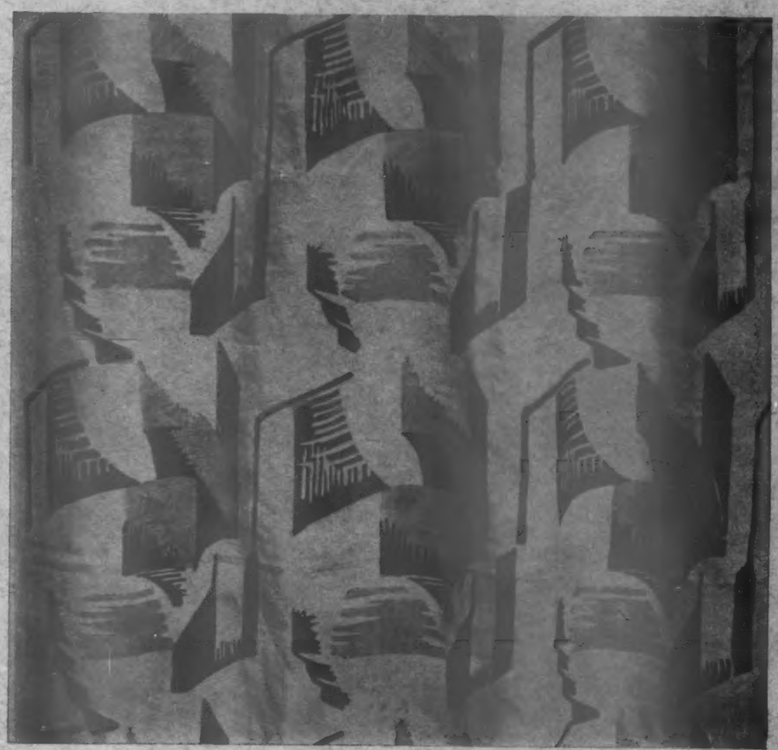
THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



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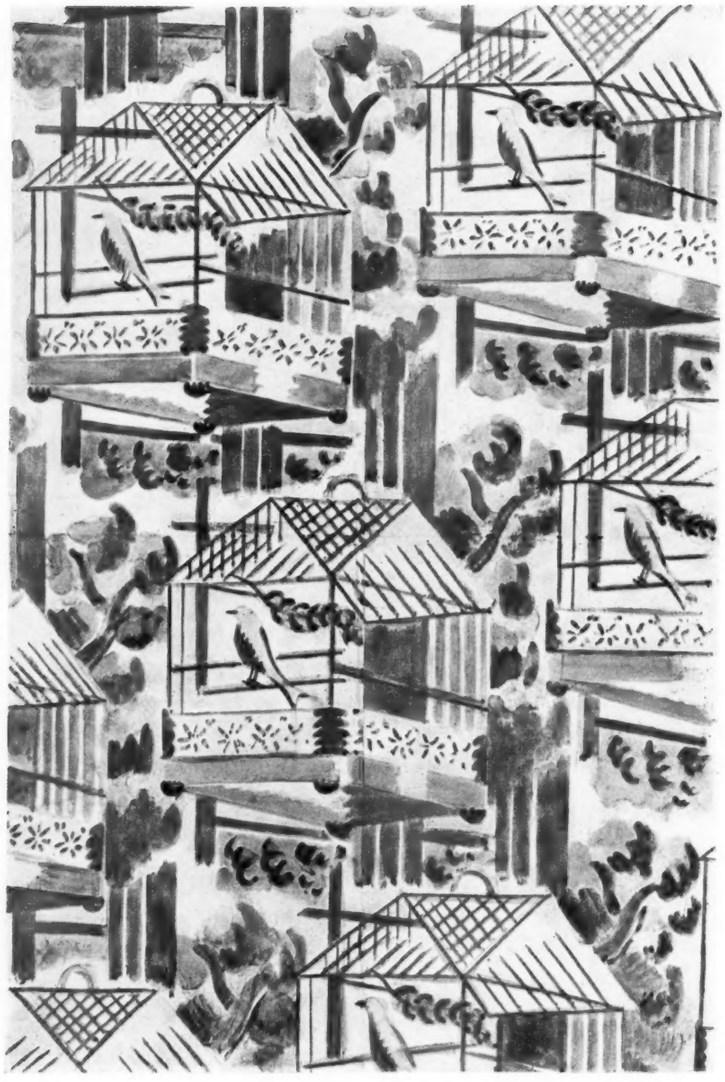


Plate I. October 1928.

THE BIRDCAGE. A SKETCH DESIGN FOR *BLOCK-PRINTED CURTAINS* IN FOUR COLOURS.

From a design by Paul Nash.

Ani ... Picasso...

By Vernon Blake.

THE Past is a storehouse of lessons for the Future; but the lessons must be learnt with intelligence, mere simian copying can but lead to disaster. While reading Dr. West's little book on Gothic architecture,[1] and especially while reading those pages which are devoted to the origins of the final forms which we associate with later Gothic, I found it difficult not to institute a parallel between the problem then before the builders of great churches, and that now before the architects and engineers from whom are demanded designs for the huge constructions of modern times, be they railway stations, American grain silos, or multiple-storeyed dwelling-places.

And then, naturally, the question came to me: What lesson exactly might be learnt from the past, and particularly from the Gothic past?

We quickly see that though a parallel may be traced between the two epochs, it is far more easy to compile a list of differences than a list of similarities. Hence, whatever lesson we may learn from the past must be carefully transposed into terms fitting to the present. Even the old doctrine that the principal Gothic forms—the pointed arch and the flying buttress—were invented in order to enable greater vaults to be constructed, seems to be no longer tenable; we are now obliged to see in at least the pointed arch a purely artistic importation from Eastern æsthetics, and the cathedral of Ani in Armenia (989–1001) is advanced as early proof of its use before, long before, its supreme mechanical excellence was discovered and put to final use—that of diminishing lateral thrust. Of course at Ani the flying buttress does not exist; it appears to have had its origin in such places as Caen and Durham. Also it would be more exact to call the ribbed vault the essential factor of the Gothic development than either pointed arch or flying buttress.

The precise history of development of Gothic architecture matters but little to my present thesis; the important point to note is the intimate alliance which was reached between æsthetic aspect and mechanical need. Pointed arch, ribbed vault, flying buttress are so many elements of æsthetic expression; of their efficiency as purely artistic elements expressive of high emotion there is no longer, at this late day, need to write. It is, perhaps, less often realized by their lay admirers how admirably the pointed arch reduces lateral thrust, and the ribbed vault directs that thrust towards definite points at which it may be adequately resisted by the flying buttress.

Early medieval art dealt in forms of which it but dimly—or not at all—perceived the mechanical excellence. Then, reasoning taking the matter more and more in hand, the later efforts of Gothic art became literal mechanical diagrams in stone, often slightly to the detriment of their purely æsthetic content. But in this modern renovation of things, not only architectural but artistic in general, and again not only in the canton of art but in the more spacious land of all human attempt, do we not see, now as then, sentiment—of which art is only the crystallization—in the forefront of realization? Cézanne had painted, Mallarmé had written many years before motors circulated upon the roads, before avions flew, before ferro-concrete was generally employed. Even today we find a Patout, a Mallet-Stevens, giving us designs of buildings which bear the impress of their cubistic and artistic origin, while they take no stock whatever of the mechanical solutions of the difficulties which occur. History would seem to be once more repeating herself, although borrowing from Ani and from Picasso may not, at first sight, appear to be similar!

We must not stretch the analogy too far. Before and after the birth of Gothic art, stone was the principal material employed; the modification brought about was only applied to the method of its use. Now a new material or, more exactly, several new materials have come into use for building purposes. One of the main modifications is the large use of steel and the consequent possibility—enormous resistance to tensional stress. If we put out of court the slight tensional resistance of the tie-beam of a wooden roof, we may say that Gothic architecture made no use whatever of tensional resistance, but became a marvellous demonstration of most perfect application of the compressional resistance of stone. To what extent this amazing application was due to mere sentiment, to experiment, or to a commencement of theoretical comprehension must, I suppose, now remain a moot point. I have never come across any studies of this interesting subject; perhaps some exist; perhaps there exists some attempt at co-ordinating the astonishing practical mechanical knowledge displayed in a fourteenth-century cathedral with the contemporary vague conceptions of the theory of force which Galileo was destined to clarify and throw into defined and calculable form two centuries later.

Be all this as it may, we still have in the later Middle Ages a mechanization of artistic data, and today artistic data waiting to be mechanized. Although the last mechanization of Gothic art may have coincided with its downfall, this must not be advanced as an argument against the mechanization of art, otherwise the apogee of Gothic art must be condemned with the rest, for the essential of Gothic architecture is the exquisite marriage of the mechanical and the decorative.

[1] *Gothic Architecture in England and France.* By Dr. West. London: George Bell and Sons.

We cannot read Dr. West's book without realizing how mechanical stress and compositional need are everywhere both outcome and origin of the shapes which we still admire though they have now lost all reason for their use on account of radical change in material and method.

What is happening at present? Modern steel or steel-and-concrete architecture may roughly be divided into three classes: (*a*) That class in which the architect, for his part, designs a stone façade composed of Ionic columns casually intermingled with recent windows. To support this an engineering firm calculates and puts up a steel frame which bears as little relation as possible to the aforesaid façade. This method we need not discuss. Examples may be studied in the new Regent Street and elsewhere. It is the antithesis of art which, before all, claims just and co-ordinate use of material. (*b*) That class in which a Patout or a Mallet-Stevens seeks cubical forms, perhaps with out-jutting planes supported in space by sheer girder resistance: in a word, a simplified art which takes nothing but art into consideration, and consequently fails, for it is not the outcome of justifiable and complete use of the qualities of the material. (*c*) Finally, we possess certain bridges and factories which are the pure outcome of engineering calculation. Up to the present there is little doubt that these furnish the most satisfying units of modern building. In some cases—for example, Freyssinet's dirigible balloon hangar at Orly—it is difficult to deny to the result positive æsthetic qualities.

There is no doubt that the architecture of the future is destined to be largely devoid of ornament. Future architecture will count to a great extent for its æsthetic value on the relative placing, not only of the parts of the special building considered, but also on the placing of that particular building in relation to other components of the urban scheme. The delicate lacework of Gothic stone is a thing for ever dead; it corresponded eminently with the complexity of the rest of plastic art during the Middle Ages. Now its fitness with contingencies has ceased. The swift and clean-cut line of the racing car has ousted complexity from its holding.

Yet each pinnacle, each gargoyle, each rib of the intricacy of the splendour of a Gothic masterpiece owes its being to some practical or to some mechanical need; the weight of the pinnacle is needed for the stability of the buttress, the rib is essentially part and parcel of the roof's constructional conception. Today we have no further need of added weight; the tensional strength of steel monolithic construction has banished the possibility of stone slipping upon stone and of lateral thrust. With them should depart both the type of ornament and that of general design based upon compression thrust; in its place should arise a scheme which fulfils the demands of a "tensional" æsthetic. The lesson of compressional fitness which a Gothic cathedral teaches us should be transposed, and we should imagine equilibria which bear evidence of their novel source.

To arrive at this end there must be intimate cohesion between the mechanical data of the construction and the æsthetic conception of the whole; engineer and artist-architect must either be one and the same person; or, at worst, they must work in complete intimacy, each having considerable knowledge of the other's subject.

If added ornament is to be eschewed, much that is agreeable and unexpected, though strictly logical in being, may be generated from the interaction of ground plan with vertical developments. True, in many cases the constructor will have to be chary in his use of surfaces of unusual curve, especially in concrete, where expense of shuttering might eliminate. Probably here M. le Corbusier, who writes,[1] "*L'angle droit est l'outil nécessaire et suffisant pour agir puisqu'il sert a fixer l'espace avec une rigueur parfaite,*" would raise pæans of joy, and tell us that we are now in the hands of mechanical destiny; that romantic passion is at an end; that implacable series and the straight line mark out the future.

All the same, the mechanical economist should remember the words of Stevenson, to the effect that it is always easier to do without the necessities than to do without the luxuries of life. Of these luxuries art is the most important. Few people realize what an enormous part art plays in the strange chequerwork of life; we must be careful of suppressing its presence even, nay, most especially, from its minor and least noticed manifestations.

Again, I cannot help wondering whether this fanatical worship of the solely straight is not overshooting the mechanical and economical mark. The curve, especially the parabola more or less modified, is as much a mechanical element as is the straight line; indeed, only the crystal offers an example of the straight resulting from the conjunction of natural forces. Why, when the calculation of a "solid of equal resistance" gives a parabolic surface, should we employ parallelipidal form discordant both to eye and reason? Trial and theory mould into graceful curves submarine and racing car. Why, alone, should modern architecture remain rigidly right? No, better learn from Gothic art an exact and delicate harmony between mechanism and art, and add to our buildings such curves, dictated though they be by unadulterated reason, as shall create concordance between ourselves—who remain, to the cubists' despair, still somewhat lithe and curved—and the buildings in which we are to live. "*Les colonnes qui soutiennent la poutre de marbre, la frise et la corniche avaient quelque chose d'humain, qui les rendait vénérables. . . . O splendeur, harmonie, sagesse.*"[2]

[1] *Urbanisme.* Crés. (Paris).
[2] *La Révolte des Anges.* Anatole France.

Freyssinet's dirigible balloon hangar. *From a drawing by* Herry Perry.

The stable yard at *VREDENBURG*, near Stellenbosch.

Wine Cellars *and* Minor Farm Buildings *of the* Cape

By Rex Martienssen.

With Photographs by
NORMAN HANSON.

ATMOSPHERE is of the essence of good architecture, but it is difficult to convey the emotions one feels when looking on a beautiful building—its colour, its charm can never be expressed completely in any medium. This is particularly true of the old Cape homesteads. They are one with the great oaks which shade them, with the endless vineyards of rich black and purple grapes, with the scents of maturing wine, with the broad fields or watching mountains. One cannot picture a Dutch gable without the swaying, motley shadows which play on its face, and by obscuring its form first here, then there, give it a spirit of elusiveness and unreality. One seldom sees an old farmhouse in its entirety; the screening oaks are as much an organic part of it as the white-washed walls, the thatched roof, or the wide, beckoning stable door.

There is poetry in these old houses, and only in poetry, I think, can we get an expression of their charm, or a glimpse of their inner beauty, which eludes description, has no dimensions, but is a thing of the senses. Some verses in an "Idyll of Theocritus" recall for me the richness of these farms and their old wine cellars and orchards :—

> A wealth of elm and poplar shook o'erhead;
> Hard by a sacred spring flowed gurgling on
> From the nymph's grot, and in the sombre boughs
> The sweet cicada chirped laboriously.
>
> Hid in the thick thorn bushes far away
> The tree frog's note was heard; the crested lark
> Sang with the goldfinch; turtles made their moan
> And o'er the fountain hung the gilded bee.
>
> All of rich summer smacked, of autumn all;
> Pears at our feet, and apples at our side
> Rolled in luxuriance; branches on the ground
> Sprawled overweighed with damsons; while we brushed
> From the cask's head the crust of four long years.

The simple farmhouse looks inevitable in its setting; we would not have it otherwise. The roofs are mellow brown and sometimes tinged with gold, the walls have weathered to a creamy white, the doors a dull brown-green. The colour is in the oaks, the vines, the rich soil and the shadows. Just as Flemish cottages cling to their Flanders mud, with their tawny pantiles merging with the bluish evening mists which sweep them; just as any beautiful building that has mellowed with its surroundings seems to grow from the earth, so does the Cape farmstead stand—dignified, blithe, serene.

The road from Paarl to French Hoek passes through a glorious stretch of country, a fertile valley of rich soil and cool streams, where fruit flourishes and vineyards stretch into the distance in long lines of green. French Hoek lies in a horseshoe in the mountains, at the end of the valley, with no outlet. It was here that the Huguenots settled and re-created for themselves a small corner of France. Dauphiné, Burgundy, La Motte—the old names still breathe the spirit of this small French colony, although the farms have changed hands a score of times or the families intermarried with the Dutch and English.

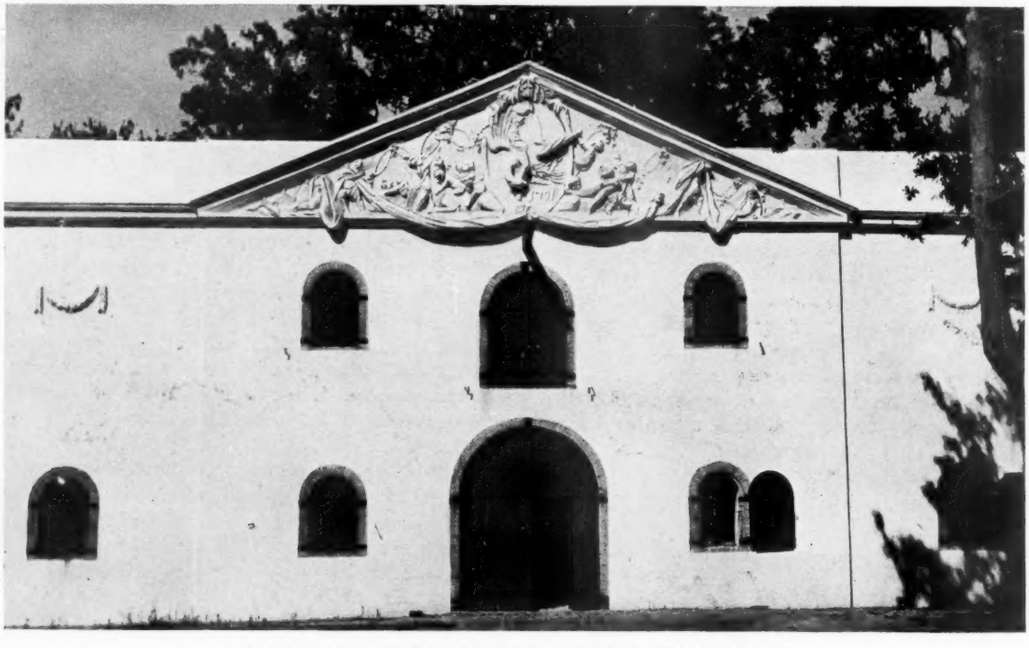
A few miles out of French Hoek and to the south of the road lies one of these farms. A right-angled turn from the road takes us across a level strip of turf, and we are face to face with the farmhouse. La Provence—there is music in

Sculpture in the pediment to the *WINE CELLAR* at *GROOT CONSTANTIA.*

the name; there is music in its form. In composition it is superb; in texture it is exquisite; there is no doubt that it is a lovely thing; at once we surrender to its charm. There is no need to judge it by standards, by comparisons; its appeal is instinctive. We cannot take it apart and find what it is that charms us. It is not the gable alone, with its pert vases, its sly scrolls, nor the long stretch of thatch, nor the delightfully proportioned casements. It is the entire composition. The mountain and great oaks behind, the stretch of ground before, all seem to blend into one harmonious whole. There is a feeling of breadth, of absolute repose in the group. There is breadth without crudity, and, consequently, the repose never becomes dull. The treatment of the front with its simple windows and broad wall-surface echoes the traditions of the architecture of the eighteenth century in Europe. Although the gable with its playful silhouette provides a distinct contrast and sparkle to the horizontal treatment, it is interesting to note that it is not permitted to interfere with the breadth of the façade and thus destroy the repose. A subtle moulding carries the line of the thatch at the eaves across the face of the gable, so that we read the roof as one horizontal sweep. The gable is an interlude in plaster, a pause, but not an interruption.

The *WINE CELLAR* at *GROOT CONSTANTIA*, showing the wall treatment.
From a sketch by the Author.

To the south of the house the vineyards stretch to the



A detail of the *WINE CELLAR* at *GROOT CONSTANTIA.*

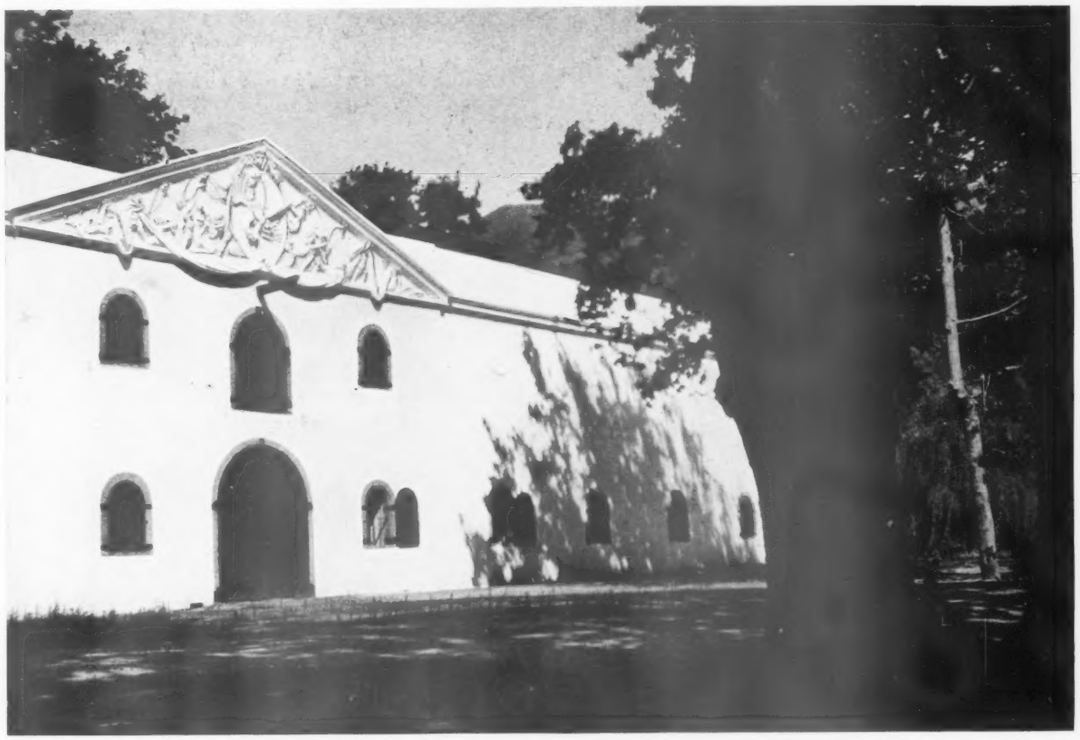
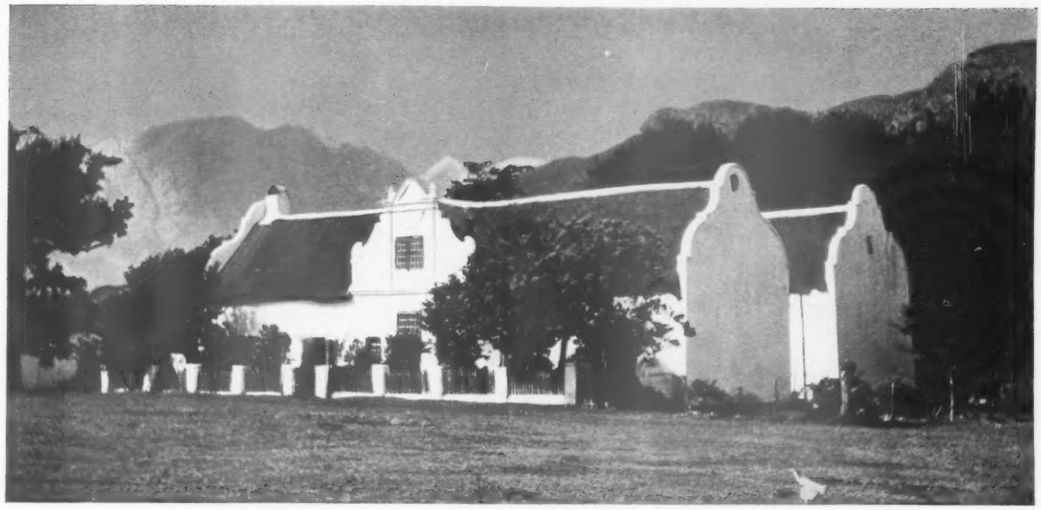
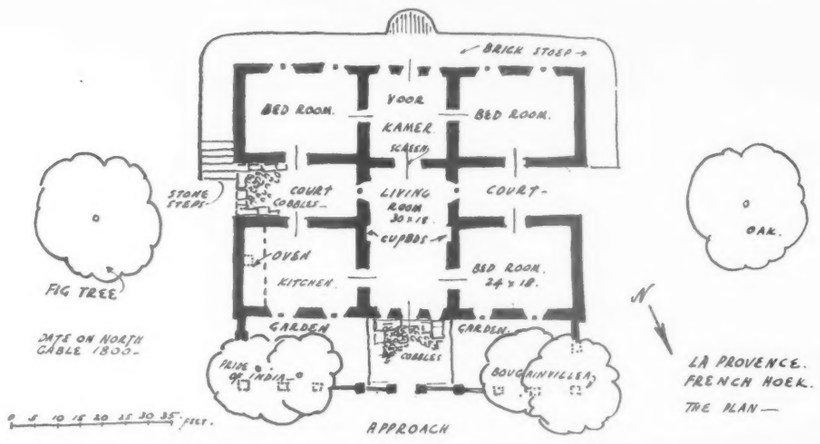


Plate II. October 1928.

