frequently upheaved by the latest thing. So he has to remain more or less himself, which in his case is quite an interesting thing to do. His opportunities have given him a corner in Kaffirs, which he has taken advantage of, as most of his drawings show.

John Nash's watercolours are somewhat in the English tradition: they are drawings with subdued colour added, but with this difference—there is introduced into them an insistence upon shapes for their own sakes—which is a more modern development.

Nothing particular can be said about Gilbert Spencer's drawings. They are capable studies of various things: careful pencil records of folds in drapery, curtains, etc., but hardly important enough for public exhibition.

The Redfern Gallery, 27 *Old Bond Street, W.1. Oils and Watercolours by M. Fisher Prout; Etchings by Wendela Boreel; and Oils by R. O. Dunlop.* Mrs. Fisher Prout's exhibition is not quite comprehensive enough to give the visitor who is not already familiar with her works the correct impression of her abilities. It is always difficult for artists to assemble their best works when they are scattered all over the country.

Mrs. Fisher Prout has a very pleasant and sparkling sense of colour, but many of her works in this show are rather spotty, and sometimes a painting really consists of a series of small pictures in one frame: there is no main interest to which all smaller incidents must lead up to and support. The eye wanders here and there, attracted by bright little patches, but is left unsatisfied.

She is at her best in large outdoor portraits—none of which unfortunately is shown—where she uses broad spaces with a more compact handling of paint, upon which she outlines and suggests the individual character of her sitters. Her use of small pointillist spots with intervals of white canvas between do not suit her particular style, because she is not absolutely at home in this method, nor is she consistent in its use.

R. O. Dunlop has gallantly managed with whatever he could get hold of for the make-up of his still-life groups. He has, with a measure of success, utilized the most unpromising objects, though his sense of pigment, which he uses heavily and almost sculpturesquely, can scarcely rescue a tin kettle and an oil heater from being rather tritely what they really are; if he could have seen them freshly, without the association of ideas which they arouse, he might have succeeded better. His two portraits show that he is able to control his paint sufficiently to obtain good likenesses.

Wendela Boreel's etchings were minutely finished, the buildings and street scenes being the best. The portraits were not so interesting; there was not sufficient grip of character.

Arthur Tooth and Sons' Galleries, 155 *New Bond Street, W.1. Paintings by Jack B. Yeats.* Jack B. Yeats has an enviable freedom in the use of paint; he is not troubled as other painters are as to its precise use. He gets his effects by smudging paint about with brush or palette knife, or whatever comes to hand, and evolves something which becomes more or less appreciable at a distance. His works are exactly what the layman calls "impressionistic."

One cannot say that he draws well or ill, because, strictly speaking, he can scarcely be said to draw at all; things shimmer before him in uncertain shapes and he puts them down uncertainly.

RAYMOND MCINTYRE.

The embroidered medallion in the centre of the *Bag of the Great Seal* of Cromwell's Parliament, 1651. The scene represents the Long Parliament with Speaker Lenthall in the Chair.
In the possession of the Lord Bathurst.

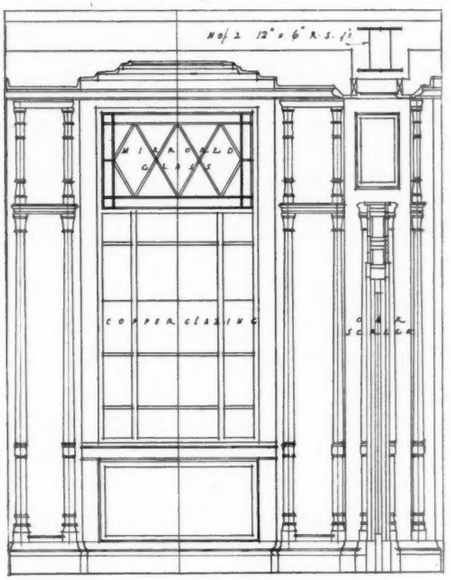
Craftsmanship

Views and Reviews

A London Diary

The
Architectural Review
Supplement
MAY
1928

Panelling on the Ground Floor.

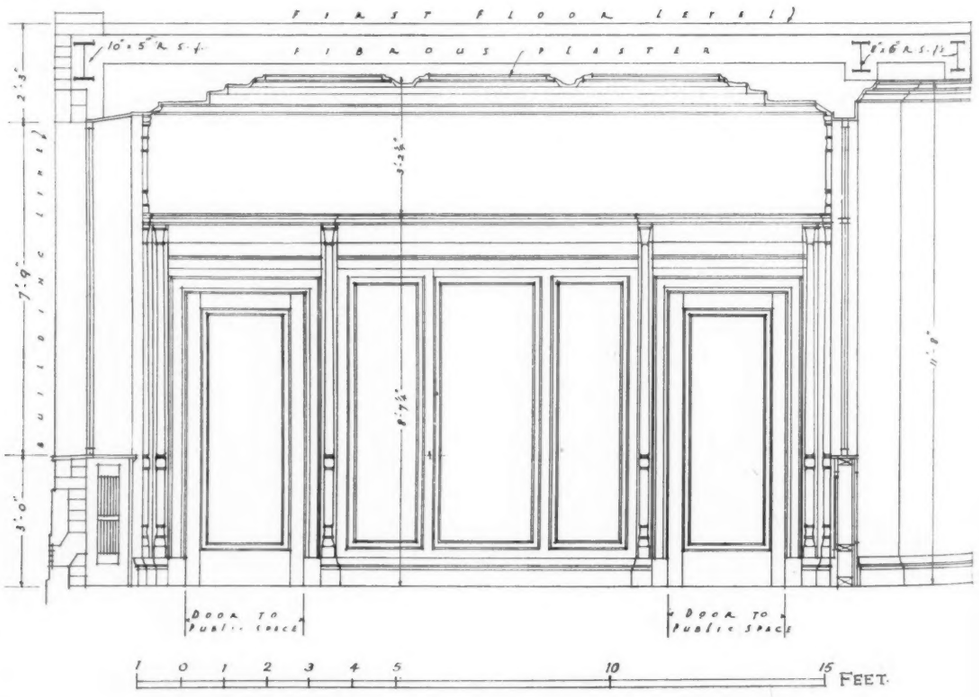


Above: A section of the Public Office.
Below: A section of the General Office.

Modern Details.

Panelling at the Glasgow Herald *Building, Nos.* 56-57 *Fleet Street, London.*

Designed by Percy Tubbs, Son & Duncan.



" . . . the Queen paid a long visit to the exhibition of modernist furniture which has been open for the past four weeks in Messrs. Shoolbreds. Her Majesty, who showed a remarkable knowledge both of woods and of veneers, was particularly impressed by the fact that three-quarters of the furniture in the exhibition was of British design and make. The Queen was anxious to know whether certain simply designed, but expensive bed-room suites could be reproduced in a less costly material to meet the needs of people of limited means. Mr. Best, the managing director of Shoolbreds, assured her that it was the firm's intention to continue to exhibit modernist furniture which should include both expensive and inexpensive pieces."—*The Morning Post.*

New Furniture and—New Prices.

By R. Gordon Stark.

It is not the custom of the REVIEW *to publish prices, but in view of the fact that the Queen herself has started the ball rolling, it may not be out of place to profit by a Royal example and inquire a little more closely than is usually justifiable into the question of cost, in so far as it affects modern furniture. The following article tries to show that good furniture neither is, nor need be, expensive, and to sustain the argument the prices of the works illustrated have been included.*—ED.

NO one, I think, will dispute the need for a higher standard in modern furniture. Even if the general standard were a high one, which it is not—though a distinct advance has undoubtedly been made since the years immediately succeeding the war—there are few people who would not wish to encourage any signs of vitality and real originality, especially if that effort seems to combine with sane principles a fair measure of variety and real originality and to have a good chance of establishing itself on a sound economic basis, a basis obviously essential to any permanent success.

In this country for very many years (until quite recently) the history of furniture has been a lamentable story. Sporadic attempts have been made to break away from tradition and to found a modern English school, but they have been short-lived and their contribution to art has been, I think, but slight. The best of them shows, on the whole, perhaps, a rather too conscious revival of traditional (medieval) forms.

Now, and for a long time, the spirit of period reproduction has reigned in this country more or less supreme—surely a travesty of true majesty, and for the most part not even living up to its very dull ideals! e.g. the debased "Jacobean" style, in particular.

For some reason or other the art of furniture designing has comparatively seldom attracted the man of wide education and general culture. The big furniture shops have employed draughtsmen ("designers to the trade") whose efforts, when not confined to pure copying of curve for curve and of moulding for moulding (old patterns—Jacobean, Queen Anne, Sheraton, etc.), have been spent in concocting trivial variations on themes of old masters, and, except in the highest class of work, have in the process quite lost the soul of them. Those conscious artists who have broken away have mostly either reverted to medievalism or perpetrated the gross or bizarre absurdities of the "New Art." Have we anyone today to bring us back to the realms of sanity; who can design, by the aid of *his own* inner consciousness, things unaffectedly simple and beautiful, things elaborate of grace or power; who has the eye for form and puts form and construction first, yet who has at the same time a subtle feeling for pattern and colour, for ornament and gaiety in their right place, not in excess or haphazard without regard to form or fitness of material; and who has, finally, a mind that is practical enough to design severely for use? Such a combination is rare, and a man that combines these qualities appears but seldom in a century. He must have enough control not to strive self-consciously after effect, and should live sufficiently *in* the world, or in the thought of the world, to interpret the needs and feeling of his day.

A cupboard chest in "weathered" oak.
By the courtesy of Good Housekeeping Magazine.

£9 19 6

Designer : J. DUGALD STARK.
Craftsmen : STARK DEPARTMENT, Peter Jones.

I believe that there are one or two who can be said to possess these, or most of these, qualities, and it is the business of the age, and more particularly, I would suggest, of the architectural profession, to foster, encourage, and help to develop such genius where it is found. The public is too slow to discern by itself merit that is not flashy, or too faint-hearted to follow new gods or, rather, should I say, fresh manifestations of the old-time gods, Truth and Beauty, unless someone in authority speaks as a prophet and leads the way. Once get "society," through the accepted judges of what is good, to lead the way, the rest may follow. Otherwise it will cling tight to the old things with the well-worn names, even though hashed up anew, so long as they bear the magic of the *name*. May the innocent forgive me!

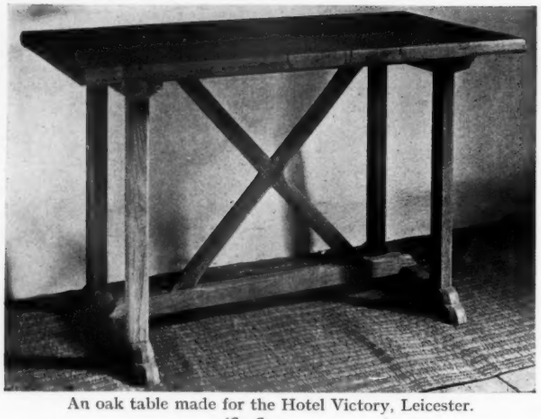
In these notes I propose to make a few suggestions. For simplicity's sake I have arranged them under headings.

