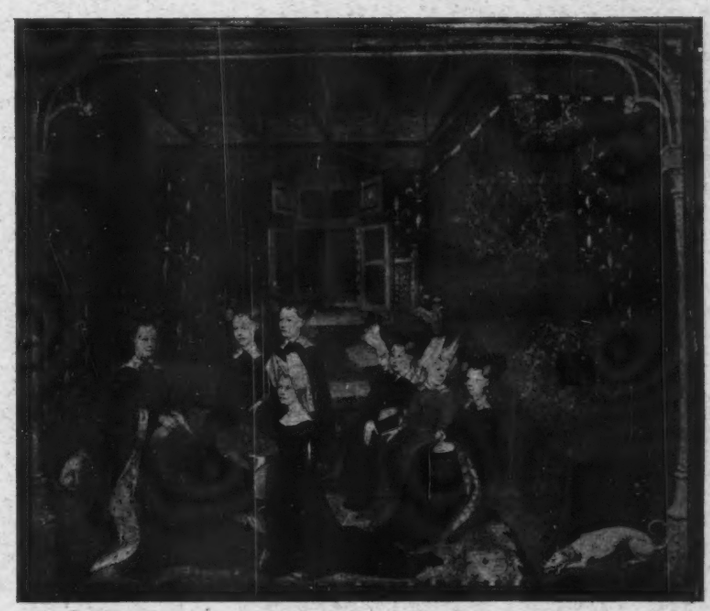
THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



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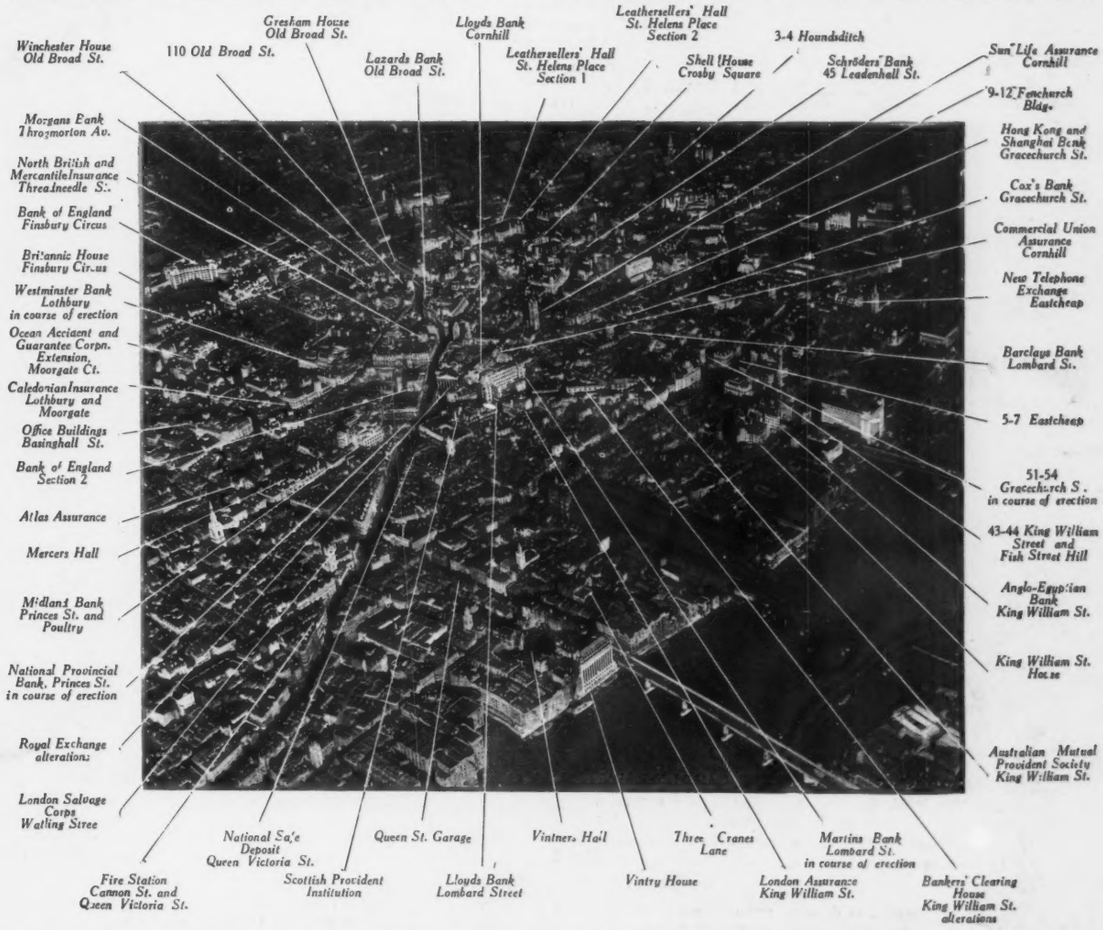

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Vol. LXVII, No. 400 — *March* 1930

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Plate I. March 1930.

THE FIREPLACE IN THE HOLKER LAW LIBRARY, GRAY'S INN, LONDON.

Shewing the suggested colour treatment of the lunette above the fireplace.

Sir Edwin Cooper, *Architect.*

From a water-colour sketch by William Walcot.

Paintings and Criticism.

By Eric Gill.

WHETHER wall pictures are or are not an essential part of interior decoration in the home has been well debated by Mr. D. H. Lawrence.[1] My business here is to carry the debate a step further back. Barbarians or civilized, we all love pictures, but what is a picture that we should love it?

The National Gallery is always with us and so, as in the case of the poor, the attitude of the general public towards it is as cold as charity; but the exhibition of Italian pictures "now on" at Burlington House induces a warmer atmosphere for these debates. Moreover, as all the pictures come from one geographical area the problem is isolated; it is possible to survey the picture-making business from beginning to end with some approach to lucidity.

The main cause of difficulty is that the makers of works of art, whether ships, shoes, or painted pictures, are necessarily different people from those who write and talk about them. We have not only the producer and the consumer confronting one another; we have that third party, the interpreter, the go-between, the professional critic. And the critic has neither the responsibility of the maker of things nor the needs or appetites of the buyer or user of things. If he tends to portray the consumer's appetite rather than the producer's, nevertheless he remains irresponsible—he neither makes the thing nor pays for it.

Hence it is that the business of criticism tends to be merged in and befogged by the business of æsthetic theorizing. The questions for the artist—what is a picture and how shall I make it?—and the questions for the buyer—what picture do I want and whom shall I employ to paint it?—are lost in the cloud of questions asked by the art critic—what do I like about pictures and why do I like it? Is art the expression of emotion? (Tolstoy), or the production of "significant form"? (Clive Bell). Is art the expression of truth in terms of beauty? (Herbert Read).

This state of affairs is, of course, the special affliction of the cultured classes. In the ordinary picture shop, in the Strand or in Hammersmith, they are not concerned with these burning questions. In such places pictures are bought and sold like any other furniture, and this is exactly how it should be. It is not the ordinary picture shop that is wrong. The goods sold may be poor and cheap, but they are bought and sold in the proper way of business like grocery or motor-cars.

Now this is an attitude of mind entirely foreign and distasteful to the art critic. For him pictures are neither useful nor ornamental—neither grocery nor furniture. However much he may talk about the mission of the artist to interpret the universe—and thus to take on the business of the philosopher and the seer—however much he may talk of the artist as an agent for the improvement of people's minds—and thus to take on the business of the moralist and the man of religion—he is really only interested—and rightly so because it is the only thing he can do which nobody else can do—he is really only interested in psycho-æsthetic analysis.

Now this, as I say, is all as it should be; that is, the art critic's business—very useful and interesting. But it is not the artist's business and it is not the buyer's business. For the artist pictures are things. For the buyer they are things. For the artist—that is to say, for the artist in general ever since the world began! You go to Lord Leverhulme for soap (if you like his kind of soap) and you go to Sir John Lavery for portraits (if you like his kind of portraits). You buy Sunlight Soap because you imagine it will wash clothes. You buy Sir John Lavery's portraits because you want a portrait of some one, and you imagine that Sir John Lavery will do it well. You think you know when clothes are clean, and you think you know a good likeness when you see one. But in neither case are you concerned with any "Art Nonsense." You rightly and properly leave that to those whose business it is.

Of course I am not denying that all sorts of high and subtle qualities may be found in both soap and painted pictures. The buyer whose mind is by nature or training both high and subtle will naturally discriminate between the less and the more clean, between the portrait which is merely photographic and one which has not only seized the character and quality of the sitter, but is also "significant" in form—whatever that may mean to him. But the point is that the basis of the business, both for the buyer and for the artist, whether discriminating or otherwise, is that the artist supplies a certain kind of manufactured article which the buyer has a need for.

If this still remains the basis of trading between artist and buyer among ordinary people, it has been woefully undermined among folk of the more consciously cultured classes, and here the faults are on all sides. It is not all the fault of the critic though he has accentuated the evil. The spread of industrialism and factory production has brought it about that the arts called "fine"—picture painting and sculpture, music and letters—are the only arts in which the workmen engaged are responsible people and are treated as such. This makes painters and sculptors specially self-conscious and peculiar persons, and encourages in them the notion that it is their special and peculiar personalities which they are paid to express. A painting of a sunset or of the Blessed Virgin is no longer regarded simply as a good or bad painting of a sunset or of the Blessed Virgin, but as a good or a bad example of such and such an artist's manner. Industrialism has placed the artist on a pedestal; the artist finds it profitable to remain there, and the critic sees no other place for him.

But if industrialism has brought it about that the only responsible individual workmen are now those engaged in the "fine" arts—in all other arts workmen are little more

[1] THE ARCHITECTURAL REVIEW for February.

than animated " hands " or tools—the notion of art which is the basis of the profession of art-criticism, is a notion having an origin several centuries older than the industrial revolution. It may be said to have originated at the Italian Renaissance.

Before that Renaissance the business of art-criticism can hardly be said to have existed. You bought pictures as you now buy boots and shoes; you employed painters as you now employ builders and engineers. You compared one painter with another as being more or less efficient to supply the thing you wanted. You did not ask him to express himself any more than we ask a designer of submarines to express himself. The art of painting was the art of making things in paint. Some things are better made in paint than in stone or in tin. The function of criticism was to know precisely what one wanted and precisely whether one got it.

Before the Renaissance man the painter was not an outsider who looked on the world and told you in paint what he thought of it, or how he felt about it. He was an insider —one of the gang of men who made things—a collaborator with God in creating. He did not say: " God made this thing and I am man enough to appreciate it and expert enough to express my appreciation." He said, in effect: " God made trees of wood and leaves; I make trees of paint. God made men of flesh and blood; I make them of coloured earth. Without me painted trees and men would not exist—any more than houses of stone or ships of iron. It matters little to me and still less to God what I think about the natural world. What matters to me and to Him is that I should be the vehicle, the appointed vehicle, for the continuation of creation. Paintings and sculptures, buildings and all things made, are as natural as blossoms on the rose."

As natural! But it is not natural for a painted man to look like a man of flesh and blood—the nature of paint is not that of flesh. After the Renaissance the tendency to naturalistic imitation, to the production of accurate representations of natural appearance, greatly increased; and it is notable that this increase was in exact proportion to the emergence of the trader and merchant class from feudal bondage. Kings, princes, and governors were no doubt intrigued by it; ecclesiastical patrons were not averse to it; but the real spur to artistic anecdotage came from the uncultured newly rich, newly enfranchised, newly powerful bourgeois.

The Renaissance was not primarily the enfranchisement of the trader, but synchronized with it as it synchronized with the Reformation in religion. All these things together produced the new attitude of mind. The useful arts became more and more merely useful; the " fine " arts became more and more merely fine. Emancipated from the business of supplying goods to order, the workman became the artist; the workshop became the studio. In the course of time the workman became the factory hand—nothing to do with art—and the artist became the purveyor of sweetmeats —nothing to do with anything useful.

In this welter the profession of art-criticism grew to importance. The banalities of the merely photographic and sentimental on the one hand and the high and subtle problems of æsthetics on the other, make it necessary that some one should exist who can be guide, counsellor and friend to the unfortunate buyer torn between his carnal appetities and the yearnings of his soul.

Let us be quite clear about the point at issue. It is not at all that art-criticism is a useless or frivolous science. On the contrary, it is most important that in this matter, as in others, the truth be discovered, and among writers on art are many who have made valuable discoveries. It is not at all that the paintings of the post-Renaissance centuries are all frivolous or merely imitative and sentimental. On the contrary, from the fifteenth century up to our own days, hosts of great artists have painted hosts of great pictures—great in the sense that they exhibit qualities of mind and sense unsurpassed and perhaps unsurpassable by men. There is no question of the value of enlightened art-criticism or of the value of the works of men of genius from Raphael to Cézanne.

The point is simply this: that the tendency of art-criticism, in so far as it is accepted by artists and by buyers, is to obliterate the truth that, primarily, paintings are things like groceries and furniture—and thus both artists and buyers think of them when unsophisticated and not misled by æsthetic theory—and it is to confuse artists and buyers, but especially buyers, by giving undue prominence to the point of view of the looker-on—the person who neither paints pictures nor buys them—whose *raison d'être*, whose only excuse, whose only claim is that he can see more in a picture than the man who painted it.

" The artist does the work and the critic has the inspiration," and his inspiration is so intense that both artist and buyer are carried away by its enthusiasm. A painting of the Crucifixion ceases to be a painted crucifixion and becomes a phantasm—a symbol, not of Christianity, but of the artist's emotion. It is not that what the critic says is not true, but that it is a negligible truth, a misleading truth. Far better that painters and poets should think of themselves as grocers than that they should think of themselves as seers! Far better that they should join the ranks of the factory hands than that they should allow it to be claimed, as it is now being claimed, that industrialism, because it has made the making of useful things the affair of nincompoops and puppets pushing buttons, has set the artist free from the degradation of making anything useful.

POSTSCRIPT.

Although the artist is primarily a maker of things and only accidentally a prophet and a seer, or one who " leaves the world better than he found it," or the expresser of his own or other people's emotions, nevertheless, in his reaction against the academies, on the one hand, and the cult of æsthetics on the other, he must beware of taking part in what M. Julien Benda calls " the Betrayal." A recent publication ot the British Institute of Industrial Art informed artists that at no time in the history of this country was it more necessary to " swell the volume of foreign trade," and that, to that end, the artistic quality of British goods must be improved. All patriotic artists . . . etc. But the artist's responsibility is to the thing he makes and to the person he makes it for—not to his country any more than to an æsthetic theory. If he refuses to take the point of view of the art critic, still less can he take that of politicians who are simply the mouthpieces of bankers and manufacturers interested in " big " business. The art critic seeks to place the artist in the skies; the politician would bury him under a mountain of mud, whereas it is necessary that he should keep his feet on the earth and his head above ground.

Therefore when I say, Better be a factory hand than agree that art is not concerned with anything useful, I do not at all mean that the artist should conceive of himself as helping to swell the volume of foreign trade, or as giving to mass-produced articles that " artistic " appearance which, coming from Manchester and Birmingham, they naturally lack. I mean simply that, as the beautiful is a sort of good and not a sort of truth, so works of art are a sort of goods and not a sort of phantasm.

Things, things, things—things for use, things for delight, and things for fun, but anyway not things for boosting foreign trade.

FIG. 1.—The Yung Ting Men outer gate of the *TOWER OF PEKING*.
From a Chinese measured drawing.

The Classic Architecture of the Orient

By A. Trystan Edwards

With Drawings by RAYMOND MCGRATH.

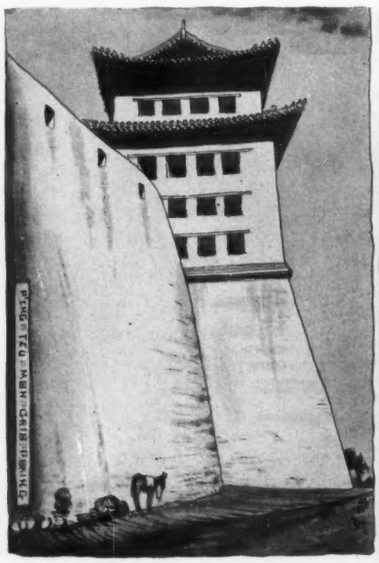
THERE are signs that the architecture of China and Japan, which for centuries has suffered neglect at the hands of European students, is beginning to be taken seriously by them. It is true, of course, that sporadic attempts were made in the eighteenth and nineteenth centuries to investigate the artistic qualities of this classic architecture of wood which has persisted in the Orient with so little change for over a thousand years. Today, however, Western civilization is penetrating all too quickly to the East, and in both China and Japan there is arising a mongrel ramshackle species of architecture which has the virtues neither of the East nor of the West. Readers of Mr. Aldous Huxley's delightful volume of travel studies, entitled *Jesting Pilate*, will remember his contemptuous description of the modern marts of Japan where disgraceful medleys of buildings give the impression that Japanese civilization has been taken over and was being run by Mr. Woolworth. It will be a paradoxical result if Europe, after failing for so many centuries to appreciate the architecture of the Far East, has now to instruct the Chinese and Japanese themselves concerning the greatness of their own architectural heritage and help them to preserve it.

In the preceding paragraph I used the expression "the classic architecture of *wood*," the implication being that there is a certain spiritual affinity between this architecture and the classic architecture of stone which arose in Europe. It represents an intellectual maturity, a high cultural standard which has or should have the element of permanence. If we speak in terms of art and literature, the term "classic" indicates *that which remains*, and I shall here produce arguments to show that the traditional architecture of China and Japan is of such high quality that it deserves to be revered by us. Moreover, it is not only incumbent upon us to encourage the Chinese and Japanese to preserve intact the supreme examples of the style, but also to study it with a view to ascertaining whether, in the twentieth century, it may be a source of inspiration to us.

A revival of interest in the architecture of the Far East is of special importance at the present time, because the

FIG. 2.—The main entrance to the great temple of the *EASTERN SACRED TAI-SHAN*, Shantung. FIG. 3.—*PALICHUANG PAGODA*, Chihli. In polychrome terra - cotta. The pagoda is 190 feet in height.

new methods of construction which are fast coming into use have a far greater resemblance to those which were adopted in the age of wood than they have to the methods employed when the medium is stone. Steel and reinforced-concrete share with wood its capacity for sustaining great tensile stresses, and it is therefore to wood exemplars rather than to stone ones that we must go for guidance in our task of developing a style especially suitable for reinforced-concrete. This is not to say, however, that we have anything of great value to learn from the *constructional* treatment of wood adopted by the Chinese and Japanese, because for a variety of reasons these peoples, although they attained a very high standard of development in other respects, never carried the science of mathematics beyond its quite elementary stages, with the result that the framed truss—in which the members were scientifically arranged in accordance with the stresses, whether compressional or tensional, to which they would be subjected—was quite unknown to them. But where we have everything to learn from the Orientals is in the arrangement and disposition of the wooden members in such a manner that they express a degree of vitality which our own designers of steel and reinforced-concrete do not at present seem able to impart to their creations. Before attempting to analyse this organic quality — which



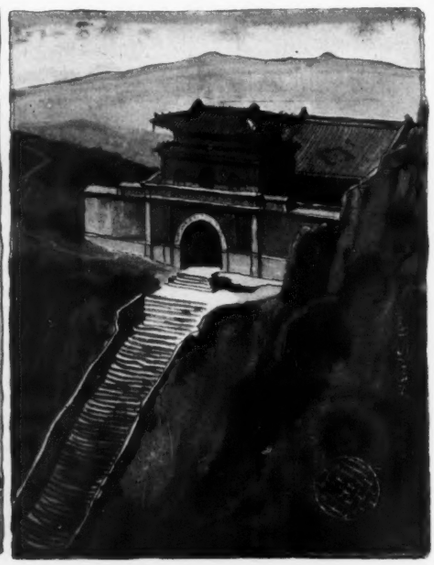


FIG. 4.—*P'ING TZU MEN GATE* at Peking.
FIG. 5.—*SOUTHERN HEAVENLY GATE* on the summit of the Sacred Mount (Tái Shan), Shantung.

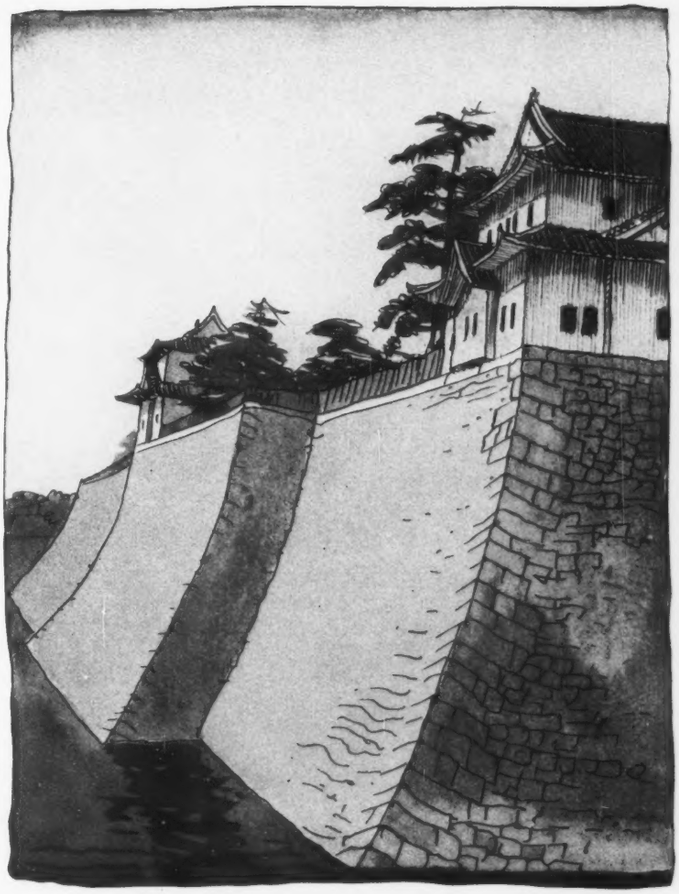


Plate II. March 1930.

THE CASTLE OF YEDO, TOKIO.

From a water-colour drawing by
Raymond McGrath.

FIG. 6.—The *TEMPLE OF HEAVEN*, Ch'i Nien Tien, built by Ch ien Lung, 1420. F.G. 7.—A *BRIDGE* in a monastery garden in the western mountains of Peking.

is almost invariably present in the temples, the pagodas, the gateways and even in the ordinary houses of China and Japan—it may be of interest if I refer to the source of the illustrations which I propose to utilize for the purposes of my arguments. The beautifully rendered drawings which are here reproduced, albeit without the distinguished colour treatments of the originals, are the work of Mr. Raymond McGrath, of Cambridge University, who, before taking up his present studies, had read a course of Oriental history at the University of Sydney. The volume containing the illustrations of which, of course, only a selection could here be reproduced, has a letterpress in the form of an illuminated manuscript in which is set forth, in a running script, a brief history of the architecture of China, making special reference to the examples he depicts.

It may be recollected that the two English names most prominently associated with the study of Chinese architecture are those of Sir William Chambers and Ferguson, and these men approached their subject from very different points of view. The former had a quite definitely practical interest in Chinese architecture, for although his primary object in visiting the Far East was that of commerce, he diligently sketched such examples of Chinese architecture as came his way, with the intention of utilizing these sketches for his own designs. Chambers

FIG. 8.—The *MIN RIVER SUSPENSION BRIDGE* at Szechuan.

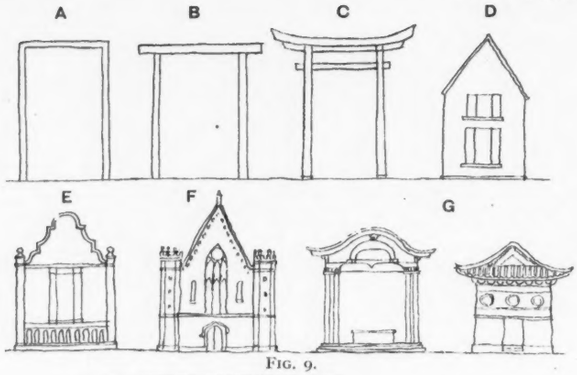


FIG. 9.

A. The primitive *RECTANGULAR OPENING*. **B**. An improvement on **A** by projecting the transom and so giving an elementary punctuation to the rectangle. **C**. *A FINISHED CONCEPTION*. The transom made conscious of its extremities by means of upward curves. **D**. *THE UNPUNCTUATED GABLE*. The slanting lines strike the ground at an arbitrary angle. **E**. *THE EARLY DUTCH GABLE* masking the previous crude line. **F**. *PUNCTUATING TOWERS* to reconcile the obtrusive triangular shape with the horizontal lines. **G**. *THE SEGMENTAL GABLE* curved upwards at its ends to punctuate itself and also to accord more gracefully with the horizontal lines beneath. Cf. *Architectural Style* by A. Trystan Edwards, page 75.

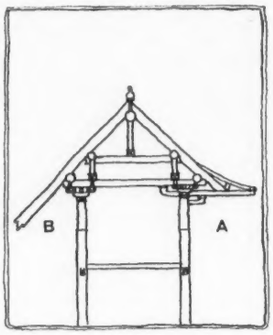


FIG. 10.

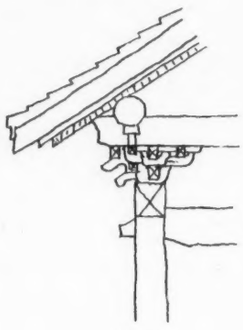


FIG. 12A.

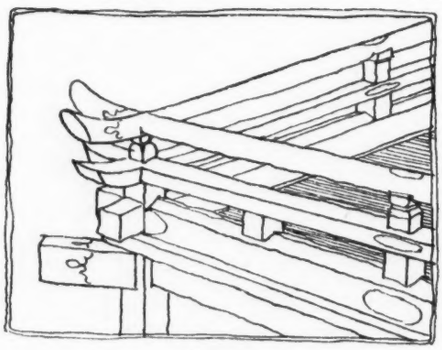


FIG. 11.

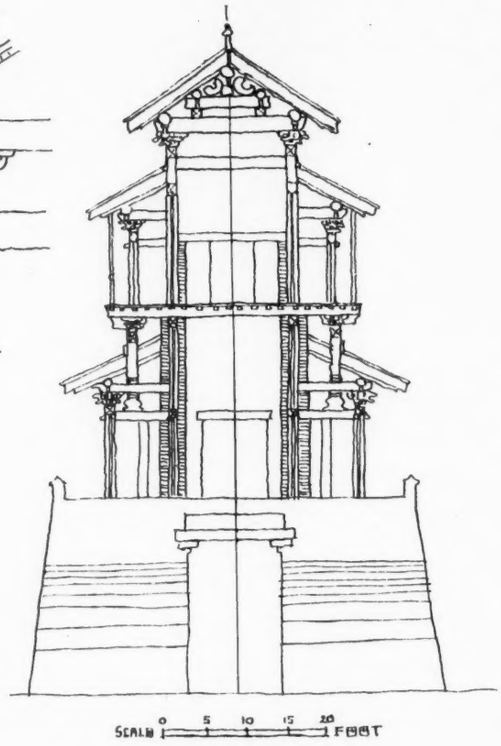


FIG. 12.

