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THE
ARCHITECTURAL REVIEW
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CONTENTS

PAGE

ART IN THE PUBLIC SCHOOLS. *By* Martin A. Buckmaster 109

OXFORD REVISITED. *By* Robert Byron 111

A HISTORY OF THE ENGLISH HOUSE. *By* Nathaniel Lloyd. XII.—The Sixteenth Century (*continued*) .. 118

IMPERIAL CHEMICAL HOUSE, LONDON. The New Home of Imperial Chemical Industries' Ltd. *Designed by* Sir Frank Baines; Alfred Cox, *associated architect* .. 128

SCULPTURE. A Rogue in Porcelain. *By* Myras .. 138

RURAL AND URBAN ENGLAND: The Wicked Garage Proprietor 140

THE FILMS:

MOVIES AND FILMS. *Therese Raquin. By* Mercurius 141

SELECTED EXAMPLES OF ARCHITECTURE.
In continuation of "The Practical Exemplar of Architecture."

THE LODGE AT TYRINGHAM, BUCKINGHAMSHIRE. *Measured and Drawn by* Christopher J. Woodbridge 142

PAGE

BOOKS:

The Book of the Month. Expression and Technique in Sculpture. *By* Vernon Blake 144

The Holy Mountain. *By* P. Morton Shand 147

PAINTING. Dutch Art at Burlington House. *By* Raymond McIntyre 148

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AT CLOSE RANGE. Above: THE LOWER HINGE ON THE SOUTH DOOR AT MEARE, SOMERSET. *Below:* A DETAIL OF THE CENTRE STRAP ON THE SOUTH DOOR AT FARINGDON, BERKSHIRE 150

SICKLE HINGES. *By* Peter Opie Smith 151

A CRAFTSMAN'S PORTFOLIO. XXXIV.—Early Door Furniture 154

ANTHOLOGY : *Page* 159 — CAUSERIE : *Page* 159 — *BOOK ANNOUNCEMENTS* : *Page* 162 — TRADE AND CRAFT *Page* 162

A LONDON DIARY
Page lxxxvi

Plates

DELFT. *By* Vermeer of Delft. *From* the Exhibition of Dutch Art at Burlington House .. .. .. Plate I

OXFORD REVISITED. *Floreat Suburbia* .. .. Plate II

IMPERIAL CHEMICAL HOUSE, LONDON. *From the* South-East. *Designed by* Sir Frank Baines; Alfred Cox, *Associated Architect* .. .. Plate III

IMPERIAL CHEMICAL HOUSE: THE MAIN ENTRANCE HALL. *Designed by* Sir Frank Baines; Alfred Cox, *Associated Architect* .. .. .. Plate IV

IMPERIAL CHEMICAL HOUSE: THE CHAIRMAN'S (LORD MELCHETT'S) ROOM. *Designed by* Sir Frank Baines; Alfred Cox, *Associated Architect.* .. Plate V

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Plate I. March 1929.

DELFT.

By Vermeer of Delft.

From the Exhibition of Dutch Art at Burlington House. This painting belongs to the *MAURITSHUIS* at The Hague.

Art in the Public Schools.

By Martin A. Buckmaster.

The ridiculous situation in which we find ourselves today—wherein the centres of culture, the Universities and the Public Schools, have hardly a nodding acquaintance with art either ancient or modern—may furnish the future with food for amusement but provides us who suffer for it with nothing but misery. It is not that the dons and headmasters despise art: they like it. They merely do not realize that the arts include painting, sculpture, music, and architecture as well as literature. In civilized circles there is a stigma attached to the illiterate man: the idea that one can be "illiterate" in architecture or painting, and therefore uneducated, is so unheard-of that there is not even a word to describe the condition. Future educationalists will regard it as inconceivable that English history could ever have been taught without reference to English architecture, the material embodiment of the great rhythms of European reaction and growth, minus which co-ordination history becomes a mere recapitulation of dates and unorganized facts. Mr. Buckmaster's address, delivered recently to headmasters, is overdue by the twenty-five years which he has spent impatiently waiting to give it. All may not agree with him on certain points, but the general argument is so vital that we have ventured to republish his address in the hope that greater publicity may be given to the question.—[Ed.]

I HAVE waited, not altogether patiently, for twenty-five years for this opportunity of addressing you, and I sincerely thank you now for at last allowing me to do so.

I hope you will bear with me when I state what I believe to be some rather unpleasant truths. The important subject of Art Education in the Public Schools has not been considered with sympathetic interest, or intelligence, during the whole existence of the Headmasters' Conference, a period of more than fifty years. At the moment, I almost feel an atmosphere around me which is not too friendly towards art education, as it might reasonably appear at the outset that I am about to appeal for more time for art instruction in an already overcrowded time-table.

This is not my aim, although it might possibly be done in about fifty per cent. of the schools here represented without serious difficulty. My appeal is different: it is for a fuller sympathy for an art education on the æsthetic side from all present here today. The importance of the subject on this, the æsthetic side, is now so universally recognized, although so shamefully neglected, that it is only necessary to mention the fact that no classical education can be considered complete without the study of classical architecture, and sculpture in particular, and to this should be added painting and other crafts.

The history and practice of architecture is in some schools already taught, but it should be made a compulsory branch of study for every classical boy—in fact, for every boy. There is a movement from the Royal Institute of British Architects and other art societies to induce the Public Schools and the Universities to play their part in this direction. Regular instruction in art can only be secured in our present secondary school system by including this subject in the entrance and scholarship examinations. Some schools do this, and, as all important preparatory schools teach drawing, there should be no difficulty in this direction. Oxford, Cambridge, and the University of London provide in their school certificate and matriculation examinations a choice of five to eight different subjects in art, architecture and painting included; so the machinery is already in working order. It is only necessary to follow this up by an art paper on wide lines in the Honours Schools at Oxford and Cambridge, then at last some of the Public School boys would be given their chance for a fuller, intelligent appreciation of the fine arts.

That Sir Christopher Wren attached the greatest importance to art instruction is shown by a reference in the Christ's Hospital Committee book on November 24, 1692, which reads as follows: "It was observed by somebody that our English Artists are dull enough at invention, but when once a foreign pattern is set they imitate so well that commonly they exceed the original—I confess this observation is generally true. This shows that our natives want not genius but education which is the foundation of all mechanical Arts, a practice in designing and drawing to which everybody in Italy, France, and the Low Countries pretends more or less. I cannot imagine anything could be more usefully taught your children, especially such as will naturally take to it, and many such you will find amongst your numbers, who will have a natural genius for it which *it is a pity should be stifled.*"

You have all been told in the Press, and at meetings such as this, of your great responsibilities until you are weary of hearing about them, but not so repeatedly about your great opportunities; and it is surely now about time to see that these great opportunities are not wasted and that the Public Schools cease to be the dead-end of all art development.

You have formed societies—Hellenic and others—to cultivate and inspire yourselves; form them also in your schools to interest the boys in art and see that they are kept alive. The Hellenic Society never gets much beyond the admiration of Greek temples and theatres, the latter really not architecture at all as they have no constructive basis—they seem to forget there is also medieval and Renaissance art defined by eminent historians as belonging to the Dark Ages. There is a fund of thought in a lecture delivered by an eminent professor last April on board the s.s. *Lotus*. Some of you doubtless were present. The professor goes off the deep end in his admiration of the Venus of Milo which he candidly admits having seen only in a plaster cast—one of those three-foot-six affairs so frequently found decorating professors' and headmasters' studies; I feel this plaster industry would have perished years ago had it not been for the generous support of the scholastic profession.

Such professors are of little use to the cause of art, for they lack the artistic vision for which I am now pleading. It is remarkable at the present time how many high scholars are deficient in the most elementary facts of art. In a very large degree most of the crude ugliness in our streets is due to a lack of knowledge of the elementary principles of

architecture amongst those who have the position, and power, to influence taste. How badly our ancestors accomplished their duties, as guardians of public taste, is evidenced by the squalid buildings throughout the country franked by councils of presumably educated men without artistic vision, and erected by greedy speculators. There is hope for the future, a much brighter prospect if the training in art I am pleading for is encouraged; remember always the character and health of a people alters for the better as architectural and art surroundings improve. The London County Council is not blind to this fact when it decides to spend many millions on rebuilding the south side of the river and getting rid of houses which never would have been built if years ago our Public School system had possessed some art enlightenment. Gentlemen, may I most earnestly appeal to you all for a wider vision in this direction; let it no longer be said that schoolmasters are a race apart, self-satisfied and self-sufficient. I appeal in particular to the younger headmasters who are not yet encrusted with Victorian mould. Give the Public School boy a chance to develop his taste for real beauty; the future of this country's welfare is so entirely in your hands, as the boys now under your control must take their part, and a prominent one, in its future development. The Universities are also much to blame for their neglect of art; but still, the Public School boy makes the University, and should therefore carry up with him a better tradition of taste to be cultivated further as his general knowledge increases. I am not asking you to turn out practical artists—a few will always be found; even the present inelastic system will be unable to stem the tide of artistic genius that must always survive; but I do most earnestly ask you to cultivate the æsthetic sense in a general way, which I am sure is dormant in most of us. You will know best how to do this as circumstances will permit—I only offer a few suggestions. Get a better atmosphere into your schools; this might easily be done by improving the classrooms, dining halls, and school houses; get rid of the barbarous pitch-pine habit so prevalent everywhere, and don't imagine you have achieved the summit of fine art decoration by three washed-out Arundel prints and a bust of Socrates over an ugly pitch-pine bookcase. There is such a thing as beautiful furniture—acquire it. See that your prizes, both general and sports, are in better taste; tree calf, lavishly gold tooled, in vogue since the creation of the Headmaster's Conference. is still the fashion today, and it is not by any means the last word in good bookbinding. Improve also your sports prizes—in some of these the most hideous forms are displayed, and at considerable cost, in tortured silver. Useful articles in place of the now useless ones might be substituted, such as candlesticks, salvers, etc., of excellent Queen Anne patterns which can easily be secured. Remember that two oars placed crosswise over the mantelpiece or doorway cannot be good decoration. Do not mistake me; I am not tilting against sport of any kind. I have played and enjoyed most games but polo and pelota, and all of them indifferently, but sports were not designed to disfigure our homes with ghastly trophies. Some things one never forgets, and the horror of my headmaster's study haunts me still; the physical pain suffered there was nothing compared to the nauseating ugliness of his surroundings. Form an Art Society in your school, secure a good lecturer on architecture and general art, and include the subject in your school debates. See that your museums contain more works of real art merit and fewer savage implements and big game hunters' trophies; a few good pieces of furniture, etc.; such collections would grow if started on right lines. General education is safe in your competent hands, but I have my misgivings for art. I would, however, have you remember that for ten you can interest in Homer, Virgil, or Shakespeare, fifty or more could be influenced and improved, in a quarter of the time, by an intelligent study of Westminster Abbey, or any fine work of architecture. In medieval times no man was considered educated who did not possess a knowledge of architecture and the fine arts, and I see no reason why the same opinion should not hold good today; and such knowledge could easily be acquired, especially in the elements of architecture, during Public School life.

It is a subject of vital interest to the community; and is it not true that had such education been more prominent in the past we should never have had the squalid houses and flashy gin palaces that now disfigure, and disgrace, all our cities?

Any scheme of practical art instruction I must leave out of consideration. There is much to be said on this matter and no time to say it; and as an examiner of most of the Public Schools, and an inspector of some, I can only say it is in a not too healthy state, possibly due to want of encouragement from the headmaster. I am fortunate here in having a chief who is keen and who has extended to me a wide and intelligent sympathy, so we are not entirely in artistic darkness, but we could undoubtedly be better. I appeal to the rest of you for similar encouragement on the art side of your own school—in this race for scholarships one is apt to count a million and miss the unit. For those who think there is nothing in art and that it does not pay, let me remind you how it does, and has, in a remarkable way. In the Holford sale of pictures at Christie's last May over £572,000 was realized in two days, and £100,000 for a single picture has ceased to be a remarkable event. There is a room in a gallery in Florence, which you all know well, filled with the works of one Master which if they came into the auction room tomorrow would realize sufficient to buy up two of our largest Public Schools. I do not believe in this cry that we are only a mechanical age with no artistic sense; it certainly looks so, but I am loth to believe it is the truth; if so, it is our fault.

Great architecture has been described as crystallized music—it is more the crystallization of great thoughts which otherwise would be lost. In France in the thirteenth century it was a competitive battle of the Arts—Chartres, Amiens, Rheims, Beauvais, and others, all in this glorious contest—when every mason was a highly educated craftsman and the architect ruled them all, backed up by the generous support of a people interested in art. Commerce and art should ever be in agreement, but this does not mean that art should be commercial. Liverpool Cathedral is a happy instance of this union, and it shows a healthy spirit of adventure when a Gothic cathedral of such magnificence can be conceived and erected in this busy city of commerce—a memorial for all time to rank with the Gothic masterpieces of the world.

Human nature is the same now as in the Middle Ages, the brain cortex has the same cells, only some are perishing through neglect while others get abnormally developed; the art cells are starved through lack of proper nourishment due to our present educational system. The country looks to you gentlemen to see that the future generation is not left entirely destitute of all art enlightenment.

Oxford Revisited.

By Robert Byron.

Lest any should think this article too critical of the Oxford Preservation Trust, a body which may rightly expect strong support from all civilized people, it should be explained that the point which Mr. Byron aims to make, and makes very effectively, is that Oxford today, far from being the peerless city of our imagination, has little claim to be regarded as better than the rest of our semi-manufacturing, semi-commercial slums. The awful villa residences, the ramshackle modern street rows, petrol stations, and shops with their large commercial signs, have all but obliterated the peculiar atmosphere of one of the unique towns of the world, not to mention the nineteenth-century college buildings of which Keble is perhaps the crown. To sweep the mining camp away from the University is at present impossible, though much may slowly be done; but it would be ridiculous for those who have eyes to pretend that Oxford as a town today is greatly superior to Croydon or Burslem. All who are in a position to support the Oxford Preservation Trust should send their cheques to the Secretary, at Seymour House, 17 Waterloo Place, London, S.W.1.—Ed.

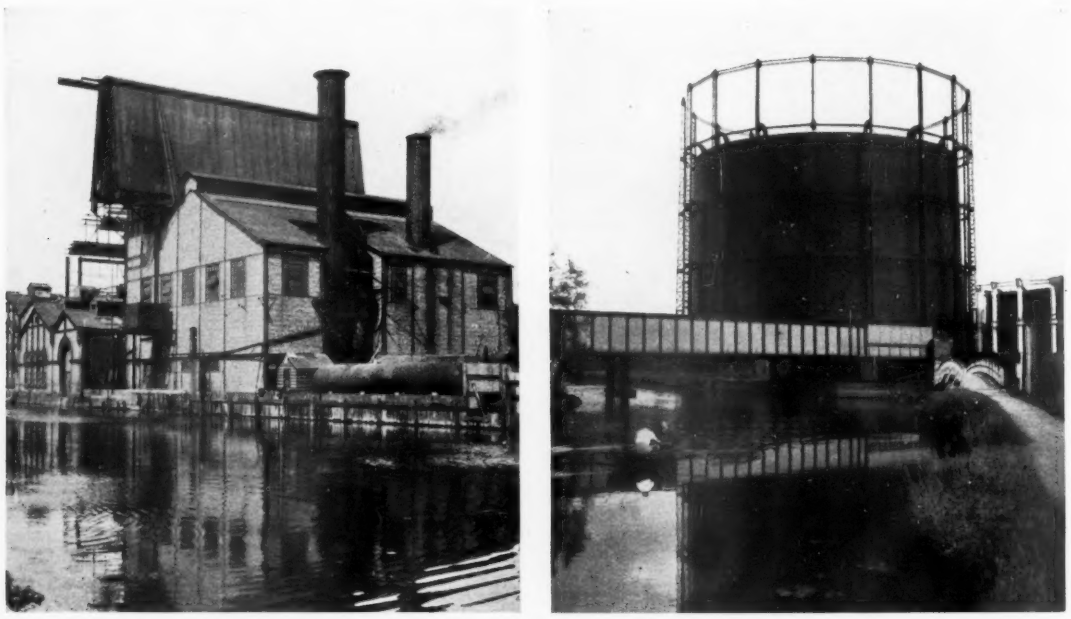
"TO help in saving from destruction the characteristic beauty of Oxford, to avert the danger of formless growth, to keep by wise preserve ancient buildings essential to the interests of its streets, to acquire for the public some of the more distant points from which the finest views of the City are enjoyed"—such, in the words of its manifesto, are the objects of the Oxford Preservation Trust, a newly-constituted body which is appealing for the sum of £250,000 to further them.

To the chief of these aims, the maintenance intact of that "green belt of park and meadow which girdles the ancient city," enlightened public opinion will unreservedly subscribe. Cooper's marmalade and Morris's motors constitute, without doubt, national, nay imperial benefits. But the foundation of similar industries may reasonably, without offence to patriotic virtue, be encouraged to arise in other and equally convenient localities. Even now, the undergraduate cannot take a country walk without first traversing labyrinths of semi-industrial slums, or interminable vistas of fantastic but depressing villa residences. No longer do the spires and towers glimmer, as de Wint painted them, white and mirage-like from the fat elms and deep green water-meadows of the Thames Valley. Instead, they pierce a smoke pall, fighting for predominance in the view with gasworks and chimney-stacks. Villas dot the hills. Great sheds expand over the unresisting flats. Suburbs encroach haphazard on the fields, buses with them. The Trust must get rid of these. This is the outstanding problem. Also lamp-post standards, hoardings, petrol stations, the bric-à-brac of commercial England. A limit must be set; a plan of development formulated for the future. These the Trust has undertaken. Let those who can, spare their guineas for its assistance.

But it is in relation to the already existing precincts of the University, to the core of the city itself, that half the interest of the problem lies. And before we investigate the immediate past, that nineteenth century which has given the place so peculiar and melancholy a complexion, some criticism may be offered concerning present activities. First and foremost, lovers of Oxford may well ask themselves, of what service is their support of any Trust, when they behold the ornament with which the authorities of Christ Church, at the instance of an importunate *alumnus*, have lately impinged upon the beauty of the most beautiful possession of Oxford and the most beautiful quadrangle in the whole world. It is true that a college interior lies outside the sphere of the Trust. But might not that small unison at least have raised a protest? Into the midst of the great green expanse, immutable, one had thought, in its Gothic austerity, there is now introduced a statue, a Mercury, perching in pseudo-classical incongruity upon a square gatepost that protrudes from the plain circle of water in the centre of the quadrangle. From the cornice of this grotesque plinth, in place of the single glittering jet that once rose ten feet in the air, a thin petticoat of water is exploded to deform still more, with its further squareness, the unhappy pond. The assertion that, in the eighteenth century, a statue of Mercury occupied the same position, is no defence. With regard to Gothic, we daily congratulate ourselves on having escaped from the limited appreciations of that epoch. Who

knows but that, next, some millionaire, in memory of an enjoyable week in Athens, will not be encouraged to rebuild the Parthenon. Is there no security against the well-meaning benefactor?

In the manifesto already quoted, it is stated that it is the Trust's intention to co-operate, as far as possible, with the civic authorities in preserving the interior of the town in its present character, and in averting the erection of inharmonious buildings for commercial and municipal purposes unconnected with the University. Even in this its proper sphere, the Trust's beginning has been somewhat injudicious. The charm of Oxford lies in her streets; the colleges would be masterpieces wherever they were. And it is in the demolition of the most picturesque and characteristic of all those streets, St. Aldate's, that the Trust is at present exuberantly co-operating. Already it congratulates itself that a large open space has been created to display the hall of Christ Church, a building of the worst architecture that ever flourished in our islands, which might with advantage have remained hidden. The " space " in question, acquired at great cost, is devoted partly to setting off a row of imitative gates and railings, which look, like the statue, as if they had been bought ready-made from the nearest firm of landscape gardeners; and partly to that squalidest of enclosures, a car park. In compensation, the top of St. Aldate's has disappeared; while the traffic congestion, from which the city suffers acutely, is no wit relieved owing to the bottle-neck at Carfax, which no vehicle that enters the town can avoid. Farther down, the houses in the same street, already marked for destruction, are among the oldest in the city, many of them dating from the fifteenth and sixteenth centuries. Only last year an ancient synagogue, built immediately after the lifting of the ban against the Jews by Cromwell, was pulled down to make room for a vile red-brick clinic, of no greater size than its predecessor and set back from the road, thus further deforming the street in a fictitious effort to relieve a traffic problem that cannot ever be relieved without the construction of a by-pass round the town. Here is where the Trust should interfere, rather than, as it has done, encourage. After St. Aldate's may come Holywell. And all the old houses of the town will have disappeared. A certain hope, it is true, may be derived from the Trust's self-appointed function of architectural invigilator; though who among the list of Trustees may be qualified to exercise his taste in so important a matter is not apparent. For the history of the past three-quarters of a century tells us that it is not the factories and slums only which constitute the blots of Oxford, but buildings erected under the patronage and minutest care of the greatest minds of their age. The tourist, and even the resident in Oxford, avert their eyes from these extraordinary structures and pretend to themselves that they do not exist. Let the Trust, however, take warning by them. In casual talk they may be funny. But they illustrate in a poignant manner the tragedy of the last century, when all the resistance to industrialism, the bitter, despairing protest of nine centuries, was focussed in Oxford. The present may be barren. But let it not perpetuate monuments to its own emasculate martyrdom.



". . . No longer do the spires and towers glimmer, as de Wint painted them, white and mirage-like from the fat elms and deep green water-meadows of the Thames Valley. Instead, they pierce a smoke pall, fighting for predominance in the view with gasworks and chimney-stacks . . ."

In the whole history of European art there has never arisen a more peculiar phenomenon, a more inexorably sterile yet pathetic cul-de-sac, than the cultural products of Britain in the nineteenth century. Other countries had their romantic revivals; who would wish to steal the laurels of Viollet-le-Duc or Ludwig of Bavaria? But this phase for them was more the offspring of satiated dilettantism than any deep-rooted expression of national feeling. For while, with us, the Pre-Raphaelites were labouring with dog-rose and bramble, in France impressionism was already in being. How came our forbears to be thus divorced from the general trend of cultural development, to be a laughing-stock both for contemporaries and posterity? It is this question which the studies evoked by the recent Rossetti centenary have left unanswered.

Classicism was dead. Already as early as 1727 the first pin-prick had been dealt by Horace Walpole with Strawberry

The inevitable Nonconformist spire.

A period essay in the art of the broken sky-line.

Hill. The Regency saw a fleeting rejuvenation, borrowed from that eternal monkey-gland of architects, the Parthenon. But, while in art the Elgin marbles (aproned according to Biblical prescription) were doubtless responsible for that reinforcement of naturalism which clouded the intelligence of the whole century, in architecture the models of the ancients, with their neat pillars and refined, balanced ornament, were no longer adequate to express all the confused hankerings and dissatisfactions which filled the mind of our nation. In England, it must be remembered, the Industrial Revolution was inaugurated. And the English, inundated on a sudden with smoke and slums and sweated labour, bore the first shock of a realization which was to come in turn to every country; that the world of their fathers was disappearing as they stood. Prophets, young and old, arose in rebellion. As the iron beast rushed between the fields, poets in contrariness exulted in the daisy at its wheels. The horse, long recognized enemy, became man's noblest, faithfullest friend as soon as his displacement was foreshadowed. Only Turner, gone mad, painted "Rain, Steam and Speed," to vouchsafe artistic sanction to the new age. Frith, on the other hand, treated Paddington Station in the anecdotal manner of a posting-house. Ruskin, hating trains, was acclaimed the leader of the prophets. The Pre-Raphaelites followed. But it was not only in art that the revolt was apparent. Mentally, the aching soul turned to religion, to organized selflessness and thought for others, tempered with the cheap emotionalism of the Roman Church. And the centre, the fortress of these most historic of lost causes, was Oxford. Here the spirit of the age was translated into stone and brick with the accuracy that architecture always achieves in this respect.

A *GOTHIC* dwelling-house in Norham Gardens, *c.* 1880.

The Anglo-Catholic *SEMINARY* in Norham Gardens.

The backwaters of an ancient University town.

The tide of the second Romantic Revival, or rather the Industrial Reaction, was unloosed in 1857, with the foundation of the new Museum at Oxford. A vast controversy had centred round the project, in which, it will be remembered, Disraeli ranged himself "on the side of the angels" as an anti-evolutionist. Convocation, having granted money for the installation of gas-pipes, refused that for burners. At length, however, thanks to the persistence of Sir Henry Acland, whose pamphlet on "the Oxford Museum" remains the classic memorial to the chaotic mixture of art, morals, and utilitarianism which swayed the emotions of his contemporaries, the work was actually in hand. Out of thirty-two plans, that of Messrs. Deane and Woodward was chosen, the latter gentleman being, we learn, "a man of lovable nature." The design, at a time when Ruskin was inveighing against "commonplace and contemptible imitations of the Italian masters," was not unnaturally Gothic, though whether of the Rhenish or Veronese variety is still undecided. But what matter, when, as Sir Henry Acland points out, "in respect of capacity of adaptation to any given wants, Gothic has no superior in any known form of art, of any period or country"?

The building remains today in all its elaborate and pristine glory, a curry of variegated slate, home-grown marble, and amateur carving. But let us rather look with other eyes; let us waft ourselves upon the excitement of its original contrivers. In the centre is a large court with a glass roof. Here it was intended to perpetuate a lasting monument to the scientific spirit of the age. The monument is lasting, and commemorates in fact that extraordinary period of which only Britain drank to the full, when the rationalization of natural phenomena had driven all men out of their minds. The glass roof was supported on wrought-iron spandrels and cast-iron pillars, the latter being "due to the admirable skill of Mr. Skidmore of Coventry" — immortal name henceforth! There was thus achieved, says Acland, "an harmonious union of the ironwork of the nineteenth century with the refined architecture of the Middle Ages." Let the student also note in passing that there "nestled in the trefoils of the girders, leaves of elm, brier, water-lily, passion flower, ivy, holly and many others." This foliage, translated into metal, seems to typify the age. The plants are chosen, either for their rank in the simple hedgerow, or else for their absence of coherent form. There rise instantly, in ghostly analogy, Wordsworth and Blake.

Round the courtyard were arcades, supported by marble shafts with carved capitals and corbels. The shafts were arranged to represent the various geological formations of our islands; the carving, their flora, but scientifically classified. Thus the shaft of "Devonian limestone from Torquay" boasted a capital of "Pandanus (screwpine)" [*sic*], together with corbels of "Sagittaria and Cyclamen," all these representing a family of God's plants known as Pandanaceæ. On the other hand, a shaft of soft Mountain Limestone from Co. Limerick was surmounted by a capital of "wheat, barley, oats, Indian corn and sugar cane (with sparrows)." There were "grey and red granite from Aberdeen, syenite from Charnwood Forest, mottled granite from Ben Cruachan, green serpentine from Galway, rock lava from Killerton." "Architects and builders, sculptors and craftsmen, all were determined to produce something representative and unique."

If the visitor, traversing the precincts of the Museum, can detach his eyes from "the laboratory for chemical students modelled on the Abbot's kitchen at Glastonbury" — probably the most positively astonishing building in the world outside Angkor — he may observe that on one side of the central tower only four of the numerous Venetian-Gothic-arcaded windows are carved, and on the other only two. This haphazardry, fantastically incongruous in a building which cries

Floreat Subur-rbia.

