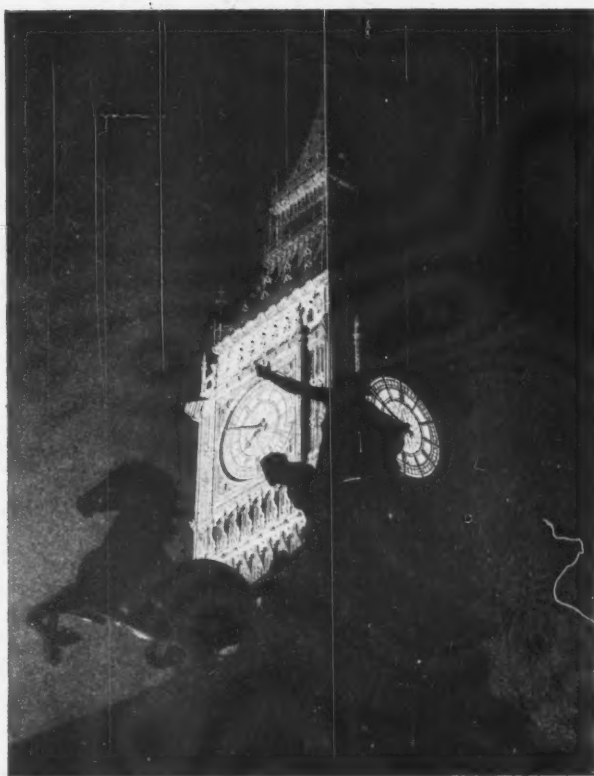


THE ARCHITECTURAL REVIEW

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“THEY founded and bilded thys wor-
shypfull towne of Bristowe and set
it upon a little hill.” So runs the
old legend relating to the founding of Bristol
four centuries before the Christian Era.

In the succeeding centuries, Bristol's
citizens, ships and sailors took ample share
in the work and adventure of their time.
To-day, one of the most flourishing of
British Ports, Bristol's “little hill” is

crowned by the noble pile of her University
Buildings, the stately tower of which is here
shown.

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of TENTEST was shipped some ten years
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every important centre in the British Isles
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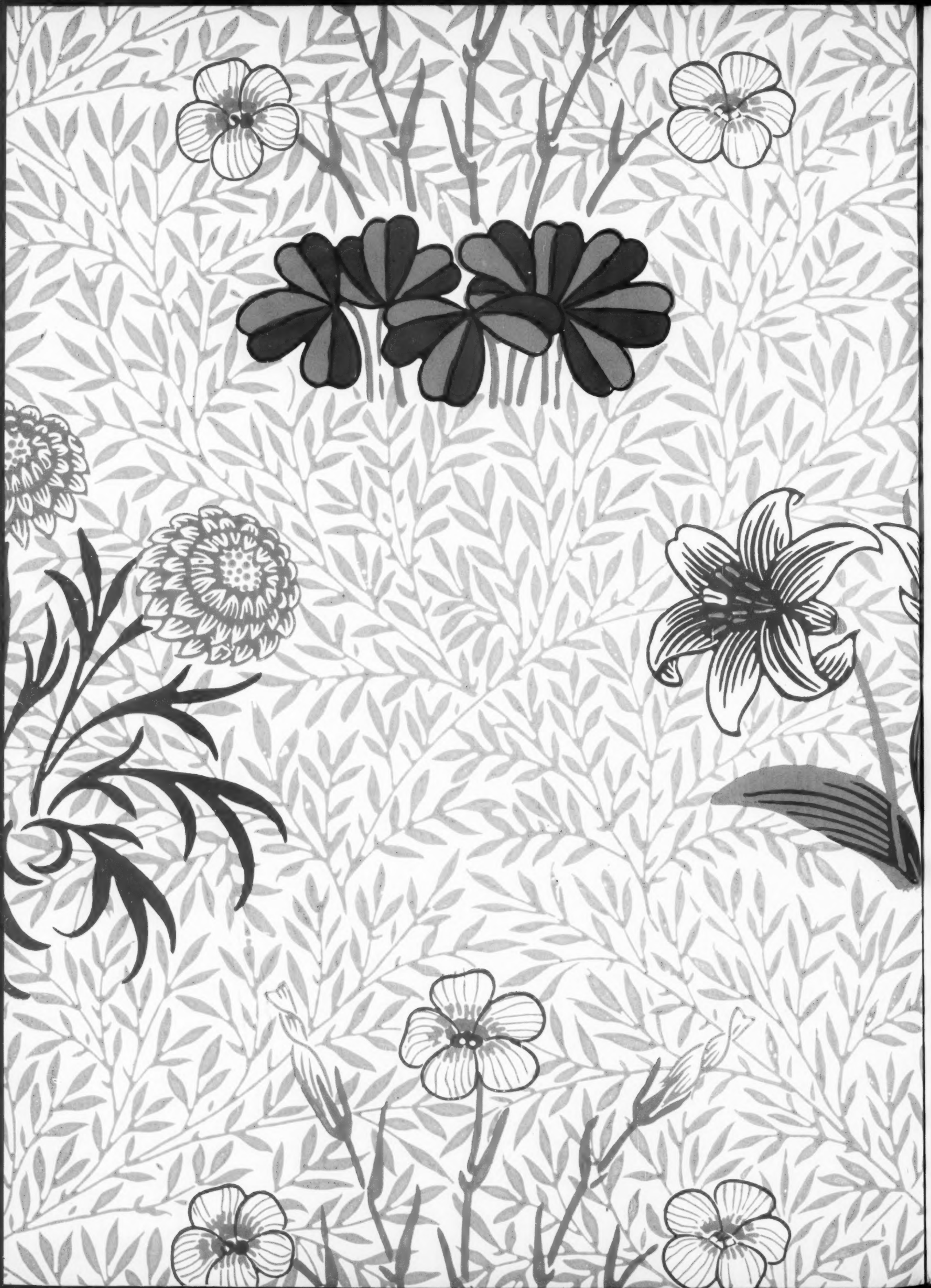
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ASTOR HOUSE,
ALDWYCH,
LONDON, W.C.2

Overleaf. Plate I. *THE LILY.* A HAND-BLOCKED WALLPAPER *designed by* WILLIAM MORRIS. *The Lily* was about the fifth or sixth wallpaper designed by William Morris in the eighteen-sixties for hand-block printing, and in some respects recalls the successful *Daisy* which it was intended to supplement. It also consists of plant-groups, rather more widely spaced, bluebells and marigolds being conspicuous among them on a background of tiny leaves.



The facing page. Plate I. A HAND-BLOCKED WALLPAPER, designed by WILLIAM MORRIS, of which a description is given on the back of the plate.

William Morris.

By Lionel Cuffe.

Hark, the wind in the elm boughs! from London it bloweth
And telleth of gold, and of hope and unrest;
Of power that helps not; of wisdom that knoweth,
But teacheth not aught of the worst and the best.

William Morris: *THE MESSAGE OF THE MARCH WIND*, 1891.

"The Simple-Lifers? Oh, yes, I remember. Well, there was a set of people down there who had fled from the horrors of the mechanical age—you know, the usual arty sort, Ruskin-cum-William Morris. . . ."

"Handlooms, vegetable diet, long embroidered frocks, with home-spun tweed trousers from the Hebrides? I know them. 'News from Nowhere' people. What a gospel to lead nowhither!"

Richard Aldington: *DEATH OF A HERO*, 1929.

WE pat ourselves on the back when we learn that the architect held in the highest esteem in Sweden is our own Soane; we had forgotten about him. Congratulation, however, does not prevent us from taking down his Bank of England. Even when he was alive we rejected all his grander projects. I think with William Morris things were even worse. Morris at least enjoyed a measure of popularity. Now he is a joke. His designs have been travestied, his doctrine taken all wrong. Yet Sweden can hold an exhibition, and call it one of Arts and Crafts, in London, and everyone goes to it. And it is not taken as a joke.

Why are English Arts and Crafts a joke? For good enough reasons. Sweden, as Dr. Gregor Paulsson has stated, has hardly had an industrial revolution. Her peasant Arts and Crafts are an unbroken tradition. Gas, coal, iron and steam broke into ours and they had to become a self-conscious revival. That revival was started by William Morris in 1853, when he first met Burne-Jones up at Oxford. It continued until 1896, when Morris died. His energy was amazing. He composed poems as he wove, he revived vegetable dyes, designed chintzes and wallpapers. Of no craft was he ignorant. He welcomed young artists to the fold. "Have nothing in your houses that you do not know to be useful, or believe to be beautiful," he said. He was therefore immediately regarded as a crank. People were simply not used to that sort of thing. They filled their houses with no regard for either use or beauty. What they wanted was a sure sign of their own wealth. They got what they very often did not want, from the large furnishing firms that were started in the late nineteenth century. Then Morris became fashionable, and that was the end. I suppose he is indirectly responsible for the sham medievalism of the suburbs, for a little Cheshire in the Cotswolds, and a little of the Cotswolds in Belfast.