FIG. 10.—**A** is the Chinese method of carrying out the eaves horizontally as a protection from rain and sun, and also allowing more light than **B**. **B** is the result of projecting the eaves sufficiently to protect the walls, but is not otherwise satisfactory. FIG. 11.—A *BALUSTRADE* showing the horizontality of Oriental design. FIGS. 12 and 12A.—A *CROSS SECTION* and detail of a bracket cap of the Inner Tower of the Yung Ting Men Gate of Peking, Chihli. FIG. 13.—*EASTERN WINDOW TRACERIES* and Ramma designs.

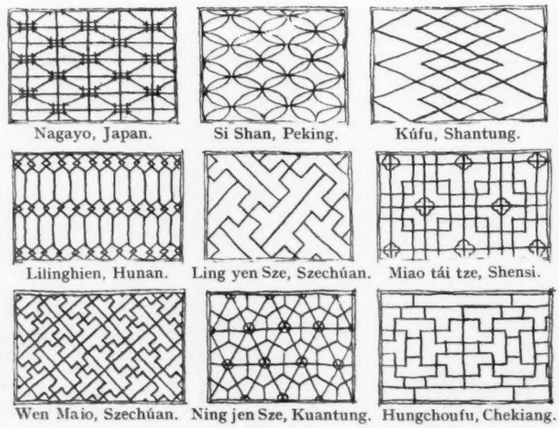


FIG 13.

FIG. 14.—The main court of the great mosque *LI PAI SZE, SIANFU, SHENSI.*

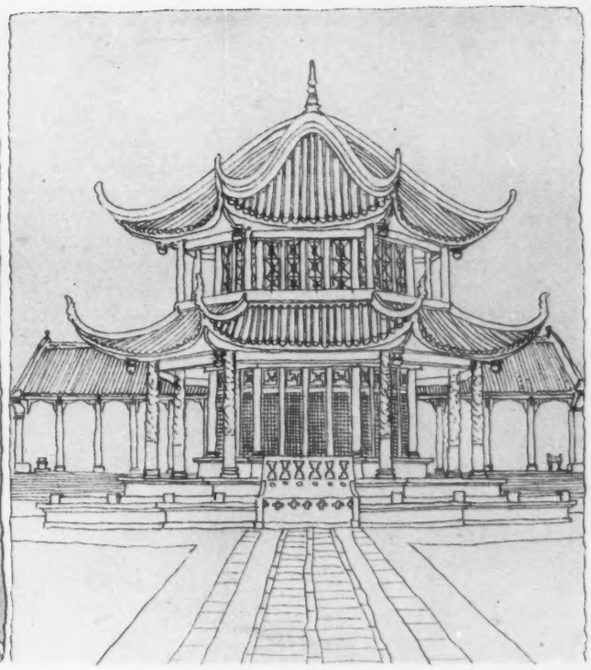


FIG. 15.—The *OCTAGONAL HALL OF LAOTZŬ,* Tsíng Yang Kung, Szechúan.

had by no means the temperament of an historian, but was first and foremost an artist who never troubled to use his pencil unless he was in the presence of a building which could supply him with inspiration for his own work. The experiments in Chinese architecture which were made by this distinguished exponent of the classic style, are too well known to need comment here. It cannot be said, however, that the Pagoda in Kew Gardens and other examples of garden architecture which Chambers designed in this manner, greatly increase his architectural reputation, but they are important as indicating that in the eighteenth century there was a quite serious interest in the Oriental style. Chambers, however, although he declared that he regarded the Chinese palaces and temples as examples of architecture in the grand manner, was obliged to temper his enthusiasm for the newly discovered style by confining his exercises in it to quite small structures of the purely decorative kind. It is just as well that he did so, because in his time the great classic style of the eighteenth century was in its heyday in England, and there was every reason for allowing the architecture of stone to continue its highly distinguished career. What happened was useful, however, inasmuch as it showed that the architecture of China had made its first impression upon England and had set, as it were, a tiny cohort of advance guard in this country: an insignificant and somewhat laughable cohort it might be, but yet perhaps the presage of an invasion on a more important scale.

FIG. 16.—An *INCENSE PAGODA* of Szechúan in the village of Kiungchou.

While Chambers had an appreciation of the artistic quality of Chinese architecture, Ferguson dealt with it in a condescending manner and wrote as a doctrinaire who was by no means fitted to discuss with intelligence a manner of building so alien to the traditional European style. To him the subtleties of the curved roofs and the tilted transoms of the Torus were without any æsthetic significance, and he had no more intelligent comment to offer upon the origin of these than the opinion that they were copied from the form of tents. Yet a little further consideration of the problem will reveal the fact that the curves in question serve an important æsthetic purpose, for they provide formal emphasis to the extremities of the eaves and also to the transoms of the imposing gateways which the Japanese developed to such a degree of artistic perfection. It is customary for many of those who express enthusiasm for the art of the Far East to extol China at the expense of Japan, but however this superiority of the Chinese may be manifested in the pictorial arts (though even here the genius displayed in the Japanese colour-print must be borne in mind), it may well be contended that the two civilizations are on terms of equality in respect of architecture.

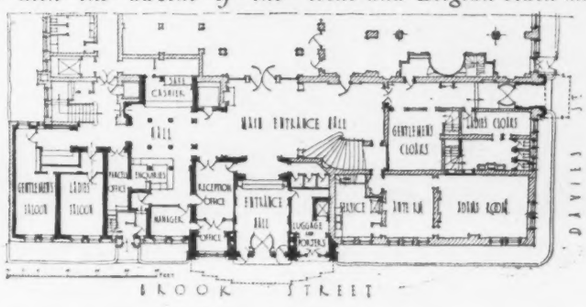
In the Chinese buildings, illustrated in Mr. Raymond McGrath's beautiful book, we see the rarest subtleties of design.

The illustrations include temples, pagodas, gateways, bridges and a number of domestic examples, including the Imperial Palace at Peking and, of course, the Great Wall, which remains today one of the architectural wonders of the world. If one were to ask what is the common characteristic of these buildings, one would find it in the contrast between straight and curved lines which is to be found in the profiles of the roofs. Whether we take the Temple of Heaven at Ch'i Nien Tien (Fig. 6), or the south-west corner tower of Peking, or the Great Mosque of Li Pai Sze (Fig. 14), the gate-house of the Western Imperial Tombs at Siling (Fig. 17), or the P'ing Tzu Men Gate at Peking (Fig. 4), or the Incense Pagoda of Szechúan (Fig. 16), it is in the tilt of the roof that we find the distinguishing element of the style. If in imagination we substituted for these curved eaves the rectilinear gables and hips we see in our European buildings, the beauty and sensitiveness of the designs would have departed. The obvious fact is, that these rectilineal forms cannot blend satisfactorily either with the landscape or with each other because they are insufficiently *punctuated*; that is to say, there is insufficient formal modulation at the extremities of the parts. Any roof concave towards its exterior is more likely to blend with the dominant horizontal line of architectural composition than is one composed of planes whose intersecting lines impinge upon the ground at an arbitrary angle. The architecture of China and Japan seems to belong more intimately to Nature than does that of any other country. It is a style peculiarly adapted to post and beam, especially when these members are of slender dimensions and are exposed to view. But are not these the very qualities of reinforced concrete construction? If those experimentalists who are so anxious to evolve a new style especially adapted to modern constructional methods were to turn their eyes eastwards, they would find a more important source of inspiration than anywhere else. In the great cities, of course, where the tradition of stone architecture prevails and must prevail for a long time to come, the tilted roof and transom might be out of place; but in factory zones, where nothing but industrial architecture is to be seen, there is an admirable opportunity for experimenting with forms derived from the architecture of wood which, as has been pointed out, has a natural affinity to the style appropriate to reinforced concrete. It will, indeed, be a paradoxical result if the industrial civilization of the West, having in the first instance been the cause of upsetting the tradition of Chinese and Japanese architecture in the land where this was indigenous, should succumb to a spiritual influence it had itself attempted to weaken.

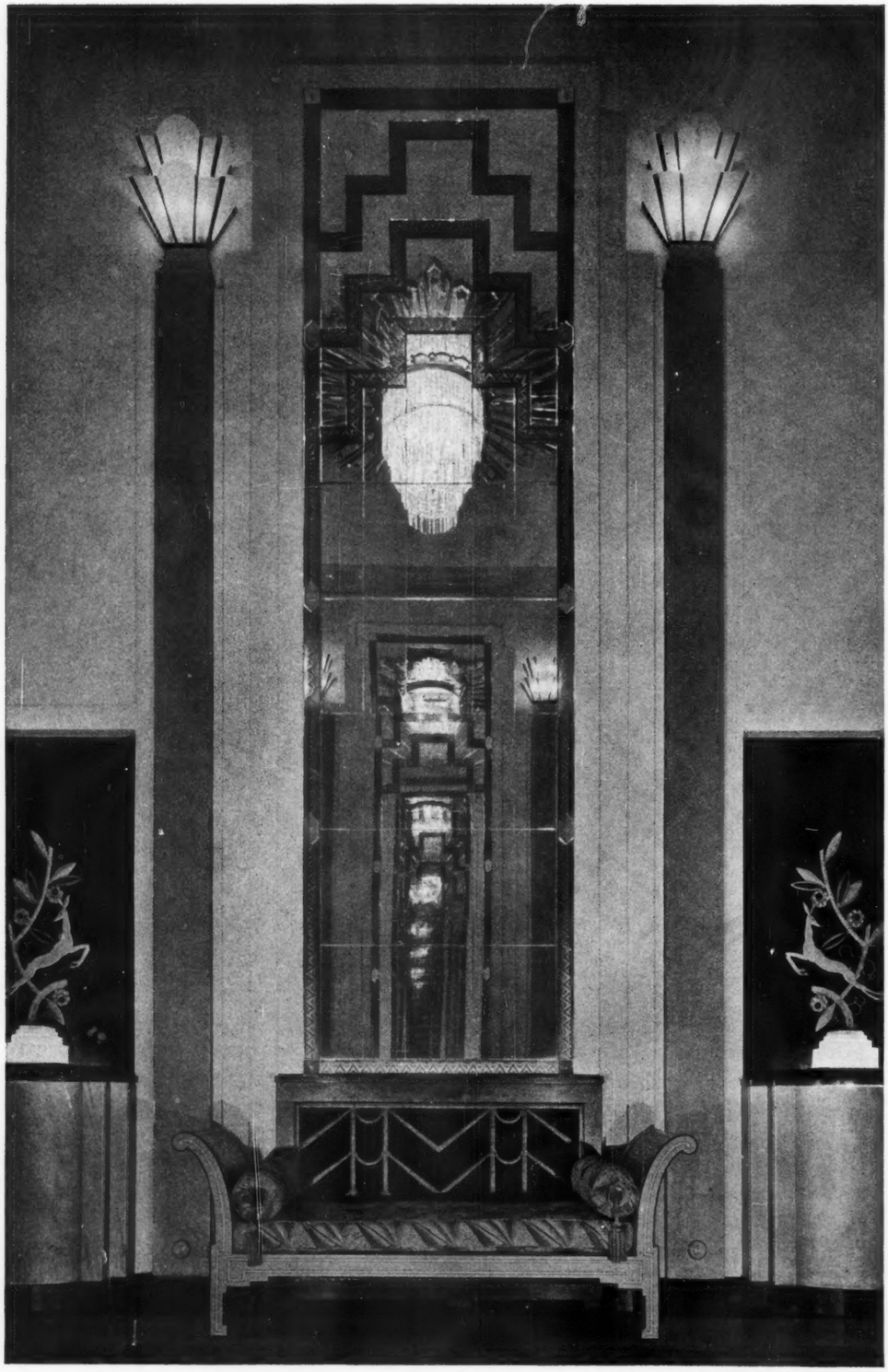
In the development of modern concrete and reinforced concrete architecture we see two tendencies which might at first sight seem to be mutually contradictory. In the first instance we encounter buildings of great massiveness, which give the suggestion of a material very cheap and plentiful poured out in copious quantities to fill up any mould the architect might desire. The buildings designed on this pattern seem primitive or almost pre-historic, yet they are capable of possessing a great dignity. On the other hand, however, we find the "post and beam" construction in reinforced concrete and this tends to an extreme lightness, and not only lightness but grace if the various members are arranged in an artistic composition. For massiveness, what could equal the noble edifices which are incorporated in the Great Wall of Peking? The south-west corner tower, for instance, with its repetitive series of small rectangular windows, suggests a motif which might well be exploited in modern architecture; while the entrance to the Great Temple at Shantung (Fig. 2) has a nobility and grandeur which must appeal to any modern designer who is especially interested in the architecture of the wall; that is to say, the appropriate treatment for long expanses of solid abutment which are still occasionally encountered in twentieth-century practice. Many an engineer, for instance, engaged in building dams to reservoirs, might find it worth his while to ponder deeply over the elegant forms which the Chinese were wont to give to the rock-like foundations of buildings situated at the shore of lakes. On the other hand, if we wish to design frameworks suitable to reinforced concrete buildings of light construction, what better examples will be found than in the Oriental temples in which we see post and beam united in many a subtle harmony which, if reproduced today by modern architects, might greatly enhance their reputation. Whether it is possible to reproduce in reinforced concrete the tilted ends of horizontal beams without undue expenditure is a question which will need to be carefully considered; but there is no doubt that the science of manufacturing moulds and forms for concrete is still in its infancy and we may look forward to considerable future developments. As an example of balustrading one could scarcely improve upon the one illustrated in Fig. 11, in which Mr. McGrath's sketch shows a corner junction of some simple horizontal members which, however, are so disposed as to form a composition of singular beauty and distinction. There will perhaps be little opportunity in reinforced concrete work to reproduce the elaborate roof formations which were so popular in China and Japan, as the vogue of the flat roof is now upon us; but nevertheless the architect of today might with advantage try experimenting with reinforced concrete constructional members in such a manner that instead of being dead, as they usually are at present, they become instinct with life and possess a spiritual kinship with the architectural masterpieces of the past.

FIG. 17.
A little *GATEHOUSE* to the Western Imperial Tombs at Siling, Chihli.

In the days of the horse vehicle the old entrance to Claridge's Hotel from Brook Street was set back in a small covered court, but with the advent of the motor-car traffic became so great that it was decided to reconstruct the entrance and bring it forward to the street front.

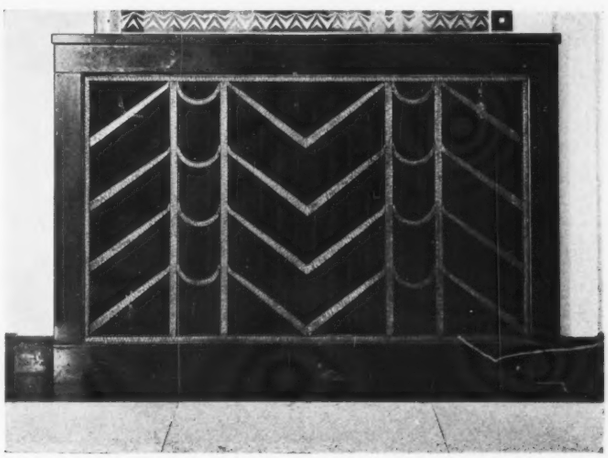


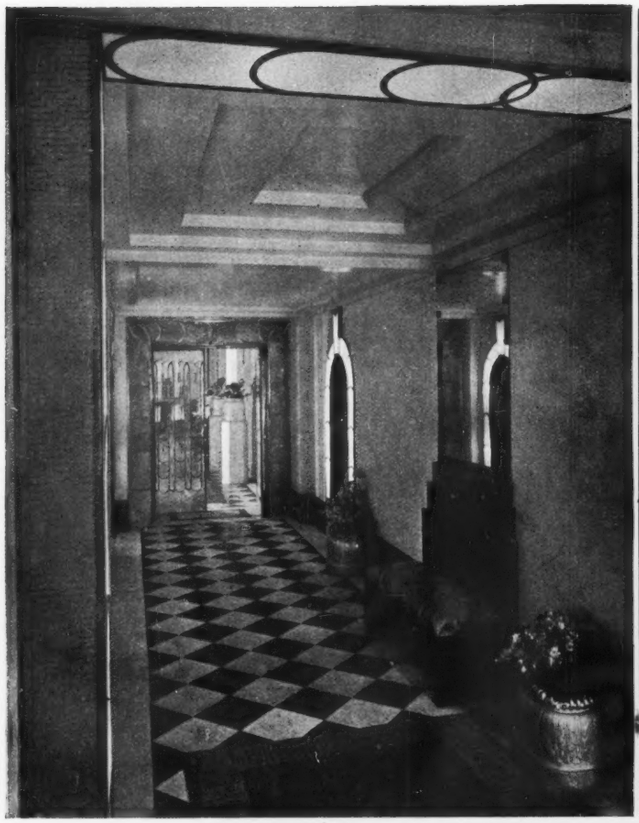
The new entrance hall has been designed by Oswald P. Milne and is carried out in Roman stone and Belgian black marble, the metal grilles and railings being finished in cellulose gold. Above is a view of the entrance hall and, below, a sketch plan of the new frontage to Brook Street.

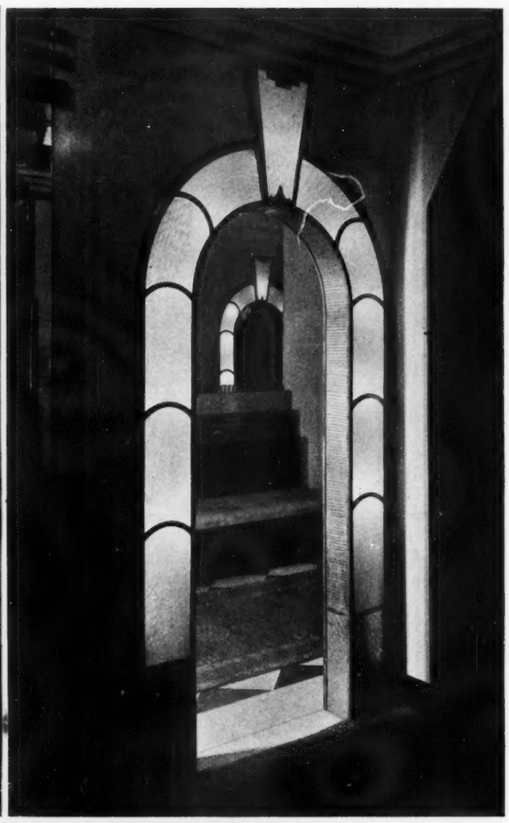


A large mirror in the entrance hall of Claridge's Hotel.
Oswald P. Milne, Architect.

The walls and ceiling of the entrance hall to Claridge's Hotel from Brook Street are primrose in colour, with cornices and other details picked out in silver grey. The gilded pilasters to the two large mirrors are surmounted by electric lights. The floor and steps are of Roman stone and black and white marble, and the woodwork is generally ebonized black. The illustrations on this page show, above, on the left, a view from a corridor across the entrance hall; the doors are of glass and iron. On the right is an ornamental treatment of a niche in the entrance hall, and below is one of the radiators. Oswald P. Milne, Architect.







Above. On the left is a view of the entrance corridor to Claridge's Hotel from Davies Street, designed by Basil Ionides. The walls are pale yellow and the doors and architraves are of steel. The mirrors on the walls are set on black and grey marble bases which are used as seats. On the right is a door architrave in steel with panels of mottled white glass. Below. A detail of the main entrance hall.

The north side of *GROSVENOR SQUARE.*

The Grosvenor Estate.

By E. Beresford Chancellor.

[*In the following article Mr. Beresford Chancellor describes the Grosvenor Estate as it was in the past. Next month Mr. Robert Lutyens will discuss, in the* REVIEW, *the Estate as it is today. The Grosvenor Estate covers one of the most important areas of London; and its future development, as well as that of other great areas, are matters of supreme importance to town planners, and indeed to all who care about the growth of modern London.*]

IT was through his marriage, in 1676, with Miss Mary Davies that Sir Thomas Grosvenor became possessed of that large, irregular tract of ground in the West End of London, once known as the Manor of Eia, and from the Conquest till the dissolution of the monasteries appertaining to the Abbey of Westminster. Today this is known as the Grosvenor Estate of the Duke of Westminster, covering a large portion of ground north of what is called generically Mayfair, Belgravia, and Pimlico. A reproduction of the original plan (*circa* 1663–5)—now in the British Museum—of this vast property, issued by the London Topographical Society, shows with a particularity that need not here concern us the various divisions of this estate. For our present purpose it is sufficient to remark that it extends from Oxford Street to the Thames, and that on the west and east it is bounded respectively by the Westbourne and the Tyburn streams—the former flowing through Marlborough Gate, in Hyde Park, into the Serpentine and thence south by way of Albert Gate to the river, just to the east of Chelsea Hospital's boundary; the latter under Oxford Street on the west of Stratford Place, under Davies Street and South Molton Lane, and on under Lansdowne House garden along Half Moon Street and into Piccadilly below White Horse Street, and across the Green Park to Buckingham Palace, where the stream divides, one portion flowing to Westminster where it once drove a mill, the main current passing under Palace Street, across Victoria Street, and emptying itself into the Thames through what is known as the London County Council Drainage Station.

The whole of this manor covered approximately 1,090 acres, 482 of which lay on the north of Piccadilly and 608 on the south; and in course of time it became divided up into three main divisions, i.e. the Manor of Ebury, which absorbed the bulk of it; the Bailiwick of St. James, carved out of its northern portion between Piccadilly and roughly Grosvenor House (now flats); and the Manor of Neyte, an irregular and relatively small area bordering the Thames and about midway between the points where the Westbourne and the Tyburn fall into it. A very fine and specialized plan, dated 1614 (which by the courtesy of His Grace the Duke of Westminster is reproduced on page 125), shows not merely the exact limitations of the great Grosvenor Estate, but the street development which gradually took place over its area; while the elaborate descriptive account of the evolution of the property, given by the late Mr. C. T. Gatty in his *Mary Davies and the Manor of Ebury*, should be consulted by those who wish for more detailed information on the subject.

By this we see that the first incursion into the manor as a whole was made by Henry VIII when he acquired the Leper Hospital (now St. James's Palace) and the land described as the Bailiwick of St. James, represented today by Berkeley Square and Mayfair, portions of which came, during the Stuart period, into the hands of the then representatives of the Berkeley, Howe, and Sutton families. Henry VIII also enclosed another portion of the manor for hunting purposes, and this is the Hyde Park of today. The Manor of Neyte, which had from early days been the site of the Abbot of Westminster's county abode, was retained by Henry VIII; and in course of time a place of entertainment called the Neat Houses, evidently from the scattered cow-sheds that were on this then open spot, was much resorted to by Pepys as well as others in the seventeenth century—perhaps the very place kept by Nell Gwynn's mother, who was drowned "in her own fish-pond" here on July 29, 1679.

There remains the Manor of Ebury, and it was this, by far the largest portion of the old Manor of Eia, which became

The entrance to London at *TYBURN TURNPIKE*. On the right is approximately the site now occupied by the Marble Arch; on the left is the beginning of Edgware Road.
From a coloured engraving by T. H. Shepherd.

the property of Mary Davies. Mr. Gatty gives a list of the holders of the manor from 1518 to 1626, most of whom were thus rewarded for Court services and were obviously anxious to make money out of it and nothing more. In connection with this manor, it may be recorded that certain "waste lands," notably the strip dividing Grosvenor Place from the Five Fields behind, became alienated from the property on the principle of squatters' rights, in the same way as the freehold on which Dorchester House stands seems also to have been. But this is a debatable question that need not concern us.

Another incidental point, on which Mr. Gatty has thrown valuable light, is the exact position of the Ossulston, which gave its name to the important Hundred of that name. This he establishes as having been in Park Lane, covering a portion of Park Street and embracing the five houses at the west end of South Street. But again this is a recondite and involved subject that may be disregarded. Without going more deeply into the intervening period it should be remembered that in 1626 Hugh Awdeley became possessed of the Manor of Ebury; he was a clerk in the service of the Court of Wards and Liveries, and became so wealthy that he was known as "rich Awdeley." During his possession of the manor he sold various portions, one to the Earl of Arundel near his residence Tart Hall, just to the west of the present Buckingham Gate; another to Sir Henry

A view in *PARK LANE*.

The entrance to *HYDE PARK* from Park Lane.

Plate III. March 1930.

HYDE PARK FROM GROSVENOR GATE.

From a lithograph by Thomas Shotter Boys.

In the background can be seen the houses in Park Lane. Grosvenor House, with its Picture Gallery, is on the extreme right.

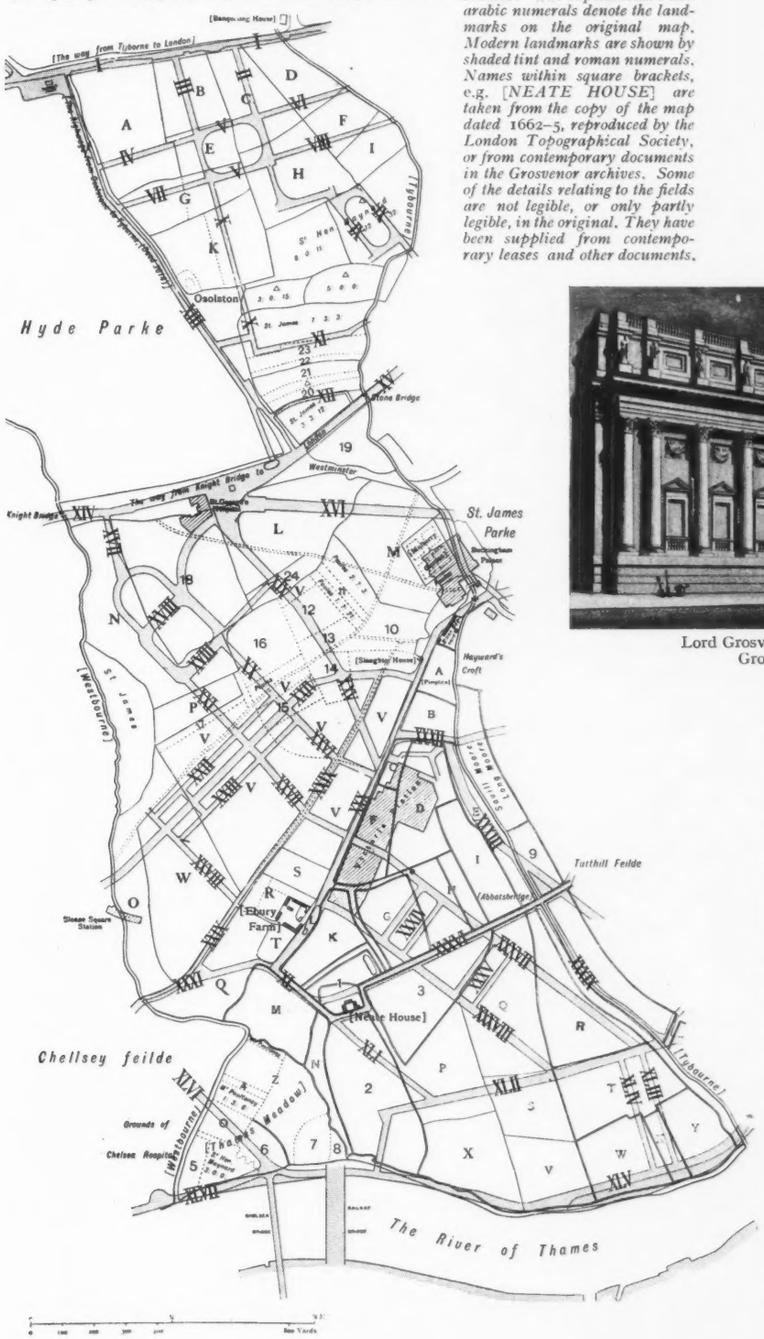
The map is reproduced by permission of His Grace the Duke of Westminster.

