

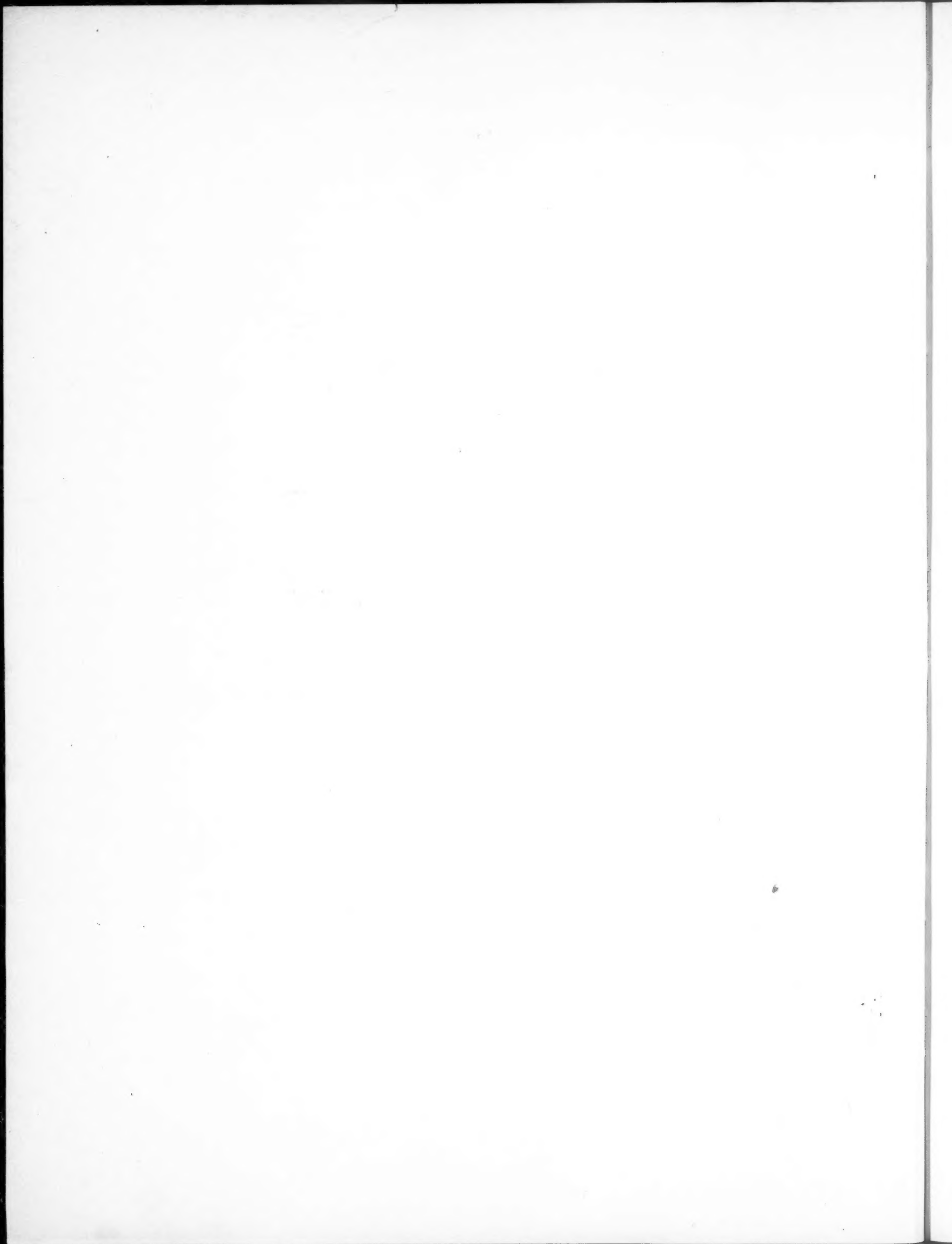
THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



Vol. LXIV. JULY — DECEMBER 1928

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July

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Plate I.

July 1928.

WE SET OUT.

The first stage in the journey described on pages 11-13.

*From the decoration by Rex Whistler in
the Refreshment Room at the Tate Gallery.*



The Line from France.

By P. M. Stratton.

THE French modernists have made so great an impression in England with their new impulse that there must surely have been room for their ideas. It is a dubious compliment to two nations to say their argument has rushed like wind into a vacuum; but at least le Corbusier's book in Mr. Etchell's spirited translation has raised a storm. On a people so essentially poetic and literary as the English the book has had a much more disturbing effect than the actual experiments of Lurçat, le Corbusier et Jeanneret, and Mallet-Stevens. This is natural, and the perturbation goes the deeper because it is drawn down by the memory of the havoc made by Ruskin in the art, of that experiment in composing a national architecture out of books and judging it by the sound of words in the ear, of its break-up, of the confused retreat back to tradition, with what little riches gathered!

It is possible, of course, that the era which some hopeful enthusiast calls the "post-Christian Era" will take over the modernist movement lock, stock, and barrel as its cultural expression (there is at least a basic Communism to both, le Corbusier saying that all men have the same needs, and the mass production merchants satisfying them all with the same article); it is possible that Communism will adopt the machine style mainly because it is new, just as the counter-Reformation, a thing of ice and flame, took to itself the decorative and ostentatious baroque because it was something different from the classicalism of the tolerant humanist of Southern Europe.

England, however, a land of compromise, eats part of her cake and has the rest for the sake of appearances, swallows yet conserves Church, King, and House of Lords, and is an atmosphere, rather than an island, joining earth and heaven with haziness. The French model is uncompromising, and as a whole it can hardly be followed here. It will not fit the profound sentiment for accommodation with the past, and it will not maintain the genial belief in the worth of the individual.

Nevertheless, the new movement will have its effect; a certain element of it will be absorbed, and it will be that which England has always taken from France—the element of line.

It is the historic rôle of the Frenchman in English art to clarify and reinforce the outline and the lines of imaginative construction. The Norman cleared the clumsiness from the Romanesque Saxon; the Frank architects of Westminster and Canterbury taught the ribbing of vaults; Wren learnt to articulate in Paris; the Gothic Revivalists waged civil war as to the relative importance of the Gallic modulation. (When the Glasgow school came to London they brought their own technique of line which has never acclimatized. Englishmen call it "Burnet" till it becomes

too Greek to be Scottish, when they call it "English"; whereas the Ritz and the *Morning Post* office and the New Regent Street are worn like Paris creations on English mannequins.)

In English architecture line is never so pronounced as in French, and in its function it does dissimilar work. In France it is dominant: it rules, it gives the scale, it contains, it provides the great bones of the masses and the small bones of the decoration. In great work it gives the utmost clarity and astringency; in its misuse it is like a hard tool of a hard intellectualism, or it is used to falsify an event of building. In England normally the line is softer, shorter, compromised with mass, decorated to make pleasant mouldings and serrated shadows, and used as a margin to the colours of materials. In the best work it has a renowned suavity; in the worst a vagrant, sloppy sentimentalism; a canting, unmeaning character; an undignified suppleness and twist; clumsiness and weakness.

The most typical use of line in England is in those vernacular buildings of the Renaissance—products of no great man, but built by men who had learnt of Jones, Webb, and Wren without forgetting the medieval craft traditions. Their roofs, of moderate pitch, neither rush down too steeply on to the wall, nor lie back too flat to be seen, and so form a reasonable and dignified pyramid showing clearly the three-dimensional nature of building. The outline of the roof is clearly traced by silvery lead, the subsidiary roofs of dormers are defined with bonneted tiles, their windows by white lines of sashes. At the meeting of roof and wall a decorative cornice draws the series of carefully related lines which dominates the others. The windows are again defined by broad white sashes; the doorway is hooded and pillared, drawn with urbane dignity and scrupulousness; all these white lines are on a background of red or purple brick and tile work; the change of colour occurs wherever there be a line; very few lines are driven up or across the brickwork. The colour alone is the decoration, and tells all the more for being uncut by shadow, and so maintains breadth in the effect. The definition by the colour contrast makes unnecessary in England a line cut as keen as the Frenchman's. But the temptation now is to use this vernacular style, invented for three or four storeys, as having enough articulation for ten storeys; the English architect has allowed his mass to become invertebrate. It is the hard linear precision of the new architecture which can stiffen his outline, bind his voids, and strengthen his façades.

"The necessity for order—the Regulating Line is a guarantee against wilfulness. It brings satisfaction to the understanding.

"The Regulating Line is a means to an end; it is not a recipe. Its choice and the modality of expression given

to it are an integral part of architectural creation." Here are truth and astringency.

But: "The House is a Machine to live in"; there is the wind.

It is not that the modern movement uses line in the same manner as the traditionalists; there is the French flair for line in the work, but the use of it to support the conception of architecture as plastic form, a thing of three dimensions, a body and an organism. It is an idea which cuts across the impression hugged by shopkeepers that architecture is window-dressing; or the even more attractive idea that an order is the lipstick of a façade which shall have neither depth of feeling nor volume of emotion. This concept of a building as a body is not, of course, new to

The modernists have made also an addition to the house plan which is probably of permanent value, namely, the terrace garden, sometimes on the roof of a lower flat or storey, sometimes set into the face of the wall like an internal veranda; and here again the clear, clean line of it is a drawing of plastic form. The true development of reinforced concrete is being sought in these particular items, and the monolithic character of the material insisted on. The static technique suitable for brick and stone is being replaced by a technique of the cantilever. Everything essentially new in what the moderns have already done is developed from the cantilever. For instance, Mr. Tait's "Silver End" house in this year's Academy shows a left wing cantilevered over angle windows and appears hanging from the earth by its eyelids, whilst the



St. Vedast's Church, Foster Lane, London.
From a drawing by P. M. Stratton.

traditionalists, who indicate, though too seldom, the third dimension by the pyramid of the roof, and the interior life by the depth of set-backs and reveals—as in the steeple of St. Vedast's Church, Foster Lane. Now, the modernists, in order to be modern, have cast aside both these uses and thereby laid themselves open to Lutyens' accusation that their work is two-dimensional. Certainly their sashes are often fixed flush with the wall face; but, on the other hand, their notorious angle windows are convincing that their building is an organism, for otherwise it could not stand; the lines of these windows carry the eye round the corner, so the eye and not the mind only knows of that side of the building, which takes upon it the direction of an almost animal activity; further, the window openings are not treated as voids to be screened and enclosed with a grille of bars, but as expressions of depth, as revelations of interior life, as frank eyes marked by decisive outlines.

right wing, which acknowledges the normal force of gravity, looks a fine piece of traditional imaginative construction. If the modern movement proceeds farther along its cantilever, becoming more flighty and complex, it will crash in the end against that ordonnance of dignity enshrined in classic architecture; for the sublime dignity of man, who is the apex of the past and the caryatid of the dawn, needs the direct and visible support of the column, and the full emphasized acknowledgment of gravity. The new architecture denies this symbolic attribute and chooses to be undignified, as the monkey is undignified by the cantilever of its tail.

It is for the moderns to bob that offending member, and for the traditionalists to stop their defamation of the orders by using them for commercial advertisement; and it is for the English school of architects to stiffen their work by an intelligent and imaginative use of Line.

Photo: Gibson, Hexham.



Late fourteenth century. FIG. 121.—Wressell Castle, Yorkshire.

FIG. 121.—Wressell Castle illustrates several forms of window treatment, including piercing which is akin to plate tracery, lights with ogival heads, and lights having cusping of a character which became general in the fifteenth century. Two of the original chimneys remain. The castle was "sighted" during the Parliamentary wars.

A History of The English House.

By Nathaniel Lloyd.

VII.—The Fourteenth Century* (continued).

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

IN Cornwall, a porch or balcony at the head of an outside stair leading to the occupied upper storey of a fisherman's cottage is called an orrell.

A deed dated 1341 granted "Licence to build an oriole adjoining a tavern . . . so that the three posts of the said oriole shall be on the grantor's waste and on his soil, and that persons on horse and on foot and carts (charz et charettes) may pass beneath without disturbance."¹ Whether the oriole in question was a balcony, a window or a room is not clear, but it certainly was on an upper floor, and the word "adjoining" suggests an upper chamber standing on posts.

Another record of the year 1269, instructs "to repair without delay the aisles, windows and oriels of the same hall."²

Used in the sense of a room in 1246: "Make also a door and windows in the oriol beyond the porch of our hall there . . . at Ludgershall."³

Used in the modern application as a window, also employed indiscriminately

with the word "bay," we have in 1655: "Sure I excursion out of gentlemen's halls in Dorsetshire (respect it east or west) is commonly called an Oriel."¹

Recently, some writers have applied the term "oriel" to a projecting window of an upper floor, supported by brackets or corbelling, and have employed the word "bay" only when the window started from ground level, whether continued above the first floor or not. For convenience, the same distinction will be observed in this history.

It has been suggested that the true original of the oriel was the reader's pulpit at the dais end of the monastic frater-house, from which one of the brethren read aloud at meal times. This was universal by the end of the twelfth century, and was generally enclosed in a square projection at the upper end of the frater (hall) to which access was obtained by a stair in the thickness of the wall.²

In ancient documents relating to



c. 1320. King: Edward II. FIG. 122.—Clevedon Court, Somerset.

FIG. 122.—The three interior doorways led respectively to the pantry, kitchen, and buttery. Opposite these (on the left) would be openings through the screen to the hall. The entry from the porch is illustrated in Fig. 108.

¹ Descriptive Catalogue of Ancient Deeds in Public Rolls Office, vol. vi, No. C7448.

² Liberate Rolls, Henry III. Quoted by Parker, ii, p. 84.

³ Ibid. 83.

¹ Fuller, *Ch. History*, vi, ii (1840), iii, 305. N.E.Dic., s.v. Oriel.

² By A. W. Clapham, F.S.A., in *Some Famous Buildings and their Story*.

* Mr. Lloyd's previous articles, which began with the Roman occupation of Britain, were published in the January-June issues of THE ARCHITECTURAL REVIEW.

domestic buildings constant references are made to chapels, and we find that even in small houses one room was set apart as a chapel. In the instructions given by Henry III for repair of his houses, chapels are almost always mentioned, sometimes a special chapel being provided for his queen. Those who have visited the Tower of London will recollect the beautiful Norman chapel to St. John, in the White Tower or Keep. Fig. 55 illustrates the chapel at Little Wenham Hall, c. 1260-80, and the plan of Old Soar Manor House, c. 1300 (Fig. 59), shows that of three apartments on the first, or inhabited floor, one was the chapel. Both these chapels were fitted with piscinas, and that at Little Wenham Hall had sedilia. The piscina at Old Soar is illustrated (Fig. 134). It seems to be of later date than the building itself (though the date of this is difficult exactly to decide), and has a decorated hood over a cinquefoil arch, while the bowl is hexagonal in plan. The chapel of St. Mary's Hospital, Chichester, c. 1280 (Fig. 17), is only separated from the hall by an openwork screen. Indeed, there was no common practice observed in placing the chapel, which was frequently an addition to existing buildings. In 1237 (Henry III) the Liberate Rolls record: "We command that you cause to be made at Kennington, on the spot where our chapel which is roofed with thatch is situated, a chapel with a staircase of plaster, which shall be thirty feet long and twelve feet wide; in such a manner that in the upper part there be made a chapel for the use of our queen, so that she may enter that chapel from her chamber; and in the lower part let there be a chapel for the use of our family."¹

At Bodiam Castle, c. 1386, there is a small room opening off the chapel for use of the priest. The devotion of one room to a chapel even in so small a house as Old Soar (Figs. 56-59) is

¹ Parker, *Domestic Arch.*, ii, p. 80.



c. 1330.

FIG. 123.—
The Great Barn, Glastonbury,
Somerset.

King: Edward III.

FIG. 123.—Allusion has been made to the similarity of church, domestic and agricultural buildings. Except that the walls are pierced by loops instead of windows, this building might well be the great hall of some lord or prelate. The upper part of each gable is pierced by a window having three trefoiled lights. Under the window illustrated is a panel carved with a winged bull, the emblem of St. Luke, and emblems of the other three Evangelists are found similarly displayed elsewhere on the building. This barn, and the Manor House, Meare, are said to have been built by Abbot Adam de Sodbury.

wills made, and property assigned in churches as being the proper places for such formalities. The desecration of churches was frequent. In the thirteenth century Ely Cathedral con-

remarkable, but is in no way exceptional. It must not be assumed, however, that the chapel was devoted entirely to religious observances. Turner has pointed out that in the chronicles of the twelfth and thirteenth centuries there are not infrequent notices of the transaction of secular business in the domestic chapel, and that the sovereign used the chapel for giving audiences when for any reason the hall or chamber were not used for the purpose. It will be remembered that churches were used for many purposes during the feudal period, and even up to the eighteenth century manorial courts were held in them. Deeds were drawn up and signed,

contained permanent stalls for merchandise, which were rented to holders for terms of years. St. Paul's Cathedral was used as a market so late as 1554, when an Act in Council was passed to stop this, but it proved ineffectual, and the traffic in the cathedral continued even during service.¹ Produce was habitually stored in² churches, as at Chesterfield in 1265 and Tideswell in 1251. Feasting and drinking in churches were forbidden by an injunction of Henry VIII, whilst many records exist of entertainments in churches (other than sacred plays), as when the Corporation of Rye paid players from Romney for playing in the church.³

The fourteenth-century chapel at Salmestone Grange, Kent, stands beside the refectory building. The remaining original timbers of the chapel roof are soot-stained from the fires of a hearth which must have been in the middle of the floor, just as that at Stokesay Castle Hall (Fig. 49, plan).

At Padley Hall, Derbyshire, a

¹ *Church and Manor*, by S. O. Addy, London, 1913, pp. 325, 326.

² *Ibid.*, p. 329.

³ *Ibid.*, pp. 331, 333.



c. 1330.

FIG. 124.—Interior of the Great Barn,
Glastonbury, Somerset.

King: Edward III.

FIG. 124.—A magnificent arch-braced collar-beam roof with wind braces. The upper collars are also arched, which is an unusual feature. Barn timbers are seldom if ever moulded, as are those of church and hall roofs, but constructionally they are identical.

Norman house having bower and chapel over the ground-floor hall, the chapel is furnished with a fireplace.¹ At Heybridge, Essex, c. 1271, there was "solarium cum capella da constructione Herveii de Borham cum duobus caminis de plastro Paris."² Here we have record, not only of the fireplace in a chapel, but that the chimney was constructed of plaster. (See Figs. 93, 95.)

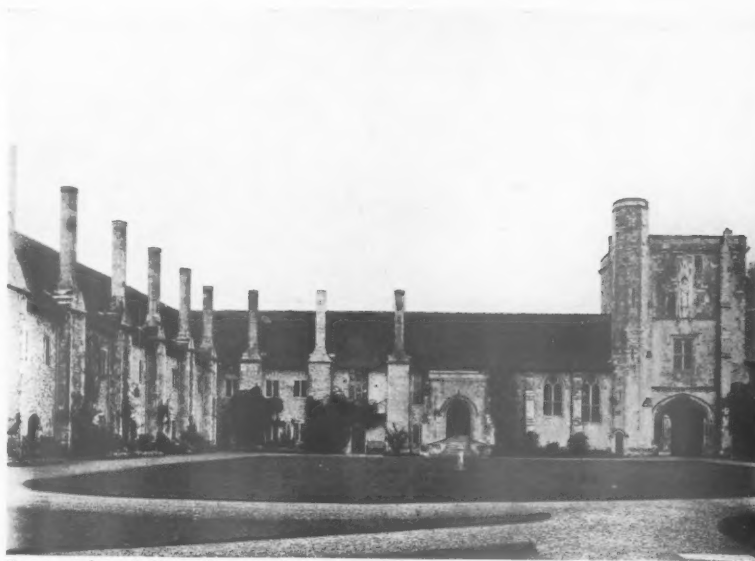
The medieval period was one of primitive manners and habits. The indiscriminate use of the hall for eating, amusement, and sleeping by both sexes, herded together in promiscuous fashion, is continually recorded in contemporary records, and to maintain that domestic chapels were devoted entirely to religious purposes is not only contrary to the spirit of the times, but is inconceivable if regarded merely from the standpoint of probability.

Though woven hangings (called "wall clothes") were used by the Saxons in their halls, we have noted that the treatment of walls in the twelfth and thirteenth centuries was by rendering with plaster and by wainscoting, and that both plastered and boarded surfaces were painted with formal decoration or with pictorial subjects.

Towards the close of the thirteenth century tapestry was being made and freely used in England, so that by the fourteenth century the use of woollen wall hangings and tapestry was firmly established, and before the end of the century every person of importance had hangings of Arras or Paris or London manufacture, which were carried from house to house. The popularity of this wall treatment continued to increase, until we find in the inventories of Henry VIII and Wolsey immense quantities of such hangings, and not until late in the eighteenth century did they pass out of fashion.

¹ *The Evolution of the English House*, by S. O. Addy, London, 1913, p. 43.

² *Ibid.*, quoting *Domesday of St. Paul's*, Camden Soc., p. cxix.



Fourteenth and fifteenth centuries.

FIG. 125.—St. Cross Hospital, Hampshire.

FIG. 125.—The entrance gateway and tower are of mid-fifteenth-century date. The hall, which is reached by the doorway with stairs, is late fourteenth century. The doorway to the left of it is that of the master's house, and the other buildings, which are of fifteenth-century date, are the lodgings of the brethren. The side from which the photograph was taken is open, except for the church which stands in the right-hand angle. The remaining side on the right has an ambulatory with an infirmary above. It will be seen that this institution for indigent persons conformed to the quadrangular plan and also had a gatehouse and common hall. Beyond the gatehouse is an entrance court, in which is the hundred-men's hall where the poorest people were fed.

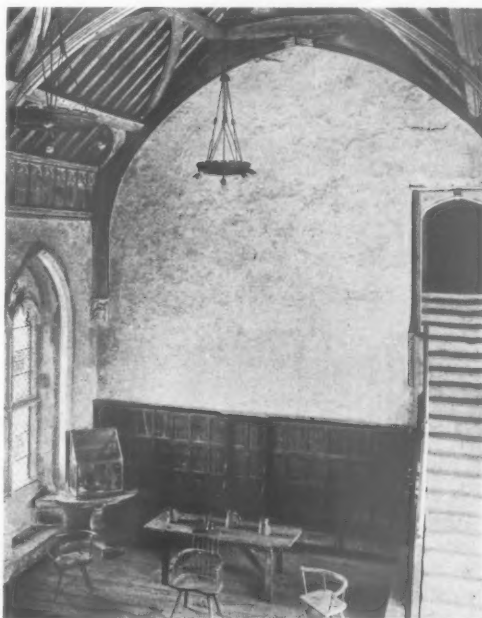


FIG. 126.—The Brethren's Hall, St. Cross Hospital. FIG. 126 shows the upper end of the Brethren's Hall with the seats of the master and officials, one of the fourteenth-century windows, and the arch-braced collar-beam roof. The handrail and newel post (having Bishop Fox's pelican as a finial) of the stairs up to the solar are ancient. The brethren sit on forms at two long tables, one on each side of the hall. The disposition conformed in every respect to medieval domestic practice.

The increased comfort as compared with plastered walls is as obvious as is the decorative value of hangings. Persons unable to afford tapestry hung woollen cloths on their walls, and even painted canvas, showing how the new treatment was appreciated, and continued in favour long after this period—"and for thy walls, a pretty slight drollery, or the story of the Prodigal or the German hunting in water-work is worth a thousand of these bedhangings and these fly-bitten tapestries," says Falstaff to Mistress Quickly.¹

The furniture and equipment of the medieval house was scanty. In the hall, boards on trestles, which could be

removed easily, served as tables. At the head of the hall, behind the high table, was a bench or seat fixed to the wall, and in the middle of its length a chair (fixed or removable) for the lord. Forms were the best sitting accommodation for other persons; "joyned" tables (joiners' work), stools, and chairs did not become general until the sixteenth century. Thus we have in 1397 the items of an inventory, "iij Mensae mobiles cum tristellis, et j stans,"² the latter probably only differing from the others as being fixed—possibly the high table. With these were two chairs, three forms, and three stools ("ij Cathedrae, et iij formulæ, et iij scabella").³ These, with two or three pots, a few bowls and andirons, formed the equipment of the hall of an ecclesiastic. Beds, even of princes, were rough—planked pieces of furniture, with or without hangings.

The intimate relations which existed in the medieval period between the lord and members of his household, and to a still greater degree between those of a knight or squire (such as occupied houses like Little Wenham Hall and Old Soar), is difficult for us fully to realize, but

¹ ii, Henry IV, 2, 1.

² *Surtees Society, Status Domus, 1397*, quoted by Parker, ii, p. 32.

³ M. S. Lansdowne, No. 86, fo. 102 quoted by Parker, iii, 75.

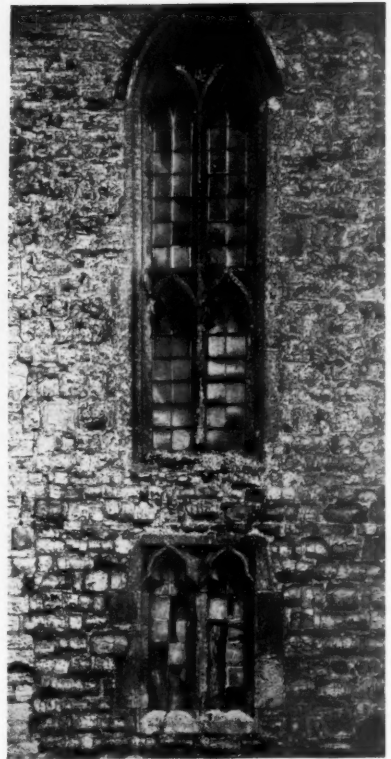


c. 1320.

FIG. 127.—Clevedon Court, Somerset.

King: Edward II.

FIG. 127.—The detail of the masons' work can be seen in the interior of one of the reticulated tracery windows of the chapel, the exterior of which is shown in Fig. 108. The piscina arch is contemporary.



c. 1330.

King: Edward III.

FIG. 128.—The Manor House, Meare, Somerset.

FIG. 128.—The window, which is at the north end of the first-floor hall, is a beautiful specimen of original flowing tracery, while that of the room below has characteristic trefoil heads. The lead lights are of no great antiquity, but the treatment of the comes in the cinquefoil heads of the lights is admirable.

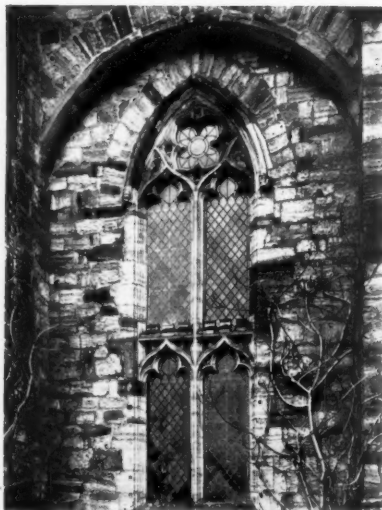


c. 1330.

King: Edward III.

FIG. 129.—The Manor House, Meare, Somerset.

FIG. 129.—One of the side windows of the hall, showing a cinquefoil foliated rear arch. Originally the lower portions of the lights were not glazed; the hooks of the shutter hinges remain, and there is a loop for the shutter bolt in the stone mullion.

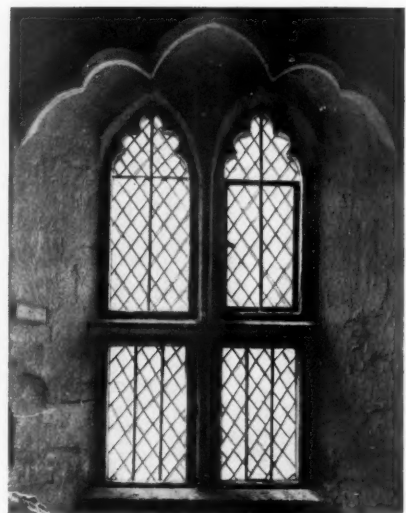


c. 1341.

King: Edward III.

FIG. 130.—Penshurst Place, Kent.

FIG. 130.—One of the transomed windows of the great hall, restored, but furnishing a good illustration of decorated tracery. The walls pierced by these windows are thin, and the weight and thrust of the roof are cleverly taken by the segmental arches between the buttresses. (See illustrations of elevations, Figs. 109 and 110.)



