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Vol. LXIII June 1928 No. 379

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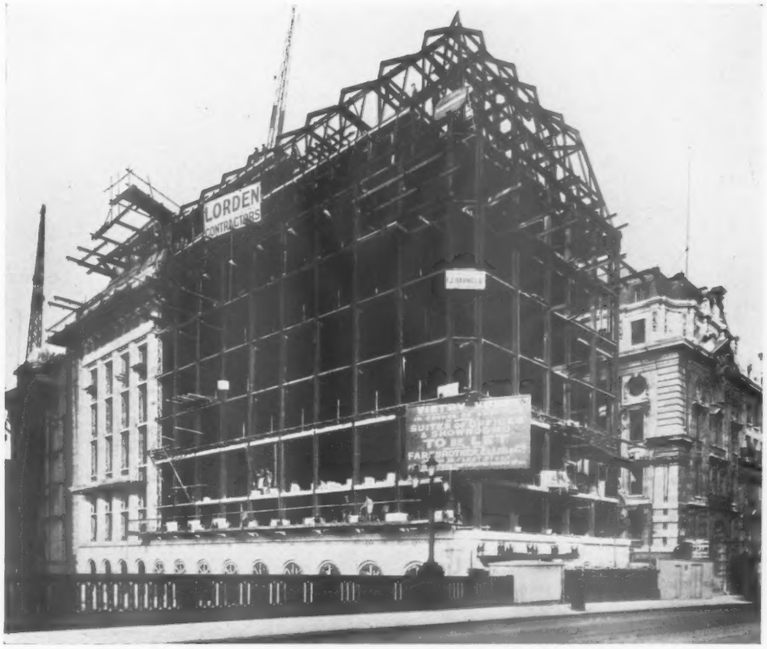


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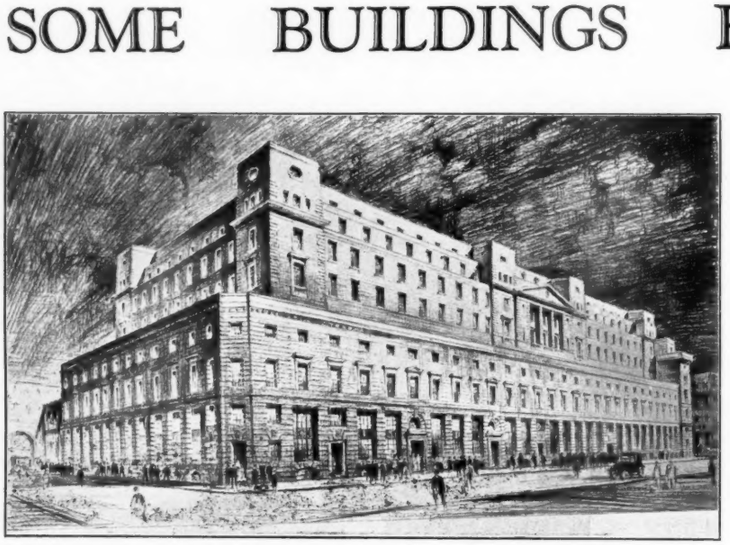

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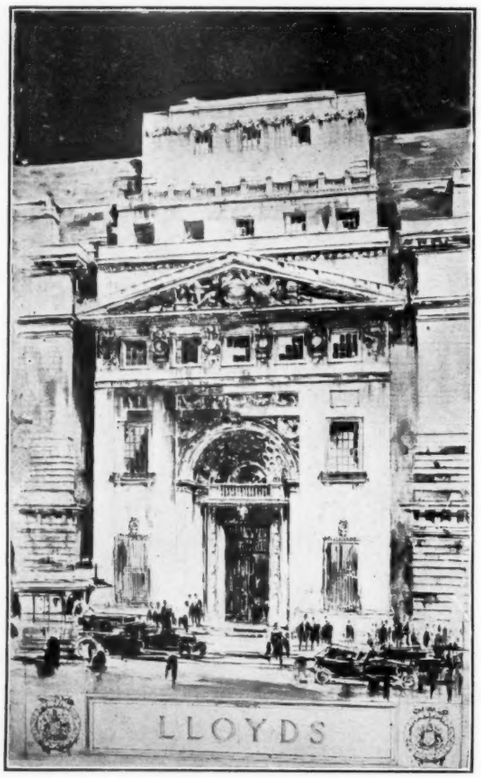


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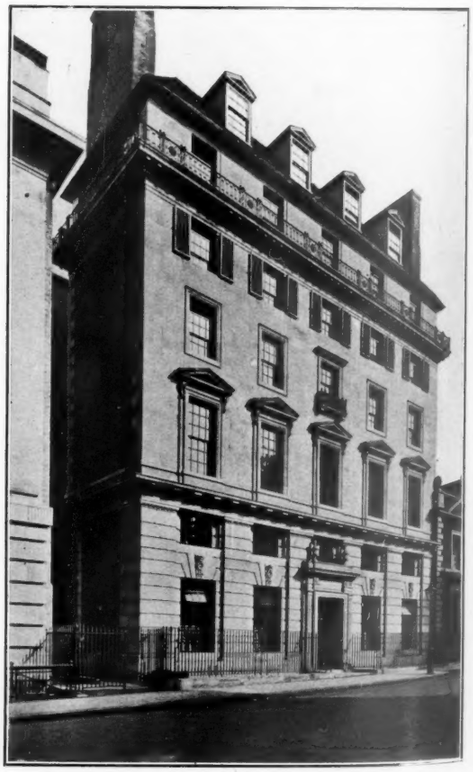

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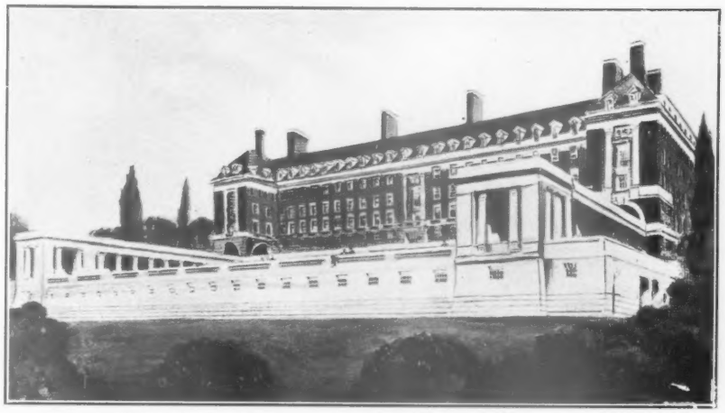

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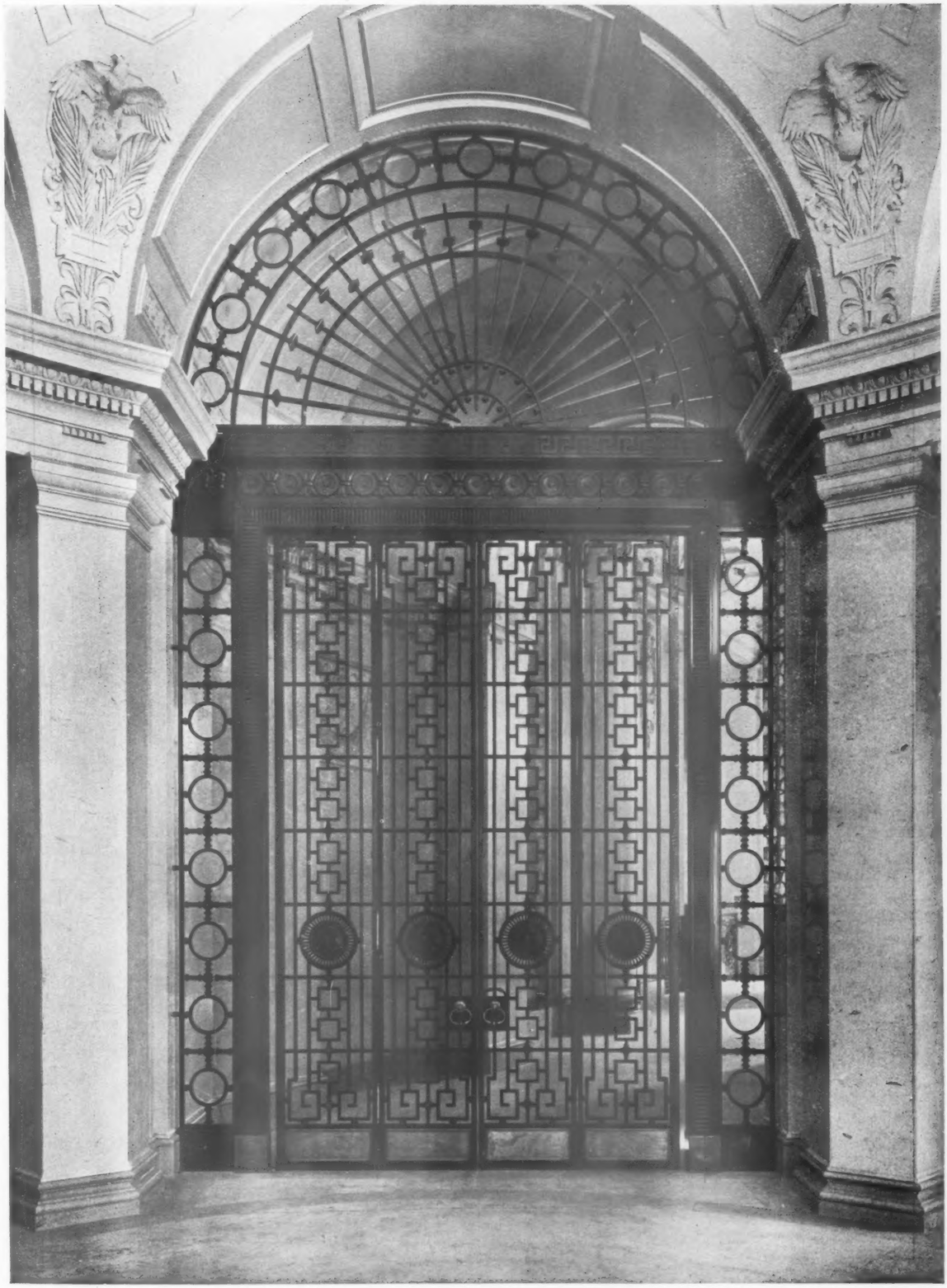

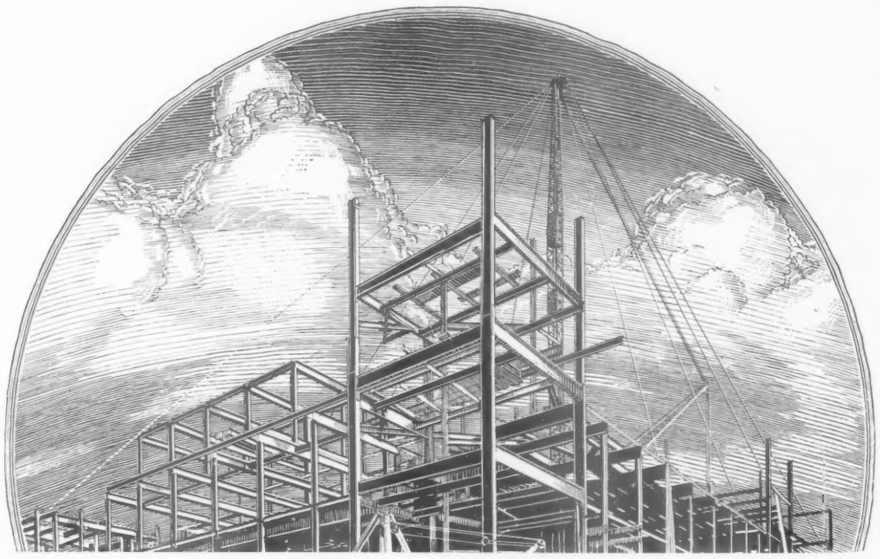

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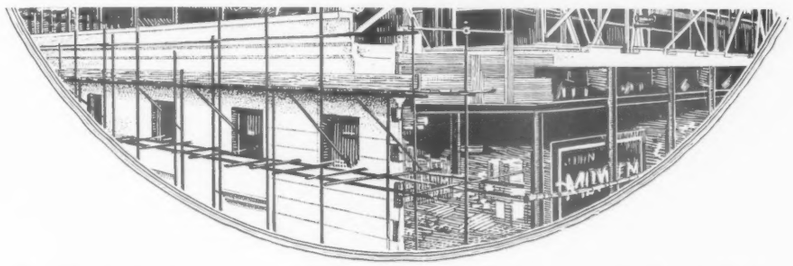

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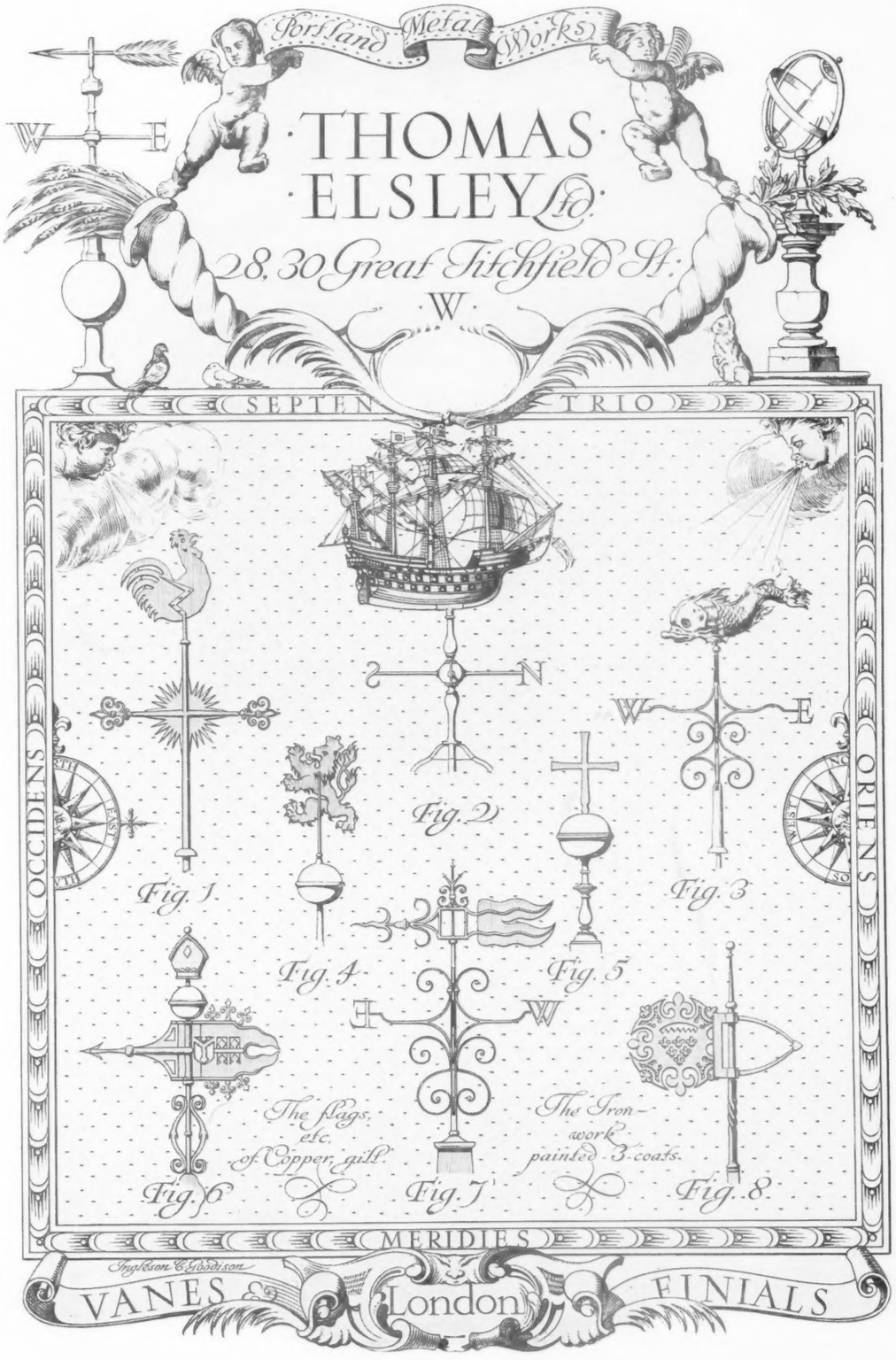
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Fig. 3
Fig. 4
Fig. 5
Fig. 6
Fig. 7
Fig. 8
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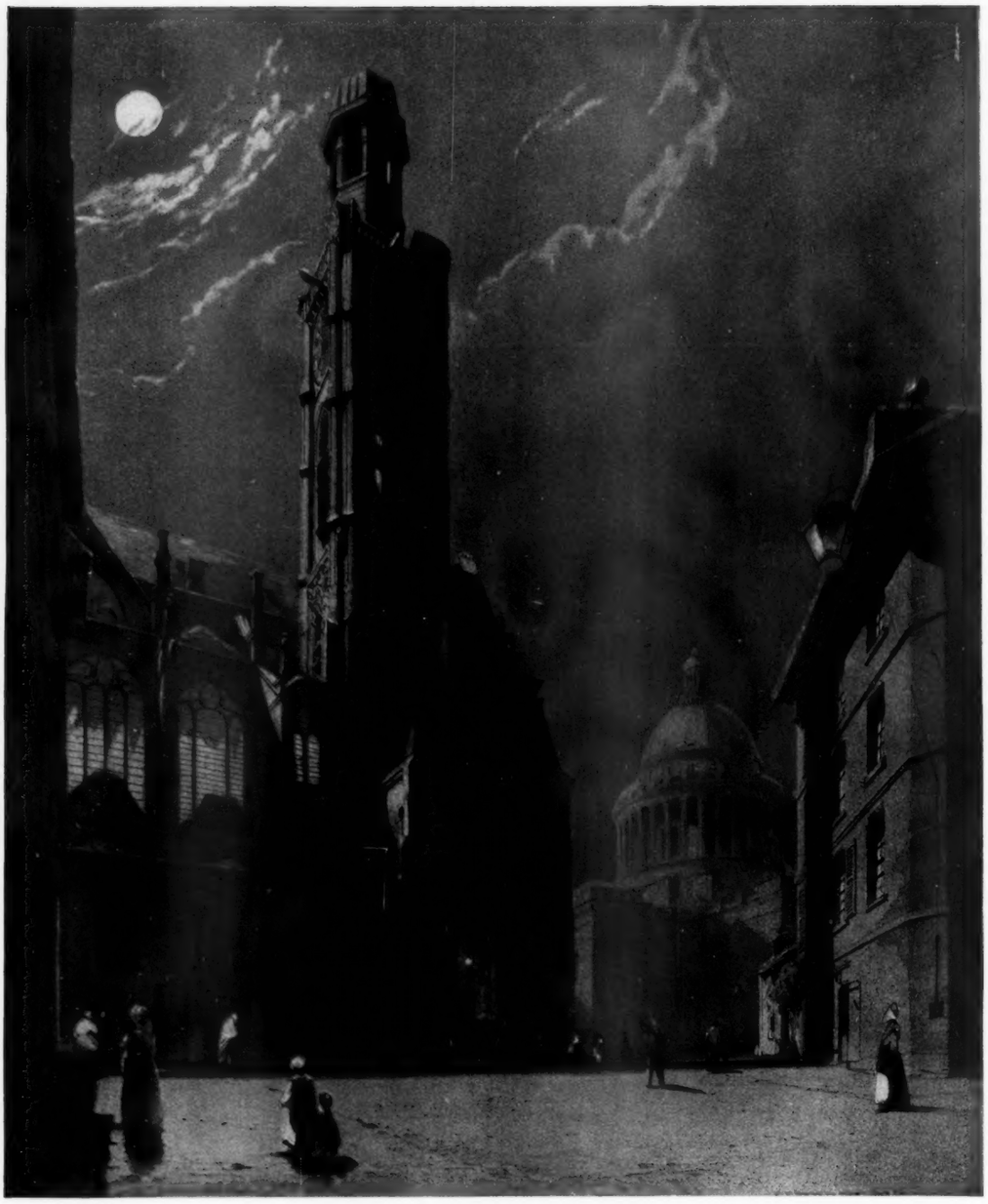


Plate I. June 1928.

ST. ETIENNE AND THE PANTHÉON, PARIS.

From a chromo-lithograph by Thomas Shotter Boys.

From *Picturesque Architecture in Paris, Ghent, etc.*

# Four Unpublished Letters of *William Kent—II*[1]

## *In the possession of* Lord Spencer.

Edited by H. Avray Tipping.

THE third of the letters that Kent wrote to Burlington in the autumn of 1738 introduces us to various characters known to us, but some of the coterie called by Christian or nicknames are difficult to identify. The letter runs as follows :

*WILLIAM KENT to LORD BURLINGTON.*

London Novr 28, 1738

My Lord

I received yours, am sorry to here you had so bad a cold, io spero che la purgatzioni has carryd all of before this time——Jack campbell and I have been to see how the mighty works go on at Euston, whe came back last sunday seven night with Mr. Pelham as for news I believe you have more in the countey then I find here—whe have begun a weekly meeting at Whisk there is Bryan & nando mark & m^r^ Mills & my self, next Thursday its to be at Marks (whe dont Drink) Bryan and I dine at Thuanasis to prepare us for company at night——the Gen has been very much out of order, but last night I was there and much better but he has three skreens & a blanket at the door he say'd as I have not had a regalo he would give me a medal of Milton pray my servise to her & Lady Francess has had her letter——I had not seen Pope but once this two months before last sunday morning & he came to town the night before the next morning he came before I was up it had raind all night & rain'd when he came I would not get up & sent him away to disturb some body else—he came back and sayd could meet with nobody, I got drest & went with him to Richarsons & had great diversion he shew'd three picturs of Ld Baulingbrok one for himself for Pope, and another Pope in a mourning gown with a strange view of y^e^ garden to shew y^e^ obelisk as in memory to his mothers Death, the alligory seem'd odde to me, but after I found, its to be in the next letters as I suppose some of the witt y^t^ was write to Londesbourgh will be in print——the son of Richardson & Pope agree'd that popes head was Titrian-nesco, the old long Glow worm sayd whe have done our best

the Gen^ll^ gives his service to you & has now got a regarlar fitt of y^e^ Goute he is still bronzo mad, & they have bought him the Quattro Shiavi of Gio: di Bolongia at Leghorn—S^r^ Clement desires his humble service to you, I have sup'd with his sister thats a good woman & talks very loud——my service to mr Bethell and tell him his friend Pope is y^e^ greatest Glutton I know, he now talk of y^e^ many good things he can make, he told me of a soupe that must be seven hours a making he dine'd with Mr Murry & Lady betty & was very drunk last sunday night he says if he comes to town he'll teach him how to live & leave of his rosted apples & water——I forgot to tell you that Richerson give me all y^e^ prints he has grav'd, he has given me so many miltons & three different popes, the last he has done is write behind his head in greek letters y^e^ English————thats the man, or this is the man, I cannot just tell——

I hope you'll keep CristX at chiswick after so many years I have not mis'd that I shall be so fancefull as to think it will be the last I shall ever be there——

I am
My Lord
Your Lordships most
humble servant
Wm Kent

Isacce Ware desires his Duty to you & is now ready with his plates & wants y^e^ writeing to print y^e^ rest of y^e^ Book Stephen tell me he has had a letter from you so I suppose will set out soon.

Here we find Kent going down to the Duke of Grafton's seat of Euston, a house that was rebuilt in the nineteenth century and where only some traces remain of Kent's garden work, but which Horace Walpole had called " one of the most admired seats in England—in my opinion because Kent has a most absolute disposition of it." Here his fellow guests are Henry Pelham, for whom he was working at Esher, and " Jack " Campbell—no doubt General John Campbell, afterwards to be Duke of Argyll and the father of the girl whom the middle-aged widower and ex-brother-in-law of Burlington, Lord Bruce, was to marry in the following year.

Back in London, Kent indulges in " Whisk " parties with various of the Burlington House intimates, of whom Mark will be Sir Mark Pleydell of Coleshill. So strong over him was the Burlington-Kent influence that they—in their worship of Inigo Jones and love of attributing all sorts of buildings to him—induced Sir Mark to set up at Coleshill an inscription which informs us that the house was " built for S^r^ Geo : Pratt B^t^ in 1650 by Inigo Jones," whereas all that Sir Mark knew of the matter was from what he had heard as a boy of the recollections of an old joiner who said he remembered seeing Inigo Jones as well as Roger Pratt at Coleshill, and that the former had been consulted as to the ceilings. As one of Roger Pratt's surviving notebooks goes minutely into what he designed and did at Coleshill, there can be no doubt that he was the architect his cousin employed, although he might well profit by the advice of the older and more experienced man.

It is with Pope that Kent's third letter most largely deals. There is much chaff about his table habits. So frail and delicate was the poet that only by strict dieting could he enjoy a measure of health, and so it was a standing joke at Burlington House to imagine him a glutton and a drunkard. As to being the latter, not only was he himself abstemious, but his frugality towards his guests was proverbial. It was said of him that he would set a single pint before them, and having sipped a drop with them himself, retire with the words : " Gentlemen, I leave you to your wine." In the matter of food he no doubt took interest and will have talked over delicate meats with Kent. Highly seasoned dishes, such as potted lampreys, had an attraction for him which he could not always resist, but which no doubt made a few days of " rosted apples and water " necessary for recovery. With Pope we find Kent going to visit Jonathan Richardson and his son. As an artist the father was more successful as a writer than a performer. His *Theory of Painting* was long a standard work, influencing Reynolds himself—indeed he may be called the great artist's professional grandfather, for Hudson had been his pupil as Reynolds was that of Hudson. Richardson was, however, well accepted as a portrait painter, and of the various oils and chalks which he did of his friend Pope, one now hangs in the National Portrait Gallery. He also etched portraits, as of Milton, of whom he gives a set of engravings to Kent.

[1] Mr. Tipping's first article was published in the May issue of THE ARCHITECTURAL REVIEW.

Isaac Ware's translation of *Palladio* was published in 1738 and so can hardly be the book the letterpress of which is lacking in the November of that year. But he worked much with and for Kent. His plates of Houghton, published in 1735, attribute the exteriors to Ripley and the interiors to Kent, omitting all mention of Colin Campbell, who had died some years previous and could therefore conveniently be forgotten. "The Gen$^{l}$." will be General Dormer of Rousham, whose collector's mania for bronzes seems in some measure to assuage the gout and other ailments which were to prove fatal to him in 1741.

When, in the following January (still in 1738, according to the old computation), the fourth letter was written to Burlington, the serious journey south from Yorkshire was being delayed by wintry weather.

*WILLIAM KENT to LORD BURLINGTON.*

London Jan$^{y}$ 27, 1738/9

My Lord

as whe have had such fine weather I was in hopes to have hear'd, of your being sett out, I had a letter from my Good Lord that designs to sup with you next tuesday nando tells me you are all well, which I am very glad to here & y$^{e}$ Doe you sent was extreemely good the more you send the better——The oratorio's goe on well, I was there with a handsom widow fatt, which has given much diversion to y$^{e}$ looker on & whe was in y$^{e}$ box you us'd to have——There is a pritty concetto in the oratorio there is some stops in y$^{e}$ Harpsicord that are little bells, I thought it had been some squerrls in a cage——my Ld Lovell desirs his service to you, and this day goes to chiswick with Marchese Sacchette, my Ld told him Mich: Angello was an Ignorante in Arche.$^{tr}$: come nostro Mich$^{ll}$ Angello——— nove non ci niente che value——They say y$^{e}$ D$^{s}$ M: sent to m$^{r}$ P: to know if he was a coming into the mins$^{y}$ he sent her word y$^{t}$ he heard she was a going to be marry'd but he had not enquir'd into it——

*Lord Lovell goes to Chiswick with the Marquess Sacchette.*

Pope is very busy, last night came to me about eight a clock in liquor & would have More wine, which I gave him, you may tell Mr Bethell he's very sorry, so am I he's not well, but he lays it all his not takeing a cup of red——the Gen$^{ll}$ is extreemely ill and I believe cannot hold long, but still is bying bronzo's, he's ask'd a hunderd times for you, I was there last night with Mr. Pelham & ye Gen$^{t}$: the Gent I think is not well and y$^{e}$ old afaire makes him think worse than I hope it is y$^{ts}$ y$^{e}$ stones in short whe are all sickly folks.

Thuanns keeps a dinner for y$^{e}$ Antique paintings for you, & is more happy y$^{n}$ ever they have cleand the old walls there are a hunderd more wild things that cannot be write

so hope to see you soon

I am your most sencere humble serv$^{t}$:

Wm : Kent

If Stephen has done I wish you would send him back he would save me a great deal of trouble & time y$^{t}$ I am forced to do now

*Endorsed on the back* "Mr. Kents to be kept."

The oratorio will have been Handel's *Saul*, which had been produced at the King's Theatre on January 16, eleven days before Kent wrote. In his letter we again hear of Thomas Coke, Lord Lovell, who has been showing the Chiswick villa to an Italian marquess. Coke had been in Italy at the same time as Burlington and Kent, and for years after their return they had collogued together as to the great new house at Holkham which was to be the climax of the Classic style in England, and a shell worthy of the Greek and Roman antiques which had been collected for it in Italy. The designs took years to incubate, and building did not actually begin till 1734. Two years after that, Coke wrote from there —the old house was still habitable—a letter which also is preserved at Althorp and is now reproduced with Lord Spencer's permission.

*LORD LOVELL to LORD BURLINGTON.*

Thomas (Coke) 1st Earl of Leicester as Lord Lovell to Richard (Boyle) 3rd Earl of Burlington

My dear Lord

I rec$^{d}$ w$^{th}$ the greatest pleasure your obliging letter, & I thank you very much for your candid, tho just, interpretation of w$^{t}$ has pas't in relation to Butler. As I have so great a regard for your Lord$^{p}$ I w$^{d}$ not have it even seem as if I trifled w$^{th}$ you, & as if w$^{n}$ you recommended any body, I w$^{d}$ not serve them in the very best manner I c$^{d}$, w$^{ch}$ made me give you the trouble of reading a long state of the affair, & as I know, if one can't do w$^{t}$ one w$^{d}$, wrong interpretations are too often put upon it, I was not easy till I explaind the thing to y$^{r}$ Lord$^{p}$ & tho' of all mankind, I do assure you, w$^{d}$ be one I s$^{d}$ least suspect of such an unkind surmise, Yet w$^{n}$ I consider'd how many great things there are in our office, & how that at the very juncture I offer'd your man a less, greater places were disposed of as they came in course. I thought that anybody till the state of the case was explain'd to them, might most justly think themselves slighted, & I do verily believe not many besides your Lord$^{p}$ w$^{d}$ have judged so candidly, even of a friend. I beg pardon for giving you so much trouble on such a small affair, but w$^{th}$ anybody that I value I am scrupulously nice & know that most coldneses are first begun by triffles, as has happen'd not only amongst Philosophers, but the very Apostles. I now begin to think of London only wait till my Potchets are full, w$^{ch}$ I hope will be next week. I shall still wait on you w$^{th}$ my Port feuill, & make the Signor scold, for now we must think of the inside of the rooms. I am sorry to hear Operas do so badly, you know as a virtuoso I encourage both, & have subscribed to Hendell, for w$^{ch}$ I have been severely reprimanded by my brethren. Nothing but your goodness c$^{d}$ have made you bear my company at Bath. hearing the groans & complaints of the miserable is a condescension more than human nature allows, we protestants don't even allow it to the Saints, but as you c$^{d}$ not hear my complaints without at the same time hearing of all that was good, beautifull & heavenly, I do think that even they had there charms, & therefore can't help a little lessening your merit; even to talk of her, to think of her, occasions rapture beyond espression. but to think of those damned dull walks at Jo: Windhams those unpictoresk those cold & insipid srait walks wch make the signor sick, to think that they, w$^{ch}$ even Mr Pope himself c$^{d}$ not by description enliven, s$_{d}$ be scenes of such a romtantick passion, makes me mad. I don't wonder now that the noble Earl prefers Amiconi's to the signors scenes, but your Lord$^{p}$ perceives w$^{n}$ I enter on this subject I don't know w$^{t}$ I do, nor can I write wherefore it is fit I s$^{d}$ finish being most sincerely & w$^{th}$ the greatest regard

My D$^{r}$ Lord

Yours most faithfull

& obed$^{t}$ humble serv$^{t}$

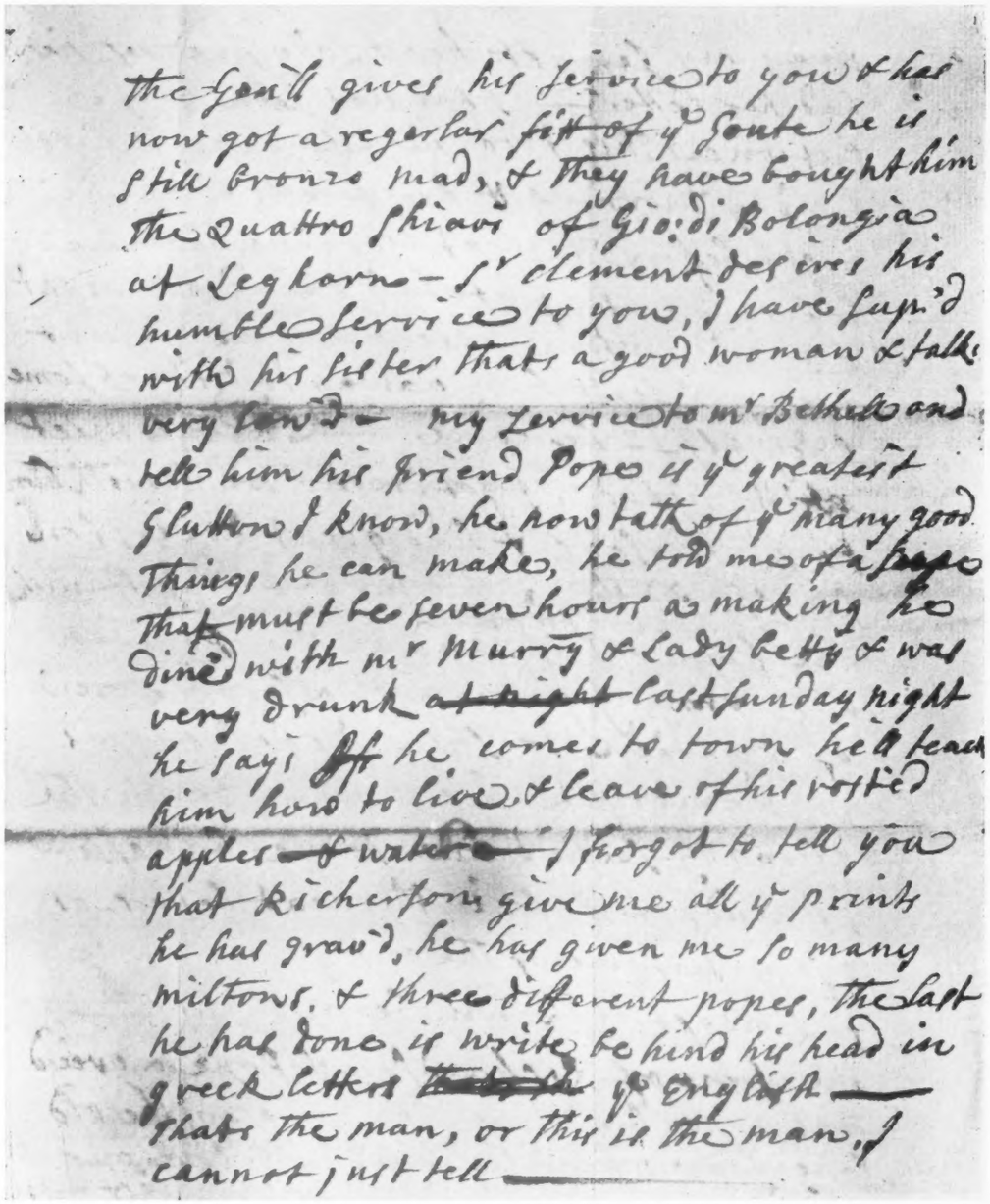
Lovell

Holkham 10$^{ber}$ 20th

1736

All our respects to y$^{r}$ Lord$^{p}$ & Lady Burlington who I hope has found good by the Bath; no compliments from me to Signor Cazzo Vestito who w$^{d}$ not come to see me, tho' I had cherry Brandy from France on purpose for him w$^{ch}$ he shall pay for

Interior decorations are now to be considered, and Coke has all sorts of ideas founded on drawings and engravings in his portfolio which are to be discussed on his return to London, and some of which are not expected to please the "signor," that is, Kent. Although we saw him last month painting a ceiling for Coke, the latter does not appear to have entertained a much higher opinion of him as a painter than did Horace Walpole, who, in this respect, acknowledged that he was "below mediocrity." Thus Coke is not surprised at people preferring the Venetian Jacopo Amicone, who reached England in 1729, had a great vogue and "was



the Genll gives his service to yow & has now got a regerlar fitt of y^e Goute he is still bronzo mad, & they have bought him the Quattro Shiavi of Gio: di Bolongia at Leghorne — S^r clement desires his humble service to yow, I have Sup'd with his sister thats a good woman & talks very lowd — my Service to m^r Bethell and tell him his friend Pope is y^e greatest Glutton I know, he now talk of y^e many good Things he can make, he told me of a ~~Pye~~ that must be seven hours a making he dine with m^r Murry & Lady betty & was very drunk ~~at night~~ last Sunday night he says ~~If~~ he comes to town he'll teach him how to live & leave of his rotted apples ~~& water~~ — I forgot to tell yow that Richerson give me all y^e prints he has grav'd, he has given me so many miltons, & three different popes, the last he has done, is write behind his head in greek letters ~~the bible~~ y^e English ——— thats the man, or this is the man, I cannot just tell ———

*A facsimile of the last page of a letter from Kent to Lord Burlington dated November* 28, 1738.