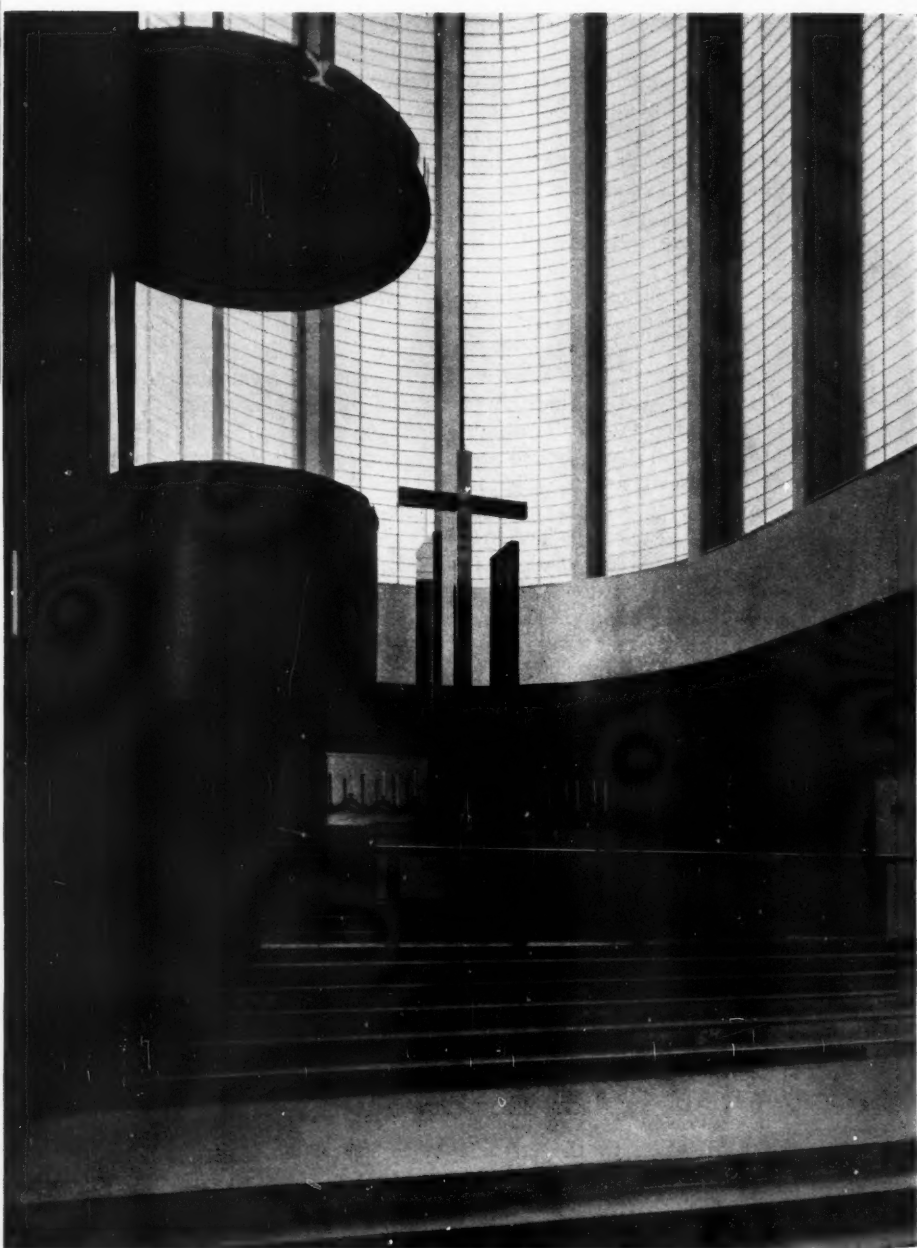
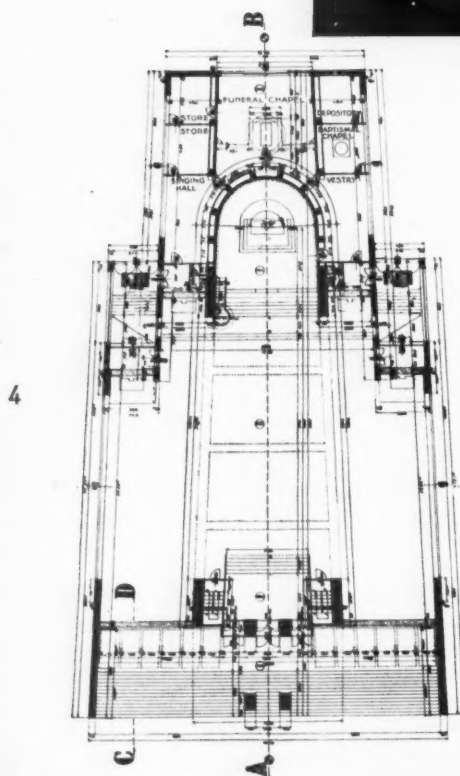
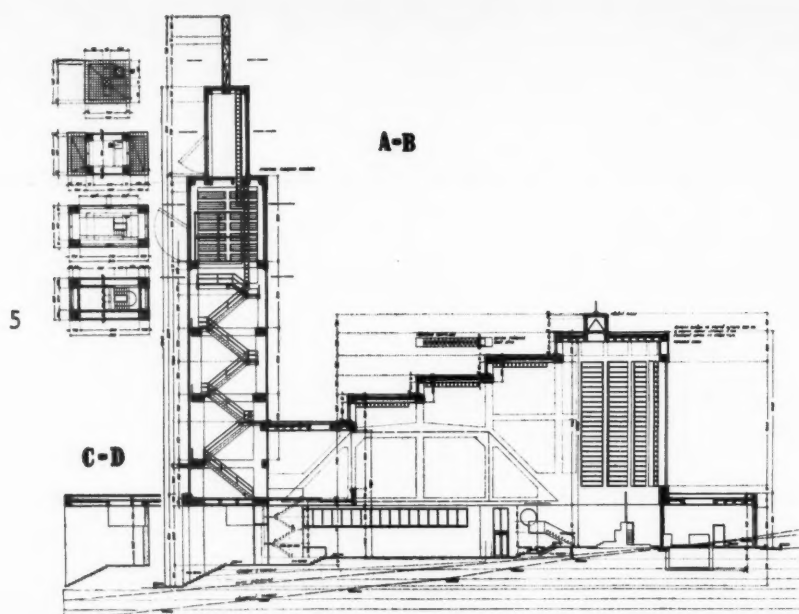
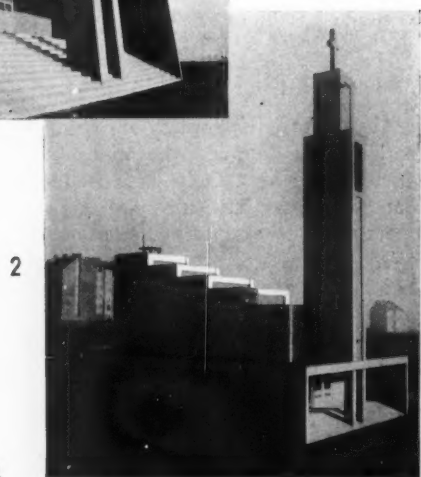
But it is no fault of William Morris that Arts and Crafts in England have been laughed away with the phrase "arty-crafty." It is the fault of English artists who followed him. There was no need to follow the medieval tradition of design in printing and weaving that Morris adopted. But there was a need for some artists to give up painting enormous canvases of biblical scenes and coronations, and to devote their attention to the creation of furniture, cloths, and papers. *THE ARCHITECTURAL REVIEW* has bound into this number some specimens of Morris papers; they are almost the last good papers to be designed by an artist. Later, the

task of inventing them was left to weary art students and commercial hacks! They designed the wallpapers with which we were to surround ourselves. It is small wonder that plain walls and distemper have for long been popular, and that wallpapers are only just being rediscovered as a great chance for good designers.