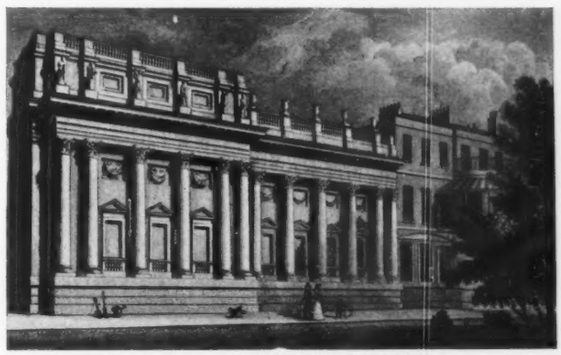
NOTE.—The capital letters and arabic numerals denote the landmarks on the original map. Modern landmarks are shown by shaded tint and roman numerals. Names within square brackets, e.g. [NEATE HOUSE] are taken from the copy of the map dated 1662–5, reproduced by the London Topographical Society, or from contemporary documents in the Grosvenor archives. Some of the details relating to the fields are not legible, or only partly legible, in the original. They have been supplied from contemporary leases and other documents.

Map of the Manor of Eia

(except the north-west corner).

Made in 1614 to show a partition of the Manor of Eybury between Sir Humphrey Lynde and Mr. Doubleday from the original drawing in the possession of Major the Duke of Westminster, G.C.V.O., D.S.O.





Lord Grosvenor's *PICTURE GALLERY* at Grosvenor House, Park Lane.

A. Upper Feilde.
B. Fursey Close.
C. Feilde adjoyning on the East Side.
D. One feilde joyning to the banqquitting house.
E. fursey close.
F. Little Neather fieldes.
G. Mr. Greenes Hayhills.
H. Great Neather feildes.
I. Neather Close.
K. Mr. Colbanke his hay hills.
L. Crooe feilde.
M. Mulbury Garden feilde.
N. Knightbridg Close.
O. Little Rumbelowe.
P. The five acres.
Q. Stone Bridge feilde.
R. The siete of the Farme wth. the ways adjoing.
S. One Close ioyning on the Northe.
T. One orchyarde on the South Syde.
V. Croofeilde arrable cont. in toto.
W. Great Rombelowe feilde arrable.
X. One close of arrable adjoyning to the Thames.
✠ One close one Booth sydes the Seawer.
A. More Gardens.
B. More Gardens.
C. Allins Little Meadow.
D. Broade more als Broade meade.
E. Dogges meadow.
F. Allins Great meadow.
G. Good Coles meadow.
H. Little Horseleyes.
I. One pt. of dogges meadow.
K. Home meadow.
L. Orchyarde lying over againste Ebrey on the ste.
M. Hollow meadow.
N. The slinge.
O. One p'cell in thames meadowe.
P. Lane meadowe.
Q. Oate Close.
R. Allins Mr. Rycroft tent.
S. Little oate Close.
T. Allins meadow Mr. Rycroft tent.
V. One meadow ioyning to the Thames.
W. One meadow ioyning East.
X. One meadow ioyning East.
Y. East meadow.
Z. One Parte of thames meadowe.

The Neate Lands with the Quantities p'ticularly as followeth vizt.

1. The siet of the manr. of Neate.
2. The Gardens.
3. One Close near adjoining.
4. One P'cell in thames meadow.
5. One other P'cell there.
6. ,,
7. ,,
8. ,,
9. One P'cell of meadowe Nere tutthill feilde.
10. One P'cell of arrable nere the Slaughter-house.
11. One other P'cell in Croo feilde.
12. One other P'cell there.
13. ,,
14. ,,
15. ,,
16. ,,
17. One P'cell of Pasture in Croo feilde.
18. One Close of Pasture ioyning to Croo feilde.
19. Stonn bridge Close.
20. Brick hill Close.
21. ,,
22. One P'cell ioyning.
23. One P'cell more ioyning.
24. One P'cell of Pasture in Croo feilde.

I. Oxford Street. II. Duke Street. III. North Audley Street. IV. Upper Brook Street. V. Grosvenor Square. VI. Brook Street. VII. Upper Grosvenor Street. VIII. Grosvenor Street. IX. Berkeley Square. X. South Audley Street. XI. Curzon Street. XII. Brick Street. XIII. Park Lane. XIV. Knightsbridge. XV. Piccadilly. XVI. Constitution Hill. XVII. Wilton Place. XVIII. Belgrave Square. XIX. Grosvenor Place. XX. Upper Belgrave Street. XXI. Belgrave Place. XXII, XXIII. Eaton Square. XXIV. Hobart Place. XXV. Grosvenor Gardens. XXVI. Lower Belgrave Street. XXVII. Eccleston Street. XXVIII. South Eaton Place. XXIX. Ebury Street. XXX. Buckingham Palace Road. XXXI. Pimlico Road. XXXII. Victoria Street. XXXIII. Vauxhall Bridge Road. XXXIV. Eccleston Square. XXXV. Warwick Square. XXXVI. Warwick Street. XXXVII. Belgrave Road. XXXVIII. George's Road. XXXIX. Tachbrook Street. XL. Ebury Bridge. XLI. Sutherland Street. XLII. Lupus Street. XLIII, XLIV. St. George's Square. XLV. Grosvenor Road. XLVI. Chelsea Bridge Road. XLVII. Chelsea Embankment.

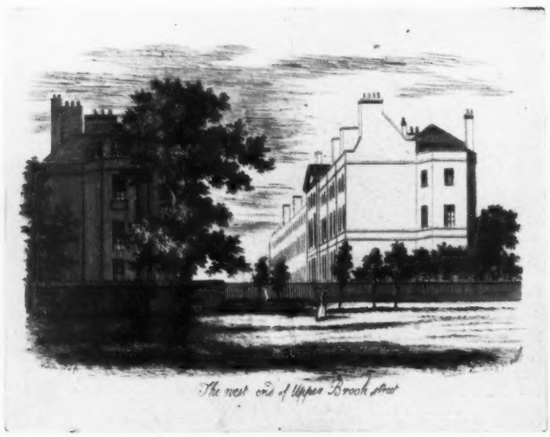
The west end of
UPPER GROSVENOR STREET.

Vane, the elder. But the site of Buckingham Palace appears still really to have appertained to the estate when it came into the hands of Mary Davies, although a complicated series of events had caused its separation, as Goring House which represented it originally here, from the main property.

From Hugh Awdeley the Manor of Ebury passed to Alexander Davies, and at length became the inheritance of his daughter Mary. When Alexander died his affairs were in a very crippled condition, but this was only temporary, and Mary Davies was regarded properly as a great heiress, her childish hand being sought in marriage by Lord Berkeley of Stratton —then living in his princely abode on which Devonshire House was to rise and fall—for his son Charles. This was in 1672, when the prospective bride was seven and the prospective bridegroom ten years of age. However, the matter did not materialize, Lord Berkeley being unable to settle the £3,000 in land which was part of the marriage contract, although he had already put down £5,000 in money, a sum the Davies family had to refund. An alliance was then arrangèd between the child and Thomas Grosvenor, son of Roger Grosvenor and grandson of Sir Richard, the second baronet, by Christian, daughter of Sir Thomas Myddelton of Chirk Castle, and they were married at St. Clement's Danes on October 10, 1677. Thomas Grosvenor succeeded his grandfather, as third baronet, in 1664.

With this event the great London property passed into the possession of the Grosvenor family. Sir Thomas died in 1700, and was succeeded by his son, Sir Richard, who, when he came into his inheritance, found large tracts of undeveloped land bordering what were then the outskirts of London; and with a prevision of that further trend of great families to the west, which had been inaugurated by the Earl of St. Albans when he laid out St. James's Square, Sir Richard began to erect houses of character on that area north of Mayfair which was bounded by Park Lane and

DEVONSHIRE HOUSE,
Piccadilly.



The west end of
UPPER BROOK STREET.

Oxford Street. In those days the focus of building development was, as it continued to be for over a century, the residential square—a characteristic, by the way, peculiar to London among European capitals. In this case, Grosvenor Square became the centre of a vast building scheme, and although it has been said to have been begun in 1695 I cannot but think that its origin dates from considerably later than the year (1700) in which Sir Richard succeeded his father; in any case, its actual completion did not take place till 1725, when Sir Richard summoned his intending tenants (for people took houses then, as now, before they were finished) to a " splendid entertainment " at which the new streets on the Grosvenor Estate were solemnly christened. It is interesting to find, from the earliest special mention of a house in the square, that the residence in question, which had been built by a Mr. Simmons, was raffled for and won by two persons named Hunt and Braithwaite. This was in 1739, and, although the winners valued their property at £10,000, they sold it to the Duke of Norfolk for £7,000. It was the centre house on the east side.

From the first Grosvenor Square was filled with notable people; and it was here, and not (as is so frequently stated) at Chesterfield House, that Dr. Johnson was "repulsed," as he himself puts it in his famous letter, from the door of the Earl of Chesterfield. Indeed, the burly doctor has another association with the square, for J. T. Smith records seeing him give a hiding to a sturdy thief who had attempted to steal his handkerchief there.

With the creation of the square went that of its subsidiary thoroughfares, linking it up with Bond Street on the one hand and Park Lane on the other; and we find Mrs. Oldfield, the actress, dying in Lower Grosvenor Street in 1730, which indicates that this thoroughfare was more or less contemporaneous with the adjacent square. Some of the street names here speak for themselves; thus the family which owns them is perpetuated in the one here mentioned as well as the square; Audley Street recalls the memory of the "rich Awdeley," to whom I have already referred; Brook Street reminds us of that Brook Field which took its name from Tyburn stream then running open between green fields that are now masses of bricks and mortar.

As one wanders about all this part, the most aristocratic of residential London, what strikes one chiefly is, I think, the *character* attaching to the houses. Here you will find a collocation of early Georgian architecture, unrivalled elsewhere in the West End. There is a specific hall-mark about the matured red brick, the decorative stone facings, the very shapes of doorways and windows. The cool, marbled halls seem still to resound with the subdued hum of a past day, or with the clatter of a sedan run through the entrances and set down with an air in these select abodes. Brocades and lute strings, *tricornes* and snuff-boxes delicately-handled by be-laced hands, and clouded canes, are the authentic attributes to those dwelling in such chambers; even the shawls and crinolines of a later day seem not wholly foreign to their environment which, truth to tell, forms a hardly appropriate background to our later fashion in such things.

Even the newly-built or reconstructed houses here are in keeping with the old tradition. A sort of archæological recrudescence has resulted in the earlier Georgianism clasping hands, so to speak, with the neo-Georgianism; and so a sort of apostolic succession in architecture has been evolved in all this quarter, preserving that quality of selection and restraint which gives it an unique air; and as

BELGRAVE CHAPEL and the west side of Belgrave Square, Pimlico.

The original *BUCKINGHAM PALACE* (*HOUSE*), as it was when George III purchased it as a dower house for Queen Charlotte in 1762.

The north-east side of *BELGRAVE SQUARE.*

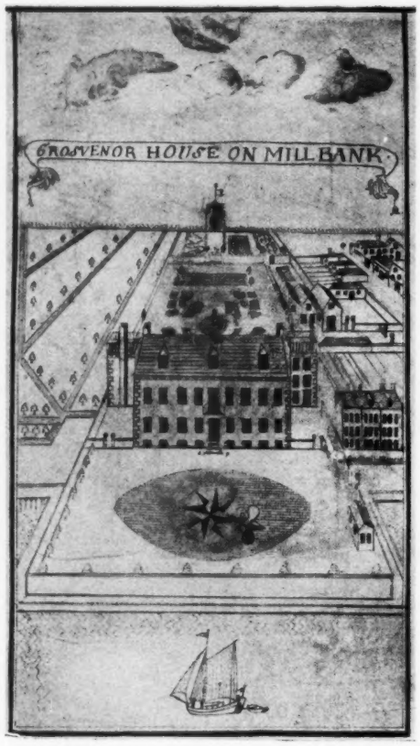
one looks at its houses one has somehow that pleasant feeling which Goethe experienced when the sun glittered on the gilt vane at Frankfort.

The pity of it is that this erstwhile character has recently been stultified by the great pile of buildings which have arisen on the site of the gardens of Grosvenor House. I refrain from criticism of that building itself. All I venture to suggest is that, be its lines good or bad, it shocks one by its *inappropriateness* here. And that is half the trouble with so many new structures; in themselves they may be quite adequate, but it is in relation with their surroundings that they so often exhibit a lack of homogeneity. One can imagine the Taj Mahal itself looking horrific if placed in an alien and unsuitable spot.

If we leave Park Lane and the large residential area it masks, and go south-west to that larger section of the old Manor of Ebury, we shall find that what was done by one Grosvenor in the eighteenth century was to be repeated by another just a century later.

In times which, had I been writing a few years ago, I might have said were within living memory, all that vast space behind Grosvenor Place extending to Sloane Street in one direction and to the river in another was known as the Five Fields, where people went (as Sir Algernon West's mother remembered doing) to eat syllabubs during the day, but which few cared, unarmed, to cross after nightfall. As we walk round Belgrave Square or through the mighty length of Eaton Square, or think of Matthew Arnold living in Chester Square, we can hardly believe that a century ago all this was open grass land intersected by ditches, with the ill-omened name of Bloody Bridge close to where the trains at Sloane Square Station now carry us east and west, under the Westbourne that flows in its giant tube above our heads. Yet so it was. But about 1825 Cubitt, the great contractor, saw its possibilities and, obtaining building leases from Earl Grosvenor, proceeded to lay out the space on almost Brobdingnagian lines. From that vast area Belgrave Square began to be carved out in 1825, but was not completed till 1828. The square and its houses were designed by Basevi; the detached villas (as they were called) at the corners by Hardwick and others, among those others being Kendall, who designed one, Downshire House (recently occupied by Lord Pirrie), for Mr. Kemp of Kemp Town.

The whole of the Five Fields was more or less covered with a kind of mud in wet weather, and this had to be skimmed off by the builders. It was found, however, to be excellent material for brick-making, and I have been told that many, if not all, of the houses here were constructed from the materials of this convenient brickfield.



PETERBOROUGH HOUSE, Millbank, the London home of the Grosvenors throughout the eighteenth century. They migrated from here in 1806 to Grosvenor House in Upper Grosvenor Street.

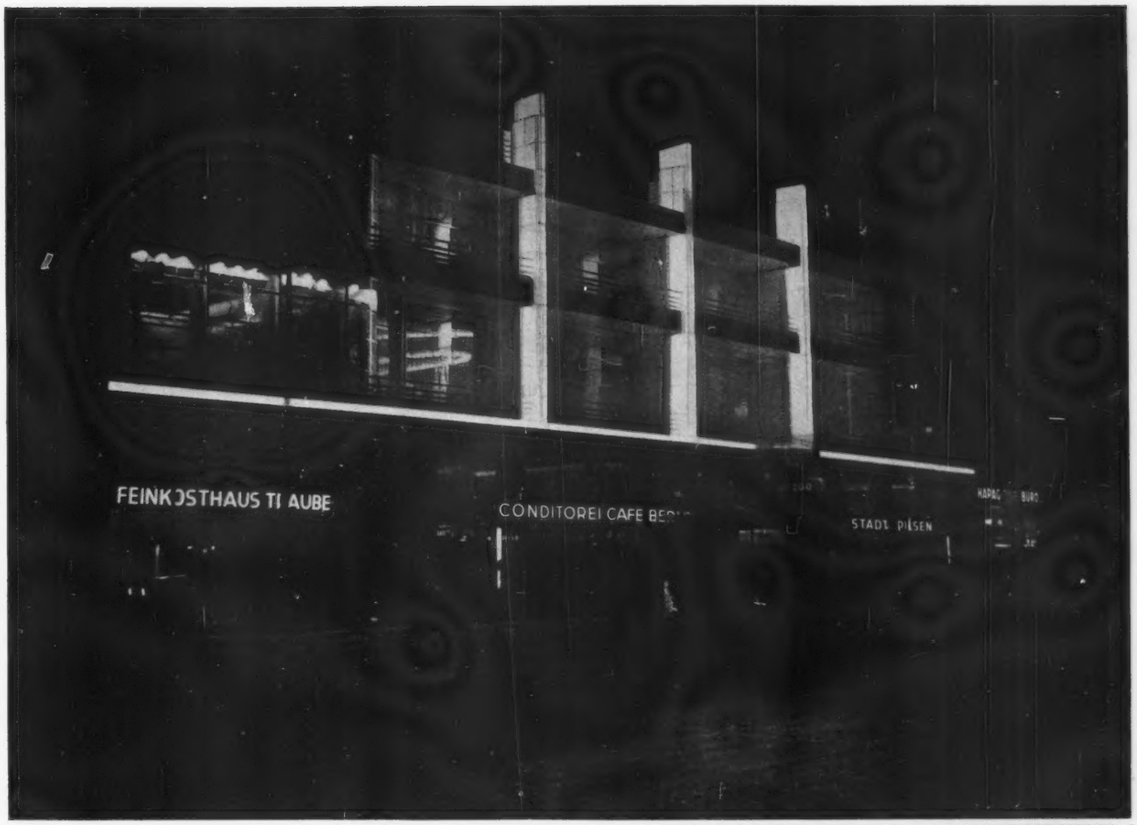
An extract from *The Builder* of November 1873 runs thus concerning the name which soon became attached to this neighbourhood:

"The name Belgravia was at first merely a convenient term to express the fashionable squares and streets around Belgrave Square. We remember a letter so addressed by John Britton writing to the creator of the district, Mr. Thomas Cubitt, which had been forwarded by the Post Office to Hungary, and came back to Britton after many days."

Certain portions of the estate in Pimlico had been developed at a rather earlier period, for Sir Richard Philips, writing in 1817, says: "Belgrave Place (Lower and Upper) proves the avidity of building speculations, which could thus challenge the prejudices against the opposite marshes. But I was told by a resident of twenty years that he and his family had enjoyed uninterrupted health in Upper Belgrave Place, and that such was the general experience."

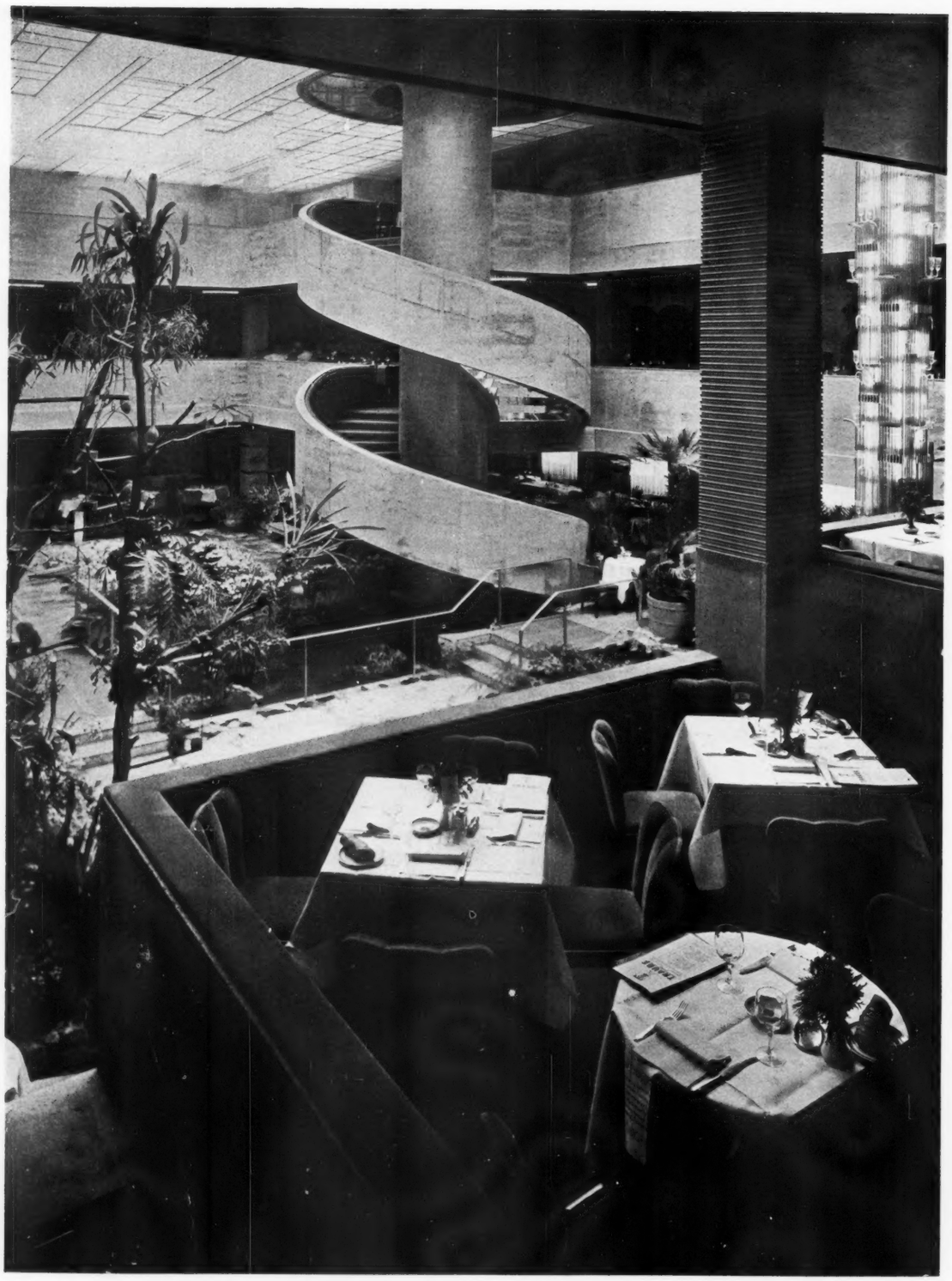
Later additions to Cubitt's great creation can be instanced in what were called Belgrave Mansions at the south end of Grosvenor Gardens, which were erected in 1868 from the designs of T. Cundy, while on all sides there have been developments, reconstructions, and refacing of frontages which have kept this area as fashionable and sought after as it was when Cubitt first created it.

It is a very interesting fact that the Grosvenor Estate as a whole exhibits the special qualities and tendencies of two outstanding periods of building expansion and architectural taste. In the one we have the beginnings of Georgianism, in the other its last expression; and on land owned by successive inheritors of the Grosvenor's property we may thus see that Basevi and Hardwick and Kendall completed what Ware and Brettingham and the Adam brothers had begun. The whole represents just over a century of gradual expansion and improvement in domestic architecture; and it represents, too, those social changes which can be read in the bricks and mortar of the metropolis. For with the beginning of the eighteenth century we have decorative charm made paramount; with the opening of the nineteenth we find that charm taking a different form, but, under whatever its form, becoming subsidiary to comfort and convenience. In one instance this is apparent to a marked degree. The earlier examples give us fine reception rooms, but are generally indifferent in those parts not exhibited to the public; in the later the more decorative chambers are no less adequate and impressive; but a feeling of space and comfort has penetrated into the private apartments and is not wholly absent, though far from what obtains in ultra-modern abodes, in the humbler portions of great houses.

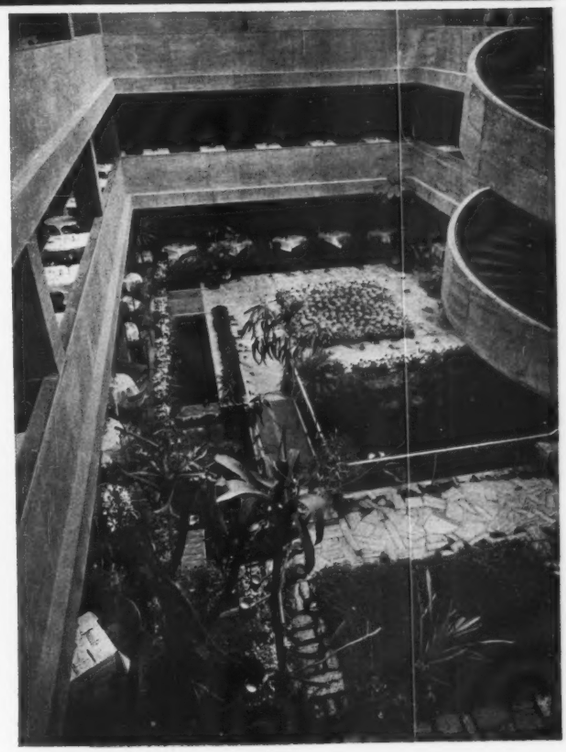


Gourmenia Restaurant, Berlin. Leo Nachtlicht, Architect. Above, the façade by night. Below, a day view.

If Hyde Park is to become a Modernist Coney Island, Herr Leo Nachtlicht is clearly the architect Mr. Lansbury and Messrs. Lyons, our now inevitable national firm of caterers, ought to employ. The accompanying illustrations show typical views of his truly "kolossal" café-restaurant-brasserie, an irresistible night-light beacon for night-life moths of the gay Am Zoo quarter of Berlin. The triple incandescent pylons stand out dramatically like pillars of fire even in the almost intolerable brilliance of Neon-lighting which makes the Hardenberg Strasse perhaps the most fantastically unreal street in the world after dusk. Herr Nachtlicht's impish original intention was to pun on his own name to the extent of making the flues of the opaque glass stanchions belch leaping polychrome flames like a blast-furnace.

