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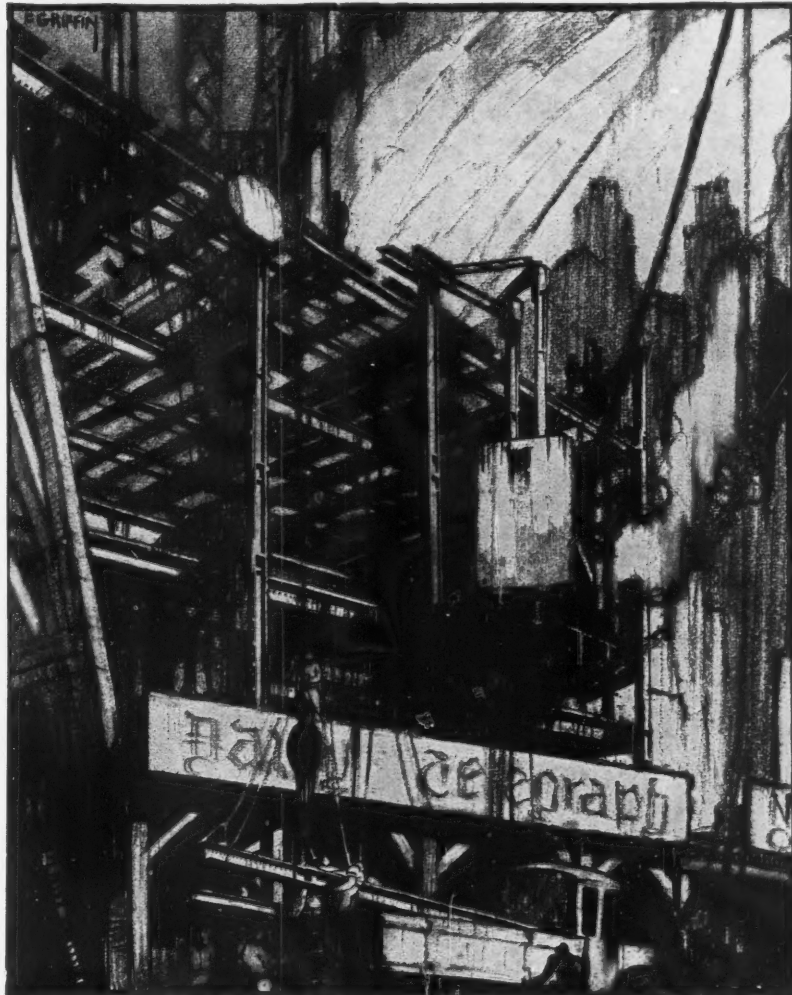
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Vol. LXVI, No. 397

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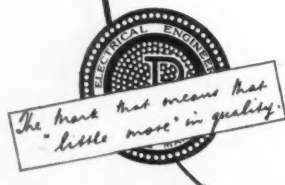
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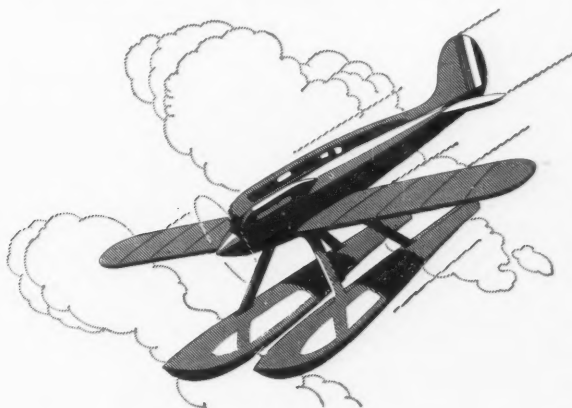
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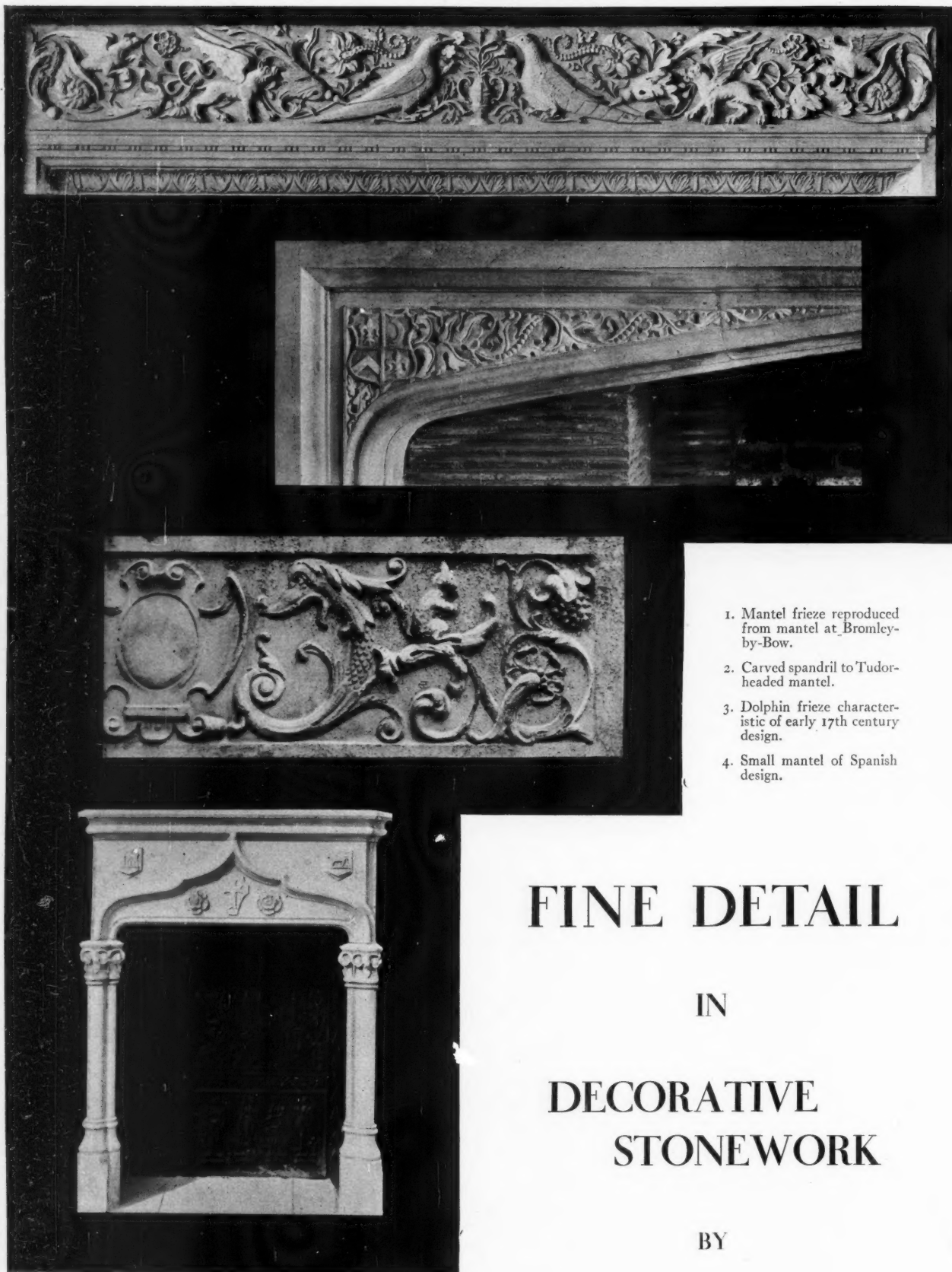
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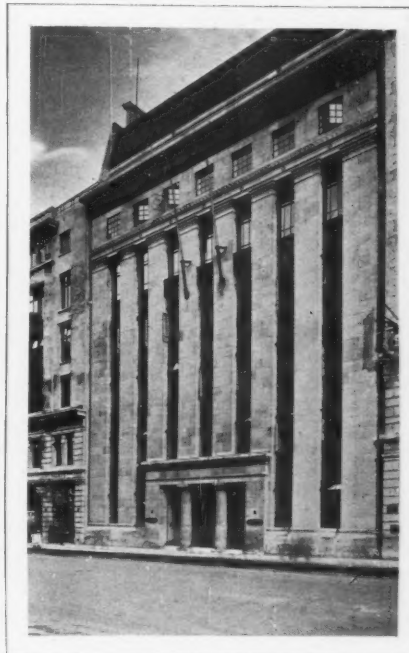


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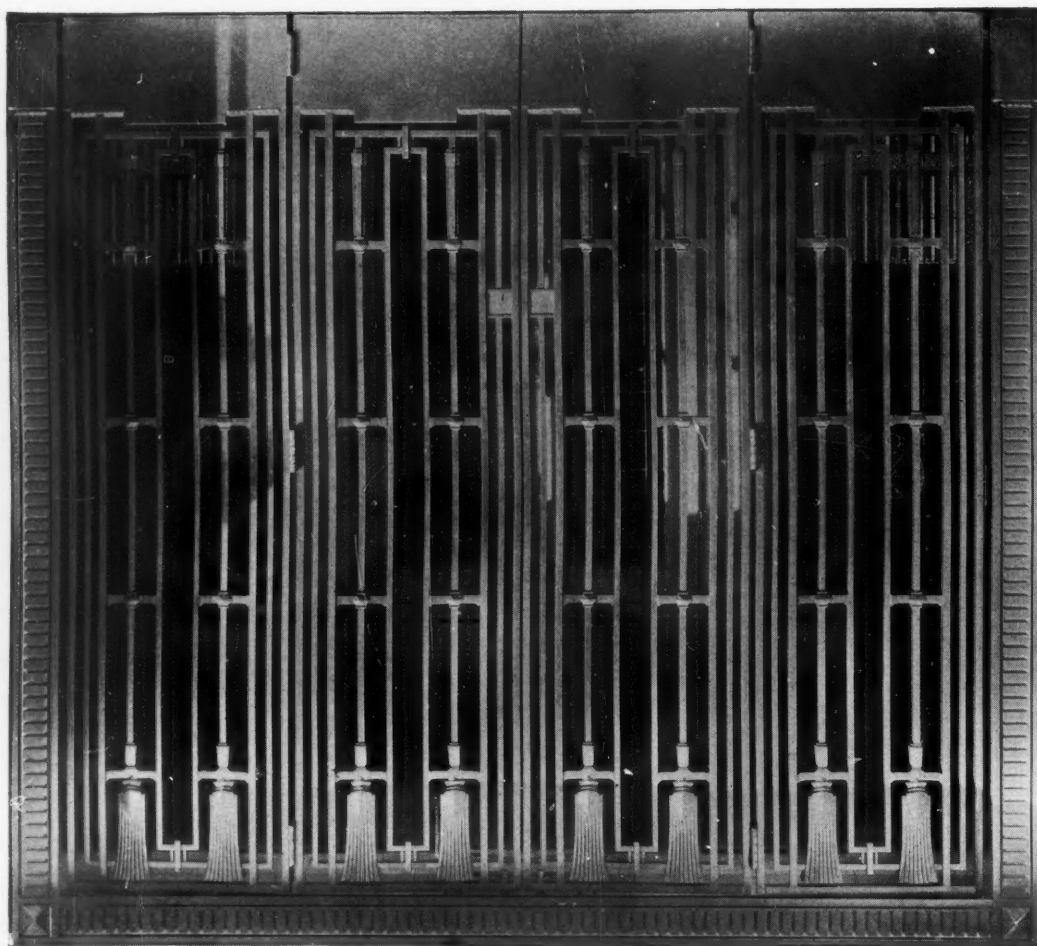


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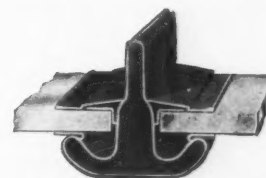
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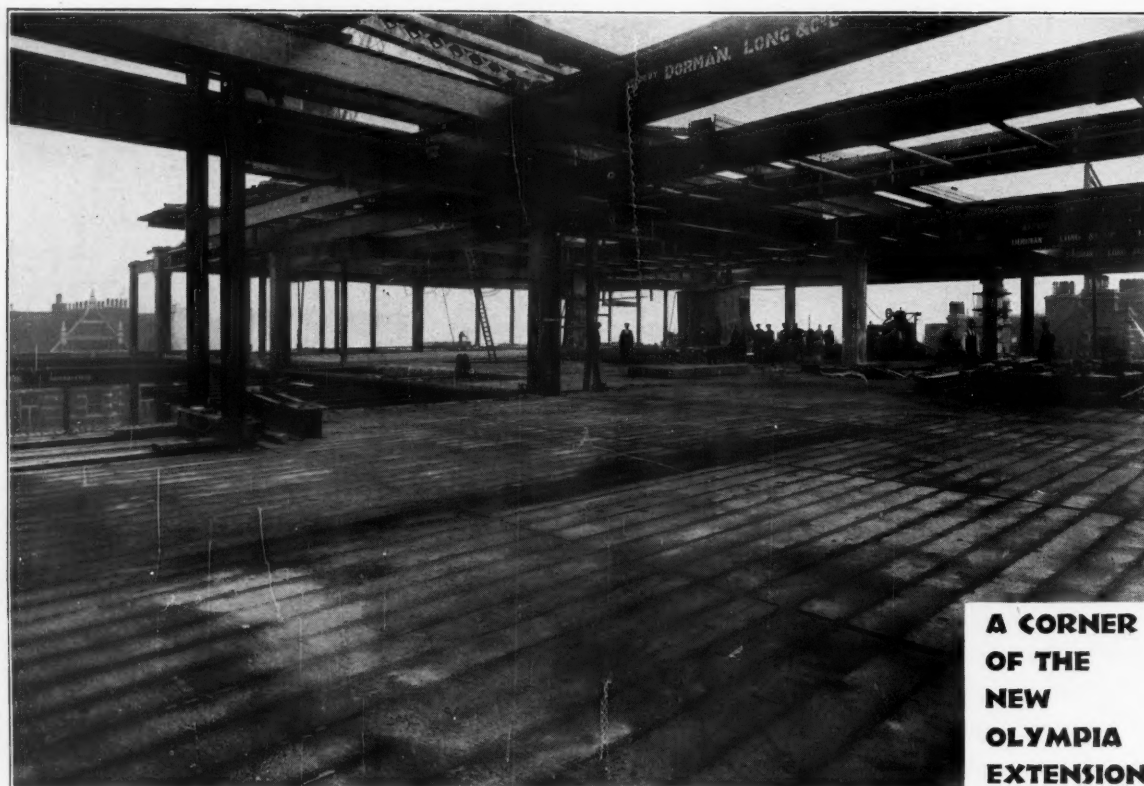
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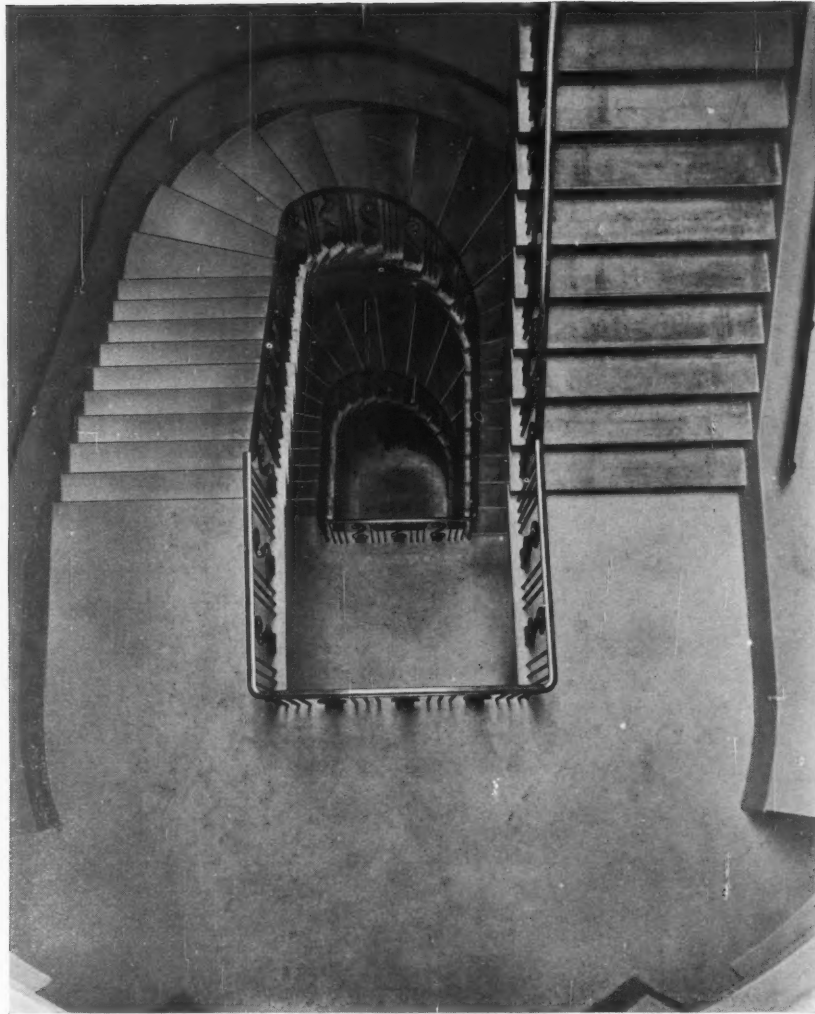
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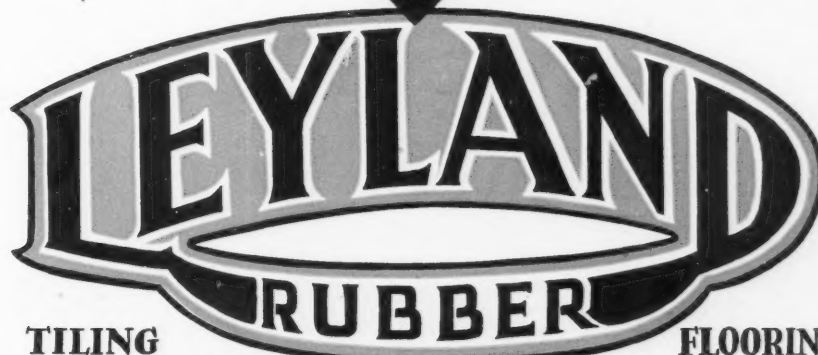
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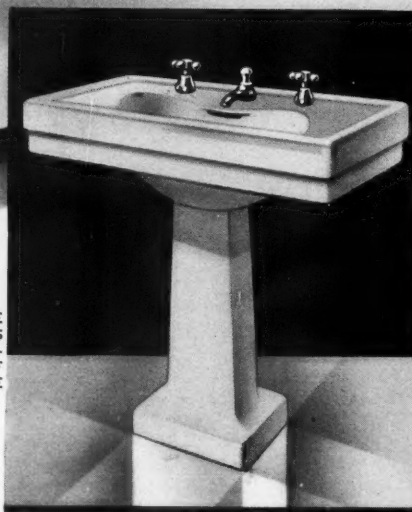
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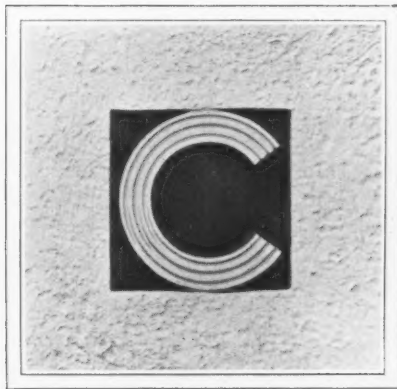
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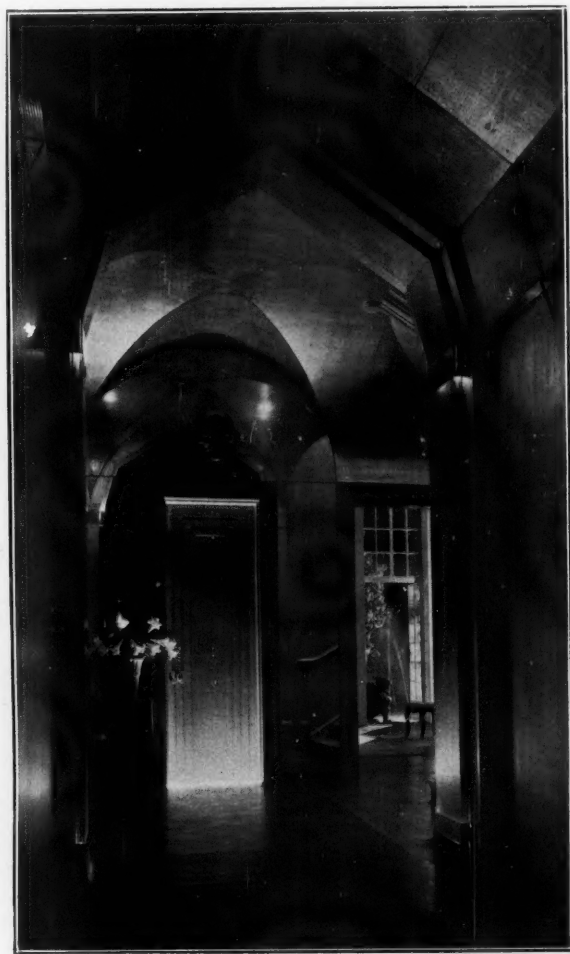
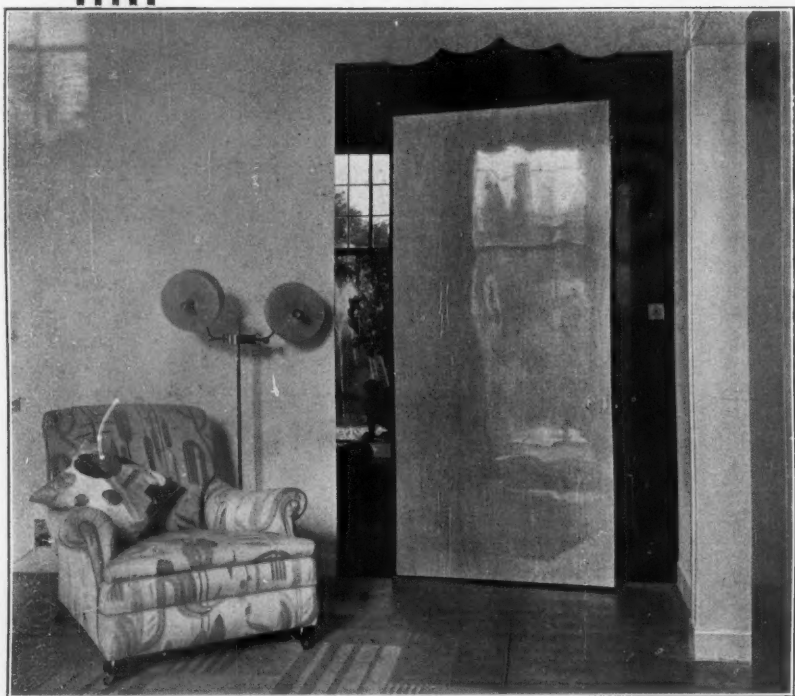
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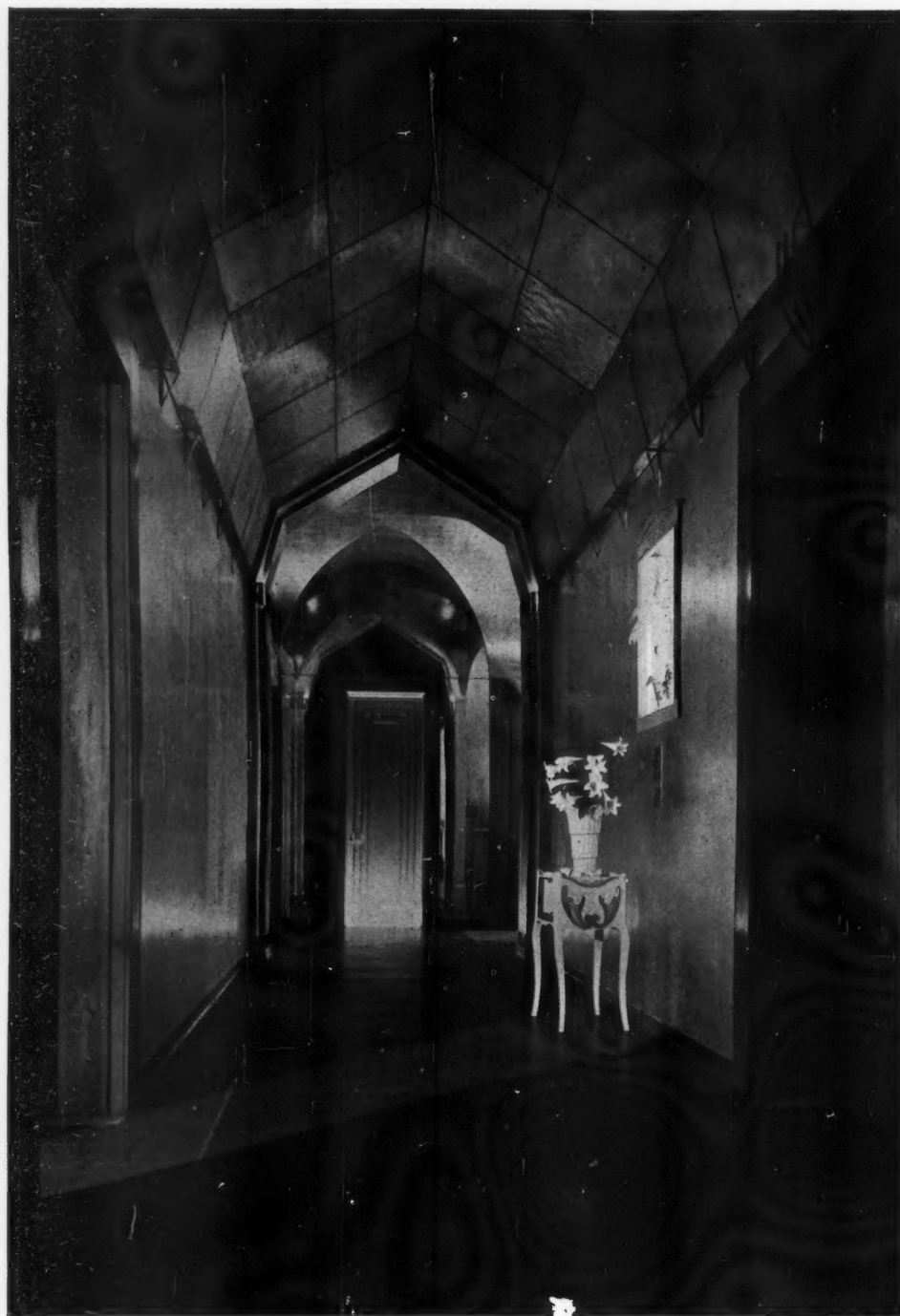
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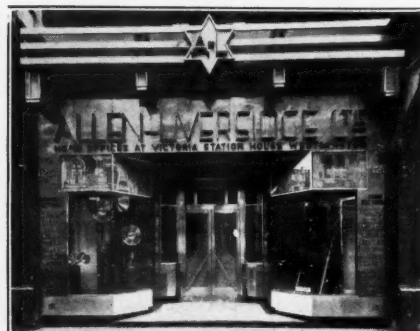
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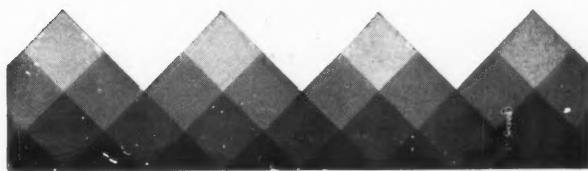


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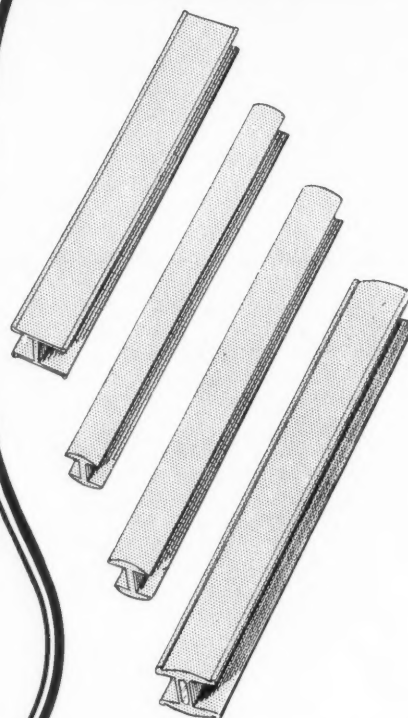


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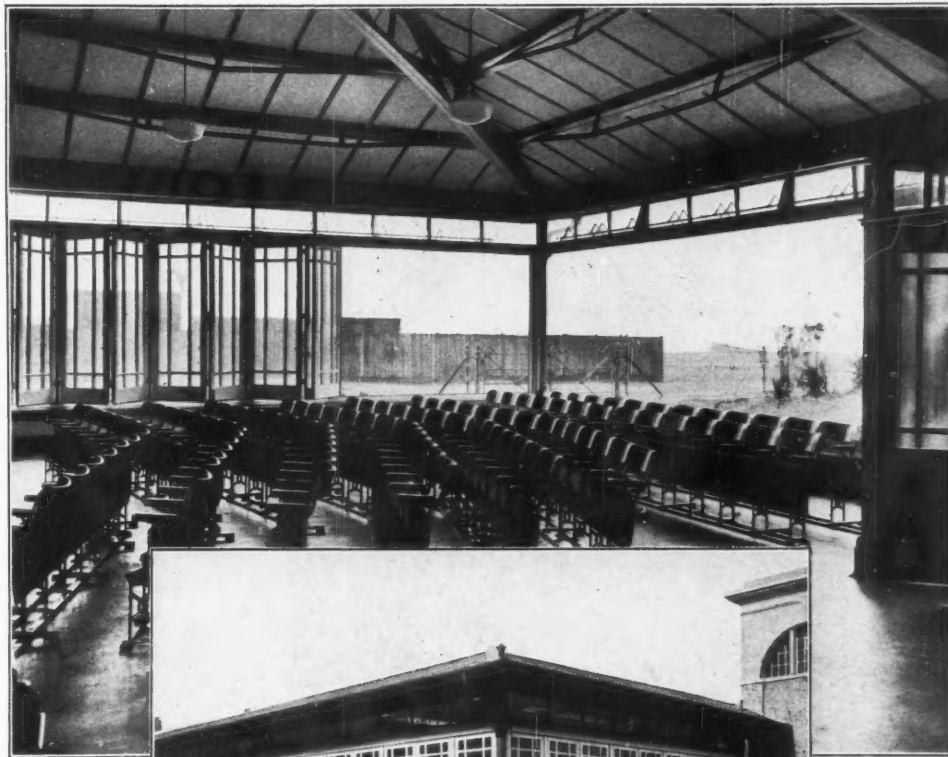


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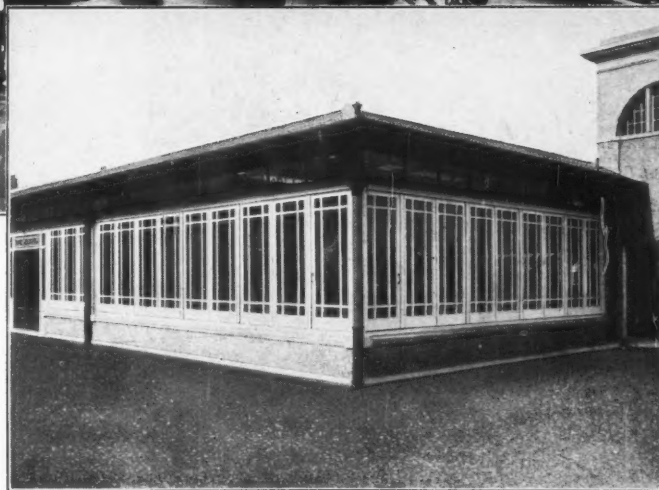
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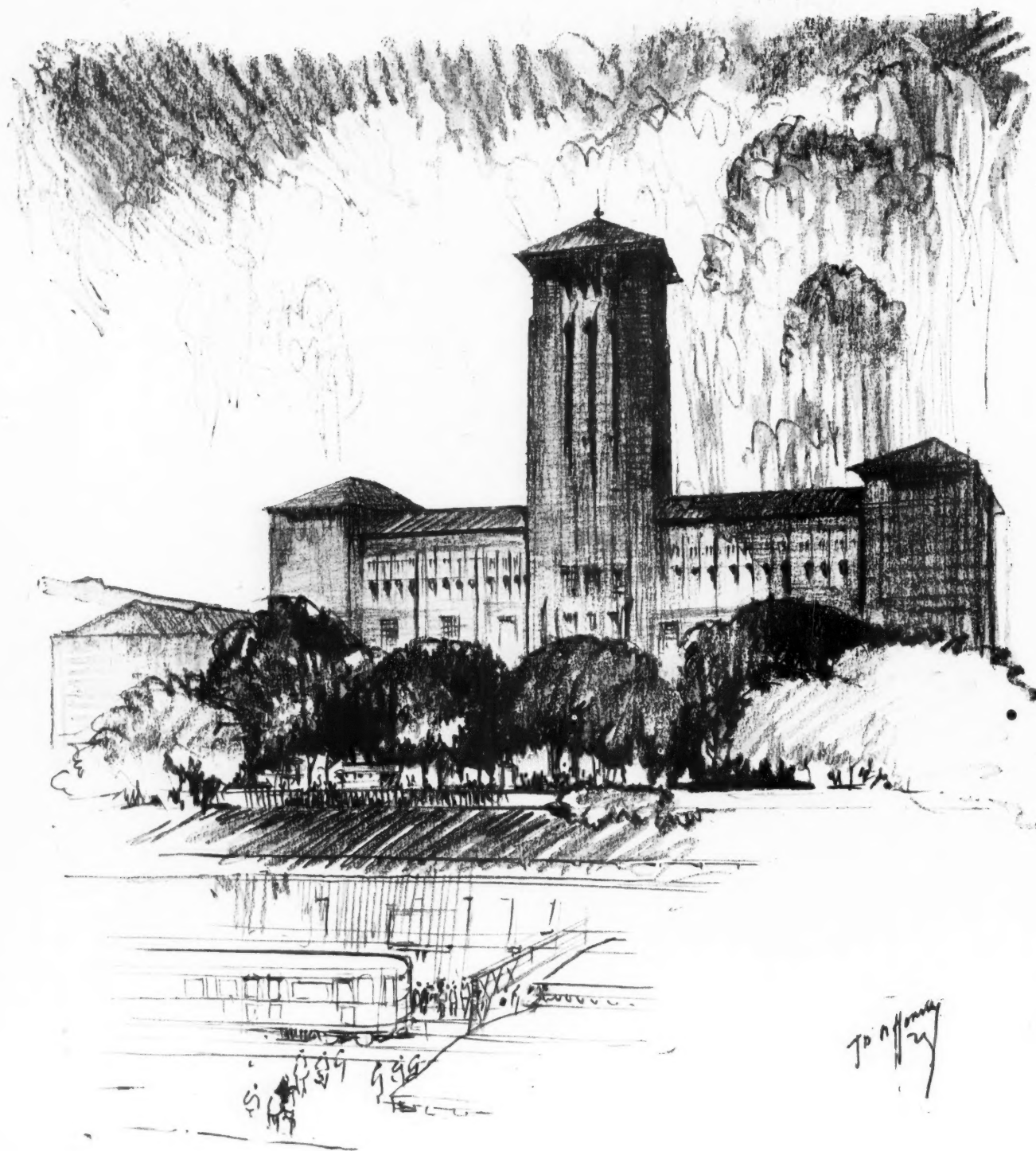
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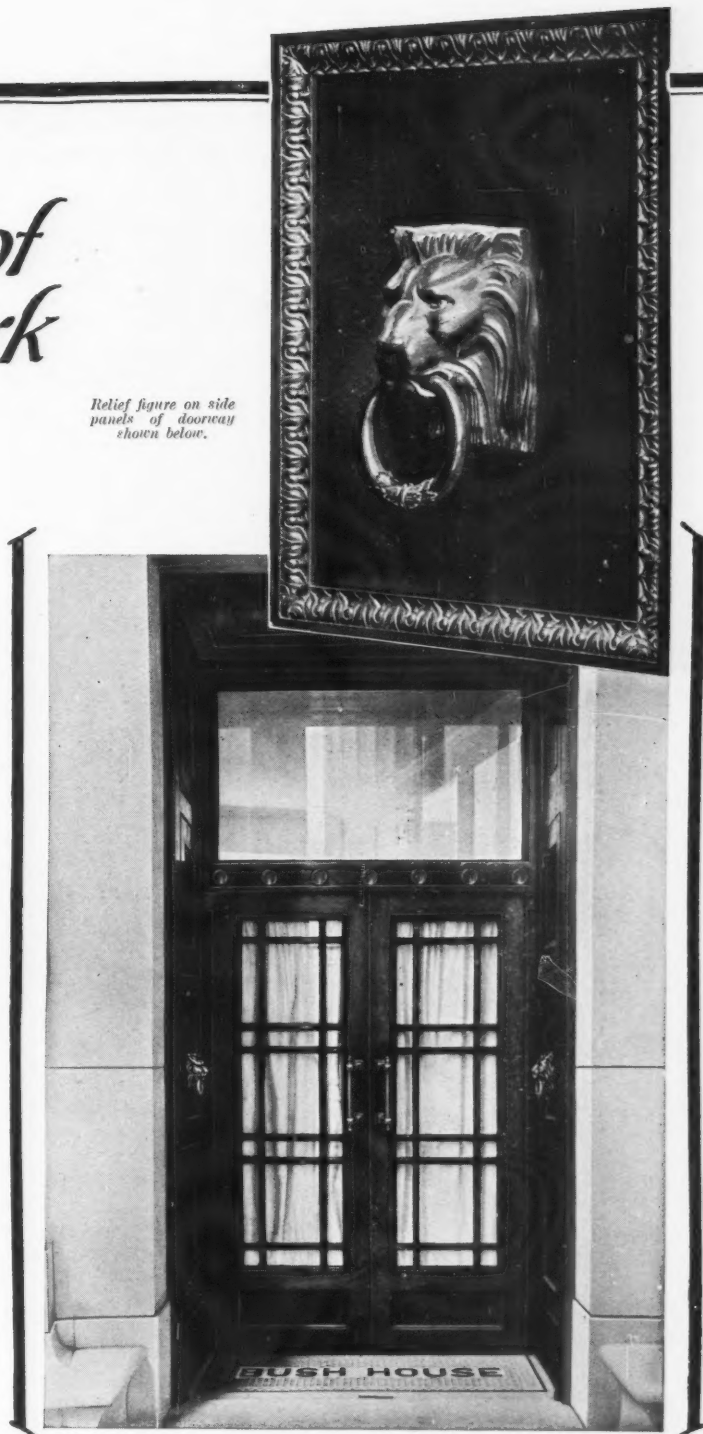
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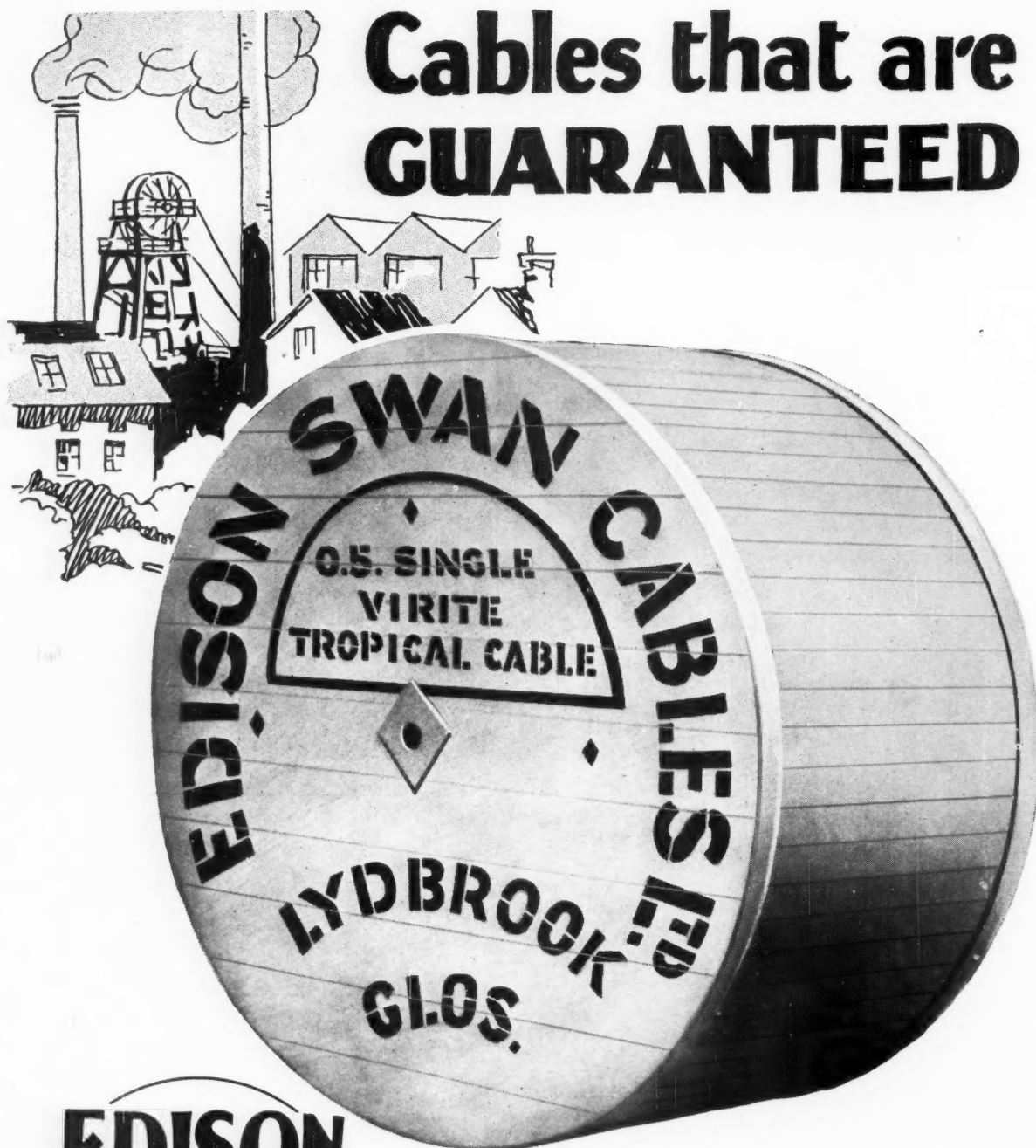
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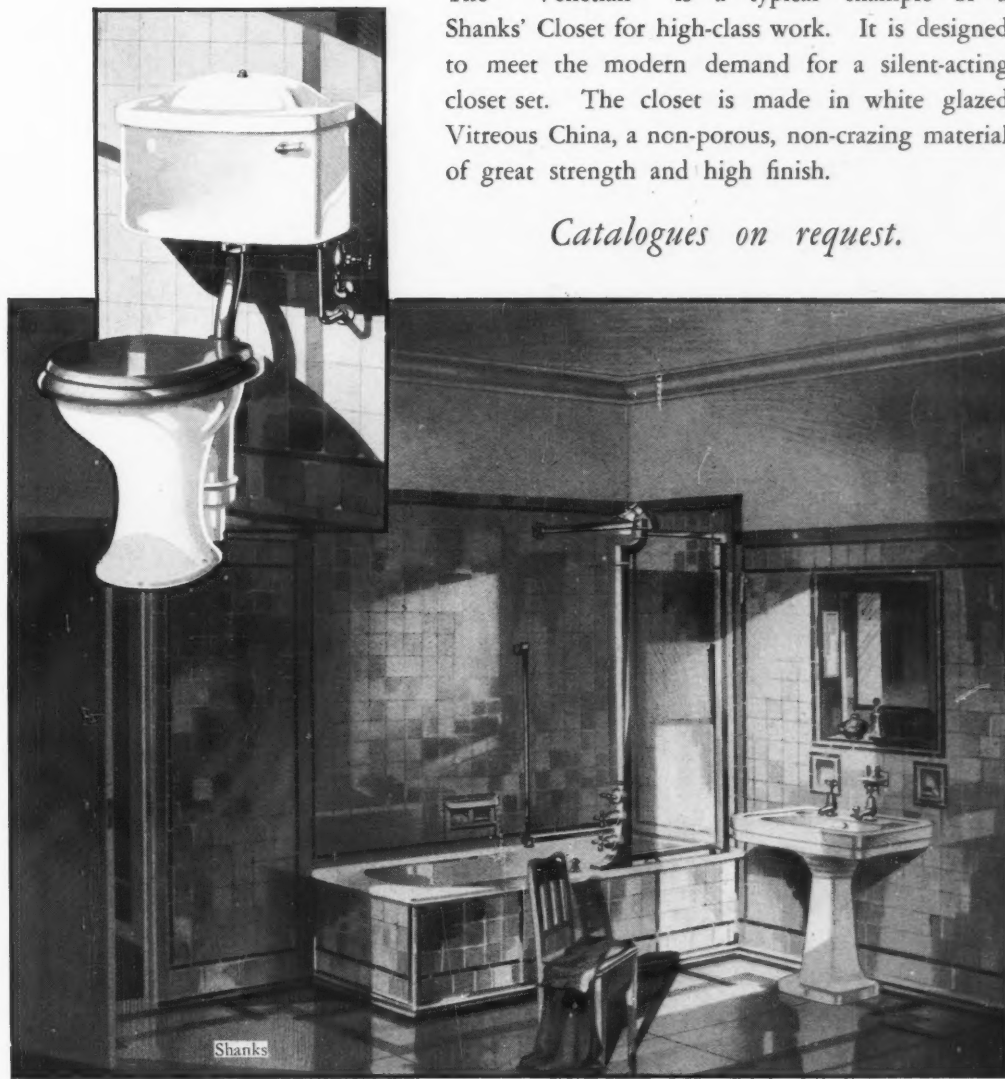
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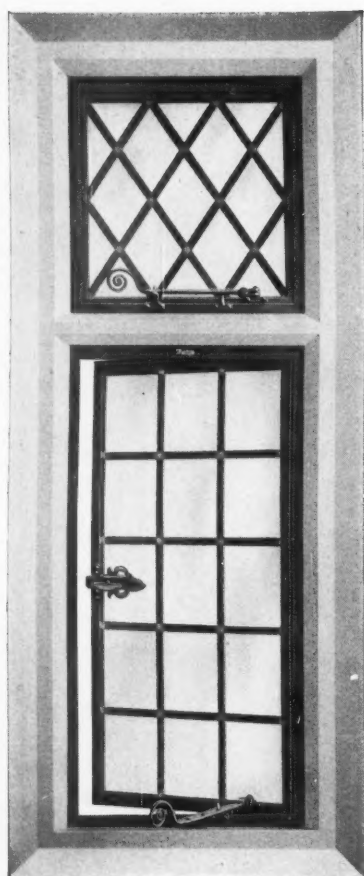


