

THE

FEB 23 1929

ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



Incorporating
THE
CRAFTSMANSHIP
SUPPLEMENT

Two Shillings & Sixpence Net.

9 Queen Anne's Gate, Westminster, S.W.1.

Vol. LXV

February 1929

No. 387

SUB-CONTRACTING

When an architect accepts full responsibility for all work and material in a building being constructed under his supervision, he must feel that he can place the fullest trust in his contractors and sub-contractors.

When these contractors sub-let part of the contract he feels that there is divided responsibility.

Caxton Floors never sub-let, and this is one of the reasons for the rapid increase in the number of contracts they carry out.

Caxton Floors have no need to sub-contract, as they employ the finest technical brains and the most skilled workmen, and possess an organisation capable of dealing with the largest contracts. Architects have found that they can confidently entrust Caxton Floors with the most difficult work.

CAXTON FLOORS

LIMITED

16 Caxton Street, Victoria Street, Westminster, S.W.1

Telephone: Victoria 1593 (4 lines)

Telegrams: "Supastruct, Sowest, London."

STRUCTURAL STEEL.



GROSVENOR HOUSE—PARK LANE, W.

Architects:
Wimperis Simpson & Guthrie.

Supervising Engineers & Contractors:
Edcaster, Ltd.

REDPATH, BROWN & CO., LTD.,

CONSTRUCTIONAL ENGINEERS,

3 Laurence Pountney Hill, E.C.4.

WORKS AND STOCKYARDS

LONDON
Riverside Works,
East Greenwich, S.E.

MANCHESTER
Trafford Park.

EDINBURGH
St. Andrew
Steel Works.

GLASGOW
Westburn, Newton.
Office: 19 Waterloo St.

BIRMINGHAM
Office:
47 Temple Row.

NEWCASTLE-ON-TYNE
Office:
Milburn House.

LIVERPOOL
Office:
41 North John Street.

SOUTHAMPTON
Office: Sun Buildings,
Ogle Road.

Registered Office:—2 St. Andrew Square, Edinburgh.

Established 1862.

Incorporated 1895.

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

VOL. LXV

CONTENTS, FEBRUARY, 1929

NO. 387

	PAGE		PAGE
BOUNDARIES. <i>By Astragal</i> ..	55	PAINTING. THE PERSIAN	
TYRINGHAM, <i>Buckinghamshire. The</i>		PLATE VERSUS THE EASEL	
Residence of F. A. König, Esq. <i>By</i>		PICTURE: THE LONDON	
H. de C. ..	56	GROUP. <i>By Raymond McIntyre</i>	96
THE WOOD AGE. <i>By P. M. Stratton.</i>		CRAFTSMANSHIP. THE ARCHI-	
III.—PROPER BEASTS AND		TECTURAL REVIEW SUPPLE-	
IMPLEMENTS ..	65	MENT.	
A HISTORY OF THE ENGLISH		AT CLOSE RANGE. THE ORGAN	
HOUSE. <i>By Nathaniel Lloyd. XI.</i>		GRILLE IN THE FLOOR OF	
—THE SIXTEENTH CENTURY		THE CHAPEL AT TYRINGHAM.	
(continued). ..	70	<i>Designed by Sir Edwin Lutyens</i> ..	98
NEW OFFICES AT BILLINGHAM.		TRADITION AND MODERNITY	
<i>For Imperial Chemical Industries,</i>		IN CRAFTSMANSHIP. V.—	
Ltd., and Synthetic Ammonia and		THE DESIGN OF GAS FIRES	
Nitrates, Ltd. <i>Designed by L. H.</i>		AND THEIR SETTINGS. <i>By</i>	
Bucknell ..	80	Sir Lawrence Weaver ..	99
SCULPTURE. THE LADY		A CRAFTSMAN'S PORTFOLIO.	
SCULPTURA and GOOD FORM.		XXXIII.—Gas Fires and their	
<i>By Myras</i> ..	86	Settings ..	102
RURAL AND URBAN ENGLAND.		ANTHOLOGY ..	105
The Art of the Poster ..	88	CAUSERIE ..	105
THE FILMS :		TRADE AND CRAFT ..	108
PEOPLE AND THINGS. <i>Kean :</i>		A LONDON DIARY..	1xx
<i>Underground. By Mercurius</i> ..	89		
SELECTED EXAMPLES OF		PLATE ILLUSTRATIONS :	
ARCHITECTURE		A MUSIC ROOM IN ST. JOHN'S	
<i>In continuation of "The Practical</i>		WOOD, LONDON. <i>Designed by</i>	
<i>Exemplar of Architecture."</i>		P. Morley Horder, and decorated	
THE BRIDGE AT TYRINGHAM,		<i>by Clive Gardiner. From a drawing</i>	
BUCKINGHAMSHIRE. <i>Measured</i>		<i>by Raymond McGrath</i> ..	Plate I
<i>and Drawn by Christopher J. Wood-</i>		TYRINGHAM, BUCKINGHAM-	
<i>bridge</i> ..	90	SHIRE: THE SOUTH FRONT.	
BOOKS :		<i>Designed by Sir John Soane</i>	Plate II
<i>The Book of the Month. Our all-</i>		TYRINGHAM, BUCKINGHAM-	
<i>but-greatest Architect</i> ..	92	SHIRE: THE POOL. <i>Designed by</i>	
<i>The Paintings of Herbert H. Newton.</i>		Sir Edwin Lutyens ..	Plate III
<i>By Raymond McIntyre</i> ..	93	NEW OFFICES AT BILLINGHAM.	
<i>Full-size Period Mouldings. By</i>		FROM THE SOUTH-EAST. <i>De-</i>	
<i>J. Alfred Gotch</i> ..	95	<i>signed by L. H. Bucknell</i> ..	Plate IV
		A NEW SORT OF GAS FIRE WITH-	
		OUT A HEARTH. <i>From a drawing</i>	
		<i>by Raymond McGrath</i> ..	Plate V

Articles, photographs, or drawings sent with a view to publication will be carefully considered, but the Proprietors will not undertake responsibility for loss or damage. All photographs intended for reproduction should, preferably, be printed on albumenized silver paper.

All articles and illustrations should bear the name and address of the sender, and postage should be sent to cover their return. The *Editor* disclaims responsibility for statements made or opinions expressed in any article to which the author's name is attached, the responsibility for such statements or opinions resting with the author.

All communications on Editorial matters should be addressed to the *Editor*, THE ARCHITECTURAL REVIEW, 9 Queen Anne's Gate, Westminster, S.W.1.

PREPAID SUBSCRIPTION RATES.

UNITED KINGDOM, £1 5 0 per annum, post free. U.S.A., \$8.00 per annum, post free. ELSEWHERE ABROAD, £1 5 0 per annum, post free. Cheques and Postal Orders should be made payable to THE ARCHITECTURAL PRESS, LTD., and crossed Westminster Bank, Caxton House Branch.

Subscribers to THE ARCHITECTURAL REVIEW can have their volumes bound complete with Index, in cloth cases, at a cost of 10s. each, or cases can be supplied separately at 4s. 6d. each.

An Index is issued every six months, covering the months of January to June and July to December, and can be obtained, without charge, on application to the Publisher, 9 Queen Anne's Gate, Westminster, S.W.1.

THE ARCHITECTURAL PRESS,
9 Queen Anne's Gate, Westminster, S.W.1.

TELEPHONE : 6936 VICTORIA (3 LINES).

TELEGRAMS : "BUILDABLE, PARL, LONDON."



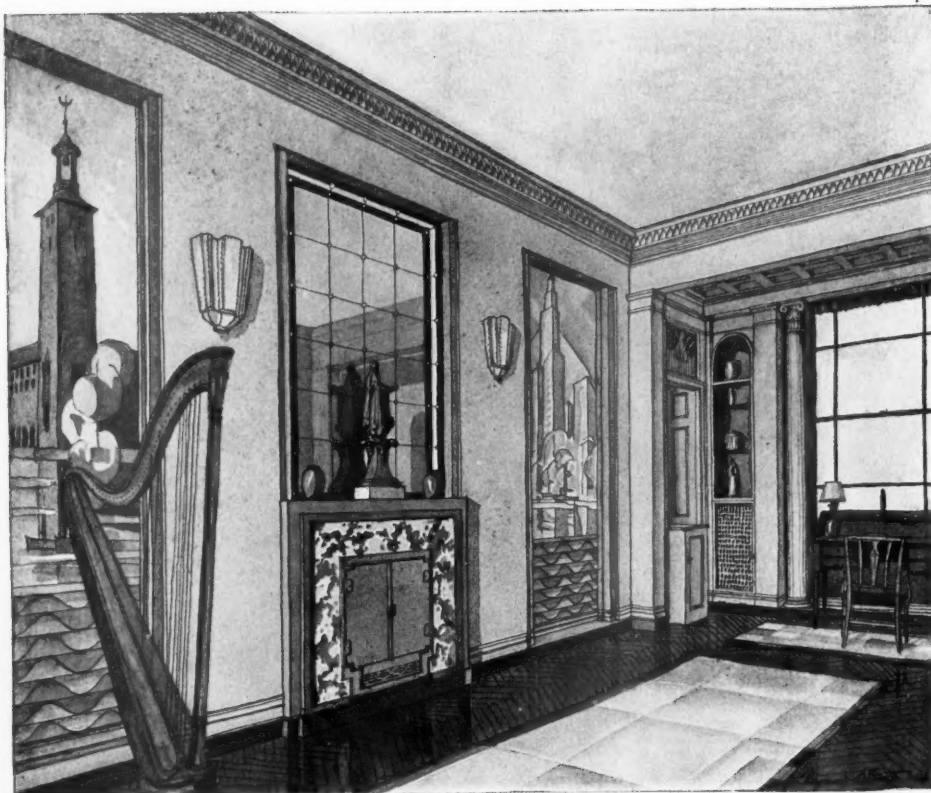


Plate I.

February 1929.

A MUSIC ROOM IN ST. JOHN'S WOOD, LONDON.

Designed by P. Morley Horder and decorated by Clive Gardiner.

From a drawing by Raymond McGrath.

Boundaries.

By *Astragal*.

He could distinguish and divide
A hair 'twixt south and south-west side;
On either which he would dispute,
Confute, change hands, and still confute.

—HUDIBRAS.

THE insoluble problem of definitely declaring where one thing ends and another begins—of drawing the exact line at which they merge and mingle, of accurately determining where they interpenetrate and lose their individual entity—is a very Proteus in the diversity of forms in which it is constantly eluding our grasp and as constantly turning up again on some new ground, reproducing itself under some new conditions, reasserting its immunity from capture in some new guise.

In theology, in ethics, in natural philosophy, in physiology, in political science, in art—everywhere the *vexata quaestio* remains *vexanda*. Very small boys at school, just beginning their Paley, can enter into the difficulty of deciding (what doctors cannot do) the degree of difference in worth of character between the worst (that is to say, the least good) man that is saved, and the best (that is, the least bad) man that is lost. And as with Paley's puzzle, so with cognate ones of indeterminable limits in every province of speculative inquiry.

In English medieval architecture alone, who can rightly say where Norman ends and where Early English begins?—and where, or precisely how, Early English passes on into Decorated?—and Decorated again becomes Perpendicular? Sharpe proposed a division into five periods: Transitional, Lancet, Geometrical, Curvilinear, Rectilinear—a classification somewhat more exact than Rickman's; but further subdivisions, to an almost indefinite extent, are possible. Bond preferred a return to the non-classification method of study, emphasizing that each Gothic style ran over into the next period, so that no precise moment can be named when any one was exclusively used.

In the offices of many American architects, where commissions are so big that they could not possibly be carried out by one man, the difficulty of saying where one man's work begins and another's ends is solved by letting the drawing go forth ascribed, not to "W. Russell Pope," but to the "office of W. Russell Pope."

Michelangelo, in boyhood, gave the look of age to the head of a faun by chipping a tooth from its jaw with a single stroke of the hammer.

Nature, we are often reminded, has no straight lines ready made; and in the same way Art has no straight lines ready made. It is not easy to draw the line where refinement becomes false by overstrained conventionalities, or where, on the other side, neglect of it melts into vulgarity (albeit the distinction is as true as that between the kindred manifestations of physical beauty and ugliness). "A Hair perhaps divides the False and True," and there is no wide gulf, like that which separated Lazarus and Dives, to separate what is bad from what is good. What constitutes a bad building and what constitutes a good building is not

certainly well known, but we all know a good building when we see it. Theoretically the problem may be insoluble; practically, one may say of it, *solvitur ambulando*. It may be a Gordian knot—but such a thing is recognized as cutting the Gordian knot.

If black and white blend, soften and unite
A thousand ways, is there no black and white?

Land and property surveyors must often be troubled to decide a boundary.

Where holy ground begins, unhallowed ends,
Is marked by no distinguishable line,

says Wordsworth, in the opening lines of his sonnet on his "friend Jones's" Oxfordshire parsonage. Surveyors, practical men though they be, have often to call in the legal gentlemen to decide. And upon such questions the Law is apt to be very downright, as witness an argument by learned counsel in a recent lawsuit as to which was the Inside and which the Outside of a house. The distance in space might be very small, he allowed, but the difference in feeling was vast. "Other differences may be shaded off into each other, but it is a positive fact that you are outside or inside."

Those who have analysed the rays of light tell us that brilliant red shades off by imperceptible gradations into orange, the orange into yellow, the yellow into green, the green into blue, the blue into a pure indigo, and the indigo into a violet; no lines are seen across the spectrum thus produced, and it is extremely difficult for the sharpest eye to point out the boundary of the different colours. Wise artists, to apply a figure of John Dryden's:

... mix their colours so,
That by degrees they from each other go;
Black steals unheeded from the neighbouring white,

and so the other colours respectively shade away:

Shade, unperceived, so softening into shade,
as Thomson has it.

We are always being assured by the advocates of high buildings that buildings 200 ft. high would not be skyscrapers, but Mr. Cass Gilbert himself could not tell us the precise height at which tall buildings take on the name. During one of the debates on Strafford's trial, Lord Falkland said: "How many hair's breadths make a tall man, and how many a little man, no one can well say; yet we know a tall man, when we see him, from a low man." So 'tis in this.

Practically, and for practical purposes, men do draw, and must draw a line somewhere. But the lines are arbitrary after all. They may be the best and nearest we can manage to draw, but they are as imaginary as the Equator and Ecliptic on the face of our maps. That practical man the barber, in Dickens's story, found it indispensable to the dignity of his craft and the self-respect of his customer to draw the line somewhere between those he would operate upon and those he really could not; and he drew it at dustmen.



Soane's acute sensibility is nowhere better seen than in the relation he established between the *LODGE* and the *BRIDGE* at Tyingham. The latter, seen through the archway, makes a slight pyramidal hill which is obviously designed to relieve the severe horizontality of the lines of the lodge, and to accentuate the arch by a pedimental shape which another man would have put on the roof. In fact, while the bridge forms a focal point which draws the eye through the screen to the scene beyond, it acts also as the central feature and pediment of the lodge itself—a pediment which breaks the skyline *below* the arch, instead of *above* it.

Tyingham, Buckinghamshire.

Sir John Soane.

Built 1794-1800.

Sir Edwin Lutyens.

The Residence of F. A. Konig, Esq.

With photographs by THE ARCHITECTURAL REVIEW.

HISTORY is in the habit of presenting the figures of the past, like the characters in a film, as types. We know they are not types. We know they are individuals, but as individuals they are not easy to track down. Perhaps the searcher after personality fares better with artists than with statesmen, for the artist will leave in his work genuine and indisputable proof of his own ego. Even then it is hard enough to distinguish the man from the matter; but where, as at Tyingham, the work of two outstanding artists is to be seen in juxtaposition, the contrast gives distinction to each.

At Tyingham, Lutyens stands by Soane. Though some critics might call the combination inept, most people will agree that a dose of Lutyens is just what Tyingham needs. The interior of the house has already lost all trace of Soane's hand, so we have no call to regard it as an "ancient monument." On the contrary, there is every excuse for looking at the place with a fresh, ingenuous, non-academic eye, and rediscovering two artists in the light of their setting off of each other.

Both are adventurers in style, playing havoc with dogma. Their whimsical brilliance lures them into the "fads and follies" of which Soane is only too quick a critic in other ways. Both display a superficially paradoxical preference for studied simplicity and rich ornamentation. But if they agree, they also differ: Soane, the irritable, zealous, fastidious Greek, whose genius gropes here towards the organic aspiration of Gothic, there towards the rich drama of the East—a romantic heart joined to a classic mind; Lutyens, the jolly free-thinker, frivolous, contrary

and humorous, chained nevertheless by habit or a desire for discipline to the precepts of Palladio.

The lay-out of the swimming pool and temples finds Lutyens at the top of his form. The motley of the jester, the pranks of the "modern Goth," have been laid aside for the straight drama of big landscape effect. Were the hand of Sir Francon Flatboom here, the rectangle of the pool had been protected with a balustrade after the manner of a zareba, surmounted at the requisite points by large urns, not to mention a monumental fountain in the centre of the pool and a curly flight of steps with statues at each corner symbolical of Truth, Virtue, Justice, and the respectable kind of Love. Here, no opportunity for plain statement has been ignored. No projections break the ground except those for which Nature herself is responsible. The pool is correlated to the land by means of bands of stone sunk flush with the grass, gentle articulations which cross the pool at the lower end, where they describe cunning circles, two in the grass, one in the water, like solidified ripples where a stone was sunk. The circles in the grass make the essential introduction and link to the pavilions on either flank, and the water circle connects the single pylons. Beyond a further pool lies the English landscape and an avenue of young elms.

It has been observed that men who are tall of stature often write a small hand. Lutyens' architectural fist is small and neat, though not mean. It is by means of, or in combination with this smallness that he gets his broad effects. Here he differs from Wren, the little man who wrote big.

Indeed, though Lutyens' work shows on every hand the

TYRINGHAM.

influence of Wren, one is tempted to find in him a closer kinship with other English masters. Kent for example. His scale takes us back to the Horse Guards, that much maligned masterpiece. Greatly daring, we suspect that the architect of old Devonshire House might put up today a tall building strangely like new Grosvenor House minus pilaster and roof pavilion.

In the inside of the Temple of Music at Tyringham, however, Wren is again not so much the model as the victim—for this disciple has set out to eclipse the master's reputation as a brilliant illusionist. Wren's gift of squeezing dramatic

word, not entirely justifiable. But we believe that most people would not be easy with Tyringham as Soane built it. The dome is not his, nor the doors, nor the elevation to the water-garden. In point of fact, many of the alterations—the interior for instance—made by the present owner, Mr. F. A. König, were due, as Mr. König will say himself, to the fact that he found it uncomfortable to live in Soane's idea of a country house. Still, this must not be used as an argument against the architect, since to a disinterested jury the fault might lie as easily with Mr. König as with Soane. All the same, most people visiting



“... The little triumphal arch of the lodge assumes a monumental weight, exquisitely adjusted between the upper and lower mass by incised lines. Slight and beautiful articulations order and concentrate the emphasis. The result is imposing yet simple. Observe, most audacious of all Soane's feats of omission—O flagrant violation of every virtuous precedent—the horizontal skyline, unbroken by a single upward stroke. . . .”

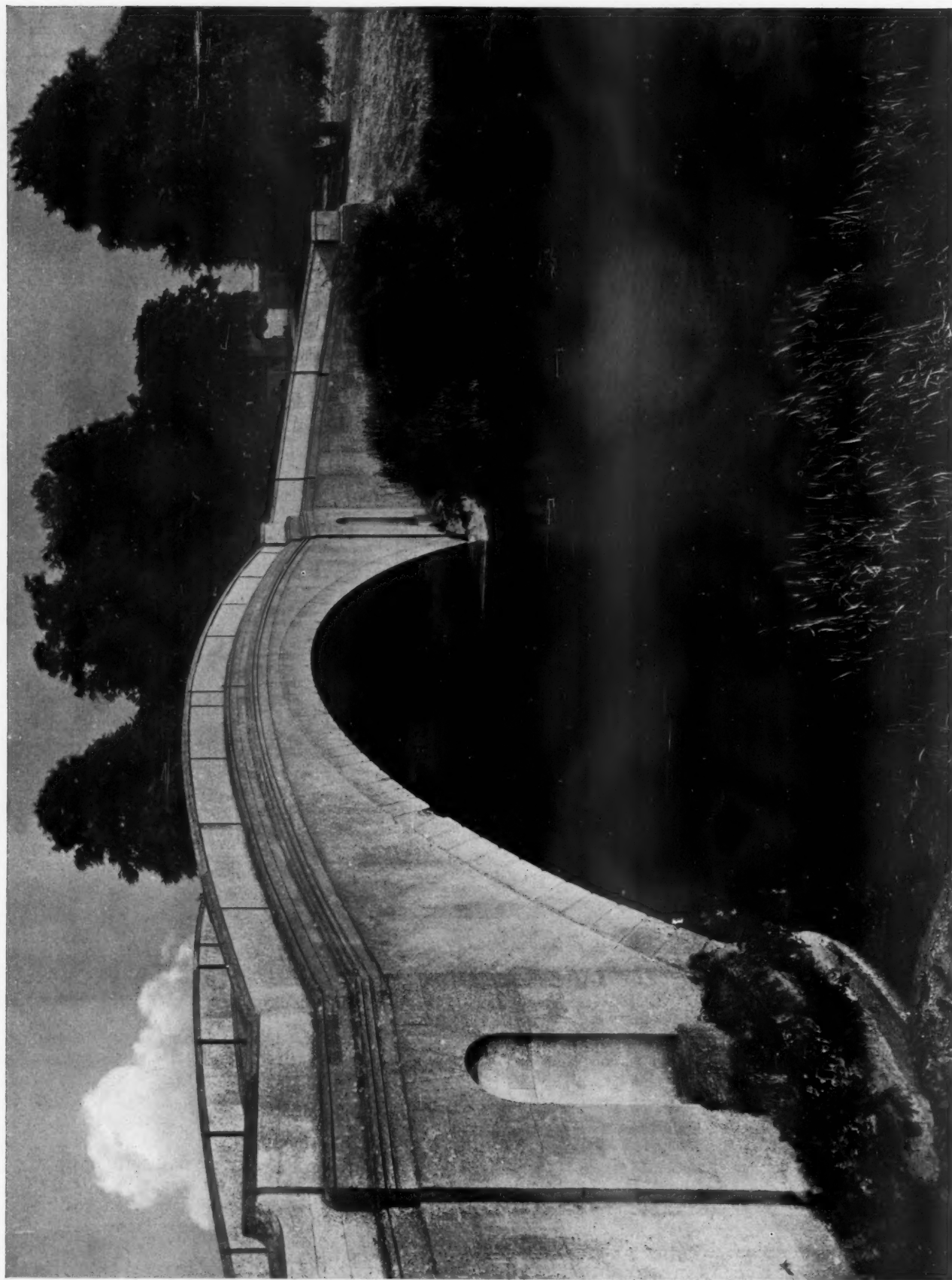
value out of interiors which on plan were little more than large rooms, bore fruit in the City churches; but never before did a man fill a space quite so small as the Temple of Music at Tyringham with such a forest of Corinthian columns. For those who dislike Corinthian columns the effect on entering is like a tea-party crowded with people one does not want to meet; but not the most ardent modernist can fail to be faintly impressed by a sleight of hand astonishing in its daring as in its virtuosity. There is space, light, and size. The illustrations on pages 61 and 64, which put the real size of the exterior against the apparent size of the interior, are as good a commentary as can be made.

In contrast to the jolly and gentle water-garden with its clean-cut temples and British air of academic rusticity—classic enough for a gentleman, but not too formal for ease—compare Soane's largest country house. Unhappy is a hard

Tyringham will probably feel something is lacking, and it is precisely this gap which Mr. König has commissioned Lutyens to fill.

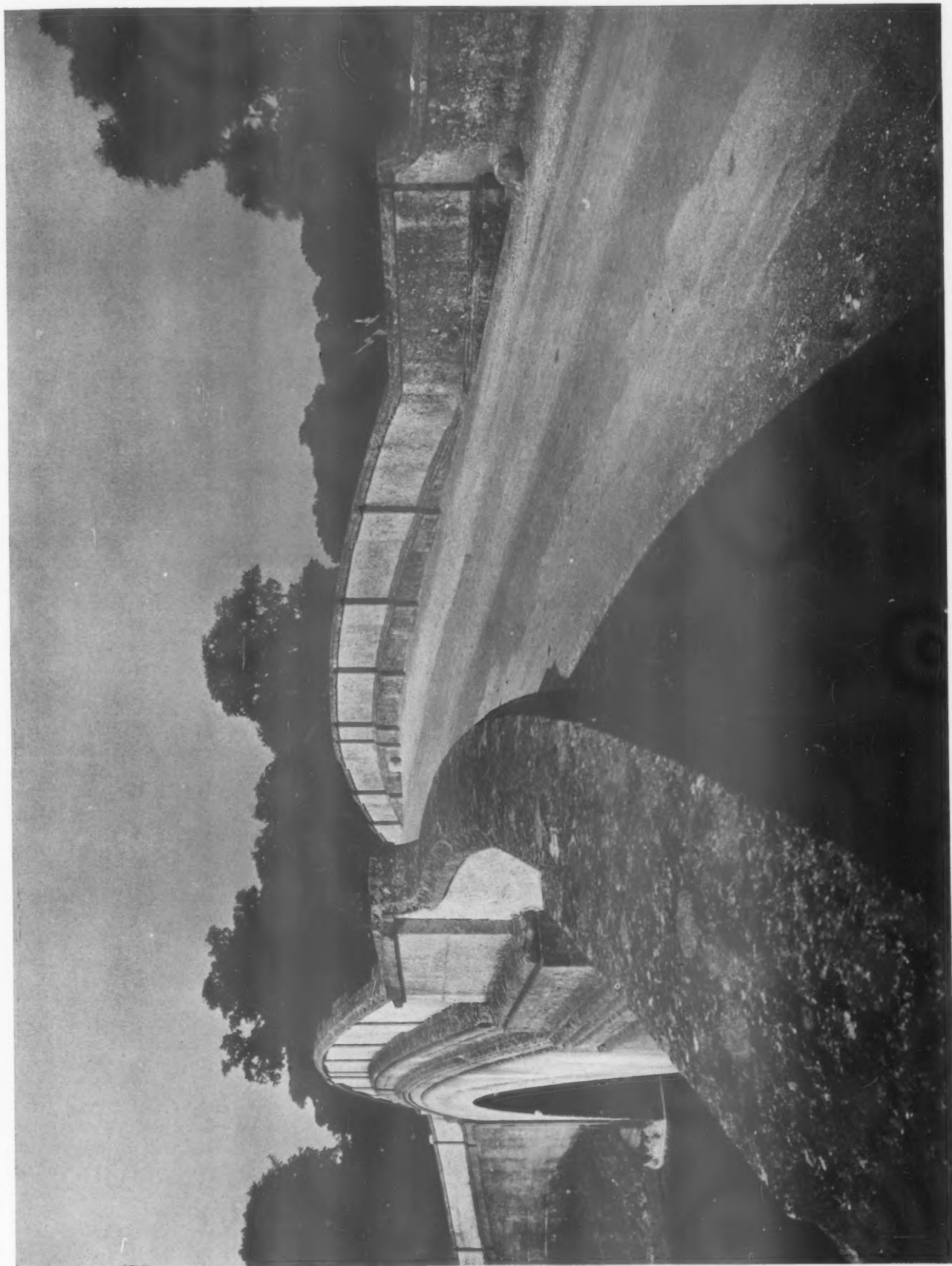
The missing quality is not easy to describe. One might say the place lacks charm, or humour, or warmth. This would be true. Perhaps, turning from a negative to a positive, one might say that Soane's work there shows a certain aridity not pleasing to the English palate. Certainly the failure, if failure it be, comes from no breach of taste, or lack of insight into the needs of a country gentleman. He has not imitated Sir Francon Flatboom in rearing masses of masonry replete with urns (Soane was not always guiltless), to intimidate the park elms and the cawing rooks. He knew a country house, no matter how big, should sit down at ease with the elms like a gentleman, nor ape the self-assertive townnee.

No, his was not an error of taste. If anything, it was an



" . . . Here enters a gentler emotion, a more subtle artistry than England has yet felt, combined with the strength which springs from no Vanbrughian flamboyance of mass, rather from an inner coherence spun out of the finest constructive sensibility. . . . " — Tyningham *BRIDGE* looking towards the *LODGE*.

TYRINGHAM.