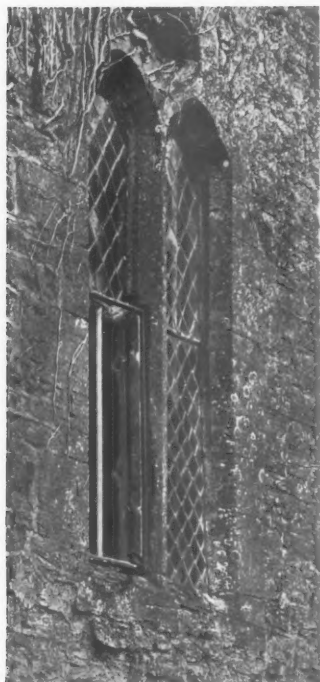
c. 1350.

King: Edward III.

FIG. 131.—The Manor House, Martock, Somerset.

FIG. 131.—A window on the east side of the hall with a foliated inner arch and transom.

Photo: B. C. Clayton.



c. 1350. King: Edward III.
FIG. 132a.—The Manor House,
Martock, Somerset.



Late fourteenth century. King: Edward III.
FIG. 132b.—The Manor House, Martock, Somerset.

FIGS. 132a and 132b.—The upper window (of the solar) (Fig. 132a) is of earlier character than that below (Fig. 132b) and indeed than those of the hall; it has been suggested that the solar was originally a first-floor hall, like that at the Manor House, Meare, that the hall was added, and that the windows under the solar windows are later insertions. The evidence for this theory is the early two-light window with plate tracery, and the fact that the masonry of the hall wall is not toothed into that of the solar block. In a remote district an early type of window is not uncommonly found, while straight joints in masonry of this period are frequently seen.



Fourteenth century.
FIG. 133.—Grosmont Castle, Monmouthshire.

FIG. 133.—This decorated chimney-shaft, and most of the chimneys already illustrated, have their vents at the sides, not at the top, as became the practice later.



c. 1300. King: Edward I.
FIG. 134.—Old Soar, Plaxtol,
Kent.

FIG. 134.—
A decorated piscina
in a
domestic chapel.



c. Edward I.
FIG. 135.—The Manor House, Old Woodstock,
Oxfordshire.

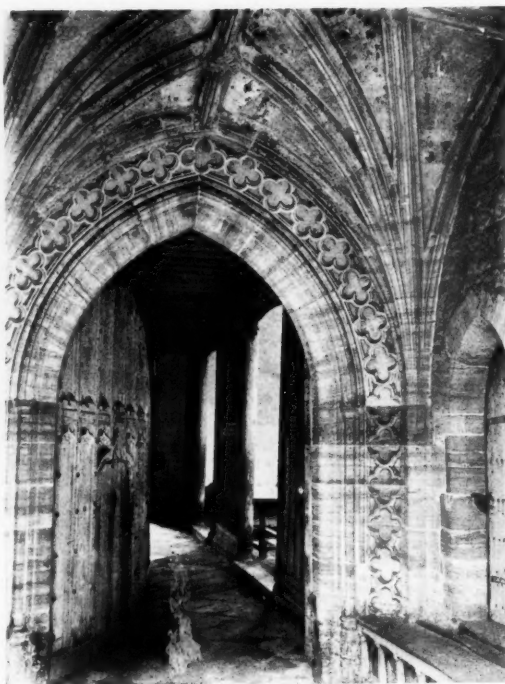
FIG. 135.—An octagonal chimney on a ridge. The Norman and Early English chimneys were generally round in section. In the fourteenth century we find many were octagonal. The example at Woodstock is weather-worn, but the gablets over the middle row of openings are still distinguishable. The fireplace from which the flue to this chimney rises is in a cross wall of the house (not in an external wall) on the first floor, and has the shouldered lintel opening already illustrated in windows and doorways.





c. 1340. King: Edward III.
FIG. 136.—The Gateway at Battle Abbey.

FIG. 136.—The shafts of the pier from which the groined vault springs can be seen through the open gate. The general appearance and the detail of the caps are early in character for this date, but the licence was granted in 1339.



c. 1341. King: Edward III.
FIG. 137.—Penshurst Place, Kent.

FIG. 137.—The interior of the porch to the north entrance, showing the entry and openings in the screens. The south door is at the opposite end to the entry, as is usual in these medieval halls. It would be difficult to find a better groined roof of this period. The door is probably of the same later date as the screens, but the whole presents an excellent impression of the principal entrance to an important fourteenth-century house.



c. 1341. King: Edward III.
FIG. 138.—Penshurst Place, Kent.

FIG. 138.—The stairway from the great hall to the solar is octagonal in plan, and rises from the south end of the dais. The small doorway leads down to the vaulted basement.

the limited accommodation would indicate this even if no written records existed. The gradual breaking down of this intimacy and increasing aloofness of the householder are apparent in the following extracts, one written, approximately, 130 years after the other.

Robert Grosstete, who became Bishop of Lincoln in 1235, wrote:

"As much as ye may, withoute peril of sykenes and weryneys, eat ye in the halle afore youre meyny (household) for that schal be to youre profyte and worschipe."¹

In *The Vision of Piers Ploughman*, c. 1362:

"Elynge is the halle eche day in the wyke, There the lord ne the ladye lyketh noughte to sytte.

Now hath each riche a reule to eten by hym-selve

In a pryve-parloure, for pore mennes sake

Or in a chambre with a chymneye and leve the chief halle

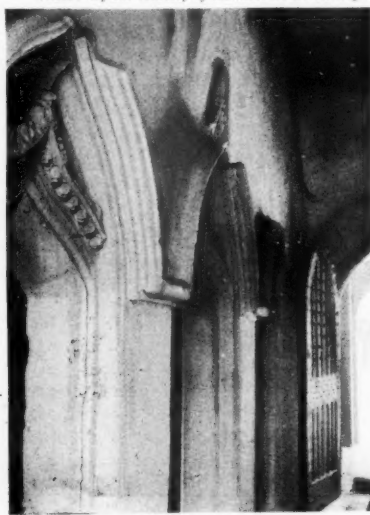
That was made for meles, men to eten inne

¹ M.S. Lansdowne, No. 86, fo. 102, quoted by Parker, iii, 75.



c. 1341. King: Edward III.
FIG. 139.—Penshurst Place, Kent.

FIG. 139.—In the north entrance doorway and porch the sandstone used is stained by iron, but the intensity of the orange-red stain varies. The builder has chosen his strata to produce a beautiful radiating effect. The tablet above the doorway is modern.



c. 1350. King: Edward III.
FIG. 140.—Northborough Manor House, Northamptonshire.

FIG. 140.—The doorways from the entry to the offices show the development of ornament in characteristic decorated ogee arches, enriched with crockets, and ball flower ornament. The hall was on the right of the illustration.

And al to spare to spende, that spille shall another."¹

This tendency to retire to private apartments increased, notwithstanding influential efforts to check the practice (Henry VIII expressed himself strongly against it) and became the chief stimulus in

reducing the size and increasing the number of apartments in a house. In the Elizabethan period the tendency was for small houses to be built without a three-storeyed hall, and the abandonment of the hall as the chief apartment may be said to have culminated in widespread conversion of existing hall houses into apartment houses during the closing years of the sixteenth and the early years of the seventeenth century. In Kent, Sussex, and Surrey, as in other counties, are hundreds of hall houses (as that in Fig. 15), which have been divided thus by insertion of two floors

¹ Ed. by Rev. Walter Skeat, Oxford, 1886. Text B, x, 94.



c. 1325. King: Edward II.
FIG. 141.—The Prior's House, Ely,
Cambridgeshire.

into the open-roofed hall and one floor into the solar, and dividing these again by vertical partitions into bedrooms. By the experienced eye these hall houses are easily recognized, and examination frequently shows that they retain most of their medieval features—ancient windows and doorways only being blocked up, not destroyed. In small houses this proved the final elimination of the hall—once the chief apartment—but in great houses it survived almost until the middle of the seventeenth century, though in its final phases (as we shall see later) it was ceiled and not opened to the roof.

In the thirteenth century we saw the dawn of *comfort* in increased amenities in the houses of the king and great lords. In this, the fourteenth century, we can perceive the dawn of *freedom* of the people. It is only the dawn; but as ultimately it had far-reaching effects upon the condition of the people, and especially upon their housing, allusion should be made to it.

It will be remembered that in France all children of the *seigneur* inherited his titles, despised any form of work, and entered only the professions of Church and Army; the result being the multiplication of a parasitic class without parallel in England, where families and individuals rose and fell in the social scale. Here, elder sons inherited estates, the younger (in addition to espousing the Church and



c. 1350. King: Edward III.
FIG. 142.—The Fish House, Meare, Somerset.

FIG. 141.—The illustration of exceptionally elaborate work is apt to be misleading in such a history as this where the object is to present typical everyday examples, but this chimney-piece in Prior Crauden's room is so characteristic in its form and construction that these cannot be veiled by the elaborate decoration. The corbelling out from the jambs for the support of the hood which was shown at Stokesay Castle (Fig. 93) and at Meare is here developed into terminal figures, and a supporting mask bears the shelf for light. Crenellations applied ornamentally to details came in with the Decorated period to which the geometrical tracery also belongs. The type of fireplace illustrated in Fig. 142 became general in the fifteenth century. The fine stone hood of the hall fireplace (Fig. 143) is reminiscent of Continental work. The stone lintel is in one piece, not built up, as is that at Boothby Pagnell. The bracket almost always found in medieval fireplaces may have been used to support a light.



c. 1340. King: Edward III.
FIG. 143.—The Manor House
Meare, Somerset.

Army) engaged in trade or became yeomen cultivators of land. Such association naturally gave the landed gentry and nobility an interest in trade, in manufacture and in agriculture, and brought them into close connection with burghers to a degree which contrasts markedly with similar relations to French *seigneurs*. So in England, we

have the upper classes merging into those below them, whilst on the other hand traders and others recruited the ranks of the nobility and smaller landholders. Improved

conditions and the prosperity of these middle classes were reflected in the houses they built for themselves in the reign of Edward II, when "peaceful stone manor houses could rise in quiet corners of the land, the export of wool could increase, the population could go up, all classes could grow less poor and less ill-fed because all the while the king's peace was indifferently well-enforced"¹—this progress persisted and swelled with succeeding centuries, always being reflected in the comfortable homes of which every county has abundant examples.

The condition of the majority of the people was feudal. Land was held in large areas by the nobility from the King in return for services and payments. This was divided amongst smaller holders of manors



c. 1320. King: Edward II.
FIG. 144.—The Abbot's Kitchen, Glastonbury.

FIG. 144 illustrates one of the fireplaces which occupy four sides of an octagonal plan: the other four sides contain the windows. The kitchen is now used as a store-house for architectural details.

¹ *A History of England*, G. M. Trevelyan, 1927, p. 199.

upon an infinite variety of terms, of which one instance may suffice.

In a deed of the third year of Edward I :

"The Earl of Pembroke undertook to enfeoff John Darey of the fords of the Trent, &c. value 20 marks rent in return for which the said John Darey . . . was to take up knight-hood and during his life serve the Earl in peace, war, at home or abroad, and to go to the Holy Land, if required."¹

On similar and on many other terms manors were held, but "manorial property was a possession differing in many respects from what is now called landed estate. It was not a breadth of land, which the lord might cultivate or not as he pleased, suffer it to be inhabited or reduce it to solitude or waste; but it was a dominion or empire within which the lord was the superior over subjects of different ranks, his power over them not being absolute but limited by law and custom. The lord of a manor, who had received by grant from the Crown, *saca* and *soca*, *tol* and *team*, &c., was not merely a proprietor but a prince, and his courts were not only courts of law but frequently of communal justice. The *desmesne*, the *assized* and the waste lands were his; but the usufruct of the assized lands belonged, on conditions, to the tenants, and the waste lands were not so entirely his that he could exclude the tenants from the use of them. . . . MANORS WERE PETTY ROYALTIES."²

The tenants of a manor might be freemen or villains; the free tenant paying rent in cash or kind, the villain also in services.

"The villain (*cotman*, *bond tenant*, *farmer*) was not a slave, but holding under the lord some small portion of land, had neither a permanent interest in the land nor could he be called a freeman. . . . He could not leave the lord's estate, nor, indeed, give up the land held by him; he was a servant for life, receiving as wages enough land to support himself and family. If he left his lord he could be recovered as a stray, unless he had lived meantime for a year and a day in a privileged town or borough, in which case he received his freedom. He could accumulate no property, everything he possessed was his lord's." (Notwithstanding this legal position, countless villains did acquire property with which they purchased privileges and often their own freedom.) "His services consisted in servile work done by himself and his household on the lord's *demesne* land . . . which in the end became quite regular and stated in quantity and time. . . .

"All the children inherited the father's condition . . . a bastard was free: being *filius nullius*, and as such unable to have any inheritance, he at all events got his natural freedom by it. The villain, in course of time, became the copyholder."³

"The villain of Bolden held 30 acres, worked 144 days annually for his lord, besides extra work in ploughing, harrowing, and reaping. He also paid 3/10d. and gave 2 hens and 20 eggs. This fairly represents the usual services in Co. Durham."⁴

"In 1278 Adam Underwood held of the Earl of Warwick one yard of land" (a yard or virgate varied in different countries from 15 to 40 acres) "paying for the same seven bushels of oats yearly and a hen, being to work for the lord from the feast of St. Michael the Archangel to Lammas every other day except Saturday, vizt. mowing as long as that time should last, for which he was to have as much grass as he could carry away with his scythe, and at the end of the hay harvest he and his fellow mowers to have the lord's best mutton, except one, or 16s. in money; with the best cheese, saving one, or 6d. in money; and the cheese vat wherein the said cheese was made full of salt."¹

The medieval village was small, having a population of 50, 70, or even 100 persons, whose vocabulary did not exceed 600 words. All but freemen were tied to the spot, and each village was practically self-supporting for, generally, communications were exceeding bad, and only necessities, such as iron, were imported from other districts. For the same reason supplies of produce did not flow into centres of population, and, as has already been stated, the king or any noble or churchman having a large retinue had to move from one residence to another when local supplies were exhausted. Such was the position up to the middle of the fourteenth century, when (in 1349) the Black Death destroyed more than one-third of the population; other visitations in 1361 and 1369 still further reduced numbers so that there were not sufficient hands to cultivate land. The demand for labour resulted in less vigilance in returning "strays" to their manors and increased the numbers of wage payments for services. In 1389 a Statute of Labourers ordered that :

"No servant nor labourer . . . shall depart . . . out of the hundred . . . where he is dwelling to serve or dwell elsewhere or by colour to go from thence in pilgrimage unless he bring a letter patent containing the cause of his going and the time of his returning, if he ought to return, under the King's seale. . . . If found wandering without such a letter he shall be *maintenant* taken by the said manors, bailiffs . . . and put in the stocks. . . . None to receive a servant . . . without a letter." Wages also were fixed by the Statute.²

This statute was a repressive measure following the peasant rising in 1381, a rebellion which was the expression of a new and general consciousness of freedom and personal rights. Like all similar measures, the Statute of Labourers was ineffectual, the independence of the individual continued to increase; but it is not until three centuries later that we see marked improvement in the housing of the lowest class of labourer; that improvement reaching him through comforts long enjoyed by the yeoman and small farmer class which sprung from his class—the villain ("Pourre folke in cotes, charged with children and chef lordes rente")—existing examples of whose dwellings we shall not find much before the end of the fifteenth and the early sixteenth centuries.

(To be continued.)

¹ *Catalogue of Ancient Deeds in P.R.O.*, vol. iv, p. 35.

² *Camden Society*, vol. lxi. Introduction by W. H. Hale, p. xxxii.

³ *Bolden Buke* (twelfth century), lxx. Glossary by the Rev. W. Greenwell.

⁴ *Ibid.*

¹ Dugdale's *Warwickshire*, p. 426. Quoted in Eden's *State of the Poor*, London, 1797, pp. 13-14.

² *Statute of Labourers*, 12, p. 2. Rot. Parl. II, quoted in Eden's *State of the Poor*, III, p. cl.



The country we go through is very very beautiful.

This Strange Country.

The Frescoes in the Refreshment Room at the Tate.

By Osbert Sitwell.

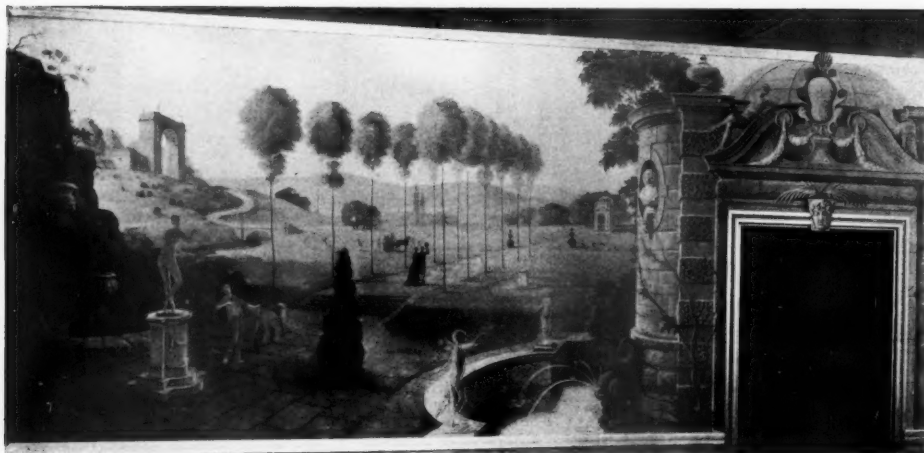
IN a world that is now entirely given over to the making and breaking of records, the flood was to have been surmised as a probability. The journalists gave the lead long ago, and strange things have been forced to acquire the habit of happening. Never a week is allowed to go by, and still less a week-end, without some fresh achievement of the inane being forced upon our notice. Sunday papers revel in the penalties enacted. Many persons are killed in trying to fly the Atlantic in the wrong direction, or in some attempt at a new way; airmen and racing-motorists sacrifice themselves to the speed demon with a frequency as unpleasant as it is tedious; parachutes open when they should shut, and shut when they should open; and finally, the waters of the English Channel and the Straits of Gibraltar are black with typists engaged in vindicating the honour of their sex. To this new fashion of unnecessary records, the English climate makes its own heroic and original contributions: given one hot day in the summer, and every moor, hayrick, and railway embankment in the country is alight, and waving its plumes of smoke and tongues of fire to summon the eager journalists (abroad they have more than one hot day in a summer, yet none of these things occur); a day of wind and it is a hurricane, with many citizens killed on their way back from work; a storm at sea, and a block, a school, of extinct whales are washed up on the coast of Scotland, stranded there so that the journalists can describe their ungainly wallowings. But the Thames flood was the highest point to which our climate has yet attained in the direction of record-breaking. Here, though it is a digression, I should like to point out that it was not, as the authorities pretend, difficult to foretell. I saw it coming as early as the end of August. It was quite obvious to anyone who had spent the summer in England that, unless it stopped raining, a flood there would be. My chief reason in going abroad in December was to

avoid it, and when it came all that could surprise one was the littleness of its extent.

One is forced to blame oneself, therefore, for a want of foresight in not being able to predict the damage to the Tate Gallery. Now that it is over one can quite see that fresco, so rare a thing in England, would be tempting to the powers of destruction, since otherwise it is so permanent, and that in any case art would be as unpopular with the English climate as with the English people. Indeed, how rarely it is that one meets, even in Italy, with an uninjured fresco. Moreover, painting inevitably lures on its kindred spirits, fire and water. Thus it was sufficient for such painters as Titian or Tintoretto to paint and place a new picture in the Doge's Palace for that edifice at once to be flooded or burnt out.

The auguries for Mr. Rex Whistler's career are, therefore, extremely favourable, though one is relieved to hear that the frescoes are not damaged beyond repair. Some of the decoration of the room, though, has been much injured, and the black parquet flooring now rolls and undulates gracefully as the marble mosaic pavement of St. Mark's at Venice.

The truth of the matter is that fresco, except in ecclesiastical buildings (and that before the coming of the Puritans, when England was a different nation), has never been popular here. Verrio and Laguerre were bywords in the nineteenth century, and delightful Sir James Thornhill, whose painted halls at Greenwich are incomparably the finest English work of their kind, has been slighted and neglected. The fact, then, that Mr. Whistler obtained such a commission is as surprising as the pleasure with which the result was greeted. Indeed, the only lack of enthusiasm was probably among that section of the public who regretted that these walls had not been "Cézanned," served up *à la Provençal*.



We are bowling along when we suddenly meet the Pooters.

Mr. Whistler's treatment of his theme, deft and light-hearted, is the criterion of our changed taste. There is no pomposity in his work, no hankerings after the Infinite; yet the imaginative quality of it is visible in everything he touches, and anyone who looks at these paintings can become lost in the delicious, cool, but summer-scented meanderings of his fancy. A hundred years ago, had such a room been attempted it would have thundered with heroic forms, so badly painted as to be menacing to the digestion of even the most Indian-tea-hardened-art-student; stern endeavour would have been eloquent in every elephantine toe-nail.

We can imagine how Haydon, who always prayed before beginning any large work—(a typical prayer starts: "Oh God, have mercy on me and bless me with eyes, piety, health, intellect, and energy to get triumphantly through this and the other five of my original series for the Old House of Lords, so applicable to the new," and ends "Amen, Amen, Amen, with all my burning soul. In awe, confidence and enthusiasm, Amen!"; which has a familiar ring of "Thanking you for past favours, and hoping for a continuation of your esteemed patronage")—would here have revelled in neo-Greek form. Each detail would have taken him a year to paint, and in the design would certainly have figured, in addition to Sacred Personages, a lion, Lord Nelson, Napoleon, a negro, Roman centurions, and other favourites. Watts, at a later date, would have tumbled his virtuous, misty forms heavily round the tea-tables. Mr. Whistler's equally light-hearted namesake, however, would have given us but a bridge, a chimney, and a butterfly; that would have had to suffice us. But more likely it is that Leighton would have filled it with his peculiarly masculine-limbed "Flaming Junes," or Alma Tadema with his film-scenario Roman baths. And it has only been latterly that those who think they care for beautiful things have realized, as Miss Edith Sitwell remarked apropos of poetry and Mr. Alfred Noyes, that "it is better to be a real butterfly than a stage elephant." Those whose earnestness still prevents them from enjoying any work that is gay and unpretentious lose a good deal. They remind me of an American who said to me, "In America, sir, we no longer read *Treasure Island*, because we understand that Mr. Robert Louis Stevenson was not sincere."

This discovery is all the more valuable in that the

English genius in painting, such as it is, is essentially a fantastic one. All the talk that goes on about "pure painting" is very much in the air and unrelated to the solid facts of English art history; for the hard fact is that our countrymen are usually good artists only when they are "literary," as the word is—that is to say, that Hogarth who was a moralist and satirist, and Zoffany, Copley, and Walton who were painters of anecdote, and Gainsborough who was originally a Nature poet, and Constable a detestable ditto, and Blake who was a visionary, and D. G. Rossetti who was a romantic poet, were all better painters than those of their fellow-countrymen who were only concerned with their art—if there ever were such in the British Isles. A man who is interested in what he is painting soon learns to paint well, if his gift is a genuine one. And with Mr. Whistler's frescoes—since he, too, is a poet—the most poetic passages are the best painted. Further, there is to be felt in his work a sensitive and nervous intelligence feeding on all that brings ideas of beauty to him, yet interpreting them through his own eye. And it is this quality, so irritating to the disciples of pure paint, which makes his work at once individual, good, and likely to get better. In fact, Mr. Whistler is not only an artist, but an intelligent artist; and here I should like to voice a personal complaint, that while poets are expected by their brothers in other mediums to know all about painting, sculpture, and music, the painter considers himself free to know nothing, even about the history of his own art!

One of the most delightful features of the room is the way the paint lies on the wall, and the cleverness with which the artist has seized on such breaks in his wall-space as might have proved obstacles, and has converted them by his cleverness into shining virtues. There is no doubt but that Mr. Whistler is a born decorator, while his painted architecture makes one almost regret that he is a painter and not an architect. His cities—so restrained and English in their beauty of proportion, but with just sufficient urns and water-gods to give them interest and character—are enchanting; yet there is no break to be felt between these things, so near an idealized everyday experience, and the flying Cupids that leap and play over his streams and canals like swallows before rain or the unicorns that are so visibly startled by the bicyclist. We accept these things without questioning their reality or propriety, as we accept the fantasy of a delightful dream (if one may still mention

THIS STRANGE COUNTRY.

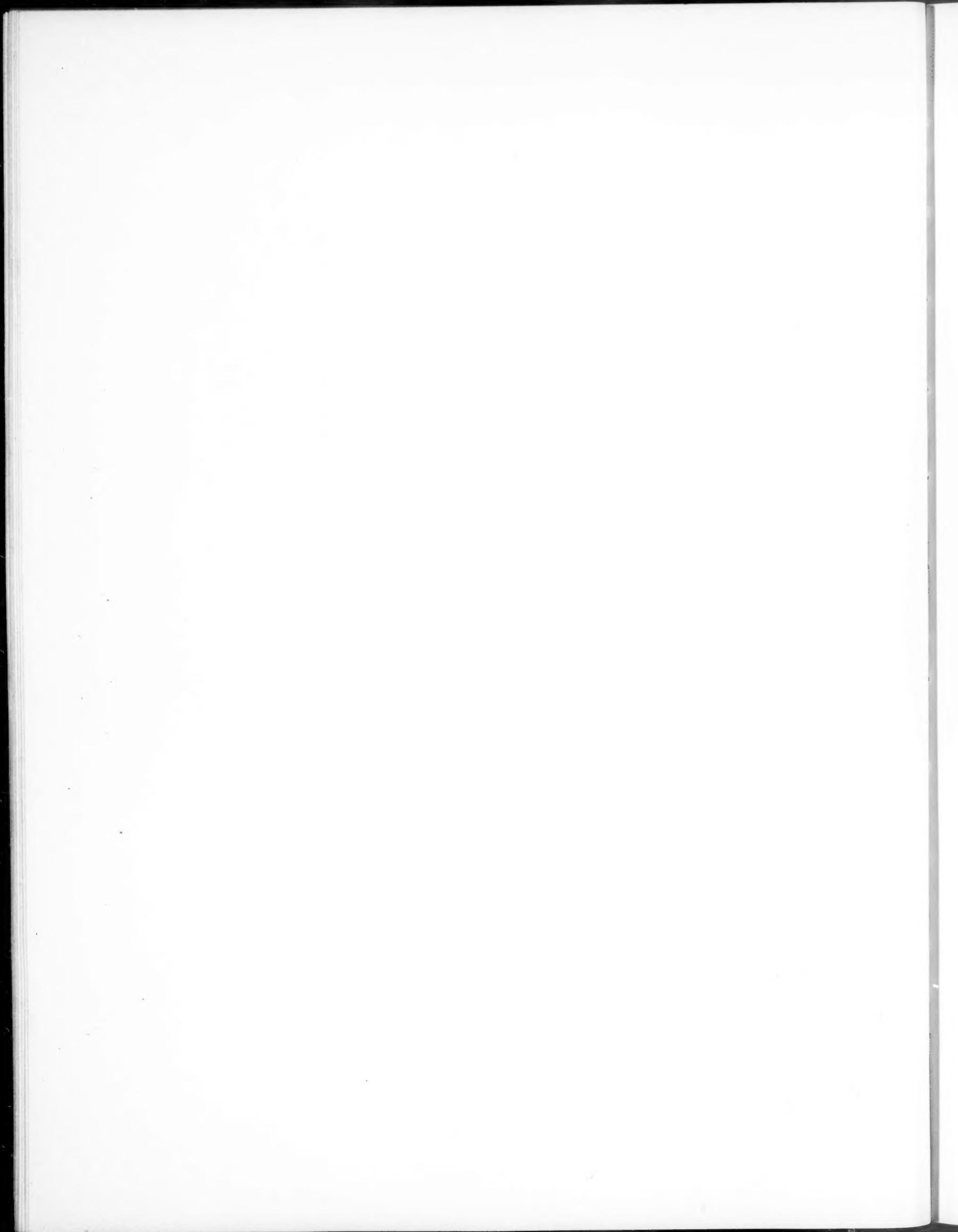


Plate II.

A close-up of our return.

July 1928.