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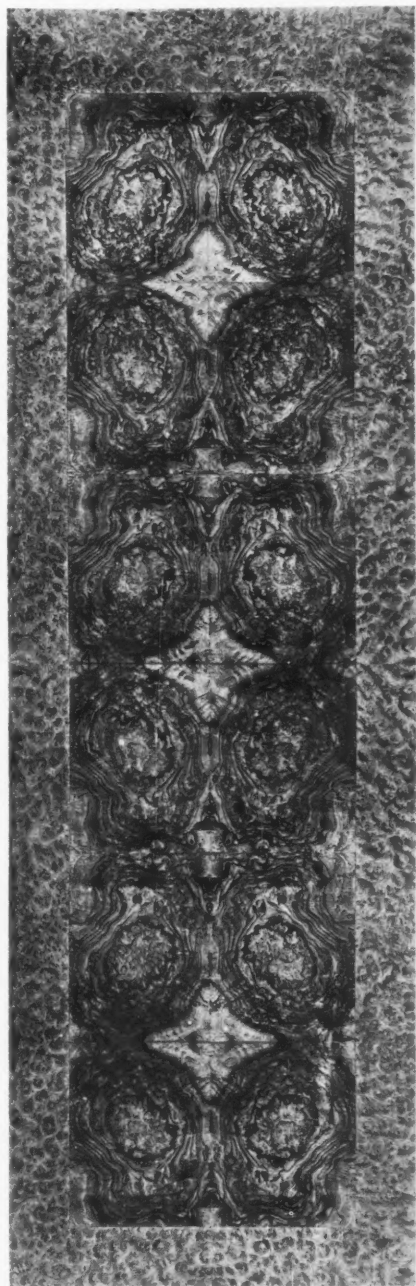
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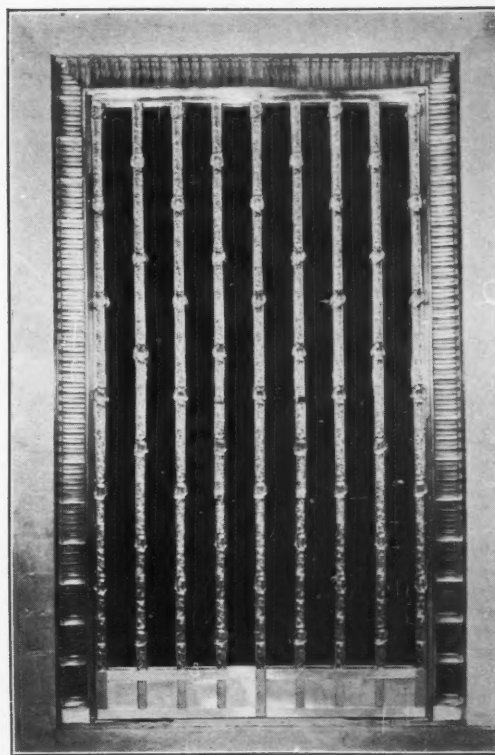
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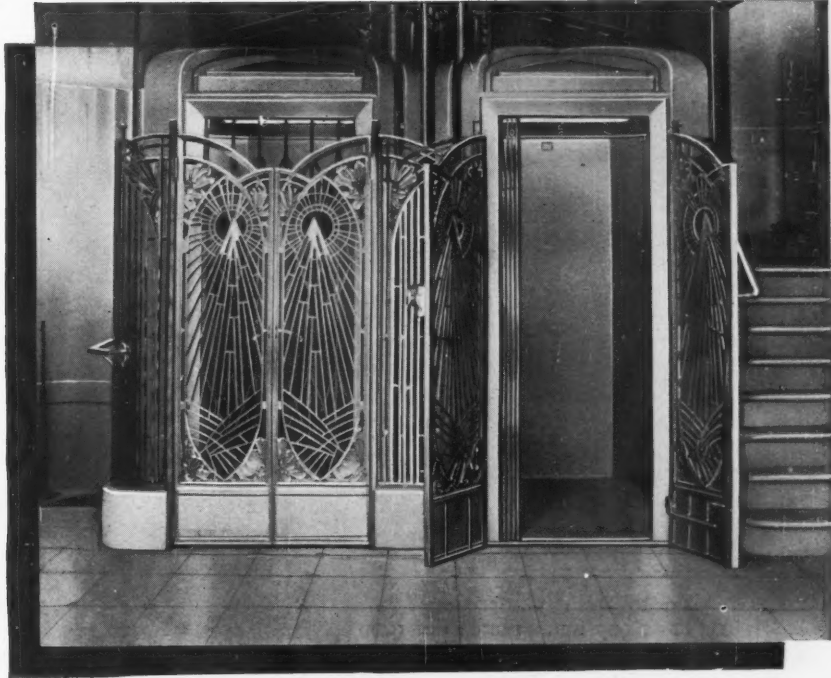
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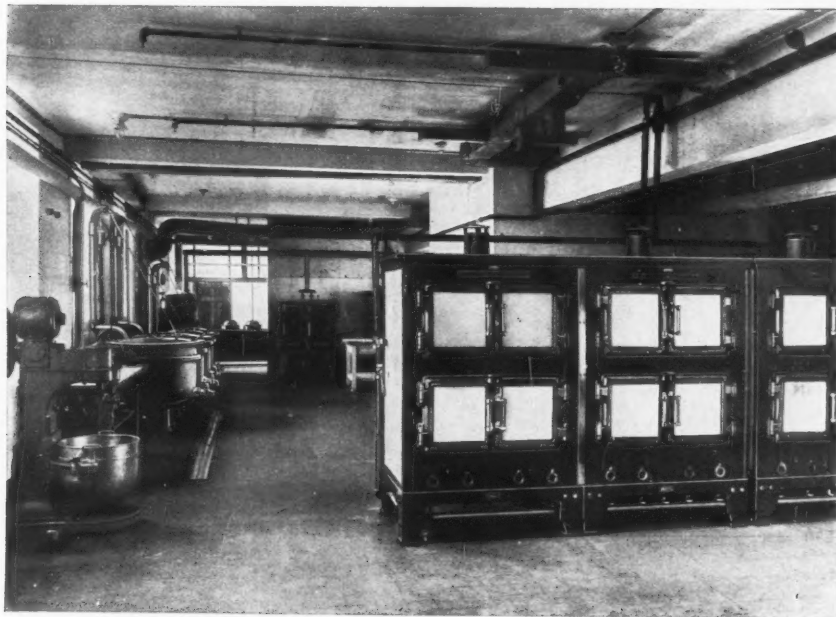
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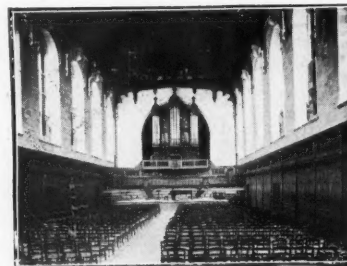
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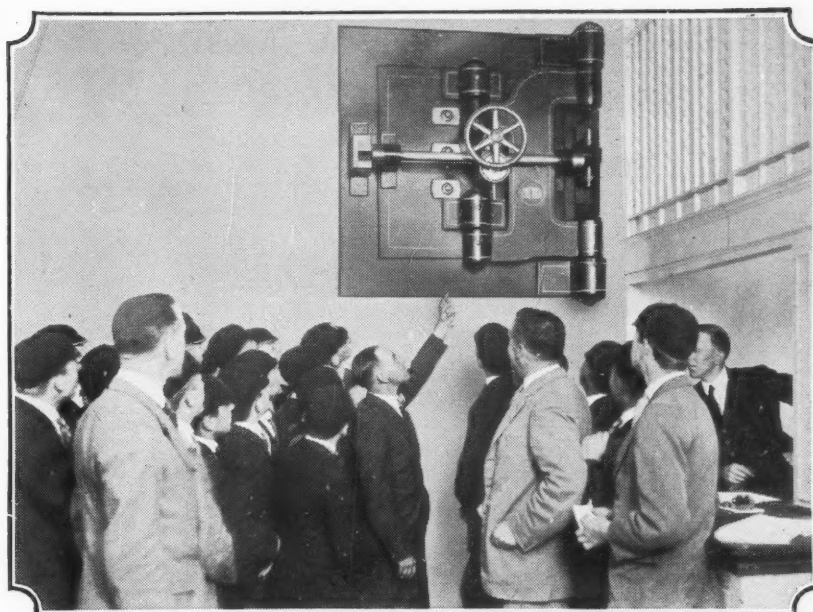
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To any Architect who might pay us the compliment of expressing a desire to possess a full manuscript of these articles we shall be most happy to send same on in advance upon request.

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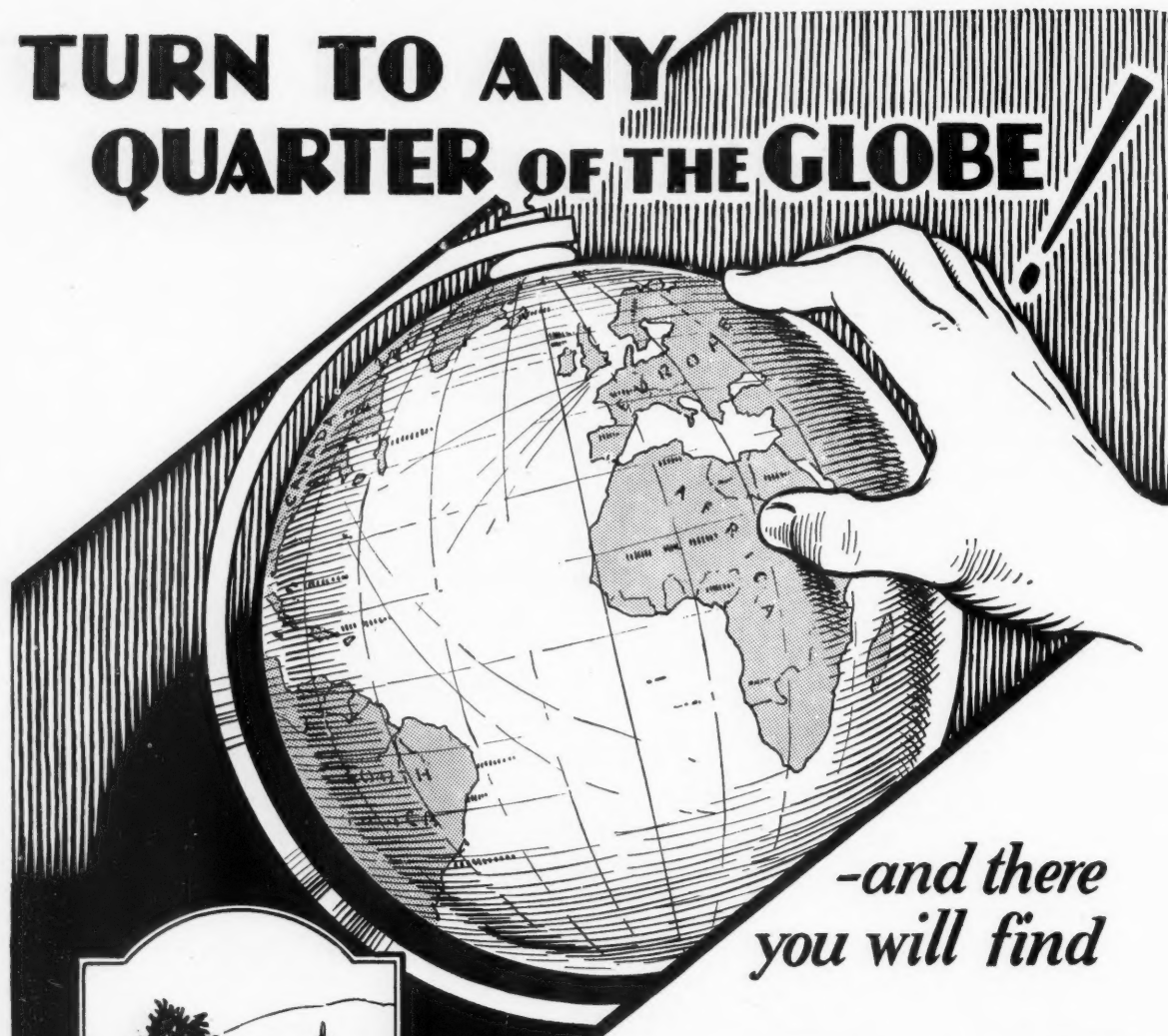
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The above illustration shows the east end of the Derby Lodge in Italian Walnut with strongly figured Veneer Panels. This and the other Lodge Rooms (in British Oak), as also the Masters' Chairs and Furniture generally, were made and treated in **Scott Mortons** Edinburgh Workshops and fitted in Manchester by their craftsmen.

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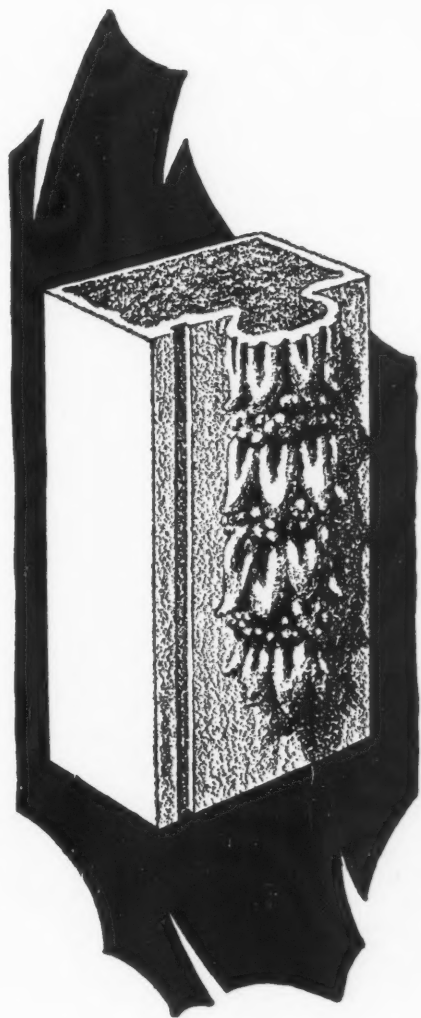
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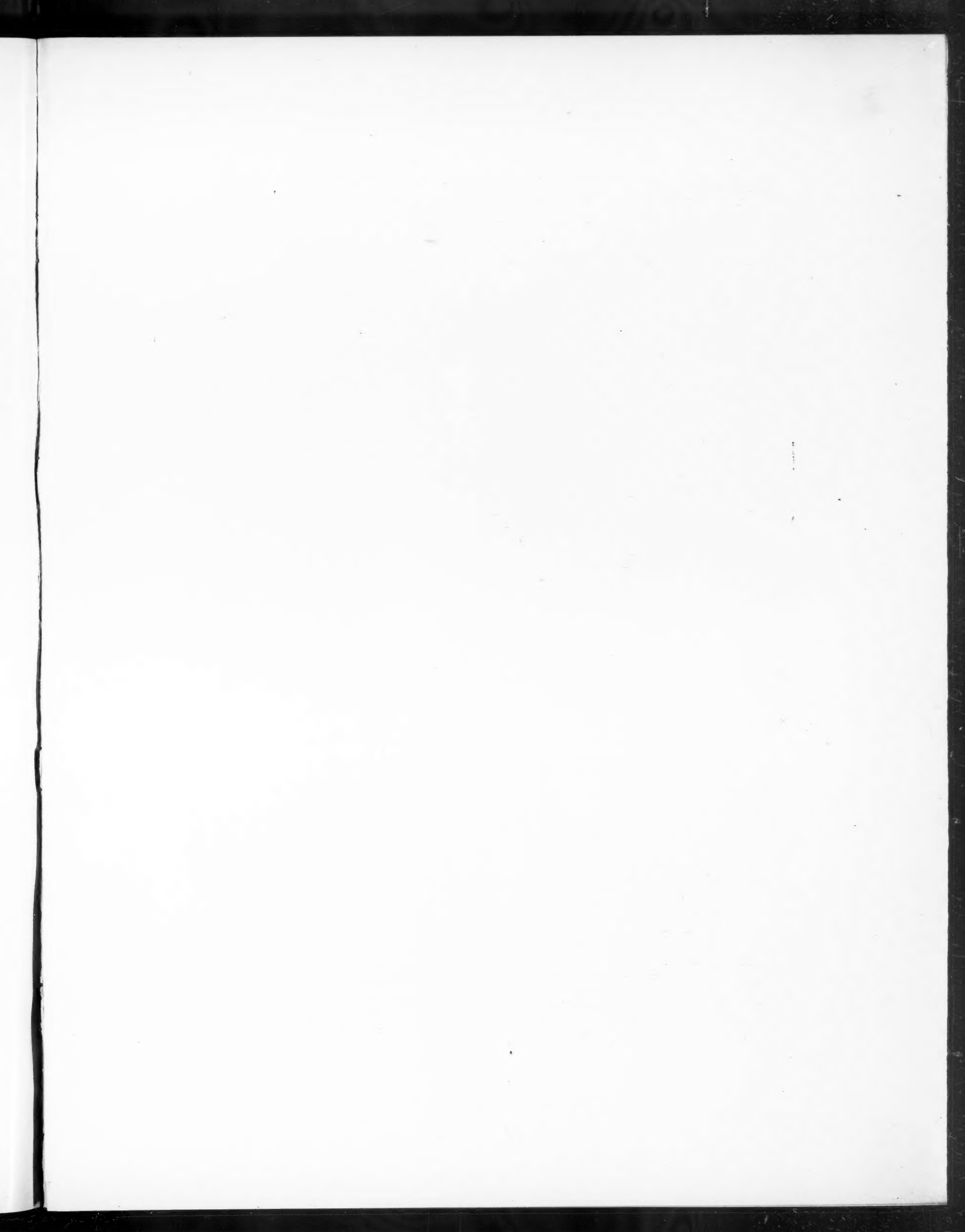
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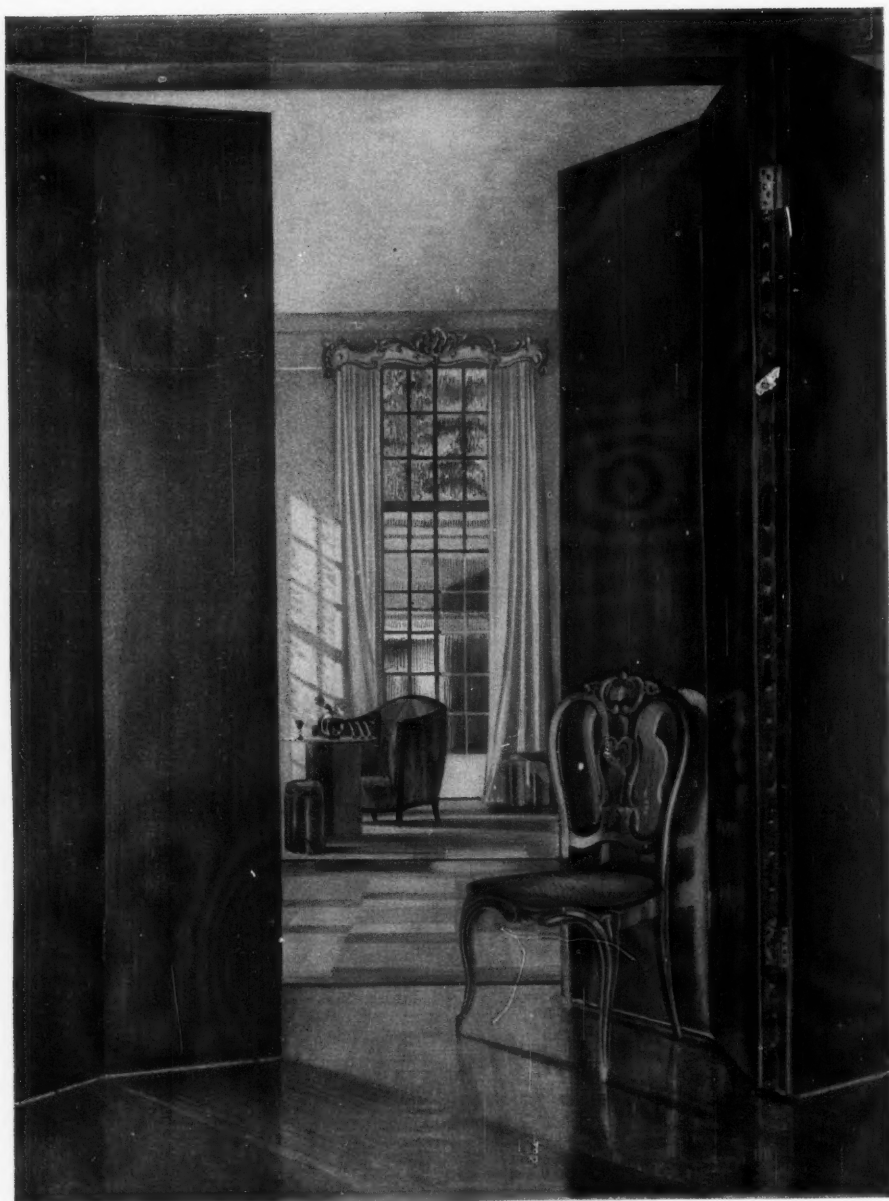


Plate I. December 1929.
THE "NORTH PINK" AT
FINELLA.
Raymond McGrath, *Architect.*

A Letter to a Headmaster.

The Headmasters' Conference is being held at Eton on December 20 and 21.

My dear A—

You undoubtedly receive many tedious letters from parents, and I am aware that in writing what may quite well turn into either a sermon or a petition I am probably reverting to type in a tiresome and, to you, unbecoming way. However, as I am quite unable to rise superior to my parenthood I am going to excuse myself on the score that it is part of your job to receive tiresome letters—and even perhaps to read them.

When I first sent my son to you I naturally hoped that his education would fit him sooner or later to take over my various interests, and to occupy my positions both in the country and in the city.

But every year that I live—if you will permit these reminiscences—I grow more and more conscious of the limitations in my own armoury. One's son should be a better man than oneself. A father's influence will tend to reproduce a father's traits. The deeper foundation, the surer basis, must be provided by his school. Yet in my experience of school, the men of my generation, despite their claims to scholarship, were actually brought up blind as I myself, to an important aspect of life. My day and generation were different. True. But how different?

Let us admit that modern school and home life provides a general education which is in many ways admirable. At home a boy can learn to ride to hounds, shoot, fish, and keep his mouth shut when eating. At school he will learn to play cricket, football, and the game of life like a man, besides the rights and wrongs of the rich diversity of subjects which figure on the curriculum. But surely there are other things a boy ought to know. I do not refer to the fact that the chimney is not an essential vehicle in the activities of Santa Claus; I refer to the world of experience contained in a subject which surely ought not to demand equal delicacy of treatment—art.

I am not going to be so foolish as to tilt at your curriculum. What I do want to say with all the force of which I am capable, is that I and the men of my generation were criminally neglected, that as a result of this neglect we have committed in ignorance acts which in the light of knowledge we are thoroughly ashamed of; that we are anxious that our sons should not take a similar line across country, and that the cure is up to you Headmasters.

My father who "went into business" built the worst slums in Lancashire, and did his best to fill England with smoke. At the same time he made, as you probably know, a very magnificent collection of bronzes, famous for its catholic bad taste, though brightened by one exquisite and tiny Bologna which he fixed above an exceptionally big and high mahogany double door. I, for my part, have collected Battersea enamel and Chinese jade, not to mention a complete house-full of Queen Anne furniture (much of which I find, now that I am too disillusioned to care, was specially made for me complete with wormholes in East Anglia); and on the creative side I have caused to be built factories which are so horrible that I literally cannot go down to them although four thousand people live in them. In addition, I, the product of the best public school and university, have for upwards of twenty years

covered the whole English countryside with hoardings and posters devised to give publicity to the product upon whose universal sale the fortunes of my family depend. And now that I have set about pulling them down I find that it is exceedingly difficult to do so.

In short, my art education, such as it was, contained practically no sound sense or good manners. The most that could be said for it was that it gave me a pseudo-historical passion for collecting anything that happened to be fashionable; and though it may be argued that this was a phase through which the last of the Victorians were bound to go, I contend that it bears but the remotest relationship to art. At any rate, it taught me nothing that really mattered except possibly to take pleasure in fine craftsmanship, since little or no ability of appreciation was developed in me by its means. I remained a stranger to the most elementary ideas of order, decency, and fitness: such as—that the countryside should not be exploited for personal commercial ends, or that the town should represent order not chaos, or that to build a terra-cotta tea-house with a dome beside a square eighteenth-century bank with a parapet would be an exhibition of bad artistic manners; or that a house in Leicestershire might conceivably demand different material and treatment to that of a house in the lake district. Bodies like the Society for the Protection of Ancient Buildings, the Council for the Preservation of Rural England, the Scapa Society, and the Design and Industries Association have all opened my eyes to principles and abuses which I ought to have imbibed at my tutor's knee. The modern French painters have taught me, not only that I never knew anything about painting, except a little history, but that I am actually without any guiding principles, incapable of distinguishing a work of art from a counterfeit.

Is the modern boy much better off? Or, true to our literary tradition, have we encouraged boys to express their subtler thoughts, to find their finer echoes, in poetry alone? Surely if we cannot teach them to express themselves in all media, we can at least lead them to see other things beside words. If the finer kind of boy could be led to read—furniture, the pattern of a carpet, a drawing, the shape of a house—and to read these things with the discrimination which he exercises in reading poetry, either English or Latin; and if all sorts and conditions of boys, whatever their level of intelligence, could be taught to think in a civilized way about petrol stations or ribbon development, then we might begin to construct some sort of pattern out of this ramshackle modern world, which people like myself have done so much to make impossible.

I therefore ask that you should teach my boy: (1) Some sound principles of art¹; (2) something about his ordinary social obligations, such as preserving amenities; (3) a little about our modern architects, painters, sculptors, musicians, and their work.

And now forgive me, my friend. You, too, will know that it is never a bad scenting day in the pulpit.

Yours very sincerely,

¹ cf. the review of Dr. Cyril Norwood's book *The English Tradition of Education*, on p. 297, and Thring's sayings and writings on p. 313.—ED.

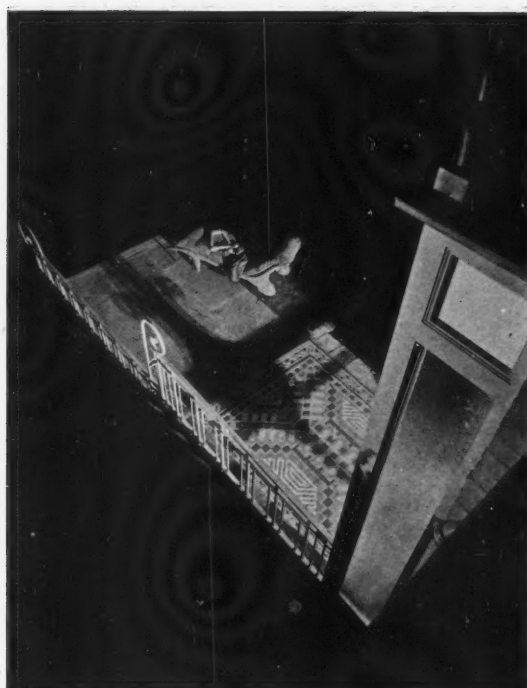
FINELLA.



The West End of the *ENTRANCE HALL*. A subaqueous colour scheme was the objective here. The floor is a black composition with a dark-blue border. The ceiling is silvered, ribbed cast glass of a jade-green colour. The vault is silver-leafed and the lavender cellulosed doors are set in a surround of lemon-gold mirror. The walls of the hall are silver-leafed and sprayed with a transparent aquamarine green lacquer. The cornice ledge is fluted gold glass on dentils of clear polished plate. The pilasters, with their banded chromium metal caps and bases, are cast sheet glass of a rich sea-green colour and illuminate.

The ENTRANCE to
Finella.

Photographs by
Dell
&
Wainwright.



Finella

A House for Mansfield D. Forbes, Esq.

Raymond McGrath, *Architect.*

By A. C. Frost.

FINELLA was before her time. The Shavian Intelligent Woman who finds herself Queen of the Cairngorms, builds a glass redoubt, and ends by enforced drowning in the loftiest waterfall handy, all in a predynastic context, is being a little precipitate in her tactics. And Finella was very forward. Half Lady Macbeth and half Saint Bride, she anticipated the modern woman twice as much as either, though, like this estimate, she was vague as the saint and convincing as the lady. Or, if you like, half "Wuthering Heights" and half "Sense and Sensibility," Millamant as Lady Macbeth, an amalgam of decision and grace with the fascinating cross-alias of a mermaid.

This wilful and charming woman has at last received her rehabilitation, and that, inevitably enough, in a Queen's Road. Finella stands in the tree-quarter of Cambridge, and elm, lime, cypress, and conifer, all have a nodding and deferent acquaintance with her. A sunny garden-house with an evergreen prospect, it rides the one wave of lawn, calmly vivacious in its dual rôle of girl and lady. Coloured in a cool rose-wash, with woodwork and cornice lemon-green and yellow, it is sunny even without the sun, and instinctively and without entrance you know that every room there is a morning room. The openly intimate south façade, with its three bays playing triple time to the common four-time of the upper windows, and latticed with chevron rose-trellises and trellis-shutters, has the spacious simplicity and delicate sparseness of a ruler-pattern, a concise draughtsmanship of vertical, horizontal, and diagonal, bound and defined by a deep cornice supported by the first-floor windows, and which, in its turn, supports the wide underside of the eave and the

acute angle of the roof. The whole has a refreshing ease and a composed lightness that only the inimitable word "rareness" can express.

The porch, with its delightfully protracted approach up leisurely steps and short terrace-flights, is shallow, with side-panels of cast Georgian glass and trumpet-fount finials of beaten copper. Its perron is guarded from the flanking outbuildings by wrought-iron railings of the modern Baltic design, but gives uninterrupted on to the general terrace-level of the house whose south-east angle is here exquisitely fringed with a tamarisk that droops over a stepped apse-embayment of the terrace-corner. The hall is entered by doors of Georgian wired plate-glass, so that, with the shallowness of the porch and its side-panels of glass, the minimum of light is intercepted from the otherwise indirectly-lit interior.

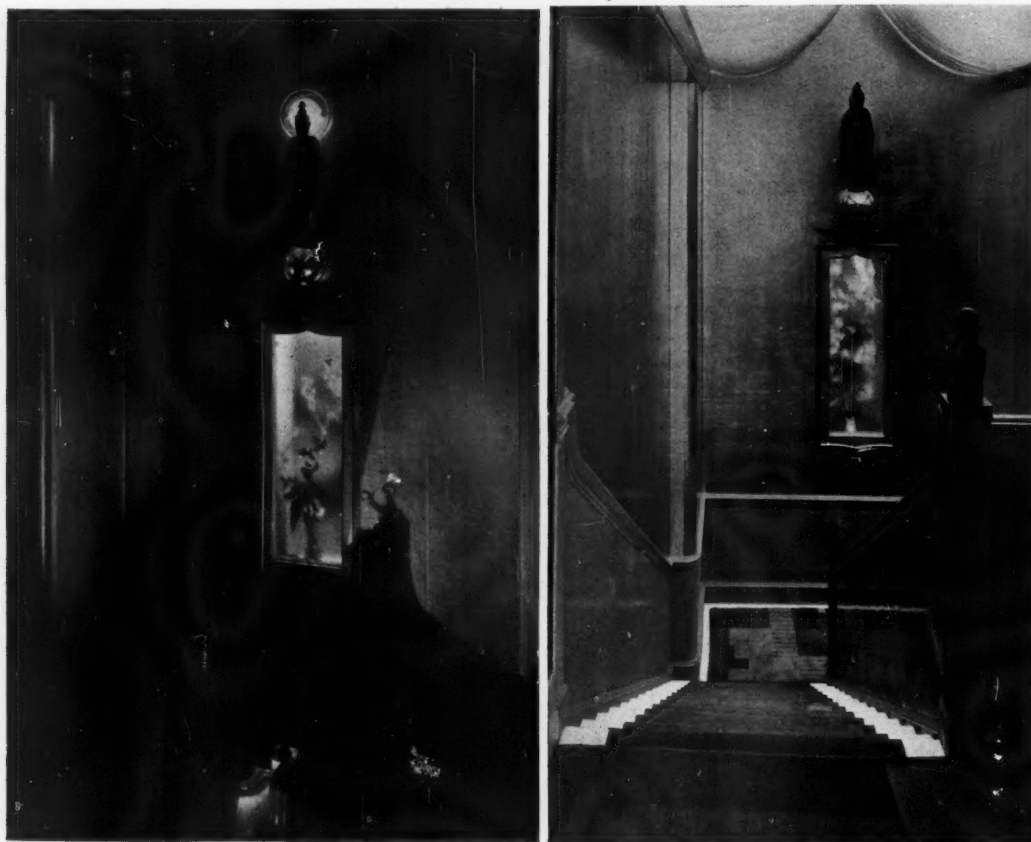
Enter the long hall and you suffer a sea-change. The "sea-green incorruptible" should have presided here, or "the lady from the sea." From the walls of silver leaf sprayed with aquamarine green lacquer and the semi-octagonal ceiling-arch of silvered fluted glass, the light reflects with a subaqueous sheen deepened and made more Atlantean by the polished black Induroleum of the floor. Here is Marvell's "green thought in a green shade." The smooth, textureless surfaces give the light a gloss, a lustre, a still liquidity, which is at once strange and restful and leaves the clean lines of the hall unsoftened from their geometrical conciseness. The transparency of the planes, far from deliquescing their containing lines, serves all the more to accentuate their straight delicacy and firm articulation, and little could be more refreshing than the spider-web intersections of the glass-plate junctures in the mansard ceiling.

FINELLA.



Left: The *ENTRANCE DOOR* and *ENTRANCE HALL*. The entrance doors are steel-framed, cellulose painted, with panels of polished Georgian-wired plate-glass. *Right:* The *HALL AT NIGHT*. A view of the

illuminated pilasters and the axial door of the hall with its illuminated glass threshold. The vista through the room called *North Pink* shows the griffin-guarded fountain playing outside.