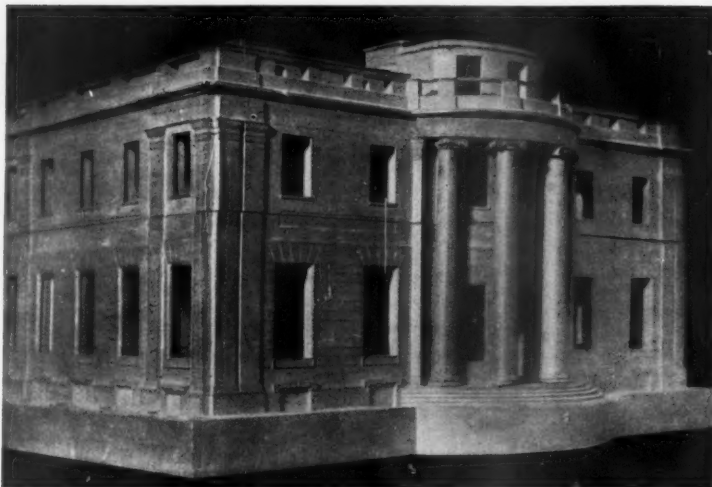


" . . . The means by which he articulates the design are his usual incised lines, reinforced by projections of the most intimate and delicate sort. The bridge, while it glows with the fresh beauty of an early age and the ardent purity of a Greek infatuation, is the product of a scholar. It is English, too, in its restraint, but of a formal refinement which the English of this epoch are for the most part unable even to comprehend. . . ."—Tytingham *BRIDGE* looking towards the *HOUSE*.



excess of taste. Soane and the English countryside are incompatible. Which is to say Soane and the ordinary Englishman are incompatible. A slum boy who was taken recently round Cambridge remarked ingeniously when he reached Trinity Hall: "Is this the 'ouse?" being under the impression that he was regarding the Poor Law institution of the town. To most people today, Soane's work would savour of the "'ouse," and the eighteenth and nineteenth centuries liked him no better, though for different reasons.

Arid? Bare? Yes, if those are the adjectives you elect to use. Bare in the sense that the Parthenon is bare. The comparison may be fatuous, but the fact remains we have walked into the presence of an art Greek in its engrossed preoccupation with form (alas, the moment we mention Greece how small a Georgian grows!). The little triumphal arch of the lodge assumes a monumental weight, exquisitely adjusted between the upper and lower mass by incised lines. Slight and beautiful articulations order and concentrate the emphasis. The result is imposing yet simple. Observe, most audacious of all Soane's feats of omission—O flagrant violation of every virtuous precedent—the horizontal skyline, unbroken by a single upward stroke. This is the very button upon the cap of insolence. Did he crave to put urns or sarcophagi on top? God grant no thought so Soanic yet so base stirred the man who was thus contriving a plot of the most excellent artifice, for immediately beyond the lodge he caused to be built a bridge by which the drive might cross the Ouse, and what use he made of it the title-piece of these notes will show. Beyond the



A MODEL by Soane of the original design for Tyringham.
From the Soane Museum.

but never an educated man. His sense of proportion was ludicrous, his "fancies" were the talk of his friends. He was convinced at various periods of his life that the world conspired against him, and at such times he would act like a maniac. His irritability was the measure of his sensitiveness. When such a man rises from nothing, demanding, as

bridge the ground falls away—thus gently breasting that bridge his drive vanishes against the trees, making a perfect little pyramidal hill which one can see dead centre through the arch of the lodge. Here lay his relief for the horizontal skyline. With a flash of startling brilliance he took the pediment off the lodge and dropped it in the fields behind.

And what a pediment! Soane made extraordinary errors during his career as an artist. Humbly born, he became a scholar,

but never an educated man. His sense of proportion was ludicrous, his "fancies" were the talk of his friends. He was convinced at various periods of his life that the world conspired against him, and at such times he would act like a maniac. His irritability was the measure of his sensitiveness. When such a man rises from nothing, demanding, as Soane demanded, recognition from the intelligentsia, we may deduce that he will give a weight of importance to the heroes of his dreams and to their current affectations and fashions out of all proportion to their real worth or even local value in the set which gave them birth. Such a man will outdo the intelligentsia in order to prove his right to be of them. This, surely, is one psychological explanation, amongst several, of Soane's preoccupation with the paraphernalia which we now associate with first-year art students' compositions—the urn, the sarcophagus, the antefix. He was born in the false dawn of the romantic era; developed during the bloom of an age wherein picturesque ruin-faking and hunting were more fashionable than antique furniture today; and at the most impressionable moment of his life visited a Rome dominated by Piranesi and "fragmental appendages." Soane



The GATES to the WATER GARDEN.

The bricks of the piers are laid in courses which diminish upwards.

TYRINGHAM.



Plate II.

February 1929.

THE SOUTH-EAST FRONT.

Sir John Soane, *Architect*.

Alterations have been made since Soane designed Tyringham in 1794-1800, but this front remains substantially the same except for the dome, which is a later addition. Under pressure from his client, Soane did, as a matter of fact, get out a design for a dome, but it was never built.

TYRINGHAM.



"... Wren's gift of squeezing dramatic value out of interiors which on plan were little more than large rooms, bore fruit in the City churches; but never before did a man fill a space quite so small as the Temple of Music at Tyringham with such a forest of Corinthian columns. For those

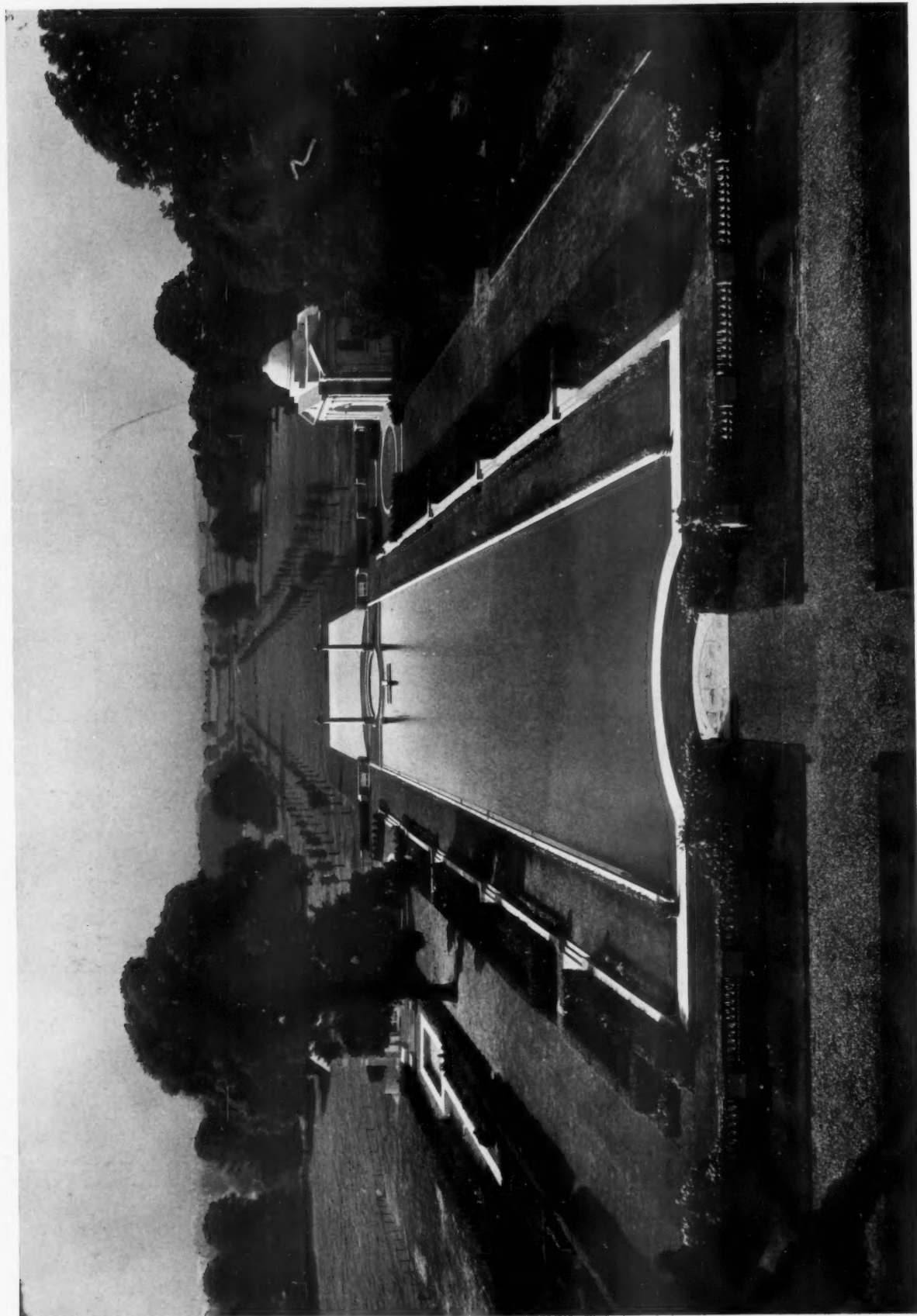
who dislike Corinthian columns the effect on entering is like a tea-party crowded with people one does not want to meet; but not the most ardent modernist can fail to be faintly impressed by a sleight of hand astonishing in its daring as in its virtuosity. . . ."

outdid them all with his urns, ruins, and picturesque antiquities at the time; afterwards a certain taste for the meretricious, the mark of a bad education, successfully kept the vice alive. But others suffered, too; even Robert Adam, who had caught the same disease, only grew out of it towards the end of his life.

There are arguments that might be advanced in favour of Soane's urn-mania, such that he used even the most *outré* compositions as weapons of design. They were always members of an architectural language by which he aimed to enlarge the vocabulary of his art, that he might speak in stone with the range of a greater flexibility. The collector

was still dominated by the artist. Those, however, who will have none of this urnage, and would condemn him on account of his frivolities to second or third rank, what are they to say when they stand confronted as they are by the bridge at Tyringham?

Who else has been master of such spontaneous beauty and such grace? Here enters a gentler emotion, a more subtle artistry than England has yet felt, combined with the strength which springs from no Vanbrughian flamboyance of mass, rather from an inner coherence spun out of the finest constructive sensibility. A vital life evoked by a few modulations out of a heap of stones. Soane had his defects,

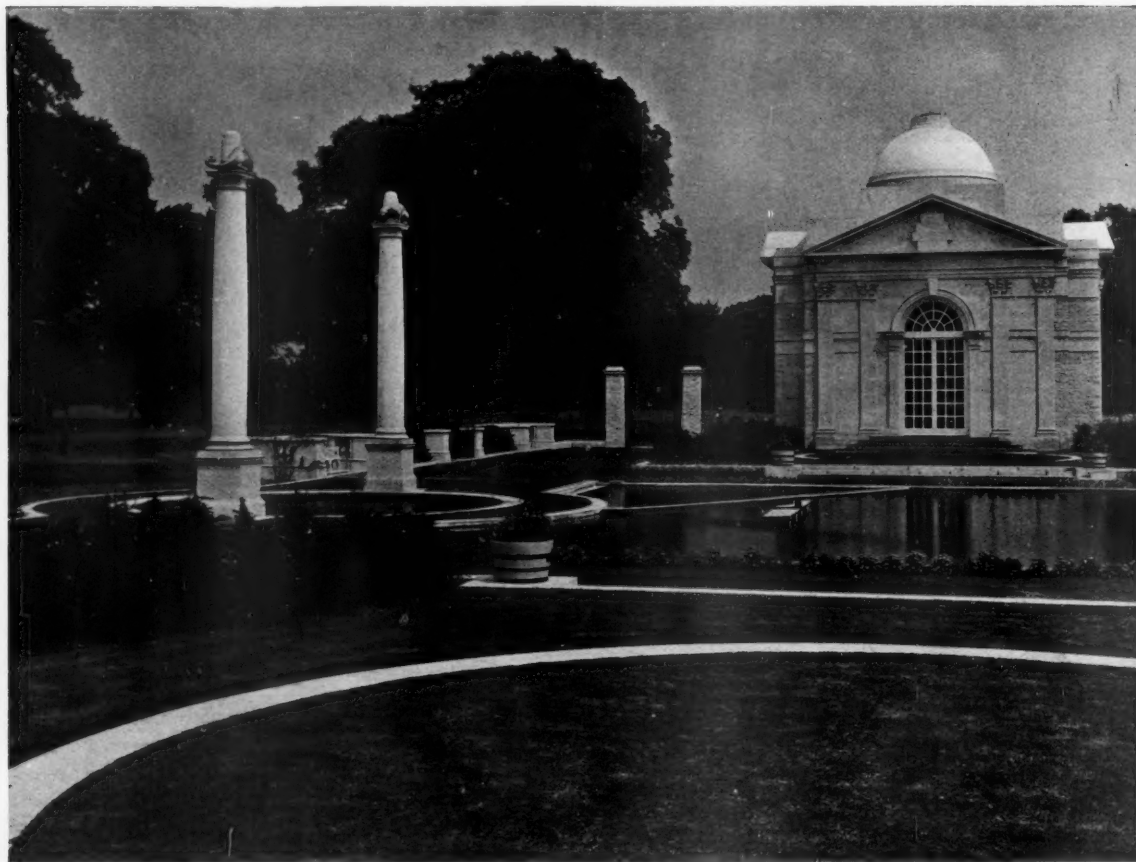


The SWIMMING POOL. A view from the house looking north-west. The PAVILION behind the tree on the left holds a hall and changing rooms, and that on the right is the TEMPLE OF MUSIC.
Designed by Sir Edwin Lutyens.

TYRINGHAM.



✓ The *HOUSE* from the *SWIMMING POOL*. A view taken from exactly the opposite point to that in the preceding illustration.



The end of the SWIMMING POOL looking north-east from the BATHING PAVILION towards the TEMPLE OF MUSIC.

but here he shows himself the master of his peers. A Wren, a Vanbrugh, a Kent, a Chambers, an Adam—these would skip the River Ouse with style, with grace, but, good heavens! beside Soane they are mere gate-crashers; he slips from bank to bank with the suppleness of a river animal. Hyperbole, though one of the lighter sins and a horrible nuisance, is here almost a duty. People talk airily of Soane's fine bridge at Tyringham. Do they realize that they are speaking of a masterpiece, over which pedants and professors ought to fling each other into the cooling waters of Ouse?

The means by which he articulates the design are his usual incised lines, reinforced by projections of the most intimate and delicate sort. The bridge, while it glows with the fresh beauty of an early age and the ardent purity of a Greek infatuation, is the product of a scholar. It is English, too, in its restraint, but of a formal refinement which the English of this epoch are for the most part unable even to comprehend. It is unique among English works of architecture in that each part exists in absolute relation to every other part and to the whole. It is a study in abstract form, such as a piece of music will be, and takes absolutely no account whatever of any fetish dear to the intelligentsia of the moment. Hasn't English architecture always suffered from the fact that our architects have been so busy proving themselves *au fait* with current Continental thought, or their rival's theories, that they have found it necessary in incorporating the symbols of these things to compromise with pure design? We are easily the most gullible victims of the Moloch of *comme il faut*.

When from the bridge we pass to the house, the high

summit of Soane's achievement remains behind. The house is not well planned; it has been re-cast inside and out, and though the character partly remains, the blotted signature can hardly be treated as Soane's autograph. None the less there is still subtlety in the South front: an austere, pale, sensitively inflected façade, the lines of which discover a nervous beauty sharpened by that incisive articulate line of which Soane was the master.

Return if you will to the bridge, and make your bow from the parapet which none but Soane could have modelled. Far down the river he, that lean, tall, querulous old gentleman, with his little red eyes and his heavy white lids and his speechless frustration. An upright man of fierce integrity, Soane displays the pitiful spectacle of genius thwarted by its own machinery. Most of his work is unbuilt or teased under the influence of mental complexes into trivial though never meaningless extravagance, or carried out in repetition of a previous success after numberless new ideas have been played with and dropped—a sign significant of the sterility which minds of a certain type can evoke by a process of exhaustion unpleasant to contemplate. But the work at Tyringham, product of the six happiest years of his life, and one or two other fragments such as the stables at Chelsea Hospital, show him to be, at his prime, a peerless artist, the master of a plastic sense keener than, if not so rich as, Wren's—that sense of form which is the most precious of all attributes in the artist, and in England the most rare.

H. DE C.

TYRINGHAM.

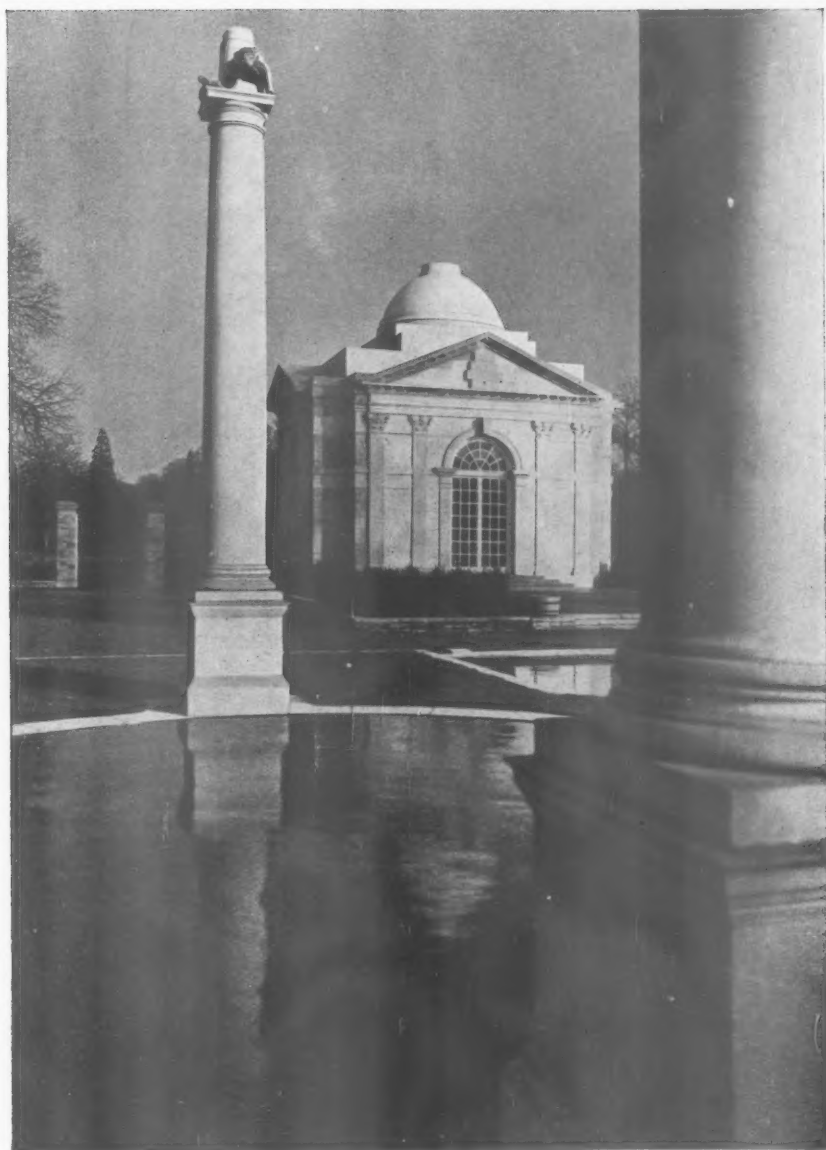


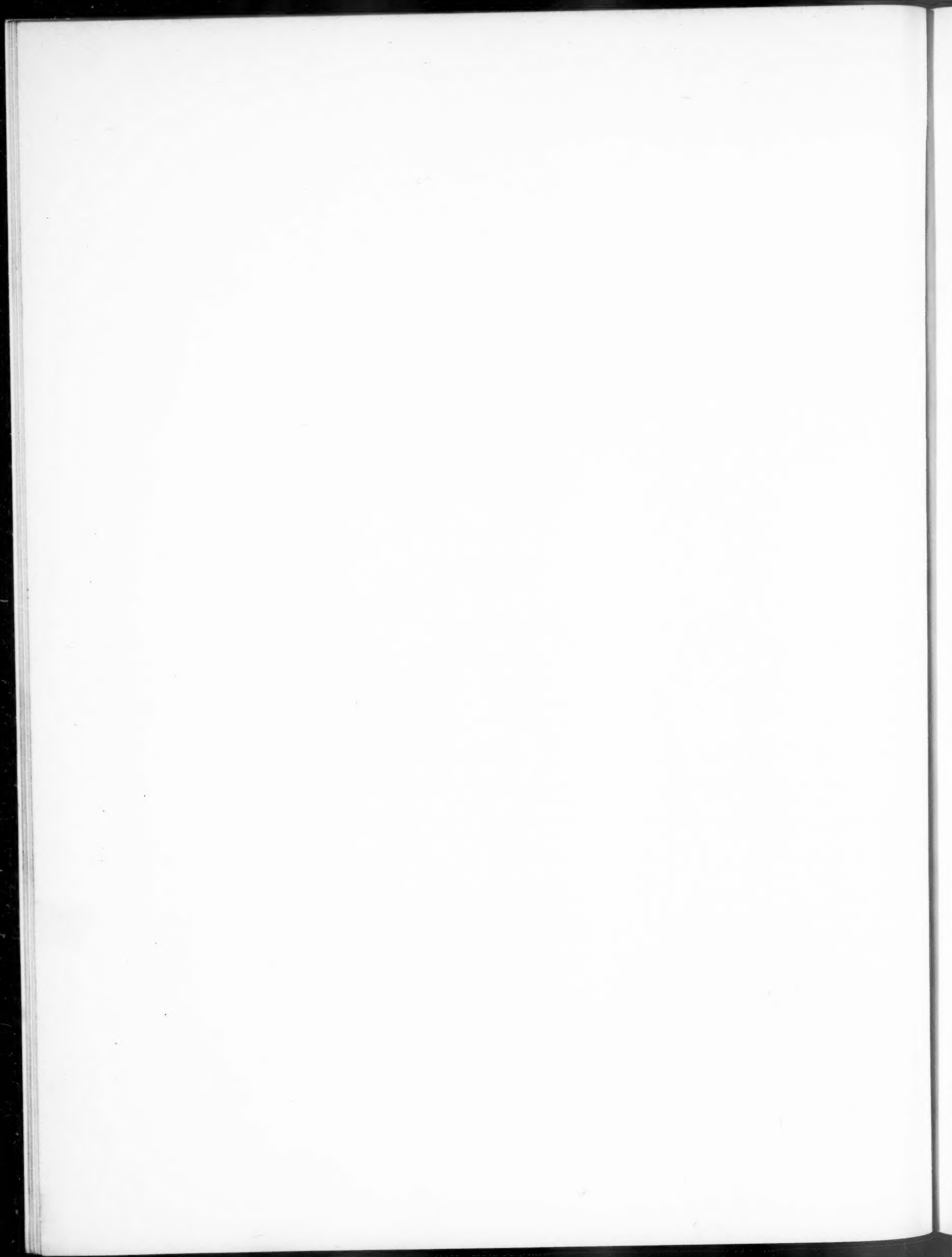
Plate III.

February 1929.

THE POOL.

Sir Edwin Lutyens, *Architect.*





OCCUPATION
PICTURE
of
Woodcutting.
From the
Louterell Psalter



executed for
Sir Geoffrey
Louterell of
Vinhham,
Lincolnshire.
c. A.D. 1340.

The Wood Age.

By P. M. Stratton.

III.¹—Proper Beasts and Implements.

WHEN a horsey man joins company with a craftsman their talk is mainly of line, shape, style, proportion, balance, and colour, whether their remarks apply to a horse or a wagon or a statue, so close and parallel run the ideas of sport with those of art. Even the quality of "action," as to which a horse-dealer will bore a man to hatred of all horseflesh, has its counterpart in the "movement" of architecture. A stockbreeder also must have an artist's eye; the shorthorn breed of cattle, for instance, was got by long selection of a certain shape and by mating those closest to the ideal. The strain was carried to perfection by inbreeding, and the beast obtained properly balanced between milk and meat production, the back a straight, unsagging lintel, the legs like short and sturdy balusters to support the great udder and the belly; a "nice" beast, a "proper" milker.

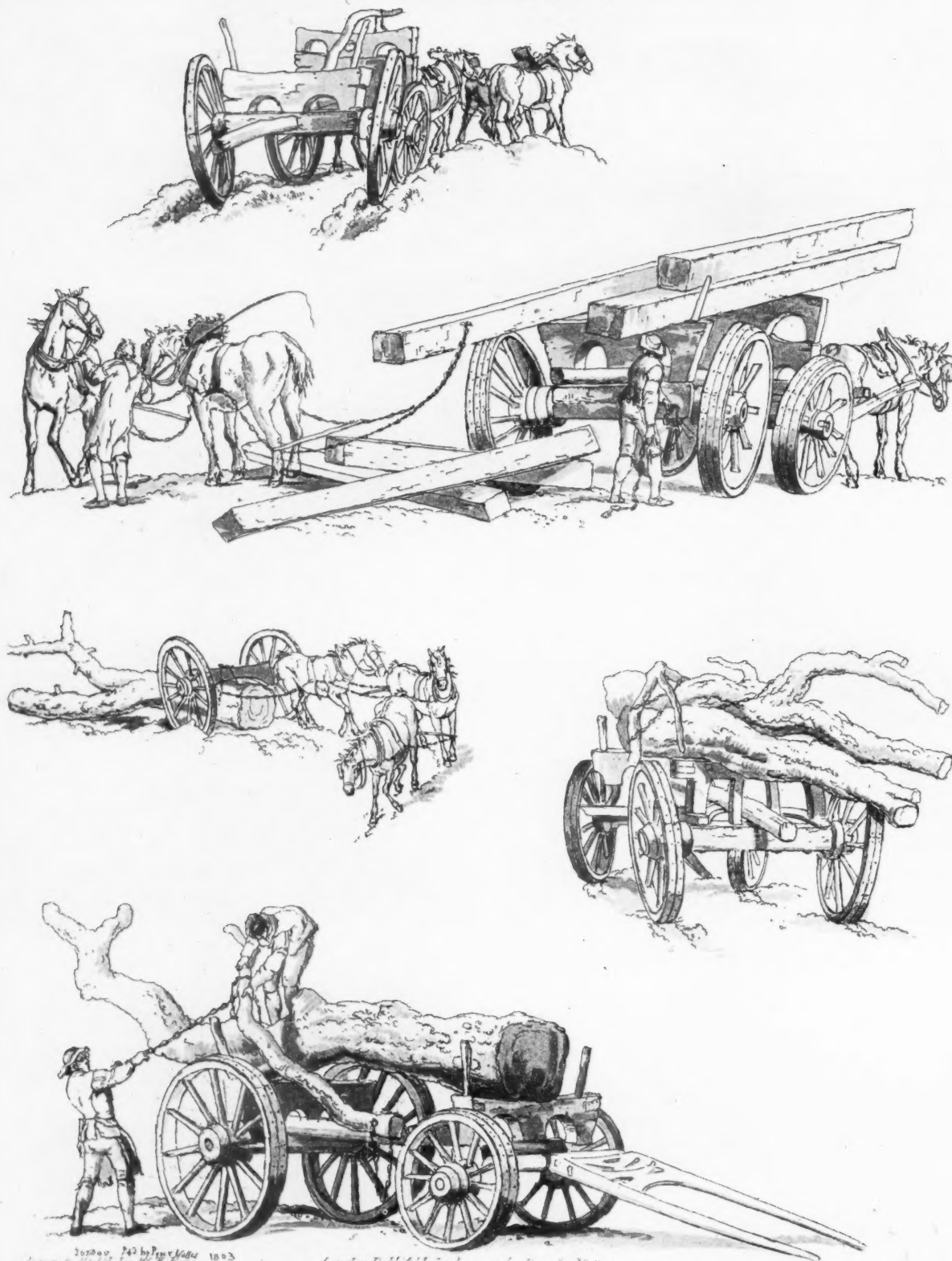
A kind of inbreeding has been applied to the wood crafts for centuries, and so the implements of husbandry have been perfected. The choice of the best patterns has been stimulated by the very decay of the material; stone lasts beyond its season of particular use, and stands long as a monument and sign of permanence in the realm; wood dies as beasts die, and rots into the earth, and that which takes its place is bred by the craftsman's newer idea out of its old pattern. Just as the varieties of beast were bred from a common species, so those of carts and wagons were formed from the medieval two-wheeled vehicle. The cart in the "occupation picture" of woodcutting is very like that in the harvesting scene from the same psalter, but neither is thought proper for its work. The timber wain is lengthened, the old front carriage lightened and made for use either by itself, for easing the burden of trees drawn along the ground, or with a heavy back carriage to

transport the timber over the tracks and roads. The whole vehicle is enormously strong because the long beams are big enough to span a church nave or a river, and weigh many tons. The butt end of the trunk is next the wheeler's tail, and the branches extend some yards behind the back axle-tree (a tree, indeed, so great its girth) and bob over the road. The farmer of the Middle Ages in the illustration has a two-wheeled cart for hay and straw. The shafts are merely the sharpened ends of the pillows which rest on the axle-beds and from which are built up the sides. Then is born the idea of making a cart with four wheels, by raising the front part of the body so that the front wheels can pass under it in turning without a jam or lock. To draw it, fully loaded, the shire horse is bred. At last there is made a farm wagon so intricate, complete, useful and lovely as this one of Mr. Edwards's, by Polden and Feltham, of Chitterne, near Devizes. It is called the Gloucestershire pattern. The date of this vehicle is not medieval, though all its members show candidly like those of Westminster Hall roof; nor is it a period piece of the English Renaissance, though every part is in proportion to the whole; it is the fine flower of the year 1888, product of the Ten Commandments, Victorianism, and (a man is now told) of slimy hypocrisy. But it has held hay more than hypocrisy.