William Morris is indeed the leader of the modern movement. Like many artists today he realized the possibilities of co-operation with the architect—in his case generally Norman Shaw—and also that in glass, tiles, and fabrics the artist can easily outlive those weary art students and commercial hacks. In England today the tradition of craftsmanship is not dead. There are hundreds of craftsmen out of work and starving for want of artists to employ them. Yet the Royal Academy smugly continues a tradition of painting that is suitable for the Mayfair eighteenth-century rooms of likely purchasers, or the florid apartments of those who have killed the old English tradition. Meanwhile, in ye olde villages and ye newe imitations of ye olde villages, struggling gentlefolk are busy travestying Morris. Wherever there is an art tea shoppe and a flat home-made cake, there too will be a match-box or a flower-pot crudely painted over in the name of Arts and Crafts.

We may not admire all the work of Morris, though, heaven knows, it was well made; we may regard the "back-to-Nature" movement and medievalism as unpractical and idiotic, because they are cowardly ways of tackling an industrialism which has gone so far; but we must admit that Morris brought reason back to art. We may not be able to wade through *The Earthly Paradise*, but we can understand his colours and his mind through his lyrics. And in his designs for paper, especially, he has written his lyrics for a second time.

These papers are not only a proof that artist and manufacturer combined can produce good and lasting work. Less than a hundred years ago, Morris and Burne-Jones and Philip Webb and Ernest Gimson were inspired by an idea that artist and manufacturer should be one and the same thing; or friends, at any rate. Since then in England they have generally been enemies. The Continent, since the beginning of the century, has, on the other hand, developed the principles which Morris started. In England, where we were the pioneers, we are now the last. Perhaps if we realized that in following Morris we were following our own example, we would have another opportunity for patting ourselves on the back and thanking God, rightly this time, for the old ways and the old country.



THE NEW ROMAN CATHOLIC CHURCH in the Vršovice suburb of Prague. Josef Gočár, Architect. (1) A worm's-eye view of the porch and steeple. (2) A side view showing the stepped-back roof of the nave. (3) The pulpit and altar, with the windows of the apse in the background. (5) The longitudinal section. The masterly simplicity of the plan of this church (4), is legibly reproduced in its elevations. Owing to the sharp rise of the ground, the flat-roofed nave has been stepped up in four gradations. The interior is lit by their transverse and lateral clerestories, the horizontal windows of the aisles, and the nine lofty glazed bays of the commanding apse. Two of the bearing points of the louvred steeple are carried through the wide soffit of the porch and the entrance steps. The other two enclose the triple doorway. This

building, which is one of the most outstanding examples of reinforced concrete used logically as such, affords an interesting contrast with the Raincy and Montmagny churches of the Brothers Perret, and Karl Moser's St. Anthony's Church at Basle, built of the same material. Josef Gočár, who is Professor of Architecture in the Prague Academy, was responsible for the design of the Czecho-Slovakian national pavilion in the Paris *Exposition des Arts Décoratifs* of 1925.

[P. MORTON SHAND.]

EDITOR'S NOTE.—*The following is the concluding article on A History of the English House, a work which has been appearing in serial form in the REVIEW for the past three and a half years—surely a world's record in serials. In taking leave of Mr. Lloyd we offer him our congratulations on the completion of the most comprehensive history yet written on English domestic architecture.*

A History of The English House

By Nathaniel Lloyd.

XXVIII.¹—Later Eighteenth Century: Early Nineteenth Century: Revivals.

Kings:

GEORGE III .. 1760–1820.

GEORGE IV .. 1820–1830.

WILLIAM IV .. 1830–1837

WALLPAPER is a form of decoration so perishable and so easily removed and replaced that few examples of early ones have come down to us; so few, indeed, as to give an impression of less frequent use than may have been the case. In the fifteenth century they were in use in France, as contemporary records show, and about the same time (1482) statute 1 of Richard III, cap. 12,² (which was to prevent unemployment in England caused by importation of manufactured articles from the Continent), ordained that certain articles should not be imported into England, among which were "painted glass, painted papers, painted images, painted cloths." Painted cloths are frequently referred to in ancient inventories, being cheap substitutes for tapestries. Allusion has already been made to painted cloths in a sixteenth-century quotation,³ but they were in general use earlier, and the association in this statute of painted cloths and painted papers is significant. Add to this the facts that painted wallpapers were then in use in France, that contemporary examples have been found in England, and that not only was paper made in the fifteenth century in quantities, but that paper of old documents was reused, there can be little doubt that painted wallpapers were employed as substitutes for painted cloths, just as the latter were substitutes for arras, and, further, that wallpapers were used for the decoration of walls concurrently with paintings on plaster, like the border of that illustrated from West Stow Hall (Fig. 280).

Designs for these early wallpapers were heraldic,

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–April, June, July, October–December 1930; February and April 1931.

² Quoted by C. C. Oman in *A Catalogue of Wallpapers*, V. & A. Museum, 1929, from which also other information has been derived.

³ THE ARCHITECTURAL REVIEW, February 1929, p. 79.



First half of eighteenth century.

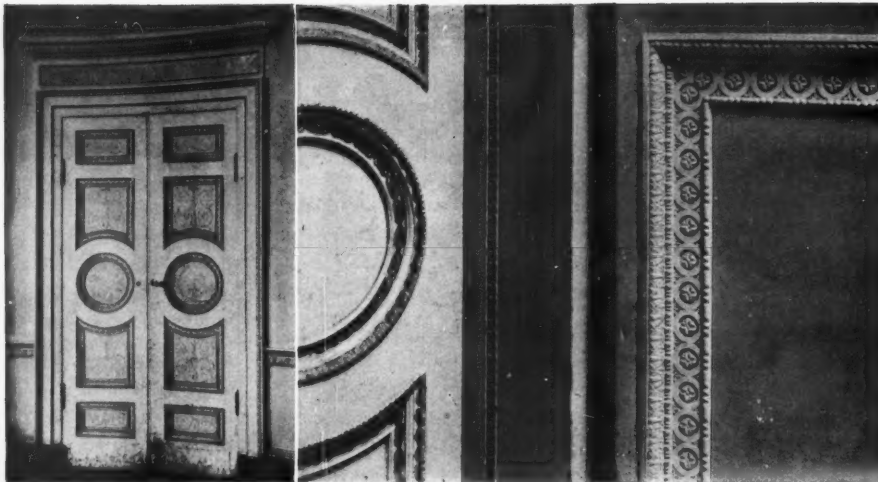
FIG. 601.—A hand-painted Chinese wall-paper at Ramsbury Manor, Wiltshire.

FIG. 601.—The wallpaper and border show Chinese scenery and recreations; other Chinese papers displayed trees and foliage and birds. Often imported papers were not pasted on the walls, but to canvas mounted on a wooden framework, which was fixed to wood plugs in the brick or stone.

formal or floral, similar to those employed for brocades, damasks, and other textiles. Others may have been inspired by tempera wall decorations. In some cases sheets were pasted together and rolled. An early English paper, c. 1509, was found at Christ's College, Cambridge. This was a formal pine-cone, strap and foliage design, such as is associated with brocades and was printed on the paper from a wood block. The design was printed on old documents which had writing on one side only. Seventeenth-century designs of architectural subjects exist, and in this century there was the important development of flock papers, in which a ground colour is first applied and, when dry, the desired design is printed or painted in an adhesive upon which flock is dusted—flock being fine wool waste, which only sticks to the pattern painted in adhesive.

In the eighteenth century, wallpapers, which hitherto had usually been substitutes, became fashionable, and fashion favoured papers designed and produced in China. Chinese designs of the early seventeenth century were such as are associated with painted silks. The fashionable Chinese papers of the second half of the eighteenth century were of three types: (1) birds and plants; (2) human figures engaged in various pursuits, as that illustrated from Ramsbury Manor (Fig. 601); and (3) a combination of the two. These papers were frequently mounted on canvas, strained and lightly fixed to walls from which they could be removed.

Although a patent was granted in 1753 to print from copper cylinders, the development and popularizing of wallpapers by this means was achieved by calico-printers of the nineteenth century, who turned out immense quantities at low prices, and were the real progenitors of the modern paper-stainer, whose productions revolutionized wall decoration not only by superseding panelling, stucco, reliefs, and textile hangings, but by eliminating the horizontal division of walls in the proportions of the order, and covering the whole



c. 1777. King: George III. c. 1777.
FIG. 602.—Stowe Park, Bucks.
Signor Borra, Architect.

FIG. 603.—Stowe Park.
Signor Borra, Architect.