I. IDEALS.

(*a*) To put within reach of the middle classes (at prices within their means) really well-constructed and well-designed furniture with a clean, fresh feeling, and thus help to raise the standard of taste in ordinary English homes. To do away gradually with the stagnant standard of bad reproduction, stylist modes, and sham antique now so prevalent. To replace period reproduction by sane, vital, imaginative, and not weakly, unoriginal work. I would like to emphasize that it should be perfectly possible to produce this at practically the same prices as rule for the lamentable trash sold in such quantities today. It is, indeed, largely a question of *quantities*. Induce the people to demand the better-designed stuff and they can get it at the price. One should not sink below a certain standard of finish, but those who desire more carefully-finished handwork and better polish could pay a little more.

(*b*) To do something at the same time towards forming a modern school of English furniture design, based on correct principles of art and inspired by any real talent that can be found in this capacity; to make a definite contribution to the art of the twentieth century by experimenting (with due control) with new forms and new ideas based upon modern conditions, new inventions, combinations of different woods of which we have today such wonderful variety, and so on.

(*c*) To develop a factory where these principles can be carried out, and where young men of promise can be trained in the right thought and practice. I do not wish it to be thought



An oak table made for the Hotel Victory, Leicester.
£6 6 0
Designer and Craftsman: P. WAALS.
To the instructions of PICK, EVERARD, KEAY AND GIMSON, *Architects.*

A sideboard in stained grey spruce. The margins, legs, sunk handles and knobs are ebonized.
£14 10 0
Designer: AMBROSE HEAL. *Craftsmen:* HEAL'S.

that what I propose is exactly of the nature of an Arts and Crafts Movement or a Guild of Handicraft, and, later on, if I may be allowed to, I will attempt to draw a distinction.

An effort such as I suggest must, to be a success, receive the active sympathy, encouragement, and support of the architectural profession, and one would like a body of architects to stand as patrons or guarantors or sponsors of such a movement.

A writing bureau in mahogany.
£9 15 0
Designer:
J. DUGALD STARK.
Craftsmen:
STARK DEPARTMENT, Peter Jones.

A writing bureau in unpolished oak.
£9 18 6
Designers and Craftsmen:
HEAL'S.

II. VALUE TO ARCHITECTS THEMSELVES.

It may be asked, of course, "How will it help us?" or "what can we do to help you? It is laudable enough on broad principles to encourage originality and invention and to give the young men of today a chance to express themselves, to foster a movement that is so definitely not reactionary, but we are so helpless. Our clients seldom give us a chance of advising them as to the interior decoration of the houses we build for them. Either they do it themselves, using what furniture they have already, and picking up odd pieces to make up, or the rich ones go to some of the big decorating firms who supply them with so-called antiques; and, having trained experts in period styles, these firms produce expensive schemes in Jacobean, Queen Anne, Sheraton, etc., for the rooms of their clients' houses dated A.D. 1928. *Any*thing rather than 1928 furniture!" Why is this? Because we are overridden by the idea that only the old can be good (both in beauty of form and perfection of craftsmanship); because we are the slaves of convention and largely influenced by the magic of a name. I suggest that as good work is done, and can be done, today as was ever done, but the fact must be proclaimed or we will never be given a chance, and shall sink back again into the old rut of mere plagiarism.

A bookcase cupboard in figured mahogany.
£8 8 0
Designer:
J. DUGALD STARK.
Craftsmen:
STARK DEPARTMENT, Peter Jones.

If, then, architects know to whom with a good conscience they can advise their clients to go for furniture and decoration in reasonable harmony with the architects' ideas of modern style as instanced in their own architectural work; or if they know with whom they can safely co-operate in producing for their clients well-made, well-designed fitments such as built-in cupboards, bookshelves, sideboards, and so on; to whom they can turn with confidence for assistance in interpreting their own designs and solving the technical difficulties from the constructional and economical points of view of the cabinet-maker, will not such people be of practical use to them?

With regard to the difficulty of persuading clients against reproduction schemes all I can suggest is that if enough people (architects in particular) repeat often enough how foolish it is, it will in time sink in, and already the tide is turning decidedly in our favour. *But,* before you can dissuade people from a certain course they are pursuing you must be able to propose a better one and, therefore, for our purpose you must be able to point to something that really is sound and in which you have confidence.

Obviously a difficulty architects have had is to know where to advise people to go for modern work. After all, there are not many places, and a great objection has always been, "Oh, but modern furniture is so expensive, especially if you have it made for you!" The Queen herself with her amazing gift for appreciating the real point at issue recently tackled the head of a famous firm on this very question as the extract at the top of these notes shows. But may I say that as far as the prices go at which one is now able to buy good modern furniture this objection really does not exist. In order to give an idea of prices for well-made,

An oval table in mahogany with curved under-framing.
£10
Designer : J. DUGALD STARK. *Craftsmen :* STARK DEPARTMENT, Peter Jones.

A mahogany hall table with bronzed handles.
£6 16 6
Designer . J. DUGALD STARK. *Craftsmen :* STARK DEPARTMENT, Peter Jones.

hand-finished work I have selected for illustration a number of modern examples, the prices of which not long ago would have astonished me as much as it probably will astonish the majority of people now.

To return to a common type of the professional decorating firm to whom fashionable people often, and the rich Americans usually, go, most of us know they make good game of the ignorance and gullibility of their customers, and make them pay through the nose for all they buy, real or sham. It is a game of arrant humbug for the most part. Prices charged have little or no relation to real values even in a business where "real values" are quite artificial. By helping in the propaganda for modern work one is at least encouraging something of a cleaner business where values have some relation to cost, and where one thing does not masquerade as another, pretending to be what it is not; a business which does not fatten on sentimentality and snobbery. It is true that a regeneration must take place among the leaders of fashionable society, but how accomplish it unless someone starts to put something better before them? I suppose it needs a teacher after the pattern of Ruskin to lead the campaign and to bring people to sanity and a sense of balance: to lift us out of the stagnant pool of sentimentality and show us the loveliness of the fields in which *today's* sun shines. But the architectural profession could do a great deal, if it had a mind to, in continually dinning into the ears of the public, and in particular of those from whose homes Fashion takes its flight, the gospel of freshness and natural development.

The "public" by itself will not recognize merit and will normally fight shy of anything new, any departure from conventional standards with branded names, unless they are told by someone that counts that it's "all right." Once a few people in high places have set the fashion there is a chance, and for the rest I believe a style will depend for success on its own merit. I do not think a bad style or one without good solid foundation will achieve any measure of permanency, if one may use so loose a phrase, merely by the setting of fashion.

A solid walnut bookcase in natural colour, and waxed.
£2 15 0
Designer : J. DUGALD STARK.
Craftsmen : STARK DEPARTMENT, Peter Jones.

A folding tea table in English walnut.
£6 6 0
Designer and Craftsman : EDWARD BARNSLEY.

A tallboy in burr walnut with black bands, veneered on to mahogany laminated board. The handles are of bronze.
£21 10 6
Designer : J. DUGALD STARK.
Craftsmen : STARK DEPARTMENT, Peter Jones.

Now against all this I am bound to say that although one is rather apt to be annoyed with people who buy nothing but period style of furniture and think it a *sine qua non* of good taste, one cannot help sympathizing to a great extent, remembering that it is a habit founded originally on very good reasons, namely, that there was very little "modern" worth buying for a long period, and what *was* good was too dear, or was rather on a one-style basis, apt to be a little monotonous, and did not appeal to a sufficiently large number of people, or harmonize with their existing furniture. One *must* have variety; and a man who can only produce one style of design and who runs his idioms to death, fine as his work may be, will fail of any wide effect.

"People of fashion" are always a little late in finding out what is really good, and they have not yet quite awakened to the reality.

III. PRACTICAL AIMS.

The broad idea then is: To supply well-constructed and well-designed furniture at prices within reach of the middle classes and thus to raise the standard in ordinary English homes, a standard which at present is atrocious. Our bread and butter must come from selling the plain, simple, unaffected furniture: hand-finished, if possible, but at any rate of good design. I think, if you put this kind of furniture side by side with what is known in

the trade as "Curtain Road stuff," that the public will distinguish between the two without need of further education. It is almost entirely a question of price. "What can the little home be furnished on?" Now, my contention is that, given the necessary backing—capital, publicity, sympathy, and right teaching from above—better stuff from the æsthetic point of view, and ultimately from the constructional, could be turned out at the same price as the type of trash now generally sold. Of course, one will always have to pay more for well-constructed and well-finished than for badly put together and roughly finished furniture, but so little more if we were able to make our things in sufficient quantities that the public would gladly stand the difference. It is a matter of mass production, and our aim must be to lower the price continually until we get to the economical level at which the public considers the price worth paying for the standard maintained. Ideally one might imagine a kind of monopoly due to the manufacture in ever-increasing numbers at a time which would force the standard of some manufacturers up, and others down, till they were eliminated.

But what the public in the meantime needs to be taught is: (i) To buy little but good; (ii) that work that is well put together and of good material is *better value* from a more practical point of view than the merely æsthetic, and that, therefore, it *pays* to buy it. One might instance the work of the Deutsche Werkstätten, whose big workshops at Hellerau are run on mass-production lines and who turn out very nice furniture that is designed by good artists ("architects") at really economic prices. They undertake, I believe, the complete house—building, furniture, and decoration (fabrics, etc.), and afford a good example of the co-operation between architect and furniture designer which tends to produce harmony in modern house decoration.