This letter, in which Kent describes, amongst other things, "whisk" parties in which he indulges with various Burlington House intimates, is printed on page 209.

employed by several of the nobility in ornamenting their houses," among others, no doubt, the "noble Earl," to whom Coke alludes. As to gardening, however, Coke is quite on the side of Kent, and alludes to formal gardens as being "unpictoresk" and possessing "damned dull walks" that "make the signor sick."

Coke's letter is interesting as showing how even this proud, formal patrician, descended from a line of territorial magnates and on his way to becoming Earl of Leicester, accepted Kent, not indeed as an equal, but as one of the society in which he mixed. Yet, if we look at the phrasing of Kent's letters, at the calibre of jokes that interest him, at his lack of appreciation of any but a perfectly commonplace outlook into the intellectual world, we shall conclude that the veneer of education, which enabled him to sprinkle Italian phrases about his letters, lay rather thin on him. He cannot compare with Vanbrugh, whose letters, however colloquial they may sometimes be, have an ease, a distinction, a *savoir-faire* that Kent does not approach. His position as an architect and a decorator is established, but his letters show that it was not only as a painter that he was "below mediocrity." (*Concluded.*)

A History

*of*

# The English House.

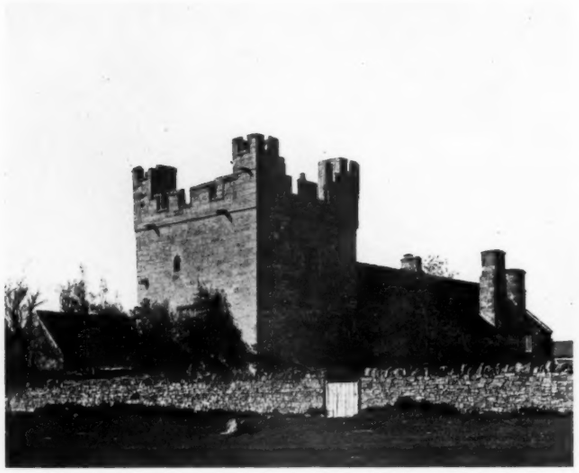
*By* Nathaniel Lloyd.

## VI.—The Fourteenth Century.[1]

*KINGS:* EDWARD I, 1272–1307; EDWARD II, 1307–1327; EDWARD III, 1327–1377; RICHARD II, 1377–1399.

THAT phase of Gothic architecture with which we are all familiar, as seen in churches, and which, for convenience (more perhaps than for accuracy), has been styled the Decorative period, prevailed approximately during the reigns of the three Edwards, and during the last quarter of the fourteenth century passed gradually into its ultimate development, which we call the Perpendicular, a term also open to criticism, but which has become firmly established because it is more descriptive than any other that has been coined. Few are unfamiliar with the appearance of decorated architecture—its large windows, filled, first with geometrical, and later with flowing tracery; its greater richness and delicacy of detail as compared with the Early English style, and its profusion of ornament, crockets, foliage, ballflower, etc., all of which we find used (with greater restraint than in churches

*Photo: Gibson, Hexham.*



*Kings:* Edward II and Henry V.

FIG. 99.—Yanwath Tower, Westmorland. Tower *c.* 1325. Hall with kitchen beyond, on the right, is fifteenth century.

*c.* 1385. *King:* Richard II.

FIG. 100.—The west elevation of Langley Castle, near Hexham, Northumberland.

FIG. 99.—*The fourteenth-century tower, once self-contained, gradually added to itself a hall, kitchen, and other buildings, and was surrounded by a courtyard, the sides of which remain. Yanwath Tower has three storeys and very thick walls; the ground-floor apartment has a barrel vault, and the windows are narrow without, but deeply splayed within to admit the maximum light. An Elizabethan ceiling in the first-floor room is one of the later alterations. The original, and at one time the only stair, was of the newel type. The stone rainwater spouts which drain the tower roof are designed as projections of the moulded string courses. The top of a contemporary chimney, having a conical cap and side-loop vents, can be seen just over the battlements. Such towers show little development from the Norman keeps of a date 200 years earlier. This fact alone indicates the still disturbed state of the Border country at that time, which stifled progress towards that comfort in house design which the more settled south was already beginning to enjoy; peace and security have ever been necessary to house development.* **Fig. 101.**—*The fifteenth-century additions to the building are on the east side.* **Fig. 100.**—*Such tower houses were necessary in Border counties, but their builders seldom ventured to provide large windows such as this building possesses, notwithstanding the protection afforded by a fortified or semi-fortified wall round the court in which it stood. Langley Castle has four floors, each providing one large central room, with a smaller apartment in each tower. The doorway is modern, as also are the large traceried windows and the windows on each side of the doorway.* **Fig. 102.**—*Four garderobes were provided for each of three floors. These discharged into a pit through which a stream of water was turned, as at Wells and elsewhere. The only original entrance was the narrow one at the foot of the newel stair.*

*From Parker's Domestic Architecture.*

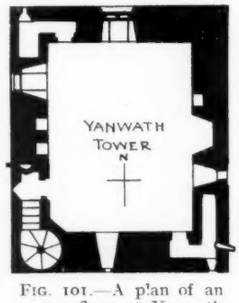



FIG. 101.—A plan of an upper floor at Yanwath Tower, Westmorland.

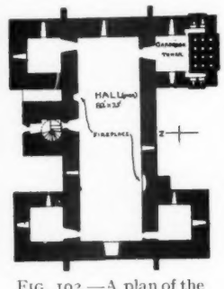



FIG. 102.—A plan of the ground floor of Langley Castle, Northumberland.

[1] The preceding articles, covering the period from the Roman occupation of Britain to the end of the thirteenth century, were published in the January–May issues respectively of THE ARCHITECTURAL REVIEW.

and cathedrals) in domestic buildings. The decorated period is regarded by many as the summit of achievement in Gothic architecture, and certainly the houses we can illustrate surpass anything that preceded them. This progress, however, was more in the direction of beautifying than in change of the nature of accommodation, which was little affected ; although houses varied, just as requirements varied with geographical position and the factors of safety or danger. In the north, and particularly in the Border counties, the house was primarily a castle. It might be a mere tower, not very different in accommodation from a Norman keep, as Yanwath Tower (Fig. 101), which consists of one room only on each floor ; or like Langley Castle (Fig. 102), where the tower has large turrets at its four angles, providing apartments opening off the large chamber of which each floor of the central tower consists. In such buildings, though domestically developed from the Norman keep, defence against attack was the first and chief consideration, and, though typical of the districts in which they were built, they were not typical of the English house of the fourteenth century. Really typical houses are shown in the illustrations of Penshurst Place, Kent (Figs. 109-111), the palace of a city merchant ; in Markenfield Hall (Figs. 103-107), a Yorkshire manor house, occupying one angle of a court, surrounded by a moat ; in Martock Manor (Fig. 113), a typical manor house like others which were springing up in peaceful corners of the land ; the gatehouse of Battle Abbey (Fig. 114) ; the great Kitchen (Fig. 115), and the great barn at Glastonbury Abbey — evidences of the importance of those spiritual lords, who rivalled the greatest of the nobility and even the King himself. Such examples might be multiplied by illustrations of existing remains (such as at Salmestone Grange, Kent, where the frater and chapel buildings stand side by side inviting comparison of their details), for in each century the choice of subjects available becomes greater.

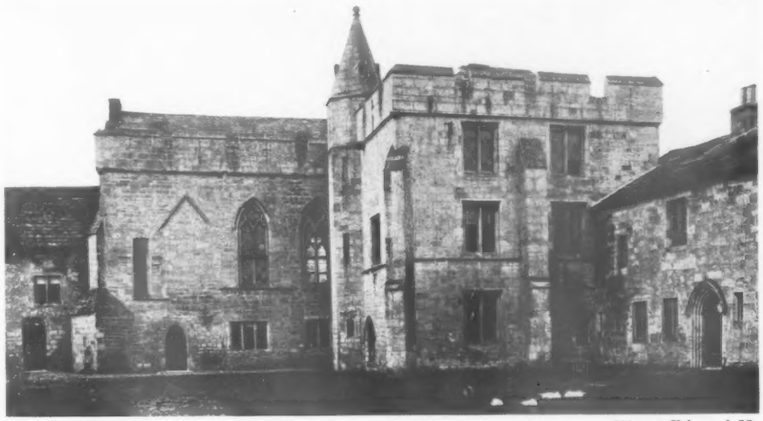
Edwardian castles were really fortifications, containing dwellings for their garrisons, so scarcely

*Photo : Gibson, Hexham.*

*c.* 1310. *King :* Edward II.

FIG. 103.—The approach over the moat through the gatehouse at Markenfield Hall, near Ripon, Yorkshire.

*Photo : Gibson, Hexham.*



*c.* 1310. *King :* Edward II.

FIG. 104.—The fourteenth-century building occupying the N.E. angle of the courtyard of Markenfield Hall, near Ripon, Yorkshire.

*Photo : Gibson, Hexham.*

*c.* 1310. *King :* Edward II.

FIG. 105.—The east elevation of Markenfield Hall, near Ripon, Yorkshire, showing the chapel window of three lights and geometrical tracery.

FIG. 103.—*The fourteenth-century house occupies one angle of the courtyard, which is surrounded by a moat. The gatehouse and other buildings are of the fifteenth–sixteenth centuries.* **Fig. 104.**—*The hall is at the first-floor level, and was originally entered by a doorway from an external stair, the line of the roof over which can be seen by the weathering on the wall above the ground-floor doorway. The hall is lighted by four-light (transverse) geometrical traceried windows, two on each side. The square windows are contemporary.* **Fig. 105.**—*The chimneys shown are (left) of fourteenth- and (right) of fifteenth-century dates.*

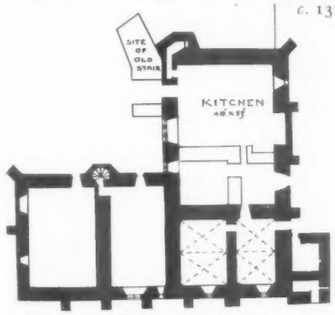



FIG. 106.—The ground-floor plan of Markenfield Hall.

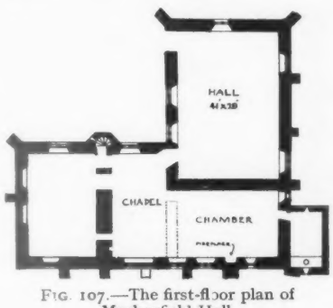
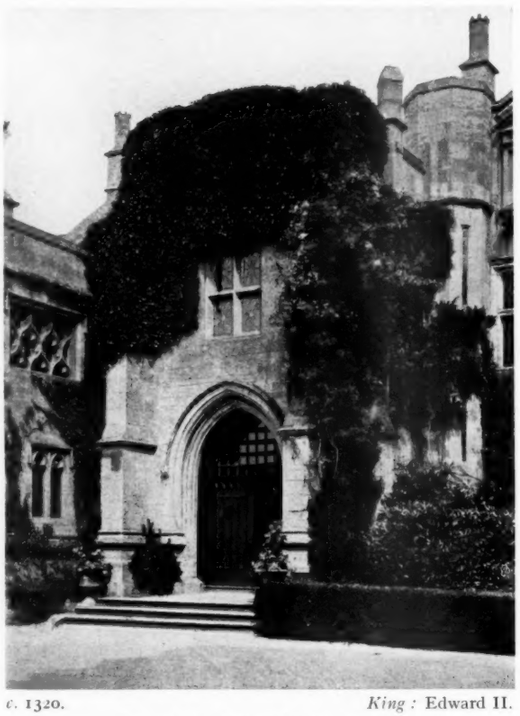



FIG. 107.—The first-floor plan of Markenfield Hall.

come within the category of "houses." They are subjects for separate study, which have been ably treated by specialists,[1] who point out that all are more or less of concentric character — an arrangement supposed to have been introduced by Prince Edward from Syria, but which existed in this country before the death of his father, Henry III, and before Edward returned from the East. An instance is Caerphilly Castle, which is a very complete example of this type, but which was built, not by the King, but by one of his subjects. However, the term "Edwardian" has become attached to them, not only as indicating castles built during the Decorated period, but to fortifications, the essential development of which was the abandonment of the keep and the building of towers, connected by curtain walls, from which attacking forces could be enfiladed. They also included second and even third lines of defence—all concentric—with dwellings built against the curtain walls for the lodging of defenders. Notwithstanding the great number of these castles, none remain in good condition. Some are a conglomeration of buildings of several periods, most are ruinous, none are complete. Perhaps Bodiam Castle, Sussex, gives the best idea of the type, though it was not commenced until 1386 and has a quadrangular instead of a concentric plan; but its architecture certainly belongs to the Perpendicular period, and must be described with others of the fifteenth century, when it will be convenient also to revert to its Edwardian characteristics of curtain, drum towers, etc.



*c.* 1320. *King:* Edward II.

FIG. 108.—Clevedon Court, Somerset.

FIG. 108.—*This building is of several periods, but possesses a number of characteristic and interesting fourteenth-century details. The chapel window (one of two) is a fine example of reticulated tracery, a rarity in domestic work. The two-light trefoil-headed window below is of the same period, as also is the porch and entrance doorway, but the square window over is of later date. Other work is chiefly of the sixteenth and seventeenth centuries.*

*c.* 1341. *King:* Edward III.

FIG. 109.—The north entrance to the great hall, Penshurst Place, Kent.

FIG. 109.—*The brick building on the right is a sixteenth-century addition. The windows (restored) show two forms of decorated tracery—geometric over the doorway; flowing in other windows.*

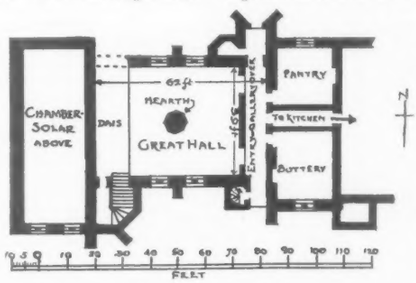
Leaving the subjects of Border castles and towers, we may consider the normal medieval house plan, which consisted of a hall, open to the roof timbers, usually having a central hearth on the floor and an opening in the roof, covered by a louvre, through which the smoke escaped. At the lower end of the hall there was an entrance door at each side in houses of any importance; these were connected by a passage, formed by the partition called the screens, through which two doorways gave into the hall. The passage was called the entry, and over it (in the fully-developed plan) was the gallery, access to which was by a step-ladder or by a small staircase as at Penshurst (Fig. 111). This gallery led to a room or rooms over the pantry and buttery. From the entry, doors led to pantry, buttery, and, frequently, to the kitchen, but the latter was often a separate building, sometimes of permanent character, as the Abbot's Kitchen, Glastonbury (Fig. 115), and the outbuilding at Martock Manor House, (Fig. 113), and was frequently a timber and plaster structure such as that which still stood at Stokesay Castle in the first half of the nineteenth century. At the upper end of the hall was the dais, raised only a few inches above the hall-floor level. At one side of the dais was a window, which developed in the fifteenth century into a large bay.

[1] *Medieval Military Architecture in England.* G. and T. Clark, London, 1884.

*c.* 1341 FIG. 110.—The south elevation of Penshurst Place, Kent. *King:* Edward III.

FIG. 110.—*The stair tower to the solar is on the left. The entrance to the hall is on the right of the hall's transomed windows; the pantry, buttery, and other lower-end chambers are to the extreme right. The increasing prosperity and freedom of burghers (whether merchants or otherwise engaged in trade) are manifest in this noble and important building, erected by a London merchant, Sir John de Poulteney, who was four times Lord Mayor of London, and "who played an important part in the commercial treaties and negotiations during the first half of the reign of Edward III, and was one of those rich traders from whom that King frequently borrowed money. He acquired lands and manors in various counties and in the City parish of St. Lawrence, for which he did so much that it is called after him to this day." That a merchant should be in a position to build and occupy such a stately place is a notable development in emancipation from the domination of nobles, prelates, and soldiers. It also denotes the security of person and of property.*

At the other side of, or behind, the dais was a door leading to the room on the same level as the hall, called by various names as the bour, chamber, parlour, cellar. In the King's house it might be a chamber for audiences, but usually it was a private and sleeping apartment, often for the women of the household. A stairway led from the dais up to the solar, which was always an apartment on an upper floor, having an open roof. The name solar, or sollar, originally applied to an open chamber in the roof, which received much sunlight, e.g. such as places in which the ancient Greeks and Romans took sun-baths, was applied in the Middle Ages indiscriminately to any upper chamber




*c.* 1341. F.G. 111.—Penshurst Place, Kent.

FIG. 111.—*The plan of Penshurst should be studied most carefully, for it is a plan of the typical medieval house. There were other types—tower-keeps; halls over vaulted ground-floor chambers; halls consisting of one room only; others having two apartments; and the heterogeneous buildings added from time to time within the walls as found necessary for a large household. But the nucleus of these was the hall, like that at Penshurst, having "upper-end" chambers consisting of the "chamber" or parlour or bower behind the dais, and above this room the solar, which was the bed-sitting-room of the lord and his lady. At the "lower end" were the screens and gallery with the passage "entry" between the two entrance doors. Beyond the entry were pantry, buttery, and kitchen, the latter often a relatively flimsy structure. Frequently there was also a chapel. When about the end of this century, and in the fifteenth century, the planning of large houses became quadrangular with a central court, the Penshurst type of plan formed the nucleus to which other lodgings were added, as will be shown later. The plan of the hall and upper- and lower-end chambers was that of both great and small houses, and large numbers of the latter exist in Kent and other counties, where they have been converted into farmhouses and cottages. It will be seen that while at the south end of the dais a contemporary doorway to the stairs is shown, no indication is given as to what was originally at its north end. At the present time there are steps to a doorway (at the dotted lines) leading to the sixteenth-century portion of the house. Before this was built there was probably another window, but probably not a bay window which was a fifteenth-century feature. Two terms are frequently misapplied to these halls, which have been called "baronial halls" or "banqueting halls." They are not baronial; they existed long before the barons, and they were the chief apartments of every house, great or small; neither is the term "banqueting" more correct. The hall was the room in which men and women and children ate, lived, and slept; and the word "banqueting" (applied correctly to the hall of Whitehall Palace by Inigo Jones, c. 1622, which was built for the specific purpose) is misapplied to medieval halls: indeed, the term and the particular apartment came in with the Renaissance, and the banqueting hall not introduced earlier than the sixteenth century*

*c.* 1350. *King :* Edward III.
FIG. 112.—The Fish House, Meare, Somerset.

*c.* 1350. *King :* Edward III.
FIG. 113.—The Manor House, Martock, Somerset.

FIG. 112.—*The small size of this building* (32 *by* 16 *ft.*) *and the simplicity of its details make it particularly interesting. All the windows of this elevation have square heads, but one at the end, shown in Fig.* 120, *has flowing tracery. The pointed doorways also have simple chamfers. The ground floor was divided across the centre, one half forming the kitchen and the other half being divided into two rooms, entered by narrow stone doorways* (*Fig.* 120). *Access to the upper floor was by an external stair to the doorway, shown in the illustration ; between this and the doorway to the ground floor can be seen the remains of the chimney base, which served the fireplace in the kitchen and that of the hall above. The woodwork of the interior and the roof open to the first-floor room were burnt out a few years ago, but the roof was almost identical in character with that in Martock Manor House* (*Fig.* 119).

**Fig. 113.**—*The plan of this little house is near to the normal, except that there are no chambers at the upper end of the hall, which was lighted by a large four-light transomed window* (*Fig.* 119), *and also by two four-light transomed windows on each side. The portion placed transversely to the hall may be of slightly earlier date ; certainly the two-light window of its upper storey is of earlier character than those of the rooms below and of the hall. One of the two doorways shown is a later insertion. The modern roof-covering replaces the original stone slates and spoils the general effect and appearance of the building. The small building, part of which is shown on the extreme right, was the kitchen, and is of slightly later date.*

or loft or garret. We have 13 Edward III in Norfolk, a record of "A rent of 10/-, payable yearly out of 12 shops (seldis) with rooms over them (solariis) in the northern corner of Lenne, adjoining Helmynggistance and the great wharf (ripam)." [1]

An interesting application of the names Solar and Bour to the chambers at the upper end of a hall is dated 1394, in an assignment to a widow of "A chamber under the solar, west of the hall, called 'le Bour,' with the easement of the hall and kitchen, with free ingress and egress at pleasure ; the grange of the said tenement with gardens thereto belonging, &c." [2] Such provision by a testator for his widow was common ; the eldest son usually having possession of the remainder of the house. That such an arrangement worked fairly satisfactorily is proved by the absence of records of litigation. Although the typical medieval house is correctly described as consisting of hall, with upper- and lower-end chambers, establishments were not confined to these, nor, on the other hand, did all houses include the whole of them ; further, town houses, though often strictly adhering to this accommodation, more frequently departed from the plan, to meet the necessities of restricted or irregular sites.

In ancient times, the word hall was applied to any extensive roofed space, and

[1] *A Descriptive Catalogue of Ancient Deeds in the Public Record Office*, vol. vi. No. C 6464.
[2] *Ibid.* No. C 4950.

*c.* 1340. *King :* Edward III.
FIG. 114.—The north elevation of the gatehouse, Battle Abbey, Sussex.

FIG. 114.—*Alan, Abbot of Battle* (1324–51), *obtained Royal licence in* 1339 *to fortify and embattle his monastery, the gateway of which belongs to this period. It stands on one side of a triangular open space, up to which the narrow High Street leads, and as an example of ecclesiastical arrogance and domination it would be difficult to surpass. The detail on the south side is similar, but that shown is in a much better state of preservation. The geometrical tracery of the two-light window and arcading is excellent, while other openings have cinquefoil, trefoil, and ogee heads.*

in the medieval period not only to the principal apartment of a large house, but equally to that of one so small as scarcely to be more than a cabin. In this respect the line from Chaucer, *c.* 1386, "Fful sooty was hir bour and eek hire halle,"[1] refers to the humble home of a widow, consisting only of two apartments—the living room or hall and the sleeping room or bower, both grimy from the smoke of the fire which burned on the hall floor. The smoke filled such a house before passing out through a hole in the roof, and the discomfort must have been considerable, for we know that women who occupied these houses suffered from red and inflamed eyes. The provision for disposal of smoke by louvres in the roof of the hall of a nobleman is indicated in the undertaking given by a tradesman in the fourteenth century: "Adam le Plasterer to find plaster of Paris at my own proper charge good and sufficient . . . proper for the hall of the Earl of Richmond and that I will competently plaster and complete the said hall and will repair the walls of the same with the said plaster and well befittingly within and without; as also the tewels (louvres or flues for smoke) to the summit, &c., &c."[2]

The plan of the hall at Penshurst Place is that of the medieval type. It is of a large house, but almost identical arrangements are found in small houses of this period and (with slight modifications) the same plan continued in use for almost all houses until well into the seventeenth century, though by that date it was no longer necessary to surround them with moat, wall or palisade, entered by a gatehouse. It cannot be said that the cottage of the fourteenth century was substantially better than its predecessors. All records of small houses show that they were built for persons of substance or, like the Fish House at Meare, by some lord or prelate or other person of importance. The labourer's and inferior class of artisan's dwelling was primitive, and in remoter districts was of that flimsy character which is referred to by Froissart in his Chronicle when relating how the Scotch, on returning from a foray in England, found that in their absence their country had been laid waste by an English expedition. This, the Scotch took philosophically, saying "that with six or eight stakes they would soon have new houses and obtain cattle enough from the forests, whither they had been driven for security."

In towns, however, a middle-class consisting principally of traders and merchants had attained some measure of prosperity. This comes out clearly in a contemporary contract made between a carpenter and a pelterer for building a house for the latter, and, as the details of the accommodation to be provided and the form of payment are of interest, it seems worthy of being quoted in full. The words in brackets are comments not in the deed, or giving the Latin words of the deed.

[1] *Nonne Prestes*, T.12.

[2] Riley's *Memorials*.

*c.* 1320. *King:* Edward II.
FIG. 115.—The Abbot's Kitchen, Glastonbury.

FIG. 115.—*At a time when monasteries were places of entertainment for travellers, the hospitality of such establishments as Glastonbury was prodigious. The accommodation afforded varied with the rank and importance of the guests, but was equal to providing for the retinue of a great lord, and even for the King himself. The kitchen (the only remaining portion of the domestic buildings) is of a type current at this period: There is another at Durham, one at Stanton Harcourt, and one with a similar cone-shaped roof at Raby Castle, co. Durham. The chimneys which stood on the four angles of the square lower storey have long disappeared, and the openings in the lantern provided for the escape of steam and foul air have now been filled in.*

Photo: H.M. Office of Works.

*c.* 1393–99. *King:* Richard II.
FIG. 116.—The arch-braced hammer-beam roof of Westminster Hall, London.

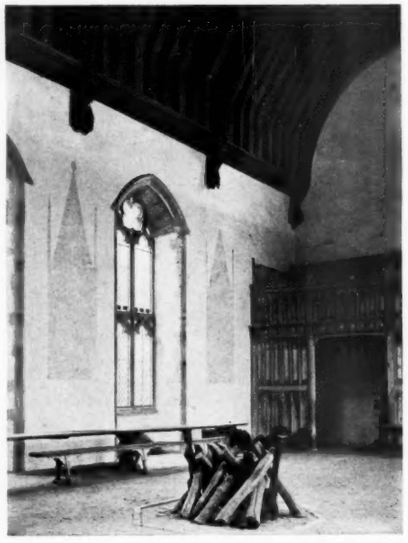
FIG. 116. — *This magnificent roof has no parallel at any period or in any country. It replaced on the same walls (raised 2 ft.) an earlier roof, which was completed in 1099, but the William II roof had oak posts like the barn illustrated in Fig. 16, which divided the hall into a central nave and aisles. To design a roof which should give a clear floor nearly 70 ft. wide was a remarkable achievement. This roof differs from other hammer-beam arch-braced roofs in the carrying of the great arch-brace through the hammer-beams and hammer-posts instead of under the point of junction of the hammer-beam and hammer-post, thereby balancing the vertical and oblique thrusts so perfectly as to permit the great span. The length of the hall is 236 ft., the width 69 ft., and the height 95 ft. For a diagram of a section, see Fig. 77.*

" Simon de Canterbury, carpenter, came before the Mayor and Aldermen (of the City of London) on the Saturday next after the feast of St. Martin the Bishop (11th November), in the second year of the reign of King Edward, son of King Edward (1308) and acknowledged that he would make at his own proper charges down to the locks for William Haningtone, pelterer, before the Feast of Easter, then next coming, a hall and a room with a chimney (camino) and one larder between the said hall and room, and one sollar over the room and larder : also, one oriole (probably a recess with a window) at the end of the hall, beyond the high bench (summum scamnum) and one step with an oriole (possibly a porch in this instance) from the ground to the door of the hall aforesaid, outside of that hall : and two enclosures as cellars, opposite to each other, beneath the hall : and one enclosure for a sewer, with two pipes leading to the said sewer : and one stable (the figure is not given) in length between the said hall and the old kitchen and twelve feet in width, with a sollar above such stable, and a garret above the sollar aforesaid : and at one end of such sollar there is to be a kitchen with a chimney : and there is to be an oriole (this may mean a room or more probably—the width only being given—a passage) between the said hall and the old chamber, eight feet in width. And if he shall not do so then he admits, &c., &c. And the said William Haningtone acknowledged that he was bound to pay to Simon before-mentioned, for the work aforesaid, the sum of £9 5s. 4d., half a hundred of Eastern martin skins, fur for a woman's hood, value five shillings, and fur for a robe for him the said Simon, &c." [1]

The complete building would conform with the usual plan. There was to be a hall (with a porch ?) with cellars under, the hall floor one step from ground level.[2] At the end of the hall there was to be a room with a chimney (the bower) and a larder. Above these was the sollar. Whether the old chamber to which reference was made was at the other end of the hall is not certain, but this would be in accordance with common practice. The stable with sollar over and garret may well have been a separate structure. The hall was to be provided with a porch and there was to be a privy, with drains. It will be noted that the stable was to be situated " between the said hall and the old kitchen "—the kitchen, therefore, was a detached building. Provision also is made for a kitchen with a chimney at the end of the sollar over the stable. The nature of the " oriole between the said hall and the old chamber," cannot be determined; the word oriole, as will be shown later, had many applications.

Of large establishments it need only be said that they had the hall, upper and lower-end chambers as a nucleus, and that other buildings were added haphazard to meet the requirements of the moment (as to lodge a special guest) or to accommodate an increasing retinue. Such buildings were often of less substantial nature than the hall, etc.

The ravages of fire, improvements, and the ordinary course of rebuilding have destroyed town houses to a greater extent than those in country places. Restricted space and narrow frontages naturally produced houses having one gable end facing the street, and whilst familiar names were applied to apartments their disposition varied with the requirements of sites. Timber construction lent itself to projecting upper storeys (frequently found also in country houses), an easy way of obtaining greater floor space than the actual site afforded after headroom had been left for passengers along the street. Such buildings may still be seen in country towns, which, though greatly spoiled by the improver and faker, still retain the general appearance of medieval buildings. In Scotland, in the older streets of Edinburgh, Glasgow, and St. Andrews, are houses, built of stone, having crow-stepped gables similar to those in towns in the Low Countries. Although these are not of such early date as the fourteenth century, they are characteristic of what we built through foreign influence; indeed, perhaps



*c.* 1341. *King :* Edward III.

FIG. 117.—The great hall, Penshurst Place, Kent.

FIG. 117.—*Perhaps this is the most realistic of all existing medieval halls. The screens are not contemporary, but were put in during the latter part of the sixteenth century, and include some modern work. The position and design of hearth and andirons are quite in keeping with medieval forms. As has been indicated already, some medieval halls were furnished with wall fireplaces (usually these halls were on the first-floor level); others had open hearths in the middle of the floor, as at Penshurst, where the smoke rose into the open roof and passed out through a louvre, which was often a highly-decorative feature. In mean houses it might be nothing more than a barrel open at both ends. These halls are easily identified by the smoke-stained rafters, and there are still great numbers remaining as cottages and farmhouses where, in the seventeenth century, the halls were divided by floors and partitions. In Kent and Sussex the smoke-stained rafters have caused them to be called " smoke houses," under the mistaken idea that at one period bacon was cured in them. The long tables (27 ft.) and their benches down each side of Penshurst hall are of fifteenth-century date, while that on the dais (not illustrated) is of the early seventeenth century. The long tables (for accommodation of inferior persons), which were set on each side of the hall (as in this illustration), were usually composed only of boards on trestles, which were removed and placed against the walls between meals to clear the floor for occupations, and at night for bedding. There was no* salt *below which inferiors sat, and it will be clear that there was no place for it. The foolish and widely-used expression "seated below the salt" is a romantic phrase which presupposes a long table running from the dais down the middle of the hall, at the upper end of which the "quality" sat, and below a certain point, where the saltcellar stood, the common people were placed. The medieval practice was for the lord, his family, and guests of the same social standing to sit at the table on the dais ; other persons sat at the tables or trestles and boards down each side of the hall ; moreover, there was not one* salt, *but several in use at each table.*

[1] Translated in *Memorials of London*, &c., by H. T. Riley. London, 1868.

[2] Frequently this step was down (not up) as the doorways at Thornbury Castle, Glos, and at Penshurst Place, Kent.

the best impression now to be obtained of the appearance of an English medieval street is from those existing in continental towns, as Bruges in Belgium, which retains its medieval character in its later gables of varying heights and forms, or in Rothenburg-on-Tauber, in Bavaria, which is, perhaps, the most perfect medieval town in Europe.

The word oriel has troubled etymologists who have sought to trace its derivation, as much as it has others who have tried to determine its application. Now applied to a type of *window*, also called a bay, it seems in medieval times to have been an *apartment*; but records show the word to have been applied very loosely. One writer[1] has traced six applications, for each of which he quotes several instances. To give all would occupy too much space, so one only of each is quoted here :

1. As a penthouse or covered passage.

1338. "Congie et licence de fair un Oriel . . . entre le manoir du dit Massieu ouquel il demeure à present . . . et le manoir, qui est audit Massieu, qui est à l'opposite d'y cellui manoir."

2. A porch attached to any edifice.

1235. "In uno magno Oriello pulchro et competenti, ante ostium magne camere Regis castro de Kenilworth faciendo £6 16s. 4d."

3. A detached gate house.

1251. "Atrium nobilissium in introitu, quod Porticus, vel Oriolum, appellatur."

4. An upper storey.

1448. "Cum le ovyrstorye vocat an oriell."

5. A loft.

1449. "Pro uno Oriell supra stabulam ibidem."

6. A gallery for minstrels. (The quotation, the only one, says nothing of "gallery," but indicates a *place* only.)

1452. "Pro novo Oreyell pro Trumpetes Domini in Aula ibidem."

(*To be continued.*)

[1] W. Hamper in *Archæologia*, xxiii, pp. 105–6.

*c.* 1341. *King :* Edward III.
FIG. 118.—Penshurst Place, Kent.

FIG. 118.—*The great hall roof has principals of the arch-braced collar-beam type. On the lower collars are king-posts supporting a collar purlin under the upper collars. A peculiarity of this roof is the use of short pieces of timber placed horizontally between the great purlin and each common rafter, so that the backs of these may come in the same place as those of the principal rafters. The lower window at the end of the hall is a good example of geometrical tracery.*

*c.* 1350. *King :* Edward III.
FIG. 119.—The hall of the Manor House, Martock, Somerset.