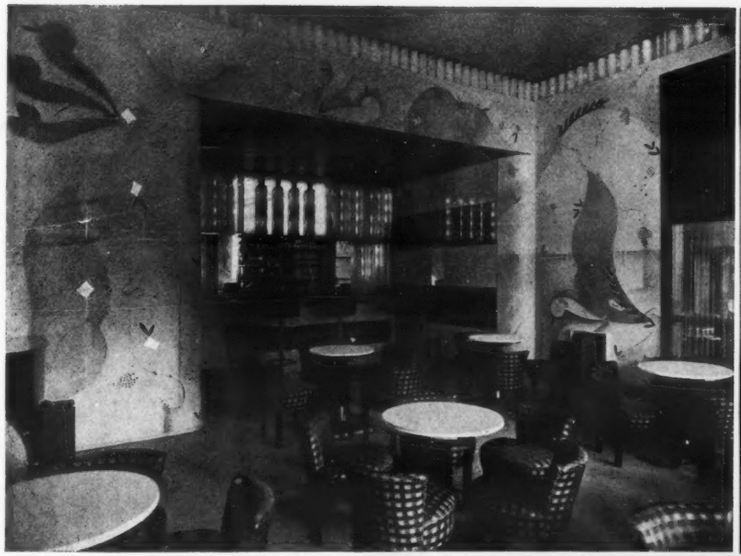


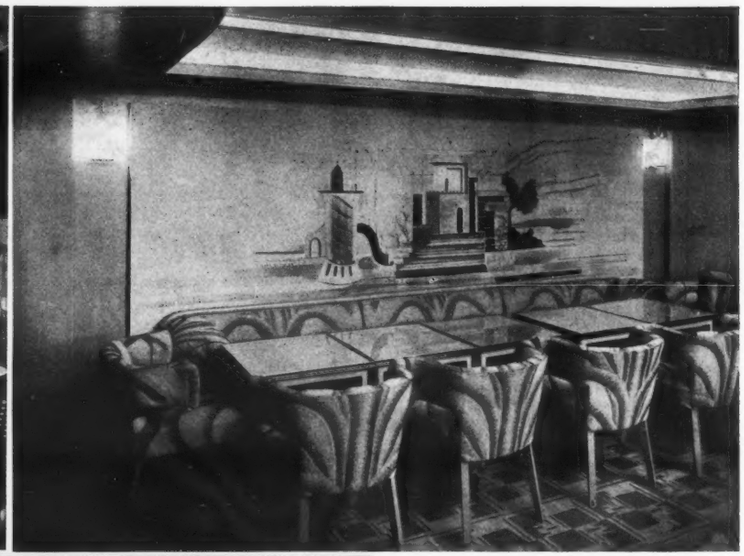
The tropical winter garden and spiral concrete staircase seen from a "box" on the first floor of the Gourmenia Restaurant, Berlin. *Leo Nachtlicht, Architect.*



Gourmenia Restaurant, Berlin. Leo Nachtlicht, Architect. Above, the mezzanine floor and staircase; below, the tropical winter garden seen from the second-floor balcony overlooking it.

Built on the four-figure scale of seating capacity which is so eloquent of that Teutonic nostalgia for the mass satisfaction of hunger and thirst, the Gourmenia is as facetiously irresponsible within as it is arrestingly spectacular without. No single detail, however flippant, of the vast building is otherwise than strictly germane to the functions of a large popular restaurant. The very blatancy of this lurid lighting is entirely apposite to the democratic appeal of "Grossbetrieb."





Gourmenia Restaurant, Berlin. Leo Nachtlicht, Architect.

Left, one of the cocktail bars; right, a corner of the tea-room; and below, a general view of this tea-room.

The stereotyped decorative gaieties of all the Louis have worn very threadbare. Herr Nachtlicht—who can be both a neat and gaudy decorator most effectively at one and the same time—is sensible enough to be quite indifferent to vulgarity, provided he succeeds in being funny. His own spontaneous and boisterous gags are at least extravagantly and jocosely modern. Instead of [sombre exemplars of icing-funnel dexterity in wedding-cake plaster, he gives the public whimsical and light-hearted experiments in cocktail bar metallurgy. The sequence of these ribald interiors is intended to amuse and enliven—and nothing more. As though to seduce the allegiance of the solemn patrons of natural-history museums and symphony orchestras, cornices and consoles are superseded by a perverse flora of phallic cacti and the whole gamut of saxophonetic hieroglyphs. There is plenty of garish noise and vividly striated colour. It is all great fun, capital fooling.

A corner of the ground-floor café looking on to the Tropical Winter Garden of the Gourmenia Restaurant, Berlin. Leo Nachtlicht, Architect.

Above. The University Avenue Bridge, Philadelphia. Below. A detail of one of the pier lanterns. Paul P. Cret, Architect.

A History

of

The English House

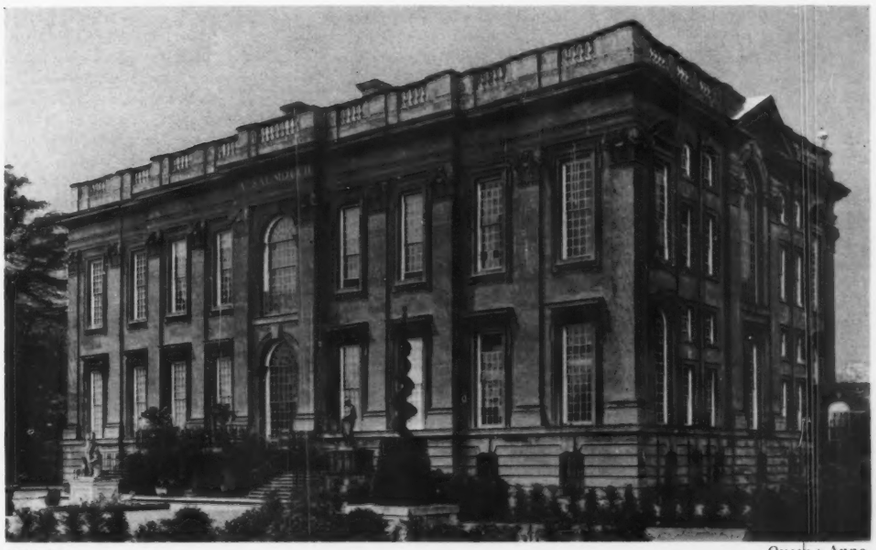
By Nathaniel Lloyd.

XIX.[1]—The Eighteenth Century

Palladian and Georgian

KINGS:

GEORGE I .. .. 1714–1727 GEORGE II 1727–1760



1702-11. *Queen* : Anne.

FIG. 415.—The east front of Easton Neston, Towcester, Northants.

FIG. 415.—*It is interesting to see how Hawksmoor abandoned the two-floor big-scale and introduced small windows in the north front to meet internal requirements. Frequently a high ground floor was divided into two lower floors where small rooms were wanted. Where this was not done the height of small rooms gave them the proportions of a shaft. In the composition of this nine-window front it is interesting to see how the architect varied his grouping of windows, the effect of wider or narrower wall spacing between them, and of the forward breaks of the fronts. Comparison may be made also with the nine-window front of Coleshill* (FIG. 320), *where the same factors are differently employed.*

THE beginning of the eighteenth century synchronized with an architectural impulse which not only produced palaces built by peers and by men of fortune, but materially influenced the character and details of multitudes of smaller houses.

The Gothic vernacular, although not dead, was dying. It persisted in smaller domestic buildings in the provinces, but, gradually, was being transformed by the addition of classic details. It died hard, and even in the twentieth century its influence may be traced, as in the productions of local craftsmen in the Cotswold district and in adjacent stone counties. During the first half of the eighteenth century, however, classic architecture prevailed, but there were two distinct types: one the purely Italian mansions of the great, the other a new vernacular of the same character as works by May and Wren, but continually influenced and modified by the architecture of the great houses which were being built at the same time.

Vanbrugh in the planning, as well as in the centre feature of the west front. The medieval plan of the hall, upper and lower end chambers, is obvious in the main block and shows its persistence and suitability to English requirements.

[1] The previous articles were published in the issues of THE ARCHITECTURAL REVIEW for January–July, October–November 1928; January–May, October–December 1929; January and February 1930.

FIG. 416.—*Hawksmoor's plan, including the subsidiary buildings and court (which were not carried out, though a stately setting has been designed and built recently), show the influence of*

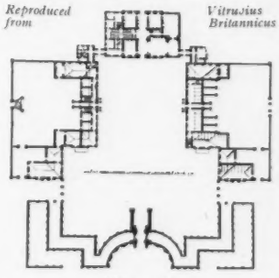
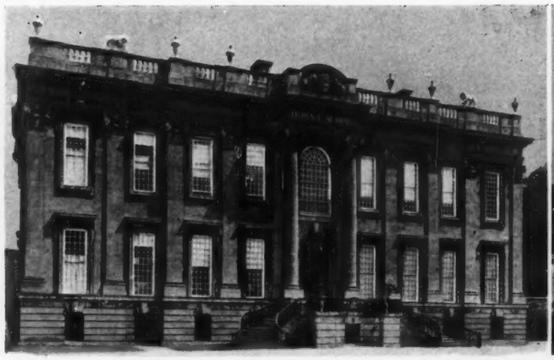
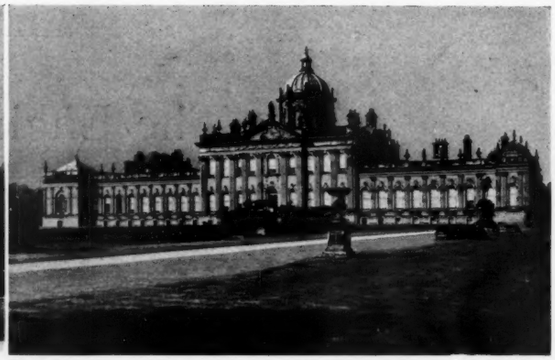


Fig. 416.
Ground plan of Easton Neston.



1702-11.

FIG. 417.—The west front of Easton Neston.
Nicholas Hawksmoor, *Architect.*



Queen: Anne. 1702-14.

FIG. 418.—Castle Howard, Yorkshire.
Sir John Vanbrugh, *Architect.*

Queen: Anne.

FIG. 417.—*Easton Neston was designed by Hawksmoor some time after he had become assistant to Sir John Vanbrugh. The west front shown here is more ponderous than the east front* (FIG. 415).

FIG. 418.—*This was the architect's first building, before the erection of which his chief claim to fame was as a poet. It is altogether in a lighter and gayer manner than Blenheim—begun some four years later, 1706—the plan of which* (FIG. 424) *was akin to that of Castle Howard.*

FIG. 419.—*An original plan in which the grand staircase, of easy flights, is separated from the great entrance hall by a colonnade. On the right is the dining parlour and behind is a suite of rooms; the whole effect is simple, dignified, and stately. The large hall with a staircase at one end, or at the back, became characteristic later in the century.*

FIG. 420.—*This engraving conveys a better impression of the appearance of an early eighteenth-century house than any photograph can do, inasmuch as the illustration is complete with details and even includes persons in contemporary costumes. It shows an early example of curved colonnades connecting the centre block with wings flanking it; but this plan was anticipated by Inigo Jones at Stoke Park, Northamptonshire, c. 1604. One wing of the buildings contains the kitchen and offices, and the other servants' lodgings.*

FIG. 421.—*The west entrance portico and buildings on the north side of the Great Court, which are shown in this illustration, have similar buildings facing them on the south side of the court. This is one of the most satisfactory views of the house, for the grouping of masses, primary, secondary and tertiary, is good and the whole effect produced is noble and magnificent.*

Reproduced from Vitruvius Britannicus.

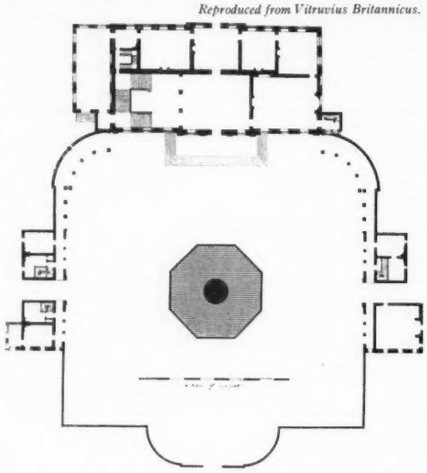


FIG. 419.—Plan of Buckingham House, London.

These may be likened to two streams flowing in the same direction, the larger of which frequently overflowed into and tinged the waters of the smaller, sometimes to such an extent as momentarily to confuse the two, although on the whole they can be distinguished clearly. Naturally, architects specialized as navigators of one stream or the other, but at least one instance will be illustrated of an eminent architect designing a mansion in the grand manner and a country house of very moderate dimensions and simple homely character.

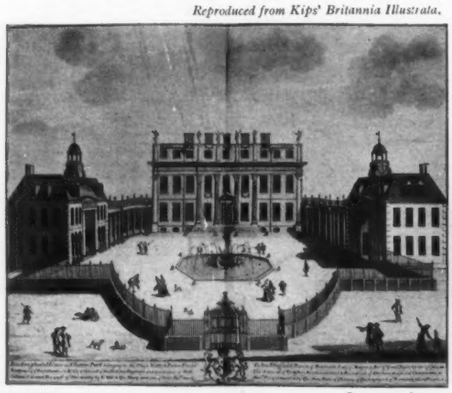
A singular feature of the late seventeenth century was the predominance of architects who began as amateurs and only devoted themselves to architecture after they had achieved distinction in other and unallied vocations.

Sir John Denham was a poet who was appointed Surveyor General of Works in 1660, but Webb's memorial of protest to the King shows this was purely a political appointment:

> though Mr. Denham may, as most gentry, have some understanding of the theory of architecture, he can have none in practice, but must employ another.[1]

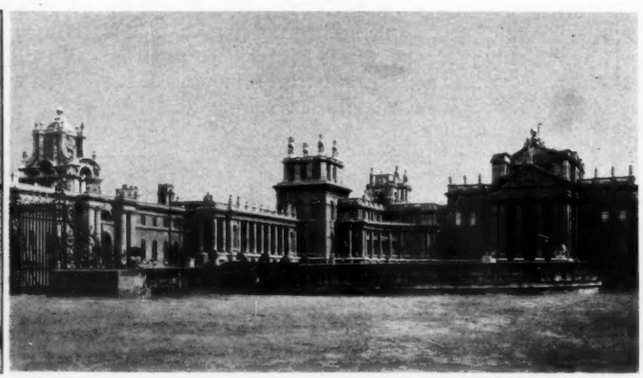
[1] Quoted by E. Beresford Chancellor in *The Lives of British Architects*, London, 1909-11, p. 98.

Reproduced from Kips' Britannia Illustrata.



c. 1705.

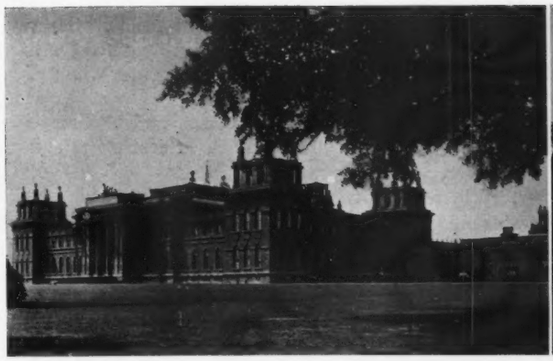
FIG. 420.—Buckingham House, London.
Captain Wynne, *Architect.*



Queen: Anne. 1706-24.

FIG. 421.—Blenheim Palace, Oxfordshire.
Sir John Vanbrugh, *Architect.*

Anne and George I.

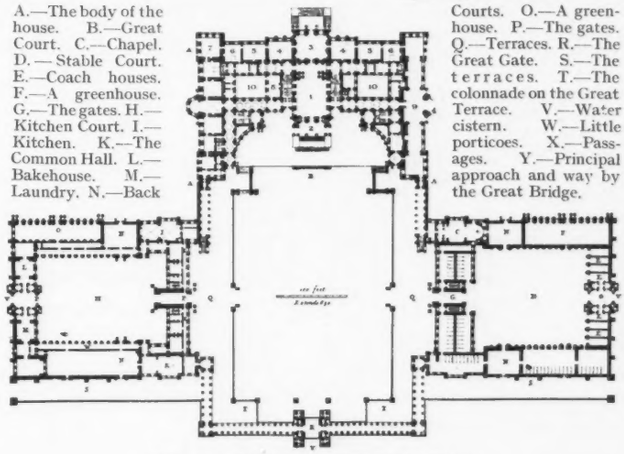


1706–24. Anne and George I.
FIG. 422.—The east and north fronts of Blenheim Palace.

1706. *Queen:* Anne.
FIG. 423.—A cottage at Staplecross, Sussex.

FIG. 422.—*This view is heavier and less pleasing. The finials of the angle blocks or towers are unfortunate and give the whole building the effect of being upside down—it has been compared with an elephant on its back. In justice to Vanbrugh it should be recorded that although completed by the Duchess of Marlborough to his designs, for several years Vanbrugh had no part in supervising the works. He spoke of her as "spoiling Blenheim in her own way." The view shows the east and north fronts. The subsidiary building on the north (right of illustration) is the kitchen.* FIG. 423.—*A small house or cottage of homely, comfortable type, substantially built of brick and tile.* FIG. 424.—*The plan of Blenheim Palace is many years in advance of its time. The principal floor of "the body of the house" consists of a central hall and a salon, in each side of which is one suite of apartments, each having its own drawing-room, ante-rooms, and bedrooms. The whole of the west front is given up to the great gallery. Every apartment can be entered from a corridor as well as from adjoining rooms. The kitchen and offices are in separate buildings connected by a colonnade. The total length of the front is 850 ft.; there are four acres of lead roofs.* FIG. 425.—*The portico and centre of the east front has scale too large for a domestic building. The square openings in the frieze are windows lighting the rooms behind the entablature. The great heights of the floors, which are suited to rooms having large floor areas, make the proportions of smaller rooms unpleasing and uncomfortable to occupy.* FIG. 426.—*A new front has been built to an older house, and the application of such a style to a small house is interesting. There are few embellishments; the elevation depends for its effects upon the basic qualities of good proportion and the grouping of masses, with results which are distinguished and admirable. The severity of the building is softened by the curves of the wall flanking the entrance and by the circular pool.*

Reproduced from Vitruvius Britannicus.



A.—The body of the house. B.—Great Court. C.—Chapel. D.—Stable Court. E.—Coach houses. F.—A greenhouse. G.—The gates. H.—Kitchen Court. I.—Kitchen. K.—The Common Hall. L.—Bakehouse. M.—Laundry. N.—Back Courts. O.—A greenhouse. P.—The gates. Q.—Terraces. R.—The Great Gate. S.—The terraces. T.—The colonnade on the Great Terrace. V.—Water cistern. W.—Little porticoes. X.—Passages. Y.—Principal approach and way by the Great Bridge.

FIG. 424.—Ground plan of Blenheim Palace.
KEY TO ROOMS IN THE MAIN BLOCK.
1.—The Great Hall. 2.—Portico. 3.—Salon. 4.—Antechambers. 5.—Drawing Rooms. 6.—Great Bedchambers. 7.—Great Cabinet. 8.—Little Dining Room. 9.—The Great Gallery. 10.—Little Courts.

1706–24. Anne and George I.
FIG. 425.—The east front entrance of Blenheim Palace.

c. 1710. *Queen:* Anne.
FIG. 426.—Compton Beauchamp, Berkshire.

c. 1710. *Queen:* Anne.

FIG. 427.—No. 68 The Close, Salisbury.

FIG. 427.—*A severely Palladian house having a heavy attic storey. The whole forms a fine mass and impresses the eye by its reticence and dignity. The tall doorway has the only ornamental details, but the gate piers, iron gates, and screen give touches of gaiety. This house is not of a popular type, but it shows the architect to have been a man of real ability who eschewed mere prettiness and studied essentials. It must be admitted, however, that the attic storey is heavy.* FIG. 428.—*One of the best small houses in the Palladian style. The two floors are of equal importance. The divisions of the front by Corinthian pilasters are subtly contrived so that the repetition of windows and pilasters is not monotonous. The doorway is tall and narrow, and confers an air of dignity to the front, the beauty of which is enhanced by the wrought-iron clairvoyée through which it is seen. There were stone vases on the angle dies of the parapet until they were removed about* 1850 *when the building was gutted and transformed into a Methodist chapel.* FIG. 429.—*Almost every country town possesses houses of the eighteenth century designed by local architects, but often credited to Inigo Jones and Christopher Wren, or other prominent men. This house by Bell of Lynn is a fine example of a small Palladian house which has all the virtues, but none of the eccentricities, of the style. The slightly increased height of the first-floor windows with their entablatures gives them the importance of the* piano nobile. *The increased emphasis given to the centre windows accents the doorway as a focal point. All the proportions are good.*

c. 1710. *Queen:* Anne.

FIG. 428.—A house at Burford, Oxfordshire.

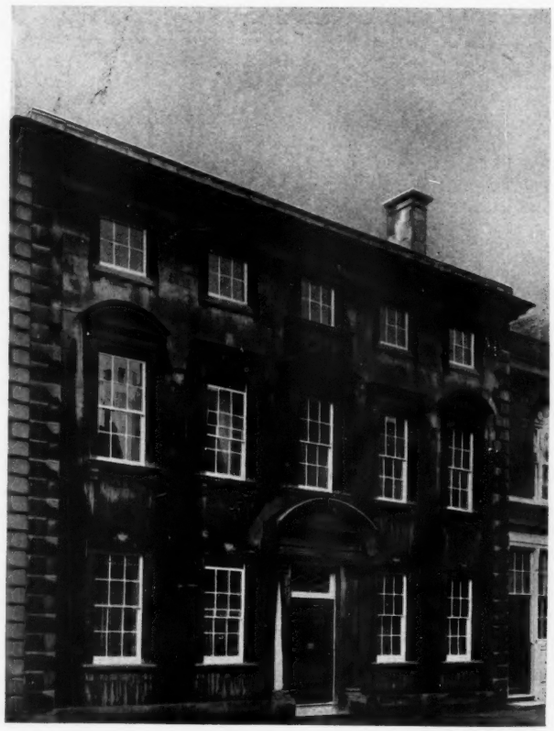
Sir Roger Pratt was a young man of fashion who varied the ordinary occupations of his position by extensive travel.

Henry Bell, of King's Lynn, was an engraver who designed admirable buildings in his own county.

Sir Christopher Wren, an astronomer and mathematician, did not take up the practice of architecture until he was over thirty years of age.

Sir John Vanbrugh—soldier, dramatist and herald—embarked upon architecture at the age of thirty-six.

Others, like John Evelyn, author of *The Whole Body of Ancient and Modern Architecture*, 1680, who did not practise architecture were well informed, had travelled abroad



c. 1714. *Queen:* Anne.

FIG. 429.—A house in King Street, King's Lynn, Norfolk. Henry Bell, *Architect.*

and exercised their influence as architectural critics as well as in all matters pertaining to the fine arts.

Of the purely professional architects, Nicholas Hawksmoor, pupil and assistant of Wren, showed conspicuous ability.

The eighteenth century, which has been described as the era of Power, Prestige, and Prosperity, was the heyday of the aristocracy and gentry who recruited, and whose ranks were recruited from, the prosperous commercial community. Trade expansion at home and overseas provided ample funds for patrons of letters, painting, and architecture, which to some proved even more absorbing and interesting than politics, agriculture or sport. The Grand Tour (a term applied to describe a tour of the principal cities and places of interest on the Continent) was regarded as an essential part of the education of every young man of position and fortune. The trip might extend over a few months or even several years, and afforded opportunities

for the study of architecture and for the acquisition of works of art, the possession of which inspired the planning and erection of buildings in which to display them. The rivalry in palace building and the facility with which imposing elevations could be designed by acquaintance with rules for drawing the Orders, and the observance of proportions as published by various authors, resulted in every man being his own architect; or, if anyone should be so dull and incapable as to be unable to master these rudiments, he certainly would have some friend willing and competent to act for him. Such professors of the art did not need to concern themselves with the details of design nor with

c. 1718. *King:* George I.

FIG. 430.—Houses in the south-west corner of Hanover Square, London. (Now destroyed.)

technicalities of the trades involved—there were numerous surveyors and obsequious professionals willing to do the work and forgo the credit. The fact that the latter had seldom travelled and seen buildings by famous foreign architects, and, further, that (at first) the number of good examples built in England was limited, gave a distinct advantage to men of education and ability who had spent considerable time in studying abroad. This, then, was the opportunity of the amateur who could afford to travel, for travel was essential to the acquisition of first-hand knowledge. The majority of these amateurs were impostors, possessed only of a superficial knowledge of the art, and passing off as their own the works of their hirelings; but others were men of different calibre, who entered upon what they undertook seriously and who were determined to master the art they were to profess down to the minutest details. Such men were Sir Roger Pratt, whose notebooks already have been quoted, showing him to have been fully acquainted with details of

c. 1720. *King:* George I.

FIG. 431.—No. 69 The Close, Salisbury.

FIG. 430.—*The variety of treatment of the window arches and dressings—all in brick—is characteristic of work at this period.* FIG. 431.—*The brick house, with or without stone dressings, but always scholarly, was perhaps the most popular type during the first three quarters of the eighteenth century. Here the doorway is of stone; later, wood (already well established) became the favourite material for doorways.* FIG. 432.—*Another example of the type of small house found in a country town. Built of red brick, the window dressings are gauged, and those of the middle window are rusticated to give it additional importance, in order that, with the doorway, it may form an effective focal point. The cornice is of moulded brick, with a painted wood addition over it. The handsome doorway has Ionic columns and a segmental pediment.*

all the building trades. Sir Christopher Wren, also, regarded nothing as too small or unimportant for personal investigation. This we notice frequently in his letters, which show the pains he took to inform himself, so that he was able to correct the established practices of tradesmen and demonstrate their errors to third parties.[1] In a letter written

[1] Some of these have been quoted in the section of this History devoted to Sir Christopher Wren.

c. 1720. *King:* George I.

