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A Magazine of Architecture & Decoration



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April 1929

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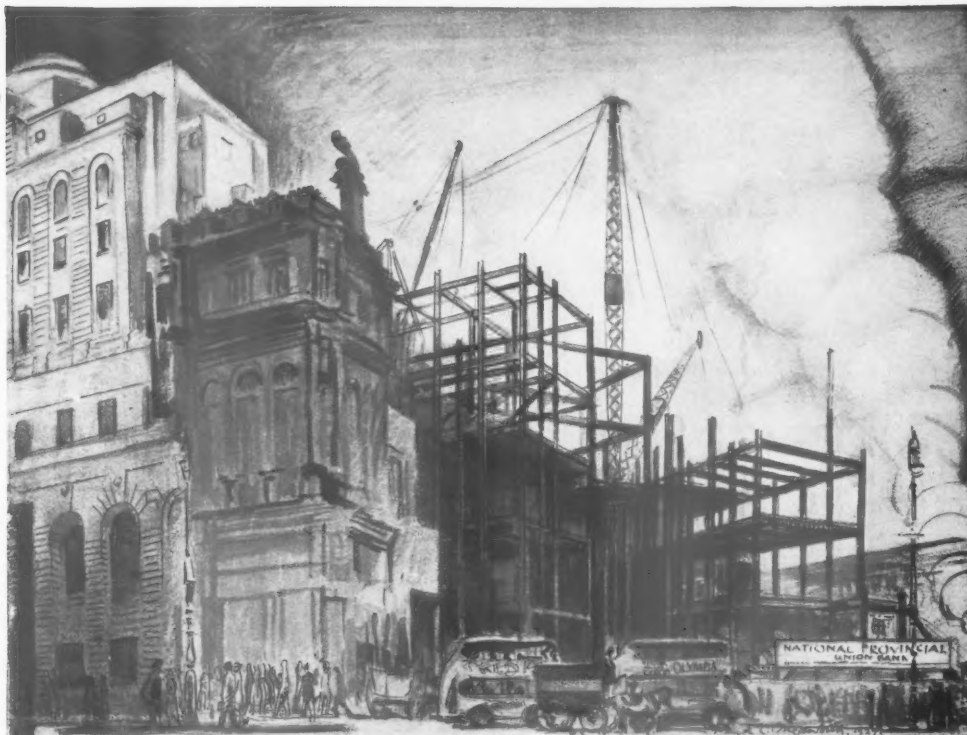
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THE ARCHITECTURAL REVIEW

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Vol. LXV, No. 389

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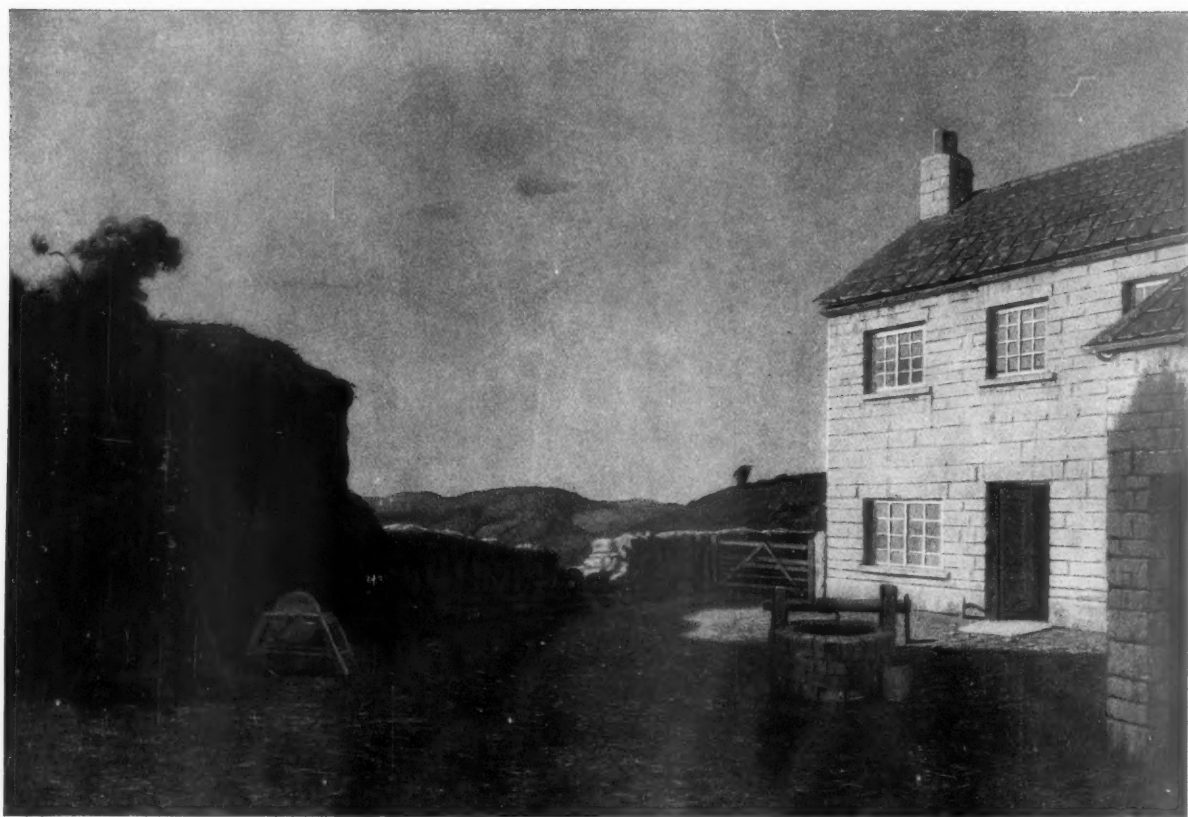


Plate I.

April 1929.

A CORNISH FARM.

From an oil painting by Algernon Newton.



Arnold Bennett, H. G. Wells, Bernard Shaw, and Harrods.

By the Editor.

*People buy ready-mades in furniture and decoration who
would never dream of wearing ready-made clothes.*

—H. G. Wells in a letter to the Editor.

ON Sunday, March 3, 1929, Harrods displayed in the *Observer* three full-page advertisements. The first page contained a letter from Arnold Bennett; the second, a letter from H. G. Wells; the third, a letter from Bernard Shaw. The type was large, the portraits which went with the letters were 10 $\frac{3}{4}$ in. by 8 $\frac{3}{4}$ in., the captions ran right across the page of the *Observer* and read *ARNOLD BENNETT and HARRODS; H. G. WELLS and HARRODS; BERNARD SHAW and HARRODS*. It was explained underneath that:

Recently Harrods ventured to invite three of our greatest Masters of the Written Word to lend the influence of their pens to the cause of Business. By permission, and without comment, Harrods publish their replies.

Though the words of the invitation were not given, it is clear from Arnold Bennett's answer what form Harrods' proposal took:

... You [Harrods] say further that you buy the best available materials and commodities that research can procure, and that you employ the best organizers, technicians, artists, designers, architects, and craftsmen of every sort that you can discover. Lastly, you suggest that you ought to be able to enlist the help of descriptive writers in the same category of excellence and prestige as your finest workers in the applied arts. . . .

That, then, was the proposal. Since Harrods employ the best technicians, artists, designers, architects, and craftsmen that they can discover, and buy the best available materials and commodities research can procure, why should they not enlist the help of writers like Bernard Shaw, H. G. Wells, and Arnold Bennett, who are as excellent in their own line as Harrods' finest workers in the applied arts?

The argument is intriguing; the admissions implicit in the argument are more. The largest store in the world, whose furnishing and decoration department alone has a turnover of a million a year, has here broadcast through the loud-speaker of the Press a deliberate profession of faith in the artist. At this very moment, in the field of the applied arts, there are a number of first-rate artists who have lost nearly all hope of getting their work put on the market. Let them take hold of hope, for Harrods—so runs the argument—are on the look-out for the best technicians, artists, designers, architects, and craftsmen that they can discover.

As it happens, the three writers approached did not accept Harrods' proposal; but were Arnold Bennett to agree to such an invitation what exactly should we expect him to find in the decoration and furnishing department of any big London store?

He might legitimately hope to find a carpet by McKnight Kauffer, a curtain by Paul Nash, a wallpaper by Edward Bawden, a table by R. W. Symonds, even a statuette by Frank Dobson. He might hope to find many things made or designed by artists of his own calibre. Actually, he would find himself in a wilderness of Jacobean and Queen Anne reproductions, faithfully imitated or unfaithfully adapted. The work of living artists would be represented by modern French cretonnes, German carpets, fancies from the hand of a ghost in the drafting-room of a manufacturer, and anonymous productions from the "studio" of the store itself.

Thus Harrods' announcement in the *Observer* is all the more significant. Let us admit that Harrods have done a rather wonderful act in sounding this bugle call to the artist.

But how is the artist to be employed? If you go to that able and clever man, Mr. W. H. Wilms, the head designer of Harrods, he will prove irrefutably that it is no part of the job of a big store to create a demand. The demand exists; the store is there to supply it. *Demand* says: "Give us Queen Anne furniture and the Reproduction room from Hampton Court." So it is supplied by the gross to the lords and ladies, their relatives, dependants, subordinates, and domestics. Yet the popularity of Hampton Court, encouraging as it will be to those who view with satisfaction the disappearance of class distinctions, is perhaps not exhilarating regarded either as a sidelight on the vitality of English art or as offering opportunity for the artist.

If you approach Mr. Bernard Shaw you will find him no more encouraging than Mr. Wilms. When questioned for the purposes of these notes, he maintained that while we all clamour for original art we do not know it when we see it. Our connoisseurs, he says, are so full of acquired tastes that they have no natural appetites; and the original artist has to wait for a new generation to grow up before his work obtains recognition.

Nor is Mr. Bennett much more hopeful. In a letter to the Editor he writes:

... I agree with a great deal of what you say. I certainly agree that most interior decoration is terrible. But I think that in all the arts and the applied arts the same thing is true. Surely, for instance, there must be unemployed or little-employed architects who can produce far better stuff than the new architecture of Regent Street. Certainly in literature the finest writers only too frequently have acute difficulty in obtaining a hearing. . . .

Booksellers (it would be better to say publishers) will tell you that it is often not to their profit to attempt to sell the

works of the best living authors to the public. *I cannot say whether it would be to the profit of "intelligent retailers in the field of decoration to sell the designs of living English artists to the public," but I can say that, in my opinion, they ought to try.* At the same time I have little confidence in the taste of the public in the matter of interior decoration.

Yours sincerely,

ARNOLD BENNETT.

Thus, Mr. Wilms, the expert of Harrods, Mr. Shaw, Mr. Wells, and Mr. Bennett are all agreed that the artist ought to be given the opportunity to use his abilities in the field of decoration, but they are all sceptical of the public. The public has no intelligence. It is still the Great Unwashed. It doesn't want art. In Mr. Shaw's words it doesn't know art when it sees it.

Yet to class the whole population amongst the Great Unwashed seems rather sweeping. The Unwashed predominate—no one will for a moment question that—and a big store, since it cannot live by caviare alone, must sell also less refined articles to a wider clientele. But if in selling to the mob it deliberately sets out to ignore the intelligent people, then it has no right to dilate upon the subject of excellence and prestige. As a matter of fact the big stores take pride in being high-class, so the intelligent people can claim a niche within their walls, but unfortunately the intelligent people, being the least gregarious members of the human race, lack both leadership and organization and remain corporately inarticulate—so inarticulate that the retailers who cater for the Great B.P. underrate the brains of the intelligent people as inevitably as they underrate their numbers. Hence the phenomenon of a class which is provided for, yet provided for neither to its own satisfaction nor to that of the retailer. The retailer will tell you in private that his best designs—the designs "done by artists"—are difficult to sell. That is purely because they aren't "done" by the best artists. It is quite usual for decorators and furnishers to try to sell second-rate French furniture; or, worse still, to serve up from their own studios half-baked parodies of third-rate French and German designs; or, worst of all, to buy East End interpretations of *l'Art Moderne*. Such methods of appealing to the more fastidious sections of the public are manifestly unbusiness-like. Nor will efforts at importing the best modern French work be widely successful; for the intelligent public is English even before it is appreciative, and the opulent *chic* of French furniture is bound to arouse in the most liberal English breast an instinctive distaste.

No; the intelligent people demand work that is modern in the sense that it is creative. They also demand, with an insistence impressive because unconscious, that it shall be characteristically English.

So before the retailers and wholesalers turn down the modern movement, let them collaborate with the artists with the object of discovering and expressing the principles for which the so-called modern movement stands, and in the process let us hope the word "modern" will be dropped out of the language. Until they give the artists a chance they must have the common sense and honesty to realize that the modern movement, like Christianity, has not been tried and found wanting, but found difficult and not tried. And lest there are any who regard the combination of artist, manufacturer, and retailer as a Utopian but impracticable ideal, or, with Mr. Wilms, as realizable in fifteen years, or,

with Mr. Shaw, as possible in a generation, the reader's attention shall be drawn to an article entitled *THE EVOLUTION OF THE ENSEMBLIER*, which was published exactly three years ago in the REVIEW¹:

... Paris, unlike London, has never been entirely bereft of artist-decorators, who, either alone or in conjunction with an architect, have decorated the rooms of fashionable people.

About fifteen years ago the French realized that it was a mistake to entrust to one man the decoration of a whole room. The result was too personal, too aggressive. Following this realization, two or more artists began to work in definite collaboration. Groups were formed, naturally composed of those with tastes of a similar kind, and out of those groups grew the firms which are known as *ensembliers*—a word coined to express the idea that each member of the group is working to achieve a final *ensemble*.

Today the *ensemblier* may be a registered company or merely a master-artist; he may exist as a firm which includes his collaborators as principals, or as a firm which calls in outside collaborators as occasion demands. But in every case collaboration between several men exists, and each artist attaches his name to his part of the work.

Ruhlmann started as a house decorator and furniture-maker in 1912, with a partner. Now he is a registered company. Ruhlmann himself designs the furniture, Laurent, his partner, the decorative scheme; and collaborators are called in as they are required—Bernard, perhaps, for a statue; Patout as architect; Gaudissart for a carpet. While Ruhlmann himself is a "firm," his collaborators may retain their professional status.

To any thoughtful person the strength of the position of the *ensembliers* must be immediately clear. Here are groups of first-rate artists working as commercial firms and producing first-class work. Their competition with commercial firms proper must thus be keen and successful. What does the commercial firm do about it? To his everlasting credit the French business man has perceived the enormous advantages inherent in the *ensemblier* system. Far from trying to injure the *ensemblier* proper he has backed him up and—commercially speaking—taken the wind out of his sails by copying his methods. Take, for example, the decoration department of the *Grand Magasin au Printemps*, known as the *Atelier Primavera*. Today it is nothing more nor less than a firm of *ensembliers*. It pays salaries to its regular staff of designers, and the work is put out under the names of the artists responsible. If the help of outside collaborators is needed they are called in as consultants. There is no anonymity. The artist gets the credit for his work. The bad old anonymous commercial system is finally discredited.

The idea of the *ensemblier* is English, but, like other English inventions of the nineteenth century, it was exploited abroad. The development of the *ensemblier* in England is inevitable. Ideally, perhaps, such a group would be independent, but the individual who would finance an undertaking of this sort needs to be found. At the moment the big firms have the opportunity to step in and collar the best artists, and though many people would deplore their doing so, business interest obviously dictates the move. There are men who may be meditating such a move today. Lord Waring, for instance, is still an active force in the world of decoration. It would add enormously to his prestige if he were to inaugurate in England the *ensemblier* system. His recent exhibition of modern interiors designed by Paul Follet and S. Chermayeff, though perhaps not sufficiently English in character, was an astonishing feat. Again, *Peter Jones* is a progressive firm which has already made a notable step in putting its great resources at the disposal of the Stark brothers (with very successful results); and Mr. Ambrose Heal has his own group of designers and craftsmen who produce an authentic note in design. A combination of painter, sculptor, architect, carpet designer, ironworker, furniture maker, financier, and so on, has yet to be formed.

In the meantime, it would be well if such as have the power would bully and blackmail our manufacturers into accepting the designs of those artists who have long been trying to find a market for their work.

¹ *The Evolution of the Ensemblier*, May 1926, p. 248. See also Darcy Braddell's article, *The Textile Designs of Paul Nash*, in the October 1928 issue of the REVIEW, and the report of the recent discussion at the R.I.B.A. between architects and decorators.

FIG. 283.—The presence chamber retains many features of its period. Two tendencies may be noted in the Elizabethan great house, namely:—(1) The increasing importance of the chamber, and (2) The placing of the chamber on the first floor.

The illustration shows:—(1) The plaster frieze of scenes of Diana hunting; the figures in relief and coloured in tempera. In the window recess



c. 1597.

FIG. 283.—Hardwicke Hall, Derbyshire.

Queen: Elizabeth.

Ver (Spring) is beating Cupid with a bunch of flowers; (2) Panelling of unusual shapes, painted and with stiles in the form of pilasters elaborately but ill-designed; (3) The marble fireplace and mantelpiece; (4) The tapestries, which consist of eight panels and illustrate the story of Ulysses; and (5) The Farthingale chairs (on the right), which are of early-seventeenth-century date.

A History of The English House.

XIII¹—The Seventeenth Century, (Jacobean).

By Nathaniel Lloyd.

KINGS:

JAMES I .. 1603-1625 | CHARLES I .. 1625-1649.

AS already mentioned, the Jacobean period was the culmination of the Elizabethan; indeed, the two can scarcely be separated. In this relation the period may be said to extend to the end of the first quarter of the seventeenth century, before which, however, the new influences derived directly from Italy began to affect the designs of certain important buildings. The coming of the new was very gradual, and purely Jacobean work, as well as isolated fragments, is frequently to be found in houses built even up to the end of the seventeenth century.

In 1611, Robert Peake, of Holborne, published *The First Book of Architecture made by Sebastian Serly, translated out of Italian into Dutch and out of Dutch into English*. Serly, or Serlio, was born at Bologna. Study of Vitruvius and the

measuring of ancient buildings preceded the publication at Venice of Books iii. 1537 and iv. 1540. The other three books were published in France: i. and ii. 1545; v. 1547. The volume consisted of: 1st Book, *Geometrie*; 2nd Book, *Perspective*; 3rd Book, *Excellent Antiquities*; 4th Book, *Five Orders, with ceilings, doors, panels, etc.*; 5th Book, *Temples*. Books iii. and iv. are made up largely of drawings and comments by Peruzzi.¹ The English edition of 1611 was dedicated to Prince Henry, and was a folio of over 400 pages of elevations, sections, and detail drawings of ancient buildings, with minute instructions for drawing. Such a work, published under such auspices, could not fail to influence English designers and to have paved the way

for that fuller development of Italian design which we owe to Inigo Jones. Serlio's authority as an exponent of the

¹ Dic. Archtre., iv, 57

scrolls terminating in grotesque animal heads, like those in the earlier frieze of the linen-fold panelling on the other three sides of the hall. The tables and benches, portions of which can be seen on either side in the illustration, are characteristic of domestic woodwork of about the middle of the seventeenth century.

FIG. 284.—The Jacobean screens are more correctly classic than those at Knoke, in the detail of their columns and arcading. Some of the arches are filled with cartouches bearing armorial charges. The tall pyramidal finials standing on four balls and terminating with one ball are typical Jacobean details. The frieze of the main Order is carved with



c. 1605.

FIG. 284.—Magdalen College Hall, Oxford.

King: James I.



c. 1605.

FIG. 285.—Knole, Sevenoaks, Kent.

King : James I.

FIG. 285.—The ballroom at Knole is one of the few remaining early seventeenth-century rooms, which, notwithstanding its later furniture, presents some resemblance to its original appearance. The fireplace is the design and work of some able marble mason like the Fleming, Ghiles de Witt, who worked those at Cobham Hall a

few years earlier. The panelling, in which the squares are becoming larger, bears little relation to the pilasters dividing it. The rich plaster frieze has many figures and devices modelled in high relief, no doubt by a Low Country craftsman, and the ceiling is a good example of strapwork in moderately high relief and without pendants.

Orders cannot be doubted; so firmly established was it, that his proportions for drawing them are shown (together with those of other authorities) by Batty Langley over a hundred years later,¹ and the effect upon English designs of the early seventeenth century in popularizing the Italian manner was profound.

Another writer who was an apostle of the Italian manner was Sir Henry Wotton, who regarded Vitruvius

as our principall master

¹ *A Sure Guide to Builders*. Batty Langley, Lon. 1729.

FIG. 286.—Open roofs were now no longer in fashion; in their place came flat plaster ceilings geometrically patterned and furnished with pendants. The screens were very elaborate and richly decorated with pilasters; atlantes or caryatides, highly carved in relief, being introduced as terminals.



c. 1605.

FIG. 286.—The great hall at Knole.

King : James I.

and Alberti as

the most learned architect beyond the Alps.

Wotton was born 1568, travelled in France, Geneva, Germany, and Italy, 1589-98; was knighted and sent to Venice as ambassador, 1603; was sent on a mission to the United Provinces and Venice, 1615; again to Venice, returning 1619; and died 1639. His travels enabled him to study architecture and to compare the productions of the best designers in each country, and his preference for the Italian is clearly expressed in his *Elements of Architecture*, the first edition

Crestings and galleries were pierced—all in the Flemish fashion. The usual small, nearly square panel was used round the rest of the hall at Knole. The fireplace arch is in the Tudor manner, with a classic mantel supported by columns.

THE ENGLISH HOUSE.



c. 1606.

FIG. 287.—Bramshill, Eversley, Hampshire.

King : James I.

FIG. 287.—The house, of which a view from the south-west is shown here, is of the pierced parapet type and has a curved pediment. Its plan is of the H form with a long connecting arm in which a narrow court divides the rooms of the north-west and south-

east elevations, just as the "long entry" does in the plan (FIG. 223). Like most Elizabethan and Jacobean mansions, Bramshill has an imposing entrance, the design of which is more than usually original in its conception.

of which was published in 1624 in London. Although somewhat wordy, this treatise attracted much attention and was reprinted many times; indeed, under the title

The Ground Rules of Architecture . . . by that learned and ingenious Gentleman Sir Henry Wotton, in his *Elements of Architecture*, Now corrected for Public Benefit

it was republished with Scamozzi's *Mirror of Architecture* and Leyburn's *Compendium of the Art of Building* as late as 1734.



c. 1606.

FIG. 288.—Bramshill, Eversley, Hampshire.

King : James I.

FIG. 288.—In the detail of the entrance to the south-west front (see FIG. 287), the arcading, like that in FIG. 290, is strongly Italian in feeling. The Orders and other

Wotton's *Elements of Architecture*, in which he only claims to have

collected from the best authors and examples

is not illustrated. He approaches the subject from a practical building standpoint, beginning :

In Architecture as in all other Operative Arts, the end must direct the Operation.

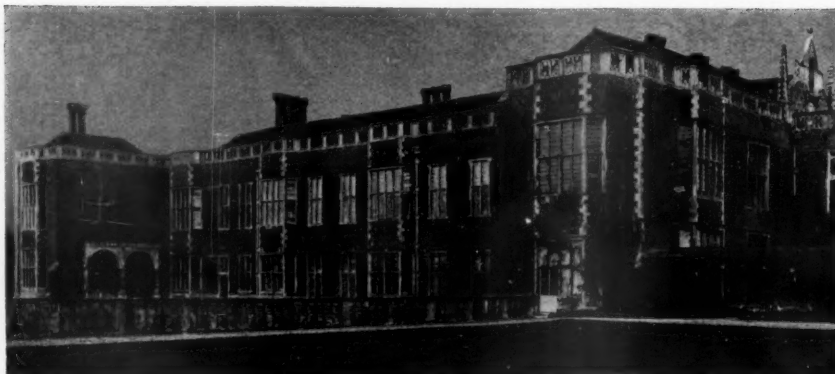
The end is to build well.

Well, building hath three Conditions :

COMMODITIE, FIRMESS, and DELIGHT.

details show marked evidence of the influence of the Low Countries upon a building in which there is also much of Gothic flavour, notably in the corbelled oriel window.

FIG. 289.—The view is of the south-east and north fronts, and shows the pierced parapet and a curved gable-pediment. The projecting wings of the south-east front have arcaded loggias between which is a narrow, raised terrace. This elevation has that air of dignity and repose, undisturbed by pretentious "centre-pieces," which is the characteristic of large



c. 1606.

FIG. 289.—Bramshill, Eversley, Hampshire.

King : James I.

Elizabethan and Jacobean houses of native design. It is admirably adapted to domestic buildings: the window treatment provides ample lighting for the rooms, and although strictly symmetrical at Bramshill, it is capable of considerable variation from symmetry without spoiling the design, a variation which would be impossible with a classic front.



c. 1606.

FIG. 290.—Bramshill, Eversley, Hampshire.

King : James I. Early seventeenth century.

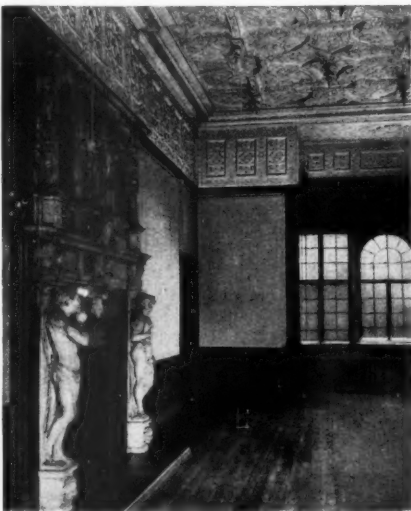


FIG. 291.—Coke's House, West Burton, Sussex.

FIG. 290.—In this and the corresponding loggia at the opposite end of the raised terrace (FIG. 289) restraint has been exercised by the designer which was lacking in the centre feature of the entrance front (FIG. 288). This arcading bears a strong resemblance to

that of Holland House, Kensington, which was designed by John Thorpe. FIG. 291.—A simple and homely work in the new manner, but having a Tudor arch, a straight pediment of gable character, and finials.

FIG. 292.—The marble figures in this marble mantelpiece are better designed and modelled than they are in English work. The ceiling has plaster strapwork after the same manner as that at Knole (FIG. 285), but with the addition of pendants. The plaster frieze is of poor design, and may be of much later date.



c. 1607.