FIG. 119.—*This is a "ground-floor" hall, the collar-braced roof of which is almost identical with that over the first-floor hall of the Fish House, Meare, Somerset, which was destroyed by fire. The boarding in place of common rafters is modern. That there were no chambers at the upper end of this hall is proved by the great transomed window, long blocked up, the sill of which came down as low as the transomes of the side windows.*

*c.* 1350. *King :* Edward III.
FIG. 120.—Interior of The Fish House, Meare, Somerset.

FIG. 120.—*The photograph is taken from that half of the ground floor which was the kitchen. The fire which gutted the building was not able to ruin the great beam of the first floor—heart oak is highly fire-resisting. The two narrow doorways leading into small apartments are interesting, for their arches are like those associated with the Tudor work of 150 years later. The hall was a first-floor apartment. The roof is modern.*

# Architecture 1928

## *At the Royal Academy.*

*By* Howard Robertson.

THE architecture room at Burlington House is quite an attractive place at 9 o'clock on a fine spring morning. It is at that hour completely empty. No tired sightseers have sought the comfort of its settees. One is alone with its effect of brightness, with the neat frames the pattern of which is almost as closely knit as the marble dadoes of Lyons' new Corner House. When one sees this trim *ensemble*, one begins to comprehend what lies behind the casual remark: "No, nothing in this year. It was shot out. It wasn't really up to Academy standard."

Business premises for the National Radiator Company. Gordon Jeeves *in conjunction with* Raymond Hood, *Architects*. *From a drawing by* Walter Keesey.

The fact is that the architecture room exacts a certain standard of pictorial correction. The sins of the designs, like those of human beings, are dignified by the uniform smartness of their presentation. Occasionally a drawing will show some slight deviation of character, as it were the double-breasted waistcoat contrasted with the single row of buttons. But they all have gloves and spats and cuffs. Sartorially they are correct, within the permitted limits. Hence the Academy standard, and the dullness of it, as far as delineation is concerned; for now, as in the past, it is the drawing which counts. It is not an original remark, nor intended to be controversial; merely, in the legal sense, a suggestion.

In this year 1928, when Europe and America are uneasily aware of the nearness of a style of the twentieth century, the show at Burlington House remains unmoved. In the words of a company report, "The year has been normal and featureless in regard to any outstanding activity."

A rapid survey of the room reveals a sense of space not unpleasing to a modern. There are no models. The loss is the public's, in the sense that the layman likes models and is sometimes hoodwinked by the bird's-eye view. But the free floor area gives one a chance to stand back and view large pictures; it is merely a coincidence that this year, when the space is there, the large pictures are not.

The second impression is that there are not a great many things which are going to give that little thrill of excitement which makes one wish to rush off and tell one's friends. A mental note is soon made that about a dozen exhibits have an architectural message. Of the remainder, many have the negative effect of something agreeable but very familiar; one has to try and force fresh thoughts about old faces. And alongside these are some very old-timers indeed—designs and drawings which might have hung in the same place twenty years ago. These are the trusty veterans, the link with the past. A few, drawn with a shaky delicacy, have something of the charm of a faded print.

There is, in fact, something for nearly every taste. The only taste that is little catered for is the taste for adventure. The quality most lacking is the reflection in building of a rich and vivid personality. The sign most wanting is that pointing to a development leading, quite obviously, to somewhere, either to style as an inspiration or fitness for purpose as a basis. The architecture room reflects timidity, even fear. The drawings are mostly "pretty-pretty." The architecture is afraid of being fine for fear of being ugly. Strength of character is lost in an almost universal sweetness.

Since a taking presentation appears to be the biggest factor in selection, it is with draughtsmanship that we should begin. And at this point comes the traditional tribute to the skill and industry of Mr. Cyril Farey. The architects want the goods, and Mr. Farey has them. His attainment is nearly always on an even level. His seascapes catch something of the drowsiness of the Mediterranean on a hot afternoon. His brickwork is faithful down to the smallest header. Georgian especially is his *métier*. Mr. Farey is a specialist of the first order; his work ensures the greatest good for the greatest number. We all turn to him in the hour of our need.

But there are others who, less certain in their method, have qualities of their own. Foremost is Mr. Keith Murray, whose drawing is always attuned to his subject, who is sensitive here and impressive there. With each of his drawings one feels that Mr. Keith Murray includes a little particular surprise gift from the storehouse of his personality. Interesting in another way is Mr. Hepworth, resourceful and

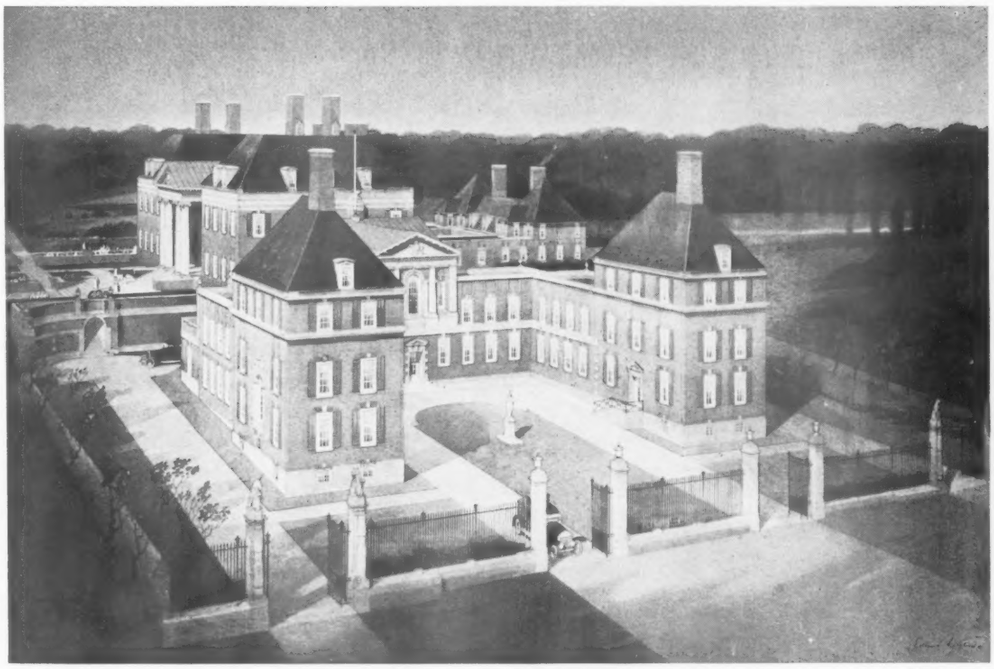


Plate II. June 1928.

THE BRITISH EMBASSY AT WASHINGTON.

Sir Edwin Lutyens, R.A., *Architect.*

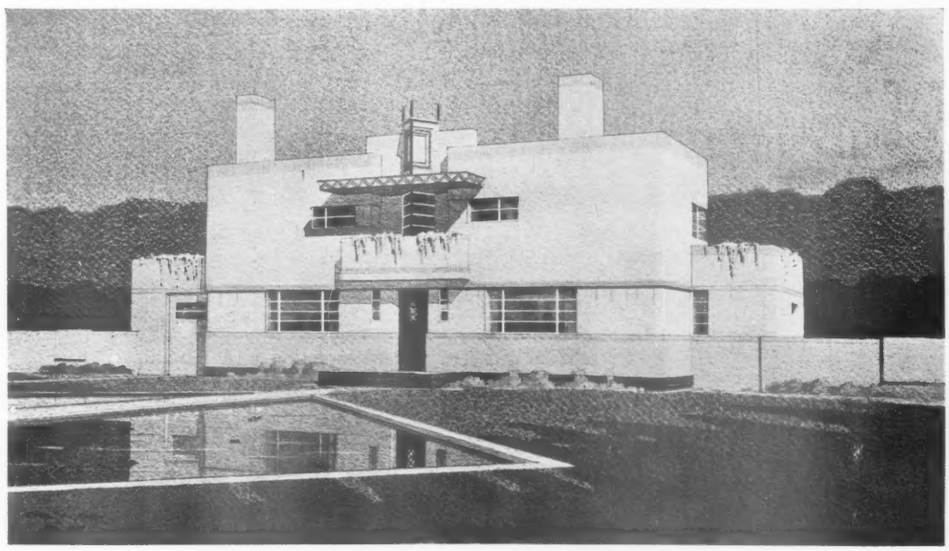
*From a drawing by* Cyril A. Farey.


The entrance to the Amusement Park, Salford.
Robert Atkinson, *Architect.*
*From a drawing by* Keith Murray.

abounding in the secrets of technique. And there is a clever but uneven draughtsman in Mr. Pilkington, who seemingly has designs on the manner of Mr. William Walcot.

And now, having examined the crust, let us taste the dish. The taste, of course, depends upon one's palate; and the writer has no claims to be an epicure.

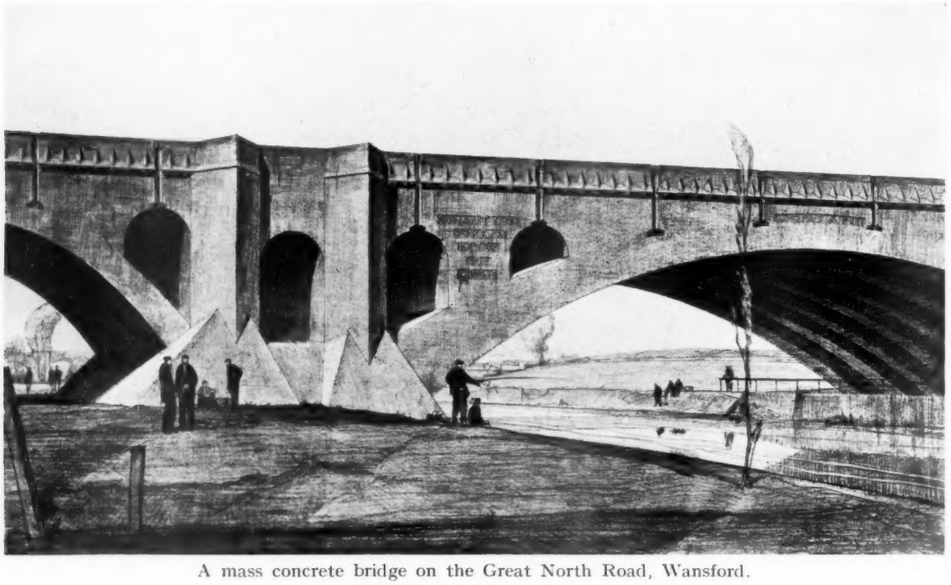
The result of being an architect, and knowing the Academy, is that one's first regard is for the axial features of the room; there is generally something good in the centre of the walls, unless it is only something exceptionally large. In this case, however, it is not size that captivates, but an altogether charming drawing of an altogether delightful design, "Offices and Laboratories at Northwich." The design is by L. H. Bucknell, the drawing by Keith Murray (1301). The scheme, somehow suggesting a modern French *directoire*, with its steep roof, is yet completely unlike a French design. But it has that lightness and fancy which is Gallic. It owes something, of course, to its portrayal in a lovely drawing,



A house at Silver End Garden Village.
T. S. Tait, of Sir John Burnet and Partners, *Architects.*
*From a drawing by* Cyril A. Farey.

which is a harmony of mauve, grey and green and sepia; a drawing which is completely flat and simple, devoid of affectation, a model of its kind. Hard by is a second Keith Murray drawing in quite another manner, Mr. Robert Atkinson's "Entrance to Amusement Park at Salford" (1314). Here we see the designer's mastery of form. Mr. Atkinson appears to enjoy himself; his vigour is like that of Bernini, bold and full-blooded. His park is entered through a kind of fairy frame, surmounted by a pyramid of harlequins. We hope that they will balance themselves in execution without stays; and that the lower portions of the flanking towers will be heightened in interest to the level of the rest.

On the neighbouring wall is another centre of interest,



A mass concrete bridge on the Great North Road, Wansford.
Maxwell Ayrton, *Architect.*
*From a drawing by* Keith Murray.

the concrete bridges designed by Mr. Maxwell Ayrton. In the first (1329), at Wansford, he shows us chiefly a massive pier, a little lumpy and "Poelzigish"; but in the design for Richmond Bridge, Mr. Ayrton soars above the commonplace. In his approaches, which by their rapidly-inclined walls appear to throw his road across the river, he combines the charm of the medieval with the fire of the modern; a captivating design, in which he is well served again by his artist, Mr. Keith Murray.

Here also is another bridge, skilfully drawn by Mr. Cyril Farey. It is Sir John Burnet and Partners' bridge over the Limpopo River, and its immense steel girder is more moving than the somewhat dreamy pylon which we see in a three-quarter view (1332). Adjoining this are two interesting schemes: the black and gold building for the American Radiator Company, by Gordon Jeeves and Raymond Hood (1328), which will be very modern and stand opposite to Tudor Liberty's, a fact which will probably amuse Mr. Stanley Hall immensely; and then a fine design, serene and noble, by Sir Giles Scott. This is a proposed new Parish Church for Stoke-on-Trent, portrayed with strong sincerity by Mr. Pike, and exhibiting once more the architect's sense of off-setting plain masses by rich and concentrated detail (1339).

In India House (1315), Sir Herbert Baker has designed a building which pleases through this same effect of surface and relief in ornament. It will surely be a successful building, though at present a little confused about the central doorway. Sir Reginald Blomfield appears more tentative than usual in his scheme No. 2, "Steel Piers in Granite," for Lambeth Bridge. But Sir Edwin Lutyens will probably fulfil American hopes with his British Embassy, Washington. Its south front appears in the drawing a little undecided in grouping (1264), but in the Ambassador's entrance is Sir Edwin at his best (1272). The effect is at once charming, intimate and, at the same time, spacious.

Amongst the smaller but distinguished exhibits are cottages by Clist and Bird (1313), suggesting Brittany and the humility that is so close to nobility; the "Black Windmill" (1287), by Knapp Fisher, Powell and Russell; Elkin Matthew's "Book Shop" (1341), by Lord Gerald Wellesley and T. Wills; and a charming simple house in Devon by Lawrence Dale (1333), forced down on to the skirting where no one can see its delicate notation.

Then there is Thomas Tait's excellent essay in modernism (1359), rendered dreamlike by Cyril Farey; a fine, strong war memorial by James Wilson (1399); Chalton Bradshaw's calm drawing for the Ploegsteert memorial (1368); Mr. Guy Dawber's Zoo entrance, which looks so attractive in reality; a modern design by Mr. Hubert Lidbetter (1292), in which the stone panel over the angle entrance is less happy than the main façades; and an Eastern fairy-tale castle (1364), drawn by T. A. Lodge. But here this curt catalogue must end, with apologies to the authors of good things unsung.

We must take the Academy as we find it and realize that, if we desire a more interesting and venturesome exhibition, we have only to organize one elsewhere. The architecture room is only there as an appanage, and this is unfortunate for the prestige of our art. But the reason for this state of affairs can hardly be laid at the door of any selection committee, past or present.

# Lloyd's

1688  1928



*By*

P. M. Stratton.

MARINE Insurance is at least as old as the early Roman Empire ; probably it was in existence before the Christian era. It was fostered by the Hanseatic League and became of great importance to the maritime nations of Europe. In England it seems to have been practised first as a means whereby various groups of friendly merchants, bound by kindred interests, shared one another's losses. There was no central corporation laying down rules, but with so ancient a thing there was of course a strong tradition or code. In the early part of the seventeenth century, when Britain's merchant shipping was expanding so fast, the coffee-houses near the docks were convenient meeting-places for merchants and shipowners, or shipmasters, as they were called in those days when the captain of the ship owned her, or at least had a share in her.

The early references to Lloyd's Coffee-house tell you that it was situated in Great Tower Street, and that it was a tavern as well. Probably both Mr. Lloyd and his clients realized that better business would be done by moving the coffee-house nearer the Royal Exchange where they would be in closer touch with the wealthier merchants. Lloyd's has always done its best to create the impression of opulence, and even versifiers have fostered this reputation. In 1700 the poetaster of the *Wealthy Shopkeeper* writes :

> Then to Lloyd's coffee-house he never fails
> To read the letters and attend the sales.

Lloyd's had a great name for being "obleeging" in the middle of the eighteenth century, when another poet wrote : "A Summer's Voyage to the Gulf of Venice in the Southwell Frigate, Captain Manly, Junior Commander. Printed for Lloyd's, well known for obliging the public with the freshest and most authentic ship news."

Mr. Lloyd had left his tavern in Tower Street by then and moved to 16 Lombard Street, next to a hosier called Peck. It was probably a plain brick front with a lock-up shop, like an adjacent house in the same block built after the Great Fire of which there is a print extant.

From these quarters in 1740 Mr. Baker, "Master of Lloyd's Coffee-house," waited on Sir Robert Walpole with the news of Admiral Vernon's taking Portobello—the first information to reach Sir Robert, and he was mighty pleased and dismissed Mr. Baker with presents. So great was Lloyd's prestige that the very waiters supplied the Government with news of the convoys till 1804, in which year a pompous earl, Secretary for War and Colonics, declined further

*Designed by*

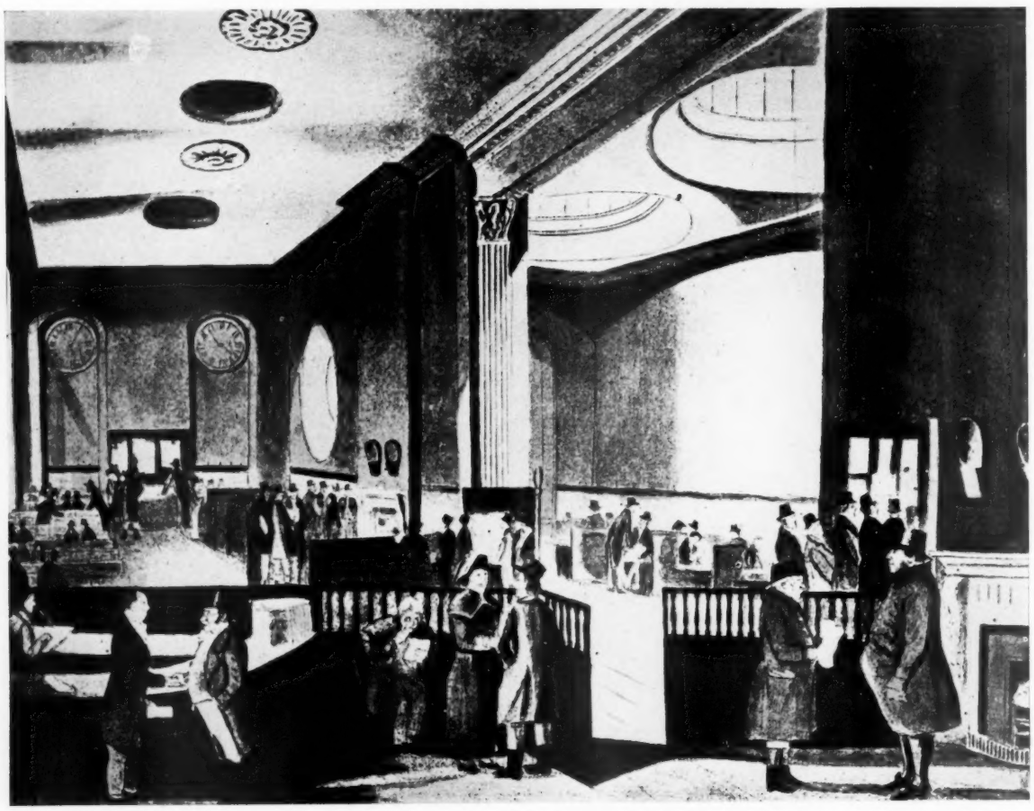
Sir EDWIN COOPER

correspondence with waiters. So Lloyd's also appointed a secretary and drew even.

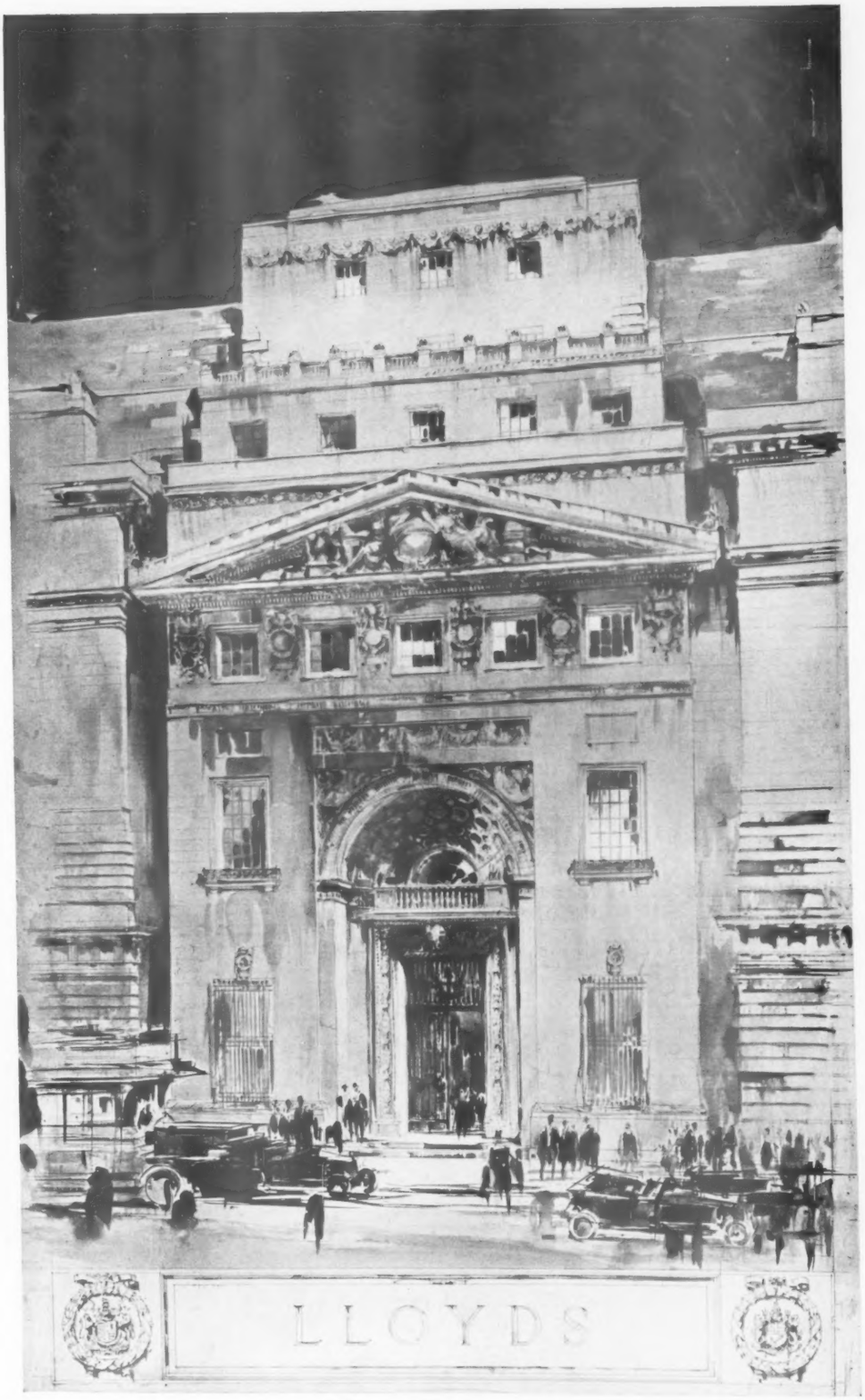
In 1769 the leading underwriters left 16 Lombard Street and followed Thomas Fielding, waiter at the old house, to No. 5 Pope's Head Alley, called "Lloyd's New Coffee-house." Even this, though "genteely fitted up," did not long seem consortable with their wealth and importance, and in 1774 they moved into the Royal Exchange, "that palladium of British merchants." Thence they were driven by the fire of 1838, and after many temporary lodgings returned to the new Royal Exchange in 1844, remaining in congested grandeur till this year.


Lloyd's Coffee-house, *from a caricature in the* British Museum.

How easily the new *Room* would contain and overwhelm all those early coffee-houses put together! Yet the move from each of them was in search not only of space but of an impression of solid wealth. There were the genteel fittings of No. 5 Pope's Head Alley: and the rooms in the Royal Exchange had £80 spent on them for two extra lustres to the great lustre in the subscribers' room, and two globe lamps on the stairs; and, for comfort, ventilators and a "necessary." No wonder that in 1791 a journalist composed the following paragraph: "Lloyd's —the new room just opened at this Coffee-house, for the use of the Underwriters—is in stile of finishing and point of elegance the first in the kingdom; connected as it is with the other three, the *tout ensemble* forms the most perfect suite of any in Europe appropriated to commercial purposes." In the *Room* is still the rostrum, just as there was a rostrum at 16 Lombard Street and at the Royal Exchange, and an attendant, still called a "waiter," stands and intones the latest list of shipping. Over the rostrum hangs the Lutine Bell. It came from a



Lloyd's Subscription Room in 1818.



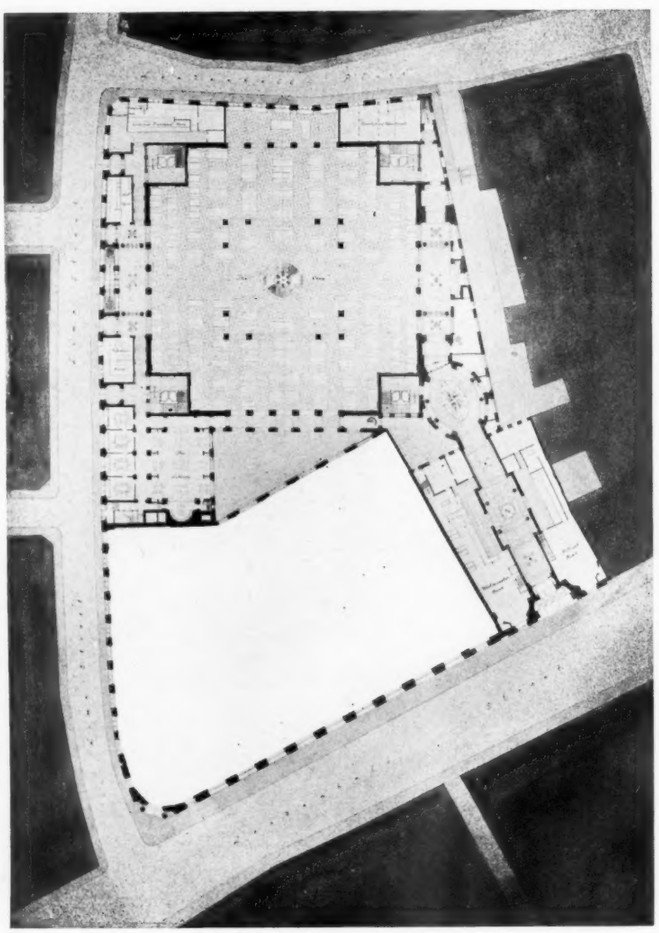

The main entrance in Leadenhall Street. *From a drawing by* William Walcot.

The Lime Street façade.
*From a drawing by* William Walcot.

French frigate of 32 guns which the British captured and used. On October 9, 1799, she loosed from Yarmouth Roads and was wrecked the same night off the island of Vrieland; all hands were lost but one man, and one million of specie went down as well. Lloyd's have made several attempts to salvage the vessel and its contents; the bell and part of the money were raised. When news comes of a vessel being lost the bell is rung once, and twice for an overdue vessel reaching port; its voice alone can silence the buzz from the hundreds of men in the *Room*.

Nearby is the other "tragic circumstance," the Loss Book—where an average of 3,000 losses per annum are chronicled for the underwriters' information.

The phrase A 1 was coined in Lloyd's *Room*. On their lists of shipping the hulls are marked by vowels in order of seaworthiness,



The ground-floor plan.

A, E, I, O, U, and the cargoes G (good), M (middling), B (bad).

The year 1811 saw the Committee firmly stabilized as the governing body of twelve members, three retiring annually, and three with the chairman being invested with the funds.

A charter confirmed the organization in 1870. It is the Committee who are responsible for the Patriotic Fund, which raised £424,832 between 1803–9, and comes to life again for each big or little war.

But the Committee's main purpose, as I see it, is to sustain the reputation of Lloyd's for merchants' honour; to that end each candidate for admission is closely examined, his flaws are detected, his stability is subject to a cold inquest; he is relieved of guarding £5,000 of his securities before his final election, and thereafter subjects his accounts to annual audit. Not that Lloyd's carries his liabilities—

the whole basis of this corporation is that each member is responsible for his own liabilities and signs for himself alone. And lest these conditions seem too stringent, you are told that the " Custom of Lloyd's " is the foundation of marine insurance. You are bidden to look at the architecture around you, symbol of the magnificence, solidity, and opulence of Lloyd's, whereby your dignity as a unit member is stabilized as though for ever.

It is on record that, to safeguard the weaker members, a Board of Average Adjusters was proposed to examine the particulars of ships and cargoes brought for insurance by the brokers. After prolonged consideration the idea was rejected for the very characteristic reason that it would undermine that individual responsibility which is the keystone of Lloyd's, and it was hinted pretty broadly that if a broker could not properly prepare his statement, and an underwriter properly check it, each had better find another profession less exacting. For your underwriter has to think of the sea and know of men in ships who are in touch with the nature of all weathers; he shares some of their risks, and has a substantial code of merchant's honour; and besides, he has a certain breadth of view, dealing as he does with voyages to all parts of the earth; he has a knowledge of what the phrase " Mistress of the Sea " really means. His mind must be trained, mainly by experience, to all the intricacies of his craft, but also to a universality of outlook. That Royal entrance to Lloyd's, therefore, is not too grandiose for its purpose. That enormous archway is not too wide

From Lime Street Square.

From Fenchurch Avenue.

The principal entrance in Leadenhall Street.

An entrance doorway in Lime Street.

The main corridor on the ground floor, leading to the *Room*.

Looking towards the entrance in Leadenhall Street.

The Elliptical Hall.

or too high for the reception of such a company of English merchants; nor are the square containing walls too massive for their suggestion of guarding some reservoir of wealth. There are, however, honorary members of Lloyd's, and names such as Beatty, Haig, and Sturdee are on the list to which has lately been added that of Sir Edwin Cooper. This election is the highest distinction the Committee can bestow, and has been conferred on only eighteen individuals since 1824.

Certain of the original features of Lloyd's have left and taken a separate existence; the principal case in point being *Lloyd's Registry of Shipping*, now in Fenchurch Street.

As Lloyd's increased in importance foreign agents were appointed, of whom there are now 1,200. It is a coveted post owing to the prestige conferred by it, but its duties also are onerous.

The balcony above the Elliptical Hall.

The programme for the Architect was to enshrine in his new building something of this great traditional past of Lloyd's, keeping the characteristic features of all the old coffee-houses ; to provide a *Room* accommodating some 600 underwriters; to give rooms for the chairman, vice-chairman and Committee and library; to give quarters for refreshment, for printing, for banking, and for all those associated individuals and companies—underwriters, brokers, salvagers, average adjusters, solicitors, and the post office.

A site large enough was found in Lime Street, with a frontage to Leadenhall Place, and an entrance was happily secured from the more important Leadenhall Street. The old East India House once stood on part of the land; and here Charles Lamb cozened the bleak official hours by arriving so late and leaving so betimes. There was the usual array of ancient lights to deal with and to make planning an even more difficult process than it always is.

The shape of the site is roughly that of a flag on a short mast, the base of the mast being in Leadenhall Street. The Architect's main preoccupation obviously was to combine his grand entrance with the great *Room* ; and he had the choice of making the centre of both on the same axis and wasting an enormous ground space to do it, or of making his entrance lead to the flank of the hall, necessitating two changes of direction in progress from one to another. He chose the latter; and having in mind the mercantile use of the building he was undoubtedly right. His choice allowed him space for a bank on either side of his corridor, for his masque of an elliptical hall to conceal his change of direction, and for a great antechamber to give access to the *Room*. The latter, planned on the flag part of the site to give the largest possible area, viz. a square of 130 ft., has entrance and an antechamber for brokers on the Lime Street side. The library is placed in a convenient corner with direct access for quick reference. On the remaining street frontage is the third bank and the post office. The telephones are reached by two central stairs near the rostrum of the *Room*. Accesses to the floors over are by lift and stair at each corner of the *Room*, with connection by corridors on each floor. The lift serving the elliptical hall is the most important, as it is nearest to the chairman's suite on the second mezzanine and the refreshment rooms on the fifth floor. In the basement is the printing room, the heating installation driven by oil, and the pumps of the artesian wells.

Having made a suitable and convenient plan, the Architect has dignified it; that is, made it worthy of its use.

Therefore the plan, from being merely convenient and sensible, like an insurance policy, becomes the basis of the whole work of art, which is the building.

The beauty of a plan does not appeal to the eye only, but to the whole body from head to foot. The virtue of a plan is not self-evident like the design of a tower or dome or façade; to know a plan you shall explore it as you do a countryside or the quarter of a city, and find the vistas, pace the corridors, ascertain the relations of subordinate to dominant parts and of the greater parts to one another, and the bearing of the higher stories on the lay-out of the entrance floor. The enjoyment of a good plan is in the memory of it, where you can apply the test of its visualization as a whole without gaps or stretched filations.

The plan of Lloyd's passes this test.

This design of the plan falls mainly to be worked out and written on the face of the floor. Mainly, I say, but not entirely; for instance, the whole of the Royal entrance is like a gesture of welcome by reason of the embracing arms and roof of the niche-like exedra, which draws so many feet to the door. Mainly, however, the technique of plan-architecture is in colour on or in the flat surface of the pavement. The lines which are drawn on the floor to symbolize the bases of the walls and columns, and to suggest the beams under the floor, and to give direction to the feet, and to edge the pattern and picture of the floor, are all lines of colour, not of shadow. The Architect in this building has used generally a cream-coloured marble from Subiaco for the general ground, and a dark bluey-grey marble for the bands. The threshold of the Royal entrance is dark grey, and within the vestibule the bands beside the skirtings, the crossbands, and the centre-pieces of the panels. The bands

suggest constructional strength, and the centre-pieces lie marking out the centres of panels; each piece of marble is comparatively small, divided from its fellows by a thin line of jointing; the middle panel of the vestibule has a circle of dark grey, partly reflecting the dome over and partly resolving the footsteps, if necessary, into a changed direction to bank doorways left or right. You are brought next to the elliptical entrance hall. The floor is divided into the likeness of a star; for just as a ship can steer by the fixed point of the North Star, so from this hall you can turn and radiate and steer; for this is the meeting-place of passages and the common denominator of directions.

To return to the image of a flag unfurled from a short mast: the vestibule is the mast, but it does not go quite straight up to the flag; a slight change of direction had to be contrived without its being noticed, and this elliptical hall is like a short elliptical ferrule joining the one part to the other and strengthening what would otherwise have been felt as a weakness. The very beauty of the architectural treatment takes the eye from the vagrant axis. The Doric columns rise from the lovely pavement in a light soft and diffused from many sides; between each pair is a double door, with swag and shell swung over the architrave; the lines of the entablature run easily round, lightly modelled; above them, and poised over the columns, is a series of connecting arches breaking through and upholding the coffered domical ceiling. Like a large lantern above the dome, the columns and ceiling of an upper story are carried round over your head, with a charming balcony between each column.

A detail of the Elliptical Hall.

The entrance to the Westminster Bank in the main corridor.

This elliptical hall, as I say, is a meeting-place of ways, and you can proceed through the farther door into the ante-room of the great *Room*. I will describe this enormous space later, but meanwhile ask you only to notice the flooring of the *Room* which consists of small squares of light rubber alternating with even smaller squares of dark. There is indicated a texture, or warp and woof, of colour, as of many small interests crossing and recrossing and being threaded and bound together, so that each is held in place by its fellow; yet the large piece is not predominant, nor is the smaller overlaid; and, to bind all further together and embed them in the constructional members, the dark colour runs in broad bands from wall to wall and column to column. The floor space enclosed is that of a great square 130 ft. wide, save where the salients of the four stairs occupy the four corners.