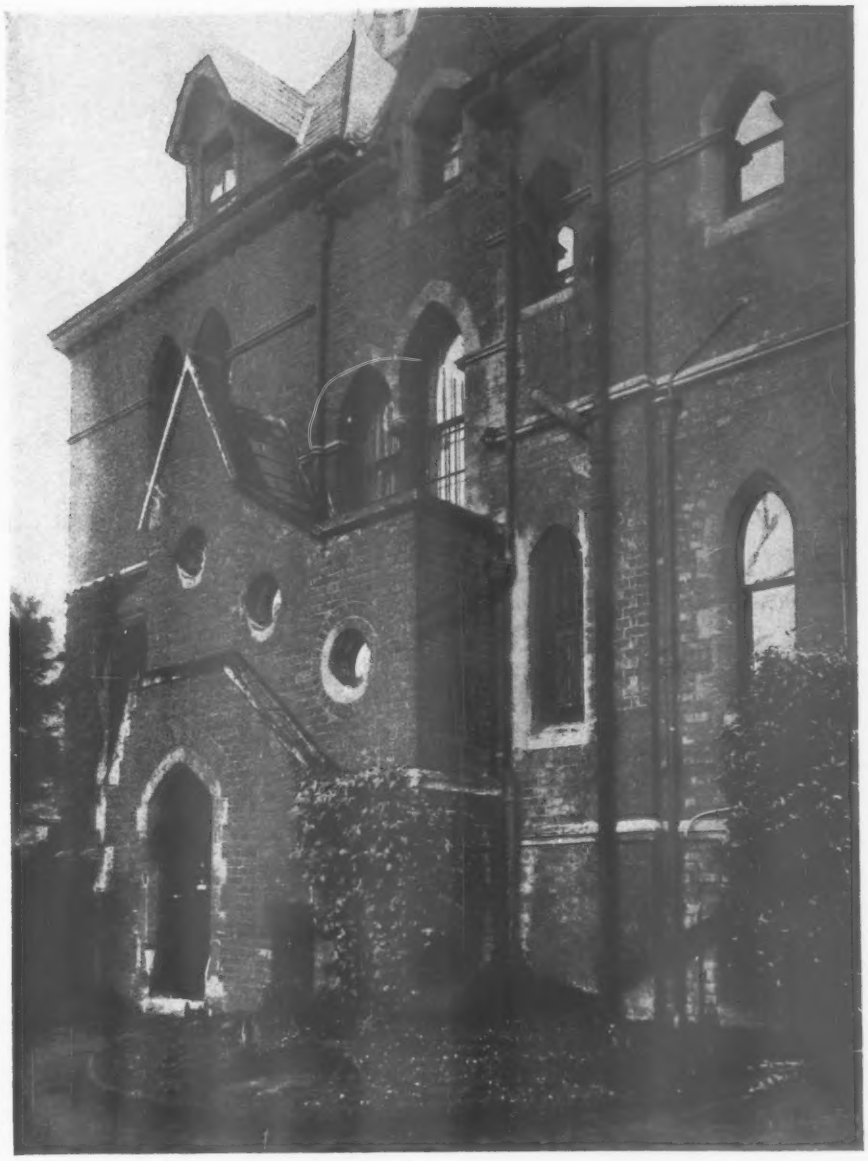


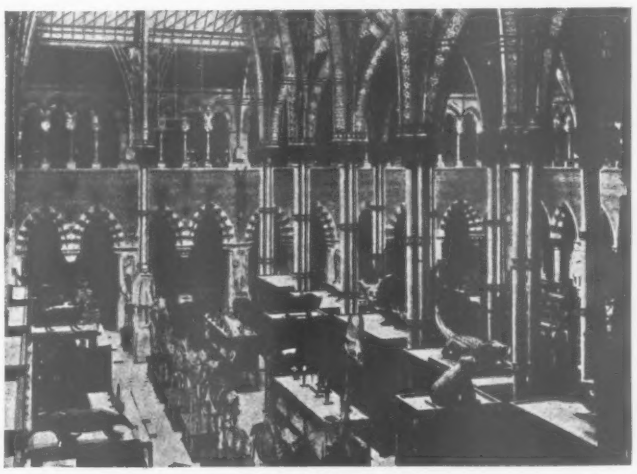
Plate II. March 1929.

FLOREAT SUBURBIA.

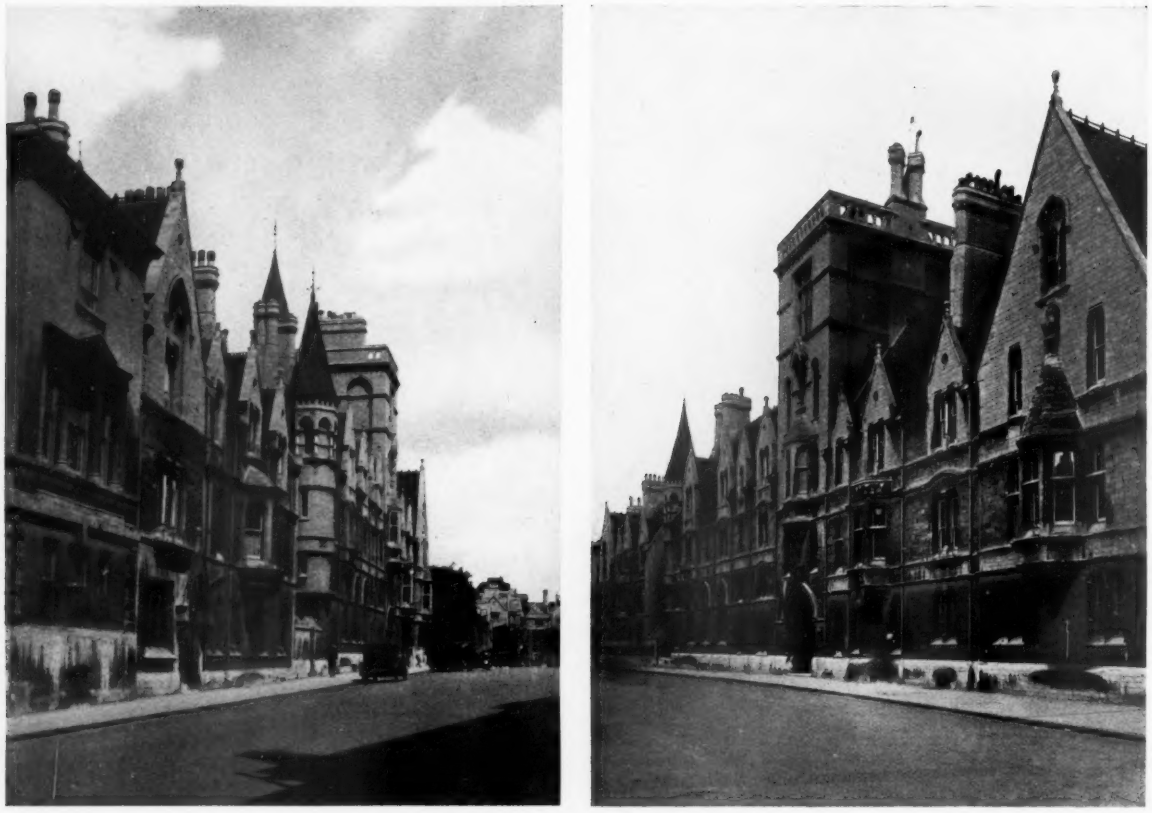
A certain important person once described Oxford and Cambridge as places where young men go to live for three years. This excellent definition naturally provokes the question, In what surroundings do they live? It is no doubt with becoming pride that the Oxford authorities point to such admirable examples as the house illustrated above, whose beauties the English language is hardly adequate to describe.

Left: The *MEADOW BUILDINGS* of Christ Church. *Centre:* The *LABORATORY* for Chemical Students, *modelled on the* Abbot's Kitchen, Glastonbury. *Right:* The *MUSEUM*.

industrial exactitude from lightning conductor to porch, was due to a system inaugurated by Ruskin, of fostering the individual craftsman, and leaving him unhampered with an architect's design. The functionary whose simple genius was loosed upon the Temple of Science, in this case, was an Irish workman called James O'Shea—may his memory be green for ever—who wrote that he "*would carv every Jamb for nothing for the Sake of art a Lone—rather than Lave them.*" For what reason this breadth of intention was subsequently belied has not transpired. Ruskin, despite his faith in the untutored instincts of the soil, at one time hoped to persuade Millais and Rossetti to "design flower and beast borders, crocodiles and various vermin." Meanwhile, perhaps, a greater artist than any was at work within. Writes Sir Henry Acland: "One room has been illustrated by a large geological painting of the Mer de Glace, and by one of the lava streams of Vesuvius; these are due to the leisure hours of a parochial clergyman, the Rev. R. St. John Tyrwhitt." For those who were unable to contribute either with hand or idea, opportunity was given to the purse. Places were arranged for statues, of which Queen Victoria presented the first five. Mr. Gladstone's name was also "prominent in the list of subscribers." Thus Ruskin might say when all was finished—in so far as it ever was—that the Museum was "literally the first building raised in England since the close of the fifteenth century which has fearlessly put to new trial this old faith in Nature, and in the genius of the unassisted workman, who gathered out of Nature the materials he needed." The first building since the fifteenth century; and the last for all time. The cult of Gothic, of everything in art that seemed, by reason of its very irrelevance, to offer stoutest barricade against the forces of the new age, was in full tide. It was as though Maximilian of Mexico in his prison cell had striven to avert his execution by reviving the portentous etiquette of the Byzantine Augusti. In the same year as the Museum was founded, Butterfield's new Balliol chapel was opened as a memorial to Dr. Jenkyns. "A poem in stone" it was voted by contemporary taste. "Are there," asked Ruskin, "any students of Balliol devoid of gratitude for the kindly munificence of the man who gave them the beautiful sculptured brackets of their oriel window?" This sentiment can hardly have been echoed by those of Trinity, whose front quadrangle with the apple-trees has been utterly spoilt by the resulting façade reared on its west wall. Butterfield, however, was Anglo-Catholic. At Merton the old college grove was destroyed to make place for a block of horrible austerity from the same hand, enriched with all the familiar battlements and pointed arches—*clichés* carried even to the new lavatories opposite. Only the neighbouring Meadow Buildings of Christ Church next door can compare, even in Oxford, with this Merton block for terrifying, unredeemed ugliness. And they, sponsored by Ruskin and designed by the same firm of architects as were responsible for the Museum, boast at least the convenience of balconies for the delinquent but agile undergraduate. Meanwhile, the old Balliol, with the exception of a small eighteenth-century block, was in process of total disappearance. Funds were blackmailed from the undergraduates by Jowett himself. And the present buildings arose in all their turreted frivolity, reminiscent of the London Law Courts, but lacking the saving black and white



The *MUSEUM*.



BALLIOL from the Broad.

KEBLE Chapel.

of Portland stone. From their completion dates the decline of the college. Finally, the climax was reached in the new foundation of Keble, where "young men, now debarred from university education, might be trained in simple religious habits." Here Butterfield ran his ultimate riot in coloured brick and coloured slate. And simple religious habits have been satisfactorily engendered.

Meanwhile, as the town was spreading into the country, unchecked by the proposed purchase of surrounding land about which the colleges could come to no agreement, Gothic, both Rhenish and Venetian, went with it, to house chimera, and in the dim future it will take flesh, as all great ideas do.

The essentials of a Restoration plan are three. First and foremost is the construction of a by-pass. Without it the problem of the main road traffic which at present renders the streets impassable cannot be solved. To that end alone all so-called planning should be directed. The second is the drawing-up of a definitive list of all the houses and monuments in the town worth preservation. The structure, internal and external, of each building should be examined, and a plan formulated, if deserving, for its preservation and

The Edwardian-Jacobean *TOWN HALL.*

An Oxford *CORNER.*

the dons and their families and start a canker in their intellects which the common sense of modern æsthetics has yet to eradicate. Shops followed suit. As the century drew to its close, classical ornament was once more uttering husky pipings in the mêlée. But to classify the buildings of the Edwardian era, such as the post office or the examination schools, is scarcely possible. Not even the psychological motive is apparent in them—save in so far as they express a consciousness of the pathos of the immediate past, and a determination to seek refuge from it in the same bastard style as that with which the Elizabethans and Jacobeans escaped from the same trammels. Thus Oxford, like the other fine towns of England—Cambridge, Bath, and Cheltenham—was ruined. The buildings are with us. What is the remedy?

The objects of the Oxford Preservation Trust have been stated. Excellent as they seem, in fact they touch only the fringe of the problem. They are concerned with the preservation of as ugly a blot as the English landscape can show. Their name and purpose should be changed to *Restoration*. Let them hold to that clearance of excrescences. This once accomplished, the Trust could no longer co-operate with clear conscience in the demolition of one of the few genuinely medieval streets in England, such as St. Aldate's. Even now, houses containing all their fifteenth-century carving still in place are marked for destruction, simply because they are tenanted by the poor and disfigured by mean shop fronts. Finally, another list should be compiled, to include all buildings crying for immediate destruction. It will be long yet before such piles as Keble can be laid, and the Museum, indeed, deserves to remain as a monument to a purely English phase of æsthetics, a precious historical document. But when next a space is needed for some such institution as the Bodleian extension, let the authorities take the opportunity to remove, not a slum awaiting conversion into one of the sights of the city, but a festering colony of Ruskinian villa residences or a block of offices and restaurants designed by an age gyrating in search of a taste like a cat its tail. Let the authorities also take warning from the monuments of their predecessors, and employ artists rather than professors to determine the form of such additions as are necessary.

A History
of
The English House.

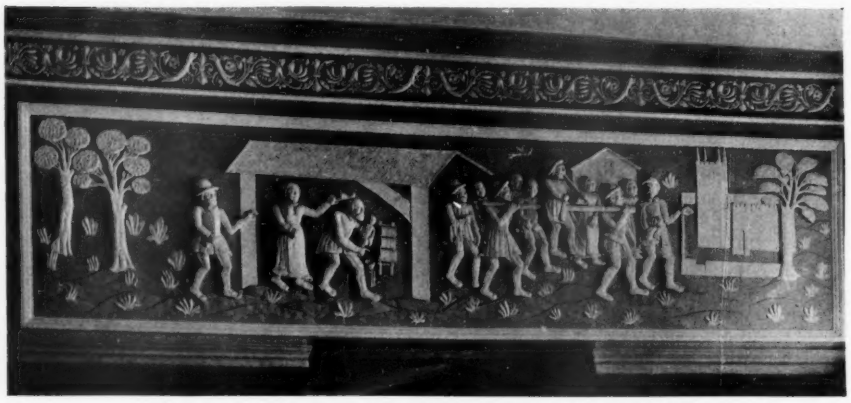
By Nathaniel Lloyd.

XII[1]—The Sixteenth Century *(Continued)*.

KINGS and *QUEENS*:

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

FIG. 250.—*The panel tells a story of the skimmington as practised upon the henpecked husband of a shrewish wife. In this case the wife has caught her husband drawing beer whilst in charge of the baby, and hits him over the head with a shoe, making the poor man drop the spigot, causing leakage, which he vainly tries to stop with his finger. The friend who has seen the episode, reports to neighbours, who seize the henpecked husband and carry him round the village on a pole, forcing him to play a pipe to their derisive chanting.*



Early 17th century.

Queen: Elizabeth.

FIG. 250.—A plaster panel at the upper end of the great hall at Montacute House, Somerset.

FROM time to time reference has been made to the lining or seeling of rooms with wainscot, and instances have been quoted from contemporary records. The practice seems, however, not to have been general until the sixteenth century, when it became so popular as, ultimately, to supersede wall hangings. In the section dealing with the fifteenth century allusion was made to the development of wainscot into the linenfold panel. The subject has been dealt with elsewhere[2] in detail, with illustrations of many stages of this development, all of which cannot be reproduced here. As pointed out in the fifteenth-century section of this history, there are no really early examples of wainscot, such as those of which we read, in existence; but there are late fifteenth-century instances which are of early character. Fig. 251 shows one of these in a house at Rye, Sussex. The boards overlap in the manner known as clapboarding, but each board has one feather-edge and one edge grooved. When the feather-edge of one board is fitted into the grooved edge of that adjoining, the boards present a smooth surface on one side. In some instances the smooth surface, broken only by a fine and accurate joint, is presented to the room and the overlapping face turned to the wall. Such a smooth surface was admirably adapted to decoration in colour. Similar clapboarding exists where the boards, still overlapping, have been grooved to form a surface of hollows and sharp ridges as in the example in Fig. 253. This is the kind of wainscot described as made of wavy wood ("lignis undulatis facta")[3] and not linenfold panels, as has been supposed. The ribs run through from the cill to the moulded bressumer beam above, against which they butt. Such moulding in hollows and ribs is often found in fifteenth- and sixteenth-century doors, a simple instance of which appears in the hall door of Yanwith Hall (Fig. 183), where they are stopped at the top, for joiners were not content to allow their mouldings to run out without stops, and, from plain ribbing, arrived at the carving of simple stops. A further stage of such development is shown in the panels at Paycocke's House (Fig. 252), where there are three kinds of stops to the ribs, none of which is true linenfold. The long panels in the entry at Compton Wynyates (Fig. 254) also have stopped ribs but no folds, but slightly developed folds appear in the panelling of the screens (Fig. 255). Fully developed folds appear in the panelling at Thame Park (Fig. 261) and in the panelling of the hall at Magdalen College, Oxford (Fig. 256), where the margins of the perfect folds have border stitchery represented by slightly incised and punched work.

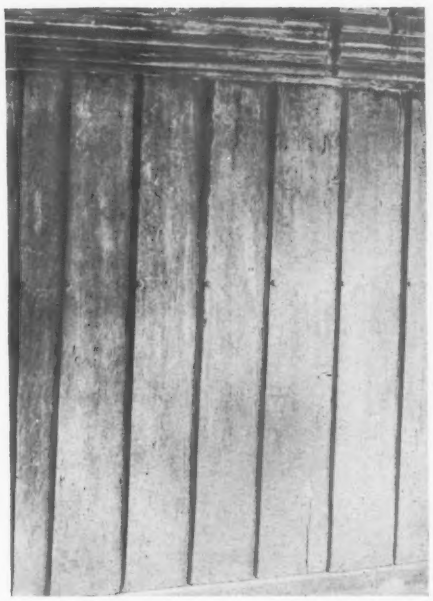
Another evolution of the raised rib was the X form, beginning as a simple, central rib, each end of which bifurcated in ogee branches to the corners of the panel board, and developed into elaborate designs enriched with cusping, tendrils and vine pattern. Recent writers have suggested that this type of panel was inspired by the curling corners of a sheet of parchment and, accordingly, have called it the parchemin panel.

Contemporary with the linenfold and parchemin panels (late fifteenth and early sixteenth centuries) was the panel having a roundel in the middle, the roundel being furnished with a head in profile, with a shield of arms or with other device or decoration, as in the upper range of panels at Thame Park in the Abbot's Chamber (Fig. 261). Such panels were usually of Italian design—certainly Renaissance in character.

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

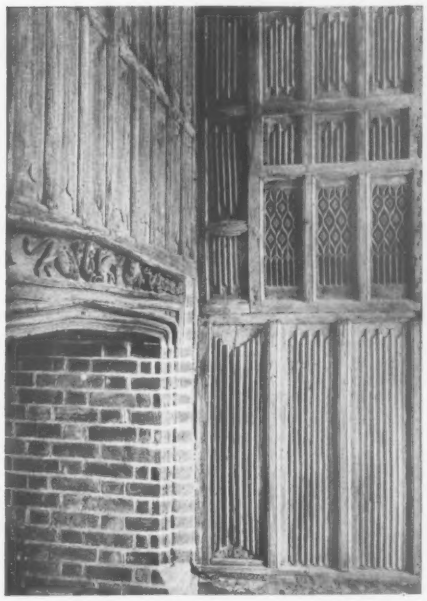
[2] *Wainscot and the Development of Linen Pattern Panels*, by Nathaniel Lloyd, *Burlington Magazine*, November 1928, p. 231 *et seq.*

[3] *History of Cambridge*. Willis and Clark, vol. i, p. 253.



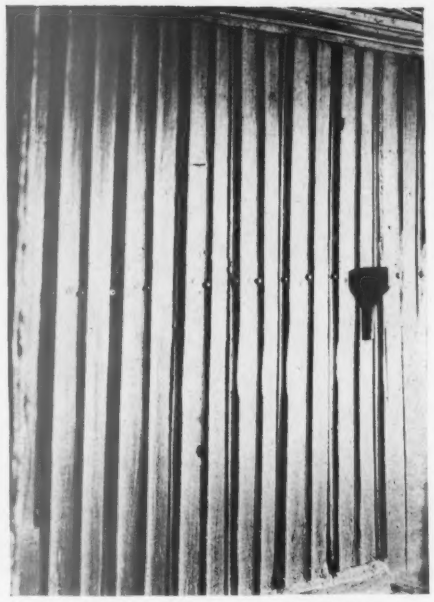
Late fifteenth century. *King :* Henry VII.

FIG. 251.—A house in Church Square, Rye, Sussex.



Late 15th or early 16th cent. *King:* Henry VIII.

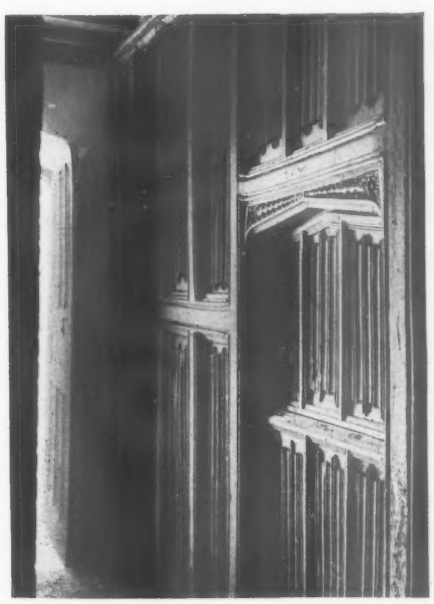
FIG. 252.—Paycocke's House, Great Coggeshall, Essex.



Sixteenth century, but of an earlier type.

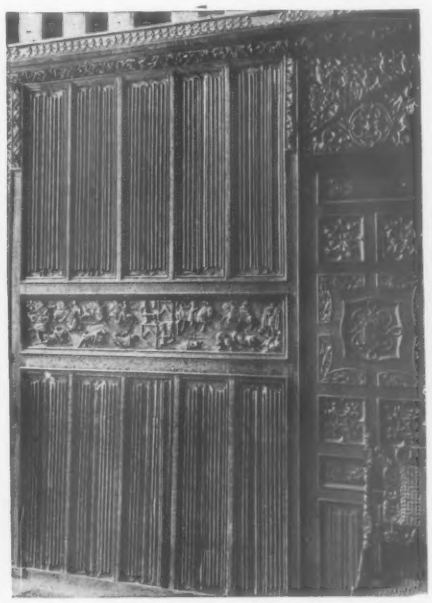
FIG. 253.—Strawberry Hole Farm, Northiam, Sussex.

FIG. 251.—*An early type of wainscoting of oak clapboards tongued and grooved, overlapping on the front and flush at the back, and nailed to a rail in the wall with square-headed studs.* FIG. 252.—*The framed oak panelling has ribs stopped in three ways, but none of them is similar to the true linenfold panel. The lintel over the fireplace is of oak.* FIG. 253.—*An oak clapboard wainscot moulded with ribs and wide hollows, the* lignum undulatum *of medieval chroniclers.*



Early sixteenth century. *King :* Henry VIII.

FIG. 254.—Compton Wynyates, Warwickshire



Early sixteenth century. *King :* Henry VIII.

FIG. 255.—Compton Wynyates, Warwickshire.

c. 1541 *King :* Henry VIII.

FIG. 256.—The hall of Magdalen College, Oxford.

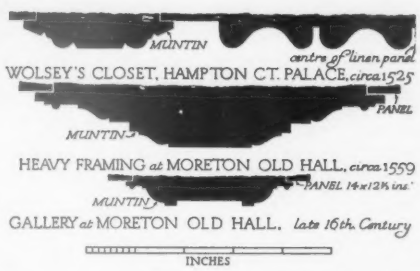


FIG. 257.—Comparative sections of panel moulds.

FIG. 254.—*The entry, which is under the gallery, looks towards the doorway leading to the court. The panelled door leads to the lower-end offices. The linen panels of the partition are very tall, and the framing is mitred with masons' mitres—a sure sign of early work. The development of these panels from the plain, earlier ones to be seen at Ockwells Manor* (FIG. 182) *is obvious, but there were intermediate stages of development.* FIG. 255.—*The doors which fill the openings in the screens in the great hall are modern.* FIG. 256.—*In this illustration of true linen panels, the folds imitate those of cloth. The margins of the linen folds are punched and incised to represent a stitched border—the fullest stage of linen pattern development. The panel mouldings are worked out of the solid, and are not applied.* FIG. 257 (*Top*).—*Sections of characteristic linenfold panelling;* (*Centre*) *See* FIG. 245.—*Heavy framing;* (*Bottom*) *See* FIG. 270.—*Usual Late Elizabethan panelling, of which the mouldings vary considerably.*

Photo by courtesy of the Victoria and Albert Museum.

c. 1575. *Queen :* Elizabeth.

FIG. 258.—Sizergh Castle.

House, *c.* 1580–1601. *Queen :* Elizabeth.

FIG. 259.—Montacute House, Somerset.

FIG. 258.—*The lower portion of the wind porch is divided into geometrical panels, and the upper portion with arcaded panels between classic columns. The walls, which are of earlier date than the wind porch, are panelled in different heights to the latter, with geometrical panels below and arcaded panels with pilasters above. Most of the large pilasters are divided to correspond with the horizontal divisions of the panelling. The designer has departed from the classic orders, and has been influenced by Flemish work. The inlay is profuse and is in light and dark poplar and bog oak. The plaster ceiling is of the fan and pendent type, the geometrical panels being embellished with coats of arms and ornament. The plaster frieze is a repetition of floral and scroll work, with cherubs at intervals.*

FIG. 259.—*In this doorcase and door of a bedroom at Montacute, there are a number of elements current in woodwork of the early seventeenth century. The pilasters of the Order are inlaid, and the spaces between the inlaid areas are furnished with applied panels, in the centre of each of which is the faceted ornament which developed later into the rounded cabochon. Both arcaded and rectangular panels are introduced into the door. The postilion's boots are of mid-seventeenth century date.*

FIG. 260.—*The panelling and doorway are amongst the richest examples of the woodwork of their period, and form a contrast with the simpler square panels found in small houses which were built during the same period as that of Ockwells Manor* (FIG. 279).

c. 1601–1610. Elizabeth–James I.

FIG. 260.—Burton Agnes Hall, near Bridlington, Yorkshire.

Early panelling—approximately up to the middle of the sixteenth century and some, of course, much later—was often made in sections four, five, six or more panels wide, no attempt being made to cover the joints where sections butted one against another. Often at this point the stiles were halved, the joint coming down the middle line of the complete stile; but in other cases the stile was double width, i.e. there were two stiles together where sections joined—a clumsy piece of workmanship. To hide this, strips of wood in the form of pilasters were applied — a Renaissance feature which became general in time. At first, the divisions of the pilasters bore no relation to those of the panelling, as at Sandwich (Fig. 272), where the only division of the pilaster that corresponds with the panelling is the cap, and that only approximately. At Burton Agnes Hall (Fig. 260), the mouldings of the pedestal cap are carried round the room as a horizontal division of the panelling, but the pilaster, its cap and the entablature of the doorcase have no relation whatever to the wall panelling. The designer of the unscholarly but interesting room from Sizergh Castle (Fig. 258) was more precise, though he bungled over the relation of his pilaster caps to the frieze, owing to his arcaded panels being too tall for the cap mouldings to be carried round the room in the same way as those of the pedestal cap and base. The fact is that all these examples were efforts of men who were handling unfamiliar motifs based upon imperfect appreciation of the designs of foreigners or copied from pattern-books by bad designers. They are the lisping adventures of children attempting a new language, and should be regarded as such and not criticized too literally. Another detail which was developed imperfectly during the last quarter of the sixteenth century was arcading, of which Figs. 258–260, furnish illustrations. The rectangular centre panel surrounded by four L-shaped panels formed by applied mouldings is seen in Figs. 258, 259. Several forms of raised centres to panels appear at this time; those over the mantel at Sandwich (Fig. 272) are inlaid with exploits of Samson, and the pilasters of the doorcase at Montacute (Fig. 259) have panels with raised centres of pyramidal or faceted form. Much panelling during the sixteenth century and after was coloured with pigments, and this taste for colour was shown also in inlays of light and dark woods. Poplar and dark oak were commonly used, but fruit-tree woods (especially later) were frequently employed. Amongst the subjects illustrated where inlay was employed are those of Gilling Castle (Fig. 246), Sizergh Castle (Fig. 258), and the important fireplaces at Sandwich (Fig. 272), where, in addition to the figures to which reference has been made, there is much floral inlay and in the lower frieze spirited representations of hounds in motion. An uncommon practice in England, but a popular one at this time in Flanders, was the use of spiral shavings embedded in glue, out of which the three columns in the middle of this overmantel are turned. They reflect light, so that the spirals within do not come out in photographs.