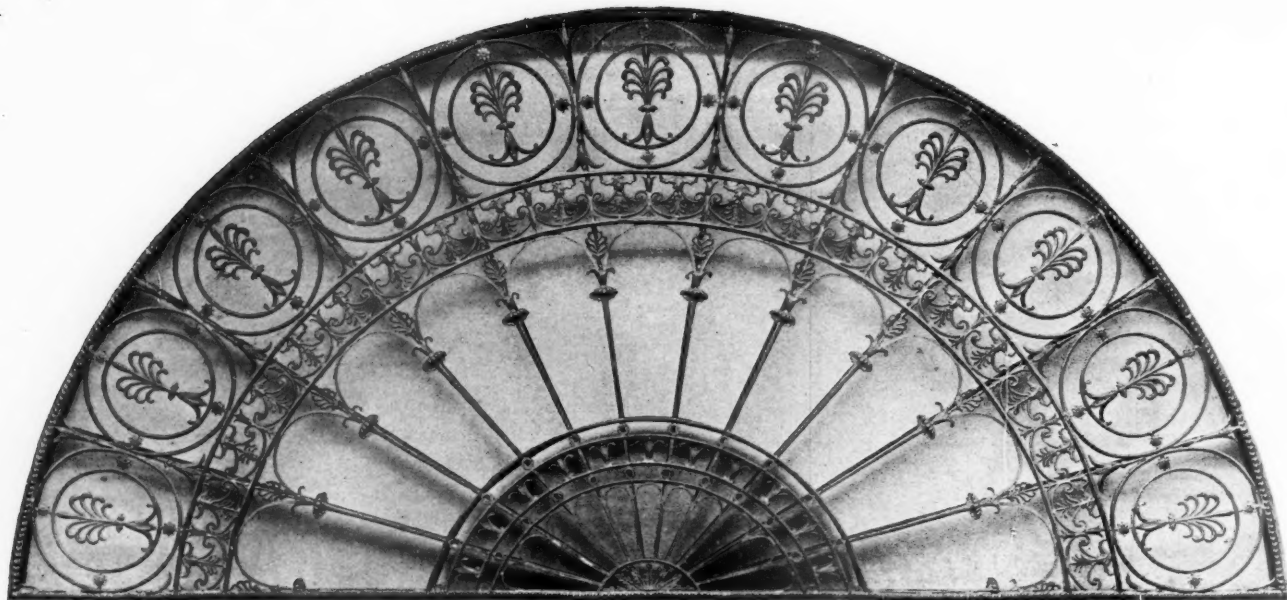
*We return.*

such a thing without shame), while the ogres and gluttons strike an appropriate note of dream-menace verging on horror. Indeed, Mr. Whistler's work has the unquestioned logic of *Alice in Wonderland*.

As regards the landscape background to these frescoes, we soon reach a conclusion that explains much of the flavour of the room. Mr. Whistler is of the old Italian-English school, without any tincture of French influence, except that of Poussin. The landscape is an airy English-Italian one, the view wide enough to rest the eye—in fact, the landscape of the sixteenth-century English poets or of Inigo Jones. And this Italian romantic influence is to be observed, too, in the more fantastic flights of his architecture, as in the Latin inscriptions that abound on bridges and pediment. Nothing more enchanting in the realms of painted architecture has been accomplished for many a long year than the doors, guarded by gigantic weed-clad gluttons, their hair green grass; while above them the broken arching, from which sprout little trees visibly splitting the stones asunder with their roots, supports two very scaly dolphins.

But more important than any detail, however charming or

inspired, is the fact that the whole room is pleasant and enlivening. However English the food provided, however Scottish the climate through the deeply recessed windows, those who eat here may wander through the fields of an enchanted spring-time, with green leaves and leaping birds as their comrades. And in the vistas that the hills disclose, their eyes will rest on cool lakes, ruins, and the peaceful paradise into which Palladio changed his landscapes; the towns, too, seem natural and well-placed; the mills and waterwheels add a touch of English respectable solidity, so that they cannot be pained by the fauna, flora, or inhabitants of this strange country, in which unicorn, dolphin, drummers, top-hatted figures of the eighties with their graceful companions, greyhounds, bicycles, and negro pages all are at home, equally happy and at their ease. It is, therefore, to be hoped that the numerous rich people who love beauty, yet dwell in dull, even ugly houses, will go to the Tate Gallery, learn their lesson, and will provide young artists with the opportunity to give them a lovely setting, and at the same time earn a decent income for themselves.



The Bi-centenary of Robert Adam.

(1728—1928.)

By John Swarbrick.

TWO hundred years ago, on July 3, 1728, the life of Robert Adam dawned at Kirkcaldy, in Fife-shire. There he was baptized at the Abbotshall Parish Church, and, in the registers, we may read the entry—"July 24. Robert lawth son of William Adam and Mary Robertson was baptized before the Congregation." In all probability he was born at Gladney House, the home of the Robertson family, in the part of Kirkcaldy known as Linktown. Let us hope that the Kirkcaldy Town Council may not celebrate this memorable year by demolishing the historic house, as they were recently advised to do, in order to clear a site for the erection of subsidy houses.

William Adam was an architect and engineer. In those days some parts of Scotland were in a rather wild condition; the Highland chiefs had retainers, occasionally committed depredations, and lived a free and often lawless life. They had raided England so recently as 1715 in the cause of the Old Pretender, as we were taught to call him, and did so again in 1745 for the sake of Prince Charlie. Through all this turmoil the Hanoverian Government found a trusty man in William Adam, who prepared surveys, carried out works, and performed many very useful services. Despite the distractions of the time, he contrived to amass a certain amount of money and purchased estates, coal mines, salt-pans, and other sources of revenue. One of his purchases was the portion of the wild country in Fife-shire, which he converted into the present Blair Adam estate, subsequently the family seat. His home was in Edinburgh, but his business took him far and wide. There were few architects

in Scotland in those days, and none so well known as William Adam, the master mason to the Board of Ordnance in North Britain. The only other Scottish architect who had previously held a similar position north of the border was Sir William Bruce, the contemporary of Inigo Jones. To William Adam the Duke of Hamilton and almost all the well-known Scottish peers and gentlefolk went for designs and estimates, when they wished to rebuild or alter their homes or churches. His architectural work was influenced by that of Gibbs, Campbell, and other Englishmen of the day. In addition to his ordinary work he found time, with the assistance of his sons, to compile a publication, consisting chiefly of his own works, which he called *The Vitruvius Scoticus*, after Campbell's great publication *The Vitruvius Britannicus*. When he died in 1748, three years after Prince Charlie's escapade, and two years after the Battle of Culloden, his four sons—John, Robert, James, and William—survived to carry on his business.

John, being the eldest son, inherited the family estates and responsibilities. Like his father, he was a man of business and interested himself in affairs generally. Robert and James Adam were architects, with apparently no other interests of moment. Of the two, Robert was unquestionably the outstanding figure. James always occupied a secondary place, and seldom appears to have done any architectural work of importance on his own initiative; but he must have been a most enthusiastic companion, and one capable of rendering great assistance to his brother. The two seem to have instinctively chosen to work together, and with their unmarried sisters lived in London a life of single blessedness,

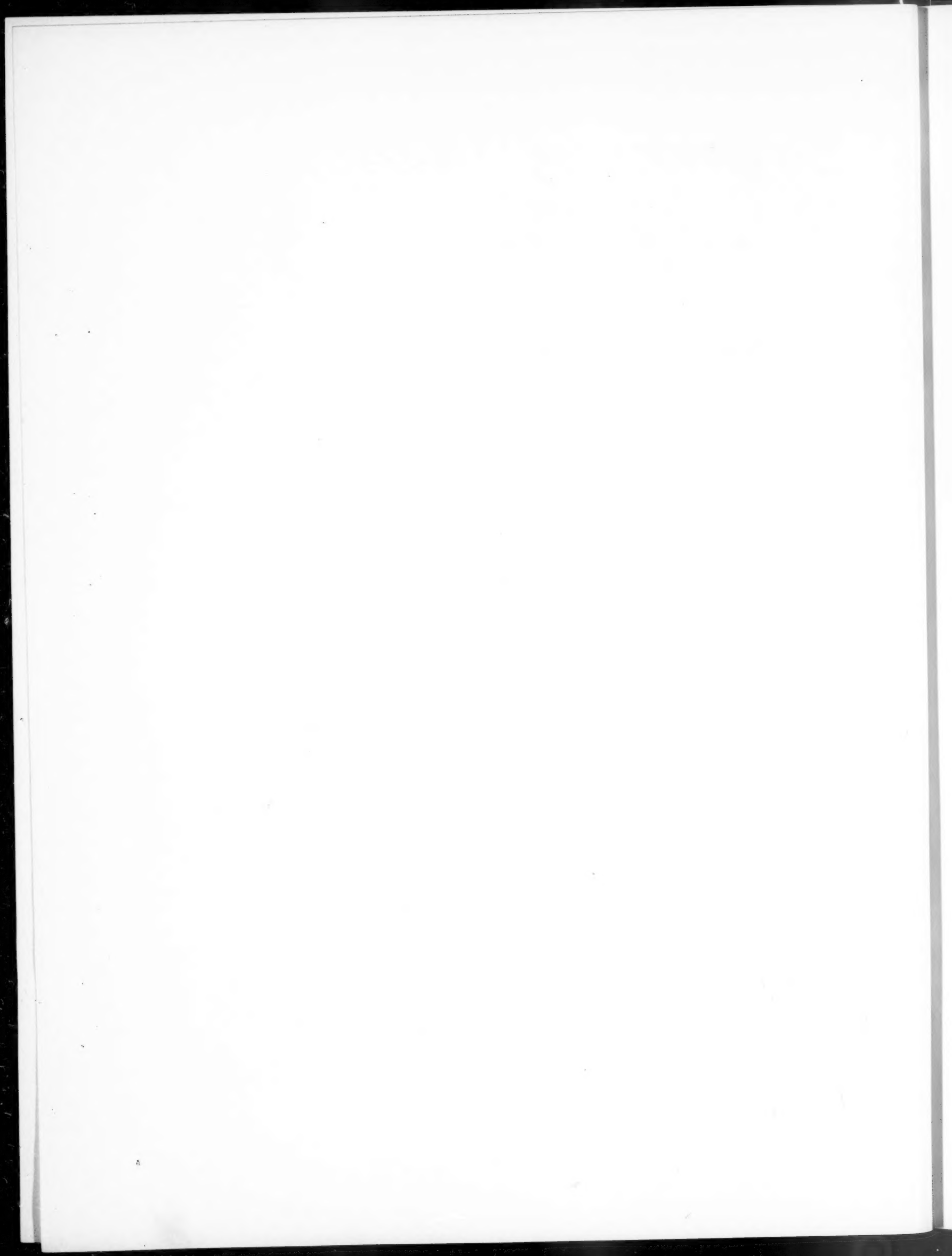
THE BI-CENTENARY OF ROBERT ADAM.



Plate III.

July 1928.

THE UNIVERSITY, EDINBURGH.
Robert Adam, *Architect*.





A portrait in oils of Robert Adam,
by Pompeo Battoni.

devoted principally to art and their architectural work. A pretty little picture of their quiet social life may be found in the account of a private evening function in the early diary of Fanny Burney. It is but a slight sketch; yet we get a passing glimpse of Robert and James as young men, away from the distractions of business, before the charms of youth had entirely disappeared.

The gathering took place in 1770, when Robert was forty-two, at the home of Mr. and Mrs. Debieg. In a letter written from Lyme Regis, on April 20, to "a certain Miss Nobody," Miss Burney, then a girl of eighteen, narrated every incident that appealed to her youthful mind. The function was arranged to commemorate the election of Mr. Dundas to Parliament, on the anniversary of the wedding of Mr. and Mrs. Debieg. The company included Robert and James Adam, and apparently their sister Margaret. "Mr. Adams,"¹ the diarist wrote, "very sensible, very polite, and very agreeable—the most so, Mr. Debieg excepted, of the whole party. Mr. — Adams, his younger brother, a well-behaved, good sort of a young man."

At nine o'clock dancing began, and this was followed by supper and music.

We then left off for supper. During the time of rest I was happier than in dancing, for I was . . . more pleased with the conversations I then had with Mr. Dundas, Mr. Adams and others, than with my partners, and they all in turn came to chat with me, with as much good humour as if I had been as good a talker as I am a listener. Mr. Dundas, the elder, and Mr. Adams are quite high conversers. I was never more pleased. . . . When supper was over, all who had voices worth hearing were made to sing—none shone more than Mr. Adams; though

¹ The name was frequently spelt "Adams" at the time, and in the minutes of the Edinburgh Town Council and in various legal documents a final "s" generally appears at the end of the name of each of the brothers. In fact, Robert wrote his own surname in that way in one of the matriculation albums of Edinburgh University.

in truth he has little or no voice . . . yet he sung with so much taste and feeling, that few very *fine* voices could give equal pleasure: I cannot but much regret the probability there is of my never seeing him again.

William Adam, the youngest surviving brother, is chiefly remembered as the one who completed their various contracts after their decease, and who preserved the sketches and designs now in the Soane Collection. As a matter of fact, he was at one time a merchant who imported building materials; but he seems to have been of great assistance in the financial part of the business, and latterly at least practised as an architect.

In 1754 Robert Adam, then in his twenty-sixth year, followed the example of other well-known architects by travelling upon the Continent in order to study architecture. He passed through France to Italy and Rome, but returned early in 1758, down the Rhine from Venice and Switzerland, for England and France were then at war. This journey exercised a most remarkable influence upon his subsequent work. Whilst abroad he met Charles Louis Clérissieu, Piranesi, and many other distinguished artists; but probably most important of all, he discovered that the architecture of the Romans was not in reality the stiff, inflexible affair of rigid rules that Palladio and his successors had represented it to be. Robert was also an antiquary, and

his natural predilections led him to explore the ancient remains of Roman buildings, such as the vast baths, the ruined palaces, the subterranean vaults or grottos, and such places as Herculaneum and Pompeii. Moreover, in 1757, he equipped an expedition to Spalato, in Dalmatia, and had those splendid engravings made that were subsequently published in his great work on this subject. Possibly this undertaking did much to establish his early reputation. When he visited

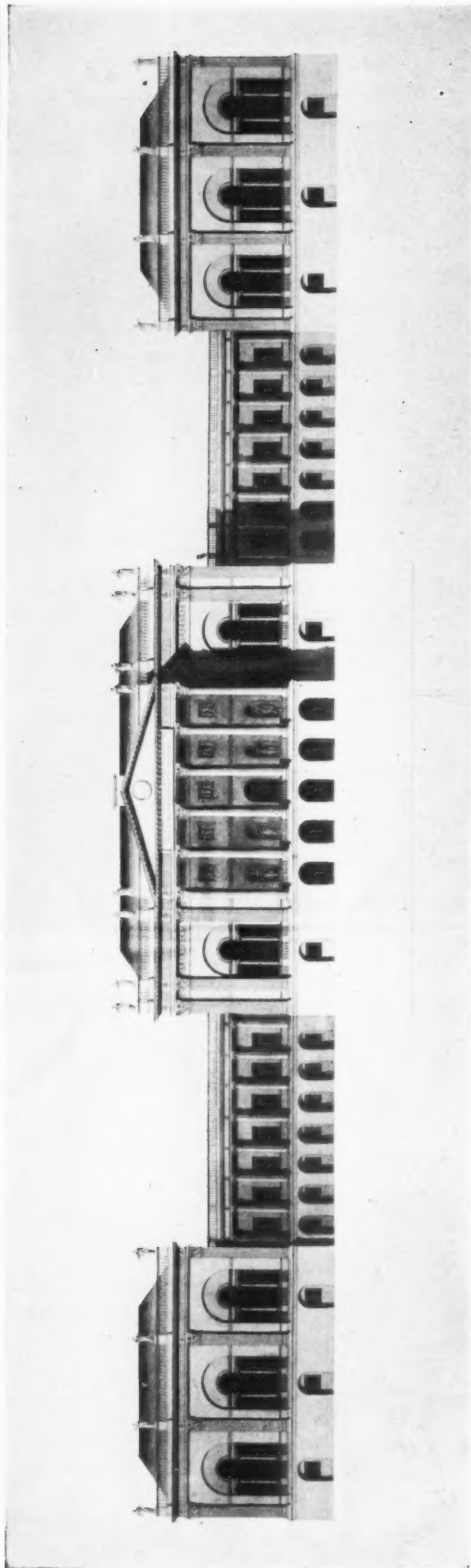


A turine for Sir
Watkin Wynn. From
the Soane Collection.



The Blair Adam portrait of Robert Adam in later life.

From the Soane Collection.



A design for the south façade of Stowe, Buckinghamshire.



Hopetoun House, South Queensferry, N.B. The main building was designed by Sir William Bruce, the two flanking pavilions and the curved corridors by William Adam, senior, the father of the brothers. Bruce and Adam, senior, were the two great Scottish predecessors of Robert, upon whom descended their mantle, for Robert was the pupil of William, and William the pupil of Bruce. Stowe is Robert's treatment of a problem similar to that at Hopetoun, and the comparison is not uninteresting.



The south front of Kedleston.

Venice shortly afterwards, he called, as many Englishmen then did, on Lady Mary Wortley-Montagu. This good lady was evidently greatly interested in the enterprising young Scotsman, for she wrote home to her daughter, the Countess of Bute: "I saw, some months ago, a countryman of yours (Mr. Adam), who desires to be introduced to you. He seemed to me, in one short visit, to be a man of genius, and I have heard his knowledge of architecture much applauded. He is now in England." The actual meeting of Robert Adam and the Earl of Bute is narrated in a grotesque fashion by Dr. Alexander Carlyle; but brusque as the reception may have been the Earl proved to be the young man's best friend.

The day came when we were presented to Lord Bute, but our reception was so dry and cold that when he asked when we were to go north, one of us said tomorrow. Hereceived us, booted and spurred, which in those days was a certain signal for going a-riding, and an apology for not desiring us to sit down. We very soon took our leave, and no sooner were we out of hearing than Robert Adam, who was with us, fell a-cursing and swearing. "What! had he been presented to all the princes in Italy and France, and most graciously received, to come and be treated with such distance and pride by the youngest earl but one in all Scotland?"

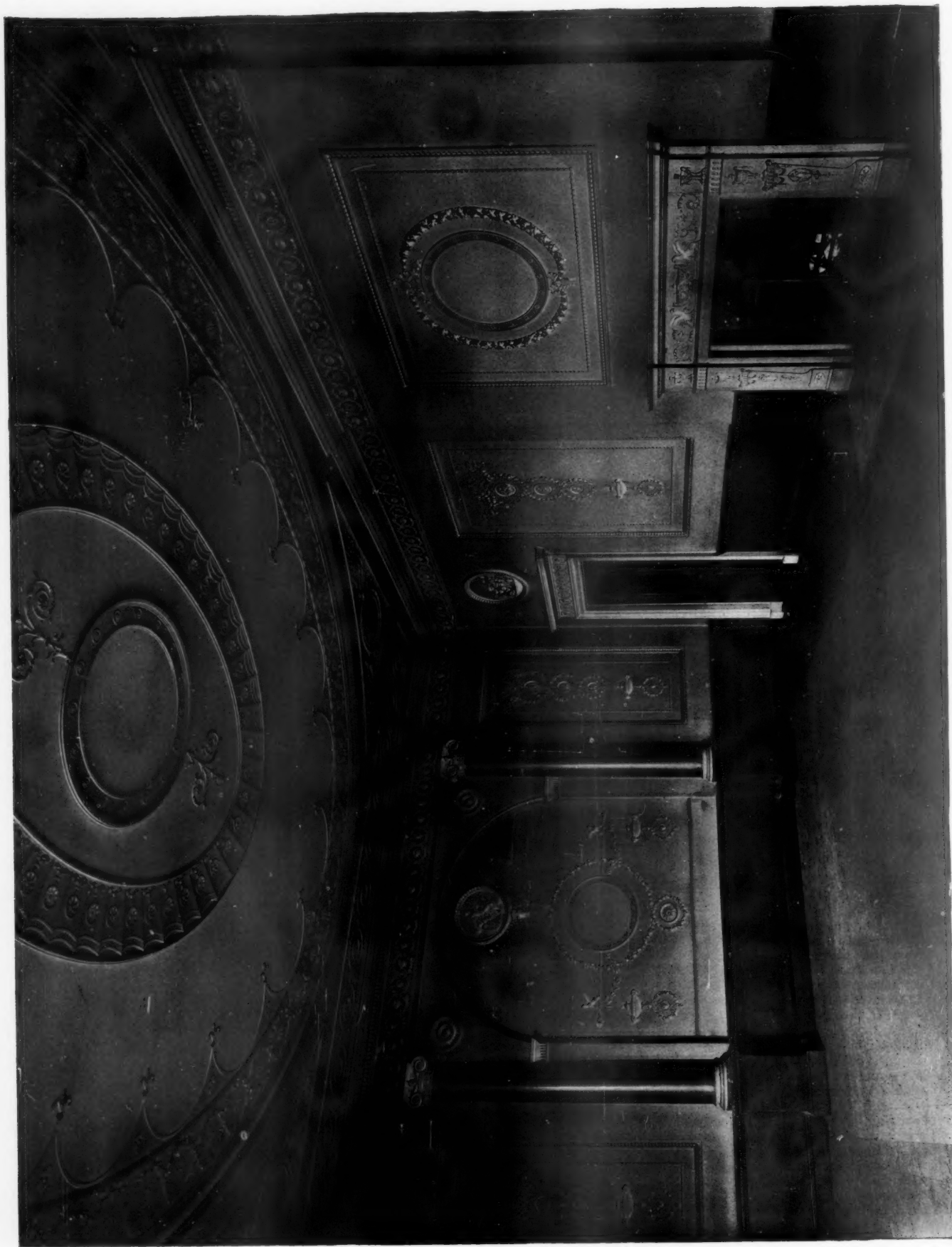
Carlyle, however, added: "They

were better friends afterwards, and Robert found him a kind patron, when his professional merit was made known to him." Prior to his appointment as Prime Minister in 1763, Bute exercised a most unusual influence in the Royal household, and it was doubtless largely owing to his influence that William Chambers and Robert Adam were in 1761 appointed "Joint Architects of His Majesty's Works."

After the appointment of Bute as Prime Minister, his political opponents were not long in attacking his nationality and partiality for Scotsmen. John Wilkes in the *North Briton* stated that Mansfield, the Lord Chief Justice, came from Scotland—and so did Loudon, who commanded the British forces in Portugal, Sir Gilbert Elliott and James Oswald of the Treasury Board, in addition to Ramsay, the court painter, and Adam, the court architect. Churchill declared that Scotland was the home of want, and that England, a land flowing with milk and honey, was being thrown open to Scotsmen and betrayed. So bitter did this persecution become that it contributed to bring about the resignation of Bute. Popular as Robert Adam undoubtedly was, it needed all his endurance to bear with equanimity the persistent prejudice against Scotsmen which then existed. Yet no architect



The centre portion of the north side of Charlotte Square, Edinburgh.



The Eating Room on the ground floor of Harewood House, London (now demolished).





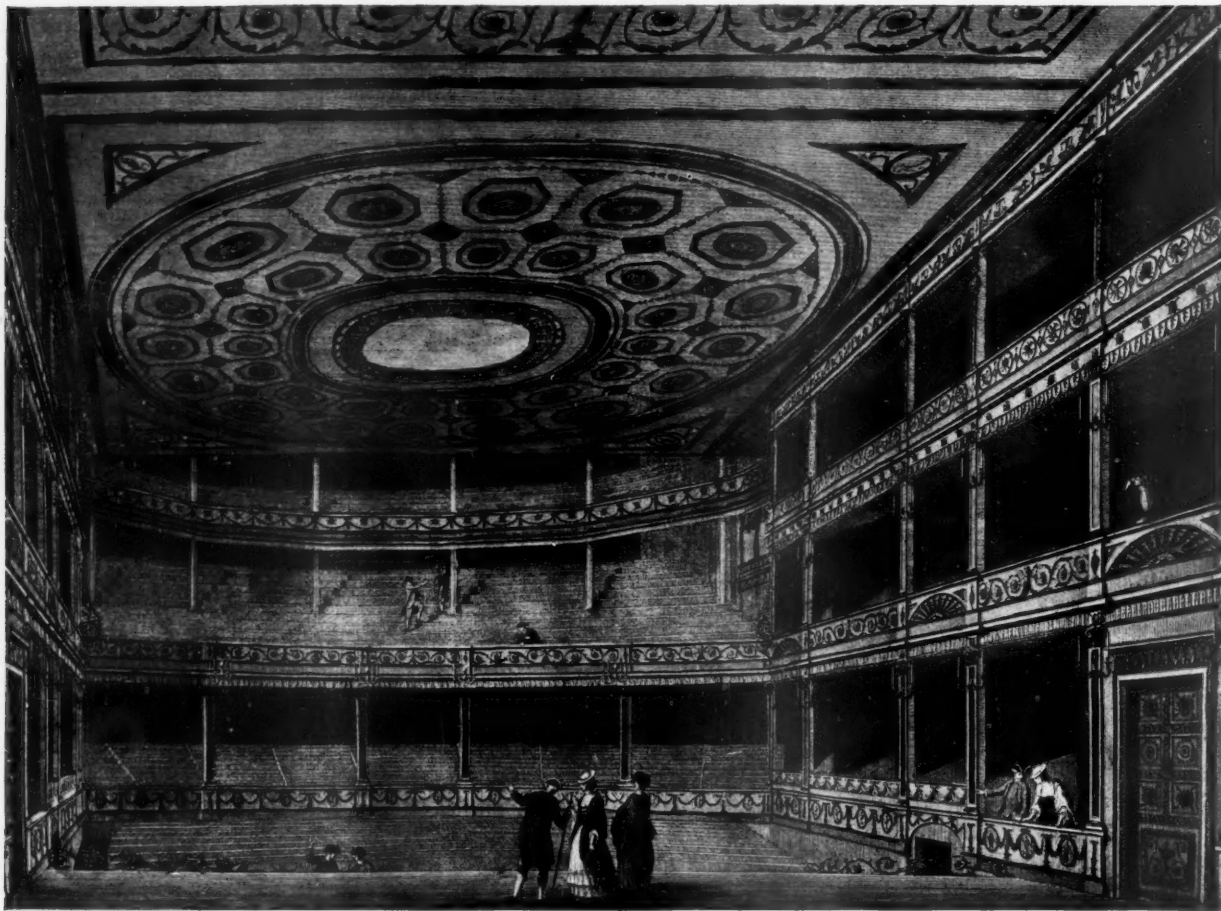
The south end of the *Eating Room*, Harewood House, London (now demolished).

of the day was more widely employed. He became the fashionable architect, and among his clients were the King and Queen; Augusta, Princess of Wales; William, Duke of Cumberland, and many members of the peerage.

Commissions came to him from all parts of the United Kingdom and Ireland; and so great was the demand upon his services that it was with difficulty that he sought to fulfil his engagements with satisfaction to his clients and credit to himself. Some idea of his enthusiasm and views at this time may be gained from a letter which he wrote to Lord Kames, one of the Senators of the College of Justice and one of the Lords Commissioners of Judiciary in Scotland.¹ Possibly some of these views may have been transitory, but they are nevertheless very interesting. So anxious were some of the mansion builders of the eighteenth century to secure the advice of Robert Adam that they dispensed with the services of older architects. In this way the Earl of Coventry came to dismiss Launcelot (Capability) Brown, who was acting as his architect at Croome Court, and Sir Nathaniel Curzon (afterward Lord Scarsdale), the ancestor of the late Lord Curzon of Kedleston, to suspend James Paine, who had commenced his great house at Kedleston. Similarly, Mr. Edwin Lascelles (afterward Lord Harewood) persuaded Adam to complete Harewood House, in Yorkshire, which

had been commenced by Carr of York. Almost as soon as he began to practise he started to prepare designs for furniture and the various appointments of private houses and other buildings, as at Harewood House, Yorkshire; Syon House, Osterley House, Kedleston, and Nostell Priory. He realized that an interior could not be pleasing so long as the furniture and fittings bore no relation to the architectural treatment. He perceived that there must be consonance throughout, and that, if the work were to attain to true excellence, one scheme of effect must govern the treatment as a whole; and that the carpets, ceilings, walls and fittings, together with the smallest pieces of furniture and sundry features, must all be designed in accordance with the general scheme. The variety of subjects that it became necessary to design, in order to apply this principle, was very considerable. Not only did he find it desirable to design cabinets, upholstery, carpets, tapestry, and embroidery, but also mirrors, silver plate, memorials, freedom caskets, lead fanlights, fire-grates, door furniture, girandoles, épergnes, torchères, and many other details too numerous to mention. Though many of these designs are open to criticism, there is in most an artistic expression that still retains a living charm. Some conception of his almost inexhaustible energy may be formed when we realize that, despite all his professional engagements, he found time to interest himself in national legislation and was, in fact, a Member of Parliament for Kinross-shire in 1768.