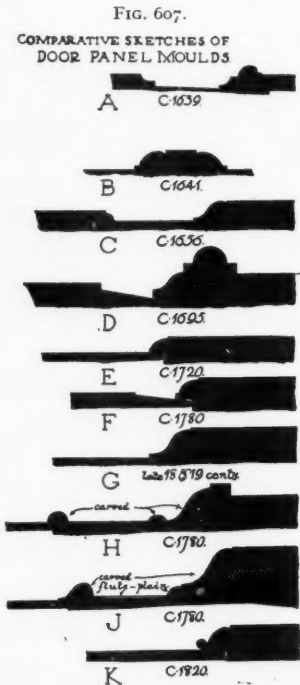
c. 1780. King: George III. c. 1780.
FIG. 604.—No. 13 Devonshire
Place, London.

FIG. 605.—No. 13 Devon-
shire Place.
1772.

King: George III.
FIG. 606.—Stowe Park,
Signor Borra, Architect.

FIG. 602.—A doorcase and folding doors painted and gilded. The decoration is by Valdré (see FIG. 606). In FIG. 603 the panels of the folding doors are on the left, and moulded and carved panels of the wainscot on the right. FIG. 604.—A doorcase with a mahogany door of the best design and workmanship. "The door of great elegance and expence, wrought of mahogany . . . and decorated with sculpture . . . those who have been familiar with such, will not approve a painted door in an elegant apartment" (The Builders' Magazine, London, 1779). The walls are covered with green damask with an applied border. Although not of the same design, the door furniture is in the same manner as that designed by Adam at Lansdowne House, 20 St. James's Square, 20 Mansfield Street, and for other houses in the vicinity. FIG. 605.—A detail of a panel in a mahogany door (see FIG. 604). The palæ in the angles and the transverse bands of fluting are fine examples of Adam design, though the work in this house cannot be attached to him with certainty. FIG. 606.—The interior decoration in colours and gold was the work of Valdré. For a detail of a similar doorcase, see FIG. 603.

FIG. 607.—COMPARATIVE SKETCHES OF DOOR PANEL MOULDINGS.
A.—Cromwell House, Highgate. Transition from sixteenth-century type (see FIG. 257) but having a raised panel.
B.—Great Wigsell, Bodiam, Sussex. A door, having six panels, the rails and muntins of which are moulded (see FIG. 317). Similar mouldings are also found on doors of more pronounced renaissance character.
C.—Thorpe Hall, Peterborough, Northants. Large panels framed



in small mouldings, the centres of the panels slightly raised (see FIGS. 341-2).
D.—Hampton Court Palace. Bolection moulding (i.e. a moulding raised above the framing) with raised and fielded panels (see FIG. 396).
E.—Early eighteenth-century type, contemporary with and succeeding the heavy bolection moulding. The ovolo mould has only one fillet (see FIGS. 512, 491).
F.—Later eighteenth-century type. The ovolo has two fillets but type E is also found in use concurrently. Some panels were raised as here, and some were flat.
G.—Eighteenth-century and early nineteenth-century panels often had this ogee moulding.
H.—Stowe Park, Bucks. A sunk panel enclosed by mouldings which are enriched by carving (see FIG. 603).
J.—No. 13 Devonshire Place, London. Sunk panel surrounded by enriched mouldings and by a band of transverse fluting; all in the manner of Robert Adam (see FIG. 605).
K.—From Nicholson's Builder. Decadent mouldings in great variety, of which this is one.

Generally.—The sixteenth-century mouldings consisted of many small members, and panels were small. The mid-seventeenth-century mouldings were small and simple, enclosing large panels. The late seventeenth-century mouldings were very large, enclosing large panels. The early eighteenth-century mouldings reverted to the mid-seventeenth-century type—small mouldings round either raised or sunk panels; but the Palladians also used mouldings with large members, particularly when these were enriched with carving, as FIGS. 514-15. The later half of the eighteenth century brought mouldings often of stucco, having larger members and forming wider borders to panels, which sometimes were raised but more often were sunk (FIGS. 587, 591).

surface from skirting to ceiling with patterned papers.¹

The use of fir and deal boards, often knotty, for flooring was one factor favouring the increasingly popular practice of covering floors with carpets. Another treatment, less familiar, is referred to in the lines, written early in the nineteenth century:

These all wear out of me, like Forms with chalk
Painted on rich men's floors for one feast-night.²

Although the proportions for later eighteenth-century external doorways were laid down in the books as a double square, heights were generally more than twice the widths of openings, and the minimum of these was 6 ft. 6 in. by 3 ft. Designers also allowed themselves some latitude in proportions, which were subordinated to those of the fronts. During the third quarter of the century Roman orders were still in favour, both for columns and pilasters. The Tuscan order was seldom employed, the Doric (Fig. 567) most, and after it the Ionic (Figs. 568, 569), generally with triangular pediments as Fig. 568, but also with horizontal entablatures as Fig. 569. Later, Greek orders came into favour, with horizontal entablatures, supported by consoles or columns. All these doorways had fanlights over to light entrance halls, which were often narrow and depended upon these and upon light from a window half-way up the stairs for illumination. These fanlights were filled with delicate and beautiful glazed tracery in wood, lead, or cast iron (Figs. 572, 573, 574, 576). Doors (painted dark green or brown) were framed up in six or more panels, which were raised earlier, and sunk later. Often the lower panels were flush with the framing, from which they were separated only by a bead and quirk. Brass handles were small by comparison with nineteenth-century standards, and there was considerable diversity in design of brass door knockers.

For internal doorcases the triangular pediment was being replaced by a flat entablature on consoles (Fig. 604). These, the frieze, and the architrave and pilasters (where they were included) were enriched with carved and applied ornament (Fig. 604). Where doors were of pine or fir they, like fir panelling, were painted (Fig. 602). In the best houses the doors were of mahogany, the six panels made from beautifully figured wood and framed with horizontal fluting, with pateræ at the angles and enriched with carving (Figs. 604, 605). The brass furniture on these doors was delicately modelled and gilded.

There was great variety in sash-window design, casements only being used for cottages and very small houses. The proportion of window openings was the double square, but judgment was exercised in varying this, and we find those of a principal floor, $2\frac{2}{3}$ ths or more to 1 (Figs. 524, 537), with those of the second floor a little more or a little less than a square (Figs. 524, 525). For important buildings the



1768-9. King: George III. 1772. King: George III.
FIG. 608.—No. 3 The Terrace, Richmond Hill, Surrey. FIG. 609.—No. 20 St. James's Square, London.
† Robert Adam, Architect.

FIG. 608.—The window reveals enclose shutters; the panels are formed of applied mouldings. The architrave is broken and enriched with carved ornaments. A general view of the room can be seen in FIG. 588. The exterior of the window is shown in FIG. 525. The plate glass, of course, is modern. FIG. 609.—The interior of a Venetian window. For the exteriors of Venetian windows see FIGS. 477, 478, 481.

tabernacle frame might be used (Fig. 525), in others windows were furnished with a moulded architrave and key-block as the middle window (Fig. 518), and immense numbers had flat gauged brick arches without architraves (Fig. 537).

By Act of Parliament¹

After the 1st day of June 1709 no Door Frame or Window Frame of Wood, to be fix'd to any House or Building within the Cities of London and Westminster, or their Liberties, shall be set nearer to the outside Face of the Wall than four inches.

Hence reveals (often plastered and painted white like the frames) were to be seen in London houses (Fig. 537), whereas, in the provinces window frames were flush, or almost flush, with the wall-face as Fig. 527. Some later Venetian windows were embellished with fan treatment over the arch (Fig. 581). In smaller houses three-light sash windows were introduced, but the side-lights might be fixed (Figs. 527, 585). Round-headed (semicircular) windows were used in many ways, including dormers (Fig. 545). About the middle of the century, bow, segmental, and other forms of bay windows became common (Figs. 542, 543, 580, 583). Some of these were designed with columns and with pilasters (Figs. 583, 584); indeed, much ingenuity was shown in devising novel forms. Dormer windows were flat, segmental, and semicircular headed (Figs. 551, 534, 545), as well as furnished with the triangular and segmental pediments of the earlier part of the century (Fig. 432).

A radical change took place in the sections of glazing bars; a width of 2 in. in the time of Wren was reduced by 1820 to $\frac{1}{2}$ in. These glazing bars were also made on the curve and "in the Gothic taste" (Figs. 542, 543).