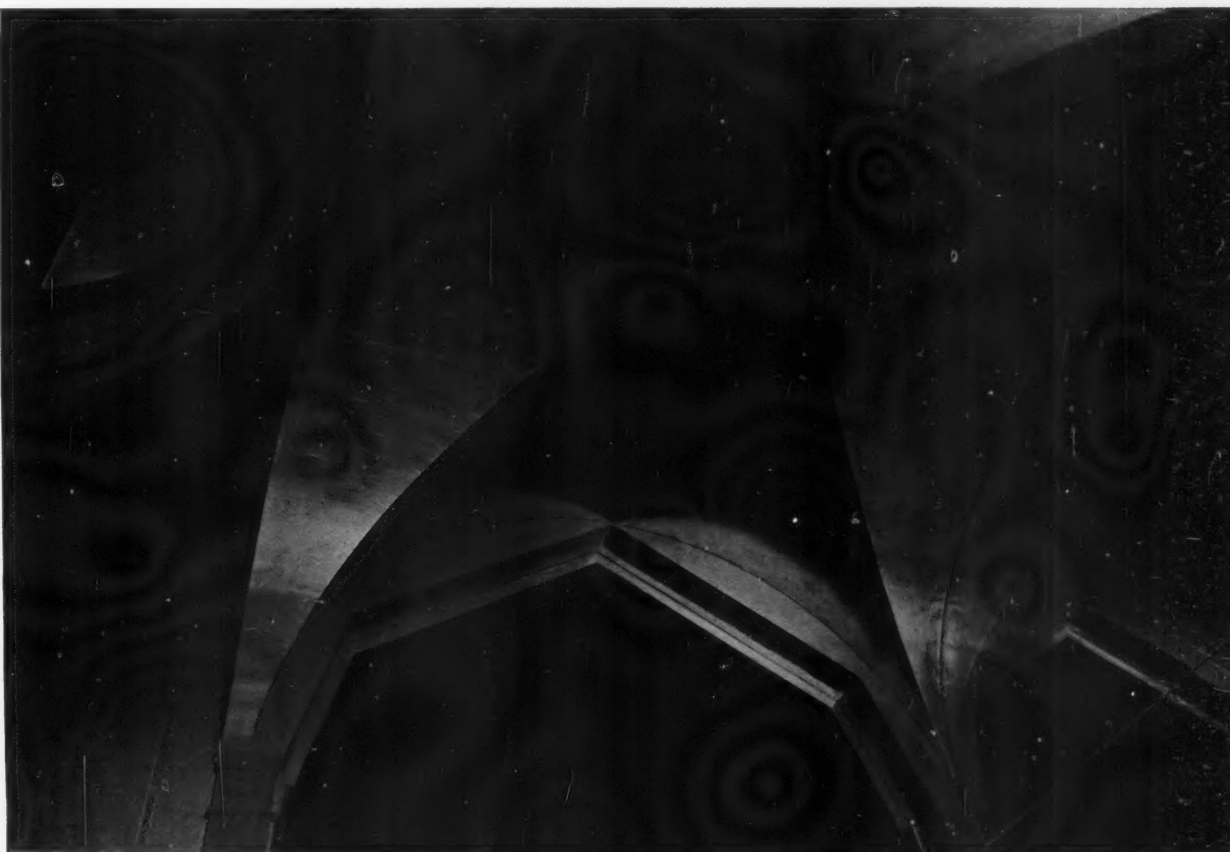


Left: An inset *FLOWER-NICHE*, surmounted by a Buddha on a blown silver ball supported by bronze dragons. The flower-niche has a burnished gold frame. The niche is illuminated like a small stage. Buddha's halo is of clear glass and the bevelled edge

of the disc catches the light in a bright circle about the head. *Right:* The *STAIRCASE*, looking down to the half-landing. The walls are silver-leafed, and rise unrelieved to a tent-shaped velarium of transparent oiled silk.



The polished copper stair balustrade and the newel-caps on the half-landing of *THE STAIRCASE*. The dado, newels, string and handrail are lavender cellulose. The sea-horses on the newel-caps are brass on black nickelled bases. The stair-treads and risers are laid with maroon rubber with a border of Naples yellow.



THE JUNCTION OF THE HALL AND STAIRS. Here the mansard angles of the ceiling modulate with an unconventional suddenness into the imposed arc of an elliptical four-part vault. All these surfaces are silver-leafed. In the left top corner can be seen the curve of the plymax "poop" which overlooks the stair.

FINELLA.



THE CONJUNCTION OF TWO FINELLAN BODIES. A snail's-eye view of the glass dome in the dining-room ceiling, looking up at it partially through the glass top of a table, on which stands a bowl of

flowers. The dome is shallow, translucent, and silvered, impressionistically reflecting the pink of the floor and the green from the garden outside, and engraved in an artful naïveté with the sequence of a mock allegory.

This rests on a narrow ledge of gold fluted glass supported by plate-glass dentils at its lateral line-ends, and again the vitric edge has an acute firmness unbelied by the apparent lightness of the material. This combination of certain line and transparent plane has all the clarity and lightness of a washed pen-drawing.

The reflective surfaces, moreover, serve to space the hall, which is also retreatingly extended by the lunette and panels of gold mirror at its far end in the stair-hall. Here the mansard angles of the ceiling modulate with an unconventional suddenness into the imposed arc of an elliptical, intersecting, four-part vault, silver-leafed and cut and continued by two mirrored lunettes on contiguous sides, beneath both of which is a door set surprisingly in the perspective reflections of gold-foiled mirrors. The juncture of ceiling and vault is defined by pilasters of superimposed sheets of cast glass of a refracted, iron-green colour, capped with chromium plates, and supporting the emphasized coda of the ceiling-arch. The transition from angle to curve, as from allegro to adagio, is conducted with a brisk and tactful aplomb. Spare simplicity is the tone throughout: the pervasive, drowned light of the hall proper and the sun-shot, distilled gold of the stair-hall provide the sole and coherent contrast, the mergence of two zones or the shoaling of deep to shallow, and the details are delightfully indispate, both in medium and singularity, from the general metalline and aqueous quality of the hall. Indeed, it displays what is

so rare in architecture, the self-possessed, thematic usage of a particular medium towards an intrinsic end.

The walls of the staircase are silver-leafed, and rise unrelieved and smooth to a tent-shaped velarium of transparent oiled silk, which dissolves the light from above and gives it a soft, honey-yellow saturation. Beneath the pediment of this velarium is an inset flower-niche, surmounted by a Buddha (perhaps one of Finella's devious incarnations), on a blown silver ball supported by bronze dragons, and halved by a circle of light from the hidden illumination of a bevelled disc of glass. From the first newel of the stair the pert figure of an Indian flute-player plays you guilefully up to this urbane shrine with his missing flute, and from the last, at the head of the stairs, an old, old devotee regards you with a pout of cynical wisdom. Between them they give a gaily knowing cross-reference to the dramatic calm and pensiveness of the group. Simplicity and sparseness of detail is again the tone, and again the result is an undistracting spaciousness and a decorative concentration which exhilarate with their crisp certainty. The use of silver leaf on the walls and copper on the balustrade follows the thematic continuity of the hall, and the brilliant adaptation of the allied smoothness of oiled silk is typical of the general referential usage of texture and colour.

The dining-room is bright with a ceramic hardness and polish. The floor is of Plevna-pink Induroleum, inlaid with a central wheeled pattern in a black Pictavian design

FINELLA.



Plate II.

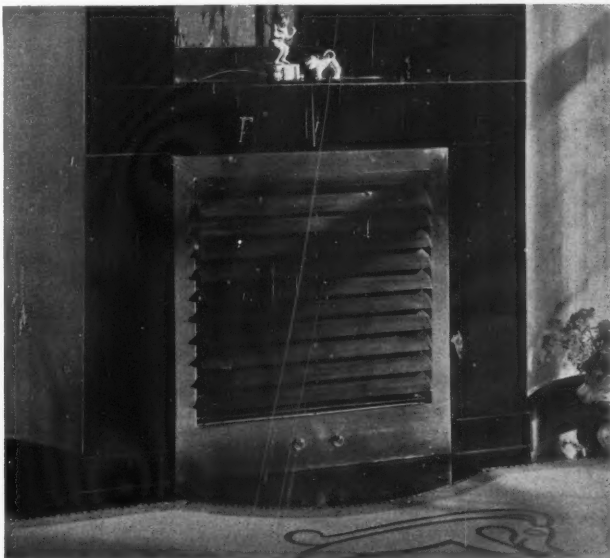
December 1929.

THE FLOOR INLAY IN THE DINING-ROOM.

Raymond McGrath, *Architect.*

The dining-room is bright with a ceramic hardness and polish. The floor is of Plevna-pink Induroleum, inlaid with a central wheeled pattern in a black Pictavian design and bordered with black glass and gold mosaic. The designs on the floor are inlaid.

The *DINING-ROOM RADIATOR* and *FOUNTAIN-NICHE*. The fountain-niche, which is above an inset electric radiator with copper louvres, contains a tall trumpet-vase of clear glass, backed with fluted mirroring and framed in black marmorite. The walls with their curved corners and the curving sides of the "fountain-breast" are silver-leafed and sprayed with a transparent very pale yellow lacquer. The ceiling is a pale Nile green. The head of the fountain-niche is ultramarine blue; otherwise the niche is entirely black and silver.



The louvred copper *SUNRAY RADIATOR* (2,000 watts) in the Dining-Room. It has a surround and hearth of black marmorite. The glass border on the floor is edged with gold glass mosaic and a strip of blue. The main floor is laid with pink composition.

FINELLA.

and bordered with black glass and gold mosaic. Silver leaf is once more used on the walls, though here lacquered with a transparent pale yellow, and glass continues its cool motif in the skirting of black marmorite, the engraved dome of cast and silvered glass, and the black marmorite and fluted mirrors of the fountain-niche. There is a candid clarity in these smooth, naked surfaces which gives one the delight of

example of what can be done in decoration merely with the glazed purity of reflective surfaces and colours and a natural faith in the beauty of clear light.

The two twin rooms, *North Pink* and *South Pink*, divided by low, folding copper doors in a frame of silver leaf, contrast in their warm intimacy with the cool aquamarine of the hall, yet here again spaciousness is preserved by the



The two twin living-rooms, *NORTH PINK* and *SOUTH PINK*, divided by low, folding copper doors in a frame of burnished silver-leaf. These rooms are sprayed with warm shades of shell-pink, the North room a warmer shade than

the South, and the ceilings of each a slightly cooler shade of pink than the walls. The door with the scalloped head has a surround of black glass, which reflects the opposite window and the fountain playing amongst trees outside.

forthright directness in rectilinear and curvilinear logic. The complete absence of ornate woolliness is as refreshing as cold morning air. And the lightness of material is everywhere consonant with the vivacious qualities of the medium used. For instance, the grace and gaiety in the treatment of the dome as a local zodiac, surrounded by small star-lights, and all in a conjunction auspicious for the digestion of those beneath, has an airy sophistication almost Viennese or Dresden in its fluid sparkle. The dome is shallow, translucent, and silvered, impressionistically reflecting the pink of the floor and the green from the garden outside, and engraved in an artful naïveté with the sequence of a mock allegory. The fountain-niche, which is above an inset electric radiator with copper louvres, contains a tall trumpet-vase of clear glass, backed with fluted mirroring and framed in black marmorite. Lit occultly from above, it is a brilliant

shell smoothness and equality of surface of the walls and the unparenthetic sparseness of detail. The walls and ceiling are spray-washed in one wide tone, lighter in the ceiling than the walls and cooler in the south and sunnier room than in the north, and contain the light with a fresh purity and composed stillness of lucid planes. Nothing distracts from the calm self-possession of these rooms. The cornice and picture-rail are of thin, ruler-straight lines, the plain doors transparently cellulosed to show the natural pattern of the wood, the skirting in each room coloured the same as the walls of the other, and the wood floor polished to a natural relationship with the copper-doors. These, with their waved, "cinema-strip" handles of black nickel, introduce once more that bright, metallic freshness and tempera-smooth surface which contribute so much to the clean conciseness of the house.



Above : Looking through the folding doors into *NORTH PINK*. Through the tall steel-framed French windows the light is reflected from the ceiling well into the room. The two left-hand windows open into a cobbled fountain-court. The end axial window has a silvered baroque pelmet, the rich note on an otherwise simple wall. The

far door is mahogany transparently cellulosed. In the foreground is a radiator standard of copper. *Below :* The *FOLDING COPPER DOORS* between *NORTH PINK* and *SOUTH PINK*, transparently lacquered to prevent tarnishing, in a burnished silver-leaved architrave. The handles are black nickelled.

FINELLA.

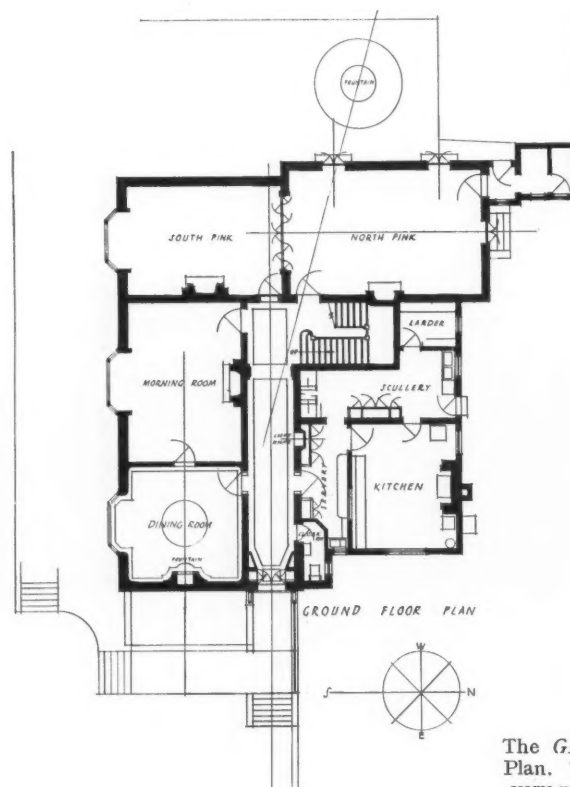
The north room is lit by three tall French windows, with fixed transom-lights, which increase their normal height and give an airy loftiness to the room in pleasant relation to the comparative lowness of the folding doors. Of these three windows only the axial is decorated with a baroque silver pelmet which, with the baroque Dresden mirror facing it from the architrave of the folding doors, is in delicate contrast with the prevailing simplicity of the planes; the other two remain in their spare, rectangular pattern, and give on to a fountain set in blue tiles among a circle of diminutive apple trees. But the dominant and unmistakable tone of these rooms is one of pervading calm as compared with the vitality of the dining-room, an elegance and urbanity which makes them together a delightful living-room of civilized simplicity and withdrawn ease. Indeed, through the informal parts of the house, in differentiation from the formality of the hall, the staircase, and the dining-room, this urbane ease is preserved in rooms of quiet definiteness and cool lightness. The morning-room is washed with a glossy primrose-yellow, with a shell-white ceiling, cellulosed doors in their natural colour and pattern, and slim grid-radiators painted daffodil-yellow. Lit by two circular lights of white Swedish glass on stem brackets of oxidized silver, this room has a charming radiance both in natural and artificial light.

The cloakroom off the entrance hall is walled with aluminium plymax, with a ceiling of Georgian wired glass, and fitted entirely in ebony-black. The lighting is indirect and reflected with a daylight softness from the glass ceiling. In the bathrooms glass and glazed surfaces are entirely used. In one, the walls are silver-leafed, and the pink, built-in bath has a surround of black marmorite. The floor, too, is Plevna pink Induroleum with an ivory-white skirting of the same composition. In another, the bath is white with a surround of grenadier-scarlet glass, and in the other a pale blue with a surround of apricot-cream glass. All these rooms have a crisp, collected brightness together with a pleasantly

schematic individuality of their own. The luminous possibilities of glass and metalline glaze are also originally used in the flower-niche above the half-stair and the light-niche in the hall. The flower-niche is covered with thick cast glass and lit in the interior from above and below, so that the colours behind take on the frosted diffuseness of vague, prismatic impressionism which, without being bright, is decorative to a high degree. The light-niche behind its pedimented proscenium is walled with wide-reeded wood, the grain of which shows through its gold leaf, and illuminated from below through a floor of ground glass. In this little "pocket theatre" figures—as now a jade glass palm and a Chinese warrior of brass—can be arranged in their inscrutable tableaux and ceramic poise with a miniature decorativeness which is at once witty and exquisite. This niche is typical of the epigrammatic charm of detail throughout, such as the satiric keystone in glass over the dining-room door and the use of witch-balls as mock light pendants.

Finella, unlike the most of Scottish royalty, has come into her own again. A clean modernity of pure line and plane and clear tones of colour is the sole key of her architecture; light and the overlooked beauty of metal and glass make up the rest. Yet her architect, in an easy stylisation and accord, moves inside the lucid definition of this logic with a self-possessed certainty. Without either trespass into bareness and angularity or exploitation into preciousness, the formal and material possibilities fall into line with a masterly ordination and composed effect. Decoration is not applied: the decorative qualities of pure form and texture are allowed their full rights undeterred. The spacious intervals of rectangular surfaces remain in their unadorned clarity; detail is periodic and not parenthetical; fittings and the details of necessity are in their own candour and conciseness; all is proportionate as in a well-conducted orchestra, or rather

as in a quartette where each is a master and none a virtuoso. Little more could be wished of a house.



The GROUND-FLOOR Plan. The scale is now very nearly $\frac{1}{8}$ in. = 3 ft.

Fill up here with

THE petrol station is one of the latest expressions of the building art. It has originality, certainly, but in regard to those other attributes, fitness for purpose, style, suitability to its surroundings, and so on, we may perhaps be forgiven for suggesting that there is room for improvement. The average station usually consists of a litter of tumble-down sheds plastered with multicoloured enamel signs, and sprawls along the roadside, frequently at some particularly charming spot in the countryside, or up the pavements of otherwise delightful country villages and towns. Strangely enough, the oil companies and garage proprietors appear to see little wrong in these things, although here and there the motorist will find a station which is ashamed of its

fellows and has made a bid for the approval of that small band of hyper-sensitive beings who prefer tidiness, efficiency and harmony, to muddle and discord. The growing habit amongst motorists of only filling up at such a station has our benediction, and if the movement should result in the improvement of those dreadful enamel signs for which the average garage proprietor displays such zest, and the extinction of those hideous globular bulbs to the petrol pumps—this in spite of the admiration which they provoke in Mr. Bernard Shaw and the oil companies—we shall at least discern a ray of hope that, perhaps within our lifetime, the petrol station will not only fulfil the needs of the motor-car, but also develop some regard for the feelings of the motorist.

Photo: The National Gardens Guild.



On the moors near Scarborough, Yorkshire.



Hamilton, Lanarkshire.

This picturesque moorland scene may charm Sir Harold Bowden, Chairman of the Raleigh Cycle Company, and Mr. Lang, of

Sells, the Company's publicity agents, but the difficult people who prefer order and tidiness would probably choose to fill up here.

Photo: G. H. Willson.

(See letter on page 314.)

Photo: The National Gardens Guild.



Near Bath, Somersetshire.



Ipswich, Suffolk.

Where petrol stations are set amidst woodland, why cut the trees down and put the pumps on the roadside, when, as societies

like The National Gardens Guild are constantly pointing out, the trees might be kept and gardens added to make a foreground?

FILL UP HERE WITH



The approach to Kenilworth, Warwickshire.



Askers Road House, Dorchester, Dorsetshire.

Surely it is time
this all too familiar
type of station was

replaced by something
a little more efficient
and pleasing; and

Photos: The National Gardens Guild.



Commonhead, near Swindon, Wiltshire.



Muswell Hill, London.

instead of leaving the
petrol pumps derelict
in the open,

why not group them together under cover? This
arrangement has a practical as well as an ornamental
value, although we have never yet been told



Lutterworth, Rugby, Leicestershire.



Oxford.



Newbury, Berkshire.

why it is necessary to put them outside at all. This sort
of outrage is committed in the best English towns when,
with a little forethought, petrol stations might be designed
as at Newbury, with the pumps placed inside the garage

walls. The Newbury authorities deserve the highest
praise for looking after the
decencies of appearance.



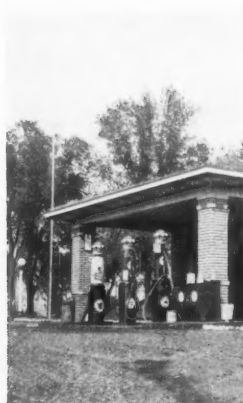
On the Kingston Bypass Road, Surrey.



Beckenham, Kent.

But if petrol pumps *must* show, there is no reason why either the roof or the station should be designed in the Tudor style,

or the Oriental!



Detroit Lakes.



Cheltenham, Gloucestershire.



Berlin.

All the same, people are trying to make a characteristic kind of building for these things. The three examples here may not be perfection, but they are an effort.



Tolworth, Surrey.

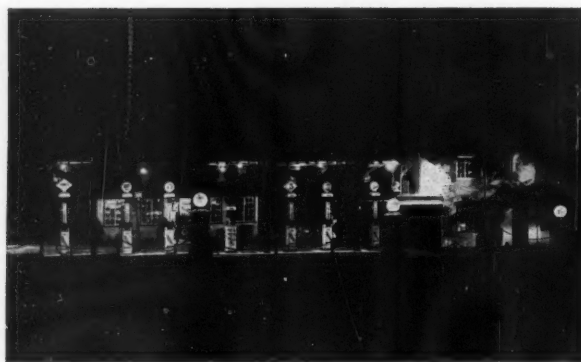
And here is a garage on the Kingston bypass which is not altogether unpleasing. The pumps have been painted white—a great advance—but again, is there any reason why they should not have been put inside?

FILL UP HERE WITH



Esher, Surrey.

What is obviously needed is a new type of building to fit a new need. Here is the best English example, and it shows that a petrol station need not be a blot.



Muswell Hill, London.



Theale, Berkshire.

At night, too, the petrol station affords opportunities for dramatic effects, though this scheme might have been better for good grouping.

But by day the enamel sign is still with us, although firms like *Shell Mex* have seized upon the tidy idea.



Theale, Berkshire.



Theale, Berkshire.

This is what happened quite recently, and while

the effect is not beautiful, the result is a tremendous improvement.



Late seventeenth century. FIG. 353.—Greenwich (Palace) Hospital, from the river Thames.

FIG. 354.—The block plan of Greenwich (Palace) Hospital. Designed by Sir Christopher Wren.

A History of The English House.

By Nathaniel Lloyd.

XVI.¹—Late Seventeenth & Early Eighteenth Centuries.

↓ Sir Christopher Wren.

KINGS:

CHARLES II ... 1660-1684	WILLIAM AND MARY 1688-1702
JAMES II ... 1684-1688	ANNE ... 1702-1714

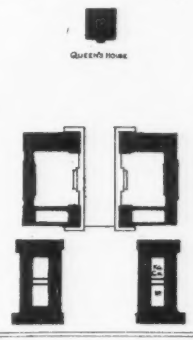
THE architectural period from the Great Fire of London (1667) to the early years of the eighteenth century is dominated by the figure of one man—Sir Christopher Wren—whom we are accustomed to regard as our greatest architect, but whom we are apt to

forget was not only a genius in his own time but one of the greatest intellects of all time, whose abilities were not

¹ The previous articles were published in the issues of THE ARCHITECTURAL REVIEW for January—July, October—November 1928, January—April, and October—November 1929.

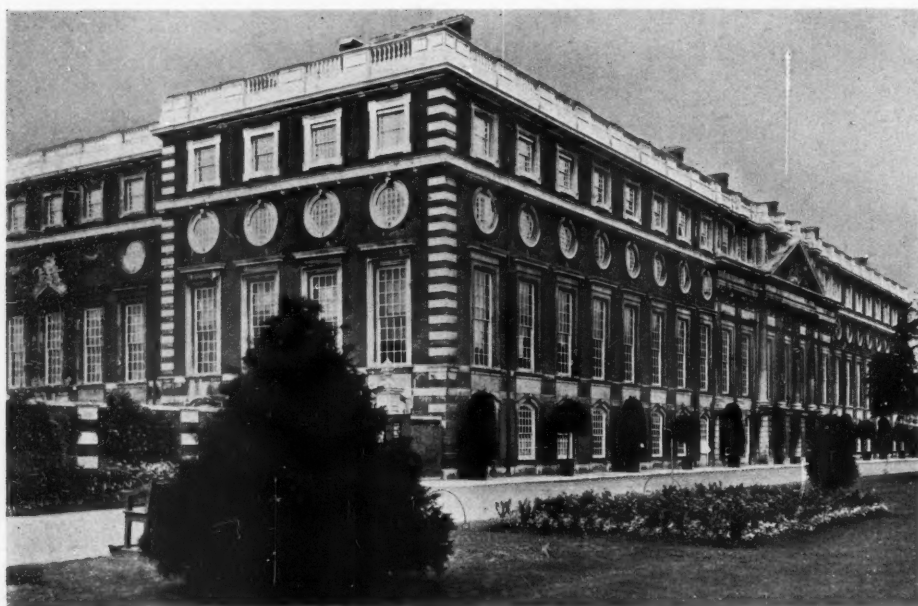
FIG. 353.—The building in the distance is the Queen's House, designed by Inigo Jones. The other buildings are by various architects to the plans and elevations of Sir Christopher Wren, the latter in association with Sir John Vanbrugh. The building on the extreme right (part only of which is shown) is that portion of the King Charles II palace which, together with the Queen's House, Wren had to incorporate into his scheme. The position of the two domes (over the chapel and the hall respectively) on the angles is an original essential feature of the composition.

FIG. 354.—Nothing marks the change in architectural styles and methods more strongly than the magnifi-



cent and orderly planning of the sites and settings of buildings. This is apparent in the association of gardens and parks with houses, but, perhaps, is brought out in its highest form in Wren's layout plan for Greenwich Hospital. First projected and begun as a palace, the block plan shows the relation of the buildings and the skill of their disposition which is far beyond anything hitherto produced in England and ranks high with the compositions of eminent French and Italian architects. The relatively simple elevation of the Queen's House was a difficulty, but the great distance dividing it from the colonnaded blocks separated it from them, even when viewed from a distance; yet it effectually closed the vista.

THE ENGLISH HOUSE.



c. 1690.

FIG. 355.—The east and part of the south front of Hampton Court Palace. Designed by Sir C. Wren.

William and Mary.

open one off another, each has a separate access, but many of the private apartments can only be reached by passing through other rooms. Such imperfect planning (though characteristic of medieval buildings) shows the limited progress at the end of the seventeenth century and indicates the difficulty which even Wren experienced in getting away from convention.

confined to architecture but were manifest in scientific attainments which would have rendered him eminent in any country at any period.

His application of scientific principles was not always well directed, some of his inventions verging upon the trivial (evidence, perhaps, to the wide-ness of his interests); but what

FIG. 355.—The gaiety and gracefulness of these elevations far exceeds those of the Louvre and Versailles, by which no doubt they were inspired. This is largely owing to the association of red brick with the white of Portland stone, but skilful composition and admirable proportions also play their parts. The windows of the piano nobile, punctuated by the circular ones, and emphasized by the square windows of the attic story, are well supported by the arched heads of the lower openings of the ground floor. It will be seen that the gables which produced diversified and broken skylines and the predominating vertical lines of Elizabethan and Jacobean buildings, are absent and are replaced by strong horizontal lines, symmetrical fronts, the uniform repetition of windows and other details, all characterized by great breadth of effect. FIG. 356.—An outstanding instance of that graceful richness which Wren imparted to his work. The width of the whole front is 300 ft. and of the Corinthian Order or "Porticu" which forms the centre-piece, 95 ft. Wren's method of using an order in such a position (a practice which became universal in the eighteenth century) may be compared with Hugh May's at Eltham, FIG. 322, and with elevations by other architects who succeeded him. The carvings in the tympanum of the pediment were the work of Gabriel Cibber. FIG. 357.—This plan of the principal (first floor) of the Wren buildings at Hampton Court Palace shows, also, their relation to the Wolsey and Henry VIII buildings, and may be compared with FIG. 355, which illustrates the south-east external angle. Although the state-rooms

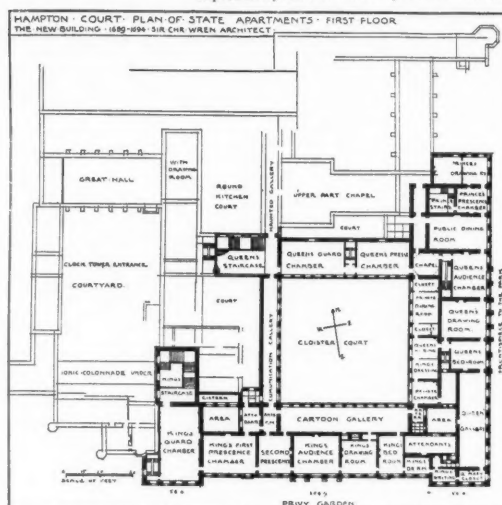
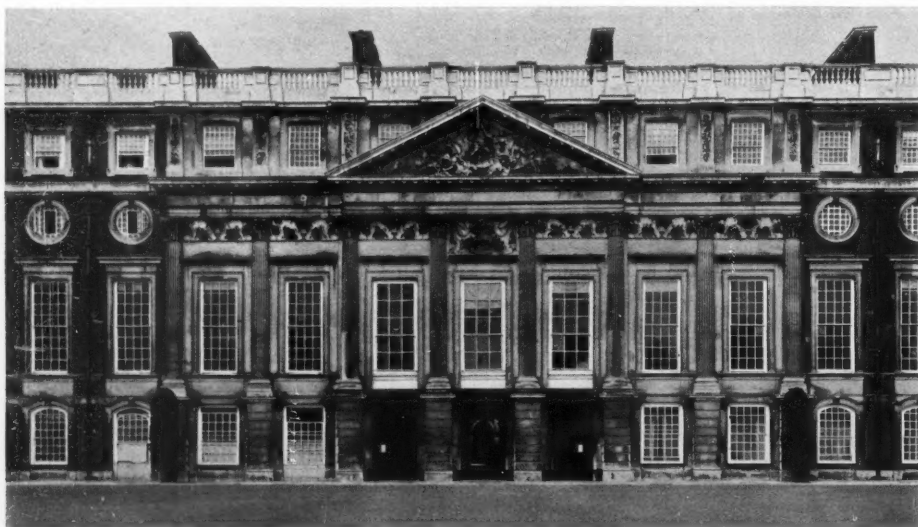


FIG. 357.—First-floor plan of Hampton Court Palace.



c. 1690.

FIG. 356.—The centre of the east front of Hampton Court Palace.

William and Mary.

stand out from other circumstances of his career are his power of assimilating knowledge; his clearness of reasoning, which enabled him to sift it, and the conspicuous ability he displayed in applying it. Naturally, this application is most marked in his architectural work, for that absorbed the energies of his prime. We find continual evidence of this in the ingenuity he displayed in construction as well as in the development of his powers as a designer—a development which can be traced through each successive work. It is these practical and artistic qualities that distinguish him from

the mere man of science. The following bare details are drawn from *Parentalia* by his son Christopher, published in 1750.

Born on October 20th, 1632, Wren for a short time was at Westminster School. At the age of 13 he invented a new astronomical instrument of general use, a pneumatic engine and an instrument of use in gnomonics. When 14 years old (1646) he was admitted a Gentleman Commoner at Wadham College, Oxford. Before he attained the age of 17 he had produced inventions for sowing corn, new astronomical and geometric instruments, a weather clock, and a treatise on spherical trigonometry.

In 1650 he was a Bachelor of Arts.

Reproduced by courtesy of Sir Francis Burdett, Bart.

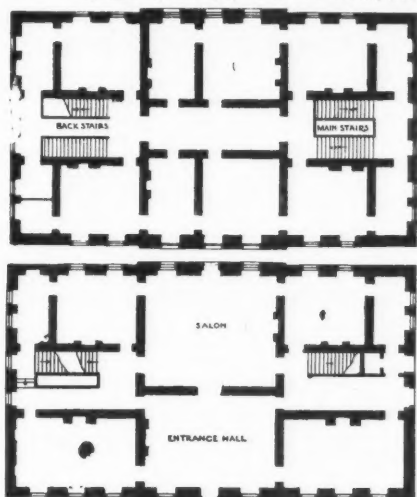


FIG. 358.—Plans of the ground- and first-floors at Ramsbury Manor.

In 1653 he was Master of Arts and a Fellow of All Souls.

In 1657 he was a Professor of Astronomy at Gresham College, London.

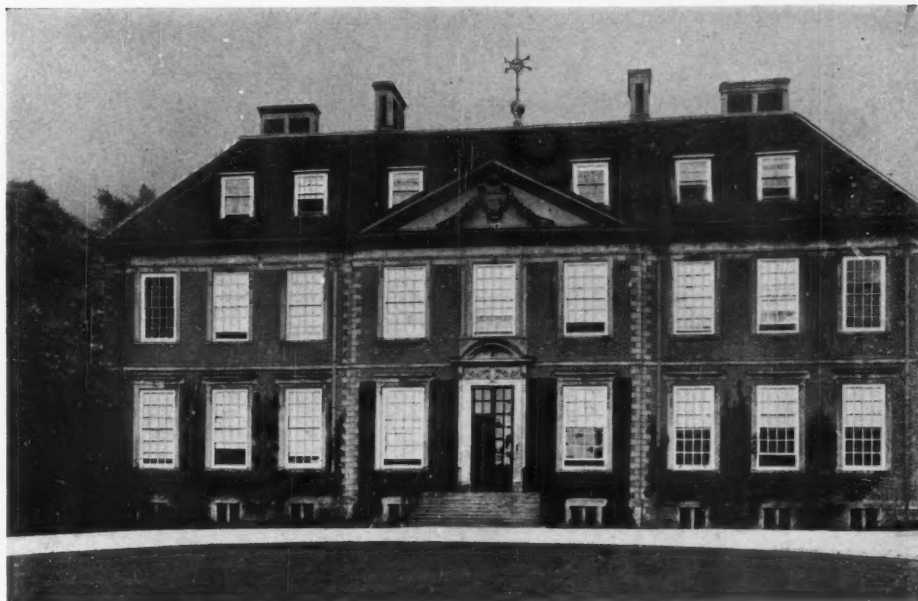
In 1660 he was a Savilian Professor of Astronomy at Oxford University.

In 1661 he was D.C.L. Oxon, later D.C.L. Cantab.

In 1680 he was President of the Royal Society.

A catalogue of New Theories, Inventions, Experiments and Mechanical Improvements exhibited by Mr. Wren at the first assemblies at Wadham College in Oxford include the following connected with building:—"A Pavement harder, fairer, and cheaper than Marble." "New Designs, tending to Strength, Convenience and Beauty in Building." "Inventions for better making and fortifying Havens, for clearing Sands, and to sound at Sea." "Some Inventions in Fortification." "To pierce a Rock in Mining." "To perfect Coaches for Ease, Strength and Lightness &c." An extract from Dr. Spratt's History of the Royal Society (1667) says that whereas conclusions of Des Cartes

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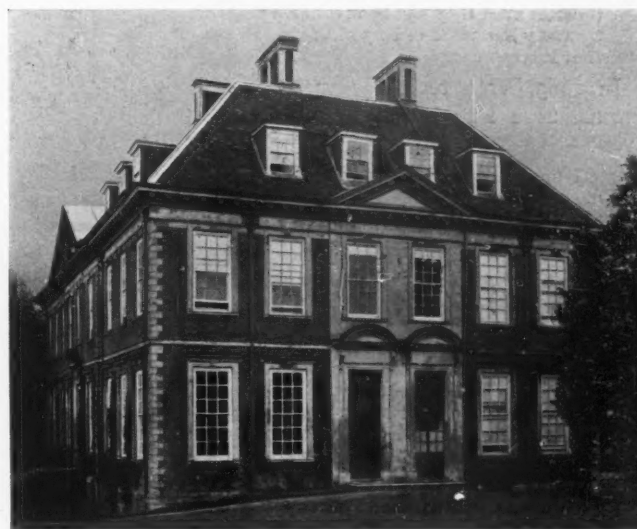


c. 1680.

FIG. 359.—The entrance front of Ramsbury Manor, Wiltshire.

King: Charles II.

FIG. 358.—The plan of the ground floor combines features of Coleshill, FIG. 321, and of Eltham Lodge, FIG. 323. Unlike these houses, all the reception rooms at Ramsbury are on the ground floor. FIG. 359.—The use of brick revived with the Restoration, it being well suited to that intimate and homely house design which was current during the second half of the seventeenth and the first quarter of the eighteenth centuries. This elevation may be compared with that of Eltham Lodge, FIG. 322, of which it is a logical and scholarly development. There are no pilasters, but the slight breakforward under the pediment is accentuated by stone quoins, which are also used at the angles of the building. All windows have architraves; those of the ground floor have entablatures, but those of the first floor are carried up into the frieze of the main cornice. The doorway and window above form one composition. The panelled chimneystacks are of the form associated with Wren's work, but here have stone margins and caps with panels of brick. The architect is unknown (possibly it was Captain Wynne, the architect of Hampstead Marshall), but the whole design and workmanship are of the highest quality. FIG. 360.—The double-hipped roof with a lead flat and front elevations, in the centres of which the handsome cornice was taken up as triangular pediments (an early instance of which, at Eltham, was illustrated in FIG. 322), became a fashionable type of house after the Restoration. Windows of the principal floor (sometimes of two floors) were designed with a height of twice (or more) their width and furnished with architraves and perhaps simple flat entablatures.

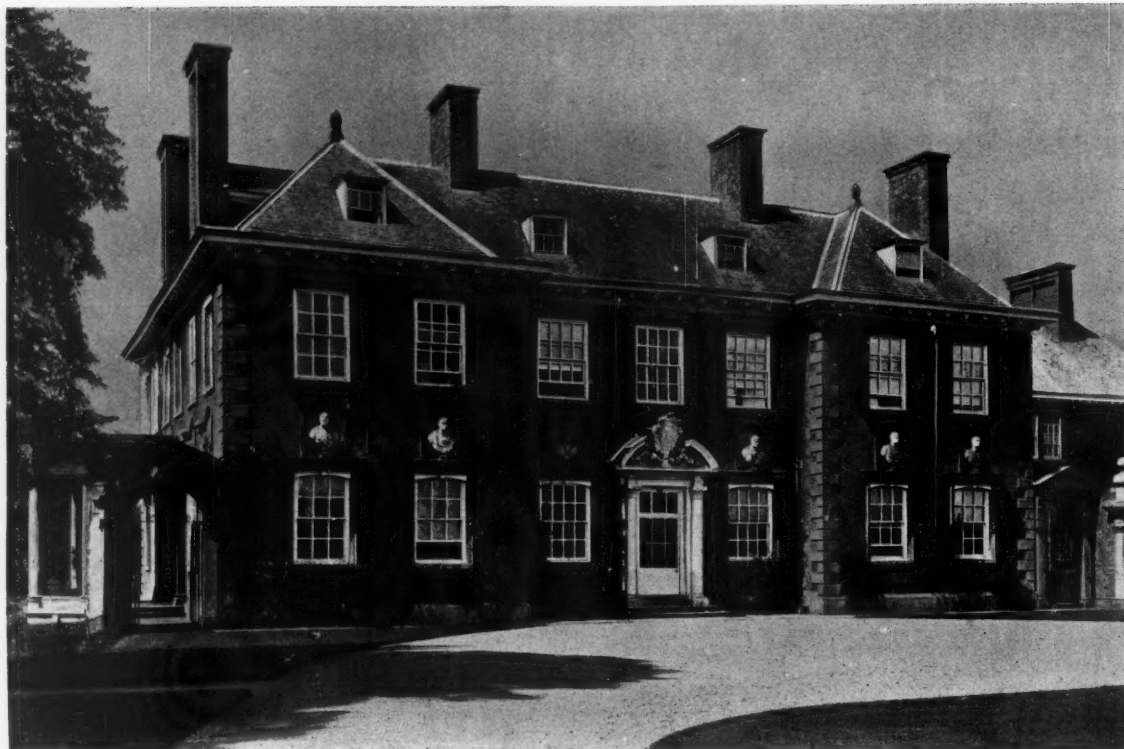


c. 1680.

FIG. 360.—The north front of Ramsbury Manor.

King: Charles II.

THE ENGLISH HOUSE.



d. 1685.

FIG. 361.—Honington Hall, Warwickshire.

King : Charles II.

FIG. 361.—Another example of a house with a hipped roof and cornice, in which is seen a different type of elevation of this period, where the hipped roof is brought forward over slightly projecting wings. This should be compared with Ramsbury Manor, FIG. 359, which has a central pediment. In each the doorway gives into a square entrance hall. The busts in niches are uncommon embellishments which are also to be found at Ashdown House, Berkshire, and at Ham House, Surrey. FIG. 362.—This house, with its high hipped roof, no balustrade around the lead flat, and a cornice in place of eaves,

which had gone out of fashion, yet possesses many of the features of its period and district. The doorway has the typical shell hood enriched by modelled plasterwork on which is the date. The mullioned and transomed windows are of the latest phase ; those of the ground floor have been replaced by sashes—a common practice : the wood cornice breaks out round the slightly projecting centre of the front : the wall-tiling on timber framing is in the manner current in Kent and Sussex. The fine roof is pierced by flat-headed dormers, and is surmounted by two fine panelled brick chimneys into which all the flues in the house are gathered.

were only derived from the gross Trials of Balls meeting one another at Tennis and Billiards, Dr. Wren produc'd before the Society, an Instrument to represent the Effects of all Sorts of Impulses, made between two hard globous Bodies . . . of all of which he demonstrated the true theories after they had been confirm'd by many hundreds of Experiments in that Instrument.

In 1665, Wren took a journey to Paris. In a letter to a friend he says :—

I busied myself in surveying the most esteemed Fabricks of Paris and the country round ; the Louvre for a while was my daily object, where no less than a thousand Hands were constantly employed in the Works . . . which altogether make a School of Architecture, the best probably, at this day in Europe.

Amongst others he met Colbert "Surintendant," and Bernini, architect. He remarks that—

"the Women, as they make here the Language and Fashions, and meddle with Politicks and Philosophy, so they sway also in Architecture ; Works of Filgrand, and little Knacks are in great vogue ; but Building

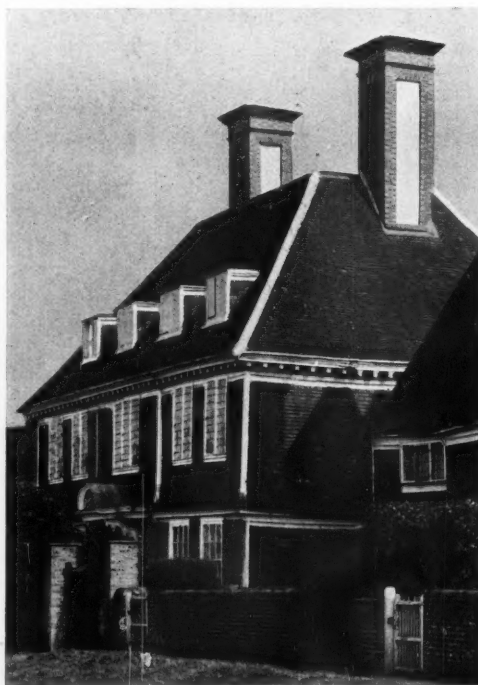
certainly ought to have the Attribute of Eternal, and therefore the only thing incapable of new Fashions."