I mentioned some way back that I wished to distinguish between these aims and an Arts and Crafts Movement or a Handicraft Guild that have occasionally been inaugurated with much courage and high idealism, although, after all, our aim is the same, namely, the raising of "standard." Mr. C. R. Ashbee says in his most interesting book, *Craftsmanship in Competitive Industry*, p. 127: "Any strong corporate influence or hold upon the building of the country we (architects) have none; that has been taken from us by the jerry-builder, the tradesman with a machine, the man who does it cheap. By allowing the cheap to continue we are destroying the Arts and Crafts, and our own work with them." These remarks would, I am certain, be considered by Mr. Ashbee to be applicable equally to furniture. Take them for the present to be so. "Our" work, then (that is, the work of artists in furniture design), is taken from us by the tradesman with the machine, the man that does it cheap. Well, there is nothing wrong in turning out anything cheap—if you can. We know very well, however, what Mr. Ashbee means—and there is, unfortunately, only too much truth in it—he means the man who does it cheap *and nasty*. Nor is there, in my opinion, any harm in a man owning a machine. If he wants to sell his productions, and not merely make them for the fun of it—to give away as presents to his aunts or grandchildren—he would be a fool not to have a machine. No one regrets more than I do the lack of the patrons of art that existed in old days who had the money and the taste, in fact, the passion and enthusiasm to encourage the artists of their day by liberal commissions. Our present-day rich and fashionable people are, on the whole, tame creatures who can think of nothing but in terms of "period." And how the unscrupulous type of antique-monger feeds on them! Now, if he had a "machine" he could save himself hours of labour—half a life of labour—and discover that he could turn out quite two of his beautiful pieces to every one he could do *all* by hand, and not inferior in construction nor noticeably, if at all, so in appearance.[1] Does one expect the sculptor to chisel a life-size figure out of the solid marble? And what advantage would he gain by so doing? It would be folly to despise the pointing machine and with fine rage to attack the rough block with hammer and chisel from the outset. If one for his pains thereby really produced a greater work of art, then all honour to his courage. But I cannot see any good purpose served by such heroism. So it is with woodworking machinery. And there really are not enough people with enough money today to buy furniture that has never suffered the rough usage of a circular cutter-block in the first process of smoothing the raw surface of the wood or of a rotating saw to cut the planks to the sizes required. Such craftsmen may have a few patrons with that rare mixture of gold and sentiment, but commercially it is impossible. The machine has come, and come to stay. It will only retard progress to shut one's eyes to changes that are bound to take place as the result of the march of mass-production. You cannot succeed in stopping it even if you would; the next best thing is to meet it half-way—to meet "the man with the machine who does it cheap" *on his own ground and beat him*; that is, show how to make use of the undoubted blessings of mechanical aid without degrading art. Man must maintain the mastery of the machine and use his spiritual powers, imagination, and fine feeling to inform and uplift, and it will serve him well; and let him make it cheap by all means, if he can, since the age absolutely demands it. By this means he may bring a decent standard into the homes of those who would otherwise be unable to afford it.

It is, perhaps, unnecessary for me to say that in advocating the use of machinery I do not fail to appreciate the vital necessity, if good work is to be produced, of encouraging the craft feeling of pride in workmanship, the "sense of the brotherhood of toil, the joy of sympathetic endeavour" which the many art guilds founded from about 1890 onwards have endeavoured to foster and encourage. The importance of this spirit to the development of national character and the social virtues cannot be overrated; just as the reverse of the picture—that of dark, smoke-begrimed factories owned by the price-cutting, money-grubbing capitalist, who is no artist-craftsman himself, and who lives a life quite apart from his operatives, regarding them as little more than mechanical "robots" (a state of things now fortunately becoming rare)—is no less than a grave national danger. Its results have been seen, and are still being felt, in the revolts and the industrial upheavals following the discontent and misery which such conditions are bound to engender.

I need not here go into the question of the desirable limits in the use of machinery. But I would say that if we cannot produce carving at an economical price without the use of machine carvers, then let us do without carving for the particular class of furniture we have under consideration. Do not let us go in for the abominations of applied fretwork and mass-produced roses stuck with glue! We no longer live in the spirit of the debased Empire age, and can do with little or no elaboration.

I have written elsewhere an article in which I have endeavoured to point out what seem to me are, or should be, the salient points in modern furniture, and why on purely practical grounds there is a need for a new style; in fact, why a new style is bound automatically to develop owing to such considerations as small houses, the instability of fixed homes, the inefficiency or the lack of servants, the lack of leisure resulting in time-saving devices, the desire for light and air, horror of dust, demand for greater comfort, the dislike of formality, new inventions of science and research, and, of course, the human need for change and variety which comes from time to time—but in England not much!—as regards furniture. All these factors will go to determining a new style. Let us hope there may be found one or two people sane and powerful enough to guide it along the lines of good art.

A bed of walnut veneers applied to mahogany boards. The legs are solid walnut.
£5 15 6 with iron side and end rails.
Designer: J. DUGALD STARK.
Craftsmen: STARK DEPARTMENT, Peter Jones.

[1] But he mustn't expect the machine to do everything. That is bad.

A Craftsman's Portfolio.

Being Examples of Fine Craftsmanship.

XXV—Early English Needlework.

From the Exhibition at Sir Philip Sassoon's House, 25 *Park Lane, London.*

The Medallion on the *Bag of the Great Seal* of Cromwell's Parliament, 1651.

In the possession of the Lord Bathurst.

The *Bag of the Great Seal* of Cromwell's Parliament is supposed by tradition to have been given to the first Lord Bathurst by Lord Bolingbroke, who was related to him through the St. John and Apsley families. It bears the arms of England and Ireland stumped and enriched with bullions, and an embroidered medallion representing a scene of the Long Parliament, with Speaker Lenthall in the Chair, which is illustrated at the top of this page. The scene is a replica of the design on the Great Seal of 1651, which can be seen at the British Museum. It is similar to several other Great Seals of the day, as can be seen by comparison with the design for 1649 by the engraver Thomas Simon (*illustrated below*). This drawing, in the possession of Mr. Reginald Barker, a descendant of the engraver, was supposed to be a study for the Seal housed in Lord Bathurst's Bag, but it is, in fact, a design for an earlier one, hence the difference in date. Simon, however, was responsible for both, and for several more, as the following extract shows :

From the JOURNALS OF THE HOUSE OF COMMONS.

Die Sabbati, 14 May 1659.

Mr. Love, *according to former order, brought in the Great Seal last in use in* England. Ordered,

That the said Great Seal be forthwith broken.

Memorandum,

That the said Great Seal was broken in several pieces, the House sitting.

Mr. Love *further presented, according to former order, a new Great Seal, dated* 1659.

See Plate XXIV.

Ordered,

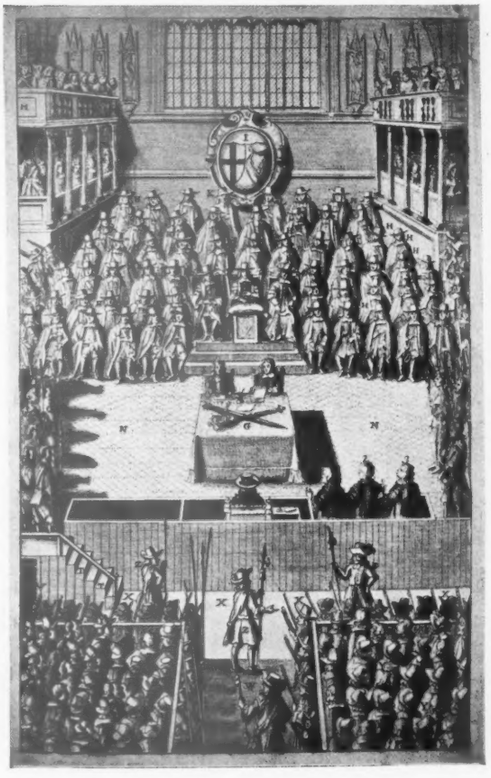
That Mr. Simon, who made the new Great Seal, now presented to the House, be referred to the Committee of Safety ; *who are to consider what is fit to be allowed the said Mr. Simon for the said Seal, and the making thereof ; and agree with him for the same and to give order for payment thereof unto him accordingly.*

That the consideration of the debt claimed by Mr. Simon, for making the former Great Seals of England, for which he remains yet unsatisfied, be referred to the Council of State, when the said Council shall be constituted.

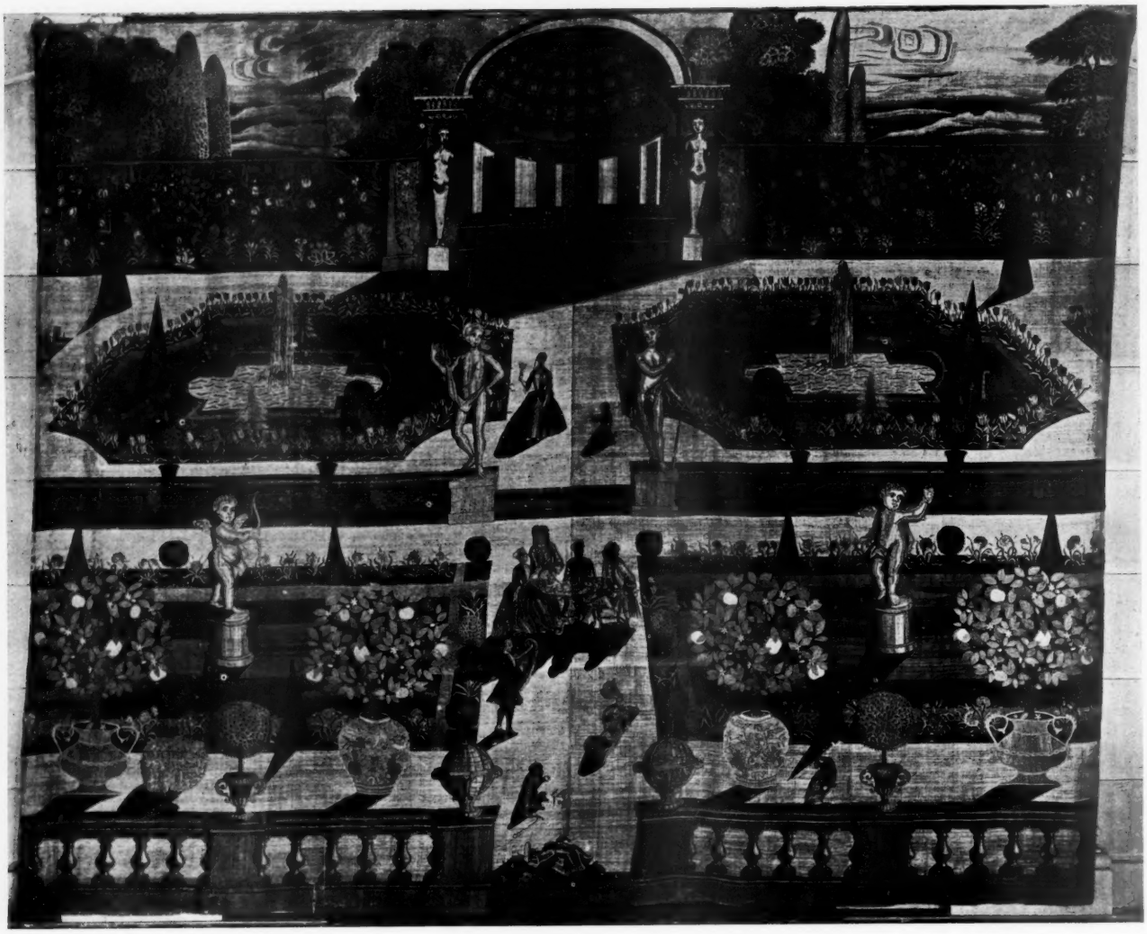
In all cases, the background is, of course, Westminster Hall, a third view of which is seen in the engraving of the trial of Charles I, which took place just before Simon made his drawing, and in which the King is seen sitting presumably in the chair illustrated on page 197. It is interesting to compare the different renderings of the Hall, none of which quite tally. The scenes for the Great Seal represent Parliament sitting.