FIG. 292.—Charlton House, Kent.

King : James I.



c. 1607.

FIG. 293.—Charlton House, Kent.

King : James I.

FIG. 293.—The plaster ceiling of the long gallery, shown here, is ornamented with scrolled strapwork in which are cabochon and pyramidal ornaments in relief and, at intervals, large diamond-shaped panels enclosing devices. The fireplace, with its Corinthian columns bearing entablatures is well proportioned.

THE ENGLISH HOUSE.

FIG. 294.—The south elevation, with its pierced parapet and curved pediments, represents the ultimate development of Jacobean architecture. There are no gables, and the roofs are hidden by the pierced parapets. The pediments, which take the place of gables, have curved outlines—hence the aphorism, "early curly,"



c. 1607-11.

FIG. 294.—Hatfield House, Hertfordshire. Designed by Robert Lyninge. King: James I.

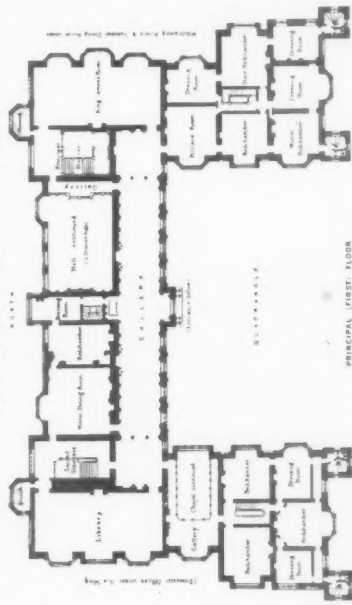
later straighter." A feature of the wings is their width, which is no longer one room thick (as is the main block) but widens to include as many as three rooms in the spaces between the turrets. The flatness of the skyline is broken by the turrets, by the central clock tower, and by the admirable grouping of the brick chimney shafts.



c. 1610.

FIG. 295.—Coke's House, West Burton, Sussex. King: James I.

Reproduced from Kerr's "The English Gentleman's House." By courtesy of the Royal Institute of British Architects.



c. 1607-11.

FIG. 296.—Hatfield House, Hertfordshire. King: James I.



c. 1611.

FIG. 297.—Hatfield House. King: James I.

FIG. 295.—A typical room of the period, in which the plaster frieze is worked with fruit, flowers, and foliage in relief. FIG. 296.—A plan of the first (principal) floor of Hatfield House. FIG. 297.—The south entrance is one of those

stupendous and magnificent entrances without which no palace built at this period would have been considered complete. The ability of the designer to use the Orders is overshadowed by an excessive application of elaborate detail.

FIG. 298.—A small house of the gabled type in which Gothic details can also be seen. The winding stairs partly housed in the semicircular turret are not far removed in form from those at Old Soar, Plaxtol, Kent (see FIG. 58). FIG. 299.—The north-west angle of the house showing its curved and triangular pediments. The projection of the wings of the H form of plan have shrunk to 7 ft. only in this west elevation and to inches in the east elevation. The scroll



c. 1620.

FIG. 298.—Chipping Campden, Glos. King: James I.



c. 1620-38.

FIG. 299.—Raynham Hall, Norfolk. Kings: James I and Charles I.

wings of the gables are treated with much greater freedom than are those at Broome Park (FIG. 307). The central doorway is Italian in character, and the composition of the whole elevation is good. The portion of the north elevation showing the ground-floor walling is built in Flemish bond, whilst that of the first floor, with the intermediate band, is in English bond. This is an early, and evidently experimental, instance of the use of Flemish bond in English brickwork.

FIG. 300.—This house, which is of the gabled type, exhibits all the characteristics of the later period of medieval design. The court is enclosed by buildings on three sides, and may be compared with FIGS. 204, 205. On the fourth side there is a wall with a gateway, gables with



c. 1620.

FIG. 300.—A house at Oundle, Northamptonshire.

King : James I.

battlemented finials, and mullioned bay windows, one of which still retains its battlemented parapet. The gateway has a Tudor arch, but the pediment is semicircular in shape, with three of the obelisk finials which are typical of Jacobean work.

The same aspect is recommended for chambers

that are appointed for gentle Motion, as Galleries, especially in warme Climes, or that otherwise require a steady and unvariable light . . . as certaine Repositories for workes of rarity in Picture or other Arts.

Here we have indication of two uses for galleries.

In these words Wotton seizes upon essentials as unerringly as would any modern exponent, and so discards, absolutely, Dutch, German, and other Low Country methods of loading with ornament, the introduction of useless detail, and all the monstrosities by which our native designers had been influenced for the last seventy years. He divides his subject into general heads—

the Seate and the Works

i.e. situation and aspect, and materials and the use of them. Although there is much to be said for his selection of an easterly aspect for the principal chambers and living-rooms, few will support his selection of a southern aspect for

Offices that require heat, as Kitchens, stillatories, stoves, rooms for baking, brewing, washing or the like.

However, he chooses the north for

all that need a coole and fresh temper, as Cellers, Pantries, Butteries, Granaries.

Although he divides consideration of the

into

Works

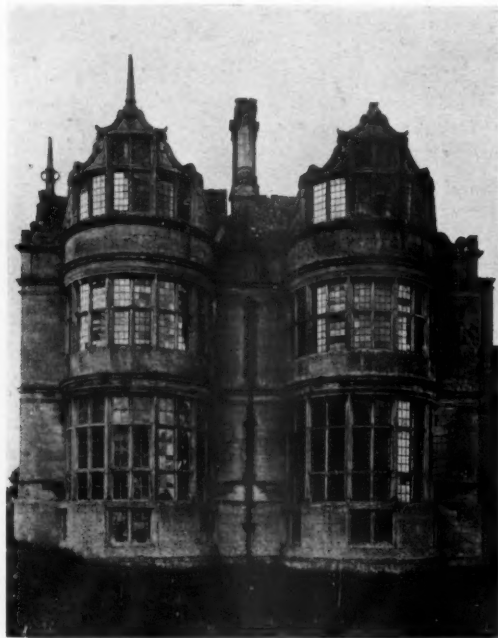
Principall Parts

Accessories or Ornaments,

he proceeds to instance the Church of Santa Giustina in Padoua as

In truth a sound piece of good Art, where the Materials being but ordinarie stone without any garnishment of sculpture, doe yet ravish the Beholder (and hee knows not how) by a secret Harmony in the Proportions. And this indeede is that end, at which in some degree, we should ayme even in the privatest workes.¹

¹ *Elements of Architecture*, by Sir Henry Wotton. Printed by John Bill, London, 1624, p. 12.



First quarter of seventeenth century. King : James I. c. 1626.
FIG. 301.—Kirby Hall, Weldon, Northants.

FIG. 301.—The departure from usual forms in the design of the windows does not extend, when it occurs, beyond the rearrangement of details. The semicircular bays have the same mullions and transoms, the same mouldings, pediments, and pyramidal finials as are found in other contemporary buildings. A reference to the Thorpe plan (FIG. 226) will show that only one bay was at first contemplated. The details of the pediments with scrolls, finials, and

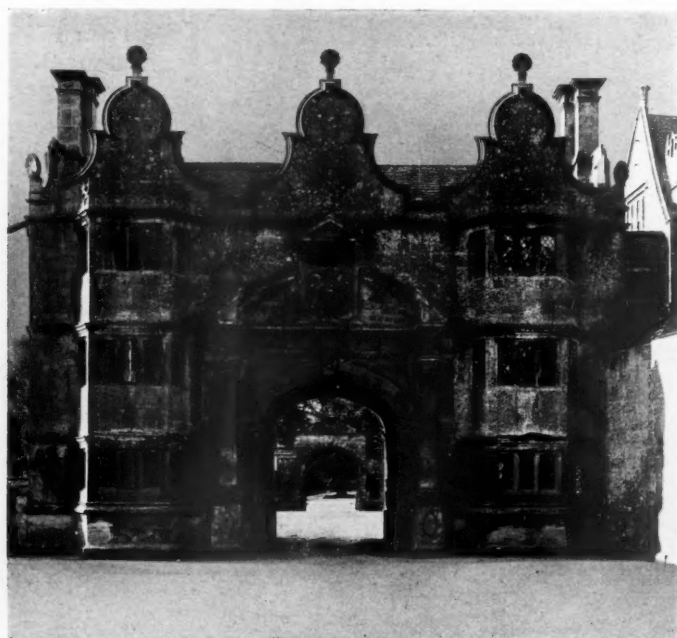


FIG. 302.—Stanway Castle. King : Charles I.

the sober but refined chimneys are worthy of study. The date when these were built is unknown.

FIG. 302.—This gatehouse shows another variety of "Dutch" gables which has somewhat exaggerated curves. Although the archway is mainly classic in its design, the arch itself is of the four-centred Tudor type. The building well illustrates the design of finials, chimneys, and parapets current at the time.

THE ENGLISH HOUSE.

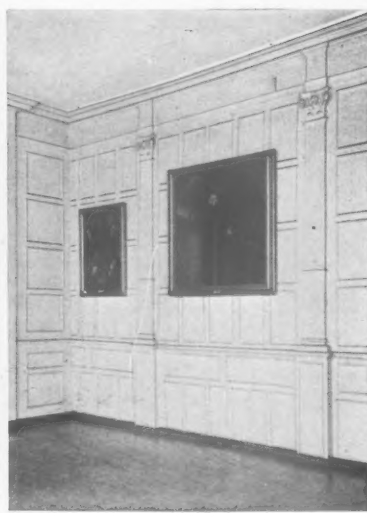
FIG. 303.—The entrance is of later date than the house. An earlier (Tudor) doorway can be seen within the porch. The segmental pediment, the scrolls round the cartouche and the strapwork of the frieze are characteristics of the period.



c. 1630.

King : Charles I.

FIG. 303.—Upper Swell Manor, Gloucestershire.



c. 1631.

King : Charles I.

FIG. 304.—The King's breakfast room, Kew Palace.

pilasters were still foreign to the panel divisions, here they seem to have been designed together, for spaces have been left for them between the panels, and the mouldings of the pedestal capping are continued round the room as a panel rail.

besides other inconveniences, perhaps some of the Dishes may straggle by the way . . . and for a Place properly appointed, to conserve the meate that is taken from the Table, till the Waiters eate, which with us by an old fashion, is more unseemly set by, in the meanwhile.¹

He recognizes
two opposite
affectations
in Architecture,

Uniformitie and
Varietie, which yet
will very well suffer
a good reconcilment

and instances the human form as an illustration.¹ Amongst other points that are emphasized in planning, he advocates the offices being placed on the basement floor, but that the principal floor should be raised fifteen feet above the ground level to provide convenient space for these and to

adde to the Majestie of the whole Aspect.

He pleads for

a more spacious and luminous Kitchen . . . with a more competent neereness likewise to the Dyning Roome; or else,

Another weak point in current planning is attacked by him vigorously in

that they (designers) do so cast their partitions as when all Doors are open a man may see through the whole House.²

He points out at length the inconveniences of such planning and repudiates a supposed suggestion that he should furnish plans to illustrate this, as other writers have published designs, by saying that

speculative Writers (as I am) are not bound to comprise all particular Cases within the Latitude of the Subject, which they

¹ *Ibid.*, p. 20.

¹ *Ibid.*, p. 71.

² *Ibid.*, p. 72.



c. 1634.

FIG. 305.—Bateman's, Burwash, Sussex.

King : Charles I.

FIG. 305.—A parlour nearly square in plan, with mullioned and transomed stone windows with ovolo mouldings, small panels 12 in. by 12 in., and ceiling beams with oak joists between, all features of a small house of the period. Rooms of this type have a singularly intimate and domestic character. They are often called "very English," a term, however, which we find applied also to such dissimilar interiors as those of Tudor and Georgian houses.



c. 1634.

FIG. 306.—Bateman's, Burwash, Sussex.

King : Charles I.

FIG. 306.—Another example of the gabled type of house. The porch archway shows the dawning influence of the Renaissance in its design. The brick chimneys are square in section and are set in lozenge fashion, whilst the treatment of the caps may be compared with the design of those of stone illustrated in FIG. 214.

handle; Generall Lights and Directions and pointings at some faults, is sufficient. The rest must be committed to the sagacity of the Architect, who will bee often put to divers ingenious shifts, when hee is to wrestle with scarsitie of Ground.¹

In describing the design for a great room
for Feastes and other Jollities,²

which shall be in the centre of the house, surrounded by chambers and its interior furnished with a colonnade on three sides, he expresses his own preference for an Egyptian house and is not describing any fashion in England, although the hall at

¹ Ibid., p. 74.

² Ibid., p. 78.

FIG. 307.—
Broome Park
is one of the
finest brick
houses of its
period. The
porch is re-
stored, and the
marble door-
way was im-
ported from
Italy. The
curved and
straight pedi-
ments are par-
ticularly in-



c. 1635.

FIG. 307.—Broome Park, Denton, Kent.

King : Charles I.

Wollaton (Figs. 210, 211) to some extent answers to his description.

His remarks regarding the use of painting and sculpture outside and inside buildings are admirable. Of the practice by the Germans of painting the outsides of their houses in colours he disapproves, saying that

various colours on the Out-walles of Buildings, have always in them more Delight then Dignity; Therefore I would there admit no Paintings but in Blacke and White, nor even in that kinde any Figures (if the roome be capable) under Nine or Ten foot high, which will require no ordinary Artizan; because the faults are more visible than in small Designes.¹

¹ Ibid., p. 96.

teresting be-
cause of the
variety of their
details, which
are carried out
in cut and
moulded brick.
The painted
wood window
frames and the
glazing are
characteristic of
the period and
so is the varied
design of the
chimneys.

THE ENGLISH HOUSE.



c. 1636. King : Charles I. c. 1642.
FIG. 308.—Horns Hill House, Great Weldon.

FIG. 308.—Although the composition of the elevation is unusual, it embodies many typical details of windows, gables, and chimney, such as are found in other small houses of the same period in the vicinity. The feeble introduction of scroll ornament is interesting.

FIG. 309.—A house of the gabled type built by the community as a place of refuge against attack by Scottish raiders; a very late example of a fortified building.



Photo by Gibson, Hexham.
King : Charles I.
FIG. 309.—Bastle House, Millbridge, Northumberland.

This suggestion of a scale which shall ensure only the employment of skilled men shows considerable astuteness on the part of the writer. It also implies the prevalence of house decoration in colours outside the structure at the time he writes.

He observes that the difference between a plasterer who models and a carver is that one works by adding material to his object whilst the other takes away material. He says

Of this plastique Art, the chief use with us is in the gracefull fretting of roofs: but the Italians applie it, to the manteling of Chimneys, with great figures. A cheap piece of Magnificence and as durable almost within doores, as harder Formes in the weather.¹

¹ Ibid., p. 107.

FIG. 310.—This type of dormer window is found in contemporary Scotch houses. Its design and workmanship are clumsy by comparison with similar dormers in Northamptonshire. The debased Tudor door arch is surmounted by a classic pediment.



c. 1698. William and Mary.
FIG. 310.—A gabled house at Corbridge, Northumberland.

Plaster ceilings and plaster chimney-pieces had been popular in England for years before the date when this was written.

He proceeds then to express his admiration of the Italian

manner of disguising the shafts of Chimneys in various fashions, whereof the noblest is the Pyramidall.

One wonders how far he had Low Country builders in mind when he wrote this. On the whole, however, Sir Henry Wotton's book is the work of an intelligent, travelled, and observant man, who was endowed with

Photo by Gibson, Hexham.

taste and discrimination, and who set out to expound practical and reasonable architecture to discountenance current eccentricities of ornament and design, and to establish rules and principles (some trivial, some foolish, but mostly admirable) which were not known to his untravelled fellow-countrymen. The vogue of his book (to which allusion has been made) is in itself proof that he achieved his object.

(To be continued.)

An Essay in the Adroit.

At the Villa of the Vicomte de Noailles.

By P. Morton Shand.

THE villa of the Vicomte de Noailles, a typical French modernist building which boasts a remarkable open-air gymnasium, was designed by M. Robert Mallet-Stevens. Perched almost on the summit of the bold escarpment behind the town of Hyères commanding the Peninsula of Giens, the southernmost promontory of France, it enjoys a magnificent sweep of view over the Mediterranean, from the harbour of Toulon on the west to the three beautiful islands of Port-Cros, Porquerolles, and Levant lying a few miles offshore on the east; besides the smiling prospect of a broad expanse of cypress-dotted valley opening out of the Chaîne des Maures in rear. The most interesting of the villa's gardens is undoubtedly this little wedge-shaped strip of ground which has been laid out with such consummate skill by Gabriel Guevrekian, a young Persian architect of Armenian descent who studied in Vienna and now practises in Paris. Persia is justly famous for the serenity of her tiled and basined gardens, and it is delightful to see how sapiently M. Guevrekian has blended certain of the more architectural elements of traditional Oriental design with the austerer precepts of *avant-garde* modernism—a blend to which this sun-baked corner of Provence with its subtropical vegetation of dust-coated aloes and cacti lends itself admirably.

The triangular plan adopted was not a matter of choice, but has been imposed on the designer by the attenuated shape of this small tongue of surplus land which originally rose somewhat abruptly towards the junction of an upper and a lower road that confine the villa on two sides. The apex of the triangle at their bifurcation is now surmounted by a bronze statue 6 ft. high, which is the work of M. Joseph Lipchitz, who claims that it represents "Joie-de-Vivre." Encased within its cylindrical pedestal is an electric motor which slowly rotates this extraordinary *surréaliste* monument to the not unnatural astonishment of respectably valetudinarian English pedestrians in whom what is doubtless to the initiated a powerful and provocative piece of sculpture is apt to evoke the less agreeable emotion of a patient's agonized contortions in a dentist's chair, or of a man laboriously divesting himself of the convolutions of his own entrails after committing *hara-kiri* with insufficient technical precision.

Guevrekian's garden is disposed so as to afford quite different views, according as to whether it is seen through the



Looking towards the apex of the garden from the parterre.

rectangular openings in the roughcast wall of the terrace above, or from the windows of a drawing-room constructed immediately under it. The two sides of the equilateral triangle, of which this back wall forms the base, are enclosed within symmetrical white-washed walls. These start flush with the top of the drawing-room windows—where they are pierced by twin doorways which open on to the lower road on the one side and, through the yard of the garage, the upper on the other—and then drop down to the level of the heads of the tulips in the flower-beds, to converge

into the circumambulating symbolism of "Joie-de-Vivre." The awkward corners between these doorways and the back wall have been adroitly utilized to form tiers of miniature beds filled with rockery plants of two contrasting shades of green, that zigzag up to the level of the lintels of the windows like climbing mountain roads seen from afar. This same saw-tooth design is repeated along the better part of the side walls in larger beds planted with masses of small blue flowers.

Directly in front of the drawing-room windows are a couple of dwarf Chinese orange trees, each of which is set in the middle of a small kerbed square of grass surrounded by white cement pavement imbedded with cubes of rather glassy black ceramic mosaic. Beyond this little parterre the chess-boarding rises in four almost imperceptible gradations of alternate planted and unplanted squares towards a small basin (shown in an unfinished state in the two larger illustrations), which was the happy result of tapping a spring unexpectedly encountered at this point. The planted squares are filled with tulips, while the cemented ones are tessellated according to their respective gradations in unpatterned red, grey, blue, and yellow mosaic. Beyond the basin again, and in line with the drawing-room door that opens on to the parterre, is a short pathway of violet mosaic leading up to the pedestal drum of M. Lipchitz's rather untidy-looking masterpiece.

The photographs, unfortunately, can convey little idea of this brilliant, but carefully harmonized colour-scheme in which a combination of alternating geometric beds of gaily-hued, tall-stemmed bulb flowers and similar shapes of plain cement paving encrusted with brightly glinting glazed mosaics is employed to produce a stylization of the gorgeous effect of some Shiraz garden ablaze with flagged borders of richly patterned Persian tiles.

AN ESSAY IN THE ADROIT.

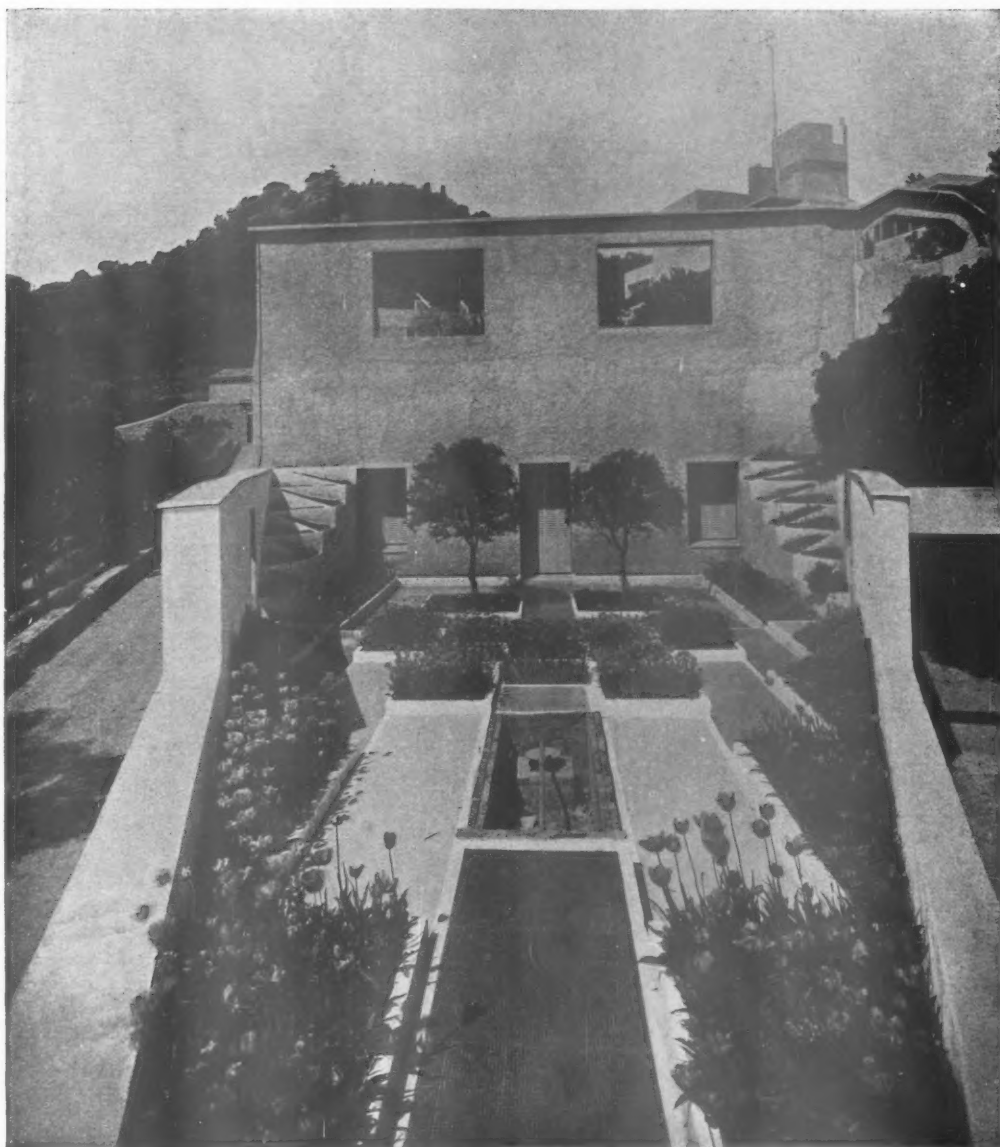


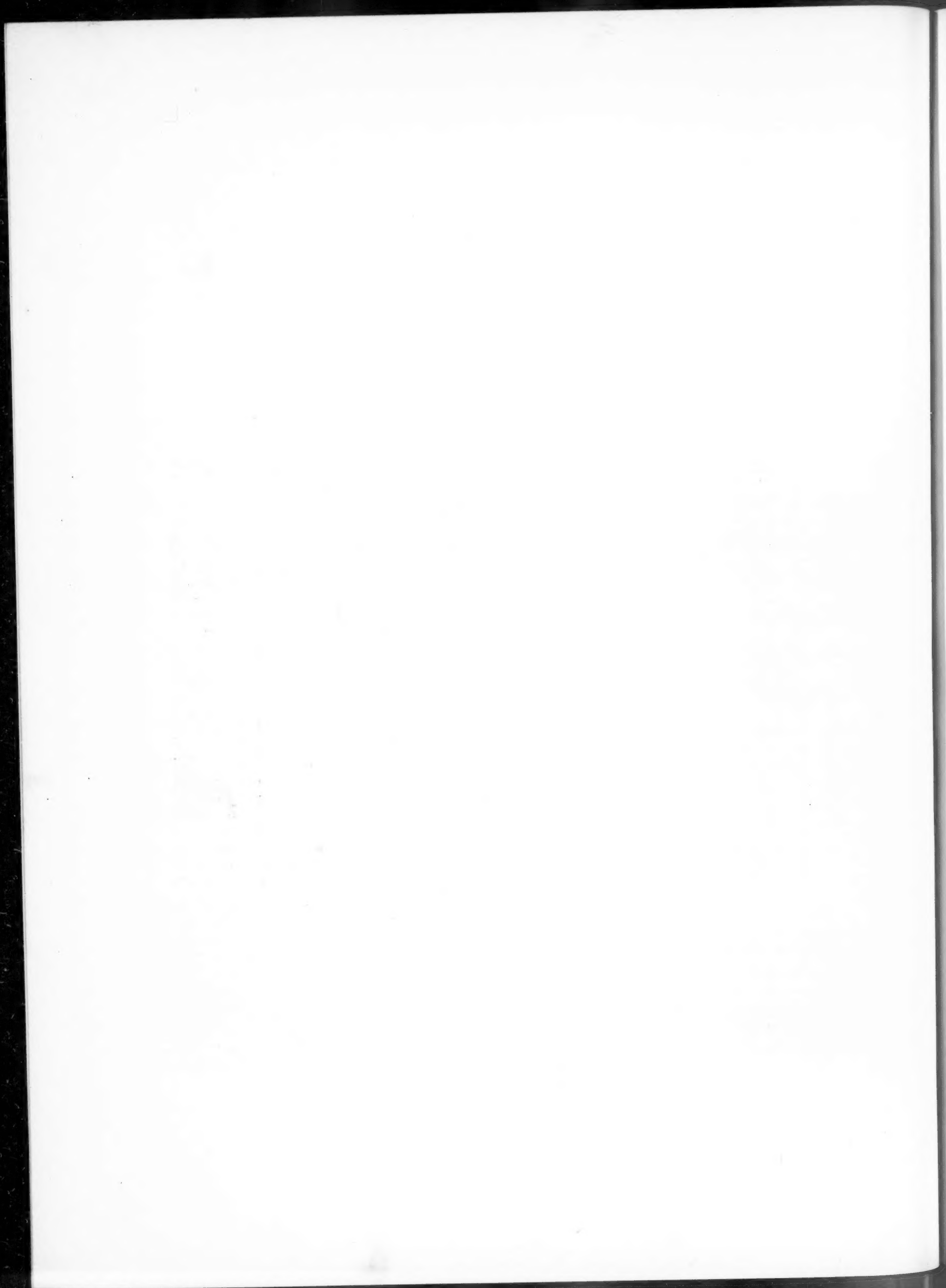
Plate II.

