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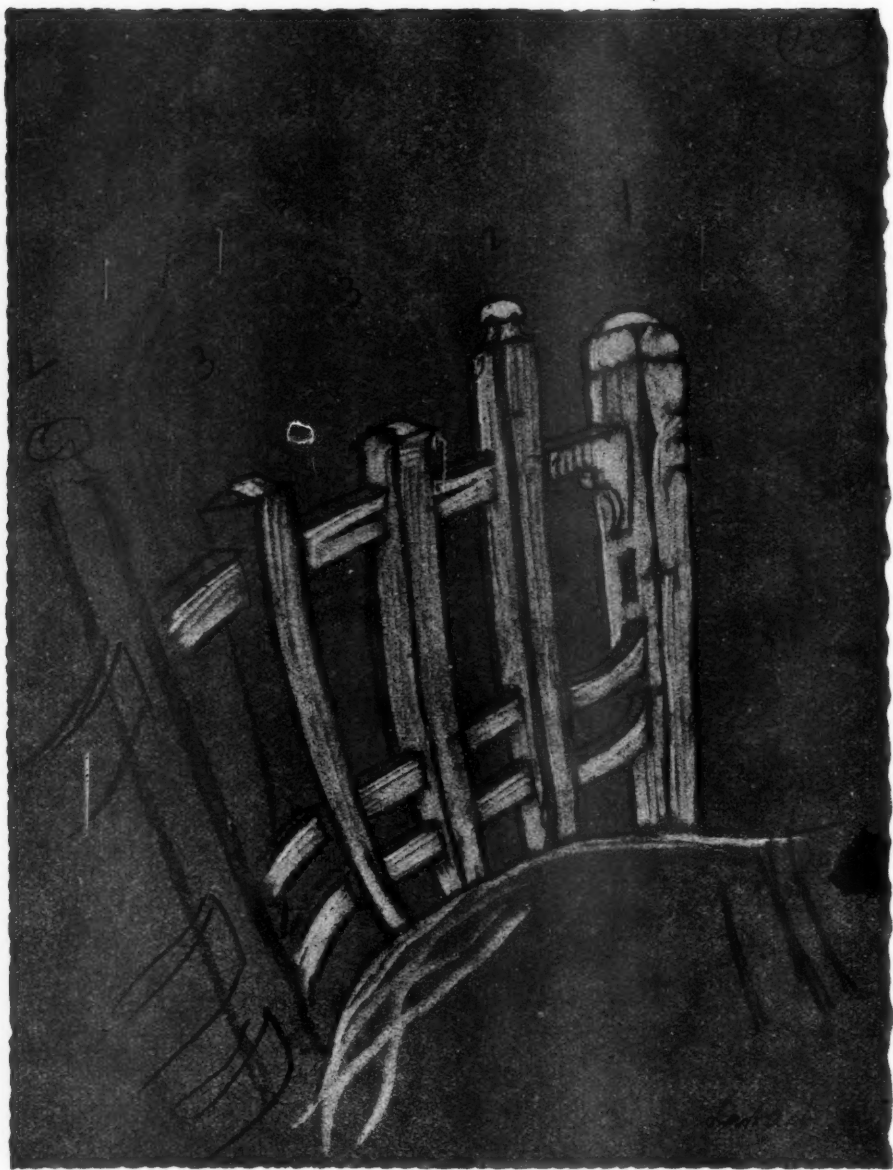


Plate I.

November 1928.

A STUDY IN VARIATIONS.

From a drawing for a scene in *THE PRETENDERS*.

By Edward Gordon Craig.



The Fall of a Tower.

By Francis Dickie.

EVEN when we waggle our eyebrows over the cracks in St. Paul's, and talk in dubious tones of the Danger to the Dome, it would be absurd for most of us to pretend that we really think the thing can fall down. It would seem incredible that a great tower of solid stone should wear out and crumple suddenly. Yet this remarkable architectural event recently occurred in the gentle medieval town of Tours. Here the Tower of Charlemagne unexpectedly collapsed in less than a minute after standing for over a thousand years.

This is the first instance of its kind in Europe, if not in the entire world, where the effects of time and weather have brought about the abrupt disintegration of an apparently solid stone structure. It was one of the finest relics of the Dark Ages, and but for neglected repairs, due to Governmental lack of funds, might have been saved for future generations to look upon.

Twenty-four hours before its fall several cracks showed upon the face of the tower. When these were noticed, the mayor ordered all the people living in the immediate vicinity to vacate their premises pending investigations. At first, however, no great fear was felt. But when, on the following day, cracks began slowly to creep all over the face of the tower, the mayor realized too late that something serious was happening.

Word passed through the town, and by evening practically all the 70,000 inhabitants gathered about the tower—a great multitude—eager to witness a unique demonstration of the triumph of Time. At 8 o'clock in the evening, eighteen hours after the first undeniable signs of weakness, the tower trembled and swayed. A long moment it hung, striving to maintain the erectness which had lasted over a thousand years. Then the south façade crumbled. And in an instant the whole mass fell

with a loud roaring, and a great wave of broken stones filled the street for a distance of 200 feet.

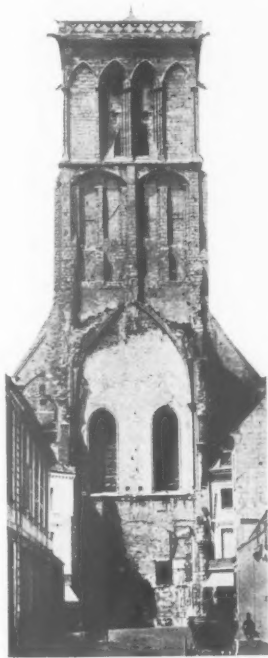
With the fall of the tower under such unusual circumstances there passed the last standing part of the Abbey of St. Martin, which was completed in the year 800. The abbey buildings were extensive at the end of the eighth century. Two hundred monks lived in its dormitories: twenty at a time they chanted in the chapel, and, with changes every hour, the chanting was kept up from year's end to year's end for centuries. The prosperity of these monks increased so rapidly that their wealth became a country fable. In a time when gold and silver were scarce their coffers were full.

During the early period of the abbey there were twenty-eight churches under its jurisdiction. The monks were not required to give any accounting to the Archbishop of the revenue they derived. In time this prosperity led to corruption. King Charles the Bald had a house-cleaning and reduced the monks to fifty pious men. These guarded the ancient treasure, which was constantly augmented by gifts from pious people.

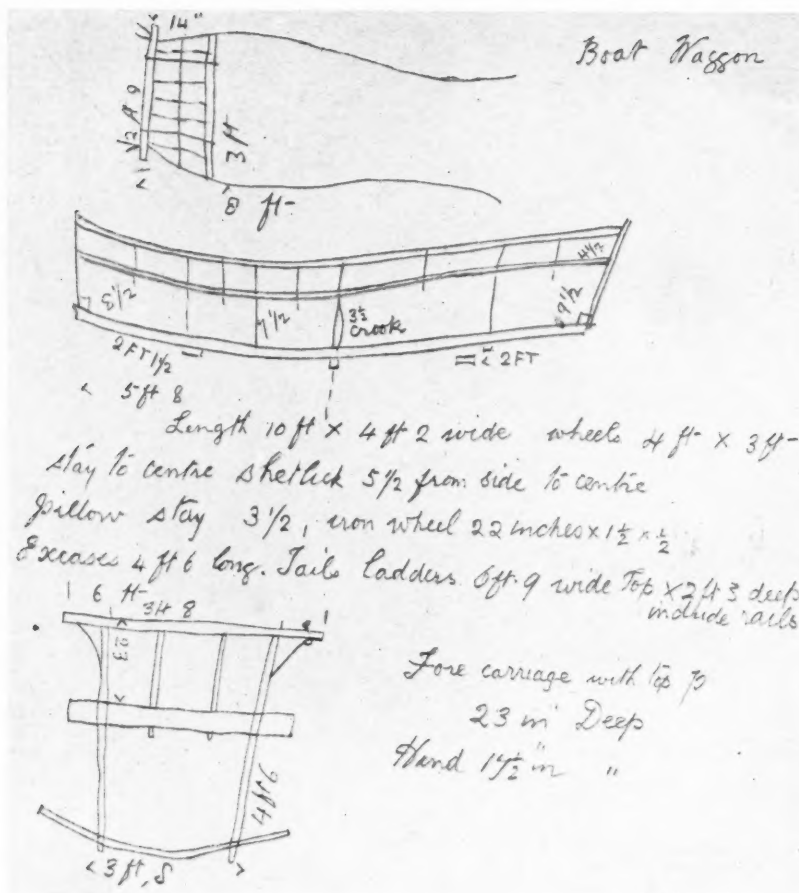
But finally, during the religious wars, the coffers of the abbey were emptied by the army of Condé in 1561, and about a million dollars were dispersed. After that the prosperity of the abbey waned. But the building survived until the time of the Revolution.

To this abbey, in the year 770, came the mighty King Charlemagne, he of the flowing beard. He came sadly, for his retainers carried the remains of his wife Luitgard. Near the foot of the tower she was buried.

And those who saw the tower thought: "We go, but you remain." But now the tower lies buried too, with Luitgard, Charlemagne, and the hosts of the dead.



The TOWER of Charlemagne.



A page from a
WHEELWRIGHT'S
SKETCH BOOK.

The Wood Age.

By P. M. Stratton.

With drawings by the AUTHOR.

INTRODUCTION.

Brass, that was in former times used only in small commodities, as in buttons, knobs, handles, buckles, and knockers, or as a thin lining to peasants' purses, now poses as the Colossus of the World. Since the war a brass-throated discontent, a brazen spoiling of the countryside; a brass nobility, a jeunesse d'ormolue; brass shops, brass windows, brass doors; the very cast of the age is brass. The blare of the word blows a man into the way and routine of remembering the homelier and softer word of Wood. For, if he considers wood, and the use of thing and word by his own folk and poets, he can hardly find a dearer English symbol.

Wood is a Home; at Stokesay the crest of a castle, at Salisbury the foundation of a church, at Westminster the span over a King; wood in growth has colour and complexity and is a beam for snow and birds; wood clothes the hills and feeds men and beasts; it is praised in songs and mirrored by deep streams; it makes a roadway grand by its avenues, and a grange secret by its screen; wood invades the waste land by its plough and carts home the spoil of corn; wood is the sinew that threw the French at Crecy, Poitiers, and Agincourt; wood divided oceans and gained our battles on the high seas; it takes the fisherman to his harvest and goes with him down to the mermen. Wood is hard in use, but amiable to the shaping of both cunning and clumsy hands; therefore it has been used for implements, vehicles, and arts, and is the friend of the poor.

I—The Gipsy Caravan.

THE great Wood Age is a lost civilization, and because so few things, of all those many, remain to the English, brass-bound by the great cities, remote from trees and hedges, from carts, calves and pigs, and the little ownerships of peasants, a man has to find a half-alien brotherhood to be his company back to that English symbol. He must travel with those who have something of the unchanging East, with those who live

the prickles and skin fall off and the flesh is like that of sucking-pig.

The gipsy's capital is his mare and foal as well as his cart, and for their sake the cart must be easy to pull, the shafts must curve to suit the mare if she be in foal; and when the horseling can trip and trot behind the cart or is tied to the tailboard, no spike, or sharp rave end, or pointed shutlock, must harm it or offend its soft muzzle.

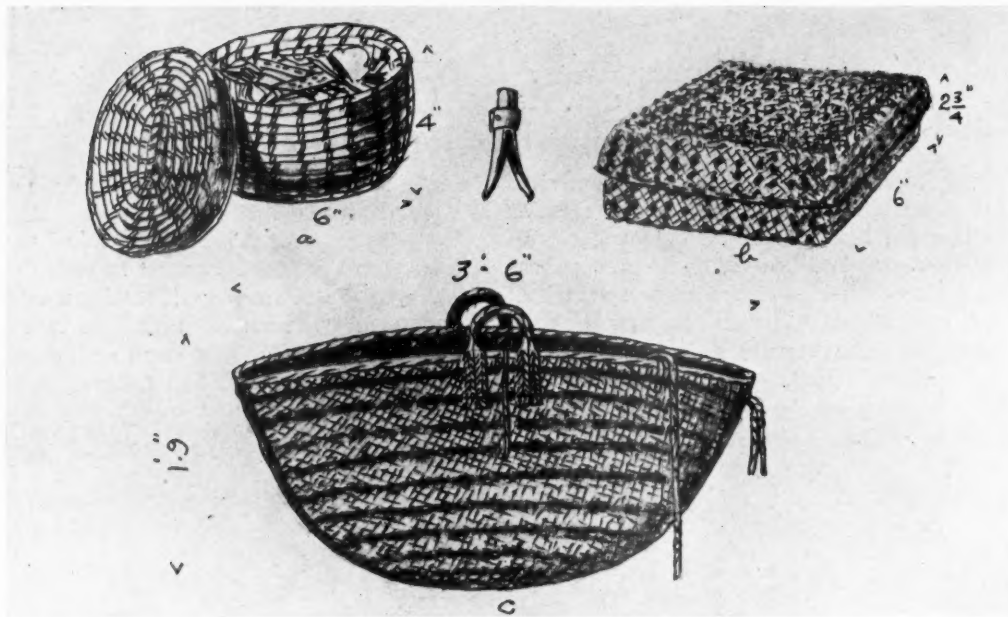


A north-country GIPSY VAN.

in the wood huts on wood wheels, with the gipsies, tinkers, and showmen. To these dwindling people wood is next to bread as the necessary of life, and art is next to roaming for their contentment. Wood partly is their living and partly it is dogs and horses. For the time they may spare from traveling the roads, running little shows at fairs or making little novels which they call telling fortunes, they spend in making clothes-pegs, hurdles, and baskets. This work they do by hand, and sell from door to door with their novelettes. The baskets are pretty for a lady's work to lie in; or strong when made for a body-snatcher, like the one used at Petersham and dropped in the churchyard when George Hughes's father fired the pistol.

The gipsy's fuel is wood, which smells nicer than coal, and he can light it in the wet. The hot wood ash is used in which to roast a clay-cased hedgehog;

In the gipsy's tongue, which is Hindustani, the name for a tent is *Tan*, and for a wagon is *Vardo*, so their house was *tan-vardo*; but when the tribes became more splendid their moving city was made all of wood and called *Kair-vardo*, meaning house-wagon, and, in Gorgio tongue, caravan. A certain family made them, not so well as a village wheelwright, but still of a fine enough sort that this family is called the *Vardo Mescros* or wagon men, and, in Gorgio, the *Coopers*. It is they who hold the patterns for the carts and know the traditional measurements. For carts and wagons are not made up out of books and drawn on paper as by those hands whose mass-production lines the modern street with an unrealist, a ghostly architecture. The wheelwright's drawings are slight and delicate, not to scale, yet show a sensitive finger and a feeling for the proportion of one member to another. They are done in a worn old exercise



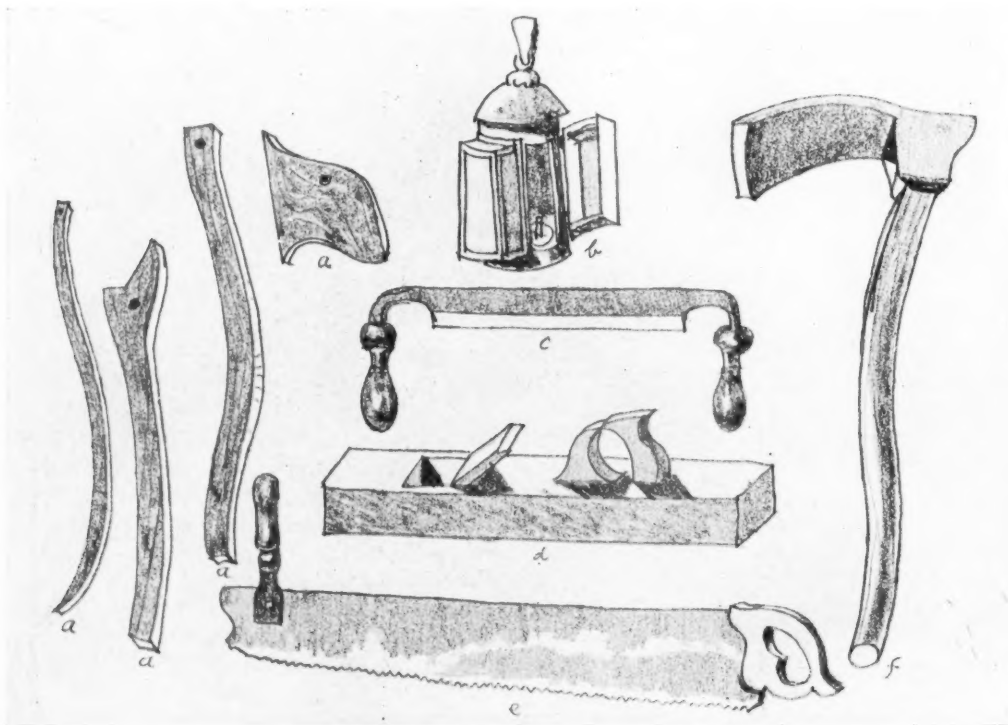
GIPSY BASKETS.

a and b. Work baskets. c. A Body-snatcher's basket.

book with ruled lines and the tables of weights and measures on the back. His real guides, his Phene Spiers and Batty Langley, are his patterns hanging in his shop. These are the instruments of his mystery, and proclaim, but only to the initiate, the normal type of tree in the neighbourhood, the width of the road between ruts, the depth of ruts, the type of horse, the size of the load, and all the pulls of Nature on the designs, as well as the intricacies of construction. Although each vehicle may be slightly different from another, only some considerable event or change will cause a new set

of patterns. A very clever wheelwright, the type of man who is dubbed genius in the "High" arts, will arrive and make many small improvements and embody them in fresh patterns; or the roads may be improved as they were by Mr. Macadam, or iron may get cheaper—in all such happenings new patterns will be wanted.

For gipsy vans there are the proper patterns, different to other vans, and doubtless made by the fingers of the *Vardo Mescros*, who know how to frame most economically the space before the cart's body, where the wife and the



IMPLEMENTS in a WHEELWRIGHT'S SHOP.

a, Patterns. b, Lantern. c, Drawknife. d, Plane. e, Saw. f, Adze.



The *ENTRANCE DOOR* to the Van
of a poor Gipsy.



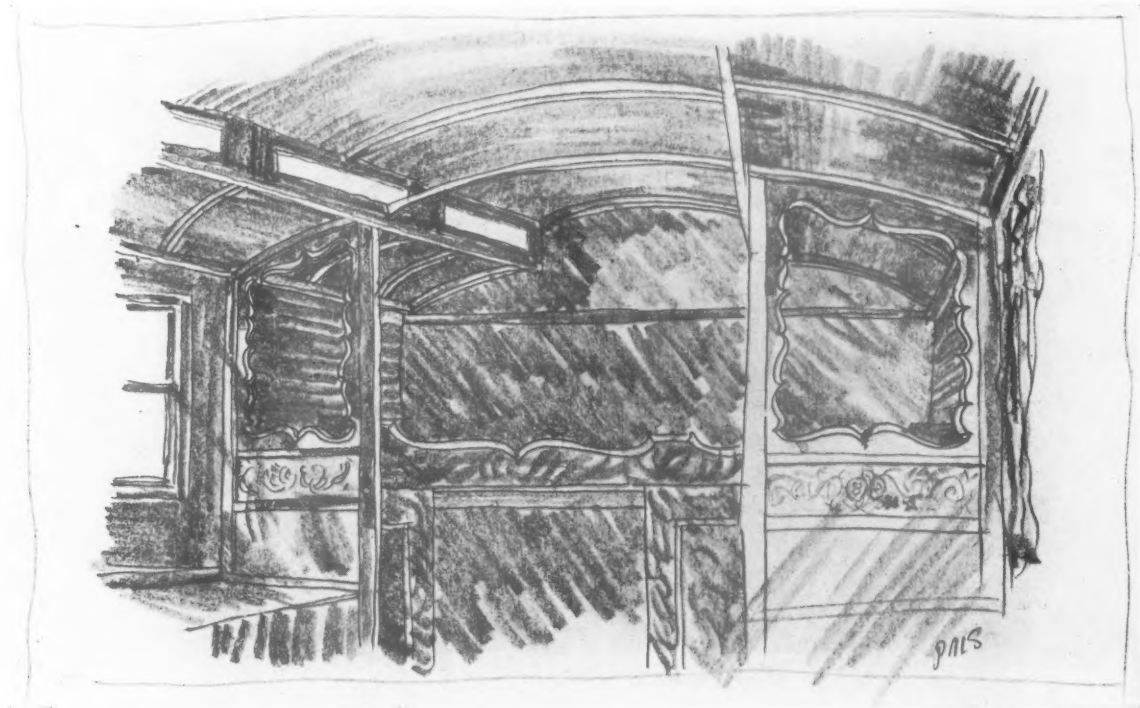
The *FIREPLACE* in a
Gipsy Van.



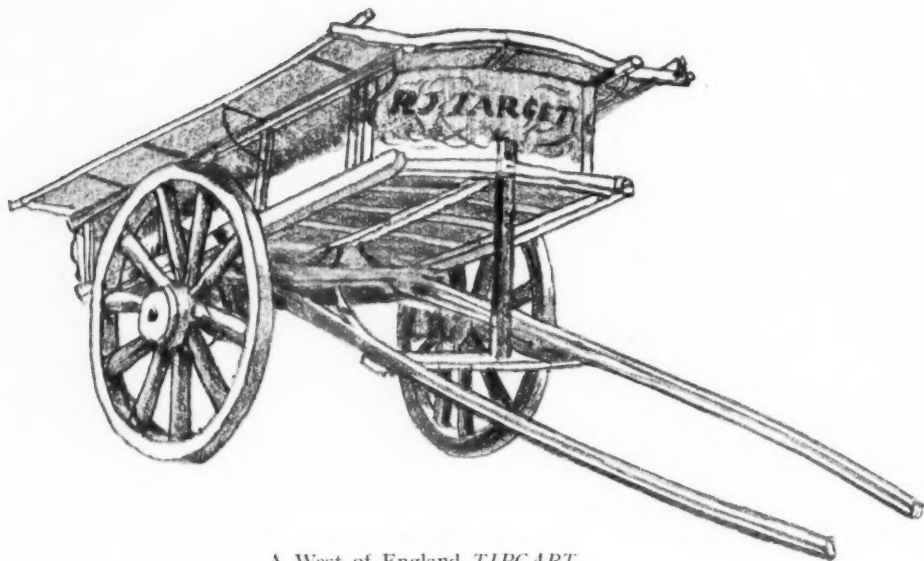
mother and the sister sit; the mother driving and the wife nursing, and the three looking at all things that pass. Also the *Vardo Mescros* plan the inside of the van, making a space for the stove on the left hand of the door which opens in front. As in an old room, the mantelpiece and jambs are much adorned; that shown in the drawing is Mr. Sid Lee's, and has a mantelshelf on cut brackets which spring from gilt and patterned jambs. The beam is shaped and painted with a bunch of forget-me-nots and one of roses. The glass over is not for looking into so much as an ornamental design

with apples and leaves, very finely drawn, between the mistress and her image. Purple glass is used for the knobs to the lockers; it is cast octagonal. Other glass panels are fixed in odd places with different scrolls. The bunks are against the back of the cart, one above and one below, the lower with a shutter to draw for privacy and against draughts.

The Romany tribes brought from their Eastern home the will to be patient under decoration. For whereas all Western folk rise up and put an end to a decorative

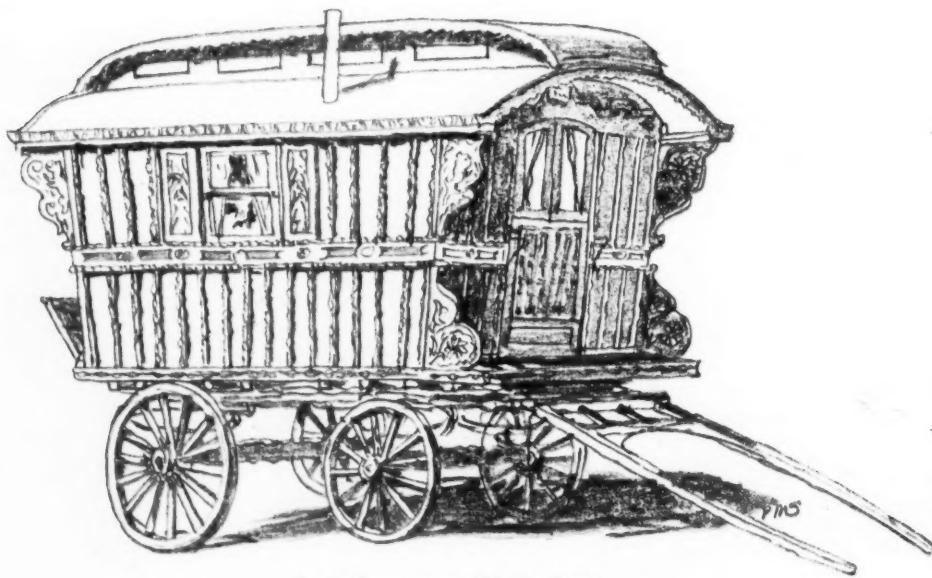


Looking towards the *BEDS* inside a
Gipsy Van.

A West of England *TIPCART*.

period of art with sudden decision—giving their minds to plain spaces, starkness, the *desornamentado*, economy, meanness, and what not—to the Eastern folk, decoration is normal and causes no *ennui*. Therefore the gipsies go gilded, painted, and carved all their days, and suffer the brightness of colours gladly, being glad also with the grey roses of dawn and the violets of the evening.

Mr. George Sturt, in his pleasant book, *The Wheelwright's Shop*, tells of a farmer who ordered a cart and "no 'postles'"; by which phrase George Sturt thinks he meant no ornaments such as stared at him from wooden church roofs.

Sambo Jones' *WAGON*. ■ "Hitched to a Star."A south-country *GIPSY VAN*.

Probably he had in mind the ends of the raves and of the shutlocks which project a few inches and are fashioned into all kinds of splays, pricked out in bright colours. To a farmer drugged with surliness they might seem like the cheerful faces carved to the ends of wood brackets, but to a craftsman they are many things composed into one; first, a running on of the member past the joint to hold it; secondly, a handle for pulling him up to the cart; thirdly, a removal of sharp angles likely to injure or be injured and lose paint; fourthly, a sparkle of colour to draw the eye and direct the hand at once to itself, even in a half light. The *Vardo Mescro* goes past

this almost Greek economy. His caravan is Asiatic overlying the European style, like certain Indian work where the native glitter holds its own against the resting Grecian forms. In paintwork he is complex and exciting compared with the broad blues, reds, and yellows of the English wheelwright. For the gipsy is not entirely a child of the Wood Age; he is not rooted like a tree, but wistful like the wind that coaxes the leaves from the tree and would have them move lightly down the dark drives and be wafted from heath to heath across the spaces of the shires.