¹ This letter, dated March 31, 1763, is published on a later page of this issue, under *Correspondence*.—ED.



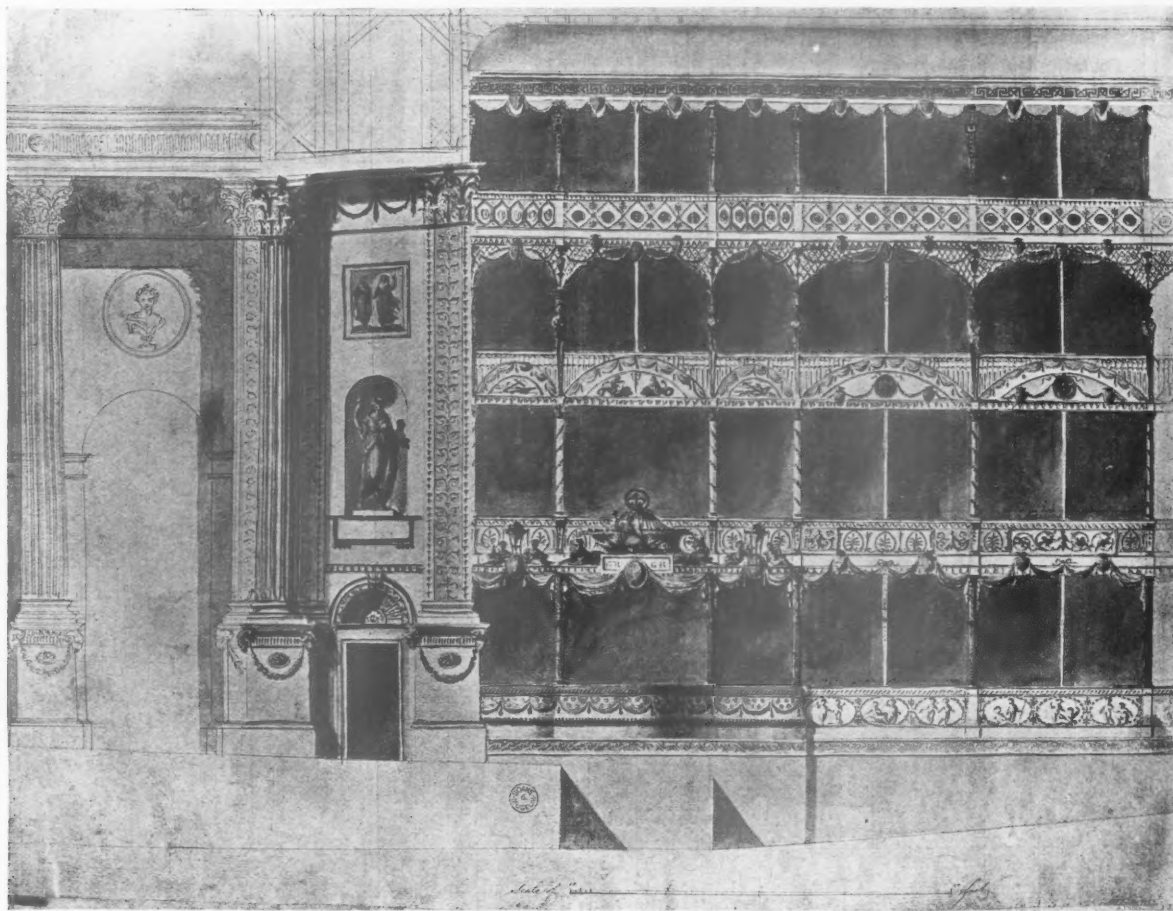
The Theatre Royal, Drury Lane, "as it appears from the stage altered and decorated in the year 1775."

From Adam's published designs.

In 1760, two years after Robert's return to England, his younger brother James started upon the Italian tour, from which he did not return until May 1763. Whilst abroad, James purchased, on behalf of George III, the large collection of drawings and prints which then belonged to Cardinal Alexandro Albani. He also employed Clérissseau, Zucchi, and other artists to prepare drawings of architectural and decorative work for professional purposes. Engravings of some of these drawings by Cunego were subsequently published. In this and other ways Robert came into the possession of a fine collection of drawings, paintings, engravings, books, and ancient marbles. He was, in fact, a collector and connoisseur of great discrimination.

We in this country are apt to regard the Adam manner as the artistic expression of Robert Adam alone; but, though he undoubtedly impressed upon his work the stamp of his own individuality, it should not be forgotten that his treatments were due, not solely to his personal investigations of ancient Roman remains and observation of *Cinquecento* work in Italy, but also in a large measure to that second eighteenth-century Renaissance or revival of the study of the antique aroused by the writings of the Abbé Winckelmann and others. It was this same movement that influenced the work of the Louis XVI period in France. Such interiors as the boudoir and the *salon de musique* of Marie Antoinette at Fontainebleau are sufficient evidence of that. An eighteenth-century interior showing the same influence may be seen in the galleries of Munich. Probably Robert learned

much from the French in the design and arrangement of stately interiors. The manner in which he arranged rooms *en suite* and secured vistas and also varied the shapes of the rooms, introducing round and oval apartments and exedrae, was brilliant. Probably no former English architect, unless it was Sir John Vanbrugh, had shown such an admirable grasp of the possibilities of internal treatment. Another service of Robert's to art, which is too often overlooked, was the raising of public taste from an admiration of Chippendale's Rococo and Chinese treatments and other contemporary vagaries to an appreciation of the excellences of the lighter and less familiar work of the ancient Roman craftsmen. His judgment in such matters as town planning and the design of public bridges, such as the one at Bath, was excellent in many ways and much in advance of that of most of his contemporaries. His schemes for the Bathwick estate at Bath are of special interest, and likewise his treatment of the Pulteney Bridge, which he built as an entrance to the estate. The most familiar of his architectural works are probably the Register House and University at Edinburgh, Harewood House (Yorkshire and London), Kedleston, the interior of Croome Court, Stowe, Lansdowne House, Osterley, the Adelphi, Mellerstain, the Countess of Home's house in Portman Square, Gosford House, Nostell Priory, Kenwood, the Watkin Wynn House (No. 20 St. James's Square), and Syon House. The simple broad effect, severity, dignity, and massiveness of his design for the main front of the Edinburgh University differs remarkably from some of his



Robert Adam's proposed treatment of the stage in the projected rebuilding of the King's Theatre, Haymarket, London.
From the Soane Collection.

light decorative treatments, which have been regarded as feminine and affected. This is bold, masculine, and simple to a degree. It is, in fact, characteristic of his work after the costly American War which ended in the Declaration of Independence.

Robert Adam struck a note that no other British architect or designer had touched before him, and he occupies a place of honour in the history of the development of English architecture from which the general consensus of opinion is not likely to remove him. It can be said of him, that he was the first English architect to show how the principle of the *ensemble* could be applied in order to bring both the accessories and appointments completely into accord with the architectural treatment. He was a pioneer, a man accustomed to take a broad and comprehensive view of his work as a whole. We can only respect the judgment of those of his contemporaries who sought to honour his memory by according to him a last resting-place in the south aisle of Westminster Abbey. Sir Joshua Reynolds died on February 23, 1792, and Robert Adam on March 3 following. In the contemporary number of the *Gentleman's Magazine* we read:

It is somewhat remarkable that the arts should be deprived at the same time of two of their greatest ornaments, Sir Joshua Reynolds and Mr. Adam; and it is difficult to say which of them excelled most in his particular profession. Sir Joshua introduced a new and superior style of portrait painting. It is equally true that Mr. Adam produced a total change in the architecture of this country; and his fertile genius in elegant ornament was not confined to the decoration of buildings, but has been diffused in almost every branch of manufacture. His talents extended beyond the line of his own

profession; he displayed in his numerous drawings in landscape a luxuriance of composition, and an effect of light and shadow, which have scarcely ever been equalled. The loss of Mr. Adam at this time must be peculiarly felt, as the new University at Edinburgh, and other great public works both in that city and in Glasgow, were erected from his designs and under his direction. To the last period of his life Mr. Adam displayed an increasing vigour and refinement of taste; for, in the space of one year preceding his death, he designed eight great public works, besides twenty-five private buildings, so various in their style, and so beautiful in their composition, that they have been allowed, by the best judges, sufficient of themselves to establish his fame unrivalled as an artist.

His career was cut short when he was apparently reaching the consummation of his powers, when he was adopting simple treatments that differed greatly from his earlier and more ornate work. From Scotland, the land of his birth, the greater part of his commissions came in later life; and, in Edinburgh, we can see the public buildings by which he will be best remembered. In his earliest professional work, we see how he occasionally allowed his admiration of *Cinquecento* work and of Roman bas-reliefs of a similar type to lead him to produce effects lacking in breadth, but resplendent with "elegant ornament." This, however, is an error into which other great architects have fallen in their younger and less experienced days. In his later years, he was careful to keep the broader effects in mind from the outset, and in no case would this breadth have been more clearly seen than in his designs at Edinburgh University. Regarding his work as a whole, we can say of Robert Adam that he was a brilliant and resourceful designer, and one

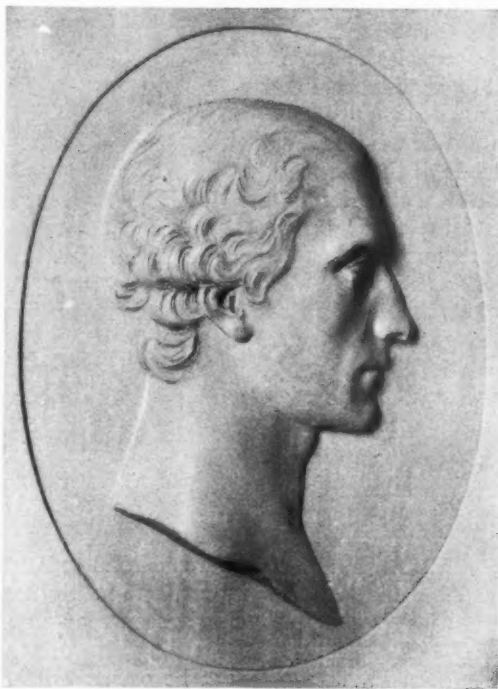


The Marble Hall at Kedleston.

whose ideas have continued to exercise an influence upon subsequent thought. The charm of his light and graceful ceilings of the simpler type, with little, delightfully painted plaques such as Angelica Kauffmann executed, will never be forgotten. Somewhat similar effects were appropriately introduced on wall surfaces, and some of the *motifs* appear in his designs for inlaid furniture, such as that at Harewood House in Yorkshire.

It would be a pleasure to recall in some vivid manner the personal characteristics and traits of this distinguished and enthusiastic man; but no very precise accounts of his personal appearance and bearing have been preserved, so far as we know, in writing. We can, however, form some conclusions from the portraits and bas-reliefs that are still extant. In the painting of Robert Adam, by Pompeo Battoni, we have a portrait of the hopeful, ambitious young man, who had made up his mind to throw his whole weight into the balance in order to establish for himself a place amongst our great national architects. The same nasal profile and proportion of forehead may be seen in the little ivory bas-relief

preserved at Blair Adam. Here he looks a little older, and the modelling of the surface is not so full. This was probably the Robert Adam that Fanny Burney met at Mrs. Debieg's and feared that she might never meet again—a very beautiful person. The portrait of James Adam at the Royal Institute of British Architects probably reveals the "well-behaved, good sort of young man" whom the young lady met at the same time. The Institute portrait of Robert Adam does not express the characteristics we observe in the Battoni portrait and in the bas-relief so well as the painting in oils at Blair Adam, which shows us Robert, as an older man, seated and examining a large portfolio. In this we notice the same expression, but in a more mature face, crowned with whiter hair. This is the portrait of a vigorous, healthy, robust man; of the courtly, distinguished and scholarly connoisseur whom his contemporaries grew to admire and delighted to honour. This is the Robert Adam of later years, in the fullness of his powers, when he had learnt to eschew the subtle temptations of profuse ornamentation and delighted rather in the simple, grand effects that outlive fashion.

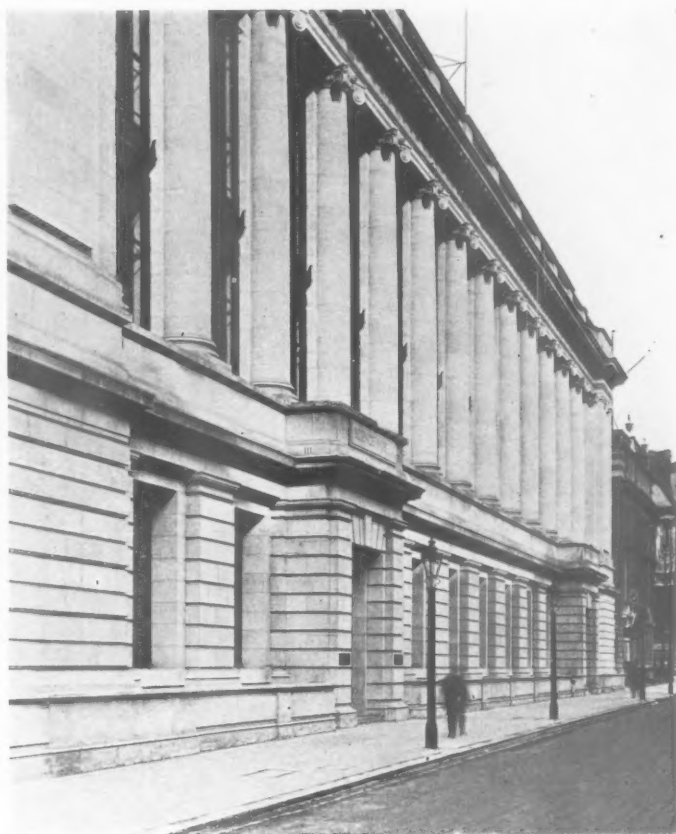


An ivory bas-relief of Robert Adam.

The New Science Museum, South Kensington, London.

Designed by Sir Richard Allison, C.B.E., F.R.I.B.A.
(H.M. Office of Works).

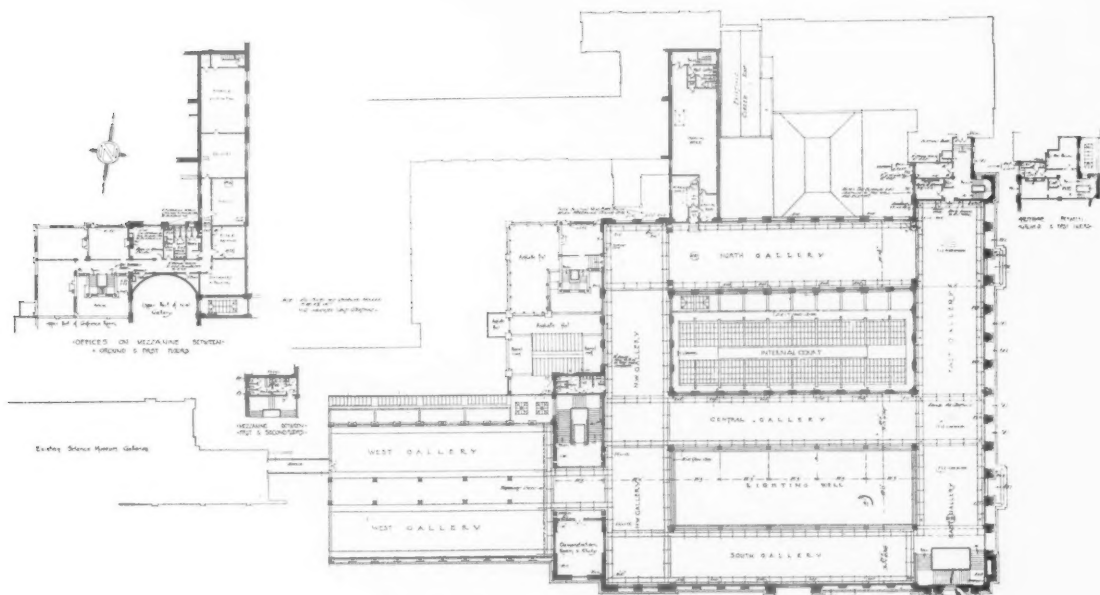
The site of the new building for the Science Museum is situated between the Natural History Museum on the south and the Imperial College of Science on the north. The complete scheme will extend ultimately from Exhibition Road on the east with a frontage of 250 ft. to Queen's Gate on the west with a frontage of 160 ft., the total length of the building being 1,130 ft. The museum displaces, as it is built, the old existing southern galleries of the 1862 Exhibition now being used to accommodate the Science Museum. The long north and south elevations will



THE MAIN ENTRANCE
FRONT IN

be faced in red brick with stone dressings, this treatment being confined to the frontage screened from public view by existing buildings and to future extensions. The shorter east and west elevations with their returns will be faced with stone. Before considering the plans of the building, very careful investigation was made in regard to the lay-out of the exhibits in order to arrive at the most convenient gallery widths, and the heights of the storeys were to a large extent governed by efficient lighting provision for the single and double-lit gallery widths finally agreed upon.

EXHIBITION
ROAD.



A PLAN OF THE FIRST FLOOR.



THE EAST AND SOUTH FRONTS OF THE NEW SCIENCE MUSEUM.

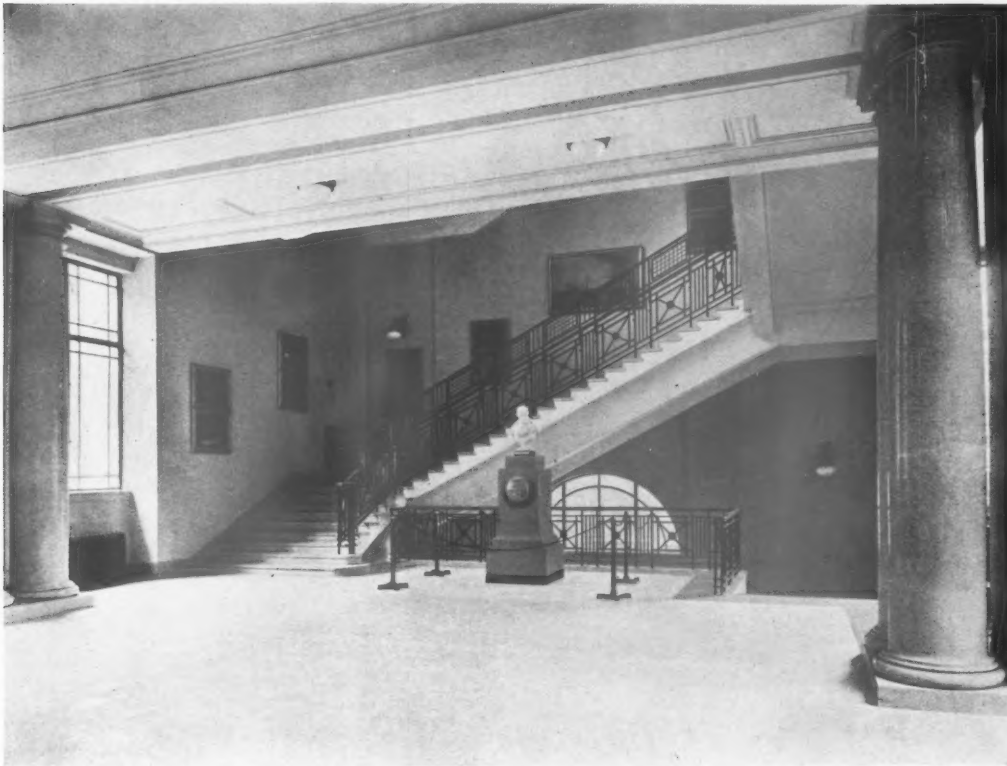
The main east front to Exhibition Road, which is built in Portland stone, is designed in the Renaissance style, with a series of twelve Ionic columns 35 ft. in height running through the first and second storeys, flanked at the ends with wide piers. The ground-floor storey is in rusticated ashlar work. The stone treatment is extended in a simplified form round the south front to a point where a connecting gallery will be built to the new Geological Museum when that building is erected. The remaining external fronts, which face surrounding buildings and have no street frontage, are to be finished in red brick with stone dressings or plain red brick according to position. The mansard slopes to the roofs are faced with green slates crowned with a moulded lead cresting. The gallery windows, averaging in size about 11 ft. by 8 ft., are in steel, and the sashes are all hung to permit of cleaning from within. The building contains, in addition

to the large lighting hall, a top-lit gallery on the ground floor with an arched rib glazed roof at the first-floor level. All the galleries are lofty—a condition which is called for by the character of many of the exhibits, such as beam engines and machinery of various types, aeroplanes, etc., many of which are of full size. The basement, which is devoted principally to workshops and stores, is 12 ft. 6 in. high; the ground floor is 23 ft.; the first and second floors 21 ft., and the third floor 19 ft. Owing to the street level at the entrances from Exhibition Road the ground-floor height of the east gallery is reduced to 19 ft., and the basement is similarly raised. The window-sills are 7 ft. above the floor in all cases except the ground and second floors of the east galleries and also the third floor. The latter is lit by sloping lights in the mansard roof pitched at 70 deg. The roof of the east gallery is of the saw-tooth type with patent glazing on the north aspect.



AN ARCHED WINDOW

IN THE SOUTH FRONT.

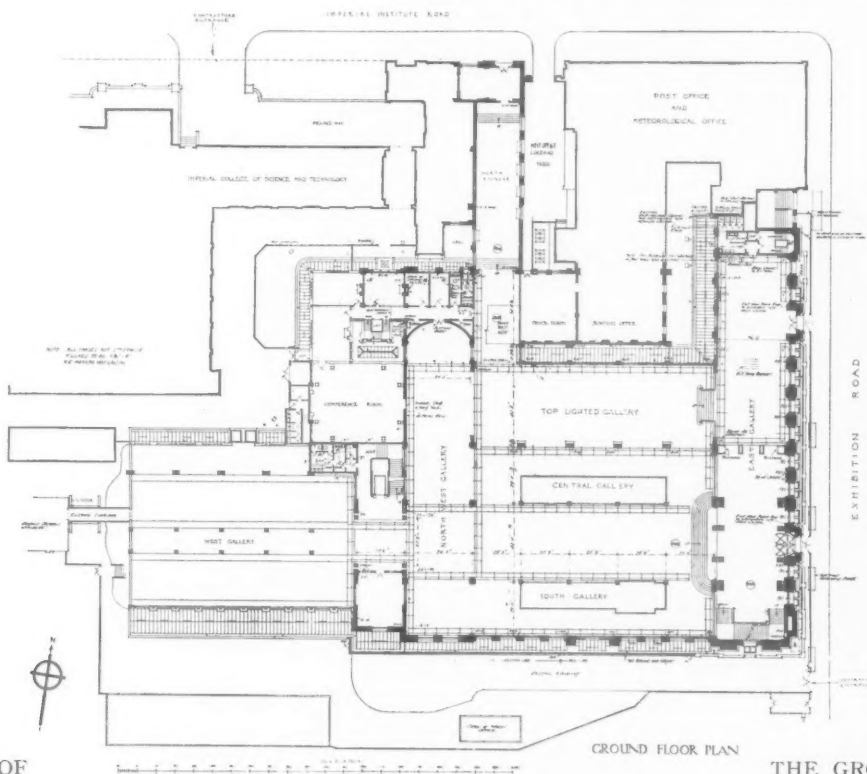


THE STAIRCASE

The columns and column foundations, floors, roofs, including mansard slopes, and all constructional units of the building are in reinforced concrete. The sizes of the columns exposed to view in the galleries and all the beams over them were fixed to give reasonable architectural proportions, and the spacing of all the floor beams was arranged to follow a uniform panel treatment in the ceilings. The heating and service ducts which are carried round all the galleries considerably complicated the detail of the constructional design. The segmental ribs to the large arched roofs of the large lighting hall and top-lit gallery at the ground-floor level

are made in reinforced concrete, together with the vent trunks over them. Provision is made in these trunks for fixing electric fans should natural ventilation prove insufficient. The staircases are built of reinforced concrete and finished with 2 in. York stone treads and risers. The walls and ceilings

are finished with a simple plaster treatment. The floors are made with oak boarding fixed to fir battens. A feature of the floor construction to the galleries is the elaborate system of ducts. These comprise one smaller duct, 10 in. wide, for heating pipes, and a wider duct, 2 ft. 3 in. wide, which accommodates the lighting, gas, and compressed air mains.



A PLAN OF

THE GROUND FLOOR.

The Church of All Souls, Springwood, Liverpool.

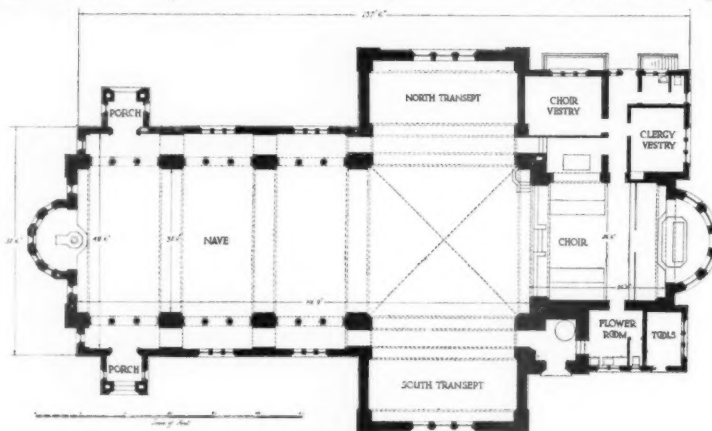
Designed by Campbell and Honeyburne.



The church occupies a triangular site on the axis of the junction of two main arterial roads, and serves an entirely new housing estate built by the Corporation of Liverpool. The building, which has been designed in the Byzantine and Romanesque styles, adapted to modern requirements, relies chiefly for its broad effects on the studied simplicity both of its masses and its detail. A prominent feature of the church is the campanile, which is over 100 ft. in height. The bell from the old church of All Souls, Liverpool, now demolished, has been temporarily placed in the tower. The exterior

THE SOUTH PORCH AND
ENTRANCE GATES.

church for approximately 700 persons, nearly all of whom have an uninterrupted view of the pulpit and lectern. The pulpit, font, and piscina have been made in Leckhampton stone by Mr. H. Tyson Smith, and the choir stalls, lectern, litany desk, and other interior fittings have been made in English walnut and are the work of Mr. W. R. Burden.



A PLAN OF THE CHURCH.

THE CHURCH OF ALL SOULS, LIVERPOOL.