THE *WINE CELLAR* AT *GROOT CONSTANTIA.*



LA PROVENCE, from the north-west.



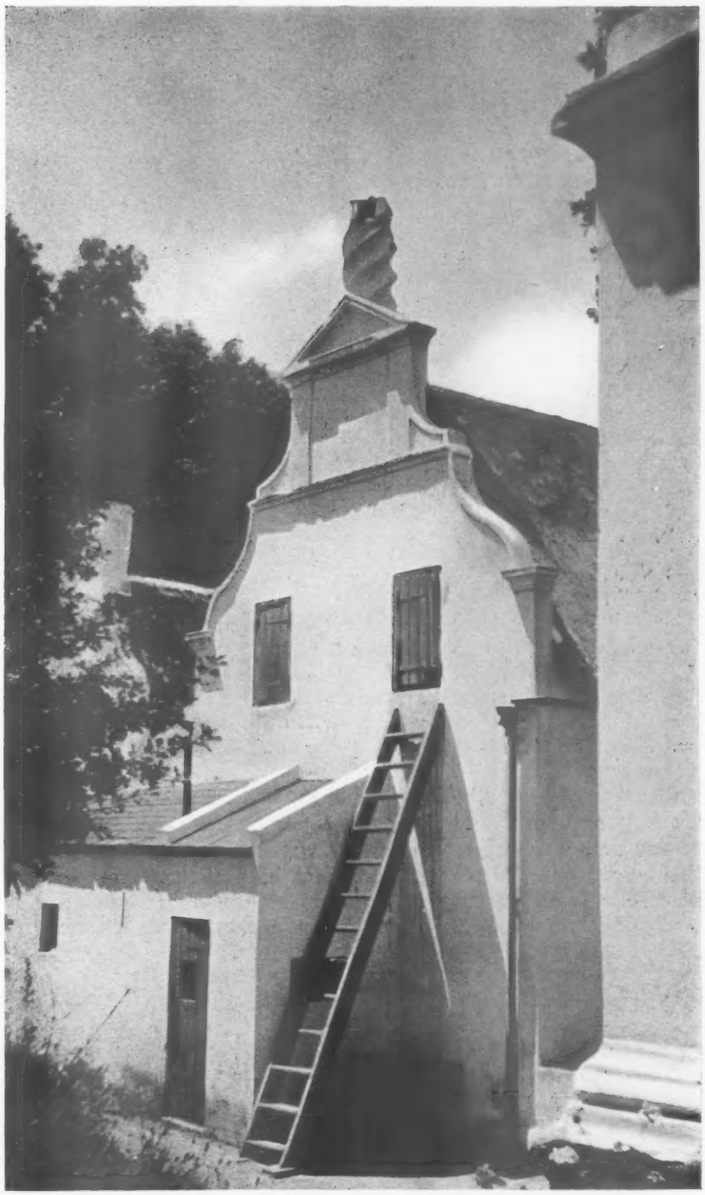
LA PROVENCE, from the north-east.

The gable to the *WINE CELLAR* at *KROM REVIER*, Stellenbosch.
The gable moulding is carried across the face in the form of two smaller scrolls.

bottom of the valley, flanked by groups of lusty trees. Four oaks protect the stoep from the afternoon sun; in the morning the house itself provides the shade. The plan is a simple H with walls nearly 2 ft. thick. The rooms are cool and lofty, with heavily-beamed ceilings of teak and yellow wood. The windows are finely proportioned with a great depth of unbroken wall-surface above and between them. The doors and shutters are delicately wrought with fielded panels, the work of master craftsmen. A small enclosed garden against the north wall, the stoep of brown bricks, and the cobbled kitchen court complete this charming farmhouse.

Meerlust lies on a flat, wind-swept land. To the south the endless rows of vines carry the eye to the sands of Somerset Strand, while to the west Table Mountain looms out of the distant mists. Unfortunately, what was once a grand old farmstead is now but a ghost of its former self. Corrugated iron has replaced the velvet thatch, doors and windows are fast falling to ruin, and lofty gums have been cut down. A short distance from the house is a small building which gives us a glimpse of the former splendour of this farm. Now it stands, weather-beaten, forlorn, an exquisite fragment, stained and scarred with years of wind and rain.[1] The crumbling walls have weathered black and brown and gold, and here and there the flaking whitewash has exposed the old soft bricks. It was built for the pigeons, and is still the pigeon-house. Rooted to the soil as though it

[1] This building will be illustrated in a future issue.



A gable at *HOOP OP CONSTANTIA.*
An example of rhythmical diminution in which the curves of the gable are absorbed in the pediment, and terminate in a twisted chimney.

were some organic part of the earth, with its courts half buried by the rolling sweep of land, it tells us a story of men who built beautifully because they loved beautiful things. The function of the building was unimportant; the craftsman did his best because he loved his work. What a delightful place it must have been, with its air of widespread stability, with its charming scrolls growing so naïvely out of pier and gable! How subtle the silhouette, and how happy the grouping of the openings! It is a composition at once diverse and playful, and yet with those qualities which entitle it to rank with the masterpieces of Cape Dutch art.

It would be difficult to picture a Cape farm without its wine cellar—that cool, white building where luscious muscatels and crystals are converted into sparkling wines. The cellar is as essential to the farm group as the oast-house is to the Kentish farm, or the *bodega* to the Spanish vineyard. What an entrancing thing this wine-making is! the gathering, the pressing, the maturing. The heavy scent of grape juices on the evening air, the cool, sweet darkness of the cellar itself are sensations to be experienced. One almost expects to see Daphnis "carrying great baskets of fruit to the presses, and helping to tread it and fill the wine jars," and Chloe "repairing to the vineyards, gathering the grapes within her reach."

The farm of Groot Constantia is rich in its buildings. To the east is an uninterrupted sweep of green to the sea, and ahead a long avenue of fine old oaks leads us to the

LA PROVENCE. The end gables, from the east.

house. We pass through the hall into a cool, long room; and in the brass candelabra, old paintings, and wooden ceiling we feel a breath of Holland.

As we pause in this room—the banqueting hall—we get our first glimpse of the wine-cellar framed in the open door. The trees prevent us from seeing more than the pediment. Perhaps this is fortunate, for here is something so unexpected, so compelling, that we cannot look further afield. Picture a pediment in plaster filled with sculpture of the most delightful character, with fruit and garlands swinging with a glorious rhythm and bathed in warm sunlight. Picture this pediment against a background of dark green, the shadows in the modelling sketched in softest tones, and you have some idea of Anton Anreith's masterpiece.

Apart from this pediment the treatment of the building is of the simplest. All the openings are circular-headed, and doors and shutters are treated alike. The wine must be kept at a constant cool temperature, and, consequently, window-openings are small and widely spaced. This spacing gives the key to the character of the wine-cellar, and the

The side gables of the farmhouse, *PICARDIE*, Paarl.

The *WINE CELLAR* at *RHONE*, in the Drakenstein Valley.

delightful breadth of wall-surface is relieved by a row of plaster swags above the windows. The only contrast in material is afforded by the brick surrounds to the windows and doors. These small bricks from Batavia vary in colour from deep brown to burnt ochre, and give a note of warmth between the green of the trees and the cream of the plastered walls. These simple elements combine to produce a composition which is almost unique in its arrangement, the rich pediment, a symbol of Bacchus, blending with the rest of the building in a spirit of inevitability. The inside is dark and cool. Great thick walls and wooden ceilings keep out the heat, and as we get accustomed to the gloom we discern large vats with enrichments of brass, resting on solid bearers of shaped wood. There is a scent of age, of old woods and maturing wines; it intrigues us, and as we walk into the cool of the evening it seems to merge with the outer air and become one with the surroundings. As the sunset glow turns the walls to rose we leave our building, for night descends rapidly in the south, and we would not interrupt the drowsy stillness which blends work with sleep.

The *WINE CELLAR* at *L'ORMARINS*.

Spanish Moonshine

SOME FRAGMENTS OF A TRAVEL DIARY

RAYMOND McGRATH

✷

Córdoba, Wed. August 24th 1927.

Toledo slips away at three in the afternoon. "Hours of fire", they call the hot Spanish afternoons. The bus bumps down the dangerous hill in an aurora of dust and across the Puente de Alcántara, bridge of endless inspirations. The ochreous sides of the fretted cliffs, dappled with sharp shadows hang over the Tagus, here, and at this season, a muddy yellow and shrunken between its banks. But these are the "Sweet waters in which", says Richard Ford, in his Gatherings from Spain, "We have refreshed our dusty and weary limbs. How stern, solemn, and striking is this Tagus of Spain! No commerce has ever made it a highway. Its rocks have witnessed battles, not peace; have reflected castles and dungeons, not quays or warehouses. Its waters are without boats, its banks without life; man has never laid his hand upon its billows, nor enslaved their free & independent gambols."

Our train spins us towards Castillejo, via Tagus valley, while we watch the austere mass of Toledo, beloved of El Greco, with cresting cathedral spire (that exquisite spire!) and four-towered Alcázar, fade silverly into the haze of afternoon. Far away, at the foot of the Marl Hills, a car moves on the white streak of the Madrid road leaving a meteor-trail of dust that dissolves slowly into the still air. We board the Córdoba train at sunset at Castillejo, after a station repast of melons, and again we settle down to the racing of wheels and the cyclorama of provinces.

I rouse suddenly from my dozing to find that we are in the authentic Quixote country – La Mancha, the desert land. It is that hour when dusk seems to be on the starry verge of darkness. The sky is intense indigo, and, in the landscape, which is almost a gray monochrome, the hills are faintly yellow. And on a near hill-crest an old wind-mill, with uncanny animation, slowly turns four grand, white sails across the sky. Against the light they are black. But we thunder on, and, to our sleepy eyes, other mills whir out of the labyrinth of darkness and a moonshine of reminiscence begins to silver our thoughts.

"What giants?" quoth Sancho Pança. "Those whom thou seest yonder," answered Don Quixote, "with their long-extended arms; some of that detested race have arms of so immense a size, that sometimes they measure two leagues in length." "Pray, look better, sir," quoth Sancho; "those things yonder are no giants, but wind-mills, and the arms you fancy, are their sails, which, being whirled about by the wind, make the mill go." "It is a sign," cried Don Quixote, "thou art but little acquainted with adventures."

Only a half-sleep rests us on this journey. At three in the morning we reach Córdoba and tumble out alone in the gray and deserted streets. The chill air makes us shiver and we pull on our coats for the first time in Spain, and go to find the Hotel de Oriente. We are not completely successful in this quest. We discover the site, but the edifice appears to have vanished since the conception of our guide-book. But we unearth a garden-café, complete with wan waiter and electric light, oleanders in tubs and marble tables on tin legs. Here at precisely 4 a.m. we refresh ourselves on Andalucian coffee, i.e. the kind that comes to Andalucia. Can this be the "Mecca of the West" the Córdoba founded, heaven knows how long ago, by the Carthaginians? Daylight best solves such questions and we are at present homeless. Where to find a Casa de Hesperides, rather Huéspedes, is the problem of the moment. The sereno takes us in hand. He leads us down dark streets lit by mysterious lamps and with his bundle of keys unlocks a wrought-iron cancela, the iron door to the Spanish patio. Within we find a little mummified man sitting snoring on a stool. The clinking of keys brings him suddenly and marvellously to life. His face is the wrinkled epitome of apologies.

"Ay; no señor, these two rooms have not any windows. You understand it keeps out the heat. Ay; no señor, we have no bathroom, and no bath you understand it is not necessary."

"That being so", says Voodoos "We cannot consent to stay

Plate III. The Moorish Tower & Church of S. Nicolás. Córdoba October.

The Bridge and Mosque of Córdoba.

unless you will promise us poached rabbits and sea-serpents' eggs for breakfast. Vaya con Dios."
"Ay! no digas más" cries the old man, bursting into intricate tears. So we abandon our kind sereno and continue further explorations without municipal assistance. After endeavouring for some time to decipher the notice over an attractive doorway we discover it is a tile decoration of flowers, most curiously transformed by the strange lamp-light.
"How can you see the muzzle of the bear?" asked Don Quixote; "there is not a star to be seen in the sky." "That is true," quoth Sancho, "but fear is sharpsighted, and can see things underground, and much more in the skies." "Let day come, or not come, it is all one to me."
The Gran Victoria (recommended, as per guide-books) we presently discover. We can see the porter asleep in the patio and we ring the bell, which reverberates all over Córdoba like a fire alarm, and eventually the sleeper wakes. His eyes however are glued up with sleep. He walks rubbing his eyes, as if it is the last trump he has heard. His answers are unintelligable, so we put into his hand a note to warn the Gran Victoria that we return at 8 a.m. Now we go back to the great paseo where the cafés are already putting up their awnings and settle ourselves round a table on the pavement and wait for the dawn. A great many stars fall, and, at the first paling of the whole planetary assemblage, dawn comes ever so quickly over the housetops and over the garden wall in front of us. At six o'clock it is broad daylight. Then we find a park and watch the donkeys and mule-carts setting out and are regarded with undisguised astonishment by their drivers.
Sharply at 8 a.m. we ring the awful bell of the Gran Victoria and, for our refreshment, are presented with an incredible dribble of water. For our further refreshment we are seated in the courtyard to a meal of sour bread, coffee slops and rancid butter—all to the accompaniment of verbal proprietorial honey. The proprietor also begins to pull across the velarium of the courtyard, shaking a considerable assortment of spiders and interesting débris into the aforesaid meal. This is too much for our three intrepid explorers who request the proprietor to 'Go with God' and themselves go off to an hotel in the Paseo, where one of them falls asleep and the other two attempt not to follow his example.

Córdoba, August 25th 1927.

But Córdoba is not "le squelette blanche et calcine" pictured by Gautier. One remembers clean cobbled streets constantly being washed cool, the lime-whitened boughs of orange trees casting pale blue shadows over pavements in the Patio de los Naranjos of the great Mosque; the octagonal tower of San Nicolás de la Villa embossed on a cloudless sky, and bright shops of the Conde Gordomar under the shade of a canvas stretched over the narrow street from roof to roof. And there are the innumerable courtyards full of flowers and sparkling water.
Sit by the river and watch the mules and horses going down to water. It is not easy to believe that in Roman times the galleys could sail up to Córdoba, past Seville. This is as oriental as anything you will see in Spain. It is quite easy to imagine that this bridge took you into China, for the endless stream of people, that crosses the other below, has the dark skin and wears the wide hats and the sandals of an eastern race. How near the East is to Europe!
Artistically the interior of the great Mosque is bound to be disappointing. There is no architecturally refinement in the bewildering forest of columns and arches, and the choir built into it during the Renaissance is a dull example of its period. The exterior is the delight. The courtyard is full of orange-trees and palms and graceful Baroque fountains splashing water in the sun. The external façades, with their flat buttresses and rich cresting, look incredibly old and grand with the choir rising over them and the campanile with its tongued bells.

Córdoba, August 26, 1927.

"Ajos, ajos," cries the garlic-merchant whom we met on our way to the convent. He is a tall, bronzed Andalucian festooned with ropes of silvery onions which hang round his neck like colossal husked pearls.
The coolness of the beautiful courtyard of the Convento de Santa Isabel is now no small consideration in sketching. It is a perfect little place, with its ancient cypresses, its cobbles patterned with fleurs de lys, its blue and purple Convolvuluses, its pots of herbs and pink and white balsams, and its singing-birds in star-shaped wicker cages. But the dryness of the air makes watercolouring difficult and precarious and the caps have dried hard on our paint-tubes so that the exasperated method which Voodoos adopts to remove one of them, only results in a spectacular explosion, over his picture and person, of a whole tube of lemon-yellow, much to the merriment of the Sisters of Santa Isabel, who bring him sponges and bowls of water.
Boys are selling Jasmin flowers as we return. They carry trays of them. Each sprig is threaded on a piece of thin white cane. The scent of Jasmin is delightful and it keeps away the mosquitoes, they say. Andalucian women wear these flowers in their hair. And what Arabian poet did not sing of Yasmin in old Córdoba?

Plaza Nueva de San Fernando
Seville. August 28. 1927

Sevilla, Sevilla
Quien no ha visto Sevilla
Has not missed much.

One day in Seville prompts this revision of the boastful "No ha visto maravilla," but knowing that Seville has been called in more modern times the "frying-pan", and that this is the height of the 'frying-pan' season, one realizes that Nature herself has conspired to undo her darling city. The things for which Seville is famous are not at once apparent. It is not that she hides her light under a bushel. It is rather that so many have been so keen to hide it for her. They have despoiled her everywhere. The Estilo Mudejar hangs heavily upon her in particular. Here Moorish traditions, vide the railway-station etc, seem to have been no boon. Seville lives flagrantly upon her past and in doing so, rich as it may be, almost obscures it. Ugliness is ensconced in every shop. The shopping street out-Oxford-Streets Oxford Street. Here there are more ugly things—tiles, pictures, jewellery—gathered together than I have ever before seen in any one place. This is the happy-hunting-ground of those poor, unenlighted tourists who will swarm over anything at all if they are just told it is authentic honey. Here, as in other cities of similar fame, one can observe the long, straight, well-beaten tracks worn by these unhappy creatures. The Sevillaño himself seems to be coarsed by all this everlasting scrutiny of the maravilla. His language lacks the pure Castilian sweetness. It is too hot for him to pronounce his consonants.

We go in the afternoon to the cathedral of Santa María, and, though the town may excite no admiration, here one has discovered the maravilla, for here is a cathedral greater than any in London or Paris; a flower lost among weeds. It is an enormous building approaching St Peter's in size and far exceeding Milan or St Paul's. Yet its size is fortunately not its greatness. The exterior is picturesque, but not a masterpiece. The pinnacles and flying-buttresses rise against the sky like the masts and tangled riggings of a stranded ship, over-shadowed by the lofty stalk of the giralda. But the interior is like a vista of halls in Heaven. It is a noble and profound expression of great ideals. Here there is no litter as in Toledo. There are none of the usual marring frescoes and nebulous sculptures. The great piers are unencumbered and their long, vertical lines are sharpened by the slanting lights. The vault soars in the air, estriched beautifully between the Choir and the Capilla Mayor so that the transept windows may illuminate that lace-work more than a hundred feet over our heads. The great reja of the Capilla Real bears some of the most famous of all wrought figures. These one sees in silhouette against the brightness of a richly-coffered dome. Leaving the cathedral, pleasantly dazed by all its wonders, we go towards the park, as we think, but are soon lost in a dusty and miserable quarter of the city. Our rest in a café is pestered by sellers of art-union tickets and odorous merchants of the prawn and shell-fish.

Seville. August 29th

One enters the Alcázar from the Patio Banderas which is planted with orange trees. The view one has, from this spot, of the graceful Giralda, rising above white

walls, is no doubt the most photographed in all Spain. Yet one façade of this patio has been spoiled with modern alterations. This Alcázar is a medley of all periods. Wonderful and delightful as is so much of the Moorish decoration one cannot help feeling, at least in this building, that they were great ornamentalists, but not great architects, since so much of their work lacks the essential qualities of repose. One is surprised too by the lack of subtlety in so much of the coloured tile-work.

In the Summer there are not so many flowers in the gardens of the Alcázar. The leaves too are laden with dust. But this sight of clear pools of water and running fountains refreshes one enough. For a long time we sit and watch the white pigeons amongst the oleanders and gold-fish swimming lazily under the lily-leaves. Rows of potted geraniums make gay show. The white jasmin and pale blue plumbago are in bloom. There are everywhere violets, though none in flower. With its magnolias, its palms, its orange trees, what a paradise these gardens must become in Spring!

After siesta I wander down the dusty river-side strat past the bull-ring, to the old Torre del Oro, a pretty little tower surrounded by cargo boats and heaps of blue metal. The Guadalquivir, where it runs through Seville, is not much to admire. It has some ugly iron bridges and its banks a untidy with cranes, oil-tanks, wharves and warehouses. The streets are rough and unpaved, some being overgrown with weeds in lieu of grass. I pass the Palacio de Santelmo which has a beautiful Baroque entrance, though the rest of the building has been desecrated with a coat of red paint. These days the Sevillaños have little taste in colour. They favour particularly a crude mustard colour. In the Jardin del Palacio there are eucalyptus trees and the smell of their leaves is balm to me. Locusts are singing, and here there is shade and no dust. I sit and hear, with endless satisfaction, the fountains bubbling and splashing, and recall the green familiar gullies, thousands of miles away, in Terra Australis.

Reading in our guide-books of the famous songs and dances of Andalucia, we inquire tenderly after these at dinner and are recommended by our hotel waiter to the gran Venta de Eritaña. At ten thirty we arrive. There is a large open-air space full of chairs and tables and trees and at one end of this stands a pavilion. A number of obvious tourists, trying like ourselves to be less obvious, are scattered about amongst these tables. At the entrance stands a bloated manager mournfully regarding his clientele. There are no stars in the sky, which glowers with frequent flashes of lightning, and occasional rumblings of thunder are heard. We do not hear "the accomplanist who is often a real virtuoso on the guitar" (see guide-books). In fact there is not even a guitar. However there is a violin, a cello and an ill-tuned piano. This trio, having forgotten apparently to bring their Andalucian music, set to work on American jazz. Some painted ladies are thus prompted to ramp about the venta. They have blackened eyes, hibiscus-coloured lips and voices which are variously raucous. One wears a tight-fitting bodice which gives her the appearence of being inflated. Her skirt is elaborately frilled in the Spanish manner. She wields an enormous fan. After the third item it begins to rain. Thankfully and thoughtfully we go back to our hotel.