Stair balustrades in the earlier manner, as that at Stowe (Fig. 610), developed into lighter and more wiry design

¹ Catalogue of Wallpapers by C. C. Oman, M.A. Victoria and Albert Museum, London, 1929.

English Wallpapers of the Sixteenth and Seventeenth Centuries, by H. Jenkinson. "Antiquaries' Journal," 1925.

² Personal Talk, William Wordsworth's Poems, London, 1888. Poem beginning "I am not one who much or oft delight . . ."

¹ 7 Annæ, fol. 263.

THE ENGLISH HOUSE.

Photo by courtesy of the London County Council.



Mid-eighteenth century.
FIG. 610.—Stowe, Bucks.

c. 1755.

FIG. 611.—No. 43 Parliament Street, London.

King : George II. 1768-9.

King : George III.
FIG. 612.—No. 3 The Terrace, Richmond Hill.

FIG. 610.—A stone staircase detail showing the iron balustrade with its mahogany handrail. The acanthus leaves are a relic of the Tignon manner, and the workmanship suggests an earlier date than 1777, when most of the decoration was carried out at Stowe. FIG. 611.—A staircase balustrade of wood in the "Chinese Chippendale" manner. FIG. 612.—A stone staircase with a wrought-iron balustrade and mahogany handrail. The design of the ironwork is less compact than that in FIG. 610. FIG. 613.—The taste for segmental, semicircular and elliptic features in planning extended to staircases, and was a favourite device of Soane's (see FIG. 615). FIG. 614.—The stairs occupy one side of the narrow entrance hall, and the opposite wall contains the niche shown in FIG. 594, the purpose of which is to relieve the narrow, cramped effect of the hall. FIG. 615.—The staircase well is cold and uninteresting, notwithstanding its

architectural treatment with the introduction of decorative tablets and statuary. In one of his lectures Sir John Soane said : "Staircases, vestibules, saloons, and galleries offer a wide

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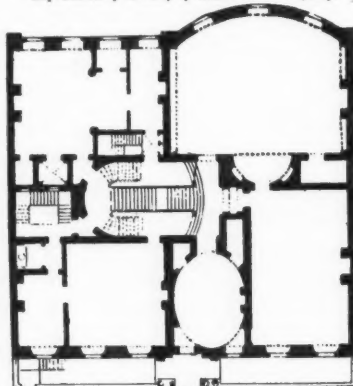


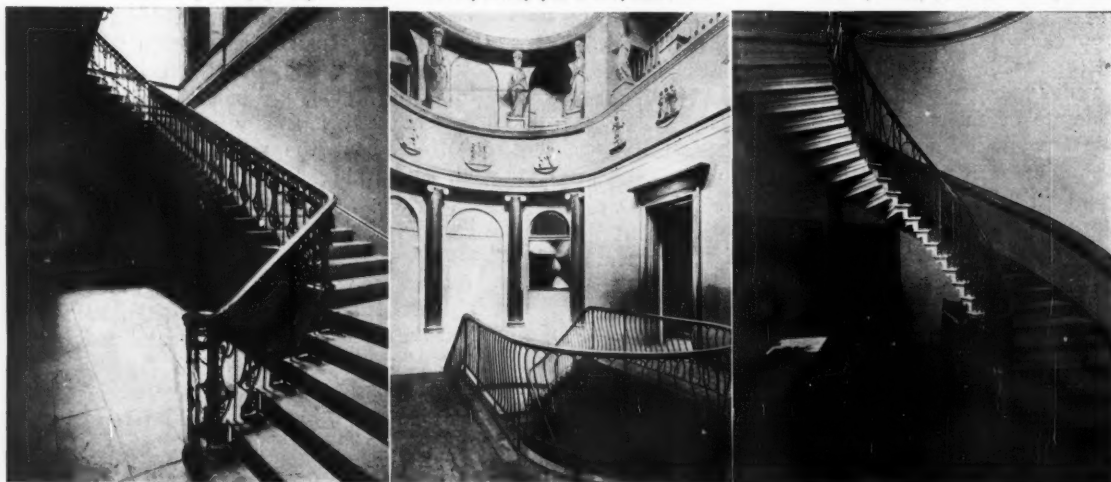
FIG. 613.—The ground floor plan of Buckingham House, Pall Mall, London.
Sir John Soane, Architect.

field for the exercise of talent in Sculpture, Painting, and Architecture," and proceeds to deprecate the current "fashion of crowding on to flat monotonous ceilings in our Public and Private Buildings, plaster ornaments and small compartments, spotted occasionally with an unimportant picture." In this relation the illustration may be compared with that of Adam decoration (FIG. 594). FIG. 616.—Graceful staircases having a semicircular or other curved sweep on plan, also economized space. The staircase illustrated here has a delicate iron balustrade with a narrow mahogany handrail. The stone steps have moulded nosings and soffits. Gradually balustrades became plainer until they consisted only of square wood bars, 1½ inches in diameter, with a plain mahogany handrail of elliptic section.

Photo by courtesy of Hampton & Sons.

Photo by courtesy of the Curator, Soane Museum

Photo by courtesy of the London County Council.



1768-9.

FIG. 614.—No. 20 St. James's Square, London.

1794.

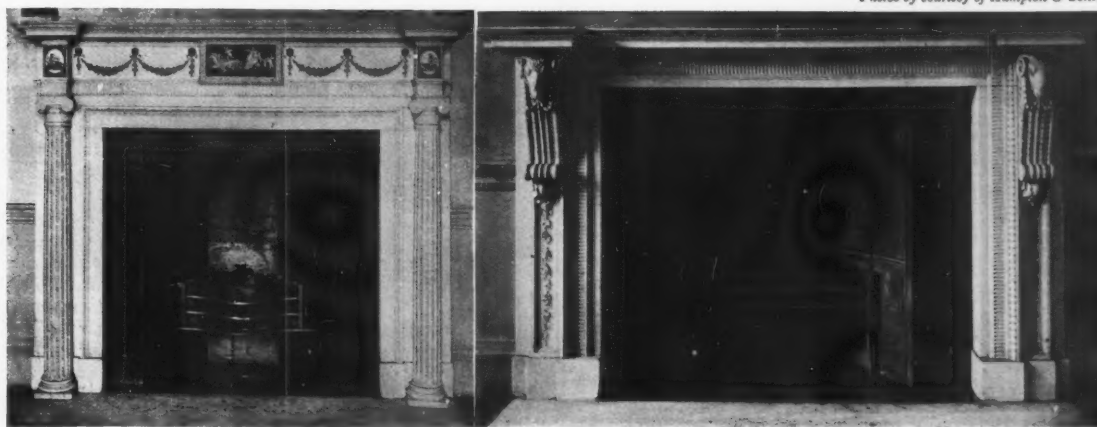
FIG. 615.—Buckingham House.
Sir John Soane, Architect.

King : George III.

c. 1795.

FIG. 616.—The staircase at No. 1 Horse Guards Avenue, London.

Photos by courtesy of Hampton & Sons.



1772. King: George III. 1772.
FIG. 617.—No. 20 St. James's Square,
London.

FIG. 618.—No. 20 St. James's Square.
Robert Adam, Architect.

FIG. 617.—Many mantels at this time had pictorial tablets. The example shown is genuine, but often they have been added by modern fakers. FIG.

618.—The ram's head was a favourite form of enrichment for consoles. It is similarly used on those of the doorway (FIG. 604). FIG. 619.—A white marble mantel, the pilasters and frieze of which have panels filled with sculpture. FIG. 620.—A marble mantel in the Adam manner, with its original mirror frame over, which is also characteristic of his work. The iron firegrate is of nineteenth-century date. FIG. 621.—One treatment of walls was to form stucco panels on them and to fill the panel over the mantelpiece (often others also, see FIGS. 589, 591, 594)

with pictorial or floral stucco ornament. This form of decoration superseded the "continued" mantelpiece beloved of the Palladians.

The flutes of the marble mantel are filled with coloured marble. The tile lining round the grate is modern. FIG. 622.—A mantelpiece of wood, carved and painted. The sea-trophies ornament of the frieze was usually modelled in gesso and applied. Repetitive ornament, such as swags or festoons of husk pattern, paterae, etc., were sometimes cast in pewter or other soft metal, applied to the wood and then painted. Grate c. 1830, but the pierced apron is added. FIG. 623.—A fireplace in the entrance hall, of white statuary marble, with a "ducks nest" grate of contemporary design.

Photo by courtesy of Hampton & Sons.