April 1929.

FROM THE APEX, LOOKING TOWARDS THE DRAWING ROOM WINDOWS.

Gabriel Guevrekian, *Architect*.





AN ESSAY IN THE ADROIT.



The garden from the terrace above,
showing Joseph Lipchitz's *Joie-de-Vivre*
and the valley beyond.





Scalding the
Porker.

The Wood Age.

By P. M. Stratton.

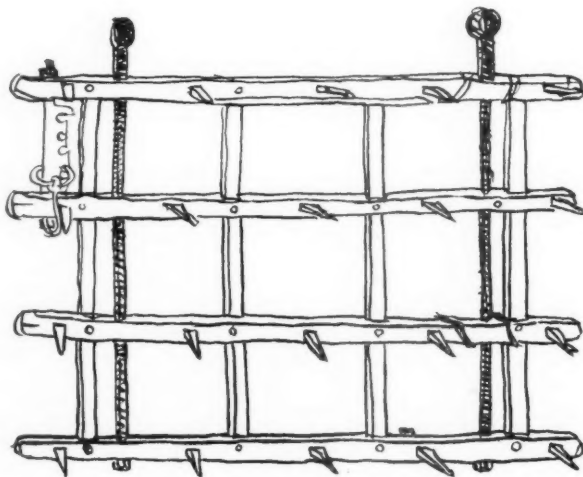
IV.¹—The Framework of Farm Life.

THE vision of contented husbandmen which has floated down many minds, from Virgil to Miss Sackville-West, has been countered by an equally authentic vision of rural misery formed by Piers Plowman and nourished by Thomas Hardy. The truth is like a framework made of beams of light from each vision crossing one another at right angles; or, to be homelier in comparison, a good farmer's life is like the grillage of the harrow—the work of winter is framed to that of summer, the bright day is joined firmly to the dark, and the cold to the heat; the operation of one craftsman, as the carter, is tenoned and morticed into the job of another, as the shepherd or cowman; but to every space of time and kind of weather, and to every separate craft, there is a wood instrument, maybe iron shod, whereby man's energy meets Nature's and makes her yield him food and clothing, without his having to endure those idle hours in which he is tempted to kill, almost to murder, time.

In a true sense there is no beginning or ending to a farmer's year; yet if he move

he prefers Michaelmas day on which to start his new farm. It is then the shepherd's or the carter's belongings—a pile of furniture with wooden legs protruding from the top and side—are carried on the four-wheeled wagon to his master's new farm. Next day the ploughing starts, and soon after comes the harrowing, if a seed drill be in use. The illustration shows a harrow of the Middle Ages; it is similar to that used by the Egyptians, the Romans, and all Europe till 1750. It is made of crossed pieces of elm halved together, and of a pointed piece of oak or iron pinned through between each crossing, and it has hooks for a whippance or shaped piece of wood with angles rounded to

prevent their decaying or their hurting the draught beast whose traces are attached to them. The harrow is drawn over the ploughed field and crumbles the earth into a seed bed and collects the weeds for burning. The seed is kept in the granary, which is generally made of wood; but to defeat vermin who will gnaw their way into it, the sole plates rest on staddles, stone mushrooms. Removable steps complete the isolation of the little stronghold, which has sides framed of wood, weather-boarded without, close-boarded within; the roof rises to a peak and is tiled or thatched. When the sowing is by hand, the sower's work



A HARROW from the Science
Museum, South Kensington.

¹ The previous articles in this series were published in the issues of THE ARCHITECTURAL REVIEW for November 1928 and January, February 1929, and were entitled *The Gipsy Caravan*, *The Rhythm of the Road*, and *Proper Beasts and Implements* respectively.

THE WOOD AGE.

is joined direct to the ploughman's and he follows over the furrowed field. But first, meeting the carter at the granary, he fills the seed into a wooden bushel with a seedlip shovel and rules off the surplus with a strike; the carter tips two bushels into each sack which he wheels into his cart and draws them to the field, dropping them at places convenient to the sower. A seedlip of beech wood for lightness, shaped to the belly of the sower and slung from his shoulders by a leather strap, is filled with seed, and the sower having marked his line by wands paces to and fro, moving his wand at the headlands and gauging with eye and hand the spreading of the seed. The day must be dry and mild; his arm and wrist will be cooled by autumn or spring freshness, but will ache as though from wrestling with a Cornishman. Boys meanwhile frighten the rooks, daws, and fieldfares with wood clappers not unmusical, or drive them off with slings as the medieval picture shows. The carter's boy follows the sower with the harrow whose tines form channels and ridges to cover and bury the seed.

The early frosts of November harden the ground, and into these morticed days is thrust the work of dung-carting, the wristy sower now spreading with a fork the short manure over the future hayfields and, with his thought of May's buttercups, joining autumn and spring; or with straight throws and shakes he scatters the dung

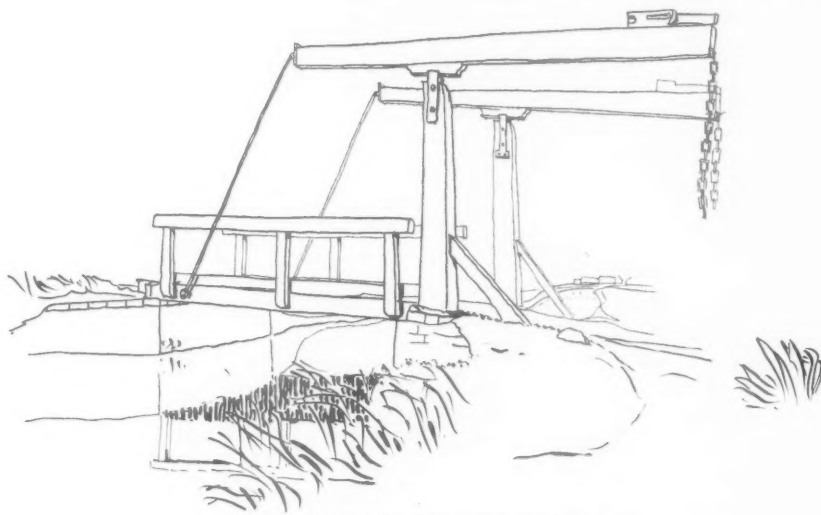
from the little cart called an Alley Bodge around the roots of the hops or between the alleys of bush fruit, seeing there the future cordage of tendrils and twine and the clusters of apples; or the blank failure of the fruit with blight and mildew.

On the low pasture land the year's birth is in October, about St. Luke's day, for then the water lies lowest in wells and ditches and streams, and the hedges have stopped their rankest growth. The hedger-and-ditcher makes good progress through St. Luke's and St. Martin's summers; his spade and hook must have wood handles, never an iron handle, or it will be freezing to his hand on the rimy mornings. He trims the vagrant bushes and shapes the hedges to firm lines; then, standing on a faggot, he cleans the ditches beside the hedges and also the channels of the water meadows, establishing their banks; he is in the constant friendship of robins. He also, for a yeoman farmer, or the estate carpenter on a lord's land, overlooks the hatches and their gear and repairs them. Each hatch has a handle of oak, shaped with a slight curve, not square, and framed to the upright; the boards are oak or elm stoutly ledged. A small hatch is kept at the height needed by means of a pin, but the large hatches for rivers are adjusted by a ratchet and handle. Posts and rails and upright boards hold up the

earth and form strong channels over whose banks the grasses early droop to the water. For the passing of cattle there are narrow bridges of stout oak or elm boards near the hatches; in the pastures of North Wilts and Suffolk a balance bridge over dykes and canals is contrived, so that cows and beasts are driven over, and the crown of the bridge pulled up into the air and their return prevented. Meanwhile, in South Wilts and the country of the chalk streams, the heavy rains have come and the drowner goes round the hatches and drowns the autumn grass of the water meadows. Before the spring sun shall have drawn up the new shoots, the carpenter mends the fences and gates. Everything he does is as plain as a pikestaff till the weather encrusts the oak with lichen and carves the post head into a grotesque. A five-barred gate is normal to all fields, the lower bars closer together than the upper ones to prevent the escape of lambs and pigs; the top bar is thicker, and rounded or weathered, and increases in depth near the hanging post to

meet and make a strong joint with the hanging style; braces complete the gate in which, if a man stares as hard as at a rare bird, he will see neverstale beauty.

The shepherd's work is in winter framed to that of his fellows; for the carter carries his hurdles to the new folding ground, and he sorts from the hurdles those which will no longer stand the rubbing of the sheep, and lays



A BALANCE BRIDGE in North Wiltshire.
From a sketch by the Author.

them aside for firing at home. He makes holes at proper intervals with a crowbar for the stakes to which he loops and ties the hurdles, forming a stiff wooden wall. Then he drives the sheep from the open downs and the fields into the fold. When the days shorten, so the hours for men to work and birds to steal are less; soon the wet and the cold culminate in "the dark days afore Christmas," but these are framed and fastened to the mild times, for now the rustic music of the flail drubs courage into the winter on the drum of the threshing floors. These floors are of elm with oak skirting boards and are cleared and swept in the barns; the lower doors are shut and the upper ones opened; sheaves are thrown down and their bands ripped on the hard boards; flails are repaired or new ones are made by choosing two stout ash or hazel sticks, each about 3 feet 7 inches long, peeling them and joining them with leather, bound by thongs of leather and twine, in the way that flails have been made for at least 2,000 years and such as a man of fifty saw in his youth and perhaps used. Mr. Walter Raymond says the hand stick is best of ash, the swing stick of holly; the revolving capel at the end of the hand stick of ram's horn boiled soft and then "half the horn bent round so as the two half hollows meets and makes a circle round the stick and a loop at the end. We burns the holes wi' a hot iron to put the thong drough that



HARROWING.

From the Louterell Psalter executed for Sir Geoffrey Louterell of Vinham, Lincolnshire, c. A.D. 1340.

do bind the capel to the grooves inside cut on the stick. He's tied on wi' eelskin." The swing stick "has a capel too, made o' raw hide from a bull's neck; that don't have to turn round; the middle bind is of hide too, pinned together wi' a peg o' blackthorn."

For lords, oxen trod out the corn; but men, by using these flails as nimble timbertoes to tread the ears, win food for their families in the winter. The "thump—themp—thwack" calls out from barn after barn to the wild swans and geese riding the nor'easter, and the thump—themp—thwack of wood flail on wood floor assures the wives of labourers that the children can be fed. But no skill-less man can wield a flail; for the loose end will turn and knock chaff from his head. It needs a "proper trained" man. A witling can better fan the chaff from the grain, with a wide wooden fan like a shovel, or in some wealthy farmer's barn can work by a handle a fan of four blades on a shaft supported on an axle and wheels. So the men labour, not ceasing till the flickering flames of wood fires burning up for tea show in the dusk through cottage windows.

The hard weather drives the wrens to roost in the parcels of faggots and the laid-by pea-sticks. From oaks the last leaves fall; the earth becomes like a ship whose green sails for summer breezes are lowered and close furled under the cold tempest. Wild birds and squirrels freeze on the masts and yards and are thrown overboard by death into the snow. Herds are close penned in wooden sheds and folds; the shaggy ponies shelter under the bulwarks of the great trunks of the oak trees. But still to bird and beast the thump—themp—thwack of the flail tells how life is carried on by man with the help of wood, and the memory of spring is nourished by the plain music of the barn. Now the

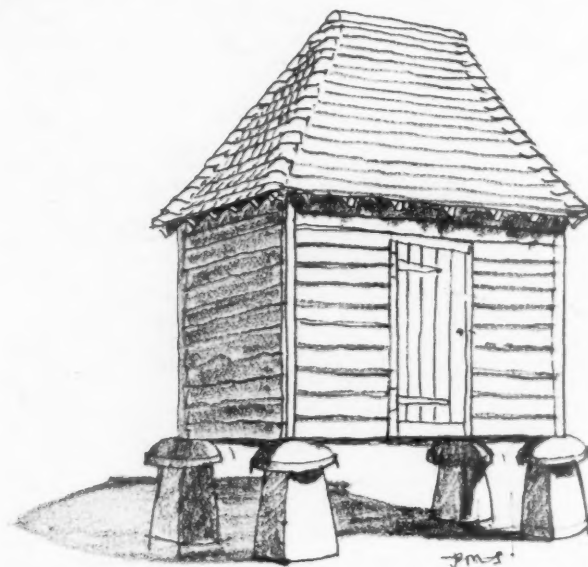


THRESHING.

From the Louterell Psalter.

shepherd puts out the hay cages, made of reft oak, with wooden hoops bent to a semicircle and nailed to lengthways rails; the shepherd stuffs the racks with hay to forestall the scattering wind; or he casts the broken brown cake for the ewes in wooden troughs, framed together, of which the wheelwright keeps a drawing in his book; for they must be made proper to sheep, and strong to withstand the butting of the ram lambs which grow hornlets by March.

To the shepherd his crook is a timbertoe helping him through the snow-drifts; and as soon as the south-west wind has cleared the scour of snow his staff will give his legs long reach over the hills. The carter draws up a wooden hut on wheels during lambing on the downs, and the labourers help the shepherd to thatch hurdles with straw and tar twine to defend the ewes and lambs against the east wind; then also the shepherd pitches the fold on the southern sloping bake where swedes, turnips, or rape are best. Later, when the sun has leapt higher, he moves the fold to the



The GRANARY.

From a drawing by the Author.

northern facing slope, and carries four hurdles at once over his back on a sharp stake thrust through them. To fatten the lambs a second fold is made against the main sheepfold, the lambs passing to it through a lambgate too small for ewes; it has rollers to prevent the lambs hurting their backs.

The lambs' weaning time lies across the period of sowing turnips and their hoeing by labourers and women with aching and rheumatic backs; and then the hedger-and-ditcher helps the shepherd to form an enclosure or corral for herding the sheep to their dipping, which prevents disease and kills vermin. Stout stakes are driven into the ground with the beetle; rails of oak, elm or ash are cut to length, and with the adze roughly chipped to fit half round the uprights; the outer sides of each stake or rail, where they meet the posts, are flattened off with the billhook and long nails knocked through; the shepherd's boy tries to withstand the knock of the hammer by holding the adze on the other side of the wood, but the jump of the adze

bruises his shoulder; he loves more to tar the wood, which now stands many a year's stress of sheep's bodies. For the beasts are frightened of the splashing when the labourers catch the nearest animal and plunge it in the deep elm trough full of arsenic wash, in which the shepherd souses all but its mouth. The ewes are washed also, before shearing, in clear water. At Manningford Abbots the young Avon is caught, as it comes under the hatches, in two elm troughs; alongside each trough are two barrels in which the men stand; the sheep are taken and pushed into the deep pool usual below hatches, are caught again by the tubmen, and soused under the water discharging from the troughs. It is an efficacious but rough and heavy day's work, for the men are wet with sweat and splashes, the tubmen are likely to be turned into the stream, but it fills a marked place in the framework of the year. There is laughter, beer, and extra money ingrained in the thought of that day, and also of the day next but one after it when the sheep are sheared.



Breast Plough.

Cider Flask.

Flails.

From a drawing by the Author.

The threshing floors are swept again and used for the harvest of wool. The sheep are driven into the yard near; each in turn is caught, the nervous ones by the foot with the crook, then the beast is grasped by both hands, one on the neck and the other near the tail, and forced by the labourer to the floor, where the shearer seizes it, throws it on its side, and strips off its fleece. The sheep's wounds are dressed with tar, the man's with salt.

Young pigs are spring's best harbinger to the peasant. No earth-music is sweeter than their grunts, when, rushing from their pen, the smell of freshness and the bright sunshine inflame their heads and they are overtaken and scattered with ecstasy. But they return to their home and furniture of wood long before dark, and swill the skim milk and barley meal from the elm trough. Then the gate of the sty pen is closed, the wall of rough planks and waney boards is looked to, for it must be strong and in good order. If the sow has large trips (i.e. feet) and is inclined to overlie her litter, a candle is lit in the sty, so that she may see to lie down on her



Occupation Picture of SOWING.

From the Louterell Psalter.

bed of fern like a careful mother. When the porkers are bigger they learn to avoid her weight, retiring behind open woodwork at the sty's end. It is well for a pigkeeper to live near a wood of beech or oak, when the pigs can rout and fatten on the mast or acorns—wood harvests for no work—and so he needs no rotting refuse from cities for their feed and has besides the joy of "divine husbandry" and better bacon. In October the fat pigs are killed, their death trumpeted with squeals; a fire is laid round them and lit to burn away the hair, but for porkers each body is scalded instead; then it is placed on a special stool as solid as a platform, with four legs, of a proper height for scraping off the bristles and cutting the pig into halves. That night and the next the children eat the lovely "innards" of the pigs called chitterlins.

In the dunged fields, when the May sun has raised up the grass and the June sun has ripened it, before the seeds loosen, very early in the morning the mowers carry down to these meadows the long scythes and the wooden cider jars and firkins. The handle of the scythe is bent half round the body of the mower and bent again at the foot towards the back of the steel blade, where the latter is forged into a circle to take the wedged handle. A short iron tie runs across the angle, two wooden grips are fastened with iron rings and spikes to the handle for the mower to hold, and a proper scythe balances, as it were, nearly in position for mowing about the lower grip, held in the right hand. The wood is ash wood. It is an instrument most difficult to an amateur, but most pleasing to an experienced labourer, for with a scythe he alters the colour of a field from the wanton flush and sprinkled flowering of the spring to the grey green of the hay harvest, the body-colour of England; he starts



HARVESTING.

From the Louterell Psalter.



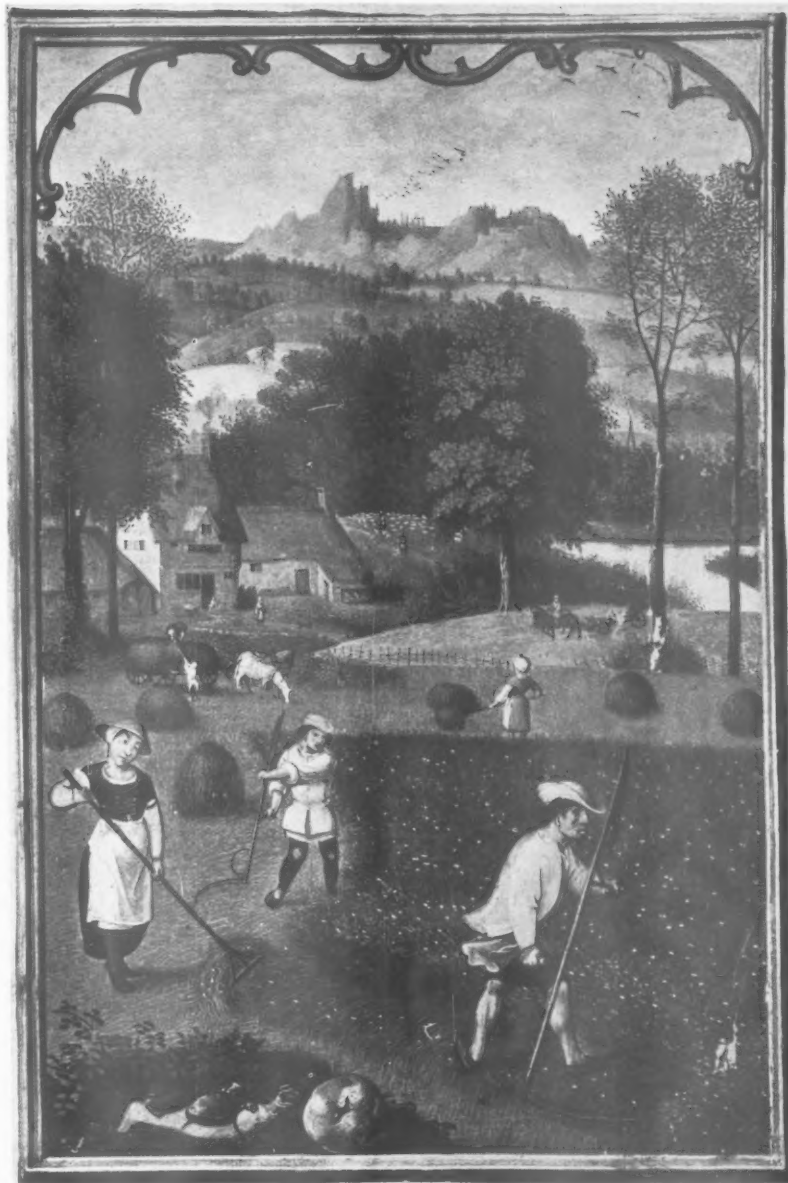
The above illustration is taken from an intriguing book, the full title of which is *PICTURESQUE GROUPS FOR THE EMBELLISHMENT OF LANDSCAPE*, comprising *The Most Interesting Accessories to Rural and Domestic Scenery*; Shipping and Craft; Rural Sports, Pastimes and Occupations; Naval, Military and Civil Employments; Implements of Trade, Commerce and Agriculture, etc. The whole forming an *ENCYCLOPEDIA OF ILLUSTRATIONS* of the Arts, Agriculture, Manufacture, etc., of Great Britain. Accurately drawn from Nature, and etched by W. H. Pyne; and aquatinted by J. Hill. To which are added *Explanations of the Plates, and Essays relating to their various Subjects* by C. Gray. Published by M. A. Nattali, Bedford Street, Covent Garden, London. MDCCCXIV.

THE WOOD AGE.

the music of the hone on the steel as the early noise of birds dies down and carries it on through the day till the evening noise; he flutters a million insects in the grass and draws the quickly turning swallows into the field; he cuts the life-threads of the grass as it swishes a sigh to the sun and drops dying along the swathes.

In the good hay-making weather, the women and maidens come on the second day, with their hay-forks or pikes (diminutive, *pikel*), and turn the under-grass to the sun. The farmer's boy, with a fork proper to his size, works in the row, so that the leading mower tells his father: "That bwoy o' yourn, he *do* work." If it rains, the hay must be turned again afterwards with the fork, being lifted and shaken in the air by wrist-work. Dried at last, it is raked into long lines, and then into haycocks ready for the pitchfork of the loader, who throws it up on the wagon. Scythe, rake, and wagon are shown in the sixteenth-century picture drawn by Simon Bening and his pupils of Bruges, but true of England before that century and still in many parts today. Simon has not shown the reverse picture of dripping days and the hay lost in the dereliction of rain.

No sooner is the hayrick begun than the hedger and ditcher prepares to be thatcher also, mortising one craft in with another to fill all his days with work. He takes the spargads (sticks of hazel sharpened to points at each end and twisted at three-fourths their length) and lays them ready in order. He draws forth the long best straw specially set aside at threshing and lays it in layers or yealms each at right angles to the layer beneath and wets it. As soon as the rick has settled down with its own weight he trims it in shape and begins to thatch it from the yealms, fixing the straw with the spargads and threading it down with tar twine. He works from the eaves of the rick upwards to the ridge, where treble lines of twine and gads are used, and the straw on the one side meets that rising on the other,



HAYMAKING.

From a sixteenth-century picture by Simon Bening.

the two slopes being bound tightly to throw off the rain and clipped to a hard line. The eaves also are clipped and the sides given a final trim to slope them inwards to the base.

He has no sooner finished all the hayricks than he is wanted for the corn harvest. First he prepares, with his mate and another labourer, the wood foundation for the corn ricks, which is of tree trunks laid across from staddle to staddle, and with smaller trunks spanning between. The whole is covered with a layer of bavons, and so the rick is kept dry and free from rats and mice.

The wagon creaking from its heavy load of sheaves is drawn by three horses alongside the rick base, and the pitcher on top, he who had sown the grain, throws with his pitchfork the sheaves like great golden oaken timbers down to the thatcher, who stands ready to build up the rick, putting each sheaf in its place, where it lies tight and snug

as though cut to special length and wrought and fitted to the framework of the rick. Only milking time interrupts the gathering of the corn, and then, though the milkmaids, with fingers supple as young shoots of hazel or lilac, lean on their three-legged stools against the cows, the labourers also must go to the "shippen" or "skillings" with their pails of beech. They carry the pails, three parts full of milk, on their heads, steadying them by the long handles and pouring them into the "cooler" of the dairy; then they return to the rick. Round the harvest tables the faces of all are gathered, tanned like polished oak.

Then comes the Brass Age, consuming time with sudden noise, and breaking that framework of labour which carries a man safely through the wet and winter. The kindly spacing of the months is muddled and huddled. The almost human smell of wood things, the happy smell of horses and fresh-turned earth, is smothered in smoke and fumes.

(To be continued.)

Martins Bank, *Maidstone.*

Designed by
Darcy Braddell & Humphry Deane.



From the
SOUTH-EAST.