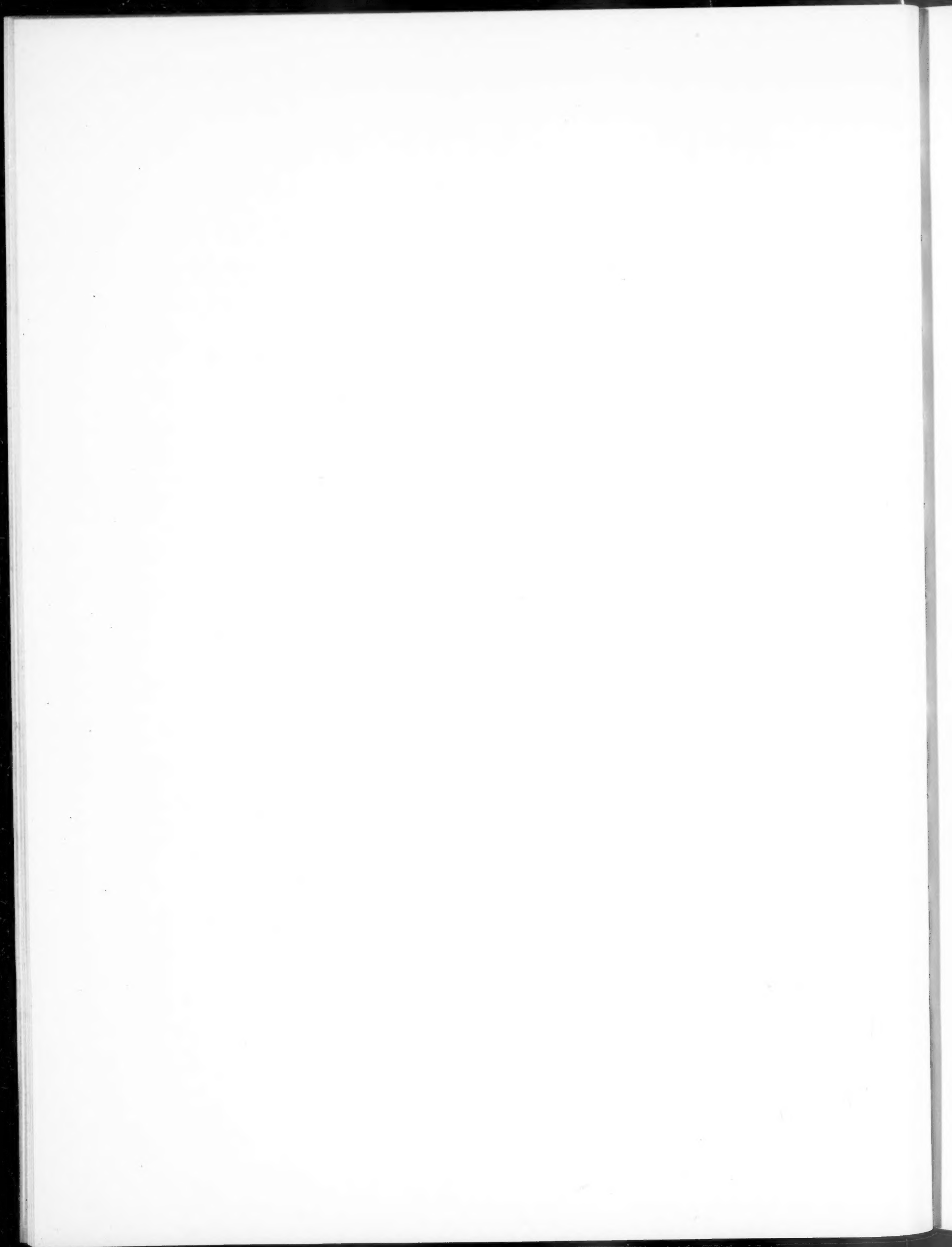
Plate IV.

FROM THE NORTH-WEST.

July 1928.

Campbell and Honeyburne, *Architects.*

There are two main entrance porches opening into the north and south ambulatories close to the west end of the church, and a subsidiary entrance under the campanile which leads into the south transept. There is also an emergency exit from the north transept through the vestry lobby.





FROM THE SOUTH.



LOOKING TOWARDS THE WEST END.



A BAY IN THE NAVE.

A baptistery in the form of a small apse occupies the centre of the west wall. The east end of the church is also apsidal. The floors of the nave and transepts are composed of wood blocks; the floor of the chancel is in marble.



THE EAST END AND THE CHOIR OF ALL SOULS CHURCH.

A plain concrete barrel vault covers the whole of the nave, transepts, and chancel with a clear span of 33 ft. 6 in. in the nave and transepts, and 26 ft. 6 in. in the chancel. The main wall piers are carried up as brick arches and divide the vault into sections. The concrete vault is protected externally by a low-pitched roof covered with red Lombardic tiles.



Above. THE ALTAR. The frontal was designed by the architects and carried out by Miss Redford. The cross, candlesticks, etc., were also designed by the architects, the craftsmen being H. H. Martyn. *Below.* THE PULPIT. Designed by the architects and carried out by H. Tyson Smith.

Selected Examples of Architecture.

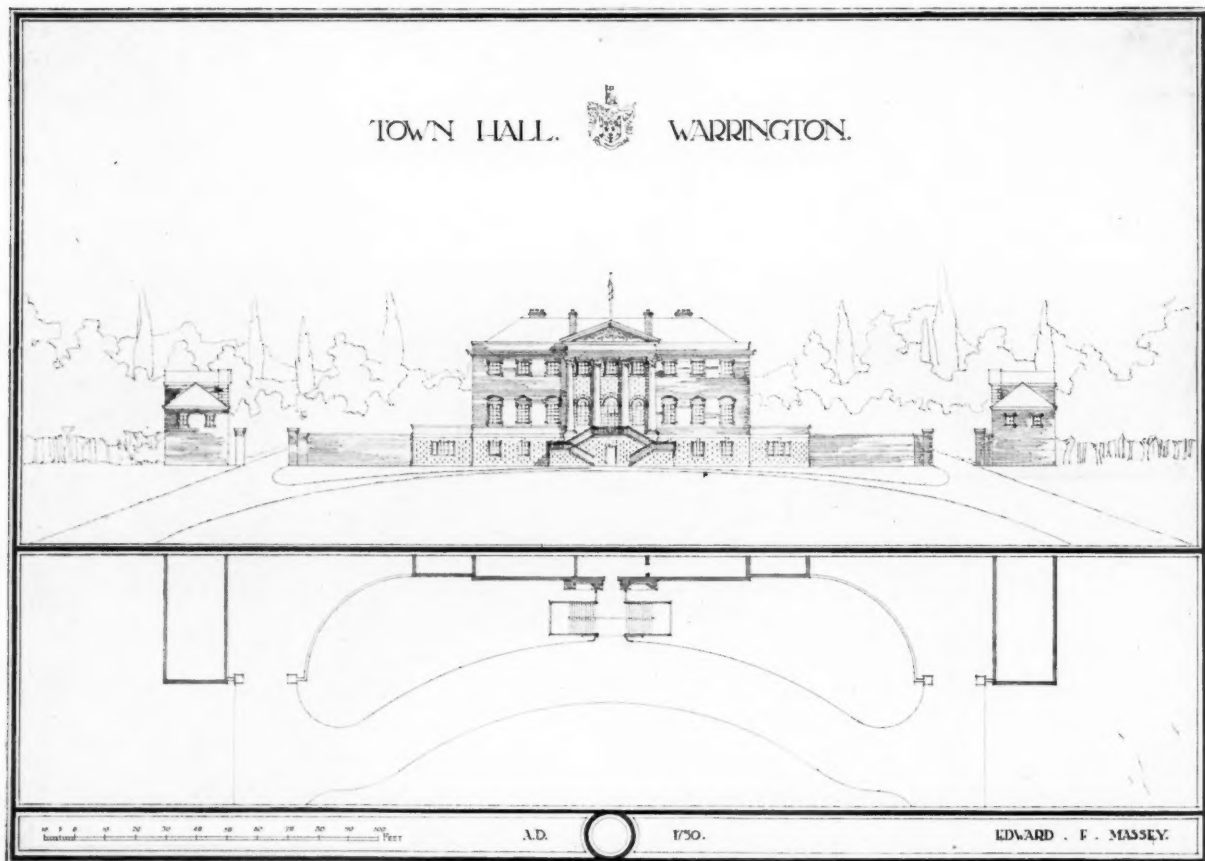
In Continuation of "The Practical Exemplar of Architecture."

The Town Hall, Warrington.

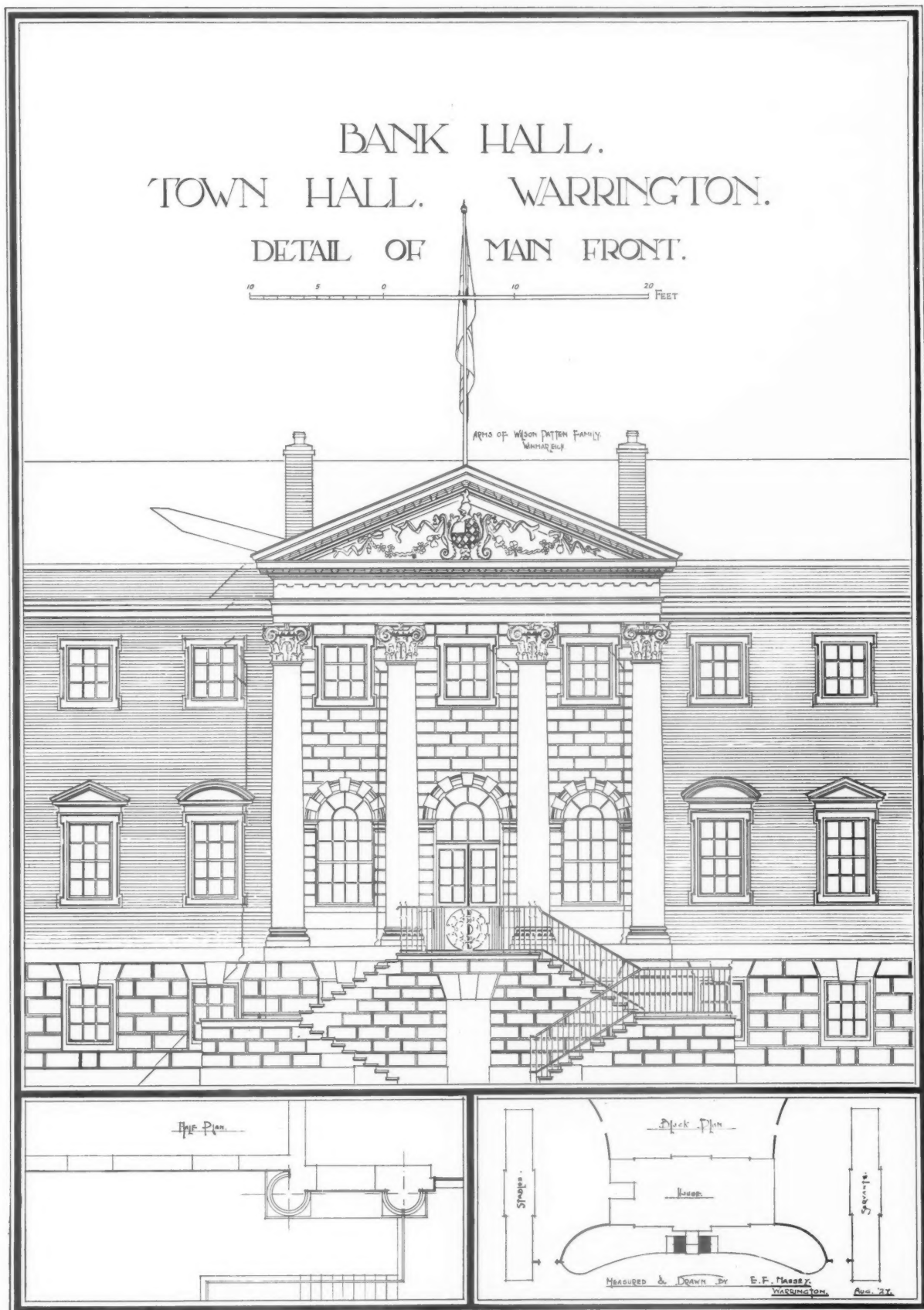
Measured and Drawn by E. F. Massey.



The Town Hall, formerly known as Bank Hall, was built in 1750 from the designs of John Vanbrugh, for Colonel Wilson Patten, who was afterwards created Lord Winmarleigh, and is considered to be a good example of the architect's smaller work. The entrance hall is situated on the main floor and gives access to the reception rooms. The top floor was formerly occupied by bedrooms, whilst the kitchen and other offices are on the lower ground floor. The buildings on the east and left flanks originally housed the outdoor servants and stables. The house is now occupied by the local authorities for whom it was purchased through the generosity of the late Mr. George Crosfield.



A MEASURED DRAWING BY E. F. MASSEY.



A MEASURED DRAWING BY E. F. MASSEY.

Londoniana.

Messrs. Graves's *Print-Shop* in Pall Mall :
The London Bridge *Theatre* :
Mrs. Fitzherbert.



Messrs. Graves's Print-Shop in Pall Mall

THE illustration which I am able to give this month is one of no ordinary interest. In the first place, it represents a shop-front in London which has long since disappeared, notably that of the famous print-sellers, Messrs. Graves, in Pall Mall, which stood immediately to the west of the old arcade, all that now remains of the original Italian Opera House and its adjacent buildings designed by Novosielski, the foundation stone of which was laid on April 3, 1790. Many people will remember the shop, but the accompanying oil-painting is probably the only detailed representation of it in existence. Another point of interest in the picture is the fact that it perpetuates one of the red-coated brigade of shoeblacks which has now entirely disappeared from the streets of London. He is shown pointing out to a young companion an engraving of Lord Shaftesbury, whose philanthropic labours on behalf of the poor and down-trodden is well known. The reproduction of the picture on a necessarily small scale prevents one from seeing the details of the prints exhibited in the window; but in the original it is remarkable how the artist has contrived to indicate their identity. For instance, on the left of Lord Shaftesbury's portrait is Millais's "Order of Release"; on the right of the shoeblack is Landseer's "A Member of the Royal Humane Society." Engravings from pictures by Faed, Eastlake, and others are also recognizable. But the chief interest in the illustration, after all, for us here is that it records what was a well-known London landmark in Pall Mall between the Haymarket and Waterloo Place.

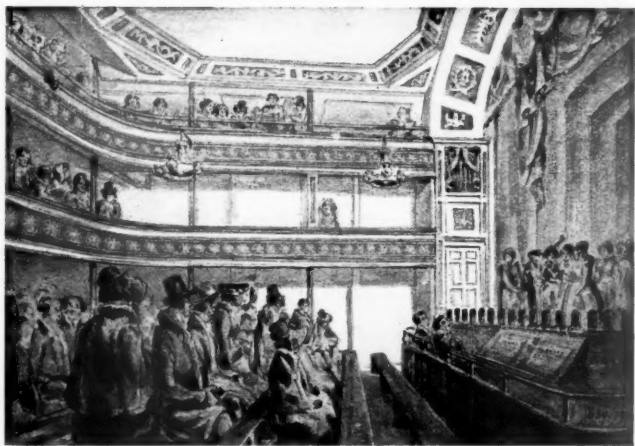
As to the identity of its painter, that is a matter which I cannot solve. The little oil was given to my father by the Rev. C. C. Collins, who was a son-in-law of Dr. Tweedie, to whom it originally belonged; and Dr. Tweedie was, I believe, a relation of Sir Edwin Landseer, who may well have painted the picture. On the other hand, it is not dissimilar from the work

of Robert Cruikshank, the brother of the better-known George, and so it may possibly be by him.

I may remind the reader that the well-known firm of Messrs. Graves was originally known as Messrs. Moon, Boys, and Graves, and that the second member of it was a relative of Thomas Shotter Boys, whose two volumes of remarkable lithographs, dealing in one case with London, and in the other with Paris and other French and Flemish cities, have recently been reproduced by The Architectural Press.

* * *

The two other illustrations given are those of a certain London playhouse which is described as the London Bridge Theatre. They are taken from the original watercolour paintings by Kennedy, in the Victoria and Albert Museum. I confess to being unable to identify the place, although it *may* be identical with the Royal Borough Theatre, which was situated in Tooley Street and was popular with the transpontine population of those parts between the years 1834-6. As will be seen, the exterior was of an exceedingly unpretentious character; while the view of the interior shows it to have been capable of very limited accommodation, something on the lines of the "Old Vic" before its recent reconstruction. Perhaps some of my readers may be able to throw light on the identity of this little theatre, and should they do so I shall be glad to hear from them.



* * *

Mea culpa! In the January number of this magazine I regret to say I was led into an error of fact. I stated that the marriage of Mrs. Fitzherbert and George, Prince of Wales, took place in the former's house in Tilney Street, Park Lane. But Mrs. Fitzherbert did not go to Tilney Street till 1796, and it was in a previous London residence in Park Street, Park Lane, near Hereford Gardens, that the ceremony was performed on December 15, 1785. Neither house is any longer in existence.

E. BERESFORD CHANCELLOR.

Archæologia.

Recent Discoveries and Acquisitions.



*A THIRTEENTH-CENTURY FRENCH
GOTHIC HEAD OF CHRIST.*

There are famous examples of the Head of Christ to be seen in the Louvre and in the Cluny Museum ; there is also a famous stone head at Beauvais, and a few twelfth- and thirteenth-century heads in different museums and churches in France, whilst the Metropolitan Museum in New York recently acquired an example. None of these, however, is regarded as being so fine as that illustrated here. This early thirteenth-century Head represents a "dead" Christ in which the jaw has dropped and the face expresses great physical suffering, yet conveys an intense spiritual appeal.

Until recently the Head belonged to a famous French artist, and was kept by him in his studio during his lifetime, for he would never part with it. At his death the Head was purchased by Mr. Murray Adams-Acton, who has added it to his collection.

THE TOMBSTONE OF A ROMAN SOLDIER.

On April 21 last, at Colchester, the tombstone of a Roman non-commissioned officer of the First Ala of Thracians was discovered, and an illustration of the stone is given below. In Roman times memorials to cavalry men represented the deceased riding over a prostrate barbarian, who is usually seen upon his back below the horse. In this picture, however, the barbarian is crouching on his shield and is nude and unarmed, which is unusual. A free translation of the inscription reads as follows : " Longinus, son of Sdapezematygus, a Dupli- carius of the First Ala of Thracians, from the district of Sardica, in his fortieth year and fifteenth of service. The heirs of his will had (this monument) made. Here he lies."

Photo : T. C. Gall.



Exhibitions.

*Imperial Institute : The St. George's Gallery :
The Redfern Gallery : Goupil Gallery.*

Imperial Institute, South Kensington. Exhibition of paintings, drawings, engravings, and sculpture by artists resident in Great Britain and the Dominions. Works from the Dominions in this exhibition show no special significance—unless we except Canada—nor have they as a general rule any special characteristics. Ireland we cannot exactly classify as a Dominion, and even if we call it a Free State mere names will not efface the centuries which have contributed to its present artistic achievements.

Canada, on the other hand, is comparatively a young country, and I am inclined to think that it must be the French element there which has produced (and, what is equally as important, encouraged) a set of painters which is more abreast of the times than those of the other Dominions, who find the counterparts of their ideals in the illustrated catalogue of the Royal Academy.

It is a pity that traditions were imported into the colonies which, like the rabbits and the sparrows, were cheerfully introduced but difficult to eradicate. Had it been possible for the art of the colonies to have started at scratch they might by now have had something interesting and amusing to show.

The exhibition as a whole was a very interesting one, and well worth seeing; a mention of a few of the exhibitors—who included Paul Nash, Edward Wolfe, Frederick Porter, W. R. Sickert, Roger Fry, and many others—will give an idea of its quality, but I will not mention their works in detail because we are all familiar with them, or ought to be.

"The Old Mill, French Canada" (110), by Arthur Lismore (Canada), is a finely-painted picture. The general design conveyed a tapestry-like effect, thought out in terms of paint, a medium which he uses with freedom and assurance.

Something of the kind may also be said of "The Little Fall" (98), by J. E. M. Macdonald (Canada), a work in which the painter definitely shows us how he believes oil paint ought to be handled.

"Indian Home" (117), by A. Y. Jackson (Canada), is a fantastic and luxuriant scene; the freedom with which the painter uses shapes giving a pleasant feeling of irresponsibility which exactly suits the nature of the subject.

"White Peonies" (123), by Clara Hagarty, also of Canada, is a well-painted flower-piece, but not essentially different from works of a semi-modern kind to which we are becoming very accustomed over here.

Margaret Preston, by her painting "Banksias" (208), shows herself to be one of the most interesting painters among the Australians.

South Africa has a good many capable painters, some of whose works are shown; but most of them have studied in England, the influence of which is very apparent. A. Neville Lewis is one of the most promising, though none of his works are exhibited here.

India has, of course, a tradition of its own, though here and there, as, for instance, in "Mont St. Michel" (4), a watercolour by Mg Tha Tun, adaptation to European scenes and methods is shown.

The Irish Free State is represented, among others, by James Sleator, with his amusing "Bill Poster" (108), John Keating, with his not very successful "Don Quixote" (106), and Paul and Grace Henry. Paul Henry, who is chiefly interested in dramatic sky effects—in fact, the larger portion of most of his pictures is devoted to the sky—shows a characteristically Irish scene "In Connemara" (114), where white cottages stand out weirdly against dark hills.

Grace Henry has a more pliable style; her work is not so mannered as to be easily recognizable. Her "Gossips in Connemara" (100) is a well-arranged little picture of Irish peasants.

Among the wood-engravers, Paul Nash and Charles Murray showed perhaps the most distinctive works.

There was no sculpture sent from the Dominions; amongst the English examples the works of Maurice Lambert and Charles Wheeler were the most conspicuous.

The St. George's Gallery, 32A George Street, Hanover Square, W.1. The Modern English Watercolour Society. One could form the nucleus of a very interesting collection of watercolours from the works of this Society. A person with discriminating taste has plenty of opportunities in London for picking up works by new painters at moderate prices.

"Spring Landscape" (27), by W. Gillis, is good because the painter has suggested much, and at the same time has avoided merely obvious transcription.

"Motoring" (56), by Sydney Hunt, gives in a flickering sort of way vivid impressions of things one passes when motoring, and at the same time satisfies from the point of view of pure decoration.

A pencil drawing of great artistic merit, shown by R. Eurich, "Resting" (13), has a classical sense of detachment, being drawn in a calm inevitable way which gives it a sense of unhurried charm.

"Chapel Street, Cowdineath" (67), by R. Mackenzie Morris, is an intense rendering of a poignantly dreary street of interminable length.

"Scotch Village" (41) is a vigorous sketch which suggests very effectively by its weird lighting and clouds torn by the wind the movement of a storm.

Walter Taylor shows some of his loosely-handled works: "Interior" (44) is perhaps the best, though it is rather like an over-decorated Matisse.

David Jones, Douglas Percy Bliss, Vanessa Bell, Duncan Grant, and Elliott Seabrooke are also among the exhibitors.

The Redfern Gallery, 27 Old Bond Street, W.1. Works by Kenneth Morrison and Anna C. Dallas. Kenneth Morrison's chief aims are to get solidity and substance (*volume*) into his paintings, and the measure of his success can be gauged by the extent to which he has or has not displayed these qualities; in fact, his works can only be judged on this basis. He has a "fat" sense of paint, and he is particular to mould his material into all the crevices of his paintings. Although he has spent many years in France, and naturally there is a decided French influence in his style, he has adapted it into a scale of browns and greens which is essentially English.

But there must be in a picture something more than merely the evidence of the pursuit of a theory, otherwise the painter himself may often be the only judge of his success or not.

Where Morrison has freely expressed himself—as, for instance, in "Littlebury Mill" (16)—he shows Constable-like qualities in the handling of paint, and this would seem to be the line along which he will develop.

Anna C. Dallas's studies of Jugo-Slavia are chiefly interesting for what they tell us about the country. Her watercolours and drawings show various types of the inhabitants, and the studies of houses and street scenes are interesting because we are unaccustomed to them.

Her oils are more definitely works of art. "Towards the Mountains" (7) is one of her best, both in treatment and general composition.

Goupil Gallery, 5 Regent Street, Waterloo Place, S.W. Paintings and drawings by the Lady Patricia Ramsay. Lady Patricia Ramsay has quite a painter-like ability in the use of paint, and has nearly always a pleasant blonde sense of colour.

She is inclined to be a little indiscriminate in the selection of subjects; one feels that a more careful survey of the ground before commencing a work might often have provided her with better points of view. The utilization of gnarled branches of trees as foregrounds has become a little monotonous; she allows a snake-like twist of a branch to fascinate her into the attempt to invest it with an importance and interest which it really does not possess.

Lady Patricia's pen-and-ink drawings are very efficiently done, and it is obvious that she appreciates the drawings which Van Gogh did in this medium.

RAYMOND MCINTYRE.



An example of a front door, *designed by* Hennell and James. A working drawing of this door, and of a vestibule door in the same house, is reproduced on page 36.

Craftsmanship

Views and Reviews

A London Diary

The
Architectural Review
Supplement
JULY
1928

Two Doors.
From a Design by
Hennell and James.



Modern English Carvers.

VI.—Laurence A. Turner.

By Kinton Parkes.

IT is a pleasure to get into the real workshop and to find there some twenty craftsmen of the highest class turning out things with their hands, old men and young devoting themselves to personal work. I saw no machine in the workshops of Laurence A. Turner, in Holborn, but found a veritable entourage which might have been centuries old, and amidst which sculpture for a Gothic cathedral might have been produced, models for Elizabethan plaster decoration, or eighteenth-century grave memorials.

Laurence Turner's hands work with his brain, his imagination, and his heart. In his designs he displays erudition, tradition, and taste, and to the works that he and his carvers and modellers produce he gives the authentic touch. He works on the large scale, as is evidenced by some of the plaster ceilings and wall decoration on which he has been engaged from time to time, fortified by his researches in the subject set forth in his noble volume on *Decorative Plasterwork*. In carving, his large works are screens and organ chambers, in collaboration with architects.

It is the usual thing to give so specialist a designer as free a hand as possible; but in this case it often happens that the design is almost wholly his own work, and, for the rest, his clientele demands many direct pieces in which it is recognized that the free hand of the original artist produces in most cases the finest work.

There is a simple screen in a side chapel at Coleford Church, in the Forest of Dean, with many beautiful panels in carved oak, designed naturalistically from flowers, foliage, and fruit. At Orford Church—to name no other—is a fine oak screen in three sections to the nave and aisles, made from Sydney Tugwell's design, the carving and ornament of which were left almost entirely to Laurence Turner.

A particular feature of the productions of Laurence Turner's studios is the richness of their colour decoration. Visitors to Messrs. Liberty's new premises cannot fail to be attracted by the exterior carving in teak obtained from two old battleships, designed and made under his direction, and by the vigorous heraldic compositions of G. Kruger Gray displayed in the two hanging signs and "By Appointment" panels, the latter carved in oak and richly gilded.

Both wood and stone are used in this



A mural tablet carved in slate, now on permanent exhibition at the Victoria and Albert Museum



A carved stone panel representing the Arms of Russia during the Great War. The heraldry was drawn by G. Kruger Gray.

Designed by SIR HERBERT BAKER.

colour decoration. The former material is usually painted and gilded; the latter consists of different coloured marbles or stones, with gilding. They glow with colour and serve to enliven many a dull wall in church and school. Other polychromatic effects are obtained by the use of a figured ebony background on which designs and lettering are worked, generally in gold. The lettering, of which a great amount is required in this especial class of work, is thoroughly sound and graceful, largely based on the best eighteenth-century work, as in the excellent slate "John Stephen Crocket" panel, with its delicate incised floral border. This was done as a specimen of slate work, to be exhibited in the last Arts and Crafts Exhibition at Burlington House, and has since been installed in the permanent Exhibition of modern applied art of the British Institute of Industrial Arts at the Victoria and Albert Museum. The many alabaster mural tablets, with their brilliant colour, are a distinctive feature of the work of the artist.

Two particularly interesting architectural pieces are the outdoor pulpit at St. James's, Piccadilly, designed by Temple Moore, in Portland stone, with moulded oak sounding board, made and carved by Laurence Turner, and the George Herbert Leigh Mallory (the Everest climber) memorial at Winchester School. This latter is unusual in its technique; it is all in dove marble, different colours of which are used as inlay in the incisement of the portrait, and its shadow in the brilliant sunlight of the subject as climber against the white peak which he tried to conquer. The inception of this memorial was due to the creative mind of Mr. R. Gleadowe, who is doing good work at Winchester College in training the boys in the arts and crafts.

Heraldry is a leading motive in the works of Laurence Turner. Examples are in Hatfield Church, in the form of three memorial tablets; in the Church of St. Bartholomew-the-Less, a blue-painted panel with gilt, carved in oak, the design by G. Kruger Gray; and another at Marlborough College, in which a heavy wreath of oakleaves and acorns surrounds an emblazoned shield—a bold piece. Heraldic carving with armoured figures surmounts the simple moulded panel commemorating the Liverymen and Freemen of the Armourers' and Brasiers' Company who fell in the war.

In the church of Madley in Herefordshire, the rector of which (Prebendary G. W. Turner) is a brother of the artist, there is an elaborate tripartite war memorial designed by Laurence Turner which is a typical example. The moulding is dignified and is enriched by three carved bosses in high relief, and in the centre is Christ on the Cross. Among the rarer single figures due to the Turner studios is that of the Christ, in wood, covered with toned white gesso on an ebony cross, 14 ft. high, in the south transept of York Minster.