FIG. 432.—The Red House, Sawbridgeworth, Hertfordshire.

from France, he says :—

> my business now is to pry into Trading and Arts. I put myself into all shapes to humour them; 'tis a Comedy to me, and tho' sometimes expenceful, I am loth yet to leave it.[1]

Sir John Vanbrugh (1664–1726) is, perhaps, the most conspicuous converted amateur of his period. As a soldier, dramatist and man of fashion, he had attained a high reputation before he seems to have directed his attention to architecture. Except for some small opportunity for the observation of architecture in France, he seems to have plunged into extensive practical work at the age of thirty-six, when the immense structure of Castle Howard was begun. In 1702, he was appointed to the official position of Comptroller of Works, and about the same time became a member of the Board of Directors of Greenwich Hospital, the actual conduct of which works he seems to have taken over from Wren. The minutes of the Board record the labour he expended in revising accounts and otherwise performing the duties of architect. His greatest ability was in his imaginative handling of masses and the production of picturesque effects in which, doubtless, his experience of stage scenery assisted him. His works were on so large a scale as often to be clumsy and almost always detrimental to the proportions of his interiors and to their suitability for practical occupation as dwelling rooms. However, he learned by experience, and his later works, though no less stately and original, are more practical and restrained than his earliest essays. The ponderous and unpractical nature of some of his most important houses did not escape the criticism of his contemporaries, providing them with an easy butt. Notwithstanding these, he earned the commendation of so distinguished a man as Sir Joshua Reynolds, and was employed to design and build many houses of the first importance. Possessed of ability and sparing no pains he, who began as an amateur, qualified by application and experience to a high position amongst serious architects. Important examples of his work are Castle Howard, Yorkshire, 1702–14, Fig. 418; Blenheim Palace, Oxfordshire, 1706–24, Figs. 421, 422, 424, 425; and Seaton Delaval, Northumberland, 1721. Not only was he the architect of these and many other buildings, but he influenced the designs of lesser men in every county.

(*To be continued.*)

[1] *Parentalia*, p. 262.

Photo by courtesy of Moor Park, Ltd.

c. 1720. FIG. 433.—Moor Park, Hertfordshire. Giacomo Leoni, *Architect.* *King:* George I.

FIG. 433.—*Only the centre block remains of this house, which was originally furnished with colonnades and pavilions. It is an example of the imposition of an immense portico upon a building which did not require it. Compare with Easton Neston,* FIGS. 415, 417.

Reproduced from Vitruvius Britannicus.

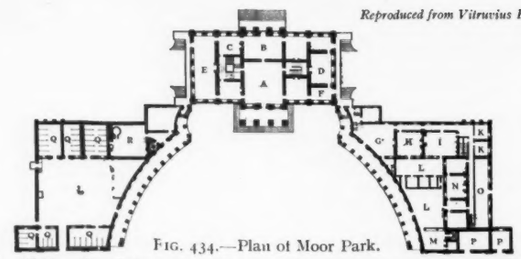
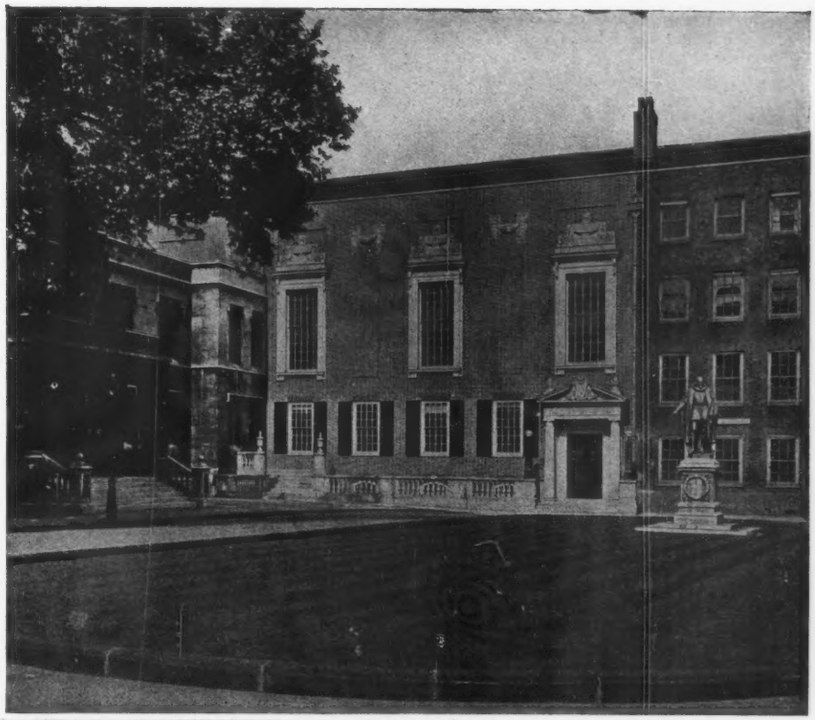


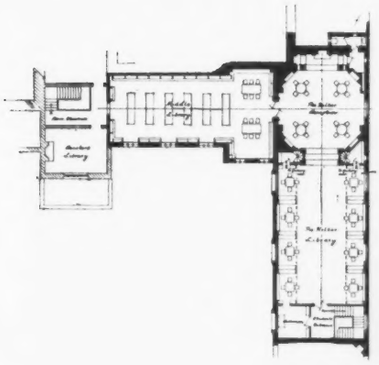
FIG. 434.—Plan of Moor Park.
A.—Hall. B Salon. C.—Library. D.—Dining-room. E.—Gallery. F. Bath. G.—Servants' hall. H.—Steward's room. I.—Kitchen. KK.—Pantries. LLL.—Courts. M.—Laundry. N.—Housekeeper's room. O.—Greenhouse. PP.—Coach-houses. QQQ.—Stables. R.—Brewhouse.

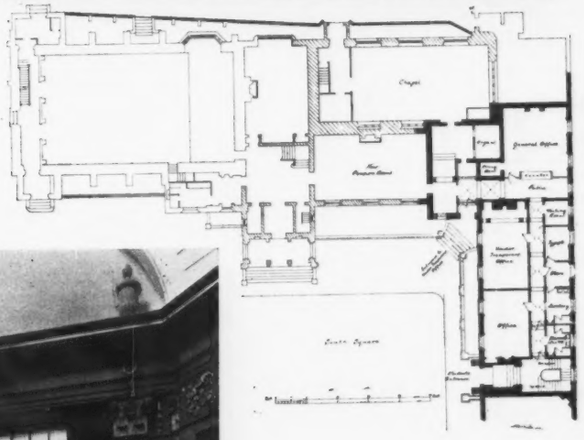
FIG. 434.—*The plan of "Sir Lawrence Dundas's house," showing the main block illustrated in* FIG. 433, *and the original lay-out.*



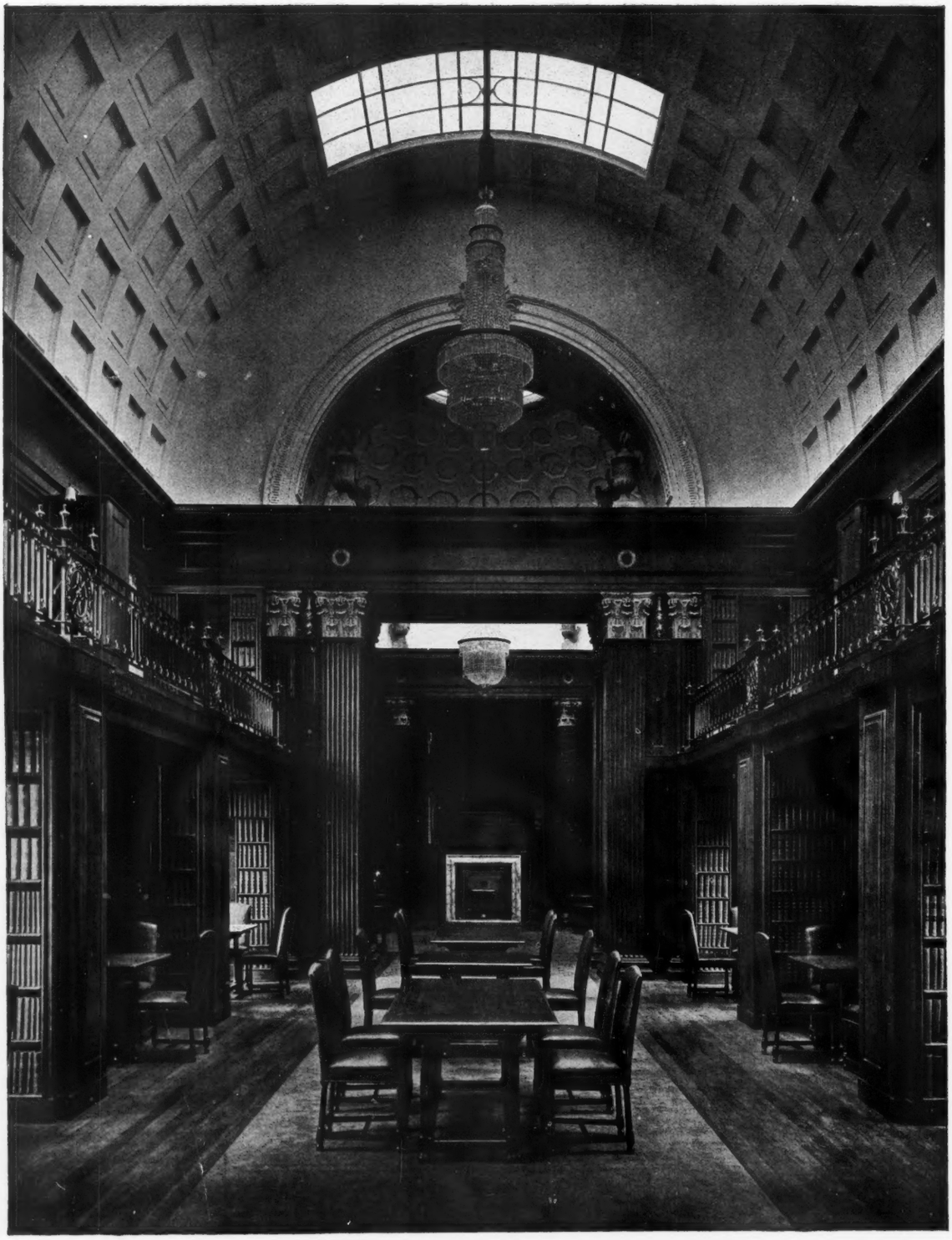
The plan of the new Holker Law Library in South Square, Gray's Inn, London, designed by Sir Edwin Cooper, is governed by the octagonal chamber on the principal (first) floor. This chamber consists of a reception room and a reading room, which have been treated en suite *and form part of the library. The position of the chamber is on the axis of the old, or Middle, Library, and the new library branches out at right angles along the remaining axis. The illustrations on this page are, above, the entrance front in South Square and, below, the façade to Gray's Inn Road.*

A detail of the main façade of the Holker Law Library in Gray's Inn, from South Square. Sir Edwin Cooper, Architect.

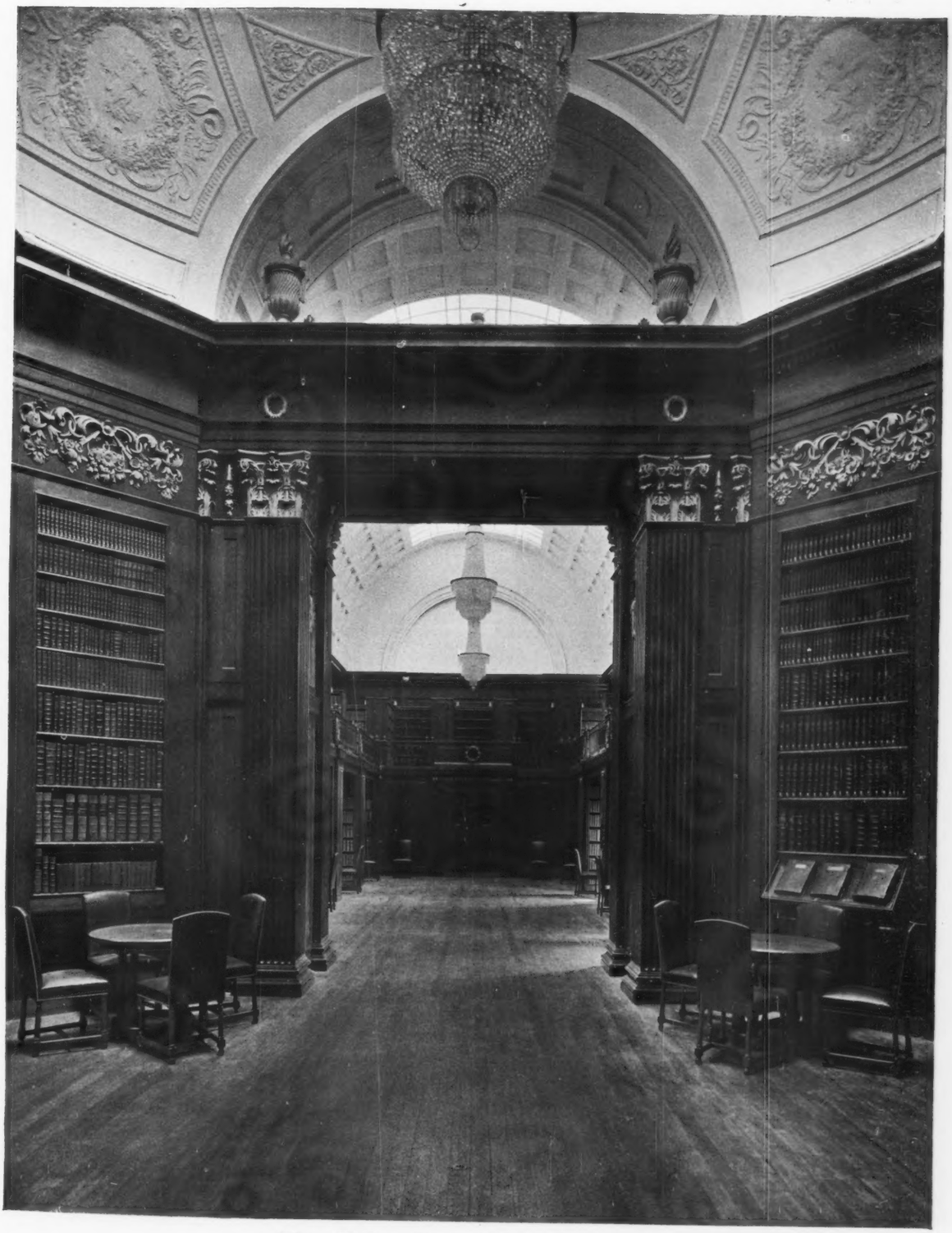




Above. The Holker Law Library in Gray's Inn, looking into the Octagon. Right. The reading recess. Centre. The first- and ground-floor plans. Below. The window of Jurisprudence. Sir Edwin Cooper, Architect.



The Holker Law Library in Gray's Inn, looking towards the Octagon. Sir Edwin Cooper, Architect.



The Holker Law Library in Gray's Inn looking towards the students' entrance. Sir Edwin Cooper, Architect.

Left. The entrance to the Holker Law Library in Gray's Inn from the Middle Library. Right. The fireplace in the Octagon. The portrait above the fireplace is of Justice Holker. Sir Edwin Cooper, Architect.

A Free Commentary.

By Junius.

MACAULAY'S New Zealander, when in due course he appears, brooding over the ruins of London will find a committee which has forgotten to stop sitting over the evergreen question of the Charing Cross Bridge. Another committee hard by will be strenuously protesting against the threatened desecration of "Rennie's masterpiece." Probably, now, nobody arrived at manhood (that is not on a committee) seriously believes that anything will be done about either matter in his lifetime. Meanwhile, higher and still higher buildings and one-family mansions converted into maisonettes will continue to house more people, and more and yet more motors will increase congestion with much greater rapidity than our half-hearted and—because piecemeal—expensive efforts to relieve it.

* * *

However, it is clear that many of us are being waked from our comfortable torpor by the critics, prophets and the so-called cranks. Thoughtless plans disregarding every consideration but the saving or making of money by those immediately concerned are being challenged. The Syon House sewage scheme has gone down before the protests of angry dukes and outraged commoners. Every such victory, however modest, instructs and fortifies the common man. The trouble is that we are most of us too busy and too ignorant to be of much help. The C.P.R.E. and other kindred bodies might do a good service by publishing a summary of methods, choice of weapons, abstracts of relevant laws, scenarios of effective taunts.

* * *

These problems are complicated. These are conflicts of genuine needs and of rights, all demanding and all deserving a hearing. The professionals tread fearfully; the amateurs rush in. A defender of "ribbon development" in *The Times* stresses the general economy of this forthright method. He would think differently if he knew of the expenses with which authorities are eventually saddled who have allowed the piecemeal and ignored the regional planning of their area. At any rate, we others who lack the detailed knowledge of the professionals are now hearing the problems stated; we are being warned with increasing frequency; and now in our poverty we may begin to learn the lesson we neglected in our days of easy circumstance that we can no longer afford the fine old English method of the short view and the too-long honoured text, "Sufficient for the day is the problem thereof." One of the most attractive—indeed, magnificent and, for all I know, most economical—plans for the solution of the London traffic problem which is being canvassed is the fifteen-mile outer-circle viaduct. Designed with the austere simplicity of the modern fit-for-purpose engineer, and built of the light and strong material which is now at his disposal, this might well be not a merely serviceable conduit to prevent the final choking of the great city, but an inspiring affair glorifying the many miles of mean streets over which it passed, and bringing its ultimate material reward in saved time and temper and petrol and the many losses and expenses of perpetual street repair; and its spiritual reward in the satisfaction of a plan nobly conceived with an enlightened eye to the future. We cannot much longer serve the clamorous needs of the twentieth century in this vital matter with the haphazard lay-out of the lazy and leisurely nineteenth.

* * *

I hear, too, that the engineers and builders are proposing to bite out the lower storeys of the most crowded streets and give us a widened roadway and a covered pavement at a tithe of the expense of entirely reconstructed streets. The relative lightness of modern façades and the developments of such new techniques as oxy-acetylene cutting and welding make such ventures possible and enable them to be carried through with dispatch. We may yet, of course, come to Le Corbusier's city on stilts—if the centrifugal school is still refused a hearing. And it is good to hear of New York, bent on escaping from a condition of congested windy canyons, tackling its zoning problem under the general guidance of our Mr. Thomas Adams.

* * *

One of the minor aids to smooth procedure of traffic and the convenience of the citizens under their charge which our city fathers strangely ignore, is the effective labelling of streets and houses. The numbering of London houses was tentatively begun in Whitechapel in 1708, and more seriously in 1764. It might be supposed that by now, with the ever-increasing need of it, the system might have been universally accepted and established. Any citizen with his eyes open may observe how casually and intermittently the business is done. Has he never crawled in his taxi down Regal Avenue in the City to find Regal House? The label "Regal House" may be a smoke-begrimed carving over the doorway or a worn brass plate. It is likely that his taximan may crawl past it—and crawl back again. Two or three such crawlings and counter-crawling a day may mean an extra full-dress block in Regal Circus. And so on, and so forth. All for lack of a universal system—and there is no system if it be not universal—of house numbering.

And as for street labels! They are now, by the way, set too high to be of service to drivers driving in hooded cars—being designed for the needs of a departed age of coaches and other horsed vehicles. Often they do not appear on both sides of the street. Your car shoots past—executes an unnecessary, complicated and congesting manœuvre in a crowded street. This happens a few times every day in every year in every inadequately labelled street. Wonderful! And all for the sake of avoiding nine shillings and sixpence, or thereabouts!

* * *

Apropos of which sum, at the annual dinner of the Church Street Guild—an enlightened body of citizens in the Royal Borough of Kensington, which is the pattern borough in this matter, as every grateful motorist and foot-slogging passenger will testify—a speaker put forward the modest proposition that such expenditures ought to be considered not as absolute but as relative to the aggregate convenience resulting. And a learned literary knight reproved him for his spendthrift habit of mind and asserted that nine and sixpence was a very considerable sum and came out of *his* pocket. Which just shows you!

* * *

But is it really an outrageous proposal that in a city of such magnitude, with such exigent transport and traffic problems, in this year of grace 1930, it should be a matter of course that every corner of every block of houses or shops should bear its name at such a height that it can be read by a motorist without an acrobatic feat of neck-twisting and consequent hazard to his fellow motorists or to foot passengers, and a slowing down of his pace; that every house and shop should bear its number visible by night as well as by day? And why should it be an even chance whether you go round three and a half sides of a square instead of half a side because there is no indication on the square nameplate (if any) as to which numbers are on which sides of the square? Our researches in this painful matter have only disclosed to us one square—Woburn Square, to which be all honour—which has this necessary information painted on two boards erected, we must suppose, by some enlightened (or infuriated) citizens at their own charge to remove a daily and manifest inconvenience to those wishing to find a given house.

And what of the vagaries of those professional gentlemen who inhabit the streets crossing the sacred Harley and Wimpole? The numbering in —— St. runs somewhat as follows: 49*a*, 49*b*, 49*c*, blank, 15, blank, 37*c*, 37*b*, 37*a*. So that one dining for the first time with a gentleman in —— St. and arriving late after a wild driving hither and thither, was thus soothed: "Pray don't apologize. Nobody coming to this house for the first time ever is punctual." All because the professional gentlemen in —— St., who "don't advertise," wish to be thought of as living in Harley or Wimpole. And perhaps you have arrived in Sutton, and tried to find for the first time "The Acacias" in a two-mile road—in the rain? A small matter, you will say, to make such a pother about. I wonder.

* * *

However, life still goes on . . . And all true lovers of art have been delighted to find that the exhibition of Italian Masters is as popular as the Academy; and that the Roads Beautifying Association threaten us with permanent exhibitions of wayside statuary in which the alert advertiser may see an opportunity, as he has already done in America.

Left to Right.
WOMAN. In Stone. *Sculptor:* HENRY MOORE.
BLACK JAVA PANTHER. In Diorite.
Sculptor: MATEO HERNÁNDEZ.
MEMORIES. In Marble.
Sculptor: IVAN MÉSTROVIČ.
WOMAN AND CHILD. In Bronze.
Sculptor: JOSEPH BERNARD.

Woman. — *A primitive statement of the first principles of carving; an elementary working out of mass and planes in soft stone. The attempt at naturalistic representation is an affectation. The piece is a sophisticated experiment in primary exposition, without plastic modification, but with an extension of the mass-function to crude form. There is no attempt at surface finish.*

Black Java Panther.—*This life-size creature, straight from the life, exhibits all the qualities of true glyptic work. The primary mass construction is preserved; the hardness of the material has dictated an extremely simplified treatment, and the planes of the muscles are most effectively expressive in conveying the natural pose of the animal. While details of anatomy are dispensed with, there is an eloquent statement of physiological interest in the large spaces of the back and neck, which, less skilfully displayed, would prove quite uninteresting. The surface treatment is exquisitely subtle, the result of a mastery of the chisel which, nowadays, is quite exceptional. It is the technique of the Egyptian image makers, and marshals all the forces of the artist in the strictest order and disciplines his hand and subdues his fancy to what it works in.*

Memories. — *An over-life-size marble sitting woman which illustrates the persistency with which the plastic idea asserts itself even in the work of so glyptic an artist as Méstrovič. It is convincing in the mass which is supported by what remains of the matrix after being cut away for the revelation of form. The arms are admissible, for they have no weight to bear. The obtrusion of the foot, however, is a more suitable detail for bronze. The tyranny of marble is also exemplified by the whittling away of the glyptic surface effect in order to exhibit translucency and the chiaroscuro so popular with the marble carvers.*

Woman and Child. —*The true plastic idea. The lines are broken but flowing, and run in a clean pattern, suave, smooth, and sure, stressing free form and avoiding scientific statement of anatomical structure. The dynamic is balanced, and the stance, while slight on its three toe supports, is obviously adequate for treatment in a tenacious material. The surface finish is purely plastic and conveys the real quality of the clay in which the group was modelled. There is no suggestion of glyptic, either in form or technique.*

PLASTIC versus GLYPTIC.

It is obvious that a technique which is suitable for the treatment of rigid and brittle materials such as marble or granite, is not suitable for that of pliant, tenacious substances like clay or bronze. It is equally obvious that the results of the two techniques, if kept clear in intention, must be different. In the third place, it is very evident that the two processes must not be confounded. Modelled sculpture is quite different from carved sculpture; they should never be confused. The first is constructive, built up, synthetic; the second is evocative, abstract, analytic. Modelling is concerned with indeterminate material—mobile, malleable, flowing, plastic; carving, with materials that dictate their own treatment—resistant, hard, unyielding, glyptic. Differences of treatment and differences of material should surely succeed best when most exploited. They usually do up to a certain stage; but when, as in most present-day sculpture, the essentials are lost sight of, artists strive to accommodate two differing techniques. So the plastic sculptor models for marble and bronze indiscriminately; and the only saving grace is that, as yet, the carver has not carved ostensibly for reproduction in bronze. It is rare to find an entirely consistent carving sculptor. Modelling has held sway for so long that even the greatest men indulge this weakness. The direct carvers are in a small minority, but it is a precious one and is, moreover, the real hope of the sculpture of the future.

MYRAS.

THE BOOK OF THE MONTH;

The Fair-Haired Evangelist.

By Peter Quennell.

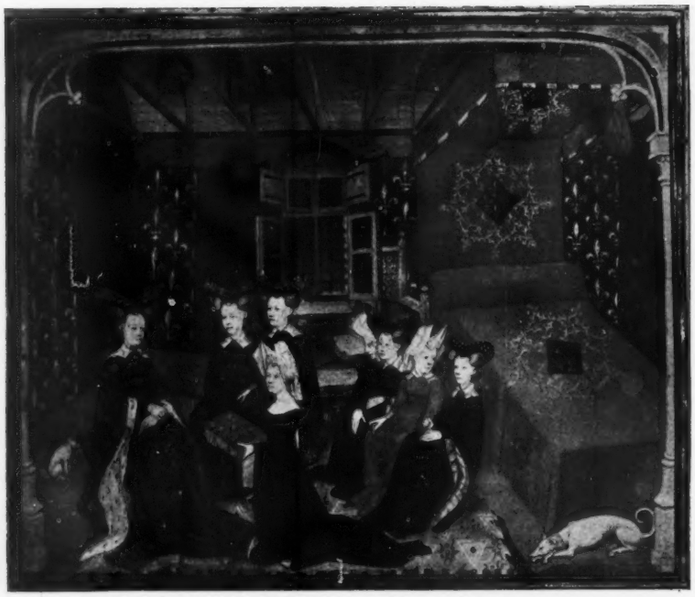
The Gothick North: The Visit of the Gypsies—These Sad Ruins—The Fair-haired Victory. By SACHEVERELL SITWELL. Three volumes. London: Duckworth. Price 8s. 6d. net, each volume.

MR. SACHEVERELL SITWELL is one of those happy mortals who possess a vast appetite for works of information, a capacious memory in which to store his information once it has been amassed, besides an imaginative apparatus which could be best compared to the furnaces and crucibles of medieval alchemistic science, were there any alchemist on record who had actually succeeded in converting dross to gold. Baedeker, I can vouch for it, is the bedside book which he prefers. He reads books of travel, delighting in Burney and Beckford, and has lately extended his explorations as far as the remote African oases where basalt-black knights, helmeted and plumed, in quilted armour, are still terrifically emulating the crusader fashions of St. Louis. His appetite for the curious has not dulled his critical appreciation of the significant. He loves bric-à-brac; yet the bric-à-brac never accumulates so deeply but he can force it into some shape proposed by a poetic imagination. He triumphs over his material; and since his material is the contents of as many book-shelves and as much intensive sightseeing as the average human being manages to get through in several decades, that of itself is no mean feat.