(To be continued.)

FIG. 165.—The glazing of the upper lights is heraldic, and is probably the best remaining example of domestic stained glass of the period. The

c. 1465. King: Edw. IV.
FIG. 165.—The hall, bay, and clerestory



brick nogging is later work. The cusped and carved barge boards are particularly fine, and the panel work of the gable is uncommon and good.

windows at Ockwells Manor, Bray, Berkshire.

A History of The English House. By Nathaniel Lloyd. IX.—The Fifteenth Century¹ (continued).

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.	

THE hall was still the most important apartment of the castle and of the manor house. Whereas it used to have a floor of beaten earth, paving had now become general, and tiles (imported from Flanders and mentioned in deeds as having been imported for this purpose and for the hearths of fireplaces) were used. The quantities recorded are small, and, like bricks, they were manufactured in increasingly large quantities in this country, at first by Flemings and Dutchmen—who were brought over here for the purpose—and later by English labour. The story of the reintroduction of the art of brickmaking into England and of its popularization here is most interesting, for recent research has cleared away misapprehensions long current as to importations of brick from the Low Countries; but the story is too full to be related here.²

The upper end of the hall floor was not always raised as a dais; but sometimes the bay window, which became a feature of the upper end of the hall in this century, had its floor raised slightly above the hall floor level. Fig. 169 shows the dais at Cothay, and Fig. 171 the raised floor in the bay at Ockwells; and although these are not necessarily the original levels, they illustrate them sufficiently well. At the opposite end of the dais from the bay, but sometimes in the bay recess, would stand the cupboard—a table on which cups were set. This was what we should call a sideboard or court cupboard of a later date. It was provided with shelves in the form of steps for the display of plate. On the Continent the number of steps was regulated according to the rank of the master or mistress of the house—two for a knight, three for a count, four for a prince, and five for the king. English illustrations do not show such fine gradations,

¹ The previous articles were published in the January-July and the October issues of THE ARCHITECTURAL REVIEW.

² This, with other matters relating to brick architecture, is fully treated in *A History of English Brickwork*, second edition, London, 1928.

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



c. 1480.

FIG. 167.—Cothay Manor, Wellington, Somerset.
King : Edward IV.

FIG. 167.—The solar, as was usually the case, occupies the full depth of the building and is transverse to the hall. Under it are the parlour and the adjoining room shown in the plan, Fig. 160. The arch-braced collar-beam roof is open, as usual, and is double framed, with substantial principals. The common rafters are ceiled off. The circular window has interesting tracery.



c. 1479.

FIG. 166.—Eltham Palace, Kent.
King : Edward IV.

FIG. 166.—This hall is singular in having two bay windows (one at each end of the dais), one of which is shown here. The doorways opening to the upper end apartments (now destroyed) are in these bays. The doors are modern. The illustration also shows a false hammer-beam roof of late type (see diagram K, Fig. 75).

Photos by courtesy of Lt.-Col. Reginald Cooper.



c. 1480.

King: Edward IV.

FIG. 168.—The lower end of the hall at Cothay Manor, Wellington, Somerset.

FIG. 168.—The openings in the screens to the entry at the lower end of the hall, and also those beyond to the lower-end chambers, etc., can be seen here. The gallery is enclosed except for a small portion in the centre. The pins for pikes are original features. The fireplace has a flat lintel instead of the usual four-centred arch, and the mouldings to the openings in the screens are of similar character.



c. 1480.

King: Edward IV.

FIG. 169.—The upper end of the hall at Cothay Manor, looking towards the parlour.

FIG. 169.—In counties where timber was the usual building material, fifteenth-century framing would be filled with vertical oak studs, which would form narrow panels of the same width as the oak, and not until the mid-sixteenth century would one expect to find large square panels such as those at the end of this hall. The wood panelling is early seventeenth-century work. The roof is of the arch-braced, collar-beam type, of which only the principals can be seen, the common rafters being ceiled off.

and three seems to have been the number of steps provided for the king. While the usual covering for the cupboard and for the high table was white linen, the quality of this was defined strictly in accordance with rank. At earlier dates fabrics varied and rules regulated who might use cloth of gold, velvet, and even the colours of these—

Item, one olde cupporde carpett of frame work, sore worne and moth eten.¹

While every hall had entrance doorways opposite each other at the lower end, small halls often lacked the screens with gallery over, as the Kentish hall, a plan of which is given in Fig. 163.

There does not seem to have been any rule respecting the type of fireplace in halls, and although most halls in the fifteenth century were on ground level, some had wall fireplaces with chimneys, as Ockwells (Fig. 174) and Cothay (Fig. 168), and others central hearths as most of the Kentish yeomen's halls (Fig. 163) and the King's great hall at Eltham Palace (Fig. 156). Crosby Hall, built in 1466, in the City of London, also had a central hearth.

The solar, on the other hand, always had a wall fireplace, as, indeed, might be expected for an upper chamber.

The tendency to cover walls with hangings, as mentioned in connection with fourteenth-century buildings, continued, both in the use of woven pictorial tapestries and of cloths painted with pictorial and decorative designs, which were called "hallings," a term which indicates the apartment in which they were hung. Thus, in 1427, we have reference to "Unum pannum pinctum vocatum hawling."¹ Wainscot, which had been in use for so long, developed into the well-known linen panel towards the end of the fifteenth century. In its early forms wainscot consisted of narrow boards about 5 ft. long, tongued and grooved into each other, so that one side presented a smooth surface and the other showed overlapping boards, somewhat like the external weather boarding of Georgian house and cottage walls, but the boards being fixed vertically instead of horizontally. The earliest form of panel is seen in the grooving of a single board between two upright timbers, and this is frequently found in hall screens, as that at Ockwells, c. 1465 (Figs. 170 and 182), where the lower range of panels is also furnished

¹ MS. Harl. 1419, fo. 194, quoted by Parker, *Domestic Arch.*, iii, 133.

¹ Mem. Ripon (Surtees), i, 329.



c. 1465. King : Edward IV.
 FIG. 171.—Ockwells Manor, Bray, Berkshire.

FIG. 171.—In this view of the upper end of the hall can be seen the interior of the bay window, its fifteenth-century heraldic glass, and seventeenth-century panelling. The roof is of the arch-braced collar-beam type. There is no dais.



c. 1465. King : Edward IV.
 FIG. 170.—Ockwells Manor, Bray, Berkshire.

FIG. 170.—The screens and the gallery over at the lower end of the hall. For the reverse side of the screens see Fig. 182. The open door leads to the porch.

with arched heads of cusped tracery. It will be noticed, also (Fig. 182) that the framing timbers are moulded. Another stage of development was the moulding of a single rib down the middle of the board forming the panel; later, several ribs were formed instead of one, and the natural desire to finish the ends of these by working some form of stop developed ultimately into the well-known linenfold panelling of the late fifteenth and sixteenth centuries. Towards the end of the fifteenth century leather stamped with decorative designs was often used in place of tapestry, but the popularity of the latter seems not to have been affected, and prodigious sums were expended by Henry VI, Edward IV, and Henry VII upon arras, cloth of gold, velvets and stuffs of rich materials and workmanship with which to cover their walls.

Notwithstanding the popularity of hangings, the practice of decorating walls by painting in tempera continued. The subjects were generally decorative ornament and scriptural "stories," and many fragments of contemporary work remain, as well as numbers of complete paintings, some of which (like those at Cothay, Somerset) are in fairly good condition.

One form of decoration which prevailed in the fifteenth century was the use of stained glass in windows; sometimes pictorially, generally heraldically. The most notable surviving examples of such glass are those at Ockwells Manor, which still occupy their original positions in the windows of the great hall, though, as a matter of fact, they were removed and stored at Taplow Court for many years during which the house was in a semi-ruinous condition, and there can be no doubt that, but for this care, they would have been destroyed. The illustrations of the hall (Figs. 170 and 171) and the detail (Fig. 191) give a fair idea of the designs, though they cannot convey any impression of the beauty of colouring in red, yellow, blue, and black. Fragments of similar glass remain, here and there, in contemporary manor houses; sometimes a roundel or two may have been preserved—often only a coloured quarry. Not many years ago a considerable quantity of glass like that at Ockwells was found stored away at a farmhouse in Sussex. It was removed and sold and has completely disappeared. The importance of such glass resulted in its being willed as a separate property, and so late as the end of the sixteenth century Francis Smallman (who died in 1599) bequeathed to his nephew, Stephen, "the glass in the windows of the house in which I dwell at Wilderhope."¹ Removal from the windows for which it was designed would not often secure the preservation of glass as has happened at Ockwells. Although many manor houses had glazed windows, others had not, and protection from weather was obtained by shutters of wood. In halls like that of which the plan is given in Fig. 163 windows were in both external walls, and the shutters of those on the exposed side were closed in rough weather, leaving open for light and escape of smoke those on the leeward side.

The amenities of life, which we find increasing in the provision of additional chambers under various names—the name *camera* was applied loosely to several not always easy to identify with the apartments—was reflected also in the equipment of houses and in the manners of their occupants. Men who live like brutes, naturally have brutish manners. Women especially were treated with courtesy

by contrast with the attitude of the Norman baron towards his wife, whom he beat, dragged about by the hair, or disfigured facially when angered. But courtesy was not confined to women; it was the attitude of all gentlefolk, and numerous textbooks exist which give minute directions respecting the conduct of children, servants, and of the household, in all of which courtesy is the keynote and manners the refrain. They were written for the instruction and guidance of young persons domiciled in the houses of strangers, for in the fifteenth century it was common practice (as now amongst the middle and upper classes) to send children away from home to be educated. Amongst tradesmen, children were sent from home at seven or eight years of age and apprenticed for from seven to nine years, remaining and lodging with their masters during the whole time. Parents, having so disposed of their children, took those of others into their own households as apprentices. This practice was commented upon by contemporary Continental writers as being evidence of lack of natural affection and of the parsimony of the English, who lodged and fed other people's children worse than it would have been possible to treat their own offspring, and, also, because they could extract more work from them than they could have obtained from their own. Amongst the nobility, children were exchanged between families of similar social standing for the purpose of education, and these performed the duties of personal attendants and servants to their masters. Familiar instances are a lady's maidens who worked tapestries under her guidance and a queen's maids of honour; but these were only a small section of the children taken to perform the duties of a household and to be educated therein. Contemporary references and the nature of the instructions given in the books on manners seem to indicate that parents brought up their children without discipline and that they did not begin to learn manners until sent amongst strangers. However, the same remarks might well be applied to many children who are sent to preparatory schools at the present day, and parents may not have been less efficient in the fifteenth century than they are in the twentieth.

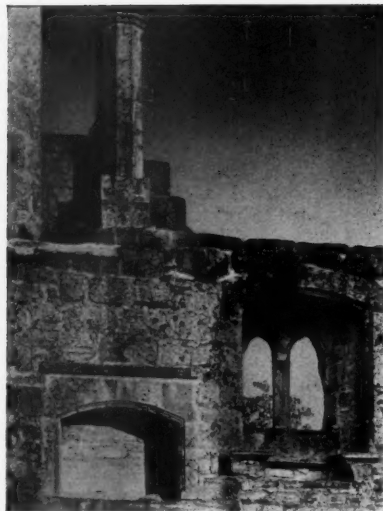
Education in letters was in the hands of churchmen, and boys of gentle birth were received into the monasteries and ate at the abbot's table. Richard Whiting, abbot of Glastonbury, c. 1525, had no less than three hundred youths under his care, whom he treated as members of his family. The establishment of Winchester College by William de Wykeham, 1373, marked a new departure in education, but the older channels persisted until the middle of the sixteenth century.

The question naturally arises of how far the substitution of children of strangers to perform personal and household services for the upbringing of children at home may have been accountable for the slow development of house design and the tardiness shown in the multiplication of chambers and the desire for privacy. It is certain that householders have always lodged servitors and dependents less handsomely than members of their own families, and the limited accommodation provided for an important establishment, even as amplified in the fifteenth century, is remarkable.

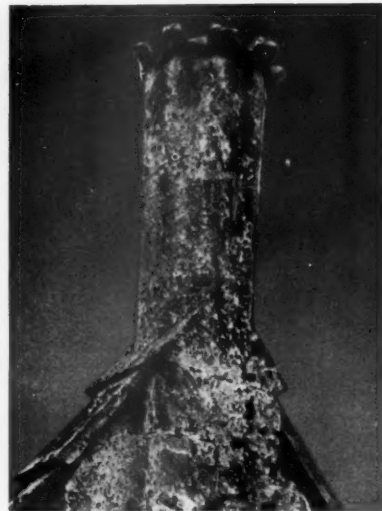
The minute instructions as to cleanliness of person, of utensils and of apartments, contained in the *Books of Nurture* indicate the habits of slightly earlier times as well as those of contemporaries of less gentle birth rather than those for whom they were intended as guides; indeed, even the King (Edward IV) does not appear to have been scrupulously

¹ Trans. Salop Arch. and Nat. Hist. Soc., 1896, quoted by Garner and Stratton in *Domestic Arch. of the Tudor Period*, ii, 170.

FIG. 172. — Every room of this castle had a fireplace and chimney, a degree of comfort not attained in earlier fortresses. The solar window,



c. 1386. King: Richard II.
FIG. 172.—Bodiam Castle, Sussex.

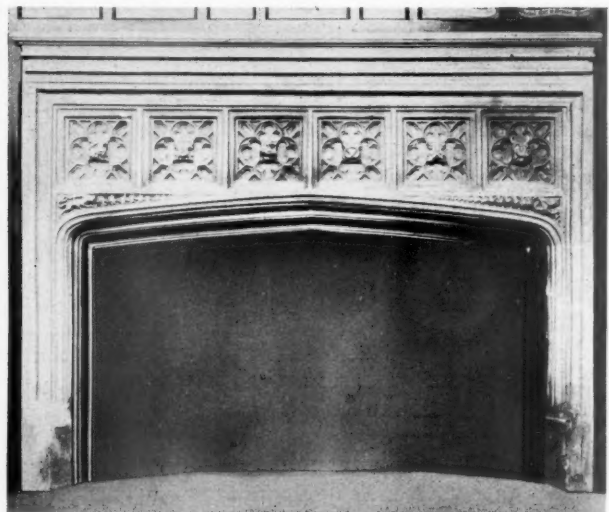


Fifteenth century.
FIG. 173.—Chimney at Croscombe, Somerset.

with seats, the fireplace, and chimneys, can be seen in the illustration. FIG. 173. — An octagonal chimney with a crenellated cap.



c. 1465. King: Edward IV.
FIG. 174.—The fireplace in the hall at Ockwells Manor, Bray, Berkshire.



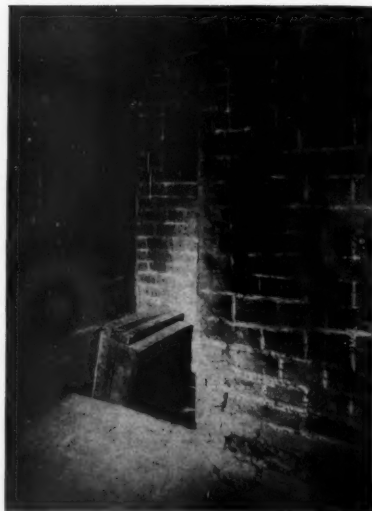
c. 1514. King: Henry VIII.
FIG. 175.—A fireplace at Thornbury Castle, Gloucestershire.

FIG. 174.—An instance of a hall on ground level which had a wall fireplace and not a central hearth. FIG. 175.—A typical fifteenth-century example built early in the sixteenth century, the only development being the flattening of the four centred arch. Most of these mantels lack the quatrefoils and armorials with which this one is enriched.

From A History of English Brickwork.

FIG. 176. — The secret opening in the solid brick floor leads to the hiding chamber. FIG. 177.—Fifteenth century stairs were still of the newel type, sometimes being built of brick, for which considerable skill was necessary in setting out the vaulting. Moulded handrails

c. 1482.
King: Edward IV.
FIG. 176.—
Oxburgh Hall,
Norfolk.



in brick (as in this illustration) or of stone were common. In extensive buildings like Bodiam Castle there were many of these circular stairs, for planning had not nearly reached the development of linking up apartments by passages. Where the stairs were of oak, they were often solid.

c. 1494.
King: Henry VII.
FIG. 177.—
Faulkbourne Hall,
Essex.



FIG. 178.—The entrance doorway to the Great Hall. The doorway to the postern is opposite, and the doorways to the pantry, buttery, and kitchen are on

c. 1386. King: Richard II.
FIG. 178.—Bodiam Castle, Sussex.



c. 1440. King: Henry VI.
FIG. 179.—The School at Ewelme, Oxon.

the right; the hall is on the left. FIG. 179.—The doors are of the early type of woodwork carved to represent tracery and are imitative of masons' work.



Late fifteenth century.
FIG. 180.—Link Farm, Egerton, Kent.



Late fifteenth or early sixteenth century.
FIG. 181.—Paycockes, Great Coggeshall, Essex.



c. 1465. King: Edward IV.
FIG. 182.—Ockwells Manor, Bray, Berkshire.

FIG. 180.—The two halves of the pointed doorhead are each formed with its post in one piece by cutting these out of a tree at a point where there was a large bough. Within the door may be seen the doorways to the pantry and buttery; the hall is on the left of the doorway. See Fig. 15 for an illustration of the house. FIG. 181.—These folding doors have definite linenfold panels. Comparison with the doors at Ewelme, Fig. 179.

Photo: B. C. Clayton.

and with the intermediate type at Yanwath Hall, Fig. 183, will show the great change in design and treatment which had taken place in the course of fifty years. FIG. 182.—The panelled framework of the screens is characteristic of early panels, being narrow and tall in heavy framing. The cinquefoil arches in the lower panels are more unusual. The carvings in the spandrel of the porch arch, and the arch itself, are typical of the Tudor period.

FIG. 183.—The stopping (or finishing) of the ribs of the hall door illustrates a stage in the development towards complete linenfold panelling. FIG. 184.—Within, on the right, are

Late fifteenth century.
FIG. 183.—Yanwath Hall, Westmorland.



the doorways to the offices; the hall was on the left. The crenellated moulding and the sunk tracery in the spandrels of the door-head are examples of characteristic decoration of the period.

Late fifteenth century.
FIG. 184.—A house at Tenterden, Kent.



clean in his person, for, in his black household book it is provided that :

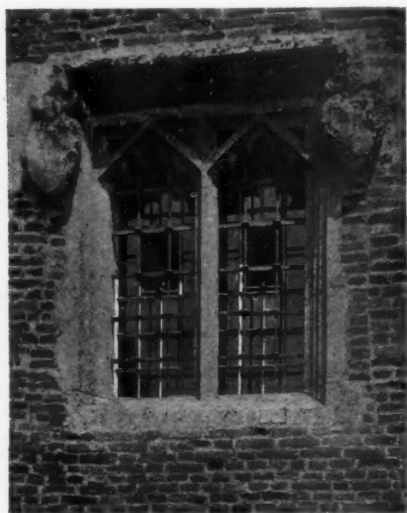
This barbour shall have . . . every Saturday nyght, if it please the Kinge to cleanse his head, legges, or feet, etc.¹ and the usher of the chamber was to decide whether the barbour's allowance was to be provided or not; from which one gathers that frequently it was not. Many lavatories and drains exist of this period, frequently resembling the piscina of chapels, and affording what we should regard as scanty washing accommodation. Illustrations of the period show the washing of hands by pouring water over them whilst held over a basin, and the use of soap seems to have been confined to the washing of clothes.

The development of sanitary conveniences in the fifteenth century was more in the direction of

year 1600, where apartments attached to the Dorter are detailed :

Also there was a faire large house and a most decent place adioyninge to the west syd of the said Dortre, towards ye water for ye mounckes and nouices to resort vnto, called the privies wch was maide wth two greate pillars of stone that did beare up the whole floore thereof and very seate and pticio was of wainscott close of either syde verie decent so that one of them could not see one another, when they weare in that place, there was as many seates of prvies on either syde as there is little wyndowes in ye wall, wch. wyndowes was to give leighte to every one of the saide seates wch. afterward was walled up . . . over ye saide seates is an other faire glasse wyndowe.¹

From amongst the multitude of guides to conduct published in the fifteenth century, the following may serve as a sample.²



c. 1440. King: Henry VI.
FIG. 185.—A window of the school at Ewelme, Oxon.

FIG. 185.—Mention has been made of the fact that (contrary to popular ideas) square-headed windows are found in buildings throughout the medieval period, and to this it may be added that pointed windows were not always curvilinear. The heads of this two-light window are an example of such a variation from common practice.

increased accommodation than in improved methods. Bodiam Castle was provided with more than twenty garderobes, the outlets of which passed down through the thickness of the walls to discharge in the moat some distance below the surface of the water. In the north, where tower houses were not always surrounded by water, garderobes were contrived in a projecting turret or bartizan, from which the soil dropped into a barrel set below and which could be removed from time to time. Where a stream ran under a house, it was used to cleanse the outlets of garderobes, but all these contrivances were so imperfect as certainly to have been offensive.

The garderobe chambers at Langley Castle were described and shown in Fig. 102, and similar conveniences are referred to in a roll of the rites of Durham, about the



Early fifteenth century.
FIG. 186.—Grevel House, Chipping Campden.

The dripstone or label, so characteristic of medieval wall openings, here has enormous terminals. FIG. 186.—The valley between the roof of the bay gable above the early fifteenth-century bay window of a town house, shown here, and the main roof has the tiles swept in the old Cotswold way. At the



Early fifteenth century.
FIG. 187.—The Old Manor House, East Meon, Hampshire.

junction of the dormer ridge with the main roof an L-shaped stone is used to protect this vital point from the incursion of rain. FIG. 187.—Interior of the upper lights of a fifteenth-century hall window, showing the original shutter belonging to one of the lights. The lights below the transome are also bricked up.

Aryse erly
Serue god devoutely
Do thy worke besely
Yeue thyne almes secretly

Goo by the waye sadly
Answer the people demurely
Go to thy mete apetitely
Sit thereat discretely
Of thy tunge be not too liberally
Arise therefrom temperally
Go to thy supper soberly
And to thy bed merely
Be in thine Inne iocundly
Plese thy loue duely
And slepe suerly.

¹ Surtees Society, vol. 107, pp. 85-6.

² MSS. Lansdowne, 762, fol. 16b. Printed in *Reliquiæ Antiquæ*, vi, p. 233.

¹ Quoted in *The Babees Book*, E. Eng. Text Soc., vol. 32.

(To be continued.)

Photo: Gibson and Son, Hexham.

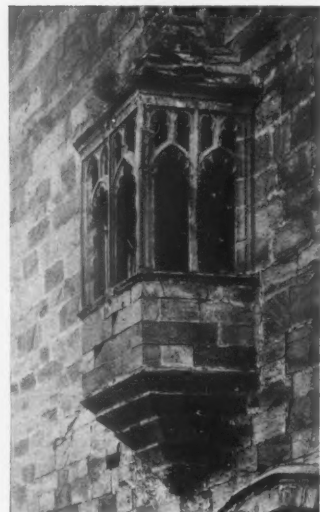
FIG. 188.—A two-light window of Hundred Men's Hall, closed by wooden shutters hung on hooks by strap hinges. FIG. 189.—The interior of one of the two bay windows of the hall, and part of one of the clerestory windows, showing the mouldings of the mullions. FIG. 190.—Compare the tracery of this oriel window with that of the later oak window at Dukes Place, Mereworth, Fig. 193.



Fifteenth century. FIG. 188.—St. Cross Hospital, Winchester.



c. 1480. King: Edward IV. FIG. 189.—Eltham Palace, Kent.



Fifteenth century. FIG. 190.—West Tanfield Castle Gatehouse, nr. Ripon.



c. 1465.

FIG. 191.—Ockwells Manor, Bray, Berkshire.

FIG. 191.—Stained glass (often of an armorial character) was frequently introduced into fifteenth-century windows, but few could ever boast of such wealth of heraldic splendour as can be seen in the contemporary windows of the hall at Ockwells.



Late fifteenth century.

FIG. 192.—Great Dixter, Northiam, Sussex.

King: Edward IV.

FIG. 192.—The shutter of this two-light window, which is a copy of an old one, runs on the sill and in the original head-groove of the wall-plate. This shutter is a typical fitting of those Kentish house windows which were unglazed.

Photo: Gibson and Son, Hexham.



Late fifteenth century. FIG. 193.—Dukes Place, Mereworth.

FIG. 193.—The heads of the lights in this four-light window of the hall of a timber and plaster house are arched in a manner introduced late in the fifteenth century, but which became general in the sixteenth century. The slightly pointed form of earlier windows (as at Great Dixter, Fig. 192) has disappeared, and the arch itself is flattened. Similar window-heads are



Fifteenth or early sixteenth century. FIG. 194.—The Hall, Vicars' Close, Wells, Somerset.

illustrated from Skipton Castle, Fig. 195, and others will frequently appear in illustrations of the work of the first half of the sixteenth century. FIG. 194.—An oriel window of the hall, and an earlier window with ogival heads to the lights. FIG. 195.—The entrance doorway and bay window in the court. The Clifford arms can be seen over the doorway.



Late fifteenth or early sixteenth century. FIG. 195.—Skipton Castle, Yorkshire.

Spanish Moonshine

SOME FRAGMENTS OF A TRAVEL DIARY

RAYMOND McGRATH



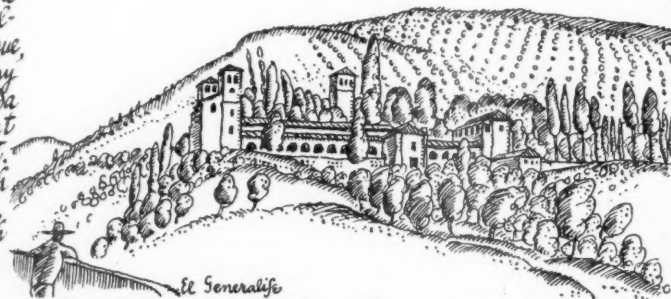
Gran Vía de Colón, Granada.

August 30th, 1927.

"But Granada, bellisssima Granada! Think what must have been our delight when, after passing the famous bridge of Pinos, the scene of many a bloody encounter between Moor and Christian, and remarkable for having been the place where Columbus was overtaken by the messenger of Isabella when about to abandon Spain in despair, we turn a promontory of the arid mountains of Elvira, and Granada, with its towers, its Alhambra, & its snowy mountains, burst upon our sight. The evening sun shone gloriously upon its red towers as we approached it, and gave a mellow tone to the rich scenery of the vega. It was like the magic glow which poetry and romances have shed over this enchanting place."