Left. Thomas Simon's design for the Great Seal, 1649.

In the possession of Mr. Reginald Barker.



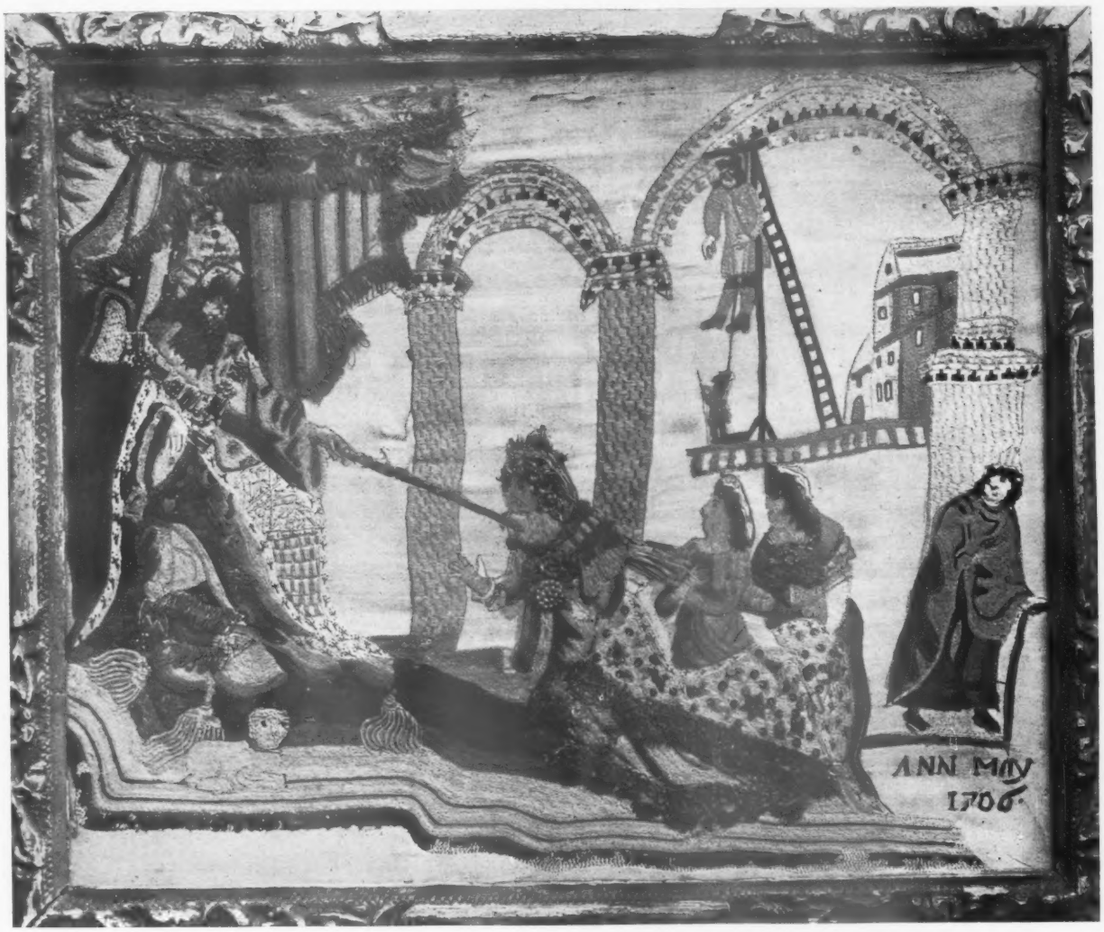
Right. The trial of Charles I in Westminster Hall, 1649.



Above : A piece of petit-point needlework, understood by tradition to have been worked by the five wives of Thomas Foley in the beginning of the eighteenth century. It represents a section of the formal garden at Stoke Edith.

In the possession of Mrs. Paul Foley.

Below : The Temptation of Adam and Eve by the Serpent, an unorthodox and modern treatment of a well-known story, worked in coloured silks. This ingenuous piece of work which, but for its title, might easily be taken for an early prize-fight, is dated about 1660. *In the possession of* Mr. Percival Griffiths.



Above: *Needlework picture*—1706. *In the possession of* Captain N. Davidson.
Little is known of this enchanting piece of work except that it is "Queen Anne." It was found recently in Stamford by Captain Davidson, who believes the scene to represent King Ahasuerus touching Queen Esther with his sceptre, while Haman hangs from the gallows in the background. This may be true, but the remarkable point about the picture is the close resemblance it bears to the "Beggar's Opera," first produced in 1727. The question that presents itself is the intriguing one: Did Gay know this picture, and did the idea for the "Beggar's Opera" come to him when he saw his last act already staged as it is here? In the foreground is the King granting Macheath's reprieve to Opera, supported by Lucy Lockit and Polly, with Mrs. Peachum in the background, and Macheath already half-dispatched. Can there equally be any doubt that Lovat Fraser saw this work, and that his *motif* of a triple arch for the now classic stage-scene was drawn from the same source?

Below: *The Empress of Austria at Prayer.*

In the possession of Mr. George Hartmann.

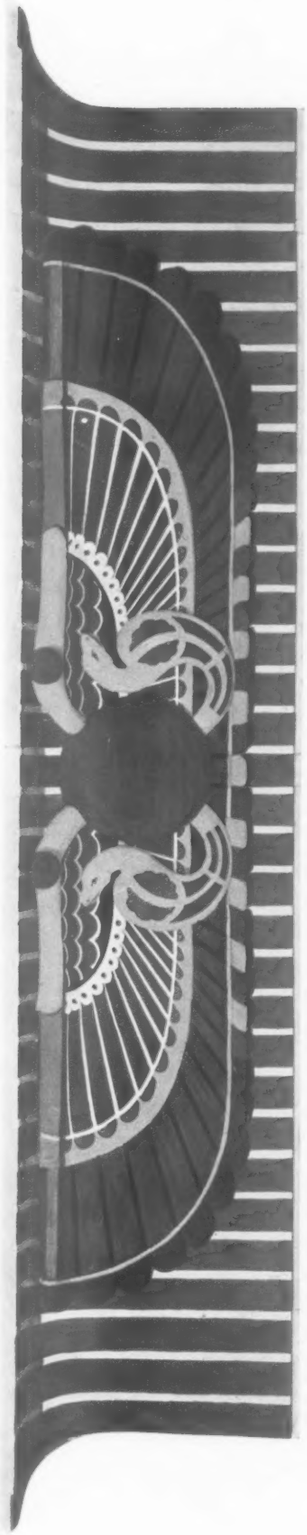
Above : A needlework picture of Chatsworth.

In the possession of the Duke of Devonshire.

Below : A fire screen, inscribed as the work of Queen Anne, and presented by her to the Rt. Hon. Richard Hill in 1713. Subject : *The Court of Flora,* worked in petit-point and gros-point.

This screen was sold from Tilliefoure in Scotland about nine years ago and was inherited by Lord Gerald Wellesley. The inscription is of Victorian date, and there is no other evidence of its Royal workmanship in the possession of the owner.

In the possession of Lord Gerald Wellesley.



One of the scarabs in coloured "Atlas White" concrete on the new Carreras Building in Camden Town.

Correspondence.

Saint Kenelm's Church, Worcestershire.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—This is the little church of which Mr. Francis Brett Young writes in his recent novel, *Portrait of Clare*. He names it Saint Chads.

"The little church took shelter under the hillside on a shelf of red soil bastioned by pagan yews. It cowered there, that fortress of an earlier faith, retired in timelessness, as removed from the tides of life that set southward down the Severn, or northward towards the iron magnet of North Bromwich, as the standing stones on the summit of the beacon. . . ."

On the site of this church, which is on the eastern slope of Clent Hill, Kenelm, son of the King of Mercia, was slain by professional assassins. For suffering this fell fate he was canonized, and it was directed by the Pope that a church be erected to the Glory of God and His saint at the place of martyrdom.

The little church fits snugly into the rilled and knotted ground, burying its nose in the swelling hillside and planting two sturdy buttresses into the soil receding valleywards.

The naïve shapes and crude construction are evidently the work of simple and deliberate minds. The clever geometricians of Westminster and Canterbury had no finger in this homely pie. There are no big conceptions or subtle devices. The simplest lines and intervals lose continuity, and even at the east end the window fails to achieve the central axis by a yard. And yet it is a complete and satisfying work revealing simple abilities used to the utmost. It is a triumph of a very unsophisticated and charming kind, impossible to find or create in the virtuosity and cynicism of modern building.

Restoration has blighted it with a not too heavy hand. But the modern touches are, perhaps, inevitably alien and sterile. A small relief carving of Saint Kenelm, placed, it is recorded, over the door, has, in the gradual journey which such things make during the centuries, drifted to an unoriented position under the eaves.

On Sunday mornings a line of sumptuous cars await their devout owners in the lane. These country Royces and Daimlers are a little out of date, like the church, and for that reason they do not seem intrusive or incongruous. Bank holidays bring crowds from the Black Country to the near hills, but the trippers do not pass the ancient stones on Clent (Brett Young's Penn Beacon), and the few pieces of orange peel and banana skin which descend the eastern side of the hill serve but to give point and counterpoint to the complete beauty of the remote and secure little church.

15 Highfield Road, Smethwick, Birmingham.

Yours faithfully,
EDGAR LUCAS.

Oriental Roofs.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—To conclude my attempt to prove a coniferous origin for these roofs, there remains for consideration the evidence which excludes Buddhist symbolism from their causation. I will call these roofs coniferoid, a name which will be appropriate to their shape, whatever their origin may have been. In any case the curvature has never been assumed to be connected with the symbolism.

Conclusive evidence could be brought, on Buddhistic grounds, for this exclusion of symbolism, but such would not, I presume, be admissible in an ARCHITECTURAL REVIEW. The following facts, however, are equally conclusive, and lead to a classification of Oriental roofs into three types, related both to Chinese influence and to the availability of certain species of pines or firs. It must be remembered that only certain species of coniferæ have this characteristic curve. The branches of the cedars (including the deodar), the larches, and the junipers, do not take the requisite shape. The spruce fir, both in the curve of its branches and in the complete design of the tree, is the best type of the supposed original of the coniferoid roof.

The first fact excluding Buddhist symbolism is that the coniferoid roof has never been used in North India, where Buddhism originated, and where it predominated for about a thousand years: nor in Ceylon, which received its Buddhism from North India in the third century B.C., and where it has flourished without interruption ever since; nor yet in the central plateau of Tibet, which also received its Buddhism from North India and has developed its own peculiar type of architecture, without outside influence, of precipitous walls and flat roof, of which, curiously enough, the accepted design for the Shakespeare Memorial Theatre is strangely suggestive. Throughout these areas there has been no Chinese influence, and there are no coniferous trees.