The building stands in the High Street just above the bridge across the River Medway. Its design, unusually domestic for a bank, was the result of factors of great importance. The new building was to occupy the site of a very narrow-fronted seventeenth-century house, the design of which, while having no particular architectural merit, was of sufficient charm to cause regret at the thought of its demolition. Both the old house and its immediate neighbour had overhanging bays and modillioned cornices which lined up under hipped roofs covered with their original tiles. There was no possibility of preserving the fabric because it was so badly built that it would have collapsed if serious structural changes had been attempted. Mr. Robert Holland Martin, chairman of Martins Bank, asked, however, that, in rebuilding, something of the character of the old building should be preserved. The site was long and so narrow that the question of planning an adequately lighted bank hall direct on to the street with, in addition, an entrance to the chambers above, was considered impossible. The problem was finally solved by putting the bank offices at the back of the site where excellent toplight was secured.

MARTINS BANK.



Plate III.

April 1929.

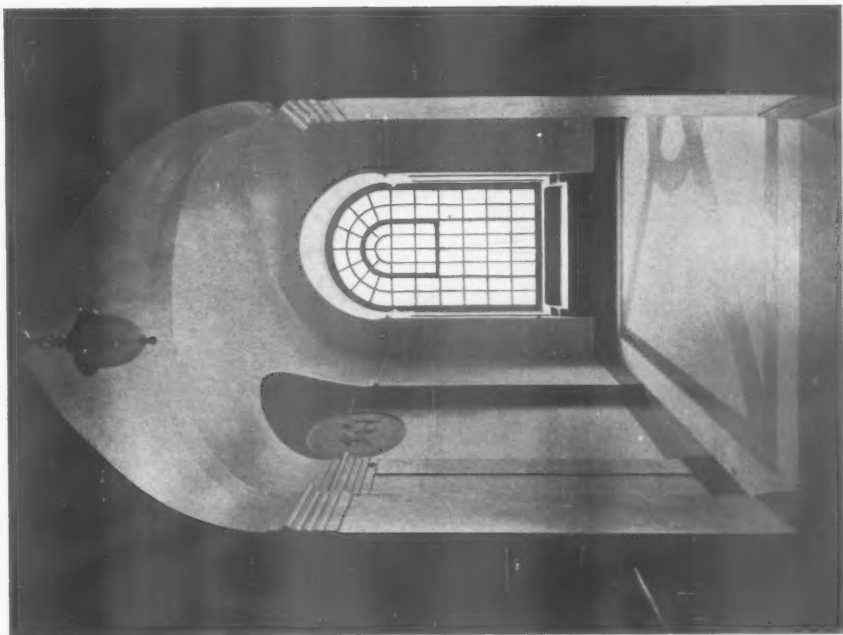
THE MAIN ENTRANCE.

Darcy Braddell & Humphry Deane, Architects.

The entrance doors are of oak and the name plates are in pewter with incised lettering filled with red wax. The ancient sign of the gilded grasshopper, which has been used by Martins Bank since their foundation in the sixteenth century, is hung from a wrought-iron bracket projecting from immediately under the brick corbel of the oriel and gives great interest to the front of the building.

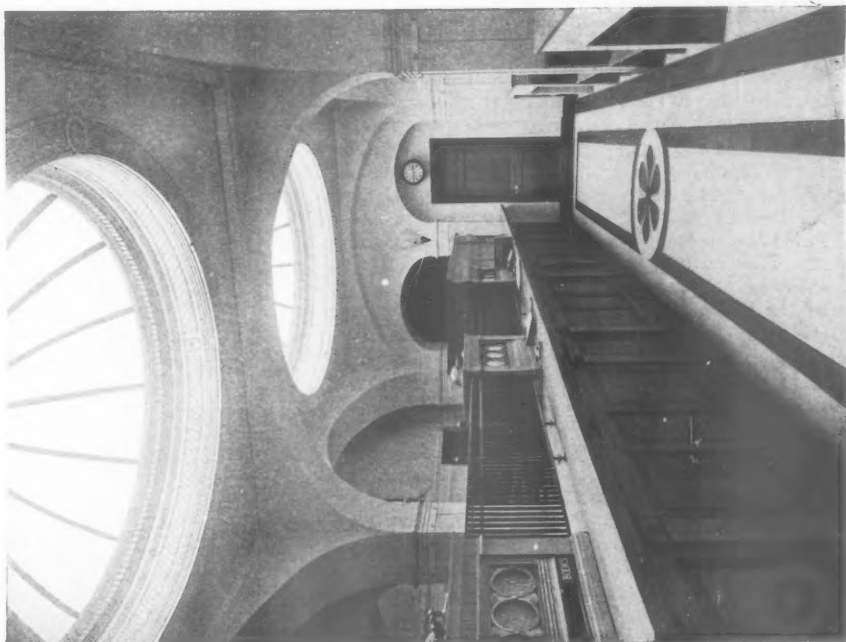
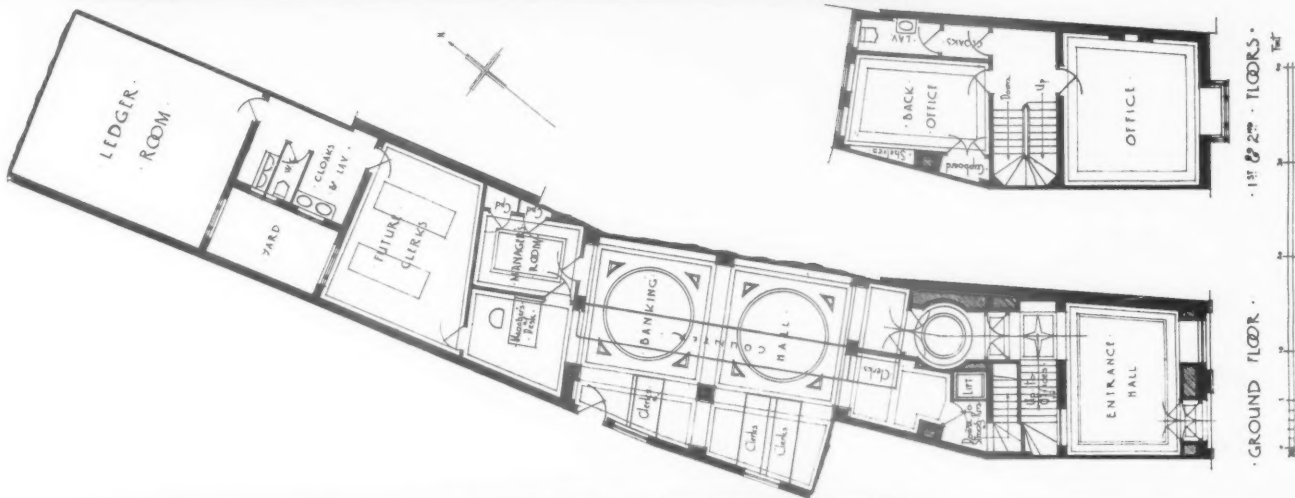


MARTINS BANK.



Looking towards the ENTRANCE HALL.

Painted and stippled to imitate, fairly closely, Hopton Wood marble. The bank's emblems of the Liver and the Grasshopper are used in various places, notably as plaques in the entrance hall, the ceiling of which is vaulted. There is an amusing black and gilded grille in the entrance hall set in an oval to admit light to the staircase on its first flight. Various treatments of vaulting are carried out in the corridor leading to the bank and in the ceiling of the bank itself which is lit by two toplights. There are no academic mouldings used in this part of the building. The bank counter is made of weathered oak and the glazing in the cashiers' points is set in slightly ornamented bronze frames.



The BANKING HALL.

The street façade was designed in 2-in. dull red local bricks, and the overhanging bay of the previous house was repeated in oak framing, brick nogged. The line of the old main cornice was kept and also carried out in oak. The bay window was, as it had previously been, held on a brick corbel, the bricks of which were specially made for the purpose as were the tiles which form the arch-volts of the ground-floor arches.

Once inside the entrance hall, all attempt at period was abandoned and the interior was handled without a thought of any particular bygone age. The scheme of decoration adopted throughout the whole ground floor was fawn, white, grey, and black. The doors are of weathered oak, set in ebonized frames; the walls are

Statuary
in the
ENTRANCE HALL.
Sculptor :
CARL MILLES.



↘ The Concert House, Stockholm.

Designed by
Ivar Tengbom.

The architect's chief inspiration in designing this work was the Hellenistic theatre at Segesta in Sicily. The façades are roughcast and colour-washed, the walls being blue-grey and the columns a raw umber colour with a purplish tinge. The smaller of the two concert rooms gave the architect an opportunity to link up his auditorium with the lines of his great portico. The placing of this portico is a piece of civic design typical of the artistic mood of modern Sweden. Most of the competition designs turned the front of the building towards Sveavägen, a main thoroughfare, and its back to the less important open square known as the Hay-market. This position was afterwards reversed, the life and utility of the square benefiting no less than the appearance of the building. Such are not the ways of orthodox town planning, for the square lies silent and creek-like on one side of a main street—Kungsgatan—and there is no axial view of the portico. But there were many substantial arguments in favour of the scheme, not the least of them being the considerable charm and traditional value of the square, not as architecture, but as one of the examples of eighteenth-century town planning of which too few remain in Stockholm, where modern traffic has taken its toll as elsewhere. The deference shown to the square has, in fact, been amply repaid. The Swedes look forward to the time when the customary fountain will play in front of the portico, and when the fruit- and flower-stalls will approach yet nearer to the building and even find their way to the top of the flight of steps.

THE CONCERT HOUSE, STOCKHOLM.

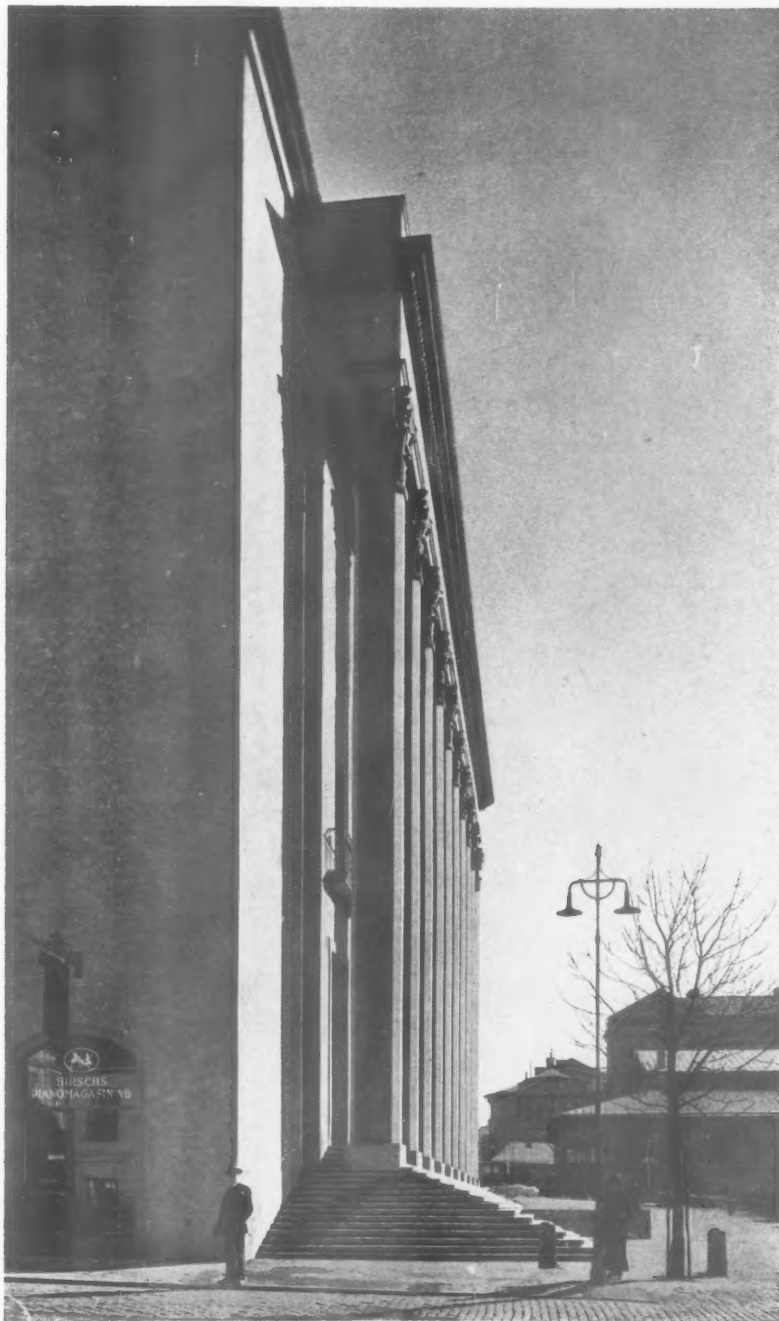


Plate IV.

April 1929.

THE PORTICO.

Ivar Tengbom, Architect.

The architect has obtained an effect of immense height by means of shallow mouldings and attenuated columns. Attention may be drawn to the lamp standard which, unlike English lamp-posts, has grace and character, and far from spoiling the building, enhances its rather precious appeal.

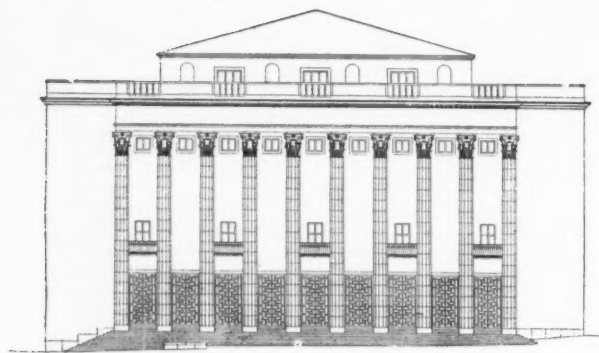


THE CONCERT HOUSE, STOCKHOLM.

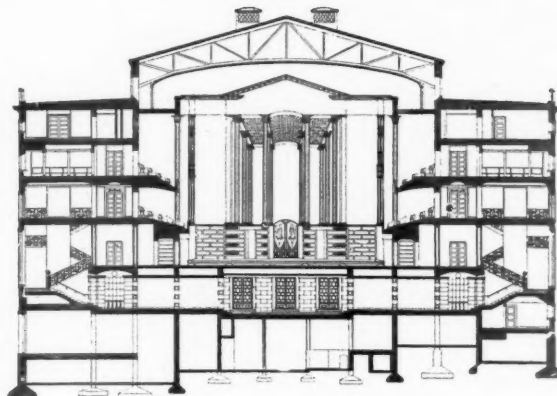


The MAIN FRONT.



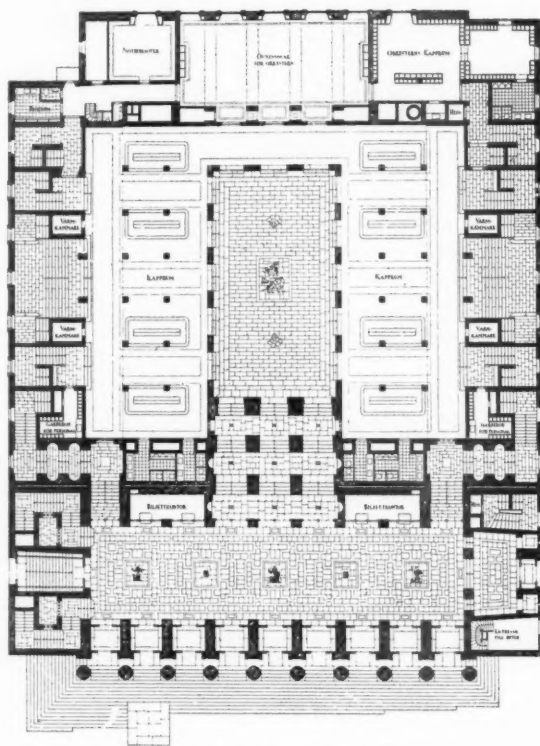


The MAIN ELEVATION.



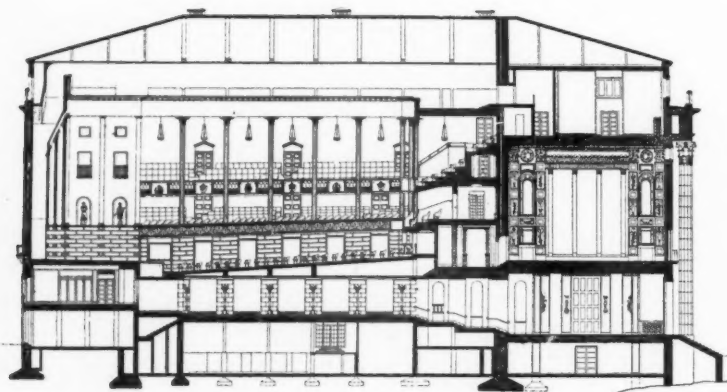
Cross Section through the LARGE CONCERT HALL.

The roofed-in courtyard has been a favourite architectural motif since time immemorial, though its legitimacy is often disputed. In the large hall of the Stockholm Concert House there is no visible roof or ceiling, and the whole interior is designed on the so-called atmospheric principle. But it is an atmospheric hall without a blue sky, not to mention trees and other natural objects. Incidentally, the space between the ceiling of the hall and the roof of the upper circle provides room for sound-absorbing materials to be spread out should these be required on special occasions to supplement the acoustic materials

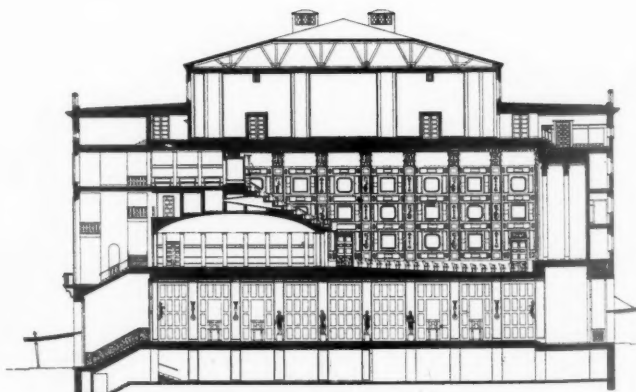


The GROUND-FLOOR Plan.

incorporated in the building. The longitudinal section below, and the second- and third-floor plans reproduced on page 188, will be found to explain the portico in false perspective at the back of the stage, which is perhaps the most interesting feature of the large hall. What the drawings do not reveal is the fact that the ceiling of this portico, constructed of open framing, is, in fact, an organ grille. Though giving the illusion of being horizontal, the ceiling is so steeply pitched as to stand almost upright. The view between the columns of the portico carries down to eye-level the atmospheric effect of the ceiling.



Longitudinal Section.

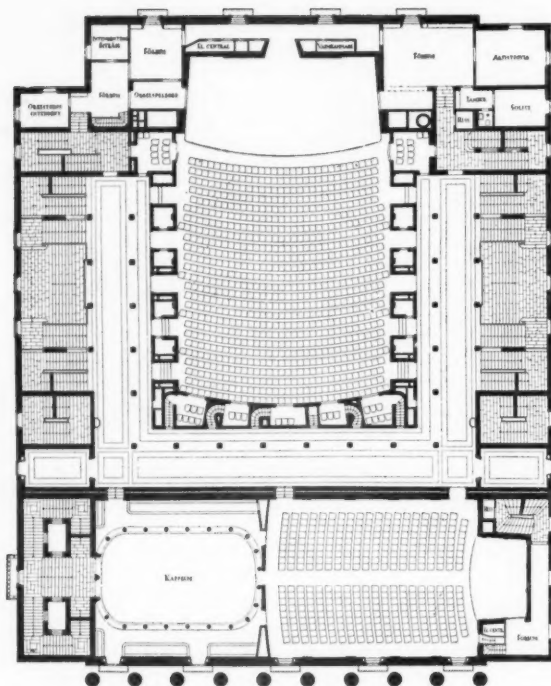


Section through the SMALL HALL.

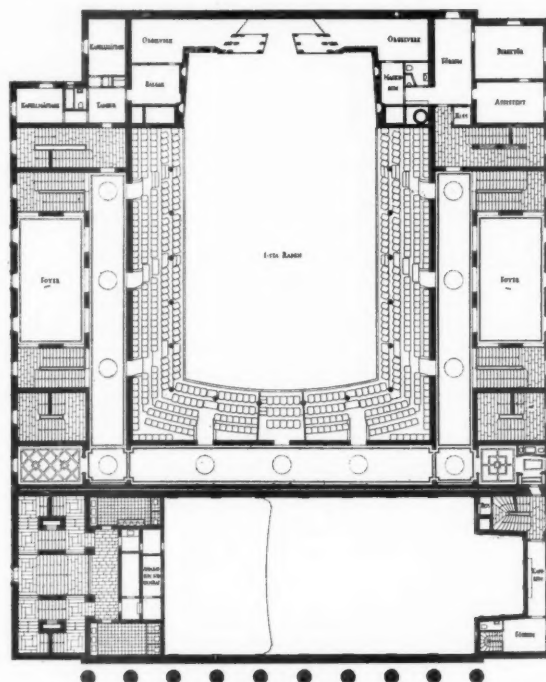
THE CONCERT HOUSE, STOCKHOLM.



The *ENTRANCE HALL*.



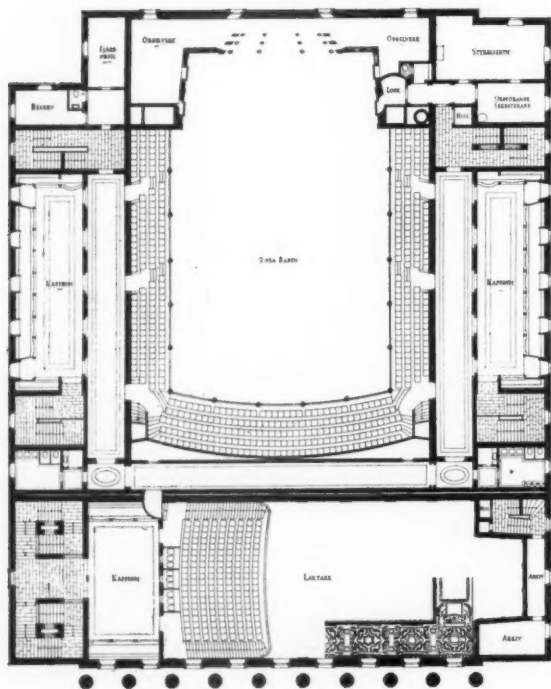
The FIRST-FLOOR Plan.



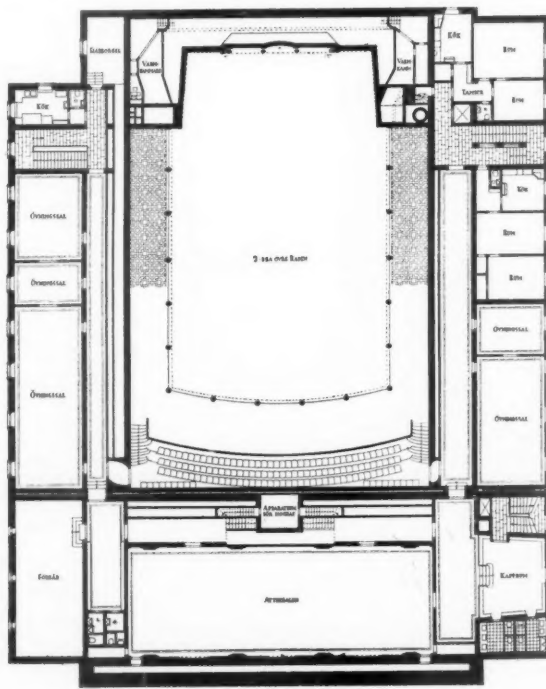
The SECOND-FLOOR Plan.

The lighting system is completely different in the two halls. The large hall has indirect lighting, which is provided by eighty 150-watt lamps concealed above the cornice. These lamps are fitted with dimmers, those over the proscenium being on a separate circuit. The small hall has ten eight-light chandeliers. The façade is flood-lit from behind the columns. The severity of the Swedish climate required that the warmed-air plant should be reinforced by local surface heating, notably on the long external wall of the small hall, which presented a heating problem of its own.

The cost of the building, inclusive of all fixtures and artistic decorations, but exclusive of furniture and carpets and of the organ and cinematograph equipment, was just under five million Swedish crowns, or, say, £270,000. The unit cost works out at a trifle less than 2s. 4d. per cubic foot. For this sum all the finest artistic workmanship in Sweden was enrolled.

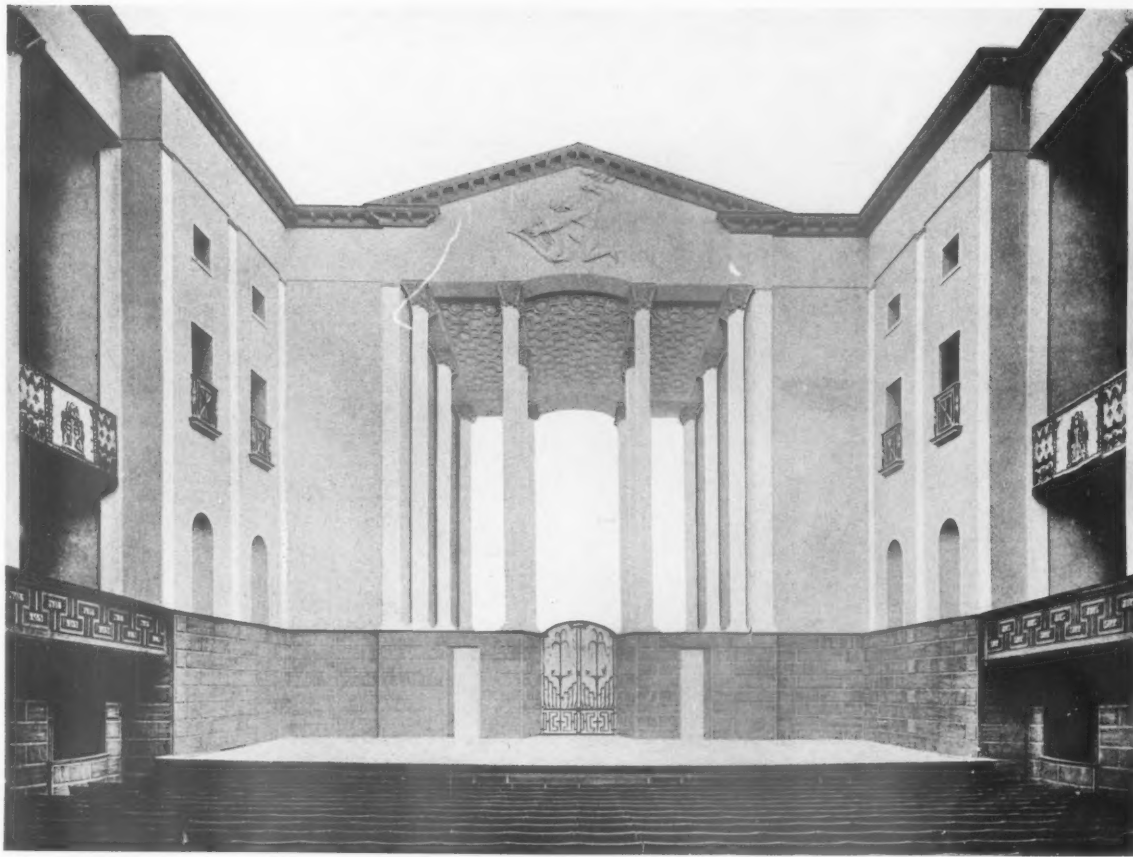


The THIRD-FLOOR Plan.