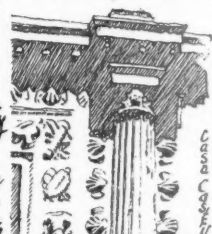


So wrote Washington Irving, and is it any wonder then that, with such description lurking in the mind, one should approach the famous city with a quickening of the heart. But Irving wrote his letter before the days of trains and tourists. It is not ours to see Granada thus a first time. We have travelled well into the night and I wake suddenly as the train pulls into the station. Then unexpectedly, for it is nearly midnight, we are surrounded by a rabble of touts and carriages. The drivers crack their whips and circle round us, the rest of the crowd howl and brandish hotel-cards in our faces. Useless to argue, much less to blaspheme (in any language). The touts of Granada thirst for tourist blood and at this season they are thirstiest. So picture us (a) chased through the dust by a dozen carriages, and witness us (b) when both language and patience seem exhausted, rescued by the Andalusian police. Eventually a coffee sipped in the Puerta Real (still hunted by two black-chinned hotel proprietors who leer at us through the plate glass) restores humour to our veins and at five a.m. we are asleep in the gran Hotel Paris, ten feet or so from Santa Ana in the adjoining cathedral.



El Generalife

We are abroad eagerly the following morning rambling along the causeways of the Darro, the river which flows beside the hill to disappear under the city at the doors of the church of Santa Ana. This is a river of corruption for its waters are putrid and run in a deep and dusty channel under dilapidated bridges. From the crumbling walls which overhang it a heap of refuse sometimes tumbles down the steep sides of the ditch to subside with a stirring of dust, into the water. The smell of it saturates you like the heat of the sun and haunts you day or night. Here every building is whitened with dust, a fine dust as soft as pollen. In this Carrera del Darro stand beautiful buildings but their beauty has a strange saddening wistfulness, for they are like outcasts, uncared for, in their own city. Here stands the Plateresque jewel by Silbe, the Casa Castril (in this thumbnail sketch) with its beautifully carved architraves of winged shells. Beyond this the road mounts the foot of the Alhambra Hill and one sees across the river, on a hot brown hillside amongst cactus bushes, the mud houses of gypsies. Look above this evil river and these crumbling streets and you will see the Alhambra Hill, rising like a magical island, its sides clad with trees and its crests capped with Moorish castles. The most amazing of all trams will take you to this summit. It winds up through the tortuous and narrow streets of the old town, where there is room for nothing but itself & scrapes the corners of houses as it turns, and knocks against balconies and runs over melons in market squares and noses so closely amongst the shops that you could put out your hand and take the barber's razor or the grocer's till. When the hill becomes too steep a second



tram runs on a cogged wheel with a noise like dislocated machines frantically undislodating. Then looking down you see the towers and bulk of the cathedral in a gray sea of houses, bare hills, distant sunny plains and beyond the blue heights of the Sierra Nevada, tipped with snow.

Granada. August 31st, 1927.

"Thick lie the shadows of the flowers on the floor of the Jasper Pavilion."

In the Garden of the Generalife everything in the world is forgotten save these shadows. In the Pearl of Summer Palaces, in the Pleasure Garden of Rippling Brightness, old dreams of Moorish princes, who are dead five hundred years, have an equal reality with present trees they planted. Time weighs heavily on the city of Granada. Perpetual youth is enshrined in the gardens of the Generalife.

We go up the beautiful avenue of cypresses which at our right, point their crests against the red bulk of the Cerro del Sol striated with its olive trees. Clear water rushes in the channels beside the path. Heavy flowers of double red oleanders bend over our heads. At the potted arch of the palace the avenue halts and we stand in the garden court, with, on our left, arcades, and on our right, the terraced gardens. I cherished a postcard of this patio when I was ten. It signified Spain—was a fragment out of which I built a whole peninsular. Down the axis of this court, through a profusion of oranges and myrtles, runs a shallow aqueduct with, at either end, a shell-shaped fountain. Innumerable jets of water spring from the sides of this pool for its entire length and their shining streams meet and interlace and fall with a pleasant music into the shaded water, where the drenched flowers shiver and sway gently. The northern mirador looks over the capital of the Moors. Deep below runs the Darro, no longer corrupted but like a river in paradise. To the west the afternoon light spreads into the sky behind the courts, arcades and battlemented walls and towers of the Alhambra. "So beautiful was the earth, so pure the air, and so serene the sky of this delicious region, that the Moors imagined the paradise of their prophet to be

situate in that part of the heaven which overhung the kingdom of Granada." We sit in the patio de las Cipreses, where the ancient trees, barring cloudy days, have thrown their shadows on the walls two hundred thousand times. In this court grows the Red Arrow, a mysterious herb which stands still when the wind blows and rustles in a dead calm. The

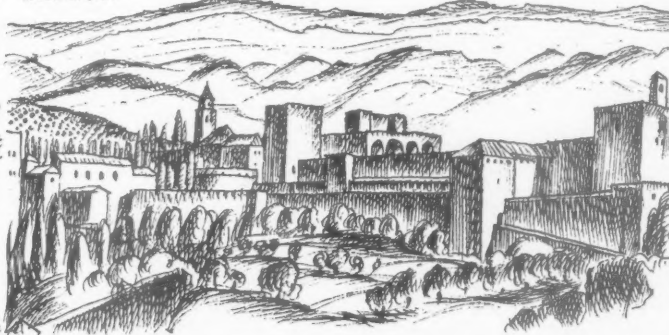


Camino de las Cascadas, made by the Moors, is the exquisite thing of this garden. It is a stairway of three flights with two circular landings embellished with fountain pools in the pavements. A shady thicket overhangs it, and the sun, filtering through, spangles the flights with silver pieces. On each side the balustrade is topped with a miniature cascade made of half-round tiles, and as you mount the stair, the water splashes over your fingers with a sweet cool noise as it goes down to the garden below. It is like the sound the ferny waterfalls make in Hazlebrook & Leura. Where is the garden more beautiful than the Generalife?

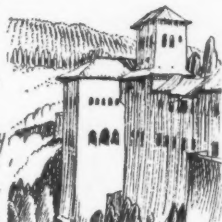
Granada. September, 1st.

Today I thought I might go to heaven from Granada, for I have been ill; looking listlessly at the blank wall of the cathedral which rises across my window. Granada food has a Darro savor which I do not relish. They have been unloading donkeys in the lane below and voices floated up to me in a confused way. Jim and Cordoba have been to La Bomba and come back possessed of a piratical priest with a black mantle & a patch over his eye.

The Alhambra.



Gran Vía de Colón, Granada. September 3rd.
Via the shady elm-thickets of the Alameda de la Alhambra—we approach the great unfinished palace of Charles V, behind the great bulk of which we enter the Alhambra. The beauty of the Alhambra exists in the dreams of those who have imagination to dream. Those who have not are disappointed by its detail, dissatisfied by its restoration or too absorbed with photography to bridge the gulf of centuries. It is not easy to dream in the Alhambra now. It has fixed hours. The tourist bumps you out of your reverie and the peering guides are a solvent for any atmosphere with a dash of romance in it. Beauty is very elusive in the bare and empty halls where the curators doze on their stools, but she lurks everywhere in the leafy gardens amongst the splashing fountains and running waters and fish-haunted pools. Here you forget the emptiness of those honey-combed rooms and the birds that fly over are in harmony with your imaginings. Figs still ripen on the Hill of Alhambra. Their leaves have still the same fragrance. There are roses and violets, and myrtles spread their delicate foliage into the sun. The venerable cypresses alone have lived on through the vicissitudes of hundreds of years. Nature changes but little. From the airy balcony of the Queen's Tower I look towards the red clay slopes of the Cerro del Sol. The Generalife, with its green gardens and groves of fine cypresses stands on that slope. Across the Darro the summer-dried hills are dotted with white buildings. Granada clusters in the valley and beyond it the fertile plain stretches into grayness. The seared ramparts of the Sierras, almost shorn of their snows, rise grandly in the sky. From these arcades Moorish kings and queens surveyed their kingdom. It is a hackneyed thought, but brings forth nonetheless enchanting pictures. It is an architectural folly to care that these courts and chambers are artistically less subtle than works of the Renaissance. It is the intention which matters and is not a triumph of the artistic imagination to have placed this palace of delicate halls and sweet gardens within an airy fortress in the heart of the hills. Little wonder that the Alhambra has been an inspiration and delight to so very many travellers. Little wonder it is enshrined like no other building in the popular imagination. Those who go away disappointed seek what no ruin can give them. The Alhambra is as potent as ever. At dusk we go down through the Alameda. In the elm trees we hear the nightingales and no other sound. The moon now shining throws still shadows over the walls. Many lights twinkle in the city below. "Thick lie the shadows of the flowers on the floor of the Jasper Pavilion. Many



times I have told the little boy but he does not sweep them away. No sooner does the setting sun remove them than a bright moon comes and throws them down again."—Su Tung-Po.

Murcia. September 4th.

We are up at five and ready for the long journey to Murcia. Dawn is breaking over Granada as we rattle station-wards in the hotel trap. At half past six the train moves out and I look back at the old towers of the Alhambra suffused with rosy light and seeming to sleep a sleep from which no dawn would ever wake them. The near slopes are faintly peppered with olive trees. From a distance comes the soft striking of a bell, sounding sleepily.

Do you remember how we spoke of Spain
And lowered our voices in a thoughtful way,
As if we looked, upon the windy day,
Don Quixote de la Mancha crossed the plain?
I since have seen Toledo on that height
Whereunder Tagus flets her rocky shores,
And in Granada, on a moonlight night,
Heard nightingales that vanished with the Moors.

The lines shape themselves in my mind as we speed toward Murcia. I am very tired and stretch myself comfortably on the seat. I doze awhile and then wake suddenly and look out of the window. We are following the river through a delectable valley and now skirt a steep hill the slopes of which are green with trees and surmounted by the walls and towers of a cathedral city. An avenue of poplars, a real Hobbema avenue, leads away from the city to the water and twelve trees cross the river by a bridge of seven graceful arches. The effect of this tree-planted bridge is astonishing. The avenue is given a dynamic life. It marches visibly before you. We pass through the station without stopping but I have time to read the name of it—Castilluera. We cross a high viaduct and look down into the courtyard of a monastery perched grandly over the river. The whole ensemble is thrilling and I cannot imagine why the train does not stop and why this place is not our destination. But I can only watch bridge and towers pass and vanish as our train plunges swiftly into the hills. And then, when all is quite gone, I suddenly discover that I am still lying on my back with my eyes fixed on the ceiling of the railway carriage. I have been dreaming, yet, so vividly does the picture of the place remain, that I cannot help questioning Voodos as to whether we have not actually passed through any place with a name like Castilluera. He is sure we have not and, after further descriptions, shakes his head and tells me that, a short while ago, he was forced to shut the windows to prevent the snow from driving in (you will appreciate that this is in mid summer). Jim sleeps soundly. I myself am not satisfied. The line between reality and dreaming remains obscure. I begin to wonder whether I was not dreaming when Voodos talked about the snow, and, in any case, I ransack our guidebooks and find no mention whatever of the city of Castilluera.

We pass through wild gray mountains. Some gypsies pass over the bare brow of a hill. A woman with a crimson red skirt, frilled with elaborate black, walks beside a donkey with an amber yellow shawl thrown over its back. We pass Boggare and it is quite cool. Blue outcrops of igneous rock and small dark trees hang precipitously from the hillsides. Sometimes the gray hills blend into yellow, yellower as their slopes flatten, and stop sharp against the volcanic red of ploughed soil. The sun comes out brilliantly as we cross a plain of ochre grass

The Bridge & City of Castilluera.



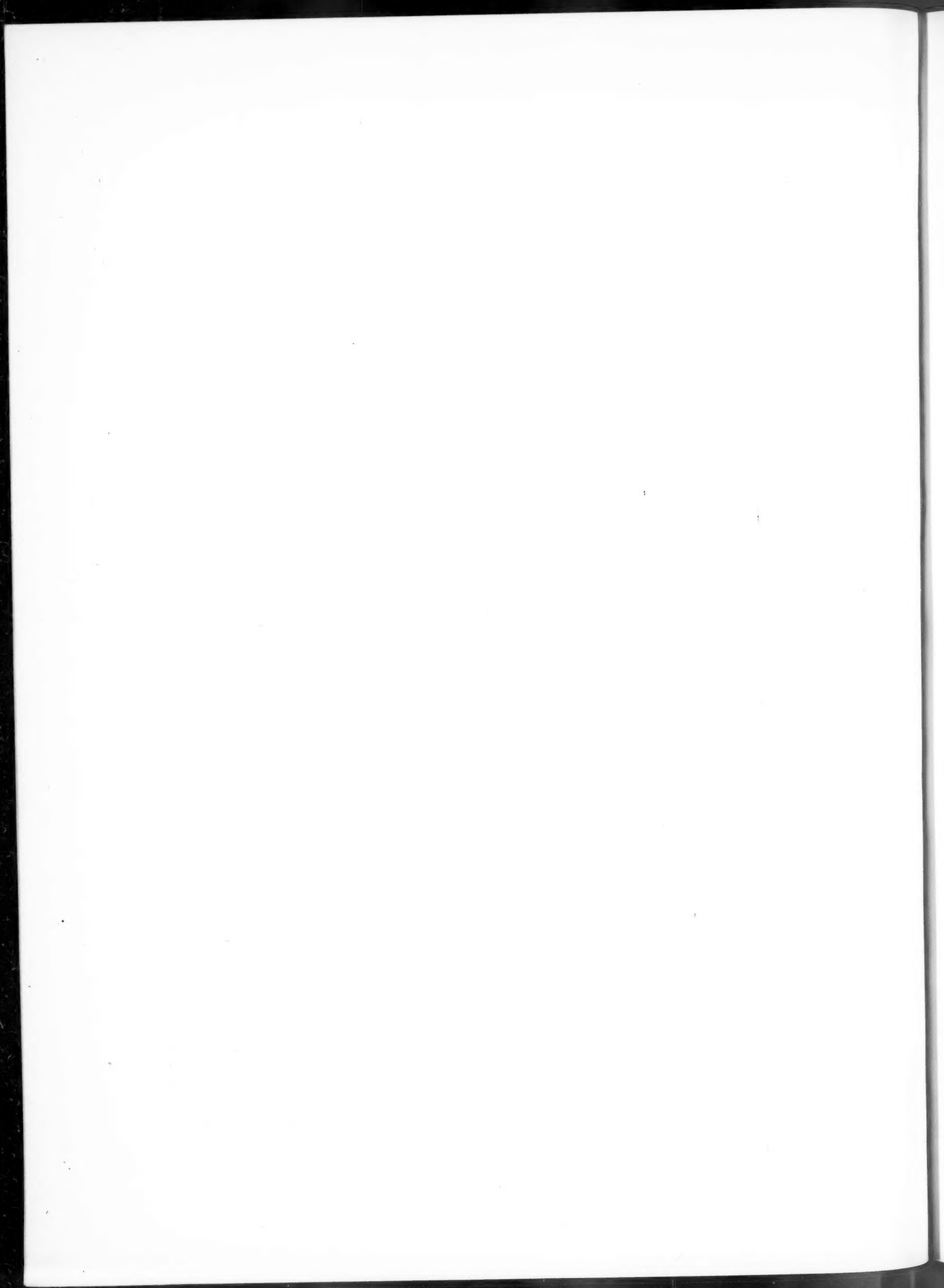
fenced with a hazy wall of hills. Gradually we descend into the valley of Jandix, a great canyon, flat and luxuriant in its trough, ribboned with the green silver-beech and poplar wall of a river. The horizontal beds of the canyon-side are bare of foliage. We drop quickly under the serrated horizon, to the trees and the floor of the valley. At Benalua the trees are laden with pears or black with figs. Strings of red peppers festoon the farmhouses. Everywhere, sliced out of the clay, are the cave-houses of gypsies. Guadix at ten o'clock and a hurried breakfast of coffee and sweet rolls on the station. As we rise out of the valley we look across at the brown cathedral of the old Iberian town. Once more the flat plateau, its pools now

cracked and fissured by the summer sun. The door of our compartment now swings open barely clearing a passing tree and the guard clamber's in and makes out three slips for three pesetas and seventy five centimos each. Asked why, he can only grin like a big boy, and without explanation, the clamber's out again. Five hours later he is grinning still. At last we enter the valley of Almanzora, which has no equal for loveliness in Spain. Terraced vineyards mount the slopes. Seron clings to its solitary pinnacle, like La Puy. At this season the bed of the Almanzora is dry and is made a road and pitted with holes dug for water. Most remarkable is the colour of the surrounding mountains, delicate pink and brown to soft lavender and purple. The river bed gravel is pale blue, the grass-banks are yellow splashed with silver green of olive-trees. We plunge through groves of Eucalyptus and peppercorns, through hedges of pomegranate heavy with red fruit, through the blue traceries of leafy fig boughs. At times the grape-planted hills would seem to have been stroked with a great comb. Then all is changed and we travel in a desolate country threaded by waterless watercourses where the shallow dams are all dry. On a bare dusty hill littered with stones an old man is ploughing through the dust beside a square box of a house. Can it be that this desert will be transformed by Spring into an Eden, or can it be that this man has never seen the luxuriance of Almanzora? We pass Huercal-Overa, the last town in Andalusia. At last the fertile Murcian plain. Aqueducts and fruit-trees, beds of tomatoes, melons, cucumbers. Cicadas singing merrily. Lorca is prosperous and comfortable. Its bull-ring looks like the Old Globe Theatre of London. Palm-groves, vine-yards, chili-patches and flocks of turkeys surround Totana. The train stops suddenly. A placard bears in large letters the word Murcia. Why, our destination! We tumble out. We are a little disappointed to find that Murcia is so unimportant, a mere village, but, on further investigation, we are astonished to find the real name of the station in small letters—Alcantarilla. The Murcia placard turns out to be a hotel advertisement. Murcia is still five miles away. We are a little peeved. Jim swears that he knew the place was not Murcia. We—etc.



Plate II Spanish Mediterranean Nov 1928



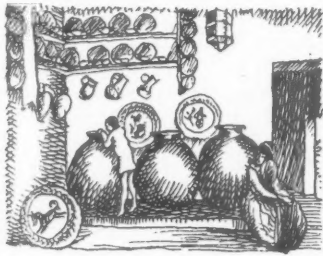


Hotel Reina Victoria, Murcia. Sept 6th.

We are in the main square of Murcia, the Glorieta, in time for dinner. The whole space is damp with hosing and covered with chairs. A triumphal arch, festooned with electric globes, bears the inscription: *FERIA DE SEPTIEMBRE*. At a café we are informed that the annual fireworks display will take place in the square at midnight. We go therefore to the enormous Reina Victoria in the square itself. This has a glass-roofed court, of four stories, planted in the middle with a colossal palm-tree and decorated with busts of poets and actors and eight cages of canaries. Dinner is served at an alarming speed by waiters in white suits who look like tropical hunters. All this hustle is surprising after the sleepiness of Granada, for Murcia is extremely hot. We go out and await the fireworks. It is spotting with rain, but obviously no one expects it to do more than this. At midnight the square is packed and the band begins to play in great style. Shortly afterwards there is a great din of cheering and three men march in, a tall man, a short man and a middle-sized man, complete with ladders, axes and polished brass helmets. They are the fire brigade of Murcia. It appears that the displays once took a rather serious form. Various onlookers were killed by bombs and some others were set on fire. The feria in Valencia still takes this wild turn. But in Murcia the brigade manipulates the whole affair. It does them no small credit. Their display is nothing short of a five-pyrotechnic symphony. Rockets rise and fall and rise again, burst into stars of every colour, flicker like lightning and drift away like thistledown. On a row of posts appear fountains of magnesium, stars and rising suns and fantastic and revolving wheels. Extraordinary! I have never seen such fiery magic. It is a little curious however that in the execution of it, the fire brigade liberally showers the roofs of the ayuntamiento and the surrounding buildings, particularly our hotel, with a big assortment of smouldering sticks and sparks. We go to bed with our heads full of all sorts of cosmic phenomena, but expecting the Reina Victoria to burst into flames at a moment's notice. In the morning the debris of the great event is entirely gone, and the feria proper is in full swing. The river side of the Glorieta is lined with canvas stalls packed with nuts, fruit and toys inconceivable. Most resplendent of these are the gay horses of papier mâché. For eight pesetas I can buy one as large as a pony. I refrain however, for the vision of wheeling it through French trains, up and down channel steamer gangways, cursing and declaring it, is too much for me, and I abandon my Trojan horse to the Murcians.

Gran Nacional, Casa de Viajeros, Valencia. Sept 7th.

Over the luxuriant huerta we approach Valencia. I lean out of the window and look across the flat green countryside beyond which the hills are softening with the approach of evening. Wind, deliciously cool with the sweetness of the invisible Mediterranean, flows in my face. The clouds have a promise of rain. We thunder through the orange orchards where the rice swamps are sodden and beaten down by the water. Everywhere the reaped, wet stacks of it are drying.



The sun begins to set over the palms and towers. A flood of crimson, bearing the yellow clouds like balsam, drenches the sky. On a far lagoon a few sails are motionless, and, black and strange, appear the approaching towers of Valencia. The air seems suddenly heavy with the ripe, grassy smell of the rice fields.

The Gran Nacional is a new building with an ingratiating proprietor, two-and-a-half-inch partitions and a menu to match. Its balconies command a good view of the exuberant railway-station ornamented with coloured reliefs of oranges and roses and realistic costings of cabbages, which have been inspired by the huerta. In the dining room there is an electrical pianola which plays 'Ça c'est Paris' and 'Tango Media Luz' all day without stopping. Valencia is the city of joy. Here there is trade and amusement and little thought and less scruple. The ironmonger in the Mercado prices his heavy copper water bottle at one hundred pesetas and is beaten down to three.



Palacio Episcopal, Murcia.

The merchant who does not cheat will inherit eternal life, so runs the Latin inscription on the frieze of the Lonja. The city is full of blind musicians and lottery agents. Most beautiful of the Valencian buildings are the Antigua Audiencia & the Casa del Marqués. The caretaker of the former, who is Don Quixote born again, takes us to the roof-top from which one sees the port and the Mediterranean, the river & S. Miguel de los Reyes, El Miguelete and forty domes and forty towers. These domes are blue and white and gold; oriental. 'Do you observe,' said our Don Quixote, 'How every dome under you is different? There is not a clock in the whole place keeps the same time. All's upset. Muy interesante! They have the rats bad in San Andrés. My mother had a cure for rats, but they didn't need it. They went by the stars. Moonshine it was, all of it. Muy interesante!'

"Thou dost not know what belongs to colures, lines, parallels, zodiacs, ecliptics, poles, solstices, equinoctials, planets, signs, points and measures, of which the spheres celestial & terrestrial are composed; for didst thou know of all these things, or some of them at least, thou mightest plainly perceive what parallels we have cut, what signs we have passed, and what constellations we have left, and are now leaving behind us." — CERVANTES.

London. Saturday, October 15th 1927.

Once more the soft, gray, pearly light of London and the rain, rain, all day and all night, soaking into everything. Thas turning brown and brown leaves heaping in corners, in the gardens and everywhere. We left Barcelona on Wednesday afternoon at three. At eleven next day we were in Paris & at sixty miles an hour we sped thence towards England. It rained steadily. The fields were covered with pools of water. The channel was rough and windy and, an hour late, we crossed the Thames at nine on Thursday night. Over it there was a gray yellowness of lights. 'Say, may I ask,' said an American, 'What river is that?' Jim's sister Mary was awaiting us at Victoria. We went to the flat and had dinner. Weariness began to take hold of us. She played us Gardens under Rain. Outside the leaves dripped and it rained very softly. Spain, with all its sunlight, seemed strange and far away now!





MOTOR SHOWROOMS in the Rue Marbœuf, Paris.
Designed by Robert Mallet-Stevens.

The Modern Shop Front.

By Austin Reed.

WHEN the Editor of so authoritative a magazine as THE ARCHITECTURAL REVIEW asks a mere layman to put on paper his opinions on architectural matters, he very naturally approaches the task with fear and trembling.

I understand that the topic with which I have been asked to deal more particularly is that of Shop Fronts—a subject which most architects deem to be entirely beneath their notice and generally treat as one of those minor matters which they can quite safely leave in the hands of those who designate themselves shop fitters.

I consider that a shop front has a dual mission to perform. In the first place, it should be indicative of the business which is being conducted behind its portals, and, in the second place, it should act as a suitable frame for the goods which the trader has to display.

If these two facts were borne in mind there would be a very much greater variety in shop fronts than exists today. Almost every type of business would have its own particular form of front, indicating to the passer-by the type and character of business that was being carried on within. In days gone by the tradesman made manifest his calling by a "hanging sign," so that a glover, for example, was symbolized by a gloved hand or by a sign bearing the glover's paring knife.

Some years ago—I think it was upon the occasion of Queen Victoria's Diamond Jubilee—many of the banks and insurance companies decorated their buildings by once again displaying reproductions of these old signs, and we realized how very beautiful many of them were. It is a matter for regret that the majority of hanging signs today are so hopelessly hideous compared with the artistic signs that must have met the eyes of our forefathers. I, for one, am entirely opposed to the disfigurement of our streets by the hotch-potch of offensive enormities which today are sanctioned as signs. I would like to see them swept from our streets so that we might have

an opportunity of seeing the façades of the buildings which they now disfigure, and I contend that the wish for diversity and power of attraction which cause the average trader to desire a sign could be far better satisfied by giving due thought and care to the designing of the shop front.

It is true that there is more variety today than was noticeable a few years ago, but I am of opinion that very few architects in the past have taken the shop front seriously. I would like to ask how many of the architects who were responsible for the rebuilding of Regent Street ever attempted to design the shop fronts, which after all, from their clients' point of view, are the eyes of the building and which may make or mar the entire effect?

In the second place, the shop front should act as a frame or setting for the goods which it is intended to display; and here again I am sure there is great scope for the real artist. There is a monotonous sameness about the materials that are used for the floors and backs of windows, for the framework of the glazing, and for the many other details. Some day a real artist will show us what amazing effects can be achieved with the shop front; but today the subject receives scant attention at the hands of the average architect, with the result that the shop fitter is left to his own devices, and, as he is in the main a mass production expert, the more fronts he can turn out of a particular type the better.