"Proper" (negative, "not proper") is the word which an English craftsman applies to this native type of art when he has bred a fine article from the several necessities and varieties of use, by the compromise of types and combination of purposes, rather than by doing without a member or concentrating on a single purpose. Mr. Edwards's "Gloucestershire" wagon, for instance, is in the highest degree "proper." Its purposes are manifold, but combined, and for them its members work all together. It is made to go over rough ground and turn on slopes of the Wiltshire bakes (the edge hills of the downs where the turf has been

¹ The two previous articles in this series were published in the issues of THE ARCHITECTURAL REVIEW for November 1928 and January 1929 respectively.

TIMBER WAGGONS Pl.



TIMBER WAGONS. The raw material of industry came from the forests which are distributed with some impartiality over England. The **TIMBER WAGON** is the means of transporting this raw material.

THE WOOD AGE.



A Gloucestershire type of *WAGON* for one or two pairs of shafts. It is similar in type to the wagon which Constable was so fond of drawing.

From a drawing by the Author.

pared and baked) when it is heavily loaded with sheaves of corn, and the horses are led only by a boy; it must return with this load down chalk tracks worn deep by centuries of traffic; it is obliged to turn through a sloping gateway on to the hard road. The wheels are dished; that is, the spokes are inclined inward to the nave from the fellyes, so that the thrust to the ground may be perpendicular on a slope. The edge of the wheel is rounded to distribute the weight and forestall wear, and its tyres are wide to prevent the wheels sinking into the soil of the stubble fields. The front wheels are low so that they may turn easily; the back wheels are of large diameter to lessen the draught. The width is adjusted between the measures of the shire horses and the normal dimension, from rut to rut, of the district. The boards over the wheels increase the area of loading for hay and corn sheaves, and also prevent the load from being fouled by the wheels. Little iron cleats are fixed each side of the body for twisting the ropes which bind the high loads, or for tying on the nets over sheep and pigs being taken to fair. The enormous strength of the members and the conscience in the workmanship are necessary for the bearing of that heaviest load—the sacks of wheat which, after threshing, are taken to the miller, or the station, perhaps four tons at a time. To reach Devizes Station by noon on a November morning the carter prepares everything overnight. He rises at five o'clock and feeds and waters his horses, has his breakfast, harnesses his team,

which are six piebalds all descended from one sire—a grand stallion brought into Pewsey Vale about 1850. The carter's boy helps to put the wheelers into the shafts, in the lantern's light; the bells are hung on the leaders to warn all other travellers, and the team sets out. The sun rising blinks at the bright harness and the broad brown and white colour of the piebalds. The carter's boy smells the damp, sweet old turf, and, hearing the noble bass of the hooves, the baritone of the wheels on the flint, and the treble of the bells, whistles for joy.

This enormous equipage is for a large farmer. For a peasant a cart drawn by a dog is enough. The cart and the dog are bred together—the animal for strength and endurance, the cart for lightness. No model seems left of the vehicle, but the name dogcart passes on to the two-wheeled light conveyance for use with a pony or a tandem. Tommy Utton has good wind, and is ready with a joke into the bargain when buying rags and bones. He trots with his dog and cart the North Wiltshire roads, and makes a living. The first gold sovereign he receives is so precious he puts it under his tongue for safety when entering an inn; his pint of ale slips down his willing gorge over tongue and coin. Suddenly a hullabaloo is heard without, and Utton finds another dog has attacked his; by laying his staff on them he parts them, and goes home. Soon his wood-cart and his dog and a pig in a wooden sty have helped him to sovereigns enough for a butcher's business. He



Mr. Edwards's Gloucestershire *WAGON*, made in 1888 and still in use.

From a drawing by the Author.



A MEDIEVAL CART driven by a monkey. The cogs of the wheels and the pegs of the shafts are of wood.
From the Louterell Psalter, c. A.D. 1340.

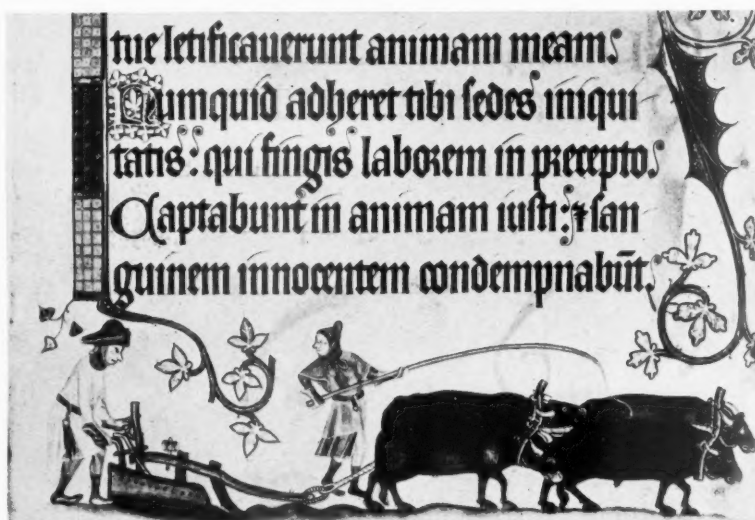
sends his delicate boy to a good school two miles away, and the dog and cart take the boy there, till the apprentice instead draws him to it, for there is enacted about the 1870's the law that dogs shall not be draught animals. The benefit is felt at once in the decay of the peasantry and the death of the dogs.

There die also many Saxon words proper for the uses of wood. In especial, a wheelwright's language is hung with rich words of his craft: drazel, the staple on the front of the shaft for hitching an extra horse; gudgeons, round, jagged irons fixed into the ends of a barrow wheel for spindles; neb, a frame on two wheels for moving timber; nunter, a distance piece; obloves, the bead moulding on the sides of a wagon; stamm, the butt part of a tree where it curves out over the roots; whippance, a wooden bar for hitching a horse to a harrow; shutlock, the rail of the body to which the tail of the cart hung; raves, the rails along the sides of the body, the outrave being the one on the outer edge of the splash-board; strouter, the strut supporting the raves like a little flying buttress, and preventing the load from pushing out the sides. In exchange for these pure-bred English names of things the Brass Age offers a man "radiator," "chassis," "speedometer," and many another thin bastard.

Of the plough it is said that the names of varieties and their parts will fill a book; it has a longer pedigree than a wagon, and for use in different soils is bred to more diversity

of character. The earliest and simplest shape is a piece of wood whose natural growth makes it usable without any additional part. Such an implement the Egyptians used, and with it started our civilization. The essence of the plough is in these two branches, and the beauty of it also; for there is a "properness" in the one branch springing from the share, which is the plough's root, to the hand of the ploughman, and the other branch from this same root to the draught beast. Beyond this, in the group of man, implement, and beast, there is a unity, and the limbs of the plough seem then like extensions of the man's members and the draught animal a manipulation of the man's power;

and although a similar thing is felt about many wood implements, as a crutch or a stool, it is stamped in the mind by the immemorial age and use of the plough, and its



A medieval PLOUGH with a short tail, long beam, mould board, and cleaning staff, and a coulter as well as a share. The oxen have interesting yokes which are fastened to collars.

From the Louterell Psalter, c. A.D. 1340.

perpetual necessity to men. To Virgil the plough is almost as sacred as the altar, such is his regard for divine husbandry. "The elm is forcibly bent in the woods into a plough tail, and receives the form of the crooked plough. To the end of this are joined a beam 8 feet in length, two earth boards, and share beams with a double back. The light lime tree also is cut down beforehand for the yoke, and the wood is hung up in chimneys to be seasoned by the smoke." (*Georgics*, Book I, Martyn's translation.)

Two needs—to allow the weight of the men to be thrown on to the back of the plough to turn it, and to ease the man of his own body—are met by making the handles double and separate, joining them with a bar. The front branch becomes separate from the root also, and is increased to the appearance of a beam; the weight of this prevents the share jumping out of the soil and keeps it steady, but the length makes the draught easier, as the pull of the weight of ox or horse is more nearly

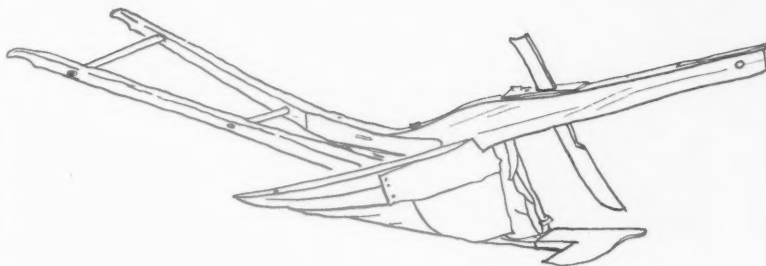


A medieval CART loaded with corn.
From the Louterell Psalter,
c. A.D. 1340.

THE WOOD AGE.

horizontal. Wheels are added to the end of the beam, and the heavy wealden type of plough is so perfected.

The Kentish plough, used on the wealden clay, is the cathedral of the furrow. "To describe this extraordinary production verbally were impossible. Its component parts and the names assigned to them are nearly equal in number to those of the ship! A North of England farmer who has never been south of the Thames would little suspect the purpose for which it is constructed; he would conceive it to be a carriage rather than a plow. It has a pair of wheels fully as large as the forewheels of a moorland wagon, and behind them is dragged a long thick log of wood, which slides upon the ground as the hob or shoe of a sledge, with a beam rising high above it which a small farmer of the North would be glad of, as a gatepost; comprising in its



An old English *PLOUGH*, now in the Victoria and Albert Museum, South Kensington, London.

From a drawing by the Author.

to hold the moisture. The weight of the plough and the trampling of the horses and the men effect this firmness.

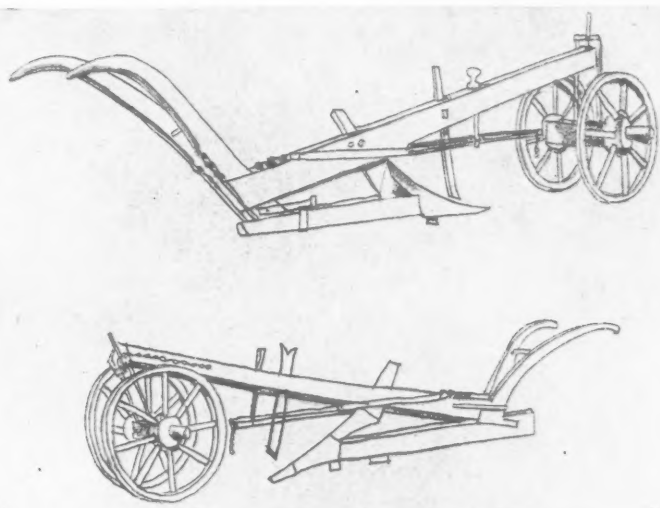
The implement for a light soil has sometimes two shares, and so ploughs two furrows at once. Two oxen or two horses, abreast, are necessary, the oxen kept apart by the yoke and the horses by a wooden bar with a ring each end tied to each animal's halter.

This method of ploughing "two abreast" is known in Shropshire and in other parts as "G : O : Tack," when the ploughman has no boy with the animals, but from the plough tail drives with cords his two horses, or his two oxen, as the case may be, abreast. The derivation of this term, discovered by Mr. Cyril Joyce, is accepted as correct by the etymological authorities—"Geoc" = Anglo-Saxon for "Yoke"; "Tack," or Tackle = Harness. His brother, the Rev. F. W. Joyce, suggests that here we may trace a long-lost derivation of the word "Yeoman." He says: "The derivations of this word, as given by the dictionaries, appear to be very inadequate. Why should we not take the word as derived from 'Geocman'?"

The house of the yeoman is timber, built in bays, and the distance between each bay is that which a pair of oxen require for stallage. Truly, his spirit making him free, and his property in wood breeding his independence.

(To be continued.)

various parts as much timber and other materials as would build a highland cart" (Marshall, 1798). The clays can hardly be conquered by the steam plough or the tractor which jump out of the furrows, so that a man may still see today the unique procession of the Kentish plough. First a boy by the leader, then the middle horse, and then the wheeler with a man by its halter; the two high but light wheels run behind, one in the furrow and one on the stubble, then the beam above and chain below carrying the draught to the back of the plough from which it passes down to the share; this, like a short broadsword, with most of the weight of the beam and sole upon it, cleaves the earth to 7 in., 8 in., or 9 in. and leaves a broad, deep, even furrow. It rids the surface of weeds and forms a good seed bed, firm below, crumbly above. It can all be repaired by the local blacksmith. The work, entailing the three horses, two men and a boy, is expensive to do, but of lasting value, especially in East Kent, where the rainfall is little and the subsoil must be kept tight



The fully-developed Kentish Weald *PLOUGH*.

From a drawing
by the
Author.



Another example of the developed Wealden *PLOUGH*.

From a drawing by Rowland Hilder.

A History
of
The English House.
XI¹—The Sixteenth Century (*Continued*).
By Nathaniel Lloyd.

¹ The previous articles in this series were published in the issues of THE ARCHITECTURAL REVIEW for January–July, and October–December 1928, and January 1929 respectively.

THE beginning of Elizabeth's reign was marked by the publication of the earliest book on architecture in English. The author was John Shute, who is described on the title page as "Paynter and Archytecte." The book was not printed until 1563,² although the author had gained his experience during a journey to Italy, at the cost of the Duke of Northumberland, in 1550. Shute's visit would enable him to meet and see works being carried out by Vignola, Michelangelo, and Palladio. He seems to have observed buildings himself, though his book is based upon those of Vitruvius, Serlio, and Philander, whose proportions for drawing the Orders are qualified by Shute's own views. In a section entitled "What the Office and Duetie is of him that wil be a perfecte Architecte or Mayster of buyldings" he insists that knowledge of the building crafts is not adequate equipment for an architect, who needs, also, to have understanding of the sciences and arts, which he enumerates and shows their bearing upon the practice of architecture. In fact, he insists that the competent architect must be highly educated and not a mere tradesman, however skilled. No building in England can be assigned to John Shute, but students of detail recognize his influence, if not his hand, in contemporary buildings, and no doubt he prepared the way to that fuller appreciation of Italian Renaissance architecture which developed here in the seventeenth century.

It is in houses erected during the latter half of the sixteenth century that we see the hands of the English builders—at their worst, loading their buildings with details borrowed from the Low Countries; at their best, in such houses as



Late sixteenth or early seventeenth century.

FIG. 219.—The Gatehouse at Stokesay Castle, Shropshire.

FIG. 219.—A late example of the detached gatehouse which is on the opposite side of the court to the hall entrance. The gatehouse is reached by a light footbridge, over the moat which encircles the castle and courtyard.

KINGS and QUEENS:

HENRY VIII ..	1509-1547
EDWARD VI ..	1547-1553
MARY ..	1553-1558
ELIZABETH ..	1558-1603

Lake House, near Salisbury (Fig. 212), Montacute, Yeovil (Figs. 214, 215), and Kirby Hall, Northants; though it is true that in the last two instances such eccentricities as chimneys formed as columns are incorporated. At Kirby Hall the gables of the south front are fantastic, and in the entrance to the great hall from the court (Fig. 209) the designer (in this case John Thorpe) has indulged in a riot of useless columns; but, on the whole, such buildings (and fortunately many remain) testify to the sober common sense and good taste of their English architect-builders. This was recognized by no less an authority than Sir Christopher Wren, who, in remarks addressed to the committee of Christ's Hospital on November 24, 1692, said: "It was

observed by somebody that our English artists are dull enough at invention, but when once a foreign pattern is set they imitate it so well, that commonly they exceed the original—I confess this observation is generally true."¹ He then proceeds to say that the cause is not lack of genius, but of education—a view which seems equally applicable to architects at the present day. Of these men, much has been written, little is definitely known. Their names occasionally appear as surveyors, as architects, or as being responsible for the conduct of building works.

In the accounts for the building of Hengrave Hall, Suffolk, two of the contracts refer to drawings. The mason's contract, with Iohn Eastawe, specifies that the work shall be "according to a frame, which the said Iohn has seen at Comby." In the plasterer's contract (1538) reference is made to "Robert Watson, ruler of his (Sir Thomas Kytson's) building in Hengrave." The work was to be done

² A facsimile of the first edition, with an introduction by Sir Lawrence Weaver, was published by *Country Life*, MCMXII.

¹ Quoted by Martin A. Buckmaster, in an address to the Conference of Public School Head Masters, December 21, 1928.

"substantially, without deycete," but no further mention is made of Watson.¹

In the accounts of Bess of Hardwick's buildings the entry appears: "24.12.1551. Item given Roger Worde, my masters mason for drawing my masters platt xxs."² This was the plan of Chatsworth, and is interesting as a record of a special payment made for a particular service rendered by a (chief) mason. It could only have been a general plan and seems to have been a complete transaction.

The subject is an attractive one, which has been pursued by many investigators, amongst whom Mr. J. A. Gotch, Sir R. E. Blomfield, and Mr. M. S. Briggs are conspicuous authorities.³ The latter quotes from records of Hampton Court accounts,⁴ which suggest that Henry Williams may have been the designer of Wolsey's works there. He is described as "priest, surveyor of the works," and payments were made in respect of the building operations in his presence each month. It is pointed out that the similarity of Wolsey's two great buildings—Hampton Court Palace and Christchurch, Oxford, the halls of which are almost identical—indicate their having had the same designer, but there does not seem to be any direct evidence which would justify the attribution of these works to Mr. Henry Williams; indeed, his position does not appear to have differed much from that of other medieval "architects" and "surveyors" to whom reference has been made in these pages.

Another alleged architect, using the word in its modern sense, was John Thorpe (practised c. 1570–1610), for whom a stronger case has been made out, but the extent of whose activities is uncertain. Kirby Hall, Northants, is generally ascribed to him, and in a book of drawings which belonged to him (now preserved in the Soane Museum) is a plan of Kirby (Fig. 226), which approximates to the building as erected, less a loggia and other portions which were never carried out and the later additions attributed to Inigo Jones.

Wollaton Hall (Figs. 210, 211) has also been regarded as having been designed by Thorpe, because a plan of it is amongst those in his book of drawings. All the drawings, however, are not of his own works, and Wollaton may be more securely attached to the name of Robert Smithson, whose tomb in Wollaton Church describes him as

"gent., architector, and surveyor unto the most worthy House of Wollaton, with divers others of great account."¹ He was also employed as "Free master-mason" at Longleat, begun 1567—a designation which students of the subject may think more correct as describing the scope of his practice than that of the epitaph on his tomb. Another Smithson, John, and his son, Huntingdon Smithson, superintended the building of Bolsover Castle in the early seventeenth century. The former is stated to have been sent to Italy to collect designs; he regularly visited the works, and his charges of 4d. for refreshment for himself and 2d. for his horse appear in the accounts. There is no evidence to show how much detailing was done by these designers of the general fabric and how far this was still left to each trade. The inscription on Huntingdon Smithson's tomb in Bolsover Church states that his "skill in architecture did deserve a fairer tombe his mem'ry to preserve."²

Fig. 221 shows the plan of The Great House, Chelsea, as standing, drawn by J. Symonds, c. 1595. The whole of the south front conforms with the medieval plan. The porch gives into the entry, under the gallery of the great hall, at the upper end of which is the dais and beyond this the chamber. The lower-end chambers are more numerous and extensive. This front is symmetrical—the porch in the middle, on each side of it are bays, one being the hall bay window, the other containing a circular staircase; wider and less projecting bay windows flank these, so that we have five projections symmetrically arranged on this front. The other elevations show no similar Renaissance influence, being irregular and having no tendency to repeat features.

Fig. 222 shows a plan, drawn by Spicer, c. 1595, for rebuilding the same house. He aims at more complete symmetry. In the south elevation the porch is still in the centre, and the apartments at the S.E. and S.W. angles of the building have been brought forward as deeply projecting wings. The hall has been moved westward, and the hall bay and stair bay have been eliminated altogether. The

north elevation has been made symmetrical—boldly projecting wings, with a low wall on the north side forming a court. It is interesting to note how the N.E. bay is repeated by one on the N.W., which encloses the ovens and has blind windows, for such devices to secure absolute symmetry are continually found in subsequent architecture. No effort has been made in this plan to make east and west elevations the same.

¹ Quoted by Mr. Louis Ambler, in a note in *The Builder*, December 1, 1911, p. 650.

² *Ibid.*



Late sixteenth century.

Queen: Elizabeth.

FIG. 220.—Moreton Old Hall, Congleton, Cheshire.

¹ *Hist. and Antiq., Hengrave in Suffolk*, by John Gage. Lon., 1822, pp. 41, 42.

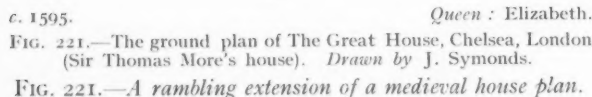
² *Bess of Hardwick's Buildings and Building Accounts*, by Basil Stalybrass. *Archæologia*, lxiv, p. 35.

³ *Renaissance Architecture in England*. J. A. Gotch, London, 1901; *A History of Renaissance Architecture in England*, R. Blomfield, London, 1897; *The Architect in History*, M. S. Briggs, Oxford, 1927.

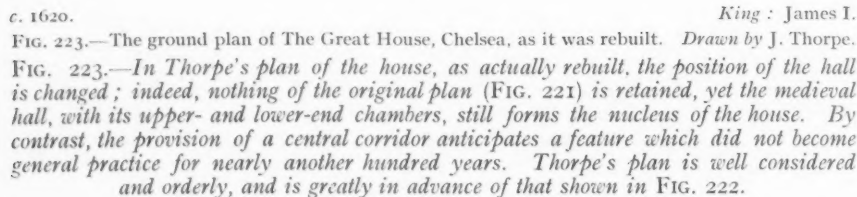
⁴ *History of Hampton Court*. Ernest Law, 1924, p. 28.

FIG. 220.—The entrance through the gatehouse is reached by a bridge over the moat. The gabled projection on the left is a garderobe serving two stories. Four cusped braces in each square panel form quatrefoils, and two of simpler shape the arches of each arch of the blind arcading. The smaller quatrefoils in the coving are painted

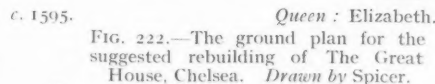
on the plaster. The mouldings and carving of the doorway are particularly rich. As is usually found in old timber and plasterwork, the faces of the plaster panels are brought forward to the faces of the timbers, or nearly so; modern plaster panels are usually set back half an inch.



From "Some Famous Buildings and their Story."



From "Some Famous Buillings and their Story."



These three plans are extraordinarily interesting.¹ The first (Fig. 221) as of a house existing in 1595, the second (Fig. 222) as a suggestion for rebuilding which embodied current taste, and the third (Fig. 223) as that of a house built c. 1620, which embodied later ideas in house design. The persistence of the

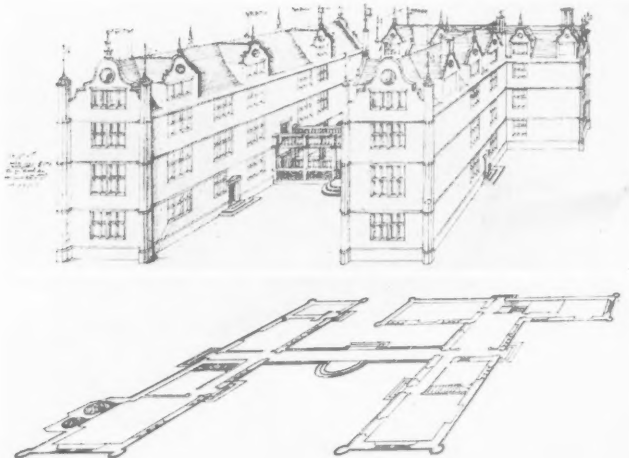
¹ Taken from "Some Famous Buildings and their Story"—"The Great House, Chelsea," by courtesy of the authors, A. W. Clapham, F.S.A., and W. H. Godfrey, F.S.A. The Architectural Press, London.

THE ENGLISH HOUSE.

medieval nucleus in all is remarkable; indeed, the only progress made is in a more orderly and convenient disposition of apartments additional to a medieval plan. Kip's view of the house (1699) shows the south front to have had classic pediments over the upper stories of the porch, and of the four bays; the main roof behind the latter being carried up in steep gables, connected by a balustraded parapet—a curious mixture of old and new styles.

In every period, house designers have broken away from conventional design and have indulged in eccentricities. As the object of this history is to illustrate types, such variations have usually been omitted, but towards the close of the sixteenth and in the early seventeenth century numbers of buildings were erected to triangular, hexagonal, and other

Reproduced by courtesy of the Soane Museum.



FIGS. 224, 225.—A "freak" design and plan for an Elizabethan house, by John Thorpe.

FIGS. 224, 225.—Although the plan of the Elizabethan house generally took the form of the letter H, or had the wings extended at the back to form a court, as at Kirby Hall (Fig. 226), there were a few freak plans, of which that designed by John Thorpe for himself (but not carried out) is a conspicuous instance. The perspective shows the subordination of towers to mere angle turrets and the emphasis of double curved pediments, in the Dutch manner, for gables.

geometrical plans. Fig. 227 combines both, yet embodies the medieval hall with upper- and lower-end rooms. The plan of Chilham Castle, Kent, dated 1616 (Fig. 228), being of a building which was not only erected but still stands substantially unaltered, possesses especial interest, and in it also we can trace the same medieval nucleus, though more faintly. John Thorpe went so far as to plan (but not to build) a house for himself, the plan of which was in the form of the initials of his own name I-T, the connecting link being an open passage (Figs. 224, 225). On the drawing he wrote:

These 2 letters I and T
ioyned together as you see
Is ment for a dwelling howse for mee
John Thorpe

His perspective view (Fig. 224) of the proposed house shows the building contemplated, which has marked Dutch characteristics. Although this design never seems to have reached fruition, one of triangular plan which he designed for Longford Castle was followed, with slight variations. The chief novelties were the round towers at the angles and the converging of the wings to an apex, so that they enclosed a small triangular court instead of the larger and conventional rectangular one, but the base of the triangle, which

E 2

Reproduced by courtesy of the Soane Museum.

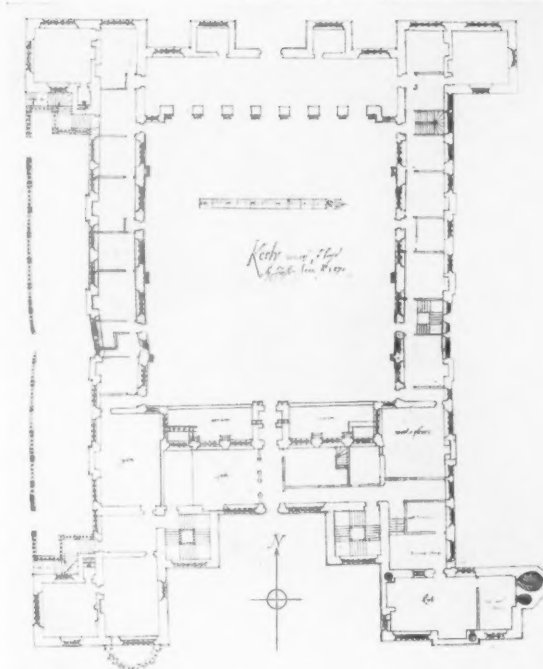


FIG. 226.—The ground plan, dated 1570, of Kirby Hall, Northants. Drawn by John Thorpe.

FIG. 226.—Kirby Hall is an example of a great country house in which the great hall and upper- and lower-end chambers are placed at the south end of the large central court. Around the court are lodgings, to which access was obtained from the open court.

is the normal entrance front of the building, virtually conforms to the medieval plan.

Another freak house is Wollaton Hall, Notts (Fig. 211),

c. 1580, where the hall occupies the position of a court, the inner walls of which are carried up as a central tower. The only lighting of the hall, therefore, is from the high windows of this central tower. At the four main angles of the building are smaller towers. The entrance to the hall is now straight through the central entrance doorways, but originally a turn to the left or right of these had to be taken on entering, so that the hall was entered at one end, under the screens in the usual way.

Drawn by Arthur J. Bolton, F.S.A., from J. Thorpe's Book of Drawings.

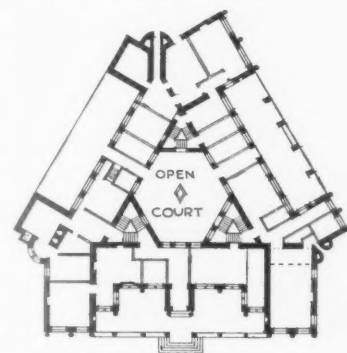
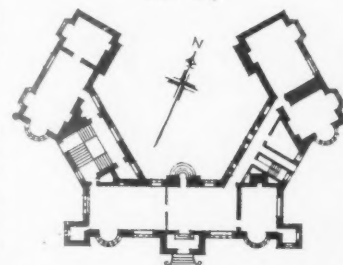


FIG. 227.



c. 1616. Attributed to Inigo Jones.