If instead from the elliptical hall you mount to the second mezzanine floor, you reach the balcony. The corridor to the chairman's suite, which is a return on the second mezzanine floor level along the "mast" of the site towards the entrance, is floored similarly to that below, with lines to lead you on to the ante-room. The colour of the floor, the walls, and the ceiling is practically the same, so that an extraordinarily solid impression is given, as though the whole thing were monolithic. The piers and beams and mouldings are treated with such refinement that they do not break up the design into parts, but all count as a unity. From the domed ante-room, with its coloured "Arms" of

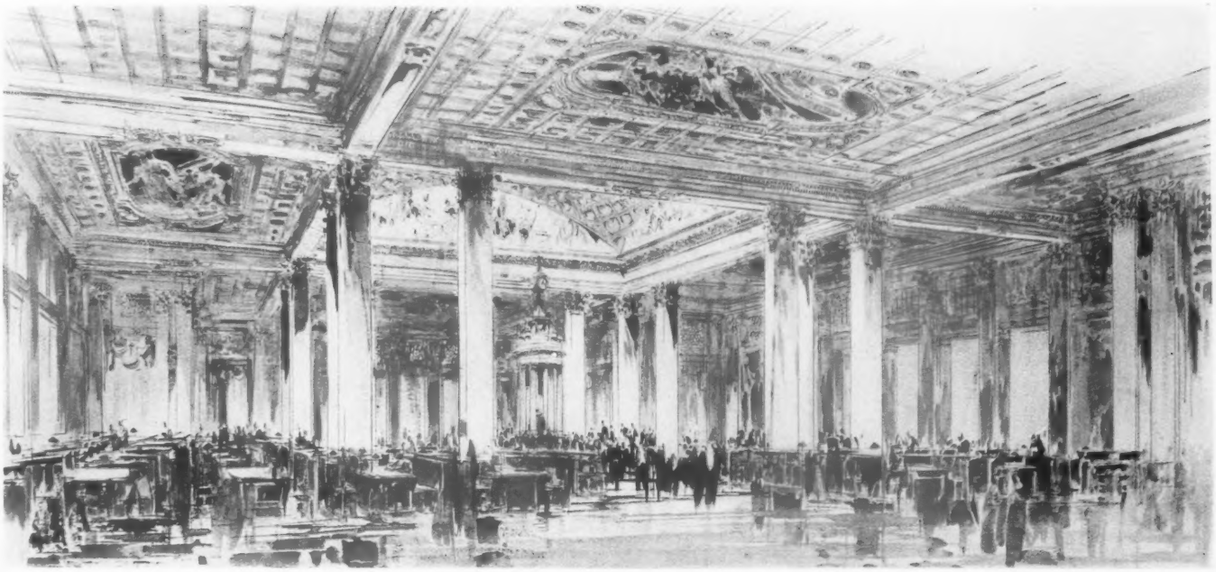
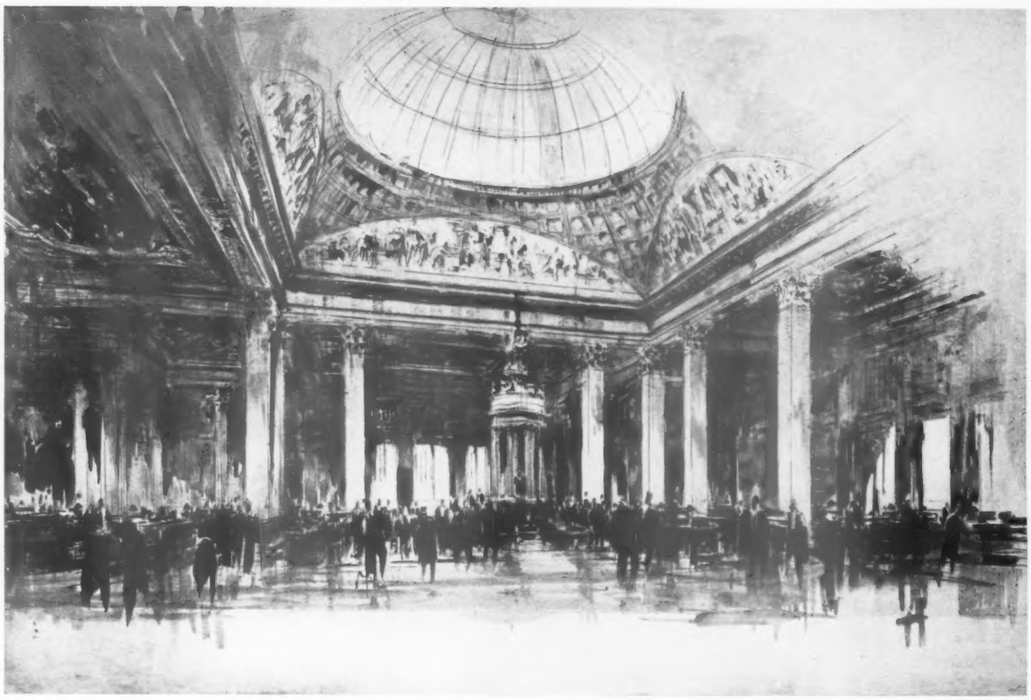


Plate III. June 1928.

THE *ROOM*.

From a water-colour drawing by William Walcot.

Sir Edwin Cooper, Architect.



The *Room* showing the Dome. *From a drawing by* William Walcot.

Lloyd's, you are led on the right to the Committee room and on the left to the chairman's and vice-chairman's rooms.

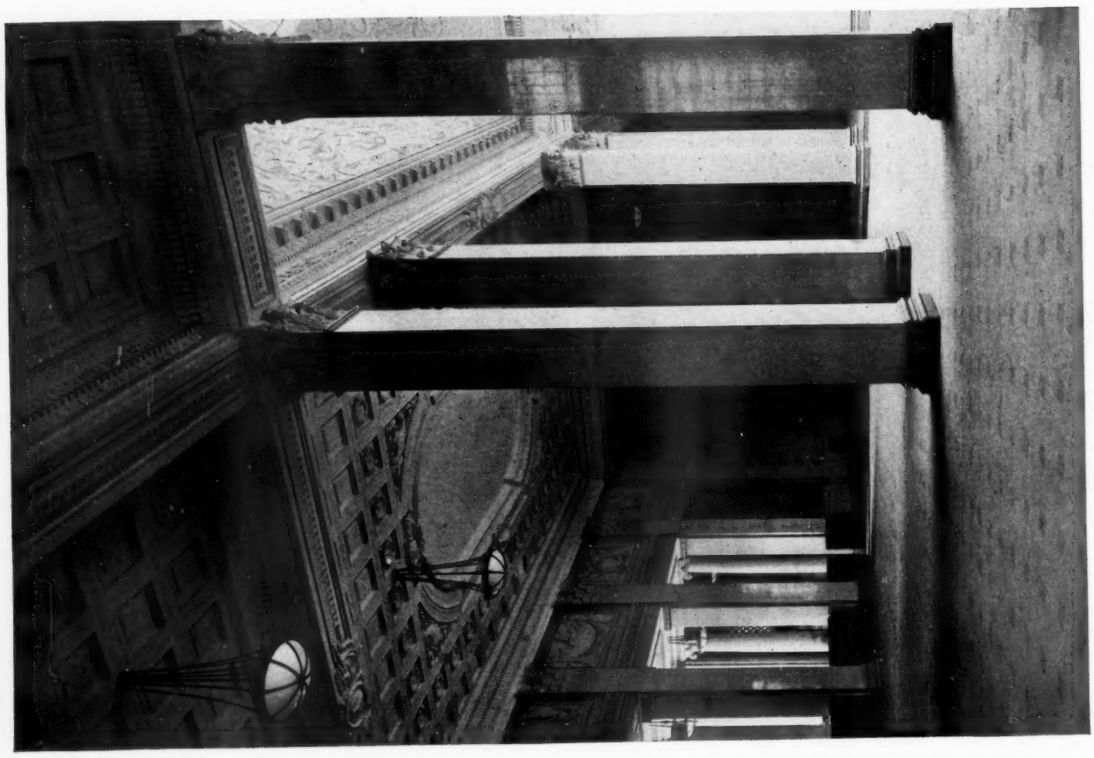
The plan now leads you back to the stair or lift off the elliptical hall, whence you can rise to the fifth floor and the other important suite of rooms. These comprise the captains' room, smoking-room, and special dining-room, and the cooking offices adjacent. Both in this suite and in that of the Committee, a most successful treatment is to be noted, by which the floor is of the same colour and material as the walls, and the patterning of the floor is very slight. For just as corridors and halls need lines suggesting movement and direction, so rooms such as these need only a broad colour suggesting rest and a similarly coloured wall surfacing suggesting enclosure.

On the upper floors corridors run parallel to each side of the building and are lit by continuous fanlights from the offices.

The ventilating, heating, and printing work is done below the ground floor. The air is drawn into an ozonair chamber in the sub-basement, filtered, ozonized, and led by ducts up through the building and discharged through gratings into the rooms. The electric mains enter from Lime Street and are arranged in good order on their fuse-boards. The three great oil-fed boilers, one of them a spare, are as impressive as those of a liner and smell much less, the painted pipes looking highly decorative in primary colours. The heating is by steam, which, by means of cylinders, also boils the "domestic" water. Lavatories and cloakrooms for Lloyd's members are in the basement; walls, floors, and woodwork being finished in light colours, and the ventilation is excellent. The cooking and washing-up is done on the sixth floor, over the dining-rooms; and here the same light colouring suggests cleanliness to cooks and scullions.

The *Room* from a similar point of view to that of Mr. Walcot's drawing.

With such careful thought and artistic expression, then, are



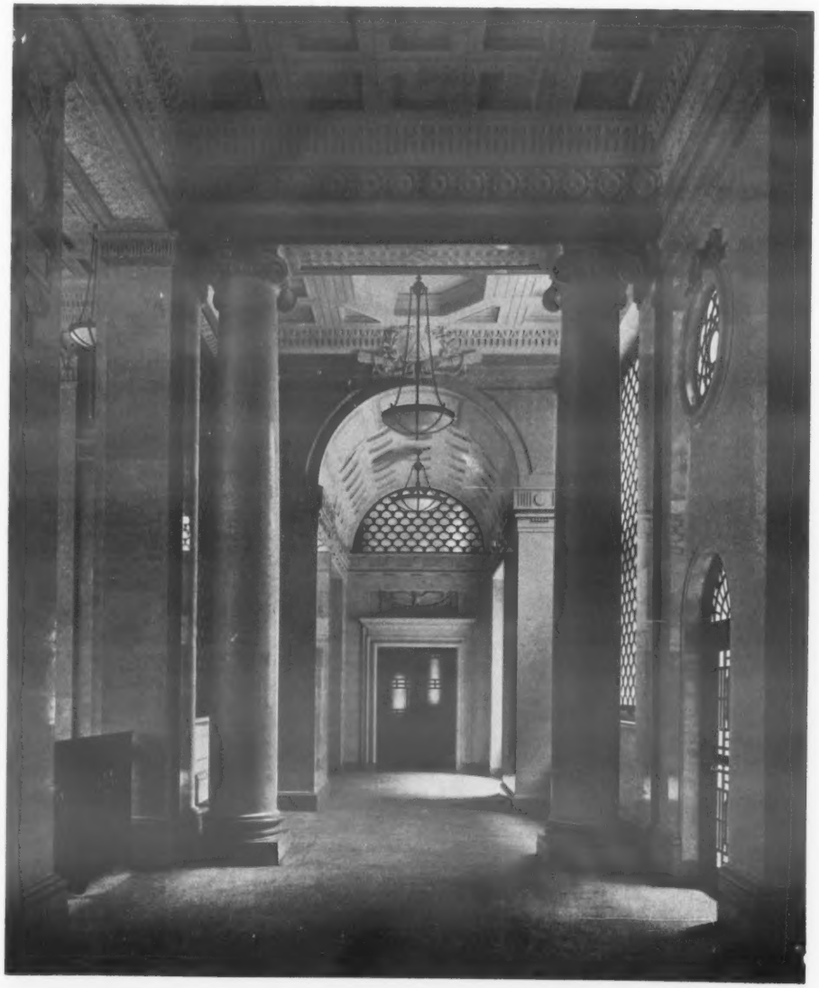
Sections of the *Room* as they appeared before the furniture was installed. Compare these illustrations with the bottom one on page 233.

Plate IV. June 1928.

THE ROSTRUM IN THE *ROOM*.

Sir Edwin Cooper, Architect.

The entrance to the *Room* from the Ante-Room.



The Ante-Room.

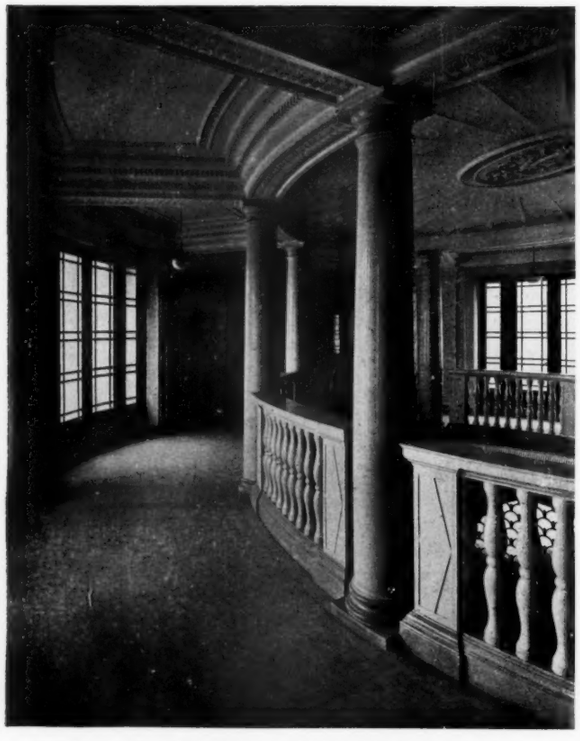
the main chambers and units, halls and corridors, planned and paved, and thus a sound basis formed for a superstructure on a vast scale, but wonderfully simple and straightforward. It is the great virtue of Sir Edwin Cooper's work that his halls and corridors seem to invite you to pass on through them, and his rooms to stay in them; he does not thrust a piece of carving in your way or make his ornament so obtrusive that its very richness wearies the eye; the excellence of his planning prevents it.

Of the several units of the work the main entrance calls for first consideration. It consists of an enormous arch rising through two stories of the elevation, the springing line being level with the second row of cills. This arch is framed by a square, slightly recessed panel, over which is the entablature of an order; the frieze is a row of five windows with richly sculptured panels between. The cornice is level with the architrave of the adjoining building for the Royal Mail Line, also by Sir Edwin Cooper, but as yet unfinished; the result of carrying on this line is excellent, though the strength of the member is hardly enough for the sculptured pediment with its weighty globe and its figures of Commerce and Industry. Above the pediment there is a succession of square set-backs giving a pyramidal feeling to finish the outline of the composition. Inside the arch a coffered semi-dome works back to a fanlight and a square doorway; this is all decorated with an opulent fancy, the architraves are carved, the balcony over is balustraded, and the dies support two particularly well-carved eagles; altogether it is a magnificent portal.

The elevation to Lime Street is treated very quietly; it is all in Portland stone, but plain on the face. and derives most of its interest from the accented entrances and the pleasant curve of the street. The great *Room*, where the underwriters have their desks, is probably for its size the most perfectly lit chamber for business purposes in the City.

Above the rostrum in the centre a great volume of light floods down through the glass dome, is reflected from the columns and ceilings, and leaves no dark corner in the whole great hall. Every moulding and enrichment is played upon. The plan of the *Room*, a perfect square with a square within it containing a glass dome on pendentives, is so simple that it allows for a decorative scheme unembarrassed by a multitude of constructional forms. Accordingly, the Corinthian order is chosen to frame in the sequences of small panels, to uphold the four modelled tympana and take the points of the coffered pendentives. The columns are square, a shape proper to the square room, and act as a foil to the circular-fluted columns of the tall rostrum. The ventilator openings have been patterned in bronze, the brokers' hall is barred off by bronze gates; the three main windows have each a large stained-glass figure —Knowledge—Fortitude—Prudence; medallions of English sovereigns and worthies in cream and gold are placed on the walls. You must wait, perhaps, some time for the four empty panels of the ceiling to be filled with their paintings. I wish that the groups of the tympana had been in colour also, rather than in their light modelling.

The subjects in these tympana are (1) Shipping and Commerce of the Sea; (2) Knowledge Protecting the Fruits of Industry; (3) Prosperity Rewarding Industry; (4) Equity Ruling the Commerce of the World. As you lower your eyes and look below these panels to the distant walls, you see the medallions; these are sixteen in number: King William and Queen Mary, King George and Queen Mary,



A section of the balcony above the Elliptical Hall.

The Brokers' Entrance Hall.

The Library showing one of the Galleries.

Sir Richard Grenville, Sir Francis Drake, Sir Walter Raleigh, Admiral Blake, Lord Clive, Captain Cook, Lord Nelson, John Julius Angerstein, Sir John Franklin, Capt. Robert Falcon Scott, Earl Jellicoe, and Earl Beatty. Further enrichment occupies the spaces between the pilasters of the walls, with panels symbolizing in low-relief the sea and shipping.

To enter the library from the *Room* is to pass immediately into quietness. The Doric order carries a gallery on three sides, and there is the Ionic order to bear the ceiling. The effect is one of scholarly dignity, with a flush of colour on the fourth side in the wide niche or apse. The colour treatment is echoed by the stained-glass upper windows, decorated by the arms of Great Britain, the East India Company, and

The Library.

Lloyd's. Carved panels round the room are in themselves a library of nautical lore, showing the sixteenth-century and eighteenth-century sailing vessels, the paddle and sail vessels, and the modern tramp ship. On the metopes of the Doric entablature the flags and signs of the international code of signals have been cleverly carved. All the woodwork —including the orders, the panelling, and the bookcases—is in oak; the ceiling is in plaster. The shelves are filled in solid with ancient lists of British ships and cargoes, mines for the historian, and tomes of law reports, and a collection of policies, some of them signed by as many as forty underwriters on each.

The Committee room has, I think, the stateliest appearance after the *Room* whilst retaining also

The Committee Room.

The chimney-piece in the Committee Room.

The chimney-piece in the Smoking-room.

The chimney-piece in the Chairman's Room.

the characteristic simplicity of the building as a whole. The upright walnut columns and strong entablature carry a clever domed ceiling, with a flat centre panel in plaster. The end bay overlooking Leadenhall Street is slightly screened off. For enrichment, the capitals and a frieze over the mantelpiece are carved in limewood, the mantel surround is in pavonnazzo marble, and a walnut | panel over is quartered to show very beautiful grain. The ceiling is also enriched to correspond, with deep coffers. The proportions of the room, almost a double cube, but with side walls not quite parallel, help to make it a splendid example of the perfection which can be achieved by an Architect who thoroughly understands classic architecture and imbues those under him with his own enthusiasm.

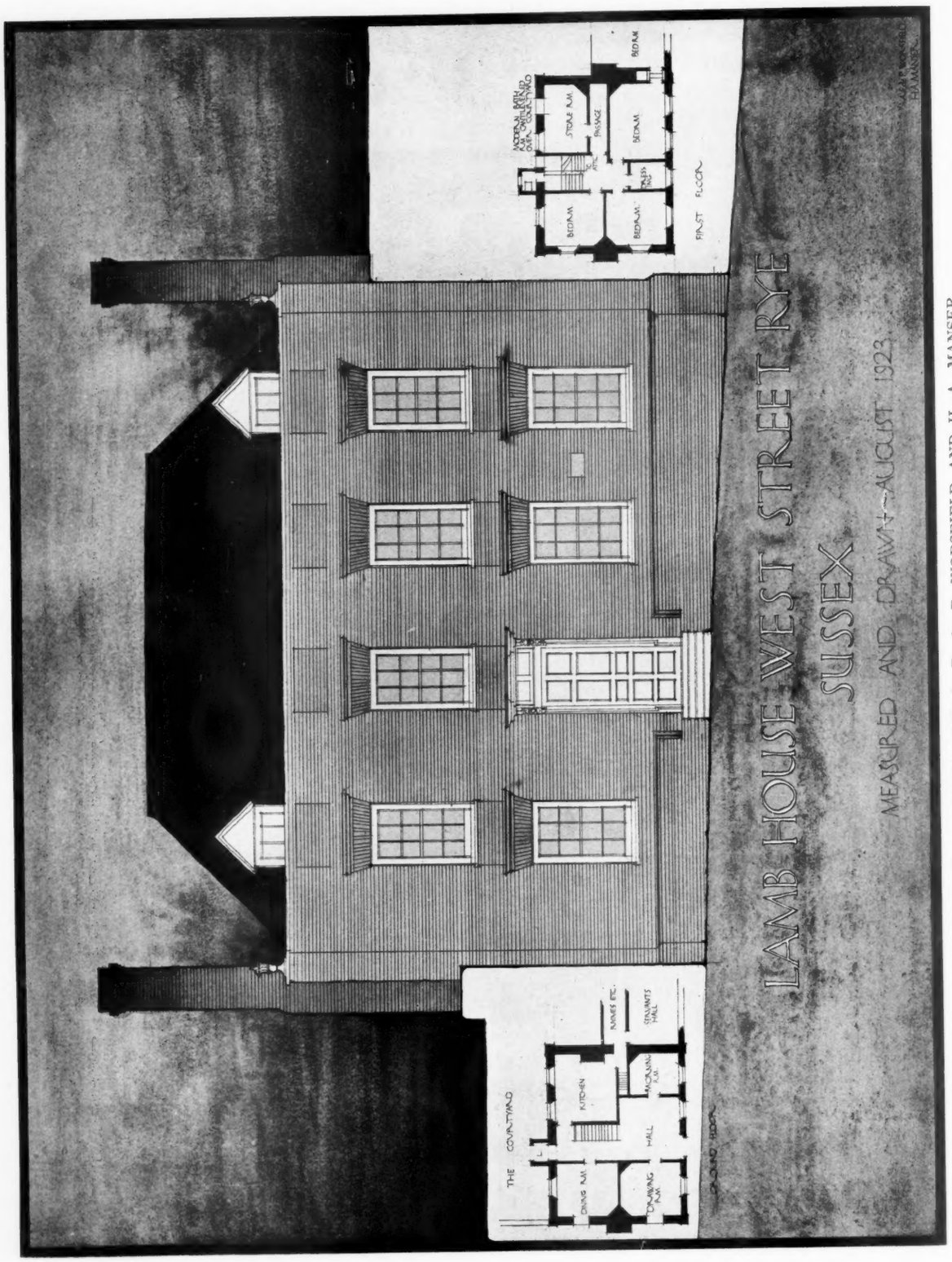
The special Dining-room.

The rooms on the opposite side of the antechamber, for the chairman and vice-chairman, are smaller, but carried out with the same feeling for refinement. The names of previous office-holders are inscribed on the walls of each apartment respectively.

The captains' room—so-called because in the first coffee-houses of Lloyd's it was the custom to fête the captains of vessels after three consecutive successful voyages—is a very jolly room indeed. The Doric order is in oak, standing on an oak floor, as I have mentioned in discussing the plan; the ceiling is low to suggest the snugness of a cabin, and, though it is beautifully beamed and panelled in white plaster, I should like to have seen the idea of the ship carried even farther by an oak ceiling. Carved pendants enliven the walls, and the good lighting completes the effect of cheerfulness. At one end is the bar, another reminiscence of the good old times when captains met the merchants round a dish of coffee or some other warm liquor.

The Smoking-room.

The smoke room is nearby; it has a very jolly fireplace and surround, one of the best pieces of detail in the building, and a feature which I hope every visitor will be taken to see. Accessible from the other side of the captains' room is the special dining-room, designed, I am sure, for the fastidious appetite. It has been told of El Greco, the great Spanish painter, that he could not eat without special music playing; but I warrant him a good appetite if he ever dined in such an apartment as this. The dainty swags and drops of limewood are carved to represent, here fishes, there fowls, birds, hops, ears of corn and the grape; the walls are panelled in beautifully grained walnut; the white ceiling waits for the hand of the painter to colour some scene of feasting.




A MEASURED DRAWING BY A. P. de P. WORSFIELD AND H. A. MANSER.

# *Selected Examples of Architecture.*

*In Continuation of "The Practical Exemplar of Architecture."*

## Lamb House, Rye, Sussex.

Measured and Drawn by A. P. de P. Worsfield & H. A. Manser.

THE APPROACH TO LAMB HOUSE

Lamb House, situated at the upper end of West Street, Rye, was built, according to most authorities, in 1705, and replaced a much larger residence belonging to the well-known local Grebell family. The house passed into the possession of its namesake, James Lamb, some time after his marriage in October 1717 to Martha Grebell, and within its hospitable walls at least two Royal guests have been entertained. George I stayed there in 1725 when, returning from Hanover, his ship was caught in a storm and found safety in Rye Bay. During his visit the King stood godfather to his host's youngest child. In 1736, George II also visited Rye and stayed for several days at Lamb House; the fine old panelled bedroom which he occupied is still known as "George II's Chamber." It is reputed that the small isolated "bay-windowed" pavilion, a later addition to the house, was built in record time specially for the Royal use during this visit.

The house later became the home of that great American writer, Henry James, who eight months before his death, on February 28, 1916, became a naturalized British subject. The small stone between the two windows of the ground floor, to the right of the front entrance of Lamb House, records: HENRY JAMES/AUTHOR/LIVED HERE/1898–1916.

# Londoniana.

## *The Last of Northumberland House: The Lost Streets of London: Official Indifference.*


Northumberland House. Statue of Charles I.

Charing Cross as it appeared fifty years ago.

THE statue of Charles I, in the centre of the accompanying illustration, sufficiently indicates the spot on which the photograph was taken over half a century ago, for there is no better-known (and, incidentally, more beautiful) landmark than Hubert Le Sueur's masterpiece in London. With this exception, however, there is nothing to show that we are looking at Charing Cross as it was in the early seventies of the last century, and the White King alone rides calm and stately, as he must have so often done, towards Whitehall, amid a wholly changed environment. The splendid example of Gerard Christmas's and Bernard Janson's contriving, the Northumberland House of so many memories, which we see stretching along towards the Strand, is now represented by the eponymous avenue; practically all the houses and shops beyond have been rebuilt; while Coles's truss manufactory, in the foreground, no longer disgraces—as Matthew Arnold, in *Friendship's Garland*, said it did—this historic spot. Indeed, the formation of Northumberland Avenue did, undoubtedly, greatly improve the amenities of Charing Cross. But it was done by the sacrifice of one of London's most important and interesting private palaces.

I imagine that the photograph was taken in 1874, the year in which Northumberland House was pulled down, as on its front one can distinguish the bills which advertised the sale of its materials. The famous lion which stood on the centre pedestal has gone, as we see, having been removed to Syon House.

* * * * * *

When I have time I am going to write something—an article, a little book, perhaps—on the lost streets of London. In concentrating on the history of existing thoroughfares, we are apt to forget those which, often of importance in their day, have been forgotten under newer conditions, and are in time likely to become well-nigh mythical. In all great cities wholesale demolition takes place at certain times. London has been practically rebuilt more than once, and in the process, streets which were full of the life of the past and the stones of which were sentient with romance have disappeared. For instance, when the Law Courts were erected, how many thoroughfares and by-ways—Serle Street and Clare Market, and so on—were not demolished! When Shaftesbury Avenue was formed, and Victoria Street; when Parliament Square emerged from its congeries of houses; and when the great Aldwych–Kingsway improvement came into existence, what a number of subsidiary thoroughfares, the names of which meet us in the annals of the older London, were wiped out of existence! Now, it strikes me that to reconstruct these, so to speak, would be not only an interesting undertaking in itself, but one of some use for future investigators, and so I give due warning of the imminence, sooner or later, of something on the subject.

* * * * * *

Complaints have often enough been made at the apathy displayed by successive English Governments over the acquisition of works of art and the preservation of historic landmarks. It has been pointed out how, from the time of poor Haydon's attempts to interest every Prime Minister of his day in such things, downwards, those in authority have turned a deaf ear to the prayers and denunciations of those who have tried to make them understand the importance of State patronage; without, except in certain subsidiary instances, any marked success. We all know how many historic monuments would have gone the way of all bricks and mortar, but for the generosity of private individuals, and also how many even that generosity has been powerless to preserve. The wonderful Northumberland House, of which I speak in an earlier paragraph, was a case in point; Temple Bar was another; Newton's house off Leicester Square yet another; and many more instances could be adduced to show what a curious lack of interest Governments in this country have systematically shown over the question of preserving those relics of the past which, in many cases, so greatly add to the amenities of cities and towns, and in some are their chief, perhaps their only, attraction. And I suppose no country in Europe spends so little public money on such things as does our own. France and Italy can step in and convert some splendid structure into an historic monument; but if we preserve something of the kind it is generally through the aid of private munificence, or due to the contributions of various interested people. Had not Sir Cecil Harmsworth stepped in at a crucial moment, there is little doubt that Johnson's famous house in Gough Square would have been destroyed; had not the Dickens Fellowship taken the matter in hand, the equally famous house in Doughty Street would probably still be tenanted by a private occupier.

Nor is it only in such things that a lack of official initiative is apparent. And I am reminded by the recent death of Professor Moore, of the Royal University of Rome, that that gentleman offered to our Government, when Mr. Gladstone was Premier, a picture by Rubens, which was so highly prized by the Italians that when it was eventually purchased by the French Government (at a higher price than that at which it had been offered to ours), a military guard was ordered to protect the work during its exhibition and transit to France. When there is a question of preserving some work of art for our country, all the Government has ever done, and that rarely enough, has been to supplement by a niggardly grant the generally huge amount contributed by rich and unselfish connoisseurs. And, apropos, comes the news that the German Government has recently offered the immense sum of £150,000 odd for the famous picture by Albrecht Dürer, now in a monastery! If Germany, with its debts unpaid, can do this, surely we ought to be officially capable of showing an interest in the fine arts, even if it does not afford a good party cry at elections or materialize as a widely popular political move.

E. BERESFORD CHANCELLOR.

Northumberland Avenue. Statue of Charles I. Whitehall.

Charing Cross as it is today.

# Recent Acquisitions

## *By the Public Collections.*

THE VICTORIA AND ALBERT MUSEUM

*THE LUCK OF EDENHALL.*

*More than two centuries have elapsed since this goblet passed into the possession of the Family of Edenhall, Cumberland, and the circumstances in which it became their property are surrounded with romance and mystery. One story relates that the butler was walking in some woods not far from the house when he came upon a ring of fairies dancing round the goblet. Terrified at his approach they fled, leaving it behind them. Tradition has it that the precious cup must never be broken and that it brings luck to each generation of those fortunate ones who possess it. Longfellow's poem,* "The Luck of Edenhall" *(which is reproduced here), tells a mythical story of bloodshed and tragedy which followed the breaking of the goblet. Fortunately it has never been broken and, through the kindness of its present owner, has now been lent to the Victoria and Albert Museum for a short time, where it may be seen by those who are interested in its legendary and romantic history.*

### THE LUCK OF EDENHALL.

Of Edenhall the youthful Lord
Bids sound the festal trumpet's call;
He rises at the banquet board,
And cries, 'mid the drunken revellers all,
"Now bring me the Luck of Edenhall!"

The butler hears the words with pain,
The house's oldest seneschal,
Takes slow from its silken cloth again
The drinking-glass of crystal tall;
They call it The Luck of Edenhall.

Then said the Lord: "This glass to praise,
Fill with red wine from Portugal!"
The graybeard with trembling hand obeys;
A purple light shines over all,
It beams from the Luck of Edenhall.

Then speaks the Lord, and waves it light,
"This glass of flashing crystal tall
Gave to my sires the Fountain Sprite;
She wrote in it: *If this glass doth fall,*
*Farewell then, O Luck of Edenhall.*

"'Twas right a goblet the fate should be
Of the joyous race of Edenhall!
Deep draughts drink we right willingly;
And willingly ring, with merry call,
Kling! klang! to the Luck of Edenhall!"

First rings it deep, and full, and mild,
Like to the song of a nightingale:
Then like the roar of a torrent wild:
Then mutters at last like the thunder's fall,
The glorious Luck of Edenhall.

"For its keeper takes a race of might,
The fragile goblet of crystal tall;
It has lasted longer than is right;
Kling! klang!—with a harder blow than all
Will I try the Luck of Edenhall!"

As the goblet ringing flies apart,
Suddenly cracks the vaulted hall!
And through the rift the wild flames start;
The guests in dust are scattered all,
With the breaking Luck of Edenhall.

In storms the foe with fire and sword;
He in the night had scaled the wall,
Slain by the sword lies the youthful Lord,
But holds in his hand the crystal tall,
The shattered Luck of Edenhall.

On the morrow the butler gropes alone,
The graybeard in the desert hall;
He seeks his Lord's burnt skeleton,
He seeks in the dismal ruin's fall
The shards of the Luck of Edenhall.

"The stone wall," saith he, "doth fall aside,
Down must the stately columns fall;
Glass is this earth's Luck and Pride;
In atoms shall fall this earthly ball
One day like the Luck of Edenhall!"

*—LONGFELLOW*

# Exhibitions.

*The Royal Academy : The Grubb Group : The Fine Art Society.*

**The Royal Academy.** Although there are about twelve rooms devoted to painting, all the interesting pictures could easily be put into one room.

From recent remarks in the Press, curiosity has been aroused in regard to the last works of Charles Sims, so it may be as well to notice them first and get it over. It was rather amusing to watch people before these pictures; they stood at varying distances to see that if by some means of adjustment they could form a relationship with the pictures which might perchance reveal to them their meaning.

For some time it has been apparent that Sims was trying to liberate himself from a somewhat severe academic training, as his portraits also showed; he was beginning to see that the qualities of this training were defects; he had felt the movement of modern tendencies in art and had begun to appreciate that there was some sort of significance in it. He never quite grasped the fact that art springs from an æsthetic emotion ; that the relationships of certain combinations of forms and colours will hint at something behind these combinations to which the painter is sensitive, but is conscious that they are not in the forms themselves. The success of a work of art is in proportion to the ability of the painter to convey to others the feeling that these related things have aroused in him. That is why a rather finite sense of drawing which satisfies the eyes may be a hindrance to the painter who is interested in things other than their mere representation.

I do not think that Sims's works are related in any way to modern expression in art; they are merely paintings of more or less realistic figures in grotesque surroundings which illustrate their own mental states, and the pictorial effect is much the same as if these figures stood in the midst of a dust-storm pierced by a flash of lightning and with perhaps a rainbow thrown in. The spectator, therefore, remains only a spectator; he is not drawn into a picture by an aroused artistic emotion, and in a manner becoming a participant in a work of art as should be the case; for to be so with the pictures under consideration, he would have, as it were, to dive into them rather than look upon them. But these paintings are not at all unpleasant, as one might have pardonably supposed from various accounts, nor do I think they can be considered morbid, but they are attempts to break new ground, attempts not usually associated with academicians.

We will next deal with the portraits, among which is Richard (Walter) Sickert's "Rear-Admiral Walter Lumsden, C.I.E., C.V.O., R.N." (652), which is a very vital piece of painting; the whole figure is alive with a sort of stiff energy, and stands amid a few selected objects which ingeniously suggest a Victorian atmosphere. It is almost certain that had this painter not been an Associate, and as such has a right to exhibit, this portrait would never have been where it is. However, let us congratulate everyone concerned.

Boleslaw Czedekowski's "The Artist's Family" (460) is brighter in colour, higher in key, and less laboured in execution than most Academy portraits; and the poses of the figures are easy and natural, with an art which is concealed, but felt.