His method, of course, has its disadvantages. Poetic concentration entails an occasional lapse of the kind to which poets are subject. His prose is less even than that written, for example, by his brother. But what it lacks in evenness it makes up in periodic brilliant flights. These flights are usually digressions; for, like almost all poets and a great number of prose-writers ancient and modern, Mr. Sitwell is at his best when he is most discursive. It is his by-paths which prove the most richly rewarding—when he turns aside from the straightforward elucidation of his theme and introduces some long discursive passage, describing the emotions aroused by a cloister, a wall-painting or a piece of tapestry. Such objects often have no existence outside the writer's own daring and ingenious imagination. I remember, in *Southern Baroque Art*, how Mr. Sitwell creates an entire gallery lined with imaginary canvases by El Greco; there were fantastic mythological scenes, and elsewhere a prodigious representation of the conquest of England by a Spanish army. . . . At this point not a few readers have withdrawn and confessed themselves beaten. They are the stolid, if well-intentioned, type, upon whom the sudden interposition of fancy, in a work which they had supposed to be exclusively concerned with fact, produces the same jarring impression as we experience by trusting our weight to a non-existent step. That characteristic, however, is an essential part of Mr. Sitwell's method. His aim is to present facts, but to present them in such a way that they lose their woodenness and become subordinate to the atmosphere of the period he is describing. The atmosphere, the *tempo*, is all important; Mr. Sitwell is perpetually trying to render the climate of some period which interests him, whether it be the bustling materialism of the Second Empire or the monumental civilization of Angkor-Vat.

For an architectural reader the chief interest of Mr. Sitwell's latest, as of his previous, studies will be summed up in his contribution to a problem which was never more urgent than at the present day—the problem of architectural appreciation and architectural criticism. How ought architecture to be appreciated? Does not the extraordinary deadness of so much modern building proceed from the no less deplorable apathy with which architectural questions are now received? Architecture was once heroic; it was matter for impassioned comment, for lyric eulogy and violent diatribe. While today—"So Norfolk House is being pulled down, is it?" or, "Have you seen the new hotel they are putting up in Park Lane?" murmurs the indulgent Londoner from his bus-top. It seldom occurs to him to be more than perfunctorily sorry, mildly interested, or languidly expectant as some new colossus of girders and rusty bolts soars into the exquisite indistinctness of our spring or autumn sky. Poets may be able to write without readers, but can the architect build without an appreciative and critical audience? We need an architectural public, an authoritative body of civilized architectural opinion. Mr. Sitwell has done much to stimulate it by suggesting that in architecture, just as in music and painting and theology, we have the legitimate material for poetic sensibility and poetic insight.

Southern Baroque Art called our attention to a little-known and foolishly denigrated period of European architecture, not only describing its churches and palaces, but also supplying the reader with an emotional background against which they become understandable and sympathetic. The purpose of this volume was to explain how it was that the ordered pomps of the Renaissance, flourishing like some rich fruit-tree upon a trelliswork of classical espalier, afterwards developed into that wild exuberance which we call the Baroque. Mr. Sitwell shows us the comedies and elaborate equestrian pageants which were enacted amid the fountains and cascades of those huge gardens; he trains our ears to catch the highest notes of the incomparable *castrato* voice which ran out along the fantastic architectural perspectives, staircase sweeping above staircase, colonnade glimpsed behind colonnade, then affected by ingenious designers of stage-scenery. In his new book he encroaches upon a better-known field, and his present task is not so much to enlarge our knowledge or recruit our sympathies as to provide a fresh point of view from which beauties, long recognized and nowadays grown somewhat jaded with over-appreciation, may assume a novel lustre. The word *Gothic*, he feels, is evocative of sketching-parties and of exhausting "labours of love" composed by some retired barrister or devoted rural dean. So he revives the earlier spelling, hoping thereby to banish his readers' prepossessions. He is content to be less informative, less decorative, and more general and analytical in tone than when he was writing his previous book. His theme includes monasteries, hermits, and anchorites, and the spirit which



ILLUMINATION FROM THE POEMS OF CHRISTINE DE PISAN.
From *The Fair-Haired Victory.*

impelled men thus savagely to repress or distort their inclination towards natural happiness. One of his best chapters deals with the work of the medieval illuminator, particularly the small *Book of Houres* among the Huth MS. in the British Museum :—

> This book is an epitome of all the strength which that age did not waste in war. Peaceful and pretty cleanliness, as of a béguinage, speaks of a low horizon and a landscape continually washed with floods. Where everything was so near and so comfortable, the strange and the romantic dwelt only in marshlands, where the far-off mewing of the sea-birds gave a mystery to the tepid shallows; and, to some slighter extent, in the little woods of the land, when the first flowers climbed out of the thinning snow and it seemed as if no feet had trod here since the last bonfire smoke in a blue autumnal afternoon. . . . Apart from this, Nature was tame and lay in easy reach of the hand. None of its terrors came to disturb the harmony of life, which could go on day after day, year after year, to exactly the same pattern, thus allowing and indeed, insisting, upon the same traits being reproduced in the works of men's hands. Nowhere else could this particular masterpiece of patience have lived into its own completion. But this was the land of tapestries where those wonders of the North were wover., and they share the same qualities of steady breadth and slow endurance.

From the foregoing quotation it will be clear that Mr. Sitwell has lost none of his sensitiveness as the poetic exponent of architecture, music, and painting. I have already touched upon the various disadvantages by which this exhilarating lightness and sensitiveness of fancy is sometimes accompanied. *The Gothick North* includes two separate strands of fiction woven into the background of Mr. Sitwell's medievalist studies; I am not sure that these episodes, although interesting in themselves, do not detract from the coherence of the completed pattern, and I should be inclined to say that *The Gothick North* was a less important book than the always absorbing and delightful *Southern Baroque Art.* A comparison is inevitable, but at the same time I do not think that it need be unduly stressed. Mr. Sitwell works at different pressures, but the extreme vividness of his sensibility shows no sign of deterioration.

Steel : Glass : Concrete.

Grandes Constructions: Béton Armé, Acier, Verre. With an Introduction by M. Jean Badovici. Paris: Editions Morancé. Price 90 francs.

THIS is a most beautifully produced book in forcible contrast to the disgraceful printing and shoddy paper which has for too long been typical of the average French publication. The four and a half pages of M. Jean Badovici's able introduction, printed in an extremely fine and clear fount of type, are a joy to the eye. Eleven detachable views (or five more than the "Album Druet" volume on the Brothers Perret) and the complete plans (thirteen plates) of the Théâtre des Champs-Elysées are given, besides five views and two plans of other buildings by the same architects, and sixty-five views and twenty-four plans of different constructions in concrete, steel, and glass in France, Germany, Holland,

THE MASTER OF MARY OF BURGUNDY: MADONNA AND CHILD. From the Prayer Book of Charles the Bold of Burgundy.
From *The Fair-Haired Victory.*

the United States, etc. It is humiliating to notice that there is not a single British example.

Reinforced concrete, says M. Badovici, interprets an image directly, so that it retains the freshness and spontaneity of the original impression. It is rapid and intense as befits our age. This new material has evoked the new spirit of precision which it typifies. It heralds the return to the creative volition of pure emotion in architectural thought, because it lends itself peculiarly to the construction of those modern buildings which are simply logical expressions of the rational distribution and organization of space. Reinforced concrete forces the architect to think for himself and to be for ever seeking new adaptations and expedients.

CHATSWORTH HUNTING TAPESTRY.
From *The Visit of the Gypsies.*

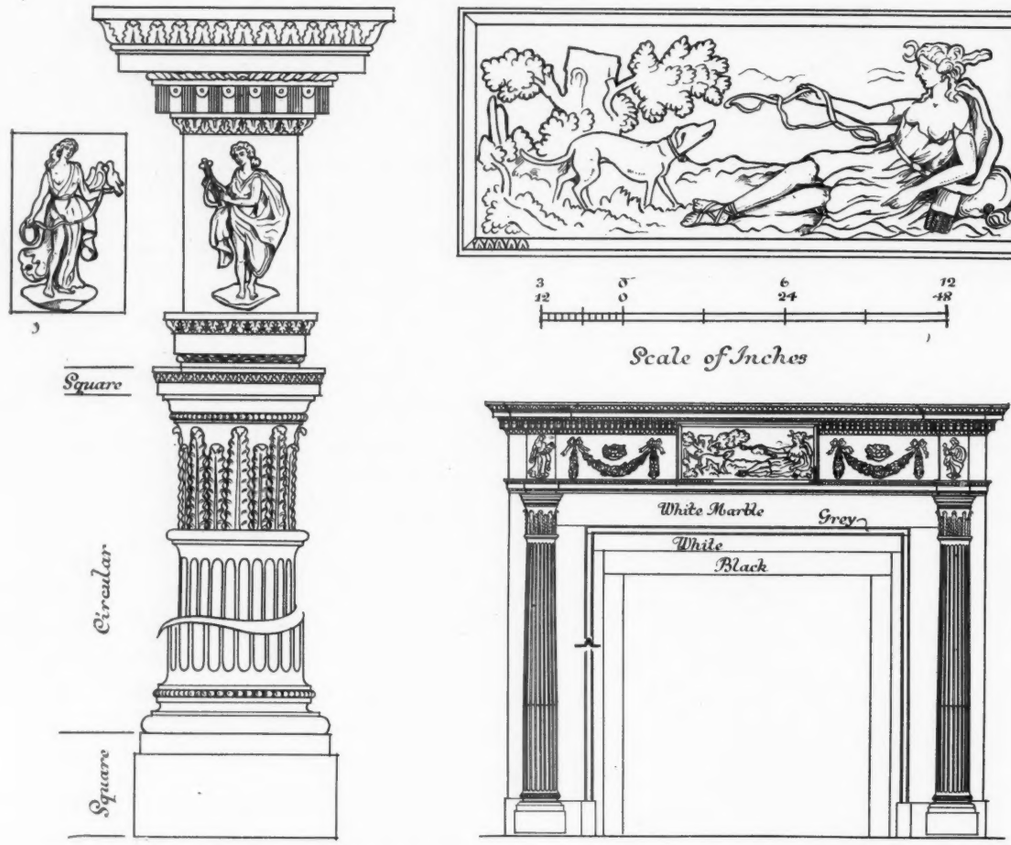
It tears him away from habits of routine and precedent and compels him to rediscover those resources of original creation which centuries of working in time-honoured traditions have atrophied in him. Modern architecture is striving to realize the harmony of what is universal in a form that is as abstract as possible; a form which, though it does not reproduce natural shapes, endeavours to express their spirit and their sense. This new collectivist style is only possible by the absorption of the accidental and the individual in the abstract and the universal. Its aim may be defined as the quest of a wholly impersonal order.

M. Badovici believes that reinforced concrete was invented by a humble gardener named Joseph Monier, who in 1868 used a wire mesh in moulding certain garden utensils; though Lambot had exhibited a concrete boat at the Paris Exhibition of 1855, and Coignet employed mass concrete for beams and arches as early as 1861. About 1875 Ward made experiments with the same material in America. Monier then formed a company to exploit his process and sold the German patent rights to the firm of A. Weiss, of Berlin, who did much to extend their applications about 1880. Indeed, reinforced concrete work was for long known as *Monierbau* in Germany. At the 1889 Paris Exhibition, Bordenave and Cottancin showed reinforced concrete pipes. Hennebique, who had started experimenting in 1879, took out his more important patents in 1892. Baudot—the master of Lecœur, the present architect of the French Post Office, who, it is still far too little realized, was one of the earliest and ablest exponents of this material—was the first to use concrete in any intrinsically architectural sense in his Basilique Saint-Jean at Montmartre; though that fine engineer, Freyssinet, may claim to have been the pioneer in having demonstrated its artistic significance. The interval between Baudot's by no means attractive church and the universal employment of this medium in the present day may be said to have been bridged by the audacious achievements of the Brothers Perret in combining sound scientific engineering with great architectural art.

As far as France is concerned M. Badovici's selection could not have been bettered. The views of Freyssinet's airship-sheds under construction at Orly are most inspiring. Tony Garnier's grandiose *projets* (we sincerely hope — and are inclined to believe—they will never be fully realized) for the vast blast-furnaces, engineering works and dockyards which are definitely shown by this infatuated industrialist triumphantly blotting out square miles of fields and woods, constitute a grave and insidiously imaginative menace to the activities of every rural preservation movement. Unfortunately, none exists, or is ever likely to exist, in the region of the still sewerless City of Lyons, which this staunch provincial cannot bring himself to leave. This providential circumstance has prevented him having the chance of carrying out these disturbing dreams in a sphere uncircumscribed by the jealous orbit of parochial boundaries and municipal finance. By way of contrast his design for a seaside "Heliotherapy," or sun-bathing establishment, is as dull and banal as the rows of concrete beach cabins built along the Undercliff Drive at Bournemouth. The American and German examples are hardly representative, the best of these being factories by A. Kahn at Detroit and the preposterously-named industrial centre of Nicetown; and a design for a big railway station for the Reichsbahn by P. Behrens. The titanic, equine-looking telphers at Emden, though extraordinarily impressive, are, after all, simply machines and, as such, somewhat out of place in this collection. On the whole the number of factories illustrated seems proportionately rather excessive.

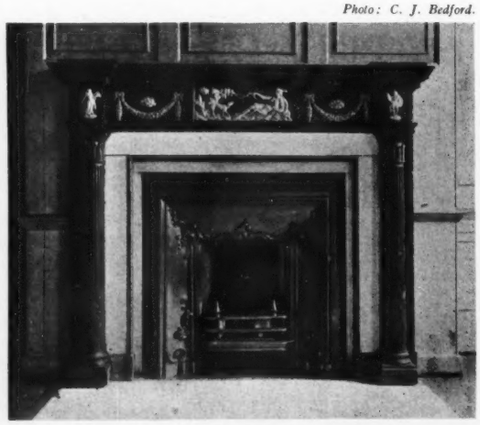
This book is well worth buying.

P. Morton Shand.



MEASURED AND DRAWN BY E. F. HARVEY.

Photo: C. J. Bedford.



The chimneypiece in the principal panelled room at *NEWCASTLE HOUSE, LEWES.*

Among the internal fittings of Newcastle House which the East Sussex County Council intends to incorporate in the new building, is a large panelled room of the early eighteenth century, which is probably contemporary with the house. Besides the panelling, which is of the large fielded type with bolection mouldings, are two lofty columns with Corinthian capitals. There is evidence that the wall covering has at some time been rearranged and this may have been towards the end of the eighteenth century, when the chimneypiece, here illustrated, was inserted. Although to a certain extent "trade" productions, these late chimneypieces, of which there are a number in Lewes, have beautiful proportions and excellent detail. The palm leaf capitals are characteristic, and a local feature that often occurs is the little basket of fruit within the festoon on the frieze. The subjects of the central panels were sometimes taken from Barlow's Book of Fables, or, as here, represent some classical figure. Diana seems to be the goddess shown, and there are small symbolic figures over the columns. The chimneypiece is of wood, painted to imitate green marble, while the decoration is picked out in white.

Let's Cash In . . .

To the Editor of THE ARCHITECTURAL REVIEW

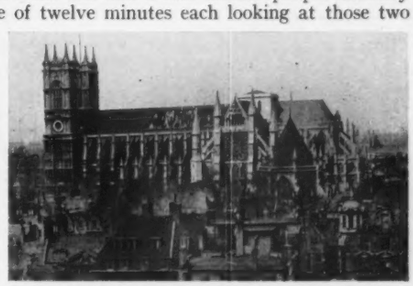
SIR,—I don't quite get what all this talk of amenities means. As I've always understood it, " amenities " are things like gas, electricity, cinemas, and the comforts of civilization, but advertising men tell me that our British industry is hampered at every turn by talk of some new-fangled amenity or other. Now, sir, as one who has knocked about the world a good deal and who used his eyes going round this country last year, perhaps you will let me say how it strikes a plain business man. Well, I say right out, that I think we make very poor use of our natural advantages. We've as fine a lot of beauty spots, monuments, and all that, as any nation in the world. Visitors come from everywhere to see them, visitors, mind you, with money to spend.

But do we tell them how to spend it. No, sir, we do not. I've collected a few photographs to show what I mean. Here is Stonehenge, for instance; plenty of land ripe for development, but there's no country club, no golf course, nothing but a tea-shop or two and a derelict air-shed. Then there's Corfe. Dream of a place, sir, castle up on a hill, as romantic as you could want. It draws hundreds of thousands of holidaymakers a year, so I was told in Bournemouth, and will draw a lot more when they've built a bridge across Poole harbour that they're planning. Well, you see the garage is making good use of its walls, but look at those cottages opposite. Why don't they pull the ivy off and let the space for poster sites. It's the same in nearly every village I went through. I was glad to see a bit of display when walking round the city walls at Chester, but as usual there were a lot of fine sites going begging.

Then, sir, you think of the millions of motor-coach and motor-car passengers who use the roads now. All of them sitting glum for hours on end, just waiting to be amused, waiting to be told something. What a chance to tell them what to buy. Well, you can go a mile or more at a time and never see a poster or enamel sign, even on our big main roads. The Raleigh Company has a good display. I took a snap of one sign they had cutely put up opposite one of these National Trust properties, and a cement company has got going well. But where are all the other businesses? Haven't they anything to sell? You want to have real national displays to do any good. Tell people about your goods every mile from London to Edinburgh. Our seaside towns, too, are all asleep. Don't they want visitors? Blackpool struck me as the only one that was really alive.

We're a lot more awake in the towns. I was pleased to see several good miles of hoarding driving in to London along the Edgware Road, but there were a lot of gaps. And why don't we use the walls of buildings like the House of Commons or Westminster Abbey for national advertising? For this Empire Marketing Board stuff.

I calculate that some one and a half million people annually spend an average of twelve minutes each looking at those two buildings alone. That's the time to sell them something. No, sir, it's no good our complaining about bad trade and unemployment if we don't go out to sell things. England is like a business with half its capital lying idle. Countryside villages, old buildings, all very well I grant you; but it's time we cashed in on them.



Your obedient servant,

JOHN REDFACE.

Light and Movement.

LIGHT RHYTHMS.

Produced by .. MR. FRANCIS BRUGUIÈRE.
Assisted by ... MR. OSWELL BLAKESTON.
Musical Score by MR. J. ELLIT.

MR. BRUGUIÈRE'S film *Light Rhythms*, made in collaboration with Mr. Oswell Blakeston, is a departure from previous film practice in that it receives its animation from the movement of light on static form, and not from the movement of form in static light. As in Mr. Bruguière's still photography the light acquires significance from its impact with the varied planes of form. Form here reveals the light, and the substance and reason of the film lies in the rhythmic pattern of this changing revelation.

The same form is not used throughout the film. Beginning with a simple fundamental curve, the design is developed through various degrees of complexity. Following a reasoned sequence, forms arise, mix, fade out, and others take their place. But each form, or combination of forms, as we see them before us on the screen, is static for the time we see them. This is no more than the change of one thing to another in the sense that we see first the one and then the other. The cinematic character of this film lies in the movement of the light, in the constant change of the manner of its revelation. The essential quality of cinematic art is *change in the process of changing*. Our interest is held by the pattern created by the rhythmic operation of this process, as the light is revealed in its passage by gradations and subtleties of tone.

This may be more easily understood by reference to the illustrations reproduced below, reading them in conjunction with the *Light Movement Score* shown at the bottom of the opposite page. Each of the five "movements" contains six forms, or combination of forms. Taking Movement I for the purpose of illustration, the film opens with the simple curve (a^1). This form, remaining static on the screen for about ten seconds, reveals the light as it moves in the directions shown by the arrows in the *Light Movement Score*, Movement I (a^1). A new form (a^2) is then combined with the original form (a^1). This combination remains static on the screen for a further period of about ten seconds and reveals the light in its passage indicated by the arrows in the *Light Movement Score*, Movement I (a^1, a^2). The form (a^1) then fades out leaving the form (a^2) static on the screen for, approximately, another ten seconds, whilst the light is revealed in its course shown by the arrows in the *Light Movement Score*, Movement I (a^2). This sequence of forms, or combination of forms, each in its turn static whilst we see it on the screen and each, in its turn, revealing the light as it moves in the directions shown by the arrows below the corresponding notation in the *Light Movement Score*, is continued to the conclusion of the film. The movements, or combination of movements, of the light, shown by the arrows in the *Light Movement Score*, proceed, in general, in a sequence of simplicity or complexity correlated to the simplicity or complexity of the corresponding forms by which the light is revealed.

The exhibition of the entire film occupies about five minutes.

The musical score, composed by Mr. J. Ellit, is to be regarded as an accompaniment rather than as a synchronization. In other words, it follows the movement of the film in spirit rather than in fact.

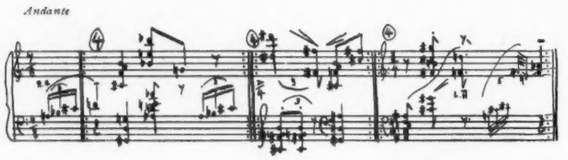
The full musical score contains six themes to each movement of the film. Three principal themes from each movement are reproduced below the illustrations of the forms to which they are an accompaniment. The *tempo* of the musical score should also be read as the *tempo* of the movement of the light.

The first exhibition of this film was given at the Shaftesbury Avenue Pavilion by Mr. Stuart Davis, to whom we are constantly indebted for opportunities of studying so much that is vital and significant in the development of cinematic art.

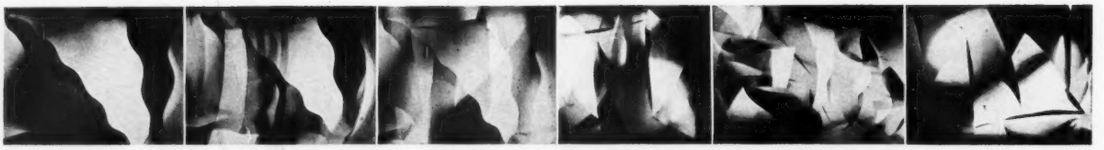
MERCURIUS

MOVEMENT I.

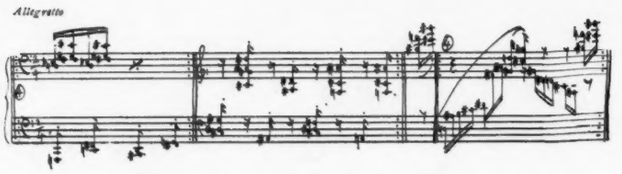
(a^1) (a^1, a^2) (a^2) (a^2, a^3) (a^3) (a^1, a^3)



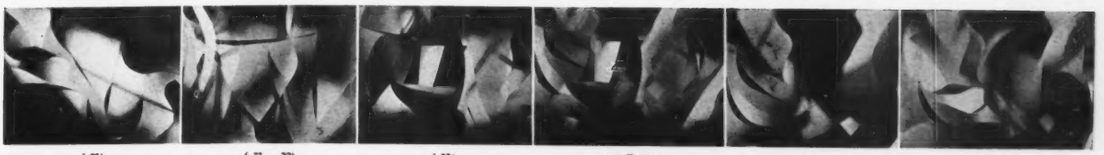
MOVEMENT II.



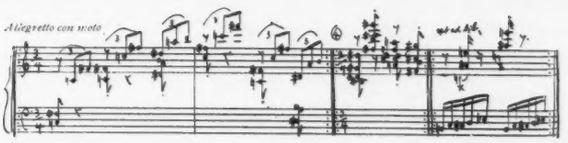
(c^1) (c^1, b^2) (c^1, c^2) (c^3, b^1) (c^3, b^2) (c^3)



MOVEMENT III.

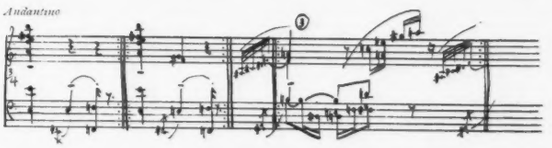


(d^1) (d^1, d^2) (d^2) (d^2, d^3) (d^3) (d^1, d^2)

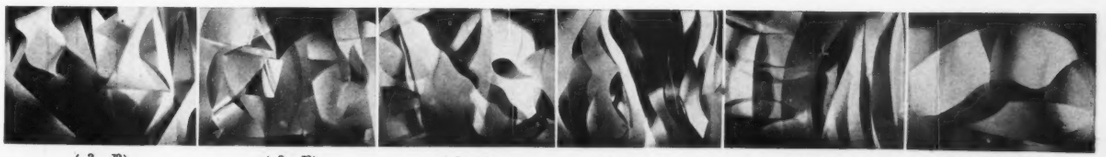


MOVEMENT IV.

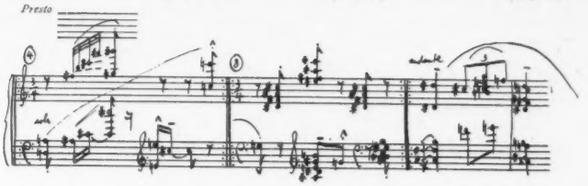
(b^1) (b^1, a^1) (b^2, a^2) (b^3) (b^3, b^2) (b^2)



MOVEMENT V.



(c^3, d^3) (c^2, d^2) (c^1, d^1) (a^3, b^3) (a^2, b^2) (a^1, b^1)



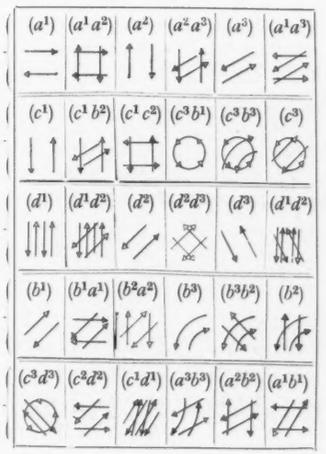
MOVEMENT I.
Andante.

MOVEMENT II.
Allegretto.

MOVEMENT III.
Allegretto con moto.

MOVEMENT IV.
Andantino.

MOVEMENT V.
Presto : andante.



The *LIGHT MOVEMENT SCORE* of the film *Light Rhythms*. This shows the sequence and combinations of forms and the corresponding movement of the light which these forms reveal. The score should be read in conjunction with the stills reproduced on these pages.

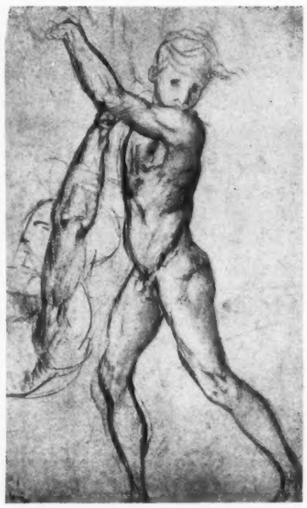
A NOTE ON THREE DRAUGHTSMEN

To some of us the drawings are the most interesting things in the Italian Exhibition at Burlington House; they show the artist off guard; they were not done for publication—every trembling doubt in the painter's mind is exposed; self-consciousness is put off; we see the painter in his workshop absorbed in the overcoming of some particular problem, the drawing showing the research work which has preceded some successful accomplishment in a painting. Mistakes are overruled by stronger lines, but remain in, showing the difficulties the artist was encountering, which would, as a necessary result, not appear in the finished painting. But because of the experimental nature of these drawings they are often more vital than the paintings.