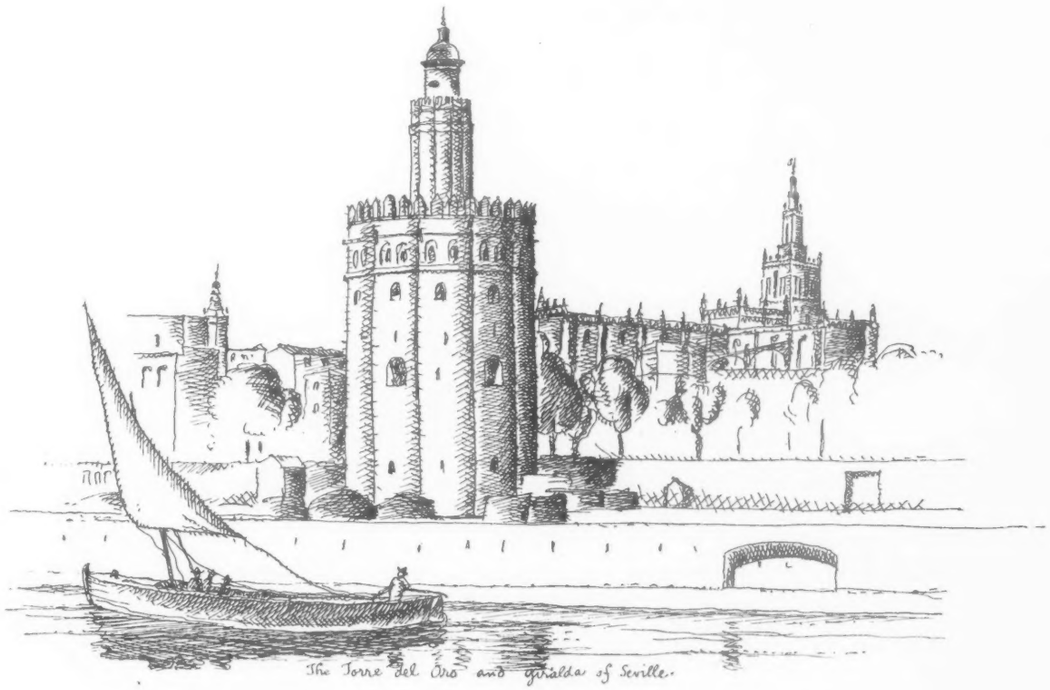
Seville. August 30th

The Sculpture of Montañes is not so easy to see, even though you may have come specially to Seville to see it. This today, so hot as it is, having carefully climbed the wall of the Convento de Santa Clara, and Santa Clara not being about, having got into the chapel, we discover this to be in the process of restoration and the coveted retablo of Montañes covered up with bags. Next having tramped to San Lorenzo, and with difficulty having discovered a man with the keys of it, we are able to see the four large reliefs but S. Lawrence, being perched up so high and being so encompassed with candles, is not altogether discernable. But there is the Montañes Christ in the cathedral and there are four magnificent figures in the Seville museum. These have a noble dignity, a classical Spanish grandeur and softness and richness of colouring not to be found in other works of polychrome sculpture. I know no finer piece of coloured sculpture than the Virgen and Child. Like his other work, this is in wood and appears to have been first gilded. Colours were then applied and rubbed down so that the gold shines on the folds of the draperies, giving a soft peach-like bloom to the colours. The Virgin's dress is gold with a slight bloom of mauvish pink. Her mantle, which is lined with white, is a caerulean blue, the gold rubbed through slightly. The Child has a pale chalky-blue garment. He is held triumphantly high against her left shoulder and himself holds a little orb. Wonderfully slender are the Virgin's hands and her expression is serene and beautiful. Such is the work of Martinez Montañes who revived polychrome sculpture at Seville in the 17th century.

It is four in the afternoon and I sit watching from my window the Giralda tower of the cathedral, most beautiful of towers crowned with the most beautiful thing in Seville — the Giraldillo, that bronze figure of Faith, who, with her palm-frond and banner of Constantine, turns constantly in the wind. The sun strikes fiercely on this slim landmark, as if it were all of beaten gold. Seville, for this alone I call you maravilla!

"Yes, I will be thy priest, and build a fane
In some untrodden region of my mind,
Where branched thoughts, new grown with pleasant pain,
Instead of pines shall murmur in the wind:
Far, far around shall those dark-clustered trees
Fledge the wild-ridged mountains steep by steep."

— John Keats



The Torre del Oro and Giralda of Seville.

Reproduced from Lord Curzon's book by the courtesy of the publishers, Messrs. Jonathan Cape.

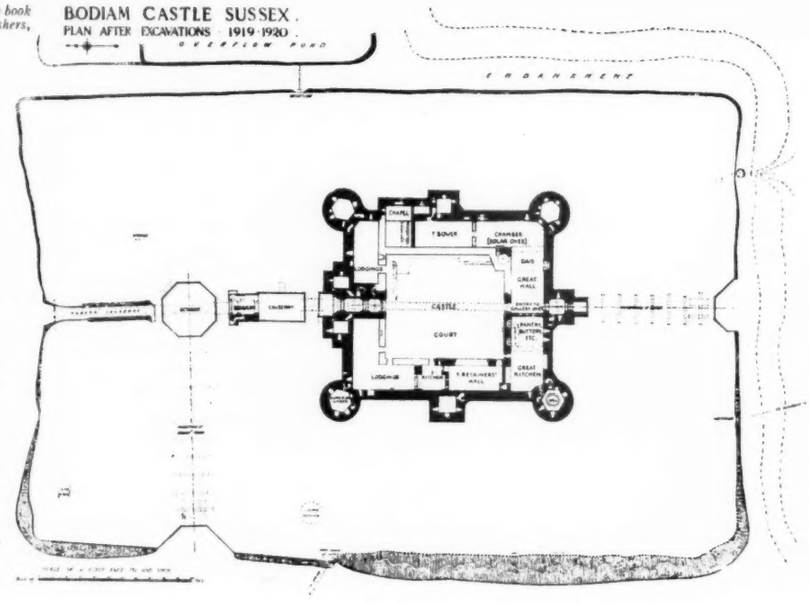


FIG. 145.—*Bodiam Castle is one of the castles of quadrangular plan built by Englishmen who fought in France during the Hundred Years War. The builder, Sir Edward Dalyngrigge, like others, built after the manner of the French castles they had captured. The causeway to the octagon is modern. The approach to the gatehouse was by an oak trestle bridge between the west bank of the moat and the octagon, then to the right through the barbican, and a short causeway to the drawbridge. The postern (on the south side) was approached by a similar trestle bridge.*

A History
of
The English House.

By Nathaniel Lloyd.

VIII.—The Fifteenth Century.[1]

KINGS:

HENRY IV .. 1399–1413	EDWARD IV .. 1461–1483
HENRY V .. 1413–1422	EDWARD V 1483
HENRY VI .. 1422–1461	RICHARD III .. 1483–1485
HENRY VII .. 1485–1509.	

IT will be remembered that during the Hundred Years War English forces penetrated far into France; indeed, at one time, one-half of that country was in English occupation. Such penetration was not confined to the years of war between the English and French kings, but was continued by English noblemen and knights of fortune during periods when the sovereigns were nominally at peace. These knights established themselves in French castles, from which they raided the country far and wide, capturing and holding to ransom, indiscriminately, both men and women. On returning to England the marauders often built castles here for themselves on the lines of those they had occupied in France. The reintroduction of brick into England was partly due to this fashion of copying French castles,[2] notable examples, amongst many others, being Tattershall in Lincolnshire and Hurstmonceaux in Sussex—both built in the second quarter of the fifteenth century, and both upon French models. An earlier instance is Bodiam Castle, in Sussex, licence to build which was granted to Sir Edward Dalyngrigge in 1386 in the following terms:

That he may strengthen with a wall of stone and lime, and crenellate and may construct and make into a castle his manor house of Bodyham, near the sea, in the county of Sussex, for the defence of the adjacent country and the resistance of our enemies, etc.

Bodiam Castle is now twelve miles from the sea, but in the fourteenth century the River Rother, near which it stands, was tidal, and the whole valley became an inlet of the sea at high water. The French sent expeditions which sailed up to Bodiam, landed and ravaged the country; hence the allusion in the licence "to resistance of our enemies." Sir Edward certainly interpreted this licence "to strengthen his manor house" liberally in building the entirely new fortress of Bodiam Castle. Amongst the marauding knights who devastated France was Sir John Knollys, who established himself in the Castle of Derval, near Chateaubriant, and Sir Edward Dalyngrigge entered his service. He went to France in 1367 and returned before 1380, when he was head of the King's household. Bodiam Castle[1] is an early example of the French type of castle, built to a quadrangular plan, which superseded the Edwardian irregular concentric plan. It is an early instance of a dwelling in the

[1] The previous articles cover the period from the Roman occupation to the end of the fourteenth century, and were published in the January–July issues of THE ARCHITECTURAL REVIEW.

[2] *A History of English Brickwork*, by Nathaniel Lloyd, pp. 7–8.

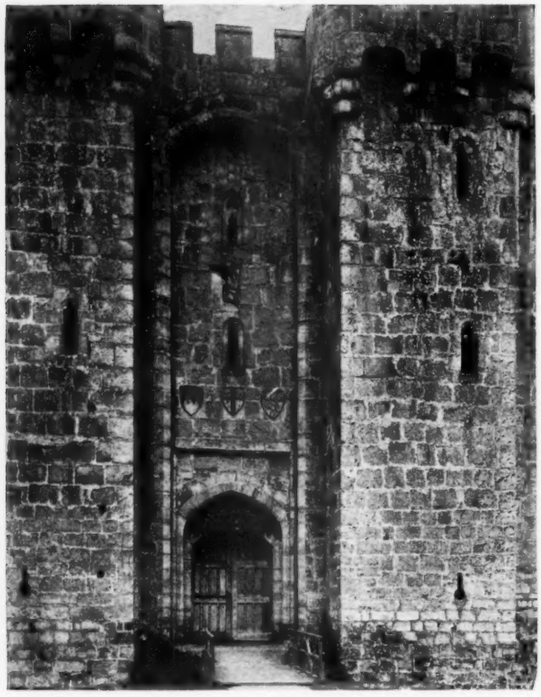
[1] A detailed description of Bodiam Castle appeared in THE ARCHITECTURAL REVIEW of October 1919, and has been ably described, historically and architecturally, by Lord Curzon in his monograph, published by Messrs. Jonathan Cape in 1926.

c. 1386 FIG. 146.—Bodiam Castle, Sussex. *King:* Richard II.

FIG. 146.—*A view from the south-east showing the postern, a four-light window of the great hall, the two-light chamber and solar windows, and the three-light window of the chapel. Although the licence to build was granted in* 1386, *the details are of fifteenth-century character. There are drum towers at each angle, connected by curtain walls, with square towers between them. The gatehouse and postern towers are machicolated. This is the most interesting of all remaining medieval castles, for it has never been altered, and the exterior presents almost the same appearance as it did over five hundred years ago. The south-west drum tower (on the left) contains the well; in its upper storey there is a columbarium to ensure a supply of fresh meat in winter. The only dungeon is in the north-east drum tower.* FIG. 147.—*The south side of the court showing the entrance to the great hall, the postern doorway beyond, the four-light great hall window on the left, and those of the kitchen and other offices on the right. Reference to the plan,* FIG. 145, *will show that the entrance to the hall was in the centre of the court and directly opposite the principal entrance to the castle, as was the usual practice. Most of the roofs at Bodiam were pitched slightly in one direction, but apparently the roof of the great hall was an open one like those of other halls illustrated.*

Perpendicular style of architecture, and actually belongs to the fifteenth century rather than to the date of its licence, the fourteenth. The influence of the introduction of the quadrangular plan is seen also in the building of unfortified or only slightly fortified types of houses; thus the fifteenth-century house may be divided into two classes: those which had the gatehouse as part of the main structure—as Bodiam, 1386, Hurstmonceaux, 1446 (Fig. 150), Oxburgh Castle, Norfolk, 1482 (Fig. 151); and those where the gatehouse was a detached building—as at Cothay, Somerset, *c.* 1480 (Fig. 158), and many other manor houses, which were only protected by a moat and by the wall which enclosed the square court. The gatehouse of Bodiam (Fig. 148) is a formidable obstacle to entry of the court. Originally approached by an oak trestle bridge (see plan, Fig. 145), which extended from the west bank of the moat to the octagon, persons crossing it were subject to flank attack from the towers. On reaching the octagon, the barbican had to be passed, and then a watery gap of 10 ft. intervened (when the drawbridge was removed) between the causeway and the gatehouse itself. The illustration shows the ancient portcullis raised. Within the doors was a passage or chamber, then another portcullis, a second chamber, and then a third portcullis. The vaulted ceilings of

c. 1386. FIG. 147.—Bodiam Castle, Sussex. *King:* Richard II.



c. 1386. FIG. 148.—Bodiam Castle. *King:* Richard II.

FIG. 148.—*The entrance to the gatehouse, showing one of three portcullises with which it was protected. The massiveness of the whole, the deeply machicolated parapet, the narrow loops and windows, and the relatively small and well-protected entrance are real military features which became entirely conventionalized in gatehouses in the course of the succeeding hundred years.*

c. 1445–6. FIG. 149.—Hurstmonceaux Castle, Sussex. *King:* Hen.VI.

FIG. 149.—*The grooves were for the drawbridge chains. The door is modern but made in the style of the fifteenth century. Built some sixty years after the gatehouse at Bodiam, it is less massive but still a piece of pure fortification. The drawbridge was raised by chains; at Bodiam it was simply drawn away from over the space above the moat which it spanned.*

these chambers were pierced with holes, the purpose of which is not known for certain. They are believed to have been contrived for defence, some say by the lowering of posts partially to block the passage of attackers; others think they were for scattering powdered quicklime or for pouring down boiling water or molten lead on their heads; but it is difficult to imagine how sufficient quantities of the latter, to be effectual, could have been provided, or, indeed, handled in the apartments above. It may be pointed out, however, that such practices were adopted for defence in the fifteenth and sixteenth centuries; reference to them is made in *Don Quixote*, when one of a defending force cries:

> This way brave boys! . . . guard that postern! shut yon gate! . . . . this way with your cauldrons of resin, pitch, and boiling oil!

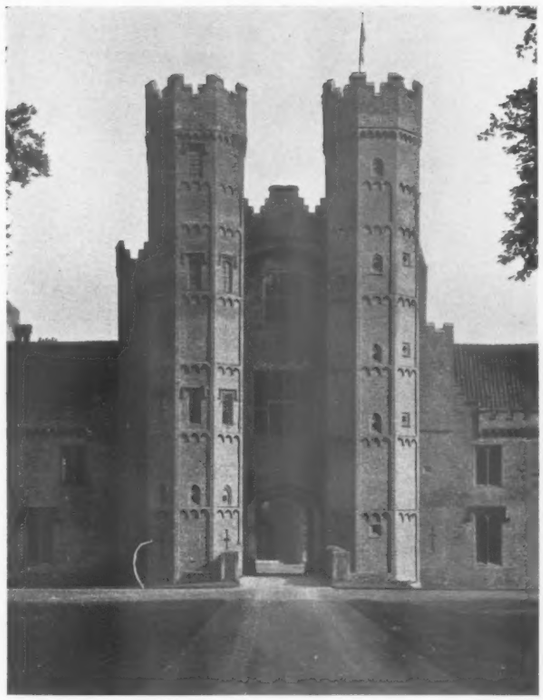
The author adds: "In short, he named in the utmost hurry all the necessary implements and engines of war used in the defence of a city assaulted." [1]

Having passed the gatehouse, the doorway into the great hall is seen directly opposite, on the other side of the court. Sometimes the hall was on the left of such a doorway, sometimes it was placed on the right, but the doorway was almost always exactly opposite the gatehouse entrance. It may be seen also in the illustration of Oxburgh Castle (Fig. 151), and in the plan of Cothay (Fig. 160). Attention should also be drawn to the fact that the nucleus of the house—hall, upper-end and lower-end chambers—is retained, as usual, and that the other buildings are added to these. As time passed, the number of additional apartments

c. 1445–6. FIG. 150.—Hurstmonceaux Castle, Sussex. *King:* Henry VI.

FIG. 150.—*One of the great English castles of the fifteenth century, built of brick in the manner of French castles.*

[1] *Don Quixote*, ii, cap. liii, quoted by Lord Curzon, p. 127.



c. 1482. FIG. 151.—Oxburgh Castle, Norfolk. *King:* Edward IV.

FIG. 151.—*A house built round a quadrangular court and surrounded by a moat. Through the gatehouse (c. 1482), on the opposite side of the courtyard, can be seen the hall doorway. The towers of the gatehouse show the development from short squat towers as at Bodiam,* FIG. 146, *and Hurstmonceaux,* FIG. 149, *to slight towers with more storeys, a development which was continued in the early sixteenth century. Towers were designed more for appearance than for defence.* FIG. 152.—*An early fifteenth-century town house with its original doorway and bay window. The twelve-light window between them is modern.*

Early fifteenth century. FIG. 152.—Grevel House, Chipping Campden.

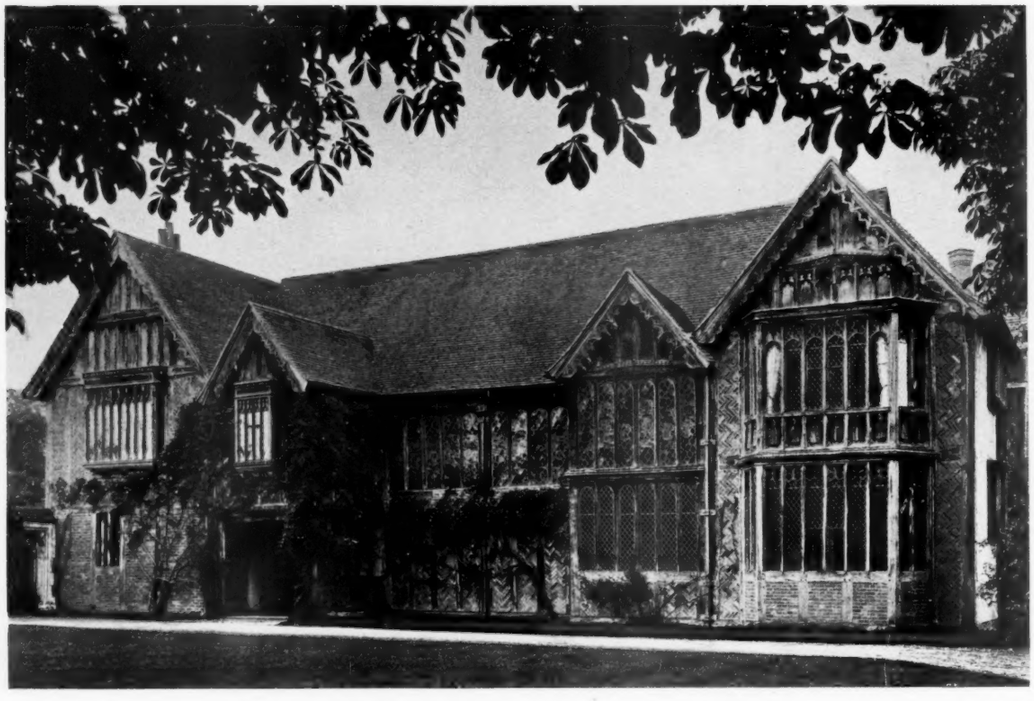
increased, but this nucleus is to be observed in many houses until the late seventeenth century.

Although the hall, upper-end and lower-end chambers still constituted the accommodation of the manor house and formed the nucleus of large establishments, smaller houses existed which boasted of only one apartment or, more frequently, of two, often divided by the chimney and fireplaces. If entry was into the kitchen, the inner room would be the bedroom; these were known as the *but* and the *ben*. Where there were three rooms (a rarer provision) the outer would be the kitchen, the room opening off it the parlour, and the room beyond the parlour the bedroom, and these were respectively styled the *but*, the *ben*, and the *far-ben*. The open-roofed kitchen was, in fact, the hall; the other rooms might be ceiled off to provide storage in their lofts. Such houses still exist in the northern counties and in Scotland.

The chapel was an important feature of the fifteenth-century castle, and, as might be expected, that at Bodiam was conveniently placed and furnished with a window that rivalled that of the great hall. The chapel measured roughly 30 ft. by 19 ft., and had a sanctuary at slightly higher level than the nave. There was a crypt below and the roof was high pitched, like that of the great hall; other roofs were almost flat and were covered with lead. Opening off the south wall of the chapel was the sacristy, 13 ft. by 6 ft., which Lord Curzon suggests was also the priests' living-room. Above this was a room communicating with the private apartment over that which I suggest was the bower. Lord Curzon follows the popular attribution

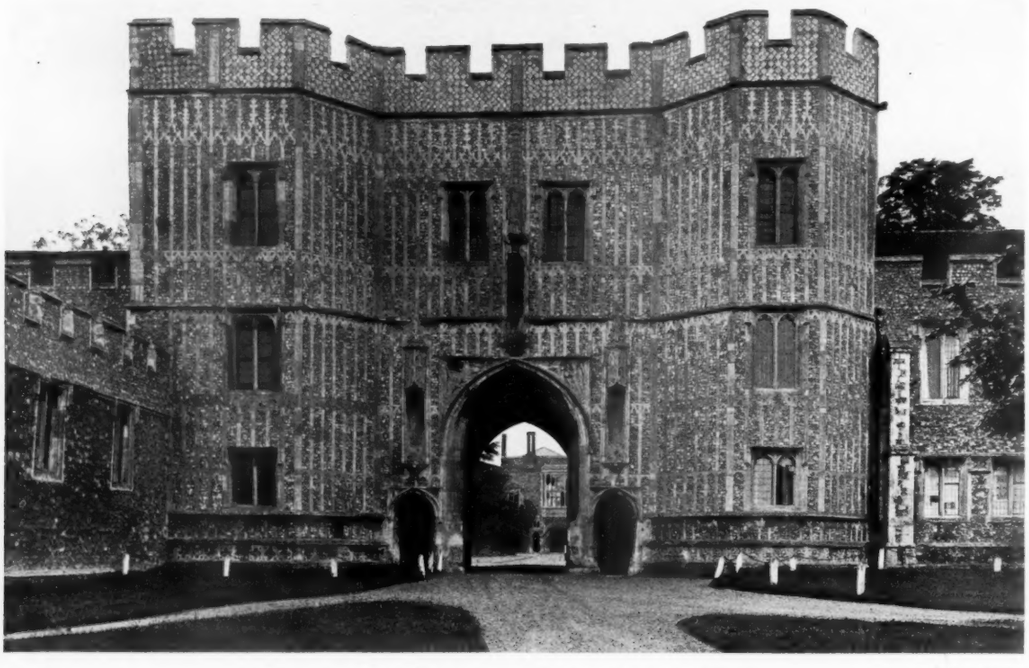
Mid-fifteenth century. FIG. 153.—Seymour Court, Beckington, Somerset. *King:* Henry VI.

FIG. 153.—*An ingenious method of introducing a fireplace and chimney in the porch room is shown in the double gables with intersecting ridges of the roof. Porch rooms usually were not provided with fireplaces.*



c. 1465. FIG. 154.—The south-east front of Ockwells Manor, Bray, Berkshire. *King:* Edward IV.

FIG. 154.—*Probably this is the most richly decorated half-timbered house of the fifteenth century extant. The front has the usual features of lower-end chambers on the left of the entrance, hall and hall bay on right of it, and the parlour and solar to the right of these.*



c. 1475. FIG. 155.—The gatehouse to St. Osyth's Priory (or Abbey). *King:* Edward IV.