The second fact excluding Buddhist symbolism is the appearance of the coniferoid roof, in countries where it is used, upon buildings other than Buddhist structures. It is employed by devotees of the Shin-to and Confucian creeds; it appears upon Imperial and mandarins' palaces. All national and public institutions use it. It occurs even on city gates, and over public wells.

But what seems most conclusive is the fact that the coniferoid roof, in the very extensive area in which it is prevalent, can be graded into three types, which can be shown, on historical grounds, to bear a distinct and proportionate relation to the amount of Chinese influence known to have been exercised in that region, and also upon the availability of certain coniferæ.

These three types are (1) Pure Coniferoid; (2) Conventional Coniferoid; (3) Straight-line Multiple.

The Pure Coniferoid area includes China, Japan, Korea, and some of the Tibeto-Chinese border states. Chinese influence is admitted, and the species of coniferæ required abound, and are, as proved in my last letter, often regarded as sacred. It is just possible that Japan developed the coniferoid roof independently in primitive times, for there are traditional reasons for believing that the so-called "roof-pressor," still to be seen on Japanese houses, and also the upper beam of the Shin-to Torii, both of which still show the coniferoid curve, are the modern representatives of primitive logs, almost certainly of pine.

The second type, the Conventional Coniferoid, is prevalent throughout Burma and the Shan States, on all religious and royal buildings. Coniferous trees are not found in Burma, except sparingly, in a few isolated districts, and the presence of white ants would make the use of pine timber impossible if it were available. Teak abounds, and is used almost universally for religious and royal buildings. It is not attacked by white ants, but it happens to be very brittle, and so cannot be made to take the sweeping curves characteristic of the Chinese roof. Yet its relationship to the coniferoid roof is retained by the attachment to the ends of the rafters of carved, upturned end-pieces.

The third type, the Straight-line Multiple roof, is prevalent in

Siam and Nepal, in which countries the tiers have been retained, often-times in an attenuated form, but without any curvature, except that in some cases there exists a faint terminal twist.

There is therefore a distinct gradation of the Oriental roof, from the artistic Chinese form, through the conventional pyramid of Burma—specimens of which were to be seen at Wembley—down to the mere multiplicity of superimposed roofing of Siam. In the countries where China had no influence there is no trace of the coniferous curve or of the tiers of roofs.

All this points to China as the land of origin, and to the fir tree as the explanation, and excludes Buddhist symbolism from any determining part in the formation of coniferoid roofs.

Yours faithfully,

Wesley House, Sandown, Isle of Wight. THOS. G. PHILLIPS.

Since writing the foregoing I have read with pleasure in your April issue the letter from Mr. Raymond McGrath, in which he appears to admit the possible influence of the fir tree upon Chinese roof design, as suggested in my February letter.

Mr. McGrath, perhaps, wrote before he had seen my second letter, in the March issue, as I therein gave reasons for concluding that the natural shape of the branch of a fir tree used as a rafter in a primitive and indigenous hut, explains both the curvature of the roof and the upturned eaves of Chinese buildings. We need, therefore, no longer consider the sag of the Tartar tent cloth. The roofs of monasteries and temples in China and Japan undoubtedly blend with the landscape. The same may be said also of the Japanese pagodas. But Chinese pagodas are another problem. I happen to have been collecting evidence which makes it probable that they are not developments of the original North Indian pagodas, nor are they what Ferguson strangely suggested, "exaggerated Htis" (pagoda umbrellas).

THOS. G. PHILLIPS.

The *King's Beasts* of Windsor.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—With reference to the article on the *King's Beasts* at Windsor in the March issue of THE ARCHITECTURAL REVIEW, it was, perhaps, not made clear that the architect, Mr. Harold Brakspear, took a great interest in the proper working out of the models.

All the work was naturally done under his instructions and to his approval. He gave much care and thought to each of the beasts, both in the studio and when full-size models were put up on the building for his criticism and approval. His profound archæological knowledge made the work possible.

Yours faithfully,

8 Grosvenor Road, London. JOSEPH ARMITAGE.

The A.B.S. Scheme of House Purchase.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—May I make use of your valuable paper to emphasize a feature of the A.B.S. Scheme of House Purchase, which seems to me particularly worthy of notice and which has already attracted the attention of a large number of practising architects? The outline of the scheme (which was explained in detail in a letter to all members of the Institute in Great Britain last November) is that the purchase or the erection of a house is made easy and immediately possible by an advance of 75 per cent. of the certified amount of the value of the property mortgaged, repayable over a period of fifteen or twenty years, by means of an endowment assurance.

The point I wish to make is that the scheme is not confined to architects, but extends also to their clients. Provided the house is designed by an architect, and the applicant is introduced by a member of the Institute, the Architects' Benevolent Society will gladly enrol him on their lists and make him free of all the advantages and concessions embodied in the scheme.

All inquiries should be addressed to the Secretary, Architects' Benevolent Society, 9 Conduit Street, W. (Telephone: Mayfair 0434.)

Yours faithfully,

19 Queen Anne's Gate, London. MAURICE E. WEBB, Chairman, A.B.S. Insurance Committee.

The English House.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—You may be interested in the enclosed photograph which I once took to illustrate the very point alluded to in your most fascinating article in the January number of THE ARCHITECTURAL REVIEW, i.e. that the distinction between domestic and ecclesiastical architecture did not practically exist in medieval times. The photograph which is taken entirely indoors is not of a cloister as might at first sight be supposed, but of the passage behind the screens at Clevedon Court, Somerset, showing the triple archways on the right to the domestic offices, the body of the Great Hall being on the left. At no time during its history of some 600 years or so has this house been even remotely connected with any ecclesiastical establishment, but has always been a manor house pure and simple—a statement frequently received with incredulity.

Yours faithfully,

Clevedon Court, Somerset. AMBROSE ELTON, Bart.

[NOTE.—This photograph will appear in the instalment dealing with the Decorated Period—fourteenth century.—N. L.]

Obituary.

We regret to record the death from sleepy sickness of Mr. Jules Ayer, the joint managing director of Messrs. Charles Boss & Co., Ltd., timber importers. Mr. Ayer was well known both in the timber trade and among builders, merchants and architects in connection with his association with the "Cebos" and "Bostur" doors. It was with the door department that he was so intimately associated during the last few years of his life.

English Domestic Architecture of the Seventeenth and Eighteenth Centuries.

So much interest has been expressed in Messrs. Small and Woodbridge's series of measured drawings and photographs of selected examples of seventeenth- and eighteenth-century domestic architecture, which have been appearing in THE ARCHITECTURAL REVIEW during the past two years, that it has been decided to reprint them in book form, together with some hitherto unpublished drawings and photographs of some further outstanding examples of the domestic architecture of this period in the London district. The book will be published in the early part of this month under the title of *Houses of the Wren and Early Georgian Periods*, by the Book Department of the Architectural Press, 9 Queen Anne's Gate, Westminster, at the price of 25s. net.

Evolution—and the A.A.

The Architectural Association has for some time past realized the necessity of adding to their accommodation at Nos. 34 and 35 Bedford Square, and in consequence the adjoining house, No. 36, has been acquired and remodelled to form a part of their premises.

Nos. 34 and 35 Bedford Square were taken over by the Architectural Association in 1921, and altered to suit their needs by Mr. Robert Atkinson, who also added the studio block at the back of these houses. The necessary remodelling of No. 36 Bedford Square has been carried out to the designs of Messrs. Easton and Robertson.

The original frontages of all three houses were designed by Thomas Leverton, in 1770, and have been left substantially as they were in 1921. The principal alterations made by Messrs. Easton and Robertson are the introduction of an Exhibition Room on the first floor of No. 35 in the place previously occupied by the Reference Library, and the extension by two additional bays of the studio block at the back of No. 36. Messrs. Easton and Robertson have followed the lines of the original design, and the studio block now occupies the entire width of Nos. 34–36. The basement floor has also been enlarged and now forms a lecture room; when the occasion arises it can also be transformed into a very fine ballroom.

The new rooms were formally opened at a special Conversazione held on March 15 last, when a record gathering of over 1,000 members, students, and their friends took part in the ceremony.

A LONDON DIARY.

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

TUESDAY, MAY 1—

Porcelains of China	12 noon.	BRITISH MUSEUM TOURS
Arts and Customs of Ancient Egypt	12 noon.	,, ,, ,,
Monuments of Assyria	3 p.m.	,, ,, ,,
Greek Sculpture	3 p.m.	,, ,, ,,
Early English Furniture	12 noon.	VICTORIA AND ALBERT MUSEUM
English Seventeenth-century Furniture	3 p.m.	,, ,, ,, ,,
Nature in Art	3 p.m.	WALLACE COLLECTION
English Portraiture	11 a.m.	NATIONAL GALLERY
,, ,,	12 noon.	,, ,,
General Visit	11 a.m.	NATIONAL GALLERY, MILLBANK
,, ,,	12 noon.	,, ,, ,,
Watercolours of Scotland by G. Drummond-Fish (closes 8th). Sark, etc. — Watercolours by A. R. Bradbury (closes 10th). Watercolours by H. F. Waring (4th–24th). Bermuda—Watercolours by Mabel Rainsford (11th–24th). Etchings by E. Mary Shelley (14th–26th).	10–5 Sats. 10–1	WALKER'S GALLERIES, 118 NEW BOND STREET, W.