The Old Masters did not value drawings for their own sake as we do; to them they were merely plans which determined the course their finished works would take; drawings cleared the ground and clarified the painter's thought before he set to work upon a painting.

HANDS.
By Leonardo da Vinci.

A NUDE FIGURE.
By Tintoretto.



STUDY OF A NUDE BOY.
By Jacopo Pontormo.

The drawings by Tintoretto and Pontormo do not portray any violent differences in the temperaments of the artists who did them; rather they are degrees of the same temperament.

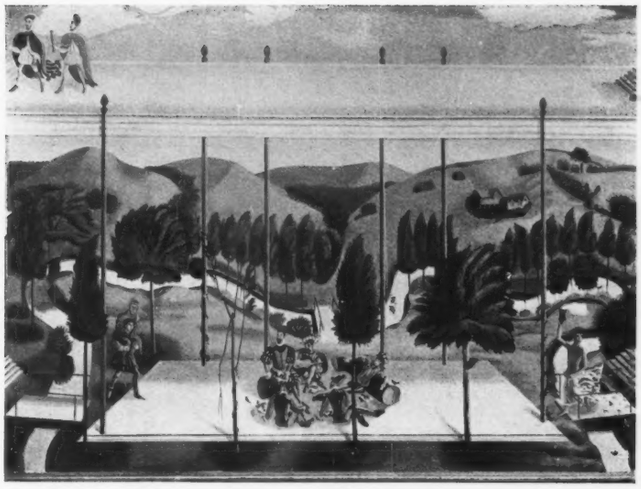
Leonardo always drew with a calm, detached and unhurried ease, as if conscious of eternity before him; his drawings of drapery and the studies of hands lent by the King from the collection in the library at Windsor seem fully to epitomize the static beauty that is always present in his works.

In great contrast to Leonardo's philosophical detachment the drawings of Tintoretto denote an intense consciousness of time and opportunity; he cannot wait, but must seize as quickly as possible the pose of the model; the little emotional throbs revealed by the decided touches accentuating the movements of muscles, show the excitement under which he laboured; his over-insistence on anatomical facts, his display of knowledge of muscles in action —all denote the emotional artist satisfied if he can only grasp his impressions. That he valued these first impressions is evident by the way he guarded every little portion within a square, so that in its subsequent transference, none of its emotional content should be lost.

On the other hand, Pontormo is more pedestrian, though he is going somewhat in the same direction; perhaps he is held in check by remembering Leonardo; but he has not the dignity of Leonardo; he is not so single purposed; he represents a halfway stage between Leonardo and Tintoretto.

It will be seen that Pontormo has a more organized sense of form than Tintoretto; he connects his lines and achieves a kind of rhythm by their continuity, whereas Tintoretto's bubble all over with little irrelevant forms and he has a rather ready-made and mannered way of putting in details; notice the feet, which he has summarized with what his knowledge tells him should be there, rather than as the result of the direct observation of what is there. The knees and ankles and various joints are done with eyes which see below the surface articulations and insertions, which merely serve to display the virtuosity of the artist rather than achieve any artistic purpose.

RAYMOND MCINTYRE.



PICNIC IN THE FOREST OF ARDEN. A wall painting in the Refectory of Morley College, London, *by* EDWARD BAWDEN.

The Architectural Review
Supplement

March **1930**

Decoration & Craftsmanship

OVERLEAF: *AT CLOSE RANGE.*

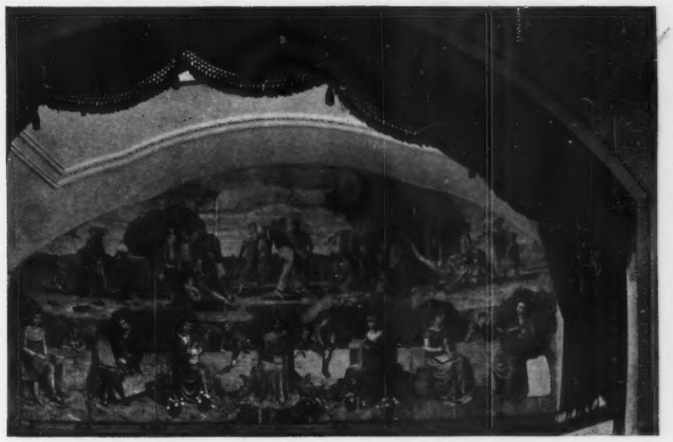
In this detail of one of the mural decorations in the Refreshment Room of Morley College, Eric Ravilious has removed the front wall of a London lodging house.

We see the interior of a bedroom; visitation of the muse; two bourgeois conversing; the padre pays a visit; scales; and the cook washing the aspidistra.

CLOSE RANGE.

A description of this wall painting is given on the previous page.

A WALL PAINTING IN THE REFRESHMENT ROOM AT MORLEY COLLEGE, LONDON. *By* ERIC RAVILIOUS.



Decorations (on canvas, applied) of the wall flanking the stage in the *CONCERT HALL* of Morley College. In the foreground are sundry muses; in the background the people disport themselves.

Designer: CYRIL MAHONEY.

The Mural Decorations at Morley College.

By Joseph Thorp.

THE generosity of Sir Joseph Duveen has enabled the governors of Morley College to mitigate the institutional gloom of that serious-minded and rather forbidding educational and recreational establishment. Here young men and women of the clerical guild, with a sprinkling of artisans, read, study, eat, drink (very decorously) and play. It is well for them to be able to contemplate, interpret and wrangle over the very jolly decorations which have been invented and carried out by three young artists of talent and imagination—Mr. Edward Bawden, Mr. Eric Ravilious, and Mr. Cyril Mahoney.

It is one of our national eccentricities—to give it no harsher name—that rendering conventional homage to Art by the expenditure of a goodly sum each year we do little or nothing to ensure that the talent trained—often very admirable talent very intelligently trained—has anything to exercise itself upon, with the result that all but a few of the young artists and designers, after a struggle for independent existence more or less protracted, drop back into teaching, and our whole system tends to become a machinery for producing art teachers—to produce in their turn more art teachers. Our manufacturers in general are much too *practical* to find a use for the talent trained at such cost in money and genuine zeal in the teachers, a zeal which still survives every discouragement, though there is the example of almost every continental nation to show a more excellent way and an abundance of concrete evidence to prove what an important factor marketing the work of the intelligent designer can become. But that not uninteresting general consideration takes us away from our immediate subject.

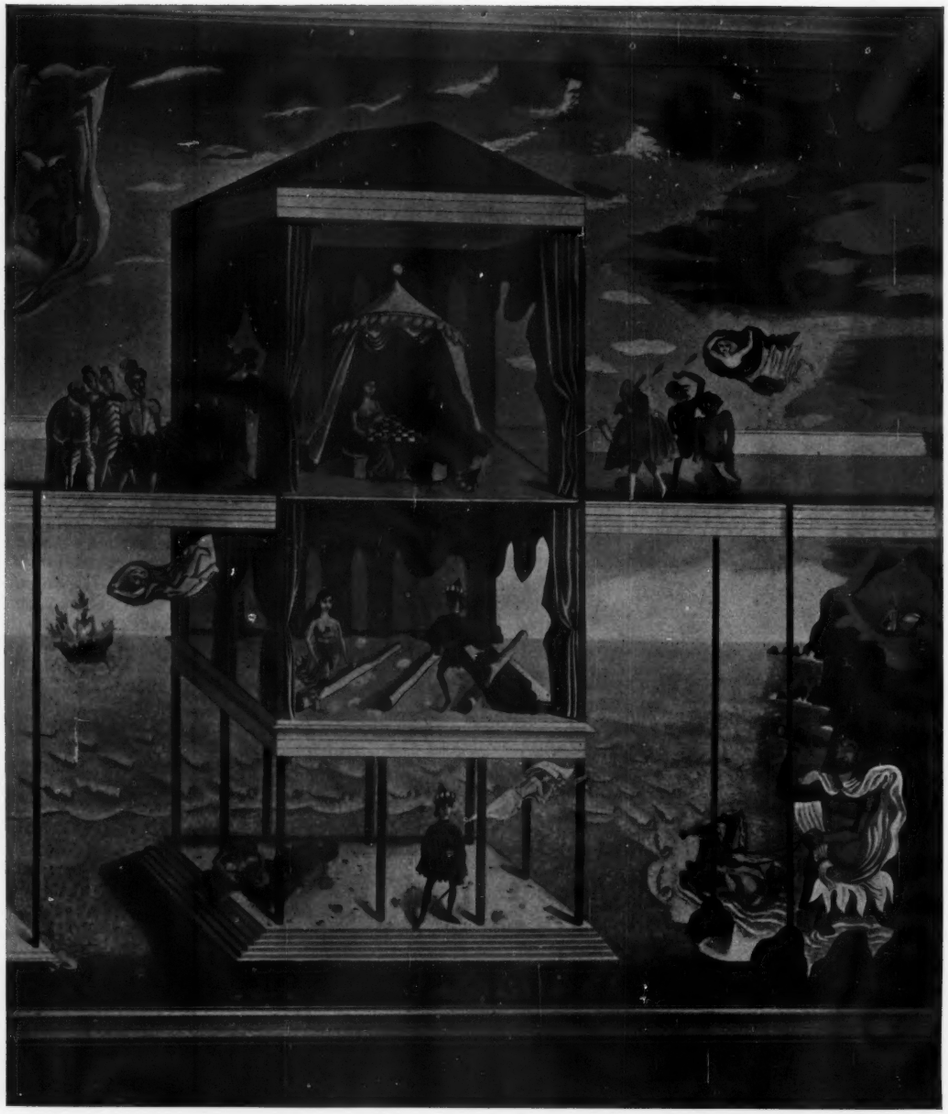
It is credibly reputed that for about the price of three good coats of paint applied with deliberation by honest trade-unionists working for a contractor, the walls of our schools, canteens, children's wards, institutions, bathrooms, loggias, entrance halls, and what not, can be gaily covered by young artists of talent and sensibility only too glad to have the jolly opportunity of covering a wall—that most attractive and stimulating of "canvases"—with their crowding fancies and of getting their hand in. It is a situation which could obviously be ignobly exploited; but perhaps the main thing at present is to take advantage of it and to deal with its abuses when they have had opportunity to manifest themselves.

The success of Mr. Rex Whistler's refreshment room at Millbank was encouraging. Practical observation has confirmed the findings of the psychologists that there is a positive health-and-good-spirits value in giving people such lively things to look upon when they are at meat or play. That, moreover, the general, and particularly the unsophisticated public is not shocked because every figure imagined and painted by the designer is not like a coloured photograph of Miss Gladys Cooper or Mr. Ronald Colman.

Sir Joseph Duveen is evidently one of those foolishly unpractical men who think that it matters greatly that young artists should be given opportunity, should have opportunity made for them, instead of growing discouraged by a neglect which reflects little credit upon our sensibility or intelligence.

Our illustrations, lacking the essential factor of colour, can do no more than suggest that these decorations are worth a visit from those interested

The *REFRESHMENT ROOM* decorations; the left wall was designed by ERIC RAVILIOUS, and portrays scenes from plays by Marlowe, Ben Jonson and Peele; the right wall is the work of EDWARD BAWDEN, and represents scenes from Shakesperean plays.



A detail of a scene from *THE TEMPEST* in a mural painting *by* EDWARD BAWDEN. At the right (below) Neptune issues from his cave; on the lower platform Stephano administers drink to the servant-monster Caliban, Ferdinand refusing to be interested in the matter. Ferdinand meets Miranda, and (above) plays chess with her.

in contemporary work. Mr. Cyril Mahoney's designs for the back of the stage in the concert hall are conceived in a more traditional mood than the more spontaneous and, in no unworthy sense, irresponsible manner of Mr. Bawden and Mr. Ravilious. Goddesses, muses or patronesses of the arts of dancing, painting, music, philosophy, the theatre, poetry and prose sit solemnly in the foreground; above them in the middle distance the Morley collegians escaped from the gloom of the city, dance or gather apples or play or loaf pleasantly under country skies.

In the refectory Messrs. Bawden and Ravilious, dividing the walls between them and each working in their not dissimilar but very individual moods, have provided a merry obligato to the clatter and chatter of the table. The association of Morley College with the Old Vic has suggested the idea of scenes from Shakespeare and the old English drama; Mr. Ravilious has, indeed, allowed himself a little contemporary joke in the removal of the front wall from a symbolic much occupied town house.

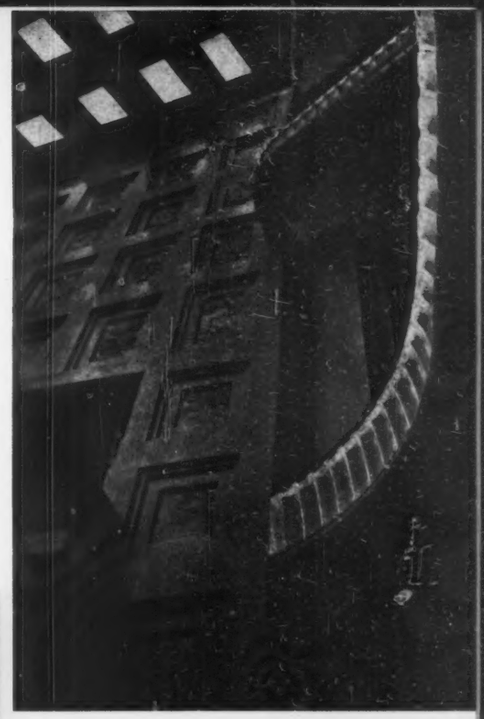
The whole scheme provides admirable opportunity for imaginative (or unimaginative) comment and discussion. There is no abstract-art nonsense about it all. Every picture emphatically tells a story in its own individual way. The whole design is vivid, spontaneous, with a jolly air of gay improvisation and a great sense of fun.

The medium is oil paint modified with wax, and the whole is covered with a final coat of wax, polished, which allows of periodical cleaning.

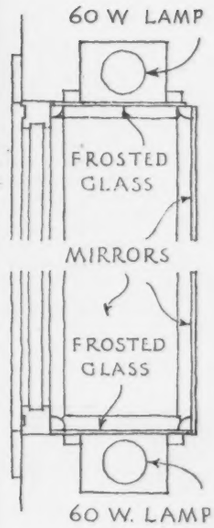
This medium determines the technique of the painting, which is very crisp and direct without any fumbling or vagueness. Bawden and Ravilious have painted direct on to the walls; Mahoney's design is painted on canvas and applied. All these young men are in their mid-twenties. All took scholarships at the Royal College: Bawden from the Cambridge School of Art, Ravilious from Eastbourne, Mahoney from Beckenham.

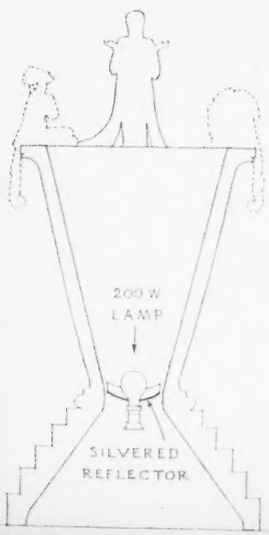
XLVI.—Lighting Effects.
Edited by R. W. Maitland.

The adaptability of ceilings of flat and contoured surfaces for the indirect lighting of interiors was illustrated on pages 49 and 50 of the January issue of the REVIEW. Many additional applications of similar surfaces are satisfactory for reflecting light, which contribute little illumination to the interior, but produce a specific effect. The purpose of these indirectly lighted surfaces is to express some particular form in the interior by illuminating it to a higher intensity than the rest. This application of indirect lighting has considerable flexibility. Coloured lighting can be introduced by coloured lamps, the effect of which may be changed and modified as desired. The first example is of the balconies to the Dress Circle and Upper Circle of the *SAVOY THEATRE*. This provides a decoration in light and emphasizes the contour of the balcony. Large leaves form the modelling of the surface, the tips of which overhang at the top. By this arrangement the light thrown from the base of the leaves produces an effective highlight at the top and a more subdued light over the rest of the balcony.

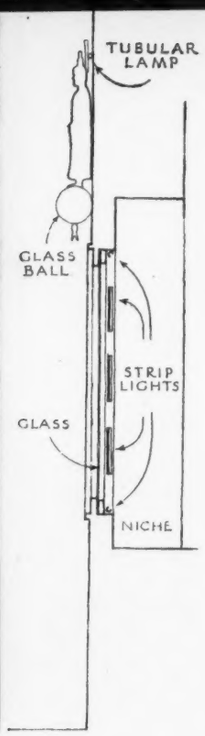


The lighting of the niche in the *LADIES' COCKTAIL BAR* at the Savoy Hotel is an interesting example of an effective setting in light panels. These panels are placed at the top and bottom and provide the lighting for the glass tree which is inside the niche. The glass used for illuminating the interior of the niche is frosted so that it may adequately diffuse the light and soften the effect.

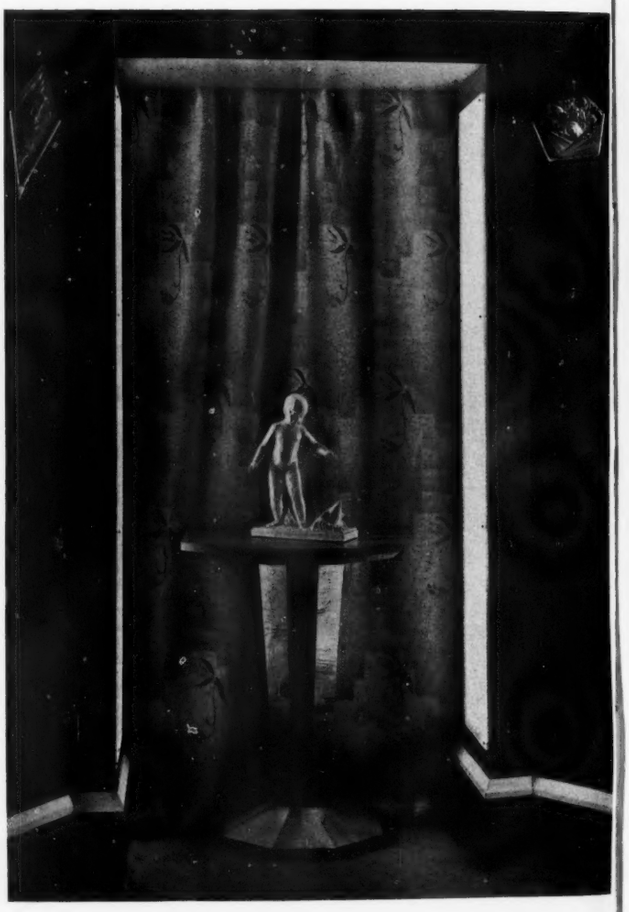


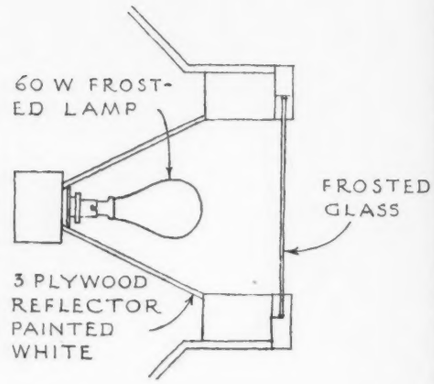


The lighting of figures from underneath is an effective way of illuminating sculptural groups, as may be seen in the *STAIRCASE NICHE* leading to the Stalls of the Savoy Theatre. The vase is in a fluted recess and figures are placed on the lip of the vase. They are then lighted from a lamp concealed inside the vase and the sculpture is shown up in bold relief. The effect of the flutes is good and some of the light reflected from this surface assists in illuminating the staircase.

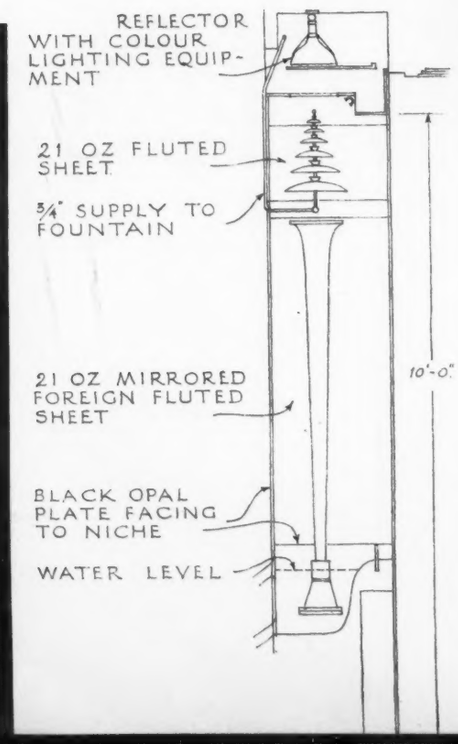


Many lighting features are adaptable in the home, and the illustration shows a *FLOWER NICHE*, surmounted by a Buddha on a blown silver ball, on a staircase at *Finella*, Cambridge. The niche is illuminated and a clear glass halo has been arranged behind the head of the Buddha. The halo is made up of frosted glass with a polished edge so that the effect produced, when the light is turned on from behind, is a subtle difference in the tone of light on the frosted portion and the clear portion. These features are useful and attractive on a staircase.





The lighting of the recess at the *SHOWROOMS* of the Lighting Service Bureau in Savoy Street, London, by glass panels on the return face of a doorway opening, forms an alternative method of lighting small statuettes. The folded curtain behind contributes to an interesting effect in light and shade.



Another lighting feature from *Finella*, Cambridge; the *FOUNTAIN NICHE* in the dining-room. It is placed above an electric radiator, and takes the form of a tall clear glass trumpeter vase, backed with fluted mirroring.

A trio of architects were discussing marble terrazzo floors in general. Their viewpoints interested me. The "user" slant is of great value to the "producer." A combination of the opinions of user and producer is usually productive of instructive information for both camps. A wide experience of terrazzo on the part of each of the three architects resulted in their complete agreement on four points. First, they agreed that divided terrazzo floors were essential to obviate cracking. Second, they concurred that high-grade terrazzo was worth ten times the value of mediocre terrazzo—cheap production. Third, they were unanimous that in the best terrazzo each of them had seen "Atlas White" Portland cement was the binding medium. (Incidentally, they each said they invariably specified that "Atlas White" should be used in terrazzo laid under their instructions.) Fourth, they were all keenly alive to the advantages of hydraulically pressed pre-cast terrazzo tile in instances where the time content of the work was a predominant factor. The above illustration shows the entrance foyer of the Theatre Royal at Bolton. The floor consists of 12 × 12 Perla "Biancola" hydraulically pressed tiles laid in 2′ squares divided by ¼″ black ebonite strips, the black "Biancola" border and skirting being laid *in situ*. "Atlas White" was used throughout. Write for a copy of "Terrazzo." To ensure high quality, specify "Atlas White" Portland cement.

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

Frederic Toleman

Architects: Wynne-Thomas & Button.
"Biancola": The Art Pavements and Decorations, Ltd.

THE ARCHITECTURE OF RAIN.

IT is the rainy season. Every human being has a cold. Rain falls in a roaring cataract, drumming and jangling upon leaf and stone. The proud Indies bow down and are bound with waters. The rain is as thick as jungle. Its knots and cables trail down from the trees and are impenetrable. To walk through them is to be hit by a chain of hammers, and to be thrown clear of them soaked and beaten by their force.

The doors of the temples are guarded by rods of rain, which the sudden winds blow forth in a gust as though the roofs were spitting them out. This is a hammering on a different note, sucked back again by the eaves and then thrown out once more in direct personal attack. The inky sky lies just overhead. It is a bed of sponges violently discharging their water, as if wanting to hide, when dry. Lightning cracks its whips; perpetual thunder sounds; the terrible typhoon has come.

It blows in from the sea. The order of the universe has been changed and the sky has assumed all the waters of the sea. If you try to walk in it, the storm pounces upon your clothes as upon so many rags of sail. A rattling, as of ropes against their masts, goes with this and a great splitting of wood as the branches are wrenched from their sockets, to fall, like the refuse of the tides, on the wind's edges, where they roll along their spoils before them.

If it clears, thick steam rises and all objects drip with perspiration. The earth is being sipped up into the sky and the waters are only taken up to be thrown down once more. This happens like a timed clock to an appointed hour of the unseen sun. The air is full of fever. One raindrop booms like a bell under sea, giving warning of what is to come. For the waters hiss out of the sky again, having scarcely time, indeed, to sieve their weight into drops; they fall in headlong collapse, tumbled out of the clouds that burst their weight like sacks too full of grain.

SACHEVERELL SITWELL:

THE GOTHICK NORTH.

Part III: The Fair-Haired Victory.

Marginalia.

Sacheverell Sitwell.

IN honour of the fair-haired race he celebrates, Mr. Sacheverell Sitwell's *Gothick North* is designed as a tapestry. To be appreciated it must be treated as such, for there is nothing here that the practical man may turn into dollar bills. Recumbent upon a green carpet of pale flowers, this weaver of intransigent tapestries delivers himself of his fancies in a series of pictures, startling yet motionless. Mr. Sitwell is a voice speaking during the siesta, sometimes of violent, never of immediate things. Some hate this "faint disturbance of the purple day," but the wise are more tolerant. Listening, they catch in that airless hour the echo of faint marvels. *Lightning cracks its whips.* Really, to be thoroughly practical, isn't that worth eight-and-sixpence?

* * *

The Oxford Conference.

We have all heard of the "Oxford Conference." Many of us attended it, some of us even spoke there. The agenda was a long and impressive one, and—on paper—covered the whole wide and multifarious range of things that affect rural amenities. There was an equally long and impressive list of speakers from far and near, but everything had to be crammed into a single afternoon, and as the Chairman's five-minutes bell guillotined speaker after speaker the effect was oddly fragmentary, syncopated, unreal.

* * *

Yet Sir Michael Sadler, only begetter of the Conference, may have been right to have contrived things so. He loves England, but he knows his Oxford. He probably knows, for instance, that beyond himself and a few like-minded friends Oxford cares and does far less for the cause he has so valiantly espoused than do *proportionately*, say, Sheffield or Oldham, Liverpool or Leeds. The youth of Oxford quite frankly does not care. Ideals of citizenship do not interest it. If that is really true, as it seems to be, we shall soon cease to be interested in the youth of Oxford, whose pretensions to usefulness in our modern world would then seem to be excessive.