After enumerating the buildings he has seen and surveyed he remarks

"I shall bring you almost all France in paper, which I found by some or other ready designed to my Hand, in which I have spent both Labour and some Money. Bernini's Design of the Louvre I would have given my skin for, but the old reserv'd Italian gave me but a few Minutes' View ; it was five little Designs in Paper, for which he hath receiv'd as many thousand Pistoles ; I had only time to copy it in my Fancy and Memory ; I shall be able by Discourse, and a Crayon, to give you a tolerable Account of it. I have purchas'd a great deal of Taille-douce, that I might give our countrymen Examples of Ornaments and Grotesks, in which the Italians themselves confess the French to excel."

He adds that he proposes to return to England at Christmas (1665).

1666.—Appointed Surveyor General and principal Architect for rebuilding the whole City ; the Cathedral Church of St. Paul ; all the



c. 1699.

William and Mary.

FIG. 362.—Rampyndene, Burwash, Sussex.



c. 1700.

FIG. 363.—The east entrance to Drayton House, Northamptonshire.

William and Mary.

FIG. 363.—The iron balustrade is in the manner of Jean Tijou, the French smith, who did much work for Wren. Attention may be drawn to the easy appearance of the ascent, an effect due to the wide landing half-way up. FIG. 364.—Drayton House is a building of many periods. This elevation to the court is in the full Wren manner, and may be compared with Hampton Court, though there is no reason to connect it with Wren himself. The composition shows considerable originality: the slight relief of the scroll pediments of the windows in each side of the doorway connects them with it as subsidiary parts of the central composition; the triangular

and segmental pedimented windows, having greater relief, form a separate division of the front. Other details worthy of scrutiny are the graceful doorway with its cornice surmounted by a carving of trophies, the square panels containing brackets bearing sculptured busts, and the fluted and rusticated treatment of the angle pilaster. The iron balustrade to the steps belongs to this period. FIG. 365.—A house with gable and walls, and a roof finishing in front over a bold cornice with a concealed gutter. These small houses were extremely simple, yet they had well proportioned fronts; external embellishments being confined to the entrance doorway and the main cornice.

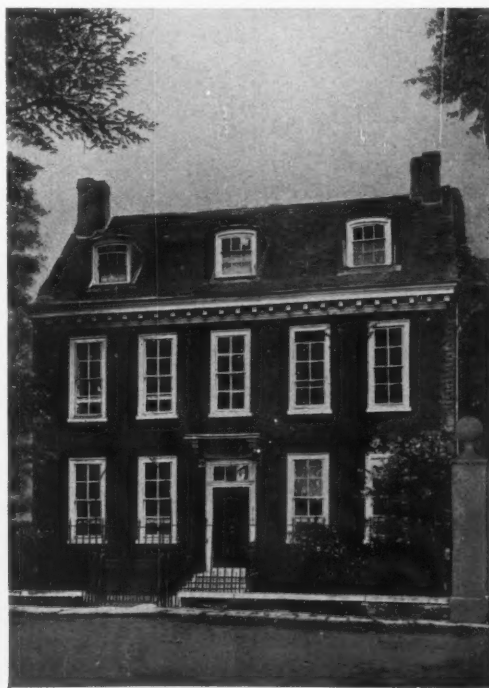
parochial Churches (in Number Fifty-one, enacted by Parliament, in lieu of those that were burnt and demolished) with other public Structures; and for the Disposition of the streets. A Charge so great and extensive, incumbent on a single person, disposed him to take to his Assistance Mr. Robert Hook, Professor of Geometry at Gresham College, on whom he conferred chiefly the business of measuring &c.

1667-8 H.M. Warrant to office of Surveyor-General of the Royal Works.
1674 Knighted.
1675 Design for St. Paul's finally approved.
1684 Appointed "Comptroller of the Works in the Castle of Windsor . . . in the



c. 1700.

FIG. 364.—Drayton House, Northamptonshire.



Early eighteenth century.

FIG. 365.—The Manor House, Croom's Hill, London.

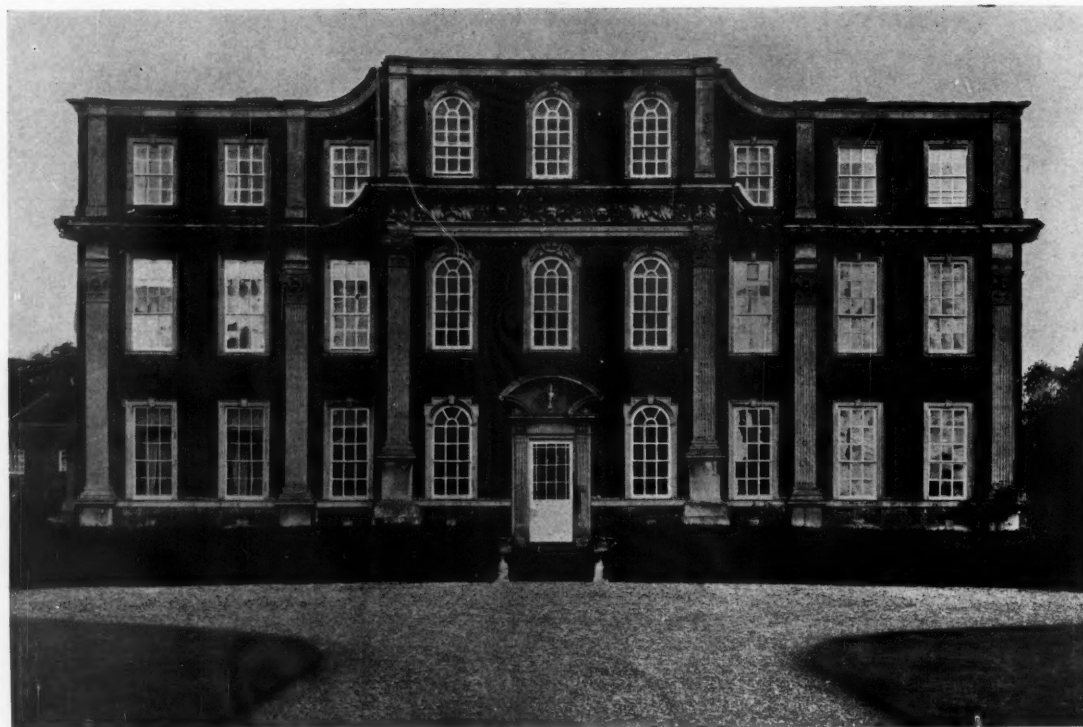
Queen: Anne.

Roome of Hugh May, decess'd."
1671-8 The Monument.
1677-92 Trinity College Library, Cambridge.
1682 Chelsea Hospital.
1689-1702 Hampton Court Palace.
1696 Greenwich Hospital begun.
1697 Choir of St. Paul's opened for service.
1711 St. Paul's "declared finished."
1718 Superseded in Surveyorship.
1723 Died 25th February aged 91.

He designed fifty-two churches in London.

Having regard to the public buildings which he designed and the multitude of questions which came before him daily in his

THE ENGLISH HOUSE.



c. 1701.

FIG. 366.—Chicheley Hall, Buckinghamshire.

William and Mary.

office of Surveyor-General, it is not surprising that minute investigations have resulted in inability to attribute any domestic building (except official residences) to him as architect. The wonder is that any man could find time to give personal attention to details of all the buildings of which

FIG. 366.—A house of unusual design in the Dutch manner. Many Dutch architects were established in England during the second half of the seventeenth century. The attic-story roofs are concealed. FIG. 367.—Shows the projections of the front elevation and the treatment of the angle where Corinthian and Doric Orders meet. The detail of the lead rainwater head is exceptionally rich.

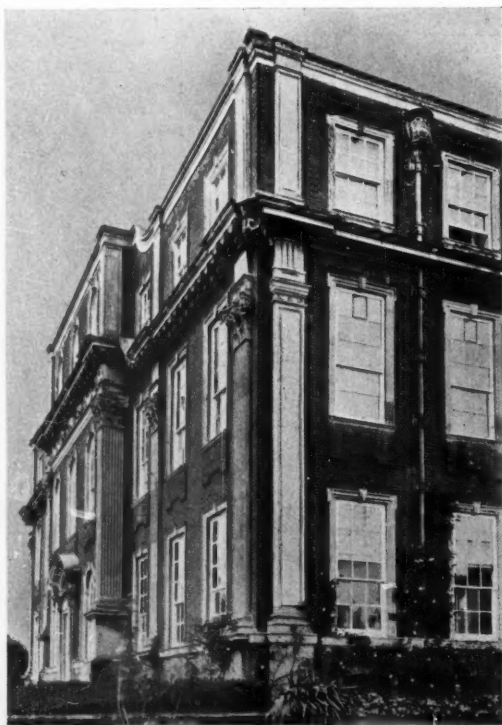
he was author, to superintend works, to discharge his multifarious official duties (many of which were only remotely connected with architecture or building), to endure with unfailing tact and patience the caprices and stupidity of employers and the plots of unscrupulous rivals and assistants who hoped to supersede him.

Wren had rivals but no peers. Wm. Talman (a Dutchman), who was comptroller of works at Hampton Court Palace until the appointment of Sir John Vanbrugh in 1702, was architect of several buildings, the most notable of which is Chatsworth. For years he seems to have been troublesome to Wren—constantly scheming and making mischief, apparently with a view to supplanting him as architect at Hampton Court Palace. Talman's own designs were of mediocre quality.

Edward Jerman, the architect of the Royal Exchange (built after the Great Fire and burned in 1838) which was severely criticized by contemporaries, is also credited with the halls of several City companies. Certain responsibility in connection with these would fall upon Wren in his official capacity, and we may suppose that he would not be less thorough in respect of these designs than he showed himself to be in his connection with other buildings, where his editing of plans actually amounted to designing.

Captain William Wind, Winde or Wynne (a Dutchman), was an architect of considerable ability, of whose works only the mutilated Newcastle House, No. 66, Lincoln's Inn Fields, remains. He was a pupil of Sir Balthazar Gerbier. Probably his most notable work was at Hampstead Marshall, Berkshire (c. 1662), which was built by Gerbier (?) and to which Wynne built a new front—destroyed in the eighteenth century. To him the handsome gate piers are credited. He was also the architect of Buckingham House, since destroyed.

It is worthy of note that of architects contemporary with Wren—Gerbier, Talman, Wynne and Vanbrugh were Dutchmen.



c. 1701.

FIG. 367.—Chicheley Hall.

William and Mary.



Late seventeenth or early eighteenth century.

William and Mary.

FIG. 368.—The Manor House, Tintinhull, Somerset.

FIG. 368.—A house with a hipped roof, pediment and cornice the mouldings of which are subordinated. Although this house combines a classic façade and doorway together with the hipped roof which only came in with Inigo Jones, it has one remaining Gothic touch in its mullion and transom windows. The quality of the design of this front is enhanced by the two pairs of piers and the modern formal planting of cut box trees on each side of a straight, wide, paved path; indeed, as an example of correct and happy treatment of a small house it would be difficult to surpass. FIG. 369.—Although the

lead rainwater heads above the entrance are dated 1701, this is virtually a late seventeenth-century house. The whole front, including the doorway and cornice, is of stone. The slight projection of the centre window, round which the cornice breaks, is an illustration of one of those details introduced to vary fronts of such houses, and may be compared with the pediment at Ramsbury, FIG. 359, and the slightly projecting wings at Honington, FIG. 361. The provision of a forecourt to houses in country towns became popular, and gave scope for handsome iron gates and *clarovoyée*.



c. 1701.

William and Mary.

FIG. 369.—Mompesson House, Salisbury.

THE ENGLISH HOUSE.

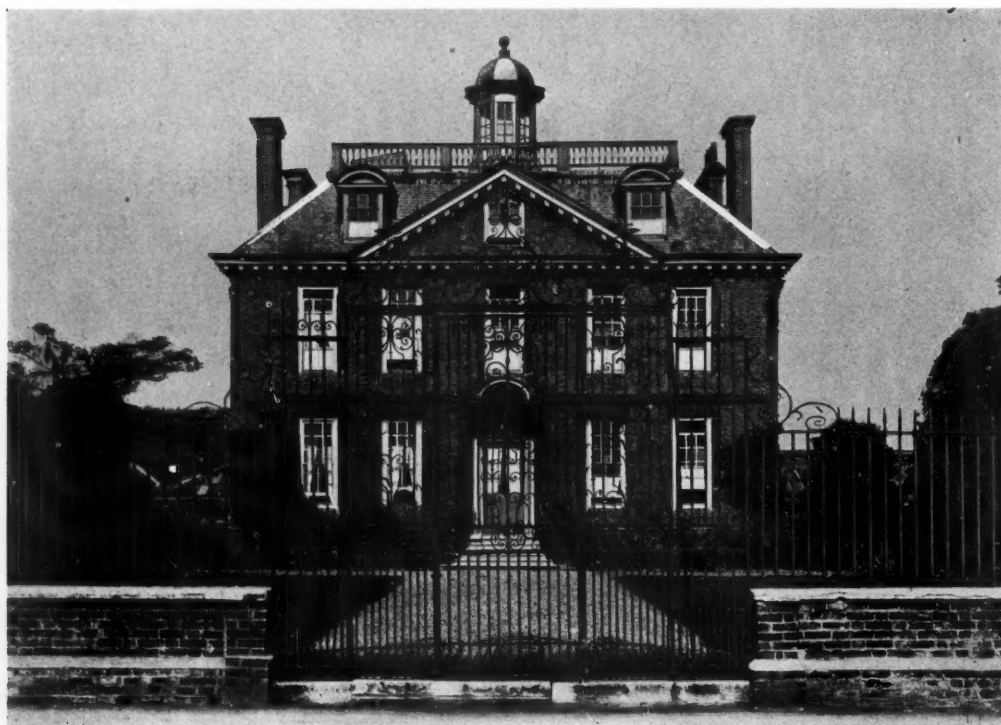


d. 1702.

FIG. 370.—Lower Standard Farm, Ninfield, Sussex.

Queen: Anne.

FIG. 370.—A small house which combines the gables, chimneys, mullion and transom windows in the old manner, but quoins, cornice, and doorway with bolection-mould architrave and entablature in the new. Thus the country builder gradually changed to the new manner. FIG. 371.—A house with a hipped roof, flat surrounded by a balustrade, and a bold cornice carried up over the pediment. The resemblance to Coleshill, FIG. 320, and even more remarkably to Clarendon House and Horse Heath (which have similar pediments), all by Sir Roger Pratt, is notable, but one can trace the progress towards that Georgian type of which we shall find so many examples built twenty years later.



c. 1705.

FIG. 371.—Eagle House, Mitcham, Surrey.

Queen: Anne.

Nicholas Hawksmoor (1661-1736), clerk of works at Greenwich Hospital, at Kensington Palace, and on other buildings, was assistant to Wren. He also assisted Vanbrugh at Castle Howard and Blenheim Palace. He designed five City churches, of which Christ Church, Spitalfields, is the most distinguished. Often it is difficult to separate his works from those of Wren and Vanbrugh, whom he assisted for years on many buildings. From his youth he worked for Wren, first as a clerk, then as clerk of works and surveyor. Thus he had the opportunity of learning both designing and practical building. His work bears evidence of the influence exercised upon him both by Wren and Vanbrugh. Easton Neston, Towcester, is fairly securely attached to him as author. In this building the influence of Vanbrugh, with whom Hawksmoor had become associated, seems to dominate that of Wren, and it should be classed with the school of Palladians.

The great era of building was during the eighteenth century; the latter half of the seventeenth century was still overcast by the wastage of the Civil War, by plague, fire, war with Holland and the Revolution of 1688, events which retarded even normal building enterprise.

The trend of design in England had been determined before Wren commenced full architectural practice. Domestic buildings like Thorpe Hall (Fig. 318), Colleshill House (Fig. 320), and Eltham Lodge (Fig. 322) — notwithstanding their Italianite features — had established such characteristics of contemporary Dutch dwellings as the hipped

metrically disposed chimneys and the cupola which covered the point of access to the flat portion of a roof. The parapet masking partially (and later completely) the roof had been introduced by Inigo Jones in the Queen's House (Figs. 311 and 313) and the Banqueting House (Fig. 314). Late in

the seventeenth century we find houses still built of  plan, the wings of which often projected only a little but which had hipped roofs instead of the gables which were current fifty years earlier. All these Wren used for his domestic buildings, and, although he did not invent any of them, he succeeded in clarifying the design and investing it with that quality and grace which distinguishes all his work. So great was this influence that it is to be seen in many houses scattered about the country with which he can have had nothing to do, but the architects of which are generally unknown. Wren was never in Holland nor in Italy. His only Continental journey was that to France, in 1665, when he saw and studied many fine buildings and brought home with him drawings of buildings and ornaments. The catalogue of his library, sold in 1748, included works of Alberti, Scamozzi, Serlio and Palladio to which reference has been made. There were also at his disposal a host of engravings of Italian buildings published during the second half of the seventeenth century and Dutch books illustrating the architectural works of such men as Philip Vingboon, Jacob van Campen and Hendrik de Keyser, or books of views of buildings as those by Schenck, Danckerts and Dahlberg. In England, William Leybourn produced

a book entitled *A Platform for Purchasers—A Guide for Builders—A Mate for Measurers*, in 1668, similar to a work



c. 1705. Queen: Anne.
FIG. 372.—No. 30 Queen Anne's Gate, formerly
11 Queen Square, London.



c. 1720. King: George I.
FIG. 374.—No. 14 Took's
Court, London.

By courtesy of the L.C.C.

FIG. 372.—A house with a parapet which hides the roof and has no cornice; the street front is of brick. The window-heads are straight, not curved, arches, but are gauged and furnished with key-stones carved with masks. The woodwork of the windows is set back only an inch from the wall surface, as, no doubt, were the original frames. The door head is similar to those of adjoining houses, but of a design only found in this street. FIG. 373.—The plan of the ground floor as originally built (note that later alterations have confused the plan which here is reconstructed from the unaltered first floor). Both the ground and first floors are divided into only two rooms each. The entrance hall is also the staircase

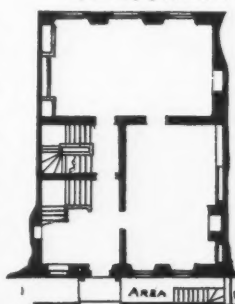


FIG. 373.—Ground-floor
plan of No. 30 Queen
Anne's Gate.

hall, an arrangement which became almost universal in town houses, and also general in country houses. FIG. 374.—A street front of rough brick with finely gauged segmental window arches and pilasters reaching to the whole height of the building. The Ionic capitals are of similar brick to the pilasters; they were built up and then carved. The cornice is of moulded and gauged bricks. The windows are set back from the wall surface, showing four inch reveals in conformity with the Act of Parliament of Queen Anne 1709, which also required the heads of windows to be arched. The Act applied only to buildings in London and Westminster. The reveals were plastered and coloured white like the painted woodwork.

roof, the central pediment, the of windows, the massive, sym-

THE ENGLISH HOUSE.



c. 1680.

FIG. 375.—Ramsbury Manor, Wiltshire.

King: Charles II.

by S. Primatt, published 1667. This is an early textbook of materials, prices and wage rates, together with tables of measurements and instructions for measuring materials and the labours relating thereto. Joseph Moxon's *Mechanic Exercises*, published 1678, 1682 and 1703, includes information respecting many architectural and building details. Leybourn's book remained a standard work for more than sixty years. As late as 1734 a volume was published¹ containing:—

Pp. 1-16 and 40 plates. "The Mirror of Architecture or the Ground Rules of the Art of Buildings exactly laid down by Vincent Scamozzi."

The plates illustrated the Orders with their proportions and details.

Pp. 17-40. "The Description and use of an Ordinary Joynt-Rule . . . for the ready finding of the lengths and angles of Ratters and Hips . . . and the ready drawing of . . . any Order," &c., by John Brown."

This was illustrated by plates and tables.

¹ By B. Sprint, London.

FIG. 375.—Gate piers of stone or brick measuring 4 ft. square or more in plan, usually had heraldic finials and formed imposing entrances to parks. The lodges on either side are of eighteenth-century date. FIG. 376.—Ironwork for gates and screens became popular during the last quarter of the seventeenth century. Every great house had at least one imposing entrance, the spaces between the gate piers of which were filled with ironwork. That at Drayton is in the manner of Jean Tijou.

during the late seventeenth and early eighteenth centuries, but probably these four were those widely used and having most influence with master tradesmen throughout the country.

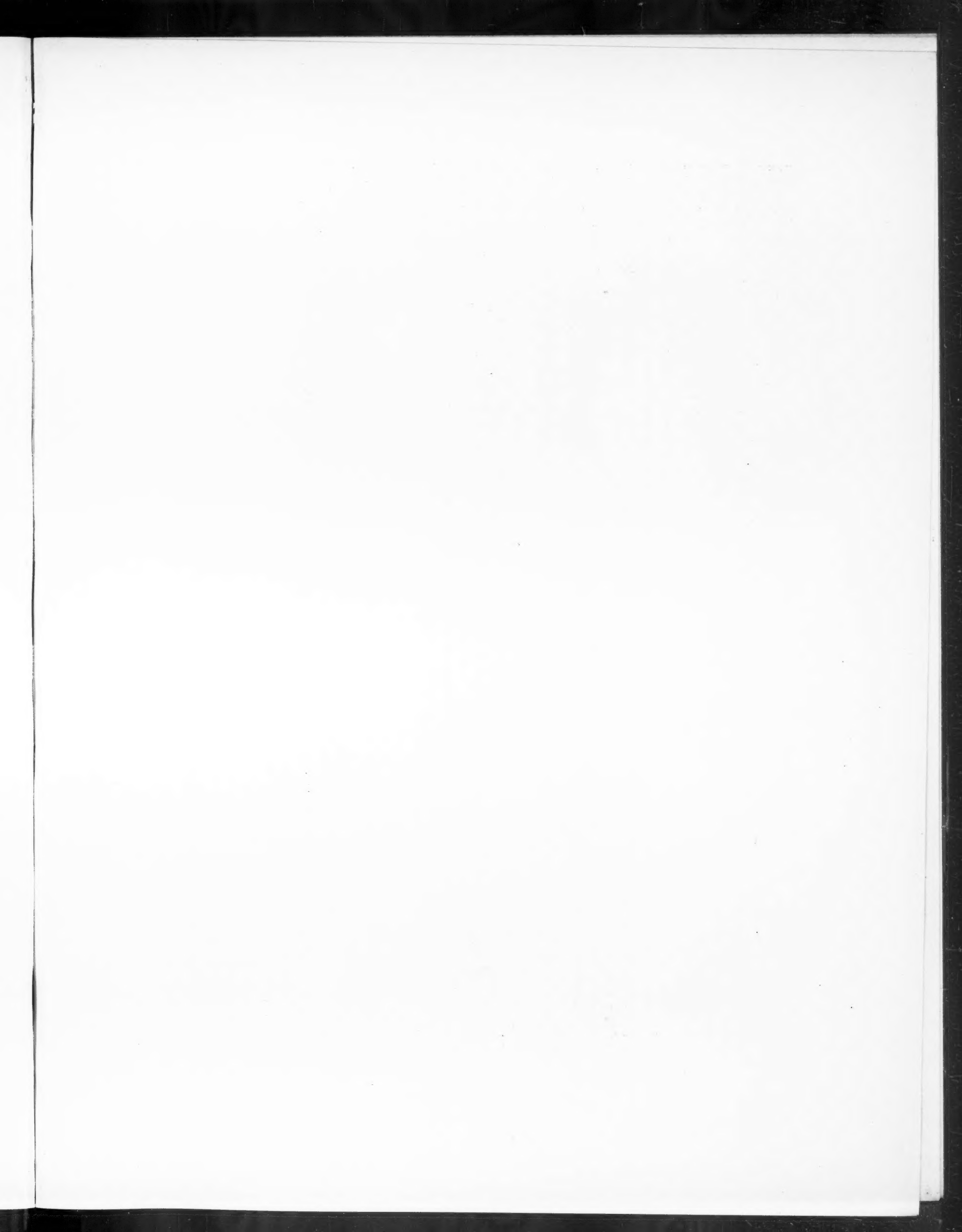
(To be continued.)



c. 1701.

FIG. 376.—Drayton House, Thrapston, Northamptonshire.

William and Mary.



THE MASONIC TEMPLE, MANCHESTER.

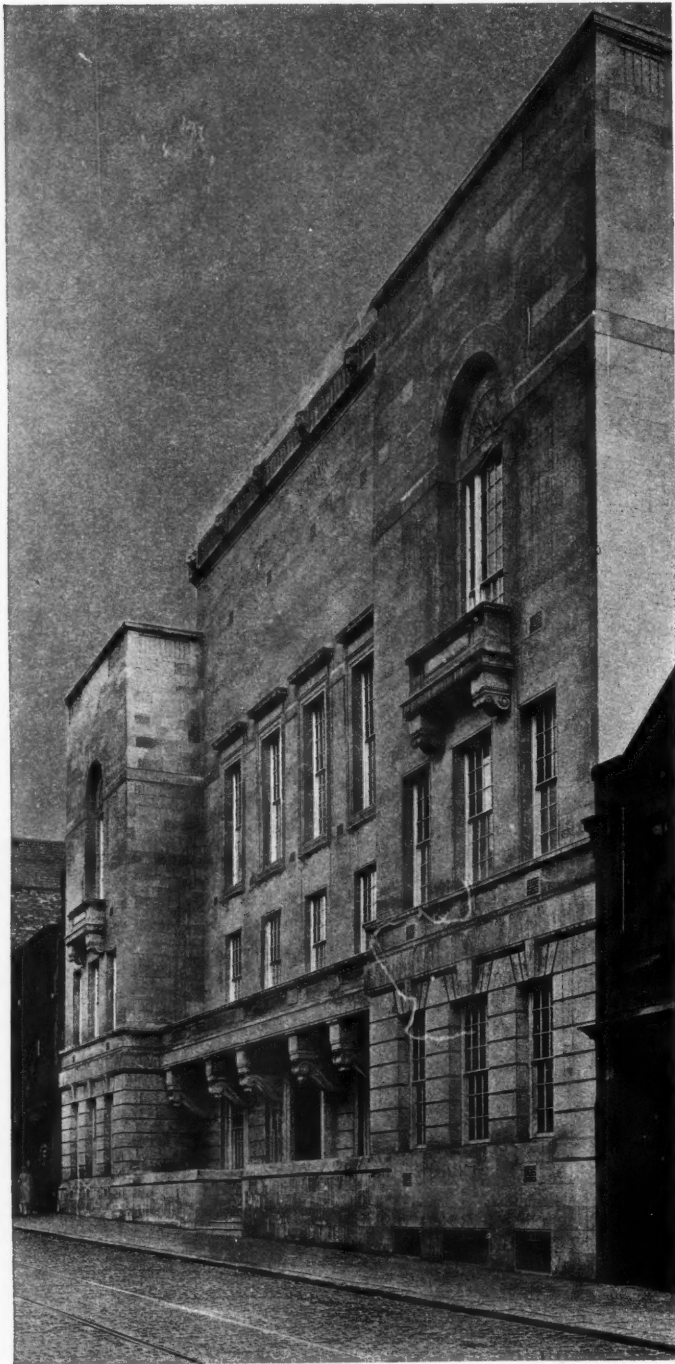


Plate III. December 1929.
THE ENTRANCE FRONT IN
BRIDGE STREET.
Thomas Worthington & Sons,
Architects.

The Masonic Temple, Manchester.

Thomas Worthington & Sons,
Architects.

AS we go to press the announcement is made that the Council of the Royal Institute of British Architects have nominated Dr. Percy Scott Worthington for the Royal Gold Medal. The award adds special interest, therefore, to the illustration in the following pages of one of the most recent buildings designed by his firm.

In 1923 a limited competition was held by the East Lancashire Masonic Benevolent Institution with a view to the selection of a suitable design for a new Temple to be built in Manchester. As a result the first place was accorded to Messrs. Worthington whose design was considered by the assessor, Professor C. H. Reilly, to be far in advance of any he had seen submitted in this country for a similar purpose.

The ceremony of dedication was performed by H.R.H. the Prince of Wales, on October 24.

In planning the Temple, the main purpose was to provide accommodation for the meetings of the various lodges in the Province of East Lancashire (of which Lord Derby is Provincial Grand Master) and for the Masonic Club. Much time and thought were devoted by the architects to the details of the building, and as a result over 500 working drawings were prepared.

The main front of the Temple to Bridge Street is built of Portland stone,



The COMMON ROOM SUITE on the Second Floor.

The walls of the COMMON ROOM SUITE are panelled in plaster, and the ceiling is of fibrous plaster. The floors are laid with gurjun boards and the doors are of teak. Green Alpicella was used for the fireplaces, with polished steel dog grates. The electric light fittings are of a warm amber glass. The pendants are of bronze, which has been chemically treated to obtain a verdigris finish.

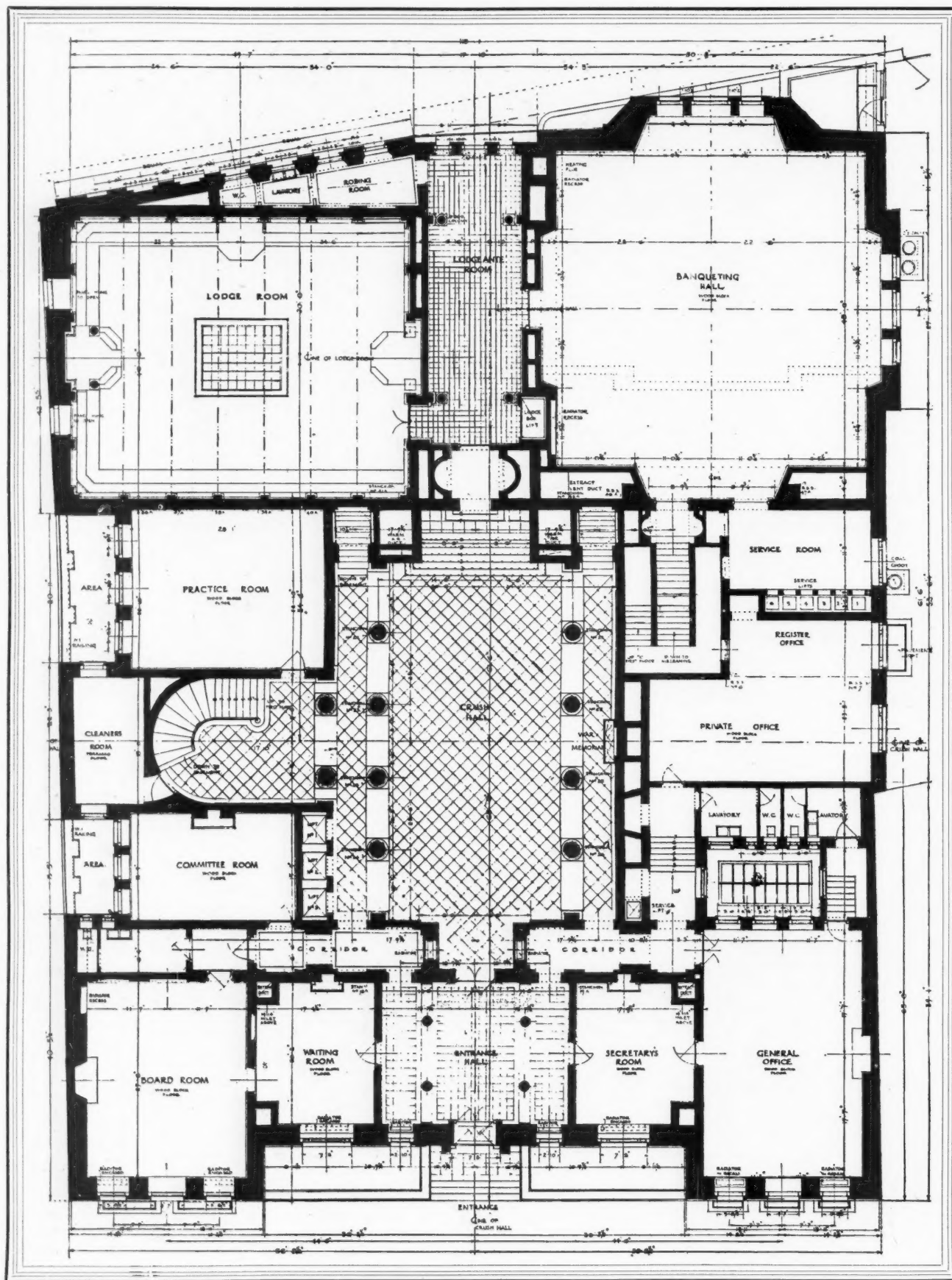
treated in a massive but simple manner, with large plain spaces of masonry crowned by a richly-carved band in the place of the more conventional cornice. The pavilions flanking the recessed centre of the main front, with its ranges of sash windows and weighty balcony, have delicate outlines giving a slight entasis.

The Entrance Hall on the ground floor is entered from Bridge Street and leads into the Memorial Hall which has been dedicated as a memorial to the Freemasons of East Lancashire who fell in the war. The tablet on the west side of the hall reads as follows—

"This Hall enshrines the memory of all Freemasons from the Province of East Lancashire who of their faith and valour made the supreme sacrifice for King and Country during the years of War, 1914-18."

The Memorial Hall consists of a nave separated from the two aisles by two rows of columns surmounted by an entablature and cornice which carry a semicircular vault. There are arched recesses at each end, and in that opposite the entrance is a flight of steps which leads to the anteroom of the Derby Suite, with its Lodge Room on one side and Banqueting Room on the other; similar suites of rooms are placed above and below the principal lodge suite.

THE MASONIC TEMPLE, MANCHESTER.



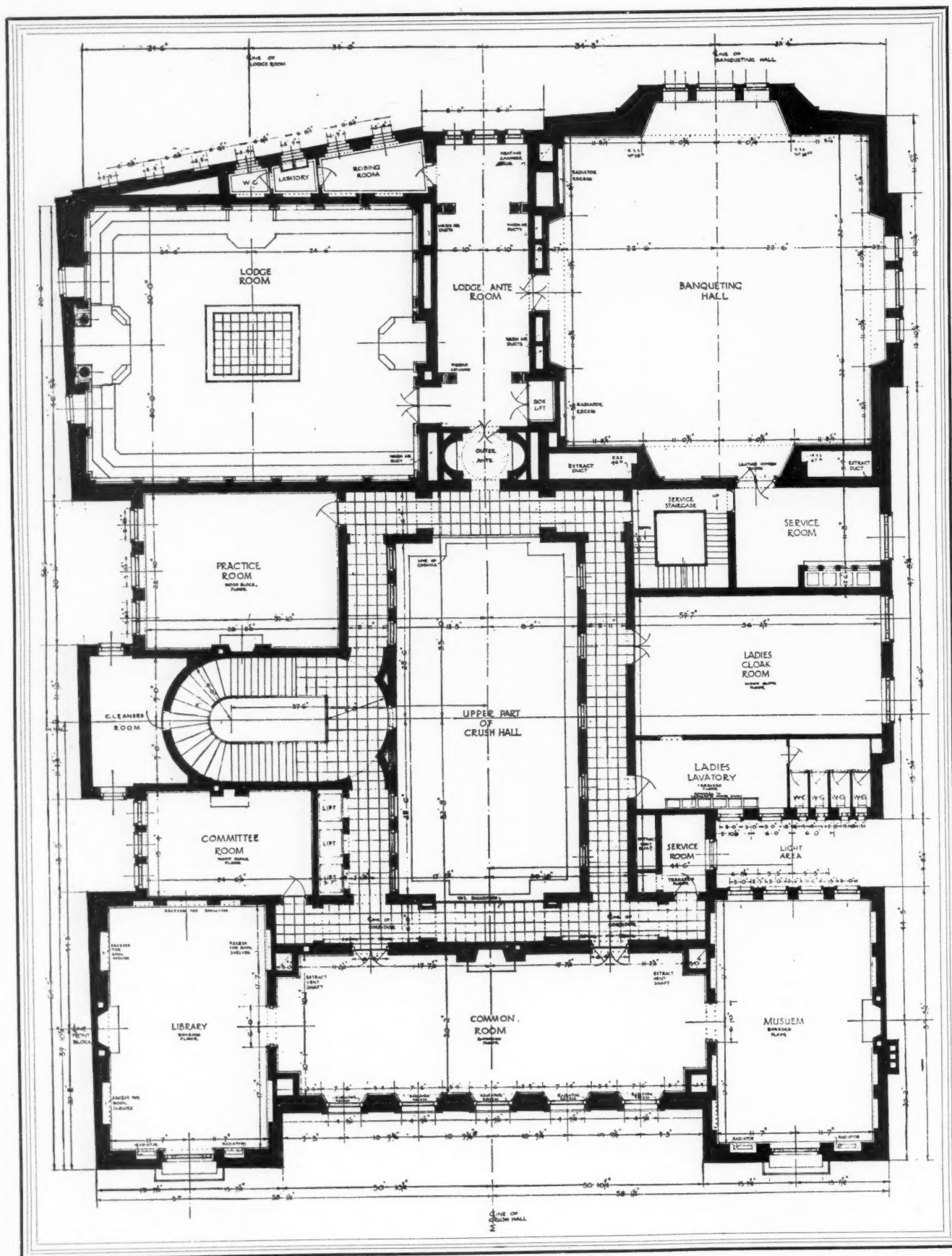
The
GROUND-FLOOR
Plan.



A night view of the *MEMORIAL HALL* looking towards the entrance to the Derby Lodge Suite. The floor is paved with Notre Dame Rubane squares with inset dots in dark fossil marble. The Ionic columns are built of French Echaillon of

an ivory shade, the walls being soft grey with a skirting of rich green. The lamp brackets are in green bronze of Pelican design denoting *Benevolence*. The Hall is covered with a concrete coffered barrel vault.

THE MASONIC TEMPLE, MANCHESTER.



The
SECOND-FLOOR
Plan.

THE MASONIC TEMPLE, MANCHESTER.

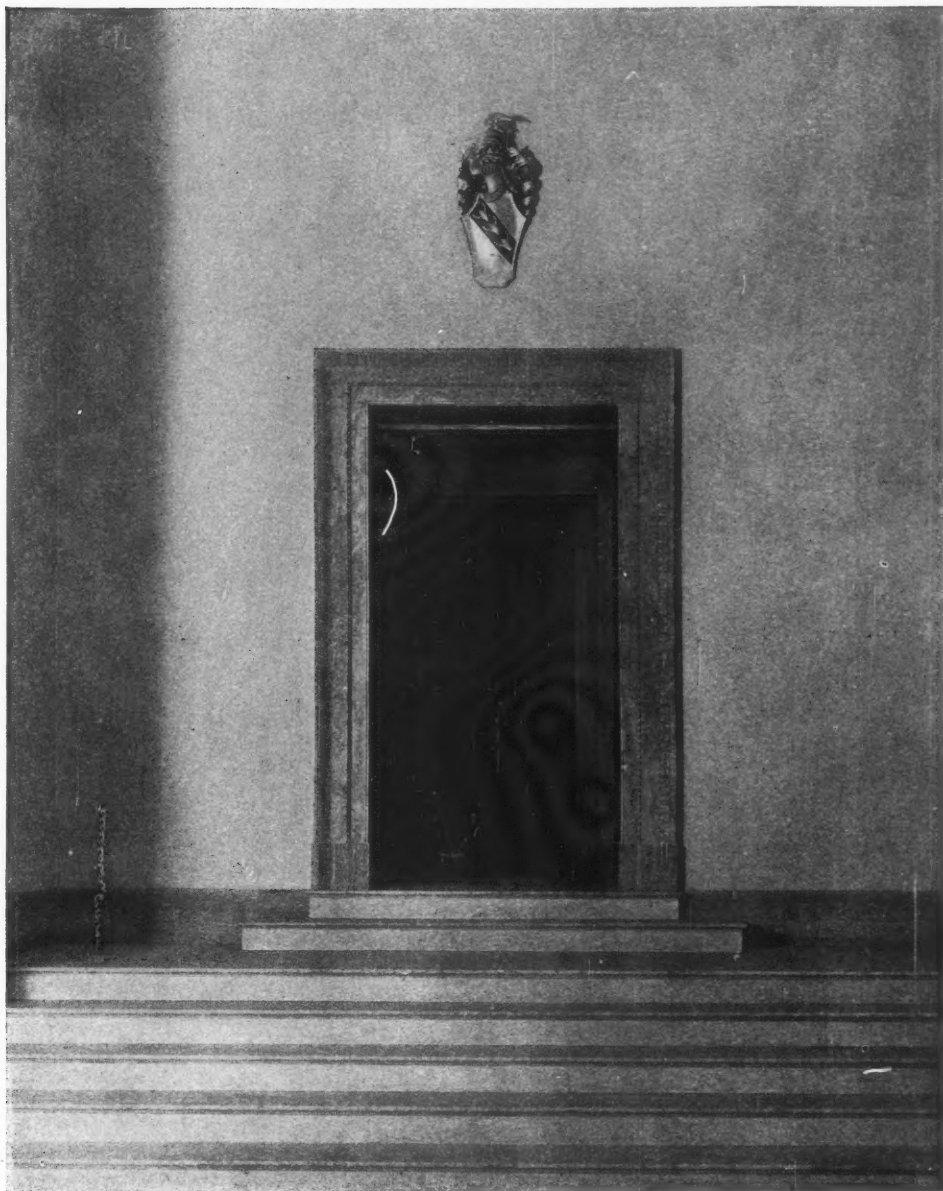


Plate IV.