FIG. 228.—Chilham Castle, Kent. buildings as the Farnese Palace of Caprarola, by Vignola.



Early 16th century. King: Henry VIII.
FIG. 229.—A chimney at Newport,
Essex.



Late 16th century. Queen: Elizabeth.
FIG. 230.—A chimney at Winchcombe
Farm, Crundale, Kent.



c. 1580-1600. Queen: Elizabeth.
FIG. 231.—A chimney at Montacute
House, Somerset.

FIG. 229.—An unspoiled example of cut and moulded brickwork which has its parallels in many counties. At some unknown date the frieze of the cap was rebuilt with bricks moulded for the purpose, but apparently the curves of the old bricks have been correctly copied and the original proportions of the cap preserved. FIG. 230.—In the Elizabethan chimney many features of those of the reign of Henry VIII were preserved,

but the shafts were no longer decorated. FIG. 231.—The twisted chimney shaft was superseded by hollow columns complete with capitals; the hoods, to prevent a down draught, were later but seemly additions. Several patterns of chimneys are often found on the same house. At Montacute, those on the entrance front have square shafts set diamond fashion and are in pairs.



Early sixteenth century. King: Henry VIII.
FIG. 232.—The gateway to the court at Compton Wynyates,
Warwickshire.



c. 1525-38. King: Henry VIII.
FIG. 233.—Hengrave Hall, Bury St. Edmunds,
Suffolk.

FIG. 232.—The gateway has lost much of the fortified character of those at Bodiam, Hurstmonceaux, and Oxburgh (FIGS. 147, 149, and 151). The doorway seen through the arch is the entrance to the hall. FIG. 233.—The entrance doorway, oriel, and towers are no longer defensive in character. They are typical of the best work of the period and are significant of the change in style—as yet confined

to details—which was in progress. The archway is Perpendicular in design, as also are the corbelling out of the oriel, the windows, the tracery, the crockets of the cupolas, the crenellations over the oriel and at the bases of the cupolas and of the parapet. On the other hand, the figures supporting the armorial shields under the window show the new influence, as also do the enrichments of the corbel mouldings.



c. 1594. FIG. 234.—Cobham Hall, Kent. Queen : Elizabeth.

FIG. 234.—The porch is entirely classic in character, and is of a type of which many seventeenth-century examples exist. There is no Gothic detail, from the influence of which the designer seems to have been completely emancipated. FIG. 235.—The porch and screen were brought from Clifton Maubank in the eighteenth century. Over the inner door are the words "And yours my friends." The



c. 1580-1601. FIG. 235.—Montacute House, Somerset. Queen : Elizabeth.

detail is of earlier character than that of Montacute, and while generally in the manner of the Renaissance, some of the mouldings, as those of the strings, the cusping of the pierced parapet, and the crenellations of the bases on which the terminal heraldic beasts stand, are distinctly Gothic in character, as also is the entrance archway. Comparison may be made with the earlier entrance to Hengrave Hall (FIG. 233).



c. 1525. King : Henry VIII. FIG. 236.—Sutton Place, Guildford, Surrey.



Late 16th or early 17th century. FIG. 237.—A House in Winecheap, Canterbury.



Very late 16th or early 17th century. FIG. 238.—Ford Place, Trotterscliffe, Kent.

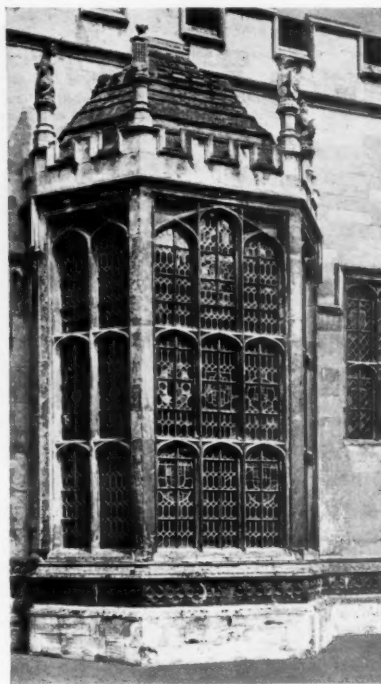
FIG. 236.—The development of the Renaissance influence during the first half of the sixteenth century was of a partial nature. At Sutton Place, for instance, the doorway is of Tudor character in its design and mouldings, but it was built of terra-cotta by Italian workmen. The tablets over the lower dripstone are also of Italian design and workmanship. So, too, are the intermediate balusters and other framing, which are of the same red colour as the bricks of the walling, and are probably made from similar clay. FIG. 237.—The door and doorway belong to a half-timbered house

which was cased with brick at a later date. The stops on the jambs are characteristic work of the Elizabethan period. The muntins dividing the door panels are no longer mason-mitred, but are cut off from long lengths after moulding, and mitred to the rails in joiner's fashion. The light above the door is of later date. FIG. 238.—The doorway and door probably have been moved from their original position. The very heavily moulded door frame and stops, carved with arabesques, are characteristic of some late Elizabethan work. The moulded and studded plank door is contemporary.



c. 1525. King : Henry VIII.
FIG. 239.—Layer Marney Hall, Essex.

FIG. 239.—Artists from Italy were responsible for the design and construction of the terra-cotta windows at Layer Marney Hall. By comparison with the terra-cotta work at Sutton Place (FIG. 236), it is evident that the Italians were allowed a freer hand and in consequence produced work which is quite different to English Gothic in its character.



c. 1525-28. King : Henry VIII.
FIG. 240. Hengrave Hall, Suffolk.



c. 1580-1600. Queen : Elizabeth.
FIG. 241.—Ford Place, Trotterscliffe, Kent.

FIG. 240.—The bay window, like those adjoining, is Gothic in its design and details. FIG. 241.—An Elizabethan window with ovolo section mullions. The upper range of lights are less in height than the lower by the thickness of the transom. The window is built of purpose-moulded bricks and rendered with plaster (restored) to simulate stone.

Sixteenth-century contracts to build were purely between the employer and the contractor—they contained no stipulation that the works are to satisfy any third person, nor are the drawings mentioned as being the work of a third party, as an architect. In addition to specifying that materials and workmanship are to be what we call "the best of their respective kinds," the results to be achieved are sometimes stated as to be like or in the same manner or of the same measurements as another building which is

named. The second party to the contract was a carpenter if the structure was to be chiefly of wood, and a mason if of stone and brick. Thus we have the contract for building the Fortune Theatre, London,¹ which begins :

"This Indenture made the eighte daie of January 1599 . . . between . . . and Peeter Streete cittizein and carpenter on th' other parte." Many dimensions are given, and materials to be used for each portion of the structure are specified. The stage and staircases are to be "sett . . . in such sorte as is prefigured in a plott thereof drawn." This is the only reference to any plan, and the contract seems to have depended upon the measurements of the parts which are enumerated.

¹ *Some Famous Buildings and their Story*, by A. W. Clapham, F.S.A. and W. H. Godfrey, F.S.A. The Architectural Press, London.

FIG. 243.—The illustration shows the lower end of the hall in which the original medieval screen, which was pierced by two openings and had a gallery over, has been replaced by a panelled, moulded, and carved piece of furniture surmounted by three immense ornamental finials of still later date. The partitioning off of the entry is further effected by the moulded

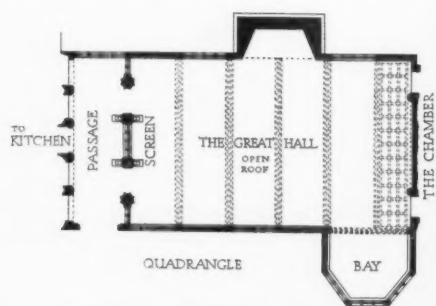


FIG. 242.—A plan of the great hall at Rufford Hall, Lancashire.

and carved posts of an arch, formed by the cambered tie-beam and its braces. The spaces between these posts and the adjacent walls is filled in with partitions. A similar screen can be seen at Samlesbury Hall. The fireplace is of later date; originally there was a central hearth with a louvre above it in the roof.

Late 15th or early 16th cent'y. King : Henry VIII.
FIG. 243.—Rufford Hall, Lancashire.



Another more detailed and interesting contract was for the building of kitchen, brewhouse, larders, and other offices to an existing house at Woolavington, Sussex (which, however, had not long been built). The contract refers to four "plots," two of which have been preserved. These drawings, which in various places in the contract are referred to as plots, platts, pattornes, and samples, are rough drawings of two floors, approximately to scale of 8 in. to the foot. The walls in the plan of the first floor come fairly accurately upon those of the ground floor, but the dimensions figured in (as they are for all rooms) have several obvious inaccuracies: so obvious, indeed, that their author could scarcely defend an accusation of carelessness. As the structure was to be of stone, the contractor was a mason, but, as no mention is made of joinery, there must have been another contract made for this. Indeed, the contractor's obligations are summarized in one paragraph as "all other things and workes what soever belonging to the handes of a mason and brycklayer according to the saide Pattornes." The contract¹ for the stone structure is dated 1595, and is between Giles Garton, citizen and ironmonger of London, and Henry Hobbes, alias Hunt, of Arundel, Freemason, who is

to buyld make & set upp at Woollavington in the saide Countie of Sussex in the place nexte adjoyninge to the new buyldinge there of the saide Giles latlie buylte by the saide Henry in good substantiall fayre & wokenmanlyke manner and order one good substancyall

¹ *An Elizabethan Builder's Contract*, by W. H. Godfrey, F.S.A. Sussex Archaeological Collections, vol. lxxv, pp. 210-23, 1924. Now in the possession of Mr. Charles Thomas Stanford, F.S.A.



Early sixteenth century. King: Henry VIII.
FIG. 244.—Compton Wynnyates, Warwickshire.

FIG. 244.—The upper end of the great hall showing the bay windows. The remarkably long "board" stands on modern trestles.

earth. Certain materials and plant and tools are specified as to be provided by the employer. The contract price for the works was £130, of which the sum of £40 was to be paid on signing of the contract, a further £10 on starting the works, and other sums on dates named. There is a maintenance clause for one year, a balance of £10 being kept back for that time. Apparently the work was done to the satisfaction of the employer, for in his notes of payments on the back of the document he refers to the contractor as "good man Hunt" up to and including the last payment, which he might not have done had matters gone unsatisfactorily.

Although conditions of labour in the mid-sixteenth century had developed far in the direction of greater freedom of the employed, they were regulated with considerable restriction and severity. In the opening years of Elizabeth's reign an Act of Parliament¹ was passed, which embodied "Orders for Artificers . . . Servants and Apprentices." The minimum term of an engagement was for one year, and a quarter's notice

¹ 5 Elizth., c. 4, &c.

FIG. 245.—The beams and joists of the floor over the parlour are very massive; in this respect and in the contours of their mouldings can be seen the character of late fifteenth-century work. The panelling also has exceptionally heavy framing.

Queen: Elizabeth

FIG. 245.—The parlour at Moreton Old Hall, Congleton, Cheshire.



was required to terminate. Employees might not leave the neighbourhood without a testimonial from the employer. The hours of labour were regulated. Wages were to be assessed by justices and proclaimed. Employers giving higher wages and servants accepting them were liable to imprisonment, and servants assaulting employers were liable to severe punishment. Women between the ages of twelve and forty were compelled to work, and there were definite regulations for apprentices. At Maidstone, Kent, in 1563, wages were fixed according to the statute as follows:

Artificers, Brycklayers, the Chief Brycklayer, Tyler, and Sawyer, from Easter till Michaelmas, with meate and drynke, (daily) 6d. and without meate and drynke 10d. and in wynter season with vittells 5d. and without vittells 9d. Master Ploughwrytes to be paid at the same rates as the Carpenters.

Of the seconde sorte, every seconde of all the said Artificers from Easter to Michaelmas with vittells 5d. and without vittells 9d. and in wynter season with vittells 4d. and without vittells 8d.¹

Long hours were worked in summer, hence the higher daily wage.

Although, as might be expected, we learn that the use of glass increased in the sixteenth century, its introduction into house windows was far from universal, as may be gathered from the remarks of contemporary writers. W. Horman, in his *Vulgaria*, printed in 1519, wrote:

Glase wyndowis let in the lyght, and kepe out the winde; paper or lyn clothe straked accrosse with losenges make fenestralis in stede of glase wyndowes. Wyndowe leuys of tymbre be made of bourdis joynted to gether with keys of tree let into them. I will have a latesse before the glasse, for brekyng. . . I have many prety wyndowes shette with leuys goynge up and downe.²

Horman's preference for paper stretched across a window, with sticks placed diagonally, was based upon unfortunate experience of glass breaking. His description of the folding shutters of wood is clear, but the leaves going up and down almost suggest some form of sash in grooves.

In Harrison's *Description of England* (1584), referring to the early sixteenth century he writes:

Of old time, our countrie houses, instead of glasse, did use much latisse and that made either of wicker or fine rifts of oake in chekerwise.

¹ Arch. Cantiana, xxii, p. 317. London, 1897.

² Quoted in Parker's *Glossary of Architecture*, p. 205.

He goes on to say:

I read also that some of the better sort in and before the time of the Saxons did make panels of horne insted of glasse and fix them in wooden calmes . . . now glass is become so plentiful &c.¹

Eden adds (1797): "Glass is at length introduced into windows of most cottages."

In a Survey of Alnwick Castle, 1567:

And because throwe extreme winds the glass of the windowes of this and other of my lord's castles and houses here in the country doth decay and waste, yt were good the whole leights of everie windowe at the departure of his lordshippe from lyings at any of his said castles and houses and dowering the time of his lordshipes absence, or others lying in them, were taken downe and lade up in safety &c.²

In 1579 a legal decision was given on the point whether glass in removable frames was furniture or a fixture. As a previous decision was reversed, it has special interest:

Glass fixed by nails to windows or in any other manner cannot be moved, for without glass is no perfect house.³

Whereas in 1439 English glass was of little repute, in 1589 there were fifteen glass-houses (factories) in England.

In leaded lights remarkable variety of quarry shapes are found. At Moreton Old Hall this is particularly

noticeable, and it is said that no two lights amongst the large number in the gallery (Fig. 249) have the same design of leadwork. A book published in 1615, entitled *A Booke of Sundry Draughtes, Principally serving for glasiars*, contains over one hundred different designs for lead glazing.

The introduction of roundels of stained glass designed in the form of coats of arms, to which allusion was made in writing of fifteenth-century windows, continued during the sixteenth century. The windows at Gilling Castle, Yorks (Fig. 246), made in 1585 by a German named Dininckhoff, contain a profusion of such armorial devices.

The practice of hanging walls with tapestries continued throughout the sixteenth century. Henry VIII was an insatiable purchaser of such hangings, and, at his death,

¹ Quoted in Eden's *State of the Poor*, vol. i, p. 78, 1797.

² Eden, i, 77, quoting *Northumberland Household Book*, pref., p. xvii.

³ Lord Coke's Reports, p. 63b. 41-42 Elizabeth, 1579.



c. 1575.

FIG. 246.—The Great Chamber, Gilling Castle, Yorkshire.

Queen: Elizabeth.

FIG. 246.—This plaster ceiling is of the fan and pendant type, a familiar example of which, from Sizergh Castle, is in the Victoria and Albert Museum. The centre panel of the overmantel contains the Fairfax arms, and those of Queen Elizabeth are to be seen on the panel above. The frieze is painted with scenes and bears many shields of arms. The panelling is in fairly large squares, divided by wide

framing; the lozenges are formed with slight, applied mouldings, and the field of these and their spandrels is inlaid. The frieze of the panelling is divided into panels (filled with gilt strapwork) by split balusters, an early instance of this favourite Jacobean ornament. The glass (c. 1585) is also heraldic, and is the work of a German artist named Dininckhoff.



c. 1580-1601. Queen: Elizabeth.
FIG. 247.—The hall screens at Montacute House, Somerset.

FIG. 247.—These screens bear as much evidence of a change of style as do the other details. They are built of local stone, well designed and worked, except for the two figures which support the centre cresting, which are almost as ill-fashioned as any on a country joiner's mantelpiece. The screens at Montacute House may be compared with the medieval ones at Colthay Manor (FIG. 168), at Ockwells Manor (FIG. 170), and at Compton Wynyates.

FIG. 248.—The plan of this house is medieval in character, but the upper- and lower-end rooms have been reversed at some later date. The illustration is of the upper end of the hall, which has a flat ceiling, and shows the fireplace, panelling, a gallery which gives



c. 1583. Queen: Elizabeth.
FIG. 248.—The upper end of the hall, Oakwell Hall, near Bradford, Yorks.

access to the first-floor chambers, and a staircase with "dog gates" at its foot. Although the hall conforms to the medieval type, the extension of the gallery is an early and tentative step in the direction of a passage room into which the hall ultimately developed. Beyond the panelling at this end of the hall are rooms which are now used as a drawing-room, kitchen, pantry, etc. The lower end of the hall, which is entered from the porch, has screens with two arched openings, separated and flanked by coupled Tuscan columns in oak; these give access from the hall to the entry. What were originally lower-end apartments are now used as family rooms. Almost the whole of the wall opposite the hall fireplace is filled with a 30-light window.

an inventory made included over 2,000 pieces. "Neither Queen Mary nor Queen Elizabeth evinced much liking for woven tapestries. . . . Queen Elizabeth, as far as present knowledge takes us, lent little or no encouragement to the weaving of tapestries, and in her extreme age used to thrust a sword through the hangings in case they harboured 'murderers.'"¹

William Harrison, in his *Description of England*, published in 1577, refers to "the great amendment of lodging" in his day. He proceeds as follows:

The walls of our houses on the inner sides be either hanged with tapestries, arras work or painted cloths, wherein either divers histories, or herbs, beasts, knots and suchlike are stained, or else they are seeled with oak.²

Also Harrison saw that many small farmers "garnished their beds with tapestry and silk hangings and their tables with carpets and fine napery."³

Paul Henzner, in *Travels*

¹ *Tapestry Weaving in England*, by W. G. Thomson. Batsford, 1914, p. 32.

² Quoted by A. F. Kendrick in *The Connoisseur*, March 1927, p. 144.

³ *Ibid.*

FIG. 249.—The Long Gallery, which extends the whole width of the entrance front, is approximately 70 ft. long and 12 ft. wide. The roof is stiffened by cusped



Late sixteenth century. Queen: Elizabeth.
FIG. 249.—The Long Gallery, Moreton Old Hall, Congleton, Cheshire.

in England, saw, in 1598, at Windsor, the state beds of Henry VII, Henry VIII, and Edward VI, all eleven feet square and covered with quilts shining in gold and silver.¹

The description of Imogen's chamber is of a room of this period:

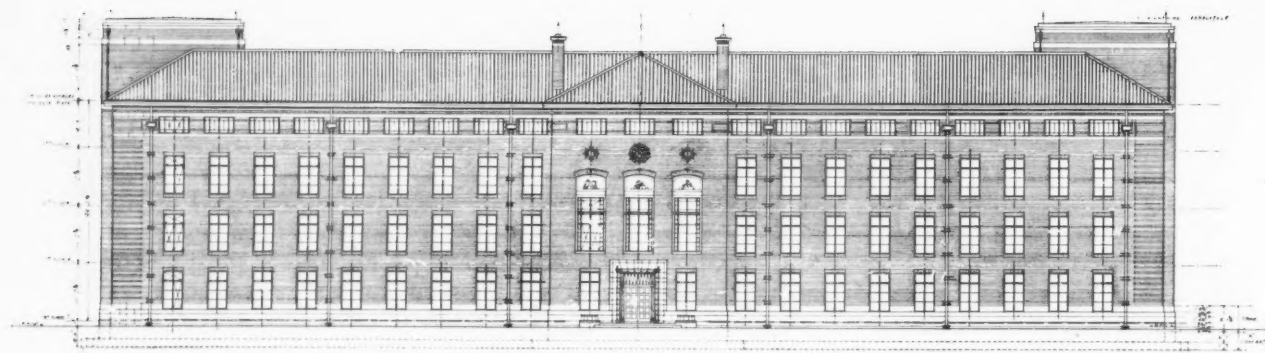
It was hanged
With tapestry of silk and silver;
the story
Proud Cleopatra, when she met
her Roman,
And Cydnus swell'd above the
banks, or for
The press of boats or pride: a
piece of work
So bravely done, so rich, that it
did strive
In workmanship and value;
which I wonder'd
Could be so rarely and exactly
wrought,
Since the true life on't was—
The chimney
Is south of her chamber; the
chimney-piece,
Chaste Dian bathing; never saw
I such figures
The roof o' the chamber
With golden cherubins is fretted:
her andirons—
I had forgot them—were two
winking Cupids
Of silver, each one on foot
standing, nicely
Depending on their brands.²

(To be continued.)

¹ Quoted by A. F. Kendrick in *The Connoisseur*, March 1927, p. 144.

² *Cymbeline*, Act ii, scene 4.

wind braces. At each end of the room are examples of plaster-work in relief. The collar beams, mortised for ceiling joists, are of later date.



The front elevation facing SOUTH.

New Offices at Billingham

for

Imperial Chemical Industries Ltd. &
Synthetic Ammonia and Nitrates Ltd.

Designed by L. H. Bucknell.

With Photographs by F. R. YERBURY.

These offices were designed to house the Administrative and Technical Staffs of the Company. The principal requirements governing the general design were as follows: 1. The plan should be such as to be easily extended, in portions at a time, up to the ultimate extension of three times the existing area. 2. The unit of size governing the spacing of bays was the area required for several of the principal rooms, i.e. approximately 320 ft. In some cases it was necessary to halve this (160 ft.), and in many cases rooms of varying sizes required a flexible unit of this area. For this reason a 9 ft. unit was chosen and all windows equally spaced. In arranging the accommodation, the ground floor was set aside for dining-room, kitchen, etc., rooms for the staff, telephone exchange, records, etc. The first floor contains the board room, rooms for the directors, engineering and secretarial departments, and the library. The second floor is occupied by sales and purchase departments and the account and audit departments. The third floor contains

engineering and electrical drawing and other offices. The general services are housed in the basement, including battery and switch rooms, vacuum and sprinkler plants, etc. The probability of changes in the departments, which would necessitate alterations in the sizes of the rooms, made it desirable for flat ceilings, without beams, to be employed, and for this reason a hollow-tile type of floor construction was used which spanned between the external walls and the beams on the lines of the corridors. The necessary steelwork was restricted to stanchions and beams, except in the case of the top floor, where the roof is of the north-light type, and cross beams were used to take the spandrel walls; hollow-tile slabs span between these walls. Four inches of concrete was laid over the tile floors to take all the services, sprinkler and electrical mains, etc. In the case of the sprinkler mains, half-round tiles were used in order to avoid direct contact between the pipes and the concrete, and any risk of damage due to the contraction and expansion of the pipes is thus eliminated.



The MAIN
ENTRANCE.

NEW OFFICES AT BILLINGHAM.



Plate IV.

February 1929.

FROM THE SOUTH-EAST.

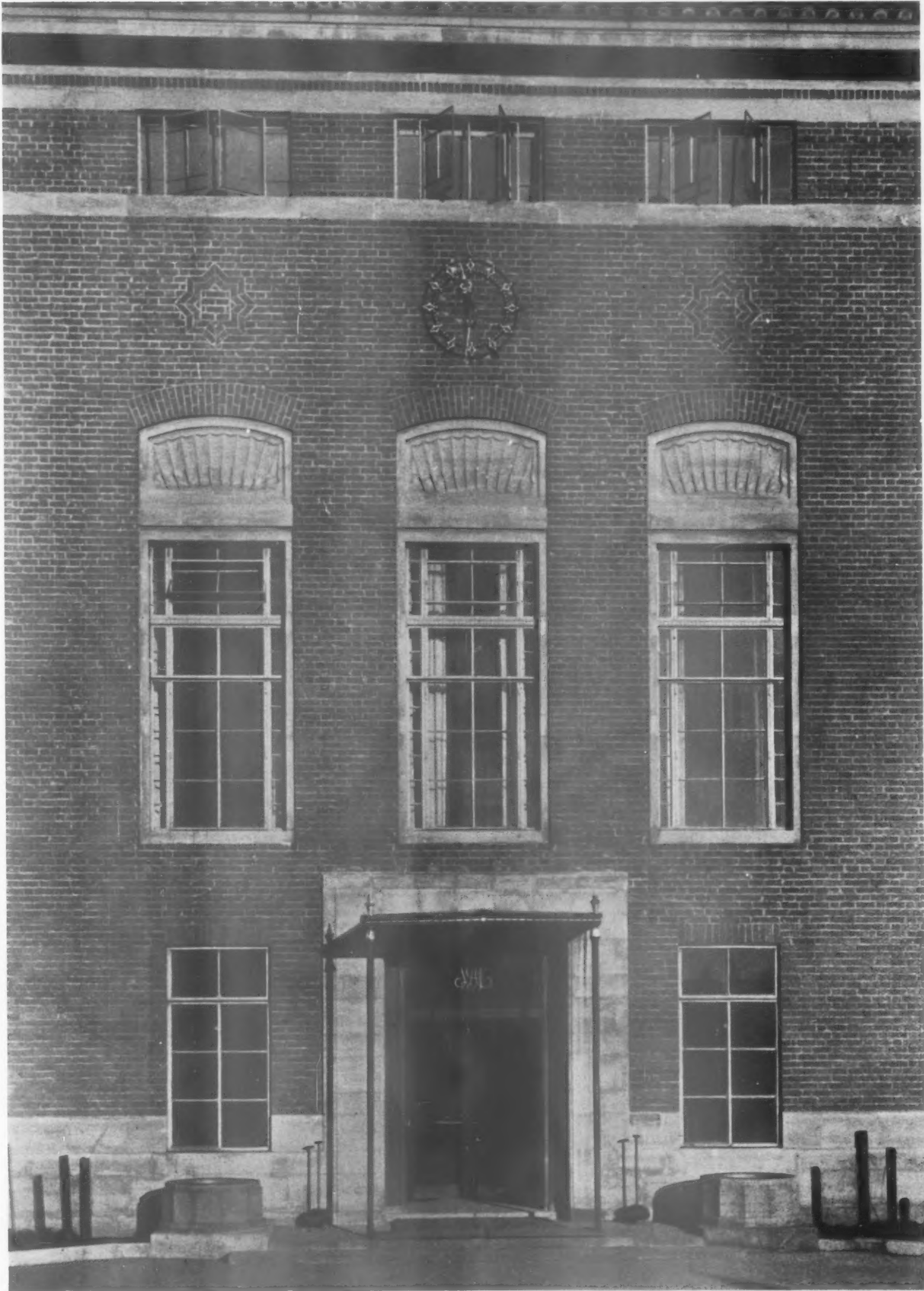
L. H. Bucknell, *Architect.*

The walls are built of red bricks with stone dressings of a warm cream colour. The roof is covered with red Spanish tiles.



NEW OFFICES AT BILLINGHAM.

Photo by Synthetic Ammonia and Nitrates Ltd.



The centre portion of the
SOUTH Front.



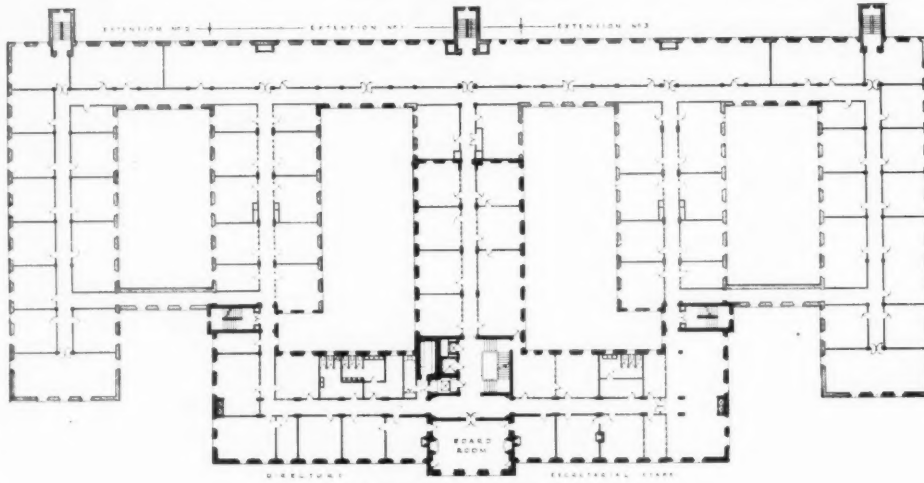


The MAIN STAIRCASE.