FIG. 261.—*This early sixteenth-century apartment is a valuable survival of its period. The fireplace has the late type of "four-centred" arch. The linenfold panelling is fully developed, but lacks the incised and punched representation of a stitched border. The panelling was put in by Abbot Robert King* (*c.* 1530), *and his name and mitre appear on the upper panels on the right of the porch; the arms are missing, however, having been cut away when the panels were mutilated. The ceiling of the apartment is shown in* FIG. 268

c. 1530. FIG. 261.—The Abbot's Lodgings, Thame Park, Oxfordshire. *King:* Henry VIII.

Most panelling of the second half of the sixteenth century, in large houses as well as in smaller ones, was of the kind at Moreton Old Hall (Figs. 270, 271), and in others illustrated. The panel moulds of these simple and slightly oblong panels varied enormously with time and locality, but the mouldings shown in section in Fig. 257 are typical.

In some mid-sixteenth-century rooms the panelling has framing of massive character, as that in the parlour at Moreton Old Hall (Fig. 245). Panelling in the same house (as that in the gallery, Fig. 270), put in later in the century, has the conventional slighter framing.

The following contract for joinery—piece work, *c.* 1580, illustrates the methods of the period:—

> Xpopher Saydgfeld hath tayken by great the parloure floure at the upper end of the hall pfectly to finish and laye (to mak and set upp the portall workmanly to the height in every respect) and to seall the same parloure rond about wth frenche panell foure foot and tene ynches hye according to a patterne drawne for the same with base and arketrave and to set a cornish uppon the topp of the (flour) rom foure ynches in breadth dounward or mor and to mak a portall of the same frenche panell to the hyght of the flour to be set upp and workmanly finished in everye respect and to mak for the topp of the same arketrav frisse and cornishe and tow dores on for the portall and on other for the lytle wayneschot chambr

Late 15th or early 16th century.
Kings :
Henry VII and VIII.
FIG. 262.—Compton Wynyates, Warwickshire.

Late 15th or early 16th century.
King :
Henry VII.
FIG. 263.—Paycocke's House, Coggeshall, Essex.

FIG. 262.—*The hall roof, of which this is a view looking towards the lower end above the screens, was brought to Compton when Fulbroke Castle, near Warwick, was destroyed. It was furnished with a louvre for the escape of smoke from the central hearth. All the roof timbers are moulded with the rounds and hollows found in contemporary beams and joists, as at Moreton Old Hall* (FIG. 245). FIG. 263. *The rich carving of the soffits has parallels in other East Anglian houses. As in contemporary floors, the spaces between the joists are about the same as their widths. Where the beams and joists are not square in section, they are laid flat, and not on edge as in modern practice. These details are sure indications of medieval work.* FIG. 264.—*Sometimes joists are rebated for floorboards as in this section. In East Anglian cottages reeds and plaster have been used instead of boards.*

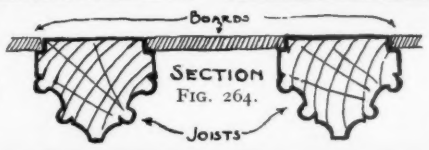
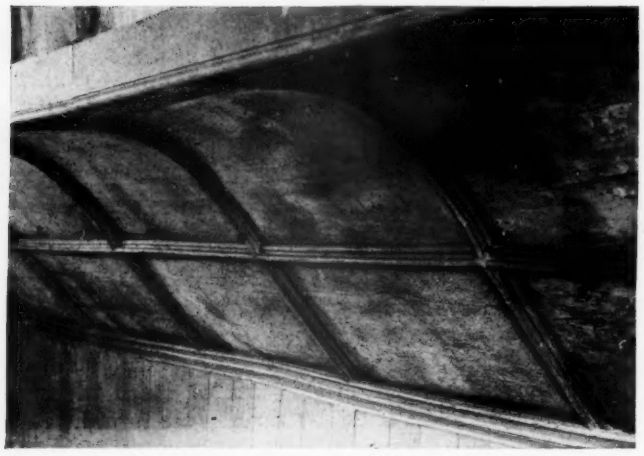


FIG. 264.



Early sixteenth century. *King :* Henry VIII.
FIG. 265.—Compton Wynyates, Warwickshire.

c. 1525. *King :* Henry VIII.
FIG. 266.—Cardinal Wolsey's closet at Hampton Court Palace.

FIG. 265.—*Another ceiling treatment (also applied to flat ceilings) consisted of thin boarding tongued and grooved, upon which moulded strips were applied dividing the area into panels. In this treatment can be seen the forerunner of later decoration in plaster. Sometimes carved wood bosses were introduced at the intersections of the ribs.* FIG. 266.—*The design of the ceiling and frieze is Italian in character and is a very early example of this kind of ceiling treatment in England. The moulded papier-mâché panels are divided by moulded wood ribs. The bosses at the intersections are also of wood, but the leaves at these angles are of lead.*

the steapts that fall into the portall and the steapts for the window and to mak towe dores (and hang thē up) for the (dores) turrit at the bridg end the one to be hong upp to shut and the other to stand and a (playn) coberd at the great chambr dore with arkatrave frisse and cornish as himself shall think fytte for yt plac and me the doing hearof to hav in money VII^{li} XIII^{s} IIII^{d} wth meat drink and lodging for himself and his folkes tembr naylles glew (or any other things to be fond) and tene groats to by him candles all at yor la charges but only his work to be payd at thrye sondyr tymes vizd &c. &c.[1]

It will be seen that references are made to three descriptions of woodwork—"frenche panel," which, it has been suggested, was panelling with mitred joints, instead of with masons' joints, but may equally probably have been panelling of some new fashion; "wayneschot" in a "lytle chambr," probably boarding such as illustrated in Fig. 251; and a "coberd," the design for the details of which were to be "as himself shall think fytte." This is a clear instance of detailing being left to the craftsman.

Instructions from Elizabeth Cavendish: "To my servante Francys Wytfelde—Cause the flore of my bedchamber to be made even either with plaster claye or lyme."[1]

Medieval roofs and ceilings were of three main types: (1) The vault (usually of stone) divided into panels and

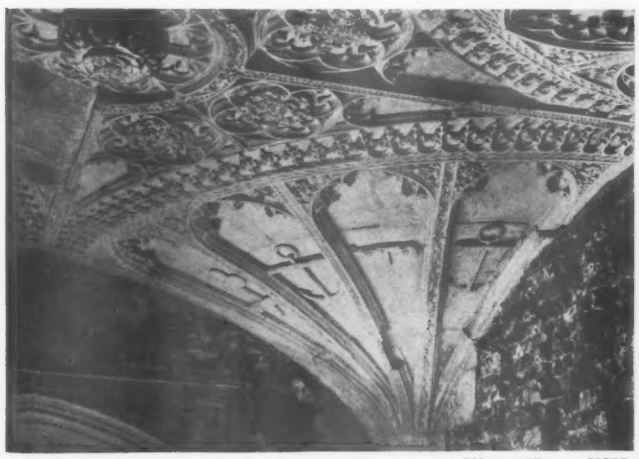
[1] *Archæologia*, vol. 64, p. 357. "Bess of Hardwick's Buildings and Building Accounts," by Basil Stallybrass.

[1] *Archæologia*, vol. 64, p. 357.

carved with bosses and devices in the manner of the fan-vault of the porch at Cowdray House (Fig. 267); (2) the open roof, the principal timbers of which were moulded and even carved (but seldom the rafters) as Fig. 166 and most of the open-roofed halls and solars already illustrated; (3) the flat beams and joists of an upper floor, seen from the room below, the timbers of which were usually chamfered or moulded with stops. The late fifteenth century and especially the early sixteenth century brought great changes. Where rafters or beams were exposed we find many instances of their being moulded with bold rounds and shallow hollows, as the rafters at Compton Wynyates (Fig. 262), the beams and joists at Moreton Old Hall (Fig. 245), and the moulded and carved beams at Coggeshall (Fig. 263). These are carved out of the solid oak; but in the Abbot's Chamber at Thame Park (Fig. 268) the beams are moulded on the chamfers and the soffits decorated with arabesque ornament fretted and applied, as also is the decoration of the frieze, all being the work of Italian workmen, and forming a remarkable contrast in design and methods with the work at Coggeshall (Fig. 263), which is purely Gothic in character. The four ceiling spaces at Thame Park, which are formed by the decorated beams, are divided into smaller squares by applied mouldings of wood. Another instance of the use of applied wood mouldings is shown in an illustration of a boarded ceiling at Compton Wynyates (Fig 265.), which, similarly, has been divided into rectangles by moulded strips. In other instances the intersections of such mouldings were enriched with cusps or flower ornament or bosses, but all are in wood. The intersection of the beams at Thame Park is furnished with a pendent made of wood. The tendency towards carved pendents appears in those of the hammer-posts of the open roof of Eltham Palace (*c.* 1479) (Fig. 166), and in Crosby Hall (*c.* 1470), false roof construction, of which a section is shown in Fig. 79. The later chapel at Hampton Court Palace has a richly decorated fan-vault and pendent roof—a mixture of Gothic and Renaissance details—of carved wood, a forerunner of the papier-mâché and plaster ceilings which came in shortly afterwards.

Plaster and papier-mâché work was introduced into England by Italian workmen, but soon was assimilated by Englishmen, who, as was their way, adapted and modified it to their own practice.

An early ceiling is that at Hampton Court Palace, in the



c. 1525. *King :* Henry VIII.
FIG. 267.—Cowdray House, Midhurst, Sussex.

c. 1530. *King :* Henry VIII.
FIG. 268.—The Abbot's Lodgings, Thame Park, Oxfordshire.

FIG. 267.—*An example of fan vaulting of stone in the porch at Cowdray House, which is similar to that found in fifteenth-century churches.* FIG. 268.—*Instead of being cut out of the solid oak like the soffit carving of the beams in* FIG. 263, *the decoration of the beams and frieze in the Abbot's Chamber is fretted and applied. The character of the design and of the workmanship is Italian. The upper range of panels (now whitened) is of oak, carved with roundels and ornament in the manner introduced very early in the sixteenth century.* FIG. 269.—*The ceiling is divided into three by beams encased in plaster which are moulded and decorated with floral ornament. The intermediate spaces are divided into geometrical shapes by slight mouldings, and the small panels so formed have floral and heraldic decorations in high relief.* FIG. 270.—*The coloured plasterwork of the gable is one of many varieties of the current naturalistic treatment of foliage, and the sententious motto is characteristic of others at Earlshall, Fife, and Pinkie House, near Edinburgh. One at Earlshall runs :—*

"A nice wife and a back doore
Oft maketh a riche man poore."

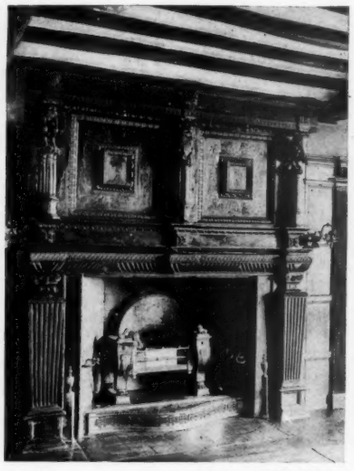
The rafters are ceiled off at Moreton Old Hall, but show the highly ornamental cusping of the wind braces.

c. 1580. *Queen :* Elizabeth.
FIG. 269.—The Old House, Sandwich, Kent.

Late sixteenth century. *Queen :* Elizabeth.
FIG. 270.—The Long Gallery, Moreton Old Hall, Congleton, Cheshire.

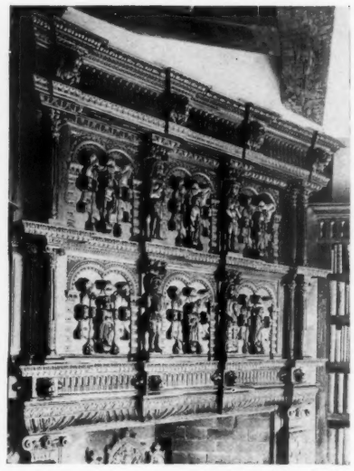
c. 1559. *Queen :* Elizabeth.

FIG. 271.—Moreton Old Hall, Cheshire.



c. 1580. *Queen :* Elizabeth.

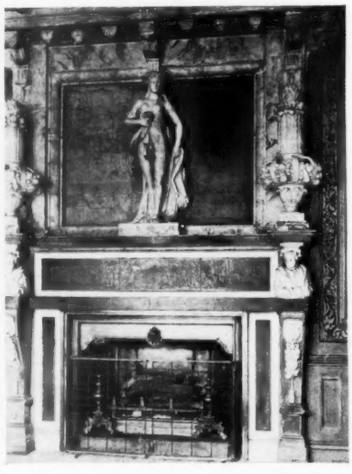
FIG. 272.—The Old House, Sandwich, Kent.



c. 1580. *Queen :* Elizabeth.

FIG. 273.—The Old House, Sandwich, Kent.

FIG. 271.—*The fireplace is a typical example of ill-proportioned, Low Country design, as interpreted in plaster by an ill-instructed English craftsman.* FIG. 272.—*The Elizabethan oak mantelpiece frequently consisted of columns or pilasters designed in one or other of the Orders, with a lintel over the opening. The overmantel was divided into two or three panels by columns or pilasters, and surmounted by a frieze and cornice. The panelling with which this room is lined has small squares, but is divided at intervals by fluted pilasters, and completed by a frieze and cornice. It should be noted that the horizontal divisions of the panelling bear no relation to those of the pilasters. The inlay of the panels, which is dark on light grounds, represents Samson carrying the gates of Gaza. The inlaid foliations around these, and of the hounds on the lower frieze, are in light (holly) colour on a dark (oak) ground.* FIG. 273.—*The country workman, who obtained ideas for designs from Low Country pattern books, usually combined them with human figures, the carving of which proved to be beyond his abilities. Adam and Eve, and other scriptural and allegorical characters, were favourite themes, while now and then the employer's effigy, or even that of the carver himself, was introduced.* FIG. 274.—*A conspicuous instance of the ability of an imported foreign artist is illustrated in the mantelpieces at Cobham Hall, carved by Ghiles de Witt. Incised work similar to that in the lower frieze and in the large panel is found locally in mantels of other houses in Kent.* FIG. 275.—*The fireplace and the plasterwork of the ceiling belong to the period of the house (which has an entrance doorway with the flat four-centred arch, jamb mouldings worked on the chamfer, and stops like those of the oak doorway in Wincheap, Canterbury* (FIG. 237), *rather than to the classic pedimented porch. The fireplace, which is strongly Flemish in the character of its design and detail, is of a type uncommon in England. The plaster ceiling is divided into panels by slightly raised framing, the spaces between the borders of which are filled with vine pattern. The framing has not assumed the character and projection of beams, and the panels contain small ornamental and heraldic devices symmetrically arranged.*



c. 1599. *Queen :* Elizabeth.

FIG. 274.—Cobham Hall, Kent.

Late sixteenth or early seventeenth century. Elizabeth or James.

FIG. 275.—Upper Swell Manor, Gloucestershire.

room known as Wolsey's closet (Fig. 266). The divisions are formed of wood mouldings, are of simple geometrical shapes, and are filled with papier-mâché ornament painted and gilded.

The Watching Chamber at Hampton Court Palace (*c.* 1535), like that at Gilling Castle (Fig. 246) (*c.* 1575), is divided by slight mouldings into geometrical panels, occasionally converging as pendents; a further example of this style at Sizergh Castle is shown in Fig. 258. Another treatment represented beams, sometimes in shallow relief, as at Upper Swell Manor (Fig. 275), and often structural timbers plastered over, as at Sandwich (Fig. 269). The two illustrations also show two treatments of the ceiling spaces: at Upper Swell by occasional interpolation of ornament, badges, etc.; at Sandwich by division into many panels having floral ornaments and a central panel with a larger device.

The illustrations of ceilings show how their treatment was continued to the frieze, generally in character similar to that of its ceiling, but in other instances (as a frieze at Hardwick Hall, in the Presence Chamber) it is given full pictorial treatment of scenes and figures in relief. Another wall treatment in plaster is that at Moreton Old Hall (Fig. 270). Such sententious subjects in plaster and in flat colouring are found in north country and Scotch houses of the second half of the sixteenth century. A story of a very different character is set forth in a frieze in the hall at Montacute (Fig. 250).

Although wall and ceiling treatments with panelling and plaster developed so greatly during Elizabeth's reign, the practice of painting on plaster continued even in houses of importance. That at West Stow Hall (Fig. 280) is an interesting example.

We do not find many surviving instances of external decoration; that of the plaster-rendered brickwork of the gatehouse at Beckingham Hall (Fig. 281) is a rare exception. The formal decoration is done with remarkable precision, though, as the enlarged detail shows, it demanded considerable accuracy on the part of the workmen.

There is no doubt that our ancestors liked bright, even showy, exteriors. We, who may have appreciation of more subtle qualities, appreciate the silvery tones assumed by oak timbers by exposure to sun and rain, and we, rightly, deprecate the painting in strong black and white of the fronts of old half-timbered buildings. That the Elizabethan householder had no such scruples is proved by the household accounts of Sir Thomas Kytson, Augt.–Septr., 1574, where the clerk entered the following: "For plastering and whitening the fore front of my Mr. his house in Coleman Street and the courte, with the blacking of the timber work, xlijs, vjd."[1]

Photo by George Hepworth, Brighouse.

Early 16th century. *King:* Henry VIII.
FIG. 276.—St. Cross Hospital, Winchester.

c. 1595. *Queen:* Elizabeth.
FIG. 277.—Borwick Hall, Carnforth, Lancs.

FIG. 276.—*The day of spacious staircases had not yet come. Where the newel stair did not still prevail, stairs were contrived in restricted spaces. In this instance the stairs are partitioned off from an apartment by rudely framed panelling; the mitres of the framing being mason's mitres* (see FIG. 48). *Many of the stairs are solid blocks of oak.*

FIG. 277.—*Although it is doubtful how much of this external stair and gallery are of the same date as the house, such external access is typical of contemporary buildings. Familiar instances are the galleried courtyards of old inns, mostly destroyed, but of which many illustrations exist.*

Late 16th century. *Queen:* Elizabeth.
FIG. 278.—Church House, Northiam, Sussex.

End of 16th century. *Queen:* Elizabeth.
FIG. 279.—Ockwells Manor, Bray, Berkshire.

FIG. 278.—*The stair balustrade in a farmhouse shown here is the work of a country workman and it has characteristic terminals to the newels. Many variations of its double baluster were current at this period.*

FIG. 279.—*This staircase was one of the Late Elizabethan additions to the fifteenth-century house. Although an early example of the spacious staircase, its simplicity contrasts with the greater elaboration of seventeenth-century examples.*

The progress or otherwise in domestic manners is best ascertained from extracts from contemporary writers, and these vary with the social status or affluence of the owners of the houses to which reference is made. The first half of the sixteenth century (actually the last half of the Tudor period) was characterized by the increasing tendency of the master and his family to leave the great hall to his dependents and to eat and live in the chamber or parlour and the solar in a small establishment, as the great lord did in his private apartments in a large one.

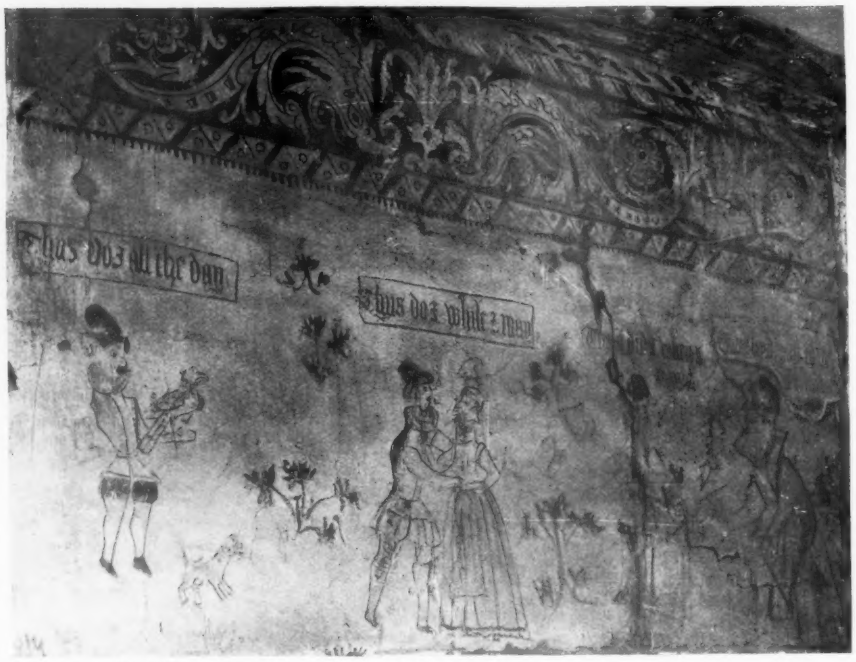
Erasmus, in a letter to Francis, physician to Cardinal Wolsey, wrote (prior to 1530) of English houses: "The floors are commonly of clay, strewed with rushes, under which lies unmolested an ancient collection of beer, grease, fragments, bones, spittle, excrements of dogs and cats, and everything that is nasty." This is a mild translation of the Latin original, which ran as follows:

Tum sola fere sunt argilla, tum scirpis palustribus, qui subinde sic renovantur, ut fundamentum maneat aliquoties annos viginti, sub se fovens sputa, vomitus, mictum canum et hominum, projectam cervisiam, et piscium reliquias, aliasque sordes non nominandas. Hinc mutato coelo vapor quidam exhalatur, mea sententia minime salubris humano corpori.

Although floors of halls and other apartments frequently were paved with stone or tiles, the practice of strewing them with rushes continued even in large establishments. In 1573 the household accounts of Hengrave have the entry: "For a horseload of rushes from Lackford to Hengrave, vjd"[1]; but it is possible these were for making rushlights, no purpose being mentioned. In 1595, in *The Book of Household Accounts* of Lord Montague at his Cowdray House, it is stated that his lordship ordered that there should be a constant supply of "perfumes, flowers, herbes, and bowes in their season," for strewing over the floors.[2]

[1] *History and Antiquities of Hengrave in Suffolk.* John Gage, London, 1822, p. 44.

[1] Gage's *Hengrave*, p. 194.
[2] *Cowdray*, by Mrs. C. Roundell, 1884.



Early seventeenth century.

FIG. 280.—West Stow Hall, near Bury St. Edmunds, Suffolk.

FIG. 280.—*Wall painting continued to be a common form of decoration, often floral or decorative in treatment, like the Italian-looking frieze shown here. The subjects of the panel (which is over a fireplace) are:—A boy with a hawk on his wrist—"Thus do I all the day." A man and woman courting—"Thus do I while I may." A middle-aged man looking at the couple—"Thus did I when I might." An aged man regarding the others—"Good lord, will this world last for ever?"*

In the King's Ordinances, 1526, it is ordered to:

> Prouide and sufficiently furnish the said kitchens (the King's) of such scolyons as shall not go naked or in garments of such vileness as they now do, nor lie in the nights and days in the kitchen or round by the fireside.[1]

In Capulet's house the scene opens with a meal (supper) nearly finished in the chamber, or parlour, which opened off the hall, from which Capulet and his party enter the hall, where musicians were awaiting them (no mention is made of their being in a gallery) and cries:

> Come, musicians,
> play.
> A hall, a hall! give room! and foot it, girls.
> More light, you knaves; and turn the tables up,*
> And quench the fire, the room is grown too hot.[2]
>
> * The tables to be turned up were boards on trestles.

From this quotation we may infer that the state of the hall floor was better at the end of the century than that described by Erasmus in Wolsey's time.

Historians and students of the Elizabethan period have speculated upon the uses to which the long galleries of contemporary houses were put, without arriving at any definite conclusion. They are believed to have been used for dancing and for exercise in wet weather, but, having regard to the number of persons attached to such establishments, it is, at least, as probable that they served also as dormitories. There were two long galleries (one each side of the court) at Cowdray House; and in the *Book of Household Rules*, drawn up by Lord Montague in 1595 for the regulation of the large staff, instructions to "the Yeoman of my wardroppe" are:

> I will that he see the galleryes and all lodginges reserved for stangers cleanly and sweetly kepte, with herbes, flowers and bowes in their seasons and the beddes of such as shall hither resorte att their firste cominge to be mayde and the better sortes of quiltes of beddes at any tyme to be used at nightes taken off, and Yrish Rugges layd in their places . . . and in the morning to be agayne laid on.[3]

Rule 20 instructs the "Yeoman of my Chamber":

> Everye morning they doe ryse att a convenient hower to remove the pallettes (if there be any) out of my said withdrawinge chamber.[4]

Although not definitely stated, it may be inferred from these rules that the galleries were used as dormitories and the bedding left there during the day. In the withdrawing chamber the use as a sleeping apartment was occasional and bedding was cleared away early each morning.

The number of persons attached to a large house was excessive. The same book of rules enumerates thirty-seven offices, at the head of whom was the steward. They were:

> My Stewarde of Household.
> My Comptroller.
> My High Stewarde of Courtes.
> My Auditor.
> My General Receaver.
> My Solliciter.
> My Other Principal Officers.
> My Secretarye.
> My Gentlemen Ushers.
> My Carver.
> My Server (who set and removed dishes, tasted them, &c.).
> The Gentlemen of My Chamber.
> The Gentlemen of My Horse.
> The Gentlemen Wayters.
> The Marshall of My Hall.
> The Clarke of My Kitchen.
> The Yeomen of My Great Chamber.
> The Usher of My Halle.
> The Chiefe Cooke.
> The Yeoman of My Chamber.
> The Clarke of My Officers' Chamber.
> The Yeomen of My Horse.
> The Yeomen of My Seller.
> The Yeomen of Myne Ewrye (cared for table linen, laid cloth, served water in silver ewers after dinner).
> The Yeomen of My Pantrye.
> The Yeomen of My Butterye.
> The Yeomen of My Wardroppe.
> The Yeomen Wayters.
> The Seconde Cooke and the Reste.
> The Porter.
> The Granator (in charge of the granary).
> The Bayliffe.
> The Baker.
> The Brewer.
> The Grooms of the Great Chamber.
> The Almoner.
> The Scullery Man.

There was no chaplain (unless the almoner performed his duties), but housekeeper, footmen, "boyes of the kytchen"

[1] *Babees Book*, E. E. Text Soc., vol. 32, p. lxvi.
[2] *Romeo and Juliet*, i, 5, 26.
[3] *Cowdray*, by Mrs. C. Roundell, 1884, p. 66.
[4] *Cowdray*, by St. John Hope. London, 1919, p. 129.

and others are mentioned. None of the large staff might lodge abroad, and tradition is that 200 persons slept in the house. The only women of the house were gentlewomen in Lady Montague's service. There were no women servants. Yeomen of the chamber acted as housemaids; the "boyes of the kytchen" had to "keepe it with all things therein cleane and sweete." Lord and Lady Montague dined in the parlour; the gentlewomen's service was at a separate table in the same room. The officers dined at four tables in the Great (Buck) Hall, and after their meal was "a second service" in the hall for the rest of the establishment. Dinner was at 10 a.m., supper at 5 p.m.