FIG. 155.—*This splendid building, which was built about fifty years before the house (the entrance doorway and oriel window of which can be seen through the archway), is a beautiful example of flint panelwork, specimens of which are also to be found in East Anglian churches. In the parapet the work is varied by diamond chequering. Probably the beauty of domestic and church buildings of this period has never been surpassed.*

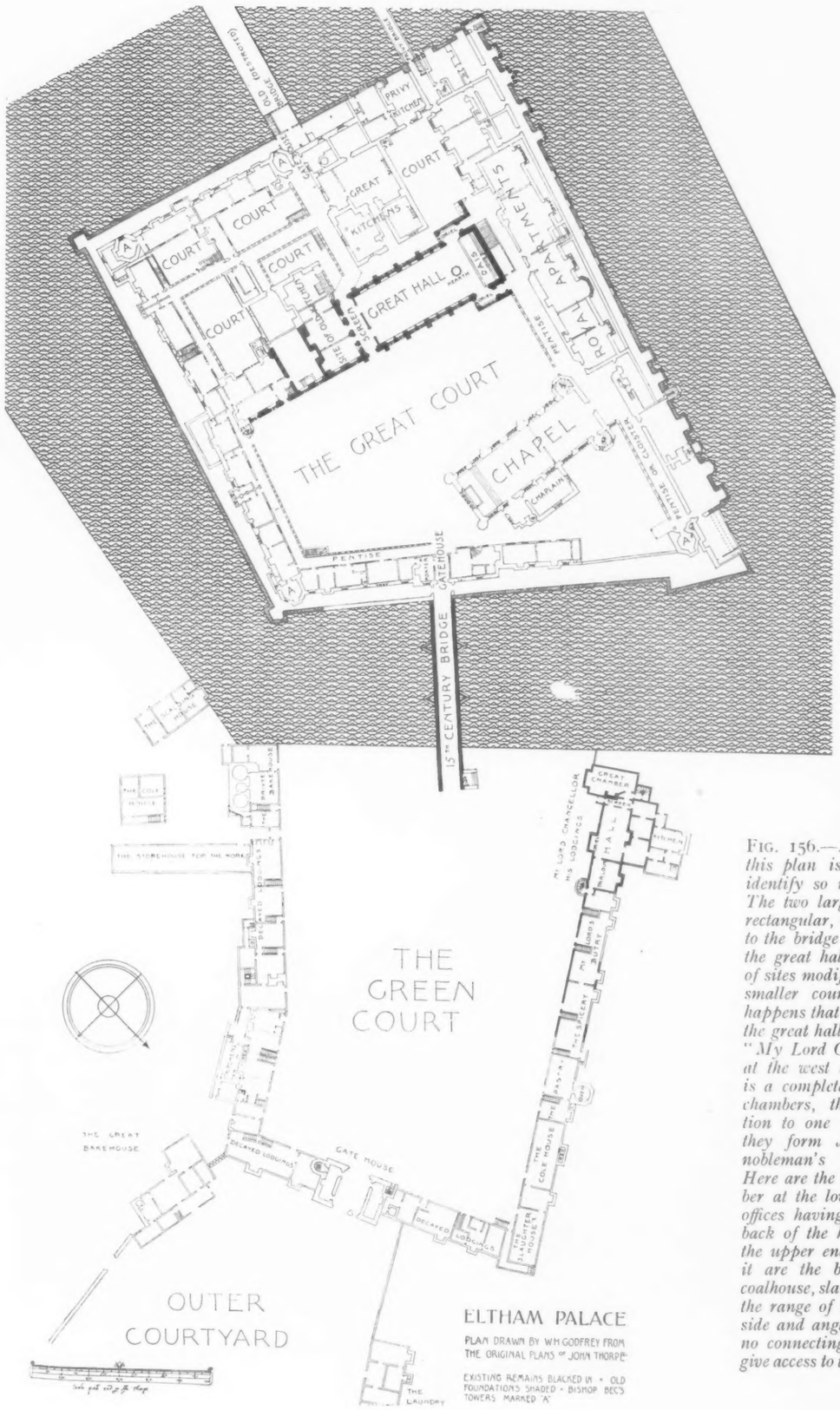
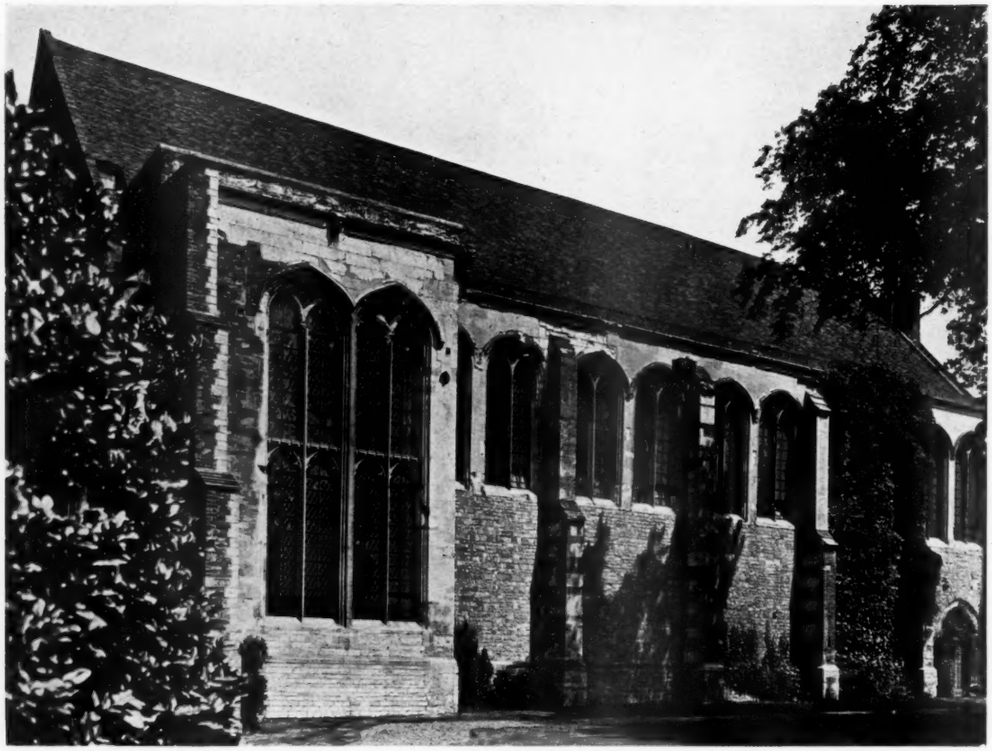


FIG. 156.—*An interesting feature of this plan is that it enables one to identify so many of the apartments. The two large courts are not strictly rectangular, nor is the gatehouse axial to the bridge or the outer gatehouse to the great hall entry, but peculiarities of sites modified general practice. The smaller courts are rectangular. It happens that the existing buildings are the great hall and lower-end chambers. "My Lord Chancellor His Lodgings" at the west angle of the green court is a complete unit, and study of the chambers, their situations and relation to one another, will show that they form a complete and typical nobleman's fifteenth-century house. Here are the hall with the great chamber at the lower end, the kitchen and offices having been transferred to the back of the hall. The parlour is at the upper end, as usual, and beyond it are the buttery, spicery, pantry, coalhouse, slaughterhouse and lodgings, the range of these offices forming one side and angle of the court. There is no connecting passage, but staircases give access to the rooms on the first floor.*



c. 1479. FIG. 157.—The Great Hall, Eltham Palace, Kent. *King :* Edward IV.

FIG. 157.—*One of the two bay windows and the clerestory hall windows.*

Photo by courtesy of Lt.-Col. R. Cooper.

c. 1480. FIG. 158.—Cothay Manor, Wellington, Somerset. *King :* Edward IV.

FIG. 158.—*The east front to the court, opposite which is the gatehouse shown on the plan* (FIG. 160). *This house is particularly interesting because it retains so much of its medieval character, and is a typical example of a small manor. It stands isolated, and both in general effect and in unspoiled details is one of the most characteristic fifteenth-century manor houses in the country.*

Photo by courtesy of Lt.-Col. R. Cooper.

c. 1480. FIG. 159.—Cothay Manor, Wellington, Somerset. *King:* Edward IV.

FIG. 159.—*A general view of the manor house and the gatehouse; the upper part of the latter has been restored.*

of bower to the upper room, but, however that may be, they were both family apartments. The little room over the sacristy had a two-light window looking down into the chapel, and such a room comes within the term "oriel," as already defined. There was no rule for placing chapels—that at Caerphilly opened off the lower end of the hall. Elsewhere, we find chapels occupying towers or opening off the gatehouse or other part of the castle, as at Winchester, where one opened off the Queen's chamber—actually as it did at Bodiam.

The unsettled state of northern counties is reflected in the maintenance of fortified towers, to which additions were made, as at Yanwath Tower (Fig. 99), where hall and other buildings were added in this century, the whole enclosing a court, which the exigencies of the site caused to depart slightly from strictly quadrangular form. Such protected buildings formed refuges for the inhabitants of the locality, when threatened by raids of predatory neighbours.

In the fifteenth century the kitchen, once a flimsy and often a temporary structure, had become an important element in all large establishments. The principal kitchen at Bodiam had two large fireplaces and an oven. On the west side of the court was another kitchen, such as was provided for retainers and men-at-arms.

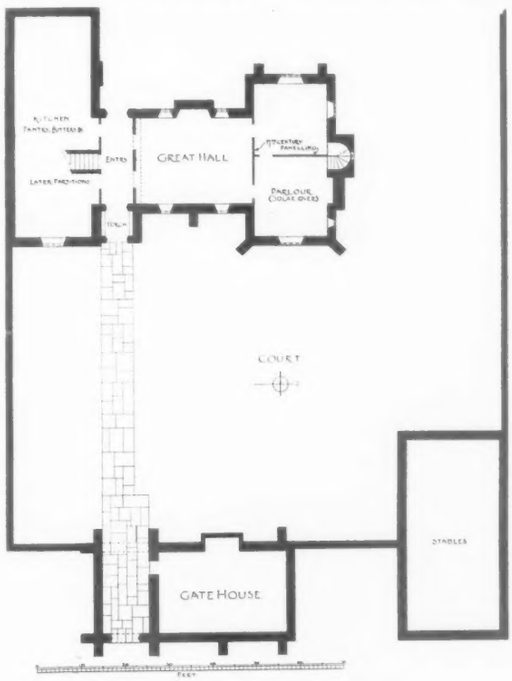


FIG. 160.—The plan of Cothay Manor.

Castles similar in plan to Bodiam were built throughout the fifteenth and well into the sixteenth century.

The alure was a walk or way behind a parapet, provided to accommodate defenders and allow free movement from tower to tower; often they were covered and used as promenades. Ambulatories were more particularly designed to give access to apartments which opened off them, and to provide covered ways in which to take exercise in foul weather—

> deambulatories, men to walke togithers, twaine and twaine to kepe them drye, when it happed to rayne.[1]

Fig. 164 shows a type of ambulatory at Abingdon.

(*To be continued.*)

[1] Lydgate: *Boke of Troye.*

Late fifteenth century. FIG. 161.—Synyards, Otham, Kent.

FIG. 161.—*A fifteenth-century* hall house *into which floors were inserted in the sixteenth century and a gabled dormer and large chimney added in the seventeenth century. The four-light window is modern. To the right of the entrance doorway were the offices, and to the left (occupying the whole length of the recessed portion) is the hall, on the left of which is the parlour with a solar over. Many similarly altered* hall houses *may be found in Kent and other counties which, like this example, retain their medieval character notwithstanding later alterations and additions. Compare this illustration with the plan of a yeoman's house,* FIG. 163, *which is of similar design.*

Late fifteenth century. FIG. 162.—A hall house, recently standing at Benenden, Kent.

FIGS. 162, 163.—*This is the typical house of a Kentish small freeholder, or yeoman, and should be compared with the plan below. The chimneys are modern. At the lower end of the hall are the usual external doorways, but there are no screens or gallery over as are found in more important halls. At the upper end is a spur or speer which screened the master from the draught of the door when he sat at his table at that end of the hall. The fire was of the central hearth type, there being no fireplace or chimney. The windows are furnished with oak bars of square section, set diagonally and closed by sliding shutters.*

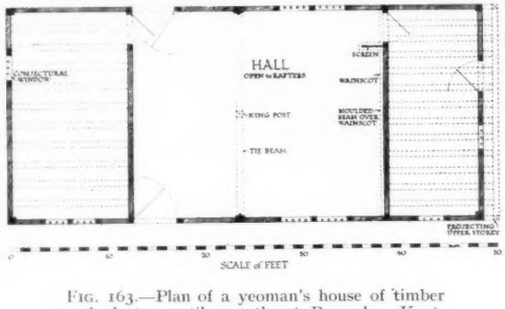


FIG. 163.—Plan of a yeoman's house of timber and plaster, until recently at Benenden, Kent.

Late fifteenth or early sixteenth century.
FIG. 164.—Long Alley Almshouses, Abingdon, Berkshire.

FIG. 164.—*An example of arcading in oak: a treatment also found in porches. Here it forms a covered way, giving access to the apartments. The brickwork is modern.*

Hudson's Bay House
Bishopsgate
for
The Governor and Company
of
Adventurers of England
trading into
Hudson's Bay

Mewes & Davis, *Architects*

FROM BISHOPSGATE.

The earliest knowledge of the land which is now the Dominion of Canada dates back to the year 1497 *when John Cabot reached its shores. Cabot was born in Genoa and came to England in* 1484 *where he met the leading merchants of Bristol and explained his plans for trading with the inhabitants of the north-eastern parts of farther Asia. Little progress was made, however, until the news arrived that Christopher Columbus had reached the Indies. Cabot and his friends then obtained from Henry VII Letters Patent "to seeke out, discover and finde whatsoever isles,*

KING CHARLES II, WHO GRANTED THE FIRST CHARTER TO THE HUDSON'S BAY COMPANY.

From a painting by
Sir Peter Lely.

PRINCE RUPERT, FIRST GOVERNOR OF THE HUDSON'S BAY COMPANY.

From a painting by
Sir Peter Lely.

Reproduced by permission of the Governor and Committee of the Hudson's Bay Company.

countries, regions or provinces of the heathen and infidels, which before this time have been unknown to Christians." Cabot set sail on May 2, 1497, and after fifty-two days at sea reached the northern extremity of Cape Breton Island on June 24, 1497, and took possession of the land in the name of King Henry VII. Some forty years later, Jacques Cartier, a seaman of St. Malo, who had been sent out by the French king, sailed up the St. Lawrence as far as the Lachine Rapids to the spot where Montreal now stands. For the next sixty years the fisheries and trade in furs was carried on there but no colonization was attempted, and it was not until 1608 that de Champlain, the French explorer, began the settlement of Quebec. Amongst the French explorers, who were very active and daring at this time, were two men, Radisson and Groseilliers, who were destined to play a large part in the formation of the Hudson's Bay Company. In 1661 they visited the northern shore of Lake Superior. On returning to Quebec, Groseilliers was imprisoned for illicit trading and the two partners were fined £10,000. They crossed to France in a fruitless search for restitution and endeavoured to get support for a voyage to Hudson's Bay, of which they had heard from the Indians. Their efforts proving unsuccessful, they went to America and met the Royal Commissioners who were there on behalf of Charles II.

The Commissioners were interested in the explorers' plans and subsequently obtained for them an interview with Prince Rupert, the King's cousin, through whom there came into being the Company of Adventurers of England trading into Hudson's Bay. *Here it was, in 1611, that Henry Hudson, the English explorer, had been deserted by his crew and left to perish.*

Prince Rupert became the first Governor of the Company, and on May 2, 1670, received from Charles II the Royal Charter which granted to the Hudson's Bay Company the right to develop its fur trade with Canada. Some two hundred years after the granting of the first charter, many of its more important conditions were abrogated by agreement, but the regulations for the government of the Company remain largely as they were in the reign of Charles II, though modified by subsequent charters to suit changing conditions.

ONE OF THE DOUBLE GATES LEADING TO ST. HELEN'S PLACE.

For over two and a half centuries the Hudson's Bay Company has steadily developed its trade with Canada and other countries. In addition to furs, which was its principal business for two hundred years, the Company has, during the last fifty years, become a great landowner, and has built up a large transport service.

It is interesting to know that Sir Christopher Wren was a large stockholder and for some years was a member of the committee of the Company, for whom he occasionally acted as deputy-governor.

The magnitude of its business has now called into being the new head office in Bishopsgate which will in future serve as the nerve centre of all the Company's administrative work.

The architects, in collaboration with Sir Charles Allom, who acted as consultant to the Company in all decorative matters, have successfully captured the spirit of romance which enveloped the early history of this great business, and of the solid work which it has done in the interests of the British Empire.

HUDSON'S BAY HOUSE.

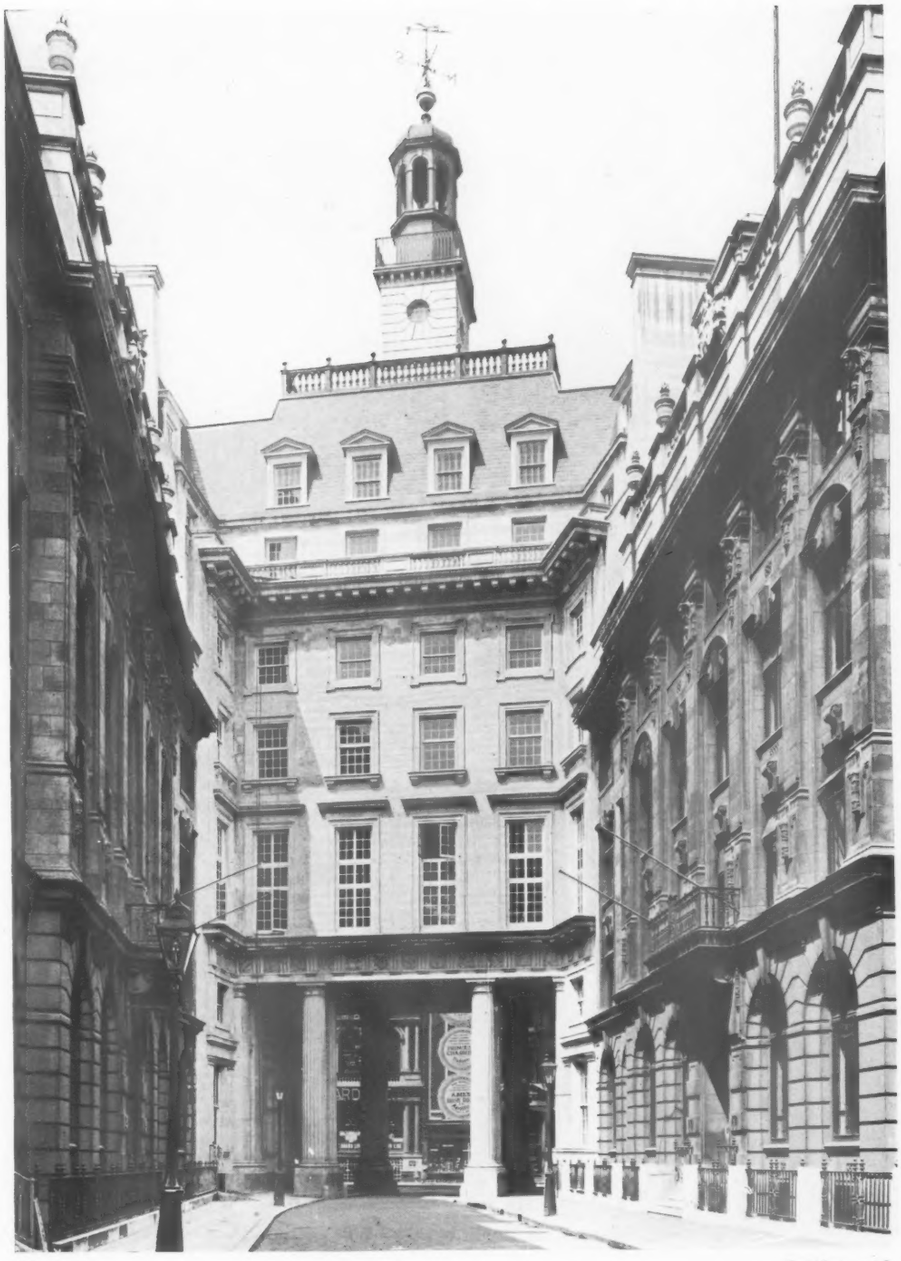


Plate IV. October 1928.

FROM ST. HELEN'S PLACE.

THE GOVERNOR'S ROOM.

THE ENTRANCE DOORWAY IN THE BOARD ROOM.

Plate V. October 1928.

THE BOARD ROOM.

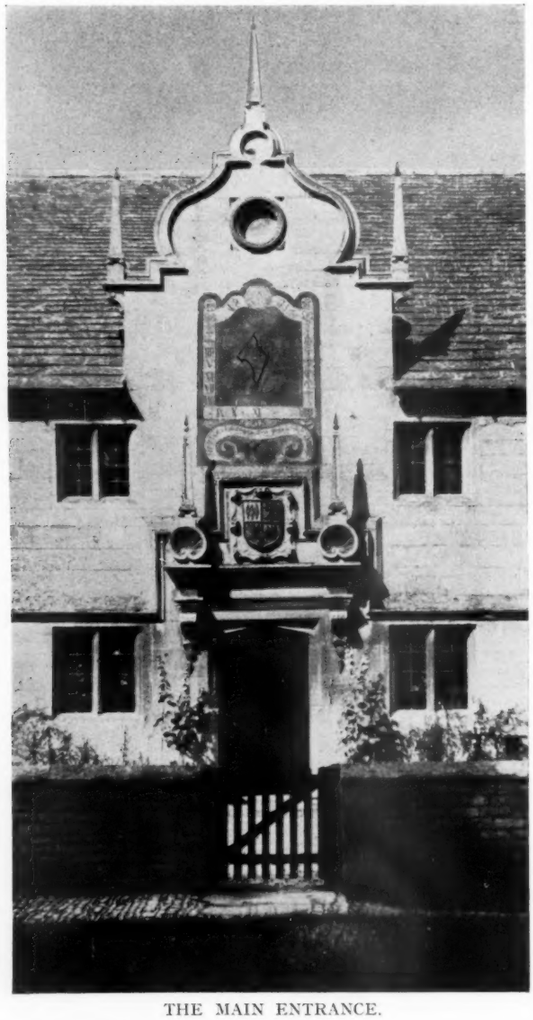
THE BOARD ROOM, LOOKING TOWARDS THE GOVERNOR'S ROOM.

Selected Examples of Architecture.

In Continuation of "The Practical Exemplar of Architecture."