The construction was considerably affected by the heating and ventilating system, a "double duct" plenum system being chosen, and space had to be provided for ducts. This was done by keeping the ceilings of the corridors lower than the rooms. The advantage of this system over ordinary plenum is considerable in a building containing several rooms varying in numbers of occupants. Warm and cool air is conveyed by means of ducts, over the corridors, to each room, and the temperature of the air entering the room can be adjusted by mixing dampers operated by controlling gear in the room. The system was designed to provide three air change per hour on the ground, first, and second floors, and on the top floor four air changes. The hot and cold air, apart from being suitably intermixed before entry to the rooms, is thoroughly washed and suitably humidified, an air washer and humidifier forming an integral unit of the plant situated in the plenum chamber. To ensure fuel economy two-thirds of the total air volume supplied to the offices can be re-circulated by the simple expedient of changing over the position of one damper, and naturally in cold weather this makes for

a very considerable saving in running costs. Due to the relatively high air change allowed, the re-circulation of two-thirds of the total air volume supplied is absolutely safe from all health stand-points. Any slight vitiation which may occur, and the further slight depreciation of the oxygen content of the air with its resulting increase in CO₂ content, is offset by the fact that the re-circulated air is all passed through the air washer and humidifier before being returned to the rooms, with the result that it returns in an absolutely pure state, equal from all points of view to

pure air taken from outside. A further safeguard, both against waste of fuel or steam and also from the point of view of over-heating, is the automatic control equipment fixed in conjunction with the air conditioning plant which maintains a fixed temperature of the air leaving the re-heater battery and also a fixed temperature of the air leaving the humidifier, with the result that by the time the air reaches the rooms it has reverted to the ideal conditions for health, namely 62° F. and 58 per cent. relative humidity.

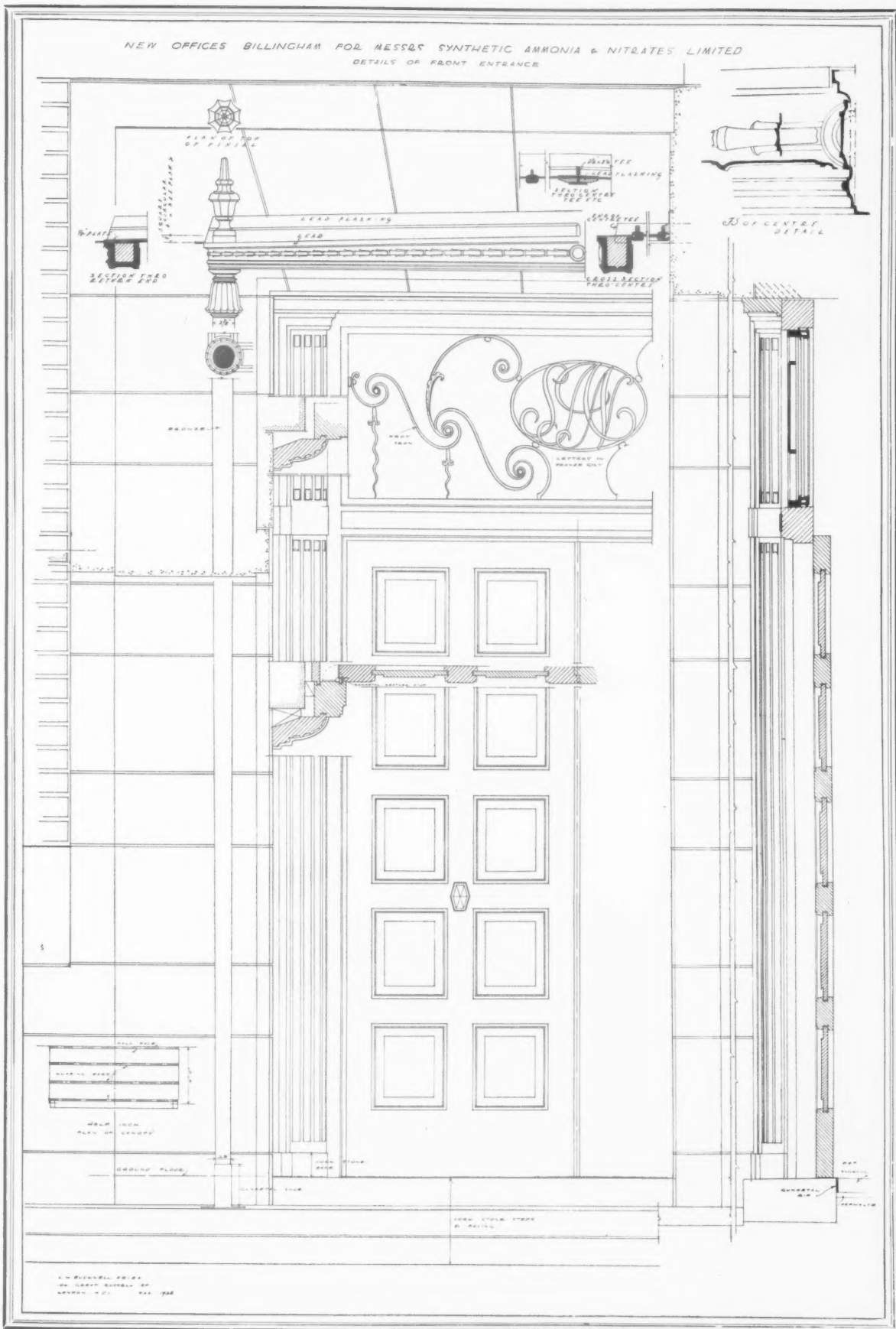


A plan of the FIRST FLOOR.



At the foot of the MAIN STAIRCASE.

NEW OFFICES AT BILLINGHAM.



A working drawing of the *MAIN ENTRANCE*.



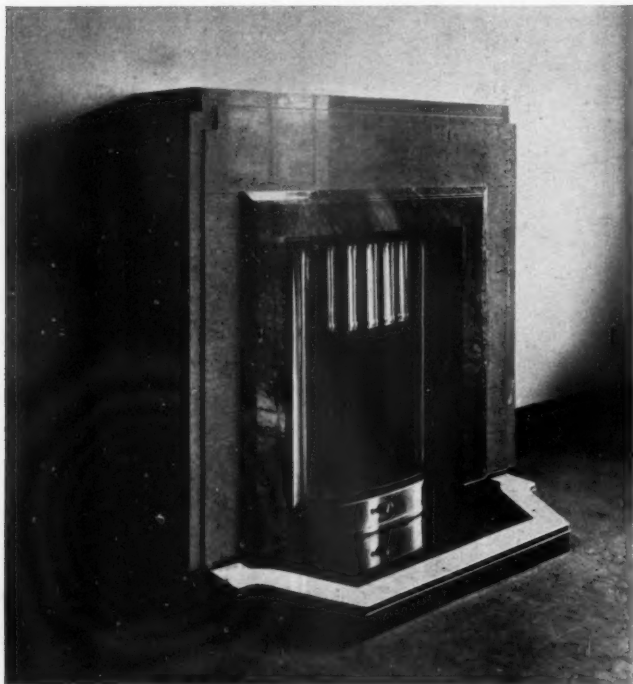
The fireplace in the BOARD ROOM.

Several of the rooms where meetings and discussions take place, also rooms where noisy machines are used, are sound deadened, being treated with sound deadening quilting, principally on ceilings. The board room was specially treated under the direction of Mr. Hope Bagenal. The design of this room is derived primarily from the acoustic requirements. It was recognized that board rooms frequently present examples of failure in this respect. The reason for such failures is often the fact that a large monumental room has no more than a few persons in it; that is to say, the ordinary audience factor is very small. The absence of this audience factor in designing the new board room had

therefore to be compensated for in order that reverberation should be reduced to the minimum. Distinctness in speech was aimed at, but at the same time loudness was not to be sacrificed. The board room was therefore regarded as primarily an instrument of sound. The ceiling at a moderate height was given a segmental curve at a carefully designed radius. Too short a radius would have focused sound too sharply, which is dangerous. The segment, as designed, concentrates sound from the ceiling roughly over the whole floor area without touching walls. Loudness was secured by this means. The remaining surfaces, namely walls and floor, were designed to provide the large amount of absorbing material necessary to reduce reverberation even with two or three persons only present. Upon the walls



The principal entrance to the BOARD ROOM.



A fireplace in a DIRECTOR'S ROOM.

was placed a sound deadening quilt screened by brocade. The result is that the rapid give and take of discussion across a fairly large table can be clearly heard without effort even with a few persons present; at the same time, reports can be read rapidly and minutes taken down without difficulty. The finishings were chosen to reduce the upkeep and the labour in cleaning to a minimum. Stainless steel was used therefore for all metal work in lavatories and cloakrooms, including flush pipes and valves. All other metal in the building, with the exception of grates and board room lamps, is bronze. The doors throughout are of the solid flush veneered type, and joinery generally is as little moulded as practicable for construction. The floors, walls, and divisions in the cloakrooms and lavatories are in artificial marble, as also is the main staircase. The floor of the board room and the first-floor corridor are cork-covered to reduce noise. All other floors are of hardwood block.

NEW OFFICES AT BILLINGHAM.



The *BOARD ROOM*. The dado panelling and doors are in flush veneered figured *WALNUT* with inlaid lines of *EBONY*. The walls above are covered with rich fawn *SILK DAMASK* over sound deadening material. The coffered ceiling is in cream, grey, and gold. The fireplace is in Napoleon *MARBLE* inlaid with

Convent Sienna and Black. The chairs and table are in *WALNUT*, with inlaid *EBONY* lines, the top of the table being in *EBONY*. The floor is in three shades of *CORK*, and the lamp is in chromium plated *WHITE METAL*, with slightly obscured cut crystal panels.



The Lady *Sculptura* and Good Form.

THE Lady *Sculptura* is much concerned with good form. From time to time she indulges in vagaries of style and even of fashion, but when she has had her fling she reminds herself that the laws of her creator must be obeyed. The nude Apollo was always nude, and style and fashion are little concerned with the nude. So, when his daughter *Sculptura* finds herself astray, her safest path is that which takes her back to the god-like state. Sometimes the reaction is so fierce that she resolves on a marble purity which is sufficiently protestant to escape prurience. Thorwaldsen and Canova put this indignity upon her, and a purity so lifeless helped to rob her of much of her charm. It certainly destroyed all the charm of marble carving, and marble has been charged with causing the downfall of sculpture; it is too pure a medium to be treated with too much delicacy. In the hands of a robust artist, marble and the nude are the royal roads to beauty of form and material. It is not necessary to be neo-classic because you carve the nude in pure white marble. There are a



ADOLESCENT GIRL, carved in MARBLE.
Sculptor : Géza Horváth.

number of sculptors today, charged with the virility of their art, whose works in marble are nearer to Nature than they are to neo-classicism. Géza Horváth is one of these; he is a young Transylvanian artist whose marble statues suggest pulsing flesh more than pallid stone. His study of an adolescent girl sitting, although not realistic, is naturalistic to a satisfying degree. He is a product



GROUP OF MAGYAR MUSICIANS, in BRONZE.
Sculptor : Géza Horváth.

of the Hungarian Academy, and his training in Budapest has been but slightly modified by his travels to Munich, Paris, and Italy.

* * *

The disposition of a sculptor for research in pure form is one of his best assets when he comes to the practical work, whether it be a building, a fountain, a memorial, or a monument. Géza Horváth is a maker of monuments, and in his bronze group of traditional Magyar musicians in the Hall of the Archives at Budapest his sense and knowledge of form are revealed in a structural composition of such character that a theatricality which might have been presumed in the subject has been avoided. Such a success is achieved by Ivan Meštrović in his latest work in the United States. Much more of a stylist than any other living sculptor, Meštrović found in the North American Indian a subject which lent itself to stylistic treatment. He has not been altogether successful in the two equestrian statues which have just been erected in Grant Park in Chicago, at either side of the esplanade leading to the bridges across the Illinois Central tracks. In form and in psychology the North American Indian is different from the Serbian hero. Meštrović, as a Slav, understands the Slav psychology and feels the form; in his American groups, seventeen feet high, he has compromised the form and surmised the psychology. But, so great is his artistry, he has created a new form and a vigorous expression of it. Compared with the less dynamic groups of the same subject by the American sculptors, the Meštrović groups are much more emotional; they are certainly a fine plastic effort, although they are less monumental and less characteristic than his early Slavic monuments to Serbian freedom.

* * *

There is more than mere monumentalism in these great works of Meštrović, however; there is nationalism, reinforced by a vivid, artistic, and patriotic spirit. The Slav is a fierce fellow. It is interesting to compare the fire of the Jugo-Slav artist with the nationalism expressed in the Magyar group of musicians by the Hungarian. There is an



NORTH AMERICAN INDIAN.
A Group in BRONZE.
Sculptor: Ivan Meštrovič.

attractive languor in the latter, with its suggestions of the fury to which he may be roused by injustice; this can be seen in the psychology of the central figure of the group. We also know of the frenzy to which the Magyar may be roused by his traditional music. In these two works of Horváth there is exhibited both the softer beauty of the Magyar ideal and the attractive potentiality of resistance to its abuse. In the Slav work there is added to its traditional qualities the modernist feeling for expression; the expression of emotions of an intensity which is hardly matched in classic art: savage, elemental emotions. Expressionism does not preclude the exploitation of Nature, but

expressionism of the advanced type is devoted to the emotions rather than to form.

★ ★ ★

Going a step farther, Boccioni evolves plastic forms solely for the furtherance of ideas. It cannot be said that they are altogether outside the sphere of sculpture. Here in the *Spiral of Muscles in Motion* ("Spirale de Muscles en Vitesse")—which, indeed, *gagner quelqu'un de vitesse*—is an evocation of form intended to call up the idea of the vital rhythm of physiological activity. Boccioni



SPIRAL OF MUSCLES IN MOTION.
A study in BRONZE.
Sculptor: Boccioni.

VOL. LXV—F

has certainly had to rely on a modified application of the human form, but has tried to be as little indebted to Nature as possible.

But there is a long vista of years which will have to be traversed by the Lady *Sculptura* before she discards her natural form and struts in cubes and triangles, not as Columbine, but as skeletonized Harlequin. She will change her form, but her form will still be recognizably human.

★ ★ ★

One day lately I was taken out of Helsingfors some four or five miles to a beautiful lake-side, all shelving beach and low-growing trees, in the midst of which a large new studio was in course of erection; a fine structure in itself. Here and there were great pieces of carved marble



LITTLE FINN.
Carved direct in GRANITE.
Sculptor: Väino Aaltonen.

and granite; in the quaint Finnish house were smaller pieces, and the man who made them all—Väino Aaltonen, in shirt and trousers only, with burning eyes, black curly hair, and a shy smile—a true Finn, not a Scandina-
vian, not a Slav, more nearly related to the Magyars, though not a Magyar; but, indeed, an artist. There is a vivid intensity in all his work; most of it is carved—beautifully carved; it is all concentrated; it is all magnificently respectful to its materials, which are largely granite and marble. All the Northern sculptors of the first rank carve in their native granites. Väino Aaltonen possesses to a very intimate degree the sense of form-compression, and in his granite *Little Finn* there is a plane-organization which is as beautiful as it is rare. These simple planes are so suitable to the intractability of the material in which they are worked, and the glyptic denudation of the block has resulted in an astonishing form-emergence. There is here nothing but surface relief; no separation of parts, practically no—what the modeller calls—undercutting, which is actually not cutting at all, for the modeller does not cut. All Aaltonen's work that I saw in its original environment, and that which I saw in the Northern museums, bears this relationship between technique and material. This is what our Lady *Sculptura* regards always as good form. It is what she tries always to remember not to forget.

MYRAS.



On the Coventry Road.

THE ART OF THE POSTER.

It is a curious thing that many firms who advertise in a legitimate and delightful way in the periodicals seem to see red when the countryside or the streets of a town offer them opportunity of bawling their wares. SHELL, for instance, are now issuing in various papers a perfectly charming series of advertisements which, by way of emphasizing the qualities of the Quick Starting Pair, offer a series of pictorial contrasts, in one of which a gentleman, stepping into a frozen bath, sees through the window others bent on cranking up a primitive

best a contemptuous indifference? What better, indeed what other, way of achieving an end so virtuous than by the sweet use of advertisement?

But if we accept the principle of advertisement, it does not follow that hoardings can flourish where they will. Whether they should be tolerated on the street of the city, the country road, and the railway line, is another question. On this subject, and on the special activities of the British Poster Advertising Association, Mr. Clough Williams-Ellis has addressed the following letter to the Editor:

December 14, 1928.

DEAR SIR,—Your new feature dealing with the preservation of Rural and Urban England leads me to draw your attention to the relevant letters in the *Times* on the subject of hoardings. In effect, Sir James Owen, President of the British Poster Advertising Association, protests that, in spite of appearances, in spite of the expressed doubts of the chairman and secretary of the Leicester "Save the Countryside" Conference, "there was no more determined opponent to the abuse of the opportunities of outdoor advertising than the Association of which he was president."

Now, it so happens that I have made a fairly extensive study of such abuses and collected a quite

tolerable photographic "Rogues' Gallery," whereby the worst offenders in this way can be surely identified and publicly made known at exhibitions of the kind so valiantly inaugurated at Leicester.

A cursory study of this collection, or, still better, a little first-hand observation along, say, the Bath Road, the Brighton Road, or the Dover Road (or, for that matter, a reconnaissance of almost any fairly accessible part of the United Kingdom), would, I feel sure, convince an impartial witness of one or two things.

Either that the president of the B.P.A.A. is singularly ill-informed as to the activities of his members; or that his Association can be in no way representative of those who advertise by means of roadside posters, few of whom can surely belong to anybody professing the lofty sentiments voiced by Sir James.

As a recent leader in *The Architects' Journal* suggested, the virtuousness or otherwise of the Association cannot be settled by a shouting match between the Knights Bachelor of the advertising profession on the one hand, and the



A Rustic Garage.

"artistically-minded persons" they so mistrust on the other.

If, however, the Association would be good enough to favour me with a list of their members, I would most willingly undertake to provide such data as would enable an impartial jury of citizens to decide whether the Association as a whole deserved the comfortable words of its president.

The subsequent publication of such evidence in your REVIEW would enable one to judge, perhaps by the voting of your readers, whether the verdict of the empanelled jury was truly representative of public opinion.

I am, Sir, etc.,
CLOUGH WILLIAMS-ELLIS
(Chairman of the Council for the Preservation of Rural Wales).

Travellers' Club, S.W.1.



On the Oxford Road.

People and Things.

KEAN. Producing Firm PINNACLE FILMS 1922.

Production .. MR. M. A. VOLKOFF. Kean .. MR. IVAN MOSJOUKINE.
Solomon .. MR. NICHOLI KOLINC.

UNDERGROUND. Producing Firm BRITISH INSTRUCTIONAL FILMS 1928.

[RAILWAYS.
Production .. MR. ANTHONY ASQUITH. Theme .. LONDON UNDERGROUND

MR. ANTHONY ASQUITH'S film, *Underground*, recently shown at the Marble Arch Pavilion, London, and Mr. Volkoff's film, *Kean*, of an earlier date, lately revived at the Avenue Pavilion, London, have in common the representation of character.

In *Kean* the theme is personal. The erratic and unbalanced, but heroic character of Edmund Kean, the great tragedian, is seen here in action against the circumstances of the last phase of his wayward life. The illumination of personal attributes by dramatization lies within the limits of accepted practice. It could be done with equal force, but with a different convention and technique, on the stage. It could be done in the novel. The interest in this film, apart from the personal interest in the character with which it is concerned, lies in the manner in which the medium is used to reveal this character.

* * *

Underground, concerned with an impersonal theme, deals with a subject for dramatization which is scarcely possible within the accepted resources of dramatic art. It might be given some degree of significance by static pictorial representation. It might achieve a measure of literary vitality. Walt Whitman could have made something of it. The dramatic content of the London Underground Railways is not intrinsic. It consists in its close relation to the life of a great city, in the part it fulfils in the lives of the people of that city. The film, with its power of extending or concentrating interest, of emphasizing by sudden contrast the relation of the incidental to the essential, of the particular to the universal, is peculiarly fitted to be used as the medium for the dramatic characterization of a wide-spreading, inanimate, mechanized, and dynamic organization. The story of this film, drab to the point of tedium, trivial to absurdity, has so little substance that, in itself, it is not worthy of attention. It is not saved from its banality by novelty of treatment, its common aspects are not relieved by unexpected lights. Nor is



An episode from *KEAN*.



A scene from *UNDERGROUND*.

it used, as the equally trivial story of *Vaudeville* was used, as a means to cinematographic virtuosity. It is not an excuse for the introduction of the main theme, the London Underground Railways. That theme needs no excuse. To hold the mirror up to mechanism is to discover a new and an engaging revelation. The exposition of the relation between that mechanism and the daily lives of citizens provides the basis of a symphonic structure. So long as this film holds to this structure it makes a notable contribution towards the art of dramatizing the inanimate. The typical incidents and the general scenes against which they are contrasted are both chosen with skill and penetration and a discriminating sense of humour. Short shots and long shots, straight views and oblique views, combine in a rhythmic sequence to point the character and draw out the dramatic content of the theme. Against this achievement the banal courtship of a Bill and Nell or the domestic tantrums of a Bert and Kate appear as mere vapidities.

* * *

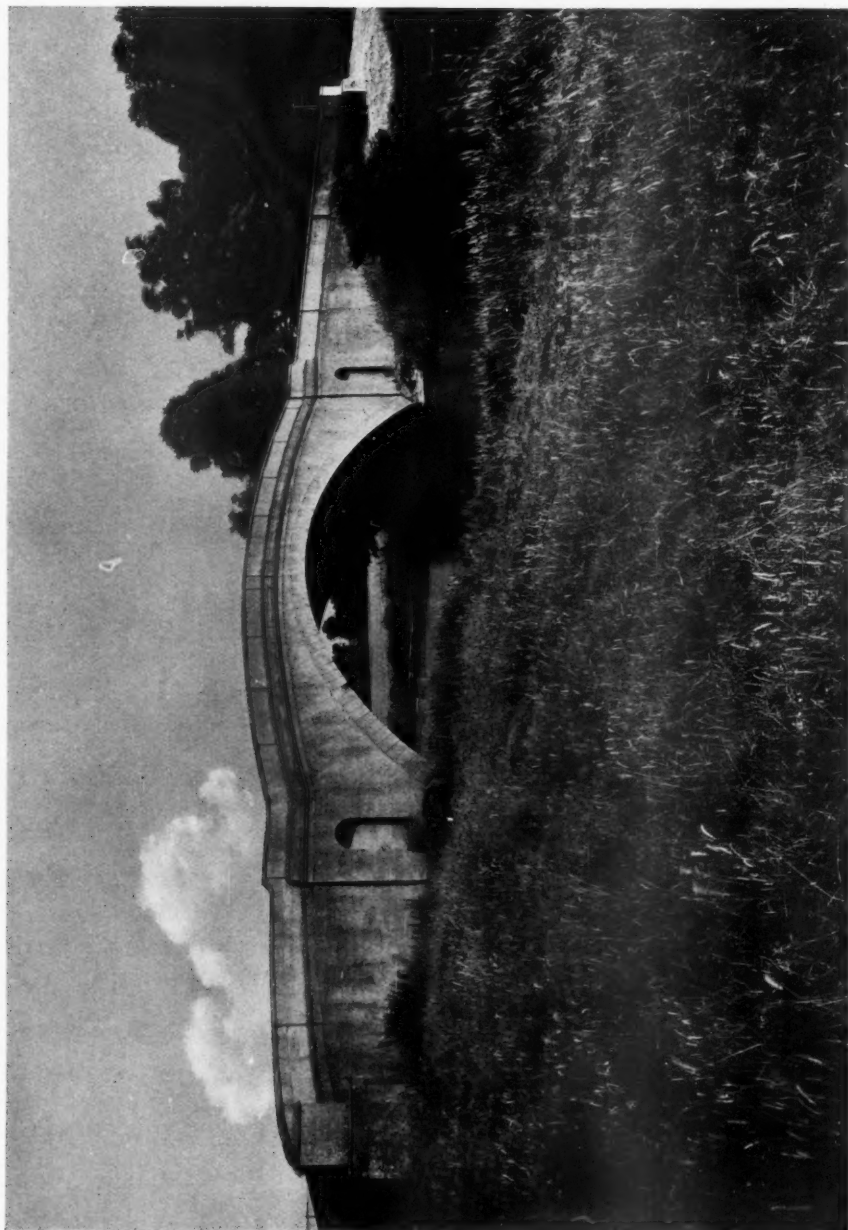
In contradistinction to the duality of motive, the disconnected theme and story of *Underground*, Mr. Volkoff's *Kean* is marked by a singleness of intention and unity of purpose. It contains no story. The incidents, many of them of dramatic moment, are chosen with selective deliberation to assist the development of the single theme, the character of Edmund Kean. It is a character eminently worth portraying. Its many facets seemingly opposed, but centred round the common origin of an intensely histrionic nature, reflect its strength and weaknesses in scenes of wide diversity. One of the great merits of this film is that through this maze of scenes and incidents, splendid or tragic, abandoned, conquering or vanquished, this central origin, the essential histrionic nature of the man, is never lost. The development of the central theme is never sacrificed to the interest of the moment. Conversely, the interest of the moment is never lost in the pursuit of the central theme. This skilful interplay of incident and theme, the equality of lighting and the sincerity of the acting, combine in the creation of a film of uncommon interest.

* * *

These two films, within their respective limits, indicate the resources of film art in the dramatization of character. *Kean* achieves a high level of attainment with the familiar theme of personal attributions. *Underground*, essaying the less familiar task of dramatizing the inanimate, compensates a qualified success by the merit of adventure.

MERCURIUS.

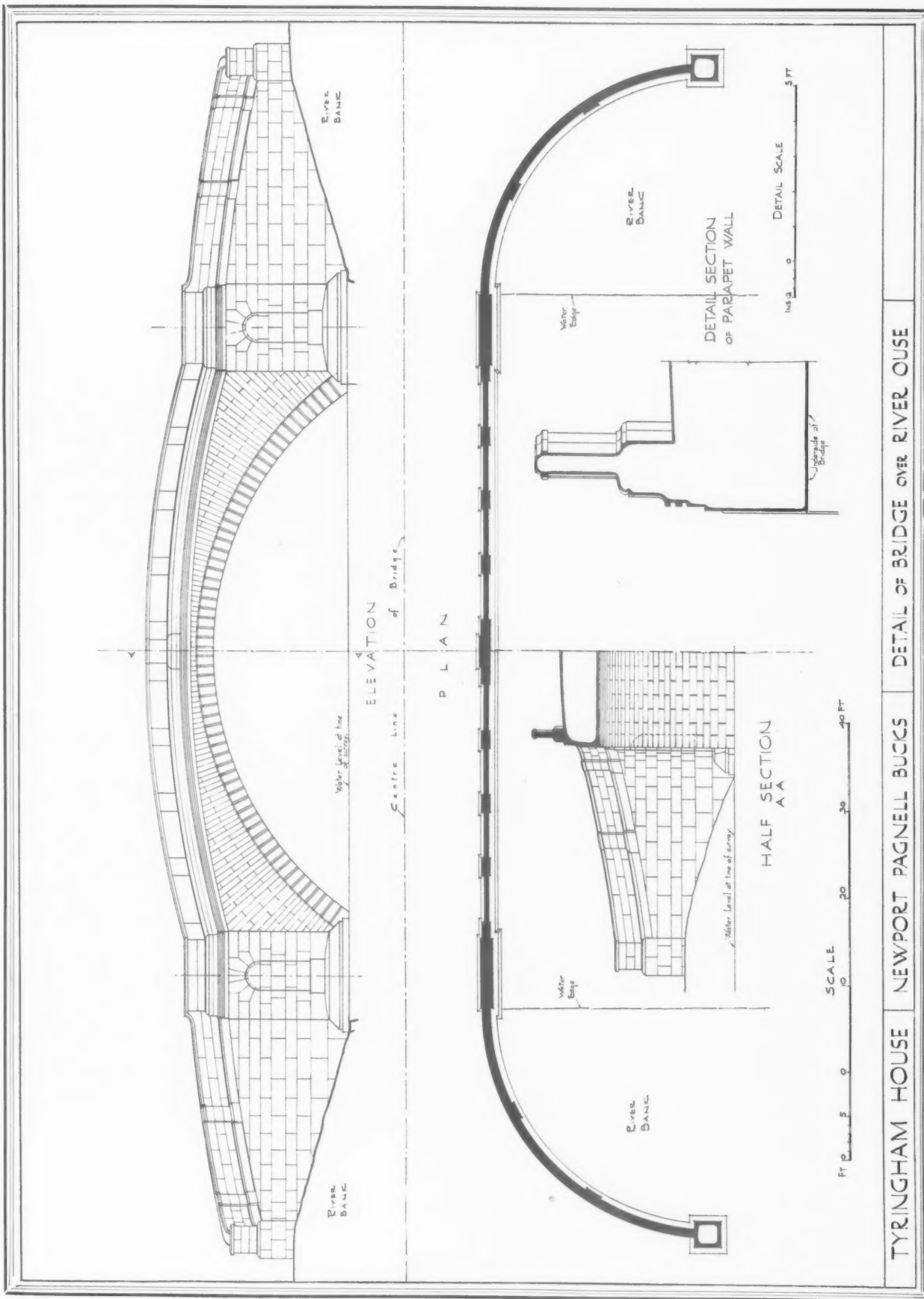
SELECTED EXAMPLES OF ARCHITECTURE.
*The Continuation of THE PRACTICAL EXEMPLAR
OF ARCHITECTURE.*



THE BRIDGE AT TYRINGHAM, BUCKINGHAMSHIRE.
Measured & Drawn by Christopher J. Woodbridge.