It is noticeable that a few bold spirits have had the temerity to depart from the conventional and accepted standards, but the exceptions are all too rare. Their efforts stand out with a startling insistence and give splendid emphasis to the goods displayed. Generally speaking, however, we are much too prone to follow the fashion of the moment in shop fronts as in other things. That there has been in the past a very definite fashion in design is so apparent that anyone familiar with the subject can place a date upon the shop fronts of our main streets, and he is certain to be right within half a dozen years. A new note

THE MODERN SHOP FRONT.



Plate III.

November 1928.

A BOOKSELLER'S SHOP IN CONDUIT STREET, LONDON.

Designed by Gerald Wellesley and Trenwith Wills.

A design traditional in form yet modern in spirit. For a certain type of shop the traditional front remains and always will remain unsurpassed both for efficiency and effect. This shop is carried out in American white wood and the lettering is gilt.





The ENTRANCE to a BANK in High Street, Maidstone, Kent.

Designed by Darcy Braddell and Humphry Deane.

The brickwork is composed of 2-in. bricks. The door is of oak, surmounted by a fanlight of iron. The name-plates and door knockers, and the letter-boxes fixed to the walls, are made of pewter.

is struck, with something of novelty or beauty of line to commend it, and promptly there are a dozen flattering imitators.

Is it the fault of the trader? Can he be blamed if, seeing a front that possesses some claims to originality, he desires to promote his own business by securing something equally good? Can he indulge his own craving for originality or satisfy his longing for the artistic by consulting one or more of those competent to interpret his hazy concepts or make articulate his mystified yearnings for the beautiful?

Such competent authority is difficult to find. The shop

fitters have shown commendable enterprise and much ingenuity, but can they, under existing conditions, be expected to give the time and thought to each individual problem that is necessary if the best results are to be obtained?

From my experience, I am convinced that there is a wide field for those architects who will turn their attention to store planning and furnishing, with a view to obtaining the highest degree of efficiency both in the handling and display of the various kinds of merchandise.

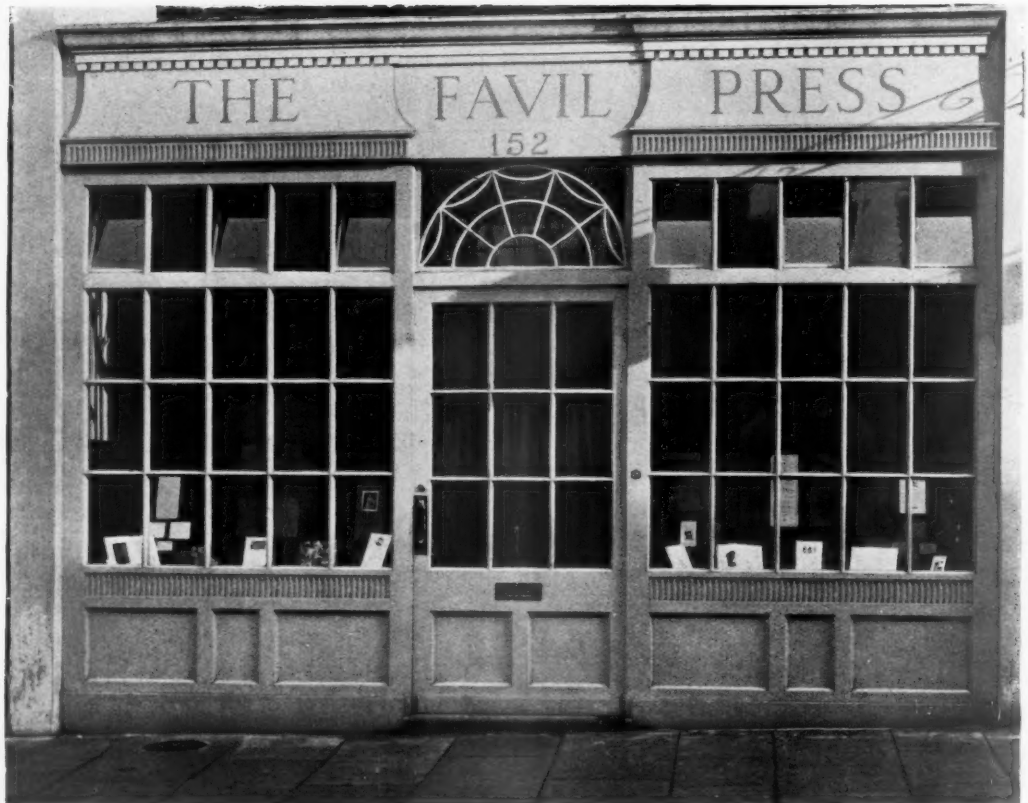
The subject is one that calls for the specialized training that the qualified architect has been privileged to receive.

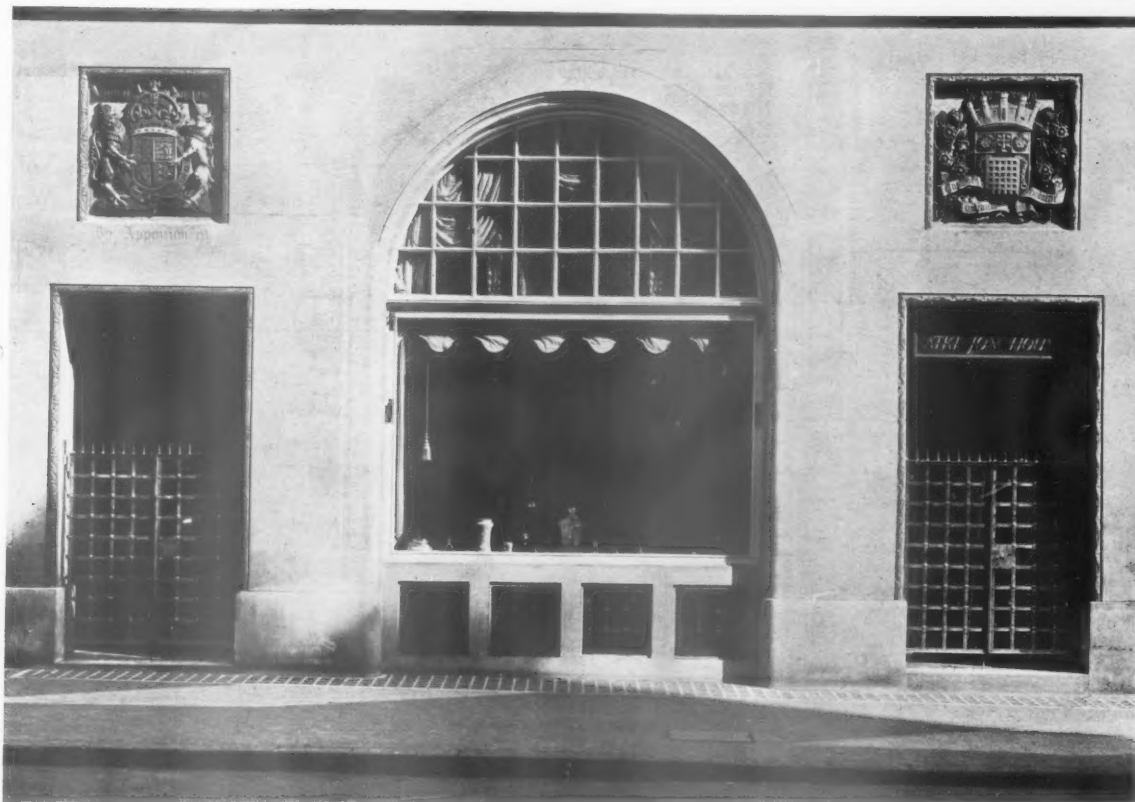


A
LACE SPECIALIST'S
establishment in
Lower Belgrave Street,
Eaton Square,
London.

Another example of a traditional treatment in the hands of an architect who thinks in a modern way. There is no question either of faking the antique or of copying an old model. The shop of the Favil Press is as expressive of the present in its way as are the Galeries Lafayette on the opposite page. Both also show decorative lettering which, besides being legible, has the virtue of being in character. The shops themselves are also in character with the wares they exhibit—books and women's clothes. The front of the Favil Press is made of wood, painted yellow, and the door furniture is of bronze.

A PRINTERS' and
PUBLISHERS' premises
in Church Street,
Kensington, London.
Designed by H. J. Birnstringl.





Atkinson's
SCENT SHOP
in Old Bond
Street, London.

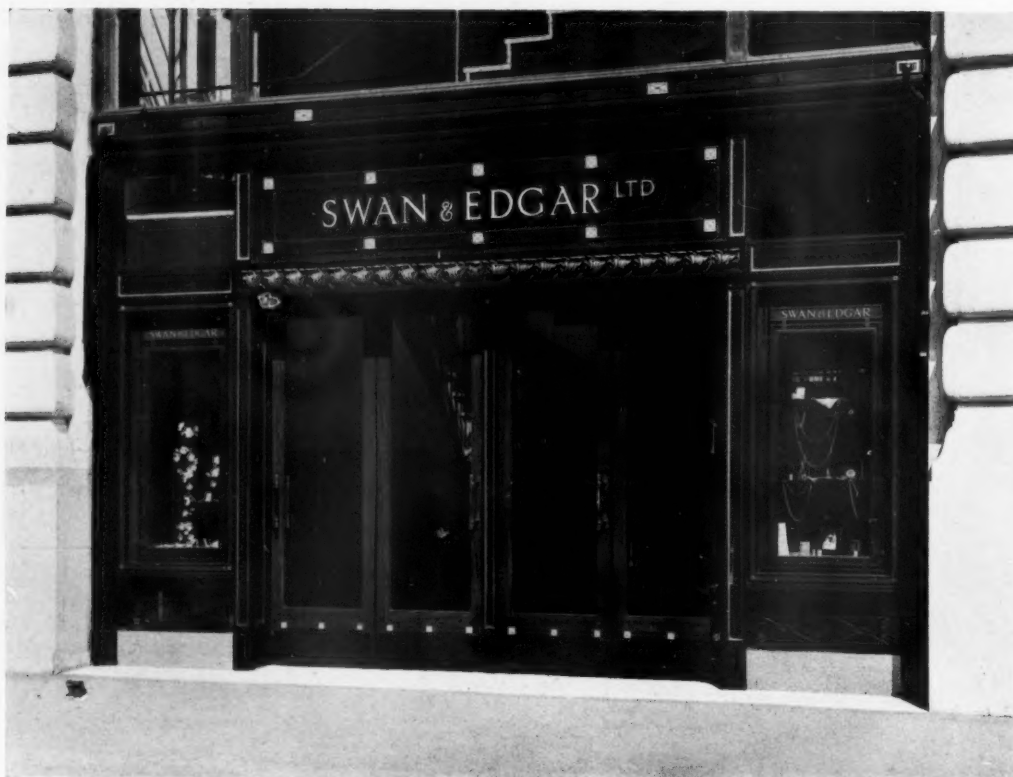
Designed by
E. Vincent Harris.



How to provide a high shop front and a low shop window is a problem which constantly presents itself. The designer of Lafayette has overcome the difficulty by building a second shop front on a smaller scale within the first. This has a definite decorative value at night (see p. 211), and by day it gives an appearance of recession which is most valuable. The entrances here are worth studying. They are set at the end of plate-glass alleys at an angle to the face of the shop. In this way more window space is obtained on the pavement, and the alleys themselves, flanked as they are by windows, form a sort of exhibition gallery permanently under cover.

A detail of
GALERIES
LAFAYETTE
in Regent Street,
London.

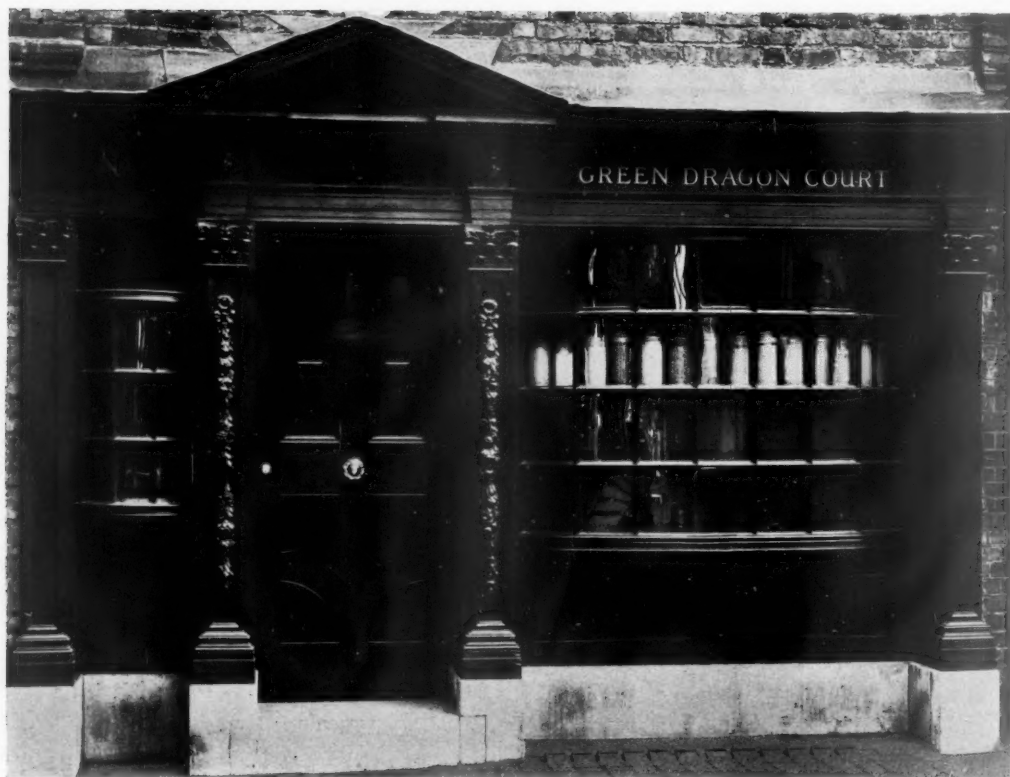




The Piccadilly entrance has a double set of doors, and there are elegant little showcases forming part of the flat composition in which the name is reiterated on different scales. The entrance doors and showcases are carried out in bronze.

The *PICCADILLY* entrance to *SWAN AND EDGAR*.

J. J. Joass, Architect. The shop windows were designed by Louis Blanc.



An *EIGHTEENTH-CENTURY* shop in Green Dragon Court, Borough Market, London.



The material, apart from the metalwork, is mosaic. The metalwork is of wrought iron, treated in the French manner, and lacquered and varnished so as to obviate the necessity of painting, thus preserving the texture and treatment of the metal. The door handles are of Staybrite steel.

A
WINE MERCHANT'S
shop in Terminus Road,
Eastbourne.

Designed by
P. D. Stonham.



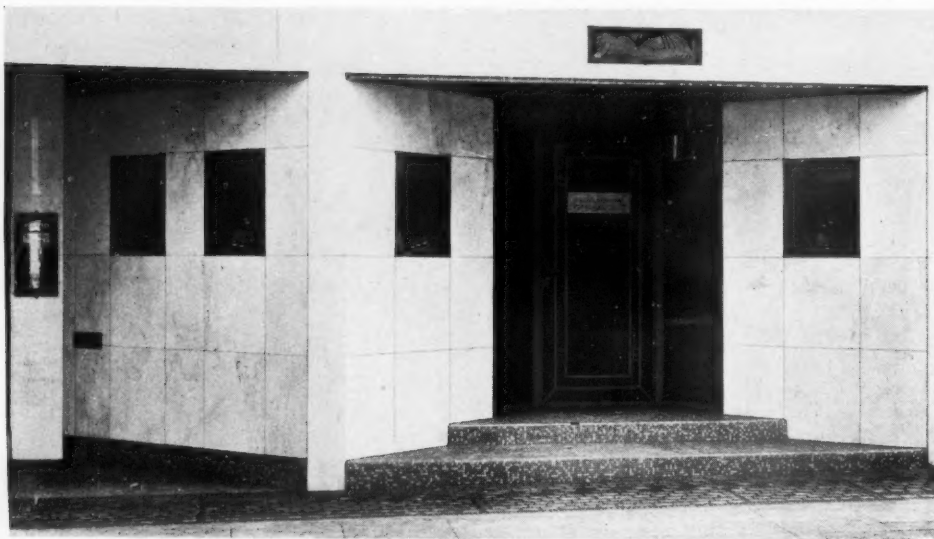
A BOOKSELLER'S shop
in Cambridge.

Designed by Kenneth M. B. Cross.

*The front is carried out
entirely in bronze.*

The most progressive designers have long since realized that a shop window can be too big. Often the space at the top of the window is entirely useless, and, in reaction against the big window, shops like Paris Trades have gone

to the opposite extreme. For any other purpose than its own the Paris Trades window would no doubt be absurd, but that by Mr. Hamp at Frascati's (not in this case actually used as a shop) shows a treatment which encloses the window and at the same time leaves ample space for display. The front of Paris Trades is carried out in Sicilian marble and the mosaic panels are of moulded glass in varying shades of blue.

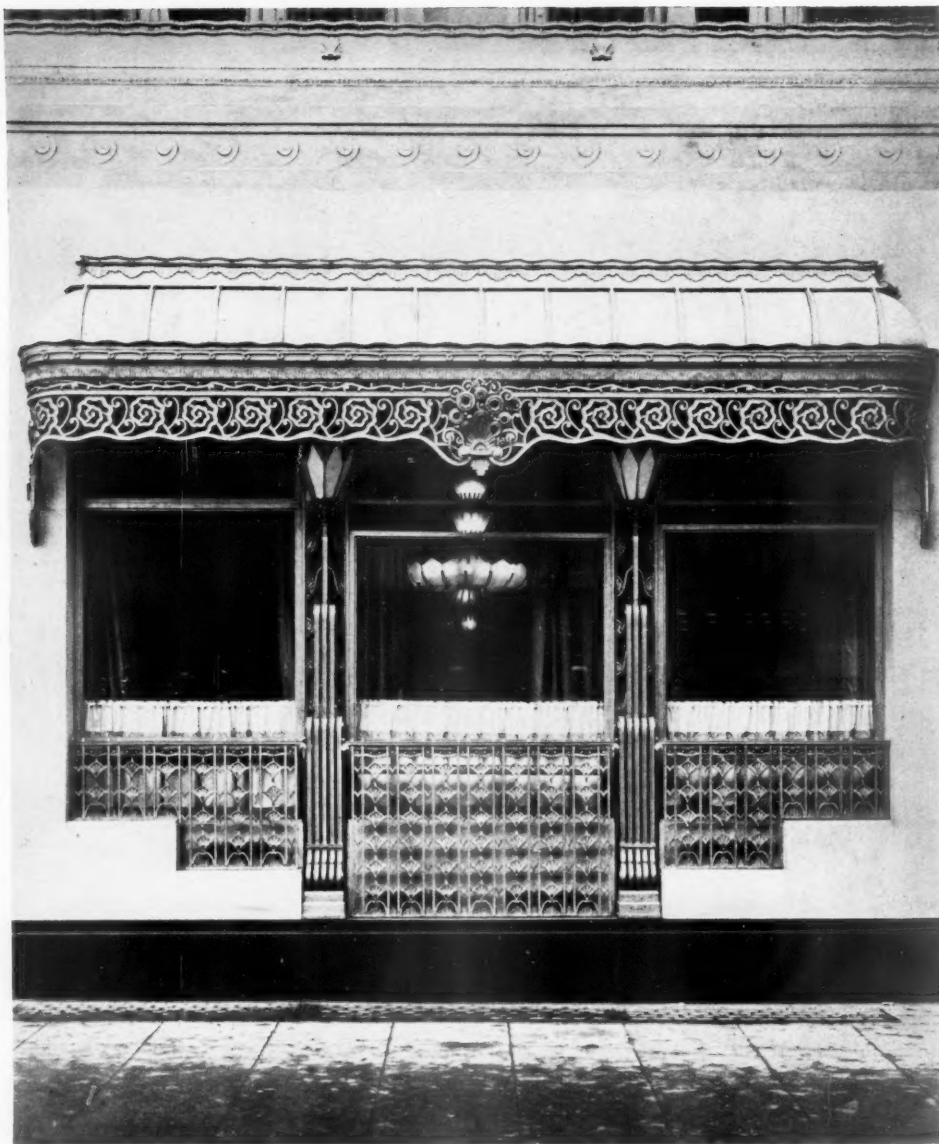


A
COURT DRESSMAKER'S
establishment in Berkeley
Street, London.

Designed by D. I. M. of Paris
in association with
Paul Turpin, London.

At Frascati's the metal-work, which was carried out in wrought iron, was smith made. It was inspired by modern French work, not in design, but in regard to the principle of obtaining the maximum of texture and surface interest appropriate to the material. Owing to the general atmospheric conditions of London, the surface of the iron has been protected by means of a covering with double leaf gold, the lower portion of the work being gilt in water and burnished, so as to destroy as little as possible the metallic surface of the ironwork itself.

A
WINDOW
at
FRASCATI'S,
Oxford Street, London.
Designed by Stanley Hamp.



THE MODERN SHOP FRONT.



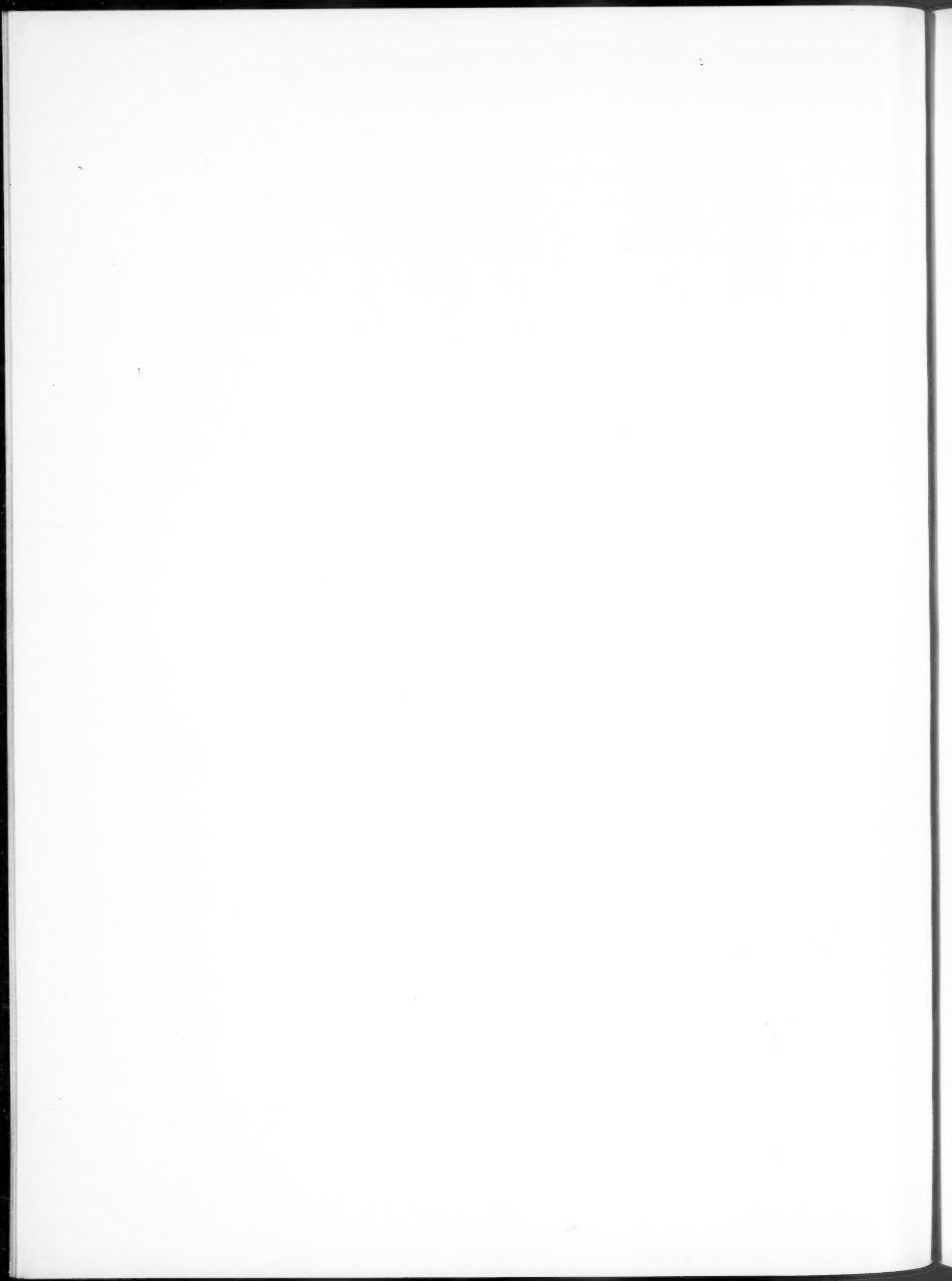
Plate IV.

November 1928.

A SHOE SHOP IN PRINCES STREET, EDINBURGH.

Designed by Joseph Emberton.

For effect an appearance of height is often necessary, but the display value of the high parts of a shop window is nil. Here the problem is solved by a sort of screen filled with engraved glass, which is exceedingly decorative by day, and also, when lighted, at night. The Lotus and Delta shops have struck a note which is not only architecturally interesting, but also of immense publicity value to the firm concerned; a very good example of the right kind of advertising. The surround to the window is in marble of beige colour; the metalwork is in Silveroid; the upper portion of the window is of glass, engraved and sand-blasted, and the window backs are in laminboard sprayed with cellulose silver paint.



Two examples of the rich and select type of front which eschews display, and relies for its effect on an austere and simple reserve. This kind of shop caters for a particular class, and, with real personality behind the shop windows, produces results which no amount of posters or yard-high lettering could compass, as witness the astonishing reputation of Lock's, the hatters, in St. James's Street.

A MODISTE'S shop in Rome.

*Designed by
Professor Venturoli.*



The entrance is carried out entirely in bronze, and the surrounding stonework is composed of natural stone from the Weycombe bed.

The ENTRANCE to
Celanese House,
Hanover Square, London.

*Designed by
Gordon Jeeves.*



No. 210 HIGH HOLBORN, London.

Designed by W. F. Crittall

The fascia is carried out in blue tiles and the lettering is in enamel of an orange colour. The frames of the windows are of steel with ornaments in cast bronze, and infilling of blue and orange enamel.



The
ENTRANCE
LOBBY
and
SHOWCASE,
carried out in
bronze

at the
PETER
ROBINSON
Building,
Oxford
Street,
London.

Designed by
T. P. Clarkson, E. S. Clarkson,
and H. Austen Hall.





A SHOE shop at Bradford, Yorkshire.
Designed by Joseph Emberton.

The surround to the front is in lightly-veined statuary marble; the window backs are veneered with straight-grained walnut; the screens for the lighting are of plate-glass, sand-blasted and engraved, and the metalwork is in bronze.