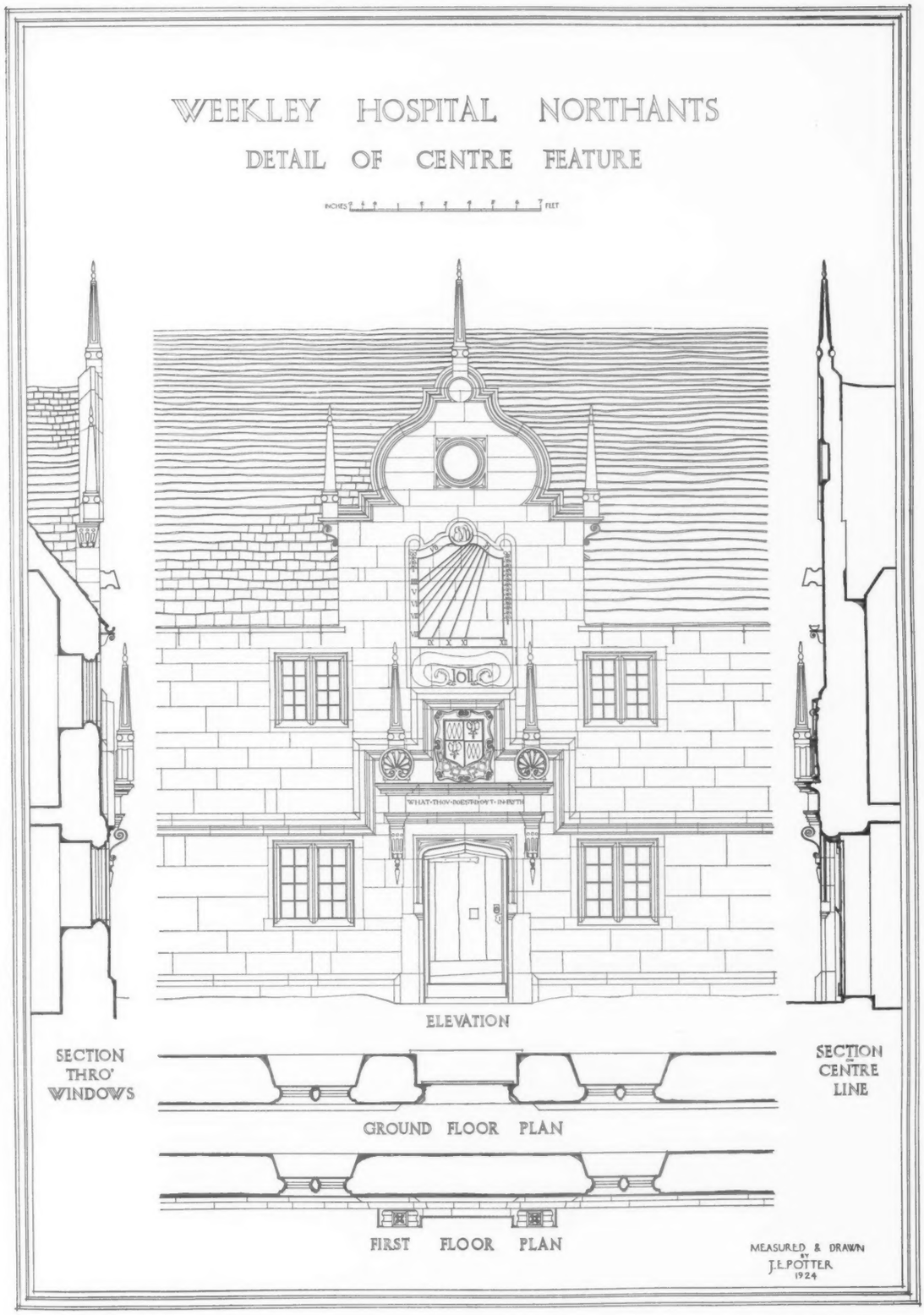
Weekley Hospital, Northamptonshire.

Measured & Drawn by J. E. Potter.



THE MAIN ENTRANCE.

The Hospital, which was formerly known as Montagu's Hospital, is situated at Weekley, a picturesque village about one and a half miles from Kettering in Northamptonshire. It was founded by Edward, first Baron Montagu of Boughton, in 1611, for the maintenance of seven poor people of the parishes of Luddington, Hemington, Weekley, and Waikton, who were to be called the Master and Brethren of Weekley Hospital. These aged men were to receive four shillings per week each, together with a supply of meat and fuel, and each man was provided with a garden to which an orchard was attached. Owing to a temporary lack of funds, some twenty years ago, the Hospital was closed for a time, and underwent repair and internal re-planning, which was supervised by Mr. J. A. Gotch, PP.R.I.B.A. The exterior of the building has been preserved in its original condition, with the exception of small necessary repairs and the replacement of the original glazing of the windows in diamond-shaped panes by the present rectangular ones. The motto over the door is that of the founder and reads: "What thou doest do yt in faythe," while that under the painted sundial which was added over the entrance in 1837, is taken from Ovid's "Fasti" and reads: "Tempora Cabrentur, tacitisque senescimus aneris." Further photographs and drawings of the Hospital will be published next month.



MEASURED AND DRAWN BY J. E. POTTER.

Exhibitions.

The Redfern Gallery : John Sparks' Showrooms.

The Redfern Gallery, 27 *Old Bond Street, W.*1. *Summer Salon.* This exhibition kept the artistic flag flying during the off season ; if for no other reason it was a good idea, although the inherent good qualities of the works shown were sufficient justification.

The modern art world appears to have reached a stage where everything that has been said by the great masters, and by those who are more or less great, is being busily restated by numerous little masters. It amounts to this : that either by a combination of various methods, or by following the method of a particular master, every painter can now find some means of acquiring a technique which will be sympathetic to his peculiar needs. Perhaps the time is ripe for the *content* of a painting to be at least as important as its *manner.*

There seems to be a period in the experience of every English painter influenced by modern French ideas which have to some extent liberated him from the tyranny of naturalism, in which he hesitates upon the brink, intimidated by a conscience which traditionally can only move comfortably according to the accepted rules of good craftsmanship ; and the old bogey of representation, which he thought he had escaped, is on the lookout to devour him —as a matter of fact, it usually does so without much difficulty, for, conscience having made a coward of him, he is not in a position to offer resistance. To avoid this somewhat shameful capitulation, a painter will sometimes resort to certain intellectual processes which contain within themselves the evidences of hard work (without which no Englishman or Scotsman seems satisfied !) and at the same time appear to be primitive and simple in treatment. That anything should be done happily and easily seems to some people positively revolting. Such a painter's work is liable to become merely heady and intellectual ; the charm that spontaneity was to give it, and which he started out with such enthusiasm to obtain, has vanished.

Edward Wolfe seems to be on the verge of undergoing some such experience, though his work does not quite illustrate what I mean. It may be of interest to look into one of his paintings and try to find out what is affecting it. We will take "Flowers" (3), not because the picture is of any particular importance, but it is in some ways symptomatic.

Let me say, before starting, that Edward Wolfe is a young painter who has done some very interesting work ; he has shown upon various occasions that his interpretations of modern tendencies can be as satisfying as those of any English painter.

In this particular picture the right-hand side facing the spectator is painted instinctively and with feeling ; the part on the left of the centre is painted with the intellect. The first, in a way, may be said to have painted itself ; the latter is an arrangement of shapes put in in more or less flat colours to balance the other part, and practically is in two dimensions ; while the right side is in three—which, after all, is the usual way in which a painter works when he is so engrossed in his subject that intellectual niceties do not enter into his calculations ; calculation appears when feeling flags. When the ingredients of calculation and feeling are evenly mixed the result is a satisfying rendering of an idea in paint ; but when, as in this particular painting, there is almost a defined line between these two extremes, it has not, as we say, "come off."

The chief interest of R. O. Dunlop's works lies in his method of applying the paint ; he probably uses a palette-knife. Not that there is anything new in this method, but that this painter uses it with more effect than is usually the case ; he is able to obtain quite an interesting surface, showing a good deal of character, and those who care for oil paint as such are sure to be pleased. He uses paint so thickly that it is almost in relief, and thus the light, catching the ragged eruptions of paint, gives them a vitality which has nothing to do with the effects obtained by the paintings themselves. When put in a flat front light they lose some of their charm ; Sir Joshua Reynolds's remark that "The chief person in a picture is the light" is literally true in the case of these paintings.

It seems to me that Dunlop might develop a sort of Monticelli-like charm, as he relies chiefly on the paint itself in much the same way, though Monticelli also had a sparkling, jewel-like sense of colour.

Cedric Morris's "The Hermitage" (24) is a pleasant if somewhat bald statement of fact ; it has the neatness of a stage setting, and would do well as a design for such a purpose.

"St. Tropez" (21), by Duncan Grant, is one of the most satisfactory paintings in the exhibition. The effect of heat and sunshine is obtained without any obviously reasoned application of the colours of the spectrum.

"Early Morning in Argyllshire" (32), by Sine Mackinnon, is noticeable for successful treatment in the drawing of cows from various and difficult angles ; Douglas England's "Still Life" (6) is pleasantly harmonious ; M. Greenberg's "Gamine" is well drawn, and painted with a voluminous sense of form ; Clara Klinghoffer shows a portrait of Lucien Pissarro, who also exhibits some of his clean and tidy landscapes, about which there is always a refreshing feeling of law and order.

Among the watercolours the most interesting are by Orivida, Hester Frood, John Steegman, and Edna Clarke Hall.

John Sparks' Showrooms, 128 *Mount Street, London, W.*1. *Early Chinese Porcelain, Bronzes, and other works of art.* What is claimed to be a new departure in the art of display, or in the display of art, can be found in these new galleries in Mount Street, where Messrs. John Sparks have moved from Duke Street, Manchester Square.

In addition to a large gallery on the ground floor, where the lighting is carefully kept out of sight in the cornices and squarings of the ceiling, as well as over each exhibit, there is, on the first floor, a small intimate gallery where all sights and sounds are blotted out except those one is invited to see and hear. The attention therefore is stimulated and one's senses made alert to receive new impressions.

In alcoves (something like voting booths) on the left as one enters, and which are concealed by soft grey curtains, are disclosed, when the curtains are withdrawn, miniature stages, each set with perhaps a single piece of early pottery. Each alcove is lined in an harmonious soft grey colour and is lighted by a concealed light ; one's attention is therefore entirely concentrated upon the object displayed.

After appreciative capabilities have been exhausted, the curtain in front of the next alcove is withdrawn, and one may see perhaps a small set of tomb sculptures, or animals of a breed unfamiliar to modern eyes, but at the same time strangely familiar as animals imagined by some of our latter-day painters and sculptors.

Then a third drapery is drawn to one side and one sees displayed beautiful temple ornaments, or jade, or perhaps a few pieces of fine coladen. One leaves with a somewhat chastened feeling and, going down the stairs, is dimly conscious of the rather superior smile of a Buddha head and the grotesque wrigglings of figures carved in amber, showing redly against the light.

RAYMOND MCINTYRE.

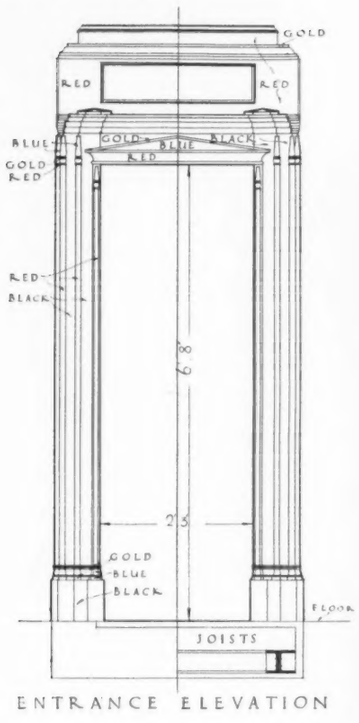
A SWAN, carved in stone.
Sculptor : HOLGAR WEDERKINCH.

Craftsmanship

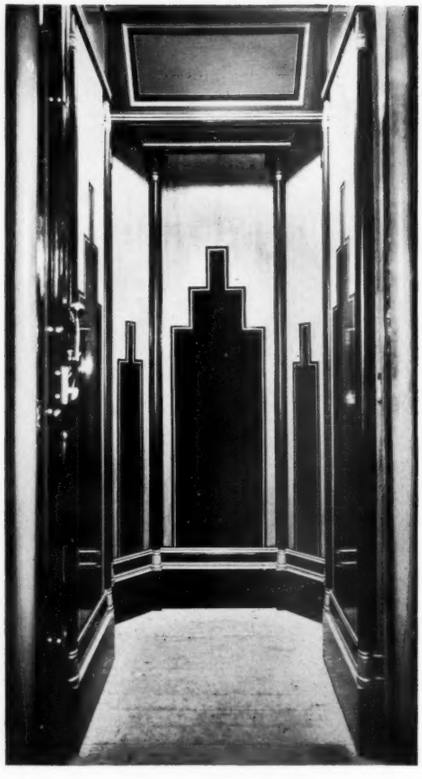
Views and Reviews

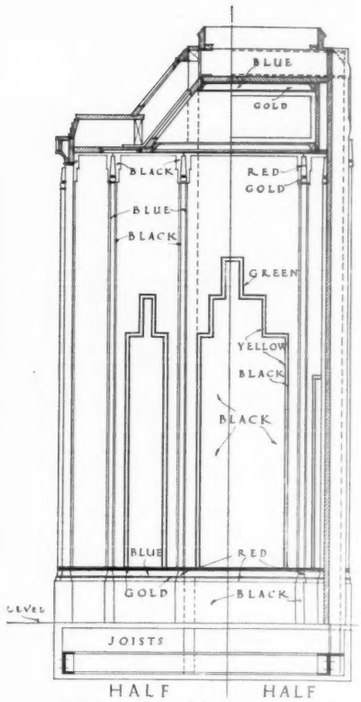
A London Diary

The
Architectural Review
Supplement
OCTOBER
1928



ENTRANCE ELEVATION



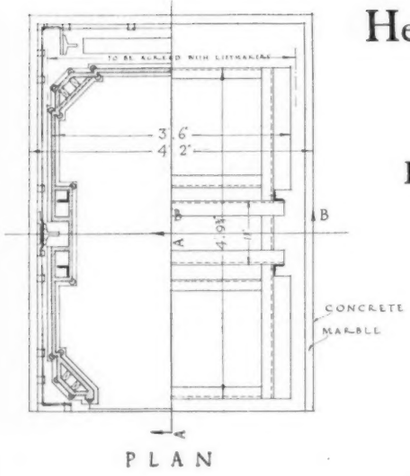


HALF SECTION AA HALF SECTION BB

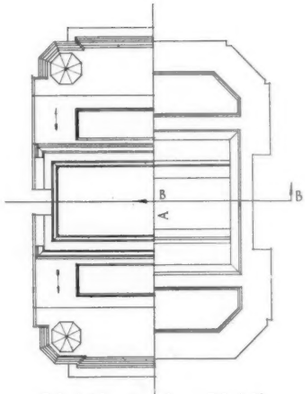
Modern Details.

The Lift Car at the Glasgow Herald, *Nos.* 56 & 57 *Fleet Street, London.*

From a Design by
Percy Tubbs Son & Duncan.

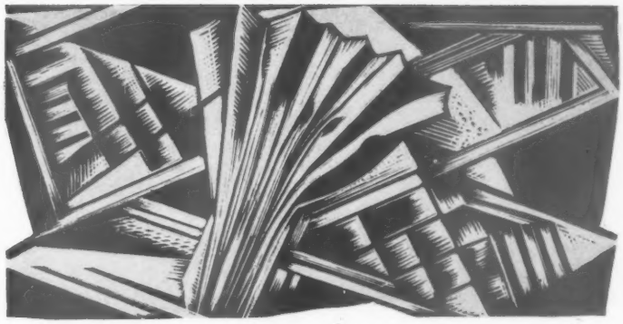


PLAN



PLAN Looking down PLAN Looking up

Scale — 12 9 6 3 0 1 2 3 Ft



AN ABSTRACT DESIGN; Wood Engraving.

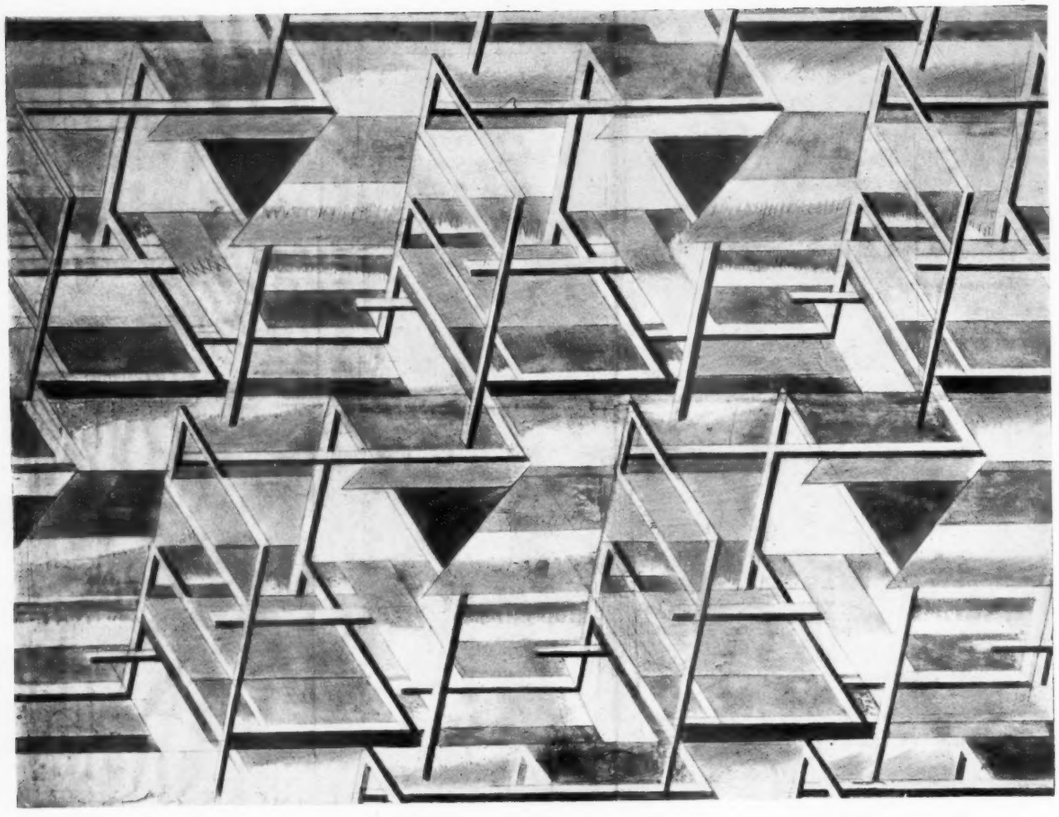
The Textile Designs of Paul Nash.

By

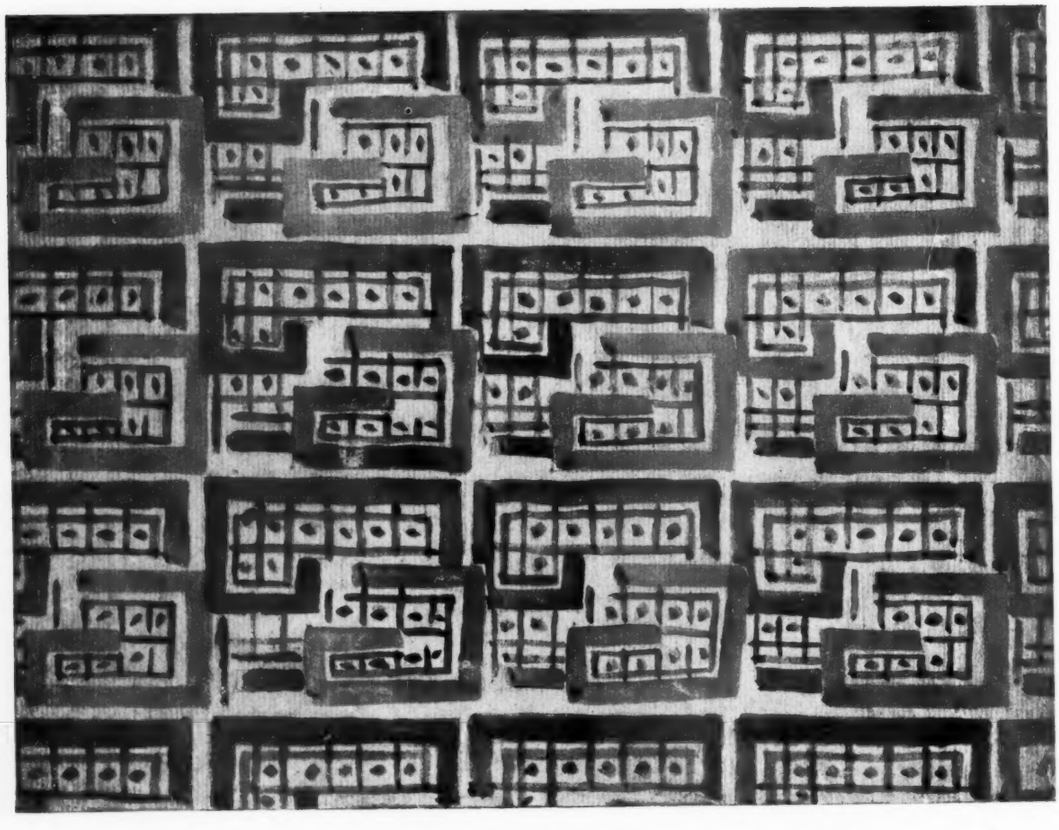
Darcy Braddell.

IT must be the common experience of any domestic architect who takes his work at all seriously, to view with feelings of alarm and despondency that moment when the builder departs and the upholsterer enters. He sees his rooms before him empty, airy, and clean. As far as he is concerned they are finished. Months before, when they first took shape in his brain, they were represented by him on a sheet of paper. Nothing showed on the paper except the pure architecture of the rooms. At that time his conception was represented in two dimensions. Now his flat drawings have come to life and two dimensions have become three. All this time he has been thinking in terms of pure architecture; but now he knows that that kind of thought has got to stop, because somebody is going to come along and obliterate much of the effects he has striven for with what on the other side of the Atlantic are elegantly termed "drapes." His time of tribulation is now at hand. In some cases he is not consulted at all; but supposing his clients have sufficient faith in his taste and judgment to honour him with their confidence, what is the poor man to do? He can go to a shop and pursue his way through dozens of samples of all sorts of materials, many of them hideous and unsuitable, a few pretty. Not often he ends in choosing something plain, even when he has set out to find a pattern. Why does he do this? At the back of his mind he is frightened of spoiling his architecture. Instead of adding to the beauty of his room he is, in fact, whether consciously or otherwise, merely doing his utmost not to take something away from it. True, there are heaps of attractive and delightful patterned materials, if only enough trouble is taken to find them. That is granted; but do these attractive designs, which are all in the nature of arabesques of some kind or another, add to the architectural quality of the room? Do they improve the relation of a well-proportioned window to the wall surface, or are they entirely meaningless? In these days when there is such a vogue for the bare room, when people are beginning to understand that ornament is not one of the nobler aspects of architecture, but must always give way to proportion and form, is it not absurd to use textiles—which play so important a part in the whole design—of an arabesque or two-dimensional nature? This is a question which has been attracting the attention of a small group of artists, of whom none is more distinguished than the subject of this article, Mr. Paul Nash. Widely enough known as a painter of extraordinarily subtle renderings of landscape and still-life, he is not as yet accepted as a designer of textiles. This is not for lack of interest in the matter on his part, but simply because, so far, he has had no chance of a fair hearing. Just as Mr. Nash has succeeded in bringing into his landscapes and still-life what the younger modern painters of today call "architectural" qualities, so has he quite consistently applied the same theories to textile design.