The Bridge at Tyringham has been described earlier in this issue on page 61. Soane built it between the years 1794-1800 for Thomas Prad, a banker, as part of a lay-out of his estate, which included the house and lodge (a measured drawing of the latter will be published in a forthcoming issue). The bridge itself will probably go down to posterity

as Soane's finest work, for it is without eccentricity, and might indeed, in its detail have been built by a modernist. The articulations are extraordinarily sensitive, but its highest excellence lies in the proportions, which are of a perfection so exact that the bridge appears as real and inevitable as the landscape.



MEASURED AND DRAWN BY CHRISTOPHER J. WOODBRIDGE.

BOOKS.

THE BOOK OF THE MONTH;

✓ Our All-But-Greatest Architect.



JOHN SOANE at the Age of 21 (1774). From a pencil drawing by N. Dance, R.A.
From *The Portrait of Sir John Soane, R.A.*

The Portrait of Sir John Soane, R.A. (1753-1837). Set forth in Letters from his Friends (1775-1837). Edited by ARTHUR J. BOLTON, F.S.A., F.R.I.B.A. London: Sir John Soane's Museum.

And so did our peasant show himself among us; "a soul like an Æolian harp, in whose strings the vulgar wind, as it passed through them, changed itself into articulate melody." And this was he for whom the world found no fitter business than quarrelling with smugglers and vintners, computing excise-dues upon tallow, and gauging ale-barrels! In such toils was that mighty soul sorrowfully wasted; and a hundred years may pass on, before another such is given us to waste.—CARLYLE ON BURNS.

SOANE, unlike Burns, found his trade. In a sense he had an easier path, for though both were poor men's sons—Burns a small farmer's, Soane a small builder's—the step from bricklayer to architect has a sequence more obvious than that from farm labourer to poet.

The true cause of the misfortunes of both, however, lay not in the world's indifference, but in their own temperaments. It may appear absurd to suggest that Soane was a worldly failure in the sense that Burns was, for were not those startling worldly achievements which could count the appointment to the Bank of England and private residences like Pitzhanger Manor and Nos. 12 and 13 Lincoln's Inn Fields? Achievement indeed for a bricklayer's son. But when in due season the world has digested Soane and summed up the immortal vitamins, it is possible that he will be

The Architectural Review, February 1929.

accounted to have boiled most of his goodness away. The Soane Museum is itself a monument to failure: the product of a frustrate ego whose resources should have been used for service.

His personality was an extraordinary one. The infirmities of a Burns are all too apparent; but Soane, a man of iron, requires a book like the "Portrait" to reveal the full extent of his strength and weakness, and even then he is difficult to explain. The book is one in a thousand. Mr. Bolton has edited it with art and understanding. Everything he has done is right. He tells us what we want to know, no more, and with admirable self-control refrains from tying up ribbons, leaving us to form our own opinions upon most of the incidents in the book in a mood of speculation. The Harrogate episode is a pleasant example.

The make-up is as sensible as the editing. The book consists for the most part of a series of letters arranged more or less in episodes which cover nearly the whole of Soane's life as an architect. Some are *by*, but most are *to* him—from Dance, Nash, Holland, Chantrey, Chambers, the amazing Mrs. Hofland, and a host of others.

Of the sidelights on Soane none illumines the sitter more vividly than the account by Wightwick, a Plymouth architect and one-time secretary of the great man. Mr. Bolton calls Wightwick unobservant. We cannot agree. His is a little masterpiece of character building, though written in a facetious vein which is not popular today; nor is the drama between master and secretary, the sinister and ludicrous knock-about of personality, less well observed. From the moment when poor George Wightwick was guilty of a silent tear on his first encounter in the famous breakfast-parlour, and Soane looked him steadfastly in the face, and said: "Oh! you've feelings, have you?" and Wightwick replied: "Indeed, I fear I have, sir," and Soane responded: "Poor devil! then I pity you; that's all I can say," to the moment when the clerk said: "I beg your pardon, sir, Mr. Wightwick



John Soane
AUTHOR OF "DESIGNS OF BUILDINGS"

A CARICATURE portrait of Sir John Soane.
From *The Portrait of Sir John Soane, R.A.*

is gone"—“Gone!” exclaimed the veteran in a tone of upward *crescendo*—drama is there of a kind conspicuous by its absence in most of our official biographies. O that some of those official biographies could be exchanged for the little tales that hover with the murmur of angels' wings over the pint-pots of secretaries!

It was Soane who, exasperated with Wightwick, put his knuckles to his temples and “wished to — they were pistols, that he might blow out his brains at once”; at which the poor secretary rose from his seat and offered his resignation. “He looked at me for a few moments, with an expression in which astonishment and pity were curiously mingled, leaving it a matter of speculation to which of us these emotions applied; and he then pointed to my chair, saying: ‘Don’t be a damned fool—sit down!’ Had he been still under the influence of his fury, he would most likely have replied, in the softest and blandest tone: ‘Pray go, sir; and take great care of yourself.’” So Wightwick sat down, and later Soane took his hand and said with unmistakable earnestness: “Recollect, Wightwick, if I ever say anything that hurts your feelings, I suffer for it a great deal more than you do.” Wightwick could have hugged him, but having no confidence in the permanent character of this tenderness, suffered him to leave the house unhugged. With some reason. The afternoon again provoked one of the master’s “queer looks,” and the question: “Wightwick, did you ever hear the saying, ‘Go and teach your grandmother to suck eggs’?”

It is clear that Soane’s susceptible and ardent personality was possessed by the devil. By nature sweet-humoured, in character assertive and challenging, the victim of a malignant egoism (not vanity), Soane suffered acutely from what we should call today an inferiority complex. A poor man who had risen high, his undue sense of humility would engender an undue overbearingness. The trials of an architect’s life, combined with private tragedy and the

continual teasing of his self-assertiveness, eventually broke down the control of a temperament always impatient. The result was an old man almost demented in his irritability. Yet there was an underlying sweetness, a wit, a generosity, a fine integrity, a fiery will. And in this strange person there lurked the spirit of a great artist.

As we said before, it is difficult to say where posterity will rank Soane. So much of his work remains unmaterialized,

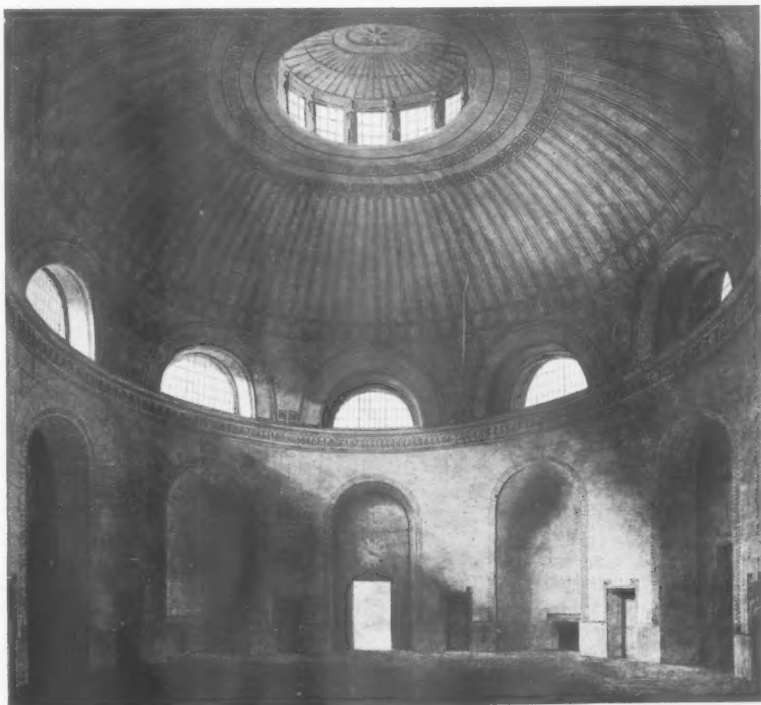


The LAWRENCE Portrait of Sir John Soane, 1829
From *The Portrait of Sir John Soane, R.A.*

so much else is overdone through circumstances which forced him to expend his enormous energies on ten moderate jobs where he ought to have had twenty big ones, that when we come to sum him up we may perhaps be slightly disappointed at his actual production. But the interiors of the Bank, the Dulwich Gallery and certain portions of the Soane Museum, the stables at Chelsea, Tyingham, with especial reference to the bridge—these place him, we believe, not only among the first rank of English architects, but amongst the first two or three.

Why? The quality which distinguishes Soane is his acute sensibility to form. He had the plastic sense; and he had that extension of the plastic sense which reveals itself in a pre-occupation with line.

In the Rotunda at the Bank of England we see the architect directing a brigade of circular shapes upon the square of doorway and chimney-piece. He alone amongst architects is troubled by the inactivity of the flat ceiling, its supine relaxation upon the shoulder of the wall, that inertia of mass which drains the spirit’s vitality;



The ROTUNDA of the Bank. The first Stock Exchange.
From *The Portrait of Sir John Soane, R.A.*

thus in the breakfast parlour at Lincoln's Inn, in the Privy Council Chamber at Whitehall, whenever opportunity offers, Soane contrives to create by spirited vaulting, elliptical arches, saucer domes, clerestories, a vital conflict made dramatic with light. Wherever we take Soane up we find always this nosing after form. When another man would try to make a thing look "right," he is busy coining a more pregnant phrase. Even at his worst, when piling up fragments with furious ardour in the effort to placate his romantic urge and the snobbery of his inferiority complex, he aims to reconcile such bric-à-brac with the logic of a designer's mind.

The result is shown in the wonderful vitality of all Soane's work. Those who find him arid would find Greek art arid. Men of the Nash stamp, it is true, were often dull because they could not be bothered, in the age of Stuart and Revett, to achieve a trenchant simplicity by selection.

But Soane's simplicity is a concentrated economy, an essence, electrified by his cutting line. There is a dynamic quality in his work. Must we not agree that the man who followed the Adam brothers and finally smashed the Palladian heresy is the first of the moderns as he is very nearly the first of the ancients?

The Paintings of Herbert H. Newton.

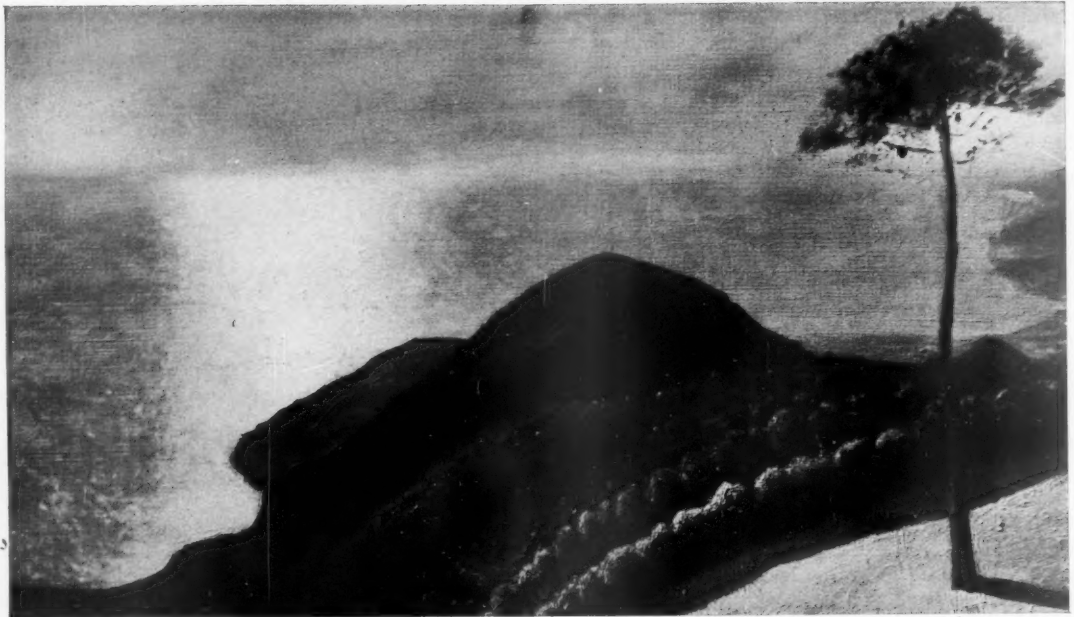
H. H. Newton: Illustré de dessins dans le texte et de quarante planches hors texte par FRANÇOIS FOSCA: H. FLOURY, Éditeur, Paris.

WHEN M. Fosca visited Mr. H. H. Newton's exhibition at the Galerie Georges Petit in the spring of 1927, he was entirely ignorant of his work or even his name; of what position he held in the art world of England, or of what influences had contributed to the formation of his style. Though he admits there was a certain disadvantage in this, still it enabled him to approach it without prejudice.

M. Fosca counts it a virtue in Mr. Newton that he is not interested or influenced in the least in the tricks of the art-world as discussed by cliques in Montparnasse or in Chelsea; that he takes absolutely no interest in the problems which occupy so much of the attention of his colleagues today in America as well as in Europe, and that he has not been influenced by Cézanne or Picasso.

He thinks one of Mr. Newton's strong points is that he does not seek to impose himself in front of Nature, but is concerned rather to give faithful inventories of what he sees, putting into his paintings the emotions which Nature has aroused in him; that he has subordinated the painter which is in him to the poet.

M. Fosca is evidently puzzled as to the relationship this



ABOVE: THE MEDITERRANEAN (Méditerranée vue d'un Promontoire).

From H. H. Newton.

painter's work bears to that of his contemporaries in England, and confesses to the general ignorance of the French in regard to English art. He therefore feels his way tentatively and, carefully along by-ways which might give him a possible clue, and as he is more familiar with English literature than art, by analogy seeks to arrive at a comparison which will give him some sort of foothold from which he may deduce the position Mr. Newton holds in his own country.

This is not a very satisfactory method of arriving at the true estimation of an artist's work; no real comparison is possible with two mediums so essentially different; but M. Fosca seems to find some sort of help in this method. He mentions various poets and writers whom Mr. Newton is *not* like; he has not the magical passion of Keats or the frenzy of a Shelley; he rather relates him to Herrick, to Marvell and, above all, to Crabbe; he has the same simplicity which fears no *gaucherie* and which is never carried away by any lyrical ecstasy when coming into direct contact with Nature. Like Crabbe, says M. Fosca, Mr. Newton can appear prosaic, and sometimes his emotions are unable to find their proper outlet. He quotes Professor Sainsbury on the work of Crabbe, which he thinks meets the situation: "For Crabbe is not a simple realist; and whoever considers him such has not understood him. He was a realist in the sense that he always went straight to his model, and never to conventional drawings hung upon the walls of the Academy."

Speaking as one who has seen an exhibition of Mr. Newton's works, which included most of those illustrated in this volume, I think M. Fosca makes a mistake in supposing it possible that this painter has been able to keep himself, as it were, in a watertight compartment, uninfluenced by the shocks of modern art from without.

My own view is that Mr. Newton, although retaining his individual outlook—which is apparently to approach Nature with an open mind—is undoubtedly influenced by modern theories on art, though he himself may not be very conscious of it. A glance at some of the illustrations will surely satisfy one as to this. His "San Remo" has in it something of Mr. Roger Fry's careful search for shapes; and "Majorcan Heights and Orange Grove," in the clear-cut definition of the forms of the mountains, and the prim arrangement of the orange trees in the foreground, is decidedly modern in feeling.

This little volume is beautifully printed and illustrated, and is bound in that attractively loose way which makes many French publications on art so sympathetic to handle.

RAYMOND MCINTYRE.

Full-Size Period Mouldings.

Mouldings of the Wren and Georgian Periods. A portfolio of full-size Sections. By TUNSTALL SMALL and CHRISTOPHER WOODBRIDGE. London: The Architectural Press. Price 8s. 6d. net.

THIS portfolio of mouldings is supplementary to the book on the *Houses of the Wren and Early Georgian Periods* by the same authors. That is to say, that anyone who possesses both publications can see the effect of the mouldings in the photographs of the houses. But those who possess the portfolio only will find in it a very useful series of profiles suitable for ordinary straightforward work, whether it be simple in character or approaching what may be called the monumental. Mouldings applicable to every position are illustrated: architraves, door panels, skirtings, dado moulds, handrails, step-nosings, sash-bars, fireplace surrounds, and cornices.

It is interesting to see how comparatively small are the mouldings that produce such excellent effects. A piece of paper nine inches by four would hold the largest of these full-size examples, with a margin to spare; vastly different from the series of Gothic mouldings collected by those guides of our youth, the industrious Trimen and the scholarly Paley. To plot many of their examples full-size would take paper measured by feet instead of by inches. But in this connection it has to be borne in mind that the mouldings now in question are nearly all for woodwork; stonework is only exemplified in cornices, architraves, and fireplace surrounds.

In woodwork handsome effects can be obtained within quite small dimensions; the largest skirting illustrated is not more than eight inches high by two inches in projection, dado mouldings do not exceed four inches by two, nor handrails five deep by four wide. The latter dimension is, in fact, rather too large for comfort; to grasp a handrail with ease the top mouldings should not much

exceed three inches in width by one in depth; below this can come anything that is wanted to suit the scale of the staircase.

All the profiles illustrated are worthy of study in order to realize the effect they would produce. Some would result in a flat and delicate appearance, others in a bold and heavy treatment, and yet about an inch in depth would account for the very obvious difference. The mouldings of the Wren period are notably bolder than those of the Georgian. They depend largely upon a prominent half-round member supported by plain surfaces or a series of delicate lines; this is particularly the case with the fireplace surrounds, but the rounded member plays its part in skirtings, architraves, and door panels. Very few of the architraves are more than six inches wide; the sash-bars vary from an inch and five-eighths in width, which is undoubtedly heavy, to three quarters. Bearing in mind such variations as well as the very slight differences in the profile of some of the mouldings to which the authors call attention, it becomes obvious that in woodwork it is worth while to consider even the sixteenth of an inch in a curve or a straight face. Most of the examples are taken from buildings in or near London, but a few come from so far away as Norfolk, Gloucestershire, and Hereford. Some, too, are taken from houses larger than those in the authors' former book—from Hampton Court, Chelsea Hospital, or St. Paul's Cathedral. The whole series is of great interest and heartily to be commended to the attention of architects, and especially to builders and others who are employed on erecting houses without professional assistance.

FIG. 1.
A cornice at
Wotton-under-Edge,
Gloucestershire.

FIG. 2.
A cornice in the
Adelphi, London.
From Mouldings
of the
Wren and Georgian
Periods.

FIG. 6.
A cornice from
Lymore Hall,
Montgomeryshire.

FIG. 7.
A cornice from
Eagle House, Mitcham.
From Mouldings
of the
Wren and Georgian
Periods.

The Persian Plate versus the Easel Picture: The London Group.

WHAT is good taste in art, or what is a work of art as distinct from a mere picture? Why is it that a person, who has no appreciation whatever for a painting which does not follow the usual track of more or less photographic representation, will apparently appreciate a drawing on a Dutch tile which is very like a reed-pen drawing by Van Gogh? And this same person will instinctively know exactly the real thing and appreciate the qualities which make it genuine; and when confronted by a design on a Persian plate which is contrary to all the accepted views about drawing, and is at the same time sufficiently recognizable as a prancing horse, accepts it absolutely and without any critical reservations whatever.

* * *

The same thing happens in regard to carpets, which artistically uneducated persons appreciate solely for their colour and design: although the designs are in a degree representational; one could understand this if the designs were wholly apart from any recognizable objects; for, of course, the mind would then not have to reconcile the drawing with the thing represented. But animals and objects can be treated in the freest possible manner, and yet these same people will accept them without question, and even be amused and call those things "quaint" at the sight of which, in a modern painting, their faces would harden into lines of condemnation.

Persons who keep various odd cups, saucers, teapots, and plates in glass cupboard will handle with loving approbation all kinds of colours and designs which are grotesque in the extreme.

If modern painters could break down this barrier which seems to exist between designs, as such, and so-called easel pictures, and make people see that there is really no difference between a carpet and a painting—except the positions in which they are placed—a great part of the battle for recognition would be won.

There is also no doubt that appreciation does exist almost universally for needlework, done by Victorian ladies, which often has more æsthetic meaning than half the pictures painted by artists.

* * *

Perhaps painters are not altogether blameless for the confusion which exists in the public mind about art. In many cases they themselves are not quite clear as to what they are doing; they have to some extent emancipated themselves from slavish copying, but in breaking one or two laws they are convicted by the laws that they have not broken: if they place themselves in the superior position of either accepting or rejecting all these so-called laws, there is nothing that can condemn them; they are not under the generally accepted rules which claim to govern pictorial productions. In this case their work has in it that sense of absolute conviction that is nearly always present in painters who obey certain rules which they have themselves formulated and which have become part of their equipment.

* * *

All this, of course, does not refer to the ordinary portrait painters and those others who are completely satisfied with copying Nature as nearly as they can; they have their own task-master, whom they wholeheartedly obey; their standard for a painting is fidelity to Nature, and works are judged on this basis: to them there are no problems except those, the solution of which will forward this end. Their reward is the approbation they receive in proportion to the success of their endeavours. With these painters we have no quarrel, and can even occasionally rejoice with them; but we do object to their works being used as a criterion for work of quite different aims.

* * *

These remarks precede a consideration of the paintings by Mr. Ivon Hitchens, now being shown at Messrs. Tooth and Sons' Gallery, Bond Street. This painter, who has had an ordinary art training, is now engaged in freeing himself from it as fast as possible. It is towards Matisse that painters undergoing this change of heart nearly always turn, and Mr. Hitchens is by no means an exception to the rule.

Why is it that upon entering the gallery one is impressed by this painter's work and even enthusiastic about it; but that after having been there some time, and having become more or less familiar with it, to some extent this enthusiasm wanes? There seems to be something missing somewhere. If his work is on right lines the interest should remain; if it has in it the convinced and strongly directed impulse towards some goal of art (even if the position were afterwards proved untenable) it should be more positively interesting than it is. Is it because in many instances his paintings are insignificant in form? and is this because he has merely distorted natural forms for the sake of making them different from the usual conception of them? Distortion is never desirable for its own sake, but should be only a means towards enforcing some necessity of the design. It is surely not sufficient that a picture should look as though it were a combination of natural shapes seen in a distorting mirror; and this is how many of his paintings look.

* * *

Why is it that some peculiar distribution of shapes or masses will call up in us some response which satisfies us, though we cannot tell exactly why? All we know is that we are satisfied; and a painter, looking listlessly at a table spread with various things, will become suddenly alert and interested because someone has moved a loaf of bread so that it comes into relationship with a coffee-pot and a sugar basin which, in combination, has produced something he will call significant form, and he immediately knows that here is a work of art already finished before he sets it down.

It is, then, the absence of the quality of significance which makes a painting fail; somewhere the picture is overbalanced—somewhere is needed a rightly disposed emphasis which will give it vitality, lacking which it is without object or interest.

These points need consideration when estimating Mr. Hitchens's works, and when they are cleared up it will be seen why he sometimes fails. Just some emphasis or punch somewhere would make his work æsthetically valuable, for in many ways he has ability; he has a bright sense of colour—though sometimes it is inclined to be merely pretty—but, in the case of "Reclining Nude" (22), there is a sensuous sweetness very apparent in the quality of the outline of the figure, near the middle of the picture, which antagonizes the more abstract treatment of the other parts.

In a painting of this kind surely the way to use the figure is to utilize it as part of the decoration, just as a cup and saucer is used in a still-life group, its significance being its assistance as material for helping the decoration, and not for any physical interest it may have as a nude figure.

One wishes Mr. Hitchens well in his explorations and expects good work from him, for he has, on the whole, a good sense of design, and, perhaps above all, he has courage—a thing which is so necessary in those who would be exponents of modern art.

* * *

As reformers the London Group (which is holding its twenty-sixth Exhibition at the New Burlington Galleries) succeeded the New English, and now it seems possible that another combination will succeed the London Group. But at present it represents what is best in painting; that is, as a group, for of course there may be outstanding individual painters working outside any of the groups.

Mr. Duncan Grant this time shows some excellent work, the "View from a Window" (8) being good in colour and substantially painted; the general lines of the picture are engineered so that the eyes are carried right out into the sunny landscape, away from the chair inside—which stands out in a startlingly stereoscopic way.

* * *

With the exhibition of Dutch Art at Burlington House I hope to deal fully next month.

RAYMOND MCINTYRE.



San Remo. An illustration from a book of paintings by H. H. Newton, a review of which will be found on page 94.

FEBRUARY

1929.

Craftsmanship

*The
Architectural
Review*

Supplement

OVERLEAF: *AT CLOSE RANGE.*

The metal tone outlet grille for the organ is set in the floor of the Chapel at Tyringham, Buckinghamshire. The organ itself is placed below ground level, and the sound issues through the grille, which can be seen immediately in front of the altar in the illustration on page 61. The grille is made of iron and Flemish brass, the broad marginal lines being in iron, and the grillage and outside margin in Flemish brass. The grille is so arranged as to be readily removable to give access to the organ mechanism.



Tradition and Modernity in Craftsmanship.

V.¹—*The Design of Gas Fires and Their Settings.*

By Sir Lawrence Weaver.

The examples of gas fires numbered Figs. 1 to 12, referred to in this article, are illustrated in the Craftsman's Portfolio (see pages 102-104).—ED.

As the eye roves over the industries which owe their life to architecture the variation in the interest taken by architects in their efforts and fortunes is seen to be very marked. This must be due to one of three causes. Either the industry is concerned with products incapable of reacting to the designer's thought, or the industry does not seek the aid of architects in improving its level of design, or architects are blind to its possibilities. Some struggles at the British Empire Exhibition to get gas fires of seemliness had made me think about their design, and with some stretching of the title of this series of articles (encouraged by the Editor) I set about taking stock of the position. The conclusion soon followed that all was not well with gas fire design; that the subject deserved more attention from manufacturers and architects alike; that it had not fully dawned on the manufacturer to ask the architect for help, and that, not being asked, the architect had not in fact helped.

It is common experience, in relation to other architectural fittings daily used by architects, that they are apt to design something that meets their sense of the decency of things. That is the test of the interest they take in the sort of fitting, whatever it may be. So I asked some of my friends whether they had ever designed a gas fire; if so, could I see it; and, if not, why not? I got a budget of very disconcerting replies, and give a few typical extracts:

(1) Of course some architect ought to have designed a gas fire long ago, but I have not come across the man.

(2) With regard to the treatment of gas fires, we use a great many of these, but . . . frankly treat them as a means of heating the room and not in any sense as a chimney-piece or fireplace.

(3) I wish I could help you on the question of gas fires, but I have never done more than make sketches for gas fires by themselves, and these were never executed. I have designed special electric fires.

(4) It will be a splendid thing if someone could design a gas fire that has the character peculiar to itself. So far one has had to use a combination which is really, in my judgment, unsatisfactory, and certainly there is nothing on the market that at present fulfils the purpose.

(5) I am sorry I cannot help you. I have had to put up with the fires supplied by the trade. I am glad you are taking the question up as it is very difficult to get what one wants from stock.

(6) I have always felt that they ought not to look in the least like coal fires.

The authors of these gloomy views were all leaders in their profession.

¹ The previous articles in this series dealt with *Plasterwork*; *Furnishing and Shopkeeping*; *Metalwork*; and *Furniture at High Wycombe*, and were published in the issues of THE ARCHITECTURAL REVIEW for February, June, and September 1928, and January 1929 respectively.



Lady Hilton Young's STUDIO.
Designer: Edward Maufe.

One more extract is illuminating:

I have never put a gas fire into a house, although my clients have very often done so, after I have gone, and they have merely adapted what I had suggested as an open fireplace, which I do not think is an ideal thing to do at all.

This brings us to the root of the trouble.

Gas is too often a second thought, and suffers from all the disadvantages that follow when a problem is not logically examined from the beginning.

It is my opinion—for what it is worth—that the inset fire, or the gas interior, or the built-in fire, whichever name may be preferred, is aesthetically a right type, and that the self-contained fire, necessarily standing forward from its surround (instead of being incorporated with it), presents to the designer difficulties with which he cannot hope to contend with perfect success.

The self-contained fire is an important element in the industry, for an obvious reason. Where gas is being installed in place of a coal fire, it means far less trouble and expense to employ the self-contained type than to tear out the coal grate and

begin all over again. The householder, converted from coal to gas, wants to make the change with the minimum of mess and expense. It is reasonable to guess that architects have taken their impressions about the artistic amenity of gas fires from the self-contained fire, and do not generally realize the possibilities of the inset fire.