WEDNESDAY, MAY 2—

Potters of Old England	12 noon.	BRITISH MUSEUM TOURS
Arts and Customs of Ancient Egypt	12 noon.	,, ,, ,,
Britain before the Roman Conquest	3 p.m.	,, ,, ,,
Greek and Roman Life	3 p.m.	,, ,, ,,
Far Eastern Pottery	12 noon.	VICTORIA AND ALBERT MUSEUM
English Eighteenth-century Architecture	3 p.m.	,, ,, ,, ,,
Indian Section : Architecture	3 p.m.	,, ,, ,, ,,
Sienese and Florentine Contrasted	11 a.m.	NATIONAL GALLERY
,, ,, ,, ,,	12 noon.	,, ,,
Hogarth—Pre-Raphaelites	11 a.m.	NATIONAL GALLERY, MILLBANK
,, ,,	12 noon.	,, ,, ,,

THURSDAY, MAY 3—

The Romans and Their Art	12 noon.	BRITISH MUSEUM TOURS
How the Bible Came Down to Us	12 noon.	,, ,, ,,
Between the Old Testament and the New	3 p.m.	,, ,, ,,
The Romans in Britain	3 p.m.	,, ,, ,,
Chinese Porcelain—I	12 noon.	VICTORIA AND ALBERT MUSEUM
Chinese Porcelain—II	3 p.m.	,, ,, ,, ,,
Chinese Porcelain—III	7 p.m.	,, ,, ,, ,,
Celtic Ornament	7 p.m.	,, ,, ,, ,,
Dutch Genre	3 p.m.	WALLACE COLLECTION
Later Flemish	11 a.m.	NATIONAL GALLERY
,, ,,	12 noon.	,, ,,
French Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
,, ,,	12 noon.	,, ,, ,,

FRIDAY, MAY 4—

The Anglo-Saxon Period	12 noon.	BRITISH MUSEUM TOURS
The New Testament Period	12 noon.	,, ,, ,,
Craftsmen of the Middle Ages	3 p.m.	,, ,, ,,
Origins of Writing and Materials	3 p.m.	,, ,, ,,
General Tour	12 noon.	VICTORIA AND ALBERT MUSEUM
English Pottery	12 noon.	,, ,, ,, ,,
Coptic Tapestries	3 p.m.	,, ,, ,, ,,
English Portraits	3 p.m.	WALLACE COLLECTION
Some Master Painters	11 a.m.	NATIONAL GALLERY
,, ,, ,,	12 noon.	,, ,,
Turner	11 a.m.	NATIONAL GALLERY, MILLBANK
,,	12 noon.	,, ,, ,,

SATURDAY, MAY 5—

History of Handwriting in West Europe	12 noon.	BRITISH MUSEUM TOURS
Life and Arts of the Middle Ages	12 noon.	,, ,, ,,
Tour of Several Sections	3 p.m.	,, ,, ,,
A Sectional Tour	3 p.m.	,, ,, ,,
Architecture—I	12 noon.	VICTORIA AND ALBERT MUSEUM
Architecture—II	3 p.m.	,, ,, ,, ,,
Indian Section : Sculpture	3 p.m.	,, ,, ,, ,,
Ivories	7 p.m.	,, ,, ,, ,,
Chinese Paintings	7 p.m.	,, ,, ,, ,,
Selected Pictures	3 p.m.	VICTORIA AND ALBERT MUSEUM
General Summary	11 a.m.	NATIONAL GALLERY
,, ,,	12 noon.	,, ,,
Some Recent Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
,, ,, ,,	12 noon.	,, ,, ,,

MONDAY, MAY 7—

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.	,, ,, ,,
Early Renaissance Sculpture	12 noon.	VICTORIA AND ALBERT MUSEUM
Enamels	12 noon.	,, ,, ,, ,,
Donatello	3 p.m.	,, ,, ,, ,,
Gothic Woodwork	3 p.m.	,, ,, ,, ,,
Pictorial Values	3 p.m.	WALLACE COLLECTION
Claude Poussin : Some Dutch Landscape	11 a.m.	NATIONAL GALLERY
,, ,, ,, ,,	12 noon.	,, ,,
The French Impressionists	11 a.m.	NATIONAL GALLERY, MILLBANK
,, ,, ,,	12 noon.	,, ,, ,,
Ninety-fourth Annual General Meeting	8 p.m.	R.I.B.A., 9 CONDUIT STREET, W.

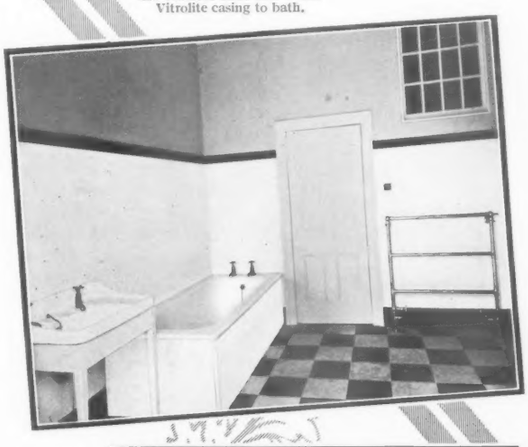
VITROLITE
BETTER THAN MARBLE

Private Bathroom lined with Green and Ivory Vitrolite Panels, in Black Vitrolite Margins.

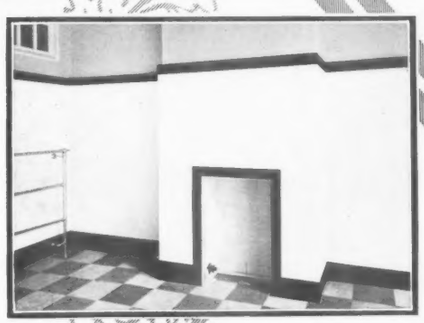
Lavatory lined with White Vitrolite Panels between Green Vitrolite skirting, dado rail and frieze.

THE illustrations on this page, whilst showing interesting examples of the use of Vitrolite in bathrooms and lavatories, do not convey anything of the charm of the actual installations. Vitrolite is supplied in five colours—Black, White, Green, Ivory, and Lavender—and it is the numerous possible combinations of these that afford the Architect so wide a scope for the exercise of his skill in securing a pleasing and distinctive effect.

Bathroom. White and Lavender Vitrolite dado and White Vitrolite casing to bath.



Inexpensive treatment of Bathroom showing low dado of White and Black Vitrolite.



Old town house with bathroom modernized by coloured Vitrolite lining to walls and surround to fireplace.

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A LONDON DIARY (*continued*).

TUESDAY, MAY 8—

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.	" " "
Michelangelo	12 noon.	VICTORIA AND ALBERT MUSEUM
Rodin	3 p.m.	" " " "
French Painting	3 p.m.	WALLACE COLLECTION
Mond Collection and Botticelli	11 a.m.	NATIONAL GALLERY
" " " "	12 noon.	" "
General Visit	11 a.m.	NATIONAL GALLERY, MILLBANK
" " "	12 noon.	" " "

WEDNESDAY, MAY 9—

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.	" " "
Ironwork	12 noon.	VICTORIA AND ALBERT MUSEUM
Glass	3 p.m.	" " " "
Indian Section : Metalwork	3 p.m.	" " " "
Early Fifteenth-century Italian and Netherlands Contrasted.	11 a.m.	NATIONAL GALLERY
Early Fifteenth-century Italian and Netherlands Contrasted.	12 noon.	" "
Blake—Rossetti	11 a.m.	NATIONAL GALLERY, MILLBANK
" "	12 noon.	" " "

THURSDAY, MAY 10—

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.	" " "
Ecclesiastical Metalwork	12 noon.	VICTORIA AND ALBERT MUSEUM
English Plate	3 p.m.	" " " "
Continental Plate	7 p.m.	" " " "
English Medieval Sculpture	7 p.m.	" " " "
French Painting—II	3 p.m.	WALLACE COLLECTION
Spanish	11 a.m.	NATIONAL GALLERY
"	12 noon.	" "
Turner	11 a.m.	NATIONAL GALLERY, MILLBANK
"	12 noon.	" " "

FRIDAY, MAY 11—

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.	" " "
Lace	12 noon.	VICTORIA AND ALBERT MUSEUM
Salt-glazed Stoneware	12 noon.	" " " "
Japanese Paintings	3 p.m.	" " " "
French Painting—III	3 p.m.	WALLACE COLLECTION
Early Venetian and North Italian	11 a.m.	NATIONAL GALLERY
" " " " "	12 noon.	" "
Hogarth—Eighteenth-century Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
" " " "	12 noon.	" " "

SATURDAY, MAY 12—

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.	" " "
Ironwork	12 noon.	VICTORIA AND ALBERT MUSEUM
Precious Stones	3 p.m.	" " " "
Indian Section : Paintings	3 p.m.	" " " "
Goldwork and Jewellery	7 p.m.	" " " "
English Primitives	7 p.m.	" " " "
Selected Pictures	12 noon.	WALLACE COLLECTION
General Summary—II	11 a.m.	NATIONAL GALLERY
" "	12 noon.	" "
General Visit	11 a.m.	NATIONAL GALLERY, MILLBANK
" " "	12 noon.	" " "

MONDAY, MAY 14—

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.	" " "
Oriental Pottery	12 noon.	VICTORIA AND ALBERT MUSEUM
Chinese Bronzes	12 noon.	" " " "
European Pottery	3 p.m.	" " " "
Tudor Woodwork	3 p.m.	" " " "
Rubens	3 p.m.	WALLACE COLLECTION
English Landscape	11 a.m.	NATIONAL GALLERY
" "	12 noon.	" "
Turner	11 a.m.	NATIONAL GALLERY, MILLBANK
" "	12 noon.	" " "

TUESDAY, MAY 15—

Early Britain—III (Bronze Age)	12 noon.	BRITISH MUSEUM TOURS
Life and Arts of the Dark Races—II	12 noon.	" " "
Greek Sculpture—II (Elgin Marbles)	3 p.m.	" " "
Monuments of Assyria—II	3 p.m.	" " "
English Porcelain—I	12 noon.	VICTORIA AND ALBERT MUSEUM
English Porcelain—II	3 p.m.	" " " "
French Painting—IV	3 p.m.	WALLACE COLLECTION
Bellinis, Titian, and Veronese	11 a.m.	NATIONAL GALLERY
" " " "	12 noon.	" "
Blake—Rossetti	11 a.m.	NATIONAL GALLERY, MILLBANK
" "	12 noon.	" " "

WEDNESDAY, MAY 16—

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.	" " "
Rug Knotting and Weaving	12 noon.	VICTORIA AND ALBERT MUSEUM
Della Robbia	3 p.m.	" " " "
Indian Section : General Tour	3 p.m.	" " " "
Some Dutch Portraits and Genre	11 a.m.	NATIONAL GALLERY
" " " "	12 noon.	" "
Pre-Raphaelites	11 a.m.	NATIONAL GALLERY, MILLBANK
"	12 noon.	" " "

A LONDON DIARY (*continued*).

THURSDAY, MAY 17—

Greek and Roman Jewellery and Bronzes	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.*	,, ,, ,,
Early Costumes	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Costumes of the Seventeenth Century	3 *p.m.*	,, ,, ,, ,,
Costumes of the Eighteenth Century	7 *p.m.*	,, ,, ,, ,,
Jade	7 *p.m.*	,, ,, ,, ,,
French Painting—V	3 *p.m.*	WALLACE COLLECTION
French Painting	11 *a.m.*	NATIONAL GALLERY
,, ,,	12 *noon.*	,, ,,
French Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,,	12 *noon.*	,, ,, ,,

FRIDAY, MAY 18—

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.*	,, ,, ,,
Bayeux Tapestry—I	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Chinese Pottery	12 *noon.*	,, ,, ,, ,,
Stained Glass	3 *p.m.*	,, ,, ,, ,,
French Painting—VI	3 *p.m.*	WALLACE COLLECTION
Masaccio, Uccello, Pollaiuoli, and Botticelli	11 *a.m.*	NATIONAL GALLERY
,, ,, ,, ,,	12 *noon.*	,, ,,
Watts and Some Contemporaries	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,, ,,	12 *noon.*	,, ,, ,,

SATURDAY, MAY 19—

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.*	,, ,, ,,
Costumes of the Nineteenth Century	12 *noon.*	VICTORIA AND ALBERT MUSEUM
General Tour	3 *p.m.*	,, ,, ,, ,,
Indian Section : Woodwork	3 *p.m.*	,, ,, ,, ,,
Musical Instruments	7 *p.m.*	,, ,, ,, ,,
Lacquer	7 *p.m.*	,, ,, ,, ,,
Selected Pictures	12 *noon.*	WALLACE COLLECTION
General Summary—III	11 *a.m.*	NATIONAL GALLERY
,, ,,	12 *noon.*	,, ,,
Some Recent Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,, ,,	12 *noon.*	,, ,, ,,

MONDAY, MAY 21—

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.*	,, ,, ,,
Carpets	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Medieval Ivories	12 *noon.*	,, ,, ,, ,,
Tapestries	3 *p.m.*	,, ,, ,, ,,
Jacobean Woodwork	3 *p.m.*	,, ,, ,, ,,

MONDAY, MAY 21—(*continued*).