The improvement in the state of great men's and yeomen's houses does not seem yet to have affected the condition of those of the poor, as it did ultimately. Where chroniclers do mention such humble dwellings, the evidence is conflicting; possibly because they wrote at different times and of different parts of the country. William Harrison, writing *c.* 1577, says:

> In times past men were contented to dwell in houses built of sallow, willow, plum-tree, hardbeam and elm, so that the use of oak was in manner dedicated wholly unto churches, religious houses, princes' palaces, noblemen's lodgings, and navigation; but now all these are rejected and nothing but oak in any whit regarded.[1]

Ancient records show that small houses were constantly built of oak throughout the medieval period, where oak was plentiful; but Harrison may have had in mind mere cots in the construction of which turf was the common covering.

The Elizabethan period was one of strong contrasts. Interiors of houses were sparsely furnished (much of the furniture still being primitive), but walls and beds might be hung with rich and costly fabrics. The extent of furnishings is fully exposed by contemporary inventories, from two of which (one that of a great house, the other that of a farmer's goods) the following are extracted:

INVENTORY made in 1603 at Hengrave, in Suffolk.

In the HALL.

Items—

Three square boards, with fast frames to them.
Two joyned coobards, made fast to the wainskote.
One long table for a sholven borde, with a fast frame to it.
One other longe table, with tressels to it.
One piece of wood carved with the Queen's arms.
Ten joyned formes for the square borde.
One long forme not of joyner's work.
One great branch of copper which hangs in the midst of the hall to serve 10r lights.
Four copper-plate candlesticks, iii of them being great and one little, which hangs upon the skreine by ye pantrye.
One cradle of iron for the chimnye to borne seacole with.
One fier sholve made like a grate to sift the seacole with.
One other fier sholve and one payer of tongues.
Two payr of tables.

The square boards were the steward's table: the master's table was in the chamber.

The seacole was bought and brought from Lynne.

In ye GREAT CHAMBER.

Arras.
Carpets.
Cushions.
Thirty-two stools, joyned.
Four chayers.
Curtains.
One joyned coobard.
One square borde.
Longe joyned borde and extension piece.
Two longe footstools under above.
One payer of tables.
One sevenfold and one fourfold skreenes.
One great copper sesteurne to stand at the coobard.
Two payer andyrones.
Two payer creepers (small andirons placed within the larger ones).
Four copper branches for lights.
Two fier sholves, two payer tongues and one fier forke.

In ye GALLERYE at ye TOWER.

One billiarde borde with two staves to it of bone and two of wood and 4 balls.[1]

Inventory of the goods and chattels of John Andrews, of Bepton, Sussex, taken 1577.

In the HALL.

One tabell a forme and a cubberd a round tabell a chayre vi joyned stoles a banker (chair-seat covering) and iii cusshens with the stayne clothes (coloured cloths) praysed at XXs.

In the PARLOR.

One joyned bedsted a fether bed a bolster a coberleyght (coverlet) one payre of blanketts a quelte and fower pyllowes praysed at XLs.
One presse for clothes one tabell with a frame a carpet a coffer a chest with the stayne clothes of the same parlor praysed at XXs.[2]

There were no chairs in the hall at Hengrave, and only four in the Great Chamber. In the farmer's hall at Bepton there was only one chair. Whereas our houses have many more chairs than any other piece of furniture, in the sixteenth century forms fixed to the walls, and movable, and stools were commonly used; chairs only being provided for distinguished persons, as the master or lord who presided at meals and upon other occasions—a practice which is preserved in our modern expression "to take the chair."

c. 1546. *King:* Hen. VIII.

FIG. 281.—Beckingham Hall, Tolleshunt Major, Essex.

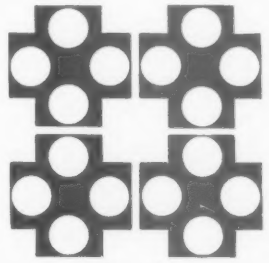


FIG. 282.

FIG. 281.—*The practice of decorating external walls with colours was still in favour. The brickwork of the gatehouse at Beckingham Hall was rendered with plaster and covered with a pattern now almost black.*

FIG. 282.—*A detail of the decorative pattern in blacks.*

[1] *Description of England.* Quoted by W. B. Sanders in *Half Timbered Houses.* London, 1884.

[1] Gage's *Hengrave*, pp. 22 *et seq.*

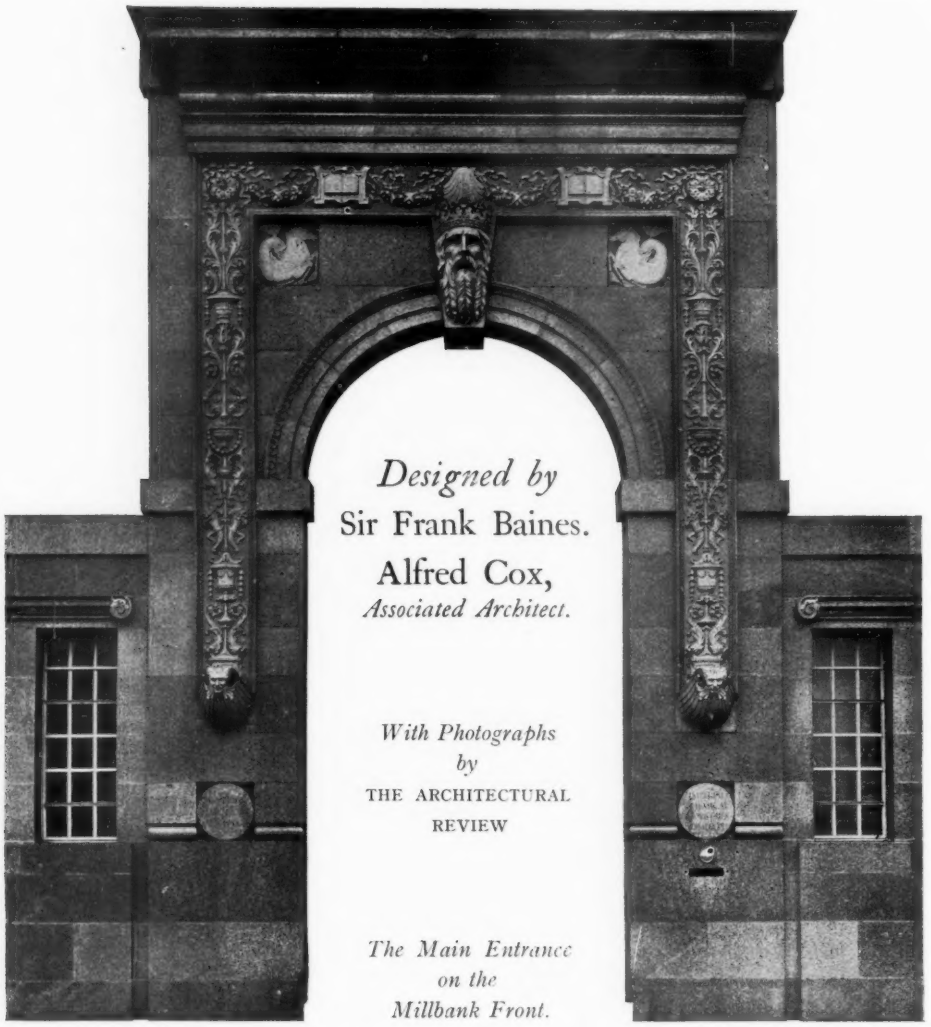
[2] *Sussex Notes and Queries*, vol. i, No. 4, p. 120.

(To be continued.)

Imperial Chemical House

London

The New Home of Imperial
Chemical Industries Ltd.



Designed by
Sir Frank Baines.
Alfred Cox,
Associated Architect.

With Photographs
by
THE ARCHITECTURAL
REVIEW

The Main Entrance
on the
Millbank Front.

The building of Imperial Chemical House is a tribute to the capacity of British enterprise and energy, for it was completed in under two years, and in less than one-third of the normal time required for an undertaking of such magnitude. The building stands at the junction of Millbank and Horseferry Road, and has a frontage to these thoroughfares of approximately 465 feet, whilst the splay front is 100 feet in length. An extension facing Smith Square covers the entire space between Transport House and King's Building. The total area covered by Imperial Chemical House is over six million cubic feet, and there are 700 rooms with a total floor space of approximately 370,000 square feet. The building is planned around three internal main courts, two of which, at the north and south, are in the main building, and the third, at the west end, is in the extension. The main building contains nine floors, and the extension has eight. The ground-floor elevation of the main façade is in blue-grey granite, above which white Portland stone has been used to the ridge of the stone roof. Inset in each arch on the main fronts, and forming key-stones to the windows of the third floor, are carved stone features, a shell alternating as the motif with a peacock with spread pinions—the symbol of Incorruptibility. On the four salient points of the Millbank front at cornice level are to be placed groups of statuary representing the primary industries of Agriculture, Transport, Chemistry and Building. In the main façades deep inset arches rise at intervals from the third to the fifth floors, each arch being surmounted by a carved portrait head representing some great figure in chemistry or in chemical industry. Beginning from the north end of the Millbank front the portraits are as follows: Liebig, Priestley, Ludwig Mond, Alfred Mond, Harry MacGowan, Lavoisier, Mendeleef, and Cavendish. On the front to Smith Square there are also two portrait heads representing Dalton and Berthelot.

IMPERIAL CHEMICAL HOUSE.

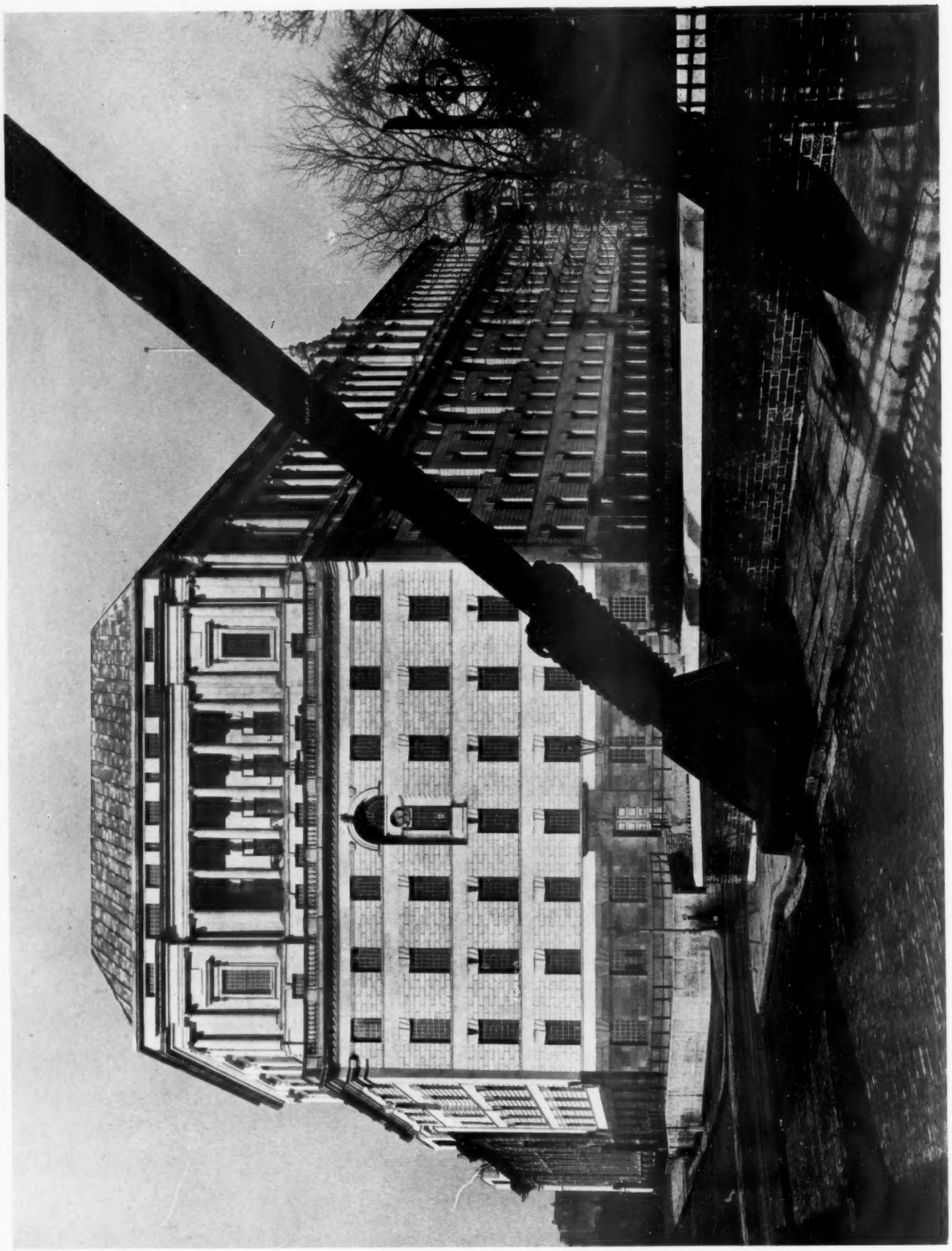
Plate III. March 1929.

FROM THE SOUTH-EAST.

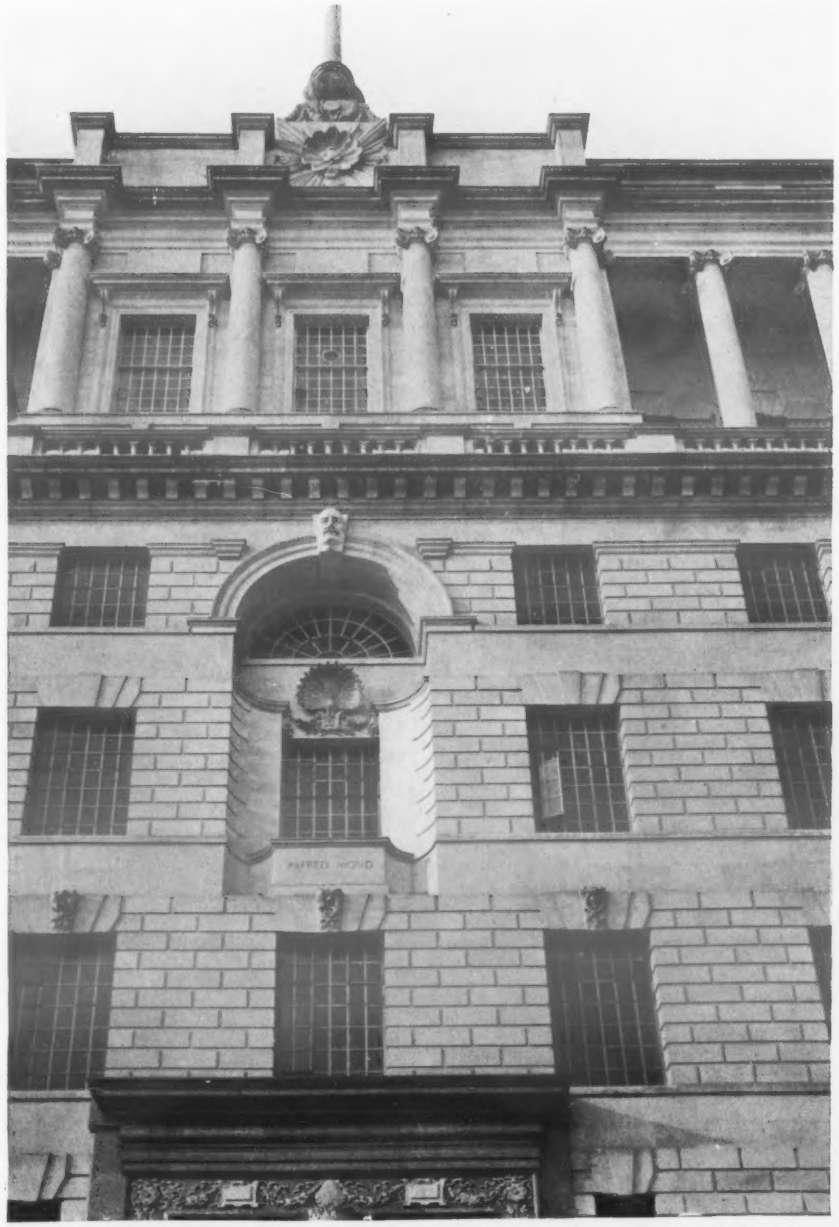
Sir Frank Baines, *Architect;*
Alfred Cox, *Associated Architect.*

IMPERIAL CHEMICAL HOUSE.

The Entrance on the Splay Front from the temporary steps. The doorway is of granite, and the doors are made of a solid silver-bright metal. There are also three entrances (including one for Barclays Bank) in Millbank, and one in Smith Square. The doorway of the main entrance in Millbank, illustrated on the opposite page, is of carved and embellished granite, and the keystone of the arch represents Father Thames supported on either side by sea horses. The external face of the doors will contain twelve panels arranged in six pairs, each representing some aspect of the evolution of society from primitive conditions to those of the present day.



The Splay Front from Lambeth Bridge. On the right is Millbank, and on the left is Horseferry Road.



The flagstaff over the centre of the Millbank front reaches a height of 187 ft. 6 in. above the basement floor. The flagstaff is 75 ft. long and is built up of strips of silver spruce; it is the first of its kind to be put up in London. The diameter of the base is 20 in., tapering off to 10 in. at the top, the wall thickness varying from 4 in. to 2¾ in. The lower end is reinforced with teak. The truck is also of teak 20 in. in diameter and 9 in. thick. The flagstaff is supported by a wrot iron tabernacle at the eighth-floor level; it is provided with the usual halyards and carries an electric light at the truck, and is unguyed.

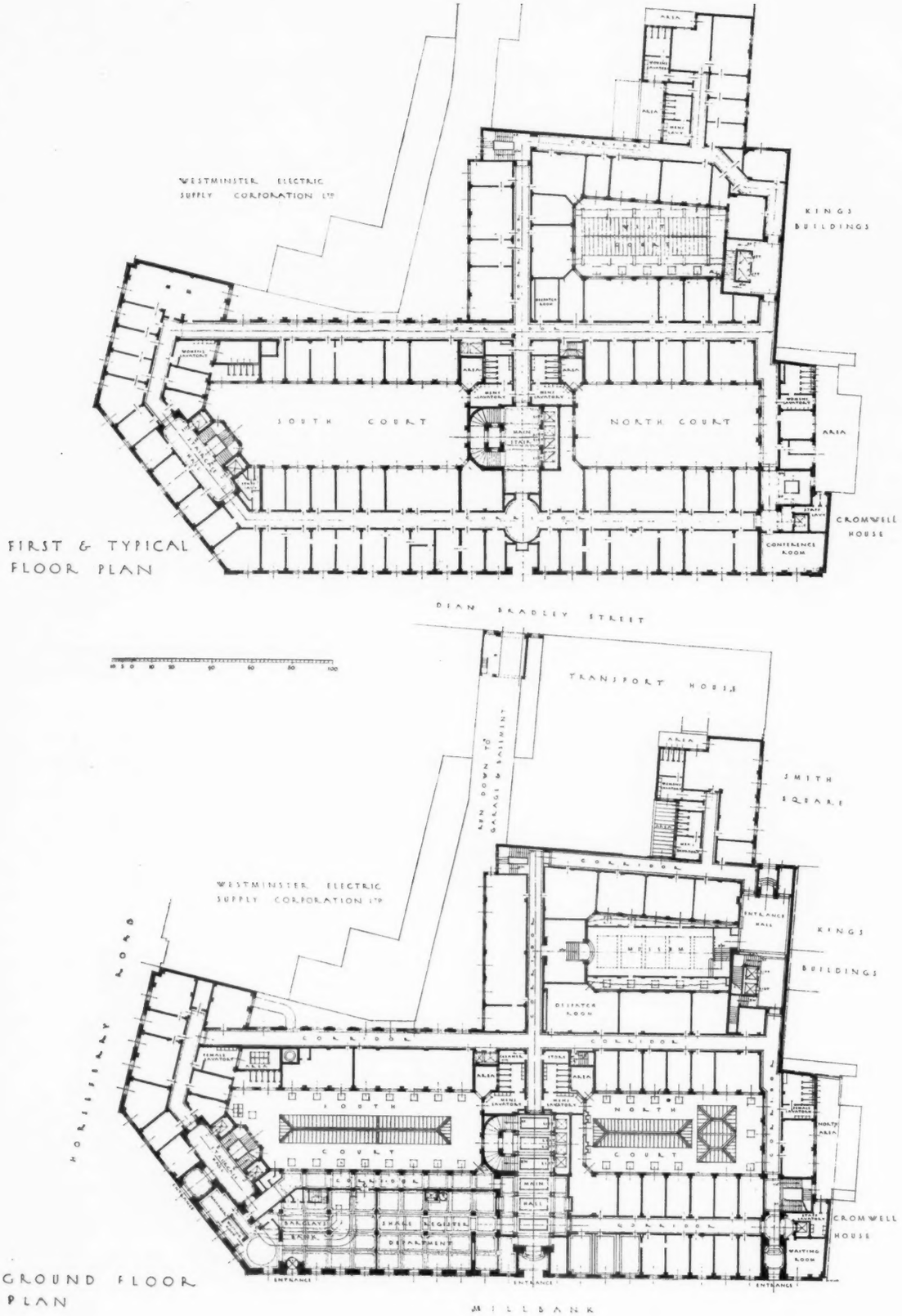

WESTMINSTER ELECTRIC SUPPLY CORPORATION LTD
KINGS BUILDINGS
SOUTH COURT
NORTH COURT
AREA
CROMWELL HOUSE
CONFERENCE ROOM
FIRST & TYPICAL FLOOR PLAN
DEAN BRADLEY STREET
TRANSPORT HOUSE
SMITH SQUARE
WESTMINSTER ELECTRIC SUPPLY CORPORATION LTD
KINGS BUILDINGS
CROMWELL HOUSE
WAITING ROOM
ENTRANCE
MILLBANK
GROUND FLOOR PLAN

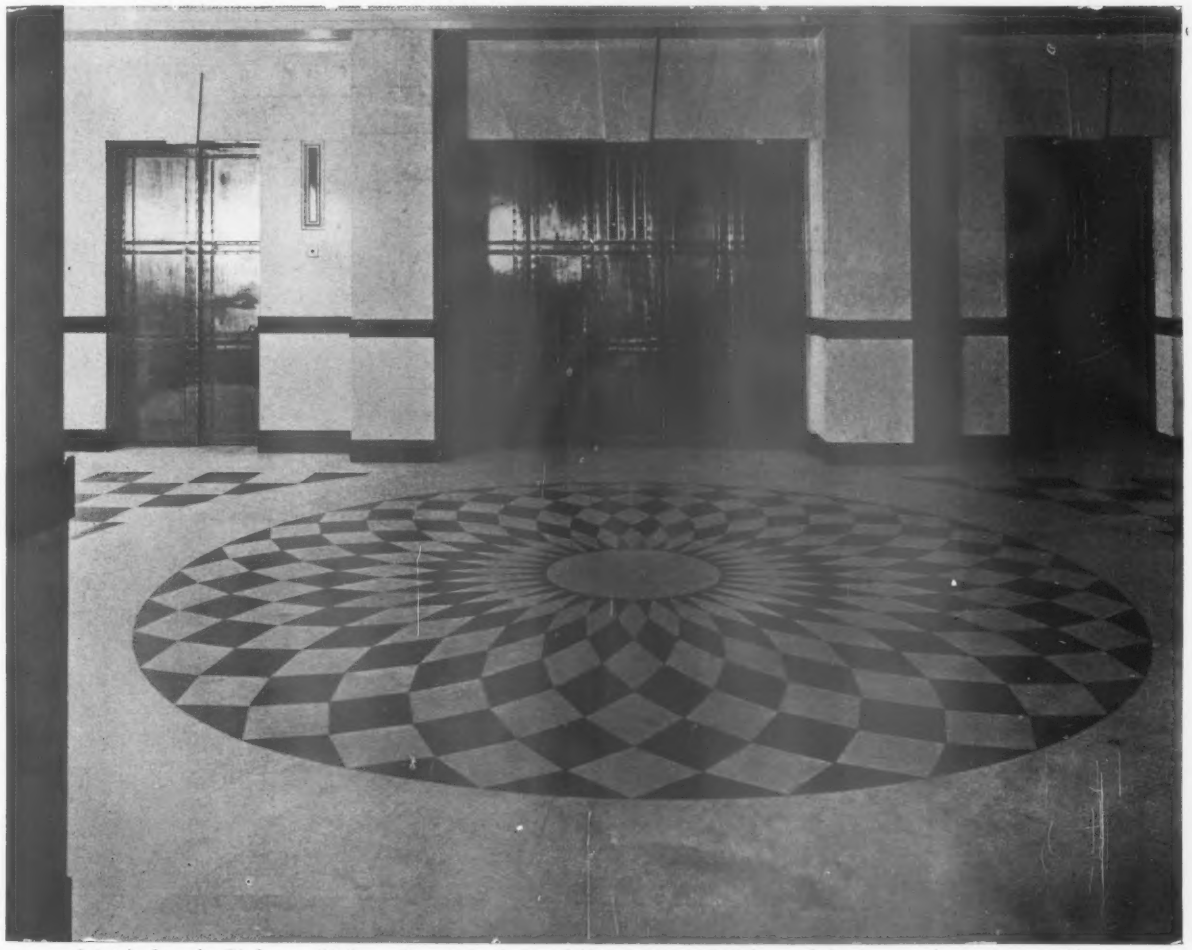
Plate IV. March 1929.

THE MAIN ENTRANCE HALL.

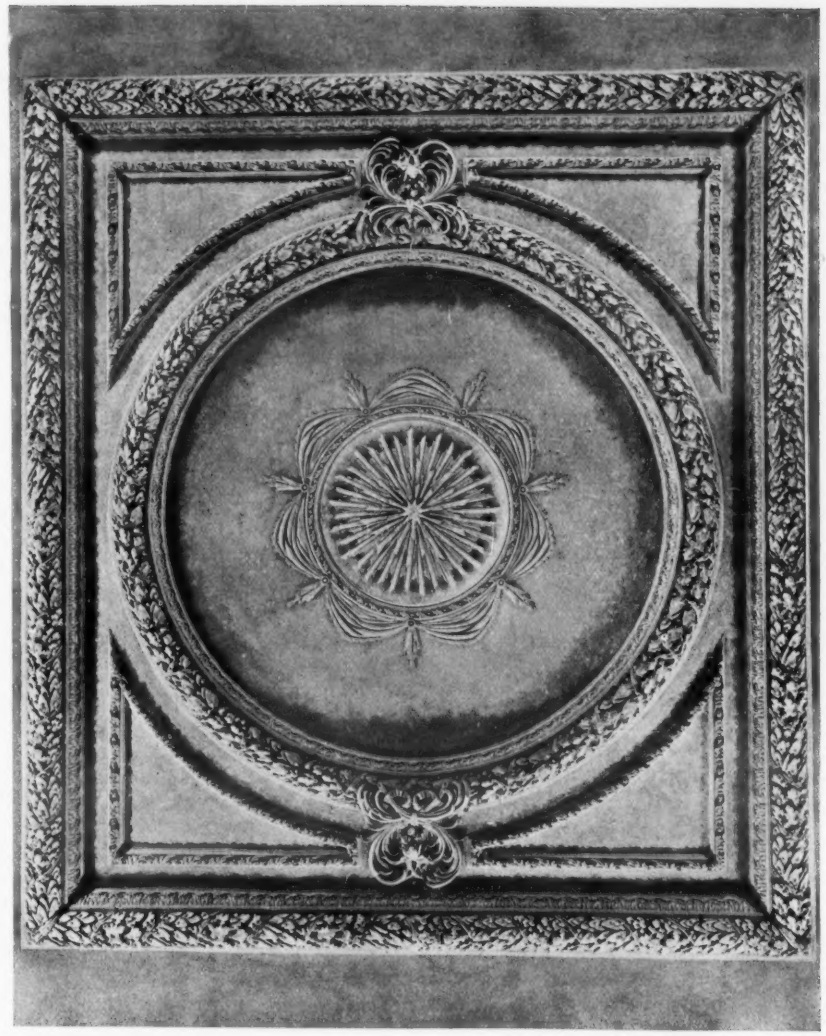
Sir Frank Baines, *Architect.*
Alfred Cox, *Associated Architect.*

Six marble pillars and corresponding pilasters, of Tuscan design, on either side of the hall, form a colonnade. The floor is of black and white marble and its square tiling alternates with circular geometric designs. The walls are of white marble with carved floral panels and the ceiling is richly coffered in plaster. The swing doors leading from the hall to the various corridors have an ebony finish.