December 1929.

THE ENTRANCE TO THE DERBY LODGE SUITE.

Thomas Worthington & Sons, *Architects*.

Lord Derby's coat of arms over the doorway is carved in limewood, and the colours are mainly silver, blue, and gold. The carved architrave is of Notre Dame Rubane; the skirting is Swedish green. The steps are in Lunel Rubane.



The *MAIN STAIRCASE*
from
the Memorial Hall.

THE MASONIC TEMPLE, MANCHESTER.



The four Lodge rooms are panelled from floor to ceiling in various woods, and the East Suite on the first floor is panelled in

bleached oak throughout. The dining-rooms attached to each lodge are panelled in plaster and have enriched ceilings.



*Above and below:
The Derby Lodge showing the MASTER'S SEAT. The portrait of*

Lord Derby was painted by Sir William Orpen. The walls are panelled in Italian walnut, finely veneered.



A *PEDESTAL* in walnut at the
West End of the
Derby Lodge.

THE MASONIC TEMPLE, MANCHESTER.



A detail of the walnut *PANELLING*
and *CANOPY* in the
Derby Lodge.

The Whitechapel Art Gallery ; The Goupil Gallery ; The Royal Institute of Oil Painters ; and Others.

THE exhibition at the *Whitechapel Art Gallery* of Contemporary British Art is large and comprehensive enough to satisfy each extreme of taste and nearly all the stages in between.

In the large gallery on the ground floor are works by various academicians and other more or less conservative exponents of painting, which serve as a sort of bait to attract the man in the street, who, having got so far, might then be induced to sample works of a more vigorous type; these are lavishly supplied by the loan by Mr. Eddie Marsh of his private collection. Contrariwise, for those interested in a more vital type of painting, this collection is the chief draw.

The small gallery downstairs and the large gallery upstairs are absorbed by it: the former containing drawings and the latter oil paintings and watercolours. The collection covers a large range of styles, and one can only suppose that this is accounted for by the gradual improvement which took place with the advancement of the collector's taste.

The collection consists of about 276 works, so that it will be seen that Mr. Marsh has a very practical appreciation of art. Many British painters are represented, and it is pleasant to know that the collector did not have to go abroad to satisfy his needs; and it is also satisfactory to note the excellence of the British painters. Of course, much of the work is derived, but it is sufficiently acclimatized to stand on its own. There are works by Edward Wolfe, Christopher Wood, Cedric Morris, Matthew Smith, Christopher Hall, Frederick Porter, Frank Freeman, and David Jones; and, among the more established, Sickert, John and C. J. Holmes. There is also a painting by Winston Churchill and it is interesting to recall how I reacted to it, not knowing who it was by. I had noticed it in passing, but had failed to identify it in the catalogue; when later it was pointed out to me as by Churchill, I recalled my impressions before I knew this. I had unconsciously absorbed it as by a French painter: perhaps a lesser disciple of Monet—lesser, because the colour was not systematized. Monet would never have used browns casually picked up from the colour-box; and I would suggest to this painter that he should not use broken colour in conjunction with flat smooth surfaces: broken colour should be used all through or *vice versa*.

Owing to the enlightened attitude of Mr. J. N. Duddington, the secretary of the Gallery, towards artistic movements, and to his tact in arranging these periodic exhibitions at Whitechapel, they are always very well worth visiting.

The *Goupil Gallery* Salon is beginning to take on the dignity of an established institution: it is pleasant and restful like a museum: the exhibits can almost all be said to be non-controversial, except for the impish freedom of David Jones.

In the first room were some of those sharply defined drawings by Eric Gill, which always give the impression of incised carvings in stone; they have a cool and classical beauty which is admirable. Beside these, Frank Dobson's drawings of somewhat similar subjects, good as they are of their kind, looked rather pulpy.

The large gallery contained oil paintings, among which were a few by French painters—though, on the whole, the Salon has no longer an international character.

Walter Bayes' *Conversation on a Boulevard* (58) suffers from too much cold-blooded analysis: it appears to have gone through an eliminating process which has robbed it of the benefit of some harmonizing factor: like a colour print from which an impression from an intervening block has been omitted.

There was an early Claude Monet and a small Camille Pissarro which was worth studying for the way in which all the variations of pure colour are woven together into each other, the intelligent system employed being only apparent in the effect which it conveys.

Neville Lewis showed some sunny Mediterranean scenes; John Nash contributed *Wormingford Mill* (60), a painting in simple planes, of an essentially English landscape; and The Lady Patricia Ramsay's *Sea-fans* (94) (I might explain that the word "fans" is not in this case used in the cinema sense, but to describe the shape of a certain kind of seaweed) gave her an opportunity of expressing her pleasant sense of colour.

Among the watercolours on the first floor, David Jones's *The Jug in the Shadow* (124) interested me most: the breezy little scene by Mary Adshead, *Irish Picnic* (133); Mary M. Foster's *Above Gagnes* (126), and Iain Macnab's *Landscape in Provence* (133) were also attractive. Pauline Konody's *Gesneria* (120) was effective in design, but rather laboured in treatment.

Among the oils on this floor, Alfred A. Wolmark's *The Dancer* (163) was the most distinguished both in colour and design.

The exhibition at the *Royal Institute of Oil Painters* was much the same as usual—that is, it served well those members of the public who are not extremely old-fashioned, but are moderate in their artistic leanings.

The portrait of *G. Bernard Shaw* by Lavery should have been interesting—but what opportunities are missed by painters of this subject! Shaw is so familiar to us that most of us can draw a picture of him with our eyes shut; the caricaturists show a better realization of his character than do the portrait painters, among which Lavery is no better than most.

Those who had something better to say than mere prettiness included Terrick Williams, P. K. Padwick, Dora Meeson, Gladys M. Baker, Florence Humphrey, and Lucy Scott.

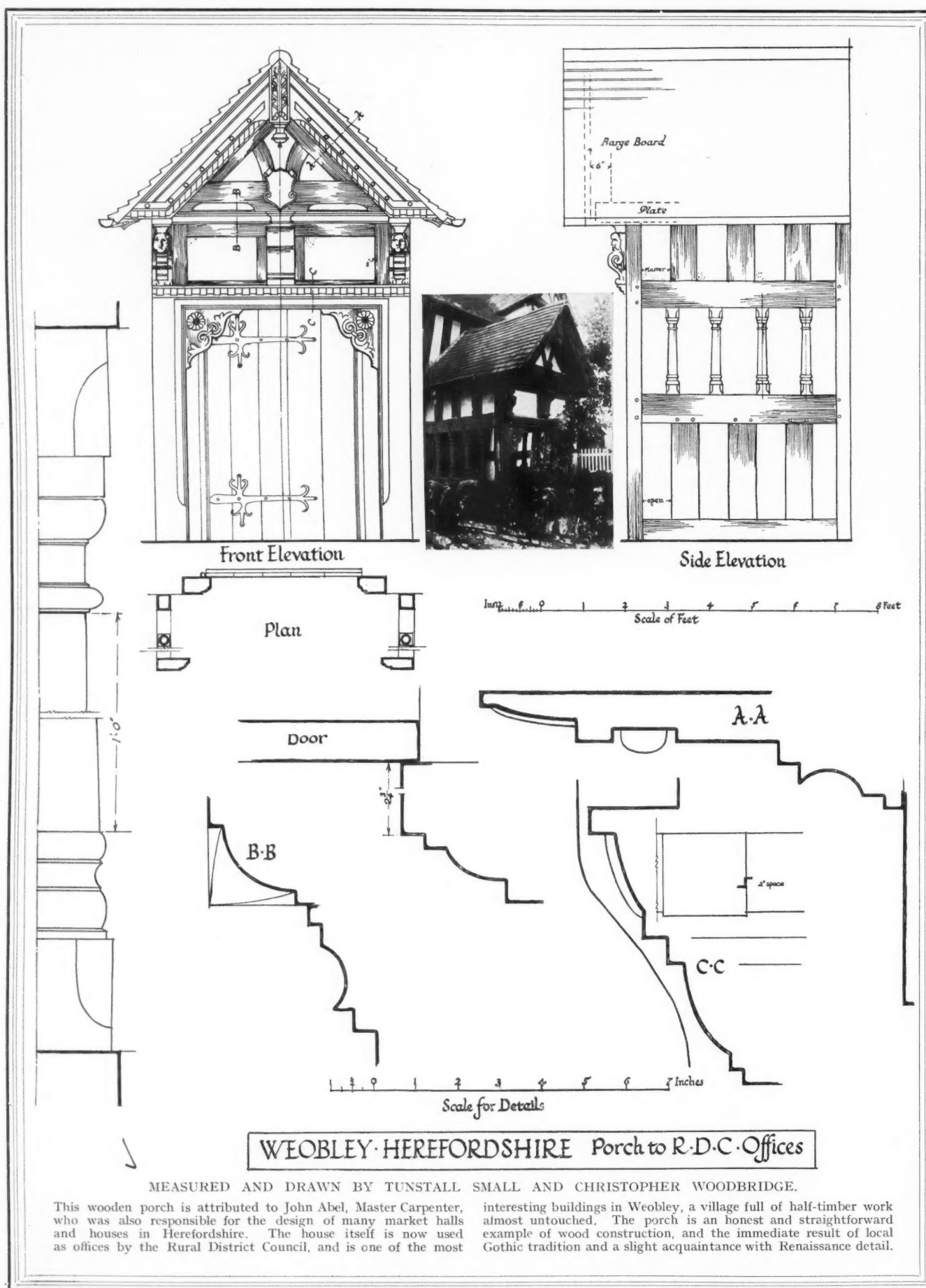
The Matthew Smith exhibition at the *Tooth Gallery* gave a very good idea of his progressive career. The intensity of colour in his paintings is sensational in its effects: when people speak of a "smashing" bit of colour it would apply with aptness to Matthew Smith's paintings. They are extraordinarily stimulating: the figures, draperies and general accessories are mainly used by the painter to this end, and the onlooker is so interested and absorbed in their effects that he does not bother much, if at all, about the nature of the objects thus utilized, though he is aware in a secondary kind of way of what they are.

At the *Cooling Galleries*, 32 New Bond Street, Ivon Hitchens and Douglas Davidson held a combined exhibition. Here and there in Ivon Hitchens' works are hints of something good, and hopes of better things to come. But he is still unfortunate in his attempted mixture of forms academically drawn (a legacy of the early training from which he has cut adrift, but which still grips and holds him now and then), and the freer use of forms used arbitrarily as decoration. It would not, of course, matter if he did not allow these two styles to meet in the same painting, but *Still Life* (20) shows that he does: it is a case of pouring new wine into old bottles. Most of his pictures being rather pale, the choice of white frames does not help them: the frames should not be part of a picture but should define it.

Douglas Davidson's work does not as yet appear to have much distinct individuality: though there is discernible a drift towards modern tendencies with here and there surprising lapses.

Other exhibitions to be held during this month are: *Goupil Gallery*: Oil paintings by H. H. Newton (a book upon whose works was reviewed in the February issue of THE ARCHITECTURAL REVIEW). *Redfern Gallery*: Society of Wood Engravers. *The Beaux Arts Gallery*: Modern Viennese Arts and Crafts, and Paintings by Keith Henderson. *Walker Galleries*: Watercolours by Josias C. Beare, Flower Pictures in coloured paper by Claude Garnett, and an exhibition of Pottery by Mr. and Mrs. Vyse. *The Cooling Galleries*: Watercolours and drawings by the members of the London Artists' Association, together with textiles and decorative furnishings.

RAYMOND MCINTYRE.



THE BOOK OF THE MONTH;

The Graver Side of
School Life.

By John Betjeman.

The English Tradition of Education. By Dr. Cyril Norwood, M.A., D.Litt., Headmaster of Harrow School. London: John Murray. Price ros. 6d. net.

FROM Cheltenham to Bloomsbury there will be no quarrel with Dr. Norwood's book. He has catered for every taste, yet none will find him iconoclastic. His is a noble attempt to save the world and make it Christian, expressed in measured prose and resonant periods which add conviction, if they cannot add splendour, to the theme. For Dr. Norwood is a man of wide experience, and here he says, "I have written the lessons which seem to have been taught to me by life."

He is looking at the world as a whole, and not at public schools in particular. Through the later chapters of the book he is trying to see America steadily; this is no discussion of bare knees or milk and biscuits. He sees the whole of Western civilization in the grip of industrialism; he sees the man of today with a soul the size of a peanut and the old craving after *panem et circenses*. Like Spengler, he notices that the world has struck its tents and is on the march. The East, too, is moving. Frankly he admits that it is the duty of nations to amass wealth.

For all this, Dr. Norwood is not discouraged, because industrialism and wealth give us spare time and the means of education. Education is the power of seeing things as they are, and it is the only salvation of man from destruction by his own machinery. This is the insistent message of the book: "Education alone can create a nation that is in truth one."

Such a statement would seem incomprehensible to one who has not learned Dr. Norwood's definition of education. He has three long chapters devoted to religion, for that, he declares, is at the root of all education. He comes out in favour of a sterling Protestantism of the "Broad" Church kind which seeks genuine following after Christ and is somewhat vague on doctrinal questions. Upon this creed he proposes to rebuild British and American education and eventually, one must conclude, that of the whole world.

He proposes a sincere religious instruction daily in every school in the country. By this means he hopes to mould the character of our nation, to make a finer distinction between what is "done" and what is "not done," to make in fact the best qualities of the public-school man predominant. Let it be understood that there shall be no class distinction, and the difficulties of "accent" will, of course, be overcome as education spreads and the school-leaving age goes up.

This religious life will mean a more corporate existence in the community; and Dr. Norwood, while advocating a corporate life, also cherishes individuality and personality. Here it seems to me there is an anomaly. The great advantage of Eton is its system of separate rooms and the consequent absence of much bullying, and toleration of persons, some of whom are likely to be "promising," who would be squashed as "oddities" at the average public school and would have any individuality crushed out of them. At Marlborough, in a

place known as "Upper School," where corporate life among well over two hundred boys was pursued with a vengeance, the most fearful form of bullying known as "Upper School basket" flourished even in Dr. Norwood's time.

But this religious life will be instilled not only by direct instruction but by the example of the masters, by fine teaching, so that the old English tradition of education, which is a national and not a class tradition, shall make the school the hub of town and village life. "Fine teaching can be done in a disused cowshed or a ditch-bottom," says Dr. Norwood; "sunny classrooms are a secondary matter."

He sees the pettiness and snobbery of schoolmasters, the many divisions and classes to which they belong, and he calls on them to unite.

He recollects the story of the young master, still a prevalent type, who says at the end of term, "This holidays I am going to cure my two worst faults—I shall take away with me a good handbook on bridge and only my iron clubs." He sees that secondary schools are too often run on an inelastic office system, that the classes of elementary schools are large and unwieldy. He sees the great advantage of the boarding school over the day school in the matter of moulding characters. He deplores over-athleticism. He hopes that all persons may be educated up to the age of eighteen at schools.

Yet throughout all this book "aesthetics" hardly come in for a mention more than three times, and then but vaguely. It does not seem to occur to Dr. Norwood how closely religion and even, at times, Protestantism and the arts are related, that his laudable desire to improve the souls of his pupils would be aided by improving their surroundings. There is still a suspicion about art, hanging over from the "nineties," which considers a lovely room slightly corrupt and consistent with an unstable character.

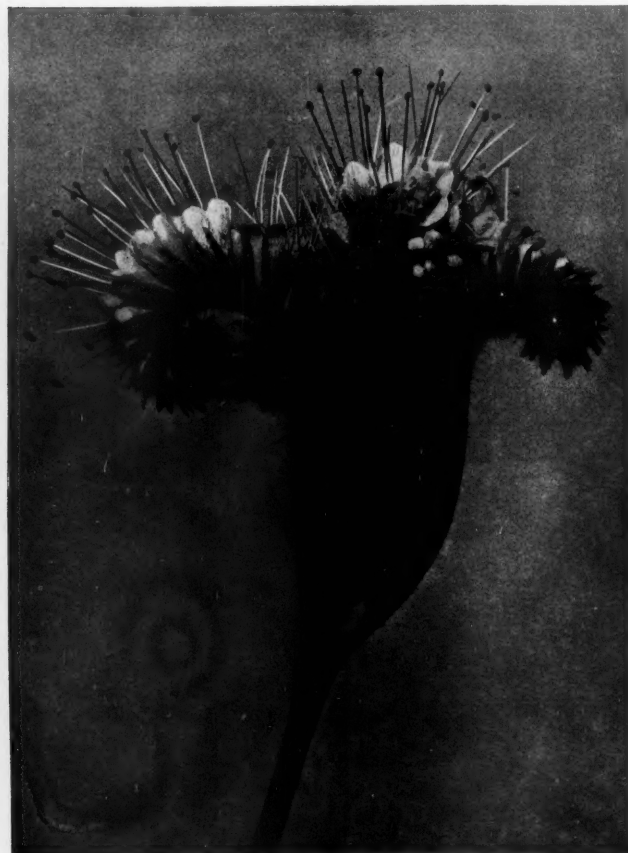
It is amusing to look at the consequences. How well we knew those plum-coloured publications whose inside covers were all advertisements for French grammars, whose outside covers served the purpose of a nail file, whose pages fell out, whose backs were weak. How well we knew "An Edition (Abridged) for Schools," some gracious unbending of a great publishing house, illustrated in an *art nouveau* style that would have disgraced 1903. How well, too, we knew the Parthenon, the late headmaster and other relics which hung dismally photographed on the classroom wall. How well we remember the writhing gas bracket, the cusped pitch-pine, the terra-cotta Queen Anne, the luscious stained-glass window. So well do we remember them that we fail to notice our own overmantels and the ornamental brickwork over our own front doors. That much of our souls is shut.

But Dr. Norwood only stresses one side of the question: he would teach a boy good manners by example. He points out that good manners are, in essence, another form of unselfishness. For this reason boys are taught to watch other people and to imitate the good in them; but they are rarely taught to look at other things and to imitate the good in *them*. In fact, teaching with regard to artistic matters at a school is, with the exception of more enlightened drawing classes, frankly dishonest. Boys are taught that this and that is ugly because it is another form of "boy's wear," like a square-toed boot and only fit to be kicked and scraped.

Yet, despite the forests of pitch-pine that surround school life, every child has a natural taste in colour;



FANCIFUL GLASSWARE. *Salvia Argentea*. A silver-leaved sage. The plant is enlarged four times.

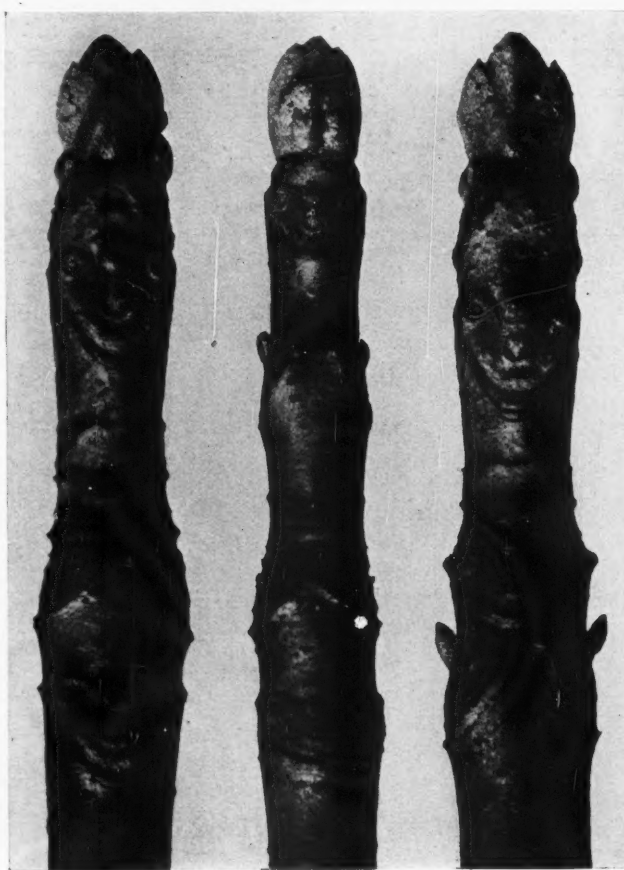


CORNUCOPIA. *Phacelia tanacetifolia*. The panicles are enlarged four times.

From *Art Forms in Nature*.

every sense of form does not arise until puberty. Let him then be surrounded in early youth with pure colours and with beautiful and increasingly subtle combinations of them. Then at the ages of 12 or 13, when a sense of form arrives, let him be taught the full significance of pictures. History and a natural curiosity develop a knowledge of style.

Then let architecture be mentioned, that subject so hurriedly eschewed by most schools. But let it not only be explained in the archaeological fashion that disputes over the orientation of a chancel and gibbers at the antiquity of a font, but also with an eye on dignity and appropriateness. This might be done in three ways—by lectures arranged and organ-



THE TOTEM POLES.
Aesculus Parviflora. A small-flowered American horse-chestnut.

ized by modern architects, by the widespread distribution of well-illustrated periodicals. Yet chiefly can taste be taught by an appeal to the sense of the ludicrous which is nearly always very highly developed in a boy. A small book consisting of representations, with little letterpress, of good and bad architecture, a display of pomposity beside dignity, and fussiness beside the straightforward, will be a popular source of amusement to a boy who has been taught the rudiments of taste and good manners in art. For I am hopeful, like Dr. Norwood, and believe that manners can be acquired and are not only inherited.

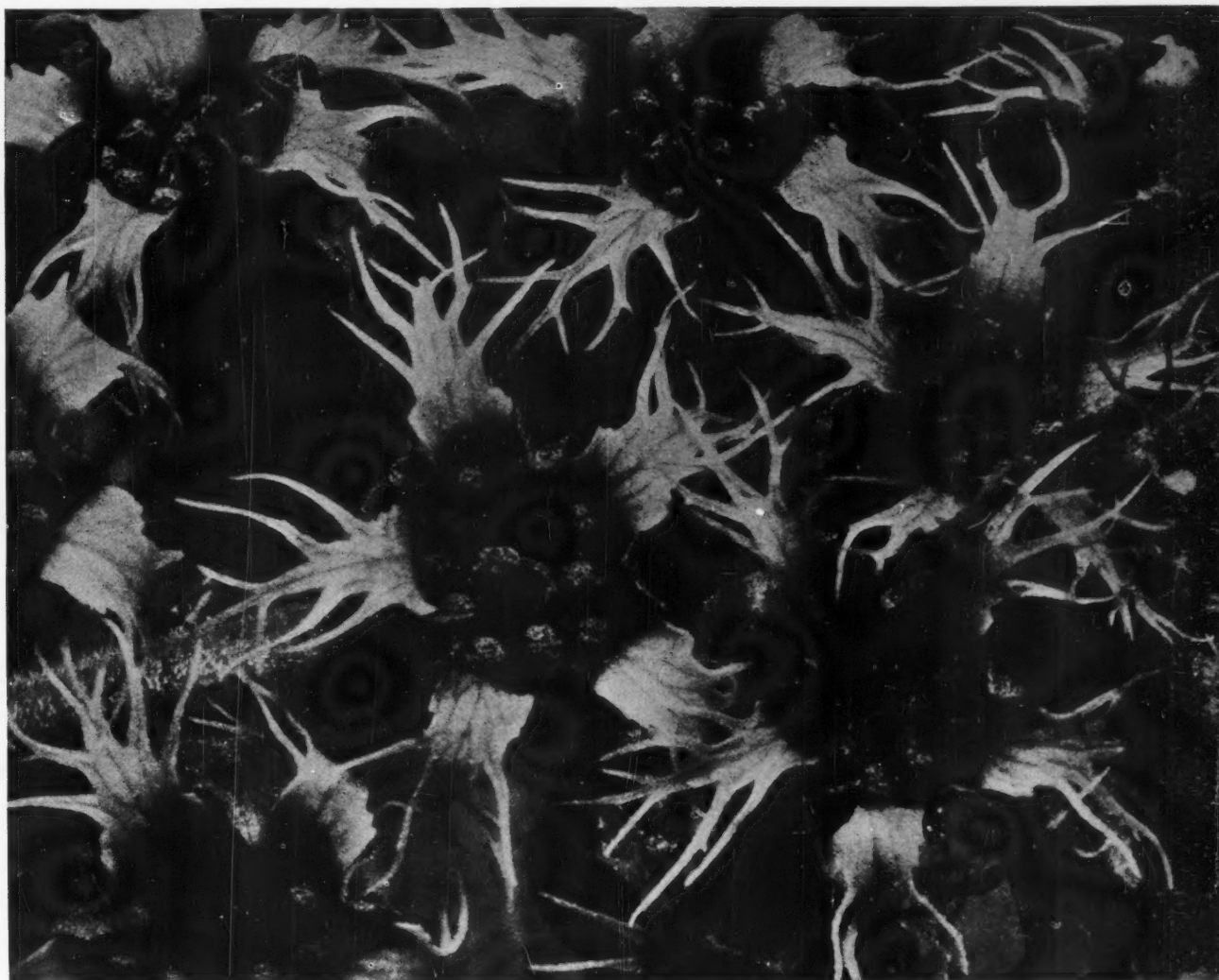
When we build a garden city in the place of a slum we notice that the moral effect

The young shoots are enlarged twelve times.

From
Art Forms in Nature.

is for the better. The sterling Protestantism which is to be instilled into the human race can be taught to youth more effectively in a beautiful building than in a gas-lit inferno. It needs very noble personality and example to overcome the latter. Dr. Norwood does not point out

result is a feast indeed. With the exception of the oriental pagoda-like forms in Plates 1, 2, and 3, and the isometric of a Coliseum in Plate 4, the subjects are reminiscent for the most part of decorative craftsmanship. Almost it might be called a vindication of the Arts and Crafts movement, were it not that Nature, like Art, is broad and charitable in her scope, and



A COMPLETE PATTERN. *Tellima Grandiflora*. The flower is enlarged twelve times.
From *Art Forms in Nature*.

how closely character and æsthetic taste are bound. They should be taught together. Indeed, there is some truth in the saying that for every man who commits a breach of good manners some ill-conditioned turret or half-timbered hideosity punctures the English sky.

Nature and Art.

Art Forms in Nature: Examples from the Plant World photographed direct from Nature. By Professor KARL BLOSSFELDT. London: A. Zwemmer. Price £2 2s. net.

THIS enchanting collection of plates (oddly called copperplate engravings in the Introduction by Karl Nierendorf) gives us a rich compendium of "Historic Ornament" from a new angle. The plates consist of highly-enlarged photographs, well reproduced, of details taken from the vegetable world. These details have been selected with knowledge, taste, and humour, and the

evidently does not disdain, at least to the point of exclusion, either the baroque, the pointed, the severe, the exotic, or even the "arty" in design.

Here we have delicate Chinese ornament (Plates 29 and 30), severe laurel wreaths (Plate 28), ecclesiastical and Stuart embroideries (Plates 88, 89, 90, 93, and 103), fanciful glassware (Plates 61 and 62), and even electric light fittings (Plates 107, 108, and 109). Compare the totem poles (Plates 13 and 14) with their well-defined characteristic heads, with the delicious rococo terminals in Plate 21; compare again the ornamental glazing bars (Plate 19) with the cornucopia in Plate 98, or with the dreamlike dance in Plate 96. The variety of form and of movement shown in these details, selected from a relatively few plants, flowers, trees, and ferns, is astounding.

There is included a wealth of pattern units (e.g. Plates 69, 73, 74, 77, 82, 83, 84, and 87), including some typically good medieval English, Sicilian, and Morris forms, and a few complete patterns towards the end of the collection (Plates 116, 118, 119, and 120). There is ironwork in profusion and of every type (Plates 25, 35, 42, 43, 44, 45, 47, 48, and 53). Note particularly the twists in Plate 27, the spiky leaf forms in Plates 31 and 32, the German



CASTLE COMBE, NEAR CHIPPENHAM, WILTSHIRE.
The village street with the market cross.
From *The Cottages of England*.

heraldic forms in Plates 40 and 41, and the voluted treatment shown in Plates 54 and 55, so reminiscent of the Chichester ironwork at South Kensington and of modern French stair and lift enclosures. Other metalwork forms are the crosiers in Plates 34, 46, and 56.

Apart from the mere shapes, the texture and quality of the materials suggested are reproduced with amazing fidelity in nearly every case; thus we have a clear indication of the stitches in embroidery, or of the padded cushioned feeling of much Chinese work. The rendering of ironwork is incredibly exact as regards texture; even rust and patina are apparent.

In this collection our bric-à-brac dream comes true. Plates 108, 109, and 110, the central features in Plates 33 and 34, the lovely forms in Plate 48, and many others, are better than the best we could have hoped for in this kind. We are told that Professor Blossfeldt is an architect; may we not hope that he will give us in the near future some further studies,



COTTAGE GARDENS AT GREAT BOOKHAM, LEATHERHEAD, SURREY.
From *The Cottages of England*.

it may be of crystal forms, which will show us Nature at work in a sense akin to the cubic masses into which all architectural shapes can be ultimately resolved?

FREDERICK ETCHells.

The Smaller English House.

The Cottages of England. By BASIL OLIVER. London: B. T. BATSFORD, Ltd. Price 21s. net.

Small Modern English Houses. By F. R. YERBURY. London: VICTOR GOLLANCZ. Price 30s. net.

Minor Architecture of Suffolk. By DEXTER MORAND. London: TIRANTI. Price 17s. 6d. net.

BEYOND the fact that each of these three volumes illustrates small English houses they have very little in common, and must be considered separately. The first has a Foreword by Mr. Baldwin, and appears under the auspices of the Royal Society of Arts, which is doing good work in saving

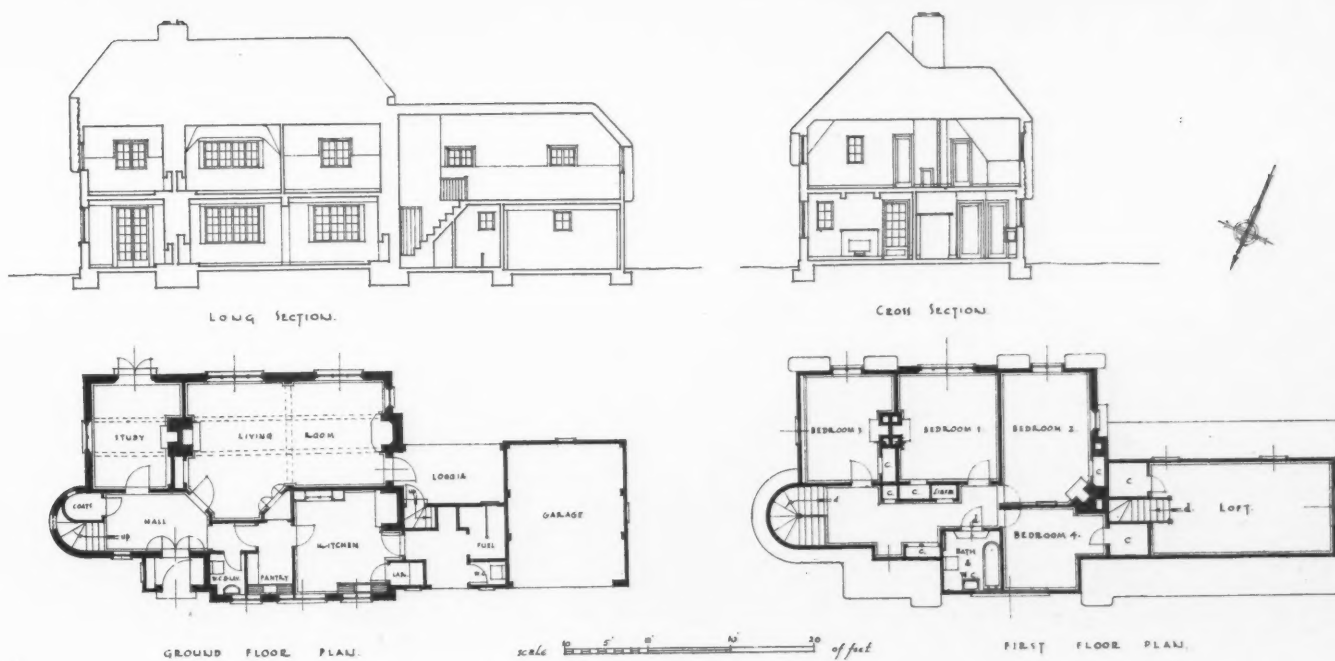


GODSHILL, NEAR WROXALL, ISLE OF WIGHT.
From *The Cottages of England*.

threatened cottages. Like all Batsford books, it is excellently illustrated, and I doubt if ever before were so many specimens of cottage-building brought within the compass of one book. It truly covers the length and breadth of England. We, in this country, have taken the beauty of our countryside and villages so much for granted that it is only the threat of its destruction which has led us to realize just how precarious and marvellous a beauty it is. Fortunately there is some small hope of preserving the remnants of it, if only because it has now become a business asset; it has a cash value to the tourist industry. And though, being English, we talk about "amenities" instead of beauty, I think there is hope. I am very glad to see that Mr. Oliver denounces outright the week-end who dispossesses the labourer and is often the direct cause of the asbestos bungalow on the skyline. Sheila Kaye Smith writes even more trenchantly to the same effect in the Legion Book. But I doubt if Mr. Oliver is sufficiently severe on the landlords, many of whom continue to demolish or restore horribly the cottages on their estates rather than mend them decently. It may be done on the advice of the local builder, but landlords



MIDDLETON, SUSSEX.
Fisher, Trubshawe and Fisher, Architects.



SECTIONS AND PLANS OF MIDDLETON.
From *Small Modern English Houses*,

BOOKS.

The Architectural Review, December 1929.

should know by now that there are few of the old cottages which cannot be rendered damp-proof and habitable at no great expense.

Of the old cottages Mr. Oliver can aptly quote from J. J. Stevenson: "Each age had only one way of working . . . all other (styles) being either inconceivable or false. The only difference consisted in doing better or worse the same things in the same way." This certainly could not be said of the modern English house if it is to be judged by Mr. Yerbury's selection. The foreign reader could form from it no idea whatever of the typical English house of today. Here are houses which derive from the old thatched cottage, and more which are almost replicas of Queen Anne manors. There are a few, classics now of modernism, which smack of Vienna and Stuttgart. The majority are very consciously conceived in such-and-such a style, and that to me seems the weakness of contemporary English architecture. The only style not represented in this book is the imitation Tudor; in reality the most typical of the decade, and that which our architects and periodicals have been most guilty of inflicting on the land. I wonder if they have learnt the lesson? Imitation Georgian in the hands of suburban estate agents might rival Tudor in vileness. Mr. Yerbury's selection is probably as good as could be made, though the book is less handy in some ways than similar collections, in that no indication is given of costs, and the method of printing plates on one side of the paper only—presumably to give bulk to the book—prevents the reader comparing plan with photograph. And, lastly, when Mr. Yerbury declares that English designers have given more attention to cheap furniture and fabrics than have their colleagues abroad, I can only express surprise, which is not lessened by the illustrations

of furniture at the end. His idea of "the man of really small means" and mine must differ.

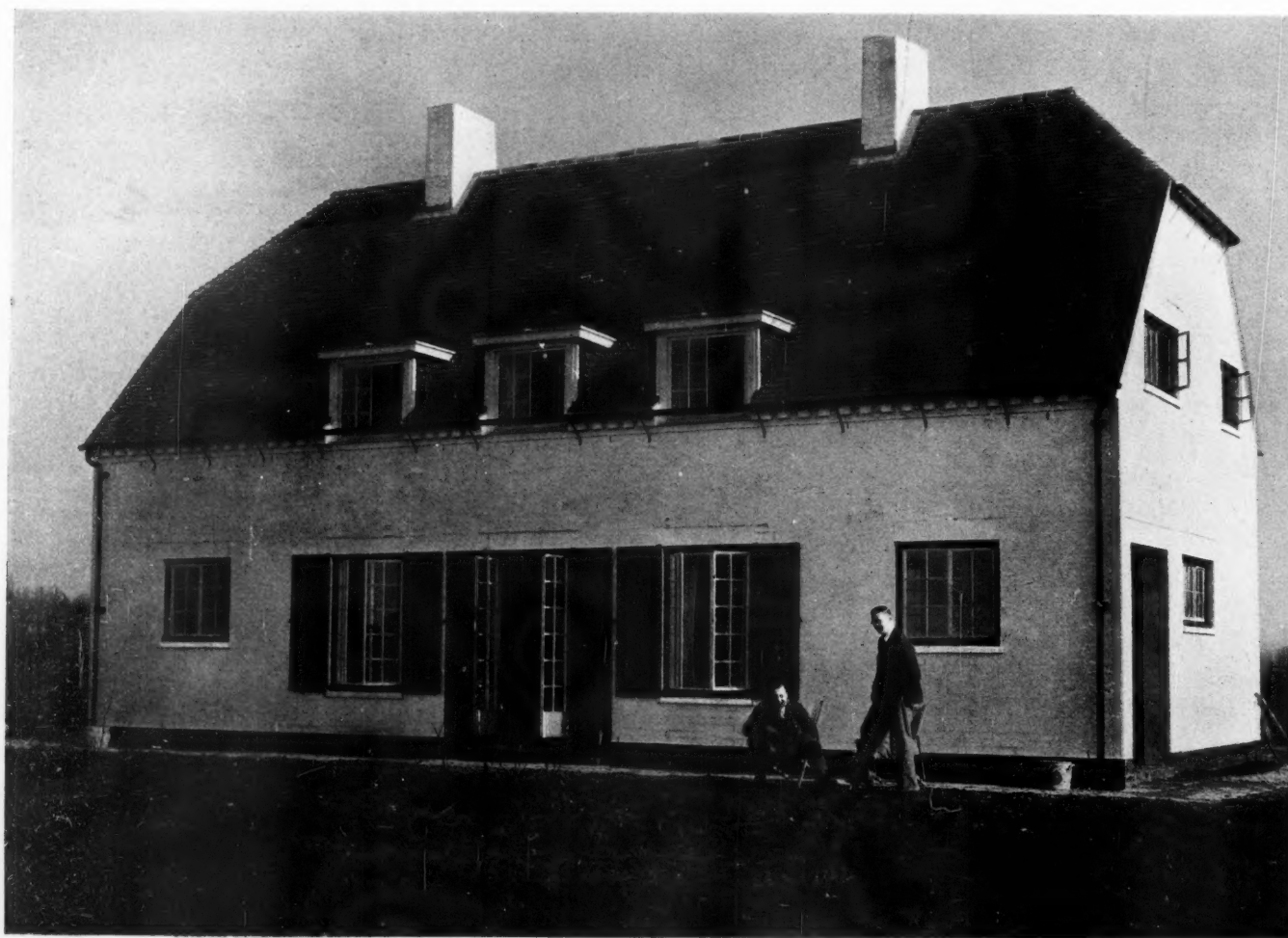
The last of these three books is apparently one of a series to cover the minor architecture of England—a venture to be highly commended. I trust therefore that the publishers will not take it amiss if I point out certain imperfections which will surely mar the success of the series. The plates, forty-eight in number, are confined to comparatively few well-known towns and villages, and leave out many significant types of Suffolk architecture. They are printed with a "woolliness" which may be considered by some as artistic, but which is generally admitted to be unsuited to architecture. The few preliminary pages contain nearly every typographical blemish which could be crowded into them, and the information is altogether too scanty to be of use either to visitor or student.

N. L. CARRINGTON.

Shadows.

Architectural Shadow Projection. By JOHN M. HOLMES. London: The Architectural Press, Ltd. Price 10s. 6d. net.