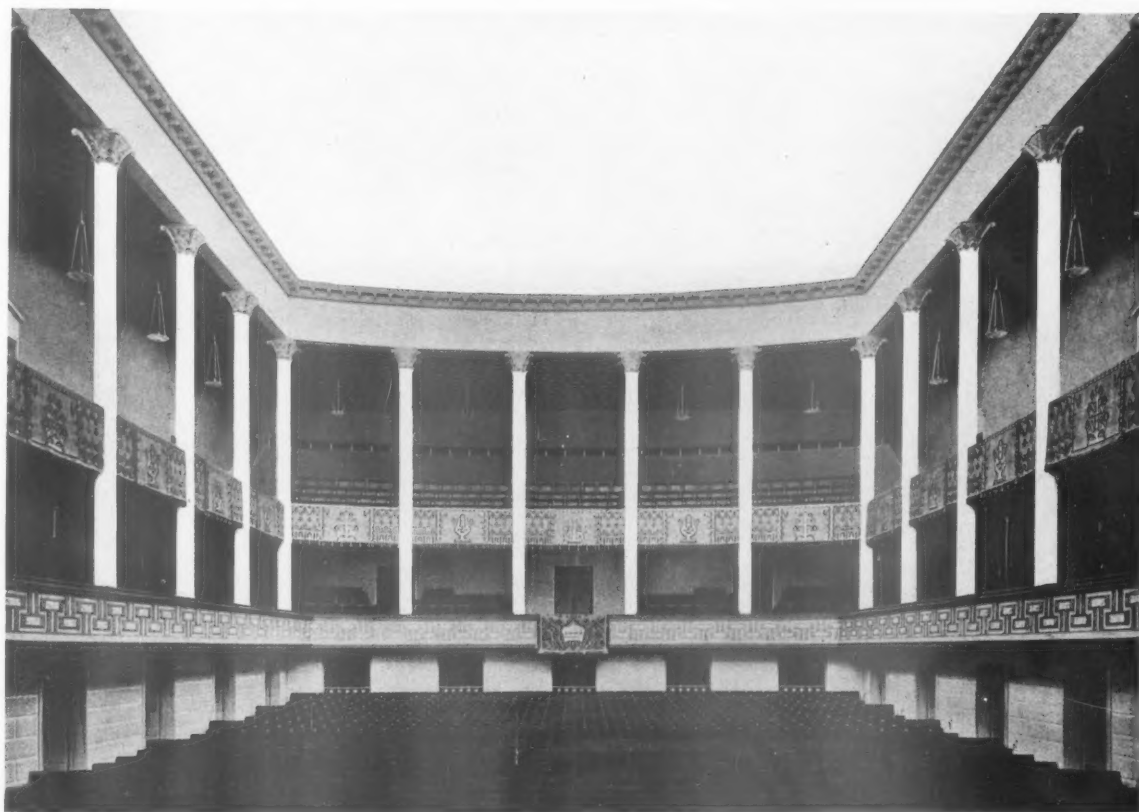


The FOURTH-FLOOR Plan.

THE CONCERT HOUSE, STOCKHOLM.



The Orchestra Platform from the
Auditorium of the
LARGE CONCERT HALL.



The Auditorium of the *LARGE CONCERT HALL* from the Orchestra Platform.





The Orchestra Platform and Auditorium of the *LARGE CONCERT HALL* from the second tier.
An enlarged illustration of one of the electroliers to this tier is shown on page 211.

THE CONCERT HOUSE, STOCKHOLM.



The rear of the Auditorium of the *LARGE CONCERT HALL*
from the second tier.



The MAIN STAIRCASE.

Enlarged illustrations of the electrolier and of the newel ends of the balusters are shown on pages 211 and 212.



THE CONCERT HOUSE, STOCKHOLM.



The Auditorium
of the
SMALL HALL.



Left: Wall decoration in the Auditorium of the *SMALL HALL.*
An enlarged illustration of the electrolier on the left is given on page 206.



Right: A detail of the Pit Promenade in the *LARGE CONCERT HALL.*



PORTAL FIGURES on the entrance to the Deutscher Vereinsbank, Darmstadt.
Sculptor: Adam Antes.

The New Rhythm.

THE corporate effect of sculpture allied with architecture is a first principle which can never be neglected. Architecture and sculpture are members of one body and must function in harmony. They have done so in the past, but the harmonies have made no recent progress; the arrangement of the notes is always the same and always monotonous. Ogee and Greek key have been played upon *ad nauseam*; the acanthus and the volute have tinkled their little fruitful tune throughout the ages. Only lately have sculptors discovered that the tune can be varied. John Storrs, an American sculptor in Paris, is playing a new variation on the volute which he now carves in stone and colours with insets of black marble; this, so far as decorative carving is concerned. A more subtle problem is offered when the question of the rhythm of the more advanced forms of plastic arises. A pediment, a triglyph, a caryatid, whatever difficulties they once presented, have few now their secrets are known. But a new form of rhythm has come into being with the new forms of structure. The modern architect no longer deals with so simple a matter as a pediment, for pediments for steel and concrete are anachronisms. He may have occasion to use a caryatid; in point of fact he does, and should be encouraged to do so; he may resolve a harmony in a frieze on even a triglyph, but he has more to accomplish. For the modern structure a modern beat is required, not necessarily jazz nor even purer forms of syncopation, but quite as different in accent as these are from the solemn harmonies of the classics with their recognized beats in a composition.

The vocation of modern architectural sculpture is not yet settled. The principle of sculptural application to the new architecture is still being sought. The problem is difficult and architects are busy trying to solve it. An attempt has been made in Regent Street by syncopating a cornice with statues. It is not a success, for the reason that it is a compromise. Where the baroque architects planted statues on their roof-confiners they were only imitating in a more bizarre way what had been done in Egypt and Greece—making merely a more pronounced accent. The Regent Street experiment is a modification of what the baroque builders did, whereas it should have been a composition starting *de novo*. I can imagine a very pleasing display of sculpture, at no greater height than a new Regent Street roof, much more easily than I can a display in a Regent Street basement night-club. Steel and concrete, a highly plastic medium, is awaiting its sculptural development. On the Continent it is being pursued now, and structural methods are



MODELLED RELIEF in clinker on the new Municipal Dwellings, Vienna.
Sculptor: Ferdinand Opitz.

exploiting the newer forms of sculpture. In England and America steel and concrete still awaits its hour for the creation of a plastic and glyptic rhythm.

Steel and concrete is not the only consideration, however, for there are hundreds of buildings going up on the old lintel-and-arch principle, and these, so far, are providing more opportunities for sculptural display than the new. The sculpture is often of a more advanced character than the architecture, and gives to the structure an aspect of modernity which is as refreshing as it is easy of accomplishment. A well-known example is Enskilda Bank with the relief panels of Carl Milles; another is the Deutscher Vereinsbank at Darmstadt with its two portal figures on either side the entrance, which vindicate themselves in proportion, in position, and in accent. They are the work of Adam



A HIGH RELIEF panel in marble.
Sculptor: Fritz Behn.



A FORM STUDY in stone and black
marble inlay.
Sculptor: John Storrs.

Antes, one of the younger German sculptors. One of the older and more classically-minded is Fritz Behn, whose architectural work is less organic, and his high relief panel in marble, while admirable as naturalistic representation, and decorative in itself, is not an element in a structural design, and of necessity exists architecturally as a casual adornment in an inorganic scheme.

★ ★ ★

Sculpture appears in one of its most recent creations in the modelled clinker relief panels by Ferdinand Opitz, which are the distinctive decorative features of the new Municipal Dwelling Houses of Vienna. In its application this method is a reminder of the application of the terra-cotta work of Victorian times which is little used in England now, but is not so rare in America. The reliefs admirably coalesce with the brick



A PILLAR CROWN in granite on the new Bridge at Amsterdam.
Sculptor: Hildo Krop.

structure in herring-bone combined with horizontal lines, which forms a decorative effect with the panels. The work is allied to concrete plastic and is more workable and more economical than carved stone. In this latter medium no more original work is being done than that by the Dutch sculptor, Hildo Krop, whose extensive glyptic on the Scheepvaarthus at Amsterdam was so appreciated that he has been requisitioned for all the more important buildings since built in Holland. His great granite bridge pillar crownings in Amsterdam are notable, whilst similar work appears on various schools and hospitals, and it is interesting to note that they are usually applied to brick-built structures. Hildo Krop is one of a band of sculptors of very modernistic tendencies now working in Holland, all of whom carve their own work.

MYRAS.



The Avenue at Kilkworth, Rugby, designed to commemorate the Battle of Blenheim. Above: As it was. Below: As it is, after being cut down by a local farm owner.

Above: Disfigurement which is the result of uncontrolled building development. Below: On a corner of a road anywhere in England.

SAVE THE COUNTRYSIDE.

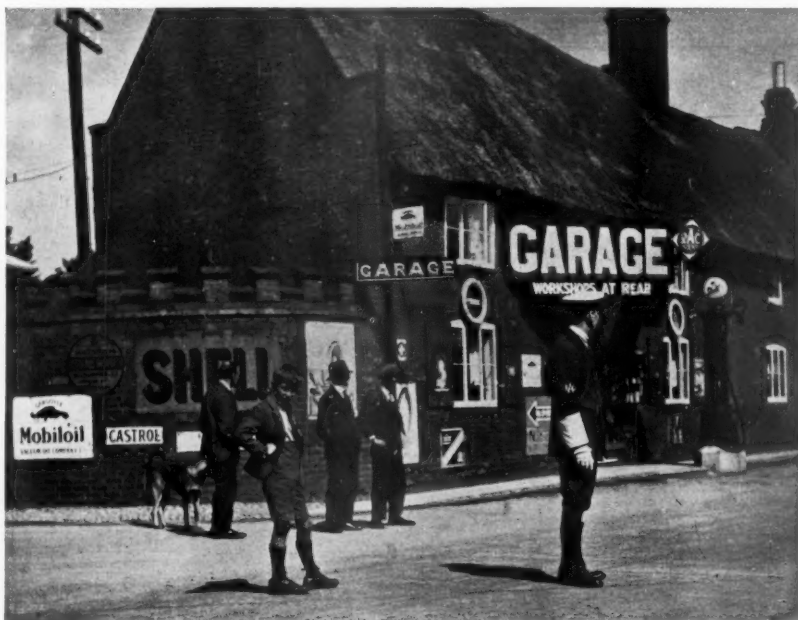
Our real benefactors generally manage to escape being bored by rewards and expressions of appreciation. Mr. H. H. Peach is not going to escape here. That a Save-the-Countryside Exhibition has been held during March at the R.I.B.A., has gone to Croydon, and is scheduled to tour the whole country, is known to many people. Many have seen it. The fact that the exhibition was practically hand-made by Mr. Peach is only known to a small circle. Mr. Peach is a private man; a publisher and manufacturer of Dryad Furniture at Leicester. There is no reason why he should have gone to the trouble and expense of taking photographs, sticking them on to boards, devising captions, and organizing exhibits. But he has done so with no other qualification than a truly admirable enthusiasm.

The moral is obvious. We are all private people. With an energy, enthusiasm, and sense of personal shame and responsibility approaching that of the creator of the Save-the-

Countryside Exhibition, we might in very short time bring back order and decency to the countryside. We all suffer a sense of frustration at the sight of tram-car bungalows, enamelled signs, the felling of a great avenue of trees, or the sky exploited with the smoky

hieroglyphics of a "pyper." A severely practical anger is the best frame of mind in which to face the despoiler. Every motorist who fills up at a petrol station which insists on flaunting huge petrol and oil signs can make up his mind never to stop there again. The

products whose hoardings dis-temper our meadows need be neither bought by the public nor specified by architects. There are other and more difficult problems, but individual effort can work wonders. Let us all remember Mr. Peach and his exhibition.



An early-eighteenth-century thatched cottage at Husbands Bosworth, Rugby, smothered with signs.

Captions.

THE WEDDING MARCH.

Producing Firm, PARAMOUNT FILMS 1928.

Production MR. ERIC VON STROHEIM.

THE LAST LAUGH.

Producing Firm, UFA FILMS 1924.

Production MR. F. W. MURNAU.

A COMPARISON of two films recently shown in London affords an interesting comment on "captions."

The Wedding March, Mr. Stroheim's last production, was first exhibited in this country at the Plaza Theatre, Piccadilly. *The Last Laugh* was recently revived by Mr. Ogilvie at the Avenue Pavilion.

"Caption" is the term commonly applied to those written comments, notes of explanation, snippets of conversation, or exclamations, liberally interspersed throughout the length of practically every film. Their use is sometimes a redundancy. More often it amounts to an admission of a lack of understanding, and an insufficiency of the employment, of the resources of cinematic art.

* * *

Neither of these two films is primarily concerned with the exposition of a story. Their interest lies in each case in the treatment and development of a theme or situation. In *The Wedding March* the familiar triangular complication of two lovers and a woman, reveals its interest by a deliberate illumination of every facet of the slowly-developing situation rather than by the narrative of events by which the situation is revealed. In other words, the principal interest is not in the occurrences, which are incidental, but in the effect of the occurrences on the individuals whose actions create the situation.

As a subject for cinematic treatment, this is more auspicious than the material of Mr. Stroheim's earlier attempts to re-create the novel. The comparative failure of *Greed*, in spite of its technical brilliance, illustrates the point.

With material more suited to his medium, Mr. Stroheim achieves a corresponding success. The *tempo* of the film is remarkable for its slowness, but the incidents illustrating the development of the situation are chosen and depicted with a skill which holds one's lively attention. The continuity of the action and the smooth rhythm of succeeding and related incidents,



From
THE WEDDING MARCH.



Emil Jannings in THE LAST LAUGH.

expose in a visual revolution every aspect of the situation. Its intricacies and subtleties are brought to the surface by means which are inherent in cinematic expression.

* * *

There are some points in the film which are open to question and a few scenes which invite comment. It may be remarked in passing that either it has to be assumed that the injury to Mitzi's leg healed with unusual celerity, or that the apple blossom of Vienna is endowed with uncommon longevity!

But the point at which adverse criticism may be seriously levelled, in view of the success with which the subject of this film is developed by means proper or peculiar to the medium, is the constant arrest of the movement and sequence by unnecessary verbal comment. The film would gain materially, as a cinematic production, by the omission of nearly all its captions.

The sense of unity and completeness within its own limits which may be achieved by a film without captions is demonstrated by Mr. Murnau's production of *The Last Laugh*. One is less conscious of their omission in this film than of their inclusion in *The Wedding March*.

* * *

Mr. Murnau's film is a delightful essay on the theme that "The uniform makes the man." The frank sentiment of the tragedy which overwhelms an hotel porter, in his old age, through the loss of his resplendent uniform, is relieved by a piquant and subtle humour. The happy collaboration of a producer of Mr. Murnau's insight, an actor of Mr. Jannings' ability, and a photographer of Mr. Freund's sense of pictorial fitness, has resulted in a film of outstanding merit.

As an essay in the development and exposition of the full content of its subject through the resources of cinematic art, without the aid of an extraneous literary medium, this film attains a notable place in the history of film work and sets a high standard of achievement for future emulation.

MERCURIUS.

THE BOOK OF THE MONTH;

March on, March on . . .

Modern European Buildings. By F. R. YERBURY. London: Victor Gollancz. Price 30s. net.

THE debt which is owed to Mr. F. R. Yerbury by those interested in the cause of modern architecture is not, perhaps, generally recognized as widely as it should be. Yet a list of books on modern architecture speedily reveals the service which he has rendered in illustrating the progress of architecture in this country and abroad. Already he has to his credit the illustration of the modern movement—or perhaps it would be fairer to say the recording of contemporary architecture—in Sweden, Denmark, Holland, France, and Great Britain, the latter field up to the present having been restricted to domestic work. In addition, he has published a unique book on the architecture of concrete, compiled from American and European sources, and has supplied innumerable illustrations to other authors who have touched on modern architecture. Not only do his pictures supply the demands of book illustration; they appear as well in weekly and monthly journals in England and abroad, in architectural exhibitions of every kind, and as lecture illustrations in the form of lantern slides.

These illustrations form a unique collection, a remarkable modern encyclopædia. But quite apart from their value as a record, Mr. Yerbury's pictures have great educative value. They are fine pictorial compositions; studies in the values of light and shade; essays in the art, first of selection, and then of massing and grouping. Pictures so well taken are propaganda for what they display, they present architecture under the best auspices. And, in addition, they accustom the public to good presentation, they tend to raise the standard of taste; and this is a very important matter for the interests of the profession.

In the book under review, Mr. Yerbury has chosen his pictures with great discrimination. It is his habit not to spare his negatives when recording any building of importance; but in *Modern European Buildings* he has selected the viewpoint which best emphasizes the character of the subject while retaining the interest of composition which is necessary if the book is to appeal to the general public.

The Introduction calls attention to the important fact that domestic architecture has been omitted, because, "to do anything like justice to the efforts of the advanced domestic architects in France, Germany, Holland, and other countries, at least one separate volume would be needed." The explanation given is obviously sincere. Most of us are aware that the omission is not due to the absence of material in Mr. Yerbury's possession, and is therefore not a subterfuge. We may also note that in the title-page this



THE CHARLOTTENBURG EXHIBITION HALL, BERLIN.

From *Modern European Buildings*.

Heinrich Straumer, Architect.



ELECTRICAL WORKS IN BERLIN.

From *Modern European Buildings*.

Hans Hertlein, Architect.

book is described as "First Series"; so, perhaps, we may expect a work on modern domestic architecture in a not too distant future.

In a review of the book in *The Nation*, regret is expressed that the suppression of the domestic field has resulted in the fact that the work of Le Corbusier, artlessly described by the reviewer as "the best living architect," is not represented. But, apart from a not very significant "asile" in Paris, it is hard to see what Mr. Yerbury could have included. Nor is it easy to understand, since Le Corbusier has unfortunately not as yet had the opportunity of trying his hand at large projects, how he can thus readily be placed at the summit of the modern movement. Indeed, the fact emerges from a perusal of this book that there is no such title as "best." The problems are too varied to make comparisons at all significant.

The standard, however, is high. There are no bad or even doubtful buildings in Mr. Yerbury's collection, in which ten countries are given adequate representation within the limits imposed by a volume of this size. The subjects include churches, abattoirs, commercial buildings, crematoria, exhibition buildings, housing blocks, public buildings, railway stations, schools, stadia, theatres, and concert halls. Where plans are necessary for the understanding of the design, they are included, and these in special cases are supplemented by other drawings.

In quality, though certainly not in quantity, England

appears to be holding her own. Our traditions are so fine, so sound, our education is becoming so thorough, that it is almost inevitable that English modern architecture will eventually assume a position of great importance, provided that the client can be educated away from the point of view which permits the erection of thoroughly bad designs on prominent sites, too many instances of which we have recently witnessed in London. We have a Council for the Preservation of Rural England. But we need also a Council for the Preservation of Urban Amenities.

The English section of Mr. Yerbury's book comes first. It includes Liverpool Cathedral, Edward Maufe's Church for the Deaf and Dumb, a church by Robert Atkinson, Summit House, Adelaide House, a boardroom interior by L. H. Bucknell, the Welwyn Garden City Theatre, an underground station by Adams, Holden, and Pearson, and the Royal Horticultural Society's new hall. A very interesting addition to these buildings are the interiors of the C.P.R. liner *Duchess of Bedford*, in a restrained, but yet modern, note. This list is, of course, a small one, but the aim appears to have been the selection of English work so as not to exclude tendencies similar to those evident on the Continent; and to effect this there must be some selective bias towards what is familiarly called the "advanced" type of design.

The possessors of Mr. Yerbury's books on French, Danish, Dutch, and Swedish architecture will not find that the

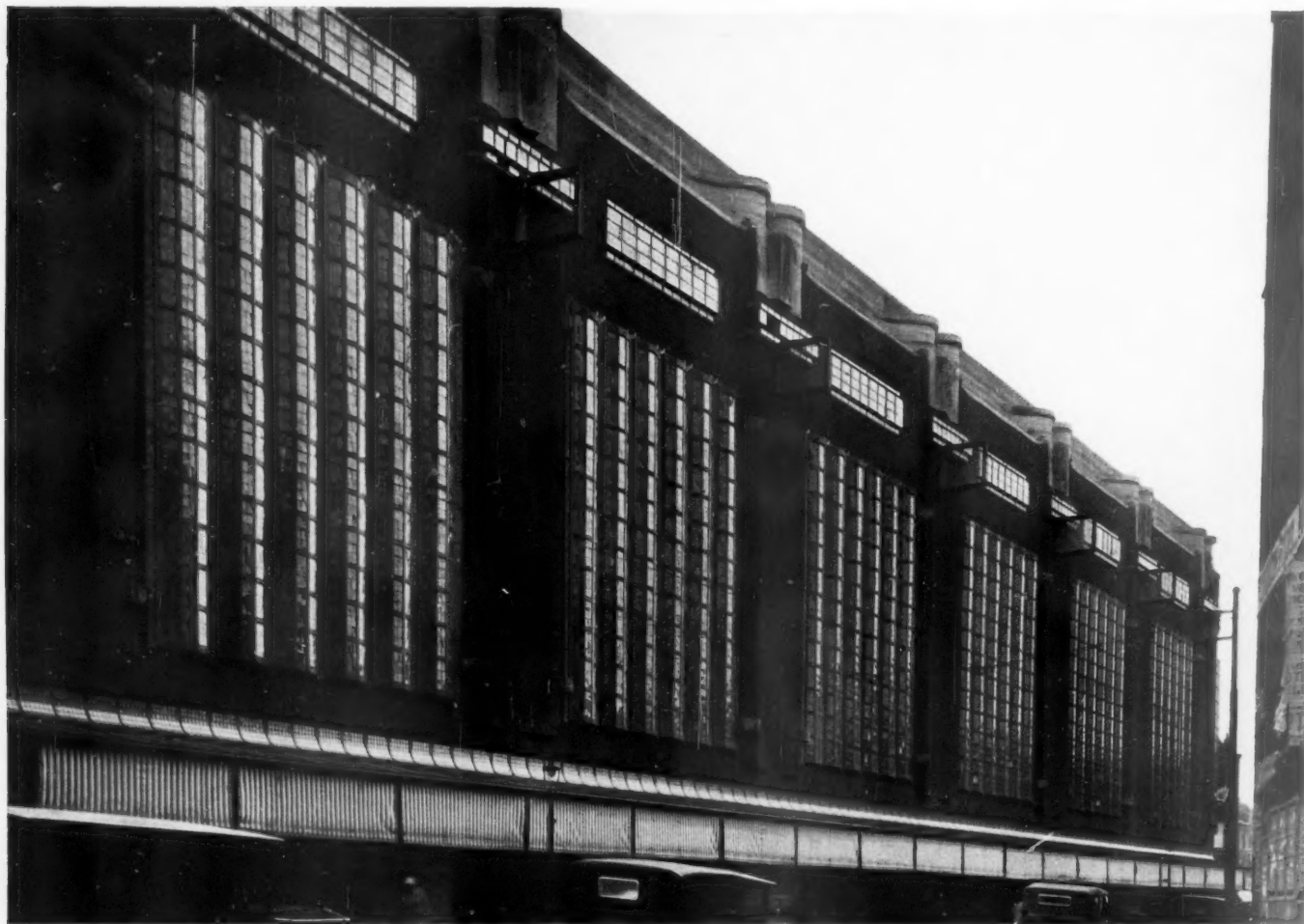
BOOKS.

The Architectural Review, April 1929.

corresponding sections in the present book show merely repetition. There are plenty of new buildings to refresh the catalogue, and this is especially true of Holland, where we see the new synagogue and stadium at Amsterdam. Modern France offers us the important Salle Pleyel, and Sweden the new library of Asplund; while the German section includes a very representative collection from the "Pressa" and from Düsseldorf. We only regret the absence of the interesting evangelical church in steel and copper which was one of the sights of the exhibition at Cologne.

Each country contributes its quota to progress in its characteristic way. It remains for Mr. Yerbury, with his knowledge and discernment, to select for us what is most typical and important. He has performed his task well, without sparing his pains. And Mr. Gollancz presents the results in a well-bound book, with a yellow and black jacket which, if a trifle Germanic, has the practical merit of being readily distinguishable as belonging to the "modern section" of our bookshelves.

HOWARD ROBERTSON.



A SHOP AT THE HAGUE, HOLLAND.

From *Modern European Buildings*.

P. Kramer, Architect.

Taking the standard of achievement as a whole, it is in Denmark, Sweden, and Holland that we see the surest touch. The Dutch work is the most characteristic and forceful; that of Sweden remains the most distinguished and cultivated. In that country, amongst a nucleus of the leading architects, the standard of taste appears almost unassailable. The same remark applies, though in a less degree, to Denmark, where refinement appears to be to a greater extent the result of conscious effort.

The modern art of France is at once strong and fragile, logical and unreasoning. The Frenchman is captivated by an idea; in his enthusiasm he creates it in building, and one feels that the critical analysis comes after the event rather than before it. But this is not to be regretted when we survey European architecture as a whole. There is room for every type of activity, provided that it be creative.

A Monograph on St. Paul's.