Some opportunity for this generalizing has recently offered itself at Dulwich College, where an uninteresting space in the chapel, with two unsightly iron pillars, has been converted into a baptistery, the pillars, with two additional ones designed and converted into octagonal columns, all cased with oak, so as to make them appear to support an elaborately panelled soffit over the font. The sanctuary floor he has inlaid with decoration in walnut, satinwood, ebony and kingswood, in the form of emblems of the Evangelists. The oak panelling of the war memorial is also due to the studios.

Several isolated pieces, apart from those with architectural settings, are of importance. There is the fine altar book-rest in gilded wood, in memory of William Edward Fenton-Wingate, for a church in Scotland; an elaborate work, finely carved, with the Burning Bush as the leading motive. There is also the even more elaborate burnished gold Royal chair or throne of the Queen of Abyssinia on its stepped dais, roomy enough to allow the Queen to sit in Eastern fashion. It is of Turkish influence in its design, with minute flowers, embracing Eastern and Western Renaissance, surmounted by the complicated Abyssinian crown of King Menelek and inscription in Arabic. The whole was designed by Laurence Turner and carved in teak.

In work of this kind, collaboration with other craftsmen is a necessity or it would be impossible to complete it in a given time. There is, however, but little carving of which he does not do something with his own hands, by way of correcting or directing the treatment of the designs carried out in his workshops. It is because of this constant supervision that the output becomes invested with a distinctive character. The great importance of the carefully guided skill of the men who have worked with Laurence Turner for so many years—in one case nearly forty—must not be overlooked.

Laurence Turner was educated at



A mural tablet carved in Portland stone.



A monument in dove marble to George Herbert Leigh Mallory, who lost his life on Mount Everest.

Marlborough, and left in 1881 at the age of seventeen. He then spent five years learning stone-carving with the firm of John MacCulloch, meanwhile attending the Kennington Art School. Four of these years were partly occupied on buildings at Oxford, principally the work of G. F. Bodley at Magdalen. Within a few months of the end of his apprenticeship he began to get work on his own account, and for forty years he has been one of the leaders of English craftsmanship.

In an article in the issue of THE ARCHITECTURAL REVIEW for April 1926 he has set down his feeling as to the practice of the carving arts of the present day. He deplores the decay of real craftsmanship among the workers; but there is none of this in his own workshops and yards, or in such craftsmanship as may be seen in the high-relief capitals of the Scottish Provident Institution of Dunn and Watson, next to the Mansion House. He feels that the craftsman's duty is to carry on from the best traditions rather than to strive after an absolutely new vocation. He provides models finished in varying degrees for his carvers; they do not make their own, but he encourages them to maintain a high glyptic technique. He gives elaborate drawings to his modellers for their plastic work and desires of them niceties of handling. His own technique and his erudition are the determining factors in all his work.

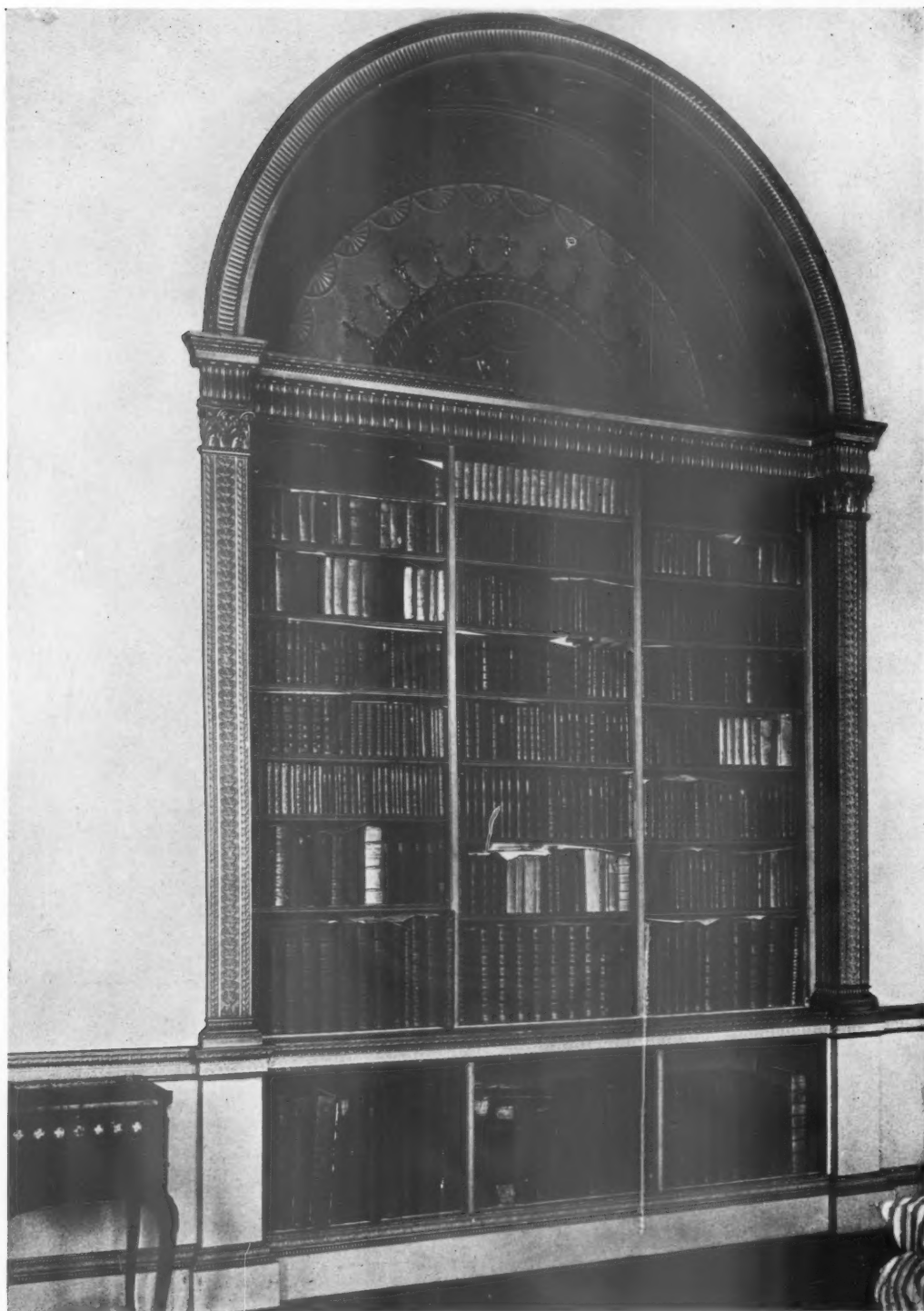
The exigencies of time fix the extent to which a master carver can devote himself to practical work; the exigencies of modern conditions fix the extent to which his men can be trusted with his idea. Conditions today are favourable to devolution. The education of craftsmen is so good as to obviate the necessity of the old strict apprenticeship. Combined, the two produce hand-workers whose intelligence and technique are admirably adjusted.

Art depends on the head and not on the hand; it is imagination that produces the emotion which it is the business of art to engender. A technically faulty work if it possesses emotional quality may be living art, whereas a technically fine piece if it has no rhythm of emotion is cold arithmetic, with none of the abstract quality of mathematics. It is here that the artist comes in; the master-craftsman who supplies the grey matter which determines the mentality of the corpus that is brought into being by the multiplied hands in his studio; the hands which are forming from dead stone or wood the living image of the master's intuition.



Crestings to a church screen, carved in oak.

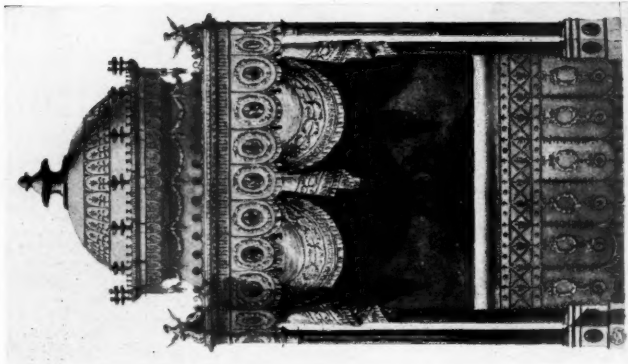
A Craftsman's Portfolio.
Being Examples of Fine Craftsmanship.
XXVII.—Details *by* Robert Adam.



A built-in bookcase.
Designer: ROBERT ADAM.



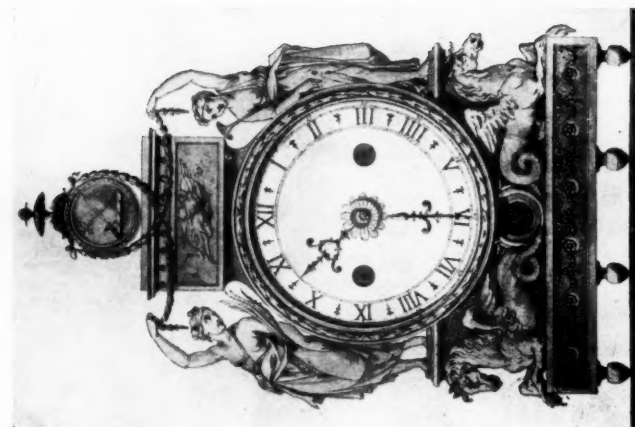
A candlestick for the Duke of Roxburghe.



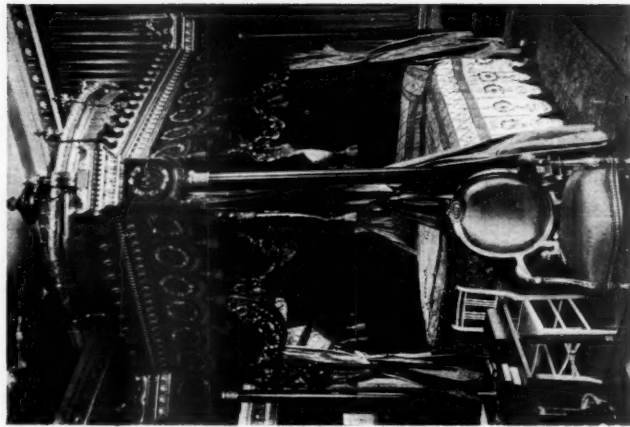
A design for the State bed at Osterley.
(From the Soane Collection.)



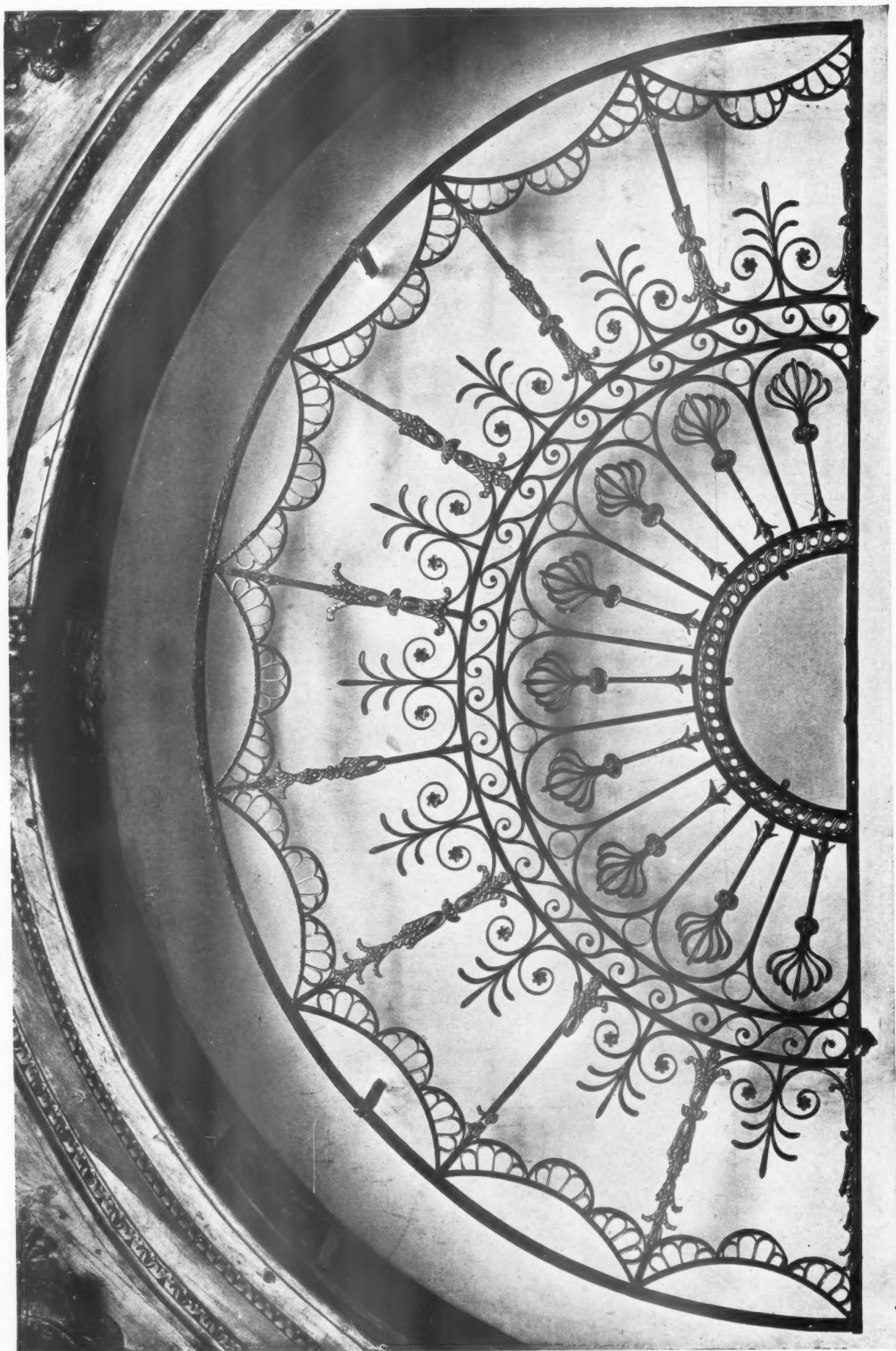
A plaster panel.
Designer: ROBERT ADAM.



A design for a clockcase.

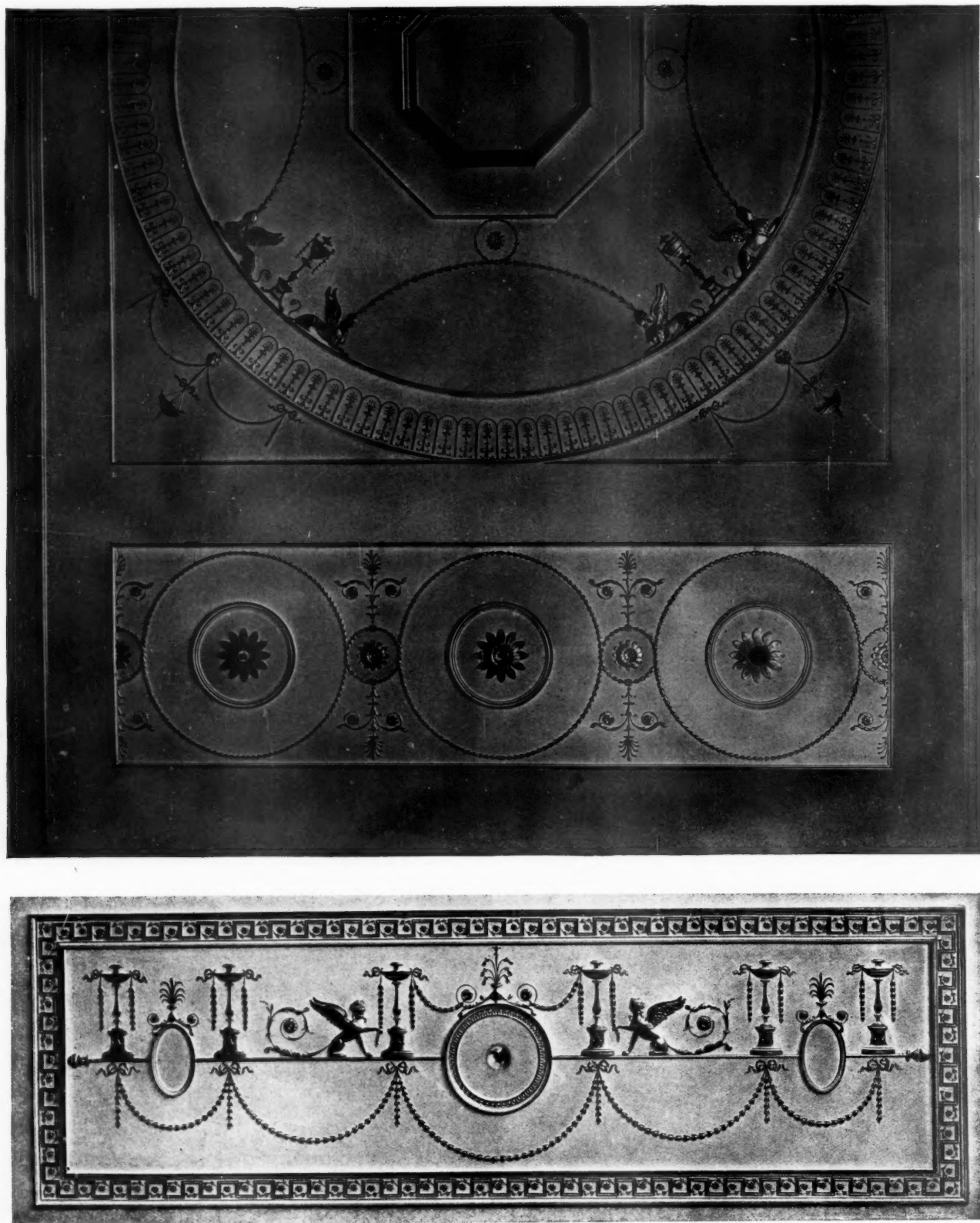


The State bed at Osterley.



A fanlight of wrought iron, copper, and brass.
Designer; ROBERT ADAM.





Two examples of decorative
plasterwork on ceilings.
Designer: ROBERT ADAM.

Recent Books.

Wren and Early Georgian Houses.

Houses of the Wren and Early Georgian Periods. By TUNSTALL SMALL and CHRISTOPHER WOODBRIDGE. With an Introduction by WILLIAM G. NEWTON, M.A., F.R.I.B.A. London: The Architectural Press. Price 25s. net.

This book will serve a useful purpose if there are persons still left who have money to spend on new houses and are not obsessed with the gaunt ideas which the use of concrete for building purposes seems to engender. In any case it will serve a good purpose for those who are fond of houses that have a touch of quality about them, and an air of culture and refinement, or who are interested in the long and varied story of the changes that have taken place in the social life of the past.

Twelve houses have been selected by Mr. Small and Mr. Woodbridge for illustration, nearly all built within twenty years at the beginning of the eighteenth century, and there is a pleasing introduction by Mr. W. G. Newton in which he links up the illustrations with the persons and the habits of the period they represent.

The illustrations are excellent, both in regard to the very clear photographs and the measured drawings, and nobody who seeks inspiration from them (for nobody, of course, would be so poor-spirited as to copy them direct) will have any difficulty in determining how the charming effects are produced. The illustrations are, indeed, themselves the book, for the text is restricted to a short statement and a few comments in respect of each example.

The houses are all in London and its suburbs, excursions being made, however, as far as Rainham in Essex and Reigate in Surrey. They are typical of the homes of well-to-do persons of the merchant class; persons of no vaulting ambition, but content with houses of a moderate size, yet handsomely embellished—the sort of persons who made fortunes over the great South Sea Bubble, and were lucky if they were able to retain them. But in some cases these houses are no longer eligible as homes—the character of the neighbourhood has changed from being half rural to being wholly urban; and with this change has come a change of tenancy from that by a family to that by an institution; and it is fortunate

that the institution finds that its needs can be met in the old surroundings. This change is still going on, and on every side the pleasant gardens and well-timbered fields which used to surround substantial houses and gave to the outskirts of London a peculiar charm—these are all being swept away to make room for the tenements which strive (without much effort) to satisfy the æsthetic standards of the Ministry of Housing.

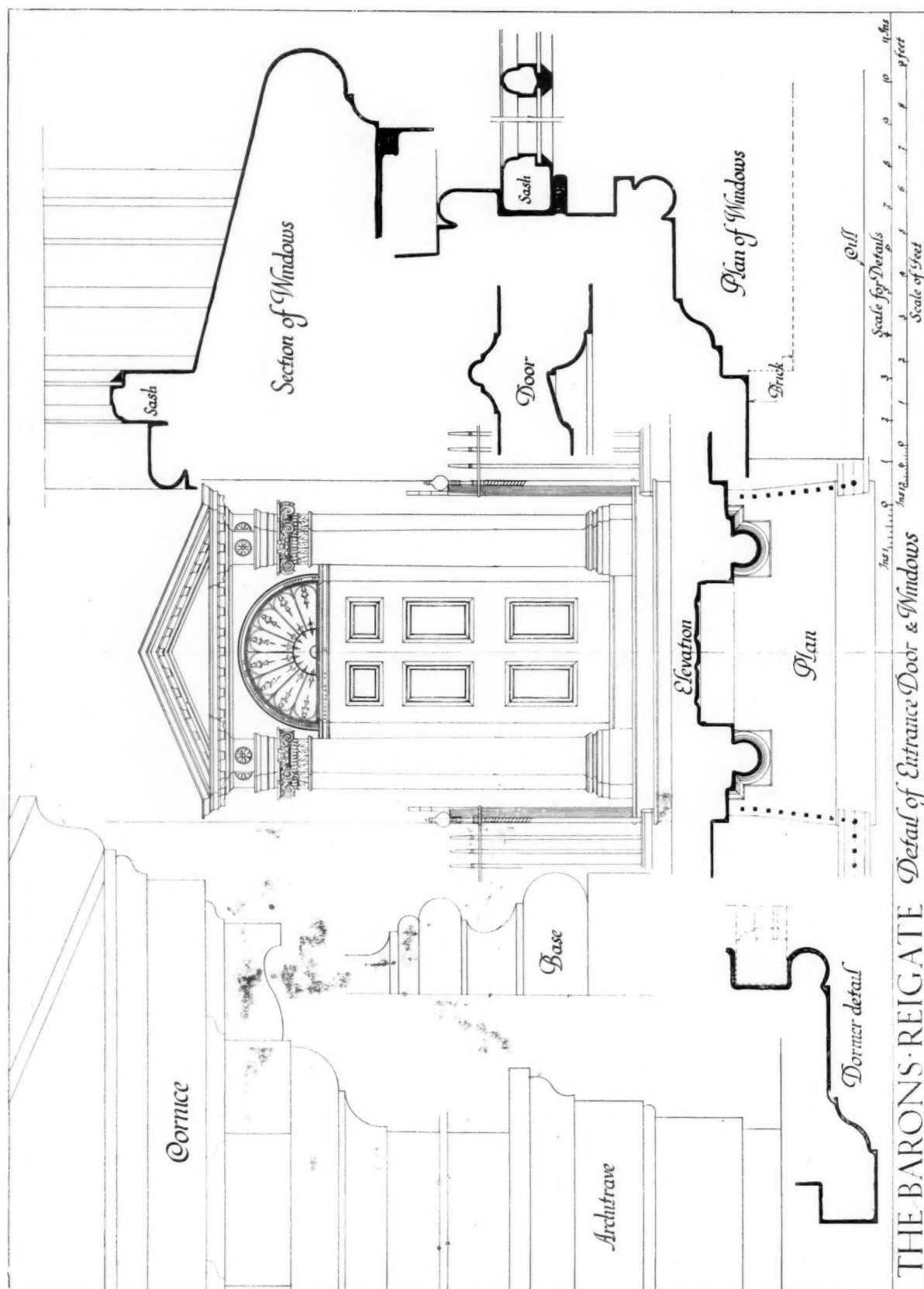
One of the characteristics of the twelve houses illustrated is that they are all very much alike. Indeed, on short acquaintance it is difficult to distinguish one from the other by memory only. And yet it is this very sameness that helps to give them their high quality; for in those days everyone worked on the same lines, endeavouring to improve upon his neighbour's work within a limited sphere, and not flying off to distant sources for means of outrivalling him with something wholly different in conception. Take the staircases, for instance: in nearly all cases the handrail is brought round with a wide sweep at the ground floor, there are three balusters to every step, the handrail is ramped always in the same way when it has to gain a landing. The newels are little more than stout balusters; the balusters themselves vary in the different houses, and in some instances

as many as three varieties are used in due order in one staircase. In one or two examples the nosing of the steps is returned along the string and then back under the soffit of the stairs as far as the wall, the intermediate spaces of the soffit being heavily moulded; the result is handsome and imposing. But the usual practice was to fill up the space between the steps and the floor with a panelled partition. Yet, with all the general sameness of effect, there is a pleasing diversity of detail.

The large panels that cover the walls combine better than anything else with the sloping lines of the stairs, and they are far more decorative than pictures dotted here and there or hung in a long line in echelon as it were. These staircases, being large and handsome, have escaped alteration, as also has much of the panelling in the rooms. They are more fortunate in this respect than such features as fireplaces and chimneypieces. This, again, is the result of changed circumstances. The staircase still



THE BARONS, REIGATE, SURREY.
From *Houses of the Wren and Early Georgian Periods*.



From Houses of the Wren and Early Georgian Periods.



The play of light and shade on rough textural surfaces often supplies charming effects. "Atlas White" Portland cement stucco is so often specified because of the beautiful colour tones obtainable by its employment that the plastic nature of the material may be overlooked. "Atlas White"—which has the full strength and lasting properties of the best standard grey Portland cement—when in cement mortar form may easily be so manipulated that really artistic finishes result. I issue a set of four suggestions along this line. They are in papier mâché. They illustrate four distinct types of textural surface which may be executed with the ordinary tools of the plastering trade. Send for copy of "Atlas White Stucco Specifications." They are simply compiled and easily understood. Architects are wise to specify that these specifications should be followed by the plasterer.

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

Frederic Coleman

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Advt. of The Cable Makers' Association, Sardinia House, Sardinia Street, London, W.C.2.

adequately answers its purpose, and so does the panelling; but the open hearths of the time of Wren consumed too much fuel with too little beneficial result to satisfy modern requirements, so they have been filled up with modern grates, not so attractive in appearance, but much more effective for heating, and withal suited to the fuel most easily procurable. The inadequacy of the old fireplaces and the draughts which pestered every room had, at any rate for us, the compensating advantage that they produced some very fine screens, not to mention high-backed armchairs with narrow, but useful, returns at the sides.

The exterior treatment of these houses is simple even to severity. The front doors are generally handsome and sometimes adorned with intricate detail, but the windows are marshalled in stiff array alongside each other and one above the other, without much shadow, for they are nearly flush with the wall face, and with no attempt at relief beyond what is furnished by the wide margins and the sashbars. The plain brick walls are sometimes varied with shallow projections or pilasters; they generally have a cornice at the top and a parapet that hides the roof. The effect is one of extreme, but highly respectable, simplicity. The only example in which the roof is a dominant feature is Eagle House at Mitcham; here it rises from a wide cornice, is broken by a large pediment, and is crowned with a balustrade beyond which a large lantern gives the central touch to a pyramidal outline.