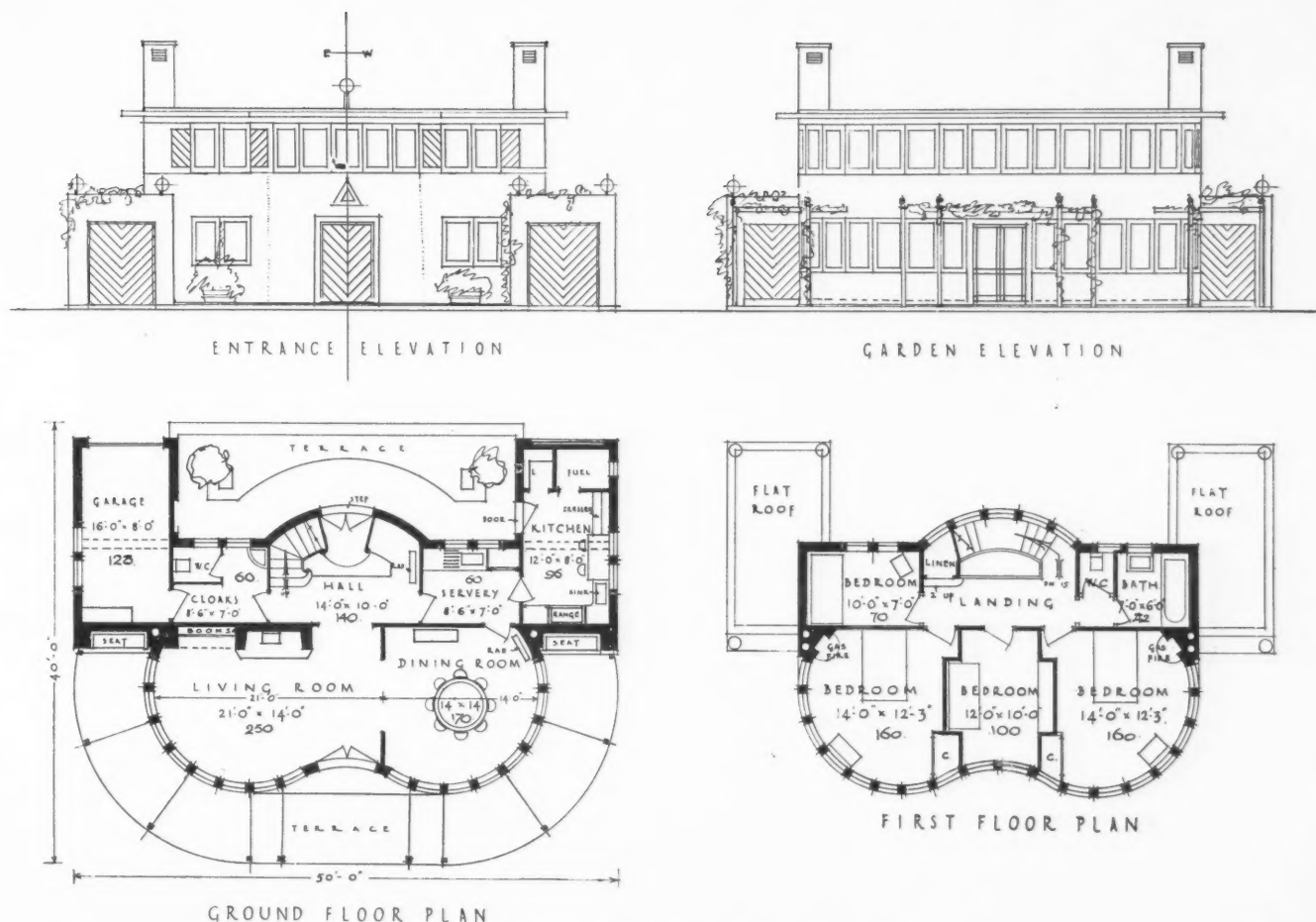
THIS book reminded me irresistibly of a paper I read at a meeting of the Architectural Association long ago, so much so that I was impelled to turn it up in the *Journal*, where I find myself saying, early in 1914, among much that now seems very quaint and old-world: "When casting shadows on plans and sections and



BOSHAM, SUSSEX.

A. S. Knott, *Architect*.

From *Small Modern English Houses*.



A SCHEME FOR A CONCRETE HOUSE.

Robert Atkinson, Architect.

From *Small Modern English Houses*.

even reflected shadows on elevations, are we not literally grasping at the shadow and losing the substance?" It seems strange now that it was ever necessary to give that warning, and yet when one thinks again of those far-off, long skirted years, one realizes that such a comment was not inappropriate at or about that time.

Since the war, however, there has been a definite tendency to keep the casting of shadows in its proper place, and one welcomes *Architectural Shadow Projection*, by Mr. Holmes, as a book which has for its aim the presentation in the simplest manner of the principles involved in the casting of shadows for architectural drawings. Mr. Holmes modestly and rightly says that the subject is only a minor part of the architectural draughtsman's equipment. Still, it is important, if shadows are to be cast at all, that they be cast accurately; otherwise they will only deceive the designer instead of providing him with a means of measuring the third dimension on a two-dimensional drawing. It is necessary, therefore, that the young architect should not merely learn some shadow casting tricks, but that he should proceed to the projection of the shadows of actual architectural forms only after studying the shadows cast by points, lines, and various simple shapes and solids.

To such studies as these Mr. Holmes is a sound and accurate guide. The illustrations in his book are clearly and well drawn to a large scale, while the subjects he has selected are thoroughly suitable for the purpose.

Architectural Shadow Projection is well produced and tastefully bound, and being published at a very reasonable price is sure to be very popular among students of architecture to whom it can be recommended with every confidence.

W. S. PURCHON.

The Taking Off of Quantities.

Some Notes on Taking Off Quantities. By ARTHUR J. WILLIS, F.S.I.
London: The Architectural Press, Ltd. Price 3s. 6d. net.

"THIS little volume does not claim to be a complete textbook. Like its companion volume, *Working up a Bill of Quantities*, it assumes that the reader knows something of the subject. It only hopes to supply the garnishing to the dish prepared by the complete standard textbooks." So writes Mr. Willis modestly in the preface to this book. He should have added, however, that in this particular case, the garnishing is a very essential part of the dish. For though Mr. Willis himself would be the first to admit that no book can take the place of experience, he has in this little volume done his best to serve up the fruits of experience in palatable and tabloid form. For it is essentially a practical book, full of hints on the handling of problems which have cropped up in his own professional experience, and will doubtless crop up in that of others.

It is impossible to lay down hard and fast rules in the matter of taking off quantities. Apart from the basic principles governing the subject, there is often no right or wrong way of doing a thing, and different men would attack a given problem in different ways. It is therefore satisfactory to find that Mr. Willis rarely expresses opinions or lays down a general precept without fully explaining the reasons which lead him to his decision; and the usefulness of the hints which he gives is thus increased by the fact that he succeeds in inducing into the reader the correct attitude of the taker-off towards the problems which he has to confront.

M. R.



BRIDGES, GOOD AND BAD

IF, when they required improved transport over the Severn, the authorities at Atcham kept the old bridge and built the new one beside it because they were convinced that the old one was too beautiful to be destroyed, they are highly to be commended. But it seems a pity that in building the new bridge they did not take pains to make it as pleasant as the old one. How old the old one is we do not know; but, whatever its age or youth, it has certain definitely good characteristics.

It is plain, straightforward, and useful looking, and what decoration it has is subordinate to the general effect of mass, while the string course, carried through without a break from bank to bank, binds the composition together. The new bridge has no such claims to our respect. It is neither original nor elegant, and the design is full of totally unnecessary motifs. The piers break through the balustrading in little pill boxes, which destroy any effect of unity the bridge would otherwise have; the mouldings are coarse, and the balus-

trading itself looks ostentatious and flamboyant beside the unpretentious yet perfectly satisfying parapet wall of the old bridge. Compare the ordinariness of the result with the severe yet charming lines of the new bridge at Abingdon, designed by Mr. A. E. Cockerton, which, while modern in feeling, preserves perfect sympathy with the traditions of a country town. One bridge is at ease neither with the past nor with the present; the other would be put out of countenance neither by Tudor half-timber, nor by glass, concrete, and steel.





Glazed TERRA-COTTA PANELS over the entrance gates to apartment houses in Vienna.
Sculptor: Ferdinand Opitz.

The Relief of the Wall

THE problem of today is to find appropriate means of applying sculpture to walls, inside and out, and to this the difficulty of finding the right sculpture must be added. The old, old cornices and the fireplaces; the woodcarving and the plasterwork! These things have been repeated so often that they are staled by a hundred years. What of the new things? For new things there must be fresh artistic vision. But the new vision must not be cross-eyed. A good deal of it is; a good deal of it is not. Post-impressionism and sur-realism have crept from the slovenly paint of the canvas, over the clumsy frames, into the unpleasantnesses of the plaster stucco fondly imagined to be decorating wall surfaces. But art can be modern without being sur-realistic, and so there are artists in plastic and glyptic who are producing delightful reliefs which are good enough to indicate and strong enough to vindicate, wall decoration in bronze and in plaster, in stone and in wood, which has the charm of modernity without its stupidity.

* * *

On the new building of the London School of Hygiene and Tropical Medicine by V. O. Rees, A.R.I.B.A., there are two examples of relief which, calling for symbolism, have received symbolic treatment, but of a refreshing kind, while in



Left and Right: WALL PANELS in carved plaster over the library door at the London School of Hygiene.
Sculptor: Eric Kennington.

Centre: A PANEL carved in Portland stone above the entrance to the London School of Hygiene.
Sculptor: Allan Howes.

treatment they exhibit an entirely modern sense-form; the two, however, showing a differentiation from each other. The more decorative is the Portland stone panel, with lettering and decoration by Allan Howes, above the gilt bronze gates with cast bronze insets by H. Hart. The symbolism is represented by the chariot of reason, and its archer with drawn bow sallying forth to combat the malign snakes which lie in wait with their poison prepared for the undoing of humanity. The treatment is decorative and nicely glyptic in character; square cut with relieving curves.

* * *

The quiet action of this panel gives place to a much more dynamic—indeed dramatic—relief inside the building over the library door. Here is seen man destroying the pestilent reptile, with its formidable mouthful of sharp teeth, which he holds by the neck with an instrument which looks like an enlargement of one of the teeth: a pretty piece of symbolism. In doing so this brave fellow, who owns to no protection for his nude body beyond his beard and hair, shields his spouse engaged in pacifying her child, who has unfortunately lost its feet, with a full-lipped

kiss on the forehead. The panel is by Eric Kennington, and is nine feet long. In its treatment it is glyptic, of that kind of cutting which is done with the knife and hand-pushed chisel, not with the hammer-stroke, and it is kept essentially simple in design.

* * *

Purely plastic work is convenient in the treatment of walls, where but little relief is possible, and examples are to be found in the now well-known modelled clinker panels of women and children by Ferdinand Opitz in the wall-face of the new public dwelling-houses in Vienna.

MYRAS.





A scene in Quessant from Jean Epstein's film *FINIS TERRAE*. No professional actors were employed in the production of this film. Each rôle was played by the

person who originally enacted the corresponding part in the actual series of events which make the story of the film.

Momentum.

FINIS TERRAE.

Production: LA SOCIÉTÉ GÉNÉRALE DE FILMS.

Direction: MR. JEAN EPSTEIN.

THE story of Jean Epstein's film *Finis Terrae* is taken from an actual incident which occurred in the lives of two fishermen amongst the little-known islands to the west of Finistère. Four men, two boats' crews, had gone to the lonely island of Bannec for the harvest of kelp. A quarrel happened between the two young boatmen. In itself it was a trivial affair enough—a pocket-knife and a broken bottle of wine. But a thumb was cut by the broken glass. Blood poisoning set in. Unable to work, the young man was deserted by his fellows. His former friend, finding by accident that he was in the wrong, hurries to make amends. Medical aid was needed. Failing to rouse his mates to the effort, he sets out alone with his friend, in his heavy boat, for the home island of Quessant. There was a dead calm and a strong race of tide. . . .

To be brief, there were difficulties and help at hand and anxious watchings on the cliffs that night, but the end of all was no worse than the beginning.

The story is simple, but it has dramatic content. It rests on the interplay of emotions and the reactions of the characters to events and circumstances. The interest of the film, from the viewpoint of film criticism, lies in the means by which Mr. Epstein has brought out the dramatic significance of the situation, has exposed each turn of its development, and has raised what appears a simple mundane matter when told in brief narrative to the plane of the heroic.

What appeals in this film is not the mere event. That is necessary, but incidental. The event is contrasted against

a background of the universal; and by this contrast, the one reacting on the other, we are made to see the universal humanity which underlies the common act. The significance of the event is brought home to us as though it were an intense personal experience.

This effect, the effect aimed at by true dramatic art, is achieved by the careful and elaborate preparation of the introduction. An immense reserve of force is gradually accumulated. Two-thirds of the film, or more, are concerned with this preparatory work. To this end Mr. Epstein has photographed, or so it seems, the whole island. We see the long sweep of the pebble-beach, the wide circle of the surrounding sea, the tall hurrying clouds, the grasses in the wind. The coast and the waves meet in spray, and, set like traps in a lurking sea, the rocks are ringed with reticulated foam. Noontime and dawn, sunshine and moonlight, calm and storm, we see the island under every aspect that Nature wears. Against this tremendous background pigmy man comes and goes on his everyday concerns, toiling and sleeping, quarrelsome or friendly, intent only on the business of the hour.

* * *

This elaborately constructed introduction holds in itself a powerful reserve of dramatic strength. The dramatic forces, so to speak, gather a momentum.

Following on this careful preparation the actual events of the narrative may be simply told. The reserve of strength, the momentum which has been attained for this purpose, comes into action with the whole of its dramatic reinforcement, and sweeping the narrative on to its crisis lifts it up, magnifies it to something greater and above itself. By these means we are made aware of the wide humanity inherent in the narrow personal event.

* * *

This technical device is not new. In cinematic art it has seldom been better done, never with greater truth. A better film could scarcely have been chosen to inaugurate the French season at the Shaftesbury Avenue Pavilion, where Mr. Stuart Davis is giving us the opportunity of studying the most notable films recently made in France.

MERCURIUS



MUD PIES. A medallion in the mosaic pavement of the east vestibule at the National Gallery, London.

Designer: Boris Anrep.

DECEMBER 1929.

Craftsmanship

The
Architectural
Review
Supplement

OVERLEAF: *AT CLOSE RANGE.*

MR. Boris Anrep's new mosaic pavement in the east vestibule of the National Gallery, representing *Pleasures of Life*, was opened to the public on November 13 last. The pavement consists of panels illustrating *Profane Love, Rest, Contemplation, Conversation, Sea Horse Hunting, Football, Cricket, Dance, and Speed*. Two small medallions, *Christmas Pudding*, and *Mud Pies*, complete the series. *Football, Cricket and Christmas Pudding* are illustrated on page 309. The designer's mosaic in the west vestibule, representing *Labours of Life*, was opened a year ago.



AT CLOSE
RANGE.

DANCE.
A panel in
the mosaic
pavement
of the east
vestibule at
the National
Gallery.
Designer:
Boris Anrep

A
description
of the pave-
ment is
given on
the pre-



FOOTBALL.

Left and Right: Panels in the mosaic pavement of the east vestibule

CHRISTMAS PUDDING.
A medallion in the mosaic pavement of the east vestibule at the National Gallery.

Designer: BORIS ANREP.



CRICKET.

at the National Gallery.

Designer: BORIS ANREP.

Style in Furniture.

By R. W. Symonds.

ALTHOUGH the discerning may remark some lifting of the blight which settled upon good English craftsmanship and dimmed the artistic vision of a nation between sixty and a hundred years ago, it must *still* be admitted that a large proportion of modern furniture is still of fairly worthless design.

We are told to seek responsibility in an industrial age; to condemn the hasty product of machines, unchastened by the touch of hands; to blame the lack of pride in individual work, as work increasingly implies less interest and more toil. So much, possibly, for the diagnosis; although other crafts have gone forward since the war, as witness the progress of interior decoration, much plainer, latterly, and more honestly expressive of modern ideas. But too often those who would prescribe a cure fail altogether to appreciate the needs which primarily prompted the old-time styles, the furniture of the seventeenth and eighteenth centuries which, being of an established beauty, they genuinely admire. They look to the past for inspiration instead of instruction. And so we get either happy bands of impossible people with their "village industries" and *rechauffé*-ed art forms, or those designers who, unable to escape from the fetters of tradition, base their work only on the old designs, without which they are undone. These muddle-headed reproducers of antique styles delight in old craftsmanship (as who does not?) and copy unsuccessfully the old hand-made methods of construction. They are ridiculously trying to do creative work in an age with whose amenities they are out of sympathy—an age which is clamorous and urgent, an age of popular demand and mechanical supply. The artist, if he does not anticipate the tendencies of his age, must in some measure reflect it. So, too, the maker of furniture must accept social conditions as he finds them, if his designs are not to become purely academic and without any intrinsic merit of their own. He must understand that past styles have existed by reason of the requirements and special conditions of the periods to which they refer. Creative artistic impulses in any generation are the result of some immediate experience. The designer of intelligence will perceive

that no new style is merely a matter of this individual taste; that, as he is receptive to the environment in which he is called upon to work, so will his designs be influenced by the materials and methods of construction ready to his hand, high costs of labour and mass production by machine. For, seek as you will in the sequestered corners of our countryside for our forgotten heritage of seemly and of lovely things; deplore, if you are unadventurous, the passage of old days, associations, ancient usages; if you believe that utility and beauty should go hand in hand, then the furniture of today, if it is to be real and vital, if it is to be universally adopted, must be turned out by the machine. The animating spirit in creative design is always modern, ever seeking expressions in appropriate forms.

The trouble with modern designers is that they are anxious to make the machine disguise its work, instead of designing purposely for the machine; not only bringing into employment all its possibilities, but permitting it also to affect the design, as it should do if the design is in complete harmony with its method of construction. Using a machine in this way gives it the recognition to which it is just as much entitled as was hand labour in the eighteenth century. There is no harm in mechanical production of good design. It is the mechanical production of bad design which merely multiplies the offence.

In the old styles of furniture the method of decoration by carving was a very popular one. To produce carving requires hand labour, skill and time, all of which are today costly. Carving is a medium of decoration which can only be executed by hand. To do it by machinery would be both unnatural and imitative, and in consequence aesthetically false. One may predict that, in the future, this method of decoration will be eliminated entirely from furniture; and that there is already a tendency towards this can be seen in the work of contemporary continental cabinet makers who, in such countries as Sweden and France, are far more advanced in producing furniture of a character in harmony with modern requirements than is the case in England.

With regard to materials, these must also be taken into

consideration; for not only will they control design but assist it. Such materials are plywood, which has the merit of being unshrinkable and not affected by atmospheric conditions, and, particularly, the large number of colonial woods of fine figure and marking. The decoration of furniture by the use of the veneer of fine figure woods such as these has already been discovered by the modern designer both in England and on the Continent. This has so far affected design as practically to do away with panelling and mouldings, the furniture being flush fronted and the figuring of the veneer being continuous.

How far, we must at length ask, may tradition be permitted to affect the design of modern furniture?

The fact that old furniture was made by hand has left its impression upon its design. Therefore, in modern furniture in which the machine has accounted for 75 per cent. of the work, the remaining 25 per cent. consisting of the assembly of the furniture by hand, there should be no traditional feeling in the modern design attributable in old examples to the method of manufacture. Tradition, however, plays its part in so far as the function of the piece is concerned. A chair, whether it is five hundred years old or made today, is always made for the purpose of sitting on. Function, indeed, is the basis of design. The purpose of a chair is to be sat on, and its dimensions are determined by the shape of the body. The seat should be comfortable and at a given height from the ground, while the back must be high enough to support the back of the occupant. On these given requirements the structure of the chair must be based. There is no reason, however, because the majority of chairs in the past have had four legs, why one should design a chair with four legs today. Any design or method for supporting the seat must merely satisfy certain conditions. It must be stable, must support the seat at a convenient height, and it must not diminish the comfort of the chair. The support should be part of the structure and, consequently, in proportion, in unity of design with the seat and back. If the designer can satisfy these conditions his chair may have a hundred legs or none at all.

Similar conditions affect the design of the seat and the back. Having regard to all modern requirements, the following considerations present themselves. We seek today for comfort, be it in eating, resting or writing, whether in our work, our leisure, or even in our beliefs. The restricted area of modern rooms and offices demands that a chair shall be small, and yet, for the purposes of comfort, that the seat and back shall be large. Unnecessary upholstery and padding on the exterior of the chair is useless as regards comfort and merely increases the space which it occupies. A wooden-backed chair, to ensure the greatest comfort, should have a smooth back, shaped sympathetically to the line of the body. Strength is essential in the framework of a chair, and there should be no sharp corners or arris which become quickly abraded and only give to the chair early signs of wear. Upholstering materials, unless of leather, should be removable for cleaning and should be such that dirt does not cling to them. They should also be hard-wearing and fadeless. The chair should be stable—not so light as to be easily knocked over, not so heavy that it is difficult to move. It should have castors to the feet, or some such equipment, in order that it may be easily moved. It should be of good proportion and good design when regarded from any angle. These simple principles governing the construc-

tion of the modern chair should themselves be subject to some style which could be described as right and proper to its age. If such a style existed it would solve the problem of producing a chair of both proportion and design, yet possessing all the utilitarian attributes required. That is what happened in the eighteenth century. There was a style which emanated from the requirements of the people, in which chairs were made suitable to their wants, which, again, governed the principles of proportion and design. In reproducing chairs of the past we are using a style which does not belong to today and which, therefore, cannot give us all the qualities that have been set forth above. On the other hand, when the modern manufacturer produces a modern utilitarian chair, it is often lacking in proportion and design, because what is utilitarian is not necessarily beautiful; whereas a beautiful chair *can* be utilitarian if informed with the free spirit of the new age.

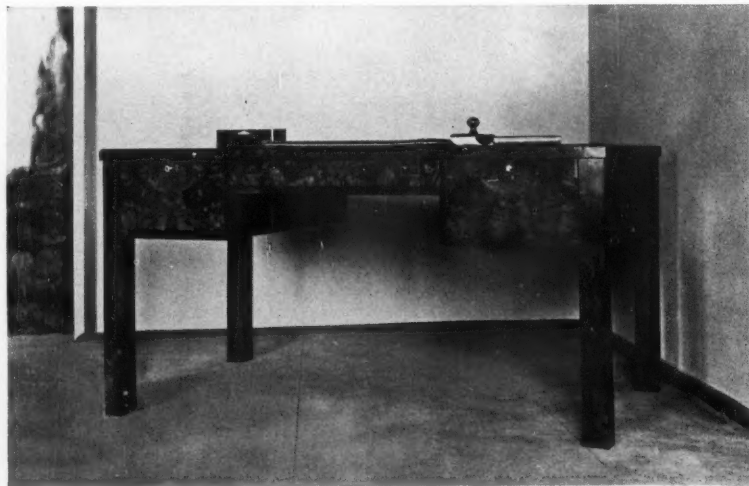
Proportion and design go farther than utility and comfort; they go beyond these mundane but essential things. Proportion and design are factors of style. Style controls the principles of proportion and design.

On the Continent, artists, architects, designers and craftsmen are beginning to create the germ of what may perhaps become a style expressive of the time. In England there are not so many visible signs of this as abroad. The war has slammed the door on nineteenth-century artistic inability. We are now confronted with a period which possesses an entirely new outlook. Popular demands remain unsatisfied, or result in a series of sporadic experiments which in many cases take the form of imitating continental schools of design. The Frenchman has a different temperament to the Englishman and dwells in a different environment, and such imitation is never likely to lead to a new English style.

If this new style, this new metaphor, is not evolved, not only furniture, but architecture—in fact, all the arts—will suffer, will continue to imitate no longer applicable forms as they become more sterile, more debased, despite the continental experiments which can lead them nowhere. Our designers should relish the exciting conditions of this experimental age, not merely tolerate them, far less ignore them, with their promise of ever more widely diffused culture. The English people do not require academic pieces for the wealthy, but furniture of good design at economic rates which can be brought into every home.

NOTE.

Commencing with the January issue of the REVIEW, a special section of the Craftsmanship Supplement will be devoted to the illustration of English and foreign Furniture and Decoration, both old and new. The first article will be contributed by Paul Nash under the title Modern English Furniture. In the pages of A Craftsman's Portfolio in the same issue there will be included a selection of foreign examples of Indirect Lighting, with diagrammatic drawings showing how each lighting effect is obtained; these drawings have been specially prepared for the REVIEW.



A WRITING TABLE
in figured walnut.

Designer:
Jean Charles Moreux.

Minnesota Inf.
Army Corp.
9105.

height 7'-9"

3' 3" x 3' 3" wide

3' 0"

2' 8" BASIN wide

13" deep

3' 6" AFFORD SHIELD 30' 10" 1/2

7' 1" wide

1' 7 1/2" deep

1 2 3 4 5

VIEW 1. SIDE 1' 0" deep 1' 0" wide

VIEW 2. SIDE 1' 0" deep 1' 0" wide

SIXTEENTH STAGE ONE AND SIX INCHES

SHIELD 1' 0" deep 1' 0" wide

THE CHIEF CAN BE ENJOINED IN ONE OF THESE ANGLES TOGETHER WITH CORNERS OF VIEW 1. AND



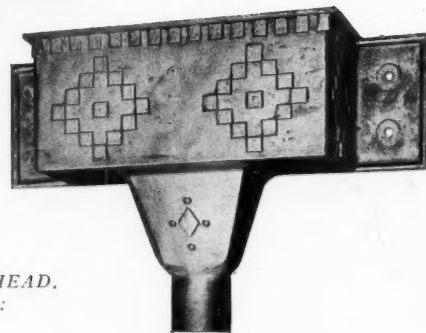
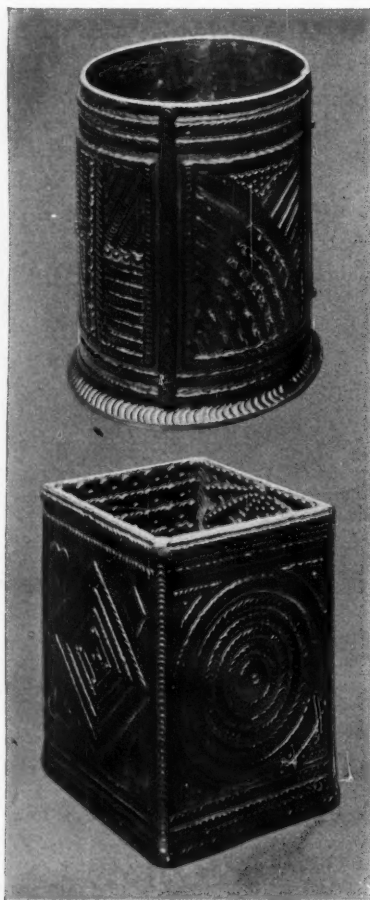
Architect : MAURICE CHESTERTON.
Craftsmen : J. L. EMMS & SON.

Right:

A cast-lead *FINIAL* to the chalet at Stockgrove, near Iighton Buzzard. The lead sheeting is beaten on a wooden core and fixed with a bolt running through the finial and the king post of the roof.

Architect: W. CURTIS GREEN, A.R.A.

Craftsmen: J. L. EMMS AND SON.



Above:
Cast-lead *FLOWER BOXES*, with lead burning ornament.

Designer and Craftsman:
S. D. A. SAUNDERS.

Centre:
A *RAINWATER HEAD* in English cast lead.

Designers and Craftsmen:
G. JACKSON AND SONS.

Below:
A cast-lead *RAINWATER HEAD*.
Designer and Craftsman:
G. A. STONER.



Two views are shown on this page of an artistically designed dairy farm at Hackbridge Farm, Surrey, for W. J. Mallinson, Esq., D.L. The careful selection of a suitable exterior finish was a natural concomitant. "Atlas White" stucco, the most permanent type of true White Portland cement plaster rendering, enhances the attractive appearance of the buildings. Write for a copy of "Stucco." My specifications are the product of years of study and experience. "Atlas White" has been used for nearly three decades. It is the standard by which all other makes are measured.

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

Fredrick Coleman

Architect : Maxwell Ayrton, F.R.I.B.A.
"Atlas White" Stucco : Plastering Ltd.



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(Registered Nos. 422219, 422220 and 422221)

*Cable Makers Association
v. Edward William Knight sued
and trading as City Engineers'
Supply Company (a firm)—*

On January 18th, 1929, in the High Court of Justice, a perpetual injunction was granted restraining the Defendant, his servants or agents from infringing the said trade mark, and the Defendant was ordered upon oath to deliver up to the Plaintiffs or destroy in their presence all infringing articles in his possession or power and to pay the Plaintiffs' costs.

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Licences to use these are granted to members of the
Cable Makers Association only.

ANTHOLOGY.

WHEN St. Paul had God's express promise that he and the whole crew should be saved, he did not hesitate to say to the centurion, "Except these abide in the ship ye cannot be saved." God's blessing only rested on man's right use of means. God did not think it beneath His majesty to give special orders, during the time He was training and educating His people, as to the material, and making of robes, the colours of ribands, the artistic disposition of a fringe. Everything was made according to the pattern shown by God. God filled with the spirit of wisdom the men who were to make Aaron's garments. And the workers in gold, silver, brass, stones, timber, embroidery, needlework, etc., are expressly said to have been specially inspired by God during the schoolmaster period of the Law.

Now I unhesitatingly assert that my own work has succeeded with the many just because God gave me a spirit of wisdom to attend to fringes, and blue, and purple, and scarlet ribands, and Pompeian red, and autotypes, and boys' studies, and the colour of curtains to their compartments, and a number of little things of this kind. And I lay claim to have been great as a schoolmaster on this, and on this only, in the main; on having had the sense to work with tools, to follow God's guidance in teaching beginners by surrounding them, as He did, with noble and worthy surroundings, taking care that there was no meanness or neglect; getting rid, as circumstances allowed, of name-cutting in school, which means "rebellious inattention, combined with mischief and vanity," or ink-splashing, which means "careless dirtiness, and contempt for the great thought-work," and all the little vilenesses which drag the boy-mind down. It is a slow process, but it is a true one; it is not grand, but it is practical; it needs patience, but it works by degrees higher life. May men think of me as one to whom God gave a spirit of wisdom to work all manner of work of the engraver, and of the cunning workman, and of the embroiderer, in blue, and in purple, and in scarlet, and in fine linen, and of the weaver, even of them that do any work, and of those that devise cunning work. I take my stand on detail. . . . It is hard to escape something of the pig if lodged in a sty.

Edward Thring:

LIFE, DIARY, AND LETTERS.

[Edited by George R. Parkin.]

Causerie.

Thring of
Uppingham.

"Nothing could have been worse for my mind than this school," wrote Charles Darwin of Shrewsbury, "as it was strictly classical, nothing else being taught except a little ancient geography and history." The same might have been said of any school in England before Thring (and in a minor degree Arnold) came on the scene. Thring made history with his drawing lessons, his music masters, and his carpentry shop. But Thring was a phenomenon. He was teaching art in the fifties. For he had perceived that though Greek and Latin might be the cricket and football of the intellectual life, there were other games for other boys who could not hit an irregular verb to the boundary or collar a dactyl low. Boiled down, his beloved "system" and "machinery" simply represented his conviction that a school should provide not only for each type, but for each individual

The Architectural Review, December 1929.

by putting boys into a life which had already been furnished with every conceivable stimulus.

And so, amongst other stimuli, art. Art backed up by the Almighty Wall. His test of a good housemaster was, did he give his house (meaning the boys in it) better living conditions than he gave himself? To Thring the bare form room and inky desk were not merely beastly; they were spiritually demoralizing; they degraded those who had to do with them, while the architecture of beauty not only encouraged them to lead the "true life" but was actually a means of capturing boys who might by temperament be more sensitive to the shape of the form-master's desk than to the size of his brain. "One boy is caught in one net," he wrote, "another in another." And to the old boy who said, "for my part I am a sad unbeliever (or at least a sceptic) in the effect of Pompeian red, as compared with cut names, and ink stains!" he replied with the naïve words reprinted in the *Anthology* above.

Surroundings he defined as the Almighty Wall. "Whatever men may say or think," he writes in a remarkable passage, "the almighty wall is, after all, the supreme and final arbiter of schools."

I mean, no living power in the world can overcome the dead, unfeeling, everlasting pressure of the permanent structure, of the permanent conditions under which work has to be done. Every now and then a man can be found to say honestly—

Stone walls do not a prison make,
Nor iron bars a cage,

but men are not trained to freedom inside a prison. The prison will have its due. Slowly but surely the immovable, unless demolished, determines the shape of all inside it.

Never rest till you have got the almighty wall on your side, and not against you. Never rest till you have got all the fixed machinery for work, the best possible. The waste in a teacher's workshop is the lives of men.

Elsewhere he said:—

Another grave cause of evil in schools, is the dishonour shown to the place in which the work is done. Things are allowed to be left about, and not put away when finished with; great roughness is permitted in the treatment of the room and its furniture. Yet there is no law more absolutely certain than that mean treatment produces mean ideas; and whatever men honour they give honour to outwardly.

Speaking of art, he said:—

Remember in music, it is the only thing which all nations, all ages, all ranks and both sexes do equally well. It is, therefore, sooner or later the great world bond, the secular gospel, and that is why, though pitifully unmusical, I set such store on it.

He adds with the fine self-complaisance of the eminent Victorian whose star is always safely hitched to a waggon: "I have been bold enough in our feast week in June to have a band playing every night on the cricket field, and dancing, and it has been thoroughly successful and decorous."

When the master T— (a good fellow) blurted out at the masters' meeting that "fellows were doing music when they ought to be doing mathematics," he remarked that this was simply a bit of the old-fashioned Spartan brutality theory *versus* true education.

Such was Edward Thring, who went to Uppingham in 1853, when it was a small grammar school, in a small town, with one usher and 25 boys. In fifteen years his methods had forced an unknown grammar school into the front rank of public schools. Would it be impertinent to ask whether the public schools today, in the person of their headmasters, place as much emphasis on the importance of the Almighty Wall as Thring did fifty years ago?

Lack of suitable books is surely responsible for much of the weakness in matters of art education, for there are many quite ordinary things which people ought to know about and even school-

CAUSERIE.

masters don't—tidiness for instance—a practical but unpractised virtue. The Dryad Press have recently produced a pamphlet called "Let Us Tidy Up," containing rhymes, stories and suggestions on the litter problem. Hardly art education, in the



Had John Constable lived today.—From Let Us Tidy Up.
By Strube of The Daily Express.

Victorian sense, but in every other, yes, undoubtedly. Thring would have liked it.

There is always in England a backbone of common sense [says the Editor of this pamphlet], and a public opinion to support its application, which, if given the opportunity, will soon put down any flagrant breach of national good form.

The problem of litter, like that of the disfigurement by advertisement, which is the real litter, has grown out of our *laissez faire* of the nineteenth century.

We have temporarily lost that sense of fitness and order which helps to make the beauty of the still remaining unspoiled bits of eighteenth-century England.

This lack of order applies to all sides of our life and especially to schools, where order and seemliness in the surroundings are more vital than anywhere. Tidiness, order, and pleasant simple surroundings are far more important than classical pictures or dictionaries of painters in the school library.

This is a matter where all can help in their own way, and the pull all together will get us out of the present mess we are in.

One of the rhymes, reprinted from *Punch*, runs:—

Friend, when you stray
Or sit and take your ease
On moor, or fell,
Or under spreading trees;
Pray leave no traces
Of your wayside meal;
No paper bag,
No scattered orange peel,
No daily journal
Littered on the grass;
Lest others view these
With distaste, and pass.
Let no one say,
And say it to your shame,
That all was beauty here
Until you came.

There is the charming notice at Lilford Park:

Someone loves this garden and he has lent it
to you.

Please leave it as beautiful as you find it.

At Braemar, Mrs. Bryant Salmon has designed open-air waste-paper baskets as pillar boxes, bearing the device POST YOUR LITTER. The *Beautiful Oldham Society*, as it is somewhat equivocally called, goes in for slogans:

Where there's litter, there's waste,
and for trams and buses:

You have enjoyed your ride,
Let your tickets enjoy one too.

There is unconscious humour too. The following letter

The Architectural Review, December 1929.

addressed to General Waring, who started street cleaning leagues in New York, touches Olympian heights:

Dear Sir,—While walking through Broome Street Monday at 7.30 p.m., I saw a man throwing a mattress on the street. I came over to him and asked him if he had no other place to put it but there. He told me that he does not know any other place. So I told him in a barrel, and then he picked it up and thanked me for the inflammation I gave him. I also picked up 35 banana skins, 43 water melon shells, 2 bottles, three cans, and a mattress from Norfolk Street.

METROPOLITAN LEAGUE.

But rhymes are the backbone of this sort of attack. A recent one (not mentioned in the pamphlet) runs:

As the Countryside goes
All posters is foes.
Let's make foes of all posters
As grows on our coasts, sirs.

Another more primitive and masculine:

A hoarding in the Country
Is damned effrontary.

Then there is the popular-song type of slogan:

"Spread a little happiness" by spreading a
little less orange peel.

And the waste-paper-basket notice:

Don't let others slip on your banana skin—
slip it in here.

Finally, we have advice on the petrol-filling station plague:

Untidy petrol Stations are
FILLING UP
The English Countryside.
FILL UP

Your car at a tidy one and
DON'T FILL UP

The pockets of them that don't deserve it.

This pamphlet is a tract, but it is a useful tract—if that is not a contradiction in terms. Published by the Dryad Press, 42 St. Nicholas Street, Leicester. From which address we may gather that, as usual, the indefatigable H. H. Peach is at the bottom of it all.

The following letter, refers to the petrol station on the road to Bath, illustrated on page 273 of this issue.

To the Editor of THE ARCHITECTURAL REVIEW.

DEAR SIR,—I send you the enclosed photograph in case you may care to make use of it. Comment is unnecessary. A beautiful woodland road on the way to Bath from Warminster has been completely vulgarized. I may add that the owners were completely unconscious of giving offence, and actually asked me whether I thought they would win the prize.

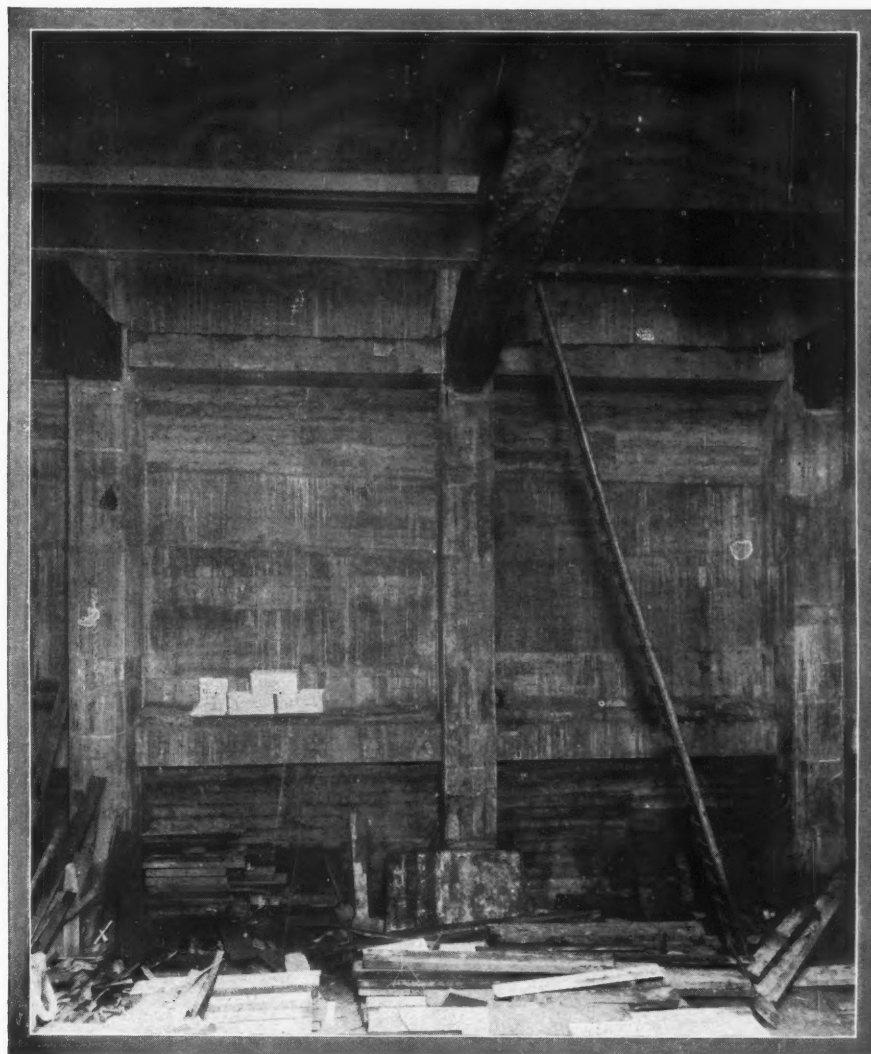
Yours faithfully,

G. H. WILLSON.

*The Modern
Innocents.*

*The City of
Tomorrow.*

It did not need a Le Corbusier to tell a bejostled population that there is something wrong with the planning of the modern city. Is not part of our daily routine a mere striving for elbow room? And yet most people suffer this modern folly, if not gladly, at least more or less patiently, realizing that it is impossible in the cramped spaces of cities hundreds of years old to cope with twentieth-century activity. In new countries, however, the ideal city may be built. . . . But disillusion comes with *The American Mercury* for October, which contains an article by Lewis Mumford entitled "Botched Cities." Apparently the American city is in no better state than the European, though from a different cause. What it suffers from is not want of planning, but intensive, premature planning; planning decided by geometry; gridiron plans. When the area finally develops the plan is found to be totally inadequate and unsuited to the needs of a district



MANCHESTER GUARDIAN OFFICES

THE basement of this important building is 116 feet long, and 76 feet wide. It is 46 feet deep, below street level. There was no fuss or bother about the waterproofing of the retaining walls which the general contractors—Robert Carlyle & Co., Ltd.—built of ordinary good concrete, adding 'PUDLO' Brand waterproofing powder, as specified by the Architect, Harry S. Fairhurst, A.R.I.B.A.

The confidence which inspired its use in this case was the direct outcome of the highly successful results that had followed a similar specification, by this architect, for other large buildings in Manchester. These include the Head Offices of the English Sewing Cotton Co., Ltd., which has a basement 25 feet deep, and also the Head Offices of the Bleachers' Association with a basement 24 feet below street level—and beside a river.

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ORIGINALITY



New Corner House, Oxford Street.

Architect, F. J. Wills, F.R.I.B.A.