* * *

With a few quite brilliant exceptions, the Oxford Dons are in this regard but little more civilized than their juniors. Considering their guaranteed intelligence (which, however, is often special rather than general) and their contact with ideas, with the humanities, and with an environment of great beauty, this insensitiveness or, more strictly, this irresponsiveness, is rather disturbing. Most of them, one imagines, must be more or less gratefully aware of the surrounding loveliness, though, perhaps, too much in the archæological and historical mood. They accept it—they approve of it—but they feel no impulse or obligation to make sure that it does not perish away, or to increase it, or to spread it abroad throughout their so otherwise England.

"There is nothing for it today, if you have an appetite for the beautiful, but *to create new beauty*." That was said by Wyndham Lewis, and it is surely addressed to the old schools and universities.

* * *

To lead a life sheltered from immediate ugliness and squalor in a medieval cloister or Palladian quadrangle is not enough. Indeed, it cannot be done. For one thing, it is obviously not "life" at all. The attempt is constantly being made by sensitive people outside the Old Foundations in their private individual lives; and very difficult, costly and disappointing it almost invariably is. But generally speaking, Oxford does not yet understand this—in which case it probably does not in the least understand Sir Michael.

* * *

Yet he probably thoroughly understands Oxford, which is why he staged such a curious kind of "Conference." He is a philosopher, but he is suspected of being also a very cunning tactician. He was not out for any immediate or local result. The whole affair was put on for the nation's Press, and very skilfully put on. The comprehensive programme was duly reported, the stage army of speakers paraded punctually and had its names recorded, and there were admirable leading articles on "Oxford's Challenge." Sir Michael did well, the Press did well, we *all*

did well, in creating the creditable illusion that Oxford cared, that Oxford would have to be reckoned with.

* * *

Now we are convinced that Sir Michael is fully resolved that Oxford—the essential Oxford—*shall* care—and that this is a Machiavellian plot of his for shaming it into some show of interest and activity. He has astutely engineered a great newspaper legend that Oxford is alive, is for order and seemliness, and is modern-minded. It is not easy to escape from the effects of suggestion on such a scale. For her own credit's sake, may Oxford quickly succumb.

* * *

The Advertisers' Point of View.

So the resistive efforts by one society to preserve what is beautiful, by another against the spoliation of town and country by unseemly advertising, continue. We see letters in the Press, we hear of an exhibition at the House of Commons, of a conference at Oxford. Perhaps we hear too little of what the advertisers think of it all.

* * *

What might be called the official bulletin of the advertisers—*The Advertising World*—issued its Annual Review last month, being a review of industry in general and advertising in particular. In this special number, Lord Rothermere, who, though despondent about British trade, takes heart of hope in advertising, says: "Admittedly the outlook is black, but advertising is the best palliative. . . . If our manufacturers had shown similar originality and equal efficiency in the production of goods as the advertising agents have done in their sphere, Britain would not be in the depressed condition it is today. . . . Those (manufacturers) who have gone in for a policy of aggressive advertising have held their positions."

"Aggressive"—the word has a sinister sound. It has unpleasant associations. Turning over the pages we find an article on the "Progress of Poster Publicity in 1929," by W. G. Raffé, A.R.C.A., whom we find saying:

> Posters continue to retain their primal pride of position in the history of advertising. Their unsurpassed powers of appeal to classes and masses, regardless of original personal action in selecting media, allows posters an efficiency that is literally incalculable. . . . Outdoor publicity, which includes other media than the printed or painted poster proper, has suffered recently from attacks, originated chiefly by faults committed by a very few offenders in a very few places. . . .
>
> This lapse, however, has been far outweighed by the high excellence of poster advertising maintained by our leading advertisers from the Government-subsidized Empire Marketing Board—to British railway and shipping publicity, which unquestionably leads the world in design, and is unbeaten in printing technique.

* * *

This is surely extreme optimism. All honour to those firms who do use posters designed by artists and who choose their site with discretion; but it is drawing it rather mild to say that the "faults" (the word is Mr. Raffé's) have been committed "by a very few offenders in a very few places." Are we to disbelieve the evidence of our eyes?

* * *

To the Editor of THE ARCHITECTURAL REVIEW

A Letter from Mr. F. G. Sayer, of Nash and Hull.

SIR,—Having read your comments upon my remarks published in the *Advertisers' Weekly*, anent the speech of Mr. Peach on the "Advertiser and the Disfigurement of Town and Countryside," I would first of all express my appreciation of your acknowledgment that advertising agents, as well as Mr. Peach, are in sympathy with the movement in general, and do, in fact, contribute in some way to the beauties of the countryside.

We are often reminded of the fact that there are tricks in every trade and profession, and it is known to be an old trick of journalism to transpose paragraphs in such a way as to alter the meaning of the original order. I was rather surprised to find a journal of such high reputation as THE ARCHITECTURAL REVIEW allowing this method to be adopted in its columns.

In order to keep your menagerie supplied with Tigers and Cats, you not only transpose the paragraph of my letter, but state what is not true when you say "Mr. Sayer continues," whereas the paragraph which follows, precedes in my letter the former one as reproduced by you, and the hint referred to in that paragraph, you have carefully avoided. I suggest therefore that you provide a cage for the safe keeping of your Tiger, for use on future and more appropriate occasions.

The Cat which I have no wish to keep bagged, I claim as one of the usual domestic species and worthy of being well cared for.

That there are successful business men who do not see eye to eye with me is amply proved by your own views. Of the noble Lord cited by you as the *one* example, I have little knowledge, but with frankness, a virtue you so generously subscribe to me, I will tell you that I do not measure my successful business man by the number of his millions, but rather by the service rendered to his Public in giving value for Money. Were I fortunate enough to become a Millionaire as the results of world-wide advertising of every kind, I should then probably be found amongst those who cared little whether Signs were used or even existed.

I am, however, happily engaged in the manufacture of the Signs which are to assist others to attain the Millionaire standard, and my one desire, second only to the preservation of the amenities of the Landscape where it is worth while, is to assist in providing Signs with which to blot out the many unsightly spots that are all too prevalent, and by so doing I am assisting to provide a legitimate means of a livelihood for the many thousands of British craftsmen who are at this moment engaged in this work.

Yours faithfully,

F. G. Sayer,

Managing Director,

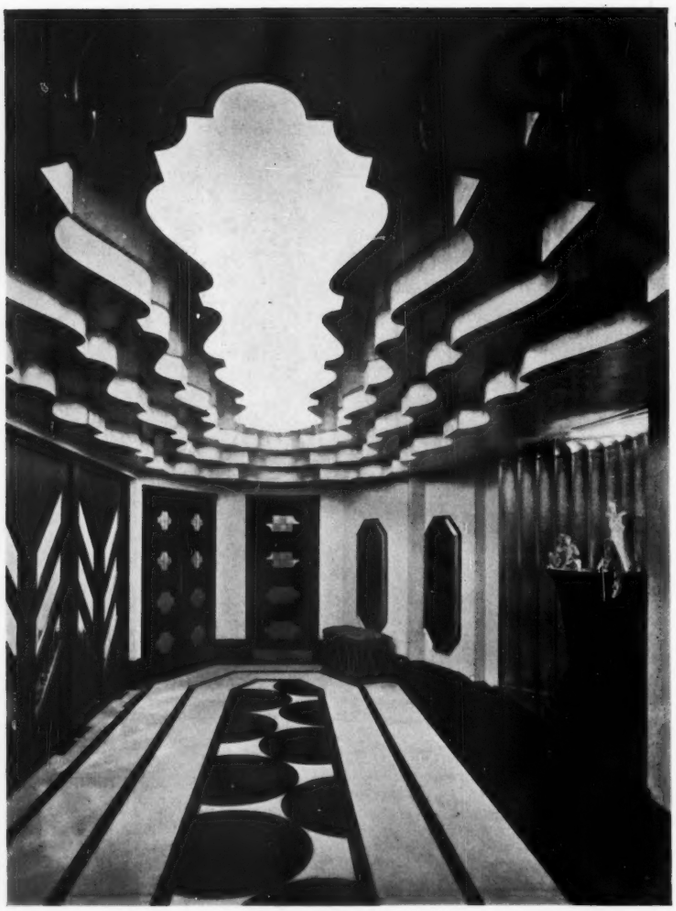
87 New Oxford Street, W.C.1 NASH AND HULL, LTD.

* * *

Like a snail which has been picked up and rattled in the teeth of a ferocious camel—to cite two of the animals which have not already been pressed into service (and to proceed in the convention of the menagerie which Mr. Sayer has obligingly resurrected)—we hasten to recoil and shrink before the horrible charge that we have deliberately distorted the meaning of his words by changing their order. If such has indeed happened, as it sometimes may—owing to the journalistic vice of cutting up paragraphs into slices like eels—Mr. Sayer will no doubt accept the apology that is due to him. For the rest it is a little difficult to see what he is driving at. If one may be permitted to employ the retort serious in face of his delicate irony, one would say that the position taken up by "ordinary" people is quite simple. Advertising—the divine urge to sell—is perfectly legitimate, in spite of what the puritans say. We all agree about that. The question of right and wrong arises only with the speculation, *What am I selling?* and *Where am I selling it?*

* * *

ORCHARD COURT
Architects: Messrs. Joseph
Contractors: Messrs. Higgs & Hill



FOYER, NEW SAVOY THEATRE

DESIGNED BY BASIL IONIDES
MODELLING AND FIBROUS PLASTER-
WORK BY GILBERT SEALE & SON
SCULPTORS, CRAFTSMEN IN
STONE, WOOD AND FIBROUS
PLASTERWORK.

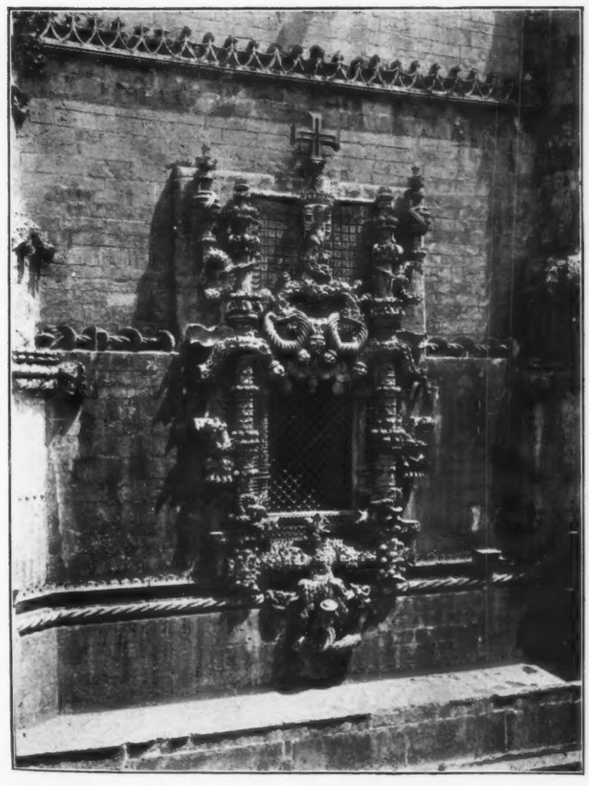
It is obviously wrong to turn St. Paul's into a hoarding, and it is obviously wrong to employ the art of salesmanship in a bad cause. But let us for a moment suppose that all advertising is done with an honest—even a lofty—purpose; there still remains the question, Where is it all going to go? The author of *Poster Design*, writing in the issue of the *Advertising World* mentioned above, says:—

> Too much outdoor advertising material is put in the wrong place. When it is so placed, it is not merely a waste of money, but it destroys the work of other advertisers. Inept publicity may be ignored; but vandalism arouses ferocity in those who have been educated to regard the fitness of things. The best advertising is always that which is associated in time and place to a probable receptive mood.

That is the whole point. Vandalism arouses ferocity in those who have been educated to regard the fitness of things. The people who believe in the fitness of things positively admire "fit" advertising; but they grow ferocious, like our friend the camel, when it doesn't fit at all. And it doesn't fit at all in the countryside. It is manifestly wrong to turn the temple (or the country) into an exchange and mart.

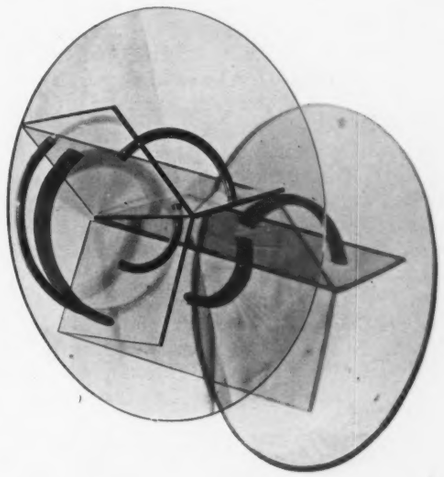
* * *

As for the towns, they are another matter. But even there our sense of fitness makes us feel that Mr. Sayer's signs should be placed in positions (or on buildings) specially designed for them. The last thing we should like to think is that they are peculiarly fitted for the unsightly spots which it is his ambition to adorn.



Thomar: The Chapter-house Window.
From *The Fair-haired Victory*. By Sacheverell Sitwell.

* * *



To the Editor of THE ARCHITECTURAL REVIEW

A Letter from Mr. W. J. Tennant.

DEAR SIR,—In the top right-hand corner of page 43 of the January number of THE ARCHITECTURAL REVIEW there appears an illustration, stated to be of a "cocktail table in glass and steel" (illustrated above). Like the old countrywoman first sighting a giraffe, I said when I first saw this picture, "I don't believe it; there *ain't* no sich thing!" But the giraffe was a reality. I doubt if the table ever existed.

It appears to have a central stem of three webs at 120°.

This stem is shown folded over. But such a stem cannot be folded so long as the angle of 120° is maintained as shown between all the parts of all the webs.

What are the curved black bars? Struts to permit the angle of 120° to be altered for folding and restored afterwards? Thin struts between the shorter webs and thick struts between the longer webs? If so, one of the thick struts has gone astray, colloguing with a thin one.

Or is it a real table with its shadow projected? If so, on what principle?

Perhaps I have risen to a draughtsman's leg-pull? If so, I bear him no malice; but I wish I had thought of it first!

Yours faithfully,
W. J. TENNANT.

112 Hatton Garden, E.C.1.

* * *

We are glad to be able to inform our correspondent that the cocktail table to which he refers is as real, if just as improbable, as the giraffe. For a precise description of its intricacies, he should apply to Mr. Denham Maclaren, the sole author and maker of this charming piece. Beyond saying that the photograph is a bird's-eye view, and that Mr. Tennant is right in suspecting the shadow, we can do nothing to explain what would require the gift of tongues to elucidate.

* * *

The Garden Club of America.

It is impossible, if one would, in England to escape from the subject of amenities; one is continually brought face to face with it. In America the problem, though no less serious, takes on a somewhat different aspect, owing, unfortunately, not to a lesser activity on the part of the promoters of ugliness but to the more extensive country.

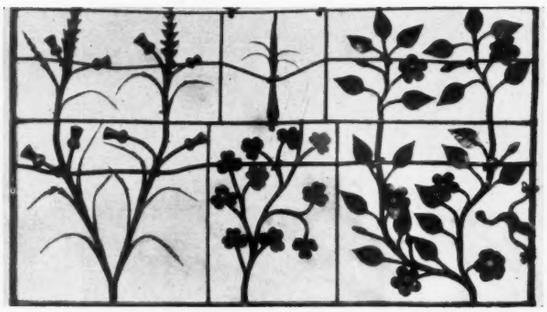
There, although the bane of the jerry-builder, the ill-advised billposter, and the brazen importunity of the petrol station flourishes equally, its effects are

not quite so drastic, and the problem is one more of prevention than cure—counteracting this ugliness by creating amenities rather than by preserving them. An association which has done excellent work of this kind is the Garden Club of America, which resembles a combined Council for the Preservation of Rural England and a Roads Beautifying Association. The belief of its members is that industrialism does not necessitate ugliness. In spite of the excellence of style of many modern factories, if these are surrounded by waste or neglected land, they remain incongruities in the country, or examples of wasted opportunity in towns. Many American firms are members of the club and spend large sums of money on the grounds round their factories. One of these is the Condé-Nast Publications. Their property of 40 acres at Greenwich, Connecticut, lay on both sides of the New York–Boston Road, and was bare, rocky land with hardly a tree or shrub. The company, however, decided that the difficulties were not insuperable, and the transformation it achieved may be judged by the illustration shown below.

The grounds of the Condé-Nast Printing Works at Connecticut, U.S.A.

Country Smiths.

When the ironworkers declare, as they do, that there are not twenty good smiths left in England, they are apt to forget that a number of village smithies still exist precariously in remote corners of the countryside. Some attempt has been made to collect the names and organize exhibitions of the work of these country smiths, many of whom are apt in the architectural fashioning of iron, but little or no work seems to come their way. Here is part of a gate designed and made by Mr. W. Wiggins, of Townsend Forge, Wolverton, Hampshire. The designs are charming and the workmanship sound. The forge lies roughly between Newbury and Basingstoke. Architects who are building in that part of the world might well employ Mr. Wiggins, who loves doing jobs of this sort, and not long ago carried out some ironwork for a house in the States. If any of our readers know other skilful village smiths of the same sort the Editor will be glad to publish their names and addresses.



To the Editor of THE ARCHITECTURAL REVIEW.

Smoke Abatement.

SIR,—The Report on Smoke Abatement prepared by a Committee of the Royal Institute of British Architects is remarkable for the fact that the Committee makes detailed reference to the effect of smoke upon one kind of building material only, viz., stone.

It is true that the Report states that "sulphuric acid particularly corrodes or disintegrates practically all kinds of building materials," but it would certainly have been of more interest to architects and others if the Committee had pointed out that well-burnt clay products will successfully withstand the smoke-laden atmospheres of our great cities, as evidenced by the successful use of bricks, terra-cotta and faience on thousands of buildings which, after standing for many more years than the decayed stone buildings which the Committee deplores, show no signs of corrosion or disintegration.

Yours faithfully,
H. HALLIDAY.

National Federation of Clay Industries,
30 Gordon Street, W.C.1.

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The National Eisteddfod of Wales.

The organizers of the National Eisteddfod of Wales have issued particulars of the various competitions for 1930, and the adjudicator in each case. Under the Art Section are grouped: Fine Art, Applied Art, Domestic Art and Craft, and Architecture. The adjudicator for Architecture chosen by the President of the R.I.B.A. is Mr. Percy E. Thomas, F.R.I.B.A. The promoters are most anxious that as many architects, artists, and students as possible should take part. A programme giving full particulars may be obtained for 1s. 3d., post free, from J. Davies & Co., Ltd., *South Wales Press*, Murray Street, Llanelly.

* * *

A Lecture on an Isometric Drawing.

An interesting illustrated public lecture has been arranged by the Birkbeck College (University of London). The lecturer is Professor Beresford Pite, M.A., A.R.C.A., F.R.I.B.A., and his subject will be *An Isometric Diagram of the Construction of the Dome of St. Paul's Cathedral*, drawn by Mr. R. B. Brook-Greaves. The lecture will be given in the theatre of the college on Monday, March 3, at 5.30 p.m., and Sir Frederic Kenyon, G.B.E., K.C.B., T.D., D.Litt., will act as chairman. Admission is free and without ticket. This drawing by Mr. Brook-Greaves is the one published recently at the price of 30s. by *The Architectural Press*, copies of which may still be had.

The Garden Cities and Town Planning Association Tour.

The Garden Cities and Town Planning Association has organized another summer tour this year to some of the Northern Capitals of Europe. The tour has been arranged to leave London on June 3, to sail from Newcastle to Bergen, thence to Oslo, Stockholm, Helsingborg, Helsingor, Copenhagen, Lubeck and Hamburg, crossing the Channel by the Hook to Harwich route and reaching London on June 14. A detailed programme and all particulars may be obtained from the Secretary, the Garden Cities and Town Planning Association, 3 Gray's Inn Place, W.C.1.

* * *

R.I.B.A. Publications.

At the suggestion of the Practice Standing Committee the Council of the R.I.B.A. have had reprinted and bound together in pamphlet form the following papers on Professional Conduct and Practice, by Mr. W. E. Watson, F.R.I.B.A., Barrister-at-Law, that have appeared in recent years in the R.I.B.A. Journal:

(1) "Easements" (reprinted from R.I.B.A. Journal of 17th September, 1927).

(2) "Handbook of Architectural Practice" (reprinted from R.I.B.A. Journal of 28th January, 1928).

(3) "Party Walls" (reprinted from R.I.B.A. Journal of 24th November, 1928).

(4) "Contract" (reprinted from R.I.B.A. Journal of 12th January, 1929).

(5) "Specification" (reprinted from R.I.B.A. Journal of 9th February, 1929).

While the papers are not exhaustive treatises on the subjects, they are based on the standard works which are recommended for student courses, amplified by incidents arising in the Courts of Justice.

The Council consider that the papers will be found helpful to the inexperienced architect and to others in dealing with those questions which present difficulty in everyday practice, and are specially recommended for perusal by students.

An Easter Tour.

The Foreign Work Committee of Leplay House are arranging to take a group of their members and others to North Africa during the coming Easter vacation. They will have as their leader Mr. E. M. Keith Ellerton, F.R.I.B.A., of the University of Liverpool. The route covered is Algiers to Biskra and Tougourt, then to Tunis via Timgad and Constantine. In addition, a group will go to Holland for the purpose of studying art and architecture, and a further group will go to Brittany, making Carnac their centre, for archæological studies. All interested in field studies from the point of view of architecture, history, geography, and sociology should apply to Miss Margaret Tatton, Director, Foreign Work Committee, Leplay House, 65 Belgrave Road, S.W.1.

Trade and Craft.

Whether the catalogue is an older or newer form of advertising than the poster it would be hard to say, but the revolution in displayed advertising from a mere statement of fact to something that will make an appeal by reason of its attractiveness has nowhere been more marked. Here, since the instantaneous effect is not so essential, the temptation, or opportunity, to give detailed facts about the material advertised naturally lengthened the life of the old-fashioned catalogue. It is all the more interesting, therefore, to find a firm like J. Whitehead & Sons issuing a book entitled *Nero and Modern Times: Drawn by F. Brangwyn and W. Walcot.* At first sight it appears to be a book of drawings by these two artists, with a short résumé of the history of marble from Nero's time to the present day by Paul Beaujon. It is only towards the end that the work of the firm of

Whitehead is mentioned. This is no ordinary catalogue, and it will certainly not share the fate of most catalogues, which sooner or later find their way into the waste-paper basket. It is a book which one will keep and dip into periodically from sheer pleasure. The sketch by Frank Brangwyn illustrated on this page is one of the most charming.

Messrs, Young, Osmond & Young, the originators of the *Unity* Electric Heating System, four years ago issued their first brochure; another appeared two years later; and now a third and much larger edition has been published. The development from a brochure into a book of over 130 pages is an example of the progress made in these four years by this system, which has increased to such an extent that last summer the firm removed to new buildings at Welwyn Garden City. The explanations of the installation of the system, with examples of its use in anything from a poultry farm to a church with plans and illustrations, are so simple and so complete that no one need have any difficulty in understanding them. The charts giving approximate running costs, and the temperature graphs, should be most useful. The *Unity* Thermostat is one of the interesting details of the system. This is placed under roof lights; and when the heat of the sun becomes higher than the temperature of the installation, the heating is automatically switched off. It is stated that, apart from the actual heating advantages of the system, the initial and running costs are far below that of heating by the boiler system, and, of course, labour is reduced to a minimum. Anyone interested in central heating, either for a private house or a large public building, will find this Grey Book, as it is called, interesting and profitable.

It is undoubtedly an excellent catalogue, and just because of its excellence a word of criticism may perhaps be permitted. If an argument on a practical subject has been well expounded, it should lead to a practical conclusion. It lends no weight to the argument to find the claims of a heating installation supported by quotations from the poets.

* * *

It is certainly not more than 20 years since many, even of the largest, churches and cathedrals were lighted flickeringly by gas jets. Now the installations are arranged not only to get the best possible light thrown downwards, which was the most that was

aimed at in the past, but also to get the light thrown upwards on those parts of the architecture which used to disappear into deep gloom. The Brompton Oratory has recently had its lighting completely modernized in this way. The installation was carried out by T. Clarke & Co. to the Holophane specification. Special bronze corona fittings were designed for the main lighting, and Holophane concealed lighting was used for the altars and chapels. To light up the domed ceiling, reflectors were mounted on the cornice, by means of which the architecture is thrown into strong relief. The illustration on this page shows the effect which the Holophane system gives by night.

* * *

The general contractors for the Gray's Inn Library were Trollope & Colls Ltd., who were also responsible for the excavation, foundations, reinforced concrete, Portland stone, plumbing, plaster, and joinery. Among the artists, craftsmen, and sub-contractors were the following: B. Goodman (demolition); J. A. Lawford & Co. (asphalt); the Dorking Brick Co. and T. Lawrence & Sons (bricks); David Colville & Sons Ltd. (structural steel); Roberts Doland & Co. (tiles); W. H. Heywood & Co. (patent glazing); Acme Flooring Co. Ltd. (wood-block flooring); Mumford Bailey & Preston (central heating and ventilation); G. Matthews Ltd. (stoves); Higgins & Griffiths Ltd. (electric wiring, electric light fixtures, electric heating, bells and telephones); John Bolding & Sons Ltd. (sanitary fittings); Jas. Gibbons Ltd. (door furniture); Haywoods Ltd. (iron staircases); F. de Jong & Co. Ltd. (decorative plaster); Wm. Smith (metalwork); J. Whitehead & Sons (marble and stone carving); Cope & Co. (tiling); John P. White & Sons (furniture); C. L. J. Doman (stone modelling); Geo. Haughton (wood carving); and John Cooke (stained glass window).

* * *

The general contractors for the new entrance to Claridge's Hotel in Brook Street were F. and H. F. Higgs Ltd., who were also responsible for the joinery; and among the artists, craftsmen, and sub-contractors were the following: D. Colville & Sons Ltd. (structural steel); Jade, Ltd. (glass, electric light fixtures, curtains, carpets, and clocks); James Hettey & Co. (glass); the Hotel Staff (electric wiring); E. G. Garton and Woodall & Emery (electric light fixtures); Samouelles (plumbing); Doulton & Co. (sanitary fittings); Comyn Ching (door furniture, casements, revolving doors); George Jackson and Gilbert Seale (plaster); Wm. Smith (metalwork); Joseph Armitage (decorative stonework); Burke & Co. (marble); Carter & Co., and the Art Pavements & Decorations Ltd. (tiling); William Mason (hairdressing fittings); Chubb (fireproof safe); Express Lift Co. (luggage lifts); Arthur Lyon Ltd. (clocks); K.F.M. Signs Ltd. (signs); B. Burkle & Co. (furniture); and Mary S. Lea (decorative painting).