The main Entrance Hall on the ground floor.



A typical main Staircase Hall on the upper floors. The gates and linings of the four main passenger lifts are of silver-bright metal.



Left : *A corner of the Board Room ceiling.* Right : *A panel in the ceiling of Lord Melchett's room. The Board Room, which is on the sixth floor, where the palatial Directorate suite has been arranged, is panelled throughout in veneer walnut. The ceiling, of which a detail of one corner is illustrated here, is of plaster with enrichments which have been tinted in order to accentuate the relief. The Directorate suite is floored throughout with walnut. Several of the directors' rooms have been finished in painted plaster instead of panelling. The acoustic qualities of these and other important rooms in the building were treated scientifically and special plaster has been used in various positions. Many of the directors' rooms are provided with deep cornices which conceal ventilating openings and provision for ozone air, and they also contain special lighting fittings which have been designed to relieve the shadows which would otherwise be cast by the ceiling mouldings. The sources of lighting for the important rooms on the sixth floor are entirely concealed by day, but, when required, a panel of each ceiling rises and floods the room with artificial sunlight. A light of half the intensity can be obtained if required. Secretaries' and typists' rooms adjoin the directors' and principals' rooms. The back block on this floor houses the directors' personal staffs, and the wing adjoining Cromwell House contains the Chairman's private conference room, with its stained glass window, and also bath- and changing-rooms which are panelled in ebony and hollywood.*

The Board Room.

Above: *The Marquess of Reading's room.* Below: *Sir H. MacGowan's room. The principal rooms of the Directorate suite open on to a promenade behind the colonnade which commands a remarkable view of London across the River Thames. The openings between the columns are railed with a solid metal which is a copper-nickel alloy and possesses unusual properties of durability. On the walls behind the colonnade are carved various panels with Imperial floral motifs. The rose, thistle, daffodil, and shamrock are used as emblems of the British Isles, and the protea, maple, wattle, and lotus represent South Africa, Canada, Australia, and India respectively. These emblems are also carved in marble in the main entrance hall and are reproduced in plaster in the main refectory. The keystones of the second-floor windows and of main internal doorways and lift entrances are also deepcy carved with similar floral motifs. The more important rooms on each floor, including the conference rooms, are generally panelled, the panel being carried up to the dado, the door, or to the full height of the room as required. The woods employed include English oak and Australian silky oak, English and Ancona walnut, Australian black bean and Indian laurel; extensive use has also been made of Austrian oak. The inner sides of the doors of the panelled rooms are usually treated to match the rest of the woodwork. The ceilings of the panelled rooms are enriched by fibrous plaster and carton-pierre decorations. Office rooms generally are floored with linoleum, and nearly 200,000 sq. ft. have been laid down. The panelled rooms are floored with cork carpet. The artificial light of the building is of daylight quality throughout, and is provided by units recessed in the depth of ceilings, the apertures being covered by a screen of diffusing glass. Large rectangular panels have been fitted in corridors, and octagonal ceiling fittings are used in the more important rooms. Staircase halls are illuminated through artificial sunlight windows. The panel system of heating is installed throughout the building, coils of pipes being embedded in ceilings, in floors or in walls. Entirely separate ventilating areas are provided into which lavatory blocks open. In planning, the principal aim was to make the most economical use of the space consistent with the provision of light and air in all the rooms. The lighting of those which open into courts is assisted by the reflection of white tiling and the total area of glazed tile-work is about 90,000 sq. ft. The windows opening into the courts are of practically the full width between stanchions from the ground to the third floor, and thus provide for the maximum amount of daylight. Practically all the windows throughout the building are glazed with glass which permits ultra-violet rays to pass into the rooms. The total number of windows in Imperial Chemical House is 1,370, and most of them are of the steel casement type.*

Plate V. March 1929.

THE CHAIRMAN'S (LORD MELCHETT'S) ROOM.

Sir Frank Baines, *Architect.*
Alfred Cox, *Associated Architect.*

The Chairman's room is designed in the manner of Wren and is panelled to the cornice level in Honduras mahogany veneered with English walnut. The plaster ceiling is heavily moulded and enriched.

Above: *Colonel Pollitt's room (left), and Mr. Henry Mond's room (right).* Below: *The Main Refectory.* *Above the ground floor, the layout of all floors from the first to the fifth is approximately the same. The front block facing Millbank and Horseferry Road is on the "double bank" system with rooms opening on either side of the central corridor. The back block and the extension are partly double and partly single bank. Seven groups of lavatories, including two for the managerial staff, are provided on each floor. The walls and floors and dividing partitions of the lavatories are of real or artificial marble. The taps serving wash-basins and drinking fountains are very heavily plated in nickel and are shrouded so as to require the minimum of labour in cleaning. Ample mechanical ventilation is provided in all the lavatories and the sanitary fittings are of the most hygienic types.*

The main corridors of the building are covered with rubber flooring, and 60,000 sq. ft. of this material have been used.

Separate dining-rooms are provided for the chairman, directors, visiting directors and high officials. A private dining-room adjoining the North Court is fitted with stained-glass windows with fauns and floral motifs. Eight dining-rooms are formed by partitions on the Horseferry Road front of the building. These are served from the main kitchen by a corridor along the back block, and a total of 742 lunches can be served simultaneously. Two snack bars are provided in the staircase hall of the splay front.

The eighth floor of the main block is devoted entirely to the kitchens and refectories. The main kitchen, which is the most perfect of its kind and is unsurpassed in the world for efficiency and hygiene, can deal with 1,500 lunches per hour. The equipment of the kitchen includes electric and gas-heated apparatus of all descriptions together with mechanical appliances for such work as vegetable peeling, dish washing, etc. No hoods are used over cooking apparatus; the ventilation system will change the air twenty-five times per hour without the use of hoods. Ventilating ductwork passing over cooking apparatus, etc., is plastered to prevent condensation.

The kitchen premises include store-rooms and sculleries as well as staff accommodation. Two cold rooms and a separate room for ice-cream are provided. A service corridor equipped with suites of grills, hot closets, tea and coffee machines, etc., is arranged along the inner wall of the refectory. The main refectory is over 200 ft. long and 40 ft. wide with a high barrelled ceiling. Opposite the central entrance is a soda fountain. The refectory floor is specially constructed for dancing, and the tables are made with detachable legs for quick and compact storage. Amplifiers are provided for speech and music, and apparatus for the reception of wireless has also been installed.

FAUN AND NYMPH, in Porcelain.
Sculptor : Gerhard Henning.

A Rogue in Porcelain.

WHEN Austin Dobson wrote his *Proverbs in Porcelain* he achieved the difficult operation of rendering Nature in terms of art. What could be more charming than the outburst of a fresh and unaffected Nature in a medium which is in its essence purely artificial? The process, if successful, inevitably means style. When the Lady *Sculptura* displays spontaneously all her charms by the aid of a highly sophisticated medium of ceramic she should achieve style. She does. The style of a Chinese porcelain lady is magnificently stylish. Chic is the everlasting mystery, for it is the sublimation of style. The chic of the French is a fluttering, evanescent thing; that of the Chinese, whether in painting or in pottery, is the same in the beginning and in the end. The Chinese potter, even more than the calligrapher, achieves the eternal feminine. You melt before his statuettes, which are exquisite agreements of fineness and finesse. They have all the advantages of colour, material, and form, consummated by a choice, a technique and a spirit which are compact of vivid refinement. A dainty rogue in Chinese porcelain is one of the most elegant and successful impersonations that the sculpture can achieve. In it is displayed a chic which is the solution of the everlasting style-problem, as little dependent on fashion as on feeling, but full to overflowing of the finer elements of both.

* * *

Lady *Sculptura* today has by no means lost the chic which her Chinese ancestress possessed. It is not so subtle as in the hands of the Eastern masters, but it persists and has persisted throughout the vicissitudes of Chelsea, Dresden, and Sèvres, to go no farther backward into time, its charm heightened by colour. But colour is not the essential of ceramic charm. It is form, as always in plastic work, that is the basic principle of its æsthetic; form and its legitimate expression. In plastic, as opposed to glyptic, there is a direct formative process—the modelling process, direct in ceramic and terra-cotta, indirect and secondary in bronze and other casting. The peculiar and enduring charm of the Tanagra figures is due to their spontaneity. Baked terra-cotta is the most direct of all the plastic processes, for as soon as the clay leaves the artist's hands it is subject to fire and made directly permanent. Figure pottery, whether earthenware or porcelain, is of the next degree in the rendering of permanency. It is glazed or it is fused, and the craft process, being more intricate than that of mere baking, interposes in the form of kiln-craftsmanship a technique which takes the piece out of the hands of the modeller. Whatever the difficulties, however, the direct contact between the plastic moulding and the permanent shaping is maintained.

* * *

Modelling for pottery is no less of an art than modelling for bronze. As mere craftsmanship in plastic it corresponds exactly with the glyptic of direct carving. It is not the process that embraces the art, but the art that embraces the process. The art of the sculptor in bronze is the same as that of the sculptor in glazed earthenware and porcelain; the same as that of the carver of marble. The Della Robbias are of the breed of Pheidias and Michelangelo, their habits only differing. So there are sculptors today who work for the kiln: Nicholson Babb and Gilbert Bayes in England, Fritz Behn and Bernhard Hoetger in Germany,

LADY ON A SEAT WITH BIRD, in Porcelain.
Sculptor : Susi Singer.

Frederick Roth in America. But those who work wholly or largely for ceramic production are no less sculptors as such. Of these there are many in the front ranks of the modelling art in Austria, Germany, and in the Scandinavian countries, and some in England. It is their quality as artists that gives the distinction to their work; not by any means their adherence to the ceramic technique, which may be taken for granted in a

THE BECOMING, in Glazed Stoneware.
Sculptor: Wilfred Norton.

work of art. That depends for its value on its æsthetic content, and in a less degree only on its fabrication. Many of them rely entirely on form, but there are others for whom colour has the stronger appeal. As sculpture pure and simple the first takes the higher place.

* * *

The nearest approach to the chic of the Chinese pottery artist in modern work is that of Gerhard Henning, the Dane, whose productions are brought out in perfect ceramic by the Royal Porcelain Factory at Copenhagen. His *Faun and Nymph* is a delicious evocation of the charm of sculpture. No terra-cotta or bronze could bring out the tender flesh quality of this nymph, nor could marble surpass it. Henning's distinguished

GIRL SITTING, in Glazed Earthenware.
Sculptor: Max Länger.

DIANA, in Cream Porcelain.
Sculptor: David Evans.

work is valuable for its delightful fancy and remarkable variety of material treatment. Another pleasing example with variegated glaze is the *Lady on a Seat with Bird*, by Susi Singer, carried out by the Wiener Werkstätte. A simpler form of plastic is provided in the attractive little figure of a *Girl Sitting*, by Max Länger, who for many years has been the artistic spirit informing the Ducal Majolica manufacture at Karlsruhe and giving so high a character to its productions. This little work is nothing more pretentious than a naturalistic essay in form, a simple but an engaging excursion in sculpture. More vigorous is its interpretation as *Diana*, in cream porcelain by David Evans, the young Lancashire Prix de Rome scholar of the Royal Academy, now definitely settled in London and, happily, engaged to some extent in craftwork. As pottery, this piece made by Doultons of Burslem is a remarkable achievement, thoroughly justifying the artist's acceptance of the medium and the vitality of its Slavic motive. A more thoughtful piece of work is the group by Wilfred Norton called *The Becoming*, for the artist avers that just as much spiritual meaning may be imparted by sculpture in china as in bronze or marble. In this work there is idea in form and expression in form respectively, only possible to the sculptor who realizes the highest possibilities of the art he practises. However potent the attraction of colour in ceramic sculpture may be, the attention must not be distracted by it from the essential form-structure which is plastic, the patina being a mere accessory. The more beautiful the patina, however, whether due to glaze or to the fuse, the more effectively will the form-structure be revealed, and the more delightfully will the Lady *Sculptura* be arrayed.

MYRAS.

A garage on the Bath Road before and after the withdrawal of Shell and other signs by *SHELL-MEX*.

THE WICKED GARAGE PROPRIETOR.

On page 88 *of the February issue certain observations were made concerning SHELL-MEX, from whom a reply has been received, which is printed on page* 161. *The statements in this letter are quite accurate, though we referred to SHELL-MEX, not as disregarding the amenities of the countryside, but as producing good newspaper advertisements and bad out-of-door signs that still "persist in existing" despite really sincere and public-spirited efforts at withdrawal, for which SHELL-MEX deserve the fullest possible credit. Other big oil companies, though not all, have followed suit. But, alas, how is it that at every garage we still see these large notices? The villain of the piece is the small garage proprietor, who, far from being the servant of the oil kings, insists on his independence to the extent that he will refuse to take down signs previously presented to him by the companies, or, under pressure, will merely substitute other signs—and another brand of petrol—for those belonging to the firm which harasses him unduly. The oil kings are, in fact, very much at the mercy of the garage proprietor, whose methods are illustrated in another letter received from Mr. H. H. Peach, from which the following is an extract:—*

". . . Near Dunchurch, on the Coventry to London road, there is a beautiful avenue of old fir trees, famous for the fact that it is mentioned in Tom Brown's Schooldays. *At this point a branch road comes into the main road (which is called "The Straight Mile Road"), forming a sharp and dangerous corner, and at this corner there is an early nineteenth-century house, with a walled garden and magnificent beech tree. Recently the house became empty, and the man who bought it pulled down the wall in order to make a petrol station, but left the tree standing. The next time I passed I saw nailed to the beech tree a large sign for "PRATT'S PETROL." It makes any decent man's blood boil to see anything nailed on to a tree, especially a fine old one. I pulled up my car, and took a snapshot. This I sent to the Publicity Manager of PRATT'S explaining how I had seen it, and where, and adding that I thought that it was a very unseemly way of advertising. He answered that all PRATT'S men had received instructions not to put signs in such places, and that he would look into the matter. When I again passed the house the PRATT'S sign had been removed and put on the barn at the side, but instead there was a MICHELIN sign and a sign for "Teas," and on the other side of the tree an advertisement for B.P. on its usual Union Jack. Another fine tree, a fir, had also an untidy "Teas" notice written on it. There were several petrol pumps, the hedge had a further notice of "Teas" stuck on it, and another for oils, etc. The pumps themselves are not aggressive. . ."*

It so happens that the place indicated by Mr. Peach was illustrated in the February issue of the REVIEW; *it is shown again on page* 162, *and below will be found a view of the Straight Mile Road at the corner of which the garage stands. Although all the companies whose signs are displayed may be given credit for wishing to withdraw the relics of their unregenerate days, they are in no position to do so; and here, no doubt, the relics would remain were the public entirely in the hands of the garage proprietor. Fortunately the public is not. Admirable societies like the SCAPA have been at work for years; legislation has been passed; the Petroleum (Consolidation) Act,* 1928, *is in force; a draft form of model by-laws is being considered by a departmental committee of the Home Office, under the chairmanship of Sir Lionel Earle; and the report is expected shortly. When these are out, County Councils will be in a position to regulate, not only the appearance and position of petrol stations, but any building, advertisement, pump, or other apparatus in, or used in connection with, the station.*

With regard to the display of hoardings in rural districts (as distinct from the display of advertisements on garages), two Acts have, of course, been passed—the Advertisement Regulation Acts of 1907 *and* 1925*—under which the local authorities have the right to remove all hoardings which disfigure the countryside, except those in existence before the making of the by-laws by the local authorities, these having five years' grace. Since fifty-two County Councils, or nearly every local authority in England and Wales, have now made by-laws, it follows that by* 1933, *at any rate, hoardings in unsuitable positions in the country will be removable by law.*

The latest development consists of a competition for which, through the good offices of Sir Lionel Earle, a hundred pounds is offered for the best design for a SIGN TO DENOTE PETROL-FILLING STATIONS AND GARAGES. There is no space here to deal with the competition in detail, but all information may be obtained from the Secretary of the R.I.B.A., 9, *Conduit Street, W.*1.

Another competition—for the "Ideal" petrol station—is being sponsored by the DAILY EXPRESS *and a* SAVE THE COUNTRYSIDE *exhibition is now being held at* 9 *Conduit Street, to which everyone who possibly can ought to go.*

The Straight Mile Road, mentioned in *TOM BROWN'S SCHOOLDAYS.*

Movies and Films.

THERESE RAQUIN (THOU SHALT NOT).

Producing Firm, DEFU FILMS 1928.

Production	Mr. Jacques Feyder.
The Husband	Mr. Wolfgang Zilner.
The Wife	Miss Gina Manes.
The Lover	Mr. Hans Schlettow.
The Mother	Miss Jeanne Marie-Laurent.

THERESE RAQUIN, by common consent, is one of Emile Zola's finest works. The film version has been recently shown, for the first time in this country, at the Avenue Pavilion, London. The story may be briefly recapitulated.

Therese, an orphan girl, without a dower, is married to a poor accountant. Her husband is feeble and ailing. They live in his mother's house. Neighbours drop in of an evening for a game of dominoes. The husband, unsuspecting and foolish, introduces into this little family circle Laurent, an old school friend, who plays the artist in his spare time. Laurent, virile and lusty, a striking contrast to the sickly husband, attracts the attention of Therese. Therese, rich only in her person, arouses the interest of Laurent. As an excuse to see more of her, he offers to paint her husband's portrait. The offer is accepted. Attention and interest, encouraged by propinquity, grow to passion. Therese pays stealthy visits to the artist's studio. Wearied by her husband's ailments, his medicines, his perpetual cough, hoping for release, thinking to find happiness in marriage with her lover, encouraged by his ardour, she conspires with him in a plan to set them free. An evening's outing on the river gives the opportunity. The deed is done. Suspicion is avoided, but their lives are haunted by the shadow of their guilt. Still desiring each other, repulsed by the mutual knowledge of their crime, and yet by that knowledge more closely bonded each to each, they marry. On their wedding night—their aim achieved, haunted always by the shadow, each seeing in each the tempter to the crime—a quarrel leads to wild recriminations. In an outburst of rage Laurent crashes the husband's portrait to the floor. The mother, overhearing the unguarded words, learns the truth of her son's death. The shock overpowers her. Paralysis strikes her dumb. And now, to the horror of the ever-present shadow, is added the ever-present horror of the silent witness. Her attempts to speak are like an impending doom. Fear of her is added to their increasing hatred of each other, until, imprisoned in circumstances from which life offers no escape, they end their agony by death.

* * *

The uncritical reader would probably think that a good film would be the inevitable outcome of a story of this intrinsic power, acted by a caste of outstanding ability. This is not necessarily the case. This story and the acting of this cast could scarcely fail to produce a good "movie." A film requires something more, and something more is given here. The term "movie" is used, in this sense, to imply a sequence of pictures in movement limited to illustrating only the facts or incidents of a story or play. It is the novel, the play, or the short story, told in a different medium. America is adept in the production of this simple kind of work. America seldom produces anything else. The film requires that the story—the theme, the drama, the material with which it has to work—shall be strengthened, emphasized, enlarged, by resources or possibilities which are the attributes of cinematic art and which could not be used, or could not be used with the same force, because they do not exist, or do not exist in a comparable degree, in any other mode of artistic expression.

Analytical examination of this film will assist in the discovery of this difference.

* * *

The film opens slowly. An ordinary bourgeoise family pursues its trivial existence. The work in the office, in the shop,

An Episode from *THERESE RAQUIN.*

the evening meals, the little evening parties with a few neighbours, the domino-playing and tea-drinking, are the ordinary incidents of their uneventful lives. An old school friend, met in a commonplace way, is introduced, as a matter of course, to this undistinguished circle.

Nothing untoward has happened, and yet we are made to feel that fate has already decided the moves in the game, that the note of doom has struck.

We may ask how this is done. Two instances will suffice to illustrate the means.

The family is seated round the table, playing dominoes. On each side of the husband's chair there is a wider space than between the other chairs. A small matter, it might easily have been so; but yet, unconsciously unless we are searching for the means, we form the idea that the husband, in some way, is singled out, cut off from the support of his fellows. Again, the husband and his friend Laurent are sitting at the table after the evening meal. Therese stands by the table between them. This is an ordinary domestic scene. It is shown in the "still" reproduced here. But the immediate relations of the actors in it are emphasized and their future relations are suggested by the angle from which the scene is viewed. The husband is in the background, consequently reduced, relatively, in size. Laurent, the lover, looms large in the foreground. If the positions of these two actors are reversed, the desired effect is lost. Further, this relation of these actors and their characters is echoed and reinforced by the position of the two bottles. The husband, Therese, the lover. The little bottle of medicine, Therese, the big bottle of red wine. The significance of each series is the same. The second series reinforces, emphasizes the first.

* * *

Here is one further instance of this use of cinematic resources. Therese visits Laurent in his studio. We see her reclining on a couch, Laurent is sitting at her feet. Above her, half seen, are a few drawings—studies from nude models pinned carelessly to the wall. There is nothing remarkable in their being there. They are what we should expect to find there; but their presence there, in this scene, though we may not be conscious of their effect, illumines, not the actual, but the fundamental reasons for these secret meetings.

* * *

By such means as these, by the simultaneous visible expression of two or more ideas, complementary or in contrast, by the expansion or contraction of the field of interest, by using the particular to reinforce the general, at the same moment or in sequence; by such means as these, proper to the medium employed and arising from the nature of that medium, we are forced to recognise the dramatic significance of this story and to participate in the development of a theme of intensely dramatic moment.

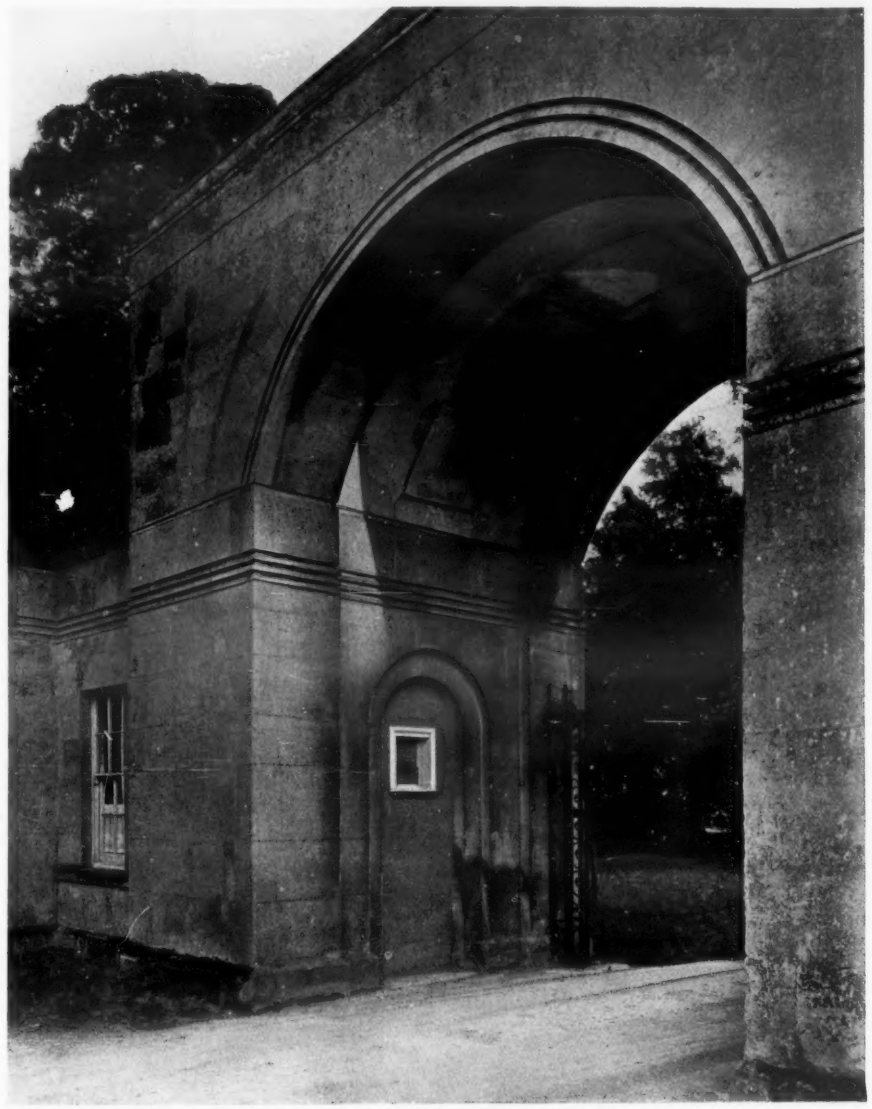
The "movies" could never do that.

Mercurius.

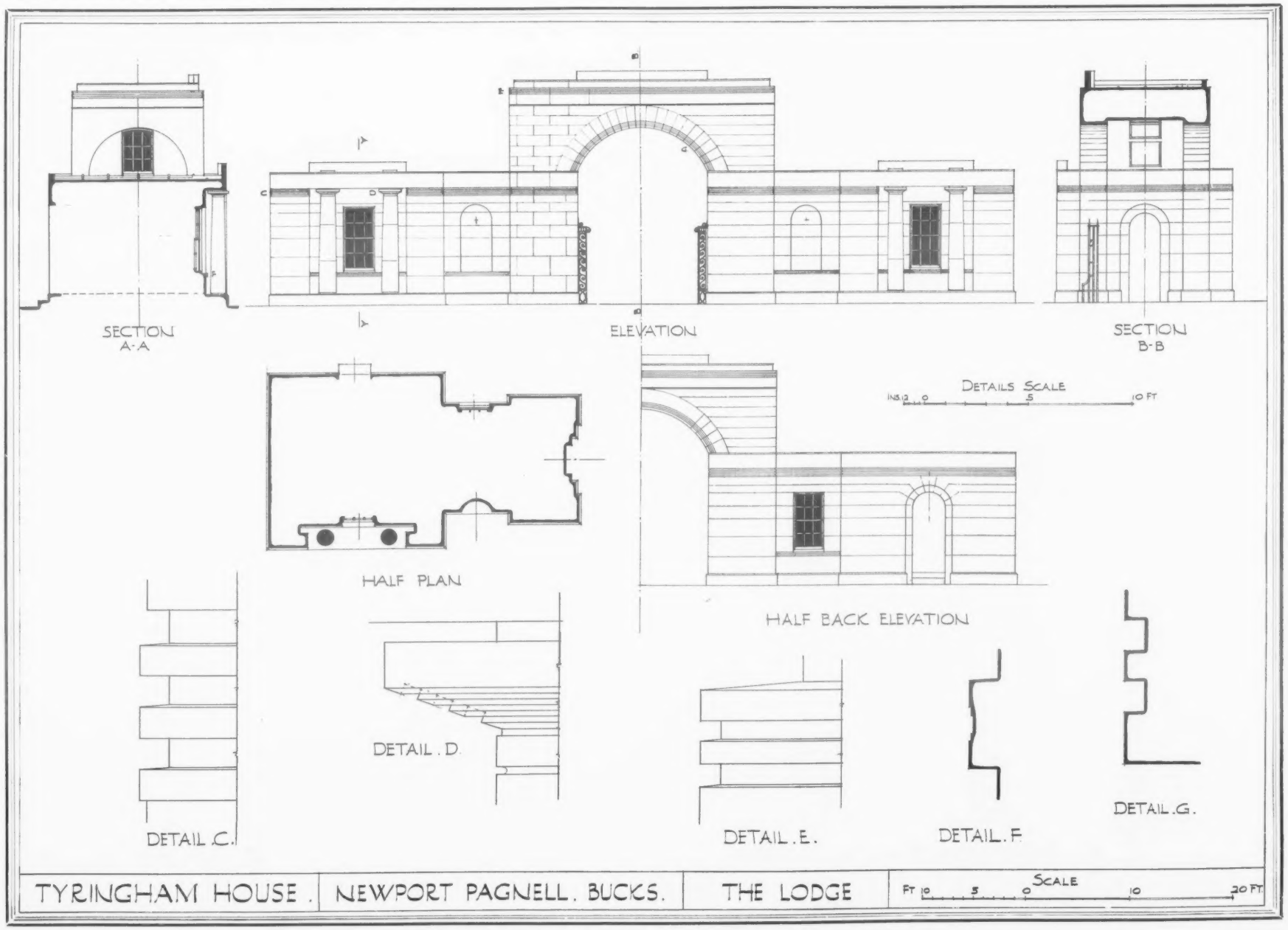
THE LODGE AT TYRINGHAM, BUCKINGHAMSHIRE.