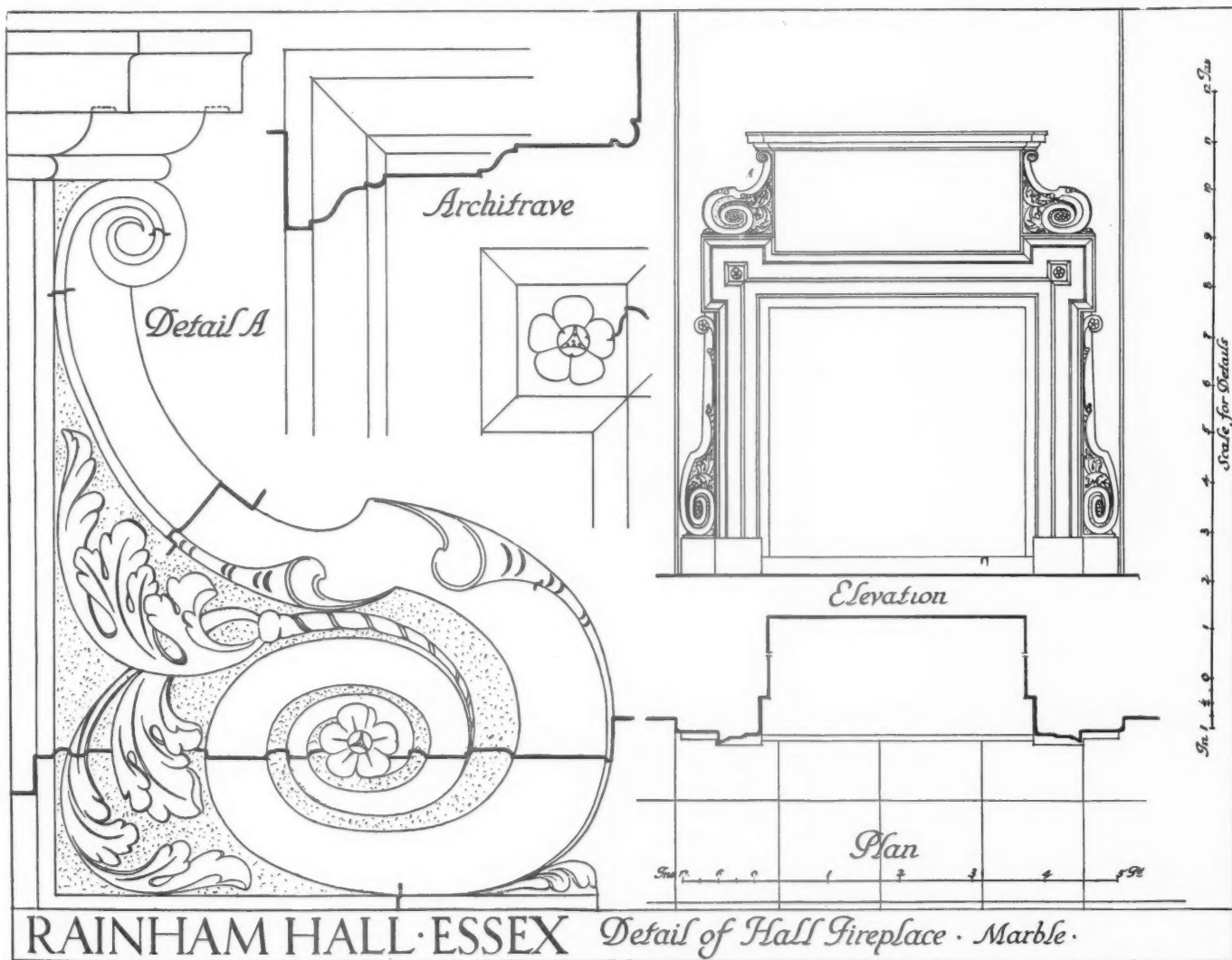
The front doorways display a considerable variety of treatment, but they nearly all have that rather ingenious device for lighting a narrow hall, a fanlight. The usual means for obtaining effect are employed—pilasters, cornices, and sometimes pediments,

but no two doorways are alike; there is a 'refreshing variety, from the rather plain handling at Vine House, Kingston, to the elaboration at St. Anselm's School, Croydon. Two examples have the shell hood; the actual shell is in evidence in that from Stepney Green, while at Eagle House the interior of the hood is quite plain.

The plain treatment of the front of the houses affords a good background for the handsome ironwork that helps to enclose them. Some are set back only a little distance from the street, others have a considerable forecourt; but in both circumstances an iron railing was necessary, and with it went an iron gate. There are some instances of handsome flights of steps up to the entrance door, with iron balustrades. It would be unavailing to attempt to describe this ironwork in words, the book must be seen to understand it and to realize its excellence. The work of that period has never been exceeded in delicacy of design or suitability of treatment. The ironwork in some cases is housed by substantial piers, which are crowned with vigorously designed urns.

Enough has been said to show how completely the ornamental treatment of these twelve houses has been illustrated. The authors have wisely provided an ample meal without a surfeit, and their labours will be welcomed by all who value tradition in architectural development, and all to whom simple dignity and sane richness of design combined with admirable craftsmanship still make an appeal. The work fulfils the conditions expressed by Inigo Jones as being essential to all good design, especially in architecture, conditions which cannot be too rigidly observed—it is "masculine and unaffected."

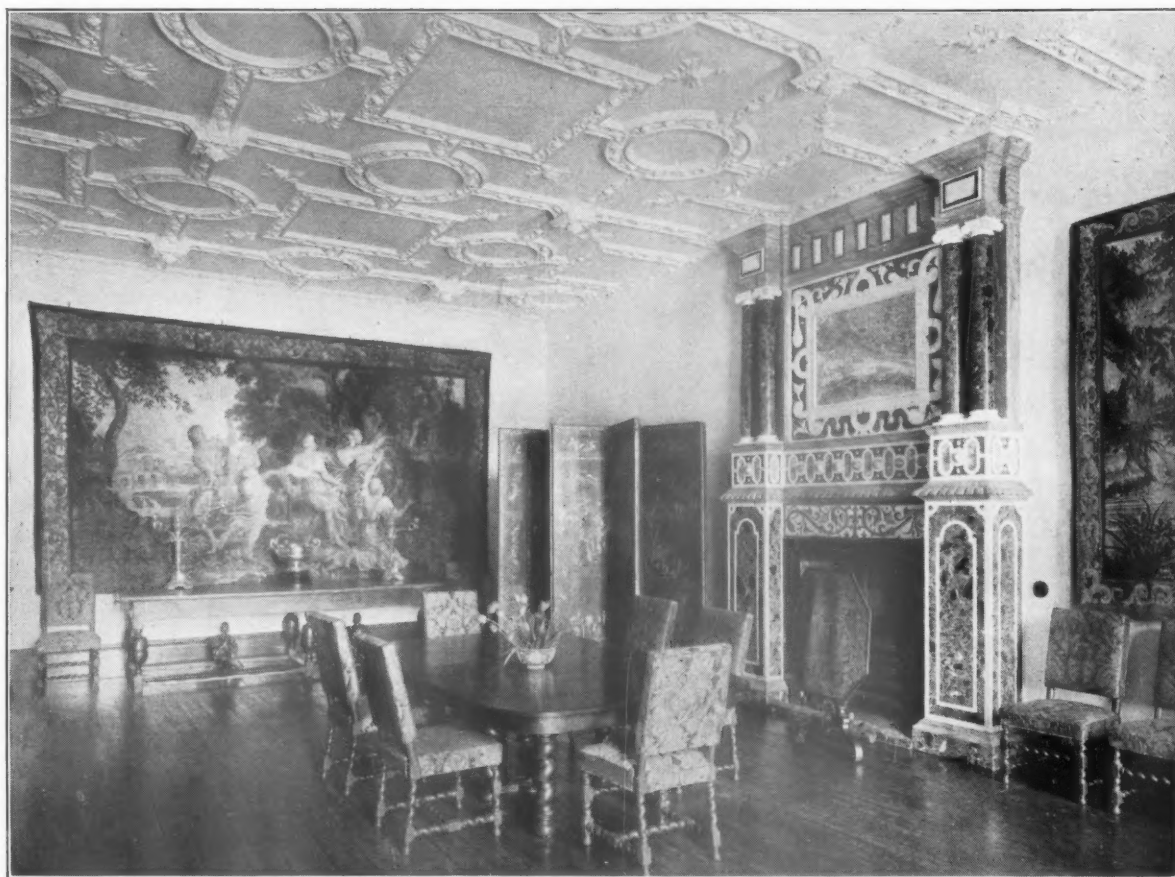
J. ALFRED GOTCH.



From *Houses of the Wren and Early Georgian Periods*.



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Architects: Hoare & Wheeler, F. R. I. B. A.

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Robert Adam to Lord Kames.

NOTE: This is the letter referred to by Mr. Swarbrick on page 19 of this issue of THE ARCHITECTURAL REVIEW.

London,

MY LORD,

31st March, 1763.

I am ashamed to say that I have had the honour of your letter of the 2nd ult. so long without its being in my power to answer it sooner. The practice of architecture rushes so fast upon me, that I have but too few moments to dedicate to theory and speculation. Your Lordship's ideas with regard to the improprieties of the Doric and Corinthian orders seem at first to be too well founded: but, upon considering the nature of these orders more fully, and reflecting how an architect of superior abilities would dispose of them, I am convinced the strength of your objections would vanish, I may say, entirely as to the first, and in a great measure be removed as to the second of these orders.

If you wish that the Doric order should appear simple and solid, you ought not to flute your columns, nor carve any of the mouldings of your capitals and bases; and keep the entablature of the plainest kind, no guttæ to your mutules, no ornaments in your metopes: in which case you will find no one part too much or too little ornamented for the others; and I have already experienced this in many buildings I have executed. If you flute your columns you must then enrich your capitals and bases, carve your cornices, and put ornaments on the metopes of the frieze. This degree of enrichment I would seldom use without doors; but it is very proper in halls, insides of temples, etc. I have ventured to alter some parts of this order, particularly in its mouldings; rejecting some of the common ones, and adopting and substituting others in their stead. These alterations most people have allowed to be much for the better. But I have always been very cautious in this way, and it is a dangerous licence, and may do much harm in the hands of rash innovators or mere retailers in the art, who have neither eyes nor judgment.

The capital of the Corinthian order demands delicacy and richness in every part belonging to that order; and when that necessary profusion or ornament cannot be afforded, the architect ought to reject this order altogether. The Fable of Callimachus, the basket and acanthus leaves, I never had any faith in. The Egyptians had a kind of Corinthian order, and in many parts so similar to that which the Grecians used, that we cannot doubt of the latter having only changed and improved (as they imagined) many parts of the Egyptian capital. If your Lordship will look into Norden's *Antiquities of Egypt*, you will see the capitals I refer to. I own that there appears an absurdity in supporting any weight by a combined cluster of foliage; but if you suppose a column to represent a tree, I shall suppose a palm-tree, which grows of a pretty equal thickness, and of which the branches grow near the top, and that part of the top of this tree is cut off, and the branches or leaves left: you will find that tree able to support a weight, and these branches by no means impairing its strength, nor in any danger of being broken off: they will bend down their heads with the beam or entablature that lies upon them and connects them together, as those of the Corinthian capital do, but the main weight will still rest for its support upon the upright stem. This I take to be the true origin of the Corinthian order. Some other leaf has been substituted as more beautiful than that of the palm, or any other tree which grows in that manner, and by degrees the acanthus has prevailed.

The Ionic order ought only to be used in gay and slight buildings, as the meagreness of its capital never fills the eye sufficiently on the outside of a mass of solid architecture. I always thought this order destined for insides of houses and temples: but the universal practice to the contrary in all countries shows how much I stand single in this opinion. The false and destructive prejudice in favour of lightness in buildings, I imagine is the cause of this custom. I would only ask any man, if the buildings of the Egyptians, Greeks or Romans had been light, according to modern

ideas, whether we would have seen any remains of them in our day?

If a building were not so immensely great as to demand a variety of orders, I would omit entirely the two mongrel orders, the Composite and Tuscan: and, God knows, our confined ideas of magnificence in building do but too little require that variety. The Composite capital is by no means so fine as the Corinthian; and the Doric order can, without great variation, supply every purpose of the Tuscan.

These are my real sentiments with regard to the orders of our art. I shall be happy if any of these observations are worth your Lordship's attention.

My brother James writes with that love and enthusiasm of architecture, which no one could feel that has not formed very extensive ideas of it. It is easy to tame and bring under proper management these large views; and the detail of our profession comes naturally to the man who understands its great principles, in the laws of beauty and grandeur: but the architect who begins with minutiae will never rise above the race of those reptile artizans who have crawled about and infested this country for many years.

I have been twice in the country since I received your Lordship's letter, and if I may judge by my own employment, private buildings go on apace. I expect to be very little in London all this summer, having business in various quarters of England, which I am with difficulty able to get managed with honour to myself and satisfaction to my employers.

I hope you will forgive the length of this Epistle, and believe most respectfully, my Lord, your Lordship's most obedient and very faithful humble servant,

ROBERT ADAM.

OBITUARY.

Professor F. M. Simpson.

We very much regret to announce the death of Professor F. M. Simpson, formerly Professor of Architecture at University College, London. Professor Simpson was one of the members of the Advisory Editorial Committee which was formed in 1901 for the purpose of directing the policy of THE ARCHITECTURAL REVIEW, to which he subsequently became a contributor.

Among the buildings carried out to the designs of Professor Simpson are that part of University College which now forms half of the north-west wing of the college quadrangle, in which he collaborated with the late Professor Ernest Starling; the building for the Department of Physiology in the south quadrangle, which scheme he later carried a stage farther by erecting a northern section, devoted to pharmacology. Professor Simpson also drew the first sketch of the blocks for anatomy, histology, and neurology, and in co-operation with Sir William Ramsay and Professor Collie, began the design for the great block of chemistry buildings which now constitutes the south side of Gower Place.

Mr. R. Langton Cole.

We regret to record that Mr. Robert Langton Cole, F.R.I.B.A., architect to the Royal Albert Hall and to the National Hospital, Queen Square, and late architect to the Stock Exchange, died recently at Sutton, Surrey, at the age of seventy.

Mr. Cole was educated at the City of London School, and was apprenticed to his father in 1874. He also served under the late Professor Eagles, and studied at the Architectural Association. After being in partnership with the late Mr. E. T. Perrott, 1890 to 1925, he became architect to the Stock Exchange, being responsible for various alterations and additions. Mr. Cole was appointed in 1907 architect to the Royal Albert Hall, where he carried out certain alterations. His other works included the Rubber Exchange, and extensions at Radley College and Dartford Hospital.



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A LONDON DIARY.

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

MONDAY, JULY 2—

Records of Babylon and Assyria—I	12 noon.	BRITISH MUSEUM TOURS
Arts and Customs of Ancient Egypt—I	12 noon.	" " "
Monuments of Egypt—I	3 p.m.	" " "
Monuments of Assyria—I	3 p.m.	" " "
French Porcelain	12 noon.	VICTORIA AND ALBERT MUSEUM
Stained Glass	3 p.m.	" " "
French Renaissance Furniture	12 noon.	" " "
English Pottery	3 p.m.	" " "
French Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
Florentine Fifteenth-century Painting	12 noon.	" " "
Rembrandt	11 a.m.	NATIONAL GALLERY
Oil Paintings, Drawings and Watercolours of Camberwell (past and present), Opening Day. Open until September 30. (The Gallery is closed each Friday, but open on each Sunday from 3 p.m. to 9 p.m.)	3 p.m.	WALLACE COLLECTION
Sixth Annual Exhibition of Watercolours by J. M. W. Turner, R.A., Samuel Palmer, and other Masters of the English School.	2 p.m. till 9 p.m.	SOUTH LONDON ART GALLERY, PECKHAM ROAD, S.E.5
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TUESDAY, JULY 3—

Arts and Customs of Ancient Egypt—I	12 noon.	BRITISH MUSEUM TOURS
Monuments of Egypt—I	12 noon.	" " "
Monuments of Assyria—I	3 p.m.	" " "
Arts and Customs of Ancient Egypt—II	3 p.m.	" " "
French Eighteenth-century Paintings	12 noon.	VICTORIA AND ALBERT MUSEUM
General Tour	3 p.m.	" " "
General Visit	11 a.m.	NATIONAL GALLERY, MILLBANK
Netherlands Fifteenth-century Painting	12 noon.	" " "
Titian—Van Dyck—Gainsborough	11 a.m.	NATIONAL GALLERY
	12 noon.	" " "
	3 p.m.	WALLACE COLLECTION

WEDNESDAY, JULY 4—

A Selected Subject	12 noon.	BRITISH MUSEUM TOURS
Early Greece (Crete and Mycenae)	12 noon.	" " "
Early Age of Italy (Etruscans, etc.)	3 p.m.	" " "
Life and Arts of the Dark Ages—I	3 p.m.	" " "
English Medieval Sculpture	12 noon.	VICTORIA AND ALBERT MUSEUM
Italian Renaissance Furniture	3 p.m.	" " "
Indian Section: Architecture	3 p.m.	" " "
Turner	11 a.m.	NATIONAL GALLERY, MILLBANK
Spanish Painting	12 noon.	" " "
	11 a.m.	NATIONAL GALLERY
	12 noon.	" " "

THURSDAY, JULY 5—

Origins of European Architecture	12 noon.	BRITISH MUSEUM TOURS
Early Age of Italy	12 noon.	" " "
Early Britain—I	3 p.m.	" " "
A Selected Subject	3 p.m.	" " "

THURSDAY, JULY 5—(continued).

Ironwork	12 noon.	VICTORIA AND ALBERT MUSEUM
Oriental Arms and Armour	3 p.m.	" " "
European Arms and Armour	7 p.m.	" " "
Ironwork	7 p.m.	" " "
Some Recent Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
Some Portraits of all Schools	12 noon.	" " "
French Painting—I	11 a.m.	NATIONAL GALLERY
	12 noon.	" " "
	3 p.m.	WALLACE COLLECTION

FRIDAY, JULY 6—

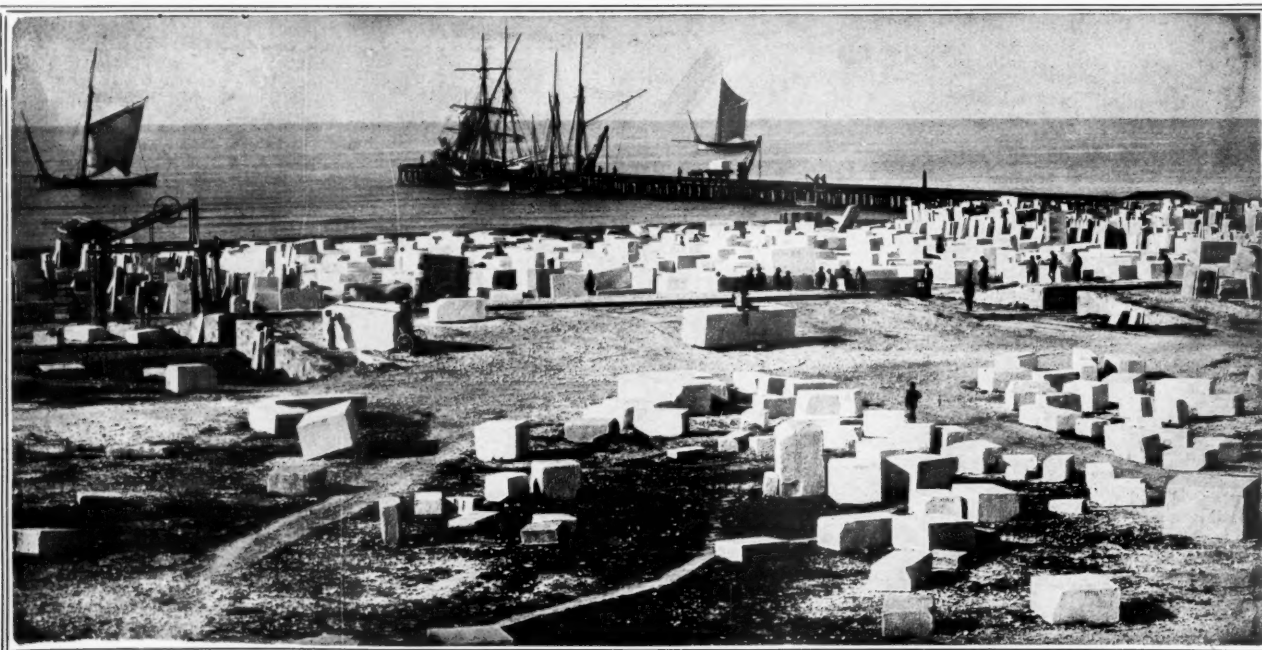
Early Greece	12 noon.	BRITISH MUSEUM TOURS
How the Bible Came Down to Us	12 noon.	" " "
Greek and Roman Life—I	3 p.m.	" " "
Greek Sculpture—I	3 p.m.	" " "
Glass	12 noon.	VICTORIA AND ALBERT MUSEUM
Gothic Woodwork	12 noon.	" " "
Salt Glazed Stoneware	3 p.m.	" " "
Watts and His Contemporaries	11 a.m.	NATIONAL GALLERY, MILLBANK
Landscape Painting—I (Italian)	12 noon.	" " "
French Painting—II	11 a.m.	NATIONAL GALLERY
	12 noon.	" " "
	3 p.m.	WALLACE COLLECTION

SATURDAY, JULY 7—

Early Britain—II (Late Stone Age)	12 noon.	BRITISH MUSEUM TOURS
Early Christian Period	12 noon.	" " "
A Sectional Tour	3 p.m.	" " "
Tour of Several Sections	3 p.m.	" " "
Ivories	12 noon.	VICTORIA AND ALBERT MUSEUM
Lace	3 p.m.	" " "
Indian Section: General Tour	3 p.m.	" " "
General Tour	7 p.m.	" " "
Rodin	7 p.m.	" " "
Hogarth—Madox Brown	11 a.m.	NATIONAL GALLERY, MILLBANK
Elements of Painting	12 noon.	" " "
French Furniture	11 a.m.	NATIONAL GALLERY
	12 noon.	" " "
	12 noon.	WALLACE COLLECTION

MONDAY, JULY 9—

Arts and Customs of Ancient Egypt—II	12 noon.	BRITISH MUSEUM TOURS
Records of Babylon and Assyria—I	12 noon.	" " "
Greek Sculpture—I (Before 450 B.C.)	3 p.m.	" " "
Monuments of Egypt—II	3 p.m.	" " "
Oriental Pottery	12 noon.	VICTORIA AND ALBERT MUSEUM
Lace	12 noon.	" " "
Majolica	3 p.m.	" " "
Enamels	3 p.m.	" " "
Turner	11 a.m.	NATIONAL GALLERY, MILLBANK
	12 noon.	" " "
Leonardo—Raphael—Michelangelo	11 a.m.	NATIONAL GALLERY
French Painting—III	12 noon.	" " "
	3 p.m.	WALLACE COLLECTION



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MONDAY, JULY 9—(continued).

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TUESDAY, JULY 10—

Early Britain—III (Bronze Age) ..	..	12 noon.		BRITISH MUSEUM TOURS
Life and Arts of the Dark Races—II ..	..	12 noon.	" "	" " "
Greek Sculpture—I (Elgin Marbles) ..	..	3 p.m.	" "	" " "
Monuments of Assyria—II ..	..	3 p.m.	" "	" " "
English Pottery ..	..	12 noon.		VICTORIA AND ALBERT MUSEUM
Chinese Porcelain ..	..	3 p.m.	" "	" " "
General Visit ..	..	11 a.m.	" "	NATIONAL GALLERY, MILLBANK
Rubens—Van Dyck—Rembrandt ..	..	12 noon.	" "	" "
	..	11 a.m.	" "	NATIONAL GALLERY
French Painting—IV ..	..	3 p.m.	" "	WALLACE COLLECTION

WEDNESDAY, JULY 11—

A Selected Subject	..	..	12 noon.	BRITISH MUSEUM TOURS
Early Britain—I (Old Stone Age)	..	..	12 noon.	.. ..
Early Britain—IV (Iron Age)	..	..	3 p.m.	.. ..
A Selected Subject	..	..	3 p.m.	.. ..
Medieval Ivories	..	..	12 noon.	VICTORIA AND ALBERT MUSEUM
Chinese Porcelain—II	..	..	3 p.m.	.. ..
Indian Science: Sculpture	..	..	3 p.m.	.. ..
Blake—Rossetti—Burne-Jones	..	..	11 a.m.	NATIONAL GALLERY, MILLBANK
			12 noon.	.. ..
Landscape Painting—I (Dutch, Flemish, and French Painting).			11 a.m.	NATIONAL GALLERY
Landscape Painting—II (Dutch, Flemish, and French Painting).			12 noon.	.. ..

THURSDAY, JULY 12—

Greek and Roman Jewellery and Bronzes	12 noon.	BRITISH MUSEUM TOURS
Greek and Roman Life—I	12 noon.	11 11 11
The Romans in Britain—I	12 noon.	11 11 11
Early Britain—II (Late Stone Age)	3 p.m.	11 11 11
Chinese Porcelain—III	12 noon.	VICTORIA AND ALBERT MUSEUM
European Porcelain	3 p.m.	11 11 11
English Porcelain—I	7 p.m.	11 11 11
Chinese Paintings	7 p.m.	11 11 11
Hogarth	12 noon.	NATIONAL GALLERY, MILLBANK
Early Venetian and North Italian	11 a.m.	NATIONAL GALLERY
French Painting—V	12 noon.	11 11 11
	3 p.m.	WALLACE COLLECTION

FRIDAY, JULY 13—

How the Bible Came Down to Us—I	..	12 noon.	BRITISH MUSEUM TOURS		
Illuminated Manuscripts	..	12 noon.	??	??	??
Monuments of Assyria—II	..	3 p.m.	??	??	??
Greek Sculpture—II (Elgin Marbles)	..	3 p.m.	??	??	??
English Porcelain—II	..	12 noon.	VICTORIA AND ALBERT MUSEUM		
Jacobean Furniture	..	12 noon.	??	??	??
Jade	..	3 p.m.	??	??	??

FRIDAY, JULY 13—(continued).

French Impressionists	11 a.m.	NATIONAL GALLERY, MILBANK
Some Masterpieces	12 noon.	NATIONAL GALLERY
French Painting—VI	3 p.m.	WALLACE COLLECTION

SATURDAY, JULY 14—

The Romans in Britain—II	12 ROOMS.	BRITISH MUSEUM TOURS
Early Britain—III (Bronze Age)	12 ROOMS.	22 22 22
Tour of Several Sections	3 P.M.	22 22 22
A Sectional Tour	3 P.M.	22 22 22
Carpets	12 ROOMS.	VICTORIA AND ALBERT MUSEUM
Tapestries	3 P.M.	22 22 22
Indian Section: Pottery	3 P.M.	22 22 22
Vestments	7 P.M.	22 22 22
Tapestries	7 P.M.	22 22 22
General Visit	11 a.m.	NATIONAL GALLERY, MILLBANK
General Summary—I	12 ROOMS.	22 22 22
General Summary—II	12 ROOMS.	NATIONAL GALLERY
General Summary—III	12 ROOMS.	22 22 22
Selected Pictures	12 ROOMS.	WALLACE COLLECTION

MONDAY, JULY 16—

Records of Babylon and Assyria—II	.. 12 00n.	BRITISH MUSEUM TOURS
Arts and Customs of Ancient Egypt—III	.. 12 00n.	.. .. ..
Monuments of Egypt—II	.. 3 p.m.	.. .. ..
Greek Sculpture—II (Elgin Marbles)	.. 3 p.m.	.. .. ..
English Plate	.. 12 00n.	VICTORIA AND ALBERT MUSEUM
Chinese Pottery	.. 12 00n.	.. .. ..
Continental Plate	.. 3 p.m.	.. .. ..
Chinese Porcelain	.. 3 p.m.	.. .. ..
Turner Watercolour	.. 11 a.m.	NATIONAL GALLERY, MILLBANK
Landscape Painting—III (English)	.. 12 00n.	.. .. ..
Nature in Art	.. 12 00n.	NATIONAL GALLERY
Prize Competition Prints by Readers of "The Amateur Photographer"	.. 3 p.m.	WALLACE COLLECTION
Open until August 1	..	ROYAL PHOTOGRAPHIC SOCIETY, 35 RUSSELL SQUARE, W.C.