The marble surround to the windows is in pale Sienna; the metalwork is in Silveroid; the screens for the lighting are in

plate-glass, sand-blasted and engraved; and the window backs are of mole-coloured artificial silk velour.

A SHOE shop in Lord Street, Southport.
Designed by Joseph Emberton.



A MODISTE'S shop in Regent Street, London.

Designed by J. Starkie Gardner.

Very few English shops yet use the name of their firm as a decorative feature of the façade; yet the practice, which is common abroad, has many advantages. It gives the architect the opportunity of introducing apt detail of a purely practical kind in the division—which is often very difficult to deal with—between the upper and the lower parts of the shop window. It also gives far greater emphasis to the name so treated. The words Madelon Chaumet, although they are half the size, are a great deal easier to pick out than the stereotyped fascia of Mercie McHardy. Dollker's shop on the opposite page shows another excellent treatment. The surround to the Madelon Chaumet front was carried out in pale Sienna marble; the metal-work fer forgé; the glass in the upper portion of the window was sand-blasted and engraved, and the window bottoms and interior furniture are all veneered with sycamore.

The Mercie McHardy shop front, wardrobes, and show-cases are made of iron and steel, with a finish of green bronze verdigris. There is gold showing through the green which suggests a fine metallic surface. The stall-board is of hammered metal. The entrance is paved in black and white marble. The floors of the windows are of black parquet; the window screens are in metal, with a green bronze verdigris finish similar to that of the front. The mirrors are delicately etched with lines radiating from a sun in black opal. The clock is illuminated and the face is of tinted glass with the numerals deeply etched into the glass and enamelled. There are rays radiating from the centre which are obtained by etching. The fascia lettering is of hammered metal with a green bronze verdigris finish. The surface enrichments of the blinds are of aluminium with a green bronze verdigris finish.



A MILLINERY establishment in Berkeley Street, London.

Designed by Joseph Emberton.



An ART DEALER'S shop in Berkeley Street,
London.

The Dreyfous front is of a more Edwardian type than the other shops illustrated, but it has a certain cold dignity. It also possesses the advantage of a first floor designed in relation to the shop window. The immediate result is to give the shop itself the added importance of a second storey, while the fat architrave round the

windows minimizes as far as possible the suggestion that the building is standing on plate glass. The shop façade is built of Comblanchien marble and the windows are framed in a green bronze architrave, the blind lath forming a shallow frieze. The doors and the surround are made of Ancona walnut.



A WINDOW of
DOLLKER'S shop
in Zurich.

Selected Examples of Architecture.

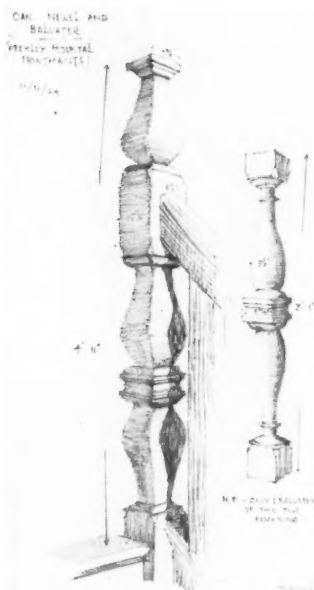
In Continuation of "The Practical Exemplar of Architecture."

Weekley Hospital, Northamptonshire.

Measured & Drawn by J. E. Potter.

The main entrance to the Hospital was illustrated in the October issue of the REVIEW. This month a general view of the building in its original condition is given and is accompanied by a measured drawing of the front and end elevations. A sketch by Mr. Potter is also included of an oak

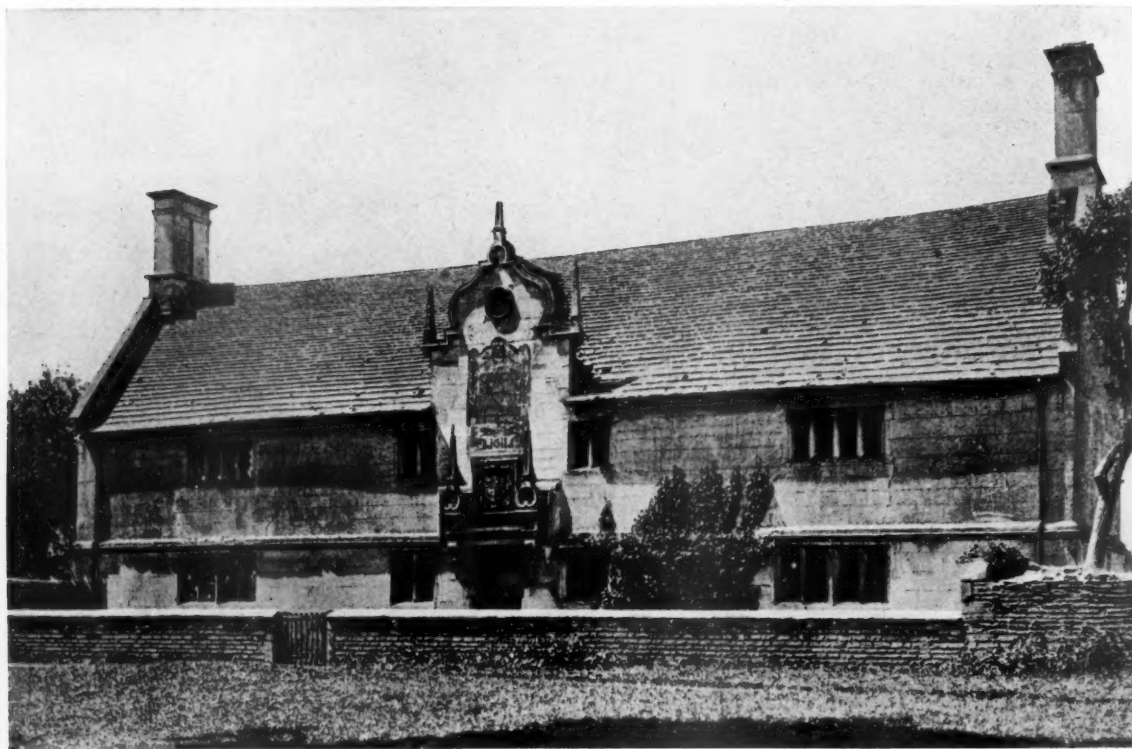
AN OAK NEWEL
AND BALUSTER.



newel to the staircase and of a baluster which may have formed part of the original balustrading; the baluster is the only one of its type remaining.

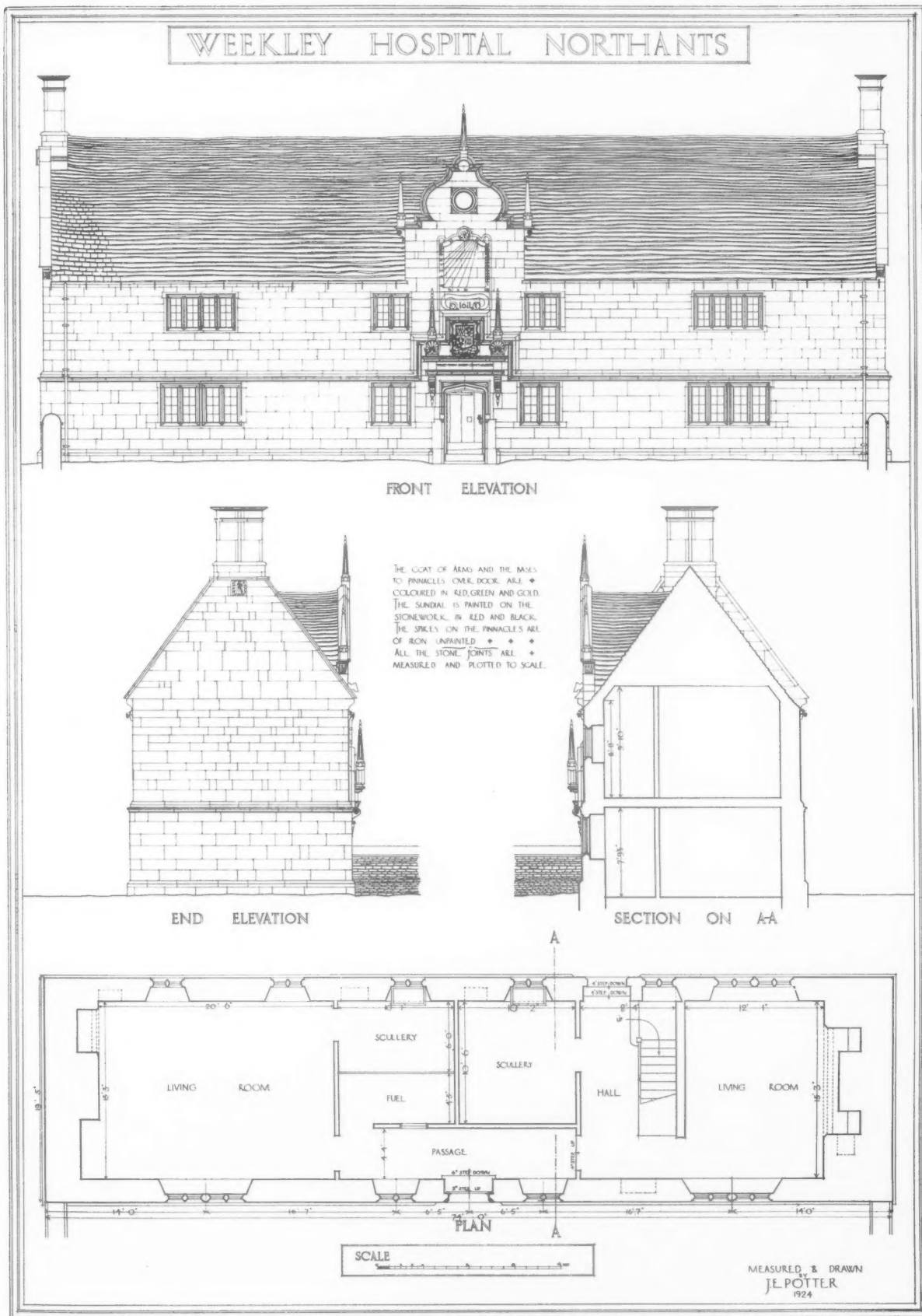
The staircase was formerly at the opposite end of the Hospital and was moved by Mr. Gotch to its present position during his work of restoration.

From a sketch by
J. E. Potter.



THE HOSPITAL

Photo by courtesy of the Leicester College of Art.



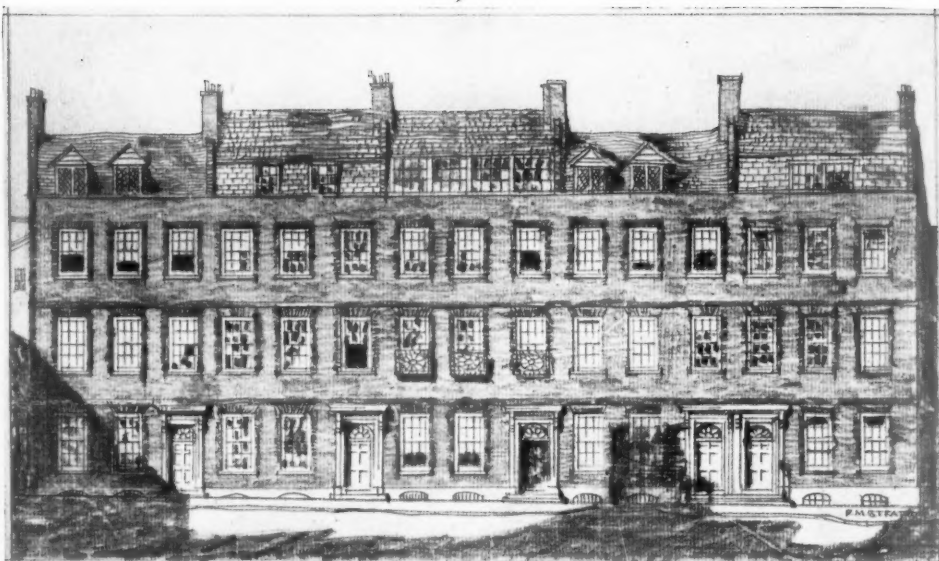
MEASURED AND DRAWN BY J. E. POTTER.



Londoniana.

Quality Court : Old Shop Fronts : Chiswick House and Foley House.

QUALITY COURT is one of those little backwaters out of the main stream of London's traffic which are known to few. The hurried pedestrian often fails to detect their narrow openings as he perambulates the main streets. But it is worth while keeping a sharp eye for such things because in many instances fascinating architectural relics of a past day are to be found hidden away in their recesses. One case in point is Goodwin's Court off St. Martin's Lane, which is familiar to but a handful of Londoners, apparently, but which contains a series of small, bow-windowed houses dating from Georgian days. Another is Quality Court, Chancery Lane, which contained on its south side a row of beautiful Early Georgian houses of which the drawing given here records at once the charm and architectural interest.



QUALITY COURT.

From a drawing by P. M. Stratton.

Quality Court was formed roughly during the second decade of the eighteenth century, in which days the backs of the houses here shown looked over gardens, as may be seen in Horwood's plan. According to Stryke, the place was first styled New Court, but soon became familiarly known as Quality Court from the character of its inhabitants—people of position then living in the near East End before a more or less general migration of fashion took place to the west, when Mayfair and Bloomsbury and so forth became popular.

In course of time the law—which, owing to the proximity of the Temple on the one hand and Lincoln's Inn Fields on the other, had come to claim all this area as its own—absorbed even this little byway; and so we find, when Dickens wrote *Bleak House*, Quality Court entering into that great London book as the abode of a "Master Somebody" of whom Mr. Jarndyce speaks with something of the disdain which his unhappy experience of legal affairs had engendered even in his amiable mind.

The rate books, which I have not just now had an opportunity of consulting, would no doubt reveal other earlier and more interesting inmates of the beautiful old houses here. But such researches must await a more opportune moment. As I write, the house-breakers are at work, and within a short time the remaining picturesqueness of Quality Court will have disappeared, the old houses being about to be demolished. The fact is, and I state it in order that in this case no charge of mere vandalism may be brought against those responsible, that some at least of these buildings had become unsafe, as I myself had ocular demonstration of when I went to see one of my publishers—Messrs. Philip Allan & Co. (whose signboard used to be seen hanging over the doorway of the last house in the south-east corner)—and found a member of the firm sitting in a shored-up room apparently in imminent peril of being buried in his own premises.

I am told that the designs which have been prepared for the new buildings are in keeping with the character of those about to disappear, and that where possible the original bricks will be used in the work of reconstruction. This is good news, because too often such regard for the past is not either present or in some cases, of course, possible. But, notwithstanding this, I should recommend those who care for disappearing relics of an older London to go and look at Quality Court before its picturesqueness has wholly departed. But my warning may be too late.

While on the subject of demolition it is worth while paying special attention to the gradually lessening number of old shop fronts existing precariously in a rapidly changing city. For instance, who would have thought a few years ago that Birch's in Cornhill would have disappeared. Happily it can be seen in the Victoria and Albert Museum. But even that vast treasure-house cannot be expected to receive more than a few specimens of those shop fronts which are being imitated in modern work—the same yet not the same, to use the Tennysonian tag. Still, we may see *in situ* Messrs. Freyburg's in the Haymarket and Messrs. Lock's in St. James's Street, and there are one or two excellent specimens in Soho, one of which seems to have been more or less imitated in a modern shop front in St. Aldate's, at Oxford. I came across yet another the other day, in Langley Court, Long Acre, and a systematic search would reveal, no doubt, more. But somehow one feels that the life of such things is bound to be a short one in the future, and, therefore I say again study them while there is yet time.

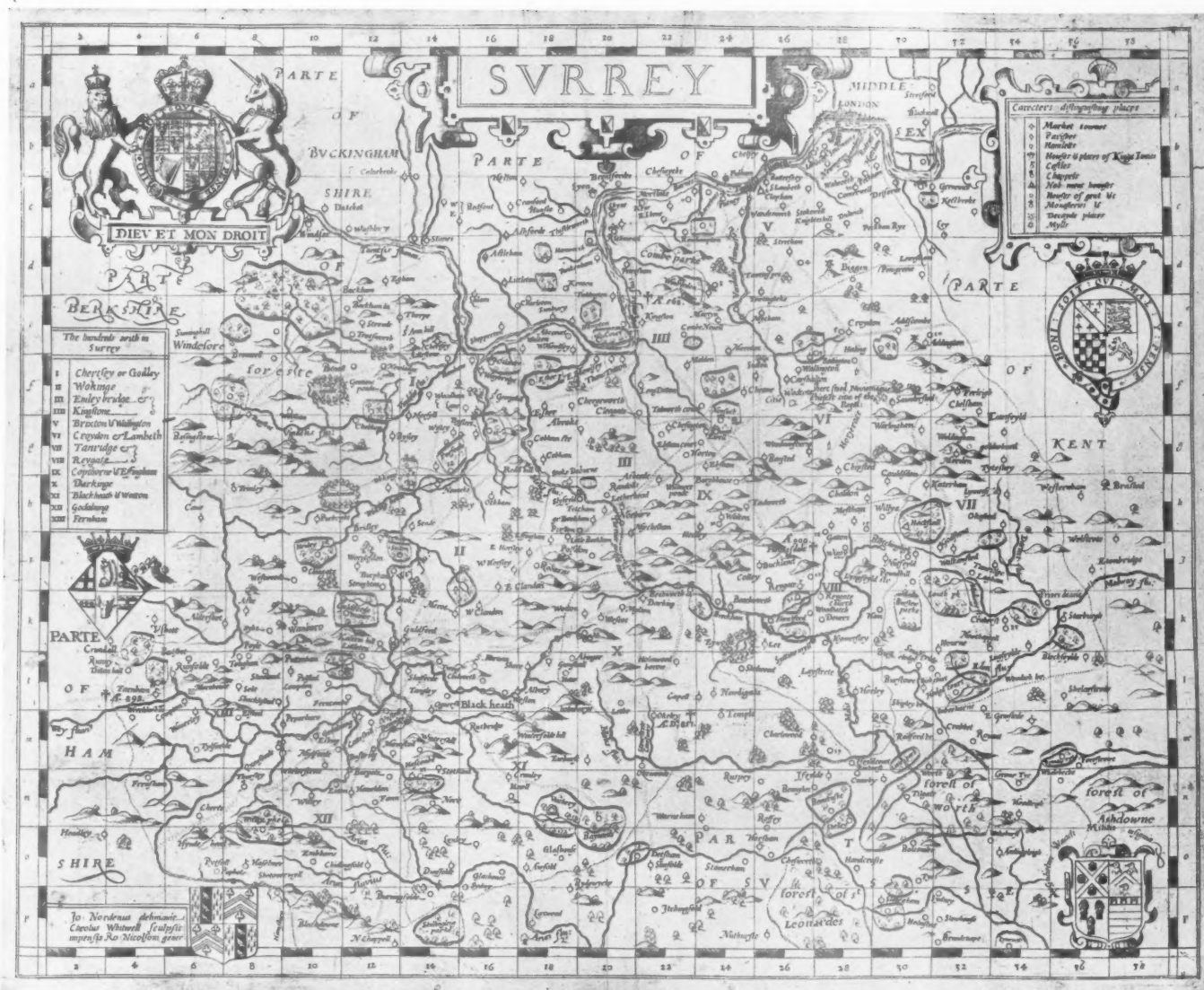
In the holocaust of great houses we can best realize the passing of the old order of society. The time of such evidences of monumental grandeur is finally over; and when some relic of the past is threatened it either receives short shrift or, if saved, is preserved merely as a memorial of the residential amplitude of our ancestors. Among the most recent of threatened structures of this character are Chiswick House and Foley House; and one cannot but regret the moment when we shall lose them. With regard to the former, there is a movement on foot to save it, and it should, if possible, be saved. For, apart from the fact that it is indissolubly connected with two great statesmen—Charles James Fox and George Canning, both of whom died within it—it is a specially characteristic and interesting example of the classicism which the Society of Dilettanti did so much to popularize, its exterior being due to the ability of Colin Campbell and its interior sentient with the decorative taste of William Kent. It is unsuitable for our present ideas of habitation, but it would make an admirable picture gallery, and Chiswick could well do with something of the kind.

Foley House is in another category, because, apart from the difference in architectural ideas which was prevalent when it was erected, it is not the original Foley House at all—that structure, built by S. Leadbetter for Lord Foley about the middle of the eighteenth century, having been demolished when Regent Street was formed. The present house, however, has a Late Georgian character of its own; and anything that serves to remind us of the Nash convention cries aloud for preservation, even if only as a sample of his fast disappearing handiwork.

E. BERESFORD CHANCELLOR.

Archæologia.

Recent Discoveries
and Acquisitions.



THE BRITISH MUSEUM.

AN EARLY MAP OF SURREY.

John Nordon, the author of this Map of Surrey, was one of the pioneers of English cartography and projected the publication of a series of topographical descriptions, accompanied by maps, of the counties of England. Lack of funds, however, prevented the scheme from maturing, and only two such descriptions, those of Middlesex and Hertford, were published during his lifetime. However, maps of a few other counties were issued without letterpress, and that of Surrey, which was first published in 1594, was amongst them. The only known original copy of this map is now in the possession of the Royal Geographical Society.

A reissue appeared, circa 1610, and the above illustration is reproduced from the only known copy of this, which has been acquired by the Department of Printed Books at the British Museum. The engraver was Charles Whitwell, who is known to have engraved a number of late sixteenth-century maps.

The reissue differs from the original issue in that the date has been removed from the imprint; in the list of symbols King James has been substituted for Queen Eli; and in his coat of arms, which is shown on the map, William Waad (or Wade) is described as militis instead of armigeri, he having been knighted in 1603.

Exhibitions.

Exhibition of Norwegian Art : The Pandemonium Group : Annual Exhibition of British Photography.

Exhibition of Norwegian Art arranged by the Anglo-Norse Society, R.B.A. Galleries, Suffolk Street, Pall Mall East, S.W.1.—There is a go-as-you-please freedom about Norwegian art—a looseness of texture in the way it is put together which argues a certain open-mindedness and freedom from dogma.

We can recognize the phases through which Norwegian art has passed, because in some ways they bear a similarity to our own. For instance, Eilif Peterssen's "Summer Day: Kalvoen" (155) is suggestive of the period of the Newlyn school; it has some affinity with the work of Frank Bramley, and is reminiscent of the time when Stanhope Forbes and others of this school were awakening the academic side of British art to the possibilities of handling paint so as to obtain a sense of realism by direct methods. This was the "virile" school of painting, which had an exceedingly objective outlook, not "sicklied o'er with the pale cast of thought" induced by subtle analysis as to the general purpose of things artistic.

Fritz Thaulow is probably the Norwegian painter best known to the British public. The few works of his that are shown give a good idea of his capabilities; his work will remain interesting because it is done on sound lines and has an intellectual basis which is academic in the true sense.

The portrait of Ibsen by Erik Werenskiöld (237) is a good example of portraiture in which physical representation is the chief object.

The two full-length portraits by Edvard Munch—"Mr. Schlittgen the German" (132) and "Mr. Sandberg" (133)—are obviously of a later period, being loosely painted and swept in with diluted paint. There is a sense of freedom about this painter's work; an ability to cover large spaces with a blithe heart, and a swaggering, devil-may-care attitude towards the palette which is very attractive.

Thorvald Erichsen's works are fresh and bright in colour; not much attempt at construction is indicated, but they are painted spontaneously, with the idea of presenting the scenes as simply as possible, and—probably to avoid degraded colour—painted in one coat of paint. It is this sense of unlaboured ease that is their attraction.

Henrik Lund in his seascapes shows the influence of Matisse and Vlaminck (the formula of French art is not greatly in evidence in this exhibition), but his small painting of a "Woman's Head" (117) has a decidedly individual charm in the pleasant bloom of the colour of the flesh.

"Ragna" (227), by Orluf Wold Torne—a painting of a girl reading a book—has the casualness of a homely scene; the impudent green parrot drinking from the glass on the table, besides being an amusing accessory, contributes to the sense of intimacy, and its decided note of colour helps to bring the picture into focus. His "Flowers" (229) and "Tulips" (230) are neatly painted in a more considered manner than is the custom of the majority of his countrymen.

Hugo Lous Mohr's large harvesting scene "Granulation" (131) (surely the translator has been caught napping!), a happy rendering of figures manipulating bright and glittering yellow corn in a field, is full of rhythmical movement.

Jean Heiberg's "Horses" (70) is very well drawn; the temptation to record merely anatomical facts has been avoided; the horses are flexible and lively, and are, in a measure, part of their surroundings.

Interesting work was also shown by Edvard Diriks, "It Blows" (40) being a vigorously painted snow scene; Gerhard Munthe, whose "My Dining-room" (139) seems so characteristically Norwegian in its predominating colours of red and blue; Arne Kavli in "The Lady with the Dog" (96), which has a dainty charm which Scandinavian painters do not often try, or care, to obtain; Ludvig Karsten with "Harbour" (91), and that by Otto Johansen.

One was grateful for this exhibition; it was a distinct relief from the rather pinched and intellectual art we have been seeing so much of lately.

The Pandemonium Group, *The Beaux-Arts Gallery, 1 Bruton Place, Bruton Street, Bond Street, W.* These bright young things of the art-world have now held their third exhibition. It appears that they first thought of calling themselves "Hell Let Loose," but decided upon the more modest name of "Pandemonium."

From its title it might be imagined that very wild things were done by this group; that one's approach would be through yelling dervishes and fumes of brimstone, and perhaps had considered the advisability of bringing a gas mask. Such fears proved groundless; there was nothing fearsome, as might have been supposed; in fact, it is a very well-behaved young group.

This does not mean that the exhibition was without interest, for the general level of the work has improved; there is more depth in it—more thought and artistic understanding; there is less of the exploitation of the letter of modern art to commercial ends which was rather in evidence in former exhibitions.

Teixeira Barbosa, a recent recruit to the group, is very well versed in the letter of the school, which is always careful to place the dark side of an object against something light, and the light side against something dark. Teixeira Barbosa never forgets to observe this rite, and his extreme efficiency in this direction has almost reduced the formula to the ridiculous; he is pushing a theory too far.

But it would be unfair to dismiss his work with only the foregoing remarks. It will be seen that it is logical; and it can be said that each of his compositions has a completeness, a finality that is on the one hand, of course, limiting, whilst on the other is satisfying, as all well-executed and thorough work always is. "On Parade" (6) is perhaps the best example, because the stiffness inherent in the subject is also inherent in the method.

Eliot Hodgkin shows a searching quality of line in his portrait of Miss Jeanne de Casalis, the character of the model being very well revealed.