Measured & Drawn by
Christopher J. Woodbridge.

The lodge at Tyringham was designed by Sir John Soane and was built between the years 1794 *and* 1800 *for Thomas Praed, a banker, as part of a layout of his estate, which included the house and bridge. (A measured drawing of the latter was published in the February issue of the* REVIEW.) *In an illustrated article on the house, dealing critically and comparatively with the original work of Soane and the new additions by Sir Edwin Lutyens, which was published in the same issue, the writer, referring to the lodge, remarks: "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."*



A Detail of the *ARCH.*



MEASURED AND DRAWN BY CHRISTOPHER J. WOODBRIDGE.

THE BOOK OF THE MONTH;

Expression and Technique in Sculpture.

Some Modern Sculptors. By STANLEY CASSON. Oxford: University Press. London: Humphrey Milford. Price, 7s. 6d. net.

THE qualities of the English race are not those which tend towards plastic expression. To say this is in no way to belittle them. Even to use the word "belittle" tacitly implies the existence of a standard of measure. Such a standard of measure, when it is a question of the whole range of human activities, must inevitably be based upon purely personal opinion. Is it better to have filled a museum with incomparable sculpture, or to have established a mighty empire? Shall we award the palm to Pheidias or to Newton? to Art or to Science? Opposed qualities cannot be satisfactorily united either in the same individual or in the same people. A people which has produced Shakespeare must remain content to play a very second fiddle in the orchestra of sculpture.

Mr. Stanley Casson has just published a small but by no means negligible book which he calls *Some Modern Sculptors*. I have read it with considerable interest; it is warmly to be recommended to any who would gain a very just outlook on the recent state of sculpture in Europe.

But Mr. Casson has not himself passed long years in practical study of elusive form; and so in this book, praiseworthy though it be, now and again he stumbles in his story, albeit he is unaware himself of the fact. Perhaps these very weaknesses of his will afford the matter for a few additional words.

TORSO. *Sculptor*, Rosandic.
From *Some Modern Sculptors*.

The non-practising critic never allows for the influence of technical difficulties (or at times of technical facilities) on the æsthetic result. No amount of reading about technical methods can replace having encountered and vanquished difficulties which arise in the course of one's own work. The intimate relation which exists between technique and æsthetic expression is not sufficiently realized by the greater number of critics. I do not hesitate to say this in spite both of the British habit of looking to see if the work is well done, and in spite of considerable talk about the influence of material upon expression of which, to seek no farther, Mr. Casson speaks often and, as a rule, correctly. Yet in several places, those, for example, which I am now indicating, the cloven hoof of incomplete grasp of the situation shows itself. The way in which, at some given moment, I hold my chisel, the direction and force of the blow I give to it are not only dictated by my æsthetic intention, they are as often as not dictated by the need of finding space in which to use my mallet, or by fear of breaking with my chisel the stone if I hit in any other direction. And it is this chisel-mark, which I may very likely leave in all its freshness, that forms a part of my æsthetic language by which I am to communicate my æsthetic intentions to you. Yet a whole part of this "phrase" has been dictated by purely practical factors; it is, in short, a poetizing of practical conditioning, the welding together of practical and abstract, in which both play important parts.

My first serious stumbling-block is: "It is impossible to imagine Rodin using it (terra-cotta) to express his varied emotions." Now, from the fact that Mr. Casson does not interpolate into this statement some such words as: "In spite of his early conversance with the medium," I conclude, perhaps wrongly, that Mr. Casson does not know that a certain period of Rodin's earlier life was passed at what is termed, in the workshops, *marcottage*—I do not know the English technical expression. The French is, of course, a workman's slang adoption of the gardening term which

means reproduction of shrub-plants by burying a branch without detaching it from the original tree or bush. The clay of a terra-cotta figure must never exceed some two and a-half inches in thickness, and, within reason, the thinner the "walls" of the figure the greater will be the chances of successful baking without the production of cracks. That is why commercial terra-cottas—or indeed any terra-cottas which exceed some two and a-half inches from extreme side to side—are hollow. Now, commercial figures are made by coating the inside of a "piece-mould" with a thin sheet of clay. But piece-moulds, in order to be easily detachable from the figure, and in order to reduce the necessary number of pieces, are generally made after cutting off at least the arms of the original cast, from which amputated fragments moulds are made apart. If the pose or group is complicated it will be cut up into many sections. Before the figure or group is allowed to dry previously to being baked, it thus becomes necessary to fix to it the divers limbs which have been clay-moulded apart. This rather delicate operation is *marcottage* ; and at it worked Rodin and Rose Beurré, his mistress and subsequent wife.

Far from being an impossible medium for the conservation of Rodinesque handling, as Mr. Casson would have us believe, terra-cotta would have been the medium *par excellence* for preserving for us the nervous force of Rodin's rapid plastic down to its most refined details. Why did Rodin never, or hardly ever, use terra-cotta as a final means of expression? I never thought to ask him. Probably impatience of technical difficulties is mostly to blame for the fact that we have not a large baked clay legacy from the greatest of clay masters.

A more important point, one which enters into the definition of all great sculpture as compared with inferior examples, is raised when Mr. Casson says of Mr. Epstein: "He thinks in solids but, for some reason which I cannot divine, he fails to establish the various planes and masses in those solids." A few lines later he says: "Not that he is incompetent to detect the structure of the human figure and the designs that can be derived from it, or the masses that compose it; but he is not interested in such considerations." In the matter of this difficulty which Mr. Casson experiences I can come to his aid. Let us take the latter quotation first. I am not quite of Mr. Casson's opinion with regard to the mastery of Mr. Epstein over the more recondite mysteries of the construction of the human form. In fact, when, during a visit to England in 1924, I saw his work at the Leicester Galleries I was at once shocked by what he technically did not know about construction. This estimation—let me be fully understood—is quite apart from any æsthetic use, gratifying or otherwise to me personally, to which he might put such knowledge. It is obviously impossible through the medium of writing and unaided by illustration, to explain clearly what I mean by giving detailed example. In material presence of a specimen of modelling, and free to exemplify my explanations by gesture and indication, I could make myself perfectly clear. Here and now the following words must play the best part they may.

The human body consists fundamentally of a series of rigid elements, jointed together and covered with soft, flexible material. In places the framework is almost superficial save for a covering of skin. Two such places are constituted by the elbow and the wrist. In all sculpture, whether "styled" or "archaic" or naturalistic and modern, the essential on which to seize is the underlying rhythmic relations which exist between these two visible parts of a rigid system. An appreciation of such relation may be gained either by applied anatomical knowledge, or by a keenly developed sense of rhythmic sequence and its rendering; or, of course, by a union of both. The way in which the last planes of the ulna disappear, at the elbow, beneath the enveloping muscular mass must be managed in such a way as to make us inevitably expect the reappearance of the bone planes at the other extremity, at the wrist. In "styled" sculpture such a "natural" ryhthmic relation may be, will be, replaced by a conventional rhythmic relation; without some such relation the art is inferior or non-existent, for all artistic expression is reducible to the statement, in some form or another, of rhythm. Now, it is in the perception and transcription of such rhythms that I find the sculpture of Mr. Epstein to be lamentably lacking. But here again is matter for the trained eye which has for many years sought out such rhythms on the amazing and ever variable complexity of the human form. Here it is that the more one knows oneself, the more one sees to wonder at in the work of a really great man, the more one condemns, to the surprise of the inexpert, inferior work. When, having oneself studied profoundly the art of drawing from the nude, one looks, say, upon a seemingly rough noted Degas, one's silent monologue takes on somewhat of this form: "Ah! yes, of course, you too know that, and have marked the fact by that almost imperceptible hesitation in the charcoal line. *Tiens!* You've treated that other fact that way, have you? *Mes compliments!* I shouldn't have thought of it myself!" All of which is very different from the soliloquizing of the enthusiast only outfitted with susceptibility. Oh! but there's the soul, he will exclaim with Browning in self-defence. *D'accord, cher Monsieur,* and better, I fully admit, the appreciation of your inexpert eye and sensitive personality than a mere technical appreciation by some chilly but *docte* practician. Yet do not forget what I said above concerning the very intimate relation of æsthetic conception and material execution. These "natural" rhythms of the form are precisely the raw material from which each constructs his own artistic language and its method of prosody. Mr. Epstein's sculpture is to me simply ungrammatical; it is neither a new language nor a new metre.

Mr. Casson's refined appreciation allows him to see that Mr. Epstein "fails to establish the various planes and masses"; but Mr. Casson does not see why. The first thing to say is that the power of establishing such planes and masses is a gift; indeed, one is almost tempted to say that it alone constitutes the entire sculptural gift, without which the affair becomes model-making in various degrees of inadequacy.

Speaking of Mr. Eric Gill, Mr. Casson says: "Like many artists who have ventured upon an exposition of their theories, he suffers at times from obscurity of expression if not of thought." This, alas! is but too true. After all, it is only natural. It does not follow because a man has the gift of conceiving arrangements of form or colour that he has the philosopher's gift of analysis of motive and method, doubled by a literary gift of verbal expression. Rodin, too, has emitted more or less cryptic utterances concerning his work. These have sometimes been re-edited by professional writers like M. Paul Gsell. One of Rodin's beliefs was in the importance of the planes which lie between convexity and hollow of the form. His idea was neither clear nor accurate.

What is of importance is rhythmic co-ordination among themselves of the lower parts of the hollows, which should engender, again among themselves, a kind of underlying scheme of planes upon which are placed, in bas-relief fashion, the protuberant convexities. Rodin himself, not fully realizing this fact, frequently incised a hollow too deeply, thinking thus to benefit by a forceful accent—a painter's notion, but not a sculptor's. This is one of the reasons why his figures are unsculptural. The same defect, only greatly exaggerated owing to far inferior constructional knowledge, disfigures Mr. Epstein's work. Rodin, instinctively aware of the importance of study of the hollows, had not carried out that study with the completeness and exactitude which a trained thinker would have brought to bear upon the matter. He, great admirer of the refined execution of multiple planes which Greek statues offer, had doubtless observed on them the care with which the descents from convexity to hollow are modelled with variety of plane; but he failed to grasp the relation which binds together hollow and distant hollow. Rodin always tended towards a too minute attention to a limited space; his weakest point was his sense of the *ensemble*. This is especially manifest in the failure of his compositions. He was the master of the *morceau*.

It should now be evident why Mr. Casson is troubled about Mr. Epstein's establishment of planes. Even though an artist be a master of anatomical construction, it does not follow that he is capable of splitting up the natural aspect of the figure into "architectural" surfaces. Indeed, anatomical knowledge is a thing which may be learnt; analysis into plane is a very different affair. Though certain main rules may be laid down, an artist is obliged from the start to invent, to translate, to simplify, to combine for himself.

In proportion to the excellence of his "volume and plane" type of mind, a statuary becomes less of a modeller and more of a sculptor; he tends towards the architectural side of figure work. "Rodin, Meštrović, and all great sculptors have avoided clay models for the reasons given by Gill, which were to them commonplaces," says Mr. Casson. But Rodin worked only in clay (or in plaster). All his marble work is executed by pointers, as Mr. Casson might easily have seen were he a practical sculptor, for Rodin had the amiable mania of ordering his workmen to leave the "points." He aimed at a *gras* appearance of modelling, which he fondly hoped would establish a parentage with the unfinished titans which Michelangelo's direct chisel has left us. The surface of almost all Rodin's marbles is a few millimetres higher than that of the original clay, or, if you prefer, of the plaster-cast from which the pointing was executed. Rodin committed the error of thinking that adding marble to an already worked-out figure—worked out in clay—would produce an effect similar to that given by arrested cutting down through the stone to a figure which had never before had another existence. He did not realize the fact, to which I have drawn attention above, that much of "direct" sculpture is due to the exigencies of the work itself. Had he been, which he was not, a worker with the chisel, he would have had this truth forced upon him. The unfinished Michelangelo is justifiable, is genuine art. The intentionally unfinished "pointing up" from a clay model is a deceit, a desire to imitate the Michelangelo, in short, a *pastiche*.

Mr. Casson's admiration for Bourdelle's architectural sense would also be less marked were his knowledge of the subject more profound. Such architectural sense is the last quality I should be tempted to attribute to a fairly frank follower of the Rodinesque tradition. Bourdelle has always more or less inspired himself from various classic, medieval, and Oriental sources. These originals possessed, in their compositional methods, certain "sculptural" and "architectural" qualities. These qualities still remain dimly shadowed forth in the re-editions which they suffer at M. Bourdelle's ateliers, and are thus sufficient to induce Mr. Casson to take them for personal and fundamental. Had he a clearer notion of the plastic cohesion between conception of constructional plane and the architectural sense, he would realize precisely what is so disagreeable to the fully-equipped critic in M. Bourdelle's work: the unsatisfactory junction between the actual modelling execution and the main thesis of the figure. Such incoherence cannot be reproached to Maillol, to Joseph Bernard, or to Rodin. In each case there is complete coherence between conception and execution. But Mr. Casson by saying: "Bourdelle's reliefs on the Théâtre des Champs-Elysées show him working *con amore*," allow us once more to see the non-practising critic looking at the stone reproduction of a modeller's design as though it were in very deed his own work. Such critics always forget to allow for the part played by trained workmen, who, in spite of the long abolishment of guilds, still conserve traditions of their craft. But that a few unhappy remarks should disclose to the fully initiated that the basis of Mr. Casson's compilation is not as solid as it might be, does not detract in any serious way from the value of his book as a means of popularizing very much that should be known about sculpture in general and modern sculpture in particular.

VERNON BLAKE.

THE NICEPHORUS PHOCAS BIBLE.
From *The Station*.

CHILANDARI: THE COURTYARD.
From *The Station.*

The Holy Mountain.

The Station—Athos: Treasures and Men. By ROBERT BYRON. London: Duckworth. Price 18s. net.

IT would, we imagine, be an equal pleasure to have to review Mr. Robert Byron's delightful and instructive account of a sojourn on the Holy Mountain, Athos, from any of the kaleidoscopic points of view—archæological, artistic, ecclesiastic, historical, gastronomic, literary, political, psychological, satirical or topographical—with which he illuminates that "station of a faith where all the years have stopped" for the best part of a millennium. Considered simply as a consensus of all those separate manifestations of a zest for living dangerously and diversely which publishers classify bluntly as a "travel book," it may be pronounced the most significant and individual work that has appeared since *Old Calabria*. Indeed, Mr. Norman Douglas would probably enjoy that rollicking, thistle-fraying interlude, *Crowdy*, as much as an obscure, though ardent, Scottish Nationalist like the present writer. Stern duty, however, compels us to confine our appreciation almost exclusively to the author's contributions to architectural criticism; that is to say to the tenth chapter, of which the provocative title is "The Rejection of Gravity."

Hellenists, Latinists, Classicists, Humanists, Hebraists, Assyriologists, Egyptologists and Orientalists we have enough and to spare. There are relatively few Byzantinists—if the word does not exist it needs to be coined—but Mr. Byron is one of the most enthusiastic and least academic of their number. Moreover, he approaches Byzantine culture as a convinced protagonist of that essentially modern quality in art, "the attainment of Reality, frequently termed, with the perversion of common speech, the Abstract, to which all sincere self-expression is directed." His uncompromising Modernism may have been partly fostered by reaction from the Ruskinian precepts of the Misses Dempster, matrons at his Public School, those "ladies of frightening intelligence" who (while massaging his ankles) would invite him "to consider the claim of a landscape 'permeated,' as they said, 'with spires,' to superiority over one which was not."

This pilgrimage to almost the only male harbour of refuge which (in virtue of divine commandment and the moral authority of international treaties) still obdurately refuses right of entry to all bipeds and other mammals of a now dominant female sex, like the subsidiary expeditions to Mistra and Crete in connection with it, was prompted by the desire to study the immediate cultural ancestry and psychological ancestry of El Greco: the commanding genius who may be considered the founder of modern painting. The author's principal work on the Mountain, therefore, was the photographing and copying of the Athonite frescoes and other Byzantine treasures of the various monasteries, such as the Reliquary of St. Niphon and the Nicephorus Phocas Bible (p. 146). In describing the pale wrought-gold cover, inset with cabochon gems, of the latter as an example of that "supreme mastery of semi-sculpture possessed by the medieval Greek craftsmen"—which "would seem to lie in a combination of a supreme purity of design with an extraordinary manipulation of surfaces, the infinitesimal angularisation of every contour"—he adds, with a challenging tweak of the nose to Dryasdust, "so unlike, so superior to the glucose formulæ of their ancestors." Mr. Byron has about as much regard for the conventional cult of Hellenic "broken pillars and black and orange pottery"—which, "with the world's advance towards appreciation of the dynamic in art," he warns the Greek Government, "will not attract the rich tourist for ever"—as for plush-tasselled, fretwork overmantels and Oxford frames. His perfectly logical blend of Byzantine and Modernist loyalties comes as a stimulating antidote, like a fresh, salty gust of the Mediterranean wind known as the Levanter, dissipating the charnel-house atmosphere of a muniment-room, after stifling centuries of that sterilized tradition in obeisance to which countless volumes of Byronic elegy over "*Hélas! Hellas!—Hellas, Hélas!*" have been poured out by generations of pedantic travellers. It is a singularly ironic judgment of history that almost the first, but happily not the only, voice to protest against

Americans spending £1,000,000 to convert the most picturesque quarter of old Athens into a pillared playground for cats, that they may unearth yet another shoal of those inert stone bodies which already debar persons of artistic sensibility from entering half the museums of Europe

should be a Byron's. "And here," he proceeds—referring to the frescoes of the Monastery of St. Paul on Athos, though the lament applies with equal force to the almost unchecked decay of buildings unique in their kind at the one remaining Byzantine city of Mistra, near "Lacedemonian" Sparta—

for want of a few hundreds (Rockefeller Trust please copy!), paintings which historically throw an entirely novel light on the origins of European painting since the Renaissance, and æsthetically exhibit an astonishing and moving affinity with the goals of modern art, must perish.

The tenth chapter opens with much the best, though quite the briefest, historical explanation of the basic psychological differences between Latin Roman Catholic and Greek Orthodox Christianity we have yet been privileged to read. But it would be unpardonable to paraphrase an author with such a richly personal and trenchantly effective style as Mr. Byron; and since I have not space to quote him, I must leave him, mentioning, however, as I pass, that in craving indulgence for occasional gastrosophical digressions, Mr. Byron was both too modest and too little conscious of the keen interest, not to say sympathetic indigestive appreciation, these notes on Greek ecclesiastic cuisine were bound to inspire in his readers. As it is, we are still left in doubt whether the Marsalalike Mavrodaphni and the strong red Athonite growth of Kerasia should be classed among those "resin-tasting wines which have (very properly) brought the Greeks into national disrepute ever since their first denunciation by Luitprand, Otto I's ambassador to Constantinople in the tenth century." Nor need Mr. Byron be diffident of our credulity in declaring that Kerasia tastes of wild strawberries. This is a perfectly correct, and in some cases actually the official, description of the flavour of wines such as Collares, Vöslauer, red growths of the Loire like Chinon and Joué, and, in some years, Brouilly or Juliénas among the fruitier Beaujolais. M. Maurice des Ombiaux, the doyen of French œnophils, has recently pronounced this considered and authoritative judgment: "*Parmi les Bourgognes, le Savigny évoque au palais le parfum de la fraise.*"

P. MORTON SHAND.

Dutch Art
at Burlington House.

A PAINTER interested in modernism, after having visited the Dutch exhibition at the Royal Academy, said to a friend, "The only things worth seeing are the Van Goghs!"

On the other hand, an evening paper, in letter-press accompanying a photograph of Mr. G. B. Shaw alighting from a taxi at the entrance, said Mr. Shaw spent a great deal of time examining the Old Masters but one glance at the paintings by Van Gogh was enough for him.

Mr. Shaw may have an answer to this in the fact recorded by himself, that it is a congenital impossibility for a reporter to be accurate, and such a remark may be the very proof that he admires Van Gogh intensely.

* * *

But whether true or not, these two points of view do accurately define the extremes of opinion of visitors to the exhibition. And here are two anonymous opinions overheard casually:—As I was going out a man, pushing through the turnstile with a party of friends following him, half turned to them and exclaimed as he hurried purposefully forward, "We'll make straight for the Rembrandts!" and a woman going through the room in which the Van Goghs are hung, was heard to say musingly, "Something must have been wrong with his eyes!"

Then, of course, there are those dear uncritical people who think it all very lovely; show them a painting by Rembrandt and they think it perfectly wonderful; show them a painting by Sir Luke Fildes and they say much the same thing; show them a painting by Matisse and they think that it is perfectly charming too. These are in a class by themselves and painters could not very well do without them; they are the balm which often soothes and comforts them when they are suffering from the buffeting effects of criticism and high words.

The proper attitude seems to be to keep the periods and styles quite separate; that because one admires an interior by Pieter de Hooch should not prevent one from appreciating a Franz Hals and then a Van Gogh. One art student was sufficiently misguided to argue with me before a Van Gogh as to its insufficiencies, compared with some painting by Guido Reni he was holding, in thought! Ineptitude of comparison surely could go no farther.

* * *

About the beauty of the early Dutch paintings of interiors there is nothing to be said; we accept them with a sort of awe, in much the same way that we accept the moon or the stars; they are miracles of execution. Persons are inclined to peer into them and marvel at the beauty of their surfaces, and wonder how they were accomplished: Was this or that sort of ground used? Was a particular kind of varnish used or not? giving little consideration or perhaps notice to the most important aspect of them—that is, the perfect sense of law and order, the unhurried lives of the people who occupied these interiors, and the perfect poise of the minds of the painters who painted them. The hurried age in which we live does not conduce to a state of mind in which such works could be produced, no matter how carefully the grounds were prepared or the colours mixed.

We accept Rembrandt: he remains a sort of fixed star in the constellation of painters; it is his drawings which come to most people as a fresh revelation of his genius. To come across sketches in pen and bistre-wash, which he did in England—two in London and one in Windsor—is something of a pleasurable shock; putting aside mere dates, no one, somehow, seems so remote and aloof from our time as Rembrandt, and, of course, although these drawings remain just as far off in point of time, the mere fact that he was once in England seems to humanize him and bring him much closer to us.

* * *

In contrast to the rock-like qualities of Rembrandt, Franz Hals (who, by the way, preceded Rembrandt) with his facile feathery touch, and his spontaneous approach to his subjects, is a refreshing foil to the other's sobriety. The flowingly wet method in which he applied the paint always leaves the painter speculating as to how he arrested it at the right moment as it slid down the canvas, and retained it in its proper place with such crisp certainty of touch.

One's general impression is that before the advent of Van Gogh, Dutch paintings of comparatively modern date were rather dark and gloomy in colour; their painters seemed to care more about tone than colour. But justice should be done to the exceptions—Anton Mauve, Johan Barthold Jongkind, Jan Hendrik Weissenbruch and George Jan Hendrik Poggenbeek, who certainly did have a sense of colour, and perhaps prepared the way for the appreciation of Van Gogh.

* * *

The emergence of Dutch art into the blossoming of bright colour as exemplified by Van Gogh could never have taken place without French influence and the effect which residence in that country had upon him. The "View at Nuenen" (449) shows from what he developed. Save for a few light streaks of paint, showing, as it were, the first peckings at the shell of traditional Dutch art, it is gloomy and dark in tone and colour in the usual Dutch way.

Then came the flower-pieces painted in the manner of an impressionist like Pissarro, and in some of the landscapes Monet is suggested; and then the culmination of all that had gone before in the painting of his bedroom at Arles, which reaches the height of his art and the peak of achievement in modern Dutch art.

* * *

Among the primitives Jan van Scorel is the most accomplished; in fact he is so accomplished that the word primitive does not seem appropriate to his work; however, to use it as meaning the first-fruits of Dutch art is quite appropriate.

Attention should be paid to the beauty and simplicity of his small painting of a boy, "The Young Scholar" (34), and his two paintings of a series of heads, "Five Members of the Fellowship of Jerusalem Pilgrims of Utrecht" (1), and another containing twelve members of the same society (41); the individual character of each of these heads is given in such a remarkable way that we seem to know exactly the kind of people who possessed them.

"Portrait of Agatha van Schoonhoven" (21) is another attractive little painting of great refinement by Jan van Scorel. In fact, what chiefly strikes one is the accomplished manner in which most of the Dutch work is done: this art seems to have started straight off without any preliminary fumblings.

The "Scene from the Conquest of America" (19), by Jan Mostaert, has an amusing series of details in it, and to the extent that it depicts very primitive people it is itself primitive. Something rather different from the America of today with its sky-scrapers are these naked people with their rude huts; perhaps the more inaccessible group of rocks, from the vantage point of which some of the natives are making a more effectual stand against their better-equipped enemies, was the forerunner of the present-day sky-scrapers of New York. However, visitors can please themselves about this.

* * *

The exhibition is an extremely interesting one, and is undoubtedly meeting with great appreciation from the public; it appeals to every type of person, a great many of whom in the ordinary course would probably never go to see any kind of art exhibition.

* * *

In conclusion, it is fit that a tribute should be given to the Secretary-General, Major A. A. Longden, whose genius for organization has been such a contributing factor to the success of the exhibition.

RAYMOND MCINTYRE.

A *SICKLE HINGE* on the south door at Uffington, Berkshire.

MARCH *1929.*

Craftsmanship

The Architectural Review

Supplement

OVERLEAF: *AT CLOSE RANGE.*

The *top* illustration on page 150 is of the lower hinge on the south door at Meare, Somerset. This iron treillage seems inspired almost directly by Nature, though it may owe a little to the scroll-work of classic tradition taken third-hand from a missal, and to the great straps of Scandinavia. The mixed *motifs* are joined rather cleverly by the thistle-heads. The *bottom* example is of the centre strap on the south door at Faringdon, Berkshire, and further illustrations of the door will be found on page 156. This hinge is not typically English, but Scandinavian. The grotesques, the fish or serpent-heads, the enormous straps and nail-heads, and the crowded and cramped richness belong to Thor. Only the refined lining of the scrolls shows a hint of the South.

FIG. 1.—The south door at *STILLINGFLEET*, Yorkshire.

FIG. 2.—The south door at *DARTMOUTH*, Devonshire.

Sickle Hinges.

By Peter Opie Smith.

With photographs by B. C. CLAYTON.

The illustrations numbered Figs. 9-20, referred to in this article, and additional examples of early door furniture, are given in the Craftsman's Portfolio *on pages* 154–158.—ED.