TUESDAY, JULY 17—

The Greek Vases	..	..	..	12 noon.	BRITISH MUSEUM TOURS
The 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.	..	..	..
Ecclesiastical Metalwork	..	..	..	12 noon.	VICTORIA AND ALBERT MUSEUM
Goldwork and Jewellery	..	..	..	3 p.m.	.. ..
Blake—Rossetti	..	..	..	11 a.m.	NATIONAL GALLERY, MILLBANK
Dutch Portraits and Genre	..	..	..	12 noon.	..
Rubens	..	..	..	11 a.m.	NATIONAL GALLERY
	..	..	..	12 noon.	..
	..	..	..	3 p.m.	WALLACE COLLECTION

WEDNESDAY, JULY 18—

A Selected Subject	12 noon.	BRITISH MUSEUM TOURS		
Early Britain—IV (Iron Age)	12 noon.	"	"	"
Anglo-Saxon Period—I	3 p.m.	"	"	"

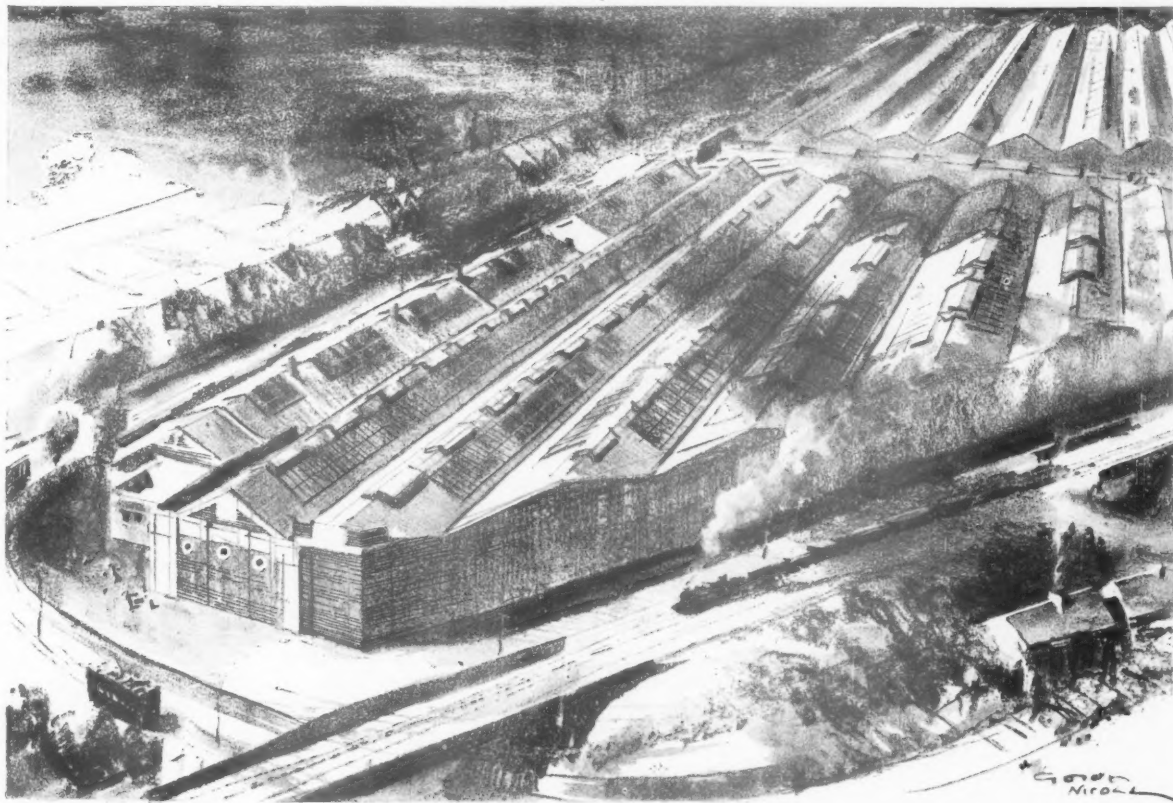
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A LONDON DIARY (continued).

WEDNESDAY, JULY 18—(continued).

Life and Arts of the Dark Races—III	3 p.m.	BRITISH MUSEUM TOURS
Coptic Tapestries	12 noon.	VICTORIA AND ALBERT MUSEUM
Della Robbia	3 p.m.	" " "
Indian Section: Metalwork	3 p.m.	" " "
Pre-Raphaelites	11 a.m.	NATIONAL GALLERY, MILLBANK
"	12 noon.	" " "
Botticelli and the Mond Collection	11 a.m.	NATIONAL GALLERY
"	12 noon.	" " "

THURSDAY, JULY 19—

Origins of European Architecture—II	12 noon.	BRITISH MUSEUM TOURS
The Romans in Britain—I	12 noon.	" " "
Monuments of Egypt—III	3 p.m.	" " "
Greek Sculpture—III	3 p.m.	" " "
Precious Stones	12 noon.	VICTORIA AND ALBERT MUSEUM
General Tour	3 p.m.	" " "
Glass	7 p.m.	" " "
English Primitives	7 p.m.	" " "
French Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
"	12 noon.	" " "
Italian Primitives	11 a.m.	NATIONAL GALLERY
"	12 noon.	" " "
Italian Painting—I	3 p.m.	WALLACE COLLECTION

FRIDAY, JULY 20—

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.	" " "
Early English Furniture	12 noon.	VICTORIA AND ALBERT MUSEUM
Chippendale	3 p.m.	" " "
Reynolds—Watts	11 a.m.	NATIONAL GALLERY, MILLBANK
"	12 noon.	" " "
Italian Primitives	11 a.m.	NATIONAL GALLERY
"	12 noon.	" " "
Dutch Genre	3 p.m.	WALLACE COLLECTION

SATURDAY, JULY 21—

Historical and Literary MSS.	12 noon.	BRITISH MUSEUM TOURS
Origins of Writing and Materials	12 noon.	" " "
A Sectional Tour	12 noon.	" " "
Tour of Several Sections	3 p.m.	" " "
English Seventeenth-century Furniture	12 noon.	VICTORIA AND ALBERT MUSEUM
English Eighteenth-century Furniture	3 p.m.	" " "
Indian Section: Mogul Paintings	3 p.m.	" " "
Early Renaissance Sculpture	7 p.m.	" " "
Oriental Rugs	7 p.m.	" " "
Some Recent Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
"	12 noon.	" " "
General Summary—II	11 a.m.	NATIONAL GALLERY
"	12 noon.	" " "
Selected Pictures	12 noon.	WALLACE COLLECTION

MONDAY, JULY 23—

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.	" " "
Donatello	12 noon.	VICTORIA AND ALBERT MUSEUM
French Woodwork	12 noon.	" " "
Michelangelo	3 p.m.	" " "
Japanese Prints	3 p.m.	" " "
The French Impressionists	11 a.m.	NATIONAL GALLERY, MILLBANK
"	12 noon.	" " "
French Painting	11 a.m.	NATIONAL GALLERY
"	12 noon.	" " "
Dutch Landscape	3 p.m.	WALLACE COLLECTION

TUESDAY, JULY 24—

Early Christian Period	12 noon.	BRITISH MUSEUM TOURS
Anglo-Saxon Period—I	12 noon.	" " "
Greek Sculpture—III	3 p.m.	" " "
Monuments of Assyria—III	3 p.m.	" " "
Early Costumes	12 noon.	VICTORIA AND ALBERT MUSEUM
Costumes of Seventeenth Century	3 p.m.	" " "
Pre-Raphaelites	11 a.m.	NATIONAL GALLERY, MILLBANK
"	12 noon.	" " "
English Eighteenth-century Painting	11 a.m.	NATIONAL GALLERY
"	12 noon.	" " "
Miniatures	3 p.m.	WALLACE COLLECTION

WEDNESDAY, JULY 25—

Anglo-Saxon Period—II	12 noon.	BRITISH MUSEUM TOURS
Life and Arts of the Dark Races—IV	12 noon.	" " "
Greek Sculpture—IV	3 p.m.	" " "
A Selected Subject	3 p.m.	" " "
Corean Pottery	12 noon.	VICTORIA AND ALBERT MUSEUM
Costumes of Eighteenth Century	3 p.m.	" " "
Indian Section: Textiles	3 p.m.	" " "
General Visit	11 a.m.	NATIONAL GALLERY, MILLBANK
"	12 noon.	" " "
Manegna, Crivelli and the Paduans	11 a.m.	NATIONAL GALLERY
"	12 noon.	" " "

THURSDAY, JULY 26—

How the Bible Came Down to Us—II	12 noon.	BRITISH MUSEUM TOURS
Arts and Customs of Ancient Egypt—II	12 noon.	" " "
Life and Arts of the Middle Ages	3 p.m.	" " "
Greek Sculpture—IV	3 p.m.	" " "
Costumes of Nineteenth Century	12 noon.	VICTORIA AND ALBERT MUSEUM
Rodin	3 p.m.	" " "
Japanese Paintings	3 p.m.	" " "
Musical Instruments	7 p.m.	" " "
Symbolism in Design	7 p.m.	" " "
Hogarth—Madox Brown	11 a.m.	NATIONAL GALLERY, MILLBANK
"	12 noon.	" " "
Masaccio—Francesca—Van Dyck	11 a.m.	NATIONAL GALLERY
"	12 noon.	" " "
Italian Painting—II	3 p.m.	WALLACE COLLECTION

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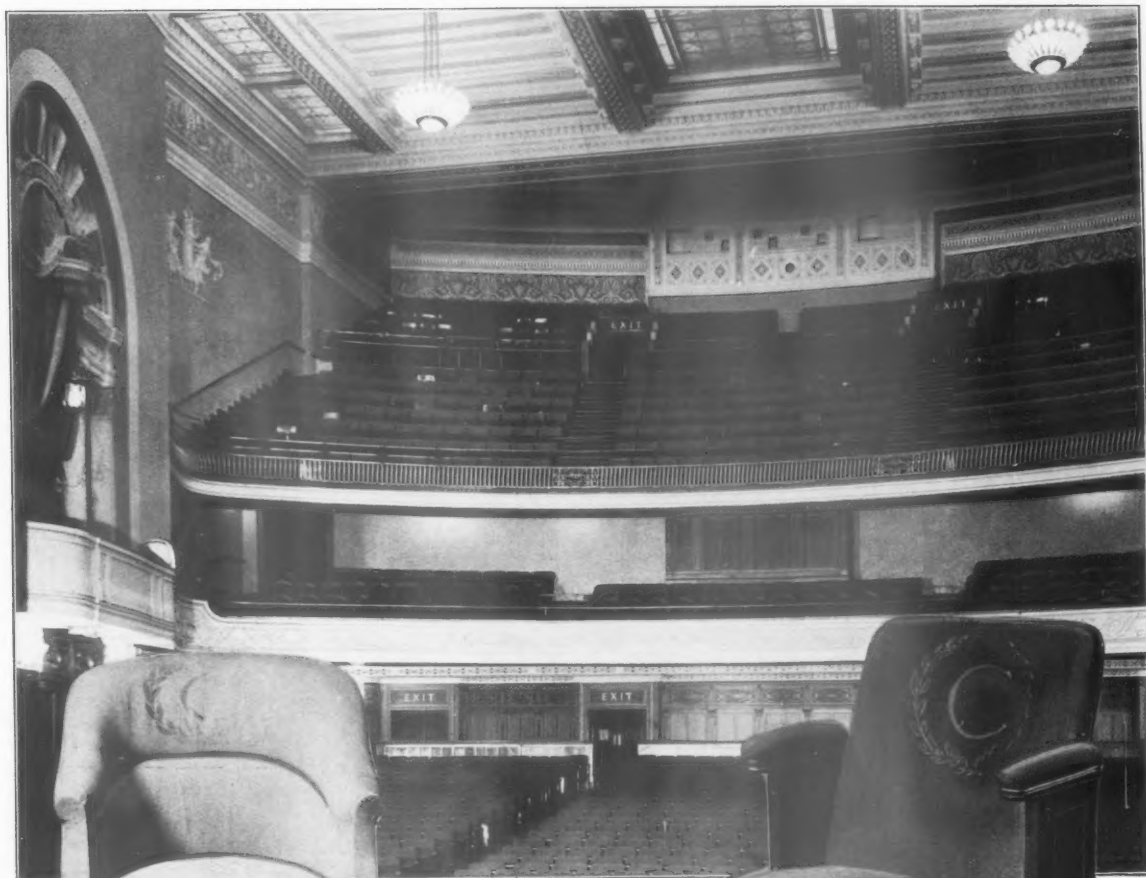
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A LONDON DIARY (continued).

FRIDAY, JULY 27—

Illuminated MSS.	12 noon.	BRITISH MUSEUM TOURS
Historical and Literary MSS.	12 noon.	"
Origins of Writing and Materials	3 p.m.	"
Anglo-Saxon Period—II	3 p.m.	"
General Tour	12 noon.	VICTORIA AND ALBERT MUSEUM
Evolution of the Chair	12 noon.	"
Lacquer	3 p.m.	"
Recent Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
Some Masterpieces	12 noon.	NATIONAL GALLERY
Dutch Landscape	3 p.m.	WALLACE COLLECTION

SATURDAY, JULY 28—

Hittite and Hebrew Collections	12 noon.	BRITISH MUSEUM TOURS
Life and Arts of the Middle Ages	12 noon.	"
Tour of Several Sections	3 p.m.	"
A Sectional Tour	3 p.m.	"
Architecture—I	12 noon.	VICTORIA AND ALBERT MUSEUM
Architecture—II	3 p.m.	"
Indian Section: Mogul Art	3 p.m.	"
Raphael Cartoons	7 p.m.	"
Watercolours	7 p.m.	"
Turner	11 a.m.	NATIONAL GALLERY, MILLBANK
General Summary—III	12 noon.	"
French Furniture	11 a.m.	NATIONAL GALLERY
	12 noon.	WALLACE COLLECTION

MONDAY, JULY 30—

Glass and its History	12 noon.	BRITISH MUSEUM TOURS
Records of Babylon and Assyria	12 noon.	"
Early Greece	3 p.m.	"
Monuments of Egypt	3 p.m.	"
Early English Furniture	12 noon.	VICTORIA AND ALBERT MUSEUM
English Porcelain	12 noon.	"
English Seventeenth-century Furniture	3 p.m.	"
Paintings (Barbizon)	3 p.m.	"
Blake—Rossetti	11 a.m.	NATIONAL GALLERY, MILLBANK
Blake—Wilson—Turner	12 noon.	NATIONAL GALLERY
Claude—Wilson—Turner	11 a.m.	"
Poussin and Velazquez	12 noon.	"
	3 p.m.	WALLACE COLLECTION

TUESDAY, JULY 31—

Porcelains of China	12 noon.	BRITISH MUSEUM TOURS
Arts and Customs of Ancient Egypt	12 noon.	"
Monuments of Assyria	3 p.m.	"
Greek Sculpture	3 p.m.	"
English Eighteenth-century Furniture	12 noon.	VICTORIA AND ALBERT MUSEUM
Japanese Pottery	12 noon.	"
French Eighteenth-century Furniture	3 p.m.	"
Chinese Bronzes	3 p.m.	"
General Visit	11 a.m.	NATIONAL GALLERY, MILLBANK
Early Flemish, French and German Painting	12 noon.	"
English Portraits	11 a.m.	NATIONAL GALLERY
	12 noon.	"
	3 p.m.	WALLACE COLLECTION

The Garden Room, 193 Tottenham Court Road, London.

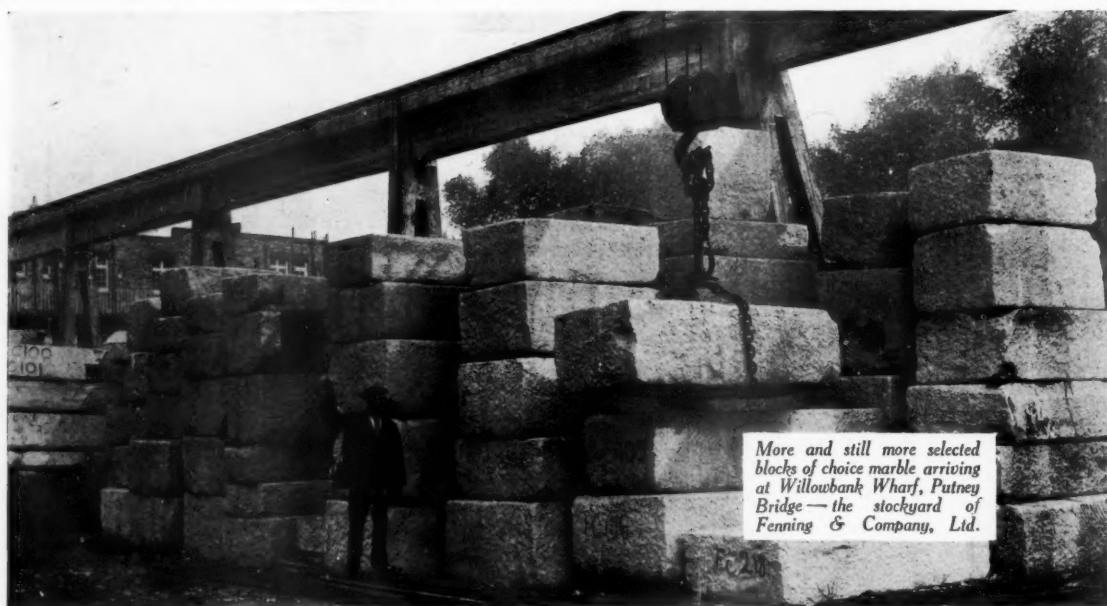
At the end of May last, Messrs. Heal and Son opened their new premises at 193 Tottenham Court Road, with an exhibition of garden furniture. Sir Lawrence Weaver commenced the proceedings with an interesting talk on garden design.

The new shop was very attractively laid out in semblance of a garden, even to imitation grass, and included every possible feature with which to furnish a garden. There were bright-hued umbrellas shadowing garden sets of table and chairs made in teak and painted wood. Separate garden seats in various colours were finished in the new hard-wearing cellulose paint; garden tents, deck chairs, with and without canopies and leg-rests, cane chairs in natural colours and in blue and orange;

cushions of gay cottons; delightful rush and cocoa mats for garden rooms; fruit sets and lemonade sets in glass and decorative pottery; wooden platters; turned wooden fruit bowls; table cloths, and tea trays in all colours, shapes and sizes of unbreakable papier mâché and metal; bird baths and sundials; garden pots of all descriptions, in fact the complete outfit for garden comfort and loggia furnishings. Interesting early lead cisterns and lead vases and delicately wrought iron gates and old stone pots and garden benches were also to be seen. Two novel features were a "Wheel-barrow Lounge" and a patent "Siesta Seat," both running on rubber wheels so that they could be easily propelled to any part of the garden. Decorative garden sculpture found a place in the exhibition, too, by such artists as Harold Stabler, Phoebe Stabler, Walter Gilbert, L. Weingartner, Phyllis Blundell and others.

The exhibition will continue during the month of July, and garden lovers are invited to visit it.

Architects possessing Caldwell "Classifiles" should refer to Folder No. 4.



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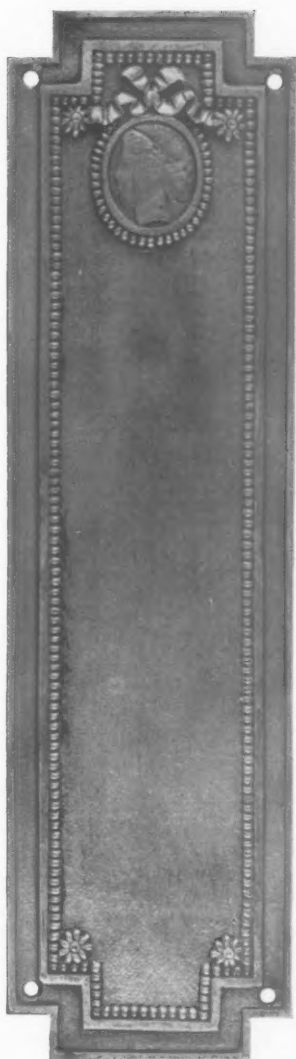
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Two Annual Dinners.

The annual dinner of the Royal Institute of British Architects, which took place on May 23 at the Hall of Lincoln's Inn, proved a brilliant function. The occasion was notable for the eloquent appeal made by the Duke of York for greater beauty in our street architecture. Such advocacy can hardly fail to strengthen the movement for the creation of a Ministry of Fine Arts—expressly empowered to encourage higher ideals in building and restrain those who, for mere gain, scruple not to disfigure our highways.

As an example of episcopal reticence the Archbishop of York's grace—"For food and companionship let us thank God"—is probably unique, and needless to say it was "thankfully received." His Grace was in perfect form, and in remarking later upon the regretted absence of the Lord Chief Justice, observed that the assembly would accordingly be denied the privilege of hearing some explanation as to the reason why the Law was so augustly remote from common sense.

It is worth recording that not a few of the scores of architects present assumed, as well they might, that Lincoln's Inn Hall dated from Tudor times, and it was left to a well-known authority on architectural history to remind several inquirers that this fine building was erected in 1845 from the designs of one Philip Hardwick!

Sir Lawrence Weaver presided at the fourteenth dinner of the Architecture Club at the Savoy Hotel, when "The New Regent Street and the Future Development of London" formed the subject of discussion. Major Sir Philip Sassoon, M.P., said that although the new Regent Street was not perfect, it showed the opportunities opened by the new architecture. The gem was the Quadrant, and he congratulated Sir Reginald Blomfield, as this had added a new glory to London. Sir Reginald Blomfield said a controlling authority to direct architecture involved a delicate question, and as he was a member of the Fine Arts Commission, which is doing its best, he would not like to say more about that. Nash had the rare method of thinking of a street as a whole and keeping its uniform qualities. Nash left the splendid idea of the

great sweep of the Quadrant. Sir Reginald's own view was that the vital element in street architecture was scale. If he had had his own way he would have returned to the old London tradition of brick, with slight stone facings.

TRADE AND CRAFT.

The Church of All Souls, Springwood, Liverpool.

Designed by Campbell and Honeyburne.

The general contractors were W. H. Davey & Co., Ltd., and among the artists, craftsmen, and sub-contractors engaged on the work were the following: Harry C. Ritchie (reinforced concrete engraving); H. Tyson Smith (sculpture); William Burden and H. H. Martyn, Ltd. (wood carving); W. H. Davey & Co., Ltd. (excavation, foundations, dampcourses, joinery and plumbing); Penmaenmaur Trinidad Lake Asphalt Co. (asphalt and special roofings); J. C. Edwards (external brickwork); Buckley Junction Metallic Brick Co., Ltd. (internal brickwork); Leckhampton (stone for font, pulpit, etc.); Liverpool Artificial Stone Co., Ltd. (artificial stone); MacIntyre and Sons, Ltd., and Francis Morton & Co., Ltd., (structural steel); Ames and Finnis (tiles); H. C. Hiller (glass); R. W. Brooke & Co. Ltd. (wood-block flooring); Young, Austin and Young (central heating and boilers); John Hunter & Co. (electric wiring); The Forge, Ltd. (electric light fixtures); H. G. Riddell (lightning conductor, etc.); Musgraves, Ltd. (sanitary fittings); W. and R. Leggott, Ltd. (panic bolts); Quiggin Bros., Ltd. (door furniture); Henry Hope and Sons, Ltd. (casements and window furniture); Birmingham Guild, Ltd. (weathervane); Geo. Lowe and Sons (gates and railings); David King and Sons, Ltd. (iron staircases); Adams Bros., Liverpool, Ltd. (plaster); H. H. Martyn & Co. and Comyn Ching & Co. (metalwork); E. and C. Smitton (stonework); John Stubbs and Sons (marble); Wm. Burden and Miss Redford (furniture for altar frontal, hangings, etc.); Oldfields, Ltd. (communion plate).

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An Electrical Refrigeration Campaign.

A lunch was given by the British Electrical Development Association recently to inaugurate an electrical refrigeration campaign which will continue for the greater part of the summer.

Sir John Gatti, the president of the Association, said that chemical preservatives in food had proved rather worse than the evil they were intended to mitigate. But the prohibition of preservatives led to the difficulty of keeping food fresh. Preserved food may be unwholesome, but bad food must be worse. For some years refrigeration had enabled this country to draw

on the reserves of the world for its food supplies. The immediate problem, however, was to ensure the purity of food not only in the hands of the wholesaler, or even the retailers, but when it had passed beyond them to the actual consumer. A great many up-to-date retailers had, of course, already established refrigeration as part of their business, but a great deal more could be done by the retail industry on these lines. The electrical refrigerator was easy of installation, simple in working and, as he could testify from personal experience, extraordinarily efficient in its action. Electricity suppliers would, he was sure, see that the cost of current for refrigerators was such that running cost of an efficient electrical refrigerator would probably not exceed that of an ordinary ice-box.

Sir W. Arbuthnot Lane said all disease began in the kitchen—from influenza to cancer. He welcomed the fact that this country had quadrupled its fruit supply in a year. The amount of good that refrigeration alone could do was enormous. He suggested that men of wealth should help in establishing chairs of dietetics.

Colour and the Bathroom.

During the past few years the art of the interior decorator has become a serious one, and every part of the modern home is now subject to some definite decorative treatment. It has, perhaps, been impossible hitherto to obtain a really satisfying result in the bathroom because of the lack of suitable fittings. Today it is possible to realize any desired bathroom scheme, with a choice of colours and designs, by the aid of Standard Plumbing Fixtures. These fixtures are made in white, black, and seven other beautiful colours. The scheme can further be supplemented by the same firm with accessories, bath stools, dressing benches and shower curtains, the latter of damask, moiré, and other special rubberized fabrics to match or to harmonize, thus allowing the scheme to be carried through to the smallest details.

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THE ARCHITECTURAL REVIEW.

Rubber Flooring.

Rubber flooring is being increasingly used in hospitals, public buildings, and the like. The Rubber Growers' Association, realizing the importance of the subject and the fact that the average textbook does not mention rubber flooring, have published a booklet which embodies, in a convenient form, such information as is available. This information is the result of careful observations of numerous contracts, extending over a considerable period of time, and covering various types of rubber flooring and sub-floors. The book contains seven chapters, dealing with the manufacture of rubber flooring, its various types, sub-floors, adhesives, its adaptability, and rubber flooring in steamships. It also contains a report on various rubber floors laid in London and district under the auspices of this Association, and a list of buildings giving an indication of the types of building in which rubber floors have been laid. The book is attractively illustrated in colour and has useful diagrams in the chapter devoted to laying the rubber. The volume should be of the greatest use to the architectural profession.

The Royal Horticultural Show, Chelsea.

A Winning Exhibit.

Messrs. Gaze's of Kingston have been awarded a silver cup for their exhibit at Chelsea this year. A garden was shown practically formal, enclosed by hedges and an old wall with iron gate and lean-to summerhouse. A paved terrace was seen which led to a simple but effectively planted pool. The borders of the garden were raised above the general lawn level, by a dry stone wall, and were planted with gaily-coloured flowers in definite schemes. Azaleas and ornamental foliage predominated in the general layout.

Rolador Steel Shutters.

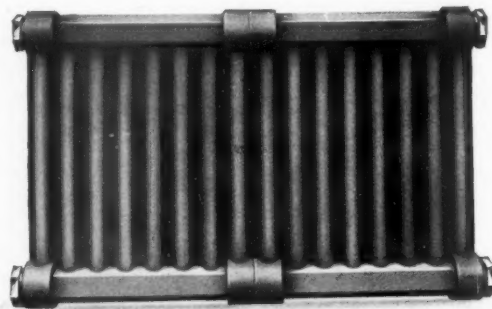
A Useful Booklet.

We have received from Messrs. E. Pollard & Co., Ltd., a copy of a new catalogue dealing with Rolador Steel Shutters. The purpose of the catalogue is to illustrate in detail the many

applications of this type of shutter and the mechanical principles and constructional details are dealt with comprehensively in its pages. A section of the book has been included for the illustration and description of wood lath shutters and blinds. Messrs. Pollard & Co. will be pleased to send a copy to anyone interested in this subject on application to their office in St. John Street, Clerkenwell, E.C.1.

"Solar Doric" Wall Radiators.

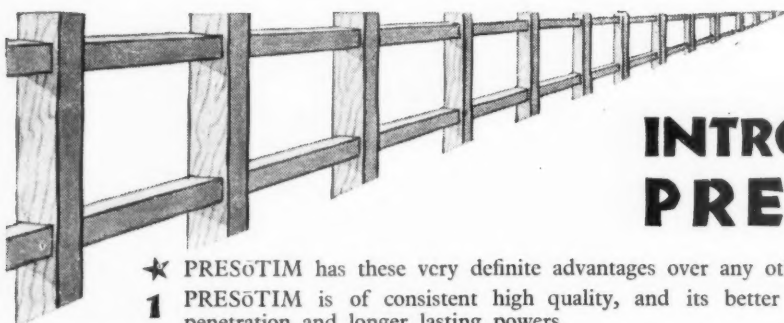
Two new radiators have been put upon the market by Lumbys Ltd., of Halifax; one is 16 in. high, and the other 24 in. high. The radiators have plain smooth surfaces which make them easy to clean. They are assembled by means of $1\frac{1}{4}$ in. right- and left-hand screwed nipples. The radiators are made in



Two sections. 16 inches high.

sections, and the smaller size has a heating power of $4\frac{1}{2}$ sq. ft. per section, and the larger one a heating power of $6\frac{1}{2}$ sq. ft. per section.

Messrs. Lumbys Ltd. will be pleased to send full particulars of these two radiators to anyone interested on application to them at Greetland Boiler Works, Halifax.



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