Maurice Greiffenhagen shows a number of fine masculine and robust portraits of men. He has the courage to put character into his paintings; they are well arranged, and no matter what type of man he is dealing with he is able to put interest and freshness into them, and though most of them are commissioned they never give any feeling of boredom or weariness.

There are a great many portraits of just about the same merit, very cleverly and slickly done, so we will pass them all over, and notice "The Little Girl" (686), by Dod Procter, a sincerely painted portrait of a child drawn with severe and refined exactness, and carried out in a low scale of harmonious colour.

Flora Lion's "La Marchesa Malacrida" (325) is good in colour, the modelling not being overdone, and the repetition of the colour of the bodice by the shoes and the general arrangement show artistic discrimination.

As for the landscapes, there are many attempts to scoop up bits of Nature bodily and frame them. But Annie L. Swynnerton's "The Passing of Rain" (418) was not of the number. This is a little work of great charm and beauty; the painter has transcribed the scene with a tranquillity which is not disturbed by anxious thought regarding what is or what is not art. It belongs to an older school, and the painter is happy in it, and has evidently not felt the urge which impels some painters to come to grips with the problems of form and colour.

There was also the room full of those rather unprogressive types of watercolours which look very much the same every year.

The sculpture was of the usual rather dreary representational kind: some on a small scale, some medium, and others of colossal size. One looked in vain for anything in the nature of an idea embodied in sculptural forms; most of them were simply bodies, heads, and faces, carefully copied from Nature with the aid of callipers.

**The Grubb Group,** *Quo Vadis Restaurant, 27 Dean Street, W.* That the art of gastronomy and of painting should combine to support each other seems rather a satisfactory idea. Certainly the latter cannot get on without the former, and it is nice to think that it works the other way, too. It will be interesting to see how the idea succeeds.

Young painters are now in possession of a freer mode of expression; they are not so limited as earlier schools of painters were; people are more tolerant these days, for they are beginning to recognize that the painter must be allowed to express himself in his own way, and that the method is closely allied with the expression. But painters often forget that it is just as meaningless or dull to have nothing to say in the new way as it was in the old.

There is not very much in the work of this group to distinguish it from any other. A fatal sort of facility seems now so easy to obtain. Cleverness is the bane of this age.

Sydney Hunt, in his "Roadside Picnic" (41), shows that he appreciates the essentials of interesting form and line; this drawing can be enjoyed if one can get away from the rather stupid subject matter. The extreme cubism of this painter's "Bird in Hand" (33) looks strangely out of date.

Florence M. Asher has a good grasp of Cézanne's method of defining shapes; her best work is "St. Paul da Var" (21).

"The Apples" (79), by Patrick Keel, is a simple, straightforward painting with no artistic kinks in it.

Stafford Leake, in his watercolours, shows that he has imagination; they suggest certain qualities of mystery and romance, qualities which have been rather crowded out in recent years.

"Julius Cæsar" (56) is perhaps the most satisfactory of the works exhibited by Edward Garrick.

**The Fine Art Society,** 148 *New Bond Street, W. Impressions of Egypt; Pictures and Paintings by William Walcot.* William Walcot gets movement by the play of light and shade, and not by directional lines. Being trained as an architect, perspective is to him as the law of the Medes and Persians, which changes not. Therefore it is by means imposed upon his drawings that he must obtain movement and life, and not by altering the lines themselves in the arbitrary way that modern painters are allowed to do.

In his etchings he manipulates the plate with the ink so that he can obtain dramatic effects; to wipe a central part with a rag so that it prints very lightly and concentrates the interest into the centre is one of his methods of arousing interest and curiosity. Frank Brangwyn also believes in this method.

In his watercolour drawings Walcot breaks up the rigidity of his buildings by colour thinly washed over, so that the drawing shows through; and in places like skies he puts sweeps of rather splintery washes of colour, which, to my mind, are often too strong and upsetting; they appear to me as thunderbolts of colour. I think that Walcot uses these splashes of colour to shout to us of his freedom from the fetters of the drawing underneath; a sort of joyride through the sky.

For myself, the charm of an architectural drawing lies in its severe conventional lines, bound together with simple selected washes which unify and give it dignity.

RAYMOND MCINTYRE.

A model for one of the eagles over the main entrance of Lloyd's.

# Craftsmanship

## *Views and Reviews*

## *A London Diary*

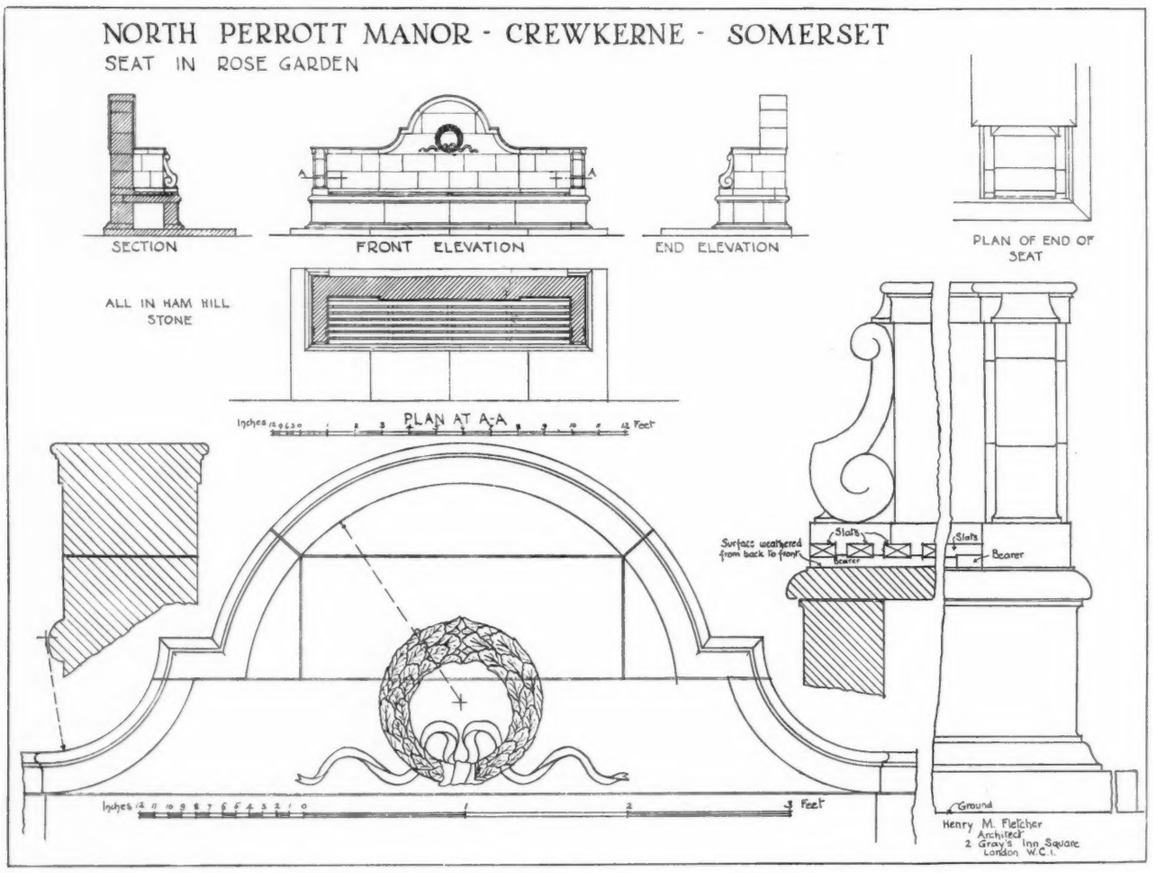
The
*Architectural Review*
Supplement
*JUNE*
1928

# Modern Details.

FROM THE ROSE GARDEN.

## *A Stone Seat in the Rose Garden at North Perrott Manor, Somerset.*

*Designed by* Henry M. Fletcher.




A WORKING DRAWING BY HENRY M. FLETCHER.

# Tradition and Modernity
## *in Craftsmanship.*[1]
## II.—Furnishing and Shopkeeping.

*By* Sir Lawrence Weaver.

IT is fair to say of London businesses what Hanley said of the Russian soldier in the Crimea: "they show a marked tendency to die." Their high mortality is proper matter for the antiquary, but, even without his illumination, it is easy to be understood. Until the advent of the big limited liability company, with a board of directors, which, like the King, never dies, success in industry followed a complex of personal and family factors. As it is rare for the heads of three succeeding generations even to approximate to the standard of ability of the founder of a business, decline and ultimate catastrophe are generally inevitable. Amongst furniture makers Chippendale founded no family business, nor do any of the historic names of a century and more ago survive as producing units, save only those of Gillow and of Heal, and Heals' excursion into furniture was later than their founder's time. In the current London Directory there are 731 names of cabinet-makers, but in the Directory of 1817, only 111 years ago, I can find none of these 731, save only Gillow & Co., then at 176 Oxford Street. Very few streets harbour more than one business that has carried on for as much as a century, but, in a list of them, Tottenham Court Road fills an honourable place. Holding fairly, as it does, the title of the Furnishing Street of London, it made its bow in this character 111 years ago.

A portrait of Mrs. Fanny Heal.

Seven years earlier, in 1810, John Harris Heal (the first) had set up in business as a feather dresser at 33 Rathbone Place. That was when beds of luxury meant feathers, and springs had not been thought of.

Two years before the first Mr. Shoolbred opened his shop in 1820, John Harris Heal had moved from Rathbone Place to 203 Tottenham Court Road, where he flourished until his death in 1833. His widow Fanny (born Brewer) is seen by her charming portrait to have been a woman of great character as well as singular attractions. She carried on for ten years as Fanny Heal and Son on behalf of her son, the second John Harris Heal. He put his own name up in 1844, but she lived on until 1859, and if I judge her portrait aright her influence is not likely to have abated during her twenty-six years of business life.

Out of 528 present-day London upholsterers one or two bear the same surnames as appear in the list of upholders of 1817, but no address is identical. Even if we assume they are great-grandchildren, that leaves only three living representatives of old days among the 1,259 furniture-makers and upholsterers of today. By 1818 John Harris Heal, though not yet directly interested in furniture, had attached himself to the fringe of the industry; even he, however, increases the number of upholsterers and furniture-makers who have survived 111 years to four only out of 1,260. Musical instrument makers, who are akin to cabinet-makers, seem to have been of tougher stuff. Broadwoods date from 1728, and Erards from 1780. Collards were busy in Tottenham Court Road in 1839. Their name was familiar to me in my youth, for I seem to remember playing (*ætat.* 7) the Gypsy Rondo on a Collard piano, and they still flourish, but they have departed from Tottenham Court Road.

Fanny Heal must be hailed as a pioneer in advertising, for it was well before her son put up his name on the shop that she supported Charles Dickens by advertising in the issue of *Master Humphrey's Clock* for April 1840. She was concerned to tell the public that Heal and Son had removed "from 203 to 196, opposite the Chapel, Tottenham Court Road, where they had built the largest Bedding Manufactory in London." The French mattress was then the *pièce de résistance* of the business. Douglas Jerrold welcomed the Heal announcement into his *Weekly Newspaper* in November 1846, when the public was doubtless comforted by hearing that "by the new machinery for purifying feathers, the offensive properties of the quill are evaporated." On the next page Jerrold announced *A Peep into Architecture* by Eliza Chalk, which the *Athenæum* alleged was a "meritorious attempt to make the subject popular by divesting it of needless technicalities." Eighty-two years ago: and we are still trying to do it! By 1848 the *Art Union Advertiser* published a statement for Heals that reads oddly enough today: "the peculiar feature of their establishment is that it is confined exclusively to the manufacture of bedding." No tiresome things like bedsteads, it is observed—just the pure milk of the bedding gospel, with the offensive quill put in its proper place.

In the *Illustrated London News* of July 1849 was an advertisement encouraging people to get a list of Bedding, but I am more amused at an adjoining exhortation against the "evils of Communism" and in praise of a ground plan of a Model Town. Seventy-nine years ago: Bolshevism and Letchworth *démodé* in advance.

By 1854 Heals were busy with "Officers' equipage for campaigning," not very modern, it seems, for the Crimean officers

[1] The first article in this series dealt with *Plasterwork*, and was published in the February issue of THE ARCHITECTURAL REVIEW.

were encouraged by a catalogue to buy a tent bedstead "as invented and used through the Peninsular War." The *Illustrated News of the World* of 1862 has a picture of the Heal bedstead which adorned the Great Exhibition of that year, "designed for them by an eminent English draughtsman in the style and period of Louis XVI." To which the proper answer is, "What makes you think that?" Ambrose Heal must wilt rather visibly when confronted with "the elegance of this design, marked by a simplicity of style and effect which should render it suitable for a nobleman's or gentleman's mansion." The Heals had done the Louis Seize business on a dressing-table of genteel delight at the still greater Exhibition of 1851, but tempered with a robustious Victorian touch, and made authentic by the medallion of Queen Victoria.

A dressing-table of Louis Seize design shown at the Paris Exhibition of 1851.

*Designers:* HEAL'S.

The late Mr. Charles Dickens benefited again by the Heal spirit of adventure. An advertisement in "Mugby Junction," the part of *All the Year Round* for Christmas 1866, was devoted to inviting the public to see a series of several small rooms showing bedroom suites in their appropriate atmosphere "so that customers are able to see the effect as it would appear in their own rooms." This marked a considerable step in the arts of display.

The employment of well-known writers and architects to aid in spreading the gospel of seemly furniture began soon after the present Ambrose Heal, fourth in descent of the Heal dynasty, entered the business founded by his great-grandfather. He had previously worked at the bench in Warwick for two years as an apprentice to the cabinet-making, and when he settled down in Tottenham Court Road in 1893 he did his share in the bedding and upholstery workshops by making mattresses and easy chairs with his own hands. I am credibly informed that he developed a large skill in spitting tacks on to a hammer head (an upholsterer's hammer has a head of very inadequate size in relation to this accomplishment). By 1898 he had become his father's partner, issued the first catalogue of plain oak furniture, and begun the renaissance of the wooden bedstead. He invited the late Gleeson White to write a "Note on Simplicity" for this catalogue, which was illustrated by C. H. B. Quennell. Gleeson White did it, but with some qualms as to whether a serious literary person ought to write in support of business, and he was careful to say that he had no interest in it, a disclaimer happily needless in these days.

A cottager's chest painted holly-green with vermilion chamfers. (1899.)

*Designer:* AMBROSE HEAL.

In 1899, Ambrose Heal first exhibited at the Arts and Crafts Exhibition (the sixth), and at the Paris Exhibition of 1900. For the latter show the late Cecil Brewer devised a bedroom, of which an old French lady was heard to say, *Tiens, tiens, n'est ce pas un peu triste pour les jeunes gens?* The furniture was in oak and ebony with pewter inlay, and it carried off two silver medals, despite the old lady's gloomy view.

In 1907, at the first Letchworth Exhibition, another landmark, Heals furnished the cottage designed by F. W. Troup, and Fred Taylor did the charming drawings that commended plain oak furniture and casement curtains to the Garden City public. The centenary of the firm was celebrated in 1910, and by 1914 Heals had started their new building. In this, Cecil Brewer and Dunbar Smith developed the fine type of shop design which has since affected, so honourably, the tendencies of London street architecture. The year 1927 brought the warrant of Makers of Bedsteads and Bedding to the King.

Now this story seems to me a pleasant one. It marks the development that follows the pursuit of an æsthetic aim (John Harris Heal was master of the Painter-Stainers' Company sixty years ago) in the conduct of a sound business, that makes no parade of æstheticism but gets on with the task with good sense and good feeling.

When I dealt with plasterwork and took Jackson's as my text, it was possible to indicate the very marked development of technique during the last 150 years. In the case of furniture, the changes have been in the main the mere substitution of machine for hand, not only in structure but also in ornament. Machinery has not influenced the form of things nor brought with it any new character of decoration. In the field of decoration it has resulted in one queer repercussion. Machine-carving has commended itself so little, even to people of uncertain taste, that we have a Gilbertian result. Its very unpleasantness has created a reaction against all ornament, and modern furniture is plainer than ever before. This applies not only to work of modern design, but even to reproductions, where the simplest originals are taken as models for imitation. Without change in the character of available materials, there can be little stimulus in the direction of new forms, and for furniture this is seen in only one outstanding case — plywood. For a generation this meant no more than the three-ply beloved of the fretworker,

A bookcase in blackbean, inlaid with ebony, ivory and mother-of-pearl. (1910.)
*Designer :* AMBROSE HEAL.

A china-cabinet in walnut and ebony. (1925.)
*Designer :* AMBROSE HEAL.

but a rapid improvement in the technique of manufacture has resulted in plywood boards of more than an inch in thickness, that will neither warp nor twist, and that make possible the safe and inexpensive use of sumptuous veneers.

This new range of material has led to the development of a new form of furniture, in which the elements are nothing but flat planes, unrelieved by mouldings. It is even possible to detect that the type of furniture we associate with Ernest Gimson has begun to influence, however slightly, the recesses of Curtain Road and Tabernacle Street, as well as (more visibly) "the Furnishing Street of London." In all these developments the House of Heal has played an honourable and effective part, and led the way, not only as manufacturers of work of their own design, but in collaborating loyally with architects in giving effect to their ideas, throwing their practical experience into the common pot. One thing more deserves mention. No. 197 Tottenham Court Road is both office and workshop, but it is primarily a shop, and Ambrose Heal and his staff have done very much to make shopkeeping both jolly and helpful to the customer. In all the plenishings of the house, beyond its essential furniture—in carpets, fabrics, pottery and glass—he assembles the best of what Europe has to offer as well as of what England provides. And he does not stop there. Many painters, engravers, and sculptors have made their first acquaintance with the buying public in the pleasant Mansard Gallery which Cecil Brewer put at the top of his new building. Without making a fuss about it, Heals are exercising a function badly wanted in this country, and much more widely exercised by foreign shopkeepers of vision. They are bringing significant works of art to the notice of a public that is not so stupid as we are apt to think, but ready rather to accept good things and essentially modern things, if they can see them in a shop.

A writing-desk in weathered oak. (1928.)
*Designer :* AMBROSE HEAL.

The gospel of "design in industry" has no more practical exponents than are found in Heals' factory and shop, and it is preached with a wisely balanced regard to the claims both of tradition and modernity. In days when mergers and finance and organization are creating a new sort of impersonal mechanism in English business, it is refreshing to see what personality and direct descent from father to son can do to create a family tradition of right design and right making.

# A Craftsman's Portfolio.

## *Being Examples of Fine Craftsmanship.*

## XXVI.—At Lloyd's.

*Designed by* Sir Edwin Cooper.

*Left and right:* Models for keystones to a window on the Leadenhall Street front.
*Modelled by* C. L. J. Doman.
*Carved by* J. Whitehead.

*Centre:* A model for one of the eagles above the main entrance.
*Modelled and Carved by* J. Whitehead.

A model for a part of the frieze over the top floor of the main front.

*Modelled by* C. L. J. Doman.
*Carved by* J. Whitehead.

A model for the main arch in Leadenhall Street.

*Modelled by* C. L. J. Doman.
*Carved by* J. Whitehead.

Models for two panels between the windows under a pediment on the main front.

*Modelled by* C. L. J. DOMAN.
*Carved by* J. WHITEHEAD.

A model for one of the keystones on the main front.

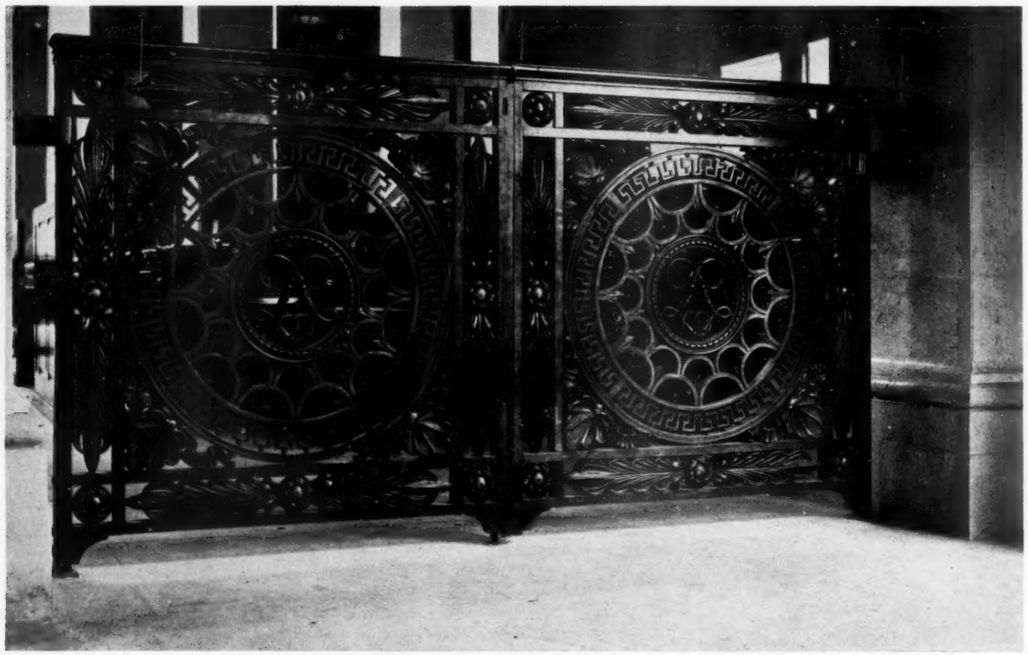
*Modelled by* C. L. J. DOMAN.
*Carved by* J. WHITEHEAD.

A model for a carved jamb to the main entrance.

*Modelled by* C. L. J. DOMAN.
*Carved by* J. WHITEHEAD.

A model for a patera in the soffits of the arch in the main front.

*Modelled by* C. L. J. DOMAN.
*Carved by* J. WHITEHEAD.



*Above :* One of the pairs of bronze gates at the entrance to the *Room*.

*Craftsman :*
WILLIAM SMITH.

*Below :* The wrought iron and bronze gates in the Elliptical Hall.

*Craftsman :*
WILLIAM SMITH.


Detail of some of the "Atlas White" concrete in colour on the Carreras factory.

The evolution of colour in concrete has been a slow process. Standard grey Portland cement killed colour. White cements and plasters—not being true Portland cements—failed lamentably when attempts were made to use them for exterior work. The wind and the sun, rain and sleet and snow had to be reckoned with and their combined or several attacks withstood. Then came, many years ago, a true white Portland cement. The manufacture of " Atlas White " Portland cement marked the beginning of better things for the concrete world. " Atlas White "—the standard by which all other makes are measured—became to colour in concrete what white pigment was to the painter. The basis of the brilliant colouring of the wonderful concrete decoration on the new Carreras building in Camden Town (some of which is illustrated overleaf) was " Atlas White "—an indispensable ingredient of the colour. That building is a rare demonstration of what the future holds for work in one form and another of white Portland cement concrete—the most lasting material human ingenuity has yet produced so far as historical records give us data of man's handiwork. Write to me for information as to the whys and the wherefores. Study " Stucco," an " Atlas White " publication—sent to all architects on application. Study colour in concrete. A visit to my " museum " at Regent House will entertain and instruct. I have some remarkable examples of colour work in concrete of several kinds: white, cream, buff or pink stucco renderings; cast concrete stone in many shades; marble terrazzo and terrazzo coloured by crushed Venetian glass.

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

Frederic Toleman

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

# *Correspondence*

*To the Editor of* THE ARCHITECTURAL REVIEW.

SIR,—In the midst of mechanical mass-production, the first aim of which is to produce cheaply, the question of cost is always with the craftsman. If it should be made to bear too heavily on his mind, so that he would be induced to find means for reducing cost by, say, the use of cheaper or less carefully selected materials, and the trusting to glue and screws in the place of wood-construction, there would be an end to craftsmanship, design only would remain, and interest limited to outlines, as in period reproductions.

At present the complete oakwork for three houses is being made in my shops, two of which are under architects and one for a painter. I am often successful when estimating in competition for this kind of work, which in the case of doors and panelling is to some extent repetition work. Some chairs and a table were ordered by the architects to be made specially heavy for use in a bar parlour. Made in small sets the chairs would have worked out at £9 for the armchairs and £6 10s. for the small chairs; the single table could not be made for less than £8 10s.

The making of simple pieces in fair numbers by a craftsman does not affect the quality and interest, and is, therefore, quite successful for definite orders. When thus made for stock, sale expenses, showrooms and advertisement, usually from 20 to 40 per cent., would absorb the advantage gained.

For important pieces I can fairly claim that the prices of the work by craftsmen compare favourably with those of large firms. Joinery and a number of pieces of furniture to one design are made by a group of craftsmen, as distinct from the division of labour in mass-production.

I have written at this great length as I have never understood the prevailing notion that our work is excessive in price. A Rolls-Royce costs more than a Ford, and everybody understands the reason why.

Chestnut House, Chalford, Gloucestershire.

Yours faithfully,
P. WAALS.

*To the Editor of* THE ARCHITECTURAL REVIEW.

SIR,—I am afraid that you will experience very great difficulty in establishing your contention that good modern furniture can be purchased at prices which compare favourably with the cheap Tottenham Court Road reproduction stuff. If the quantity of meretricious ornament generally introduced in the cheaper grades of furniture be considered to increase its value, we certainly cannot compete in regard to price.

I could give you many reasons, but probably the most important is in the tremendous difference that there is in the quality of the work. Most of the cheap reproduction furniture is made in the East End of London by piecework, and the result is that the quality of the workmanship is naturally influenced by the men's interest to get rid of a job as quickly as possible. As a contrast, here in Bath, our men are paid a fixed wage, and working in an establishment and in a city having the tradition and a live reputation for fine craftsmanship, the result inevitably is a very different one. There must be considered, too, the very different conditions under which the work is turned out. In London many of the shops are ill-lighted, unventilated, men are crowded together, and are working under conditions that would not be tolerated in the provinces.

There is generally a difference in the quality of materials employed, and, lastly, the question of designing itself is an important factor in the price. The East End manufacturer of reproduction stuff does not have to design his furniture at all—he simply copies and adapts, requiring no designers for this purpose. On the other hand, a firm such as ours have to maintain a large and expensive studio, the cost of which is not an inconsiderable item in the total value of the goods produced. Given equal workmanship and materials, furniture of modern design would certainly compete in price with that designed in a traditional period style.

Lower Bristol Road, Bath.

Yours faithfully,
I. E. RICHTER.

## Books of the Month.

PICTURESQUE ARCHITECTURE IN PARIS, GHENT, ANTWERP, ROUEN, ETC. Drawn from Nature on Stone by THOMAS SHOTTER BOYS. A Reissue of the Complete Set of these exceeding Scarce and Beautiful Delineations of Continental Cities, printed in Colours. With descriptive notes to each Plate, and an Introduction by E. Beresford Chancellor, M.A., F.S.A. London: The Architectural Press. Price £3 net.

THE PALACE OF MINOS AT KNOSSOS. By SIR ARTHUR EVANS. London: Macmillan & Co., Ltd. Price £7 7s. net.

ENGLISH HOMES: PERIOD IV. Vol. II. The Work of Sir John Vanburgh and his School, 1699–1736. By AVRAY TIPPING and CHRISTOPHER HUSSEY. London: Country Life. Price £3 3s. net.

A HISTORY OF ARCHITECTURE (Eighth Edition). By SIR BANISTER FLETCHER. London: B. T. Batsford, Ltd. Price £2 2s.

EXAMPLES OF MODERN FRENCH ARCHITECTURE. Edited by HOWARD ROBERTSON and F. R. YERBURY. London: Ernest Benn, Ltd. Price £1 12s. 6d. net.

THE MODERN DECORATIVE ARTS OF SWEDEN. By ERIK WETTERGREN. London: Country Life, Ltd. Price £1 1s.

## Foreign Travel.

The committee of Leplay House E.T.A. would like to inform all those interested in historical, geographical, and social studies that during the coming summer vacation visits have been organized to the following places: (1) To South Sweden, visiting Gothenburg, Stockholm, afterwards going to Lapland; the return journey to include the famous Gota Canal; (2) to Aldrans, above Innsbruck, in the Austrian Tyrol; (3) to St. Peter in the Black Forest, "students' camp." For full particulars of these visits apply to Miss Margaret Tatton, F.R.G.S., 65 Belgrave Road, S.W.1.

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

ENGLISH DOMESTIC ARCHITECTURE OF THE XVII AND XVIII CENTURIES (new revised edition). By HORACE FIELD and MICHAEL BUNNEY. London: Bell and Sons, Ltd. Price 18s. net.

BAPTISMAL FONTS. By E. TYRRELL GREEN. London: Society for Promoting Christian Knowledge. Price 10s. 6d. net.

BUILDING CONSTRUCTION, PLAN DRAWING, AND SURVEYING IN RELATION TO FIRE INSURANCE. By D. W. WOOD. London: Sir Isaac Pitman and Sons, Ltd. Price 6s. net.

THE SCOTT MERCAT "CROSS": An Inquiry as to its History and Meaning. By W. G. BLACK. Glasgow: William Hodge & Co. Price 2s. 6d. net.

EARLY FLORENTINE ARCHITECTURE AND DECORATION. By EDGAR W. ANTHONY. London: Oxford University Press. Price £1 3s. net.

## The National Gallery.

The trustees have recently acquired a landscape by Hercules Seghers, the rare Dutch master who lived and died in poverty, but is remembered for the strong influence which he exercised over Rembrandt. His most important work is the great landscape in the Uffizi. The picture acquired by the trustees is smaller and somewhat later in date, *c.* 1639. It represents a rocky valley with a rushing river bursting from the foot of a cliff; above are broken hills and heavy clouds. The picture is now on view at the Gallery in Room XXVIII. Above it hangs Turner's "Blacksmith's Shop," an interesting panel painted in emulation of Wilkie. This picture was immersed in the flood at Millbank, as was the brilliant "Fire at Sea," which has now replaced Turner's "Vision of Medea" upon the opposite wall. The paintings have suffered no apparent damage.

# A LONDON DIARY.

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

**FRIDAY, JUNE 1—**

| | | |
|---|---|---|
| Illuminated MSS. | 12 noon. | BRITISH MUSEUM TOURS |
| Historical and Literary MSS. | 12 noon. | ,, ,, ,, |
| Origins of Writing and Materials | 3 p.m. | ,, ,, ,, |
| Anglo-Saxon Period—II | 3 p.m. | ,, ,, ,, |
| Early English Furniture | 12 noon. | VICTORIA AND ALBERT MUSEUM |
| English Pottery | 12 noon. | ,, ,, ,, ,, |
| Stained Glass | 3 p.m. | ,, ,, ,, ,, |
| Correggio and Later Italian | 11 a.m. | NATIONAL GALLERY |
| ,, ,, ,, | 12 noon. | ,, ,, |
| Blake—Watts | 11 a.m. | NATIONAL GALLERY, MILLBANK |
| ,, ,, | 12 noon. | ,, ,, ,, |
| French Painting—I | 3 p.m. | WALLACE COLLECTION |
| Portraits and Sketches by Harry Collison (Closes June 12). Watercolour Drawings by J. S. C. McEwan Brown (Closes June 15). Silk Needlework Pictures by Mrs. Forrester Wood (June 15-28). Black-and-White and Watercolour Sketches by Helen McKie (June 19 to July 2). Early English Watercolours — Twenty-fourth Annual Exhibition (Opens June 28). | 10–5 Sats. 10–1 | WALKER GALLERIES, 118 NEW BOND STREET, W. |

**SATURDAY, JUNE 2—**

| | | |
|---|---|---|
| Hittite and Hebrew Collections | 12 noon. | BRITISH MUSEUM TOURS |
| Life and Arts of the Middle Ages | 12 noon. | ,, ,, ,, |
| Tour of Several Sections | 3 p.m. | ,, ,, ,, |
| A Sectional Tour | 3 p.m. | ,, ,, ,, |
| English Seventeenth-century Furniture | 12 noon. | VICTORIA AND ALBERT MUSEUM |
| English Eighteenth-century Furniture | 3 p.m. | ,, ,, ,, ,, |
| Indian Section : Architecture | 3 p.m. | ,, ,, ,, ,, |
| General Tour | 7 p.m. | ,, ,, ,, ,, |
| Celtic Ornament | 7 p.m. | ,, ,, ,, ,, |
| Elements of Painting | 11 a.m. | NATIONAL GALLERY |
| ,, ,, ,, | 12 noon. | ,, ,, |
| Hogarth—Eighteenth-century Painting | 11 a.m. | NATIONAL GALLERY, MILLBANK |
| ,, ,, ,, | 12 noon. | ,, ,, ,, |
| Selected Pictures | 12 noon. | WALLACE COLLECTION |

**MONDAY, JUNE 4—**

| | | |
|---|---|---|
| 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. | ,, ,, ,, |
| Chinese Porcelain—I | 12 noon. | VICTORIA AND ALBERT MUSEUM |
| Chinese Bronzes | 12 noon. | ,, ,, ,, ,, |
| Chinese Porcelain—II | 3 p.m. | ,, ,, ,, ,, |
| French Furniture | 3 p.m. | ,, ,, ,, ,, |
| Hogarth—Reynolds—Gainsborough | 11 a.m. | NATIONAL GALLERY |
| ,, ,, ,, | 12 noon. | ,, ,, |

**MONDAY, JUNE 4—(*continued*).**

| | | |
|---|---|---|
| Some Recent Painting | 11 a.m. | NATIONAL GALLERY, MILLBANK |
| ,, ,, ,, | 12 noon. | ,, ,, ,, |
| French Painting—II | 3 p.m. | WALLACE COLLECTION |
| Business General Meeting. Annual Election of Council and Standing Committees. Election of Members. | 8 p.m. | R.I.B.A. GALLERIES, 9 CONDUIT STREET, W.1 |

**TUESDAY, JUNE 5—**

| | | |
|---|---|---|
| Arts and Customs of Ancient Egypt—I | 12 noon. | BRITISH MUSEUM TOURS |
| Monuments of Egypt—I | 12 noon. | ,, ,, ,, |
| Monuments of Assyria—I | 3 p.m. | ,, ,, ,, |
| Arts and Customs of Ancient Egypt—II | 3 p.m. | ,, ,, ,, |
| Chinese Porcelain—III | 12 noon. | VICTORIA AND ALBERT MUSEUM |
| General Tour | 3 p.m. | ,, ,, ,, ,, |
| El Greco—Velazquez—Goya | 11 a.m. | NATIONAL GALLERY |
| ,, ,, ,, | 12 noon. | ,, ,, |
| General Visit | 11 a.m. | NATIONAL GALLERY, MILLBANK |
| ,, ,, ,, | 12 noon. | ,, ,, ,, |
| French Painting—III | 3 p.m. | WALLACE COLLECTION |

**WEDNESDAY, JUNE 6—**

| | | |
|---|---|---|
| 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. | ,, ,, ,, |
| Medieval Ivories | 12 noon. | VICTORIA AND ALBERT MUSEUM |
| Early Costumes | 3 p.m. | ,, ,, ,, ,, |
| Indian Section : Sculpture | 3 p.m. | ,, ,, ,, ,, |
| Nineteenth-century English and French Painting | 11 a.m. | NATIONAL GALLERY |
| Nineteenth-century English and French Painting | 12 noon. | ,, ,, |
| Blake—Rossetti | 11 a.m. | NATIONAL GALLERY, MILLBANK |
| ,, ,, | 12 noon. | ,, ,, ,, |

**THURSDAY, JUNE 7—**

| | | |
|---|---|---|
| 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. | ,, ,, ,, |
| Costumes of Seventeenth Century | 12 noon. | VICTORIA AND ALBERT MUSEUM |
| Costumes of Eighteenth Century | 3 p.m. | ,, ,, ,, ,, |
| Costumes of Nineteenth Century | 7 p.m. | ,, ,, ,, ,, |
| Chinese Sculpture | 7 p.m. | ,, ,, ,, ,, |
| Italian Primitives | 11 a.m. | NATIONAL GALLERY |
| ,, ,, | 12 noon. | ,, ,, |
| Hogarth—Madox Brown | 11 a.m. | NATIONAL GALLERY, MILLBANK |
| ,, ,, | 12 noon. | ,, ,, ,, |
| French Painting—IV | 3 p.m. | WALLACE COLLECTION |