1772. FIG. 619.—No. 20 St. James's Square,
Robert Adam, Architect.

1775. King: George III.
FIG. 620.—Bradbourne, Lark-
field, Kent.



1775-6. King: George III.
FIG. 621.
No. 21 Portland Place, James
or Robert Adam, Architect.

1780. FIG. 622.
"The Marine
Chimney-piece."

Late eighteenth century.
FIG. 623.
No. 13 Devonshire Place,
London.

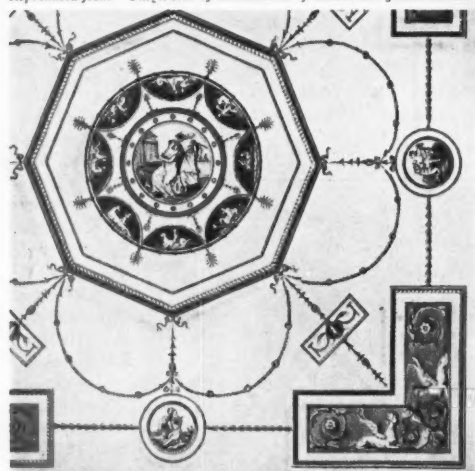
THE ENGLISH HOUSE.

Photo by courtesy of Hampten & Sons.



1763. King: George III.
FIG. 624.—Moor Park, Hertfordshire.

Reproduced from "The Works of Architecture of Robert and James Adam."

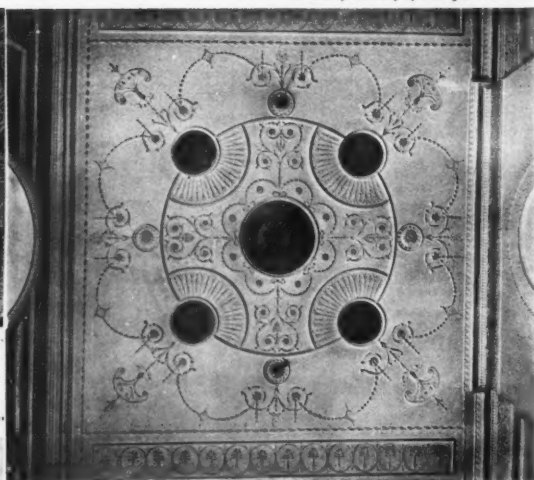


c. 1773. King: George III.
FIG. 626.—No. 26 Grosvenor Square, London
(since destroyed).
Robert and James Adam, Architects.

(Fig. 612), in its turn followed by graceful ironwork as that by Adam (Fig. 614). This became less decorative (Fig. 615), and ultimately the balusters were plain square bars of wood or of iron, having a section of $1\frac{1}{4}$ in. or $1\frac{1}{2}$ in., carrying a narrow mahogany handrail. Staircases were also curved in plan as Fig. 616, or were in long straight flights. The Chinese taste of the middle of the eighteenth century produced balustrades after the style of that in Fig. 611. Ultimately the staircase became merely a contrivance for traffic and lost character as one of the chief features of the house interior.

Mantelpieces differed more in the diversity of their details than in general design. They were not "continued" with superstructures as those earlier in the century (Figs. 499, 503), but walls above were decorated with stucco or other panels (Fig. 621) or provided with mirrors (Fig. 620). The mantelpiece itself consisted of a frieze with entablature, forming a wide shelf, supported by pilasters, consoles, or columns. The material might be:

(a) White marble (Figs. 619, 623).



1772. King: George III.
FIG. 625.—No. 20 St. James's Square, London.
Robert Adam, Architect.

(b) White and coloured marbles (Figs. 617, 620).

(c) White marble, inlaid with coloured marbles (Fig. 621).

(d) Wood, carved, ornament applied and all painted (Fig. 622).

Some friezes were enriched by sculpture as in Figs. 619, 623.

Two chimneypieces (which no longer exist), one in the great withdrawing-room, the other in the Countess of Derby's dressing-room, are described in the Adam book as follows:

The former is finely executed in statuary marble, inlaid with various coloured scagliola and brass ornaments, gilt in *or moulu* . . . The latter . . . in the Etruscan style, both in regard to the form of ornament and the peculiarity of the colouring.¹

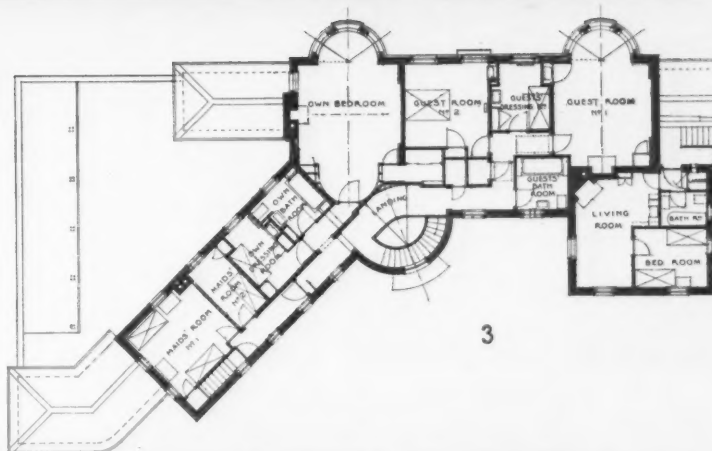
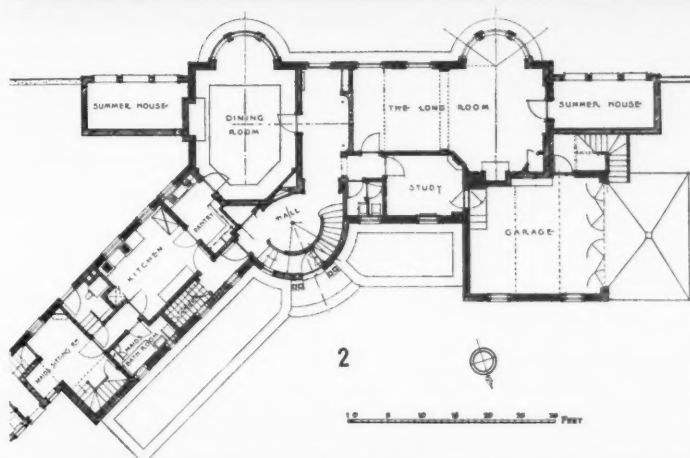
Openings (so spacious in medieval fireplaces, Fig. 174) had long become contracted and the fireback and andirons, which lingered during the reign of William and Mary in Dutch designs (Figs. 392, 393), were replaced by the firebasket, which, indeed, the increasing practice of burning coal had made necessary. The firebasket developed into a handsome combination of fireback, basket and standards, which raised it well above the hearth (Fig. 502), more simple forms of which are shown in Figs. 617, 618. Then came the hob-grate and its development in the "duck's nest" (Figs. 320, 623). An early nineteenth-century form is seen in Fig. 272, and the familiar mid-Victorian grate in Fig. 246.

Enough nineteenth-century examples have been illustrated to show the trend of taste—or lack of it—as still to be seen in the architecture of the suburbs of every large town. The sight is a melancholy one, and when the course of the degradation is realized, pursuit of the theme can profit little. The dawn of better things indicated in the introduction to Part II of this History, is so recent as to belong to a chronicle of current events rather than to history. We cannot say yet what homes the new day may bring. It may produce chaos, but indications promise rational plans and seemly buildings.

FINIS.

¹ The Works of Robert and James Adam, vol. ii, description of plate vi.

NOTE.—Readers of the REVIEW will be interested to know that Mr. Nathaniel Lloyd is engaged in preparing A History of the English House for publication in book form. He is including a very large number of additional photographs and the total number of illustrations in the book will be over 800. The work will be published by The Architectural Press during the coming autumn at the price of about £3 3s. net. A list of subscribers, to whom a reduced subscription price is to be offered, will be printed in the book.