Poussin and Velazquez	3 *p.m.*	WALLACE COLLECTION
Velazquez, Rubens, and Reynolds	11 *a.m.*	NATIONAL GALLERY
,, ,, ,, ,,	12 *noon.*	,, ,,
The French Impressionists	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,, ,, ,,	12 *noon.*	,, ,, ,,
Ordinary General Meeting. Debate on "Modernism in Architecture," to be opened by Professor Beresford Pite and Sir Reginald Blomfield, R.A.	8 *p.m.*	R.I.B.A., 9 CONDUIT STREET, W.

TUESDAY, MAY 22—

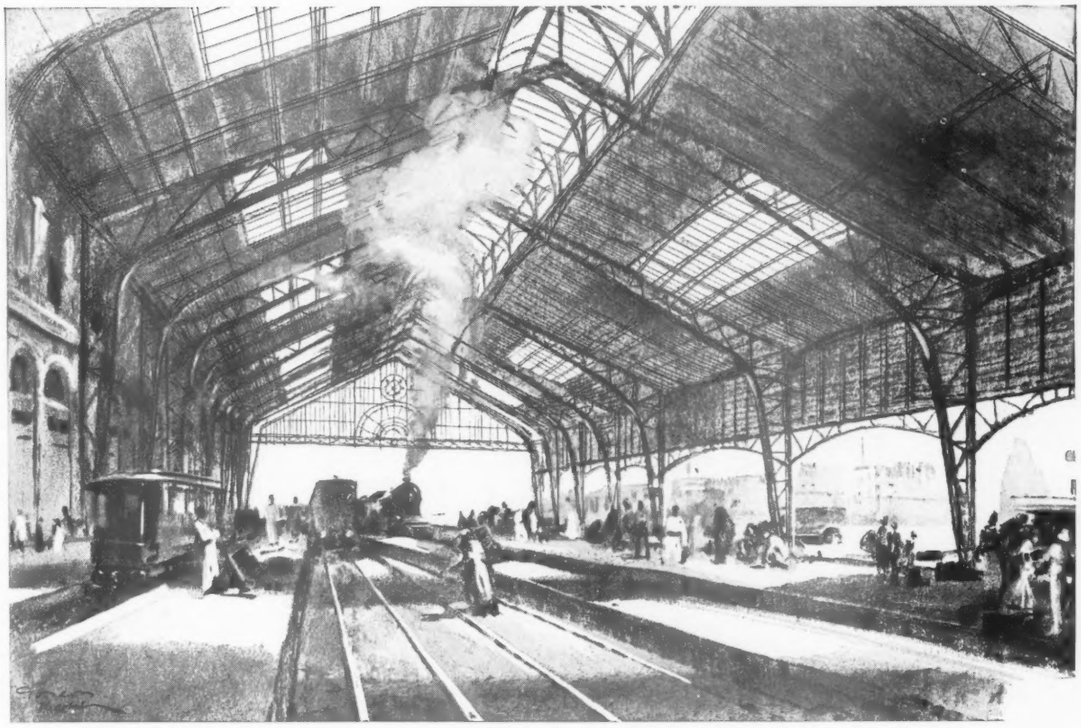
The Greek Vases	12 *noon.*	BRITISH MUSEUM TOURS
Greek and Roman Life—II	12 *noon.*	,, ,, ,,
Arts and Customs of Ancient Egypt—III	3 *p.m.*	,, ,, ,,
Records of Babylon and Assyria—II	3 *p.m.*	,, ,, ,,
Italian Renaissance Furniture	12 *noon.*	VICTORIA AND ALBERT MUSEUM
French ,, ,,	3 *p.m.*	,, ,, ,, ,,
Italian Painting—I	3 *p.m.*	WALLACE COLLECTION
Michelangelo, Leonardo, and Raphael	11 *a.m.*	NATIONAL GALLERY
,, ,, ,, ,,	12 *noon.*	,, ,,
Pre-Raphaelites	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,,	12 *noon.*	,, ,, ,,

WEDNESDAY, MAY 23—

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.*	,, ,, ,,
Persian Bronzes	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Raphael Cartoons	3 *p.m.*	,, ,, ,, ,,
Indian Section : Textiles	3 *p.m.*	,, ,, ,, ,,
English Painting in the Eighteenth Century	11 *a.m.*	NATIONAL GALLERY
,, ,, ,, ,,	12 *noon.*	,, ,,
Blake—Rossetti	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,, ,, ,,	12 *noon.*	,, ,, ,,
Annual Dinner of the R.I.B.A. in the Hall of Lincoln's Inn.	7 *for* 7.30 *p.m.*	

THURSDAY, MAY 24—

Origins of European Architecture—II	12 *noon.*	BRITISH MUSEUM TOURS
The Romans in Britain—I	12 *noon.*	,, ,, ,,
Monuments of Egypt—III	3 *p.m.*	,, ,, ,,
Greek Sculpture—III	3 *p.m.*	,, ,, ,,
General Tour	12 *noon.*	VICTORIA AND ALBERT MUSEUM
English Pottery	3 *p.m.*	,, ,, ,, ,,
Maiolica	7 *p.m.*	,, ,, ,, ,,
Italian Sculpture	7 *p.m.*	,, ,, ,, ,,
Italian Painting—II	3 *p.m.*	WALLACE COLLECTION
Umbrians, Lombards, and North Italians	11 *a.m.*	NATIONAL GALLERY
,, ,, ,, ,,	12 *noon.*	,, ,,
Some Recent Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
,, ,, ,,	12 *noon.*	,, ,, ,,



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A LONDON DIARY (*continued*).

FRIDAY, MAY 25—

Greek and Roman Life—II	12 noon.	BRITISH MUSEUM TOURS
Greek and Roman Jewellery and Bronzes	12 noon.	,, ,, ,,
Between the Old Testament and the New	3 p.m.	,, ,, ,,
The Romans in Britain—II	3 p.m.	,, ,, ,,
Bayeux Tapestry—II	12 noon.	VICTORIA AND ALBERT MUSEUM
Chinese Porcelain	12 noon.	,, ,, ,, ,,
Japanese Prints	3 p.m.	,, ,, ,, ,,
Technique	3 p.m.	WALLACE COLLECTION
Titian, Tintoretto, and Veronese	11 a.m.	NATIONAL GALLERY
,, ,, ,, ,,	12 noon.	,, ,,
Blake—Rossetti—Burne-Jones	11 a.m.	NATIONAL GALLERY, MILLBANK
,, ,, ,,	12 noon.	,, ,, ,,

SATURDAY, MAY 26—

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.	,, ,, ,,
Ivories	12 noon.	VICTORIA AND ALBERT MUSEUM
Ecclesiastical Vestments	3 p.m.	,, ,, ,, ,,
India Section: Pottery	3 p.m.	,, ,, ,, ,,
Raphael Cartoons	7 p.m.	,, ,, ,, ,,
Rodin	7 p.m.	,, ,, ,, ,,
Selected Pictures	12 noon.	WALLACE COLLECTION
Drawing	11 a.m.	NATIONAL GALLERY
,,	12 noon.	,, ,,
Turner	11 a.m.	NATIONAL GALLERY, MILLBANK
,,	12 noon.	,, ,, ,,

SUNDAY, MAY 27—

Treasures in the Textile Collections	2.45 p.m.	VICTORIA AND ALBERT MUSEUM
Sculpture	4 p.m.	,, ,, ,, ,,

MONDAY, MAY 28—

Arts and Customs of Ancient Egypt—IV	12 noon.	BRITISH MUSEUM TOURS
Hittite and Hebrew Collections	12 noon.	,, ,, ,,
The New Testament Period	3 p.m.	,, ,, ,,
Monuments of Egypt—III	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.	,, ,, ,, ,,
Paintings	7 p.m.	,,

TUESDAY, MAY 29—

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.	,, ,, ,,
French Eighteenth-century Porcelain	12 noon.	VICTORIA AND ALBERT MUSEUM
French Eighteenth-century Furniture	12 noon.	,, ,, ,, ,,
Selected Pictures	3 p.m.	WALLACE COLLECTION
Some Portraits of all Schools	11 a.m.	NATIONAL GALLERY
,, ,, ,, ,,	12 noon.	,, ,,
General Visit	11 a.m.	NATIONAL GALLERY
,, ,,	12 noon.	,, ,,

WEDNESDAY, MAY 30—

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.	,, ,, ,,
Japanese Pottery	12 noon.	VICTORIA AND ALBERT MUSEUM
Glass	3 p.m.	,, ,, ,, ,,
Indian Section: Mogul Art	3 p.m.	,, ,, ,, ,,
Masaccio, P. della Francesca, Van Eyck	11 a.m.	NATIONAL GALLERY
,, ,, ,,	12 noon.	,, ,,
Turner	11 a.m.	NATIONAL GALLERY, MILLBANK
,,	12 noon.	,, ,, ,,

THURSDAY, MAY 31—

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.	,, ,, ,,
Greek Sculpture—IV	3 p.m.	,, ,, ,,
Jade and Lacquer	12 noon.	VICTORIA AND ALBERT MUSEUM
Lace	3 p.m.	,, ,, ,, ,,
Ivories	7 p.m.	,, ,, ,, ,,
Watercolours	7 p.m.	,, ,, ,, ,,
Dutch Landscape	3 p.m.	WALLACE COLLECTION
Rembrandt, Hals, Van Dyck	11 a.m.	NATIONAL GALLERY
,, ,, ,,	12 noon.	,, ,,
French Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
,,	12 noon.	,, ,, ,,

An Exhibition of Garden Furniture.

Messrs. Heal and Son, Ltd., have acquired three shops situated immediately to the north of their existing premises—formerly occupied by the Smallman Auction Rooms. This extra accommodation is being altered to suit Messrs. Heal's requirements, and the shops will open on May 10 with a special exhibition of garden furniture.

University of London, Bartlett School of Architecture.