Nicolas Bentley shows some more or less orthodox works and some caricatures of notabilities such as H. G. Wells, Arnold Bennett, and Homer.

Angus Grant, in being more intransigent than any others of the Group, may be perhaps the link that connects it with its title.

C. Pollard shows some well-planned but rather pretty Oriental scenes; they are decorative, if somewhat obviously so, and he has had the enterprise to consider his frames in relation to the colour-schemes of their contents.

Annual Exhibition of British Photography, *Princes' Galleries, Piccadilly, W.1.*

From the point of view of novelty the exhibits of natural colour photography were the most interesting. I suppose most people had wondered how far this kind of thing would supplant the work of the artist, and whether the results would be at all commensurate with the hopes which had for years been set upon this discovery. Putting aside the obvious truism that everything depends upon the taste of the man behind the camera, these prints show that the mechanism of the camera cannot in any degree take the place of the intelligent observation of the artist; one cannot even compare this process with the mechanical reproduction of music, for music is at least composed into some musical form before it is reproduced; music is not "shot" direct from Nature, as of course is coloured photography.

I was looking at one of the colour photographs of a group of flowers and thinking how much better it was than any of the others—for it had feeling in it—and was trying to determine just why this was so, when someone informed me that they were not *real* flowers, but were photographed from some he (my informant) had made from goose-feathers! So thus was explained the success of this particular group: *someone* had to introduce a touch of artistry, and in this case it was the maker of the flowers who had done so.

RAYMOND McINTYRE.

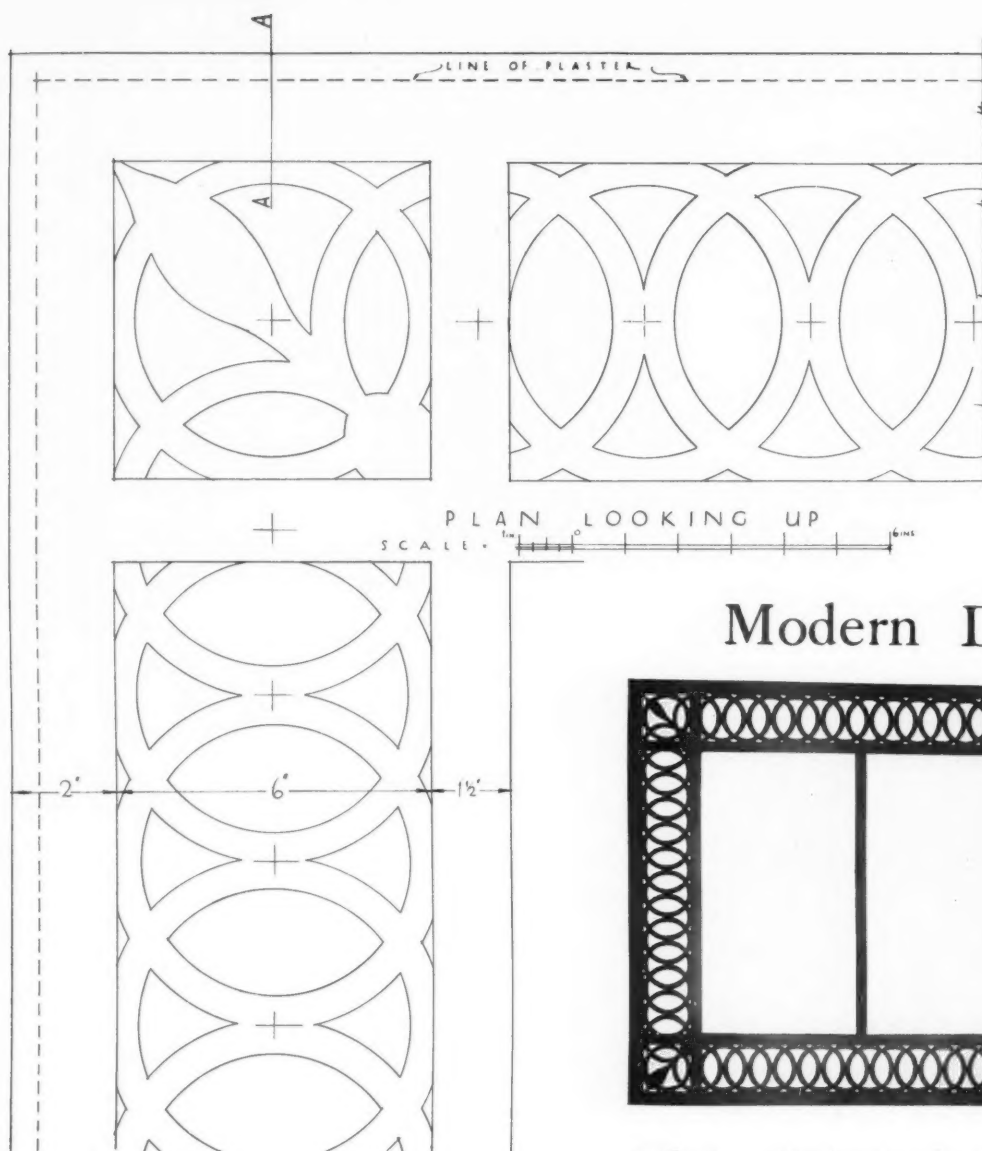


The *BADGE*
for the
EASTERN EXPRESS
COMPANY.
Designer: "SHEP."

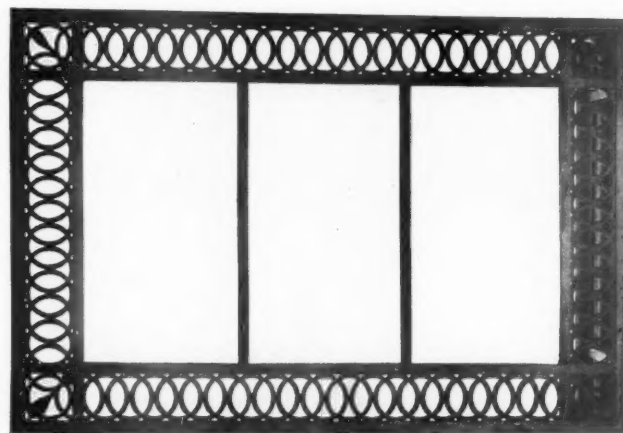
Craftsmanship

Views and Reviews
A London Diary

The
Architectural Review
Supplement
NOVEMBER
1928



Modern Details.



*The Laylight in the Directors' Room
at the Glasgow Herald, Nos. 56
& 57 Fleet Street, London.*

*From a Design by
Percy Tubbs, Son, & Duncan.*

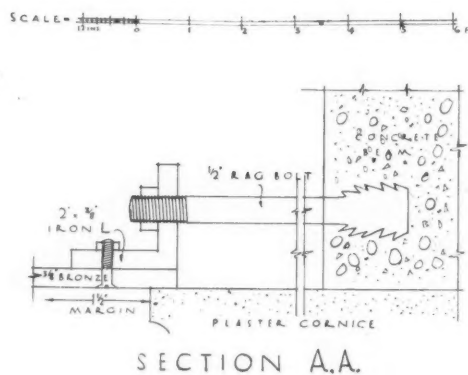
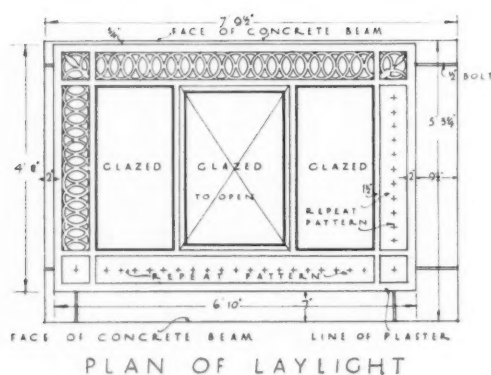




FIG. 1.—The GALLERIES LAFAYETTE, Regent Street, London.—Though Lafayette's new shop is not yet complete, enough can be seen to show that it is at present the most interesting front in London, almost the only example in England of a well-thought-out lighting scheme. The idea is roughly that of a theatre. The main front is left dark and fulfils the function of the proscenium arch. The opening is treated as a stage within which is built a second brilliantly lighted shop front with entrances set at various angles. Here the actors, who are wax models, prance and posture with a staginess entirely suitable to the conception.

✓ The Lighted Shop Front.

By R. Waldo Maitland.

A GREAT deal of creative thought has recently been devoted to the shop in Europe, and especially in France and Germany. The French show a preference for the effeminate and flashy type of façade that suggests a semi-permanent effect which is frankly intentional. The German method of expression, while more stolid in character, is full of a robust vitality, and in both countries an excellent choice of materials is made. In England, chiefly in London, a few modern shop fronts are to be seen which have a definite continental flavour, but it is to be hoped that, in the future, a more national type of design will prevail.

In the past the character of a shop has remained as long as the daylight, but as soon as night comes it loses its identity. There is nothing, however, to prevent one from illuminating (by artificial lighting) certain surfaces of the façade. One method is through the medium of glass, and the result is a low surface brightness which can be so schemed that any danger of an appearance of weakness

in the solids of the design is avoided. A good example of a luminous surface well designed in relation to the solid is the exterior of the Florida in Berlin (Fig. 2). The façade is well balanced, and the solids do not give an appearance of resting on the glass, which so often happens when this material is used. An atmosphere of gaiety is well expressed by the brightness of the illumination, and is further emphasized by the amusing treatment of the doorway. The character of the lettering is worthy of attention, for it possesses a definite decorative value which contributes to the making of a satisfactory façade.

Another scheme of lighting surfaces which can be adopted is by using an opaque material, such as wood, stone, brick, etc., as shown in Fig. 4. The stressing of the horizontal lines is very dramatic, and the method by which the result has been obtained is well worth studying. A projection in the form of a cornice is placed at the top of the surface to be lighted, the projection being so designed as to leave sufficient room for the housing of the



By courtesy of Lux.

FIG. 2.—The FLORIDA, Berlin.—A treatment consisting almost entirely of glass, arranged, however, in such a way that the glass does not appear to be supporting the building. The interplay of vertical and horizontal lines give the design a good deal of character.



FIG. 3. — *The idea for the KODAK shop is not uninteresting as an effective piece of publicity, but it is perhaps an idea rather overdone. A shop has other things to display besides its name, and this particular design takes up a lot of room which could otherwise be used for showcases or windows.*

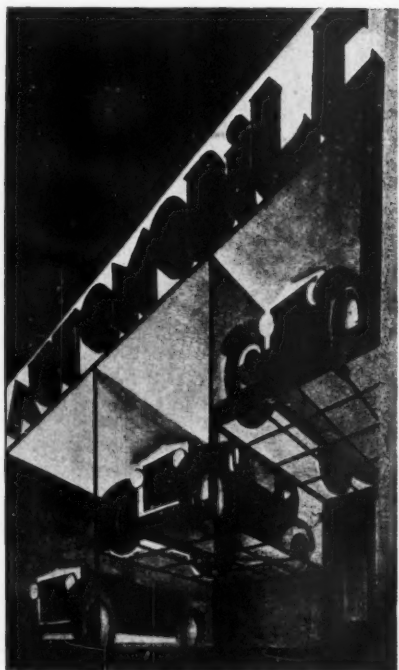


FIG. 4. — *Both in this SHOW-ROOM and in that for the KODAK building, the design is built up round the name of the shop. These treatments are effective but, relying as they do on great masses of plate-glass, there is some danger of an appearance of weak construction.*

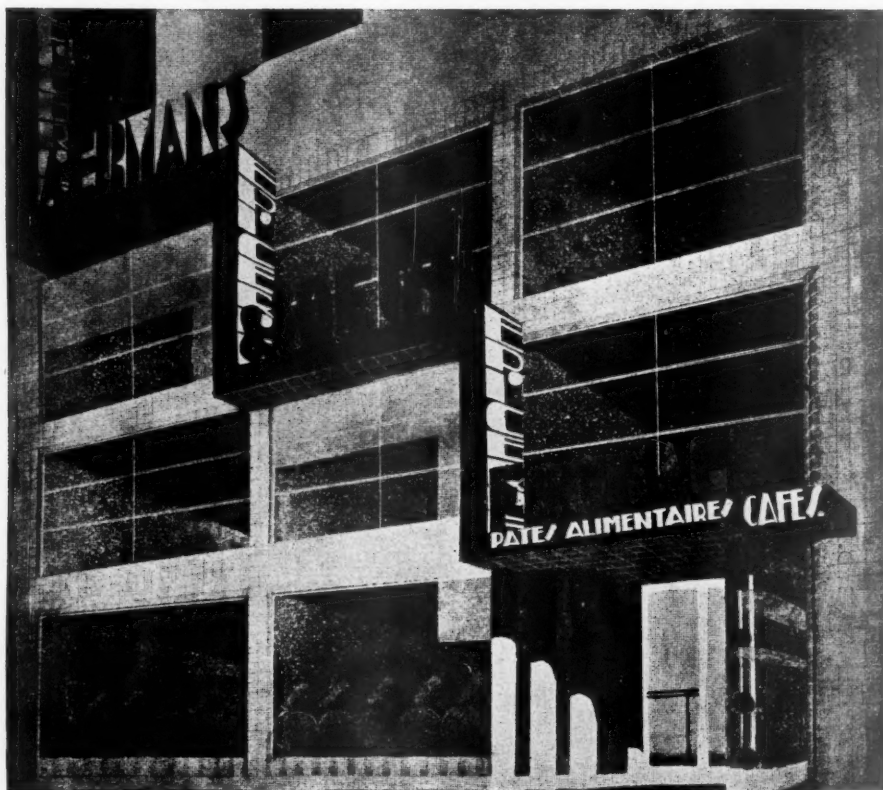


FIG. 5.—*A DESIGN by STA. JASINSKI. In this case the shop window itself is not lighted, but acts as a black backcloth for the box-light signs which are stepped down the façade, the last tread being cunningly designed to act as an illuminated lintel to the entrance. This stepping might easily become fussy and irritating, but on a severe rectangular building it is equally capable of giving an entirely new direction to the design. It has distinct value as a new method of architectural inflection.*

CRAFTSMANSHIP.

lamps—a very important factor in the design of artificial light.

A shop front of a less ambitious character is that of the *Galleries des Archers* at Lyons (Fig. 7), in which metal lettering in silhouette gives a pleasing effect; in addition, a novel treatment of the striped doorway and fanlight has been adopted. In the treatment of closed-in lighting units, it is important to remember that adequate ventilation should be provided, as a lack of it may result in the cracking of the glass, and also cause overheating which may prove dangerous.

The only good example in London of a lighted shop front which may be cited is that of the *Galleries Lafayette* in Regent Street, as yet not quite completed (Fig. 1). Stencilled lettering has been introduced on the frieze, which is to be illuminated from the back, and will give an excellent effect at night; it will also have an interesting appearance in the daylight. The ceilings round the showcases in the entrance are composed of glass, behind which are placed lamps of high intensity. The position of the lamps, however, is not very happy, and they should have been placed farther from the glass for two reasons:—

1. The pattern of the glass is one which does not call for patchy illumination.
2. On looking up to the ceiling the spots worry the eye, because of the intensive brightness.



FIG. 6.—A Berlin shop by DAY and NIGHT.—The lighting is treated here in horizontal bands which, quite effective at night, are by day definitely related to the design. It is essential that schemes for night lighting should not detract from the appearance of the building by day. The best schemes are those which serve a dual purpose.

It is desirable that there should be early co-operation between the architect and engineer, since consideration must be given to the application of light. It is important to arrange for the proper housing of electrical gear, and for satisfactory lighting efficiencies; from the architect's point of view the possibilities in design and the correct sizes of these lighting efficiencies have also to be considered; therefore, if better results are to be achieved, architects and engineers should work together and appreciate each other's difficulties. Much trouble will also be avoided if standard lamps are used, since their replacement is more easily effected. A few schemes have been carried out in London where special lamps have been used, the replacement of which has resulted in considerable difficulty and expense.

The Lighted Shop Front.

In a scheme of this kind it is advisable, therefore, to have a small section made up with glass, so that a satisfactory position for the lamps may be ascertained.

In Fig. 5 the method used for lighting the fronts is by means of box-light signs in a series of steps over the face of the building. The horizontal boxes support thin letters, which are silhouetted against a lighted background. The vertical boxes have white opal glass letters facing at right angles to the horizontal lettering. The whole scheme is very amusing, and would be effective at night. The architect, Sta. Jasinski, was responsible for this particular design.



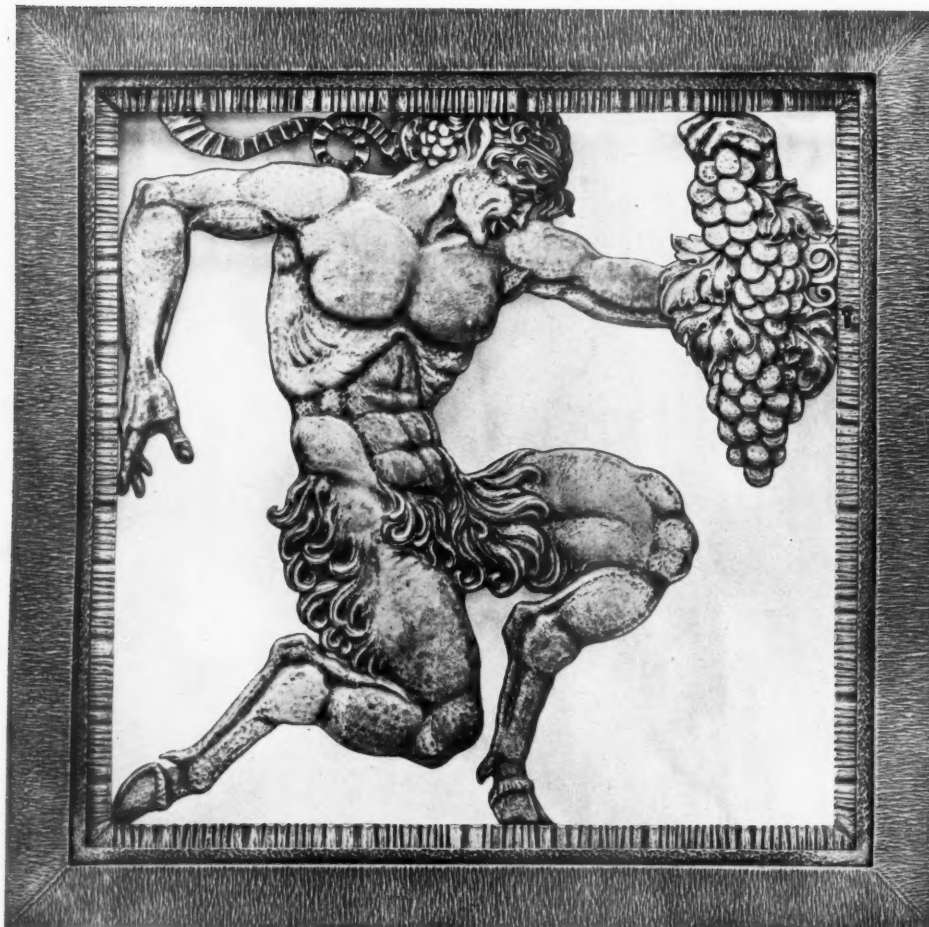
FIG. 7.—The *GALERIES DES ARCHERS*, Lyons. Designed by Francis Jourdain. The lettering provides the entire decorative motif for the front. This applies by night as well. The doorway and lettering are thrown in silhouette by lights behind the glass.

A Craftsman's Portfolio.

Being Examples of Fine Craftsmanship.

XXXI.—Signs and Symbols.

The COVER of
the
VENTILATING
PANEL to a
STALLBOARD for
a WINE
MERCHANT'S
shop at Eastbourne,
made in wrought
and pierced iron.
Architect :
P. D. STONHAM.
*Designers
and
Craftsmen :*
THE BIRMINGHAM
GUILD.



The BADGE, representing
Baynard Castle, for
THE BAYNARD PRESS.

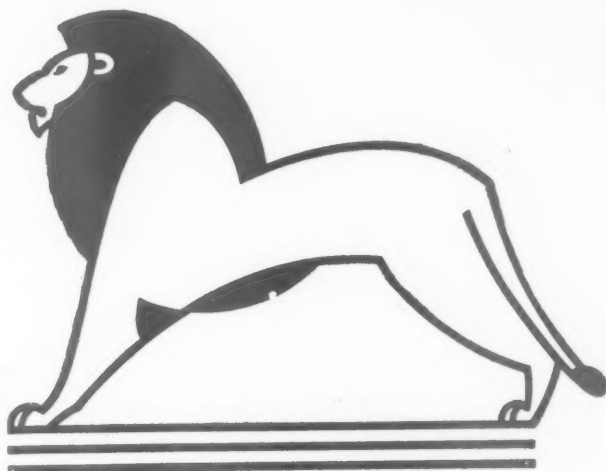
Designer :
FRED RICHARDS.



The *BADGE* of a
Viking ship, for the
*ROYAL MAIL STEAM
PACKET COMPANY*.
Designer: "SHEP."



The *BADGE*
for the
*EASTERN EXPRESS
COMPANY*.
Designer: "SHEP."



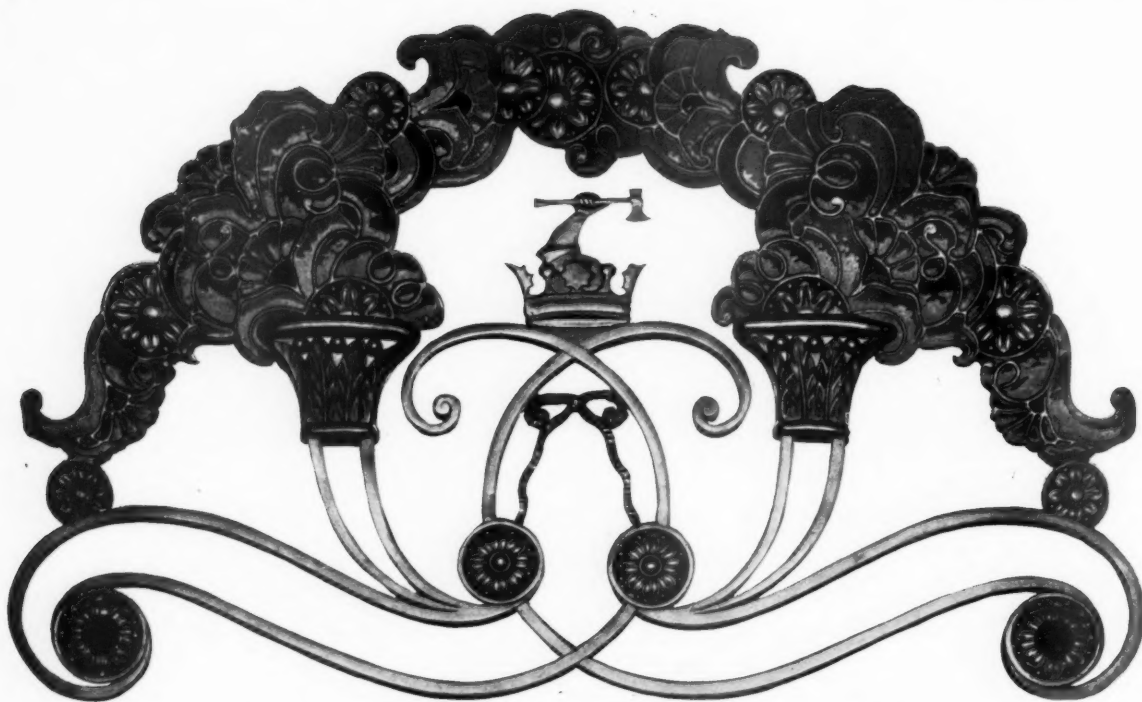
The *CREST* of
the *BRITISH EMPIRE
EXHIBITION*
held at Wembley.
This is the
best design of a lion

which has ever been
produced as a symbol
of the
British Empire.
Designer:
F. C. HERRICK.



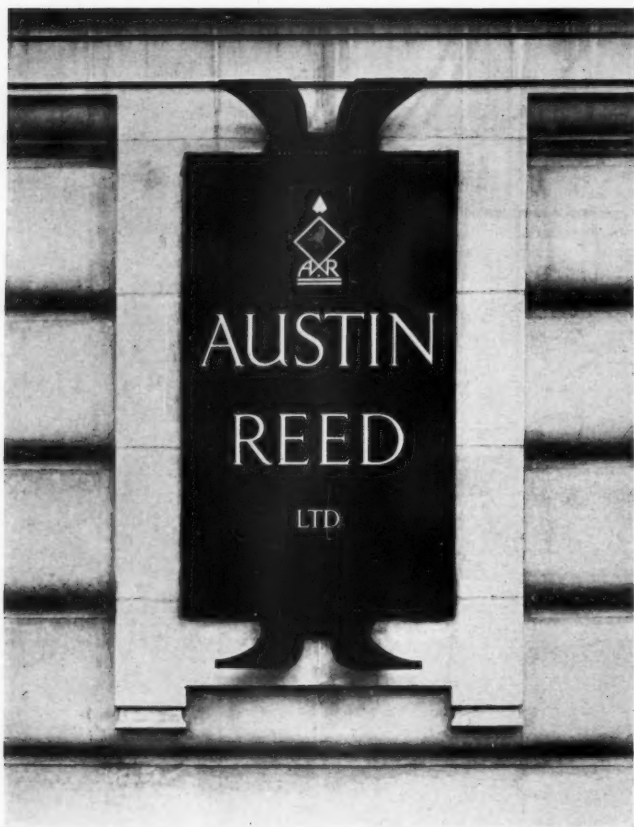
An
enamelled iron
SIGN with a frame
in
Firth's Staybrite
steel. The cresting

above is in blue
vitreous enamel.
Designers and
Craftsmen:
THE
BIRMINGHAM GUILD.



The *CRESTING* above the doorway of an *EXHIBITION STALL*, carried out in Firth's Staybrite steel. The floral cresting is of bronze, inlaid with vitreous enamel, the metal cloissons being chromium-plated. The colour scheme is a harmony of blue, grey, green, and red. The crest in the centre is the trade mark of The Birmingham Guild.

Designers and Craftsmen: THE BIRMINGHAM GUILD.



A *NAME-PANEL* in Regent Street, London, made of bronze with white incised letters. The blue and red device above the lettering is the trade mark of Austin Reed.

*Designers: WESTWOOD AND EMBERTON.
Craftsmen: THE BIRMINGHAM GUILD.*



A *SIGN* in Bond Street, London, carved in mahogany. The disc, which is painted white and blue, is the trade mark of MacFisheries. The background of the arm is painted white, and the name is picked out in black letters. The boy holding a fish is gilt.

Designer and Craftsman: JOSEPH ARMITAGE.