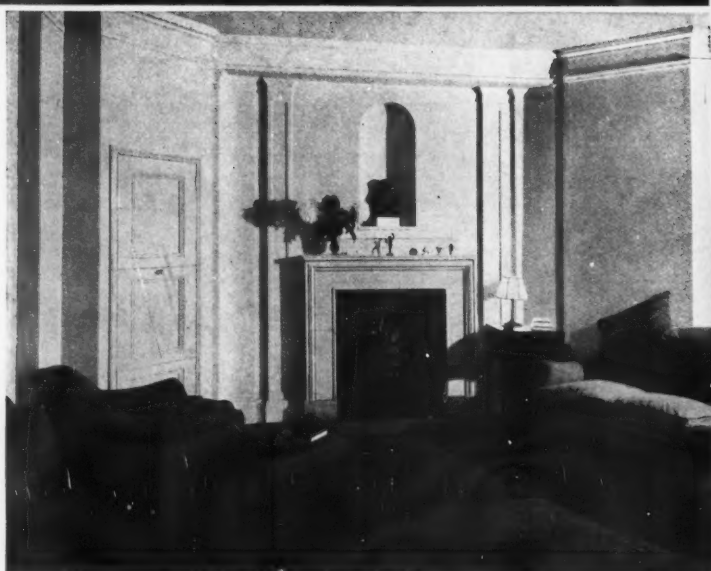


RIDGE END, WENTWORTH, SURREY. The house of Edgar Pam, Esq. Adams, Thompson, and Fry, Architects. (1) The South (or Garden) Front looking out over Chobham Common. The house is built of brick, cream washed. The window frames are painted pale green and all other woodwork is white. The roof is covered with blue-green

slate tiles. (2) and (3) Plans of the ground and first floors. (4) The North (or Entrance) Front, approached along a drive leading to the top of the ridge upon which the house stands. (5) A night view of the Entrance Porch as seen in the light of the head-lamps of a motor-car.



6



7

(6) THE LONG ROOM. This is the principal living room of the house. Its windows and bay look on to the terrace on the south front, and a door leads into a sun loggia. The floor of the room is of oak, the walls are plaster, and the woodwork is painted deal, with a glossy finish. The room is painted in three tones of cream and the curtains are gold and warm tones of



8

fawn. (7) THE FIREPLACE in the Long Room was designed as a setting for a bronze bust and to enable an old hob grate to be reused. The cupboard door on the left, when opened, discloses a fitted writing desk which is illuminated from within. (8) LOOKING TOWARDS THE GARDEN HALL. The walls, ceiling and woodwork are painted light cream with a glossy finish in order to catch the light and produce reflections. The wrought-iron balustrade is painted aluminium with a diluted grey-black finish. Note the pattern of the stair-ends above the plain wall surface.





DISCREDITED the domes arise out of beech and copper beech trees, amid the scorn of those who own Tudor manors in the neighbourhood. "An imposing edifice in the Indian style," says Kelly's Directory for Gloucestershire, and that is stating the case lightly. I have seen Americans and "hikers" goggling with amazement as they caught a glimpse of the mansion while trespassing in the park.

The Sezincote estate lies in the most sacred part of the Cotswolds, on the ridge above Moreton-in-Marsh, and between the villages of Bourton-on-the-Hill and Longborough. Its land consists of a strip one mile broad between these two villages. The north-eastern extremity of the estate reaches the road from Moreton-in-Marsh to Stow-on-the-Wold (the Fosse Way), and the south-western extremity is four miles away in the hills near Condicote. There is evidence that at one time the estate was as broad as it is long, for some cottages which once belonged to it at Lower Swell are in the Indian manner, like the house. Sezincote

faces north-east and stands well up on the hill, looking over the rich wooded country that lies between Bourton-on-the-Hill and the ridge of hills hiding Chipping Norton. With the trees in the foreground that help to compose this extensive view, the landscape gardener has done well. Half a mile below the house, a considerable lake (which appears from the windows to be a winding and broad river, so skilfully is it embedded among the trees) is fed by a stream which eventually reaches the Thames. Behind the house the hill is so steep that there is no south-western front, and the back quarters look on to a tangle of ivy and laurel bushes.

The main drive leaves the road from Moreton-in-Marsh to Bourton-on-the-Hill, a few hundred yards below the latter village. An unobtrusive, though oriental, lodge greets the eye. The second lodge, which is reached after a drive of half a mile between oak and ilex, is a grander affair of brilliant yellow stone. The road then curves through the park, well-stocked with beech and oak (in Old English

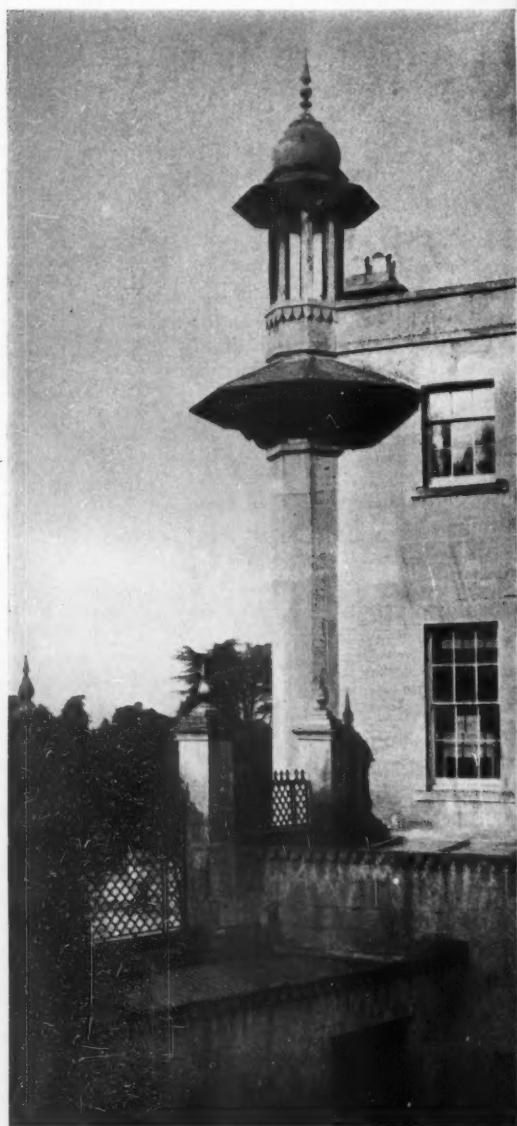
The facing page. Plate II. THE POWDERED. A HAND-BLOCKED WALLPAPER designed by WILLIAM MORRIS. The Powdered wallpaper is of about the same date as The Lily and another very well-known Morris paper, The Willow, approximately 1870. The Powdered, like The Lily, consists of an arrangement of floral sprays on a background of minute foliage. Roses, pansies, and other simple garden flowers are dotted about in apparent profusion, but actually with great artistic skill, to produce an effect which is by no means unrestful.



(1) The *NORTH-WEST FRONT* whose lower-storey windows originally lit the kitchen quarters. The lawn was intended to contain fountains in the original plan, and a high bank was to be carried on from the left across what is now the lawn. (2) The *NORTH-WEST WING* from the first floor of the north-west front. The fence, now covered by honeysuckle and jasmine, was placed there instead of an orangery, and was intended to correspond with that on the south-eastern front, which was included in the original plan. The octagonal building, pierced with fret, and surmounted by a chattri, was Sir Charles Cockerell's bedroom and the envy of George IV when he visited



Sezincote. (3) A detail of a *CHATTRI* with a chujjah beneath on the north-west front. The dome is of copper, gone green, and the Cotswold stone here is tawny in colour. (4) The *MAIN ENTRANCE* on the north-east front. The sharp detail of the carving here is due to the fact that the soffit of the arch is of plaster, while the rest of the stone is protected by the chujjah and the sheltered position of the front. (5) The *ORANGERY* from the bank above the garden on the south-east front. Here the stone has weathered and the detail decayed owing to the rain. The chattri dome over the octagon at the end of the orangery is shown placed flat on to the roof because the supporting arches have collapsed.





The exterior of the *MAIN ENTRANCE DOORS* on the north-east front, which lead to the vestibule. This illustration is from an aquatint by John Martin, who made a series of ten views of the park and grounds. Reflected in the doors is the view obtained from this side of the house. Below the paddock the lake is shown embedded in elms and beeches, while the Stour Valley stretches beyond.