THE name of smith is the only one in the building trade which survived the Conquest; all the others, as carpenter, joiner, plumber, painter, mason, glazier, are derived from Norman French, and show that craftsmen were brought to build castles and churches, as even armourers and farriers were brought to repair armour and shoe horses. But the English smith was supreme in this craft over the workers of all other European countries at that time.

The centre for iron smelting was the Forest of Dean: the mines were originally held in common by certain inhabitants, known as Free Miners, whose descendants in holding that title survived till a century and a half ago, when the last rights were sold to the persons and companies now known as mine-owners. The Romans were good customers of the free miners, and probably worked certain mines themselves; they are traditionally credited with leaving the large heaps of iron ore which existed till the eighteenth century in the Forest, and were then worked out for metal. Wood was plentiful for burning, lime could be had for flux, and the iron ore was near the surface. The oak timber of the Forest was peculiarly tough and durable, and for many centuries was combined in its use with iron for ships; so renowned was the excellence of the combination that the Admiral of the Spanish Armada held instructions to destroy the Forest of Dean if he could not hold the country permanently. A secondary centre of the iron industry was at Cleveland in Yorkshire. The articles made were doubtless horseshoes, armour, and weapons of war, agricultural implements and especially sickles, and door hinges and reinforcements. An especial type of hinge, found all over England, but more common near the Forest of Dean than elsewhere, is in shape like a sickle or crescent moon, and is called a sickle hinge or sometimes a crescent hinge.

The history of ironwork on doors is peculiar in that it becomes less intricate and important from the eighth or ninth century, the period of the earliest surviving examples, down to the middle of the thirteenth century, when it took on an especially decorative function for a hundred years and then again relapsed into unimportance. The reason is that the Saxon churches were usually the only stone (when they *were* stone) buildings in a parish, and served also as forts. Whenever marauding bands of Picts, Scots, Irish or Danes appeared, the inhabitants shut themselves into their churches with their treasures. The door being the weakest part of their defence was given a reinforcement of iron. It is even probable that any old pieces of iron, including sickle blades, which had been worn out as implements, were hammered on the village church door. Certainly the inconsequent appearance of the doors at Stillingfleet, Yorkshire (Fig. 1), and Worfield, Salop (Fig. 3), suggest a kind of hasty improvisation. On the other hand, Skipwith, Yorkshire (Fig. 4), is carefully set out and shows a Romanesque pattern of interlacing circles, with swastika knots, laced bosses and crosses, which are all carefully

FIG. 3.—An old door at *WORFIELD*, Salop.

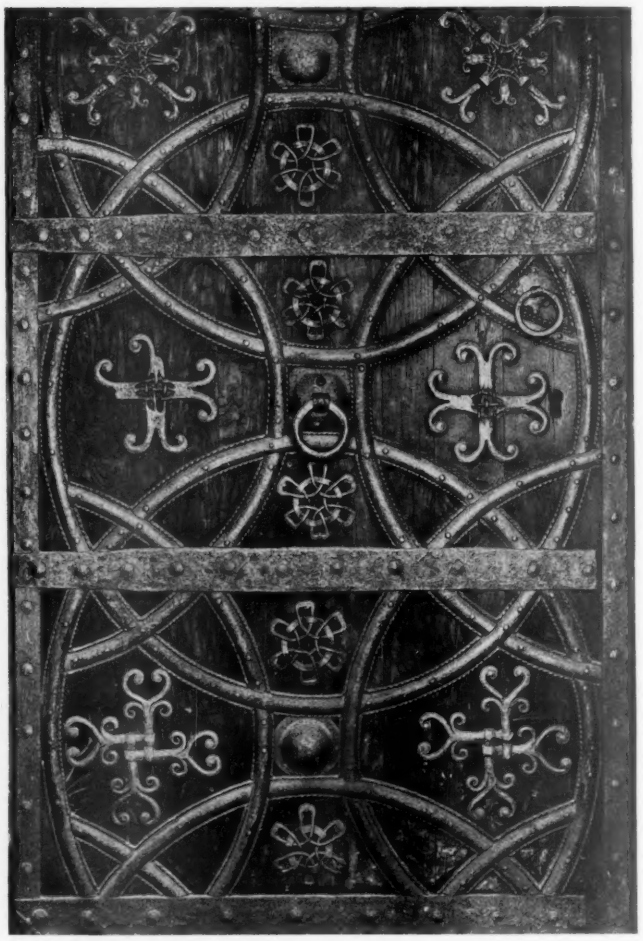


FIG. 4.—The south door at *SKIPWITH*, Yorkshire.

proportioned to the design and properly spaced. The knots, crosses, and crescents are symbols of protection from evil spirits, the inverted horseshoe still popular being derived from the crescent. In all three examples the work is extraordinarily delicate and well finished in contrast with the rough stone-work and coarse decoration of the Saxon stone-worker, and even of the Early Norman mason. It seems likely that such work came from schools of craftsmen established near the mines, and was then transported by water or on pack-horses; this would save the moving of any but the minimum of iron, that is, the actual wrought-iron article. No doubt there were village blacksmiths from fairly early times, but they would hardly be capable of such finished work. Every great lord would keep an armourer, but his work was of a much lighter calibre, and there is very little in common, stylistically, between smith's work and armourer's.

FIG. 5.—A hinge on the north door at *SPARSHOLT*, Berkshire.

The hinge at Sparsholt, Berkshire (Fig. 5), is less graceful, rougher in curve, and broader in face than those previously mentioned. To make such an article the smith with his mate would take seven pieces of pig-iron and hammer them hot into bars of the required shape and thickness; he would then punch the holes for the nails; and next, he would join them by heating the parts to be united and hammering them together. Lastly, he would hammer out the nails from separate pieces of pig-iron, chiselling their heads into shape. He did all this work with hammer, anvil, tongs, punch and chisel—nothing more. Earls Croome, Worcestershire (Fig. 7), has much more charm, though it is but little later than Sparsholt. The sickles are distinct from the straps, the lower one of which is raised to a ridge line. The fleurs-de-lis were cut with the chisel and hammered into shape. The round-headed nails complete the flat effect. Foy, Herefordshire (Fig. 6), has double sickles forged to each end of the strap, which is chiselled with saw-tooth lines and margins, and diapered on the end leaf. The difference in scale between the nail heads of the strap and of the sickles shows the smith was a good designer; it is a lovely piece. Pembridge, Herefordshire (Fig. 8), seems a descendant of the Foy example, and has the sickles fixed the other way round; the ends of the straps are trefoiled also, but the foliated scrolls with their clear lines show the beginning of the change to the standard pattern of thirteenth-century scroll-work. As Professor Prior points out, decoration by scrolls—painted, carved or wrought—flowed over stone, wood, and plaster walls, vaults, doors, and windows in that period.

Heath Chapel, Salop (Fig. 9), is an early thirteenth-century strap with double sickle well proportioned to the strap and nicely nailed. The ends of the sickles show in their "birds' beaks" the expiring influence of Scandinavia, as also does the hinge at Stoke Orchard, Gloucestershire (Fig. 13), an excellent example of refined line; the drawing of the fleur-de-lis is perfect, and the lines of nails add strength to the design. As a contrast, Hartley, Kent (Fig. 10), shows a coarse, barbaric glitter; the door is so heavily armoured with sickles, straps, and nails that some special need seems to be indicated—perhaps to be defended from the raids of Channel pirates. Eardisley, Herefordshire (Fig. 16), is treated in the local manner of wider sickles but charming individuality in the terminals. Madley, Herefordshire (Fig. 11), is thoroughly protected—perhaps against the Welsh; the four coupled fleurs-de-lis show an extraordinary diversity, the spirit of which is carried also into the hinges, as the enlarged photograph shows (Fig. 12). The whole texture of the door depends on these variations, and the effect would be lost if the same amount of pig-iron had been chosen for each piece or the bars had been beaten to the same pattern. It is an essay in variation without loss of theme.

The tower door of Madley, Herefordshire (Fig. 14), is possibly by the same smith; it is a design of crosses, the bars of which are beaten thinner as they come out from the cross to the fleurs-de-lis. The whole has a look of great strength. Letton, Herefordshire (Fig. 15), has the sickle developed into a trefoil; the refining influence of thirteenth-century masonry is apparent in the quality of the line. The eye is led by beautiful arcs to the centre of the design, where the fringes impinge on a foliated strap. Nothing better of its kind can be conceived. Stanton Long, Salop (Fig. 17), is a piece of quiet thirteenth-century work, and the smallness of the nail heads makes a refined note. Fig. 18 shows the sickle on the south door of Faringdon, Berkshire, where the work is much coarser and richer than that near the Forest of Dean; and Kingston Lisle, in the same county (Fig. 20), has both the early broad strap and the narrow foliations of later work, and foreshadows the stamped ironwork run hot into dies and hammered home, then forged to scrolls.

No doubt more of these old hinges would have remained if their doors had not decayed, even though it was the fashion to refix them on new doors. The beauty of the wood and iron together lies partly in the contrast of textures after long weathering; the wood, when the sap has been combed out, looking like tresses of hair, and the iron like dinted combs to bind them.

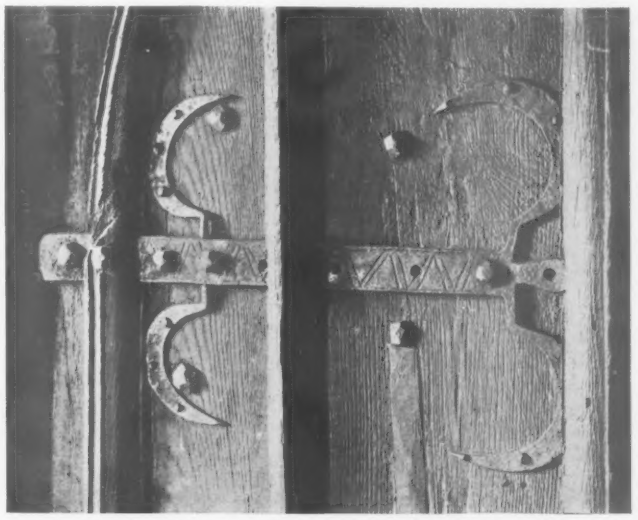


FIG. 6.—A hinge on the south door at *FOY*, Herefordshire.

FIG. 7.—The south door at *EARLS CROOME*, Worcestershire.

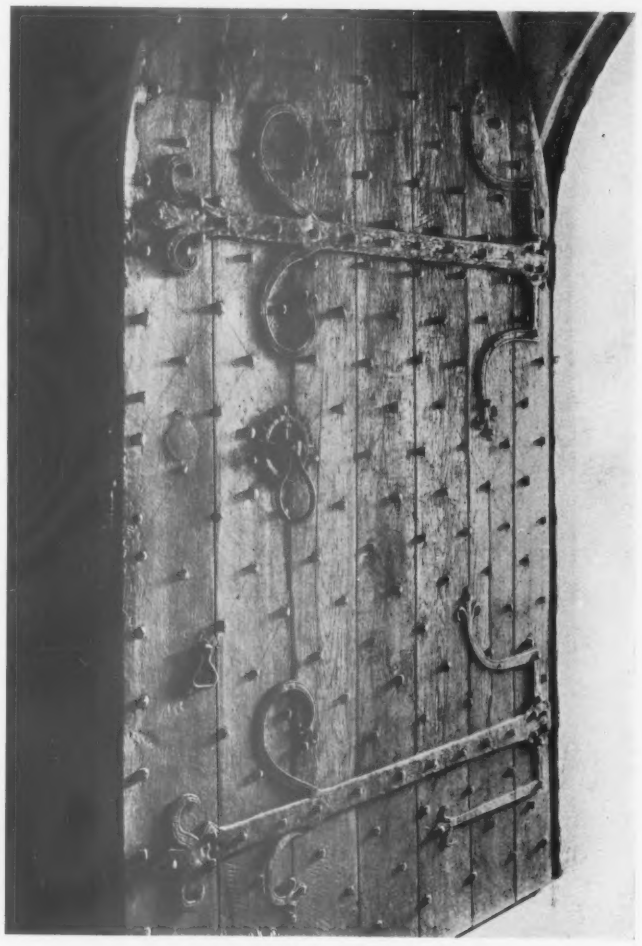


FIG. 8.—The north door at *PEMBRIDGE*, Herefordshire.

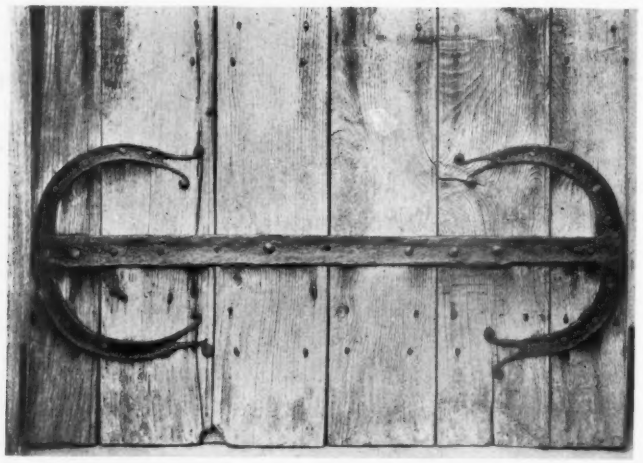


FIG. 9.—A hinge at *HEATH CHAPEL*, Salop.

FIG. 10.—The south door at *HARTLEY*, Kent.

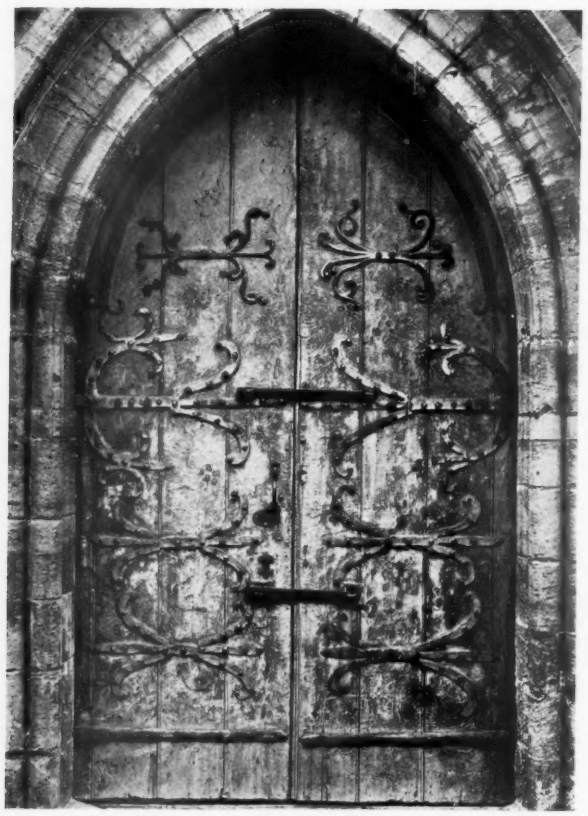


FIG. 11.—The west door at *MADLEY*, Herefordshire.

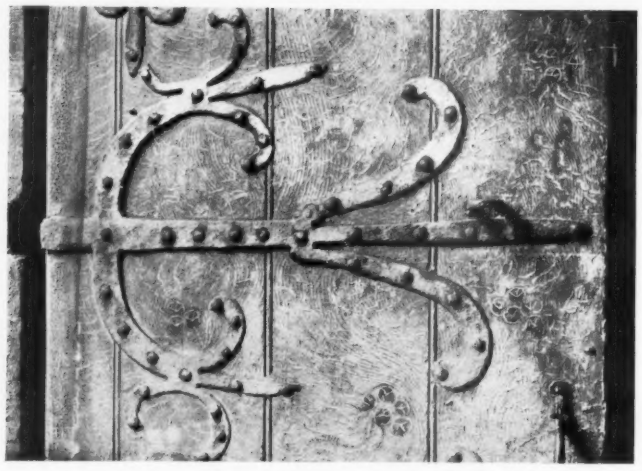


FIG. 12.—A hinge on the west door at *MADLEY*, Herefordshire.

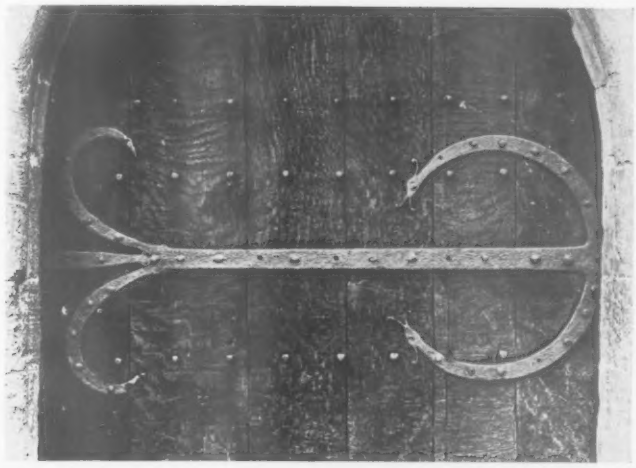


FIG. 13.—A hinge at *STOKE ORCHARD*, Gloucestershire.

FIG. 14.—The tower door at *MADLEY*, Herefordshire.

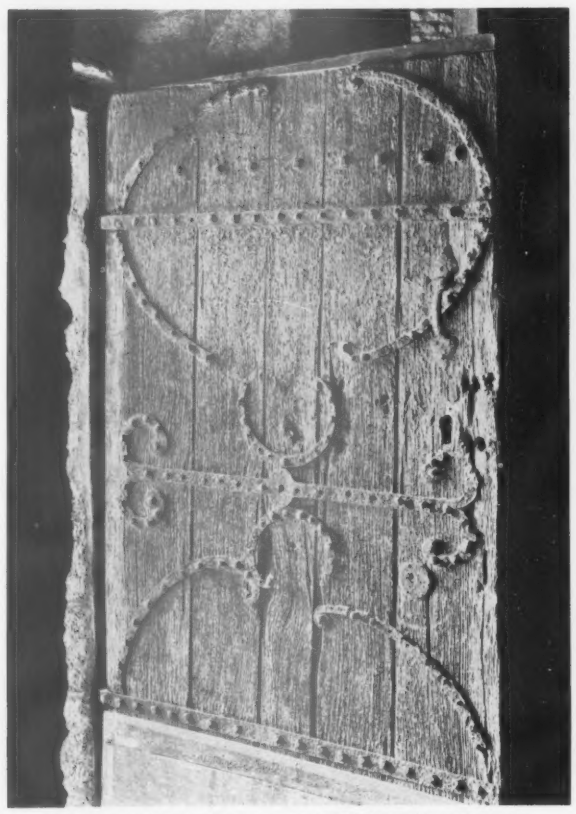


FIG. 15.—The south door at *LETTON*, Herefordshire.

FIG. 16.—A hinge on the north door at *EARDISLEY*, Herefordshire.

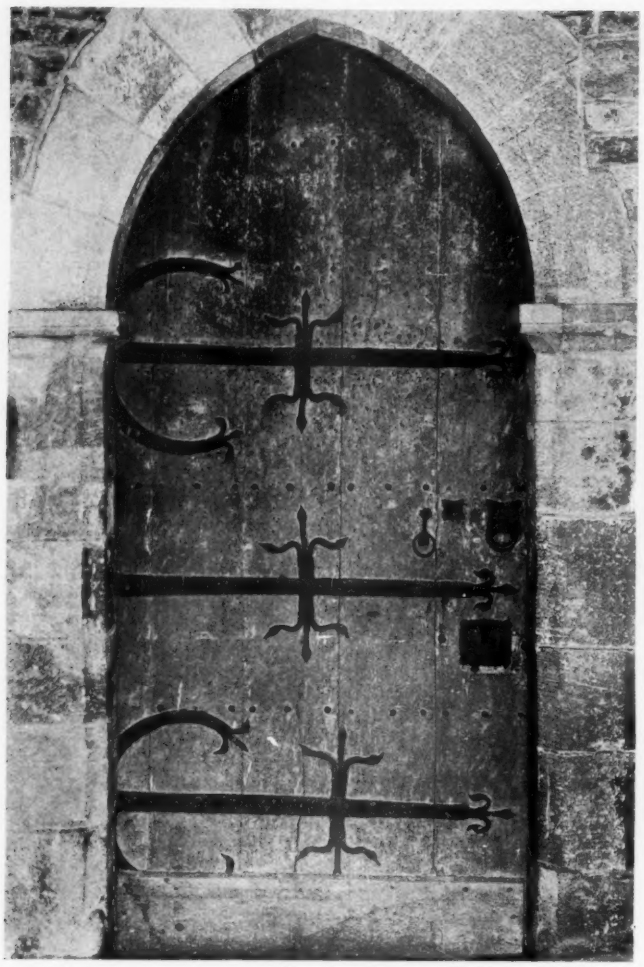


FIG. 17.—The south door at *STANTON LONG*, Salop.

FIG. 18.—The south door at *FARINGDON*, Berkshire.

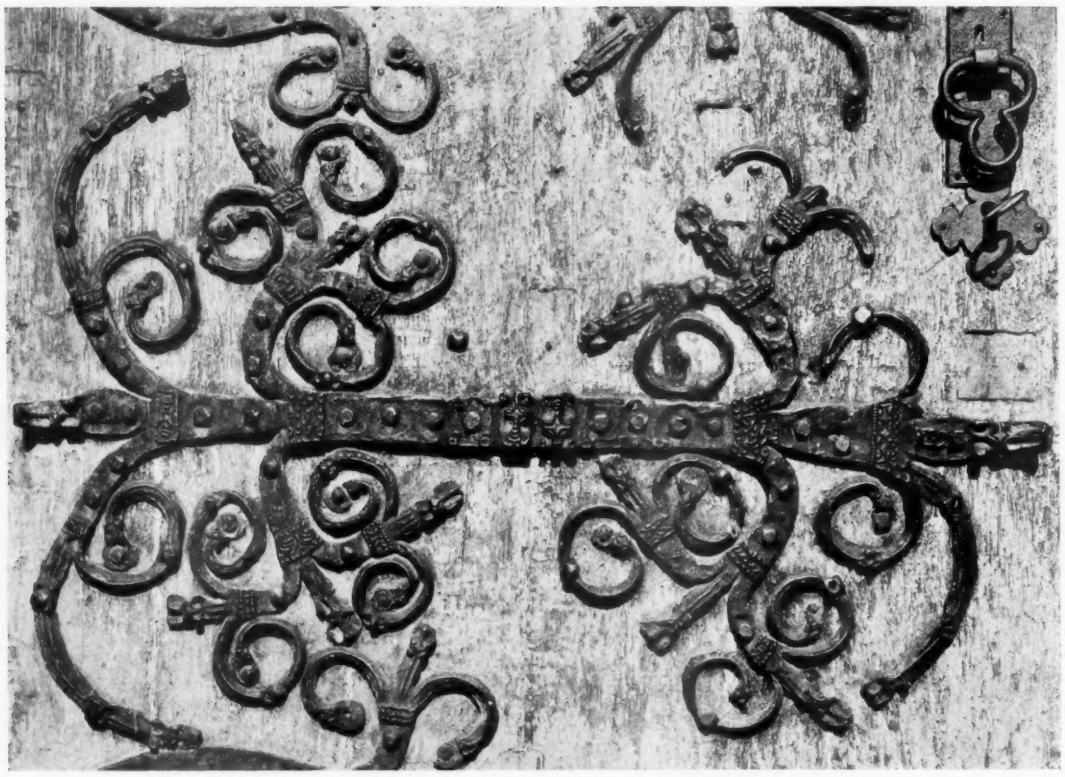


FIG. 19.—The centre strap on the south door at *FARINGDON*, Berkshire.

FIG. 20.—The north door at *KINGSTON LISLE*, Berkshire.

FIG. 21.—The south door at *UFFINGTON*, Berkshire.

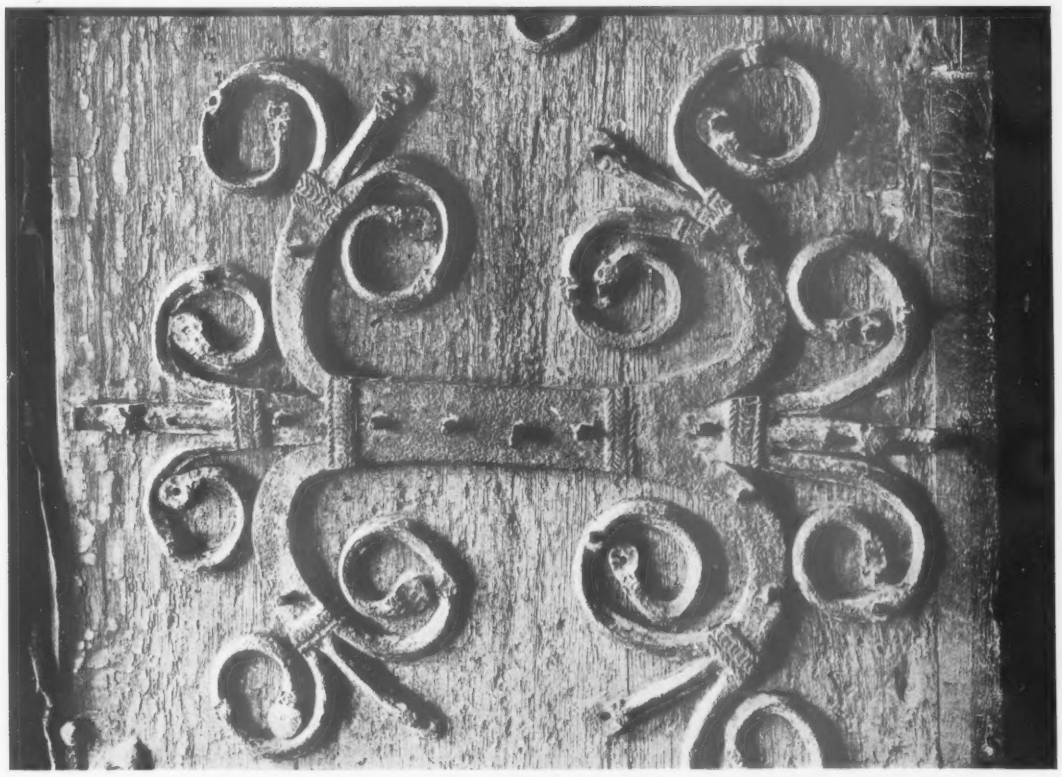


FIG. 22.—A strap on the south door at *UFFINGTON*, Berkshire.

FIG. 23.—The south door at *TURVEY*, Bedfordshire.

FIG. 24.—The south door at *HADDISCOE*, Norfolk.

FIG. 25.—An old door at *HORMEAD*, Hertfordshire.

". . . . AND I must say Mamie and I are pretty well fixed there. Believe me, we don't have to travel to get any ideas how to live! Just a couple of years ago I finished building a dandy little Italian villa-style bungalow, with a Spanish mission entrance. We've got two bathrooms, and a fireplace, and everything fixed up first-rate, and in the basement I've installed an electric washing-machine and a garbage-incinerator, and we got something that you don't find in many houses: in both bathrooms I've got a slit in the wall, right by the stationary bowls, for the disposal of safety-razor blades.

And say! I've got a great plan. Some day I'm—I am, by golly, no kid!—sounds crazy, but it'd be the greatest luxury you gentlemen ever heard of; just think, when you were taking a nice, long, lazy hot bath; some day I'm going to put a radio in my bathroom! But that's an ideal to be worked out in the future. Maybe it'll be my contribution to American progress. . . ."

THE MAN WHO KNEW COOLIDGE *By* Sinclair Lewis.

". . . What is Architecture? It is clear that the definition which makes Architecture nothing but building improved by ornament will not do, for ornament is not essential. Architecture does not consist in beautifying building but, on the contrary, in building beautifully, which is quite another thing."

ARCHITECTURE. *By* Sir T. G. Jackson, Bart. *INTRODUCTION.*

Causerie.