## A LONDON DIARY (*continued*).

**FRIDAY, JUNE 8—**

| | | |
|---|---|---|
| Early Greece | 12 noon. | BRITISH MUSEUM TOURS |
| How the Bible Came Down to Us—I | 12 noon. | ,, ,, ,, |
| Greek and Roman Life—I | 3 p.m. | ,, ,, ,, |
| Greek Sculpture—I | 3 p.m. | ,, ,, ,, |
| Early Renaissance Sculpture | 12 noon. | VICTORIA AND ALBERT MUSEUM |
| Oriental Rugs | 12 noon. | ,, ,, ,, ,, |
| Salt Glazed Stoneware | 3 p.m. | ,, ,, ,, ,, |
| Early Flemish and German Painting | 11 a.m. | NATIONAL GALLERY |
| ,, ,, ,, ,, | 12 noon. | ,, ,, |
| Constable—Turner | 11 a.m. | NATIONAL GALLERY, MILLBANK |
| ,, ,, | 12 noon. | ,, ,, ,, |
| French Painting—V | 3 p.m. | WALLACE COLLECTION |

**SATURDAY, JUNE 9—**

| | | |
|---|---|---|
| Early Britain—II (Late Stone Age) | 12 noon. | BRITISH MUSEUM TOURS |
| Early Christian Period | 12 noon. | ,, ,, ,, |
| A Sectional Tour | 3 p.m. | ,, ,, ,, |
| Tour of Several Sections | 3 p.m. | ,, ,, ,, |
| Donatello | 12 noon. | VICTORIA AND ALBERT MUSEUM |
| Michelangelo | 3 p.m. | ,, ,, ,, ,, |
| Indian Section : Metalwork | 3 p.m. | ,, ,, ,, ,, |
| Rodin | 7 p.m. | ,, ,, ,, ,, |
| Lacquer | 7 p.m. | ,, ,, ,, ,, |
| General Summary—I | 11 a.m. | NATIONAL GALLERY |
| ,, ,, | 12 noon. | ,, ,, |
| French Painting | 11 a.m. | NATIONAL GALLERY, MILLBANK |
| ,, ,, | 12 noon. | ,, ,, ,, |
| Selected Pictures | 12 noon. | WALLACE COLLECTION |

**MONDAY, JUNE 11—**

| | | |
|---|---|---|
| Arts and Customs of Ancient Egypt—II | 12 noon. | BRITISH MUSEUM TOURS |
| Records of Babylon and Assyria—I | 12 noon. | ,, ,, ,, |
| Greek Sculpture—I (Before 450 B.C.) | 3 p.m. | ,, ,, ,, |
| Monuments of Egypt—II | 3 p.m. | ,, ,, ,, |
| English Porcelain—I | 12 noon. | VICTORIA AND ALBERT MUSEUM |
| Italian Sculpture | 12 noon. | ,, ,, ,, ,, |
| English Porcelain—II | 3 p.m. | ,, ,, ,, ,, |
| Gothic Woodwork | 3 p.m. | ,, ,, ,, ,, |
| Leonardo—Michelangelo—Raphael | 11 a.m. | NATIONAL GALLERY |
| ,, ,, ,, | 12 noon. | ,, ,, ,, |
| Turner | 11 a.m. | NATIONAL GALLERY, MILLBANK |
| ,, ,, ,, ,, ,, ,, | 12 noon. | ,, ,, ,, |
| French Painting—VI | 3 p.m. | WALLACE COLLECTION |

**TUESDAY, JUNE 12—**

| | | |
|---|---|---|
| Early Britain—III (Bronze Age) | 12 noon. | BRITISH MUSEUM TOURS |
| Life and Arts of the Dark Races—II | 12 noon. | ,, ,, ,, |
| Greek Sculpture—II (Elgin Marbles) | 3 p.m. | ,, ,, ,, |
| Monuments of Assyria—II | 3 p.m. | ,, ,, ,, |
| Continental Porcelain | 12 noon. | VICTORIA AND ALBERT MUSEUM |
| French Porcelain | 3 p.m. | ,, ,, ,, ,, |
| Wilson, Crome and Turner | 11 a.m. | NATIONAL GALLERY |
| ,, ,, ,, ,, | 12 noon. | ,, ,, |

**TUESDAY, JUNE 12—(*continued*).**

| | | |
|---|---|---|
| Blake—Rossetti | 11 a.m. | NATIONAL GALLERY, MILLBANK |
| ,, ,, | 12 noon. | ,, ,, ,, |
| Dutch Genre | 3 p.m. | WALLACE COLLECTION |

**WEDNESDAY, JUNE 13—**

| | | |
|---|---|---|
| A Selected Subject | 12 noon. | BRITISH MUSEUM TOURS |
| Early Britain—I (Old Stone Age) | 12 noon. | ,, ,, ,, |
| Early Britain—IV (Iron Age) | 3 p.m. | ,, ,, ,, |
| A Selected Subject | 3 p.m. | ,, ,, ,, |
| Miniatures | 12 noon. | VICTORIA AND ALBERT MUSEUM |
| Architecture—I | 3 p.m. | ,, ,, ,, ,, |
| Indian Section : Paintings | 3 p.m. | ,, ,, ,, ,, |
| Rubens—Van Dyck—Poussin—Claude | 11 a.m. | NATIONAL GALLERY |
| ,, ,, ,, ,, | 12 noon. | ,, ,, |
| General Visit | 11 a.m. | NATIONAL GALLERY, MILLBANK |
| ,, ,, ,, ,, | 12 noon. | ,, ,, ,, |

**THURSDAY, JUNE 14—**

| | | |
|---|---|---|
| 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. | ,, ,, ,, |
| Architecture—II | 12 noon. | VICTORIA AND ALBERT MUSEUM |
| General Tour | 3 p.m. | ,, ,, ,, ,, |
| Ivories | 7 p.m. | ,, ,, ,, ,, |
| Chinese Paintings | 7 p.m. | ,, ,, ,, ,, |
| Fifteenth-century Paintings in Italy and Netherlands | 11 a.m. | NATIONAL GALLERY |
| Fifteenth-century Paintings in Italy and Netherlands | 12 noon. | ,, ,, |
| French Painting | 11 a.m. | NATIONAL GALLERY, MILLBANK |
| ,, ,, | 12 noon. | ,, ,, ,, |
| Rembrandt | 3 p.m. | WALLACE COLLECTION |

**FRIDAY, JUNE 15—**

| | | |
|---|---|---|
| How the Bible Came Down to Us—I | 12 noon. | BRITISH MUSEUM TOURS |
| Illuminated Manuscripts | 12 noon. | ,, ,, ,, |
| Monuments of Assyria—II | 3 p.m. | ,, ,, ,, |
| Greek Sculpture—II (Elgin Marbles) | 3 p.m. | ,, ,, ,, |
| Musical Instruments | 12 noon. | VICTORIA AND ALBERT MUSEUM |
| Chinese Pottery | 12 noon. | ,, ,, ,, ,, |
| English Medieval Sculpture | 3 p.m. | ,, ,, ,, ,, |
| Botticelli—The Bellinis | 11 a.m. | NATIONAL GALLERY |
| ,, ,, | 12 noon. | ,, ,, |
| Hogarth—Eighteenth-century Painting | 11 a.m. | NATIONAL GALLERY, MILLBANK |
| ,, ,, ,, ,, | 12 noon. | ,, ,, ,, |
| English Portraits | 3 p.m. | WALLACE COLLECTION |

**SATURDAY, JUNE 16—**

| | | |
|---|---|---|
| The Romans in Britain—II | 12 noon. | BRITISH MUSEUM TOURS |
| Early Britain—III (Bronze Age) | 12 noon. | ,, ,, ,, |
| Tour of Several Sections | 3 p.m. | ,, ,, ,, |
| A Sectional Tour | 3 p.m. | ,, ,, ,, |
| Jade and Lacquer | 12 noon. | VICTORIA AND ALBERT MUSEUM |
| Goldwork and Jewellery | 3 p.m. | ,, ,, ,, ,, |
| Indian Section : General Tour | 3 p.m. | ,, ,, ,, ,, |

*Bathroom,*
*Private House,*
*Hyde Park Garden*

*Lavatory,*
*Grosvenor Hotel,*
*Victoria Station*

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## A LONDON DIARY (*continued*).

**SATURDAY, JUNE 16**—(*continued*).

| | | |
|---|---|---|
| Precious Stones | 7 *p.m.* | VICTORIA AND ALBERT MUSEUM |
| English Primitives | 7 *p.m.* | " " " |
| General Summary—II | 11 *a.m.* | NATIONAL GALLERY |
| " " | 12 *noon.* | " " |
| Pre-Raphaelites | 11 *a.m.* | NATIONAL GALLERY, MILLBANK |
| " | 12 *noon.* | " " " |
| Selected Pictures | 12 *noon.* | WALLACE COLLECTION |

**MONDAY, JUNE 18**—

| | | |
|---|---|---|
| Records of Babylon and Assyria—II | 12 *noon.* | BRITISH MUSEUM TOURS |
| Arts and Customs of Ancient Egypt—III | 12 *noon.* | " " " |
| Monuments of Egypt—II | 3 *p.m.* | " " " |
| Greek Sculpture—II (Elgin Marbles) | 3 *p.m.* | " " " |
| Oriental Pottery | 12 *noon.* | VICTORIA AND ALBERT MUSEUM |
| Enamels | 12 *noon.* | " " " " |
| English Pottery | 3 *p.m.* | " " " " |
| Jacobean Furniture | 3 *p.m.* | " " " " |
| Dutch Landscape and Genre | 11 *a.m.* | NATIONAL GALLERY |
| " " " | 12 *noon.* | " " |
| Some Recent Painting | 11 *a.m.* | NATIONAL GALLERY, MILLBANK |
| " " " | 12 *noon.* | " " " |
| Rubens | 3 *p.m.* | WALLACE COLLECTION |
| Ordinary General Meeting: Presentation of the Royal Gold Medal to Mr. E. Guy Dawber, A.R.A., F.S.A. | 8.30 *p.m.* | R.I.B.A. GALLERIES, 9 CONDUIT STREET, W.1 |

**TUESDAY, JUNE 19**—

| | | |
|---|---|---|
| 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.* | " " " |
| Maiolica | 12 *noon.* | VICTORIA AND ALBERT MUSEUM |
| Della Robbia | 3 *p.m.* | " " " " |
| Giorgione, Titian and Tintoretto | 11 *a.m.* | NATIONAL GALLERY |
| " " " " | 12 *noon.* | " " |
| General Visit | 11 *a.m.* | NATIONAL GALLERY, MILLBANK |
| " " | 12 *noon.* | " " " |
| Miniatures | 3 *p.m.* | WALLACE COLLECTION |

**WEDNESDAY, JUNE 20**—

| | | |
|---|---|---|
| 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.* | " " " |
| Jade | 12 *noon.* | VICTORIA AND ALBERT MUSEUM |
| Ecclesiastical Metalwork | 3 *p.m.* | " " " " |
| Indian Section: Mogul Paintings | 3 *p.m.* | " " " " |
| Rembrandt—Hals—Dutch Portraits | 11 *a.m.* | NATIONAL GALLERY |
| " " " | 12 *noon.* | " " |
| Pre-Raphaelites | 11 *a.m.* | NATIONAL GALLERY, MILLBANK |
| " " | 12 *noon.* | " " " |
| British Architects' Conference, Bath. (Until June 23.) | | |

**THURSDAY, JUNE 21**—

| | | |
|---|---|---|
| Origins of European Architecture—II | 12 *noon.* | BRITISH MUSEUM TOURS |
| The Romans in Britain—I | 12 *noon.* | " " " |
| Monuments of Egypt—III | 3 *p.m.* | " " " |

**THURSDAY, JUNE 21**—(*continued*).

| | | |
|---|---|---|
| Greek Sculpture—III | 3 *p.m.* | BRITISH MUSEUM TOURS |
| English Plate | 12 *noon.* | VICTORIA AND ALBERT MUSEUM |
| Continental Plate | 3 *p.m.* | " " " " |
| Ironwork | 7 *p.m.* | " " " " |
| Watercolours | 7 *p.m.* | " " " " |
| Early Venetian and Mond Collection | 11 *a.m.* | NATIONAL GALLERY |
| " " " " " | 12 *noon.* | " " |
| Turner | 11 *a.m.* | NATIONAL GALLERY, MILLBANK |
| " " | 12 *noon.* | " " " |
| Pictorial Values | 3 *p.m.* | WALLACE COLLECTION |

**FRIDAY, JUNE 22**—

| | | |
|---|---|---|
| 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—I | 12 *noon.* | VICTORIA AND ALBERT MUSEUM |
| Chinese Porcelain | 12 *noon.* | " " " " |
| Coptic Tapestries | 3 *p.m.* | " " " " |
| Dürer, Holbein and some contemporary Portraits. | 11 *a.m.* | NATIONAL GALLERY |
| Dürer, Holbein and some contemporary Portraits. | 12 *noon.* | " " |
| French Painting | 11 *a.m.* | NATIONAL GALLERY, MILLBANK |
| " " | 12 *noon.* | " " " |
| Poussin and Velazquez | 3 *p.m.* | WALLACE COLLECTION |

**SATURDAY, JUNE 23**—

| | | |
|---|---|---|
| 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.* | " " " |
| Bayeux Tapestry—II | 12 *noon.* | VICTORIA AND ALBERT MUSEUM |
| Lace | 3 *p.m.* | " " " " |
| Indian Section: Pottery | 3 *p.m.* | " " " " |
| Musical Instruments | 7 *p.m.* | " " " " |
| Symbolism in Design | 7 *p.m.* | " " " " |
| General Summary—III | 11 *a.m.* | NATIONAL GALLERY |
| " " | 12 *noon.* | " " |
| Blake—Watts | 11 *a.m.* | NATIONAL GALLERY, MILLBANK |
| " " | 12 *noon.* | " " " |
| Selected Pictures | 12 *noon.* | WALLACE COLLECTION |

**MONDAY, JUNE 25**—

| | | |
|---|---|---|
| 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.* | " " " |
| Vestments | 12 *noon.* | VICTORIA AND ALBERT MUSEUM |
| Far Eastern Pottery | 12 *noon.* | " " " " |
| Carpets | 3 *p.m.* | " " " " |
| Chippendale | 3 *p.m.* | " " " " |
| Masaccio—Uccello—Francesca | 11 *a.m.* | NATIONAL GALLERY |
| " " " | 12 *noon.* | " " |
| French Painting | 11 *a.m.* | NATIONAL GALLERY, MILLBANK |
| " " | 12 *noon.* | " " " |
| Dutch Landscape | 3 *p.m.* | WALLACE COLLECTION |

## A LONDON DIARY (*continued*).

**TUESDAY, JUNE 26—**

| | | |
|---|---|---|
| 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.* | " " " |
| Tapestries | 12 *noon.* | VICTORIA AND ALBERT MUSEUM |
| Italian Renaissance Furniture | 3 *p.m.* | " " " " |
| Landscape—Rubens, Gainsborough, Constable | 11 *a.m.* | NATIONAL GALLERY |
| " " " " | 12 *noon.* | " " " |
| Blake—Rossetti | 11 *a.m.* | NATIONAL GALLERY, MILLBANK |
| " " " " | 12 *noon.* | " " " |
| Titian, Van Dyck and Gainsborough | 3 *p.m.* | WALLACE COLLECTION |

**WEDNESDAY, JUNE 27—**

| | | |
|---|---|---|
| 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.* | " " " |
| Persian Metalwork | 12 *noon.* | VICTORIA AND ALBERT MUSEUM |
| French Renaissance Furniture | 3 *p.m.* | " " " " |
| Indian Section : Textiles | 3 *p.m.* | " " " " |
| Veronese—Tiepolo—Guardi, etc. | 11 *a.m.* | NATIONAL GALLERY |
| " " " | 12 *noon.* | " " |
| General Visit | 11 *a.m.* | NATIONAL GALLERY, MILLBANK |
| " " " | 12 *noon.* | " " " |

**THURSDAY, JUNE 28—**

| | | |
|---|---|---|
| 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.* | " " " |
| French Eighteenth-century Furniture | 12 *noon.* | VICTORIA AND ALBERT MUSEUM |
| Early English Furniture | 3 *p.m.* | " " " " |
| English Seventeenth-century Furniture | 7 *p.m.* | " " " " |
| Japanese Prints | 7 *p.m.* | " " " " |
| Eighteenth-century English and French Painting | 11 *a.m.* | NATIONAL GALLERY |
| Eighteenth-century English and French Painting | 12 *noon.* | NATIONAL GALLERY |
| Some Recent Painting | 11 *a.m.* | NATIONAL GALLERY, MILLBANK |
| " " " | 12 *noon.* | " " " |
| Technique | 3 *p.m.* | WALLACE COLLECTION |

**FRIDAY, JUNE 29—**

| | | |
|---|---|---|
| Illuminated MSS. | 12 *noon.* | BRITISH MUSEUM TOURS |
| Historical and Literary MSS. | 12 *noon.* | " " " |
| Origins of Writing and Materials | 3 *p.m.* | " " " |
| Anglo-Saxon Period—II | 3 *p.m.* | " " " |
| English Eighteenth-century Furniture | 12 *noon.* | VICTORIA AND ALBERT MUSEUM |
| English Porcelain | 12 *noon.* | " " " " |
| Ecclesiastical Metalwork | 3 *p.m.* | " " " " |
| Mantegna, Crivelli and the Paduans | 11 *a.m.* | NATIONAL GALLERY |
| " " " " " | 12 *noon.* | " " |
| Pre-Raphaelites | 11 *a.m.* | NATIONAL GALLERY, MILLBANK |
| " " " " | 12 *noon.* | " " " |
| Italian Painting | 3 *p.m.* | WALLACE COLLECTION |

**SATURDAY, JUNE 30—**

| | | |
|---|---|---|
| Hittite and Hebrew Collections | 12 *noon.* | BRITISH MUSEUM TOURS |
| Life and Arts of the Middle Ages | 12 *noon.* | " " " |
| Tour of Several Sections | 3 *p.m.* | " " " |
| A Sectional Tour | 3 *p.m.* | " " " |
| Rodin | 12 *noon.* | VICTORIA AND ALBERT MUSEUM |
| General Tour | 3 *p.m.* | " " " " |
| Indian Section : Mogul Art | 3 *p.m.* | " " " " |
| Raphael Cartoons | 7 *p.m.* | " " " " |
| Paintings (Barbizon) | 7 *p.m.* | " " " " |
| Drawing | 11 *a.m.* | NATIONAL GALLERY |
| " | 12 *noon.* | " " |
| Constable—Turner | 11 *a.m.* | NATIONAL GALLERY, MILLBANK |
| " " | 12 *noon.* | " " " |
| French Furniture | 12 *noon.* | WALLACE COLLECTION |

## The Rome Scholarships.

The Council of the British School at Rome announce the following awards for 1928 :

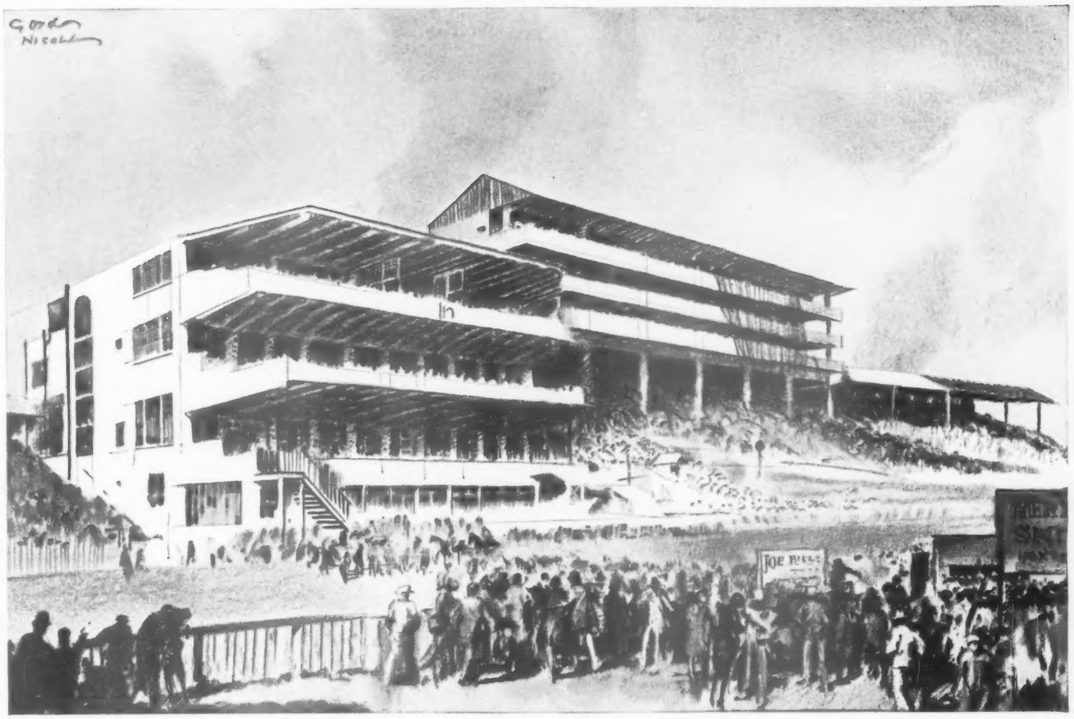
Rome Scholarship in Decorative Painting.—Mr. Alan E. Sorrell, student of the Royal College of Art.

Rome Scholarship in Sculpture.—Mr. Cecil Brown, student of the Royal College of Art.

Rome Scholarship in Engraving.—Mr. Eric S. Jones, student of the Royal College of Art.

## A Brussels Art Centre.

The new Palais des Beaux-Arts in the Rue Ravenstein, which is a street bordering the big tract of waste land that occupies the heart of Brussels, was opened by King Albert last month. It is the work of a Belgian architect, M. Horta. The building has two floors, and is of a style that is modern without being aggressive. The rooms that house at present the Swiss, French, Belgian, and Russian paintings and sculpture on exhibition are but a half of what will eventually be thrown open; there are to be others for decorative art, lecture-rooms, and three separate concert halls. The building will be completed early in November.



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# MELLOWES

## METAL WINDOWS

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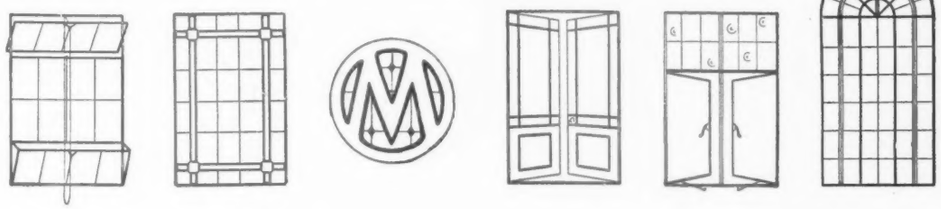
*The diagrams below indicate the wide variety of Mellowes products. The full range is described and illustrated in the Mellowes catalogue, which will be sent on request.*



## An Exhibition of Model Theatres.

The British Model Theatre Guild is to be congratulated upon the conspicuous success which attended its exhibition of model stages, stage designs and marionettes at the Gallery of the Faculty of Arts last month. Needless to say, this well-arranged collection of exhibits, embracing as it did nearly every aspect of stagecraft, proved as interesting to the theatrical expert as to the layman who delights in a "glimpse behind the scenes." In connection with the exhibition, the Guild organized four competitions and offered money prizes for the best entries in the following categories: a dressed puppet which could walk naturally, a design for an act drop, a flat figure with movable parts which could walk or sit, and "A Market Square" setting constructed to fit a 12-in. by 9-in. stage opening. The judges were Mrs. Julia Chatterton, Mr. G. P. Catchpole and Mr. John Hargrave.

Especially attractive was the fine series of model stages, complete with settings and characters, and in some instances fully lighted. Of these, probably Mr. Herbert Bedford's forest scene for a cinema ballet was the most striking—not only for its fantasy of conception, but for the technical skill shown in its construction. Very beautiful, too, was Mr. Carl Volk's vivid Oriental setting, with its little Moorish figures, whitewashed arches, and sun-lit date palm.

Other outstanding model stages included a delightful representation of an Elizabethan house seen from the garden, by Mr. C. F. Upward and Mr. E. P. B. Musman; an interior—also by Mr. Musman—containing exact models to scale of period furniture wrought with infinite dexterity by Miss K. M. Still; and Mr. Lucien Myers's scenes from the Insect Play of the brothers Capek.

Very popular was the Actors' Church Union's exhibit of a perfectly modelled miniature theatre, which revolves on a pivot and shows the front of the house from the first two rows of stalls and everything behind the proscenium—even to the dressing-rooms and stage-door keeper's office.

One of the most fascinating exhibits in the puppet section was Mr. Waldo S. Lanchester's fully equipped and lighted marionette stage, which presented many features of interest. Here one could study the very latest arrangements for manipulating the fifty or more stringed marionettes made and operated by Mr. Lanchester and Mr. Whanslow, and see exactly how they are suspended while waiting for their cues.

## Surveying Rio de Janeiro by Air.

We understand that the Aircraft Operating Company have obtained an important contract in the face of severe international competition. The contract is for a survey of the city of Rio de Janeiro and the Federal District, covering an area of 450 square miles, but the major interest of the work lies in the large scale on which the area will be mapped. Thus the largest maps will show 63 inches to the mile, and since this is the first time in air survey that so large a scale has been used for mapping a large area, the contract marks a definite step in the development of aerial survey. Another interesting point is the gain in time shown over older methods of survey. It is estimated that whereas air photography combined with ground control will complete the task in three-and-a-half years, the older system would have taken twelve years. This is the first contract undertaken by the Aircraft Operating Company in South America, and the tender will probably mark the beginning of an extensive use of air survey there. In the same way a contract given to the Aircraft Operating Company in Africa resulted in the acceptance of further tenders from the company in the same country, and the firm are now completing an air reconnaissance, partly photographic and partly ocular, of 52,000 square miles of bush country in Rhodesia, together with 1,000 square miles of vertical photography. The experience of the Company has now led to the design of a special type of aeroplane, the first of its kind, which will be used in this survey. It is equipped with two powerful air-cooled engines, and can take off and climb to a height of 10,000 ft. on one engine alone, and has a cruising speed at 20,000 ft. of 110 miles an hour.

## TRADE AND CRAFT.

### Lloyd's.

*Designed by* Sir Edwin Cooper.

The general contractors were John Mowlem & Co., Ltd., and among the artists, craftsmen and sub-contractors were the following: C. L. J. Doman (sculpture); H. C. Fehr (sculpture); John Cooke (stained glass); G. Haughton (wood carving); J. Whitehead (carving in Portland stone and internal marble); B. Goodman & Co. (demolition); John Mowlem & Co., Ltd. (excavation, foundations and joinery); Lawford & Co. (damp-courses and asphalte); Dorman Long & Co., Ltd. (structural steel); Cope & Co. (wall and floor tiles); Roberts Adlard (slates); Farmiloe, T. & W., Ltd. (glass); W. H. Heywood & Co., Ltd. (skylights, lantern lights and dome); Haywards, Ltd. (lead pavement lights); Hollis Bros. and Joseph Ebner (wood-block flooring); Leyland and Birmingham Rubber Co. (rubber floor to "The Room"); Mumford, Bailey & Preston, Ltd. (central heating, gas kitchen equipment, boilers and ventilation); G. Matthews, Ltd. (grates); Higgins & Griffiths (electric wiring, electric light fixtures and electric heating, bells and telephones); Matthew Hall & Co., Ltd. (plumbing); John Bolding & Sons, Ltd. (sanitary fittings); J. W. Gray & Son (lightning conductors); Jas. Gibbons, Ltd. (door furniture and fireproof doors); Crittall Manufacturing Co., Ltd. (casements); F. A. Norris & Co. (iron staircases); Geo. Rome & Co. (London), Ltd. (plaster); F. Dejong & Co., Ltd. (decorative plaster); William Smith (bronze, iron, and fire-resisting glass and metalwork); Wm. Mallinson & Sons, Ltd. (veneers); J. Whitehead & Sons, Ltd. (marble work, marble divisions, lavatory tops, terrazzo floors); J. P. White & Sons, Ltd. (flush doors, lift cages, furniture and fittings); Dewrance & Co. (lavatory valves); J. Chater & Sons, Ltd. (mirrors); Smith, Major & Stevens (lifts); Herbert Morris, Ltd. (cranes); Le Grand Sutcliff & Gill (artesian wells); Gubb & Winn, Ltd. (roof railings and balconies); The Callow Rock Lime Co., Ltd. (hydrated lime); Scaffolding (Gt. Britain) Ltd. (tubular scaffolding); The London Brick Co., Ltd. ("Phorpres" Flettons).

## A Catalogue System.

One of the principal reasons why architects pay so little heed to catalogues is that they are so difficult to classify. Other deterrents to their retention are that they look untidy on the shelf and soon become too dusty to handle. Thus, in many cases an otherwise valuable store of information degenerates into a disorderly and derelict mass of unequal-sized folders and booklets, mostly without external means of identification.

An end to this chaos has now been brought about through the enterprise of Messrs. D. S. Caldwell & Co., of 69 Basinghall Street, E.C.2, who have devised a system of catalogue filing and classification which is installed free of charge in architects' offices. The catalogues—each in its own strong manilla folder—are arranged in numerical order and contained in steel filing cabinets, which are also provided with an alphabetical index of the firms represented and a classified index of their services and products. The system has already been installed in the offices of two hundred architects.

As the cabinets are overhauled and kept up to date four times a year, it is not surprising that there is a long waiting list of architects anxious to be supplied with them; and it is because it has become necessary to double the capacity of the installations now set up that their intended increase to a further two hundred is not expected to be carried into effect till later in the year.

## The No. 3 "Wonder" Concrete Mixer.

The price of the "Wonder" concrete mixer has been reduced from £72 to £60 by the manufacturers. The reason for this reduction is because by virtue of experience it has been found desirable to limit the manufacture of various sizes to those in everyday use. This limitation simplifies factory routine and reduces costs. No radical changes have been made in this type of mixer. Given the necessary facilities for loading it is claimed, that the No. 3 model will deliver a batch of concrete every minute—a batch equals 3½ cub. ft. wet rating. The mixer is built at the British Steel Piling Company's works at Claydon, Suffolk, and the Company offer to replace the central drum-bearing, should

it fail at any time, free of charge. The manufacturers will be happy to send a descriptive list to anybody applying for same.

Another product of the British Steel Piling Company is the Vibro patented system of casting concrete piles *in situ*. This system has been, and is being, used for large London buildings. The largest contract is perhaps that of the new headquarters of the Underground group of Electric Railways at St. James's Park, S.W.1, which, when completed, will be the tallest commercial building in London. This structure will have 35,000 tons dead weight, will rise to a height of 173 ft., and will have for its foundations 699 "Vibro" cast *in situ* concrete piles.

A booklet has been issued by the British Steel Piling Company, entitled "Firm Foundations," which deals comprehensively with the Vibro system. It will be supplied to any reader post free on application to the British Steel Piling Company, Ltd., 54a Parliament Street, S.W.1.

## An Oak Flooring Innovation.

A process which promises to have far-reaching results has been perfected, after long experiment, by the Research Department of the E. L. Bruce Company, whose "Interlocking Strip" oak flooring is well known to British architects and builders. The new treatment, called "Bru-CELL-izing," makes the oak impervious to damp, dry-rot, and insect pests. A Bru-CELL-ized floor can, it is claimed, be laid in mastic on damp concrete, before walls have dried out, or, indeed, at any time without fear of warping, shrinkage, or discoloration. Bru-CELL-ized oak can also be laid in old houses, where the surrounding fabric may be suspect. It is ideal for hot climates because it withstands extreme changes of temperature and humidity and even the rapacious termite or white ant. Bru-CELL-ized flooring does not split during nailing; the lubricating action of the secret immunizing substance makes the wood easier to cut and ensures that the interlocking strips fit snugly without heavy hammering. Bru-CELL-izing tones the oak to that uniform light golden colour so much liked by architects, and the wood accepts a finer polish than untreated oak. Bru-CELL-ized oak flooring is available under a guarantee which ensures that the flooring will fulfil every claim made for it by the manufacturers. Interested readers may obtain samples and full particulars from Mr. C. M. Sheppard, 332 Winchester House, E.C.2.

## A New Appointment.

Mr. R. R. Byrne has been appointed director of the newly formed "Vita" Glass Marketing Board, with offices at Alwych House. Mr. Byrne has had a varied experience of publicity on both sides of the Atlantic. After staying in America for two years he travelled extensively in the West Indies, Mexico and the Pacific. Returning to England he became advertising manager with the Vacuum Oil Co., then joined Messrs. Pritchard and Partners, Ltd., whom he left for a managership with Messrs. Benn Bros.

## The Oxford Street Corner House, London.

*Designed by* F. J. WILLS.

The Ground Floor.

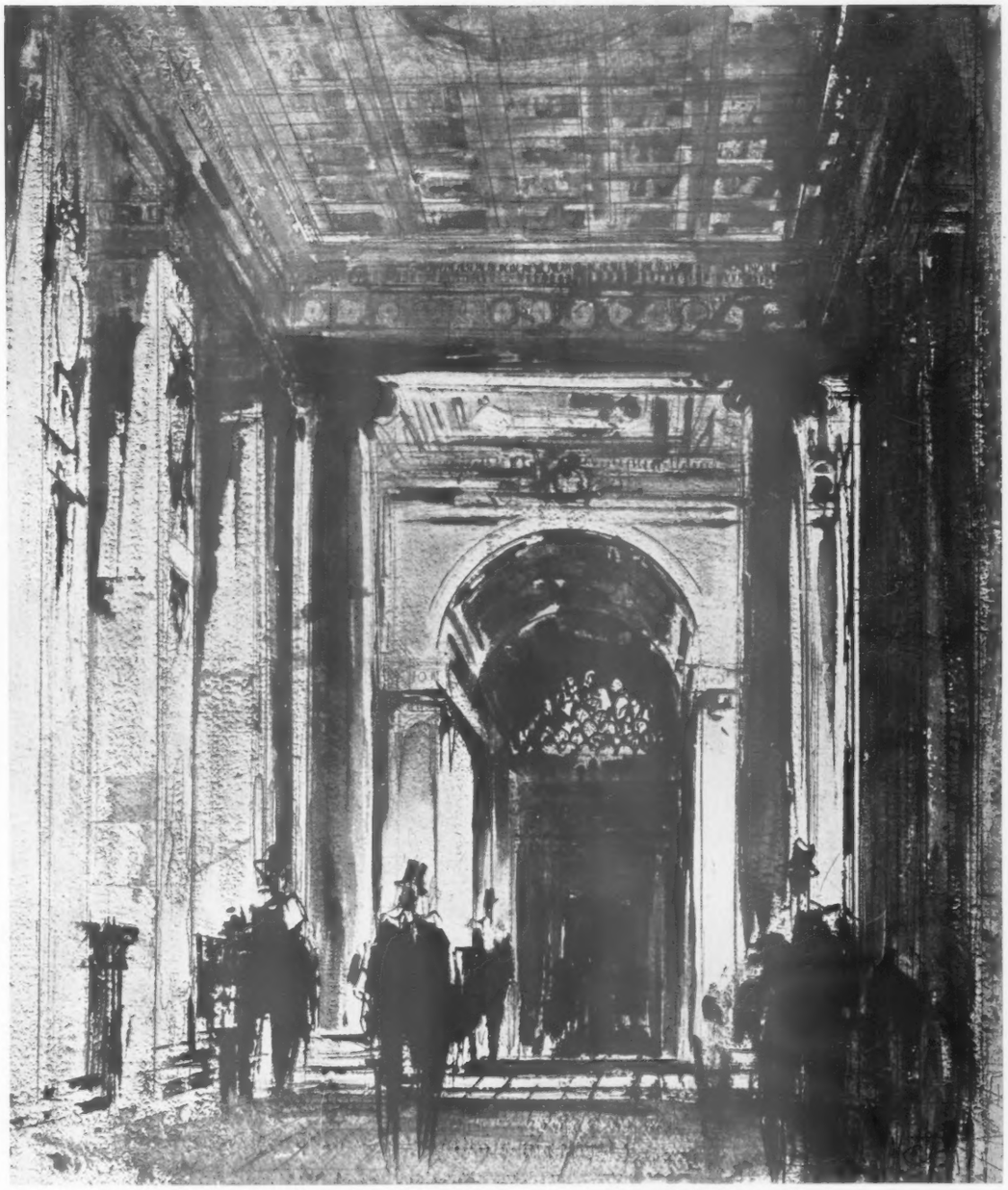
The electric lighting installation at the new Oxford Corner House strikes an entirely new note in restaurant lighting. The chief features of this scheme are the wonderful isolated marble pylons supporting lighting units of lotus flower design 8 ft. in diameter. Each fitting accommodates twenty-four 100-watt Pearl Osram lamps. The major and minor wall pylon fittings are of similar design and vary from 6 ft. 8 in. to 3 ft. 2 in. in diameter. These are fitted with Osram flame-tinted, colour-sprayed lamps. All are glazed with a special form of diamond raindrop glass with flesh-colour relief, the metal work being in gold and silver-gilt finish. Another unique feature is the fact that the ventilation system is combined with these fittings, the louvres at the base forming a screen to conceal the ducts. For the minor lighting points clear lamps are used and some 4,000 Osram lamps in the aggregate are installed.