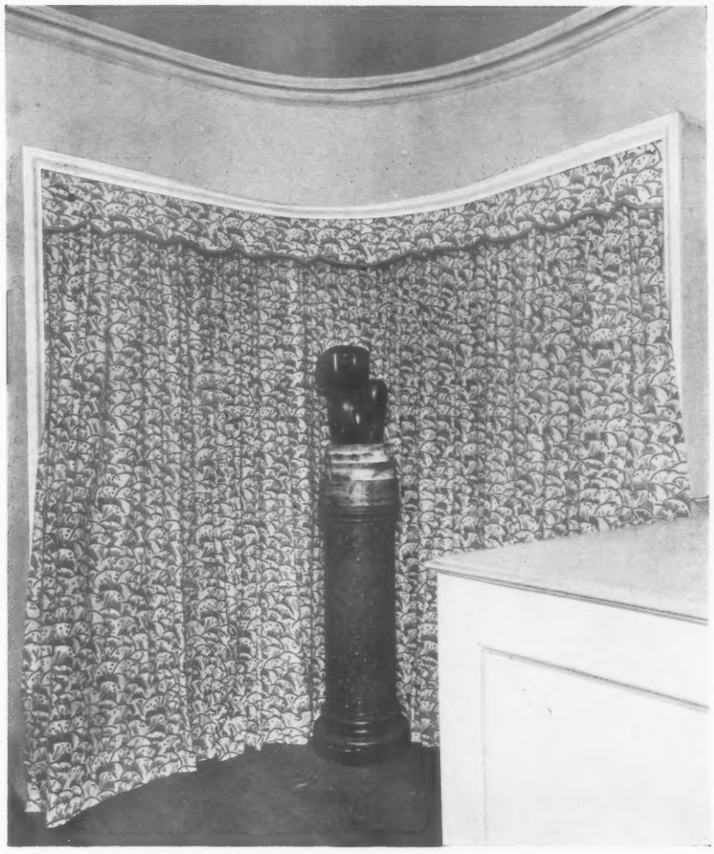
Briefly speaking, he insists on the importance of the third dimension. He holds that in the kind of room that most modern architects are designing today, where ornament is rightly subordinated (in some cases eliminated entirely) to the proportion of simple forms and the relation of voids and masses, it is not sufficient to design patterns which only wander over a material in one plane; that the eye quickly tires of looking at them, however pretty or alluring or, to use that awful word, "amusing," they may be. He has consequently turned his attention to producing designs where depth has been his predominant interest. Some of these designs are purely abstract in form, while others preserve the use of known objects—as, for example, the enchanting and easily read, though none the less subtle, "birdcage" design (Plate I). Mr. Nash is not, of course, satisfied when he has achieved a mere repetitive pattern with a suggestion of depth in it, because that would very soon begin to tire the eye, however charming the colour harmonies might be. That kind of design can constantly be seen in marble-paved floors where, if one looks long enough, all planes that appear to recede suddenly come forward and vice versa. Look, for example, at the subtlety of the design which he calls Abstract No. 3. It is in grey and pink. Although in the mass the effect combines something of the character of both a check and a tartan, it is relieved from the tyrannical quality of these by reason of its suggestion of depth. The point of view is peculiar, because the eye is led to look down and *into* the design, instead of being held up short and forced to wander about it. There is, furthermore, no question of counting the



ABSTRACT No. 3. A design for a *BLOCK-PRINTED TEXTILE* in three colours.



A design for a *BLOCK-PRINTED TEXTILE* in three colours.

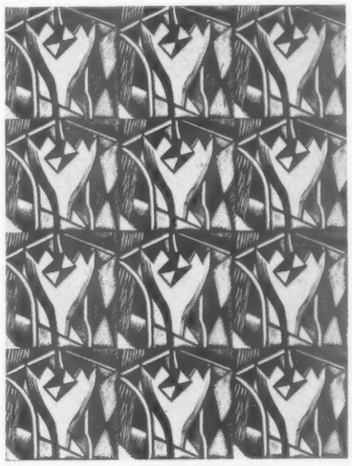


BLOCK-PRINTED CURTAINS at the Warren Gallery, London.

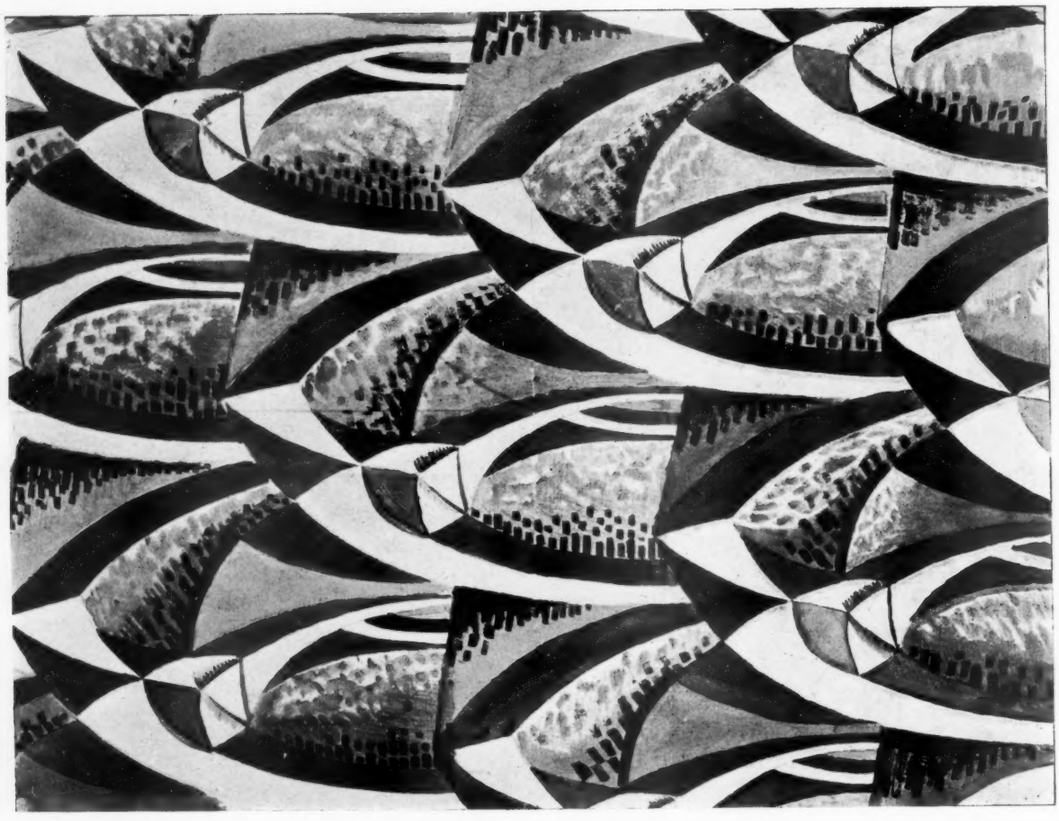
repeats; that is one of the great qualities of Nash's designs—they are so well put together it is almost impossible to detect where a repeat comes. The rigidity of a composition of so many horizontals and verticals is broken by the slanting direction of the planes which, by their opposition, give a feeling of movement. Yet further interest is added by the construction of the pattern, which gives a curious illusion of coming forward as well as receding. Not satisfied with all these vibrations, he works into the design what he calls a " flying grid," which appears to float over the whole area. An extra vibration is added by breaking the edges of some of the planes of colour and so suggesting flashes of light. As a change from the purely abstract form, there is the birdcage design which has already been mentioned, where a canary sings in its wire cage, and one is never sure which cage is in front of the other. Most designers attempting this subject would have fallen to using a fantastic cage and got their interest that way. Not by these methods has Nash worked; he has used the cage we are all familiar with, the cage we buy in a shop, and in it he has put an ordinary yellow canary; and yet with these simple, homely objects he has made a pattern that is as beautiful in colour as it is masterly in design. The " architectural " qualities of the design he calls his " Cherry Orchard " are very well shown in the photograph published showing it as a background to a piece of sculpture by Henry Moore exhibited in the Warren Gallery. The material seems to pile up and up, like a mass of seething bubbles, behind the heavy sculptural form in front of it.

Limits of space prevent one from writing of the obvious qualities of such a design as the blue and black " Arches " with its endless forms moving in all directions, or of the designs for papers, some of which are shown.

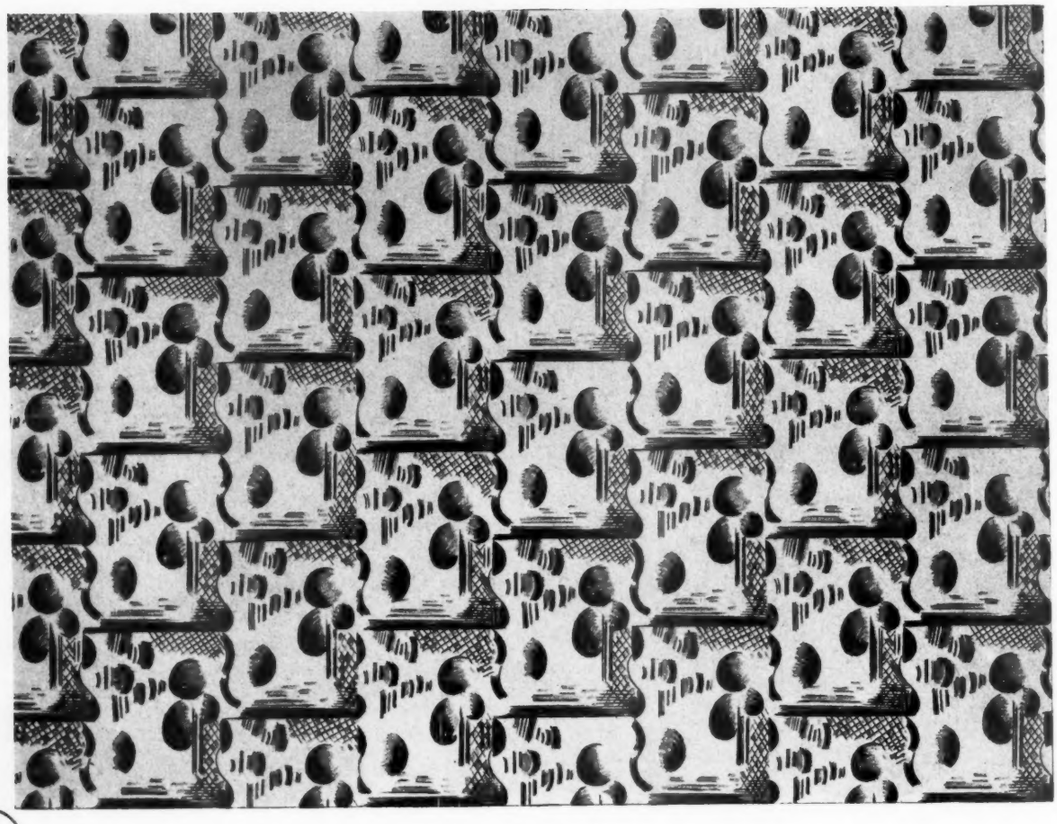
These last designs, by the way, are not intended for wall-papers, but were made for book wrappers. There is, however, no reason why they should not be used for lining the inside of cupboards, just as papers were used in the eighteenth and early nineteenth centuries for this purpose. Enough has surely been said to show Nash in the light of a designer of first-class merit, who is producing work of an intensely interesting character, which, so far as I am aware, has not been attempted by anybody else in this country with anything like an equal measure of success. What encouragement has this man —who, be it remembered, is admittedly one of the foremost painters of his generation in England—to go ahead? Has he been urged by any of our textile manufacturers to give them designs? Has he been given the slightest encouragement even by the most far-seeing of any of them? The answer is absolutely none. Here, as briefly as it can be told, is the comic history (comic if it weren't so damning) of his dealings with the commercial mind. He was originally fired to make designs for textiles by the example and encouragement of his great friend Claud Lovat Fraser, who introduced him to what



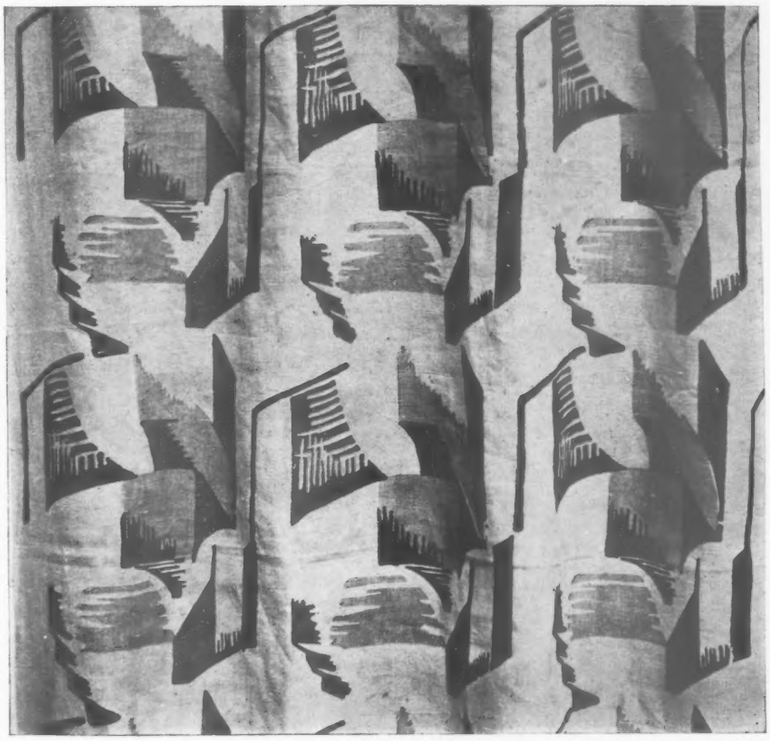
A PRINTED PAPER
for The Curwen Press.



ARCHES. A design for a *BLOCK-PRINTED TEXTILE* in three colours.



A PRINTED PAPER in two colours for The Curwen Press.



ABSTRACT No. 2.
A print on balloon cloth in three colours from linoleum blocks.

was supposed to be the right quarters at the time. Nash's first designs, however, were rejected on the grounds that they were not "futuristic" enough, though what that criticism meant neither Nash nor the gentleman who made it could ever have known. The designs were put away in a drawer, where they remained until they were taken out for exhibition at Messrs. Heal's Galleries during the last show of the Friday Club, when Nash was asked by many people if they had been printed and were obtainable. Of course they were not; and, as no manufacturers were interested, back into the drawer they went. In 1923 they were shown to an English wholesale house who felt sure they could sell them, but there were difficulties. First, they would have to be printed, and they knew of no place in England (the designs were for the roller mostly and not handblock), so they must be sent to Lyons. Secondly, such designs could not be sold as English goods; in short, to "get away with them" it would be necessary to say they came from Paris, and would Nash object to using a French name? So into the drawer once again. In 1925 Mrs. Eric Kennington began to produce hand block-printed stuffs, and the "Cherry Orchard" design was given to her to try out. This proved a success, and when Mrs. Kennington established a workshop on a larger scale, now known by the somewhat ambiguous title of "Footprints," she asked Nash for several designs to be carried out for their first exhibition. He was, however, too busy on other work to cut blocks himself, but he sent her a new abstract design in addition to two old designs (one of which was the "Cherry Orchard"), both re-drawn and improved. Although none of these was cut by him, he supervised the production of their printing, with the result that for first experiments they were much as he wanted them to be. Thus, at last, he was able to see his designs materialize and to plan out new ideas.

CURTAINS
of the above design in Captain Richard Wyndham's cottage at Uckfield.

It is in this atmosphere, then, that independent designers like Nash are forced to work, under preposterously cramped conditions limiting both production and selling possibilities. With the exception of a handful of hand-printed materials, the British show of printed fabrics at the last Paris Exhibition was a lamentable exposure of the lack of enterprise of our manufacturers who still refuse to employ any but commercial artists for their textile designs. This, surely, is a state of affairs that we architects can and ought to do something to remedy. If there were a sufficiently voiced demand, we should not have a man of Paul Nash's proved capacities in the preposterous position he now finds himself when he has made a design and wants to put it on the market. Not only should we be able to buy his materials at a reasonable price and in sufficient quantity, but we should get other interesting artists ready to follow suit.

A Craftsman's Portfolio.

Being Examples of Fine Craftsmanship.

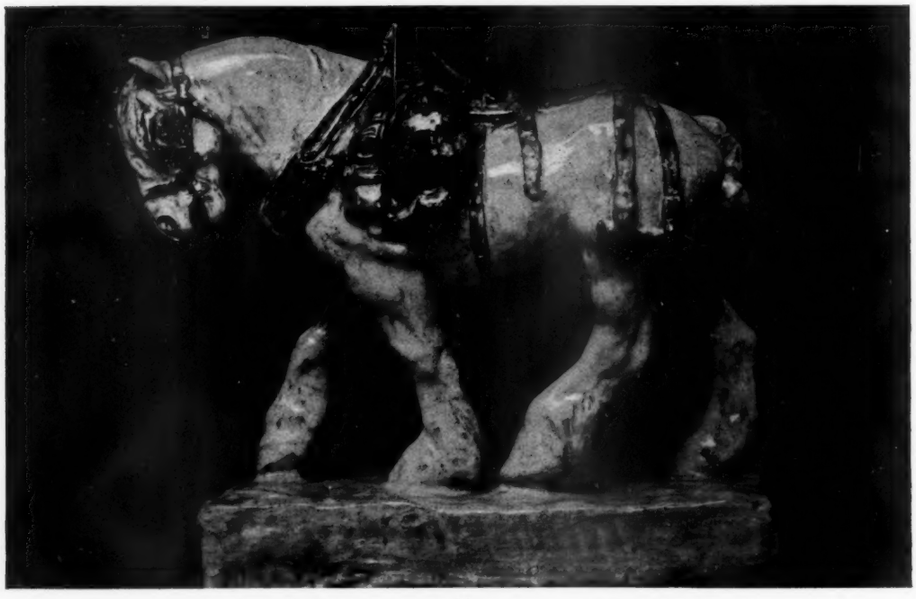
XXX.—More Animals.

Above:
A BRASS DOOR KNOCKER.

Sculptor:
ARNRID JOHNSTON.

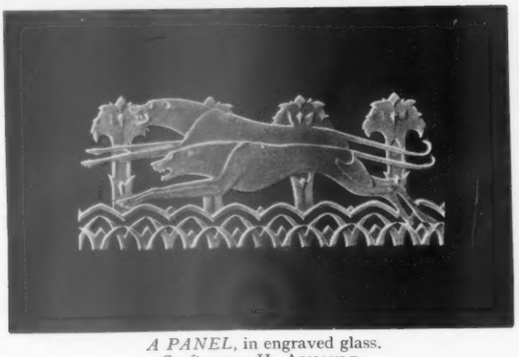
Below:
THE CART HORSE.
A statuette in glazed pottery. Now in the *VICTORIA AND ALBERT MUSEUM.*

Designer and Craftsman:
REGINALD F. WELLS.



PASTORAL. In blue Belgian marble. *Sculptor :* ARNRID JOHNSTON.

A CAT, carved in rosewood.
Sculptor : ARNRID JOHNSTON.



A PANEL, in engraved glass.
Craftsmen : H. ARNAULT.

TIGERS AND CUB, in ceramic sculpture.

Sculptor : STELLA CROFTS.

Left:
A SWAN, carved in stone.
Right:
A HARE, in red polished granite.
Sculptor:
HOLGAR WEDERKINCH.

THE LEVERETS.

Designer and Craftsman:
WALTER GILBERT.
In the possession of HEAL'S.

I wish I could intelligibly describe the colour content of some of the work in white Portland cement concrete which I frequently illustrate in black and white. The doorway here shown is an example of sound concrete architecture, the work executed carefully and cleverly. The white concrete in a thickness of two inches on a grey cement concrete base was produced in forms. The surface skin of neat white cement was brushed off when the forms were removed, in order to expose the aggregate and thereby obtain the full value of its colour content. Admirable in conception and execution the resultant appearance is most attractive. To describe it adequately is not easy. The aggregate was an effective mixture of crushed red granite, crushed white spar and crushed blue granite. The cement employed was "Atlas White." Architects interested in this type of construction and seeking a really beautiful surface effect, permanent in character, of dependable tensile strength of construction, the entire finished cost of which runs to less than a third of the cost of a less permanent facing of natural stone, should visit the building of which the doorway illustrated above is but one of the features. It is at Lewisham.

Two buildings there have been thus finished. One is a wing of the Lewisham Hospital. The other, adjacent, is the recently completed Nurses' Home. I can give some useful data on the comparative cost of this class of work and advise as to the source of supply of aggregates of various shades and colours. My "business interest" lies solely in the supply of the "Atlas White" Portland cement. Write or—better still—come and see me. My "museum" contains many interesting examples of orthodox white and coloured concrete.

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

Frederic Coleman

Architects: Messrs. J. Douglass Mathews, Son & Ridley.
Contractors: Messrs. Leslie & Company, Limited.

LODDON, NORFOLK. A *PERPENDICULAR* CHURCH WITH EMBATTLED CLERESTORY. From *English Gothic Churches.*

Recent Books.

The *Bill of Quantities* : *English Gothic Churches* : The *Design of Bridges* : *Modernist Painting* and *Sculpture.*

The Bill of Quantities.

Working up a Bill of Quantities. By ARTHUR J. WILLIS, F.S.I. London: The Architectural Press. Price 3s. 6d. net.

There are few architects who would own to much pleasure in writing a specification, yet a specification is nothing but directions to workmen as to the manner in which their operations are to be performed, which is in itself not the least important and interesting of an architect's duties, in which considerable enjoyment may be felt when carried out verbally, face to face with the executant. But in no circumstances whatever can any enjoyment be supposed in the preparation of a bill of quantities—nothing beyond a certain grim satisfaction at a task of drudgery well accomplished. No one will deny, however, that orderly methods and established habits of procedure can render such work easier in the doing and of readier reference when done, and it is with the object of systematizing all the processes which build up the bill from the descriptions and dimensions that this concise little book has been written. It is pointed out that though from a contract point of view it may be sufficient that every necessary item occurs somewhere in the bill, its usefulness as a reference will be greatly enhanced if its position can be found almost automatically, and to this end rules are made, such as the generally accepted one that cubes precede supers, which are followed by runs and numbers.

One of the most interesting chapters to architects will be that which surveys the meanings of prime cost, provisional and included sums, on which the current R.I.B.A. contract form is by no means clear. It is suggested that these terms should be given distinct and separate meanings, the important distinction being that p.c. and provisional sums which are net and at the disposal of the architect are subject to addition by the contractor for profit, whereas included sums, such as provisions for contingencies, which if broken into will figure in the accounts at the measured rates of the contract, including profit, can be carried to the cash column without addition. It is suggested that the word "provide" should be restricted to the above usages, that "include" should be given the meaning just described, and that where articles or items are fully detailed, so that the contractor may know without further reference what to obtain, the word used should be "supply." Specimen clauses are given.

Having described all the procedure up to the receipt of tenders, the author sadly continues: "The tendency of architects and surveyors at the present time seems to be to under-estimate the cost of proposed works, with the result that tenders are often too high and must be cut down." He then proceeds to give useful advice as to the form of that distressing necessity—the reduction bill, rightly pointing out that there is opportunity for much future obscurity if this is not prepared in detail with items of omission and addition, and not merely "saving by substitution of such-and-such for so-and-so."

EDWIN GUNN.

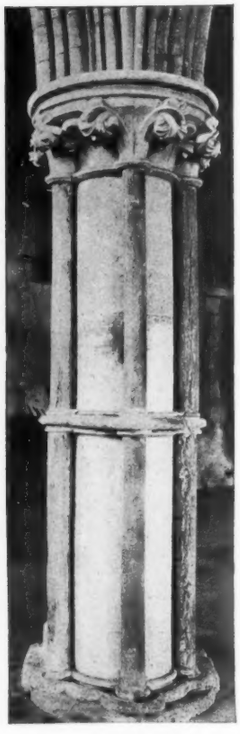
English Gothic Churches.