Messrs. J. Lyons & Co., Ltd.

AN INTRICATE WORK
PRODUCED BY JAMES S STUBBS IN
COLLABORATION WITH AND TO THE
DESIGNS OF OLIVER P. BERNARD.

JOHN STUBBS & SONS
MARBLE CRAFTSMEN
ESTABLISHED EIGHTEEN THIRTY NINE

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GRAMS MARBLE L'POOL

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J. S. & S. Studio.

*The D
of the M
Gas Fir*

which has not developed "according to plan." The cause of this apparent senselessness is not far to seek; it is speculation. For this "sort of city plan exists," to quote Mr. Mumford, "to protect and tenderly cherish the one function that all American cities have traditionally looked upon as the main end of human activity, namely, gambling in real estate. The more inflated, the more abstract the plan, the more admirably it fits this purpose." Sometimes, however, these speculators over-reach themselves, and a waste of land with here a half-buried kerbstone, there a weather-beaten street sign, where no road exists, reveal a too premature plan which never materialized. Mr. Mumford cites the garden cities of Letchworth and Welwyn as English examples of how cities ought to be planned and developed. Certainly an ideal city would be nearer realization if, instead of a prospective city being planned according to the dictates of the real estate speculator, its general outline were decided on by intelligence and imagination, allowing a certain elasticity and a possibility of minor alteration as the city developed. But Mr. Mumford's universal panacea is the abolition of the large city. He holds that when a city has reached a certain dimension it should cease to increase its population, to spread itself octopus-like over the surrounding country, and that instead it should throw off another unit. This new unit would be planned as one of the garden cities, with parks and open spaces, whose industrial, commercial and domestic areas would be allotted logically, and not allowed to spring up in a haphazard fashion—a unit which would be as nearly as possible self-sufficient. In this

he agrees with Hilaire Belloc (*vide The Importance of Exact Boundaries to Towns*, in the July issue of THE ARCHITECTURAL REVIEW, page 3).

In England, the Town Planning Institute has not yet definitely rejected the idea of cities protected by green belts from further development. The regional plan does what it can to keep order; but since the right to build goes with the ownership of land, the regional plan only giving authorities the power to select *what kind* of building shall go in a given spot, there is nothing to stop the whole English countryside from becoming urban- or suburbanized by one town running into another.

* * *

The Design of the Modern Gas Fire.

The subject of gas fires is one which must interest everyone, whether as an important problem in interior decoration, or from the purely practical and domestic point of view. A book, therefore, on *Gas Fires and their Settings* ought to find a large public. This is the title which Sir Lawrence Weaver has chosen for his book on the subject, some of which first appeared in the form of an article in the "Craftsmanship" pages of THE ARCHITECTURAL REVIEW. It is illustrated very fully, and in addition has two colour-plates, from drawings by Raymond McGrath. The illustrations of early gas fires are a reminder of the hideousities people bore with for the sake of their labour-saving advantages. These fires were in design but an adaptation of coal fires, and it is only recently that the gas companies have come to realize that dissociation from this old idea is not only perfectly practical, but the only logical course. No real advance in design will be achieved, however, until the gas fire is no longer

regarded as an afterthought in the decoration of a room; as a necessity, whose convenience excuses its unattractiveness; and until architects come to look on it as an additional item in their scheme of decoration, holding interesting possibilities. Until Sir Lawrence Weaver, with the help of Mr. Morley Horder, has himself created history by installing a new type in his own house.

* * *

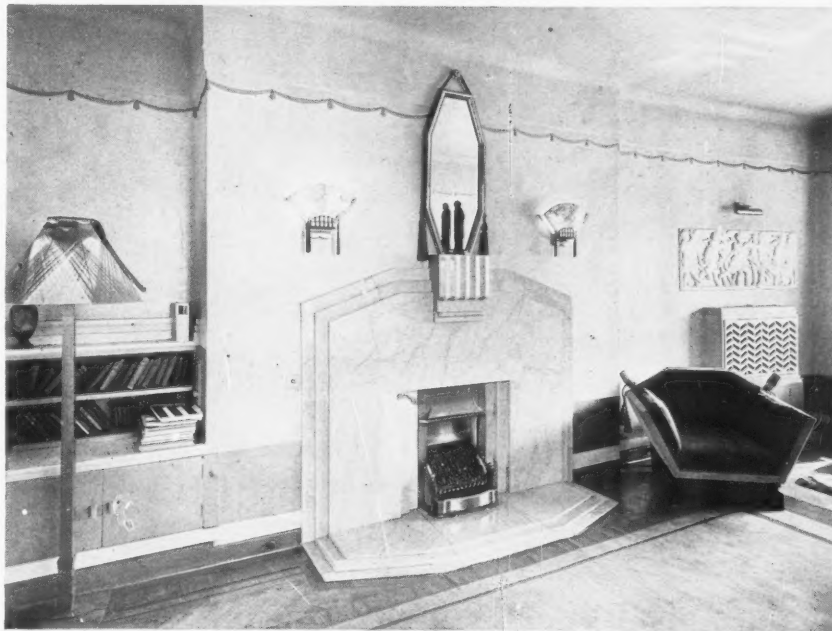
The bicentenary of the birth of Josiah Wedgwood is to be celebrated next year. Exhibitions are to be held in London and Paris, and a Civic Week will be organized in the Potteries. Of more immediate interest is the announcement of a competition for the design of a decorative vase in commemoration of the bicentenary. There will be three prizes of £100, £50, and £25 respectively, and the judges will be Mr. Philip Connard, R.A., Mr. W. Reid Dick, A.R.A., Mr. H. S. Goodhart-Rendel, F.R.I.B.A., and Mr. Frank H. Wedgwood. The prizewinning designs will become the property of Messrs. Wedgwood. The closing date for entries is April 28, 1930, and particulars may be obtained by applying to the Secretary, Messrs. Josiah Wedgwood and Sons, Ltd., Etruria, Stoke-on-Trent.

The Wedgwood Bicentenary.

* * *

The publicity given to a recent Government report on the state of the pottery trade in England must have awakened widespread interest in what is one of the old and intrinsically English trades. The British pottery and glass industries followed this up by holding an exhibition in Chesham House, Regent Street, last month, in an endeavour to persuade English people to buy English goods in preference to foreign ones. Here they not only exhibited the china, pottery and glass of all the representative firms in Britain, but gave practical demonstrations in the various processes of manufacture. These demonstrations proved a great attraction, and if the number of people attending the exhibition be any criterion, there is no lack of interest in either pottery or glass. What, then, is the cause of the flooding of the English markets with foreign goods, against which the British pottery and glass industries complain so bitterly in the exhibition catalogue; and what the cause of the Government's report on increasing unemployment amongst the workers in the glass and pottery trades? Is it that the old-established firms noted for articles of solid worth and reliable workmanship—for which, incidentally, one expects to pay—are lacking in enterprise? Is it that, with a very few exceptions, the firms who do strive to be modern, are too breathlessly up-to-date, and *arty*, not to say cheap? Is it that English people are getting a little tired of the slogan: "What was good enough for Prince Albert in 1851 is good enough for me"? Only the glass industry can say. We would point out, however, that there are, after all, few people whose patriotism is such that they would be willing to surround themselves with articles which are utterly distasteful to them in order to give work to unemployed. The means of being helpful are not so limited as to necessitate such a painful dishonesty. If the pottery and glass industries—who, by entering the fields of the artistic have laid themselves open to foreign competition—will but produce articles that are of good design (and sooner or later they will have to learn that to get good design you must employ

English or Foreign? Patriotism and Personal Taste.



The Drawing-room at Gates House, Wyldes Close, N.W.11. Architects: Sir John Burnet, R.A., and Partners. From Gas Fires and their Settings, by Sir Lawrence Weaver.

CAUSERIE.

good artists), they need have nothing to fear from foreign rivals.

* * *

A Book-lovers' Opportunity.

The opportunity to buy books in excellent condition yet at a greatly reduced price is not, unhappily, an everyday occurrence. Architects, students, and anyone interested in architectural books of all descriptions are, however, at the moment in this fortunate position, for The Architectural Press are now selling off a stock of slightly soiled books dealing with a wide range of architectural subjects, at much below the usual retail price. In these days when books are such an item, this would appear an opportunity not to be missed. Full particulars will be found on page cviii of this issue.

* * *

The late Thomas Hastings.

By the death of Thomas Hastings America has lost one of her most eminent architects, and one also whose reputation is more than national, for his name was familiar in France, Austria and in England. He was trained at the École des Beaux-Arts in Paris, and it was as a leading exponent of that school that he worked in America in partnership with John Carrère. Recently he received the Royal Gold Medal of the Royal Institute of British Architects. The New York Public Library, on which he and John Carrère were engaged from 1897 to 1910, was considered to be the chief work of the partnership, but it is now known that in later years Hastings was not satisfied with the design and had thoughts of alteration. His own works are too numerous to mention, but of these the New Theatre, New York; the Marne Battle Monument, and the Altar of Liberty and Victory Arch in New York are some of the more important. In London, Hastings and John Carrère were associated with Professor C. H. Reilly as the architects of the new Devonshire House, of which the detail and ornamentation were designed by Hastings. One of the few shops designed by American architects to be found in London—that of Messrs. Knoedler in Old Bond Street—is also his work.

As an artist he was, perhaps, neither of great creative ability nor a very original thinker; but he will be remembered in the future, if not for any particular building which he designed, for the influence which, by the introduction of the French Beaux-Arts spirit, he exercised on American architecture.

* * *

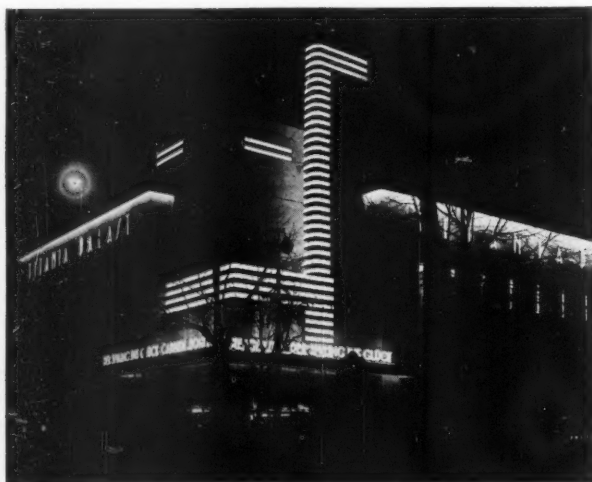
A Cinema Number.

A double number devoted entirely to the Cinema has recently been published by *The Architects' Journal*. It is a record of the best and most recent cinemas built, not only in this country, but in France, Germany, Sweden, Denmark, Spain and America. No one who is interested, whether as a manager or film producer, architect, or enthusiastic frequenter, but will find this number both instructive and entertaining. If only these cinema proprietors would give our best English architects a real chance!

* * *

A Popular Architectural Publication.

For an architectural publisher to produce a "best-seller" is an



The Titania-Palast, Berlin. From The Architects' Journal.

The Architectural Review, December 1929.



*Doorway at Landkey Neuland, Barnstaple.
From The Cottages of England, by Basil Oliver.*

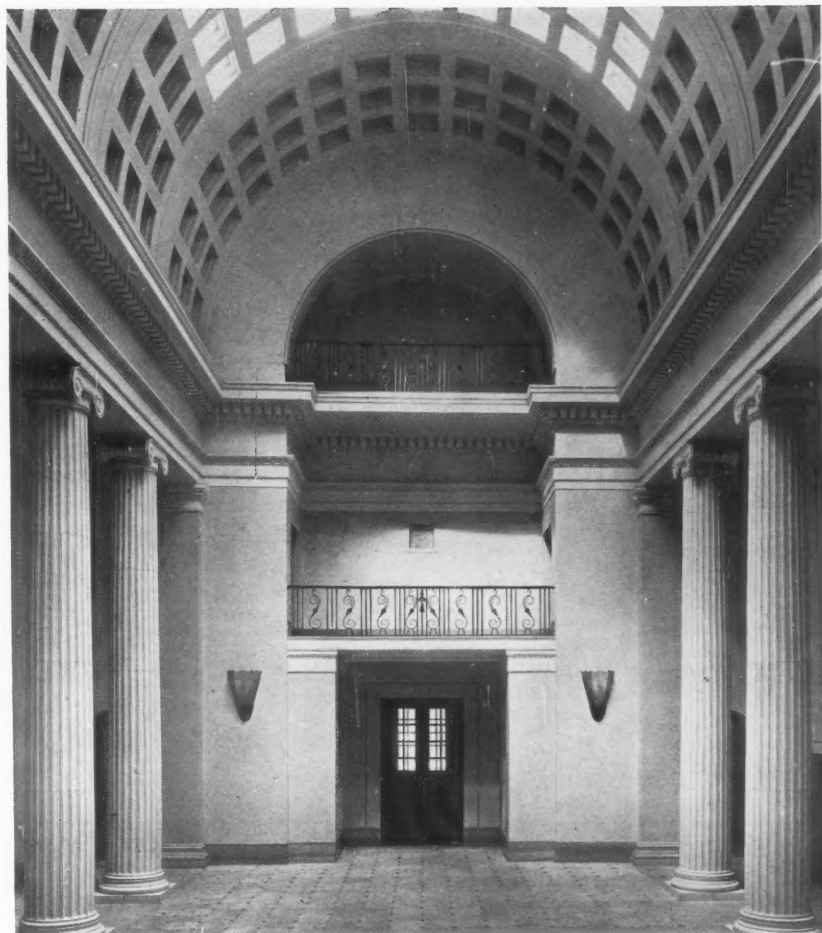
almost unparalleled event; but this notable feat has apparently been accomplished by The Architectural Press, who have just published *The Honeywood File*, by H. B. Creswell ("Karshish"). The reason for the popularity of this book is not far to seek. It is, without doubt, the most valuable and instructive account of the intimate facts of architectural practice that has ever been published, and it is so delightfully and attractively written, so full of humour and sound common sense that its recent appearance in serial form in *The Architects' Journal* created immense enthusiasm and interest throughout the profession.

As most readers of the REVIEW are probably aware, *The Honeywood File* purports to be an architect's correspondence file in relation to the building of a country house—letters interchanged between architect, client, builder, lawyer, specialist, client's wife, and so forth. The letters are accompanied by the author's running commentary on the various situations and "snags" which arise, and are made to display the inner history of the whole operation from beginning to end. The result is a most valuable collection of advice and hints to the young architect in his relations with all the characters who enter into his dramatis personæ, and advice which is all the more palatable and authoritative because throughout the book the bread of wisdom is leavened with the yeast of wit. Altogether a most entertaining, instructive and, above all, readable book and, if one may venture to prophesy, one which will be enjoyed as much by the architects' and clients' wives and families as by the principal victims themselves. The price of the book, which is about the size of the average novel, is 7s. 6d.

* * *

Trade and Craft.

Messrs. Woodfyt Sales Limited, of 10a Newman Street, W.1, will shortly issue a new catalogue of Period and Modern Electric Light Fittings, which will be very fully illustrated.



*The
Ground Floor
Crush Hall,
Masonic Temple,
Manchester*



Architects:
THOS. WORTHINGTON & SONS

A design of great structural purity and grace. Jackson's were responsible for supplying and fitting in place the enrichments in the cornices and ceiling bands, etc., in all the principal rooms, including the Banqueting Halls, the Lodge Rooms, Common Rooms, Library, etc. In the hall illustrated, Jackson's also supplied the large caps to the columns.

Architects and builders should make a point of calling at Jackson's workshops in Rathbone Place, where they will be always welcomed and can inspect every sort of decoration, in fibrous plaster, stuc, cement, lead, wood, and composition both in process and in the finished state.

G. JACKSON & SONS

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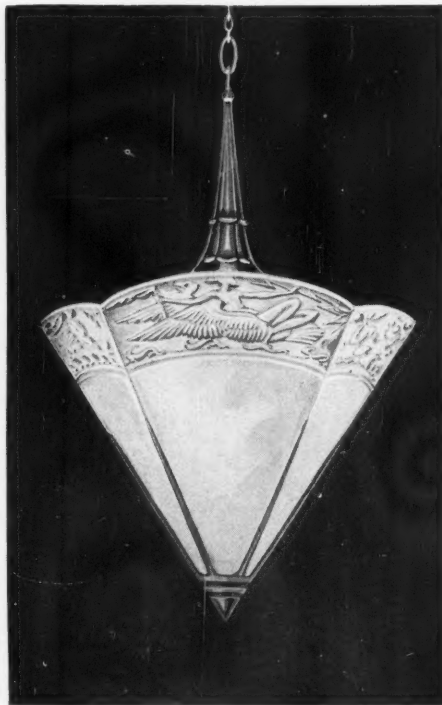
Telegrams: "Actiniform, Westcent, London"



This catalogue will extend to about 120 photographs. As the edition will be strictly limited, they wish to make it known that on receipt of a postcard they will gladly supply architects, or anyone interested, with a complimentary copy.

* * *

One of the oldest English firms of glass makers, John Walsh Walsh Limited, who were established in 1801, have, during the last year, made a venture. They have produced a new type of moulded glass, which has been named *Vesta Glass*. The designer of this glass is Mr. Walter Gilbert, and it is made by the firm under the direction of Mr. William G. Riley. During the short time that it has been made *Vesta Glass* has progressed steadily, if unhurriedly, for the firm's policy is to produce designs with a definite purpose, rather than to turn out quantities of mass-produced stuff promiscuously. The result is that most of their designs have been carried out by Mr. Walter Gilbert in conjunction with some well-known architect for a special scheme of decoration. The illustration on this page is an example. The Elements design was composed of four panels, one of each of the elements, and originally made for Mr. A. N. Prentice, F.R.I.B.A., for the scheme of interior decoration of the Orient liner T.S.S. *Orontes*. It has, in this case, been used for a pendant, but may be adapted to different types of light fittings. The firm has now decided to extend the range of the uses of the glass, and to make bowls, vases, bottles, decanters, etc., of all types. The possibilities of



moulded glass, made by modern scientific methods, are so great that it only needs the combination of an enterprising firm and a good designer to find innumerable opportunities of using it. John Walsh Walsh and Walter Gilbert ought to make a fine combination.

* * *

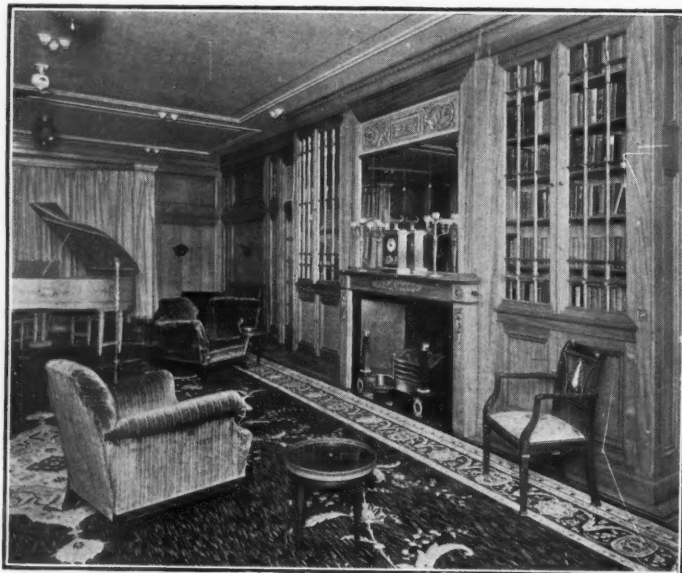
In the advertisement of the Chatwood Safe Company, Limited, which appeared in our issue dated August dealing with the magnificent new Head Offices of the Midland Bank Ltd., the address of the architects, Messrs. Gotch and Saunders, was given as "Kettering." This should have been "London."

* * *

The excellent catalogues issued by Messrs. Henry Hope and Sons, Ltd., are well known to architects, but the new edition of their catalogue on Glass Roofing, Lantern Lights, and Gearing is even a further advance. Perhaps its most notable feature is the excellence of the working drawings, which are much superior to those usually associated with catalogues. They are very good draughtsmanship, and very detailed, and should prove of the greatest value to architects, if only in the economy of time and labour. The illustrations showing buildings in which their different types of lighting systems have been constructed include some of the most recent well-

known buildings, among which are Devonshire House, Messrs. Whiteleys' new premises, the Royal Horticultural Hall, and the Council House, Nottingham. A catalogue of such undoubted

known buildings, among which are Devonshire House, Messrs. Whiteleys' new premises, the Royal Horticultural Hall, and the Council House, Nottingham. A catalogue of such undoubted



Architect: J.A. McInnes Gardner, Esq., F.I. Archts. (Scot.).
A view in the Lounge of the M.V. "Southern Prince."

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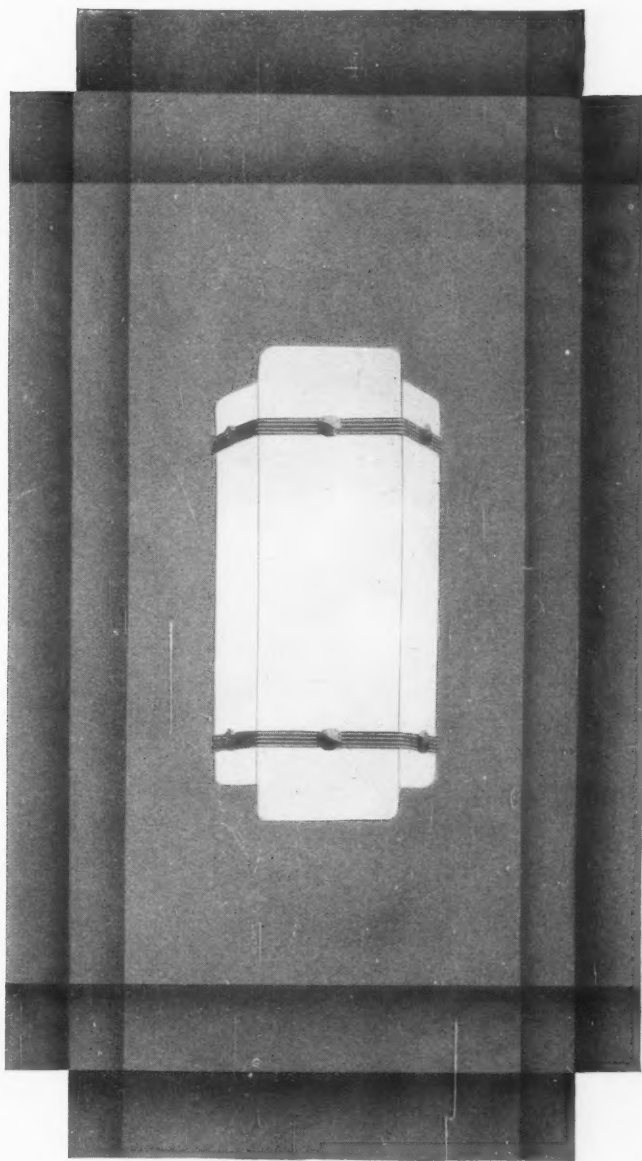
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WRITE FOR LIST A148 OF MODERN FITTINGS

value will not be—as most catalogues are—quickly discarded, but be kept for future reference.

* * *

One of the newest flooring materials is rubber, and only in the last few years has it gained the serious consideration of the architect. The United States of America, and England have been the pioneers in this field, but until recently have reserved their activities to the development of their home markets. Certain difficulties connected with exportation have, however, been overcome by at least one English firm, which has met with success in its efforts to sell this product in the markets of the world.

The Leyland and Birmingham Rubber Co., Ltd., have proved that the world still requires and appreciates British-made goods. Their floors are laid in most countries of the world, and many in those places which would seem to be the most unlikely: for example, Iceland.

One of the branches of the company is in Santiago, and the illustration shows the rubber flooring in the building of the Compañía de Tracción y Alumbrado de Santiago. Although the Leyland Company have been successful to this extent in the



introduction of their rubber flooring, they hope to increase their export business. This we feel sure should encourage other English makers of interior decorations to further and increasing efforts to introduce their products to the world, for wherever one British product penetrates it penetrates as an ambassador for others.

* * *

Anything that will assist in solving the serious economic problem in the mining areas is of interest to everyone. One solution of the problem is the development of by-products, and is one which some coal companies are putting to the test.

For fifteen years the Powell Duffryn Steam Coal Company, Limited, has been gradually building up and developing its by-product plant at Bargoed in South Wales. Marked progress has been made recently in what is stated to be a new antiseptic super-wood preservative named "Presotim."

Unlike some wood preservatives, "Presotim" is not only concerned with preservation against dry rot, the ravages of the weather, and immunity from the white ant, insects, vermin, etc.; in addition to its possessing strong preservative properties, it decorates.

BATHROOM COMFORT

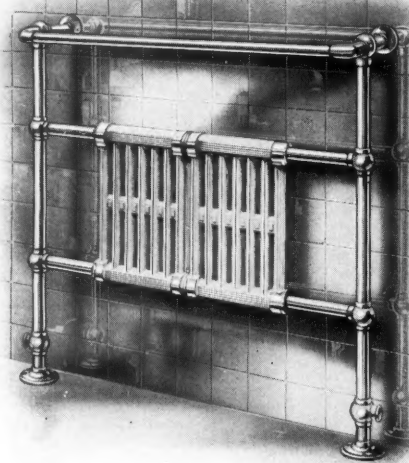
IDEAL TOWEL RAILS

These handsome fittings serve the two-fold purpose of airing towels and warming the bathroom. The size illustrated comprises 11½ sq. ft. of heating surface.

They are strongly made from solid drawn brass tubes, and are nickel plated at Hull Works.

Can also be supplied with double rail at top.

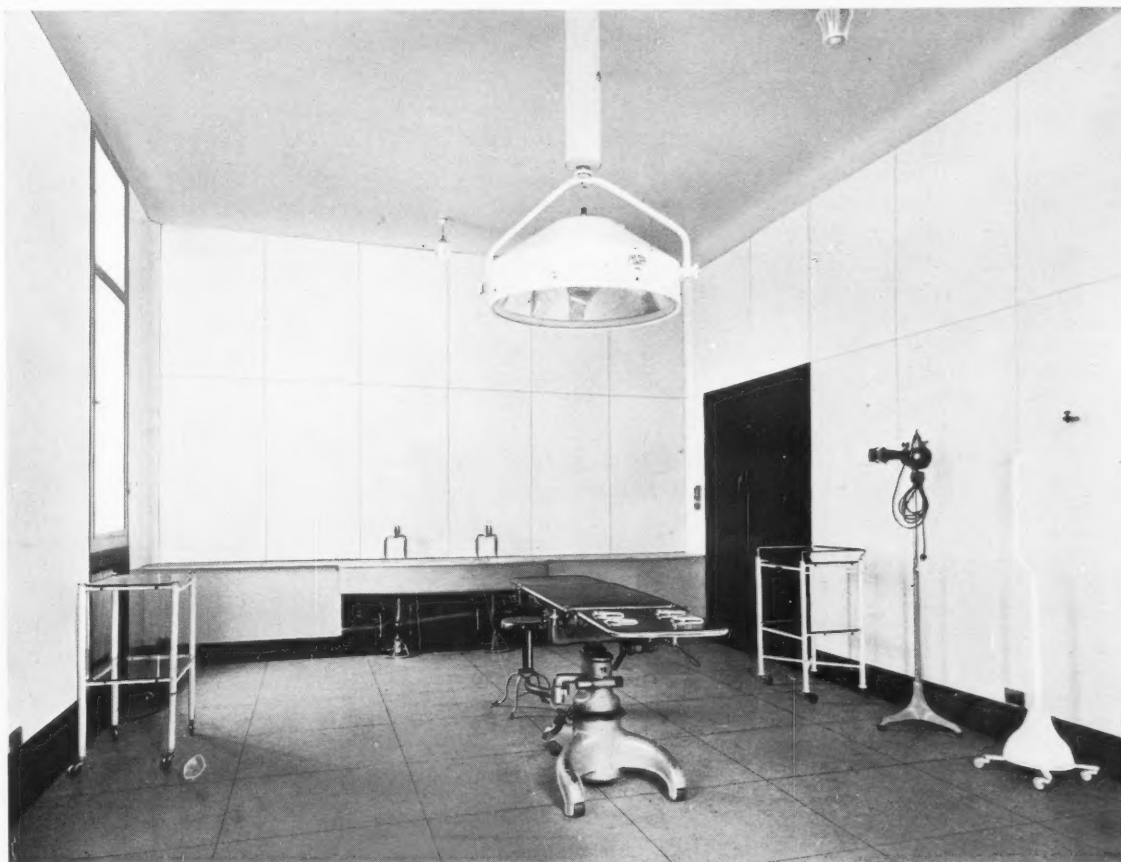
Write for list A1066.



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TRADE AND CRAFT.

It is claimed that it can be wax polished, french polished, varnished, and even painted over, and that, unlike paint, it does not blister or chip off under extremes of climate. Further, when the surface requires renewing, all that, apparently, is necessary is a fresh coating of "Presotim." Two grades are manufactured—one for outdoor and the other for indoor use.

Messrs. W. H. Gaze and Sons, of High Street, Kingston-on-Thames, announce that they have been entrusted with the following contracts:—

<i>Job.</i>	<i>Architect.</i>
Factory for Messrs. Cleaves, Ltd., at Clapham Common	Yetts, Sturdy & Usher.
New Schools, Eltham	London County Council.
New Photographic Laboratory, Hither Green	Hood Bros.
New Premises for Messrs. Montague Burton at Lewisham ..	Harry Wilson.

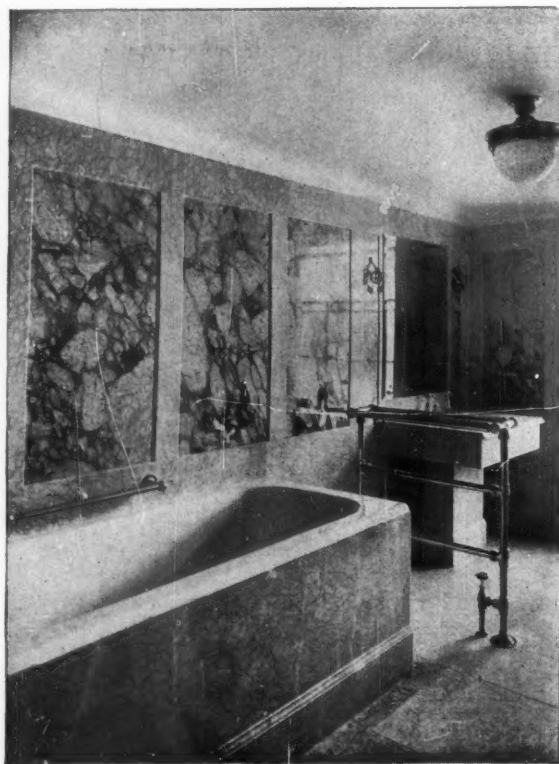
The general contractors for the Masonic Temple were R. Carlyle & Co., who were also responsible for the drainage, carpentry, and joinery, and among the artists, craftsmen, and sub-contractors were: W. Macdonald & Co. (reinforced concrete floors); Robinson and Kershaw (steelwork); J. and H. Patteson (marble work); A. M. Macdougall and Son (woodblock floors); C. W. Williams & Co. (tiling); Empire Stone Co. (artificial stonework); Etchells, Congdon and Muir, Ltd. (electric passenger and service lifts); J. Carter & Co., Ltd. (cranes); Newton Chambers & Co., Ltd., and F. W. Breakey (firegrates); Morrison Ingram & Co. (sanitary fittings); G. Wragge, Ltd. (metal casements); G. Jackson and Sons, Ltd. (fibrous plaster); Haywards, Ltd. (patent glazing); Ed. Hart and Son and Edgar Brandt (ornamental ironwork); Henry Hope and Sons, Ltd. (window gearing); The Luxfer Co. (stallboard lights); Wm. Norris & Co. (floor

The Architectural Review, December 1929.

polishing); Wm. Royle & Co. (slates); J. Jeffrey & Co. (plumbing and glazing); C. E. Harwood, Ltd. (plaster and paintwork); Scott, Morton and Tynecastle Co., Ltd. (wood panelling and hardwood work); W. F. Spencer (heating and ventilating); Laidlaw and Thompson, Ltd. (ironmongery); John Adams, Ltd. (electric fittings); Bagues, Ltd., and H. J. Dow (special electric light fittings); John Morris and Sons, Ltd. (fire hydrants); and Earp, Hobbs and Miller (stone and wood carving).

The general contractors for "Finella," Queen's Road, Cambridge, were W. Sindall, and among the artists, craftsmen, and sub-contractors were: Docker Bros., Ltd. (paintwork and composition floors); Macinlop, Ltd. (rubber flooring); R. W. Steele & Co. (central heating and hot water supply); Art Metal Construction Co., Ltd. (steel furniture); British Knapen, Ltd. (anti-damp and aeration systems); Shanks & Co., Ltd. (sanitary fittings); National Radiator Co. (boiler and radiators); Tricity Radiators and British Electric Transformer Co., Ltd. (electric light fixtures and radiators); A. J. Van Dugteren and Sons (electric light fixtures); Electric Wiring and Repair Co. (electric installation); Henry Hope and Son, Ltd., and Uni-Hygea, Ltd. (steel frame windows and doors); Nettlefold and Son, Ltd., and Huntley and Sparks (door furniture); Venesta, Ltd. (plymax and plywood); Waring and Gillow, Ltd. (furniture); Pilkington Bros. and James Clark and Son, Ltd. (glass); Arthur Sanderson and Sons, Ltd. and Salubra Wallpapers (wallpapers); Ronuk, Ltd. (floor polishing), and James Powell and Sons, Ltd. (trumpet vase).

SURVEYORS and Estate Agents (City) have vacancy for a young qualified architect who is prepared to undertake certain other duties when not employed upon architectural work. Should be a quick and accurate draughtsman, able to take out quantities and supervise work in progress. The main class of work is in connection with private houses, factories, and shops. Salary £300 per annum and commission. Full details of experience to Box 206.



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A LONDON DIARY.

The Architectural Review, December 1929.

MONDAY, DECEMBER 2—

Records of Babylon and Assyria—I.	12 noon.	BRITISH MUSEUM
Arts and Customs of Ancient Egypt—I.	12 noon.	" "
Monuments of Egypt—I	3 p.m.	" "
Monuments of Assyria	3 p.m.	" "
Japanese Arms and Armour.	12 noon.	V. AND A. MUSEUM
Far Eastern Pottery	12 noon.	" "
European Arms and Armour.	3 p.m.	" "
Coptic Tapestries	3 p.m.	" "
Exhibition of Industrial Art. Until the 18th.	Sun. 2.30	" "
Portraits—I: Early Italy and Netherlands.	11 a.m.	NATIONAL GALLERY
Portraits—I: Early Italy and Netherlands.	12 noon.	" "
Pre-Raphaelites	11 a.m.	TATE GALLERY
Some English Miniatures	3 p.m.	NATIONAL " PORTRAIT GALLERY
French Life and Art	3 p.m.	WALLACE COLLECTION
Exhibition of Pottery, Stoneware and Hard Porcelain by Mr. and Mrs. Charles Vyse.	10-6 Sat. 10-1	WALKER'S GALLERIES, 118 NEW BOND ST.
Exhibition of Watercolours by Josias C. Beare.	10-6 Sat. 10-1	WALKER'S GALLERIES, 118 NEW BOND ST.
Exhibition of Drawings by Richard Eulich.	10 a.m. to 6 p.m.	THE GOUHL GALLERY, LTD., 5 REGENT ST., S.W.1
Exhibition of Oil Paintings by Herbert H. Newton.	Sat. 10-1	WATERLOO PLACE, S.W.1
Exhibition of Oil Paintings by George Bergen.	During the month.	" "
The 10th Annual Exhibition of the Society of Wood Engravers.	10-6 Sat. 10-1	THE REDFERN GALLERY, 27 OLD BOND ST., W.1
Exhibition of Modern Viennese Arts and Crafts.	10-6 Sat. 10-1	THE BEAUX ARTS GALLERY, BRUTON PLACE, W.1
Exhibition of Silverware, Ceramics and Glass.	" "	" "
Exhibition of Paintings by Margaret Fisher Prout.	155 NEW BOND ST., W.1	ARTHUR TOOTH & SONS, W.1
General Meeting, Election of Members	8 p.m.	R.I.B.A., 9 CONDUIT ST., W.1

TUESDAY, DECEMBER 3—

Arts and Customs of Ancient Egypt—I.	12 noon.	BRITISH MUSEUM
Monuments of Egypt—I	12 noon.	" "
Monuments of Assyria—I	3 p.m.	" "
Arts and Customs of Ancient Egypt—II.	3 p.m.	" "

TUESDAY, DECEMBER 3—(Continued).

Ironwork	12 noon.	V. AND A. MUSEUM
General Tour	3 p.m.	" "
Some Recent Acquisitions	11.50 a.m.	NATIONAL GALLERY
Turner and Landscape	11 a.m.	TATE GALLERY
The Court of James I	12 noon.	NATIONAL " PORTRAIT GALLERY
French Furniture	3 p.m.	WALLACE COLLECTION

WEDNESDAY, DECEMBER 4—

A Selected Subject	12 noon.	BRITISH MUSEUM
Early Greece (Crete and Mycenae).	12 noon.	" "
Early Age of Italy (Etruscans, etc.).	3 p.m.	" "
A Selected Subject	3 p.m.	" "
Tudor and Jacobean Furniture.	12 noon.	V. AND A. MUSEUM
Ecclesiastical Metalwork	3 p.m.	" "
Indian Section: Metalwork	3 p.m.	" "
Italians—I: Duccio, Primitives, Sienese.	11 a.m.	NATIONAL GALLERY
Italians—I: Duccio, Primitives, Sienese.	12 noon.	" "
Blake and the use of Line	11 a.m.	TATE GALLERY
Kneller and Michael Dahl	3 p.m.	NATIONAL " PORTRAIT GALLERY
Lantern Lecture on "Modern Design and Decoration," by Howard Robertson, F.R.I.B.A., S.A.D.G.	7 p.m.	GOLDSMITHS' HALL, FOSTER LANE, E.C.4

THURSDAY, DECEMBER 5—

Origins of Architecture—I: Greek.	12 noon.	BRITISH MUSEUM
Early Age of Italy (Etruscans, etc.).	12 noon.	" "
Early Britain—I (Old Stone Age).	3 p.m.	" "
Life and Arts of the Dark Races—I.	3 p.m.	" "
English Plate	12 noon.	V. AND A. MUSEUM
Continental Plate	3 p.m.	" "
Lettering. Lecture by Mr. Eric Gill.	5.30 p.m.	" "
Precious Stones	7 p.m.	" "
Early Mural Decoration	7 p.m.	" "
Italians—II: Angelico, Masaccio, Uccello.	11 a.m.	NATIONAL GALLERY
Italians—II: Angelico, Masaccio, Uccello.	12 noon.	" "
French Painting	11 a.m.	TATE GALLERY
Francis Bacon	3 p.m.	NATIONAL " PORTRAIT GALLERY
English Portraits	3 p.m.	WALLACE COLLECTION

FRIDAY, DECEMBER 6—

Early Greece (Crete and Mycenae).	12 noon.	BRITISH MUSEUM
How the Bible Came Down to Us.	12 noon.	" "
Greek and Roman Life—I	3 p.m.	" "
Greek Sculpture—I (before 450 B.C.).	3 p.m.	" "
Goldwork and Jewellery	12 noon.	V. AND A. MUSEUM
Miniatures	12 noon.	" "
Japanese Paintings	3 p.m.	" "
French Painting	11 a.m.	NATIONAL GALLERY
Hogarth; Rossetti	12 noon.	TATE GALLERY
Elizabeth of Bohemia	11 a.m.	" "
Rubens	3 p.m.	NATIONAL " PORTRAIT GALLERY
Exhibition of Flower Pictures in Coloured Paper by Claude Garnett.	10-6 Sat. 10-1	WALLACE COLLECTION WALKER'S GALLERIES, 118 NEW BOND ST., W.1

SATURDAY, DECEMBER 7—

Early Britain—I (late Stone Age).	12 noon.	BRITISH MUSEUM
Early Christian Period	12 noon.	" "
A Sectional Tour	3 p.m.	" "
Tour of Several Sections	3 p.m.	" "
Early English Furniture	12 noon.	V. AND A. MUSEUM
English Seventeenth-century Furniture.	3 p.m.	" "
Indian Section: Metalwork	3 p.m.	" "
Vestments	7 p.m.	" "
Watercolours	7 p.m.	" "
General Survey—I	11 a.m.	NATIONAL GALLERY
Blake; Watts	12 noon.	TATE GALLERY
History of the Collection	12 noon.	WALLACE COLLECTION

MONDAY, DECEMBER 9—

Arts and Customs of Ancient Egypt—II.	12 noon.	BRITISH MUSEUM
Records of Babylon and Assyria—I.	12 noon.	" "
Greek Sculpture—I (before 450 B.C.).	3 p.m.	" "
Monuments of Egypt—II	3 p.m.	" "
English Eighteenth-century Furniture.	12 noon.	V. AND A. MUSEUM
Chinese Pottery	12 noon.	" "
Italian Renaissance Furniture.	3 p.m.	" "
Early English Embroideries.	3 p.m.	" "
Portraits—II: German, French, and Italian.	11 a.m.	NATIONAL GALLERY
Portraits—II: German, French, and Italian.	12 noon.	" "
French Painting	11 a.m.	TATE GALLERY
"	12 noon.	" "

SALAMANDRE blanc and SALAMANDRE jaune.