The General Electric Co., Ltd., also manufactured and supplied the whole of the decorative electric lighting units for the public rooms and staircases, to the designs of and in collaboration with Mr. Oliver P. Bernard.

Wall Pylons and Corner Units.

## The Purification of Bacterial Sewage.

We have received a booklet dealing with the subject of purification and disposal of sewage from country houses, bungalows, cottages, factories, hospitals, and institutions where there is no connection to a public sewer. Messrs. Tuke and Bell, for whom the booklet has been printed, have been specialists in sewage purification for many years, and have carried out a good number of schemes which embrace plant for hospitals, factories, schools, and so on. They are also contractors to several Government plants. Messrs. Tuke and Bell are prepared to supply this very useful booklet to architects, builders, and owners of property without any charge on application to them at 27 Lincoln's Inn Fields, W.C.2.



*New Lloyd's Building.* *Sir Edwin Cooper, Architect.*

# Recent Books.

## Modern Plasterwork.

**Modern Plasterwork Design.** By G. P. and G. E. BANKART. A series of 100 plates of scaled drawings and details. In portfolio, size 20 in. by 13 in. London: The Architectural Press. Price £2 15s. net

Mr. George and Mr. Edward Bankart are surely fortunate or very well advised in publishing their great portfolio of modern plasterwork at this particular time, when a revival of interest in ceilings particularly and plaster decoration generally is fully due, if not already begun.

Twenty-five years ago all the best architects, building the best houses for the best people, suggested "Bankart ceilings" in, at any rate, the best rooms; and there are many pleasant apartments of that period which owe much of their distinction to their enriched plasterwork.

Those were the days of oak left virgin from the plane—neither bleached nor stained—of deal joinery painted a uniform flat white or demure olive green, of Morris papers and cretonnes, of chaste and simplified mouldings—where there were mouldings at all—in the tradition of Philip Webb. If we could, we embellished the room with Gimson or Gimson-like furniture, and were generally rather quiet and reticent, and consciously unostentatious and non-provocative. Indeed, it was only in our plasterwork that we let ourselves go at all comfortably—and then we rioted (if still a little primly) with considerable spirit.

Some of the earlier plates in Messrs. Bankart's fine series of one hundred well exemplify this engaging phase, but we are carried on to work of entirely different character that, if not more intrinsically interesting, is at any rate likely to fit the mood of the moment more nearly than the naïve sporadic low-relief garnishments that so properly charmed us a quarter of a century ago.

It is to the later scale drawings of deeply coffered ceilings and high-relief ornament and section-profiles of plaster mouldings that the architect will now probably turn with most hopefulness in search of inspiration. The examples are admirable, and show a sure understanding of the possibilities and limitations of plaster-architecture, and range from the boldly austere to the richly elaborate.

Having in the last few years done all manner of possible and impossible things to walls and floors, we may now be disposed to pay renewed attention to the decoration of ceilings with the help of that so accommodating material, plaster, in one of the many ways suggested by the Bankarts in their informing introduction.

We might even go beyond their suggestions and make plaster subserve modernity more truly even than do the examples given in *Modern Plasterwork Design*, which might perhaps have been more justly styled "Post-Historic Plaster Design," as it deals with the end of the last century and the beginning of this, rather than with today and tomorrow.

It is to be hoped that the authors may soon give us a sequel showing some of the really fresh and quite recent plasterwork —"modern" more in the sense of the last Paris Exhibition, and as now widely exploited with great skill and refinement on the Continent, notably in Sweden, and also in America. Therein decorative motifs—animal, vegetable or mythical—are simplified along archaic classical lines rather than in the medieval or early Renaissance spirit, and perfectly clean flat surfaces of very low relief are used very largely and with great effect. It is a technique suggesting planing and chiselling rather than hand modelling, and perhaps the Messrs. Bankart would consider such treatment of plaster heretical. Still, as plaster is only fluid once in its life and friable all the rest of its existence, it would seem not unreasonable even if one regarded it *chiefly* as a medium for carving.

Amongst the admirably drawn plates there are two puzzles. For what good reason, not discoverable from the drawing (Plate 85), are the circular embellishments on the cross beams not on the central long axis of the room—or is it merely a draughtsman's slip?

Who is the truly great and noble patron of the arts and friend of the poor who commissioned the elaborate and beautiful ceiling shown on Plate 83 for his kitchen? There it is, irrefutably labelled "Kitchen Ceiling," and the introduction tells us that "the drawings are partly records of work actually executed and partly abstract suggestions"; so that it is not merely some ante-room to a *Piano Nobile* that has come down in the world and become a cooking place.

It is a bold proposal, even for an "abstract suggestion," but only because the times are hard and our ideas are mean and paltry. Certainly a good cook *ought* to work under a beautiful ceiling, and Plate 83 might well be kept handy for reproachful exhibition to clients who are inclined to lodge their domestics meanly.

CLOUGH WILLIAMS-ELLIS.

## The Housing Problem.

**The Building of Twelve Thousand Houses.** By the Right Hon. SIR J. TUDOR WALTERS. London: Ernest Benn, Limited. Price 21s. net.

The Industrial Housing Association was formed to ascertain whether a solution of the perennial housing problem could be arrived at through a co-operation of employers to raise capital and organize the building of houses on a large scale for their employees. This volume bears testimony to the success of the undertaking and the vision that has enabled twelve thousand houses to be built on business lines combining beauty, variety, and healthy planning. The author has summarized our principal housing aims and obstacles in ten short chapters, and his experience leads him to believe that large scale building must replace the "pair of houses at a time" method of the speculative builder. The earlier attempts at large scale house building in 1920 under the Government were not altogether successful, the organization required in house building being of a different nature to that applicable to large commercial or municipal buildings; but, once the organization has been mastered, there can be no question of the superiority of the large scale method, even if the speculative builder had not shown himself crassly incompetent to design on elementary architectural principles.

Sir Tudor Walters is careful in selecting his language when speaking of the watertight compartments in which the different trades too often have to carry out their work. It is difficult to speak patiently of the folly—one might say the degradation—involved in preventing a plasterer, for example, from hammering a nail, or a plumber from handling a brick. Three keen handy men would build a house more quickly than six of these sticklers for etiquette who spend their time waiting for each other to perform trivial tasks well within the capacity of an average schoolboy. Another point that has never been adequately grasped and that is here emphasized is that you cannot build houses without adequate materials. Rings of small manufacturers, whose only mutual concern is to see that prices do not fall below an agreed level, form a bottle-neck to house production. Great amalgamations could produce more economically at a cheaper cost and maintain an adequate supply. It is singular that the book should contain one hundred excellent illustrations of housing perspectives and layouts, a column of colliery companies' names, a list of directors, but should not include the names of the architects upon whose labours the success or failure of the scheme must finally depend.

MANNING ROBERTSON.

## Indian Architecture.

**Indian Architecture.** By E. B. HAVELL. Second Edition. London: John Murray. Price 42s. net.

In his preface to the new edition of this book on Indian design and building craft, the author quotes the Prime Minister's expression of hope that we may "once again tap the springs of craftsmanship which have not flowed in this country for so long," and points out that though such springs continue to flow in India, the present system has been pumping them dry ever since the organization of our Public Works Department. This criticism gives the keynote to the book, which is in large measure an exposition of the continuous development of the building art in India from early times, showing how it has gathered into itself contributions from various sources and reconstructed its methods so that the new was welded into the old, giving it new life through the continuous appreciation of the basic principles of structure and architectural expression.

Mr. Havell has probably done more than any other exponent of Hindu architecture to establish it in the high place to which it is entitled in the various architectural developments of the world. He has not given us a comprehensive history, such as Ferguson attempted, but has in this and other books offered us a very incisive commentary on the rather indefinite and fallacious conceptions of other authors. We may not always agree with his point of view, and we may sometimes suspect him of being deliberately provocative, but in either case the interest he inspires has its value in evoking a real effort to understand the problems placed before us.

In the East the real trouble today lies in the attempt, not limited to Europeans, to come into line with Western ideas instead of following the more natural course of a progressive development based on a very efficient organization having two thousand years of tradition behind it. This organization had broken down in many respects before the advent of the European, but instead of attempting its restoration, we very naturally took the easier road of substituting, as far as possible, our own, and as the "advanced" Indian follows our lead, his country is tending to become a second-rate imitation of the West, instead of a highly characteristic exposition of a totally different type of civilization, possibly inferior in some respects but superior in others.

In building, the contract system, and in textiles the factory, have come near to extinguishing the traditional crafts of India, a country which could have very well dispensed with both, but for its external contacts. India could be self-contained, and it is an open question whether the interests of her people would not have been better served if we had supported her in developing on a self-contained basis. It is, however, now too late for such a course to be possible, and it is hard to see how the very desirable course advocated by Mr. Havell in regard to the future of Indian art can be followed in view of the increasing tendency to conform to the economic systems of the West.

This book proves conclusively that the Indian builder has, century by century, carried on an architectural tradition capable of development to accord with the fresh demands that were imposed on it. Even up till quite recently Indian buildings have exhibited new forms of treatment of high artistic value, and we should without doubt have had many more important and valuable works of architecture but for the fact that for some hundred years all Government buildings have been carried out first by military and subsequently by Public Works engineers, whose architectural training was, to say the least, rudimentary. Not only the actual buildings thus produced, but also their influence on the receptive mind of the Indian have proved disastrous to the standard of architecture, and the few buildings (mostly in remote districts) where the fine traditions were maintained have not sufficed to stop the general deterioration in design and craftsmanship.

The story this book tells of the changes and variants in Indian architectural design will in its main features be acceptable to the reader, as it bears the stamp of wide knowledge and an acute æsthetic perception; but here and there it may be challenged as having a tendency to underestimate the importance of foreign influences on Indian work. The Indian has always been very susceptible to impressions, and while conservative in method, not at all disinclined to employ new forms. Moreover, when his conquerors desired the buildings typical of their own country, the Indian soon acquired the technique these demanded. This skill need not be questioned, but it is not so easy to see the point of claiming for such buildings as the Mogul tombs at Agra the predominance of the Hindu architect, when, with the exception of the less important details, they are in spirit and in general conception almost wholly Persian. The legends clustering round the Taj Mahal need not be repeated here, and Mr. Havell, in giving the names of those employed, does not prove his case for the domination of Indian master builders. He comes nearer to proving it by the number of specifically Indian features embodied in the design; but when all is said and done, these variants, while they may convey to the spectator the knowledge that he is not in Persia, are, relatively to the general impression, so subordinate that it hardly seems possible to contend that this is other than a Persian design at quite an early stage in the gradual adoption of those elements that ultimately resulted in the characteristic variant of Indian architecture generally known as "Indo-Saracenic."

In one or two other cases Mr. Havell's views on relative values might be challenged, but the exact shades in architectural estimations are of small import when compared with the really vital points in method and craftsmanship so admirably handled in this valuable contribution to our knowledge of Indian work.

H. V. LANCHESTER.

## A Lame Conclusion.

**History of Art.** By JOSEPH PIJOAN. Vol. III. Barcelona: Salvat Editores, S.A., 1928. Quarto, pp. viii+612, plates liv: Illustrated. Price £2.

Every new history of art which has pretensions to finality fails in its approach to the present. Great expectations were raised by the admirably succinct sections of the first and second volumes of this comprehensive work which I reviewed here last July, hailing it as the best general history of art in the English language. I am sorry to have to admit that so far as the nineteenth and twentieth centuries are concerned these expectations are not fulfilled. As in other cases modern art is treated in an entirely perfunctory manner, unworthy of the proportions of the history generally. It is satisfactory to be able to say that some of the keen penetration of the author is exercised on this section, but his industry in the collection of the right material, so significant in the earlier volumes, is to seek in the last. So also is the critical acumen which marks the earlier sections.

In point of fact the trouble is a general one, and lies in the curse which rests on historians of resorting to printed matter instead of research. Art history should not be made in the library and study. Joseph Pijoan knows this, as his splendidly fresh work on Calalan and other Spanish art shows here, but he has failed to face the fact that while living fountains of information were running for him, he failed to drink. It is not too soon to write the art history of our own times; missing this opportunity indeed, it may soon be too late for authenticity, except that of the printed page, which is, after all, but second-hand, generally speaking. Unfortunately, even lovers of the arts prefer to read what they know or of what they have read before. What they do not know, too frequently does not, for them, exist.

All the same, however, Joseph Pijoan has added at least 500 valuable pages to his monumental work, which is still, on the whole, the finest exposition of sustained history and criticism in English of the arts. As I said in the previous review, its chief value lies in its recognition of the unity of the arts. This feature is maintained triumphantly in this final volume.

KINETON PARKES.

# Recent Books.

A CAST-BRASS CANDELABRA, SHOWING RUSSIAN INFLUENCE, FROM CHARLES M. ESCARÉ'S COLLECTION. Late Seventeenth Century.

*From "Iron and Brass Implements of the English House."*

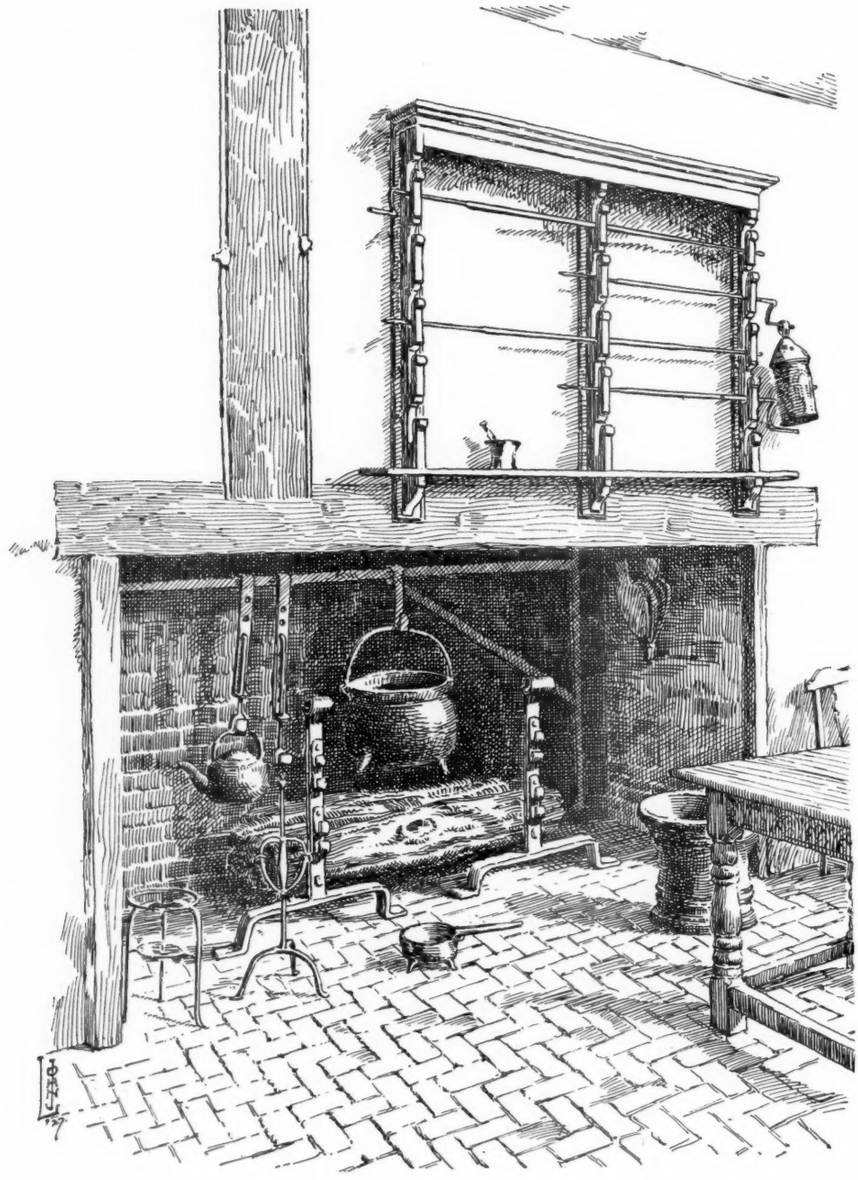
## Comfort-Crafts.

**Iron and Brass Implements of the English House.** By J. SEYMOUR LINDSEY. With an Introduction by Ralph Edwards. London: The Medici Society. Price 25s. net.

The best philosophy for a craftsman of everyday things is that normally life is tolerable enough, but needs a little drawing into shape and decorating. From the sixteenth to the early nineteenth centuries, for instance, during which these metal utensils were made, their very use proclaimed a substantial prosperity and their modest weight and size tell that the cottage shared the wealth of the time. For here are illustrations in Part I of hearth instruments, in Part II of kitchen utensils, in Part III of illuminants, in Part IV of tobacco-smoking contrivances: all these are a parcel of the great cult of English comfort; and then the ingenuous author gives Part V, "those examples which cannot be included in any of the above classes"—and what are they? Master Corkscrew that ministers also to the belly; Master Nutcracker, boon companion of t'other; Lord Port-Tilter that leans to both; and thereafter six poor pages devoted to madam's accomplishments—to wit, nail clippers, scissors for her embroidery, holders for the same; and, while she be engaged with her needle, a table screen for her eyes; shoehorns to cram her feet, and a pair of pattens for walking to church. So, out of a roll of 212 pages (148 full of draughts), 200 are devoted to the maintenance of solid comfort. Even so, it is not a full list. There be certain further implements used within living memory for comfortable purposes. We remember an oven shaped like the plate-warmer on page 92, namely, a semi-dome and apse of block tin facing the fire; with what ebullient cracklings, sizzlings, and hidden drip, drip, drip, an English leg of mutton was prepared for its end; with what serious, bent and puckered fiery face did not our Maria F——, dear kitchen vestal, anon turn the oven round and anoint the offering with its own sumptuous fat! And there were those rashers hanging in a row in the dutch oven before the fire—how crisp, how hot, how little wasted. And the three-pronged devil, where is he? The devil that stood on three-pointed legs by the parlour inglenook, a-tiptoe for thrusting among the logs to torment hissing souls. Life has been duller since we took to coal fires and ceased familiar intercourse with that devil. Nor has our author a draught of those best of brass candlesticks, the lower plate shaped elliptical, some 5 in. by 3½ in., and edge turned up ¾ in., pierced with a fine pattern, and finished with a beaded edge; the holder proper about 6 in. high with wide lip; the handle on the long side of the elliptical base: granfer's candle, for as he moved slowly and shakily to bed it wavered from side to side, not to and fro, and the wide base caught the grease.

The author's penmanship has shown exactly the spirit of the cast iron; his line is slow, carefully modelling the thick shapes. He might, perhaps, have put a little more of life into the forged work; and the lively lights on the brass might have had a more spirited rendering; but in all his drawings the outlines are very accurate. The letterpress is rightly brief, and leaves a man troubled at the dwindling of so much craftsmanship; cursing, too, the heresy that taught Art only as Great Music, Great Literature, Great Architecture, abstract from a smith and intangible to a tinker.

P. M. STRATTON.



A FIREPLACE IN THE KITCHEN AT MOUNT VERNON, THE HOME OF GEORGE WASHINGTON.

*From "Iron and Brass Implements of the English House."*

## A Modern Italian Sculptor.

**Libero Andreotti (Arte Moderna Italiana No. 3.** Milan: Si vende presso la libreria Ulrico Hoepli. Small 4to, pp. 14 and 26 plates. 10 francs.

Ugo Ojetti, the new Fascist editor of the "Corriere della Sera," and editor of "Dedalo," the monthly art magazine, is the foremost art critic of Italy. His new duties are too heavy to admit of him writing an introduction to this little book, but its place is taken by what he wrote earlier of Andreotti in "Dedalo," so it amounts to the same thing.

Andreotti came into prominence lately as the winner in the competition for the Pietà for the chapel of the Mother of Italy in Santa Croce at Florence: a fine, dignified, touching group. He has made other groups, including "The Pardon," in the gallery of modern art in Rome; of Antæus and of Diana, and several statues and monuments. The chief of the latter is that to "The Fallen" at Roncade, and another is at Saronno, and in both the influence of Bourdelle's Alvear and Mickiewicz monuments is observable, as well as in the bust of the painter Carpi. Andreotti's most feeling work is certainly the ethereal head of the Virgin in his Santa Croce Pietà. So far as most of the other work illustrated here is concerned, it has the peculiarities of modelling and construction common to the whole school of modellers at Florence.

KINETON PARKES.

# Recent Books.

## Specification, 1928.

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

Though *Specification*—the Whitaker's Almanack of the architectural profession—is a household word among experienced architects and students alike, and has served them faithfully as a standard work of reference for a generation and a half, each new issue is awaited with a flutter of mild excitement on account of the interest which always centres round the special articles. These are, by common consent, invariably well chosen and of outstanding value. In the 1928 edition now under review, there are six—and all of them bear the stamp of authority. The first, by Messrs. Percy B. and Grahame B. Tubbs, on "The Planning of Flats," is both practical and critical, and reflects the authors' wide experience of the subject. Equally informative are Mr. Melville Seth-Ward's article on "The Planning of Licensed Premises," and that on "Refrigeration and Cold Storage" by Mr. Hal Williams. "Flood-lighting," and "Gas Coke as a Domestic and Central Heating Fuel" deal with their respective subjects from the architectural standpoint without sacrifice of technical accuracy; while the sixth, "Greyhound Racecourses," by Mr. C. W. Glover, sufficiently indicates the editor's responsiveness to the most recent developments in architectural practice.

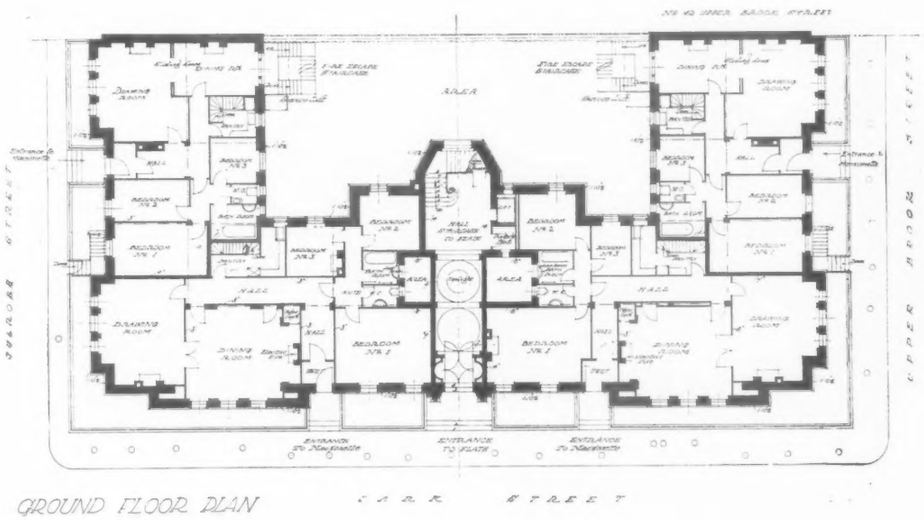
Further additions are made to the fine series of folding plates of standard constructional details which Mr. W. R. Jaggard contributes to *Specification*. They are admirable examples of draughtsmanship and deserve to be reprinted in portfolio form.

The colour and texture of various building materials are suggested with exceptional fidelity by means of double-page colour plates of representative marbles, bricks, and joinery timbers, to which are added in the current issue two full-page plates showing reproductions in *facsimile* of eighteen types of glass.

But it is the body of the book—containing the trade sections and model specification clauses—which is its mainstay and has won for the work the position it now holds. On all subjects connected with building it is a mine of authoritative information of the kind that every architect and surveyor is continually needing in the course of his professional practice. This information is constantly being added to and brought up to date, and we learn from the preface that in the annual process of revision by specialists many new data have been incorporated relating to electricity, gas, ventilation, fire-resisting construction, steel water tanks, asbestos-cement products, flat roofing systems, and white Portland cement.

Other features of the volume include the illustrated chapter devoted to proprietary building materials, and the index to trade names. This latter compilation solves the difficulty of connecting the trade name of a speciality with the address of its manufacturer or vendor. A very copious general index instantly locates the data contained in this indispensable work of reference, which, in spite of its 600 odd pages, is published at the very moderate price of 10s. 6d.

H. G. W.




THE GROUND-FLOOR PLAN OF FLATS IN PARK STREET, UPPER BROOK STREET, LONDON. DESIGNED BY WIMPERIS, SIMPSON, AND GUTHRIE.

From the special article on *The Planning of Flats*, by Percy B. Tubbs and Grahame B. Tubbs, in *Specification*, 1928.

# The Merit of Le Corbusier.

**Towards a New Architecture.** Translated from the French of Le Corbusier by FREDERICK ETCHELLS. London: John Rodker. Price 25s. net.

The fame of Le Corbusier, or, to give him his real name, Jeanneret, percolated our islands some four years ago, and then only within those exiguous circles to whom good reasons (the book is packed with them) demand long reflections. Therein it stopped, since fame cannot spread among indifference, let alone hostility. But that out of which it arose—namely, the vitality of a new architectural conception—began to function, at first haltingly, then with more ease and power, through minds still few in numbers though anything but still. . . . And so the inevitable happened, as it must when two forces oppose one another: a fight for the supremacy of the fittest. To be sure, we may, as yet in this country, only talk of skirmishes between two camps, one of which, secure behind the sandbags of its close organization and in the bulk of its own inertia, merely taunts its youthful adversary now waiting beyond no-man's-land for opportunities to attack, to convince and busy, the while, in adapting or furbishing various weapons mishandled and therefore often discarded by those facing him. The situation is not without amusing possibilities nor bereft of pregnant ones. With the coming battle likely to be won by whichever side conquers no-man's-land—in this case the public—it is interesting to note that at least two powerful newspapers, those most potent moulders of public opinion, have allowed writers of weight and eminence to use their pages in praise of the new architecture expounded by Le Corbusier in his book and his own structural work.

That the first telling shots in the campaign proper are being fired by *franc-tireurs* in no-man's-land, by people, men—and women—enough to take side for sheer love of principles and their gestures—if the history of significant progress throughout the ages be any guidance—should hearten the sparse but determined and gifted warriors.

The great merit of Le Corbusier lies in his possessing extremely analytical, constructive brains; therefore, in his holding extremely detached views. Since most people's minds are stuffed with shibboleths and conceptual remnants—much as their speech is vitiated and made lustreless by worn-out clichés—can one wonder at the storm raised by each successive edition of this fighting book? In this one negative sense, the obese camp has a case when it howls its disapproval, but otherwise it is, indeed, common-senseless. Their leaders would do well, if only in order to learn how to develop trenchant qualities, to read and re-read this book and realize why its author was forced to write it.

I do not share many of its lesser conclusions, but remembering, with others, the rigid, dominant strain in Le Corbusier's character—due to an austere early education, to a self-discipline of rare aloofness and continuity—I must needs make allowances. But, whilst admitting a likely charge in regard to unpalliated coldness in his houses and ideas, yet must I point out how secondary this blemish appears compared to the fundamental sanity of his main predicate, which is, briefly, that a house should be a machine and, like it, should be designed and built efficiently, with neither perfunctory nor—given this or that type—irrelevant excrescences. Further, must I point out his underlying contention: "willing" and creating such a house develop in mind and heart a cleanliness, a probity of thought, a self-reliance, nay, more, a passion for vigorous social and æsthetic equipment of so unequivocal a quality that the miserable kind of make-beliefs, for so long the basis of most of our architecture as it is of most of our social life, must, in time, be weakened by such efforts, and the way be made clear for a new individual and corporate renaissance.

It was high time such a book should be written; for having done so, handsome credit must be given to Le Corbusier.

It is meet a translation of it be now available in English. Mr. Frederick Etchells has done his work well. I would commend his own introduction, a short but pithy and sane affair. Lastly, the English publisher, John Rodker, has shaped, printed, and illustrated the book so well that, compared with it, the French edition looks positively unkempt and shoddy. As it stands, the English version is twice worth its price of 25s. Let many buy it, let more read it, and, on its open pages, let the good fight go on.

GORDON H. G. HOLT.

# An A B C of the Art World.

**Who's Who in Art.** Volume I. Edited by BERNARD DOLMAN. London: The Art Trade Press, Limited. Price 10s. 6d. net.

This new reference work has been designed to fill a very real gap. The important profession of Art has long since needed to be equipped with a Who's Who, and The Art Trade Press have now produced the book in the face of many difficulties.

The field covered by the present volume is limited, being chiefly confined to biographical records of artists associated with the Fine Arts, and of art curators, art collectors, art critics, and the more important experts and dealers. Personalities in the applied arts and crafts sections of the profession are largely absent, but the publishers hold out the hope that these essential branches of art will be more fully represented in future editions. Useful and interesting appendices are given of a selection of artists' monograms and signatures unspecified in the biographical records, and of a list of qualifying and general abbreviations of technical words used in art circles.

It is natural in studying a work of this nature to look for omissions; for names which it is felt should be there and are not. The editor forestalls criticism, however, by explaining the difficulties of his task, and by inviting his readers to send him the names of artists and others whom they consider should be included. It is, nevertheless, surprising that the publishers should state in the prospectus of the book that "thanks, however, to the special efforts that have been made, such omissions are few and of little consequence." The following are a few names which occur to one, and which surely can hardly be regarded as unimportant omissions: Sir Edwin Lutyens, R.A., E. Guy Dawber, A.R.A., Walter Tapper, A.R.A., William Walcot, E. McKnight Kauffer, Fred Taylor, W. Aumonier, and Raymond McIntyre.

The publishers' aim, in recording their biographical information, has been to reflect the personal side of the Art World and to make the book a readable and human document. A successful beginning has been made, but the filling of the gaps will undoubtedly increase the value of the work.

A. E. DOYLE.

# The Making of Windows.

**A Window Dictionary.** By W. F. CRITTALL. London: B. T. Batsford, Ltd. Price 2s. 6d. net.

Although this little book was originally intended only for the instruction of new members of the author's own firm, it has been published, as the Introduction puts it, "not as propaganda for my own firm, but for the general enlightenment of possible users of metal windows, with the ultimate result that other firms, besides my own, may reap the benefit." Whether looked at simply as so much bread upon the industrial waters—and this frank statement in the Introduction invites the reader to view it in this light—or whether the book should be regarded as a contribution to the literature of architecture, it is still a pleasant and presentable work in its cheery cover of black, white, and yellow. Much of the information contained will be familiar to the reader, who will perhaps wonder why on earth he should be told that "glass" is a "transparent or translucent material of varying quality and thickness for glazing windows."

Surely the maker of windows might have said a little more about the particular weights and qualities, as for instance, what thickness of plate-glass can be fixed in a Standard metal window without demanding special boring for the sprig holes? It is upon such points as this that the author is in possession of knowledge that would be of service to his readers. Then the definition "semi-heads" as "windows with curved tops" is somewhat vague, for curves may take an indefinite number of shapes besides that of the semicircle. Some technical points of construction, such as "Joggle" and "Lok'd Bar," are illustrated by means of beautifully-drawn thumbnail sketches as well as is practically possible without inviting the reader to come to the workshops and see the processes for himself. The illustrator's method has led to thoroughly satisfactory results throughout, and may be commended as worthy of imitation by all draughtsmen who are not too proud to have their work comprehensible. Not a line too many or too few to express his purpose, yet each little diagram is also a decoration to the page.

WILLIAM HARVEY.

# Recent Books.

CRANBORNE MANOR, DORSETSHIRE. LOOKING THROUGH THE GATEHOUSE ARCH.
*From "English Homes."*

## Homes of the Early Renaissance.

**English Homes. Period III (1558–1649).** Volume II. By H. AVRAY TIPPING, M.A., F.S.A. London: Country Life Limited. Price £3 3s. net.

This volume is one of the series on English Homes, and is illustrated by a wealth of large and fine photographs. The text is from the erudite pen of Mr. Avray Tipping, who has devoted an abundant leisure to the study of the houses and their owners in the past. The *format* of the book renders it especially suitable for the library, where a table is available for the turning over of its ample pages. Its size allows the illustrations to be on a scale such as to render minute detail legible—a great advantage to those who take a keen interest in architecture. The views have, to use a trite expression, the defects of their qualities, for they were taken to show the public what the buildings look like in the present day, with the consequence that the student is sometimes baffled in his endeavour to distinguish between what is original work and what restoration.

But Mr. Tipping's text goes far to remove this drawback, for he has been at infinite pains to get at the real history of the various houses from documentary evidence, from the heraldry displayed upon them, and from their architectural detail. Each section is a monograph on the house it deals with.

The period covered by this second volume is practically the reign of James I, a period marked by a hardening of the classic feeling that infused in an increasing degree the work of Elizabethan designers. The change, although almost imperceptible in its progress, becomes obvious enough when comparing a late Jacobean building with one of fifty years earlier. But although classic detail was now more insistently used, it was still imperfectly understood, a shortcoming which has its compensations,

*Above:* LEVENS HALL, WESTMORLAND. LOOKING NORTH TO THE COTTAGE.

*From*

*Below:* DORFOLD HALL, CHESHIRE. THE GATEWAY FROM TOWNSEND HOUSE.

*"English Homes."*

for all but rigid highbrows, in the sometimes artless, sometimes piquant, but almost always clever manner in which it was manipulated. It was not until the period was well advanced, namely in 1619 (not 1615 as by an inadvertence the text has it), that the first purely classic building was erected in England in the shape of Inigo Jones's Banqueting House, and it was many years before the effect of that building was generally felt. Smithson, the architect, was in London when it was started, and he was so much struck by it and by other but minor work of Jones, such as gateways, that he measured and drew something of what he saw: but it had no apparent influence on his own designs. The large house of Aston Hall, finished in 1635, thirteen years after the Banqueting House was occupied, is still in the full Jacobean manner. So the houses dealt with in this volume are all in the older style, practically untouched by the more "regular" methods of Jones.