St. Paul's. By A. F. POLEY. Published by the Author at Willowbank, Hampton Hill, Middlesex. Folio. Price £7 7s. net.

AN astonishing combination of perseverance, sustained, painstaking and accomplished draughtsmanship have gone to the making of Mr. Poley's great monograph on St. Paul's Cathedral. No such record of a single building has been produced in this country within living memory or beyond it. If we must go back to the eighteenth century for its like, as Sir Reginald Blomfield says in his Introduction, it may be well to compare both the subject chosen and the methods of reproduction then and now.

In the eighteenth century some monumental building of ancient Greece or Rome was usually the choice. Its remains were measured more or less accurately, the chief object being to set up a conjectural restoration. Excellent training for the fortunate student who had the chance of doing such work,

helpful to his untravelled brethren, and pleasing, no doubt, to his dilettante patron who paid for it. As an example let us take Robert Adam's monograph on the Palace of Diocletian at Spalatro. After Adam had been at work for some little time he was suspected by the Venetian governor of spying out the fortifications, was stopped, and when allowed to resume admits that, fearing another interruption, he rushed the rest of it through in five weeks and retired. It would be instructive to know how much of his measured work Adam himself drew out. The tiresome drudgery of repeated detail, lettering, and such-like would be left to his engravers, of whom there were several, for everything had to be engraved in those days. Bartolozzi filled out the book with pretty-pretty views of the ruins, showing elegant groups of men, women, and beasts posing among them—garnishing hardly pertinent or helpful to a conjectural restoration.

If we turn to Mr. Poley, we find his choice to be a comparatively modern building and one which in Sir Reginald Blomfield's opinion "is on the whole the finest example of neo-classical architecture in existence." Moreover, it is substantially as its great architect left it. Mr. Poley's record of it is austere, perhaps in some ways rather prosaic, but it is a great one.

Here there is no delegation. The drawings, down to the minutest detail, are obviously the work of one man's hands, reproduced by modern process methods. The immense amount of repeated detail in the elaborate carving of column and pilaster capitals, mouldings, brackets, foliation in iron-work, and the hosts of other enrichments has not daunted the draughtsman. All are drawn with the same unwavering precision; nothing is slurred over or left out so far as it is possible to judge. The collotype plates are of great excellence. If one may be specially praised it is No. VII, a view of one bay of the aisle which has a very subtle quality of its own. In the general view from N.W. and that of the west front, the plates would have gained in effect had the rendering of the commercial buildings been less cruelly faithful. Here certainly something might have been left to the imagination!

The author in his preface tells us that, taking advantage of repairs going on in 1908, he started to make a drawing of the western pediment only; that he was led on by further opportunities to measure the whole front, and as from time to time scaffolding was erected for other repairs, to complete his record of the entire cathedral, the work being spread over a period of eighteen years.



Vandyke's Original Drawing, from which the Print by Van Voerft was taken, in the Book of Vandyke's Heads. Given me by the Duke of Devonshire.

Burlington

INIGO JONES. From the drawing by Vandyke in the Chatsworth Collection. Copyright of the Duke of Devonshire. From Inigo Jones.

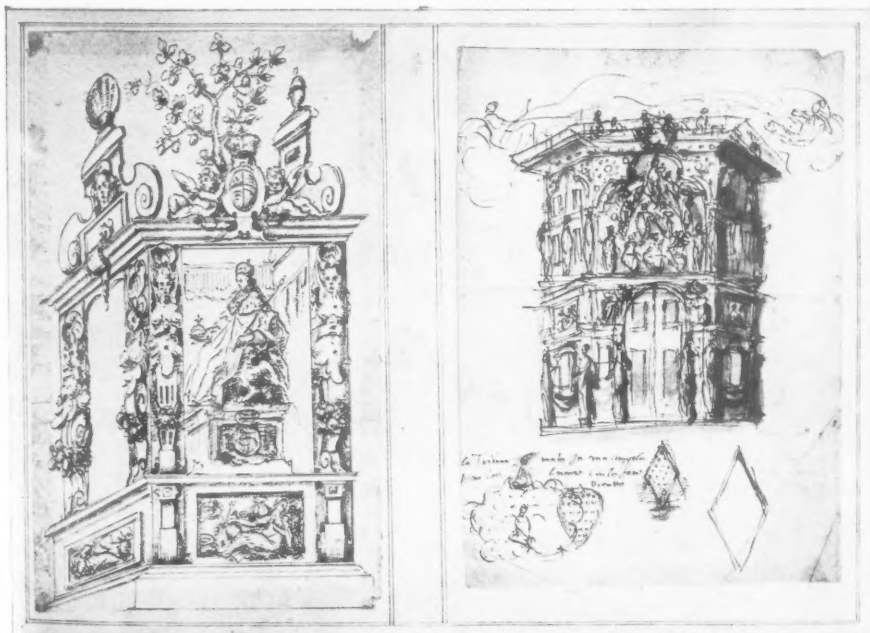
The text contains chapters on the history of St. Paul's from early days; biographical notes on the architect; Sir Christopher

Wren's cathedral; and an interesting one on the craftsmen of St. Paul's, with extracts from the accounts, showing, among other details, how the work was apportioned among the several contractors, one of whom was to start, say, from the centre of a certain window and join up with his fellow-worker at another given line. This must have led, and, indeed, did lead, to slight differences in detail and method, differences hardly perceptible perhaps, but which give just that touch of unselfconscious variety so much more vital than mere mechanical accuracy.

Printing, reproduction, paper, and binding are all worthy of the subject, and it is rather surprising that the number of original subscribers should have been so small, for the book was issued to them at a moderate price.

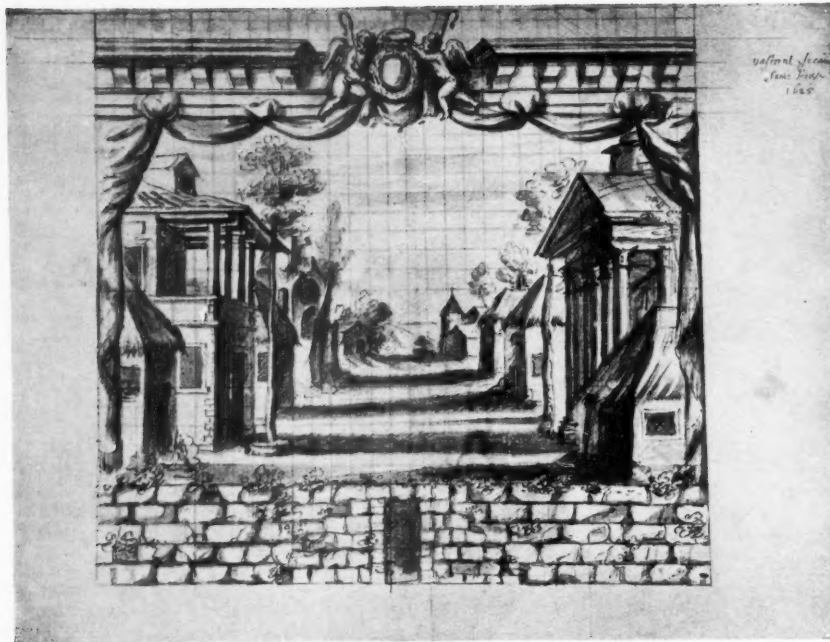
Mr. Poley's achievement should be an incentive to architectural students to make a similar record of some other great building, for, if St. Paul's were destroyed, with Mr. Poley's book and the great isometrical perspective section made under the direction of Mr. Macartney (to be published shortly by The Architectural Press), it would be possible to rebuild it without leaving anything to conjecture.

GODFREY PINKERTON.



Left: A CATAFALQUE FOR A QUEEN. Right: A SKETCH FOR THE HOUSE OF FAME, FOR BEN JONSON'S "MASQUE OF QUEENS," 1609.

From the Burlington-Devonshire Collection at the Royal Institute of British Architects. From Inigo Jones.



THE PROSCENIUM AND STANDING SCENE FOR A FRENCH PASTORAL.
February 1626. Walpole Society, from the Chatsworth Collection.
Copyright of the Duke of Devonshire.
From Inigo Jones.

Tritons, mermaids, sea-monsters and sea-horses, the curious perspective and the ingenious system of lighting, all were the product of the future architect's skill. And magnificently ornate the spectacle must have been! Some thousands of pounds were often spent on the preparation of a single masque, four to five thousand, that is to say, of our money. The "deviser of the masque" and the author of the libretto, generally Ben Jonson, received as much as forty pounds apiece, the dancing-master fifty. . . . But it would be impossible to enumerate here the various splendid and elaborate masques with which King James, his son, Prince Henry, and, subsequently, King Charles, at different times regaled their courtiers. The sumptuous *décor* has shrivelled; the actresses are dead; the rushlights and torches have gone out; to us these spectacles are now chiefly memorable for the extraordinary flexibility of the aspiring talent they engrossed.

It was by means of them that Inigo Jones climbed into prominence. To have hurried back from Vicenza hot-foot, Palladio's annotated volumes burning under your arm, and to have straightway been set to designing masques and pageants, that in itself would suggest a considerable suppleness of mind, a spirit which, in order to gain its own ends, was content meanwhile to engage in almost mechanic operations. But, after

The Great Surveyor.

Inigo Jones. By J. ALFRED GOTCH, M.A. (Hon.) Oxon., F.S.A. London: Methuen & Co., Ltd. Price 12s. 6d. net.

ARCHITECTURE, no doubt, may have been the abiding passion of Inigo Jones's life, but he was only put into the way of satisfying it late and rather casually. Before ever he became the famous architect, he had been, in turn, "the great traveller," the "picture-maker," and the celebrated contriver of scenic devices. His father, we learn, was an unsuccessful tradesman who, when he died, left his son in a position which was very far from being affluent. And yet, so happily constituted were the times—so unlike our own, with our scholarships and technical colleges, our bequests and our bounties, counterbalanced by the dead weight of popular indifference—that Inigo Jones seems to have experienced small difficulty in rising to the surface. He visited Italy, France, and Denmark; how, we do not know; perhaps it was in the train of some great nobleman. Then, returning home, rich with the observations he had acquired during his visits to Venice and Vicenza—those two cities which had specially roused his admiration—it was natural that he should gravitate towards the Court. Building to do there might be little, but there were other and lucrative employments to which a young man, fresh from Italy, could turn his hand. Italy was the home of the masque (in this context, an extremely interesting section of Mr. Gotch's monograph; his reader would be well advised to refer to Miss Enid Welsford's *Court Masque*, published a couple of years ago by the Cambridge University Press), and masquing was the delight of King James's consort and her ladies. Thus in 1605, Jones, at that time just approaching his thirties, designed *The Queenes Masque of Blacknesse*, the first entertainment of this kind Queen Anne had given:

The Masquers were placed in a great concave shell, like mother-of-pearl, curiously made to move on those waters and rise with the billow; the top thereof was stuck with a chevron of lights, which, indented to the proportion of the shell, struck a glorious beam upon them as they were seated one above another. . . . On sides of the shell did swim six huge sea monsters . . . bearing on their backs the twelve torch-bearers. . . . These thus presented, the scene behind seemed a vast sea . . . drawn by the lines of perspective, the whole work shooting downwards from the eye; which decorum made it more conspicuous, and caught the eye afar off with a wandering beauty.



A PAGE FROM INIGO JONES'S SKETCH BOOK.
From Inigo Jones.

spending several years in giving Jonson's airy fantasia a spangles-and-pasteboard life, thinking in terms of canvas wings, pulleys, trestles and footlights, to be able to accept the post of "Surveyor of His Majesty's Works," shows an adaptability of intelligence even more remarkable. Suppose an eminent modern British architect were called upon to collaborate with M. Serge Diaghileff in one of his ballets, or a stage-designer of M. Diaghileff's troupe were suddenly elevated to the rank of Surveyor to the London County Council—would the result be particularly felicitous?

Mr. Gotch is at pains to stress the many-sidedness of Inigo Jones's achievement; he includes a good deal of evidence to show that during his lifetime, at least, Jones was not regarded as the great architect but, primarily, as "the great surveyor." His surveyorship was his life's work; to that profession such private architectural work as he found time to do was merely incidental. Mr. Gotch also revises at some length the list of the more important buildings, hitherto attributed to Inigo Jones, arguing that, in a large number of instances, the architect was probably not



A NEGRO NYMPH, FOR BEN JONSON'S "MASQUE OF BLACKNESSE," 1605. From the Chatsworth Collection. Copyright of the Duke of Devonshire.



TETHYS, OR A NYMPH, FOR SAMUEL DANIEL'S "TETHYS'S FESTIVAL," 1610. Walpole Society, from the Chatsworth Collection. Copyright of the Duke of Devonshire.

From Inigo Jones.

But Jones was eminently versatile and undertook his new functions with tremendous zeal and practical energy. A somewhat consequential and domineering official he proved, it must be admitted. For example, there was the case of St. Gregory's parish church which abutted on to the Cathedral of St. Paul's. Did the parishioners attempt to dig a vault in their churchyard, up flew His Majesty's Surveyor and bade them desist. Later, they attempted to construct a second vault; it did no great harm, he was bound to concede, "yet, in my opinion, I hold it not fit that the foundation of so great and noble a work should be underwrought upon any occasion whatsoever." And so the battle continued, Jones finally compelling the wretched parishioners to tear down a large part of their church with their own hands—a feud remembered against him many years afterwards when, naked and wrapped up in a blanket, an infirm old man, he was carried prisoner from the ruins of Basing House.

Jones, but his successor and kinsman, John Webb. Space forbids that we should examine his revisions in full. It must be enough to say that they are not only temperately put forward, but adequately supported by contemporary documents. Although his writing is now and again diffuse, though he has a disconcerting and unnecessary trick of violating the chronological sequence of the narrative, Mr. Gotch's portrait of Inigo Jones is, in the main, a solid, credible, and satisfactory piece of work—a cross-grained nature Jones's, we feel, yet oddly streaked through with genius; intensely practical, determinedly business-like, yet seldom pedantic or heavy-handed; a strange fusion of the artist and the bureaucrat; a man who, if he did not entirely deserve the eulogies heaped upon him by John Webb, had certainly done nothing to warrant the vitriolic abuse of his disappointed collaborator, Ben Jonson.

PETER QUENNELL.

Negro Art at the Imperial Institute : The Tooth Galleries : The Work of Modigliani.

IT is often rather baffling to speak to a person who has made no attempt to grasp the differences which exist between certain practitioners of art; he uses words which mean quite different things as though they were synonyms. He might as well speak of a violinist, a pianist, and a singer as though they were interchangeable terms to describe anyone practising music. The loose use of the word "clever" is objectionable, too, though this hardly applies here; perhaps an opportunity of dealing with it will occur at some other time.

The other day, when looking over an exhibition at the Imperial Institute, a man who wished to explain his own personal reactions talked about the effect the "futurists" had upon him. Of course he meant, and I knew it, any kind of modern art that was difficult for him to understand; or that he thoroughly disliked. If he had thought of it he would have probably used the word "impressionistic" (meaning something very vague or blurry) or "post-impressionist" (meaning something hopelessly grotesque and distorted from sheer wantonness); sometimes the word "cubist" is used, and here the layman often comes nearer the mark, for everyone knows its meaning because it is a derivative of a word used by a famous firm to define sugar of a particular shape.

The word "futurist" is perhaps more frequently used because what was believed to be futurist art was utilized by some large drapery firms; and futurist art may be seen also at the present time in certain multiple tea-shop windows exhibiting what Whistler called "the disastrous effects of art upon the middle classes."

Those who are particular about this kind of thing perhaps fret themselves unnecessarily; but it does seem necessary to grasp something of the aims of a painter or school of painters before one is able to understand and appreciate what they are doing.

I admit to great disappointment the other day when I visited the Imperial Institute and saw what was called an exhibition of negro art. When I read on the invitation card, "Negro Art," I immediately assumed that it would be exceedingly interesting from a modern point of view; that it would be bringing to our doors works from very primitive people practising their own art in an unspoiled way.

But it was nothing of the kind. The description of this exhibition as "Negro Art" was to me at least entirely deceptive. It consists merely of drawings made by persons who happen to be natives of the Gold Coast; actually the work is much like that of beginners in any part of the world—children drawing in a manner which will, if they persevere, eventually lead to a school-of-art kind of efficiency. The only difference is that the subject-matter is less familiar to us and is therefore of interest from a topographical or geographical point of view; much in the same way that drawings done by English school-children of, say, Kensington Gardens or the Strand would be of interest to the negroes of the Gold Coast.

Having said so much and having thus readjusted the angle from which to assess these drawings, one can say that they have a certain simple and innocent charm which is present in all childish work done more or less unconsciously. The difficulty

arises when the work begins to show signs of self-consciousness: will it become (as, in fact, some of it is already becoming) merely more or less efficient craftsmanship in the European manner?

* * *

From this we turn to the very cultured work of Raoul Dufy at the Tooth Galleries. Here we have work which has in it a certain naïve quality, but with the whole of civilization at the back of it crystallized as it were, and reduced apparently to a few simple applications of washes in line and colour.

The difference between this kind of art and that previously mentioned is that it is simple and naïve by design, while the other is so by accident, and therefore has no fund of artistic experience to draw upon.

It seems to me that Dufy is happiest when using watercolours, where direct and spontaneous touches show exactly the thought which impelled them: where he uses opaque or heavier mediums and attempts effects by more indirect means of over-painting he is inclined to become heavy and laboured, and his colour (not having the advantage of the white paper shining through as in the more transparent watercolours) takes on a rather cold quality.

Perhaps the most perfect example of his work in the exhibition is the watercolour, "Au Bord de la Mer" (21).

* * *

One of the most surprising things about the exhibition of works by Modigliani recently shown at the Lefèvre Galleries (Alex. Reid and Lefèvre, Ltd.) is the number of examples which he left of such satisfying pictorial qualities and showing such conviction and sureness of motive. Very seldom is there any faltering in outlook or any uncertainty as to the special treatment needed for a particular subject; the work is carried just far enough to convey the character of the subject painted. Seeing the sense of law and order behind all that he did, one cannot believe that he was entirely without happiness, or that his life was (if we would believe reports in the newspapers) one of unrelieved gloom, for this is belied by his work.

Having a formula for everything he did, Modigliani was not hampered by any necessity for preliminary skirmishing, but went ahead with directness and certainty, filling up his outlined forms with the general local colour of the parts, shading the forms with variations of the local colour, defined here and there with sharp outlines. Therefore his forms, not being broken up by accidents of which he took no account, articulate perfectly together; this is just where the painter with a feeling for sculptural forms differs from the ordinary painter who is fettered by having trained himself to see so much that is non-essential.

Before one of Modigliani's pictures one has the pleasurable sensations that a child has in building something in bricks or plasticine; one grasps so exactly how everything is constructed; one thing seems so inevitably to fit upon another.

This feeling for construction runs through all his works: his shapes seem invented first and then made and placed in position, as though he had rolled a cylinder between the palms of his hands to represent the neck, and having flattened the top, proceeded to mould an oval shape to represent the head, and then set it at a suitable angle to respond to some movement in another part; then he places a strip down the centre of the face with depressions here and there, and at the end he makes small holes to represent the nose and the formations of the eyes and the mouth; the other parts being treated in the same delightfully plastic way.

It all sounds so easy, and that is probably why one feels such a delightful sense of freedom and ease before these paintings; they are so entirely suitable to the material of which they are made; the material is never strained beyond endurance, but always remains the delightful thing that oil paint can become in the hands of a master.

There is an abstract beauty in all his paintings which lifts them above grossness even when he deals with gross subjects. One admires the complete way in which he keeps within a convention; if there were the slightest false comparison within a composition the artifice upon which his system is built would be upset; it is his faithful adherence to an inward artistic conscience which makes these paintings so profoundly interesting.

RAYMOND MCINTYRE.



Portrait de la Chocolatière,
From a painting by
Modigliani
(Size 39½ in. × 25½ in.)

APRIL

1929.

Craftsmanship

The
Architectural
Review
Supplement

OVERLEAF: *AT CLOSE RANGE.*

The illustrations given on the following page show electroliers made of wood and brass at the Concert House, Stockholm. The example on the left is in the Small Hall, illustrated on page 193, and that on the right is on the staircase leading to the Small Hall. The designer of the electroliers was R. Hult, and the craftsmen were Nordiska Kompaniet of Stockholm.



CLOSE RANGE.

A description of these Electroliers is given on page 205.

Photo by courtesy of Georges Buffotot.



A DRESSING TABLE in amboyna burr.
Designer: Le'eu.

Morris, Munich & Cézanne.

The Origin of the Modern French Decorators.

By Vernon Blake.

NOT once but many times, while talking "furniture" and "decoration" with the French exhibitors at Paris in 1925, I was met by the astonished question: "Is that all you have to show us from England?" Then inevitably came the explanation of the surprise: "All the modern movement in decoration springs from William Morris; we were counting on seeing great things from the land where first was preached the gospel to which we are all converted."

It is, indeed, curious that after the first impulse this, as the other manifestations of the Pre-Raphaelite group, should have so faded from both the spheres of art and practice.

The Morris movement was the great breakaway from the sombre massiveness of Early Victorian things. True, it too, as became a staid Anglo-Saxon, took itself somewhat seriously; still, the move was so obviously for the better (can we not say? although I believe that collectors are already bestowing admiration on sufficiently Early Victorian specimens) that the thing gained impetus enough, not only to win itself right of city in the town and country of its birth, but to traverse the Channel. In France, if not the Morris movement itself, at least its legitimate descendant in direct line, has ousted, or is rapidly ousting, those terrible articles of furniture, those lamentable wallpapers which bourgeois France bought and lived with through so many years of the nineteenth century. Oh, the "Louis XV," the "Louis XVI" (what saving of the mark!), so industriously turned out by the Faubourg St. Antoine, are sadly far from dead! Why is it that such calamities are of so long life? If those fearful quadrupeds, chairs and tables which usurp some Royal title, attach some Henri or Louis to their catalogue mention, are not yet extinct—love of Royalty dies hard in a republic—their

power over the motoring and short-skirted generation of this latter day is seriously diminished; they are doomed.

But before the modern movement was extensively taken up in France, the gospel according to Morris took ticket for Munich, and there, not content with British seriousness, it turned towards the sepulchral. When the doctrine had achieved a sufficiently funereal tone, works were executed in accord with its creed—*Credo in unam mortem*—were packed in cases and forwarded to the Salon d'Automne in 1910, where, strange to say, arriving at the same time as the new cult of the hideous in painting, they met with a certain degree of appreciation.

England believes in solid workmanship, and the Englishman's armchair is no fragile plaything to be displaced at a casual touch. But Munich had gone one better. A facetious Frenchman even went so far as to ask whether it was definitely decided that in future he would have to call in a professional furniture remover whenever he wished to change the place of a chair in a room.

Not without considerable influence on the modern style of decoration in France were the "Ballets Russes," which made their appearance at the Théâtre du Châtelet in 1909. If we add to these sources of decorational renewal the theories just then beginning to obtain hearing in the sister world of painting and sculpture, we shall, I think, be in possession of at least the most important external origins of the contents of a latter-day "Salon des Décorateurs" in Paris.

In the world of painting—from which the movement was rapidly transferred to that of sculpture—the *coup de barre*, the swing-over of the rudder, had, of course, been given by Cézanne, whose still moderate teaching was, in the course of the three or four years following on 1909 or 1910 (as well to note the

coincidence of dates), swiftly elaborated and exaggerated to the unjustifiable extent which we have seen by Picasso, Braque, Gleizes, and the other "cubistes," as they were christened, I believe, by Henri-Matisse. The ultra-cubistic movement only lasted from about 1913 to the end of the war; now, in the "advanced" salons, such as, for example, "Les Tuileries," one solitary and diminutive *salle* is reserved to the few surviving standard-bearers of that desperate state of super-geometrical abstraction. The Cézannean movement has settled down to a desire to "see" both painting and sculpture in balanced volume sturdily conceived and limited by simple, well-defined planes, a conditioning which forcibly engenders breadth of light and shade. The practical impossibility of designing, in completely dislocated plane and volume, chair or sofa upon which one could sit, table upon which one could lay lunch, saved furniture from extreme cubist inspiration; but designers have seized with avidity on the lesson of mass-equilibrium and broad plane conception. In order to render the vast surfaces "interesting" the modern furniture maker has fallen back on the use of magnificent veneer; he has sought the world over to find, now a simpler elm burr, now an exotic *loupe d'amboine*; and, not content with such finds, he sometimes covers a dressing-table for my lady's chamber with the subtle ivory of *galuchat*.

Of the sources of the modern movement one only, the influence of Cézanne, was French. Morris, Munich, the Russian Ballet, and Cézanne are four propositions which have not much in common. The problem before the French decorators was to produce a unity from such heterogeneity. Were M. Suë or M. Follot looking over my shoulder at this moment I should be stopped from further writing by a "Pardon me!" I should listen to an explanation that the work of Messrs. Suë and Mare—or of M. Follot—is a direct descendant from all that is most French of the eighteenth century, passing, it may be, by the way of Louis XVI. Well, so be it; facts are never as precise as tabulated presentations would wish them to be. Still, on the whole, what I advance is sufficiently exact.