Houses such as the one illustrated on this page gain in appearance and value if the colour content and texture of the exterior wall surfaces are not only artistically attractive but permanently so. But one method ensures permanency of both colour and texture—the orthodox method of applying a true white Portland cement concrete rendering in the form usually described as “Atlas White” stucco. Unless a white concrete stucco wall surface possesses to the full the lasting properties and strength of standard grey Portland cement concrete it cannot be depended upon. “Atlas White” is the standard. Its permanency is unquestioned. Write for detailed specifications for “Atlas White” stucco and illustrations of varied textural surfaces.

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

Frederic Coleman

October 13th, 1928

THE ATTENTION OF ARCHITECTS
and Others is called to the recent
Order in Council, made under

*The Merchandise Marks Act,
which provides that*

*On and after October 13th, 1928, all electric
wires and cables of foreign origin must bear on
the drums, cartons, or coils, marks and labels
indicating the origin of such cables.*

For some time past considerable quantities of Foreign
cable, much of it of inferior quality, have been sold
under names or labels giving the impression that they
were British Cables, with the object of leading buyers
to believe that they were of the High Quality of
British Cables.

Architects and others can satisfy themselves as to the
origin of the cables they buy by insisting on seeing
the labels on coils, or the drums, or cartons in which
the cable is packed.

In the case of doubt or uncertainty, the Cable Makers'
Association will be pleased to advise architects.

Advertisement of The Cable Makers' Association, Sardinia House, Sardinia Street, Kingsway, W.C.2

Recent Books.

Art in Greece and Germany : Art and Scholarship : The Acropolis of Athens.

Art in Greece and Germany.

Art in Greece. By A. DE RIDDER and W. DEONNA. London: Kegan Paul. Price 21s. net.

Form in Gothic. By WILHELM WORRINGER. London: Putnam. Price 12s. 6d. net.

Chance brings these two volumes to me together. Each of them treats of one of the two great aspects which Western artistic activity has assumed: the classic, the formal, the instinctively plastic worship of beauty almost for its whole and only sake; and the confused Germanic seeking for some literary significance in natural and rhythmic representation, which is the product of a race essentially unendowed with the capacity for purely "plastic thought" or purely "plastic joy."

Whatever may be the qualities of the book commenced by the late curator of the Louvre and continued by Professor Deonna—and they are many—I cannot help but feel, in reading, that continued though slight disappointment which the technician feels when he notes the unconscious passing by of an occasion for carrying home some abstract point by technical analyses beyond the reach of the non-practising professor. But such may be a hyper-refinement of criticism. Let us be thankful for the goods which are given to us in the shape of a remarkably clear exposition of the art of Greece, of its meaning to the Hellenes, of its relation to life in general—a relation so far removed from that which we know and own.

Beauty was not an end in itself to the Greek artist—Professor Deonna tells us—only a means to an end. That is why he studies in detail the relations between art and life. Yet, when writing for Northern readers, already too apt to hold the tenet, may it not be one dangerous to advance? so easy is it to overshoot the mark. Perhaps the greatest quality of the book is that it places with fine precision the frontier which lies between this interworking of life and art and the vague land of emotionalism in which the Northern temperaments so delight to wander. Upon the shoulder of the Grecian sculptor was ever laid the restraining hand of the goddess of fair form. *Thus far in quest of emotion shalt thou go and no farther.* When, with the oncoming of the Hellenistic age, the law's authority waned from the greatness of its certitude, Greek art itself was doomed.

An extraordinary acquaintance with the surviving remnants of Greek art does not surprise us when we remember who are the authors of the book, nor does the bibliography which fills no fewer than nine pages and which must contain references to well over 200 different works. The method of simple numerical reference at the page-foot to works cited is very agreeable when contrasted with the usual "leaden footnote" so hostile to continuous reading. But why are the numerals in heavy type? They drag

the eye down to the bottom of the page and destroy its compositional effect.

A heinous crime has been committed, one against which I will take this chance of public outcry. According to a modern and abominable habit almost all the backgrounds have been suppressed from the photographic reproductions. Instead of the delicate limit of form declared by such changing value relation as indicates the passage of planes round the profile of the figure towards the unseen back, a block-maker thrusts upon me the ignorant effort of a so-called fine-etcher. All plastic suggestivity is replaced by brutality of contrast of an always too low tone with the insolent white of meaningless paper. I refuse to believe that a writer endowed with delicate æsthetic sense can accept such illustrations. All illusion of modelling is thus destroyed. I would far rather forgo the writing of a book than have it illustrated in such a way.

Professor Worringer's book is in marked contrast with the clarity of exposure to which the two "romance" authors—themselves in some slight way inheritors of that Greek culture they explain—had just accustomed me. Professor Deonna's sixty-six figures and twenty-four plates closely illustrate and exemplify the text. Professor Worringer's fifty-four reproductions are very nicely presented; they constitute an excellent memento of Gothic art, but it is left entirely to the discretion of the reader to establish any connection whatever between them and those very generalized statements in which Teutonic criticism so specially delights. Would it not be possible for the author to exemplify his sermon by precise reference, just as Professor Deonna continually does?

On page 7, I come upon a stumbling-block which, if not the first, is a very serious one. I read there for the first time the phrase: "The Gothic will to form." Of course, we are reading a



THE CRUCIFIED BODY OF OUR LORD
FROM THE ISENHEIM ALTAR-PIECE

From a painting by Matthias Grünewald.

From *Form in Gothic*.



THE HEAD OF THE OLYMPIA HERMES.

By Praxiteles. Fourth century B.C.
From *Art in Greece*.

translation. What the German phrase is in the original I do not know. How is the phrase to be translated into the precision of French? *La volonté gothique à former? La volonté gothique vers la forme?* And NO EXPLANATION, NO DEFINITION of this essential phrase is given in the book in which the words occur continually. In consequence, I have no clear idea as to what the book is about. Again, on page 146, I read: "After the romance elements had responded to the incentive to clear formulation which came from the Germanic North"; but I have just read a few lines before: "Romance enthusiasm, which can be worked up to the highest pitch of tension without losing its clarity, finds a clear formula for the *vague Northern will* . . ." (the italics are mine). I have little doubt that this book will prove greatly to the liking of English æsthetical readers on account of the continued neglect of definition of terms employed. I cannot apply my own definitions, because in that case the title of the book itself would become meaningless. An author is always at liberty to attach, within certain limits, what meaning he wishes to a term—indeed, a great part of philosophical writing resolves itself into re-definition of existing terms; but if he wishes his reader to follow his meaning he should at least give his definitions. I must avow myself incapable of following Professor Worringer's discourse, unless, indeed, its only message be that the Germanic desire of formal expression "can only wear itself out in a convulsive, unnatural satisfaction"; in other words, the result of the effort is the annihilation of the aim, the annihilation of what the greater number is agreed upon to term "form." If this be so, I cannot but agree. But I am not at all sure that I have read rightly. In any

case, the mode of thought-presentation of each book admirably exemplifies the class to which the art it treats belongs.

VERNON BLAKE.

Art and Scholarship.

The Cambridge Ancient History. Edited by J. B. BURY, M.A., F.B.A.; S. A. COOK, Litt.D.; and F. E. ADcock, M.A. First volume of plates prepared by C. T. SELTMAN, M.A. Cambridge: The Cambridge University Press. Price 25s. net.

Of the 395 pages in this highly interesting volume, exactly half is in the form of plates, the descriptive matter being conveniently put on the left hand of each plate throughout. The work is intended to explain the first four volumes of the history proper, but, also as intended (and it is obvious after examination), it will have a significance of its own. One can assume from this that it will be possible to purchase it independently. In this way many art libraries that could not afford the complete work would benefit.

The ground covered is from palæolithic times to the end of the sixth century B.C. in Greece. The culminating phases of Greek art are to be dealt with in Vols. V and VI of the history and a further volume of plates. This brief description gives no idea of the range of the inquiry in the present volume. There are thirty sections, including—besides Egypt, Babylonia, and Crete—the West (Prof. Peet), Hittites (Dr. Hogarth), Scythians (Prof. Minns), Persians (Mr. Seltman), and Etruscans (Prof. Conway). The only section definitely on architecture is the last one on "Early Greek Architecture," by Mr. D. S. Robertson.

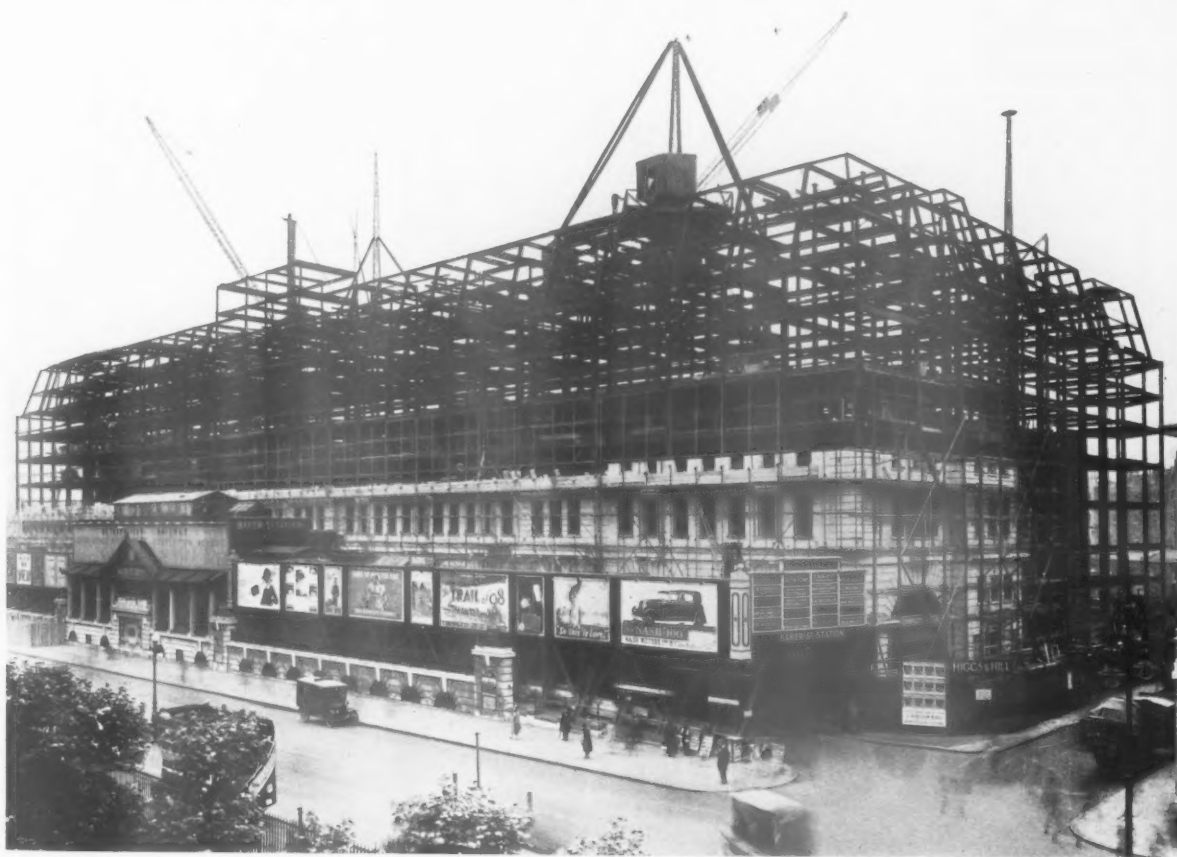
The list of contributors is a distinguished one, and where so much is excellent it is difficult to single out specially notable things. Architects, however, will turn with interest to the "Allée Couverte" (p. 190), the Scythian Royal Tomb (p. 260), and the Persepolis,



CHRIST ON THE CROSS.

A bronze in the Abbey of Werden. Beginning of the twelfth century.
From *Form in Gothic*.

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illustrations (pp. 312-322). The plates to Mr. Robertson's article already mentioned are also valuable architecturally, especially the last one. Decorators should get suggestive material from the Etruscan paintings opposite pp. 330, 332, and 338; the last showing what is getting increasingly clear, the valuable evidence of type in the lost fifth century B.C. Greek painting as instanced from Etruscan examples. Craftsmen in all materials will find a wealth of beautiful things illustrated. If one might single out a special thing it would be the silver vase handle (a winged prancing ibex) of Græco-Persian work (p. 324). The fact that things of this calibre were made in the sixth century B.C. justifies Mr. Seltman's surmise that Greece may have borrowed from Persia as much as she gave to it. Other fine pieces of craftsmanship are the silver-gilt bow case, the gold-plated axe, and the golden comb (pp. 254, 256, and 262)—all of Scythian workmanship; and the "hunter" plaque in bronze of the seventh century B.C. from Crete (p. 354). The Minoan marble statuette, recently acquired by the Fitzwilliam Museum, gets the place of honour as the frontispiece. This photograph is disappointing, but amends have been made in the more recent special publication of the figurine by Mr. Wace, published by the Cambridge Press.

The book shows clearly the debt that art owes to scholarship. It is of greater moment to the art-worker than might appear at first sight. It is, in fact, an illustrated guide of irreproachable quality, indicating the sources from which further information may be obtained. All thoughtful art-workers should purchase it or at least study it.

THEODORE FYFE.

The Acropolis of Athens.

The Acropolis of Athens. By Dr. M. SCHEDE. Translated from the German by H. T. PRICE. London: B. T. Batsford, Ltd. Price 12s. 6d. net.

This book by Dr. Martin Schede, *Custos* in the State Museums at Berlin, is a book both for the scholar and for the general reader. While the author embodies in his sketch of the artistic history of the Acropolis a great many facts, his handling of his subject is sufficiently light to hold the attention of anyone who, without any special knowledge, is interested in the art of ancient Greece and anxious to get some idea of the treasures and history of the great precinct of its most famous city. The text itself is most readable and gives a clear, if somewhat popular, account of the artistic history of the Acropolis and its close connection with the political history of Athens. The earlier part is treated more fully—naturally, owing to its greater importance; but we are especially grateful for the summary, contained in the later chapters, of the vicissitudes which overtook the site after the decline of Athens and particularly after the fall of the Roman Empire.

Architects, however, will probably be most attracted by the fine series of plates at the end of the volume. So far as I know,



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THE GREAT REFECTORY OF THE CASTLE OF MARIENBURG.

From *Form in Gothic*.

but are none the less a very fine selection. There are some especially good and unusual views of the Propylea and the Erechtheum, as well as a certain amount of detail. We are particularly glad to see the gem of Aspasios reproduced, in preference to the very inferior Greco-Roman Varvakeion statuette, to illustrate the chryselephantine Athena of Phidias. With the decline in the power of Athens at the end of the Peloponnesian War the artistic history of the Acropolis virtually ceases, the only notable addition to its treasures, of which we have certain copies, being the votive offering of Attalus I of Pergamum for his victories over the Gauls at the end of the third century B.C. This is represented by photographs of some of the Gauls. In the last plates there are two interesting reproductions of views of the Acropolis in the seventeenth century (before the explosion which partly destroyed the Parthenon) and in the eighteenth century, and of the drawings of the destroyed west pediment by the Flemish artist, J. Carrey.

In the text are some excellent plans and also a number of line drawings giving restored views of the various buildings. These are the work of Dr. F. Krischen, and agreeable by reason of their simplicity.

The translation by Mr. Price is good and adequate, and the typography and general make-up of the book are worthy of praise. There are remarkably few misprints considering the printing and production were done in Germany.

H. CHALTON BRADSHAW.

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A LONDON DIARY.

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THURSDAY, NOVEMBER 1—

The Romans and Their Art	12 noon.	BRITISH MUSEUM TOURS
How the Bible Came Down to Us ..	12 noon.	" " " "
Between the Old Testament and the New	3 p.m.	" " " "
The Romans in Britain	3 p.m.	" " " "
Some Italian Portraits	11 a.m.	NATIONAL GALLERY
Paintings	12 noon.	" " " "
Musical Instruments	3 p.m.	VICTORIA AND ALBERT MUSEUM
General Tour	7 p.m.	" " " "
Engravings	7 p.m.	" " " "
English Portraits	3 p.m.	WALLACE COLLECTION
Some Recent Painters	11 a.m.	NATIONAL GALLERY, MILLBANK
" " " "	12 noon.	" " " "

FRIDAY, NOVEMBER 2—

The Anglo-Saxon Period	12 noon.	BRITISH MUSEUM TOURS
The New Testament Period	12 noon.	" " " "
Craftsmen of the Middle Ages	3 p.m.	" " " "
Origins of Writing and Materials ..	3 p.m.	" " " "
Some Netherlands Painters of the Fifteenth Century	11 a.m.	NATIONAL GALLERY
Some Netherlands Painters of the Fifteenth Century. Admission 6d.	12 noon.	" " " "
Raphael Cartoons	12 noon.	VICTORIA AND ALBERT MUSEUM
Chinese Porcelain	12 noon.	" " " "
Chinese Bronzes	3 p.m.	" " " "
Rembrandt	3 p.m.	WALLACE COLLECTION
French Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
" " " "	12 noon.	" " " "

SATURDAY, NOVEMBER 3—

History of Handwriting in Western Europe	12 noon.	BRITISH MUSEUM TOURS
Life and Arts of the Middle Ages ..	12 noon.	" " " "
Tour of Several Sections	3 p.m.	" " " "
A Sectional Tour	3 p.m.	" " " "
Technique	11 a.m.	NATIONAL GALLERY
Early Renaissance Sculpture	12 noon.	VICTORIA AND ALBERT MUSEUM
Watercolours	12 noon.	" " " "
Donatello	3 p.m.	" " " "
Indian Section: Jade	3 p.m.	" " " "
Michelangelo	7 p.m.	" " " "
Chinese Sculpture	7 p.m.	" " " "
Selected Pictures	12 noon.	WALLACE COLLECTION
Hogarth—Pre-Raphaelites	11 a.m.	NATIONAL GALLERY, MILLBANK
" " " "	12 noon.	" " " "
Violin Recital by Sybil Eaton (League of Arts).	3 p.m.	VICTORIA AND ALBERT MUSEUM
A Naturalist's Trip to the Southern Andes, by P. W. Edwards, M.A.	3.30 p.m.	HORNIMAN MUSEUM

MONDAY, NOVEMBER 5—

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.	" " " "
Spanish	11 a.m.	NATIONAL GALLERY
Rodin	12 noon.	VICTORIA AND ALBERT MUSEUM
Chinese Pottery	12 noon.	" " " "
Ivories	3 p.m.	" " " "
Early English Furniture	3 p.m.	" " " "
Selected pictures	3 p.m.	WALLACE COLLECTION
Reynolds—Wilson	11 a.m.	NATIONAL GALLERY, MILLBANK
" " " "	12 noon.	" " " "

TUESDAY, NOVEMBER 6—

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.	" " " "
Civelli	11.50 to 12.50	NATIONAL GALLERY
Reynolds	1 to 2	" " " "
Bayeux Tapestry—I	12 noon.	VICTORIA AND ALBERT MUSEUM
" " " "	3 p.m.	" " " "
Dutch Landscape. Admission 6d.	3 p.m.	WALLACE COLLECTION
General Visit	11 a.m.	NATIONAL GALLERY, MILLBANK
" " " "	12 noon.	" " " "

WEDNESDAY, NOVEMBER 7—

A Selected Subject	12 noon.	BRITISH MUSEUM TOURS
Early Greece (Crete and Mycenae) ..	12 noon.	" " " "
Early Age of Italy (Etruscans, etc.) ..	3 p.m.	" " " "
Life and Arts of the Dark Races—I ..	3 p.m.	" " " "
Leonardo—Raphael—Correggio	11 a.m.	NATIONAL GALLERY
Rug Knotting and Weaving	12 noon.	VICTORIA AND ALBERT MUSEUM
Lace	3 p.m.	" " " "
Indian Section: Mogul Art	3 p.m.	" " " "
Blake—Watts	11 a.m.	NATIONAL GALLERY, MILLBANK
" " " "	12 noon.	" " " "

THURSDAY, NOVEMBER 8—

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 Landscape	11 a.m.	NATIONAL GALLERY
" " " "	12 noon.	" " " "
Carpets	12 noon.	VICTORIA AND ALBERT MUSEUM
Tapestries	3 p.m.	" " " "
Vestments	3 p.m.	" " " "
Evolution of the Panel	7 p.m.	" " " "
Italian Painting—I	3 p.m.	WALLACE COLLECTION
French Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
" " " "	12 noon.	" " " "

FRIDAY, NOVEMBER 9—

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 Portraits	11 a.m.	NATIONAL GALLERY
" " " "	12 noon.	" " " "
Ironwork	12 noon.	VICTORIA AND ALBERT MUSEUM
English Porcelain	12 noon.	" " " "
Japanese Paintings	3 p.m.	" " " "

FRIDAY NOVEMBER 9—(continued).

French Furniture. Admission 6d. ..	3 p.m.	WALLACE COLLECTION
Turner	11 a.m.	NATIONAL GALLERY, MILLBANK
" " " "	12 noon.	" " " "

SATURDAY, NOVEMBER 10—

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.	" " " "
Drawing	11 a.m.	NATIONAL GALLERY
Early Costumes	12 noon.	VICTORIA AND ALBERT MUSEUM
Costumes of Seventeenth Century ..	3 p.m.	" " " "
Indian Section: Architecture	3 p.m.	" " " "
Costumes of Eighteenth Century ..	7 p.m.	" " " "
Chinese Painting	7 p.m.	" " " "
Rubens	12 noon.	WALLACE COLLECTION
Pre-Raphaelites	11 a.m.	NATIONAL GALLERY, MILLBANK
" " " "	12 noon.	" " " "
The Westminster String Quartet (League of Arts).	3 p.m.	VICTORIA AND ALBERT MUSEUM
Swiss Scenes and Flowers, by John E. S. Dallas.	3.30 p.m.	HORNIMAN MUSEUM

MONDAY, NOVEMBER 12—

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.	" " " "
Masaccio—Francesca—Michelangelo ..	11 a.m.	NATIONAL GALLERY
" " " "	12 noon.	" " " "
Costumes of Nineteenth Century ..	12 noon.	VICTORIA AND ALBERT MUSEUM
Salt-glazed Stoneware	12 noon.	" " " "
General Tour	3 p.m.	" " " "
Evolution of the Chair	3 p.m.	" " " "
Poussin and Velazquez	3 p.m.	WALLACE COLLECTION
Hogarth—Millais	11 a.m.	NATIONAL GALLERY, MILLBANK
" " " "	12 noon.	" " " "

TUESDAY, NOVEMBER 13—

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.	" " " "
Botticelli	11.50 to 12.50	NATIONAL GALLERY
The Van Eycks	1 to 2	" " " "
Architecture—I	12 noon.	VICTORIA AND ALBERT MUSEUM
Architecture—II	3 p.m.	" " " "
Subject on Painting. Admission 6d.	3 p.m.	WALLACE COLLECTION
Turner Watercolours	11 a.m.	NATIONAL GALLERY, MILLBANK
" " " "	12 noon.	" " " "

WEDNESDAY, NOVEMBER 14—

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.	" " " "
Claude, Poussin, and some Dutch Landscape Painters.	11 a.m.	NATIONAL GALLERY
Claude, Poussin, and some Dutch Landscape Painters.	12 noon.	" " " "
Illuminated Manuscripts	12 noon.	VICTORIA AND ALBERT MUSEUM
Oriental Arms and Armour	3 p.m.	" " " "
Indian Section: Metalwork	3 p.m.	" " " "
Sargent and Portraiture	11 a.m.	NATIONAL GALLERY, MILLBANK
" " " "	(Admission 6d.) 12 noon.	" " " "

THURSDAY, NOVEMBER 15—

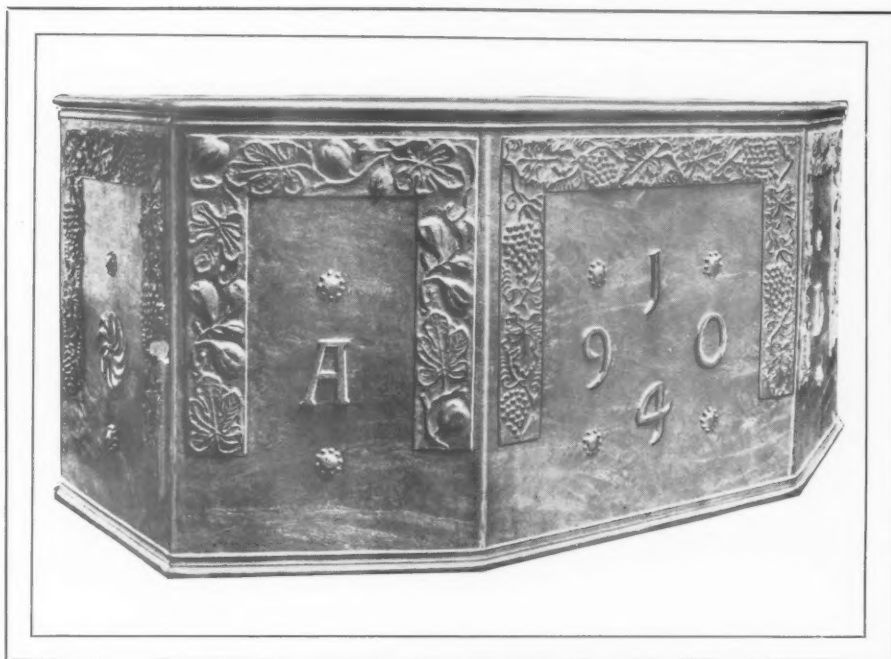
Greek and Roman Jewellery and Bronzes	12 noon.	BRITISH MUSEUM TOURS
Greek and Roman Life—I	12 noon.	" " " "
The Romans in Britain—I	3 p.m.	" " " "
Early Britain—II (Late Stone Age) ..	3 p.m.	" " " "
Some Contemporaries of Titian and Veronese	11 a.m.	NATIONAL GALLERY
" " " "	12 noon.	" " " "
Musical Instruments	12 noon.	VICTORIA AND ALBERT MUSEUM
Paintings	3 p.m.	" " " "
Early English Furniture	7 p.m.	" " " "
Byzantine Art	7 p.m.	" " " "
Dutch and Flemish Portraits	3 p.m.	WALLACE COLLECTION
Blake—Watts	11 a.m.	NATIONAL GALLERY, MILLBANK
" " " "	12 noon.	" " " "

FRIDAY, NOVEMBER 16—

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.	" " " "
Fifteenth-Century Florentine	11 a.m.	NATIONAL GALLERY
" " " "	12 noon.	" " " "
Raphael Cartoons	12 noon.	VICTORIA AND ALBERT MUSEUM
French Porcelain	12 noon.	" " " "
Persian Metalwork	3 p.m.	" " " "
English Furniture	7 p.m.	" " " "
Byzantine Art	7 p.m.	" " " "
Selected Pictures. Admission 6d.	3 p.m.	WALLACE COLLECTION
French Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
" " " "	12 noon.	" " " "

SATURDAY, NOVEMBER 17—

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.	" " " "
Representation and Invention	11 a.m.	NATIONAL GALLERY
" " " "	12 noon.	" " " "
Italian Renaissance Furniture	12 noon.	VICTORIA AND ALBERT MUSEUM
Far Eastern Pottery	12 noon.	" " " "
English Furniture of Seventeenth Century	3 p.m.	" " " "
Indian Section: General Tour	3 p.m.	" " " "
English Furniture of Eighteenth Century	7 p.m.	" " " "
Lacquers	7 p.m.	" " " "
Dutch Genre	12 noon.	WALLACE COLLECTION
Joan Elwes and Virginia McLean. Song and Pianoforte Recital (League of Arts).	3 p.m.	VICTORIA AND ALBERT MUSEUM
"Missing Links" and Evolution, by H. N. Milligan.	3.30	BRITISH MUSEUM
Reynolds—Pre-Raphaelites	11 a.m.	NATIONAL GALLERY, MILLBANK
" " " "	12 noon.	" " " "



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A LONDON DIARY (continued).