In this connection an interesting fact is brought to light relating to Cranborne Manor in Dorsetshire. This is a medieval house modernized in the first quarter of the seventeenth century and subsequently enlarged (in 1647), in a later style, from the design, it had generally been supposed, of Inigo Jones. But Mr. Tipping quotes a contemporary letter in which the design is definitely mentioned as being by a Captain Rider.

There is much information of this kind given in relation to other houses, information of great value to the student in his endeavours to gain a clear conception of the progress of style and the agents who brought it about.

The subjects illustrated include houses of all sizes and in

# Recent Books.

## A Magic City of Old Italy.

**The Gonzaga—Lords of Mantua.** By SELWYN BRINTON, M.A., F.R.S.A. London: Methuen & Co., Ltd. Price 15s. net.

Mr. Selwyn Brinton has proved himself once more, as in his former book, *The Golden Days of the Medici*, a past-master in depicting a vivid portrait on a full canvas of these fascinating old cities and courts of medieval and Renaissance Italy. In his pages we make the acquaintance of grand nobles and great artists, of dashing cavaliers and brilliant women, of serious scholars and delicate dilettanti. He is a veritable major-domo for their feasts and revels, a chronicler of their adventures and achievements, a kindly critic of their frailties and peccadilloes, and a sure guide through the intrigues, the uprisings, the military and political tangles of those tempestuous days of pulsing life. He presents us with a glowing picture of the social and the political development of a day that was lost, but now is found for us in the pages of his latest book, *The Gonzaga—Lords of Mantua.* There is a regal and military ring about the title of this book, which is a treasure-house of gems. Those who know and love Italy will appreciate the splendour, the pomp, the glitter and sparkle of these pages. The powerful Gonzaga dynasty, which gave fame to Mantua during three wonderful centuries, provides a veritable romance of history; but for most of us the name for ever associated with Mantua is not that of an overlord, but of the great Latin poet, Virgil, and in these pages he finds his place in the Mantua of the world of legend, though he himself is no legend, but a poetic reality. We are introduced to the Mantua of his day, and realize how, through the ages and in different countries, history repeats itself, and how the same human problems are for ever recurring, for, after the battle of Philippi, Octavius Cæsar required lands to distribute among the victorious veterans of his legions. Thus there was the same need after war as is summed up in Earl Haig's appeal for the British Legion and homes for ex-Service men today. Even Virgil's land was laid under contribution, but he was soon reinstated. Later there steps into these pages the fascinating figure of Isabella d' Este, and she was interested in promoting a statue to Virgil to be designed by another great Mantuan, Andrea Mantegna, who was court painter to the House of Gonzaga. The fragrance of the great poet lingers about Mantua through the centuries, through the early Republic, the court of Gonzaga, the Napoleonic occupation, and to our own day, with a modern statue by Paganini. When our author deals with the courts of love held before their chosen queen he points out how the Italian language was delayed in its development from the old Latin, as is seen by the continued use made by the Italian poets and *trovatori* of the Provençal language for their love songs. The veil is also lifted on the crude materialism which was bound up with all this patriotism, chivalry and poetry; it was, indeed, a flaw in the mantle of romance. As a matter of fact, the dull, selfish materialism of most ages has often been disguised under the embroidered cloak of epicurianism, so that we are apt to see only the glitter of the covering name, and not the sordid selfishness underneath.

*Photo: Alinari.*

CASTELLO OF THE GONZAGA, MANTUA.
*From "The Gonzaga—Lords of Mantua."*

From a military point of view Mantua has always been an important stronghold on the river Mincio and her three great lakes, and has always stood in the line of attacking armies of Goths, Huns, French, and Austrians. Mantua, as an individual and self-dependent commune, provides another instance of the idea of Roman municipal freedom as opposed to the feudal idea, which was also demonstrated in Milan and Florence. But returning to legendary Mantua we find another figure, this time Christian, emerging into the light. Longinus is associated, in the reign of Tiberius, with the miracle of the Precious Blood, which gave rise to the building of the famous Basilica of S. Andrea, with its fine façade, by Alberti (88 pp. and 256 illustrations).

Here the author is able to introduce just that personal touch which reveals him in sympathetic contact with his chosen subject, for he relates how, in the subterranean chapel designed by the architect Viani for Gonzaga, he knelt before the Altar of the Precious Blood "in the dawn of an early summer morning amid a little group of worshippers," and how "in the shadowy quiet the mystery of adoring faith came very near." We can here sense the simplicity of those Italian peasants.

So much for legends, pagan and Christian, and so we pass to history and the Mantuan Republic and the deadly conflict which raged so continuously round Mantua between Pope and Emperor. There now emerges another great figure, this time a woman—the Contessa Matilda of Canossa, who gave her Charter of Rights to her City of Mantua for fidelity in the struggle which overcame the Emperor at Canossa. Then with rival powers and discords the city struggled on against contending forces, always retaining her city pride, though not always allied to the same side. Some of her most distinctive architecture dates from the time of the Republic. The Ponte de Molini is a complex structure which served as a bridge between the two lakes with a covered gallery against attack, and while it defended the city it also provided a great dam through which the water descended, which also turned twelve water-mills, and the whole was surmounted with twelve statues of the Apostles. There is also the great Tower of Mantua, built

when a tower—like the famous family towers of S. Giminiani—was a sign of nobility. Thus does architecture faithfully chronicle human needs as in the Ponte de Molini, and even human foibles as in the towers of these old families. In the wars between Guelphs and Ghibellines the centre of struggle constantly came back to Mantua with her strong, strategic position, even when the Emperor wandered about as far as Sicily. Wars were many and various, but Italian progress was slow yet constant, and it was when Frederick II held power in Italy in the thirteenth century that the Italian language, hitherto called the "lingua volgare," became the "lingua cortigiana," the language of the court and of the troubadours. In this period in the annals of Mantua there emerges another great figure, the mysterious Sordello, the *trovatore*, who was poet, patriot, soldier, singer and lover, and he still wrote verses in the old Provençal tongue. Our author lets himself go over the epic of Sordello. Some of his treatment of the age of the despots is almost too delicately detailed to be appreciated by the ordinary reader: this is, indeed, not only a book of an enthusiast for all things Italian, but also of a scholar who carefully traces development both through artistic and political activities, and the bibliography involved is most extensive and exhaustive, especially as Guelphs and Ghibellines, in their fury, seem to sweep up into their tumult all the cities of Italy.

*Photo: Alinari.*

CAVALLERIZZA. REGGIA OF THE GONZAGA. DESIGNED BY GIULIO ROMANO.
*From "The Gonzaga—Lords of Mantua."*

Following the vivid story of the city and her citizens into the sixteenth century there emerges yet another great figure, and this time an artist, a painter and architect combined, as often happened in those vibrant times, Giulio Romano, a famous pupil of Raphael, who had the fortune to be attached to the House of Gonzaga, for which he rebuilt the Palazzo del Té, and painted in it the famous frescoes of "Cupid and Psyche"; but greatest of all his achievements was his handling of the old buildings of the Reggia, to whose architecture he gave that character of magnificence which is a record of the history of that famous dynasty (p. 206). So we follow on to the union of the Dukes of Mantua with Montferrato, that pleasant land between the high Alps and the plains of Lombardy. Now, alas! national life in Italy, with her once independent cities, is entering upon a tragic phase of foreign domination, of the alien Inquisition and of Jesuit intrigue. Mantua was happier than some of her sister states, and was guided in safety for a time by another of her great figures, Cardinal Ercole Gonzaga, who became President of the Council of Trent, but was seized by a fatal illness (1563), and so Mantua's days of safety were numbered. Then followed a desolating period, during which the Mantuan succession was a nightmare to all concerned. The old story of so many great houses was here repeated, and in the declining days of the Gonzaga, decadent and spendthrift dukes turned the art treasures into cash, and the famous Mantegna Cartoons were sold to King Charles of England, and can now be viewed through a twopenny turnstile in the orangery of Hampton Court. The last dissipated *débauché* of the Casa Gonzaga drifted to his death while his city was involved in a welter of intrigue which inevitably headed to the terrible episode of the sack of Mantua. Thus came the crash and her eclipse; but Mr. Selwyn Brinton lingers still over her past glories, legendary, historical, architectural, and romantic, as he reluctantly bids adieu to the towers and cupolas of Mantua, the magic city of his story, and he foretells a future for her through a renewed recognition of her treasures of art and architecture. This book, while packed close with learning and research, becomes, under the author's imaginative creation, a cinematograph display rather than a painted picture, so vivid and ceaseless is the human movement it records.

BANISTER FLETCHER.

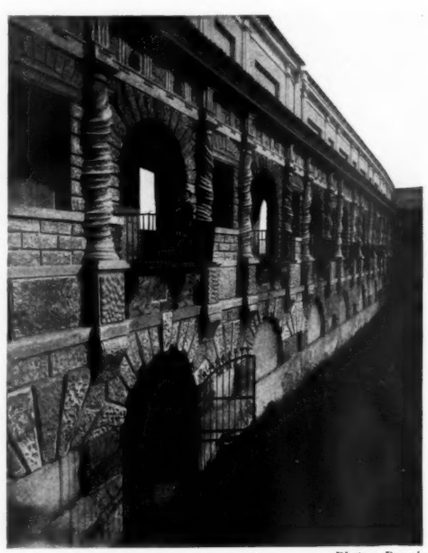


*Photo: Premi.*

A DETAIL OF THE CAVALLERIZZA.
*From "The Gonzaga—Lords of Mantua."*

## Modern Finnish Sculpture.

**Väinö Aaltonen.** By ONNI OKKONEN. Porvoo: Finland: Werner Söderström Osakeyhtiö. 4to, pp. 78, and illustrations 34. Price: francs 75.

Finland has for many years striven to align herself with other independent European nations, and during the Great War at length became free, both from the old Swedish domination and the more recent Russian. She is not related racially at all to the Swedish, although her culture was for many years that of the Scandinavian nation. She is only distantly related to the Slavs, her nearest cousins being the Hungarians. Now, however, she has shaken off most cultural, as most political, shackles, and bids fair to achieve a distinct artistic as well as national autonomy.

The two factors are interchangeable, for this new art of Finland is essentially national, determined largely by natural resources. Finland is a land of granite, and her sculptors and architects are engaged in exploiting this asset. There is a strong body of sculptors who emulate their brethren the painters, and join with the architects in their expressed effort in the direction of a national school of Finnish art.

The sculptors are the most original, and at their head is Väinö Aaltonen, a young man (born 1894), and related to two other young Finnish sculptors. In 1915 his career began and has prospered, partly by the activity of a band of young artists to which he belongs, "The November Group," established largely for exhibition purposes. He has already to his credit a considerable body of work, including the huge war monument at Savonlinna carved by himself in granite—an imposing nude male figure holding a helmet. Much of Aaltonen's other work is in the same material, and he has also carved in marble, two at least of his studies being of women wading. In both these materials he has produced portrait busts. He is an authentic glyptic artist, and modelling has but little meaning for him, although he has one or two bronzes to his credit.

Finland has a virtue other than its granite, and that is its paper—writing, packing, printing—and this book is an admirable example of the publishing industry of this northern land.

KINETON PARKES.

## Welwyn Garden City.

**Site Planning in Practice at Welwyn Garden City.** By LOUIS DE SOISSONS, F.R.I.B.A., S.A.D.G., and ARTHUR WILLIAM KENYON, F.R.I.B.A. With an Introduction by C. B. PURDOM. London: Ernest Benn, Limited. Price £1 12s. 6d. net.

One of the most interesting things about Welwyn Garden City is that it has been built since the war. The site, near to London, upon which it has been laid out, was, up to the beginning of 1920, a rural area traversed by few roads and lacking all public services. What has been accomplished in seven years is remarkable. A coherent plan for the whole town has been devised on the assumption that it will ultimately have a population equal to that of Colchester or Bedford. Its houses, shops, commercial, industrial and public buildings have been related to each other in one ordered scheme. The roads, the constructional skeleton of that scheme, have been planned with particular regard to the natural contours of the site and the practical requirements of traffic. But this has not been done at the expense of reasonable balance and unity. As a result, Welwyn is a definitely realizable entity, and in that respect contrasts happily with garden cities which have not been developed under competent architectural guidance. Here the most has been made of the existing amenities of the site. Its many fine trees have been preserved wherever possible, and the planting of new ones has been done with great discretion, the larger varieties being reserved for focal positions.

In the residential area—and it is with the domestic work erected in this area that the present volume is solely concerned—the houses have been built along cul-de-sac roads, with small terminal greens or squares which form very charming features of the plan. Uniform cornice lines have been maintained on both sides of these roads, so that whether the houses are detached or not they have one common denominator of great value in securing the harmony of the separate groups. Amongst these groups there is considerable variety. Not only do the houses differ in cost—from £600 to approximately £3,000—they differ in design, in grouping, and in style. Some are by distinguished architects, such as the authors and Messrs. Hennell and James; some are actually speculative building work. That the result has been so successful is due primarily to Mr. de Soissons and Mr. Kenyon, who have themselves designed most of the houses illustrated in the present book, and who have co-operated with the Estate Company and the builders in determining the character of much of the other work.

The book itself is in every way excellently produced. Mr. Purdom's clear and concise introduction is, in the information it gives, just the necessary complement to the illustrations. The latter consist of a general lay-out plan, twenty-five detailed site plans, and seventy-six admirable photographs of the houses built on the different parts of the site shown in the plans. The whole forms a very convincing proof of the truth that real town-planning is inseparable from architecture and cannot be said to exist apart from it.

LIONEL B. BUDDEN.

*Photo: Alinari*

THE BASILICA OF S. ANDREA AT MANTUA (FAÇADE *BY* LEO BATTISTA ALBERTI), AND THE CAMPANILE.
From *The Gonzaga—Lords of Mantua.*

## Old French Ironwork.

**Le Fer Forgé en France aux XVI et XVII Siècles.** Par LOUIS BLANC. Les éditions G. van Oest, Paris et Bruxelles. 1928. Price 200 francs.

Louis Blanc has put together here a really valuable and fascinating collection of the work of the old French ironwork designers which will be a treasure on the bookshelves of any architect, designer, or artist illustrator, for the hundreds of beautifully printed plates, many of which are unique and not to be seen elsewhere, taken from the old French designers' original plans—arms, balconies, locksmith's work, quaint gates and sign-supports, grilles, luminaires, fleurons—are of the time when the classic art of forged iron was at its best in France; for after the Renaissance interest gradually left this branch of the designer's craft. From public and private libraries the author has with careful research unearthed often the absolute plan of the old designer which, says he, is better than a photograph of the object, if you are wanting the architect's genuine idea, for the old gate or ironwork itself may have been altered and repaired, or even purposely tampered with; in some cases even substitutes have been known to have been made just to get the original metal. Curiously enough, many of the old architects of these fascinating designs are practically unknown. Nothing is known, for example, of Pierre Gautier, the Marseilles locksmith of 1685, except the beautifully engraved plates of some of his designs found in the Bibliothèque Nationale. Regarding Jean Marot, a designer who holds an important position in France amongst those of the seventeenth century, some historians seem to think that he was purely a theoretical man, while others maintain that the work he did produce was in bad taste, the injustice of which suggestion is demonstrated by the plates produced in Louis Blanc's book. The specimens of Jean Marot's son, Daniel, are also very interesting, although he never quite equalled the work of his father, and was undoubtedly strongly under the influence of Le Pautre, and Bérain, a distinguished artist of this period. Jean Le Pautre, who was very friendly with the elder Marot, was an architect, sculptor, designer, and engraver, born about 1617; his name is sometimes found written *Le Pôtre*, although the reason of this difference is apparently not understood. He was undoubtedly the most important man of his time, in which the Louis XIV style was at its height; his influence on contemporary artists was considerable, and some idea as to the quantity of Le Pautre's work may be gathered from the fact that at the Bibliothèque Nationale there are some three thousand specimens of work to his name. He entered the Academie Française in 1677. Perhaps his masterpiece was the "Grotte de Versailles," given by Louis Blanc from descriptive designs to be found in the "Cabinet du Roy" Collection Lesoufaché à l'Ecole des Beaux-Arts, of which Félibien says: "Il n'y a point d'endroit dans toute cette Maison Royal où l'art ait réussi plus que dans la grotte de Thétis." Some of the works

of the publisher-engraver Nicolas Langlois bring us down to the beginning of the eighteenth century. Langlois published a book entitled *L'Architecture à la mode*, in which is given a complete set of designs of the Versailles work of the historical painter, Jean le Blond, "Peintre ordinaire du Roy," a valuable and interesting part in the artistic history of the old Palais de Versailles. M. Louis Blanc is an architect holding the diploma of the French Government, and his publishers, G. van Oest, are to be congratulated in having given us a really valuable collection in a branch of art to which too little attention has been paid.

HUBERT C. S. COLBORNE.

## The Slade Professor's Indictment.

**Oxford University and the Fine Arts.** The Inaugural Lecture delivered before the University on February 1, 1928. By R. GLEADOWE, M.A., Slade Professor of Fine Art in the University of Oxford. Oxford: Humphrey Milford, at the Clarendon Press. Price 2s. net.

In his inaugural lecture, now published in booklet form, Mr. Gleadowe tells us how *theory* in relation to architecture presents itself to the Oxford mind. He says: "It must have been an Oxford man who defined a great building as something into which one went and said: 'What can I find wrong with this?' I should neither expect nor desire an Oxford man to contemplate a work of art without challenge, criticism, inquiry or inward discussion: out of such contemplation, theory must and ought to arise. And if it be true that much bad art, especially in recent times, is the result of bad theory, it may well be that if good theory is possible, good art may come from it."

*Photo: Premi*

THE INTERIOR OF THE BASILICA OF S. ANDREA AT MANTUA.
*DESIGNED BY* ALBERTI, VIANI AND JUVARA.
*From The Gonzaga—Lords of Mantua.*

On the subject of *practice*, Mr. Gleadowe speaks with the passion of an idealist. His bitter condemnation of the housing muddle, the tendency for our buildings to be designed in accordance with the principles of engineering rather than of art, and his desire that modern architecture should be free from the tyranny of the so-called "styles," will strike a sympathetic chord in the breasts of our younger generation of architects, and in others for whom the search for a new architecture in which to enshrine the ideals of our own era is very real. The following are some interesting quotations from Mr. Gleadowe's lecture: "Have things gone better here in England in the campaign for Beauty since the war than they were going before?" he asks. "We have built a million houses; at how many of these can we look without shame and disgust? As never before in history we have defiled our countryside with works which ought to have added to its loveliness, so that now we must have a Society for the Preservation of Rural England. . . ." On the question of building, he says: "We are remodelling our own cities (whatever we may do overseas) too often like Roman engineers, seldom like Greek artists. . . ."

Speaking of *design*, he remarks: "To be permitted to build and furnish and decorate, unoppressed by the tyranny of styles or the pedantic scholasticism of Gothic or Classical revival, would be, to many of us, a release from nightmare and prison. Blessed today, as always, among all draughtsmen and makers of noble things, are tools and materials; blessed are stone and wood and brick and iron; thrice blessed today especially are glass and concrete, bronze, cement, and steel. Blessed too are the uses of necessity: the purposive plan; the brute, gigantic problems of light and air and sound; of weight and stress; of commodity, endurance, and economy. Blessed, finally, alike are Constable's *Nature* and Renoir's *Musée*, from which now at last each generation may learn in its time, undismayed by marshalled fact and theory, the eternal principles of Form—an art no longer made tongue-tied by authority. . . ."

Mr. Gleadowe's lecture was addressed to the members of Oxford University, but its wisdom and enthusiasm will be appreciated by all who are seeking to interpret Beauty in the circumstances of our own days.

A. E. DOYLE.

## The New and the Old.

**London Rebuilt, 1897—1927.** By HAROLD CLUNN. London: John Murray. Price 18s. net.

This is a rather ridiculous book which, in other hands, might have been of great interest. The author sets out to describe "the principal rebuilding operations and changes which have taken place since the concluding years of the nineteenth century in the greatest city the world has ever seen." The last few words give his point of view. Size is everything. If he can call a London building a skyscraper he does, and assumes that by so doing he is praising it. He has no architectural standards. Buildings like the block of His Majesty's Theatre and Carlton Hotel, and the Royal Insurance building in Lombard Street—to take two at different ends of the town—are exceedingly handsome or very fine, while "the most stately pile" in New Regent Street is Messrs. Robinson and Cleaver's. Although the book deals throughout with new buildings, except Ralph Knott in connection with the County Hall the only name of an architect which appears between the covers is that of Sir Edwin Lutyens, and that not for the design of a building but of a tablet in an hotel. Indeed, it appears doubtful whether the author knows what the function of an architect is, otherwise he could hardly describe one great building scheme after another without some mention of the brain which has conceived it. On the other hand, as a list of new buildings, and street widenings which have taken place during the present century (and what a list it is when set forth at length), the book has a certain value for reference purposes. The photographs—for the scope of the book lies entirely within the photographic age—adds to this value very considerably. In many cases the author has been able to give the same view of a street or site before and after rebuilding. The upshot, however, is a little depressing in spite of, perhaps slightly increased by, the author's continued panegyric. How rarely is the new set of buildings more intrinsically interesting or even more full of character than the old? Kingsway is the most encouraging achievement, but even for that we lacked the necessary Napoleon. With one, our Percier and Fontaine in the names of Leonard Stokes and E. A. Rickards would not have missed their opportunity.

C. H. REILLY.

# Recent Books.

## Continental Architecture *and* Thomas Shotter Boys.

**Picturesque Architecture in Paris, Ghent, Antwerp, Rouen, etc.** Drawn from Nature on Stone by THOMAS SHOTTER BOYS, 1839. A Reissue of the Complete Set of these exceedingly Scarce and Beautiful Delineations of Continental Cities printed in Colours. With descriptive notes to each Plate, and an Introduction by E. BERESFORD CHANCELLOR, M.A., F.S.A. London: The Architectural Press. Price £3 net.

The Architectural Press is to be congratulated, on many counts, for the reissue of this delightful book, and for bringing within the reach of the man of moderate means a treasure which in its original form has for long been the possession of collectors only. It required some courage to essay the reproduction of these tinted drawings of Boys, where everything depended upon the faithful presentation of colours of extreme delicacy and also of occasional brilliance. There was, too, an element of hazard in guessing the likelihood of a sufficient interest in these products of a different age to our own, among the members of a public distracted by the things that go now by the name of art or the imitations thereof. To give us what in effect charmed the people of 1839; to lead us back to ideals long forsaken, if not discredited; to offer this hurrying generation the careful and conscientious studies of leisure and industry—is in itself to challenge fortune. Yet it is evident that the publishers have judged rightly; these beautiful and meticulous studies by Boys of architectural subjects—many of them buildings that all the world treasures—will be widely welcomed, and the fact that these scarce lithographs are now accessible to a larger public will be acknowledged with unfeigned pleasure.

There is little doubt that the age before photography saw the perfection of architectural draughtsmanship, and there was no one who knew better how to transfer the magic of a beautiful composition to paper than Thomas Shotter Boys. It is not only high technical skill that has gone to the making of these drawings, it is even more an appreciation of what architecture means, a perception of the aims of the designer when he uses flat surfaces, moulded cornices, or telling ornament. Architecture seems worth while when an artist in another medium brings out the full beauty of its effect, and one cannot imagine anyone who finds delight in these drawings not wanting to know something of the secrets of the building art. Boys's power of interpretation is finely shown in that companion book, *Original Views of London*, which was recently reissued by the same Press; but it was merged more completely in street scenes, which gave us a vivid glimpse of London before the mechanical age had arrived. The drawing of the buildings was without fault, but they were chiefly parts of a busy composition—they showed architecture as it appears more often to the layman, the more or less effective background to the activities of business and pleasure.

In the present volume the subjects are all in a special degree architectural, and are chosen for their stately or their picturesque qualities. Moreover, there is in each a more ambitious element—an attempt, and generally a highly successful attempt, to make a drawing of distinction. Boys aimed, not only to give a fine series of views, but to give diversified ones, for the book was to be the triumphant indication of a new process of colour reproduction. The publisher's original note, given verbatim in this reissue, specifically refers to the variety of treatment by which the process was tested and proved. Boys evidently shared and responded to his printer's enthusiasm. In the Rue de Rivage, Abbeville, he shows a pattern of sunlight and shadow, an impressionist study of the confused buildings of the old town. In the Rue de la Grosse Horloge, Rouen, the houses stand out in vivid clearness, every feature is well marked, and the street is full of life and movement. One of the scenes is laid in mid-winter with snow covering the roofs and ground; another (*the frontispiece to this issue of the* REVIEW) in moonlight, the tower of St. Etienne standing out cold and statuesque in the foreground, and the Pantheon distinct, but distant, in the pallor of the reflected light. Neither of these drawings is spoiled by any over-emphasis of effect—they are in the best sense of the word (and the only sense, as Gordon Craig has taught us) theatrical; that is, they present the scene vividly and make us recognize its truth. La Chapelle de l'Institut, Paris, shows us the stonework flushed against an orange sky; and the Pavillon de Flore, Tuileries, Paris, is another picture where a warm tone is effectively used for the range of buildings on the right, while a characteristic group of Parisians on the left move beneath one of the high-thrown street lanterns. Boys revelled in street life of every kind, and his records of people, vehicles, and the various paraphernalia of the pavement are never without interest.

The drawings of the buildings and their surroundings in 1839 (and some are from earlier sketches) have considerable value to students, and Mr. Beresford Chancellor, who so ably edited Boys's *London Views*, has been careful to point out the matters of especial note in his letterpress. There is one thing, however, that has escaped him, and that is that Boys has apparently confused the titles of Plates 2 and 4, which should be transposed. Plate 2 is one of the most valuable drawings in the book to the topographical student, for it shows the west end of the hall and chapel of the great hospital at Ghent, called La Biloke, before its recent drastic restoration. The hall of this hospital, which followed the normal plan of medieval hospitals, was built in 1228, and is a magnificent apartment with a glorious roof. The chapel that lies alongside it and served it was erected only a few years later, and the fine windows and arcaded seat shown so well by Boys in his beautiful drawing, belong, therefore, to the first part of the thirteenth century. Plate 4 (which has the title "The Byloke, Ghent") shows a gable of intricate brick tracery belonging to a building which is often described as the Hospice des Vieillards (the title of Plate 2), but is really the west gable of the frater of the adjoining convent, whose sisters ministered to the poor in the hospital. This monastery is a delightful building of extraordinary interest and has been recently converted into the town Museum of Archæology, and is therefore completely accessible to visitors. The gable shown in Boys's drawing has been restored, like the hospital front, but has not suffered in the same way, since the Belgian bricks are a kinder material and mingle more easily with the old work.[1] Mr. Chancellor would, perhaps, mitigate his judgment as to the merits of this fine foundation if he studied the actual work of its pious founders, and saw the beauty of the great infirmary hall which still shelters the beds of sufferers as it has for exactly 700 years, this year being the seventh centenary of its erection.

All those who are happy enough to possess this book will share Mr. Chancellor's admiration for the drawing of Ste Chapelle, Paris, and that of Laon Cathedral. But it is really invidious to pick and choose from so choice a gallery. It is a satisfaction to feel that our pleasure in these works of art is a true reflection of the happiness of the artist in producing them.

WALTER H. GODFREY.

[1] Those interested should consult M. L. Van Puyvalde's monograph on the Hospital and Monastery issued by the University of Ghent (1925).

THE OVAL COURT OF THE VILLA PIA, IN THE VATICAN GARDENS.

From *Garden Ornament*.

## Grace and Beauty.

**Gardens and Design.** By J. C. Shepherd and G. A. Jellicoe, AA.R.I.B.A. London: Ernest Benn, Ltd. Price 63s. net.

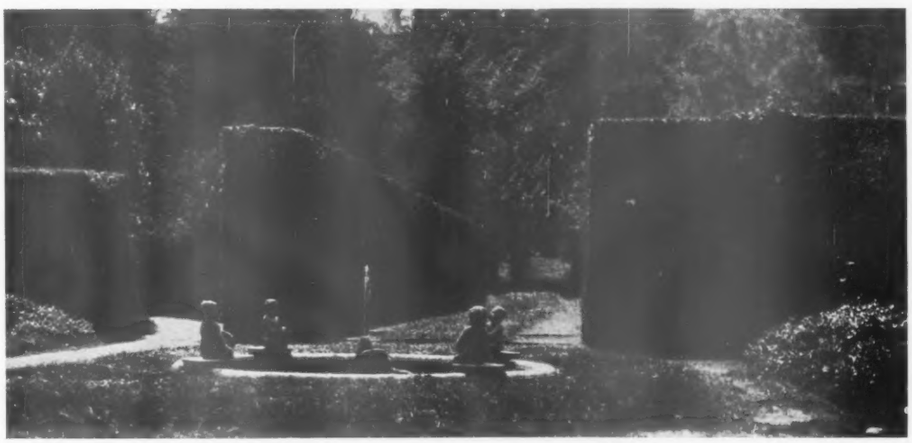
**Garden Ornament.** By Gertrude Jekyll and Christopher Hussey. London: Country Life, Ltd. Price 63s. net.

In contemplating the artistic illustrations which compose the main body of these books on the somewhat vexed question of the just relationship of architecture to gardening, one feels the truth of Victor Hugo's remarks in the preface to his *Cromwell*, that the *duality in Nature* enters into all things human, and therefore no matter how hard man may strive after perfection he never actually reaches it; and books on this subject, struggling with this fundamental problem of existence, no matter how technically excellent they may be, nor whatsoever utilitarian builder's purpose they may fulfil, only go to prove once again that no gardener and architect have ever yet been fully reconciled, for although they may labour together with the same objective their means of arriving at this desired end are fundamentally at variance, and, Art depending on harmony, perfection is never reached. A gardener deals with living things; an architect's materials are stone-dead. A gardener depends on the natural grace and beauty of living plants; he does not assert his own ideas as to the qualities necessary to produce grace and beauty; but an architect has nothing but a formless mass of stone and plaster to work with, and his one object is to assert his ideas as to what constitutes grace and beauty. What a different position these men are in! Then again, there is the historical side. A gardener has no interest in history, his shrubs and flowers come up year after year exactly the same, more or less on the principle that a thing of beauty is a joy for ever and needs no improvement; but an architect is for ever striving after improvement, originality, new ideas, expression of his times, and so forth, and this gives historical value and interest to the works he leaves behind him. Hence the impossibility of satisfactorily mixing architectural ornament and ornamental creepers on the side of a house or on the arches of an old abbey, for instance; opinions seldom agree, and they cannot agree, for no genuine agreement can exist where the only solution is a compromise. Of the two books *Gardens and Design* leans more to the artistic side of the problem, and we get interesting comparisons with Italy and other countries; while *Garden Ornament* deals mainly with British gardens, and the authors seem to have visited every estate in these islands. In a chapter on "Overgrowth," Gertrude Jekyll says: "Walls should only have such coverings that neither confuse the design nor damage the structure. Owing, no doubt, to their preoccupation with more intellectual matters, the authorities of Oxford and Cambridge colleges are particularly prone to this form of myopia." Few artists and poets will agree, however, with this suggestion. And, after all, whether a thing is good or bad seems to depend very much on what mood you are in. If you feel historical, you want the creeper cut so that you can see the historic architecture; if you feel philosophical, you sometimes would not mind seeing the creeper grow and cover it right in! The "duality of Nature" seems to keep us in a perpetual state of restless struggle, disagreement, change and counter-change. Personally, I would almost make a dogma and a law that no garden shrub or creeper shall ever be "trimmed" for the sake of showing bits of architectural ornament; in the name of true Art, this is a disgrace and a disfiguration. If you want a creeper, let it grow in all the grace and natural beauty it claims; if you want to see the building, plant no creepers. "I will have no compromise in my garden," says the poet. Is he a fool or not?

Hubert C. S. Colborne.

VILLA BERNARDINI, LUCCA.

Illustrating sympathy of sculpture to distant natural surroundings.



VILLA DONA DALLE ROSE, ITALY. *Photo: H. B. Comine.*

From *Gardens and Designs.*

# London.

**London.** By GEORGE H. CUNNINGHAM. London: J. M. Dent and Sons, Ltd. Price 21s. net.

This is one of those amazing compilations which make one wonder both at the ingenuity and the patience of their "begetter." With the index, which, so far as we have tested it, is a very creditable one, the book consists of 887 pages, and there are twenty-eight pages of preliminary matter. It is printed on good paper and the type is particularly clear and readable. But you cannot cram into a single volume all the information here laid before the reader without producing what cannot truthfully be said to be other than a heavy book in both senses.

As to the constitution of the work, there are one or two remarks that seem called for. For instance, London we know is growing, and there may be a difficulty in saying what its exact limits are. But we must contend that London does not to the ordinary reader connote Richmond and Petersham and Hampton Court (by the way, if something had to be said about this place, surely the house Wren built for himself there, and died in, should have been noticed), and in any case all these places are too full of their own intrinsic interest to be dovetailed as it were into a book dealing with the metropolis; especially, as in each case, only subsidiary facts are related about them; and some of these—as, for instance, the statement that Whittaker Avenue at Richmond dates from 1836 (the roadway was actually so-named, when the Castle Hotel was demolished, after Sir Whittaker Ellis, who bought the property)—are not quite correct.

A SUNDIAL ON A BASE OF SQUARE BALUSTER SHAPE, WITH SCULPTURED ENRICHMENT AT THE VYNE, BASINGSTOKE.
From *Garden Ornament.*

On the other hand, there are a number of places in London itself which are overlooked; or, when noticed, to which additional facts might have been added with advantage. Thus, those two very interesting byways out of St. Martin's Lane—the Hop Garden and Hooper's Court—are not mentioned, although such alleys are not systematically overlooked. Then, too, all that is said of Cadogan Square is that Mr. Arnold Bennett lived there in 1924 (he does so still, by the way), and the very interesting site on which the square and Lennox Gardens were formed is not noticed—a site of which Pavilion Road records by its name a once important feature and one with a history. Again, in the notice of Curzon Street, Lord Crewe's house is rightly said once to have been known as Wharncliffe House from its previous owner, but the fact that Shepherd (after whom the adjacent market is known) built and lived in it is ignored.

The fact is, the book is continually making, as it were, provocative remarks, without going to the trouble of informing us of the essential items of interest. Not that it is not full enough in some respects. But it suffers, we think, from a lack of balance. Thus, to give three lines to Shepherdess Walk, Hoxton, and not to mention the once famous place of entertainment after which it is named, and to give sixteen pages about St. James's Square, which has been so adequately done by Mr. Arthur Dasent in his work on that quarter, seems to us to indicate a lack of the sense of proportion.

The author has been most painstaking in compiling a work based rather obviously on Wheatley's monumental amplification of another Cunningham's earlier labours, as well as on Mr. Willmott's *Historic London Houses* and Mr. Hutton's *Literary Landmarks of London*. Had the present volume been less elaborate and less obviously the work of much care and patience; had it, in a word, approximated to the hundred-and-one publications on more or less (and generally very much less) the same lines, which are culled from other writers who have worked separate veins in the great mine of London's lore, one would have passed it by as negligible. But it is far from that; and there are so many merits in it that it has seemed but justice, while stating them generally, to note what appear to us here and there particular lacunæ and particular excrescences.

While on the subject of such books of reference it may, perhaps, be suggested that what is really wanted is a new edition of Wheatley's *London, Past and Present*, in which many errors should be corrected, much new matter interpolated, and the whole brought so up to date that, in spite of London's constant changes, it may remain the standard reference book on this engrossing and fascinating subject. All that is required is knowledge and patience on the part of one of our topographical writers, and courage and enterprise on the part of one of our myriad publishers. In the forties and nineties of the last century the *imprimatur* of Mr. John Murray stood on the title-pages of the parent work and its successor. Who will follow in his innovating footsteps?

E. BERESFORD CHANCELLOR.

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