This is in no way astonishing. It is only eighteen years ago that the first inset fire was put on the market, and eighteen years is a very short time in which to convert so wisely conservative a profession as the architect's.

There lingers in his mind the memories of gas fires of the 'eighties. They were made, it must be admitted, to designs both fearful and wonderful. I have amused myself, though sometimes with a shudder, in going over catalogues of that decade, and gas fires of that type still survive in economical homes. It is not so long ago that I expelled a fire that had silky asbestos tufts interspersed amongst cast-iron radiants in a frame of contorted ugliness.

When I made my inquiries, my purpose was not so much to discover what variety of settings—whether in tile or marble surrounds—and what mantelpieces my friends might have devised for the best inset fires taken from manufacturers' catalogues, as to find what any one of them might have achieved by tackling the design of the gas fire itself. To that particular query there was a universal negative.

The way I think the design problem of the gas fire should be faced is this: Gas, as a method of heating in the form of an open

fire, is as distinct from burning coal in an open grate as electrical heating is distinct from gas heating. What are the requirements of a coal fireplace? Broadly, that it should consist of some form of basket, or shaped basin of fireclay or iron grating, associated with some method of achieving a draught for a mass of combustible material which leaves substantial waste products in the way of ash. This apparatus needs so to be arranged that, when burning material falls out of the basket or the shaped basin, it shall fall safely on to an incombustible hearth.

The gas fire presents an entirely different problem. There is no burning matter to fall on a hearth. There is nothing needing disposal but burnt gases, which are carried up a flue far smaller and far simpler than is necessary for a coal fire. When the designers of gas fires first got away from the idea that they need only supply a small independent frame to take radiants, whether of cast-iron, or of silky asbestos, or of the tubular fireclay type, which is now standard, they visualized this frame as something which stood forward into the room and was connected with the existing open-fire chimneypiece behind by a large elbowed pipe. The development from this primitive arrangement was to get the gas fire closer to the existing chimney and to hide all flues and elbows more and more carefully until now they can be altogether invisible. Moreover, the best gas-fitting practice now provides that the pipes supplying the gas to the fire shall be fixed under the hearth instead of trickling round the tile surround above the hearth.

In 1905 the single vertical columnar radiants were introduced. They made it possible to get rid of the front bars that had held the old radiants in position and called for no more than a thin clip. This reform, in conjunction with the invention of the injector ventilator and the adoption of the new type of flue, amounted to a revolution in gas fire design. In 1910 new patent fires were invented to fit completely over the front of a coal fire. They went some way to remove the impression that the gas fire was merely an addition and an afterthought, but the new type was also adapted as an interior or inset gas fire.

This development incorporated the Thermo fire front, which was introduced for the first time in 1909. By the Thermo, heating was concentrated on radiation and a preponderance of convected heat became ancient history.

In a catalogue of 1885, which followed the International Smoke Abatement Exhibition held at South Kensington, there appear all manner of gas appliances which have disappeared from use. A more striking example of the development of art in industry could hardly be found than is shown by a comparison between the fires of 1885 and those of 1928.

My inquiries about gas fires were followed by a search for examples showing the degree of effective thought given by architects to the best use to be made of the available types of fire.

The makers have, in one respect, done a considerable service. They have striven to produce gas fires of a decorative character, suitable to various historical styles. There are available Jacobean or Georgian or Adam gas fires, as well as fires of perfectly simple form which take their place inoffensively in any scheme.

In producing historical types the manufacturers have met what is no doubt a specific demand, because many people suppose that a good effect is only secured by having everything *en suite*. I do not hold that there is virtue in having Jacobean ornament on a gas fire; indeed, I think it tiresome. A gas fire is a modern thing, which ought to avoid the pretence of having existed in the reign of James I, or Queen Anne, or George III. But it is the makers' business to satisfy the requirements both of architects and the general public, and the main demand for such things in historical manners comes from the public and not from the architect. Be that as it may, it is possible to illustrate a great variety in the setting of admirable types of gas fires.

Mr. Walter Tapper, A.R.A., President R.I.B.A., has given great thought to the settings of gas fires (Fig. 12). There are a good many possible alternatives. One of them touches the question of the vertical plane in which the gas fire is set, for there is a large range of possible variation, beginning with an interior flush with the front of the mantelpiece, and going on with others set back to a moderate or a considerable depth with splayed surrounds. The deep-set fireplaces are rather less efficient as heating units, but economy in consumption is not always a primary necessity.

Another admirable setting, devised by Mr. H. Austen Hall, appears in Fig. 10.

At a house in Essex, Mr. Edward Maufe has made good use of Hopton-wood stone as a surround (Fig. 3), and his studio fireplace at Lady Hilton Young's house (page 99) is an interesting composition. The little fire devised by Mr. Cyril Farey shows the charming character of a stark simplicity, the surround being of asbestos painted to match the room (Fig. 8). The examples devised by Mr. Darcy Braddell (Figs. 4 and 11) are representative because not only do they show a good setting of the modern inset fire, but also the adaptation of old coal grates to the use of gas. The insertion of asbestos radiants in old coal grates is not an economical proposition in respect of consumption, and may also, under adverse conditions of chimney draught, have hygienic disadvantages. But it is too much to ask an architect to destroy the special character which an old room derives from a contemporary grate by tearing it out and putting in a modern gas interior. Fig. 11 shows how Mr. Darcy Braddell has made an adaptation on these lines. There is the half-way house—but possible only when the existing coal grate is a modern interior—of fixing in front of it one of two good sorts of supplementary gas fire which enables the existing frame to remain. Mr. Holden, of Messrs. Adams, Holden and Pearson, has, in his own room, a gas fire in a setting of great simplicity and charm (Fig. 9).

Mr. Joseph Emberton has made a success with a flat treatment of two beautiful marbles (Fig. 6). Modernism has grasped the gas fire to its bosom in the Exhibition now to be seen at Messrs. Waring and Gillow's galleries. Figs. 1 and 2 show fires ingeniously disposed in relation to two differing types of modern treatment suitable for gas. Gas has achieved no greater architectural honour of late than to be used in Sir Giles Gilbert Scott's own home, Chester House, the first piece of domestic work to be awarded the R.I.B.A. gold medal for the most important building of the year in London. Photographs of the dining-room and a bedroom show with what fine taste the gas interiors have been set (Figs. 5 and 7).

I now come to the possibility of importing a modern note, comparable with that seen in many other fields of architectural effort, into the design of gas fires. Unless this can be done more visibly than in the past it will be difficult to make architects believe that their aesthetic interests are being fully considered by the industry.

When the inset built-in fire began to be developed about eighteen years ago the designers not unnaturally turned for their models to the best type of coal interior then existing—and there were many attractive and simple types. The coal precedent determined the type for the new gas interior, with the comparatively small difference that radiants took the place of vertical or horizontal bars. That was before the well or open-hearth type of interior had superseded the old barred fire. In this type of interior, therefore, the great wealth of technical ingenuity, which is possessed by the gas fire makers, has been directed to perfecting a gas fire which is based on a coal fire, in so far as it invariably sits on a hearth. It is generally equipped with the ordinary type of surround and hearth in tile or marble, which is, in turn, furnished with a kerb as though it was necessary to guard the outer floor from a cascade of incandescent ash. The gas fire is a much more flexible thing than this. There seems to be no reason why it should invariably be fixed so as to toast the toes rather than the body. When, therefore, Mr. Morley Horder was concerned with the problem of a music room of some dignity, the decoration of which should express, with the aid of an able painter, the outlook of a person whose chief interest was architecture and its development, and when inquiry was made as to how best the demands of modernity might be served in the equipment as well as the decoration of the room, two requirements emerged.

First, the provision of a fire, round which it would be pleasant to sit, which should also be seemly looking during the summer when its services are not required, and should represent rather a modern than a wholly traditional outlook on design; and, secondly, the choice of auxiliary heating more easily controlled and more flexible than heating by hot water or steam.

The answer to the latter requirement, no less than the former, seemed to be gas.

THE DESIGN OF GAS FIRES.

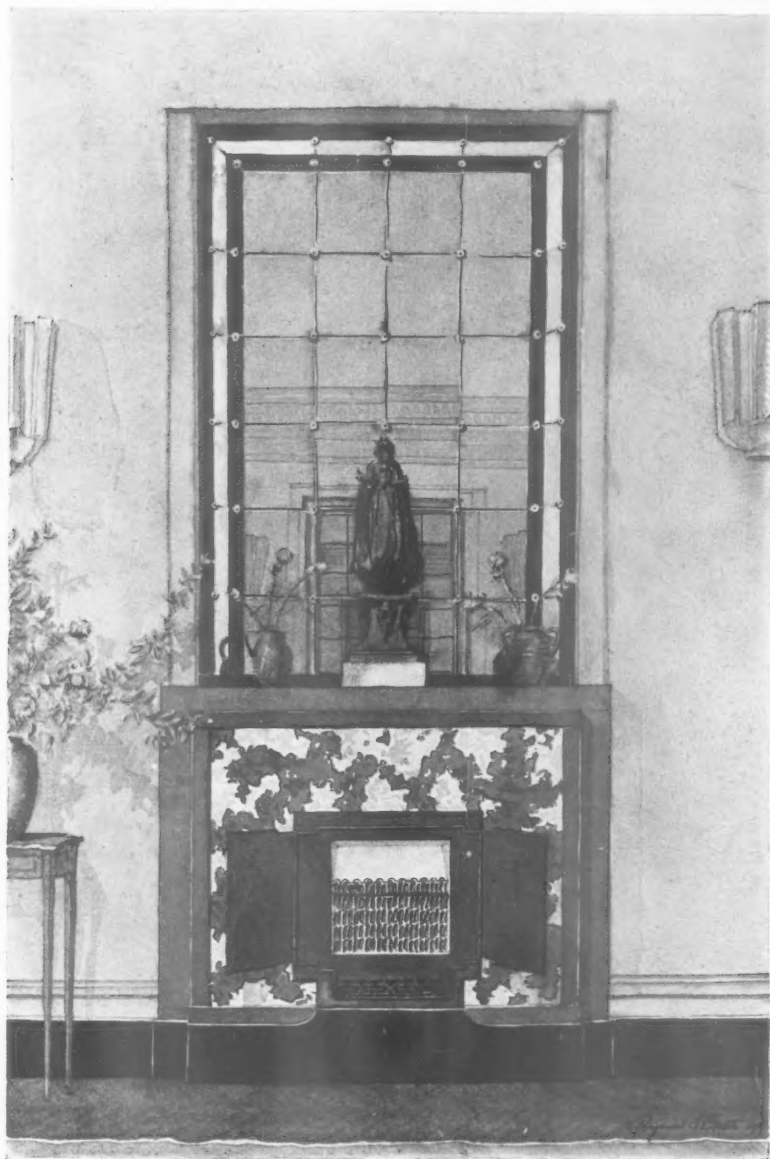


Plate V.

February 1929.

A NEW SORT OF GAS FIRE WITHOUT A HEARTH.

From a drawing by Raymond McGrath.





A MUSIC ROOM in St. John's Wood, London.
Designer : P. Morley Horder.

The task fell upon Mr. Horder of devising a wholly new type of gas fire and of disposing gas radiators in a fitting manner, and he took counsel with a manufacturer who was ready to work out the technical problem. It was fundamental that the effort to secure a fresh æsthetic effect should not prejudice the full efficiency of the fire, and the raising of the fire ten inches above the floor level involved no disturbance of the necessary technique. The bronze fitting appears in a surround of Lap, and the word "surround" is used for the first time in its full significance, for the Lap—a new artificial stone of blue with splashes of silver—does in fact surround the fire on all four sides. The owner of the room was determined that no system should be used which meant the omission of flues. He distrusted profoundly the strangling of ventilation, sometimes unfortunately observed in very modern buildings that rely on hot-water heating or electrical heating or both, but ignore the significance of moving air that flues make possible. The bronze doors which lie open when the fire is lit, are closed upon the radiants when it is not required.

The scheme of design, therefore, reveals gas for what it is, a volatile substance presenting a square of radiant heating surface in a manner which is at once attractive, logical, and efficient (see Plates I and V, and the above illustration.)

I come now to the question of radiators. The room is 28 ft. by 14 ft., and rather lofty. A single fire, if big enough to heat it thoroughly, would be intolerably fierce at close quarters when the occupants sought to enjoy fireside pleasure. It was obviously ideal to heat the room also at its four corners. By treating the room *ab initio* as an architectural unit into which should be absorbed faithfully and gracefully the mechanical necessities of its comfort, gas radiators have been used with success practically and æsthetically. Four of them are set in recesses beneath china cupboards and covered with grilles. Each recess is ventilated to the outside, and there is no possibility of any gaseous products of combustion getting into the room. The system is ideally elastic, because any number of heating points—from one to four—can be used, and as each radiator has its own by-pass, the temperature of the room can be adjusted constantly as required by turning a tap. Perhaps a word may be added about the room's equipment, though it has nothing to do with its heating. The room is called a music room, and that is its main purpose.

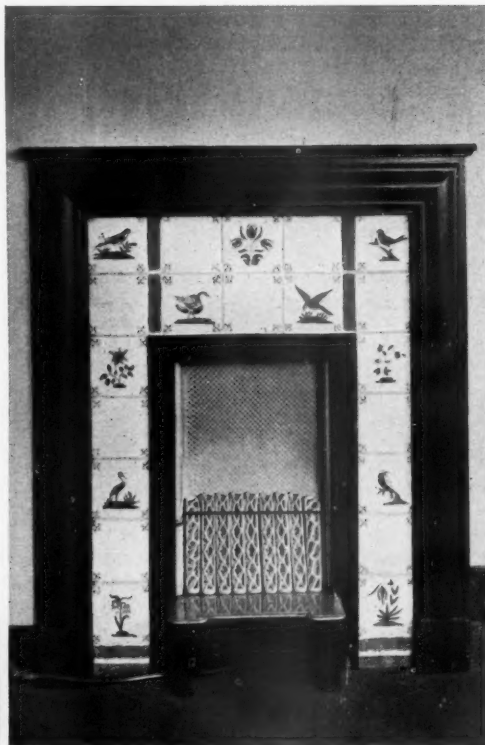
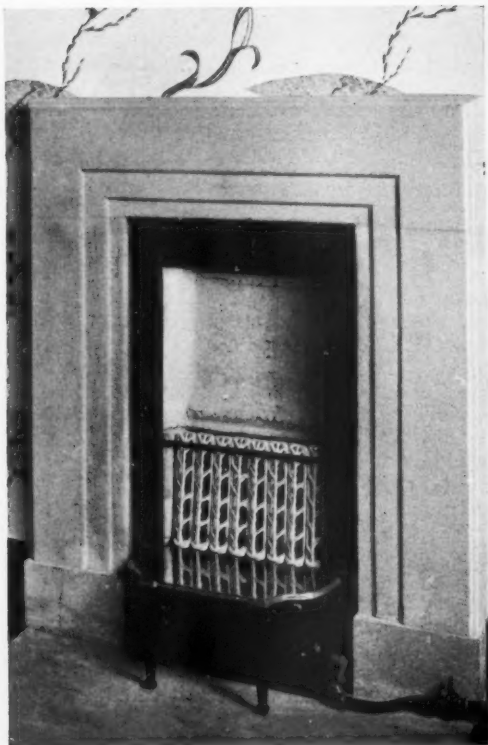
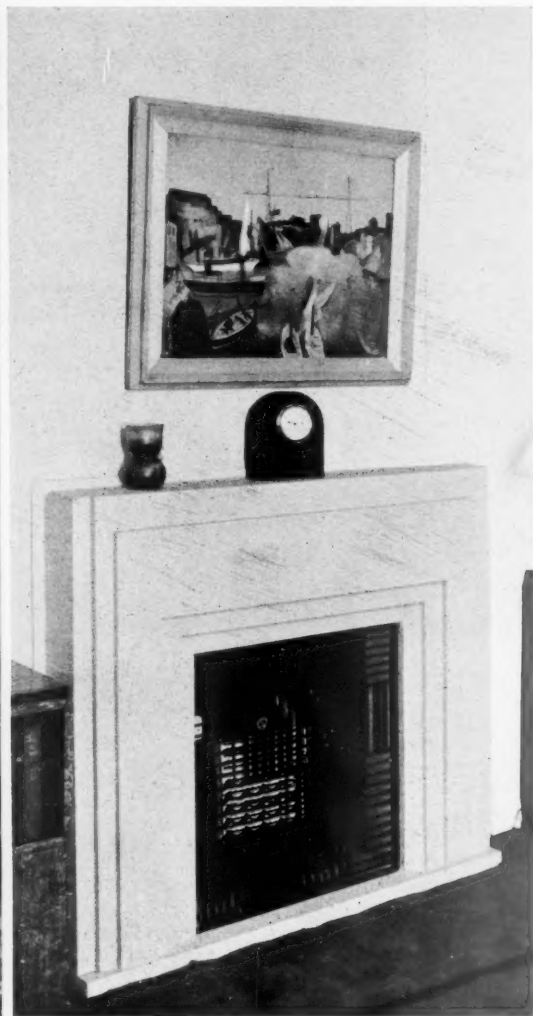
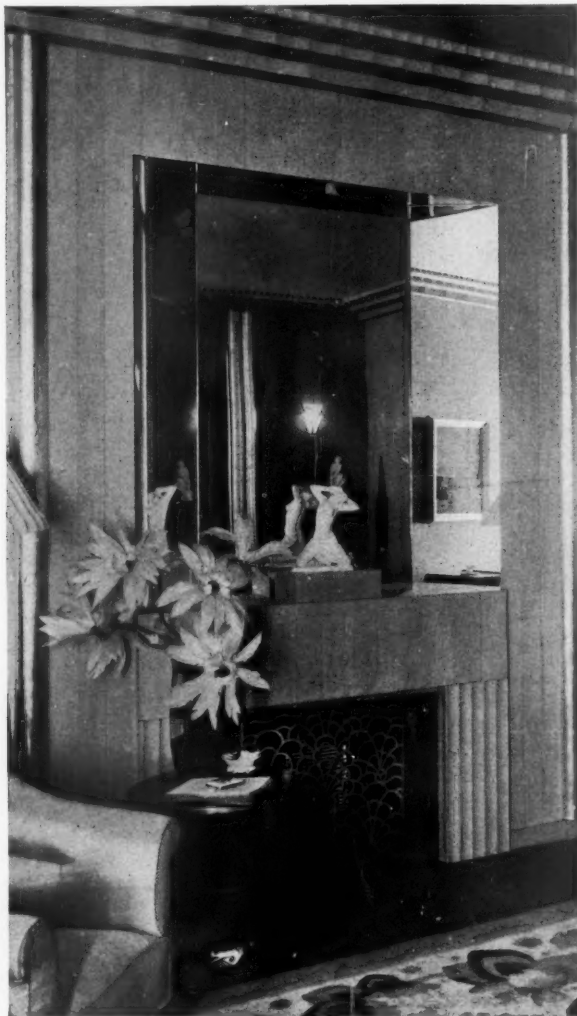
It was felt that music is today, with all the magic of wireless and electrical recording and reproduction, something like a necessary service in the civilized house, and that there is no more reason to cumber the room with a case to contain the needful mechanisms and a great trumpet to transmit the sounds, than to bracket a gas meter on the wall. A recess, illustrated on page 107, was accordingly formed to take the mechanisms both of wireless and gramophone on the Electramonic system, and two loud speakers were concealed behind a suitable grille of pierced wood, one of a series of four such panels which form logical elements in the architectural treatment. All that is necessary to do is to lift a lid, switch on the desired station, or attach the desired record, and the room is filled, as Caliban said of Prospero's Island, "with sounds and sweet airs that give delight and hurt not."

For the rest, the architectural note of the room is completed by four painted panels: of Venice from the Grand Canal, of St. Paul's from the Thames, of the noble City Hall of Stockholm rising from its lagoon, and of New York's splendid buildings towering above the Hudson—two examples from historic art, Gothic and Renaissance, and two illustrating the new building outlook of today—all presented by the revealing brush of Mr. Clive Gardiner.

The main significance of the heating system adopted seems to be that it shows the adoption of gas, not as an afterthought, not merely as a convenient labour-saving substitute for a coal fire, but as a system admirable in its own right, standing on its own merits, copying no other system in its æsthetic adaptability, and justifying itself on the counts both of efficiency and seemliness.

From the consideration of what has been done, in one case where gas was regarded, not as an afterthought but as a heating system valid in its own right, two main points seem to emerge: First, that both wings of the industry interested in gas fires, namely, the sellers of gas and the makers of appliances, should co-operate in raising the level of gas-fire design; and, secondly, that it is reasonable to expect that architects shall second their efforts by aiding in the development of design of gas fires, seeing that they offer the real solution of smoke abatement, labour saving, and heating associated with ventilation. If they will take a hand in this task they will have in their own control the assurance that these advantages can be secured without loss of artistic interest in the rooms so equipped.

Left and right :
FIGS. 1 AND 2.—
Two
modern
FIREPLACES
to be
seen at
Waring and Gillow's
Galleries,
Oxford Street,
London.
Designer :
S. CHERMAYEFF.

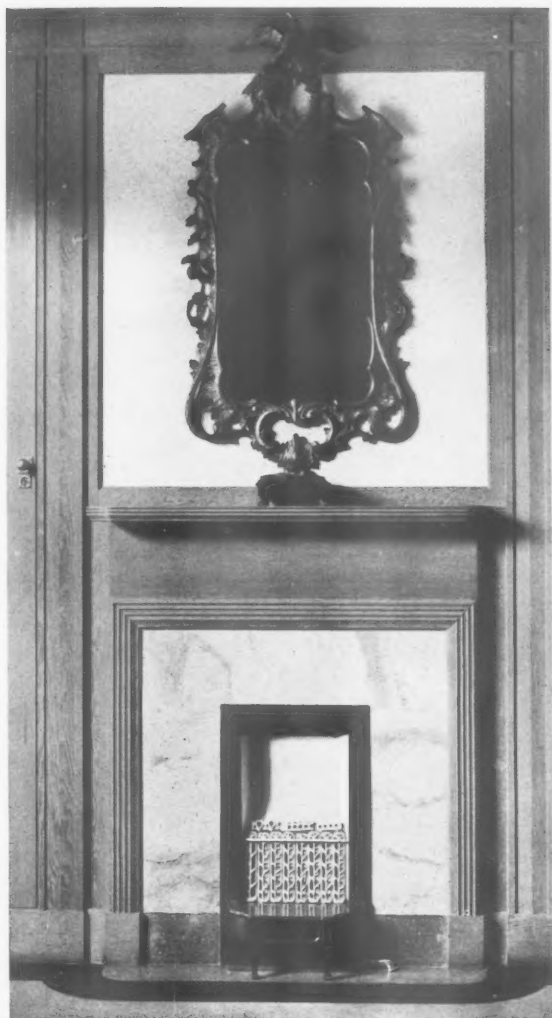


Left : FIG. 3.—
A FIREPLACE at
Mansard House, Loughton,
Essex.

Designer :
EDWARD MAUFE.

Right : FIG. 4.—
An old coal GRATE,
adapted, showing a good
setting of the modern
INSET fire.

Designer :
DARCY BRADDELL.



Left : FIG. 5.—
A FIREPLACE in a
BEDROOM at
Chester House,
Clarendon Place,
London.

Designer :
SIR GILES G. SCOTT.

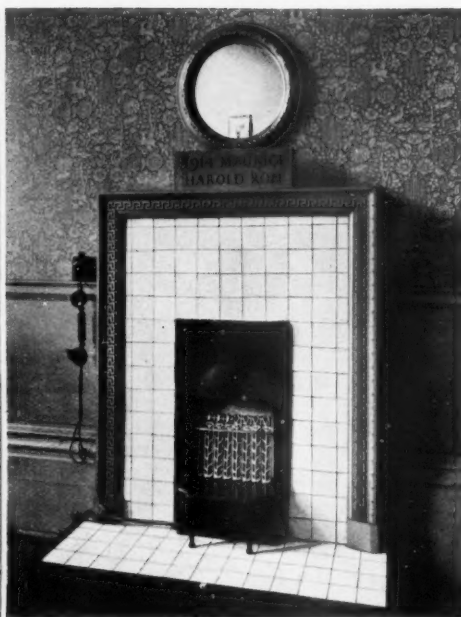
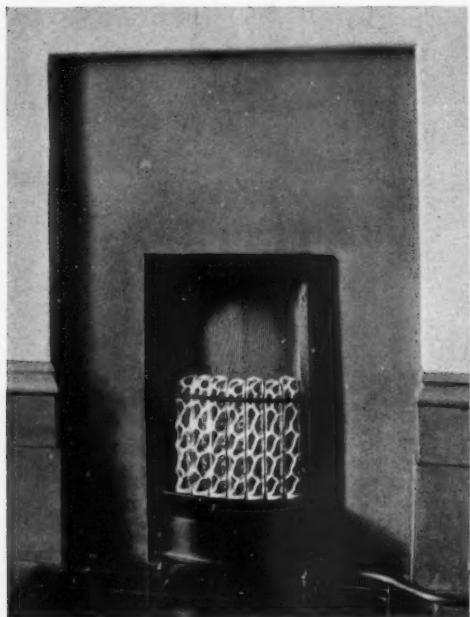
Right : FIG. 6.—
A FIREPLACE in
two marbles.

Designer :
JOSEPH EMBERTON.

FIG. 7.—
A
FIREPLACE
in the
DINING-ROOM
at
Chester House,
Clarendon Place,
London.

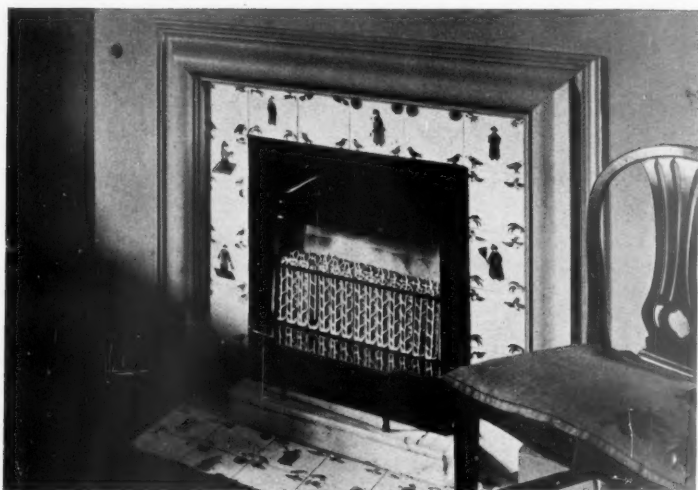
Designer :
SIR GILES G. SCOTT.



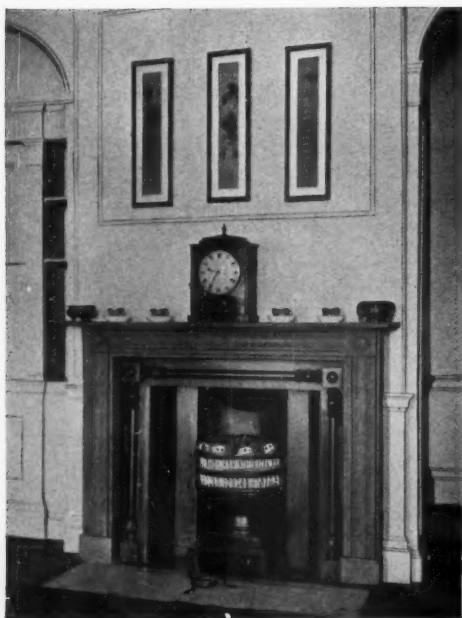


Left :
FIG. 8.—
A FIREPLACE
in the designer's
own house.
Designer :
CYRIL FAREY.

Right :
FIG. 9.—
A FIREPLACE at
No. 9 Knights-
bridge, London.
Designer :
CHARLES HOLDEN.



Right :
FIG. 10.—
A FIREPLACE at
No. 39 Holland
Street, London.
Designer :
H. AUSTEN HALL.



Left :
FIG. 11.—
An old coal GRATE,
adapted, in the
DINING-ROOM
at Bedford House,
Chiswick, London.
Designer :
DARCY BRADDELL.

Right :
FIG. 12.—
A FIREPLACE in
a doctor's waiting-
room.
Designer :
WALTER TAPPER.

"... TAKE one small example only. London bricks are reduced to dry clay again in the course of sixty years, or sooner. Bricks, burn them rightly, build them faithfully, with mortar faithfully tempered, they will stand, I believe, barring earthquakes and cannon, for 6,000 years if you like! Etruscan Pottery (baked clay, but rightly baked) is some 3,000 years of age, and still fresh as an infant. Nothing I know of is more lasting than a well-made brick;—we have them here, at the head of this Garden (wall once of a Manor Park) which are in their third or fourth century (Henry Eighth's time, I was told), and still perfect in every particular.