MONDAY, NOVEMBER 19—

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.	" " " "
Dutch Portraits and Genre	11 a.m.	NATIONAL GALLERY
" " " "	12 noon.	" " " "
Chinese Porcelain—I	12 noon.	VICTORIA AND ALBERT MUSEUM
Stained Glass	12 noon.	" " " "
Chinese Porcelain—II	3 p.m.	" " " "
Tudor and Jacobean Furniture	3 p.m.	" " " "
Italian Painting—II	3 p.m.	WALLACE COLLECTION
French Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
" " " "	12 noon.	" " " "

TUESDAY, NOVEMBER 20—

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.	" " " "
El Greco and Velazquez	11.50 to 12.50	NATIONAL GALLERY
Some Nineteenth-Century Pictures	1 to 2	" " " "
Chinese Porcelain—III	12 noon.	VICTORIA AND ALBERT MUSEUM
Oriental Pottery	3 p.m.	" " " "
Titian, Van Dyck, and Gainsborough	3 p.m.	WALLACE COLLECTION
Admission 6d.		
General Visit	11 a.m.	NATIONAL GALLERY, MILLBANK
" " Admission 6d.	12 noon.	" " " "

WEDNESDAY, NOVEMBER 21—

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 Ages—III	3 p.m.	" " " "
Hogarth, Reynolds, and Gainsborough	11 a.m.	NATIONAL GALLERY
" " " "	12 noon.	" " " "
Enamels	12 noon.	VICTORIA AND ALBERT MUSEUM
European Arms and Armour	3 p.m.	" " " "
Indian Section: Paintings	3 p.m.	" " " "
Turner	11 a.m.	NATIONAL GALLERY, MILLBANK
Admission 6d.	12 noon.	" " " "

THURSDAY, NOVEMBER 22—

Origins of European Architecture—II	12 noon.	BRITISH MUSEUM TOURS
The Romans in Britain—I	12 noon.	" " " "
Monuments of Egypt—III	3 p.m.	" " " "
Greek Sculpture—III	3 p.m.	" " " "
General Survey	11 a.m.	NATIONAL GALLERY
Admission 6d.	12 noon.	" " " "
General Tour	12 noon.	VICTORIA AND ALBERT MUSEUM
French Porcelain	3 p.m.	" " " "
English Porcelain—I	7 p.m.	" " " "
Celtic Ornament	7 p.m.	" " " "
French Painting—I	3 p.m.	WALLACE COLLECTION
Hogarth—Pre-Raphaelites	11 a.m.	NATIONAL GALLERY, MILLBANK
" " " "	12 noon.	" " " "

FRIDAY, NOVEMBER 23—

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.	" " " "
English Landscape	11 a.m.	NATIONAL GALLERY
Admission 6d.	12 noon.	" " " "
English Porcelain	12 noon.	VICTORIA AND ALBERT MUSEUM
Japanese Pottery	12 noon.	" " " "
Japanese Prints	3 p.m.	" " " "
French Painting—II	3 p.m.	WALLACE COLLECTION
Blake—Watts	11 a.m.	NATIONAL GALLERY, MILLBANK
Admission 6d.	12 noon.	" " " "

SATURDAY, NOVEMBER 24—

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.	" " " "
Gainsborough	11 a.m.	NATIONAL GALLERY
" " " "	12 noon.	" " " "
Goldwork and Jewellery	12 noon.	VICTORIA AND ALBERT MUSEUM
Precious Stones	3 p.m.	" " " "
Indian Section: Pottery	3 p.m.	" " " "
English Plate	7 p.m.	" " " "
English Primitives	7 p.m.	" " " "
French Furniture	12 noon.	WALLACE COLLECTION
Ancient Egyptian Mummies, by Miss M. A. Murray	3.30	BRITISH MUSEUM
Reynolds—Gainsborough	11 a.m.	NATIONAL GALLERY, MILLBANK
" " " "	12 noon.	" " " "

MONDAY, NOVEMBER 26—

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.	" " " "
Titian	11 a.m.	NATIONAL GALLERY
" " " "	12 noon.	" " " "
Continental Plate	12 noon.	VICTORIA AND ALBERT MUSEUM
Miniatures	12 noon.	" " " "
Ecclesiastical Metalwork	3 p.m.	" " " "
French Woodwork	3 p.m.	" " " "
French Painting—III	3 p.m.	WALLACE COLLECTION
Some Recent Painters	11 a.m.	NATIONAL GALLERY, MILLBANK
" " " "	12 noon.	" " " "
A.A. Excursion to Northern Italy, 1928 (Illustrated by lantern slides). Closing to 10 p.m.	10 a.m.	ARCHITECTURAL ASSOCIATION, 34 BEDFORD SQUARE, W.C.
November 23.		

TUESDAY, NOVEMBER 27—

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.	" " " "
Some Italian Pictures	11.50 to 12.50	NATIONAL GALLERY
" " " "	1 to 2	" " " "
Rubens	1 to 2	" " " "



EXTRACT FROM
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STANDARD,
April 24th,
1928.

COLD FEET IN THE STUDIO.
How a British Company is to Fight Frost and Fog.

"Cold feet and blue noses are not aids to scenes of ardent passion before the camera," says Mr. Charles Lapworth, who is in charge of the creation of the new Whitehall studios at Elstree, now almost complete. Mr. Lapworth, who has been personal representative to Charles Chaplin, and has had several years' experience of the Hollywood studios, writes our film critic, was impressed by the lack of heating facilities there. Although Hollywood possesses an almost tropical climate, when the weather is very cold, there are periods when the studios are concerned and most of the principal studios are concerned with heating facilities beyond a maximum of sunshine. Cold feet artists will be a thing of the past. The main studio is 124 ft. long by 80 ft. wide. In the concrete flooring are embedded ninety pipes of 2 in. diameter, carrying a continuous stream of water of a special temperature, which keeps the studio as warm and as comfortable as the lounge of a modern hotel. The water is supplied from an oil-fed boiler in a boiler house adjacent to the studio. This heating system is also an antidote to fog.

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A LONDON DIARY (continued).

TUESDAY, NOVEMBER 27—(continued).

Maiolica	12 noon.	VICTORIA AND ALBERT MUSEUM
English Pottery	3 p.m.	"
French Painting—IV. Admission 6d.	3 p.m.	WALLACE COLLECTION "
General Visit	11 a.m.	NATIONAL GALLERY, MILLBANK
" " Admission 6d.	12 noon.	" " "

WEDNESDAY, NOVEMBER 28—

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.	" " "
Some later French and English Nineteenth-Century Painters	11 a.m.	NATIONAL GALLERY "
Some later French and English Nineteenth-Century Painters	12 noon.	" " "
Italian Sculpture	12 noon.	VICTORIA AND ALBERT MUSEUM
Della Robbia	3 p.m.	" " "
Indian Section: Textiles	3 p.m.	" " "
Constable and Barbizon School	11 a.m.	NATIONAL GALLERY, MILLBANK
" " " Admission 6d.	12 noon.	" " "

THURSDAY, NOVEMBER 29—

How the Bible Came Down to Us—II	12 noon.	BRITISH MUSEUM TOURS
Arts and Customs of Ancient Egypt—II	12 noon.	" " "

THURSDAY, NOVEMBER 29—(continued).

Life and Arts of the Middle Ages	3 p.m.	BRITISH MUSEUM TOURS
Greek Sculpture—IV	3 p.m.	" " "
Selected Masterpieces	11 a.m.	NATIONAL GALLERY "
" " Admission 6d.	12 noon.	" " "
French Renaissance Furniture	12 noon.	VICTORIA AND ALBERT MUSEUM
French Eighteenth-Century Furniture	3 p.m.	" " "
Paintings	7 p.m.	" " "
Chippendale	7 p.m.	" " "
French Painting—V	3 p.m.	WALLACE COLLECTION "
French Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
" " "	12 noon.	" " "

FRIDAY, NOVEMBER 30—

Illuminated Manuscripts	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.	" " "
Italian Primitives	11 a.m.	NATIONAL GALLERY
" " Admission 6d.	12 noon.	" " "
Raphael Cartoons	12 noon.	VICTORIA AND ALBERT MUSEUM
Coptic Tapestries	12 noon.	" " "
English Medieval Sculpture	3 p.m.	" " "
French Painting—VI. Admission 6d.	3 p.m.	WALLACE COLLECTION
Blake—Rossetti	11 a.m.	NATIONAL GALLERY, MILLBANK
" " "	12 noon.	" " "

A Rural England Double Number of *The Architects' Journal*.

On November 14, THE ARCHITECTS' JOURNAL is publishing a special double number dealing with "The Preservation of Rural England." No movement has made such rapid strides nor won so many adherents as the movement for preserving the countryside from spoliation, and the purpose of this special issue of the *Journal* will be to review all the important things that have been said and done, and to discuss the ways in which improvements can be effected and abuses checked. Articles reviewing the situation in England, Scotland, Ireland, and Wales are being contributed by Mr. E. Guy Dawber, Mr. F. C. Mears, the Rt. Hon. Lord Boston, and Mr. Manning Robertson respectively, while some of the other important contributors include the Rt.

Hon. the Earl of Mayo, the President of the Land Agents' Society; Col. Sir George L. Courthope, Bart., M.C., M.P., President of the Central Landowners' Association; Mr. W. P. Baker, hon. sec. Cambridgeshire Rural Community Council; Mr. G. L. Pepler, Past President of the Town Planning Institute; Mr. P. Morton Shand, Mr. Edwin Gunn, Mr. Gordon Russell, Mr. P. M. Stratton, Mary Countess Lovelace, M. Jiro Harada, Madame Yoi Maraini, Mr. W. Harding Thompson, and Mr. Percy Hurd, M.P., Chairman of the County Councils' Association. A large number of architects have united to express their opinions on the subject, and extracts from these opinions will be quoted in this number of the *Journal*.

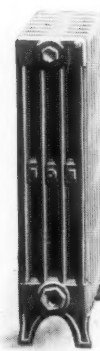
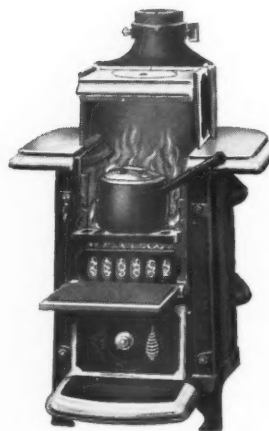
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THE ARCHITECTURAL REVIEW.

Obituary.

We regret to record the death of Sir Frank Dicksee, President of the Royal Academy, on October 17 last, at the age of seventy-four years. Born in London on November 27, 1853, he was trained at the Royal Academy Schools, where he won gold and silver medals. He exhibited his first picture in 1876.

Frank Dicksee was elected an A.R.A. in 1881, and an R.A. ten years later, and became president of the Royal Academy, in succession to Sir Aston Webb, in 1924. He was knighted in 1925, and became a K.C.V.O. in 1927.

Art Abroad.

In the October issue of *Deutsche Kunst und Dekoration* a German art magazine published in Darmstadt, there is a special article on this year's Munchner Neue Secession by Dr. Wilhelm Hausenstein, accompanied by reproductions of the paintings of Hans Reinhold Lichtenberger, Professor Karl Caspar, Erna Dinklage, Max Kaus, Professor Max Pechstein, Martin Lauterburg, Hans Gött, and other artists. There is also a study of the work of Cuno Amiet by Johannes Widenes, with illustrations.

The magazine, which is issued monthly at the price of three marks, is devoted to the reproduction of the best works of German, French, Austrian, and Swiss artists, and is concerned with the development of painting, sculpture, architecture, decoration, furniture, and handicrafts in those countries.

The October issue, which forms the first number of a new volume, is excellently produced.

The London of Yesterday and Today.

The District Railway has long been popularizing London by means of its beautiful and artistic posters. From the time, some years back, when it produced the fine series of "London Characters," by Mr. E. A. Cox, to last year, when it issued its

amazing bird's-eye view of London taken from the air, it has shown extraordinary discrimination in its selection of subjects as well as in the choice of those responsible for them. And now it has surpassed itself by reproducing Rocque's immense plan of London and its environs, superimposing on it the lines which today carry the citizen to and from the city's heart, thus showing at a glance the relative states of what were, two centuries ago, far-flung country places, often difficult of access, but are today the suburbs reached by rail, in a space of time that would have seemed incredible to our forbears. Apart from its immense utilitarian advantages, the District Railway has proved a public benefactor by at once bringing before the Londoner the city of today and yesterday, through the media of contemporary art and bygone artistry.

Recent English Domestic Architecture.

The December issue of THE ARCHITECTURAL REVIEW will be a special Double Number devoted to *Recent English Domestic Architecture*. It will be the first issue of its kind for six years. There will be an introduction by the Editor, an article entitled "The House," by Le Corbusier, the famous French architect, and another by Michael Rosenauer, the designer of the house built for Dr. Richard Strauss, the Viennese composer, in which he will discuss the relative merits of traditional and modern work. Many well-known architects are contributing examples of their recent work for illustration.

The National Galleries.

The Trustees announce that during the winter season, which began on October 22, the National Gallery, Trafalgar Square, and the National Gallery, Millbank (Tate Gallery), will close at 4.30 p.m. daily.

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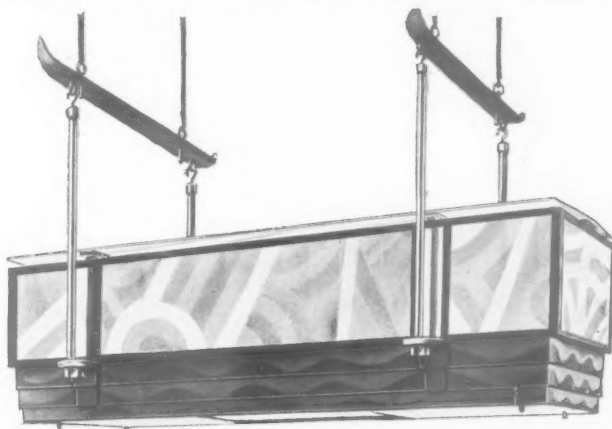
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THE ARCHITECTURAL REVIEW.

Garden Design.

An International Exhibition of Garden Design and Conference on Garden Planning was held at the Royal Horticultural Hall, Westminster, from October 17 to 24.

The retrospective historical section up to 1850 of the exhibition was arranged by Mr. Avray Tipping. Garden planning for town and country was organized by Mr. Mark Fenwick, assisted by Mr. G. H. Jenkins, F.R.I.B.A., whom the Royal Institute of British Architects nominated to co-operate with the Society. This section was divided into two sections: (1) international; (2) Great Britain and the Dominions. In the international section the Society was helped by the leading societies of America, Belgium, France, Holland, Germany, and Sweden, who sent over representative exhibits of garden designs. In the British section leading architects, such as Sir Edwin Lutyens, R.A., Sir Reginald Blomfield, R.A., Sir Robert Lorimer, A.R.A., Sir Herbert Baker, A.R.A., and Mr. Guy Dawber, A.R.A., and also the leading professional designers of public parks and gardens, associated themselves with the exhibition. Sculpture and its setting for gardens was organized by Mr. Reynolds-Stephens, President of the Royal Society of British Sculptors. The centre of the hall was laid out with grass, flowers, and trees so that the sculpture could be seen under the most favourable conditions. Among the exhibitors were Sir William Goscombe John, R.A., Mr. C. S. Jagger, A.R.A., Mr. Reynolds-Stephens, P.R.B.S., Mr. Reid Dick, A.R.A., Mr. Gilbert Bayes, F.R.B.S., Lady Hilton Young, and many other well-known sculptors. The public parks and garden sections were arranged by Mr. E. White, of Messrs. Milner, Son and White, assisted by Mr. E. P. Mawson. Many corporations sent in exhibits of their public parks and gardens, such as Aberdeen, Edinburgh, Glasgow, Harrogate, Cheltenham, Brighton, Southport, and also the Parks Department of the London County Council. An exhibition of garden ornaments was shown in the old hall, and was specially arranged by the leading firms of the country in this class of work, such as the Bromsgrove Guild, Messrs. Pulham, J. P. White, W. Wood, Rural Industries, and others.

University of London: University College.

The session 1928-29 opened at University College on October 1. A three years' course of training, leading to a certificate in decoration, has been instituted with the co-operation of the Incorporated Institute of British Decorators. The lecturer in decoration, Mr. H. Warren Wilson, will deliver an address on "English Decoration in the Seventeenth and Eighteenth Centuries" on Thursday, November 29, at 5.30 p.m. A course of lectures, with lantern illustrations, on "The History of Decoration" will be given by Professor Sir Flinders Petrie on Thursdays at 2.30 p.m., beginning with a public introductory lecture on October 4. Among the public lectures that have been arranged for the first term are the following: "The Art and Architecture of Ancient Egypt," by Miss Margaret A. Murray, on Thursdays, November 22 and 29, and December 6, at 8.15 p.m.; "The Furniture and Equipment of the Home," by Mr. H. Clifford Smith, assistant keeper, Victoria and Albert Museum, on Tuesday, November 20, at 5.30 p.m.; "The Housing of Books," by Professor A. E. Richardson; and "University Library Buildings," by Mr. Richard Offor, on Wednesdays, December 5 and 12, at 5.30 p.m. Particulars of these and other public lectures may be had on application to the secretary, University College, London, W.C.1. A stamped addressed envelope should be enclosed.

Italian Renaissance Sculpture.

Evening Lantern Lectures.

Lectures on Italian Sculpture of the Renaissance, illustrated by lantern slides, will be given during November in the Lecture Theatre of the Victoria and Albert Museum from 5.30 to 6.30 p.m. on Thursdays by Mr. Eric Maclagan, C.B.E., F.S.A., Director and Secretary of the Museum, as follows: November 1, The Fore-runners of the Renaissance; November 8, Three Early Sculptors of the Renaissance; November 15, Donatello; November 22, The Sculptors of the Fifteenth Century (I); November 29, The Sculptors of the Fifteenth Century (II).

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THE ARCHITECTURAL REVIEW.

The Tower of London.

The lectures of Mr. Allen S. Walker, Extension Lecturer to the University of London, on the history of the Tower of London were resumed during September. The lectures will be held every Tuesday (but not on Friday, as hitherto) until the end of January, 1929 (except on Christmas Day and New Year's Day), the subject being "The Tower as Fortress, Palace, and Prison." Each lecture will be illustrated by lantern slides and will be followed by a visit to a part of the Tower. Admission tickets (price 1s. 6d. each) may be obtained at H.M. Office of Works, Storey's Gate, Westminster, S.W.1, or at the Tower of London.

Special Exhibitions.

At the Victoria and Albert Museum.

Francesco Bartolozzi (1728-1815). Centenary Exhibition of Bartolozzi engravings, in Room 71.

Royal College of Art Sketch Club: Exhibition of works, in the North Court (until November 10 inclusive).

British Institute of Industrial Art: Exhibition of Modern Printing (from the Cologne Press Exhibition), in the North Court for one month, commencing mid-November.

TRADE AND CRAFT.

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The sales office for the London district of this company has been moved from 113-117 Charing Cross Road to 2 Surrey Street, Strand (Telephone No., Central 7953), where a complete supply of rubber cable stocks and accessories is held. The company has taken the whole of these premises and other departments will be subsequently moved there. The registered office and headquarters will remain as hitherto at Hamilton House, Victoria Embankment, E.C.4 (Telephone No., Central 8903).

A Change of Address.

Messrs. Cleland and Hayward, architects and surveyors, notify their change of address to 36 Waterloo Road, Wolverhampton, where they will be pleased to receive the latest trade catalogues.

Engraved Glass and Shop Fronts.

There is a steadily increasing vogue for the use of engraved glass in the design of the modern shop front. The glass can be engraved to form any desired motif or pattern desired, either coloured or plain. Messrs. H. Arnault, Ltd., are specialists in this work, and they have carried out many effective designs during the past few months. Amongst them may be mentioned contracts for eight provincial shops for Messrs. Earl and Earl, Ltd., shoe manufacturers, where the Lotus and Delta forms have been the principal motifs in the design of the engraved glass which screens the lighting, a deep border on the window and door of a west-end milliner's shop, and, perhaps the most recent, the decorative border of glass which surrounds the doorways of the new Galleries Lafayette, which is illuminated at night.

Healthy Windows.

The "Vita" Glass Marketing Board have recently published a very interesting brochure entitled *Healthy Windows*, which gives a wealth of information about the new glass which admits the ultra-violet rays of the sun. "Vita" glass is made in different types: clear sheet, polished plate, cathedral, and so forth. The cathedral glass can be made up into leaded lights in just the same way as ordinary sheet and ordinary cathedral glass. The cost of this glass is very little more than the ordinary kind, and the manufacturers claim that its use in houses and factories stimulates and improves the health and vitality of the inmates. "Vita" glass has already been installed in hospitals, schools, offices, and factories all over the world.

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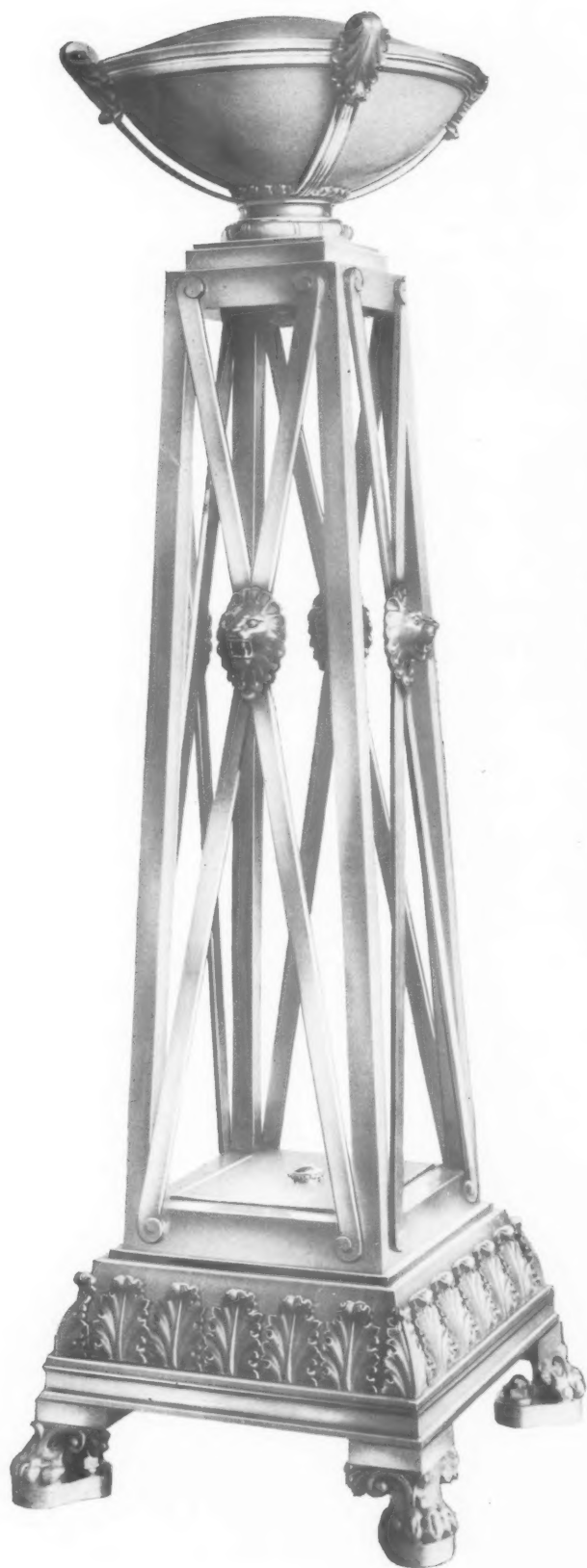
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THE ARCHITECTURAL REVIEW.

From a Special Correspondent.

I was present during September at the special reopening of a suburban cinema—to wit, the Queen's at Forest Gate—in connection with the reconstruction of which an interesting piece of engineering work had been carried out. The original building had only one floor, no stage, and no facility for queuing people under cover, and the architects for the rebuilding—Messrs. Leathart and Granger, F.F.R.I.B.A.—were asked to construct a balcony to seat over 500 people, with a lounge, new staff and manager's rooms adjoining, to completely alter and modernize the front portion of the house, and to re-decorate the whole. To allow for the construction of the balcony it was decided to raise the roof bodily 16 ft., as it was calculated that a saving of about 30 per cent. in both time and cost would be effected by adopting this plan instead of demolishing and rebuilding the roof. This work was successfully carried out by the Pitcher Construction Company—the complete

roof, including the outer slate covering and the inner plaster ceiling, was raised intact by means of bronze lifting jacks.

I was much intrigued by the scheme of decoration and lighting. The interiors of too many of the lesser cinemas of today are either devastatingly dull or grotesquely gaudy. Messrs.

Leathart and Granger have given the film fans of Forest Gate a comfortable, most cheerful, and attractively illuminated auditorium. The decorative scheme is a modern one; the walls and all plain surfaces are treated in Craftex painted in varying autumnal tints. The ceiling ribs, modelled decorations, the cove, cornices, wall balconettes, plinth, perforated organ grilles and proscenium surround are in fibrous plaster, which, together with all the modelling, was carried out by James Walker.

Much of this fibrous plasterwork is picked out in colour, and one feels that the architects in formulating the scheme had in their minds the effect of form and colour at the same time, so happy is the result obtained.



The auditorium, from the balcony, of the Queen's Cinema, Forest Gate, London.
Designed by Leathart and Granger.

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