Just as Englishmen are English, so are Frenchmen often French! One of the qualities of the French people at its best is a sense of elegance and of proportionate *ensemble*, of just the working together of parts to make a homogeneous whole. These, then, were the special forces brought to bear upon the gospels of Munich and Moscow. Such artists as Suë and Mare, as Maurice Dufrenoy, have chosen to give greater rein to that other and florid component of the French spirit which has ever and anon broken out in the intense ornament of later Gothic art, in the complication of some of the Loire châteaux, in the elaborate *appliqué* metalwork of Louis XV writing-tables. Of course the modern tendency towards simple and summary form obliges them to a reticence of detail to which their predecessors gave no allegiance; yet one feels, nevertheless, in their work a leaning towards added ornament which is almost absent from the schools of Ruhlmann, of Leleu, and totally from the geometry of Djo Bourgeois. The evolution of the style which one might term "Suë and Mare" has, perhaps, less to do with a distant origin in England during the times of Ruskin, of Morris, of Burne-Jones than has that of the Ruhlmann-Leleu school, far off as this latter may today seem to be from the furniture I remember seeing in my youth in a shop in Oxford Street not far from the present-day Selfridge, but on the opposite side of the road. Suë and Mare may be said to represent France influenced by foreign modernity;

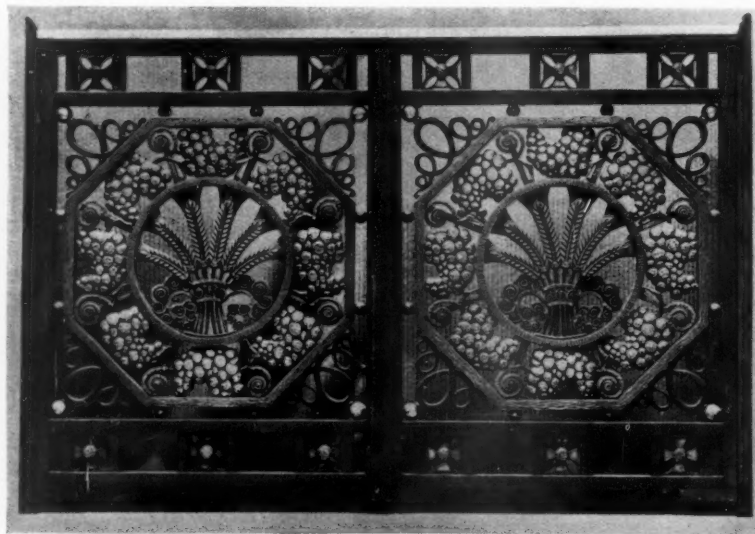
Ruhlmann, or Leleu, may be said to represent foreign ideas remoulded by a French spirit. My opening sentence has already warned you that, for the moment, it is this second class which I am considering.

Comparisons are awkward things to make; especially comparisons between the works of artists. Even criticism of one's own work, with a view to amelioration, soon leads one to find that many artistic qualities are antithetic, cannot exist together in the same statue, picture, or literary effort. Art consists in a continual abandonment of certain elements in favour of an increase of value in others. Still, however unsatisfactory they may be, however arbitrary and hence unjustifiable, even comparisons, I will go as far as to say even erroneous comparisons, have their use: they may form a part of that oscillatory approach to what we are pleased to call "understanding," to that illusory mental act which for the most part consists in an attempt to transpose from one series of unknowns to another. Shall I then write down that of the group Ruhlmann, Leleu, Lucie Renaudot and others, my preference goes, on the whole, to Leleu? Ruhlmann is perhaps more strenuous, possibly more "original," certainly he produces remarkable single pieces of furniture; but when it comes to conception of a whole, to careful co-ordination of colour-scheme, one feels that he hesitates, that he no longer works with certainty. Lucie Renaudot, it is true, gives us—one expects it from a woman artist of France—faultless *ensembles* of discrete greys, blacks, and smoke tints. Yet I am inclined to forget her work. Each time I meet with it in an exhibition I discover it, so to speak, anew. I am surprised to find how impeccable it is. Is it that it is too impeccable? Is that why, having paid homage to its perfection, I pass on without unduly lingering, and come to the not less delicate harmonies of Leleu, to their greater variety?

In the work of Leleu there is not wanting even a hint of femininity. Indeed, in much of the better interior decoration this exists, probably should exist; it is the reason for the higher level to which decoration attains today when compared with the more male art of architecture. After all, how many women of taste are quite passable furnishers of rooms; how rare is a great architect! So it is interesting to study just what French and refined modifications Leleu has brought to the all too stolid and funereal theme of Munich.

Once I reproached him gently by letter with a sadness in his work, a lack of that joyousness which one would like to associate with France. He replied to a playful invitation on my part to study the discrete but persistent gaiety of a certain Chinese monochrome (I translate): "I fully appreciate your advice to travel to Tokio and study the masterpiece of Liang K'ai. Unhappily I have neither the time nor the means of so doing. How much I should like to! but modern life is too tense to allow of such recreation, and it is without doubt to this tension that we owe

an art which you rightly find to be sad. Although I quite agree with you on this point, I find it very difficult to react against the conditions. Many people find me too amiable, too supple, and I sometimes smile to myself when, in front of a piece of furniture from which all suppleness, all gaiety has been banished, I am told that it is very nice but a little too feminine." Life would seem to be a very serious affair nowadays, an affair of haste and discord from which mirth is banished, an affair of steel and speed and would-be thrilling crime upon a cinematograph screen. I suppose I am behind the times. Smiling is out of date.



A GRILLE in wrought iron with octagonal motifs finished in stainless steel.
Designer: Charles Piguet.

XXXV.—Details at the Concert House,
Stockholm.



A drinking fountain of ceramic in the
promenade to the second tier of the
LARGE CONCERT HALL.
Sculptor: HENRIK KROGH.

A CRAFTSMAN'S PORTFOLIO. XXXV—DETAILS AT THE CONCERT HOUSE, STOCKHOLM.



Inlaid work on the doors
to the
dress circle
of the
LARGE
CONCERT HALL.
Designer :
EWALD DAHLSKOG.

Left and
Right :
Musician girls,
carved in
marble,
at the side
of the
Orchestra Platform
in the
LARGE CONCERT HALL.

Sculptor :
CARL MILLES.



A marquetry panel
in the
doors to the
dress circle
of the
LARGE CONCERT HALL.

Designer :
EWALD DAHLSKOG.

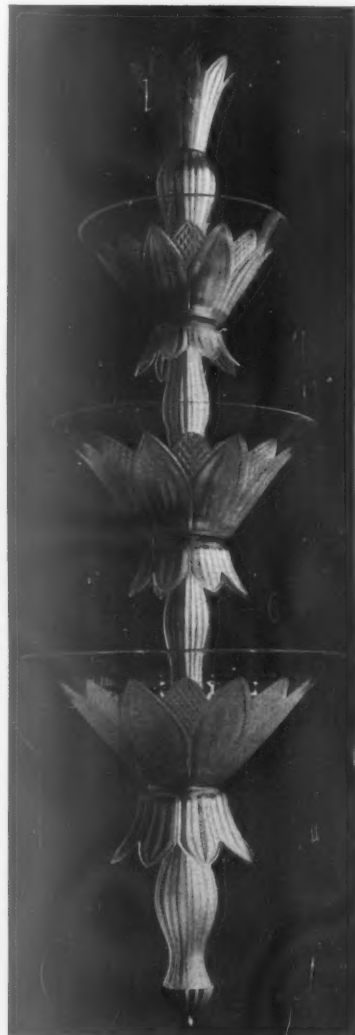
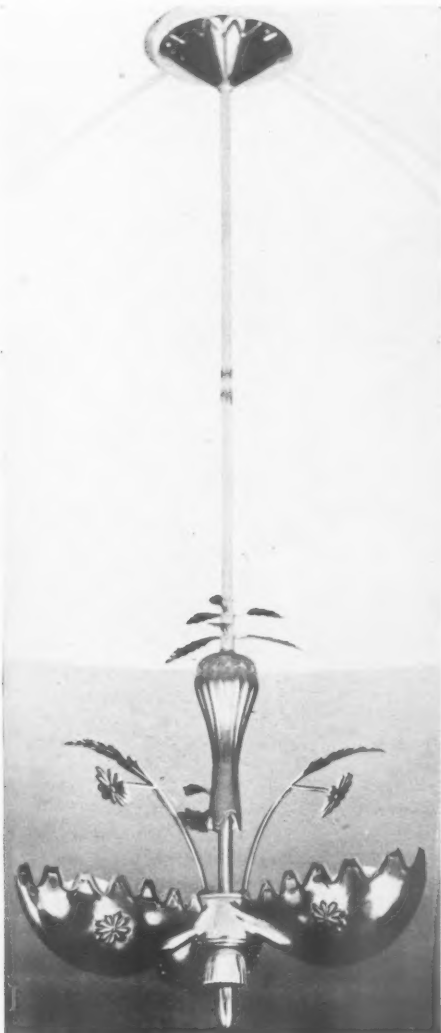
A CRAFTSMAN'S PORTFOLIO. XXXV—DETAILS AT THE CONCERT HOUSE, STOCKHOLM.

Left:
An electrolier of silver, gilded, in the
promenade of the dress circle in the
LARGE CONCERT HALL.

Designer: ROBERT HULT.
Craftsmen: NORDISKA KOMPANIET.

Right:
An electrolier of alabaster for the
second tier of the
LARGE CONCERT HALL.

Designer: ROBERT HULT.
Sculptor of the bronze figure:
ANSGAR ALMQUIST.



An electrolier
of
glass from Orrefors
on the
MAIN STAIRCASE.

Designers:
EDWARD HALD and SIMON GATE.
Craftsmen: ORREFORS.

A marquetry panel
in the
doors to the
dress circle
of the
LARGE CONCERT HALL.

Designer:
EWALD DAHLKOG.



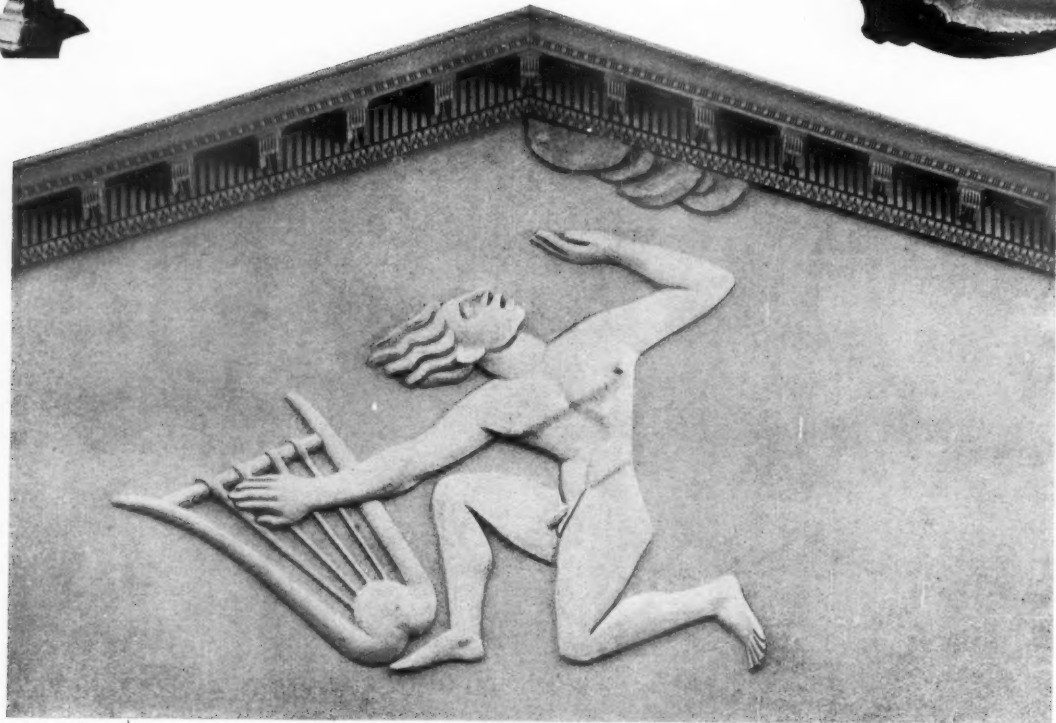
A CRAFTSMAN'S PORTFOLIO. XXXV—DETAILS AT THE CONCERT HOUSE, STOCKHOLM.



Left :
A musician Triton figure, in bronze,
for the balustrade of the
MAIN STAIRCASE.

Right :
A musician Nymph figure, in bronze,
for the balustrade of the
MAIN STAIRCASE.

Sculptor :
ANSGAR ALMQUIST.



↓ A bas-relief of Apollo, in stucco, in the pediment over the Orchestra Platform
in the LARGE CONCERT HALL.

Sculptor : CARL MILLES.



A drinking fountain of ceramic in
the promenade to the second tier of
the LARGE CONCERT HALL.

Sculptor :
HENRIK KROGH.

"ENTHRALLED by this idea, Oliver walked on tiptoe to the bell, and was preparing to give it a dauntless pull, when he saw the snare that had been laid for him. On the other side of the door was an exactly similar bell, and he knew that unless he rang the right one some dreadful fate would overtake him. Previous experience had taught him that one was graven with the hospitable invitation 'Visitors,' and the other with the cold, downward-pointing command 'Servants'; but Time, the leveller, had almost erased these careful class distinctions, and how was he to make the fatal decision? 'In all difficulties,' said his late governess's voice in his ear, 'trust to your instincts as a gentleman.' So relying on the builder's sense of the fitness of things, Oliver boldly pulled the right-hand bell, and when he had heard it tinkling away in immense, hollow-sounding distances, he suddenly gave up the chivalric image of himself, and began examining the outside of the house from the point of view of a twentieth-century young man of taste and feeling. . . . The house stood, as it had stood for the last seventy years, in a drearily complacent trance. 'I know I am forbidding,' it growled, 'that my walls are dirty, that I have thousands of stairs, that there is perpetual night in my basement and great areas of twilight all over my upper stories. I know my mantelpieces make puny æsthetes shudder, and my tracts of waste spaces cause housemaids labour and sorrow, that I contain icy whirlpools of air and scarcely warmer reserves of water, that fires have no strength against me, and the sun looks sickly and pale through my window-panes. All these things I know, and I am not ashamed, for am I not solid with mahogany and rosewood, am I not godly with lace curtains through which no unrighteous eye can stare; have I not steel engravings of three generations of ancestors (all bewhiskered), and do I not keep twelve menials fully occupied with my needs? Above all, I am expensive to keep, and expensive to sell: of such is the Kingdom of England. . . .'"

THE OLD EXPEDIENT. By Pansy Pakenham.
CHAPTER I.

Causerie.

Andrew Grant:
A Relic of
the Gothic
Revival.

Lady Pansy Pakenham's book, from which the above extract is drawn, is full of intriguing sidelights on architecture, made none the less penetrating by a touch which is distantly reminiscent of *The Young Visitors*. Indeed, the hero is not unlike a rejuvenated Mr. Salteena; and it is he who discovers at the castle on an Irish island an architect who may be supposed with reason to be the very last of the Gothic Revivalists. The old man is thus described:—

" . . . Sitting on top of the flat balustrade, with his feet dangling amongst the flowers, was a very old, hunched-up man in a threadbare black suit. He had a stiff white shirt-front without a collar, low black button boots, but bare legs, and his waistcoat was of grey wool and full of holes. On his knees he held a little sketching-block on which he was drawing rather shakily. By his elbow there were several leather-bound volumes and a bottle of gin and a glass. He did not look up as the young men drew near, but laid down his block and poured himself out a handsome quantity of gin. He clutched the glass in both hands and unsteadily raised it to his mouth."

"That's Andrew Grant," whispered Julian. "He doesn't like to be noticed. He wants to see without being seen. He's about a hundred and used to be an architect. He built the worst bits on to the house sixty years ago in my grandfather's young days and he

always lives here. He sits about most of the time like that, chewing the cud. He's quite harmless unless he gets an idea into his head, and then he's rather a bore. Come past him and pretend you don't see him."

It must surely have been Andrew Grant who designed the magnificent fortress in Mr. Robert Byron's book, *The Station*, wherein the author describes a visit to Ireland. " . . . The first house had been historically an abbey, displaying the form of such in every crocket of its eighteenth-century exterior. The second was no less a castle. In the back parts the marks of Cromwell's cannon-balls might still be seen. The nineteenth century, however, had witnessed a reversion to more chivalrous methods of defence. Each bedroom had been slitted anew with openings for the cross-bow; each archway punctured for the engulfing of unwanted guests in boiling oil. The garden, too, was peculiar in that not only was it extensively and emotionally romantic, but was impregnated in addition with the excited phantasy of the Early Victorian engineer. The lake, instead of nestling, as lakes are wont, in a hollow, hung suspended on a platform. Separate streams, whose mingling waters might have been the delight of poets, were carried one above the other. A miniature suspension bridge, long-previous prototype of Menai and Clifton, spanned elsewhere the pellucid brook, riven immediately beneath to spume and roar in imitation of the lately-discovered Zambezi. Fringed by bamboo, narcissi and grape hyacinths flowered in the grass. . . ."

Mr. Byron's
Visit to
Ireland.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—In connection with the article on "Sickle Hinges" in the March number of THE ARCHITECTURAL REVIEW the accompanying contemporary illustration of a medieval Forest of Dean Free Miner may possibly be of interest.

It is to be seen on a brass plate, in Newland Church, on the outskirts of the Forest, which at present forms part of a fifteenth-century monument to Sir Christopher Baynham, though it has the appearance of being of rather later workmanship.

The miner, who is doing duty as a crest, is shown in full working dress consisting of a close-fitting cap, jacket with belt, and breeches tied below the knee, and is equipped with a small matlock, and a wooden hod carried on the back to hold the ore, while for a light he carries a candle fixed in a lump of clay on the end of a stick and held in the mouth like a pipe, a device used in the Forest coal mines till within living memory.

Yours truly,

BRIAN C. CLAYTON.

Wyelands, Ross-on-Wye.

A Medieval
Forest of
Dean Free
Miner: A
Letter from
Mr.
Brian C.
Clayton.





The gateway at Kirby Hall.
From *Inigo Jones*, by J. A. Gotch, a review of which
is published on page 202.

To the Editor of THE ARCHITECTURAL REVIEW.

Oxford (or
anywhere)
Revisited:
A Letter
from
Thomas
Rayson.

SIR.—The general result of reading Mr. Robert Byron's article in your March issue is that one is imbued with a sense of depression, like a child after being told the usual "Don't baby, don't." Now what is the trouble? The architectural products of the period concerned were the same in type and quality all over the country, and the causes we need not examine here; but I wish to support with all the emphasis possible the last note of Mr. Byron's: "Let the authorities also take warning from the monuments of their predecessors, and employ artists rather than professors . . ."

The people who are so keenly and rightly criticized, such as Ruskin, judging them by the Museum, Balliol, and Keble, were interested in æsthetics and made great efforts to guide architecture in the way, as they thought, it should go. Isn't that much more commendable than the placid indifference of today? Most of us who are knowledgeable in architecture, and seem to possess some skill of creation, regard the work of Gothic Revivalism as being beneath contempt. This is not because of its "Revival" character, because we so heartily approve of St. George's Hall, Liverpool, the British Museum, and the Ashmolean, Oxford, all of which are "Revival" buildings. The fact is that our disapproval is of its architectural fundamentals. It is quite exciting in these days to find a building of sufficient architectural pretension to claim our criticism, adverse or favourable. Just this type we find

in the Pathological Institute and Rhodes House which demand almost universal approbation.

With regard to certain industries whose factories are deplored by Mr. Byron, I would segregate them from the engineering plants which serve the community of Oxford. There is a world of difference between the manufacture of a commodity for the sole use of the town and of a machine for distribution all over the world. In the former case the works are bound to retain dimensions proportionate with the size of the town, but in the latter the undertaking is dictated by the demand of world markets and there is every reason to expect disproportion with the dimensions of the town.

I submit that the two pictures you gave on page 112 have a very strong element of beauty. I have seen the gasometer from the south with the sun shining on its light grey paint when it did not fail to take a satisfactory æsthetic position in the marvellous group. How can you deplore it? Its great swelling mass expresses its purpose; its roundness gives a good line; when partly empty the framework forms a delightful crown to the giant's head whose body must lie buried beneath; the varying positions of the cylinder give interest, and may the authorities be constrained to paint it a light grey. The straight solid girder bridge shown in your photographs is a fine feature, and I cannot help congratulating you upon the excellence of the photo, your judgment in selecting such an advantageous point of view, and with the water's reflection the production of an appreciable work of art. Both these photos show beautiful forms, direct in their purpose, picturesque in their setting, and very ill-adapted for dissident appeal.

Now I must ask Mr. Byron with all the earnestness that I can command to restrain his expression on matters which obviously concern his private whims and prejudices. To describe the Hall of Christ Church as "a building of the worst architecture that ever flourished in our islands" is to dogmatize on a basis of personal prejudice and to fail to reflect the consensus of skilled, learned, and thoughtful opinion which the age possesses. No statement could be more opposed to my own views; and while I will do no more than to express my sincere pleasure and delight in the architecture of Christ Church Hall, I would be content to say that most (if not all) authorities of imagination and good taste will agree with me. I am aware that we may be as wrong as we are sure the Ruskin coterie was, but we can only develop a keen and absorbed æsthetic interest and judge accordingly.

I would compliment Mr. Byron on two points. Firstly, I too



A scene for *LUMINALIA* from the original drawing by Inigo Jones in the Chatsworth Collection.
From *Inigo Jones*, by J. A. Gotch. Copyright of the Duke of Devonshire.

feel that the "Industrial Revolution" was responsible for the devastation of fine ideals in matters of Art—specially in architecture, greatly in sculpture, considerably in painting and music, and—well, was literature affected?

Secondly, his examples of houses are not specially bad, but are well selected, typical, and represent the whole mass of æval Oxford building.

This is an extraordinarily helpful, daring, enthusiastic, and poignant article, which, with an exercise of greater restraint, would have carried conviction or at least considerable power.

Yours faithfully,

THOMAS RAYSON.

15 Broad Street, Oxford.

[Mr. Rayson may be interested to know that only after careful deliberation were the illustrations of the gasometer and the factory included. We do not hesitate to say that we agree with his view both of the picturesqueness of the factory and the beauty of the gasometer. At the same time the "Art of Civic Design" (to borrow Mr. Trystan Edwards's phrase) requires of buildings not only individual beauty, but a fit and proper sense of precedence and position. The river is Oxford's focus, and none but the cheapest of cynics would see in this a fitting reason for the presence of the town gasometers. Mr. Byron's reply is printed below.—ED.]

While cordially agreeing with Mr. Rayson's contention that a gasometer leaves nothing æsthetically to be desired in the expression of its own particular function, I cannot admit that such a function is æsthetically harmonious with the growth of kingcups and the flight of kingfishers in the Thames water-meadows. Oxford, till recently, was a country town; a casual stroll took the undergraduate who had no mind to exhaust his body and character in boating, into proper

country, where the wild life and wild flowers of England flourished undisturbed. That this is no longer the case is a matter for regret; that is my argument. The diving of a water-vole in the reflection of some enormous industrial erection is now merely an uncomfortable anomaly.

Mr. Rayson then takes exception to my condemnation of the hall of Christ Church. It is hard for me to believe that a professional architect can sincerely admire the mean domestic Gothic of the later Middle Ages and early Tudors, in which Oxford abounds. If, however, he persists in belauding the spectacle of a row of barnacled pinnacles surmounting a car-park and a pair of commonplace iron gates, such as St. Aldate's now reveals, he must surely admit that, from the interior of Tom quad, the hall is a disaster scarcely less incongruous than the lately added Mercury.

The final criticism of Mr. Rayson's letter is my lack of restraint. And this has been echoed in the majority of newspapers throughout the country that have been good enough to publish extracts from the article. The purpose of my extravagance was twofold: in the first place, to protest against the devouring fault of modern English journalism, the fear of giving offence, and consequent incapacity of expressing any criticism whatever save when disguised by incoherent and circuitous verbiage; and in the second,

to penetrate the impregnable deafness of the University authorities, and the body of opinion, headed by *The Times*, which invariably supports them. Such an attempt must seem quixotic to those who have experienced the obtuseness and conceit of these jealous palatines. A single example will illustrate the extent of their obstruction. A friend and myself, when up at the University, formed the project of founding an Ashmolean Art Collections Fund, for the purpose of increasing the small but excellent gallery of pictures in that museum to the level of the Fitzwilliam at Cambridge. The support of the Slade Professor was enlisted; and it was ascertained from Lord Crawford that the National Art Collections Fund would make no objection. Everything was in train, when suddenly the proposal was curtly negatived, incredible though it may seem, by the authorities of the Ashmolean itself, who vouchsafed neither thanks nor explanation. Thenceforth it was plain that satire, not attack, alone could shake this despotism.

* * *

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—As one of Mr. Buckmaster's audience who cordially agreed with the main thesis of his address to the Headmasters' Conference, published in your March number, namely the

Art in the Public Schools: A Letter from the Headmaster of Tonbridge.

importance of fostering the appreciation of all the arts in our Public Schools, I must protest against your editorial statement that headmasters do not realize that the arts include painting, sculpture, music, and architecture as well as literature. To consider music first: no boy can possibly go through a Public School today without find-



From *Modern European Buildings*, by F. R. Yerbury, a review of which is published on page 198.

ing every encouragement to hear and learn to appreciate good music, as well as to become an executant, if he wishes. A visit to the annual music competition now held at most schools would convince anyone of the honourable position of that art in the minds of boys as well as masters—and even of headmasters. Concerts given at regular intervals by boy performers as well as by first-rate professional artists are normal features of school life; and the erection of adequate music schools, with choir rooms, practice cells, gramophone libraries and so on, is proceeding apace.

In some of Mr. Buckmaster's remarks he seems to be tilting at a state of things which has certainly not been a normal characteristic of Public Schools in the last thirty years. In an experience covering five Public Schools, I have never known of an attempt to teach classics without emphasizing the importance of sculpture, vases, coins, and architecture by means of slides, photographs, and visits to museums and sites (though I do not agree with Mr. Buckmaster, if I understand him aright, as urging that the *practice* of architecture, as well as its history, should be made compulsory for every boy); none with a knowledge of the facts of today would contend that the study of Classical Realism was neglected in our schools. All school libraries, I imagine, have copies of such books as Sir Arthur Evans's *Palace of Minos*—and boys read them; nor would anyone study medieval history

without frequent reference to such books as the Oxford University Press' *Medieval England*.

I quite impenitently confess to deriving pleasure myself from certain plaster casts at any rate, such as the bronzed cast of the Hypnos Head and of the Praying Boy, and the plain white cast of the Mourning Athena relief. And surely most headmasters, Philistine though we may be, are aware of the Medici Society's prints, and most of us are introducing them into our form-rooms as fast as we can afford to do so. I am afraid it will always be hard to make form-rooms really attractive, even if we could get rid of the pitch pine and if the architects would give us a fair chance, because considerable blackboard space in a conspicuous position is essential, and also space where maps can be shown (not permanently but when required); but attempts are being made at most schools. Again, permission is normally given freely to boys to visit such exhibitions as the Flemish and Dutch Exhibitions at Burlington House, as well as the permanent collections in London and elsewhere, in so far as the cost is not prohibitive. I very much wish that more good lecturers on painting and pictures were available to come to the schools. Even school museums are gradually, as fast as funds become available, beginning to acquire beautiful things as well as objects of interest, real or supposed. I entirely agree that most of the sports trophies at most schools are unbelievably hideous and debased: but it is very hard to melt down cups that have in many cases been given years ago in memory of old boys now dead. As to prize books, surely tree-calf bindings are things of the past; in the last seven years I have only seen one such among my own prizes, and that was not of my choice.