Supervising Engineers and Contractors: Edcaster, Ltd.

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The North or corresponding Block is now (1929) in course of erection.
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The Architectural Review, December 1929.

MONDAY, DECEMBER 9—(Continued).

Some Famous Beauties and Great Ladies. 3 p.m. NATIONAL PORTRAIT GALLERY
Some Italian Pictures ... 3 p.m. WALLACE COLLECTION

TUESDAY, DECEMBER 10—

Early Britain—III (Bronze Age). 12 noon. BRITISH MUSEUM
Life and Arts of the Dark Ages—II. 12 noon. " "
Greek Sculpture—II (Elgin Marbles). 3 p.m. " "
Monuments of Assyria—II. 3 p.m. " "
Early Costumes ... 12 noon. V. AND A. MUSEUM
Costumes of Seventeenth century. 3 p.m. " "
Italians—III: Filippo Lippi, Pollaiuolo. 11.50 a.m. NATIONAL GALLERY
Italians—III: Botticelli, Filippino. 1 p.m. " "
Reynolds; Gainsborough. 11 a.m. TATE GALLERY
Highmore and Jonathan Richardson. 3 p.m. NATIONAL PORTRAIT GALLERY
Dutch Genre ... 3 p.m. WALLACE COLLECTION

WEDNESDAY, DECEMBER 11—

A Selected Subject ... 12 noon. BRITISH MUSEUM
Early Britain—I (Old Stone Age). 12 noon. " "
Early Britain—IV (Iron Age). 3 p.m. " "
A Selected Subject ... 3 p.m. " "
Rodin ... 12 noon. V. AND A. MUSEUM
Domestic Glass ... 3 p.m. " "
Indian Section: Architecture. 3 p.m. " "
Italians—IV: Verocchio, Leonardo, and the Lombards. 11 a.m. NATIONAL GALLERY
Italians—IV: Verocchio, Leonardo, and the Lombards. 12 noon. " "
General Visit ... 11 a.m. TATE GALLERY
Hogarth ... 12 noon. " "
Hogarth ... 3 p.m. NATIONAL PORTRAIT GALLERY

THURSDAY, DECEMBER 12—

Greek Vases—I ... 12 noon. BRITISH MUSEUM
Greek and Roman Life—I. 12 noon. " "
The Romans in Britain—I Conquest. 3 p.m. " "
Early Britain—II (Late Stone Age). 3 p.m. " "
General Tour ... 12 noon. V. AND A. MUSEUM
Ivories ... 3 p.m. " "
Medieval Brasses, Letter by Miss Muriel Clayton. 5.30 p.m. " "
Costumes of Eighteenth Century. 7 p.m. " "
Panelled Rooms ... 7 p.m. " "

THURSDAY, DECEMBER 12—(Continued).

Italians—V: Michelangelo, 11 a.m. NATIONAL GALLERY
Later Florentines. " "
Italians—V: Michelangelo, 12 noon. " "
Later Florentines. " "
Hogarth; Millais ... 11 a.m. TATE GALLERY
Charles—I ... 12 noon. NATIONAL PORTRAIT GALLERY
Dutch Landscape ... 3 p.m. WALLACE COLLECTION
FRIDAY, DECEMBER 13—
How the Bible Came Down to Us—I: MSS. 12 noon. BRITISH MUSEUM
Illuminated Manuscripts. 12 noon. " "
Monuments of Assyria—II. 3 p.m. " "
Greek Sculpture—II: (a) (Elgin Marbles). 3 p.m. " "
Stained Glass ... 12 noon. V. AND A. MUSEUM
Evolution of the Chair ... 12 noon. " "
Japanese Prints ... 3 p.m. " "
Rubens and Van Dyck ... 11 a.m. NATIONAL GALLERY
Turner and Landscape ... 12 noon. TATE GALLERY
The Civil War ... 12 noon. NATIONAL PORTRAIT GALLERY
French Painting—I ... 3 p.m. WALLACE COLLECTION

SATURDAY, DECEMBER 14—

The Romans in Britain—II: 12 noon. BRITISH MUSEUM
Life and Arts. " "
Early Britain—III (Bronze Age). 12 noon. " "
Tour of Several Sections. 3 p.m. " "
A Sectional Tour ... 3 p.m. " "
Oriental Pottery ... 12 noon. V. AND A. MUSEUM
English Pottery ... 3 p.m. " "
Indian Section: Pottery. 3 p.m. " "
Costumes of Nineteenth Century. 7 p.m. " "
English Landscape Paintings. 7 p.m. " "
General Survey—II ... 11 a.m. NATIONAL GALLERY
Pre-Raphaelites ... 12 noon. TATE GALLERY
Miniatures: the Artists ... 12 noon. WALLACE COLLECTION

MONDAY, DECEMBER 16—

Records of Babylon and Assyria—II. 12 noon. BRITISH MUSEUM
Arts and Customs of Ancient Egypt—III. 12 noon. " "
Monuments of Egypt—II. 3 p.m. " "
Greek Sculpture—II (b) (Elgin Marbles). 3 p.m. " "
Maiolica ... 12 noon. V. AND A. MUSEUM
Enamels ... 12 noon. " "
Della Robbia ... 3 p.m. " "
Rug Weaving and Knotting. 3 p.m. " "
Portraits—III: Dutch ... 11 a.m. NATIONAL GALLERY
" ... 12 noon. " "

MONDAY, DECEMBER 16—(Continued).

Blake; Rossetti ... 11 a.m. TATE GALLERY
Early Tudor Writers ... 12 noon. " "
Early Tudor Writers ... 3 p.m. NATIONAL GALLERY
French Painting—II ... 3 p.m. WALLACE COLLECTION
General Meeting, Debate on "Are Building Byelaws destructive of Rural Beauty?" 8 p.m. R.I.B.A., 9 CONDUIT ST., W.1

TUESDAY, DECEMBER 17—

Greek Vases—II ... 12 noon. BRITISH MUSEUM
Greek and Roman Life—II. 12 noon. " "
Arts and Customs of Ancient Egypt—III. 3 p.m. " "
Records of Babylon and Assyria—II. 3 p.m. " "
Early Renaissance Sculpture. 12 noon. V. AND A. MUSEUM
Donatello ... 3 p.m. " "
Van Eyck, P. Christus, 11.50 a.m. NATIONAL GALLERY
Antonello. " "
Italians—VII: The Bellinis and their Followers. 1 p.m. " "
General Visit ... 11 a.m. TATE GALLERY
Some Collectors and Connoisseurs. 12 noon. NATIONAL PORTRAIT GALLERY
French Painting—III ... 3 p.m. WALLACE COLLECTION

WEDNESDAY, DECEMBER 18—

A Selected Subject ... 12 noon. BRITISH MUSEUM
Early Britain—IV (Iron Age). 12 noon. " "
Anglo-Saxon Period—I ... 3 p.m. " "
Life and Arts of the Dark Ages—III. 3 p.m. " "
Medieval Ivories ... 12 noon. V. AND A. MUSEUM
Architecture (I) ... 3 p.m. " "
Indian Section: Cave Paintings. 3 p.m. " "
Italians—VII: Mantegna, Crivelli, and the Paduans. 11 a.m. NATIONAL GALLERY
Italians—VII: Mantegna, Crivelli, and the Paduans. 12 noon. " "
Turner and Landscape ... 11 a.m. TATE GALLERY
Turner and Landscape ... 12 noon. " "
Hudson and Allan Ramsay 3 p.m. NATIONAL PORTRAIT GALLERY

THURSDAY, DECEMBER 19—

Origins of Architecture—II: Romans, etc. 12 noon. BRITISH MUSEUM
The Romans in Britain—I: Conquest. 12 noon. " "
Monuments of Egypt—III 3 p.m. " "
Greek Sculpture—III (Mausoleum, etc.). 3 p.m. " "
Michelangelo ... 12 noon. V. AND A. MUSEUM
Rodin ... 3 p.m. " "
Musical Instruments ... 7 p.m. " "
Early Wallpapers ... 7 p.m. " "



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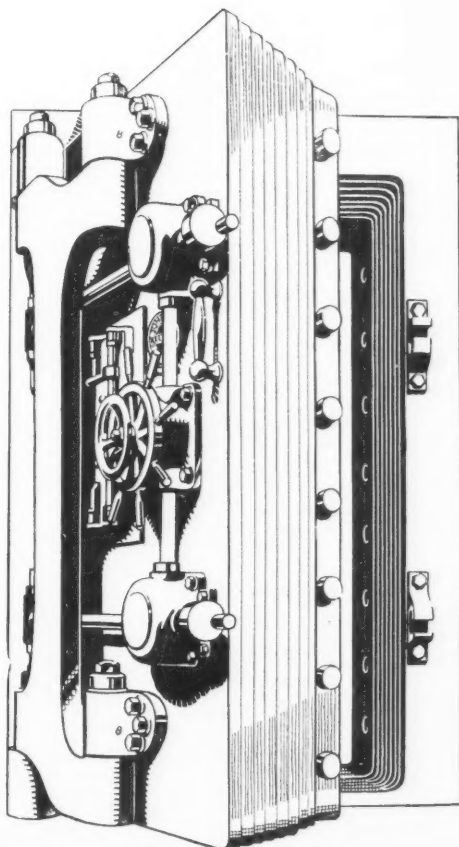


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THURSDAY, DECEMBER 19—(Continued):

Italians—VIII: Umbrians and Raphael.	11 a.m.	NATIONAL GALLERY
Italians—VIII: Umbrians and Raphael.	12 noon.	" "
French Painting ...	11 a.m.	TATE GALLERY
Oliver Cromwell ...	12 noon.	" "
Oliver Cromwell ...	3 p.m.	NATIONAL " PORTRAIT GALLERY

FRIDAY, DECEMBER 20—

Greek and Roman Life—II	12 noon.	BRITISH MUSEUM
How the Bible Came Down to Us—II.	12 noon.	" "
Between the Old Testament and New.	3 p.m.	" "
The Romans in Britain—II: Life and Arts.	3 p.m.	" "
Architecture (II)	12 noon.	V. AND A. MUSEUM
Chippendale ...	12 noon.	" "
English Primitives ...	3 p.m.	" "
Spanish Painters ...	11 a.m.	NATIONAL GALLERY
Watts; Stevens ...	12 noon.	" "
Richard Cromwell and the Restoration.	11 a.m.	TATE GALLERY
French Painting—V ...	3 p.m.	NATIONAL " PORTRAIT GALLERY

SATURDAY, DECEMBER 21—

Historical and Literary MSS.	12 noon.	BRITISH MUSEUM
Origins of Writing and Materials.	12 noon.	" "
A Sectional Tour ...	3 p.m.	" "
Tour of Several Sections	3 p.m.	" "
Jade and Lacquer ...	12 noon.	V. AND A. MUSEUM
Precious Stones ...	3 p.m.	" "
Indian Section: Mogul Design.	3 p.m.	" "
French Eighteenth-century Furniture.	7 p.m.	" "
Paintings: Barbizon ...	7 p.m.	" "
Drawings ...	11 a.m.	NATIONAL GALLERY
Pre-Raphaelites ...	12 noon.	" "
Pre-Raphaelites ...	11 a.m.	TATE GALLERY
Miniatures: The Sitters—I	12 noon.	WALLACE COLLECTION

MONDAY, DECEMBER 23—

Arts and Customs of Ancient Egypt—IV.	12 noon.	BRITISH MUSEUM
Hittite and Hebrew Collections.	12 noon.	" "
The Early Christian Period—I.	3 p.m.	" "
Monuments of Egypt—III	3 p.m.	" "
Oil Paintings ...	12 noon.	V. AND A. MUSEUM
English Pottery ...	12 noon.	" "
Watercolours ...	3 p.m.	" "
Early Silk Weaving ...	3 p.m.	" "

MONDAY, DECEMBER 23—(Continued).

Portraits—IV: English...	11 a.m.	NATIONAL GALLERY
Portraits—IV: English...	12 noon.	" "
French Painting ...	11 a.m.	TATE GALLERY
Some Elizabethan Dramatists.	12 noon.	" "
French Painting—VI ...	3 p.m.	NATIONAL " PORTRAIT GALLERY

TUESDAY, DECEMBER 24—

Early Christian Period—II	12 noon.	BRITISH MUSEUM
Anglo-Saxon Period—I ...	12 noon.	" "
Greek Sculpture—III (Mausoleum, etc.).	3 p.m.	" "
Monuments of Assyria—III	3 p.m.	" "
Illuminated MSS. ...	12 noon.	V. AND A. MUSEUM
Stained Glass ...	12 noon.	" "
Raphael Cartoons ...	3 p.m.	" "
Corean Pottery ...	3 p.m.	" "
No Lecture ...	" "	" "
Gallery Closed ...	" "	" "
Lesser-known Eighteenth-century Portrait Painters.	3 p.m.	NATIONAL " PORTRAIT GALLERY
Gallery Closed ...	" "	" "

WEDNESDAY, DECEMBER 25—

CHRISTMAS DAY.

THURSDAY, DECEMBER 26—

A Sectional Tour ...	12 noon.	BRITISH MUSEUM
Tour of Several Sections	12 noon.	" "
A Sectional Tour ...	3 p.m.	" "
Tour of Several Sections	3 p.m.	" "
General Tour ...	12 noon.	V. AND A. MUSEUM
Museum Masterpieces ...	12 noon.	" "
General Tour ...	3 p.m.	" "
Oriental Rugs ...	3 p.m.	" "
General Tour ...	3 p.m.	" "
English Furniture ...	7 p.m.	" "
No Lecture ...	" "	NATIONAL GALLERY
No Lecture ...	" "	TATE GALLERY
No Lecture ...	" "	NATIONAL " PORTRAIT GALLERY
No Lecture ...	" "	WALLACE COLLECTION

FRIDAY, DECEMBER 27—

Illuminated MSS. ...	12 noon.	BRITISH MUSEUM
Historical and Literary MSS.	12 noon.	" "
Origins of Writing and Materials.	3 p.m.	" "
Anglo-Saxon Period II.	3 p.m.	" "
Chinese Porcelain (I) ...	12 noon.	V. AND A. MUSEUM
French Furniture ...	12 noon.	" "
Illuminated MSS. ...	3 p.m.	" "
Italians IX: Giorgione and Titian.	11 a.m.	NATIONAL GALLERY
Italians IX: Giorgione and Titian.	12 noon.	" "
General Visit ...	11 a.m.	TATE GALLERY
General Visit ...	12 noon.	" "

FRIDAY, DECEMBER 27—(Continued).

The Dutch Wars ...	3 p.m.	NATIONAL PORTRAIT GALLERY
French Furniture ...	3 p.m.	WALLACE COLLECTION

SATURDAY, DECEMBER 28—

The Romans and their Art	12 noon.	BRITISH MUSEUM
Life and Arts of the Middle Ages.	12 noon.	" "
Tour of Several Sections	3 p.m.	" "
A Sectional Tour ...	3 p.m.	" "
Chinese Porcelain (II) ...	12 noon.	V. AND A. MUSEUM
Chinese Porcelain (III) ...	3 p.m.	" "
Indian Section: Mogul Paintings.	3 p.m.	" "
Domestic Glass ...	7 p.m.	" "
Chinese Paintings ...	7 p.m.	" "
Representation and Invention.	11 a.m.	NATIONAL GALLERY
Representation and Invention.	12 noon.	" "
Hogarth; Turner ...	11 a.m.	TATE GALLERY
Miniatures: The Sitters—II	12 noon.	WALLACE COLLECTION

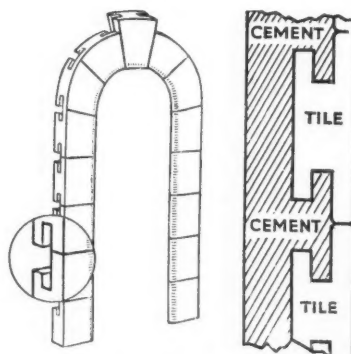
MONDAY, DECEMBER 30—

Glass and its History ...	12 noon.	BRITISH MUSEUM
Records of Babylon and Assyria.	12 noon.	" "
Early Greece (Crete and Mycenae).	3 p.m.	" "
Monuments of Egypt ...	3 p.m.	" "
English Porcelain (I) ...	12 noon.	V. AND A. MUSEUM
Chinese Embroidery ...	12 noon.	" "
English Porcelain (II) ...	3 p.m.	" "
Lacquer ...	3 p.m.	" "
English Landscape ...	11 a.m.	NATIONAL GALLERY
French Painting ...	12 noon.	" "
Shakespeare ...	11 a.m.	TATE GALLERY
Shakespeare ...	12 noon.	NATIONAL " PORTRAIT GALLERY
Rembrandt ...	3 p.m.	WALLACE COLLECTION

TUESDAY, DECEMBER 31—

Porcelains of China ...	12 noon.	BRITISH MUSEUM
Arts and Customs of Ancient Egypt (a).	12 noon.	" "
Monuments of Assyria ...	3 p.m.	" "
Greek Sculpture ...	3 p.m.	" "
Continental Porcelain ...	12 noon.	V. AND A. MUSEUM
Ironwork ...	12 noon.	" "
French Porcelain ...	3 p.m.	" "
English Medieval Sculpture.	3 p.m.	" "
Italians—X: Tintoretto, Veronese.	11.50 a.m.	NATIONAL GALLERY
Italians—X: Canaletto, Guardi, etc.	1 p.m.	" "
General Visit ...	11 a.m.	TATE GALLERY
English Pastellists ...	12 noon.	" "
English Pastellists ...	3 p.m.	NATIONAL " PORTRAIT GALLERY
Velazquez and Murillo ...	3 p.m.	WALLACE COLLECTION

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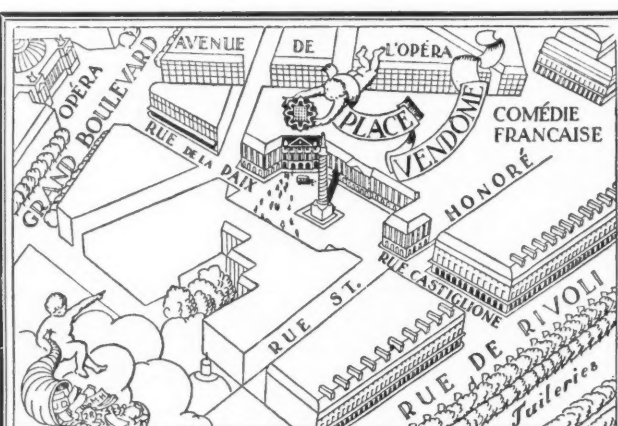
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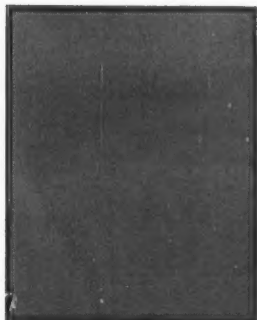
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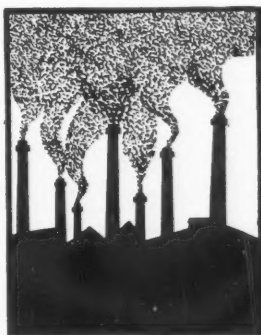
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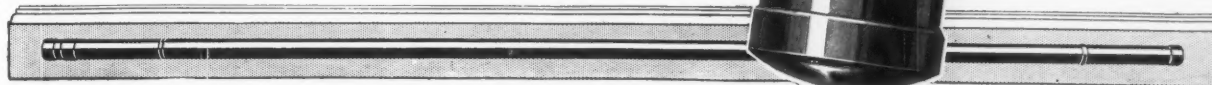
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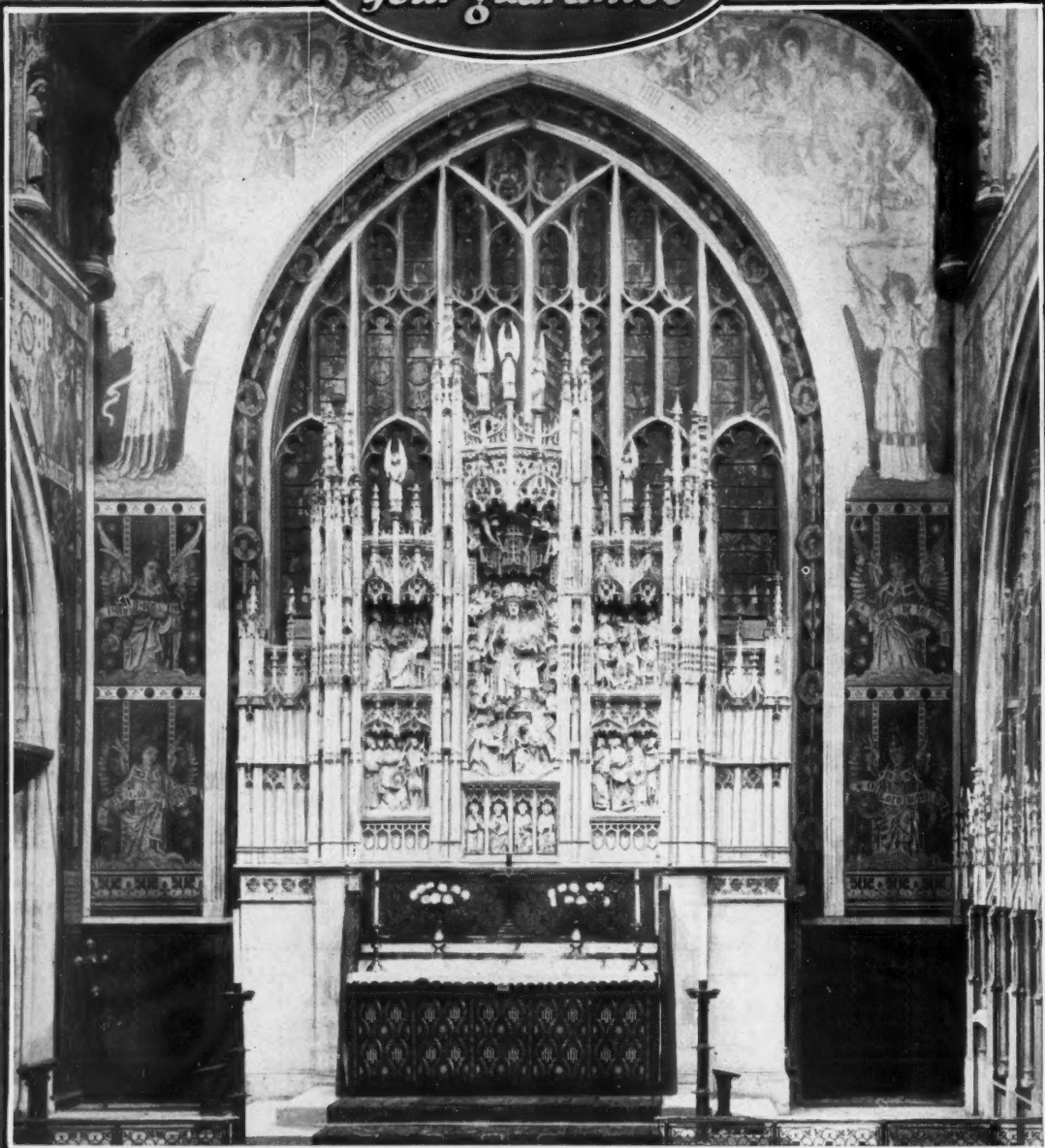
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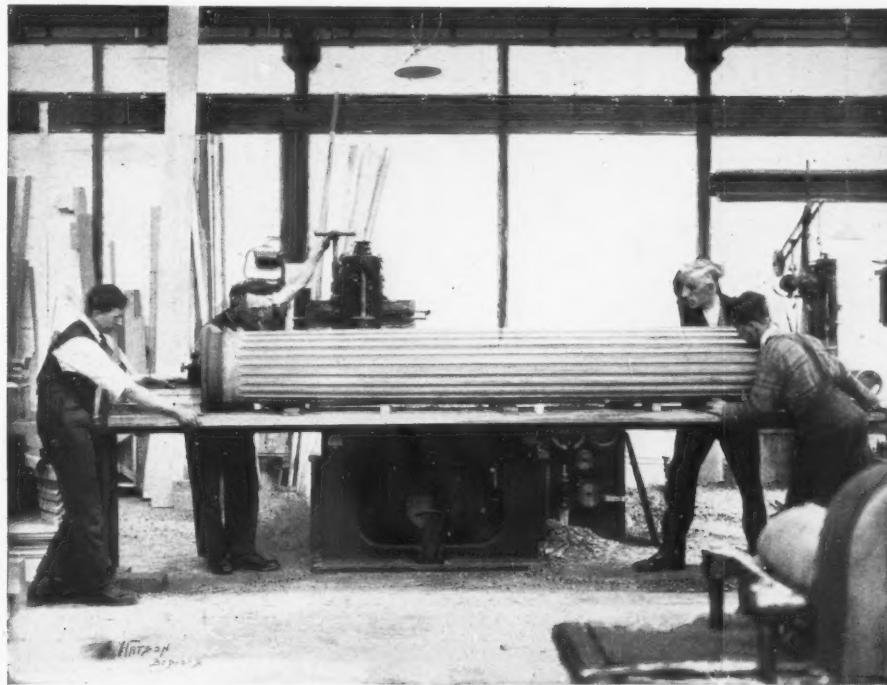
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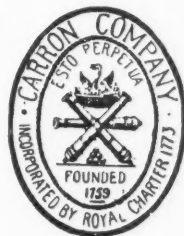
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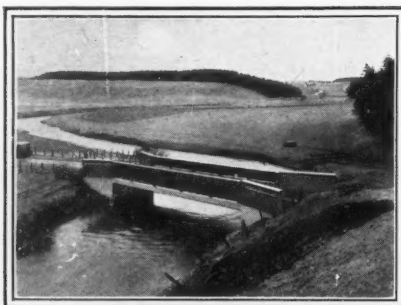
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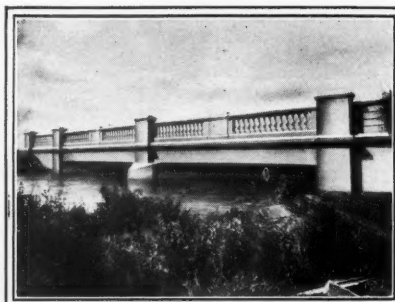
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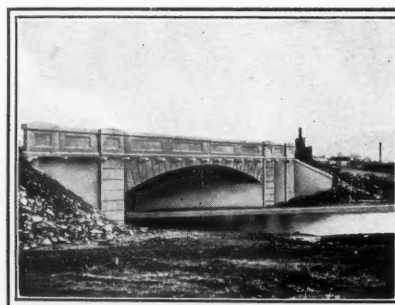


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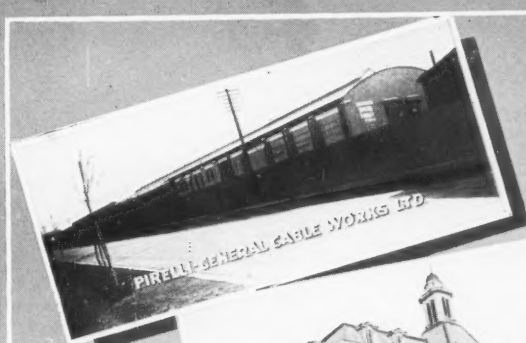


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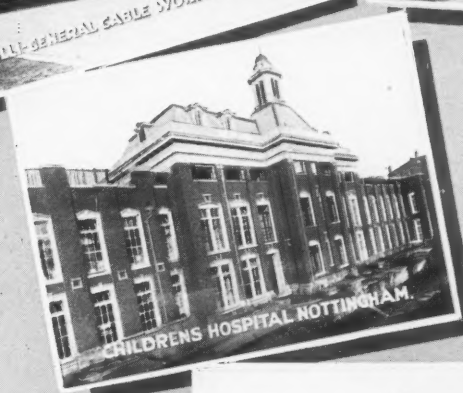
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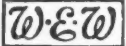
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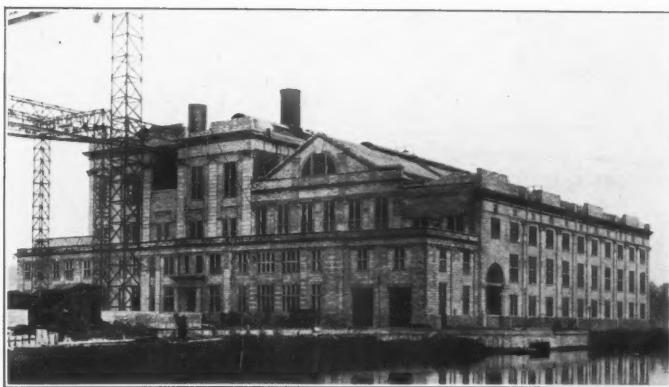
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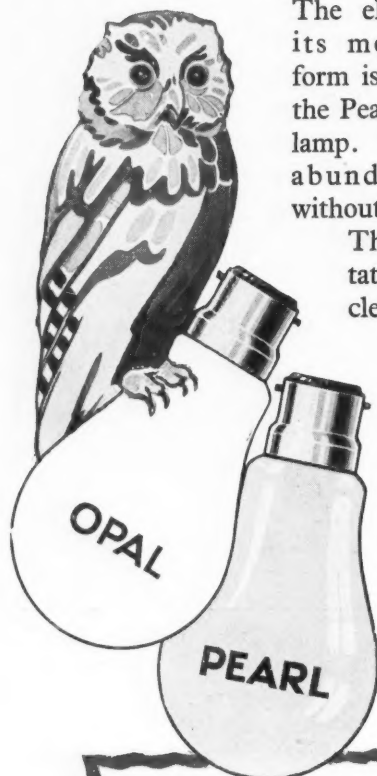
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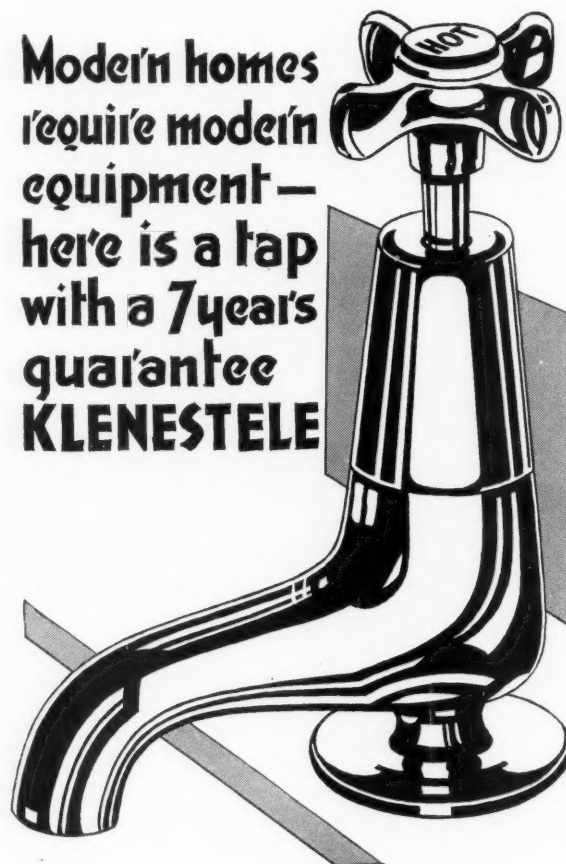
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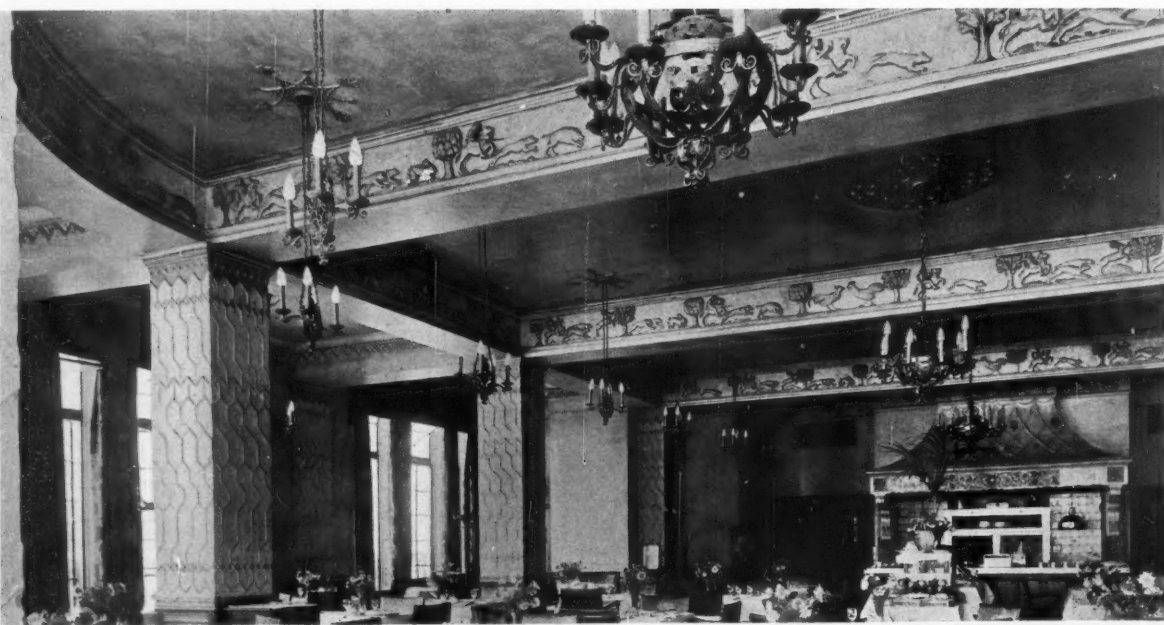
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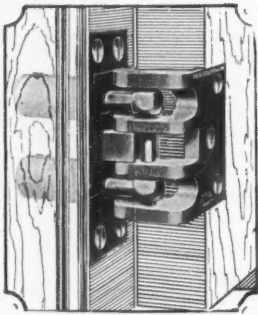
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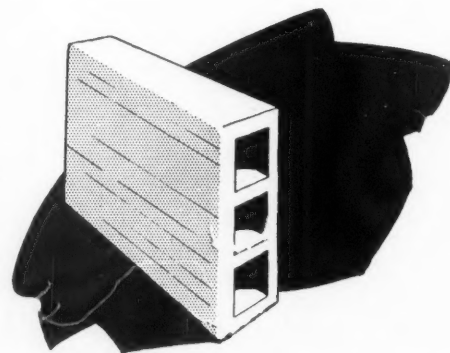
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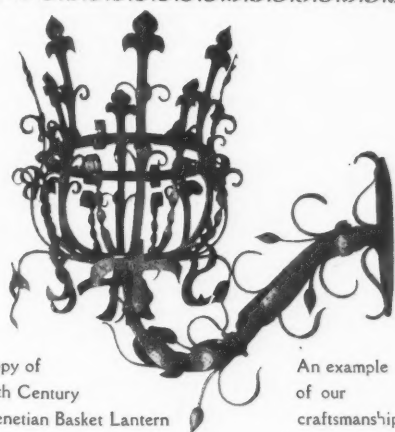


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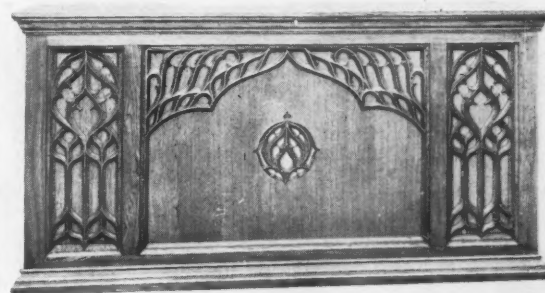
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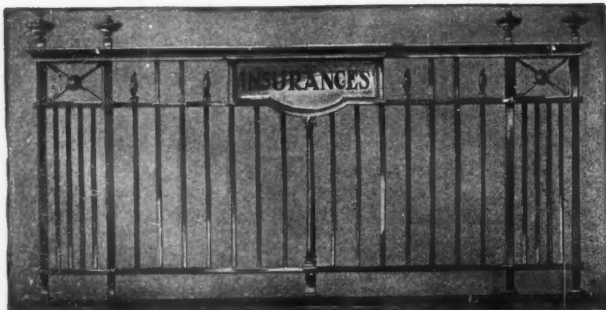
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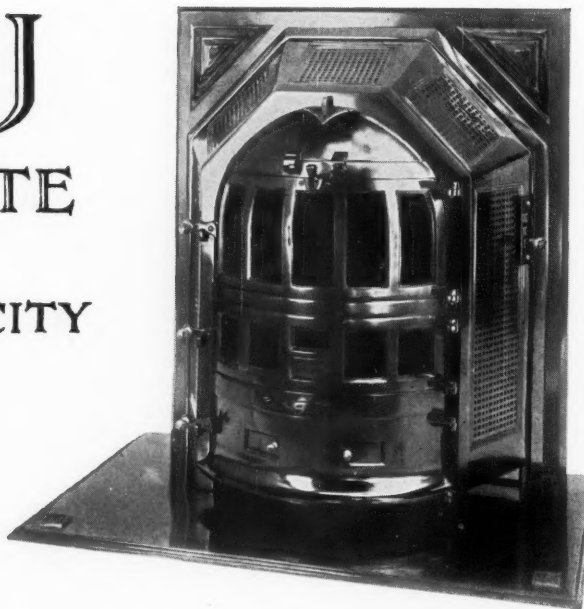
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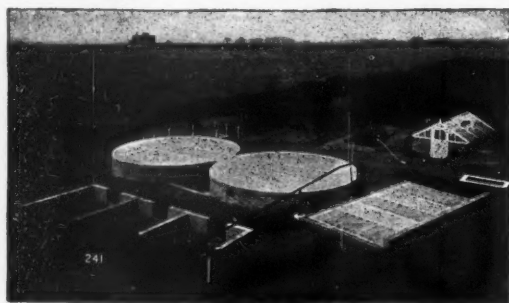
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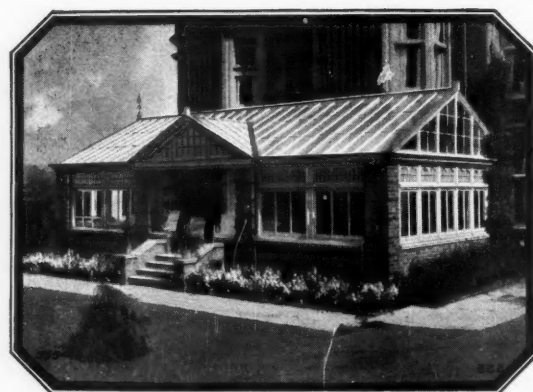
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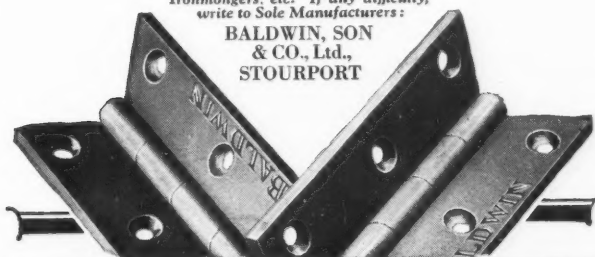
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LADY BRASH TO SPINLOVE

Dear Mr. Spinlove, Wednesday

The men took away the wrong wall !!! It really is all most trying and difficult and so very vexing when they will not do what they are told and putting it in all little squares one cannot see out of and the servants cannot clean properly because of the corners and complaining about it. The men have made a path through the wood all along where the bluebells come for a short cut through the hedge instead of going out at the gate, what Sir Leslie will say when he comes back I really do not know and I thought I should never get the dust out of my eyes they are quite sore still. The man who came about the chimneys complained that Mr. Bloggs was very rude and would not let him because he did not want him to find out and he says because the chimneys are made crooked and cannot get a brush up to sweep them and perhaps the house will be burnt down. If I had any idea what a trouble it was all going to be I would never have consented, but Leslie will not listen to a word I say and the factory chimney was smoking yesterday and all blowing across and I knew what it would be and if they don't put a proper water-pipe it means the garden hose through the window like we had at Pilchins Drake though I am sure I shall never like the house as much as Pilchins and the fish dying. Really I feel so worried with it all I scarcely know where I am. Phyllis is still away she is always such a comfort.

Yours sincerely,

Sir Leslie Brash, being minded to build a house, commissions a young architect, James Spinlove. In a series of letters from the architect's office file there is given the history of the building and the troubles with which all concerned in the building contend.

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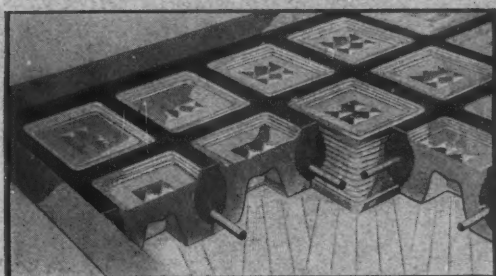
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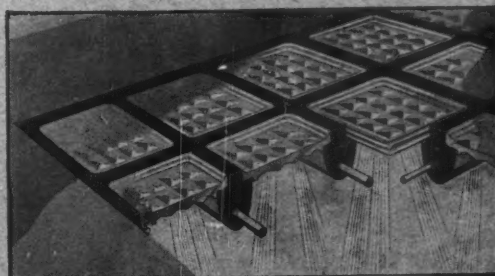
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