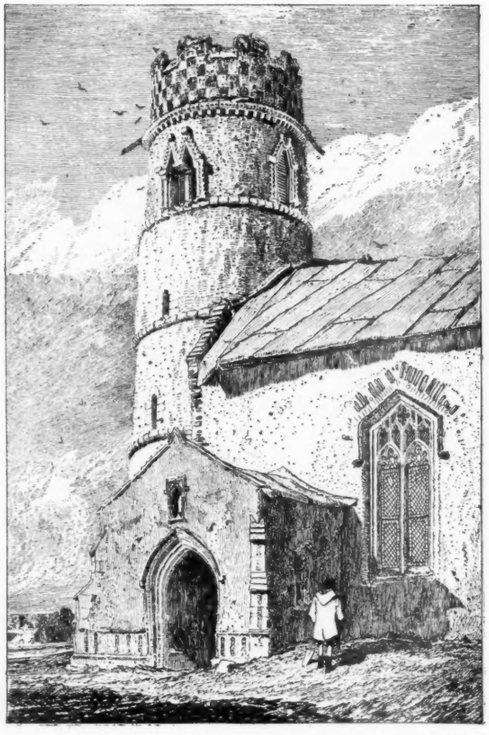
English Gothic Churches: The Story of their Architecture. By CHARLES W. BUDDEN, M.A., M.D. London: B. T. Batsford, Ltd. Price 7s. 6d. net.

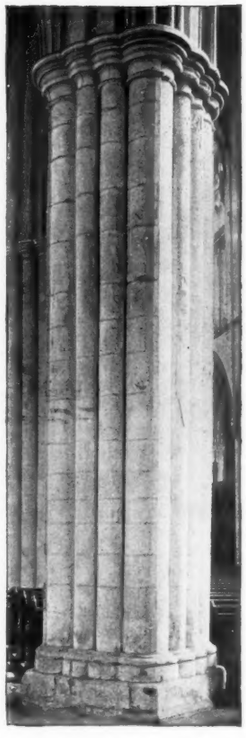
Of present-day students in the architectural schools comparatively few take up or even are interested in the study of Gothic architecture. The Pugin studentship does not attract so many competitors as in the past.

It would be a serious matter if in the near future there should be a lack of trained men to carry on the ever needful work of watching over, repairing and preserving our old churches, great and small. There is a large amount of such work going on, for the most part—let us be thankful—in able hands and being done in the right way, although here and there is to be seen the hand of the ruthless "restorer" or a vandal incumbent.

On the other hand, an increasing number of the laity interests





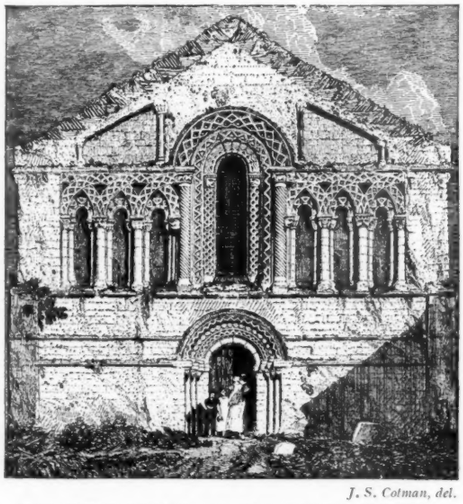


Left: AN *EARLY ENGLISH* PIER AT WEST WALTON.
Centre: HADISCOE, NORFOLK (*J. S. Cotman, del.*).
Right: A *TRANSITIONAL* COMPOUND PIER AT BRIDLINGTON. From *English Gothic Churches.*

itself in our old churches and other medieval buildings, and it is to them that Dr. Budden's book will be helpful. Of a size to be carried in an overcoat pocket, it condenses within its 137 pages a great deal of well-sifted information in text and illustration. In putting it together the author has departed from the usual method of describing the sequence of styles in a chapter or more given to each, for, as he says, "One who visits an old church is not confronted as a rule with a building which presents an architectural unity . . . in such case if one has not a knowledge of these styles he must study the whole volume before he is able to say to which of them a particular feature belongs," and has therefore arranged his chapters so that they serve as a ready guide to fixing the period to which any part of the building may be ascribed. This is a method to be commended in a guide for laymen.

On page 5, Dr. Budden rightly points out that the Black Death and its social consequences marked a turning point in the development of religious architecture, but the date of this "epoch-making event" is not given until p. 55. The date of another such event, the confiscation of Chantry Endowments, is not definitely given. That an arch gains any necessary support from the tracery beneath it is not a structural fact (pp. 57–60). A properly built arch of any sort would remain stable if the tracery were cut away, as many a ruined window shows. To say that "timber is the universal roofing for parish churches, and stone vaulting is only seen in porches, towers and chapels," is too sweeping a statement. One example of a small parish chancel vaulted with stone is to be seen at Stoke D'Abernon, Surrey.

Chapter XI, pointing out how "building material affects architectural design and how it is possible to map England into certain well-defined architectural provinces," should stimulate the student's interest.



J. S. Cotman, del.
THE WEST FRONT, CASTLE RISING CHURCH, NORFOLK.
From *English Gothic Churches.*

The photographs are good, and both they and the line drawings, compiled from various sources, are well reproduced. There are a few printer's errors: on p. 99, "conoids" is wrongly spelt twice. Perhaps limitation of size has prevented the index from being as full as could be wished.

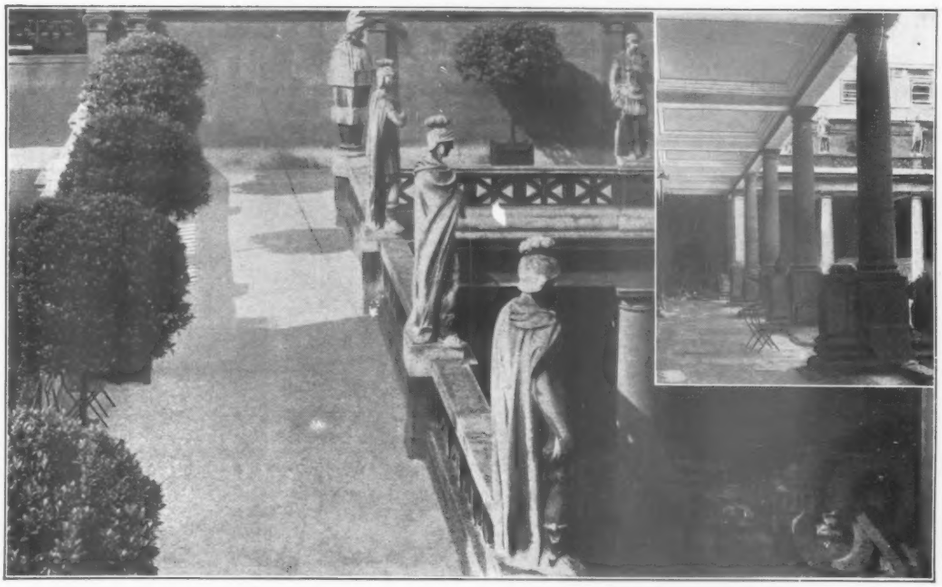
GODFREY PINKERTON.

The Design of Bridges.

Bridge Architecture. By WILBUR J. WATSON. New York: William Helburn, Inc. Price £4 4s. net.

Dear little columns, what is't ye do there?
We know not, sir, unless to make you stare.
—THOMAS POPE.

"If a work such as a bridge be well composed constructively, whatever may be the constituent material or materials employed, and whatever may be the kind of construction, it can hardly fail to be an agreeable



THE ROMAN PROMENADE, BATH

During the John Wood bicentenary celebrations, many architects and builders must have walked over this promenade. The paving is a good piece of work, done in 1921 by Jacob Long & Sons, Ltd., to the specifications of Alfred J. Taylor, F.R.I.B.A., the architect for the promenade additions.

The unstained whiteness of the surface is a matter of frequent comment, as is also the rapidity with which it dries after prolonged rains. The simple explanation is that the granolithic was mixed with 'PUDLO' Brand Waterproofer, and, being impervious, the dirt and water are prevented from entering its substance. As soon as the surface water has evaporated, the paving is bone dry.

The promenade covers the spaces surrounding the large Roman Bath, and the architect, in giving us permission to make this reference, added, "I do not think there has been the slightest sign of any dampness penetrating the roof since it was constructed."

object, for it will certainly possess the essentials to beauty in architectural composition, simplicity, and harmony. The introduction of anything not necessary to the construction, the omission of what is requisite or the substitution of a bad expedient for a good one, will assuredly tell injuriously upon the eye, how incompetent soever the observer may be to determine the cause of the defect or even in what the defect may consist. It is impossible, therefore, to draw any line between the constructive and the decorative, or what is commonly termed the architectural composition of a bridge."—WILLIAM HOSKING.

These quotations from Mr. Wilbur J. Watson's *Bridge Architecture* (page 98) well express the modern spirit in decrying the introduction of false construction and unnecessary ornament, and it is regrettable that this line of thought expressed over a century ago should have produced so little effect.

That these biting criticisms were levelled at so magnificent a work as Waterloo Bridge is of peculiar interest at the moment; and if they were in any respect reasonable in this instance (and criticism from all and every source must be regarded), then how much more reasonable is it a century later when great bridges are being designed by architects throughout the world with no regard to their construction—reinforced concrete hung over with granite slabs, and steel-framed bridges encased in stone!

J. Johnson; del.

PATRINGTON, YORKSHIRE.
A fine *Decorated* church.
From *English Gothic Churches.*

The architect has, to a large extent, lost by circumstance his birthright to the engineer. He is no longer vital. The stability and mechanical side of his work are more and more of necessity becoming the duty of the expert or consultant—leaving as the architect's province only the superficial adornment and non-vital or non-essential part to perform. This is fatal to design of any lasting value. Imagine for a moment the progress in the design of an aeroplane or motor-car if it had been dependent upon the whims or fancies of men who knew nothing of the strains and stresses to which they were to be subjected. On the other hand, how beautiful they have become! And it is in this direction that Mr. Watson's book is most useful. It is evident throughout that he feels keenly the necessity for the union of the architect and engineer. Indeed, it is so marked that it is surprising that he did not realize how much his book would have gained had he collaborated with an engineer in its compilation—one who, in a few words, could have given an explanation for some apparently unimportant detail, or lauded or excused some definite line or arrangement. Modern bridges must conform to modern requirements of traffic, the demands of which are staggering. It is obvious that a roadway which shall not rise appreciably at points where it is bridged must be treated accordingly. Form in all new developments is a matter to which the eye must gradually grow accustomed, and it is only in vital matters such as those already mentioned that this is forced upon the layman. Having been forced by circumstance he eventually becomes accustomed to and finally appreciates its beauties. Happily the general trend of public taste in design during the last ten years has been towards efficiency and simplicity and to the elimination of so-called architectural features or adornment.

In the "Post Word" the author sums up his reflections upon modern bridges, and from it may be gathered that he is not an enthusiastic believer in the æsthetic qualities of reinforced concrete, or perhaps he is a timid believer, and in this he is a little unfair to the material. He says, for instance:—

"To those engineers who have made a most careful study of all materials, it seems certain that stone masonry will continue to be the material *par excellence* for the best and most monumental structures, when its properties will allow its use."

It is only some ten years since attention has been turned to the monumental use of concrete, and yet there are numbers of great buildings on the Continent and in America that hold their own with the best modern stone masonry. Again, he doubts whether reinforced concrete will displace exposed steel construction for many bridges, *especially those of long span.*

But is not all this the wrong way in which to approach the subject?

In bridge design more than in any other form of building, the material and type of construction are ordained by the circumstances of the site. Foundations, span, headway, local material are a few of the fixed conditions which limit the engineer in his decision as to the economical design of a bridge, and consequently its construction.

He is right in his dislike of specialization on the part of engineers or architects, for the mind of a designer must first and foremost be free and unbiased to approach with any hope of success the solving of each problem as it comes, recognizing and, indeed, welcoming as aids rather than obstacles the limitations of site conditions or finance. MAXWELL AYRTON.

Modernist Painting and Sculpture.

Die Kunst des 20 Jahrhunderts. By CARL EINSTEIN. Berlin: Propyläen-Verlag. La. 8vo, pp. 576 + 43 plates. Price £2 10s. net.

Whatever may be thought of the new art as imported into Germany from France and there practised and developed, there can be no two opinions as to the way it is presented in this excellent volume. Apart from the plates, which are mostly in colours, there are at least 400 page and half-page illustrations. These give an adequate representation of the art of the men dealt with in the text and in separate lists of their works, including short biographical notes. The text consists of a thoroughly basic discussion of modernism as built on the foundations of Matisse, Derain, Henri Rousseau, and Utrillo as the Post-impressionists, on Picasso and Juan Gris, Braque and Léger as Cubists; and on the Futurism of Boccioni and the other Italians.

The German forwards are then dealt with in detail to the number of eighteen, and there is no doubt that, with the usual German faculty for a logical conclusion, they have in varying ways worked out their problems in an exhaustive and final fashion. There is no compromise in their search for form, for that is what the uneasiness in art today is concerned with; that is why it is not colour that counts in painting, as may well be judged from the fact that most of the work looks better in black and white: it is easier to analyse in that medium. The modern problem has to be faced in drawing, and there is no doubt of the immense accomplishment in this direction, quite apart from the way in which it is applied.

In this pursuit of form, not a few of the graphic artists try to express themselves in plastic; not quite successfully, for the formula is flat line; some in glyptic, in which geometry accommodates them more easily. Maillol is the beginning and the end of this matter and is recognized as the supreme master, but this does not prevent Carl Einstein from discussing with gusto the Cubistic work of the French Henri Laurens, and that of the Russians, Chagall, Archipenko and Lipchitz, in connection with the Rumanian Brancusi, the Swiss Haller and the German Lehmbruck (now dead), Barlach the wood-sculptor and Rudolf Belling. All these are, as in the case of the painters, copiously illustrated. A great book. KINETON PARKES.

A LONDON DIARY.

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

MONDAY, **OCTOBER 1**—

Records of Babylon and Assyria—I	12 *noon.*	BRITISH MUSEUM TOURS
Arts and Customs of Ancient Egypt—I	12 *noon.*	" " "
Monuments of Egypt—I	3 *p.m.*	" " "
Monuments of Assyria—I	3 *p.m.*	" " "
Early Costumes	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Gothic Woodwork	12 *noon.*	" " " "
Costumes of the Seventeenth Century	3 *p.m.*	" " " "
Chinese Pottery	3 *p.m.*	" " " "
Turner and Landscape	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " "	12 *noon.*	" " "
Van Eyck—Campin—David—Memling—Mabuse.	11 *a.m.*	NATIONAL GALLERY
" " " " "	12 *noon.*	" "
Poussin and Velazquez	3 *p.m.*	WALLACE COLLECTION
Opening Day of Exhibition of Black and White and Colour Work by Members of the R.I.B.A., and until October 11.	10–5	R.I.B.A. GALLERIES, 9 CONDUIT STREET, W.
Sculpture by Dora Gordine. Paintings and Drawings by C. R. W. Nevinson, throughout the month. Entrance fee 1s. 2d. including tax.	10–6	THE LEICESTER GALLERIES, LEICESTER SQUARE, W.C.
Paintings and Drawings by Members of the Campden Hill Club, to October 13.	10–5 *Sats.* 10–1	WALKER'S GALLERIES, 118 NEW BOND STREET, W.1.
Sculpture, Drawings and Wood Engravings by Aristide Maillol. Wood Engravings by Eric Gill, throughout the month. Entrance fee 1s. 2d. including tax.	10–5.30 *Sats.* 10–1	THE GOUPIL GALLERY, 5 REGENT STREET, WATERLOO PLACE, LONDON, S.W.1.
An Exhibition of Modern Tendencies in Furnishing and Decoration. Throughout the month.	9–6 *Sats.* 9–1	MANSARD GALLERY, HEAL AND SON, LTD., 196 TOTTENHAM COURT ROAD, W.1.

TUESDAY, **OCTOBER 2**—

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—I	3 *p.m.*	" " "
Costumes of the Eighteenth Century	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Costumes of the Nineteenth Century	12 *noon.*	" " " "
Reynolds—Watts	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " Admission 6d.	12 *noon.*	" " "
Spanish Painting	11 *a.m.*	NATIONAL GALLERY
" " "	12 *noon.*	"
Selected Pictures	3 *p.m.*	WALLACE COLLECTION
Watercolours by Alice M. Fowler, M. T. Noltenius and Lilian Richardson. Until *Sats.* 10–1 October 12.	10–5.30	ARLINGTON GALLERY, 22 OLD BOND STREET, W.1.

WEDNESDAY, **OCTOBER 3**—

A Selected Subject	12 *noon.*	BRITISH MUSEUM TOURS
Early Greece (Crete and Mycenæ)	12 *noon.*	" " "
Early Age of Italy (Etruscans, etc.)	3 *p.m.*	" " "
Life and Arts of the Dark Races—I	3 *p.m.*	" " "
Miniatures	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Early English Furniture	12 *noon.*	" " " "
Indian Section : Mogul Art	3 *p.m.*	" " " "
Blake—Rossetti	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " Admission 6d.	12 *noon.*	" " "
English Portraits	11 *a.m.*	NATIONAL GALLERY
" " "	12 *noon.*	"
Opening Day, Oils and Watercolours by George Charlton. Sculpture, etc., by Sylvia Kingham. Until October 27.	10–6 *Sats.* 10–1	THE REDFERN GALLERY, 27 OLD BOND STREET, W.1.

THURSDAY, **OCTOBER 4**—

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.*	" " "
English Seventeenth-Century Furniture	12 *noon.*	VICTORIA AND ALBERT MUSEUM
English Eighteenth-Century Furniture	3 *p.m.*	" " " "
French Century Furniture	7 *p.m.*	" " " "
Chinese Sculpture	7 *p.m.*	" " " "
Some Recent Painters	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " "	12 *noon.*	" " "
Rubens—Van Dyck—Poussin—Claude	11 *a.m.*	NATIONAL GALLERY
" " " Admission 6d.	12 *noon.*	" "
Rembrandt	12 *noon.*	WALLACE COLLECTION

FRIDAY, **OCTOBER 5**—

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.*	" " "
Italian Renaissance Furniture	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Tapestries	12 *noon.*	" " " "
Celtic Ornament	3 *p.m.*	" " " "
Watts and Some Contemporaries	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " "	12 *noon.*	" " "
Italian Primitives	11 *a.m.*	NATIONAL GALLERY
" " Admission 6d.	12 *noon.*	" "
Italian Painting—I	3 *p.m.*	WALLACE COLLECTION

SATURDAY, **OCTOBER 6**—

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.*	" " "
French Renaissance Furniture	12 *noon.*	VICTORIA AND ALBERT MUSEUM
General Tour	3 *p.m.*	" " " "
Indian Section : Jade	3 *p.m.*	" " " "
Glass	7 *p.m.*	" " " "
Chinese Sculpture	7 *p.m.*	" " " "
French Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " "	12 *noon.*	" " "
General Survey—I	11 *a.m.*	NATIONAL GALLERY
" " "	12 *noon.*	" "
English Portraits	12 *noon.*	WALLACE COLLECTION

MONDAY, **OCTOBER 8**—

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

MONDAY, **OCTOBER 8**—*(continued)*.

Jacobean Furniture	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Majolica	3 *p.m.*	" " " "
Stained Glass	3 *p.m.*	" " " "
Some Recent Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " "	12 *noon.*	" " "
Dutch Genre and Landscape	11 *a.m.*	NATIONAL GALLERY
" " "	12 *noon.*	" "
Rubens	3 *p.m.*	WALLACE COLLECTION

TUESDAY, **OCTOBER 9**—

Early Britain—III (Bronze Age)	12 *noon.*	BRITISH MUSEUM TOURS
Life and Arts of the Dark Races—II	12 *noon.*	" " "
Greek Sculpture—II (Elgin Marbles)	3 *p.m.*	" " "
Monuments of Assyria—II	3 *p.m.*	" " "
English Pottery	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Chinese Porcelain—I	3 *p.m.*	" " " "
Blake—Rossetti—Watts	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " Admission 6d.	12 *noon.*	" " "
Wilson—Crome—Turner	11 *a.m.*	NATIONAL GALLERY
" " "	12 *noon.*	" "
French Furniture	3 *p.m.*	WALLACE COLLECTION
Opening day of Lily F. Waring Watercolours, Early Maps and Naval Prints. Until October 19. Admission 1s., including catalogue.	10–5.30 *Sats.* 10–1	BEAUX-ARTS GALLERY, BRUTON PLACE, W.

WEDNESDAY, **OCTOBER 10**—

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.*	" " "
Persian Metalwork	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Chinese Porcelain—I	3 *p.m.*	" " " "
Indian Section : Metalwork	3 *p.m.*	" " " "
Hogarth—Pre-Raphaelites	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " Admission 6d.	12 *noon.*	" " "
Some Masterpieces	11 *a.m.*	NATIONAL GALLERY
" " "	12 *noon.*	" "

THURSDAY, **OCTOBER 11**—

Greek and Roman Jewellery and Bronzes	12 *noon.*	BRITISH MUSEUM TOURS
Greek and Roman Life—I	12 *noon.*	" " "
The Romans in Britain—I	3 *p.m.*	" " "
Early Britain—II (Late Stone Age)	3 *p.m.*	" " "
Chinese Porcelain—III	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Continental Porcelain	3 *p.m.*	" " " "
French Porcelain	7 *p.m.*	" " " "
Turner and Landscape	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " "	12 *noon.*	" " "
Titian—Tintoretto—Veronese	11 *a.m.*	NATIONAL GALLERY
" " " Admission 6d.	12 *noon.*	" "
Selected Pictures	3 *p.m.*	WALLACE COLLECTION

FRIDAY, **OCTOBER 12**—

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—I	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Rug Weaving and Knotting	12 *noon.*	" " " "
Japanese Paintings	3 *p.m.*	" " " "
Sargent and Portraiture	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " "	12 *noon.*	" " "
Italy and Netherlands Compared	11 *a.m.*	NATIONAL GALLERY
" " "	12 *noon.*	" "
Dutch Genre	3 *p.m.*	WALLACE COLLECTION

SATURDAY, **OCTOBER 13**—

The Romans in Britain—II	12 *noon.*	BRITISH MUSEUM TOURS
Early Britain—III (Bronze Age)	12 *noon.*	" " "
Tour of Several Sections	3 *p.m.*	" " "
A Sectional Tour	3 *p.m.*	" " "
English Porcelain—II	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Della Robbia	3 *p.m.*	" " " "
Indian Section : Architecture	3 *p.m.*	" " " "
General Tour	7 *p.m.*	" " " "
English Medieval Sculpture	7 *p.m.*	" " " "
French Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " "	12 *noon.*	" " "
General Survey—II	11 *a.m.*	NATIONAL GALLERY
" " "	12 *noon.*	" "
Miniatures	12 *noon.*	WALLACE COLLECTION

MONDAY, **OCTOBER 15**—

Records of Babylon and Assyria—II	12 *noon.*	BRITISH MUSEUM TOURS
Arts and Customs of Ancient Egypt—III	12 *noon.*	" " "
Monuments of Egypt—II	3 *p.m.*	" " "
Greek Sculpture—II (Elgin Marbles)	3 *p.m.*	" " "
Oriental Arms and Armour	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Evolution of the Chair	12 *noon.*	" " " "
European Arms and Armour	3 *p.m.*	" " " "
Salt Glazed Stoneware	3 *p.m.*	" " " "
Hogarth—Pre-Raphaelites	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " "	12 *noon.*	" " "
French Painting	11 *a.m.*	NATIONAL GALLERY
" " "	12 *noon.*	" " "
French Painting—I	3 *p.m.*	WALLACE COLLECTION
Oils and Watercolours by L. Masters Dalton, E. B. Macdonald, F. Wynne Murray, and M. Stuart Smithson. October 15 to 27.	10–5 *Sats.* 10–1	WALKER'S GALLERIES, 118 NEW BOND STREET, W.1.