The Annual Report by the University Professor of Architecture, Mr. A. E. Richardson, has just been issued. It will be remembered that the Bartlett School of Architecture is the result of a fusion of the King's College and University College Schools of Architecture that was carried out in 1914, for which a new building and equipment was provided by the generosity of the late Sir Herbert Bartlett, Bt. Since that time, the architectural curriculum has been entirely reorganized and now occupies a period of five years, of which four and a half years are spent in the school and the final half-year in an architect's office. Among other developments of the period are to be noted the establishment of a University degree in Architecture, the institution of a department of Town Planning, and, on the Bloomsbury site, of an atelier. There were 174 students in the school last year, and the Professor of Architecture is able to record some noteworthy successes. Four students were admitted to the Final Competition for the Rome Scholarship, and one, Mr. H. T. Dyer, was awarded the R.I.B.A. Henry Jarvis Rome Studentship of the value of £250 per annum; the same student obtained the R.I.B.A. Victory Scholarship. Mr. M. Smith was placed third in the open competition and was exempted from the Preliminary Competition for the Rome Scholarship in 1927–28. Out of the ten students selected from the whole country for the Final Competition for the Rome Scholarship of this year, no less than six came from the Bartlett School. The Soane Prize of the R.I.B.A. has been awarded to Mr. L. W. T. White of the atelier. The institution of this atelier has given facilities that did not previously exist for the students to enter for competitions.

TRADE AND CRAFT.

The Northern Portion of Victoria House, Southampton Row, London.

The general contractors were Messrs. J. Carmichael, Ltd., and among the artists, craftsmen, and sub-contractors were the following: Willment Bros. (excavation); Jas. Carmichael, Ltd. (reinforced concrete, plumbing, plaster, joinery, and foundations); Pilkington, Ltd. (asphalt); London Brick Co. and Forders, Ltd. (Fletton bricks); Stourbridge Brick Co. (glazed bricks); Farnley Iron Co. (blue bricks); Bath and Portland Stone Firms, Ltd. (Portland stone); Wm. Knight & Co. (York stone); Fennings, Ltd. (granite); Dorman Long & Co. (structural steel erectors); Stourbridge Brick Co. (tiles); Wm. Evans & Co. (Westmorland slates); Hemel Hempstead Co. and Farnley Iron Co. (partitions); Chater and Son (glass); Luxfer Co. (lantern lights); King & Co. (pavement lights); J. L. Emms (cast lead); Zeta Flooring Co. (woodblock flooring); Carter & Co. (terrazzo patent flooring and magnesite floors); Super Cement Co. (waterproofing materials); Norris Warming Co. (air-conditioning plant, ventilation, and central heating); Well Fire Co. (grates and electric fire surrounds); Bromsgrove Guild (grates); Babcock and Wilcox, Ltd. (boilers); Engineering Works (Electric and General), Ltd. (electric wiring, heating and special electric light fixtures); A. Emanuel & Sons, Metropolitan-Vickers, Osler and Faraday (special electric fittings; Pontifex and Sons, Ltd. (sanitary fittings); Stedall & Co., and Bromsgrove Guild (door furniture); Crittall Manufacturing Co. (casements, window furniture, and iron castings); Engineering Works (Electric and General), Ltd. (bells); Relay Telephone Co. and G.P.O. (inter-communicating telephones); Avery & Co. (fabric curtains); General Electric Co. and British Thomson-Houston Co. (stage lighting fittings); Francis Morton, Jnr. (spring dancing floor); Allom Bros. (electric light reflectors); F. A. Norris & Co. (iron staircases); Gilbert Seale and Sons (decorative plaster and wood carving); Bromsgrove Guild (grilles and railings); Martyn & Co. (bronze doors and grilles); James Gibbons, Ltd. (staircase railing); Birmingham Guild

(name plates and lettering); C. H. Mabey (stone carving); J. Whitehead and Son (marble and marble tiling); John Tann (strong-room doors); Hydraulic Engineering Co. (hydraulic-hoist); E. Pollard & Co. Ltd. (shop fittings); Sturtevant Engineering Co. (vacuum cleaning plant); Jas. Gibbons, Ltd., and Stedall & Co. (office and cloakroom fittings); Waygood-Otis, Ltd. (lifts); Butter Bros. (cranes); Gillet and Johnson (electric clocks); Isler (artesian well boring); Le Grand Sutcliff (pumps); Birmingham Guild (external bronze lettering).

The Building Exhibition.

Engraved glass, furniture, wallpaper, tiles, superfine joinery, and examples of colour in concrete. These were, among the many excellent things exhibited, of outstanding interest.

Messrs. H. Arnault Ltd., specialists in sand-blasted glass, had a marvellous array of hanging lamp-shades, door panels, fire screens, and so on. One particularly fine specimen was that of an oblong mirror with a deep border of engraved glass. The engraving was so designed that it could be lit up from the back of the mirror, the light running through the pattern. The stand was practically composed of glass, and the panels employed were each an example of the firm's work. Messrs. Arnault are also wood and metal-workers, and they showed a new kind of wood engraving not as yet being manufactured in this country. A showcase in metal which does not finger-mark was fitted with shelves of clear glass on which rested various articles—powder bowls, small hand-lamps with coloured shades, and the like.

Modern furniture is very much a topic of the day, and perhaps the most remarkable stand at the Exhibition was that of the Bath Artcraft Company, which showed the very latest designs. The space was divided off into facsimile bedrooms, sitting-rooms, libraries, etc. One could not help contrasting the days of horse-hair furniture and antimacassars for dining and drawing-rooms and bedrooms with their walnut or mahogany suites, with the very graceful designs and beautifully polished mixed woods which made up the ensemble of the furniture on this stand. Perhaps the dressing-table is the piece which has made such tremendous strides during the past few years. In Victorian days the dressing-table was an article of orthodox design, and was nearly always set with small and large mats to suit the toilet set then in vogue. Nowadays the toilet table is a thing of beauty, and some very attractive designs were shown by the Bath Artcraft Company. Some were swung with triple mirrors, in themselves of quaint design, and all of them were of beautifully polished wood. The flat surface is almost invariably covered with a sheet of plate-glass, which does not in any way detract from the appearance. Then, again, the mantelpiece was a hideous thing in Victorian days. Sometimes even in a bedroom it was draped with plush surmounted by a huge overmantel in a gilded frame, in which were reflected the figures of dogs, cats, and shepherdesses in hard coloured pottery ware. Now the mantelpiece of a bedroom is often included in a fireplace surround which to ornament extensively would be to spoil. The Bath Artcraft Company showed one which had a niche left in the centre for a jade green figure, another with a jade figure at each end, and yet another of plain dark wood with a hexagonal-shaped clock inset. Others were built up of mixed woods in cubist designs. The march of progress in furniture schemes from the simplest to the most elaborate requirements was fully demonstrated on this stand. This firm have also a department entitled the Bath Guild of Handicraft and Design. This department is engaged in the production of fine needlework, hand-woven tapestries and embroideries, painted tapestries and other decorative work.

A material which has also kept pace with the years is wallpaper. It is no longer necessary when recovering from an illness to have one's nerves racked by the recurring patterns of the wallpaper. Messrs. Arthur Sanderson and Sons, Ltd., had a large recess on their stand hung with a decorative paper called "The Phœnix Bird," in which no repeat appeared, carried out in natural colouring. Plain walls are greatly liked today, and this firm are marketing a waterpaint called "Durolave" which is really washable. It is especially useful for public buildings, office walls, hospitals, schools and so on, where it is not practicable to continually redecorate the surfaces.

An example of the revolving door made by Messrs. Samuel Elliott, Ltd., of Reading, appeared on this firm's stand, and also specimens of joinery of every description. In addition, Messrs. Elliott, Ltd., are ecclesiastical woodworkers and supply carved church doors, bench ends, and so forth.

Messrs. W. T. Lamb and Sons followed their usual practice of displaying the many different types of bricks and tiles by incorporating them into a structure. Messrs. Aston Webb, R.A., and Sons designed a woodland shelter for this firm, and Messrs. Lamb are to be congratulated on their good sense in seeking professional advice. The platform surrounding the shelter was built of the firm's repressed Flettons, edged with two different types of paving bricks, and covered in with their Cornish crazy paving and Sussex sand-rough quarry tiles. The posts were built in spiral form and capped with small brick balls.

A Devon fireplace is made for every conceivable kind of room, modern and "period," and Messrs. Candy & Co. showed many of the different types which they have for sale. Most of them are in delicate colours—lavender, blue, and grey; some are made from the designs of architects.

The Carreras factory in Camden Town is now rapidly reaching completion, and the *pièce de résistance* on the stand of the Adamite Co. was undoubtedly a replica of the base of one of the huge columns which form part of the general design of this building. The motif at the base of the columns is the lotus leaf in coloured bands of green, blue, and orange. A large photograph of the scarab reproduced in colour and a model of the well-known trade mark of this tobacco company—the Black Cat—was also on this firm's stand. The coloured concrete on the façade of this building was executed by the Art Pavements and Decorations, Ltd., who made use of "Atlas White" cement with an aggregate of crushed Venetian glass in various colours to obtain the brilliant results. Another interesting exhibit was of a Buddhist Temple sanchi made in "Atlas White" sand-cast concrete stone. An exposed aggregate of snow-white crushed granite supplied the colour content of the tooled surface of this rail, and part of it was carved in Buddhist characters by Mr. Alan Howes. The architect for the Temple was Mr. Ernest Bates.

The brick-built pavilion forming the stand of the Sussex Brick Co. Ltd. showed actual examples of the many kinds of bricks produced by this firm. The structure displayed to advantage the Southwater engineering bricks in pure red and multicolours, as well as a great variety of the firm's hand-made sand-faced bricks in various colours. The Sussex Brick Company's bricks are all produced from Sussex Weald clay, this being the only substance which gives both engineering and sand-faced bricks of such unique colour and stability.

The Gas Light and Coke Company gave a luncheon to the Building Trades on April 19, and the guests were afterwards taken to the Exhibition. A special mention was made by Mr. Woodall in his speech to the detailed drawings prepared by Mr. Walter Tapper, P.R.I.B.A. for, the construction of gas flues. Large scale models of the flues were exhibited on the stand of the Gas Light and Coke Company during the exhibition, together with samples of special building materials required for their construction. The drawings mentioned by Mr. Woodall have been reproduced in a pamphlet by this firm, which contains a foreword by Mr. Walter Tapper on the design and construction of flues for gas fires. The drawings and explanatory notes show practical and effective methods of forming gas fire flues in houses, and suggest ways of overcoming some of the common problems which arise in their construction.

The Pennsylvania Memorial at Varennes-en-Argonne.

The Commanderie Travertin stone used in the construction of this Memorial was supplied by Messrs. Greenway and Ludlow, Ltd., of London.

A Correction.

We regret that Mr. Walter Gilbert's name was not included in the inscriptions to the ventilator grille and the bronze decoration for the John Barker building, illustrated in the April issue of THE ARCHITECTURAL REVIEW. Mr. Gilbert was responsible for the designs of both these pieces of craftsmanship, and the bronze decoration was made in his studio.