"Truly the state of London houses and London house-building, at this time, who shall express how detestable it is, how frightful? 'Not a house this of mine,' said one indignant gentleman, who had searched the London Environs all around for any bit of Villa, 'Alpha' cottage or 'Omega,' which were less inhuman, but found none: 'Not a built house, but a congeries of plastered handboxes; shambling askew in all joints and corners of it; creaking, quaking under every step;—filling you with disgust and despair!' For there lies in it not the Physical mischief only, but the Moral too, which is far more. I have often sadly thought of this. That a fresh human soul should be born in such a place; born in the midst of a concrete mendacity; taught at every moment not to abhor a lie, but to think a lie all proper, the fixed custom and general law of man, and to twine its young affections round that sort of object!

"England needs to be rebuilt once every seventy years. Build it once rightly, the expense will be, say, fifty per cent. more; but it will stand till the Day of Judgment. Every seventy years we shall save the expense of building all England over again! Say nine-tenths of the expense, say three-fourths of it (allowing for the changes necessary or permissible in the change of things); and in rigorous arithmetic, such is the saving possible to you; lying under your nose there; soliciting you to pick it up,—by the mere act of behaving like sons of Adam, and not like scandalous esurient Phantasms and sons of Bel and the Dragon.

"Here is a thrift of money, if you want money! The money-saving would (you can compute in what short length of time) pay your National Debt for you; bridge the ocean for you; wipe away your smoky nuisances, your muddy ditto, your miscellaneous ditto, and make the face of England clean again;—and all this I reckon as mere zero in comparison with the accompanying improvement to your poor souls,—now dead in trespasses and sins, drowned in beer-butts, wine-butts, in gluttonies, slaveries, quackeries, but recalled then to blessed life again, and the sight of Heaven and Earth then, instead of Payday, and Meux and Co.'s Entire. Oh, my bewildered Brothers, what foul infernal Circe has come over you, and changed you from men once really rather noble of their kind, into beavers, into hogs and asses, and beasts of the field or the slum! I declare I had rather die. . . ."

From CARLYLE'S ESSAYS.

SHOOTING NIAGARA: AND AFTER?

Causerie.

JOHN NASH, ESQ., TO JOHN SOANE, ESQ.

EAST COWES CASTLE, ISLE OF WIGHT, September 18, 1822.

BROTHER SOANE,

You was in a miff when I saw you at the head of Your Masons. One of the Masonic rules, I am told, is to acquire a meek and humble spirit. I fear therefore You are not qualified for Grand Master. Now, if You will but come here and copy me for a month, You will certainly be appointed to a higher niche in Your Lodge when You next meet, and see poor Bloomfield¹ with kinder aspect

¹ Probably Lt.-General Benjamin B., Private Secretary to Geo. IV when Regent, Minister to Stockholm 1824. Lord B. in Irish Peerage. Greville says he was out of favour in 1822. (E. 24, p. 304.)

than You were wont to do, and do penance for the hard thoughts You expressed of him. He is as innocent of the crime You imputed to him, as You are of any crime—but, my dear Soane, I did not mean to sermonize when I sat down to address You, but to say that I cannot come up as soon as Sunday and therefore thought it due to You to give You the earliest notice, and absolve You from the appointment for Monday, which You were so kind as to accede to. The Churches must therefore be without our architectural consecration till we meet, unless You and our colleagues will perform the ceremony, and which I much wish You would do, as I am anxious the trowel shall be used on one of them (St. George's¹) before the winter sets in, which I smell every morning about 6 o'clock, an hour which I suppose finds You . . . (in bed).

When I left You—musing upon Your wild-goose chase of Bloomfield—it occurred to me that our appointments are perfectly Constitutional, I the King, You the Lords, and Your friend Smirke, the Commons, and the blood instantly rushed to my face seeing, or fancying, that You wanted to dethrone me. It then struck me that You wanted to be both King and Lords, and in fancy I heard You cry out—"Off with his head, so much for Buckingham," and I sighed "why should he so long for my empty chair when a few years would give him that without offense" "which has occasioned in him so offensive an act," for I am old, but feeling my head on my shoulders I marched off to Buckingham House. I had not gone 6 steps before I was stopped by the Black Rod, he demanded whether the south aperture of the arcade was to be stop'd up. I took him by the arm and pointing my finger said "Lo! the architect of the fabrick," and would have ushered him into the presence; "shall I usher you," said I, but, whether the term smelt too much of the shop, or he thought I meant to insult him, I know not, but off he marched. I recollected myself and had a quarm, I beg your pardon, I mean qualm, "something too much of this."

I have scribbled so much that I am in doubt when next we meet You will wear a face "most in grief or anger—". I hope neither, but lighted up by smiles, not such smiles as would seem "to scorn Your spirit that would be moved to smile at anything," but the smile of cordiality which, be assured, I feel for you, or, if you strain a point and present Yourself at our drawbridge, I shall believe you actuated with the same spirit, and, till you do so, the sumptuous dinner You gave my trio at your elegant, double-faced mansion will not sit quite easy on my stomach. The portcullis will rise at the touch of Your masterly finger and the master spring to give you welcome.

With You dear Soane
I've picked a bone,
And fain I would requite it;
Should You refuse,
I cannot choose,
Ah! let me not indite it.
But fist or stick,
A bone must pick
With you and out must fight it.

Very bad! very bad! Off! Off! Well I am off, but one word more at parting, Mrs. Nash and the "Sweet Ann Page" desire me to say that they will expect you, and believe me I often think of You. As a proof, I have Your figure before my eyes, a thin black shadow standing on the foundation walls of the new arcade,² with arms folded contemplating the mode of laying bricks. Oh that I had leisure for such contemplation, and that some friend could describe my thick, squat, dwarf figure, with round head, snub nose, and little eyes, in such an act of contemplation; but I must be shot flying.³ All joking being at an end

¹ Probably the Hanover Chapel in Regent Street, built by C. R. Cockerell, 1823-5; pulled down, 1896.

All Souls', at the top of the new Regent Street, by Nash, 1824, is later.

² Evidently part of the Palace.

³ This was done in a famous caricature where he is shown impaled on the top of the spire of All Souls', Langham Place. See THE ARCHITECTURAL REVIEW, February 1928.



with my paper (luckily for you), I conclude in sober sadness à l'ordinaire, but with truth not appertaining to the custom, that I am, My dear Soane,

Very Sincerely Yours,

JOHN NASH.

J. SOANE, Esq., Architect to the whole Peerage of England.

The above letter is taken from the excellent book reviewed on page 92 of this Issue, *The Portrait of Sir John Soane, R.A.*, published by Sir John Soane's Museum, and edited by Arthur T. Bolton. It is an intriguing example of Nash's methods of diplomacy, for he was in the act of taking the job for Buckingham House out of Soane's hands. Mr. Bolton says, and is right in saying, that "as a revelation of character, and for a picture of Soane, and of the writer of the letter, this document is unsurpassed."

The recent explosions and floodings in London from underground must have caused many of us to walk with more trepidity over the pavements we have always thought so safe. Indeed, it is a question whether we are safer today in our civilization than was the cave man in the primeval forest. The panther crouched on the tree's limb, but there is still the overhead high-voltage cable ready to drop and slay. Great trees might fall before the storm's fury, but now, too, there are chimney stacks that are none too safe. There is perhaps just a certain amount of danger in the world which is inexhaustible; like matter, perhaps it can never be destroyed. But surely it is more veiled by imposing buildings and electric light than ever it was by the black forests and starlit nights.

1928 was, one might almost say, a vintage year for building. *The Architects' Journal* New Year issue contains an article by Professor Reilly reviewing the subject and commenting on the best examples of modernism and classicism, awarding the palm for modernism to the Royal Horticultural Hall, designed by Easton and Robertson. Then follows, in no particular order, Professor Reilly's observations on other buildings of the year, including Lloyd's, Carreras' factory, Imperial Chemical House, and Grosvenor Flats. This issue is a special double number, and among its contents is an inspiring article on "Lizzy-Bethan" building, written by John Gloag, telling of an adventure which befell one Mr. H. J. Gooding, slater, of Stow-on-the-Wold, who took ship for America and rose to much importance there; an

essay on James Wild and his work (an architect who ought to be far better known); accounts of the new City banks, and Ivar Tengbom's new offices for the Swedish Match Company; and plans and illustrations of two new hospitals by Adams, Holden and Pearson. The illustrations on this page, taken from the New Year issue of *The Architects' Journal*, show the unusually-shaped board room of the Swedish Match Company's offices in Stockholm, and a view of the Royal Westminster Ophthalmic Hospital, looking skywards from the area, in which the great height of the building is emphasized.

The new Lambeth Bridge which is to take the place of the present three-span suspension bridge across the Thames, connecting Millbank with the Albert Embankment, is to be built by Messrs. Dorman, Long & Co., of Middlesbrough, who constructed the Newcastle-Gateshead bridge over the Tyne recently opened by H.M. the King. The design for the bridge has been prepared for the London County Council by their chief engineer, Sir George Humphreys, under whose supervision the work will be carried out. The approaches from the embankment and the obelisks at the entrances to the bridge have been designed by Sir Reginald Blomfield, R.A., in collaboration with Mr. G. Topham Forrest, chief architect to the L.C.C.





Referring to the equipment of a music-room in St. John's Wood with a recess in which to keep wireless and electrical recording and reproducing apparatus, seen in the accompanying illustrations, Sir Lawrence Weaver, in his article on *Gas Fires and their Settings*, printed on page 99 of this issue of the REVIEW, says:—

... A recess was accordingly formed to take the mechanisms both of wireless and gramophone on the Electramonic system, and two loud speakers were concealed behind a suitable grille of pierced wood, one of a series of four such panels which form logical elements in the architectural treatment. . . .

* * *

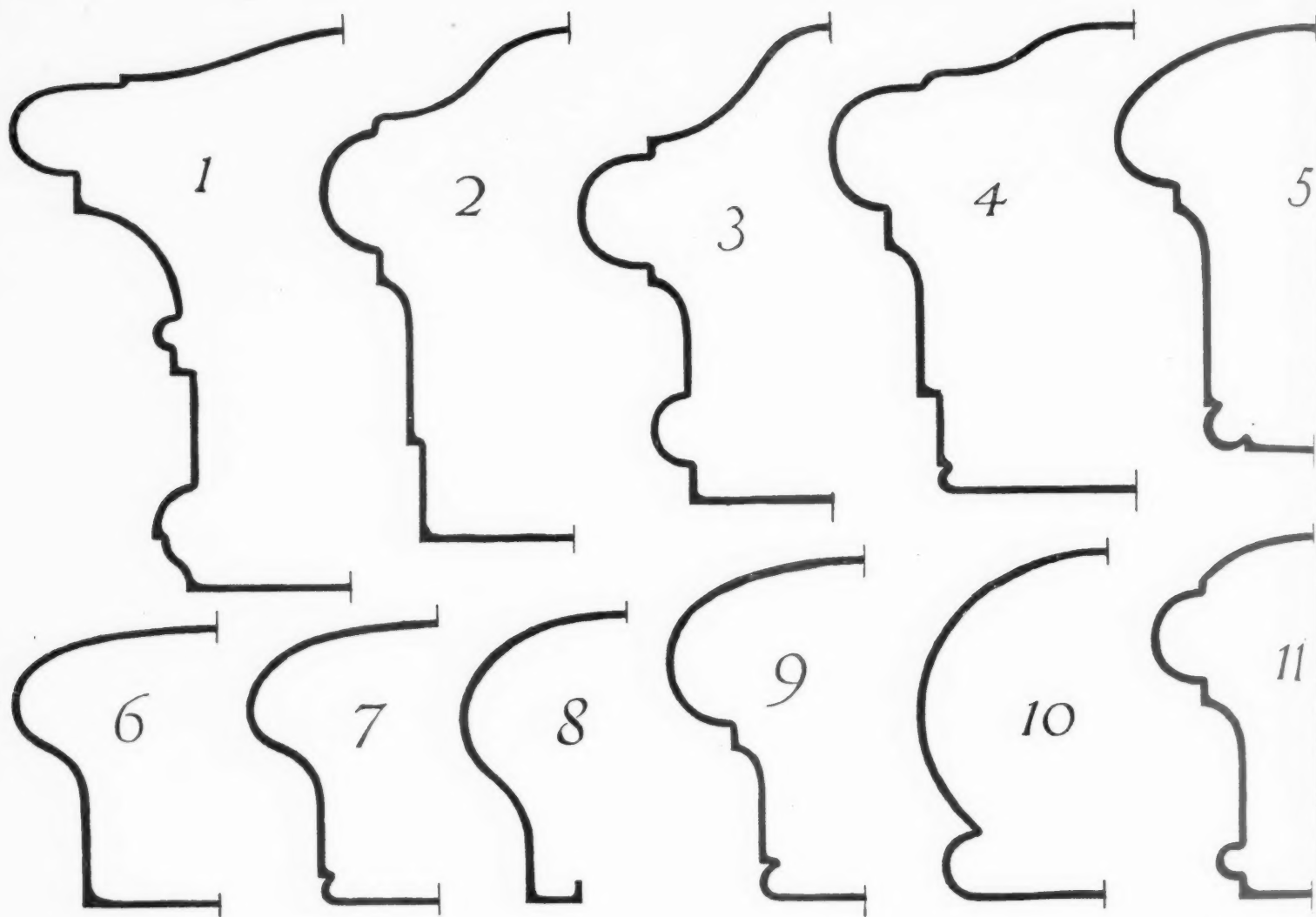
A large selection of drawings by Rembrandt, engravings, etchings, and woodcuts by Old Masters of the Dutch school are on view in the Gallery of Prints and Drawings of the British Museum in connection with the Exhibition of Dutch Art at Burlington House. The prints include groups of engravings by Lucas van Leyden, etchings by Rembrandt, a selection of etchings of Hercules Seghers, and specimens of many other Dutch etchers and engravers for whom space is lacking at Burlington House. Of the men who painted most of the finest works in the Burlington House collection it is pathetic to note that Rembrandt died a bankrupt; Adrian Brauwer, William de Keyser, and Meindert Hobbema were all buried in paupers' graves; and Jacob van Ruysdael, one of the world's greatest landscape painters, died in an almshouse. Pictures by Jan Steen now realize five figures, but the artist once sold three for thirty florins to meet the demands of his landlord!

* * *

Concurrently with the exhibition of Dutch Art at Burlington House, the trustees of the National Gallery have arranged to exhibit in Room XXVIII some fifty of the Dutch paintings normally hung in the Reference Section of the gallery or lent to other galleries. With the addition of these to the paintings in Rooms IX, X and XII, the visitor will be able to see almost the whole of the remarkably fine collection of Dutch work owned by the Gallery, in which groups of paintings by Ruysdael, Cuyp, and Pieter de Hooch are especially noteworthy. The exhibition is open during this month.

Five illustrated articles on topical subjects are included in the 1929 issue of *Specification*, among which special attention may be drawn to that entitled "An Architectural Gasometer." This article will be of interest to the cultured layman, as it describes a new type of gasometer which possesses æsthetic qualities hitherto unassociated with the old type of gasometer. The frontispiece illustrates "Chester House," Clarendon Place, London, for the design of which the architect, Sir Giles Gilbert Scott, R.A., F.R.I.B.A., received the current London Architecture Medal annually awarded by the R.I.B.A. There are, this year, two additional folding colour plates showing respectively twenty varieties of roofing slates, and six panels illustrating several kinds of facing bricks. The volume now contains six double plates of *facsimile* reproductions of standard building materials. The revision of the trade sections has permitted the inclusion of much new technical matter. This includes articles on demolition work, mechanical trench digging, screw piles, and mechanical shovels, in the "Excavator" section; rubber flooring, in the "Pavior" section; formwork, foundations, proportioning, walls, roofs, floors, surface treatment, and the latest Standard Specification of over 100 clauses, in the "Reinforced Concrete" section; tables of safe loads for foundations, steel joists as beams, steel joists as stanchions and solid steel columns, in the "Structural Engineer" section; French, Belgian, and English interlocking tiles, in the "Roofer" section; drawn and extruded bronze, in the "Metal Worker" section; ultra-violet ray glass, colour-protecting and heat-absorbing window glasses, in the "Glazier" section; tubular electric heating, in the "Heating Engineer" section; artificial sunlight, in the "Illuminating Engineer" section; and cellulose finishes, in the "Painter and Decorator" section.

Owing to the many developments which have taken place in the manufacture of cast stone, rapid-hardening cements and white Portland cement, the articles on these very important subjects have been entirely rewritten, and in the case of the last-named, illustrations have been added. A number of recently introduced building specialties will be found described and illustrated in the section devoted to Proprietary Building Materials and Specialities.



The above illustration of some mouldings of handrails of the Georgian Period is taken from *Mouldings of the Wren and Georgian Periods*, a portfolio of full-size sections measured and drawn by Tunstall Small and Christopher Woodbridge, which has just been published by The Architectural Press. A review of the volume, by Mr. J. A. Gotch, appears on page 95 of this Issue.

* * *

TRADE AND CRAFT.

Messrs. E. Pollard & Co., Ltd., held their thirty-third travellers' and foremen's dinner at the Holborn Restaurant, January 3 last. After toasting H.M. the King, and wishing him a speedy recovery, the chairman dealt with the progress of the firm. All departments had done well. He said that since last year the firm had opened up a Continental branch at Brussels which had met with every success, and the new Sundries Company factory at Highbury, which, with the latest machinery now installed, would enable them to turn out work even more expeditiously. Special mention was made of the Rolador steel shutter, which had exceeded all expectations. Mr. H. E. Pollard complimented the staff on their teamwork and the way they had carried on during the period of dislocation at Highbury when moving into the new factory. Other speeches followed by Mr. Elsbury, Mr. Fletcher, Mr. Caldicott, and Mr. Winter. The artistes who appeared between the

speeches were much appreciated and helped to make a most enjoyable evening.

* * *

The general contractors for the new offices for Messrs. Imperial Chemical Industries Ltd., and Messrs. Synthetic Ammonia and Nitrates, Ltd., were Thos. Lumsden, and among the artists, craftsmen, and subcontractors engaged on the work were the following: Dorman, Long & Co., Ltd. (steelwork); The Expanded Metal Co., Ltd. (reinforcement); The Kleine Patent Flooring Syndicate (floors); The Neuchatel Asphalte Co., Ltd. (asphalt); The Daneshill Brick and Tile Works (facing bricks); The Gregory Quarries (stone); Dawber, Townsley & Co., Ltd. (tiles); British Air Conditioners, Ltd. (heating and ventilating); Mather and Platt, Ltd. (sprinklers); Dod Brothers (vacuum plant); Pickerings, Ltd. (lifts); Haywards, Ltd. (escape stairs); Benham and Sons and The Staines Kitchen Equipment Co. (kitchen equipment); The Acme Flooring Co., Ltd. (wood block floors); Fram Reinforced Concrete Co., Ltd. ("Silento" cork floors); Art Pavements, Ltd. (patent pavings); Fenning & Co., Ltd. (marble); Chubb and Sons Lock and Safe Co., Ltd. (record room screens); Chatwood Safe Co., Ltd. (strong-room doors); Gent & Co. (electric clocks); N. F. Ramsay & Co., Ltd. (external clock, bronze canopy to entrance, and electrical fittings and dog grates in board room); Dent and Hellyer, Ltd. (sanitary fittings and plumbing); G. Jackson and Sons (fibrous plaster); Thos. Firth and Sons, Ltd. ("Staybrite" fittings); Robt. Adams (ironmongery); Bratt Colbran & Co., Ltd. ("Heaped" fires); Henry Hope and Sons, Ltd. (heating



MESSRS. VERNON'S OFFICES,
CUNARD BUILDINGS, LIVERPOOL

Messrs. Willink and Thicknesse, Architects.

A public reception hall of impressive yet delicate simplicity, a perfect example of fitness for purpose. The decorative design was constructed by Jackson's, the ceilings, columns and cornice in fibrous plaster, the ornamentation of the counter fronts and the screens in carton - pierre.



Architects and builders are always welcome at Jackson's workshops in Rathbone Place, where every sort of decoration in fibrous plaster, stuc, cement, wood, composition and lead can be examined both in process and in the finished state.

G. JACKSON & SONS

L I M I T E D

49 RATHBONE PLACE, LONDON, W.1.

Telephone: Museum 3835, 2283, 4667.

Telegrams: Actiniform, Westcent, London.

TRADE AND CRAFT.

control gear, lead rainwater goods, and steel windows); Pirie & Co. (name plates); The Bath Artcraft, Ltd. (panelling and boardroom furniture); R. J. Jefferys and Son (blinds); Walter Macfarlane & Co. (cast-iron rainwater goods); J. W. Gray and Son (lightning conductors); The May Construction Co., Ltd. (acoustic work); Mellowes & Co., Ltd. (roof glazing); Coubro and Scrutton, Ltd. (flag masts); Mander Bros. (paint).

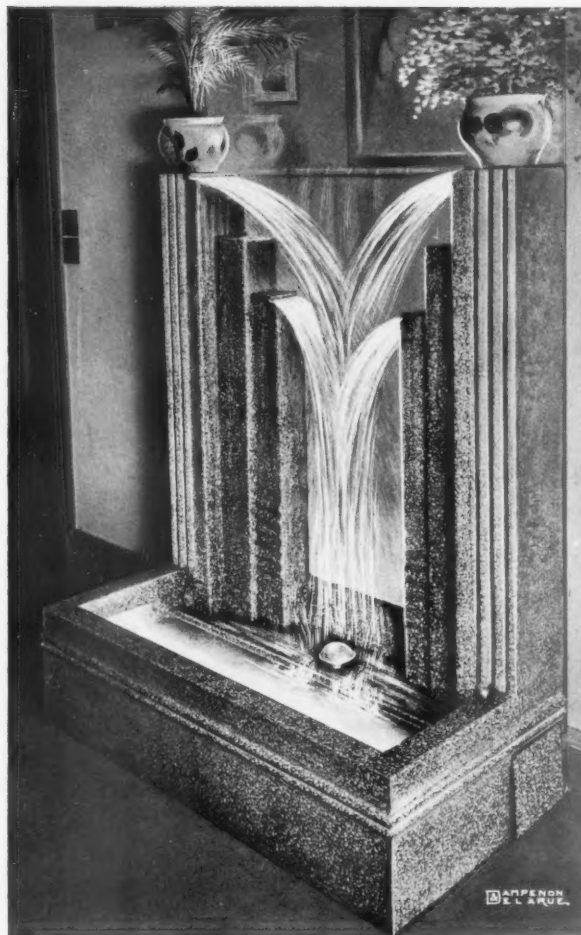
* * *

After some years of experiment, luminous fountains for interior decoration have been perfected by Messrs. Arnault, Ltd. All the luminous fountains supplied by this firm work on the same principle of construction, but they can be obtained in several designs. Some are made in polished and tinted granite with a stand in forged iron, others are made all in mosaic; others again are made with bowls in granite and stands in rosewood, mahogany or Macassar ebony. Inside the stands are concealed the motor, pump and lighting equipment. The motor sets in motion the pump and lighting set, by means of revolving discs, and every movement is carefully synchronized in order to provide a regular flow and continuous changes of colour. The fountains do not splash and the running of the motor is silent in action. They require very little attention apart from the occasional replenishment of water, and oiling about once a month through the nipples provided. They are strongly constructed and the electric current can be passed to the motor through an ordinary flex which can be plugged to any point. The motors can be made to work either on A.C. or D.C. current as required, to any voltage.

* * *

The British Insulated Cables, Ltd., have received orders from the G.P.O. for telephone cable between Preston and Blackpool. The distance is approximately 21 miles. This is the second cable that has been laid by this firm between these two points. They have also received an order for approximately 16 miles of telephone cable for the Isle of Man. These cables are to link up Douglas, Castletown, and Port Erin with the mainland through the new submarine cable which is shortly to be laid between Fleetwood and Douglas.

The Architectural Review, February 1929.



GEORGE WRAGGE

LTD.

CHAPEL STREET, SALFORD,
MANCHESTER

CLOCK HOUSE, ARUNDEL ST.,
LONDON, W.C.2

NATIONAL PROVINCIAL BANK,
LEATHERHEAD.

F. C. R. Palmer, Esq., F.R.I.B.A., Architect.
W. F. C. Holden, Esq., F.R.I.B.A., Asst. Architect.

STEEL CASEMENTS
AND
LEADED LIGHTS



Queen Mary's Maternity Home, Hampstead, N.W. Lined from floor to ceiling with Green, Ivory, and White Vitrolite panels bordered by Lavender and Green Vitrolite bands.



Lavatory—Walls and Centre Piece, White Vitrolite with Black Vitrolite skirting.

Lavatory—Oddenino's Restaurant. Lined with salmon-pink and grey marbled Vitrolite panels bordered by black and white Vitrolite margins.



Bathroom—White Vitrolite dado with Black Vitrolite skirting and Mirror Frame.



WHETHER for Bathroom, Lavatory, Kitchen or Hospital, Vitrolite is undoubtedly the most suitable material for wall-linings, shelves, bath casings, table-tops, etc. Its crystal-like surface—non-absorbent and unstainable—never discolours, but always retains its original freshness and its appearance of absolute cleanliness. By a combination of two or more of the colours in which Vitrolite can be obtained, the most modern colour schemes can be carried out in a way which will satisfy artistic taste without sacrificing the strictly practical. Vitrolite—slightly less expensive—supplied in marbled colours.

The Vitrolite Construction Co. (Europe) Ltd., 9 Arlington St., St. James's, S.W.1

The general contractors for the additions to Tyringham, Newport Pagnell, Buckinghamshire, were Wilford Brothers; the consulting engineer for the electric lighting and heating, Mr. M. J. E. Tilney; and among the artists, craftsmen, and sub-contractors engaged on the work were the following: W. McMillan, A.R.A.; Allan Howes; Wilford Bros. (foundations); Salter, Edwards & Co., Ltd. (asphalt); B.R.C. Co., Ltd. (reinforced concrete); Nine Elms Stone Company (Portland stone); Empire Stone Co., Ltd. (artificial stone); Redpath, Brown & Co., Ltd. (structural steel); Leyland and Birmingham Rubber Co., Ltd. (rubber stairtreads); Wainwright and Waring, Ltd. (casements); J. Parnell and Son (plaster, decorative plaster, joinery, and garden furniture); Birmingham Guild, Ltd., Thomas Elsley Ltd., Wainwright and Waring (metalwork); H. J. Jenkins and Son, Ltd. (marble); Bellman, Ivey and Carter, Ltd. (scagliola). The organ grille illustrated on page 98 was made by the Birmingham Guild.

* * *

A church, vicarage, and village hall are to be built at Walker Gate, Newcastle, to the designs of Hicks and Charlwood. A very comprehensive model of the church buildings has been made by the Models Manufacturing Co., to the scale of one-eighth of an inch to one foot. The model stands on a base of polished mahogany approximately two feet square, and shows the three buildings standing in their own ground surrounded by a low concrete wall. On the south side is seen a well garden with two rain shelters and flagged paths. Between the parish hall and the church, steps go down to the heating chamber. A very natural effect of grass and gravel has been obtained by the model makers.

All the windows have the leading accurately marked, while the four entrance doors are coloured to represent mosaic decoration, which again appears on the north and south fronts.

An intricate fretted dome which supports a pyramid-like roof and gold cross is removable in order to allow a free inspection of the interior detail of the building. The main features of the interior are two brightly-coloured altars, one in the east end and the other in the Lady Chapel, with the usual ecclesiastical ornaments upon them, a font with approach steps in imitation marble, many capped columns supporting the massive roof, and a floor of mosaic paving in the chancel. The apse of the baptistry is also



removable to permit a clear view right through the church from west to east.

The vicarage and parish hall are correct in external detail only. Distinctive points to be noted in this connection are the rain pipes and gutters, drains, etc., on the vicarage, and a trellis between the vicarage and the church.

* * *

We regret that the name of Messrs. Benham and Sons, Ltd., was omitted from the list of contractors engaged on the Royal Horticultural Hall which was published in the January issue of the REVIEW. Messrs. Benham and Sons, Ltd., supplied the cooking apparatus installed in this building.

ADVERTISER, 35 years in successful Architectural practice in West of England, requires a Partner. Apply Box 821.

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



**Granite work
of Quality**

**MESSRS. LIBERTY'S PREMISES,
REGENT STREET, LONDON, W.**

Messrs. Edwin T. & E. Stanley Hall, Architects.



THE illustration shows part of a fine modern example of polished granite work, applied to shop-front purposes. The material used is dark green Swede granite, and it will be noticed how well and unobtrusively this beautiful, quiet-toned material takes its place in the general scheme.

That the combination of polished granite shop-fronts with Portland stone façades may be entirely successful is here conclusively shown. The actual job is well worthy of the attention of Architects.

A practical point, and one that should be more widely appreciated, is the ease with which polished granite may be kept in perfect "spick and span" condition. Mud splashes, the bane of dainty shop-fronts in City streets, may be instantly and easily removed from polished granite. Moreover, there is no upkeep cost.

**FENNING
AND COMPANY, LTD.,**

Marble and Granite Specialists,

PALACE WHARF, RAINVILLE ROAD,
HAMMERSMITH - LONDON - W.6.