TUESDAY, **OCTOBER 16**—

The Greek Vases	12 *noon.*	BRITISH MUSEUM TOURS
Greek and Roman Life—II	12 *noon.*	" " "
Arts and Customs of Ancient Egypt—III	3 *p.m.*	" " "
Records of Babylon and Assyria—II	3 *p.m.*	" " "
Ecclesiastical Metalwork	12 *noon.*	VICTORIA AND ALBERT MUSEUM
English Plate	3 *p.m.*	" " " "
Turner and Landscape	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " " Admission 6d.	12 *noon.*	" " "
Rembrandt, Hals, and Dutch Portraits	11 *a.m.*	NATIONAL GALLERY
" " " " "	12 *noon.*	" "
French Painting—II	3 *p.m.*	WALLACE COLLECTION

A LONDON DIARY (*continued*).

TUESDAY, **OCTOBER 16**—(*continued*).

Opening Day of Exhibition of Designs by Students Exempted from the Final Examination, and until October 23.	10–5	R.I.B.A. GALLERIES, 9 CONDUIT STREET, W.
Pastel Sketches of Lake Como, etc., by Letice M. Thomson. Until October 20.	10–5 *Sats.* 10–1	WALKER'S GALLERIES, 118 NEW BOND STREET, LONDON, W.1.
Watercolours by Edith Harvey (Egypt and Sudan, South and East Africa, Greece, Syria, etc.) and Kathleen Steuart (Skye, South of France, etc.) Until October 26.	10–5.30 *Sats.* 10–1	ARLINGTON GALLERY, 22 OLD BOND STREET, W.

WEDNESDAY, **OCTOBER 17**—

A Selected Subject	12 *noon.*	BRITISH MUSEUM TOURS
Early Britain—IV (Iron Age)	12 *noon.*	" " "
Anglo-Saxon Period—I	3 *p.m.*	" " "
Life and Arts of the Dark Races—III	3 *p.m.*	" " "
Chinese Bronzes	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Continental Plate	3 *p.m.*	" " " "
Indian Section : Textiles	3 *p.m.*	" " " "
General Visit	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " Admission 6d.	12 *noon.*	" " "
Crivelli and the Paduans	11 *a.m.*	NATIONAL GALLERY
" " " "	12 *noon.*	" "

THURSDAY, **OCTOBER 18**—

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.*	" " "
Goldwork and Jewellery	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Precious Stones	3 *p.m.*	" " " "
Ironwork	7 *p.m.*	" " " "
Japanese Prints	7 *p.m.*	" " " "
French Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" "	12 *noon.*	" " "
The Nineteenth Century in England	11 *a.m.*	NATIONAL GALLERY
" " " " Admission 6d.	12 *noon.*	" "
French Painting—III	3 *p.m.*	WALLACE COLLECTION

FRIDAY, **OCTOBER 19**—

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.*	" " "
General Tour	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Ecclesiastical Embroideries	3 *p.m.*	" " " "
Coptic Tapestries	3 *p.m.*	" " " "
English Landscape	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" "	12 *noon.*	" " "
Florentine Painting	11 *a.m.*	NATIONAL GALLERY
" " Admission 6d.	12 *noon.*	" "
French Painting—IV	3 *p.m.*	WALLACE COLLECTION

SATURDAY, **OCTOBER 20**—

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.*	" " "
Carpets	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Tapestries	3 *p.m.*	" " " "
Indian Section : Paintings	3 *p.m.*	" " " "
Vestments—I	7 *p.m.*	" " " "
Symbolism in Design	7 *p.m.*	" " " "
Pre-Raphaelites	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" "	12 *noon.*	" " "
General Survey—III	11 *a.m.*	NATIONAL GALLERY
" "	12 *noon.*	" "
Dutch Landscape	12 *noon.*	WALLACE COLLECTION

MONDAY, **OCTOBER 22**—

Arts and Customs of Ancient Egypt—IV	12 *noon.*	BRITISH MUSEUM TOURS
Hittite and Hebrew Collections	12 *noon.*	" " "
The New Testament Period	3 *p.m.*	" " "
Monuments of Egypt—III	3 *p.m.*	" " "
Vestments—II	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Chippendale	12 *noon.*	" " " "
Lace	3 *p.m.*	" " " "
Early Eastern Pottery	3 *p.m.*	" " " "
French Painting	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" "	12 *noon.*	" " "
Landscape : Gainsborough, Constable and their Influence.	11 *a.m.*	NATIONAL GALLERY
" " " "	12 *noon.*	" "
French Painting—V	3 *p.m.*	WALLACE COLLECTION

TUESDAY, **OCTOBER 23**—

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.*	" " "
Bayeux Tapestry—I	12 *noon.*	VICTORIA AND ALBERT MUSEUM
Illuminated MSS.	12 *noon.*	" " " "
Bayeux Tapesty—II	3 *p.m.*	" " " "
General Visit	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" " Admission 6d.	12 *noon.*	" " "
Masaccio—Francesca—MicheLangelo	11 *a.m.*	NATIONAL GALLERY
" " " "	12 *noon.*	" "
French Painting—VI	3 *p.m.*	WALLACE COLLECTION

WEDNESDAY, **OCTOBER 24**—

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.*	" " "
Illuminated MSS.	12 *noon.*	VICTORIA AND ALBERT MUSEUM
General Tour	3 *p.m.*	" " " "
Indian Section : Sculpture	3 *p.m.*	" " " "
Reynolds—Watts	11 *a.m.*	NATIONAL GALLERY, MILLBANK
" "	12 *noon.*	" "
Some Portraits Contrasted	11 *a.m.*	NATIONAL GALLERY
" " " "	12 *noon.*	" "

Architect: Andrew Mather, Lic. R.I.B.A.

Entrance Hall, Kit-Cat Restaurant

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A LONDON DIARY (*continued*).

THURSDAY, OCTOBER 25—

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.	" " "
Early Renaissance Sculpture	12 noon.	VICTORIA AND ALBERT MUSEUM
Donatello	3 p.m.	" " " "
Michelangelo	7 p.m.	" " " "
Watercolours	7 p.m.	" " " "
Some Recent Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
" " "	12 noon.	" " "
Early Flemish, French and German Painting	11 a.m.	NATIONAL GALLERY
" " " " "	12 noon.	" "
Admission 6d.		
Italian Painting—II	3 p.m.	WALLACE COLLECTION
Opening Day, Paintings and Watercolours, Early Maps and Naval Prints, by F. H. S. Shepherd. Closing November 10. Admission 1s., including catalogue.	10–5.30 *Sats.* 10–1	BEAUX-ARTS GALLERY, BRUTON PLACE, W.

FRIDAY, OCTOBER 26—

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.	" " "
Rodin	12 noon.	VICTORIA AND ALBERT MUSEUM
Chinese Porcelain	12 noon.	" " " "
Enamels	3 p.m.	" " " "
Pre-Raphaelites	11 a.m.	NATIONAL GALLERY, MILLBANK
"	12 noon.	" "
Leonardo—Raphael—Correggio	11 a.m.	NATIONAL GALLERY
" " " Admission 6d.	12 noon.	" "
Titian, Van Dyck and Gainsborough	3 p.m.	WALLACE COLLECTION
Opening Day of Exhibition of Designs by Students Exempted from the Intermediate Examination. Until November 2.	10–5	R.I.B.A. GALLERIES, 9 CONDUIT STREET, W.

SATURDAY, OCTOBER 27—

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.	" " "
Ivories	12 noon.	VICTORIA AND ALBERT MUSEUM
Jade and Lacquer	3 p.m.	" " " "
Indian Section : General Tour	3 p.m.	" " " "
Della Robbia	7 p.m.	" " " "
Paintings : Barbizon	7 p.m.	" " " "
Turner	11 a.m.	NATIONAL GALLERY, MILLBANK
" " " " " "	12 noon.	" " "

SATURDAY, OCTOBER 27—(*continued*).

Drawing	11 a.m.	NATIONAL GALLERY
"	12 noon.	" "
French Furniture	12 noon.	WALLACE COLLECTION

MONDAY, OCTOBER 29—

Glass and Its History	12 noon.	BRITISH MUSEUM TOURS
Records of Babylon and Assyria	12 noon.	" " "
Early Greece (Crete and Mycenæ)	3 p.m.	" " "
Monuments of Europe	3 p.m.	" " "
General Tour	12 noon.	VICTORIA AND ALBERT MUSEUM
Evolution of the Panel	12 noon.	" " " "
Musical Instruments	3 p.m.	" " " "
Japanese Pottery	3 p.m.	" " " "
French Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
" "	12 noon.	" " "
Early Venetian	11 a.m.	NATIONAL GALLERY
" "	12 noon.	" "
Selected Pictures	3 p.m.	WALLACE COLLECTION
Ordinary General Meeting. The President's Address (Mr. W. H. Ansell, M.C., F.R.I.B.A.)	7.30 p.m.	THE ARCHITECTURAL ASSOCIATION (INCORPORATED), 34–36 BEDFORD SQUARE, W.C.1.

TUESDAY, OCTOBER 30—

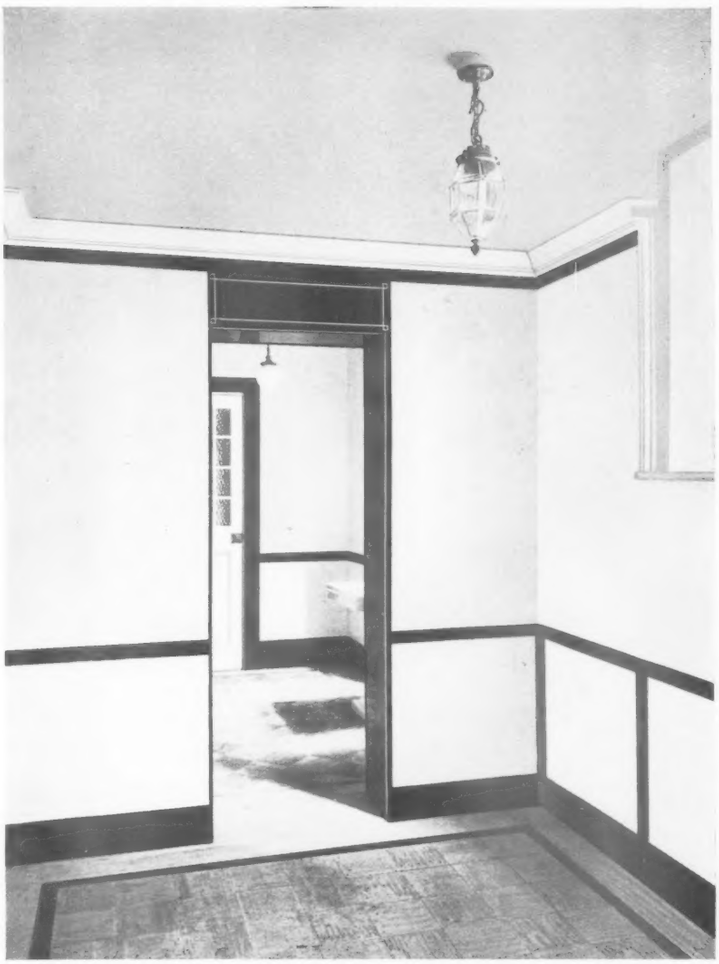
Porcelains of China	12 noon.	BRITISH MUSEUM TOURS
Arts and Customs of Ancient Egypt	12 noon.	" " "
Monuments of Assyria	3 p.m.	" " "
Greek Sculpture	3 p.m.	" " "
Paintings	12 noon.	VICTORIA AND ALBERT MUSEUM
Watercolours	3 p.m.	" " " "
General Visit	11 a.m.	NATIONAL GALLERY, MILLBANK
" " Admission 6d.	12 noon.	" " "
Velazquez and Some Contemporaries	11 a.m.	NATIONAL GALLERY
" " "	12 noon.	" "
Miniatures	3 p.m.	WALLACE COLLECTION

WEDNESDAY, OCTOBER 31—

Potters of Old England	12 noon.	BRITISH MUSEUM TOURS
Arts and Customs of Ancient Egypt	12 noon.	" " "
Britain Before the Roman Conquest	3 p.m.	" " "
Greek and Roman Life	3 p.m.	" " "
Italian Sculpture	12 noon.	VICTORIA AND ALBERT MUSEUM
Raphael Cartoons	3 p.m.	" " " "
Indian Section : Woodwork	3 p.m.	" " " "
Turner	11 a.m.	NATIONAL GALLERY, MILLBANK
" Admission 6d.	12 noon.	" " "
Hogarth—Reynolds—Gainsborough	11 a.m.	NATIONAL GALLERY
" " "	12 noon.	" "

Londoniana *and* Archæologia.

We regret the omission of Mr. Beresford Chancellor's next article on *Londoniana*, and of the illustrations on *Archæologia*, in this issue of THE ARCHITECTURAL REVIEW owing to lack of space. Both features will appear in the November issue



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AGENTS.—BELFAST : William D. Ryall, 38 Scottish Provident Buildings, Donegal Square West. BIRMINGHAM : E. E. Ingram, 55 Chamber of Commerce Building, New Street. DUBLIN : J. L. Smallman, Ltd., 3 William's Row, Off Bachelors' Walk. GLASGOW : Shanks & Co., Ltd., 189 West George Street. HOVE : J. H. Almond, 4 Adelaide Crescent. LEEDS : W. A. Chambers, Park Chambers, Park Cross Street. LIVERPOOL : Hutchison & Company, 62 Dale Street. MANCHESTER : Hutchison & Company, 1 North Parade, St. Mary's Parsonage. NEWCASTLE-ON-TYNE : J. H. Bentham & Co., Bentham Buildings, Side.

The Italian Marionettes.

A Successful London Season.

At the New Scala Theatre, in Charlotte Street, Mariani's Italian Marionettes have been performing during the months of August and September to delighted audiences.

The season, which commenced on August 20, gave an entirely new repertoire consisting of operas, operettas, musical comedies, a presentation of ballet upon a scale not hitherto seen in this country, and a remarkably varied music-hall entertainment. The latter included a new series of most amusing numbers, besides many of the old favourites.

WUN-HI,
A character from *The Geisha*.

Mr. Mariani was fortunate in having as his right-hand man Signor Giovanni Santoro, the most celebrated marionettist in Italy, who has taken his famous company all over the world. Signor Santoro has given three "command performances" before the King of Italy and the Royal Princes, and is, in fact, a master of marionette manipulation.

The music performed was of a high standard, both as regards choice of works and actual interpretation. It was under the direction of Signor Ticciati, and the musical adviser was Julia Chatterton, who, it is believed, is the first English composer to be commissioned to write for the marionette stage. Her "Russian Revels," with music, libretto, scenario and lyrics by the composer, and special scenery by Nerini, was successfully produced on September 20 before a crowded and distinguished house.

Garden Designs.

The Royal Horticultural Society is arranging an international exhibition of garden designs, which will be held in London this month. The project is being supported by horticulturists and public bodies in Great Britain and abroad, and exhibits have been promised from Canada, South Africa, Australia, France, Germany, America, Sweden, and Holland, and probably Belgium and Denmark will be represented. It is not intended to hold competitions; the object of the exhibition is to provide an opportunity for the examination of the plans adopted at home and abroad in the laying out of gardens and public parks.

The principal part of the international display will be seen in the new building of the Society which was recently opened in Greycoat Street, Westminster, where the centre of the large hall will be transformed into a garden. In addition to the horticultural exhibits, prominence will be given to specimens of statuary by British sculptors, and the Society is having the assistance of Mr. Reynolds-Stephens in the arrangement of this section. Around the hall will be exhibited the designs showing the layout of parks and gardens in various countries. Another outstanding feature will be an historical section relating to gardens in past centuries. There will be a programme of lectures, and the hall of the Society in Vincent Square, as well as the new building, will be used for the exhibition, which will be open for a week.

Greek Art.

Professor Dearmer has arranged to give a course of nine lantern lectures, commencing on October 9, dealing with Greek and Roman architecture, and Pheidias, Myron, Praxiteles, Scopas, and other great sculptors. The lectures will be held on Tuesdays at 5.30 in the Great Hall of King's College. The fee is one shilling for each lecture, or seven shillings for the whole course.

The Gresham Lectures.

The lectures founded by Sir Thomas Gresham will be read to the public at Gresham College, Basinghall Street, on the following days at 6 p.m. :—

Law (Mr. G. W. Wrangham), October 2, 3, 4, and 5; Rhetoric (Dr. Foster Watson), October 9, 10, 11, and 12; Astronomy (Mr. A. R. Hinks, F.R.S.), October 16, 17, 18, and 19; Geometry (Mr. W. H. Wagstaff), October 23, 24, 25, and 26; Divinity (the Rev. Dr. W. H. Thompson), October 30, 31, November 1 and 2; Music (Sir H. Walford Davies), November 13, 14, 15, and 16; Physics (Sir R. Armstrong-Jones), November 20, 21, 22, and 23.

Admission is free. No tickets are required.

TRADE AND CRAFT.

The Union Bank of Scotland, Glasgow.

We are informed that Messrs. Korkoid Decorative Floors carried out a contract for their Korkoid Tiling in the Union Bank of Scotland. This material has been laid in the main corridors and in most of the principal rooms.

Hudson's Bay House, Bishopsgate, London.

The general contractors were Dove Brothers, and among the artists, craftsmen and sub-contractors were the following: Dove Bros. (demolition and joinery work); Dorman Long & Co., Ltd. (steelwork); British Fibro-Cement Works, Ltd. (fireproof floors); H. T. Jenkins and Son, Ltd. (granite); White Allom & Co. (external carving models and special decorations); H. H. Martyn & Co. (external carving); Dorian Workshops (letter carving); Walton Goody and Cripps (wall linings); Walter MacFarlane & Co. (turret); Starkie, Gardner, Ltd. (turret balustrades and dome); Joseph Brookes and Sons (Silex York stone steps and paving); Dixon, Corbitt and R. S. Newall and Co., Ltd. (lightning conductor), J. A. King & Co. (ferro-glass patent roof lighting); Coubro and Scrutton (flagstaffs); Nine Elms Stonemasonry Works (Portland stonework); Richard Crittall & Co., Ltd. (heating and ventilating); Rotamisor Combustions, Ltd. (oil burners); Tyler and Freeman (electrical installations); Bagues (gates, wrought-iron grilles and external lanterns); Express Lift Co. (lifts); Stevens and Adams, Ltd. (wood block flooring); Crittall Manufacturing Co. (steel windows and skylights); John Blaikie and Sons, Ltd. (drainage and plumbing); Pontifex and Sons, Ltd. (sanitary fittings); Diespeker & Co. (marble mosaic floors, walls and partition); Vitrolite Co. (vitrolite wall linings); Haywards, Ltd. (pavement and stallboard lights); Chubb and Sons' Lock and Safe Co. (safe doors and safe); Leyland and Birmingham Rubber Co. (rubber flooring); Merchant Trading Co. (soundproof rooms); Comyn Ching & Co. (ironmongery); Palmers' Travelling Cradle Co. (permanent fixings for cradles); Expanded Metal Co. (suspended ceilings); Val de Travers (asphalt work); Synchronome Co., Ltd. (clocks); A. Goslett & Co. (glazing). The London Brick Co. and Forders Ltd. supplied 500,000 "Phorpres" Flettons.

Scientific Light.

More light—and better light is a slogan of The Benjamin Electric, Ltd., whose new factory at Tottenham was visited recently by representatives of the technical, architectural, and wireless presses. The business is but twenty years old and was established in Rosebery Avenue in 1908. So rapid was its growth, however, that ten years later a move was made to more extensive premises at Tottenham. In 1925 six additional workshops were added, and in 1927 it became imperative to build the new factory, which doubles the floor space available in the older buildings.

The main activity of the business is the manufacture and sale of scientific lighting equipment. A special experimental and research laboratory, under the direction of Commander Hadyn T. Harrison, M.I.E.E., is continually testing and carrying out experiments with the company's products to ensure that they are thoroughly up to date. Amongst the goods manufactured by Messrs. Benjamin are reflectors, wireless valve holders, Boyce moto meters, and electric horns for motor-cars.

A Growing Business.

Messrs. Gibbons and Dean Ltd., specialists in leaded lights, memorial windows, glass signs, glass fascias, illuminated signs and wood letter makers, have, owing to the rapid growth of their business, greatly extended their premises in High Road, Ilford, London, E., in which Messrs. Gibbons have installed new plant. By means of the facilities afforded by larger workshops and studios they are now able to carry out all orders entrusted to them with expedition.

An Alternative to Turpentine.

"At the present time," says a writer in THE ARCHITECTS' JOURNAL, "when the price of turpentine is three times that of white spirit, a cutting of costs by the use of this latter commodity, in the capacity of a thinner for paint and varnish, is a matter which has hitherto received but little attention from the architect. To some extent this may be due to the fact that the introduction of white spirit was received with a certain amount of prejudice, more especially at a time when the smell of turpentine was regarded as the hallmark of a good paint or varnish. Its wider use during the past two or three years, however, has proved this prejudice to be unjustified, and if white spirit is now regarded as an alternative to turpentine rather than as a substitute, its universal adoption should only be a matter of time."

"This white spirit, it will be recalled, is obtained as a distillation product of petroleum, and is a liquid somewhat heavier than petrol, but lighter than kerosene or paraffin. As a thinner, whether used in the actual manufacture of paint and varnish, or in the hands of the decorator, it has all the good qualities generally associated with turpentine, and some commendable features of its own, irrespective of low cost. It is, for instance, a good solvent for the resins and mixes freely with all vegetable and mineral oils which enter into the composition of paint and varnish, and when properly prepared it has very little tendency, if any, to cause "bloom." It is free from grease, free from water and other impurities, and leaves no residue on evaporation. Its odour, moreover, is pleasant—being less pungent than that of turpentine; its colour is unaffected, even when kept in stock for a considerable time; and its rate of drying is practically the same as that of a good quality turpentine."

"A special feature in its favour is also the fact that white spirit is remarkably consistent in quality and composition, due to the control which is exercised in present-day distillation practice for petroleum products. In this respect it differs from turpentine, which cannot be distilled to specification so readily. Being a comparatively cheap product, and at the same time one which is produced in large quantities without any appreciable variation in quality or composition, it cannot be overlooked that it is not likely to be adulterated to the same extent as turpentine, for the gain could never be as tempting. But in addition to this, the source of supply, in the case of white spirit, is a regular and steady one, and consequently prices are not subject to any violent fluctuations. Turpentine, on the other hand, is very uncertain in this respect, for, being obtained from the resinous exudation of certain trees, it is more or less affected by weather conditions so far as the supply of raw material is concerned."

"Although it has been frequently suggested that white spirit compared with turpentine, has a bad effect upon the health of those who work with it, there is no foundation for this statement. The odour of white spirit is, indeed, one of its most useful features, for when properly prepared it is far less unpleasant to work with over prolonged periods than any of the other so-called turpentine substitutes, which are often evil-smelling, and for this reason alone quite unsuitable for interior use."

"Here, then, is the case for consideration. White spirit has been tried and proved satisfactory as an alternative to turpentine; it has some commendable features in its favour; and its cost is roughly one-third of that of a good quality turpentine."

"The selection of a white spirit, let it be added, should be made in the first case with due consideration to its odour and colour. The odour should be a pleasant and sweet one, with no resemblance whatever to either paraffin or petrol; whilst the colour should be "water-white," and quite free from the slightest yellowish cast or any sign of "bloom." Specification No. 245 (1926) of the British Engineering Standards Association, however, has been drawn up to cover the requirements of a white spirit for use in paint and varnish, and products which conform to this specification may be relied upon to give satisfactory results."