Why Mr. Buckmaster wishes to enslave his subject to outside examinations I cannot think; the flourishing condition of music today in the Public Schools, where an infinitesimal number of boys take any outside examination, shows that such a test or artificial stimulus is not necessary to commend to boys a subject on which they are keen for its own sake. I have only ventured to address you at this length, because I am just as eager as Mr. Buckmaster himself to enable as many boys as possible to enjoy the pleasures, so needed today, that can only be got from a trained artistic sense, and I felt that he had somewhat weakened his case by overstatement.

Yours faithfully,
H. N. P. SLOMAN,
Headmaster.

Tonbridge School.

To the Editor of THE ARCHITECTURAL REVIEW.

*Art in the
Public
Schools:
A Letter
from Mr.
Nathaniel
Lloyd.*

SIR,—Mr. Martin Buckmaster's address to headmasters of public schools, published in your March issue, is a call for adequate art teaching in schools, which is long overdue. May I indicate one aspect of such teaching, which seems to be not the least essential part of a boy's education? I refer to the drawing of plans, elevations and simple perspectives. Few of us realize how incapable the ordinary man is, not only of making a simple plan but of comprehending one when it is put before him. To those accustomed to such drawings it may seem incredible that they are actually mysteries to most people, who are so conscious of the pitifulness of their ignorance as to hide it as a deformity is concealed.

From the time a child enters school until he leaves it as a young man, he is, rightly, encouraged to express himself upon a multitude of subjects by essays; indeed, the importance of such expression in pen and ink is recognized not only as a useful accomplishment but as valuable educational training. There are, however, limits to the possibilities of expression by pen and ink, and it is when these

are reached that the function of the draughtsman's pencil begins. To be unable to make an intelligible plan of a building, a garden, or other simple objects shows as great a gap in education as to be unable to compose an essay embodying knowledge of a current topic. As Mr. Buckmaster points out, a knowledge of architecture used to be part of every gentleman's education, but that is no longer so, though the necessity for such knowledge is greater than ever.

It will be said that school hours are already fully occupied and that it would be difficult to reduce the time allocated to any subject. That has always been a difficulty, yet the distribution of hours amongst subjects taught has changed greatly during the present generation, and I do not think anyone would venture to say that finality has been reached. Indeed, it is impossible to believe that expression by drawing can be ignored much longer.

There is, however, one real difficulty which may take time to overcome—the provision of competent teachers. It is not desirable that boys should be taught drawing in the stupid fashion long current of making freehand drawings or laboriously copying vases from plaster models: exercises unsuited to the average boy. Nor are textbook instructions in architectural periods and styles any more desirable. As taught, these are deadening, not enlightening courses. Boys should be given exercises suited to their powers—plans and elevations, little sketch perspectives, to make which a knowledge of the science of perspective is not required: all that is wanted is a little guidance, the knowledge of a few "tricks," observation and encouragement to frequent practice. Did not Mr. Leslie Mansfield conduct successful evening classes for masons and joiners in a Cotswold village upon these lines? Having learned to record what he sees, a boy may proceed to more complex studies, which he will do with that keenness and intelligence which is the product of confidence of power acquired, such as the old methods of instruction never produce.

Once more: The time has come when expression of thoughts by pen must be supplemented by use of the pencil.

Yours truly,
NATHANIEL LLOYD.

Great Dixter, Northiam, Sussex.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—Sir Lawrence Weaver's article in THE ARCHITECTURAL REVIEW for February 1929 on the "Design of Gas Fires and their Settings," reminds me that some five years ago I was asked by a professional man in Wrexham if I would put some fireplaces in his house, six of which to be gas. The conditions were, that the gas settings must be built so that they could be converted for coal, if the need arose. They must be cheap to build, and I was expected to use what I could of the old mantelpieces of the Victorian fireplaces they were replacing. By experiment for coal fires, I have come to believe that a firehole with a domed roof

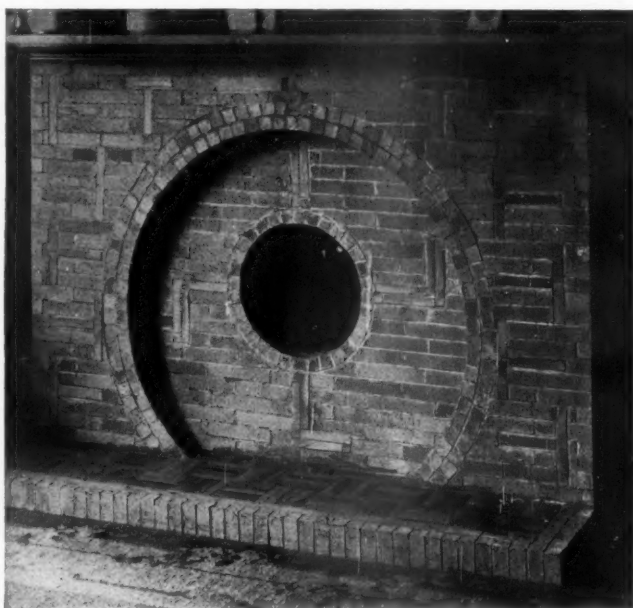
and the chimney narrowed and placed as near the front of the fire as possible gives most heat and does not smoke.

This form of firehole I have experimented with whenever the opportunity arose, using the softest firebricks I could find, and shaping them to suit my plan, then insulating with Newell's insulating bricks, thus making a draughtproof house for my fire.

Working in this way I built my gas settings. I believe the round form of "Settings for a Gas Fire" in the hands of an expert, could be fitted with the latest type of beam radiants in circular form; hooked in, and recessed only a few inches, it would have its chimney to take off all impurities.

I enclose photographs of the grates which may be provocative of thought, if of no other service.

Yours faithfully,
Bryngoleu, A. E. PHILLIPS.
Erddig Park, Wrexham.





*Entrance Lounge, the New Palace Hotel,
Paignton*

Graham W. Colborne, Esq., F.F.A.S., Incorporated Architect.

A CHARMING and reposeful interior. The relief ornamentation gains emphasis by being confined to definite details, and this also allows the well-proportioned wall spaces to impart full dignity to the room. Jackson's carried out the columns and cornices in fibrous plaster and the chimneypiece in wood and carton-pierre, and were also responsible for the door

dressings and the painting. This room is typical of Jackson's success in using many techniques of decoration to complete an harmonious ensemble. All who are professionally interested will be welcomed at the workshops in Rathbone Place, where every kind of decoration in fibrous plaster, stucco, cement, wood and composition may be viewed in process of making.



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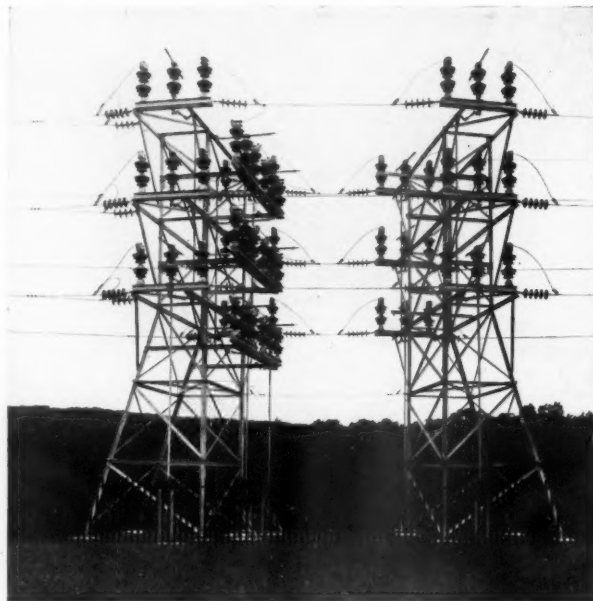
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*Electrical
Transmission
Poles.*

Ours is an age of change, advance, and achievement. The word progress is on everyone's lips and, though no two people may give to it exactly the same meaning, its upholders cannot possibly include those who take up the sentimental attitude of Lot's wife, believing that we have seen our Golden Age and that no good can come out of these degenerate days. This retrospective attitude argues a want of mental virility and can only be taken by those who are inactive, who are themselves doing no creative work, and are therefore precluded from finding a new means of expression. Not the least of our achievements has been in supplying electricity for power and light to rural districts on a very large scale. Space was devoted in the ARCHITECTS' JOURNAL of February 27 last to an article, illustrated by photographs—of which the illustration appearing on this page was one—of the latest designs in transmission poles, erected in North Wales, which set forth the enormous advantages which would accrue to the district so supplied, and through it to the country as a whole. A still more ambitious engineering scheme, on which engineers have been working for years, is to be found in Scotland, where the water of large lochs has been captured and carried by enormous pipes across valley and hill to Fort William, where it will be utilized to produce electricity for the whole of the West of Scotland. It is said that the exodus from the village and depopulation of the

agricultural districts is due to the fact that a villager, once having seen the wonders of the town, is loth to return to the dullness of the country. When some other means of entertainment is offered to the youth of the country than that of collecting at the end of the day in some time-honoured spot to gossip, or of leaning on the stone bridge and gazing blankly at the running water to the accompaniment of some fellow-villager's wild piping, this exodus may be stemmed.

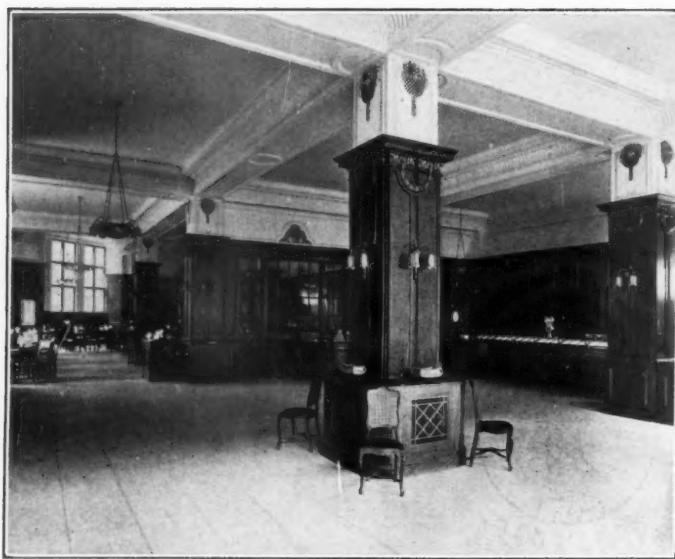


Mr. Ramsay MacDonald, in opening the recent exhibition held at the R.I.B.A. Galleries by the Council for the Preservation of Rural England, made one very important point. No one objects, he said, to houses, bungalows, and even advertisements of the right kind in the right place. What we all do object to is the building of houses without any consideration of their effect, as long as they provide living accommodation, and badly designed, glaring advertisements in inappropriate places.

By every possible means, chiefly through the Press, the attention of the general public must be drawn to the disgraceful state of the country. When people have become thoroughly frightened by the destruction of English scenery they will, in their own interest, gladly acquiesce in any measure, and individually do their utmost to stop this wholesale devastation of the countryside. For we are not callous nor even indifferent

Mr. Ramsay MacDonald and the Preservation of Rural England.

TO THE DESIGNS AND INSTRUCTIONS OF ARCHITECTS



Architect: E. Bertram Kirby, Esq., F.R.I.B.A.
GROUND FLOOR OF MESSRS. S. REECE AND SONS' RESTAURANT, LIVERPOOL. The decoration and the furnishing of this and other floors were carried out by HAMPTONS' CONTRACT DEPARTMENT.

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CAUSERIE.

to the country, but merely optimistic, in a truly British way, that somehow things will right themselves, or that some society or wealthy person will undertake for us what is in reality the personal responsibility of each one of us. A note on the exhibition appears on page 196.

Exhibition of Plate at Sir Philip Sassoon's House.

The object of the exhibition which was held for two weeks in March at Sir Philip Sassoon's house at 25 Park Lane was to raise money in aid of the Royal Northern Hospital. Through the generous response of private owners and trustees of collections of plate, the public had the opportunity of seeing one of the finest and most representative collections that has ever been exhibited. All periods were well represented, beginning with a fourteenth-century drinking horn from Corpus Christi College, Cambridge. The Becket Henry VIII cup, dated 1525, was one of the most famous of the exhibits. A small but unique piece was the 1573 wine taster, the earliest known example of its kind. The seventeenth century was perhaps the best represented, and many of the names of well-known makers of plate of that period were to be seen. To appreciate adequately this wonderful collection it would have been necessary to spend many hours examining each exhibit in detail. As all the exhibits were of English craftsmanship, and the organizers had with great care selected examples which would be most representative of the craft of their period, one had the opportunity of studying the style and workmanship of table and domestic appointments in the most flourishing of the bygone periods of the goldsmiths' and silversmiths' art.

A second edition of "Who's Who in Art."

The Art Trade Press, Ltd., have published a second edition of *Who's Who in Art*. This edition is more than twice the size of that published two years ago. It has been revised, brought up to date, and added to considerably. The book contains useful appendices, including a "Where's Where" of art associations, clubs, galleries, and institutes, and another of a "Who's Who Among Art Critics," both very happily inspired innovations. There is also a section showing the signatures, initials, or monograms employed by artists in signing their works.

The Architectural Review, April, 1929.

The next annual meeting of the Franco-British Union of Architects will be held on June 7, next, at Strasbourg (Alsace), at the invitation of the French section.

The Franco-British Union of Architects.

A party of British members will leave London on Thursday, June 6, and those who wish to take part in the meeting should send their names to the secretary-general (H. P. Cart de Lafontaine, 11 Suffolk Street, Pall Mall, S.W.1).

Book Announcements.

A new and enlarged edition of *The Domestic Architecture of England During the Tudor Period*, by THOMAS GARNER and ARTHUR STRATTON, F.R.I.B.A., has just been published by Messrs. Batsford.

The New Interior Decoration: An International Survey in Illustrations, by DOROTHY TODD and RAYMOND MORTIMER, will shortly be published by Messrs. Batsford.

Trade and Craft.

The general contractors for Martins Bank Limited, at Maidstone, were G. E. Wallis and Sons, who also supplied the reinforced concrete, and carried out the demolition, the joinery, and office fittings and furniture. Among the artists, craftsmen, and sub-contractors were the following: Excel Asphalte Co., Ltd. (asphalt); Lips, Ltd. (reinforced concrete and fireproof doors); Morris-Singer Co. (patent glazing and casements); E. E. Pope (cast lead, plumbing, and central heating); Thos. Pascall and Son (bricks); Art Pavements and Decorations, Ltd. (patent flooring and stair treads); National Radiator Co. (boilers); O. Jones (electric wiring); Osler (electric light fixtures); Cecil Ern & Co. (electric light fixtures and metalwork); John Bolding and Sons (sanitary fittings); A. Jones Lock Co. (door furniture); Arthur Glover (decorative plaster); Bagues (metalwork); Ritchie and Sons, Ltd. (office fittings).

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



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THE illustration shows part of a fine modern example of polished granite work, applied to shop-front purposes.

The material used is dark green Swede granite, and it will be noticed how well and unobtrusively this beautiful, quiet-toned material takes its place in the general scheme.

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

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

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By the courtesy of Joseph Emberton, A.R.I.B.A., we illustrate shopfittings recently fixed at Messrs. Earl & Earl's premises in Southport. The efficiency and simplicity of the design exemplify the best tendencies of the Modern art movement.

We have exceptional experience of modern architectural decorative work and invite inquiries from Architects' who may be confident that we shall faithfully interpret the spirit of their design.

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Regent Street, London, W.1.

Cork as a flooring material is today being extensively used by architects in this country. Messrs. John Elbo, the manufacturers of "Expanco" cork parquetry, have, during the past six months, laid over 80,000 sq. ft. to the specification of British architects, including over 20,000 sq. ft. at Imperial Chemical House, Millbank. The accompanying illustration shows one of the panelled rooms laid with "Expanco." Other important buildings in which their parquetry has been laid include the Royal Academy, Devonshire House, Bush House, Grosvenor House, and Hambros Bank.

Two outstanding features are claimed for "Expanco": (i) The patented tongued and grooved principle which makes it possible to obtain a smooth surface without the necessity of grinding off the joints after the laying of the floor, and also permits of the parquetry being laid loose when a temporary floor covering is required. (ii) The extra large graining which gives added character and distinction to the appearance of the floor.

The parquetry is made in seven different shades.

★ ★ ★

The problem which has arisen as a result of the terrific vibrations produced on buildings by modern traffic is occupying the attention of everyone in any way interested in building. A solution of one aspect of the problem, or at least

an amelioration of the danger, is claimed to have been reached by the London Brick Company and Forders Limited.

In order to reduce the weight of the building they have produced a new brick which, though 23 per cent. lighter than an ordinary one, does not lose thereby in other essentials, but, it is said, is an actual improvement. It is claimed that this brick is stronger; that the sealed multicellular construction formed by its use means better insulation of heat; that sound transmission is reduced by half; and that absorption and permeation of moisture are also considerably reduced. The makers claim that these advantages and economies, which as a result become possible, more than compensate for the slight additional cost of the brick.

★ ★ ★

As the Thames Embankment is one of the largest and busiest of London streets, it is surely entitled to better lighting than it possesses at present for the illumination is totally inadequate for fast-moving traffic. The pool of darkness which succeeds each lamp may not have been a danger in the days of horse or slow-moving traffic, but these days of high speed and of the comparatively very much higher standard of lighting in other parts of London, combined with the enormous amount of traffic the Embankment carries—greater, it is



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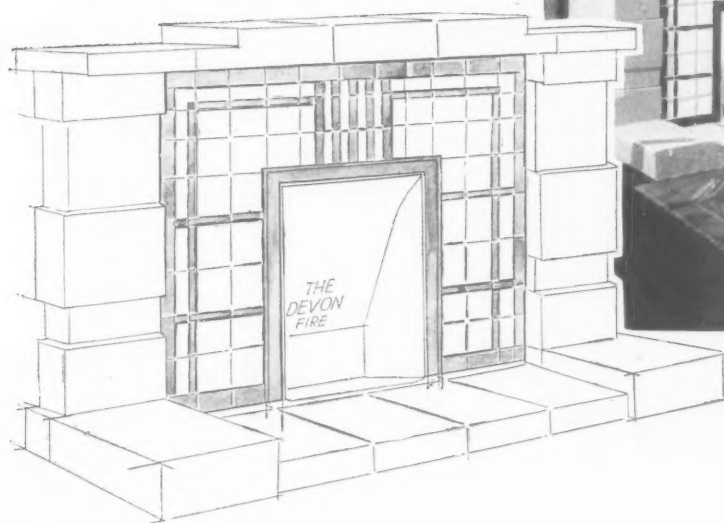
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put briefly
in booklet
form*



DESIGN "S 276"
(after a design by Professor Behrens)

A new catalogue containing a number of coloured illustrations of novel fire designs should certainly find a place in your files. When, therefore, it is known that in addition this list contains a special article dealing with the technical points which have given the Devon Fire its pre-eminent position, Architects will realize that this indeed is a catalogue which will be indispensable to them.

Devon Fires appeal to the eye—the colours of the tiles are almost infinite, and the 130 fire designs are all worthy of consideration—a number of them, in fact, are the work of prominent architects.

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said, than any other street in the town—render the decision of the London County Council to improve matters very timely. The order for the installation of a new scheme of lighting has been entrusted to the General Electric Co. Ltd., who will carry it out by means of gas-filled lamps. It is to be hoped that not only will the lighting be improved, but that consideration will be given to the effect produced in the appearance of the Embankment by daylight.

The Expanded Metal Co. Ltd. have removed from their premises in Petty France, and from April onwards their address will be Burwood House, Caxton Street, Westminster, S.W. 1, and their telephone number Victoria 2156, 2157 and 2158.

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A LONDON DIARY.

MONDAY, APRIL 1

General Tour ..	12 noon.	BRITISH MUSEUM
" " ..	3 p.m.	" "
No Lecture ..	"	NATIONAL GALLERY
General Tour ..	12 noon.	V. AND A. MUSEUM
Museum Masterpieces ..	12 noon.	" "
General Tour ..	3 p.m.	" "
English Furniture ..	3 p.m.	" "
No Lecture ..	"	TATE GALLERY
No Lecture ..	"	NATIONAL PORTRAIT GALLERY

TUESDAY, APRIL 2

The Greek Vases—II ..	12 noon.	BRITISH MUSEUM
Greek and Roman Life—II ..	12 noon.	" "
Arts and Customs of Ancient Egypt—I ..	3 p.m.	" "
Records of Babylon and Assyria—II ..	3 p.m.	" "
Portraits—I, Italian ..	11.50 a.m.	NATIONAL GALLERY
Early Flemish, French, and German ..	1 p.m.	" "
French Porcelain ..	12 noon.	V. AND A. MUSEUM
Stained Glass ..	12 noon.	" "
English Porcelain—I ..	3 p.m.	" "
Easter in Art ..	3 p.m.	" "
General Visit ..	11 a.m.	TATE GALLERY
" " ..	12 noon.	" "
Elizabeth and Mary Queen of Scots ..	3 p.m.	NATIONAL PORTRAIT GALLERY
Watercolour Drawings by Ethelbert White ..	10-6 Sat. 10-1	LEICESTER GALLERIES, LEICESTER SQUARE, W.C.2.
Watercolour and Black-and-White Drawings by E. J. Barra. Throughout Month ..	"	"
Paintings and Drawings by James Wilkie ..	10-6 Sat. 10-1	WM. B. PATERSON, 5 OLD BOND ST., W.
Spring Exhibition of Modern Art ..	10-6 Sat. 10-1	THE GOUPIE GALLERY, 5 REGENT ST., S.W.1

WEDNESDAY, APRIL 3

A Selected Subject ..	12 noon.	BRITISH MUSEUM
Early Greece ..	12 noon.	" "
Early Age of Italy ..	3 p.m.	" "
Life and Arts of the Dark Ages ..	3 p.m.	" "
Spanish ..	11 a.m.	NATIONAL GALLERY
Persian Carpets ..	12 noon.	V. AND A. MUSEUM
English Porcelain—II ..	3 p.m.	" "
Indian Section: Sculpture ..	3 p.m.	" "
Turner ..	11 a.m.	TATE GALLERY
Burlington, Kent, and Horace Walpole ..	3 p.m.	NATIONAL PORTRAIT GALLERY

THURSDAY, APRIL 4

European Architecture—I ..	12 noon.	BRITISH MUSEUM
Early Age of Italy ..	12 noon.	" "
Early Britain—I ..	3 p.m.	" "
A Selected Subject ..	3 p.m.	" "
Landscape—I, Italy and Netherlands ..	11 a.m.	NATIONAL GALLERY
Early English Furniture ..	12 noon.	V. AND A. MUSEUM
English Seventeenth-century Furniture ..	3 p.m.	" "
English Landscape ..	3 p.m.	" "
French Painting ..	11 a.m.	TATE GALLERY
Elizabeth and her Statesmen ..	12 noon.	NATIONAL PORTRAIT GALLERY
Decorative Flower Paintings by Elsa Courlander. Until the 17th ..	10-6 Sat. 10-1	WALKER'S GALLERIES, LTD., 118 NEW BOND ST., W.1

FRIDAY, APRIL 5

Early Greece ..	12 noon.	BRITISH MUSEUM
How the Bible Came Down to Us ..	12 noon.	" "
Greek and Roman Life—I ..	3 p.m.	" "
Greek Sculpture—I ..	3 p.m.	" "
Italian Primitives ..	11 a.m.	NATIONAL GALLERY
English Eighteenth-century Furniture ..	12 noon.	V. AND A. MUSEUM
Salting Collection ..	12 noon.	" "

FRIDAY, APRIL 5—(continued).

Modern Sculpture ..	3 p.m.	V. AND A. MUSEUM
Hogarth—Pre-Raphaelites ..	11 a.m.	TATE GALLERY
" " ..	12 noon.	" "
Drake and Raleigh ..	3 p.m.	NATIONAL PORTRAIT GALLERY
Paintings by G. B. Money-Coutts, A. W. M. Ris-sik, and E. M. Field. Until 25th ..	10-6 Sat. 10-1	WALKER'S GALLERIES, 118 NEW BOND ST., W.1

SATURDAY, APRIL 6

Early Britain—II ..	12 noon.	BRITISH MUSEUM
Early Christian Period ..	"	" "
A Sectional Tour ..	3 p.m.	" "
Tour of Several Sections ..	3 p.m.	" "
A General Tour ..	11 a.m.	NATIONAL GALLERY
A General Tour ..	12 noon.	V. AND A. MUSEUM
French Renaissance Furniture ..	3 p.m.	" "
Indian Section: Paintings ..	3 p.m.	" "
Reynolds—Wilson ..	11 a.m.	TATE GALLERY
" " ..	12 noon.	" "

MONDAY, APRIL 8

Arts and Customs of Ancient Egypt—II ..	12 noon.	BRITISH MUSEUM
Records of Babylon and Assyria—I ..	12 noon.	" "
Greek Sculpture—I ..	3 p.m.	" "
Monuments of Egypt—II ..	3 p.m.	" "
Fifteenth-century Florentine ..	11 a.m.	NATIONAL GALLERY
Watercolours ..	12 noon.	V. AND A. MUSEUM
Enamels ..	12 noon.	" "
Paintings ..	3 p.m.	" "
Vestments ..	3 p.m.	" "
Some Recent Painting ..	11 a.m.	TATE GALLERY
Ordinary General Meeting ..	8 p.m.	R.I.B.A., 9 CONDUIT ST., W.1
Oils, Watercolours, and Etchings. By P. des C. Balance. Until 19th ..	10-6 Sat. 10-1	ARLINGTON GALLERY, 22 OLD BOND ST., W.1

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