The demand for the number of THE ARCHITECTURAL REVIEW for January of this year has been so heavy that this issue has gone out of print. The Publishers are anxious to obtain a number of copies, and if readers possess one or more in reasonably good condition which they can spare, we should be grateful if they would return them to the Publishers at 9 Queen Anne's Gate, S.W.1, who will be pleased to pay for them at the full published price and to defray the cost of postage.—Ed.

* * *

The date when balconies came into general use in England is comparatively recent, for they did not become popular until the end of the eighteenth or early nineteenth century. They were, however, introduced into the country some two hundred years previously. One of the earliest records shows them to have ornamented houses at the beginning of the seventeenth century, and, as the word indicates, they were an adaptation of the "balcone," and are but another instance of the Italian influence in England of the time. Pepys in his Diary mentions that, to see some sight, he characteristically "stood on a balcon." Balconies, however, had certainly already become familiar to the public in the theatre. Old prints of the Apron Stage show that the scenery consisted of the representation at the back of the platform-shaped stage of a building with a balcony projecting from the upper storey, with a room beyond, and another, curtained off, below. This was the entire scenery, and the sixteenth-century dramatists wrote scenes specially for the balcony, as in some of Shakespeare's plays. Our sunless climate, which renders them more of an ornament than a necessity on buildings, is probably responsible for their not coming into universal use earlier. But in the early nineteenth century, when balconies became fashionable, they gradually spread from London to the equally fashionable spa and health resort. The use of cast iron, which was shortly afterwards introduced, instead of wrought iron, and the consequent decrease in cost, further popularized them, and balconettes, which were fitted to each window individually, were intended more as ornaments, presumably, than for any practical purpose. A very interesting article on this subject appeared in the issue of *The Architects' Journal* for February 6 last, which was illustrated with a number of photographs of fine examples of this branch of the smith's craft. We reproduce one from Cheltenham which shows the elaborately fine work which was done at that time.

* * *

Lack of space has prevented the publication, in this issue of the REVIEW, of Mr. P. M. Stratton's fourth article on *The Wood Age*, which deals with "The Framework of Farm Life." The article will, however, appear in the April issue.

* * *

The Sixth Annual Open Competition of Industrial Designs will be held at the Imperial Institute, South Kensington, S.W., next June. Scholarships and prizes amounting to over £2,000 are offered.

The latest date for entries is May 27, and intending competitors should apply to the Secretary of the Royal Society of Arts, John Street, Adelphi, W.C.2, between May 1 and May 11 for the necessary entry forms.

* * *

We regret to record the death, last month, of Mr. Ralph Knott. Mr. Knott was born in 1878, and educated at the City of London School. He was articled to Messrs. Wood and Ainslie, and subsequently spent eight years in the office of Sir Aston Webb. His principal works were the new London County Hall, and designs for the Northern Ireland Parliament House, Belfast (in association with Mr. Arnold Thornely).

* * *

The illustrations reproduced on this page are from an interesting book by Stanley Casson, entitled *Some Modern Sculptors*, a review of which appears on p. 144 of this issue. The top one is entitled "The Dancer," by Gaudier-Brzeska, and the lower one is called "Young Runner," by Maillol.

* * *

His Excellency the French Ambassador, on behalf of the French Government, presented the Cross of the Legion of Honour to Mr. Albert J. Thomas at the Institut Français on Thursday, February 7, last. Mr. Thomas has been connected for many years with the Institut Français in London as member of the Council and hon. architect to the Institut.

* * *

On December 10, 1928, in a hospital in Zululand, there died, at the age of fifty-one, Stanley George Hudson, F.R.I.B.A. His work in South Africa included the Durban Town Hall, for which he was granted the F.R.I.B.A., the Law Courts at Durban, and buildings in other parts of the country.

The ignorance of the general public as to the names of any but the most famous of architects of public buildings is, unfortunately, an indisputable fact. It is not merely of the newly-erected building that this can be said. Even in the case of that which is familiar, and generally admired, the public shows an extraordinary lack of interest in the name of the man who designed it.

An example of this indifference was illustrated in a letter published by a Natal newspaper. The correspondent, an Englishman, stated that when visiting Durban he had greatly admired the Town Hall, and wished to know the name of the architect, but on making inquiries he found that no one seemed to know. The following is an extract from the correspondent's letter :—

> . . . The Town Hall was my chief attraction, but nobody appeared to know the name of the architect, and, sad to relate, nobody seemed to care. Eventually, through the courtesy of the official bureau I was directed to a lady who was likely to give me the information I required, though the official handbooks and others were silent on the name of the architect. . . .

The fault, however, may not entirely be due to apathy on the part of the public. Space is devoted in the Press to comments, if not articles, on buildings, and to their illustration, but the architect's name is frequently omitted. However, in some of the new buildings the architect's name is carved on the exterior, as in the case of the new Horticultural Hall, Westminster, where the man in the street cannot fail to see it. Surely this ought always to be done.

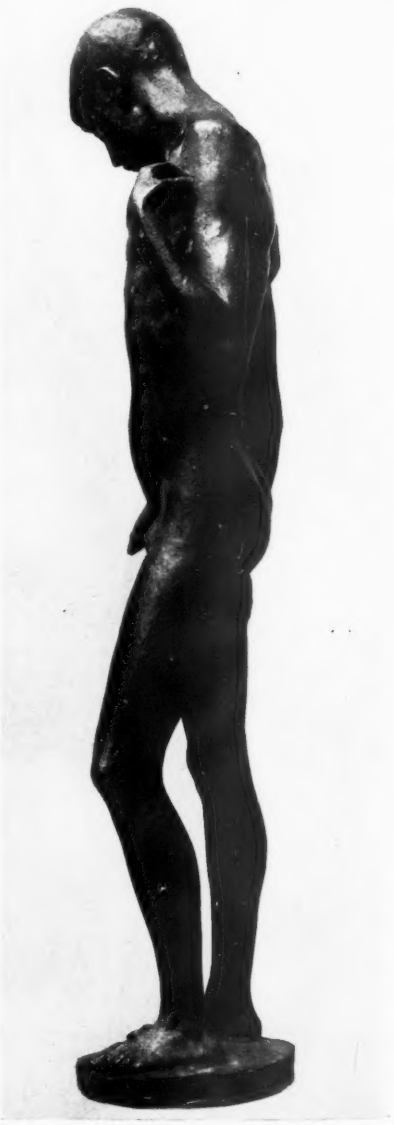
* * *

The following extract on the subject of the Temple Church appeared in the parish paper of St. Matthew's Church, New Kent Road, for February :

> . . . We may be able to walk through the Temple, but, of course, the Temple Church will be closed. In one sense that is a pity as far as we are concerned, because the building is full of history and romance. It could be one of the most fascinating things of Europe, but its choir is a disfigurement to London. The choir of the church was built in 1235, and is a noble specimen of early Gothic work. Some of you will remember that when we visited the church a year or so ago we were shocked to find this lovely choir utterly ruined by an orgy of woodwork. There are pews to the right of you—pews all round you. The historic floor level of the building has been ignored, and pews have been piled up on the right and the left. Instead of looking like a church it resembles a lumber shop. The altar-piece is in keeping with the general desolation. . . . It is terrible. I am writing this because I am sure something will be done when attention is called to the scandal.
>
> It is a curious thing that two learned societies of lawyers should have allowed such bad conditions to go on year after year. They may be learned in the law, but their æsthetic sense is warped; otherwise they would rush in a body and destroy everything that spoils this lovely place. Now that we have called attention to it something will be done, but, of course, there will be opposition from a good many stick-in-the-mud old gentlemen who are suffering from a chronic attack of the wrong kind of conservatism.

* * *

It is very agreeable to find an interest being taken by those who might be tempted to accept such things in the name of convention.



The above illustration, entitled "Russians," is taken from Mr. Robert Byron's book called *The Station*, which is reviewed on page 147 of this issue.

* * *

The Tate Gallery, Millbank, has lately received two valuable gifts. An unfinished work by Ford Madox Brown, "Take your Son, Sir," has been presented by Miss Emily Sargent and Mrs. Ormond, in memory of their brother, the late John S. Sargent, who had acquired the picture. Sir George Clausen has also presented a marble head of his daughter by the late Stirling Lee.

* * *

Professor G. M. Trevelyan has written a plea on behalf of the National Trust for Places of Historical Interest or Natural Beauty, which is published in book form by Messrs. Faber and Gwyer, under the title of *Must England's Beauty Perish?*

Professor Trevelyan compares the England of 100 years ago, before the age of machinery, the England of Turner and Constable, of Bewick and Wordsworth, with that of today. He warns us that unless the tide of destruction of the old and beautiful, and of the construction of jerry-built villas, of posters and signs, be stemmed, our country will no longer be famous for its green beauty.

He bases his reasons for instant action not only on æsthetic but also on financial grounds, and shows how private individuals, no less than public bodies, are responsible for preserving the natural beauty of the countryside.

He concludes with an explanation of the work of the National Trust, which is so severely hampered by lack of funds, and an appeal to the generosity of those to whom the preservation of the typical beauty of England is of vital interest.

There follows a list of the property owned by the National Trust, with a map, and the book is illustrated by photographs of some of these places, one of which, North Point, Devon, is illustrated here.

All who wish to help financially or by bringing the work of the National Trust to the notice of others, should write to the secretary, at 7 Buckingham Palace Gardens, London, S.W.1, from whom full information may be obtained.

* * *

The recent Loan Exhibition of Decorative Art, in aid of the Invalid Children's Aid Association, opened by Her Majesty the Queen was designed to show the development of domestic art from the Tudor to the present times. The exhibits coming from so many sources displayed a wonderful variety, which, though it made their chronological sequence somewhat difficult to follow, equally increased their interest. It is only possible to name a very few among so many treasures, chosen for some special point of interest, of uniqueness or of beauty. Among the exhibits which their Majesties contributed were the Bible and Prayer Book belonging to Charles II, from Windsor Castle. There was an illuminated manuscript, being a licence, granted by Henry VIII to the "Master and Wardens of the art of St. Julian le Herbergher of Innholders, to form a Guild." Among the many beautiful articles in silver were: a standing mazer and cover, partly designed, it is said, by Hans Holbein the younger; a set of six two-pronged forks dated 1697; a tea-table entirely overlaid with silver, *circa* 1709–18; and a dressing-set belonging to Queen Alexandra when Princess of Wales. Furniture formed a large proportion of the exhibits, and included a carved oak Tudor bed, a seventeenth-century refectory table; two walnut chairs from Nell Gwynne's house in Chelsea; and a settee with a reproduction of a painting by Breughel, in petit point, dated *circa* 1700. There was also a collection of beautiful seventeenth- and eighteenth-century pewter and one of English steel keys of the late Stuart and Queen Anne periods. It is impossible to enumerate the wonderful tapestries, old oak chests, chairs, clocks, embroideries, jewellery, and miniatures. The collection was a revelation of the many treasures of national art which, in the security of private ownership, are still preserved to the country.

* * *

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—We read with much appreciation the first half of the article on page 88 of your February issue, but it was with considerable surprise that we found on proceeding to the second that you had singled out Shell-Mex, Ltd., as an example of advertisers who disregard the "amenities of the countryside."

We, therefore, bring to your notice that in 1923 we withdrew all road signs issued and maintained by this company throughout the country; and that in October 1927 we followed this up by withdrawing from every garage that would give us permission every sign or other outdoor advertising material with which we had supplied them, and that since that date we have not issued

any material of any sort other than plain globes inscribed with the brand of petrol sold.

Altogether we removed approximately 7,000 signs.

These facts were made known by public advertisement in all the leading papers (a sample of which is enclosed), and this company was proud to give a lead to other national advertisers in what was recognized as an essential phase in the process of preserving the natural beauties of the land.

With these facts before you we trust that you will correct the false picture of the situation given by the article to which we are referring.

Yours faithfully,
For SHELL-MEX, LIMITED,
Publicity Manager.

* * *

At a general meeting of the Royal Institute of British Architects, held on February 4th last, the following members were elected :

As Fellows (32).
Axten, Herbert Joseph
Cairns, James Davidson
Collins, Owen Hyman, M.A., P.A.S.I.
Dodd, Ronald Fielding
Eaton, William
Galloway, David Wishart
Hagell, Frederic William
Horn, Robert William
Humphry, Francis John
Keay, Lancelot Herman
Killby, Ashley Scarlett, M.M.
Knight, Frank Wardel
Lee, Frederick William Hobill
Major, Ernest Harry
Martin-Kaye, Douglas Niel
Masey, Cecil Aubrey
Meredith, Edward
Parham, Arthur Douglas
Penman, Larmont Douglas
Robinson, John Joseph
Rowse, Herbert James
Sage, Edgar
Sample, Edmund Frederick Ronald
Sanville, Gerald
Savege, Oliver Frederick, M.C.
Shiner, Lawrence Alexander David, P.A.S.I.
Thompson, William Harding, M.C.
Underhill, Baron Collingwoode Seymour
Ward, Frank Dorrington
White, Frederick
Willmott, Edmund Charles Morgan
Yerbury, John Edwin

As Associates (15).
Allen, Ernest Cecil Porter
Bull, Henry Alexander Harvey
Cornford, Roger Henley Cope, B.A. (Cantab.)
Cotton, Arthur Calvaley
Cumine, Eric Byron
Fellowes, Norton Alexander, B.ARCH. (McGill)
Harriss, Edward Richard Bingham
Hutchison, William Martin
MacFadyen, Irene Joanna
Mackenzie, Kenneth Ronald, B.ARCH. (Liverpool)
Parry, Henry Thomas
Pierce, Stephen Rowland
Roberts, Leslie Hugh Bennett
Thompson, Captain Eric Langdon
Turner, Ernest Charles

As Hon. Fellows (2).
Chamberlain, The Rt. Hon. Arthur Neville, P.C., M.P.
Peel, Viscount, The Rt. Hon. William Robert Wellesley, P.C., G.B.E.

As Hon. Associates (4)
Daniel, Augustus Moore
Penoyre, John, C.B.E., M.A.
Smith, Sir Philip Colville, C.V.O.
Thompson, Alexander Hamilton, M.A., HON. D.LITT., F.B.A., F.S.A.

As Hon. Corresponding Members (2)
Hammond, Charles Herrick
Letrosne, Charles

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—The first World Congress on hospital management and organization will take place at Atlantic City on June 13, 1929. This Congress will be followed by the annual meeting of the American Hospital Association, and in connection with these assemblies of hospital people there will be a large exhibit of plans and models of modern American hospitals. This exhibit will be of interest, not only to hospital administrators and trustees, but also to architects. The preparation of the architectural exhibit is in charge of a special committee of the American Institute of Architects under the chairmanship of Mr. Charles Butler, 56 West 45th Street, New York. All details concerning the exhibit can be obtained either from Mr. Butler or the undersigned. Representatives of the architectural profession are welcome to attend this Congress and the exhibit.

Very truly yours,
E. H. L. CORWIN,
2 East 103rd Street, New York. Secretary General.

* * *

Book Announcements.

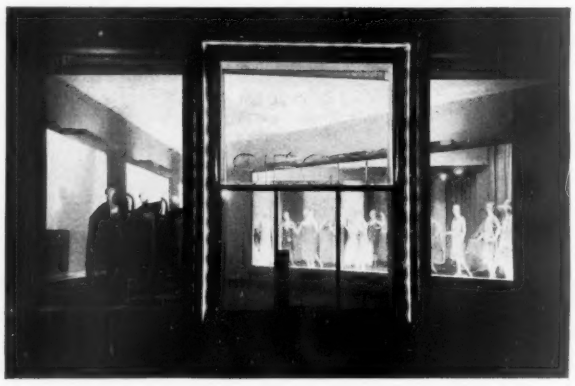
Building Craftsmanship in Brick and Tile and in Stone Slates, by MR. NATHANIEL LLOYD, is announced for publication shortly by the Cambridge University Press. The illustrations include examples from the work of Sir Edwin Lutyens.

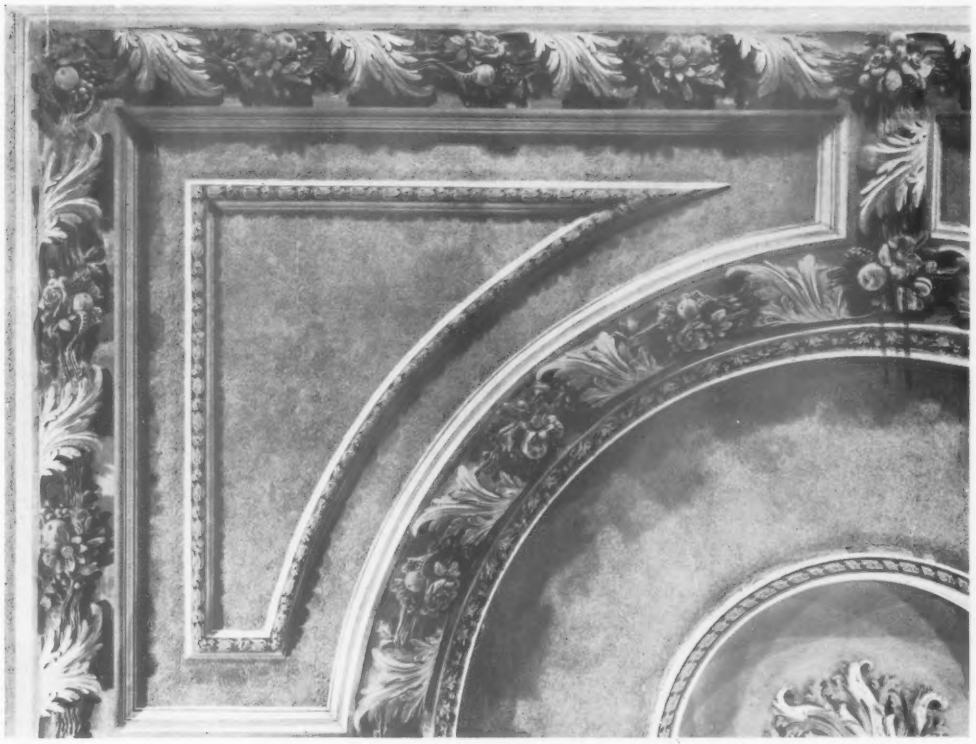
A Handbook of Greek and Roman Architecture, by MR. D. S. ROBERTSON, the new Regius Professor of Greek at Cambridge, and *Travels in France During the Years* 1787, 1788, *and* 1789, by ARTHUR YOUNG, edited by MISS CONSTANTIA MAXWELL, will be published this month by the Cambridge University Press.

* * *

Trade and Craft

The illustrations above and below are taken from an article which appeared in *The Architects' Journal* for January 30, 1929, on the modern shops of Paris, with particular reference to their lighting schemes. These shops show an originality in design and in window display, which, with the aid of electricity, makes them arresting and attractive to the eye. The illustrations reproduced emphasize the contrasting effects which are achieved by night and day in a mannequin shop window in the Rue Chateaubriand.





Imperial Chemical House

THE VICE-CHAIRMAN'S ROOM

Architect: Sir Frank Baines, F.R.I.B.A.

DETAIL of the ceiling for which Jackson's executed the fibrous plaster bands and mouldings on an acoustic plaster ground, with a surrounding cove also of acoustic plaster. In such intricate ornamentation as this, with its exquisite floriations and abundance of difficult undercutting, the fidelity and finish of Jackson's technique is seen at its best. Only an historic tradition adapted and developed to meet every demand of modern architecture can produce work of such unvarying quality for every sort of modern building. That is why Jackson's have been entrusted with such important but various commissions as those for decorating Devonshire House, the New Empire and Plaza Cinemas, the Headquarters of the Midland Bank, and the New Town Hall at Braintree. Their workshops in Rathbone Place are always open to professional inspection.

G. JACKSON & SONS

LIMITED

49 *Rathbone Place, London, W.*1

Telephones: Museum 3835, 2283, 4667

Telegrams: Actiniform, Westcent, London

The Red Bank Restaurant in D'Olier Street, Dublin, is said to be the first floodlighted restaurant in the Irish Free State.

The scheme was carried out by means of G.E.C. I.E. 2/86 floodlights for the main lighting. These floods are mounted on ornamental brackets and are equipped with 500-watt Osram gasfilled projection type lamps. Smaller units with 200-watt lamps are used to flood the entrances with light, while three 500-watt reflectors illuminate the upper portion of the building.

Mr. Patrick Ryan, of 204 Pearse Street, was the electrical contractor, the projectors and lamps being manufactured by the General Electric Co., Ltd.

* * *

To the Editor of THE ARCHITECTURAL REVIEW

SIR,—It may be of interest to you and to some of your readers to learn that we prepared in our showrooms in Bath a special exhibition of mantelpieces, which was run for the period of the British Industries Fair at Birmingham.

We did not exhibit at the Fair, but are displaying at Bath about 150 different mantelpiece designs.

For the purpose of the exhibition we brought out a new range of mantelpieces, some of which are designed in traditional period styles and others in simple modern English style.

The showrooms are situated adjacent to our main factory in the Lower Bristol Road, Bath.

Yours faithfully,
Bath Artcraft, Ltd.,
I. E. RICHTER.

* * *

The National Radiator Co., Ltd., announce that they have devised a new method of radiant heating, by means of the Ideal Rayrad. Ordinary radiators placed at intervals in a room give off a high, and necessarily somewhat localized heat, and the same applies to fires of whatever kind. The Ideal Rayrad, however, is designed to heat an entire room at an even temperature. It consists of a plate cast with waterways, which heat the Rayrad throughout by conduction, which then emits thermal rays from its surface. These rays only become converted to heat upon striking objects or persons in the room. The plate can be placed, it is claimed, absolutely invisibly in panelling (as in the accompanying illustration), in a dado, flush with the wall, or in the ceiling. The advantages of the method are obvious: an even, universal temperature, the absence of radiators, which are often unsightly and have to be hidden, or somehow converted to bring them into harmony with the room, and economy of space.

It is an ingenious device, and should simplify the problem of heating private houses, public buildings, and warehouses.

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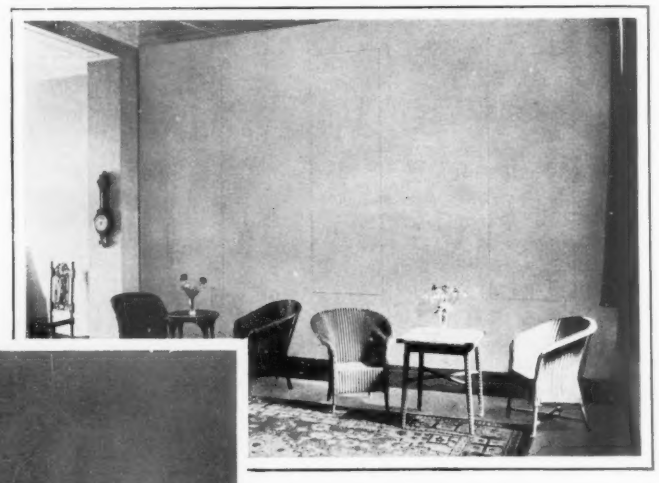

An hotel lounge heated with a No. 15 *Ideal Rayrad*, the position of which is indicated by dotted outline.

Stainless steel is becoming increasingly popular and new uses are continually being found for it. At the British Industries Fair, recently held at Castle Bromwich, Birmingham, Messrs. Firth & Sons, Ltd., exhibited on their stands some of the many uses to which they put their "Firth Staybrite" steel. Apart from the familiar articles of household equipment, knives, tableware, etc., it is used in such varied ways as in dyeing machines, glass showcases, pump impellers, and cigarette cases. It is also used for many articles which are pierced, pressed, or stamped, and which are so troublesome to clean, when made in tarnishable metal. Messrs. Firth also showed other specialities, such as their special alloy steel, which is employed in the building of sea-planes and for their engineers' tools.

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Owing to the imminent demolition of their present offices and factory, Messrs. Bessant, the decorators, have removed to new showrooms at No. 17 Soho Square, W.1 (Telephone, Gerrard 2467). Architects may be interested to know that Messrs. Bessant's new factory is situated conveniently near to their new showrooms.

* * *

Since the war the progress made by the glassblower in design, colour, originality, and scope has been astonishing. Not many years ago good glass was almost entirely hand-cut, and generally took the shapes of old glass. But within the last few years there has been an influx into the market of glass of a totally different nature. Experiments have been made in moulding, colouring, and texture, and in the variety of its possibilities for use. It is found, strong and beautifully moulded, in large electric light fittings, and of a wonderful fineness and delicacy in most naturalistic flowers. Most of this glass, however, has been coming from the Continent, but good work is being done by British manufacturers, which ought to become known to the public. The accompanying illustration shows an example of the "Gilbert-Riley" glassware; which is designed by Mr. Walter Gilbert, and is of a pleasing dignity and simplicity. The

manufacture is carried out by Metro-Vick Supplies Limited, who also made the large central fitting for the grand staircase at Cutlers' Hall, Sheffield, which is in solid bronze and "Gilbert-Riley" glass.

* * *

The movement for the abolition of unsightly hoardings and posters on the English countryside might with advantage be extended to the illuminated signs and advertisements which disfigure many of the buildings in our cities and towns. A closer co-operation between architect, client and manufacturer would undoubtedly do much to influence an improvement in the appearance of these signs, in the design of which many manufacturers would welcome the collaboration of the architect. The illustration on this page is taken from a brochure recently published by Messrs. Nash & Hull as a supplement to their standard catalogue of illuminated signs, letters, reflectors, controllers, etc., and shows one of the signs made and erected by them at the Piccadilly Theatre, London. It represents a fountain in action, and the effect obtained by the controlling mechanism is of water rising out of a coloured bowl and falling over the sides, diminishing into drops as it reaches the bottom of the letters forming the word " Piccadilly."

Messrs. Nash and Hull claim to be amongst the first to try to popularize the use of "Trajan Roman " lettering on illuminated signs, and at considerable expense they have laid down a complete range of casting patterns for metal letters in this type.

* * *

Only those living in districts where the water supplied is hard can fully appreciate the benefits of soft water. Hard water is very unpleasant to wash with, and injurious to the skin. It makes household washing and cleaning doubly difficult, and is the cause of furred kettles, choked boilers and pipes and many other inconveniences, and expenses. The only remedy is to install a water softener. Messrs. United Water Softeners, Ltd., are exhibiting at the Ideal Home Exhibition at Olympia their household plant, "Permutit." This plant, they state, ensures soft, sparkling and palatable water; they claim also that the apparatus is of simple construction, that it cannot get out of order, that it occupies very little space, and is practically indestructible. The only agent required for regenerating is ordinary salt.

Messrs. Best & Lloyd, Ltd., the well-known manufacturers of electric-light fittings and electric fires, have recently opened new showrooms in the West End of London—at 40 Great Marlborough Street. Mr. Verner O. Rees was responsible for the alterations and the designing of the shop front and entrance.

In these showrooms one's head is in the clouds, so to speak, from the moment of entering. Bright coloured lamps hang before and around one, old-fashioned hanging lamps with silk shades; new-fashioned lamps that are like flowers and butterflies and crystals; lamps shorn of all fashion—lamps that are modern and resemble nothing but lamps; amongst them are the lamps designed by the architect, Mr. P. Morley Horder, for Nottingham University.

Amidst so much light one might expect to suffer from glare. Curiously, though every lamp in the showrooms seemed to be lit, there was no eyestrain. Modern electric illumination has reached a very high stage.

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MUNICIPALITY OF ALEXANDRIA, EGYPT

NOTICE

COMPETITION FOR DESIGN

for the construction of a New Building intended for a GRECO-ROMAN MUSEUM

An open competition is announced by the Municipality of Alexandria to architects of all nationalities for a design for construction of a new building intended for a Greco-Roman museum.

Copies of conditions, etc., may be obtained from the Royal Egyptian Legation, 75 South Audley Street, W.1.

Intending competitors must notify the Director-General of the Municipality of Alexandria that they wish to compete, giving their full name and address, before March 15, 1929. This notification may be made by cable. Box No. 882