Sezincote means the Home of the Oaks), before it crosses a stone bridge, decked with a fretted Mogul parapet, over a cascade that feeds the lake. It then sweeps up to the north-eastern or front elevation of the house and curves on southward behind a mound to the stables. The house was once approached from Worcester Lodges at the back on the road between Evesham and Stow-on-

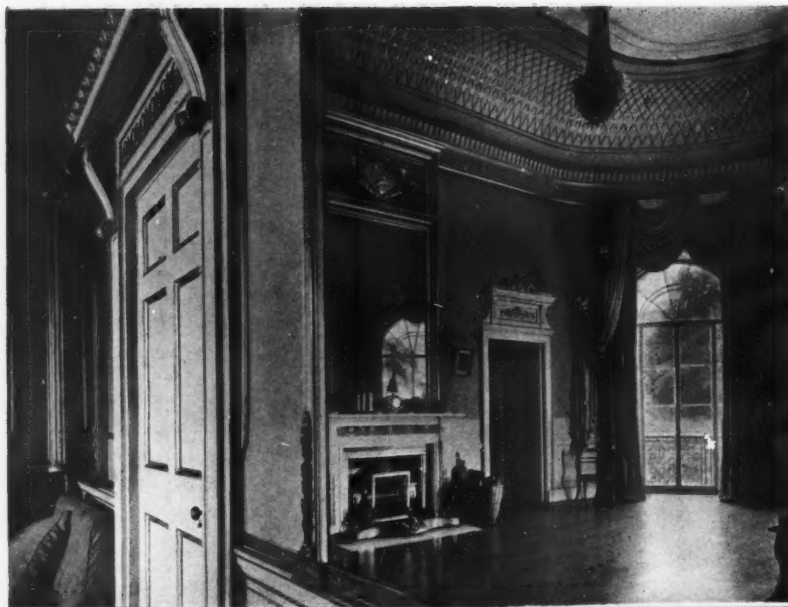
the-Wold. These lodges were until recently both in the beehive form, although only one remains in that shape now. Its roof is thatched and curved, and the stone dressings are carved in a Mogul manner. All other entrances are by farm tracks, and no other outbuildings, save those of the farm, stables, and garden, are in an Indian manner.

There is no illustration of the house and largish village that stood on the site of the present mansion. Moreover, of the Abbey of Bruerne, to which in pre-Reformation days Sezincote belonged, the records are few. It was originally a rest-house for monks, and the remains of eel ponds were found lately above the lake. The name changed from the Norman "Senescot" to the Frenchified "Chesnescot" in Edward III's reign, and in Henry VII's time it was let by Bruerne Abbey to a family of the name of Seizincot. A female survivor of this family married Sir Edward Greville, who paid £6 13s. 4d. annually for his land in Henry VIII's reign. Sir Edward's brother hired two assassins and made himself the third. They murdered Sir Edward in his bed and threw the body into the lake. But the family did not hold the estate long, for at the time of the Restoration it passed into the hands of Bishop Juxon's family. Bishop Juxon held King Charles's head after his execution, and it was probably his strong Royalism that caused the Roundheads to raze Sezincote and its village to the ground. The Bishop's oak tables are in the dining-room of the present house. In the eighteenth century Lord Guildford, never a very well-known peer, owned the estate, but did not live in the house, and in 1714 the ruins of the church were cleared away. A few bumps near the farm buildings are all that remain of Sezincote village. The parish remains separate in name only, and a late Georgian Gothic "Sezincote aisle" is affixed as a north transept to Longborough church. A piece of fifteenth-century stonework, carved with a quatrefoil and clearly from Sezincote church, is let into a distant oriental gateway which leads to some plantations from the back drive.



THE WELLINGTON PILLAR on the bank in which is embedded the south-west front of the house. This monument is of Cotswold stone to which is affixed lead plates bearing the names and dates of all Wellington's battles. The pillar also acts as a chimney for the heating apparatus of the orangery beyond and below it; a useful suggestion for War Memorial Committees.

SEZINCOTE.



The *YELLOW DRAWING-ROOM* reflected in one of its own mirrors. The door on the left leads to the main staircase. The fireplace is of white and green marble, and the mirror above it is framed in gold on a scarlet background. The walls are papered with a yellow flock.

To this deserted place came Sir Charles Cockerell with his second wife Harriet, the daughter of the first Lord Northwick of the neighbouring Northwick Park. He had married her in 1808. Before this he had seen over twenty years' civil service in India, embarking for Bengal in 1776. His family, which was descended from Samuel Pepys, had connections with the army and merchandise in India. And in India Sir Charles's heart was set. Here he got his wealth and here "his services were deemed of great national importance." For thirty years afterwards he was a member of Parliament and was created a baronet a year after his second marriage. When he died in 1837 Gloucestershire mourned, and beneath Westmacott's bust and weeping figures in the "Sezincote aisle" were written, among many other tributes, "Patron Of Genius & Friend Of The Poor." And a patron of genius he was, indeed. When in India he met Thomas Daniell, the landscape artist, whose aquatints of Indian scenery are today so valuable. He formed a fine collection of Daniell's works which still remains in the house. It was Daniell, too, who designed the temples, grottos, fountains and figures of Buddha and cows, in Coade and Seeley's patent imitation stone. Probably Daniell's nice eye for landscape created the park and vistas from the house. Certainly Daniell's knowledge of seventeenth-century Mogul architecture helped out the architect in the exterior details of the house. When the house and grounds were almost completed, Sir Charles employed John Martin to make etchings and aquatints of it all.



These, Martin's only topographical pictures, are rare and he has infused them with some of the grandeur with which he "electrified the Metropolis" with *Belshazzar's Feast*, *The Fall of Nineveh*, and other vast canvases.

Sir Charles had a brother, Samuel Pepys Cockerell, who was surveyor to the East India House, and him he employed as architect for Sezincote. The severe Greek Revival interior of the house has led some to believe that it is the early work of his more famous son, Professor C. R. Cockerell, but the house was built too early for that gentleman to have had much say in the matter. The second baronet changed his name to that of the Northwick family—Rushout—and the fourth baronet sold the estate to James Dugdale, Esq., the father of the present owner, in 1885. At about this date several repairs were carried out, of which more will be said later. The house is now in the careful hands of Colonel A. Dugdale.

The present house is simple enough in plan. The main block, surmounted by a vast copper dome in the centre with stone chattris at the four corners, is square, and the front elevation faces north-east and surveys the valley containing Moreton-in-Marsh; from the southern corner of the south-east or garden front, an elaborate orangery extends in a

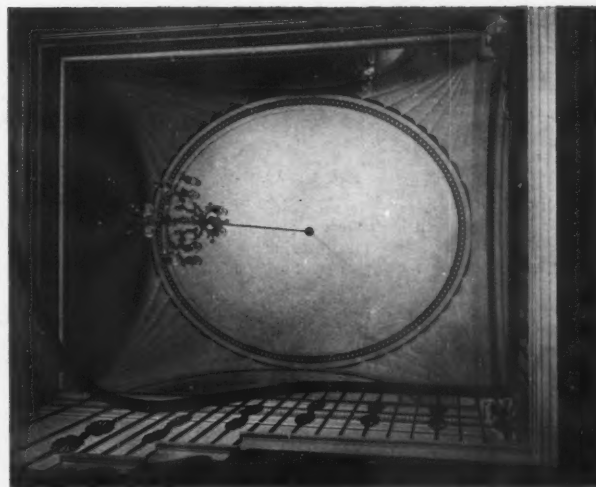
An oak *CHAIR* painted black and relieved in gold; it was part of the original furnishings of the yellow drawing-room. Much of this contemporary furniture has lately been discovered in obscure parts of the house and replaced in its original position.



The three windows of the *YELLOW DRAWING-ROOM* showing the original silk hangings as depicted in Ackermann's *Repository* for 1828. The white ceiling is papered with gold designs. The view through the windows is of the bank on which are the stables.

quadrant for three chains. From the western corner of the north-west front, which formerly contained the kitchen quarters, a series of bedrooms lead off a gallery for the same distance. The whole exterior is designed to give the impression in an English manner of the Mausoleum of Hyder Ali Khan at Laulbaug. Each wing is terminated by an octagonal building surmounted by a Mogul chattri and copper dome. That at the end of the orangery contains an aviary and a Coade and Seeley palm tree; that at the end of the bedroom wing, Sir Charles's sleeping apartment, has a ceiling which is papered with gilt stars, while spears are fixed round the walls from which an arras once depended; in the middle of the room was a bed, also made of interlaced spears, which once contained Sir Charles Cockerell. The bed has now been sold. The bedrooms in this wing are on the first floor and the servants' quarters are below, though they are screened off from the front of the house by a high wall on which is a fretted Mogul fence. The space between the wall and the servants' quarters is like a purdah court.

The interior has been considerably changed, for a fire in the 'nineties, in what was once the kitchen on the north-west side of the main block, necessitated the remodelling, in a rather heavy "eighteen-eighty" manner, of that portion of the house. The exterior remains the same. The entrance hall leads to the main staircase which is the most beautiful feature of the interior of the house. It is directly underneath the dome. On the first floor were all the main rooms. The dining-room was on the north-west corner of the main block, directly above the kitchen, but this was subdivided into bedrooms after the fire in the 'nineties. The

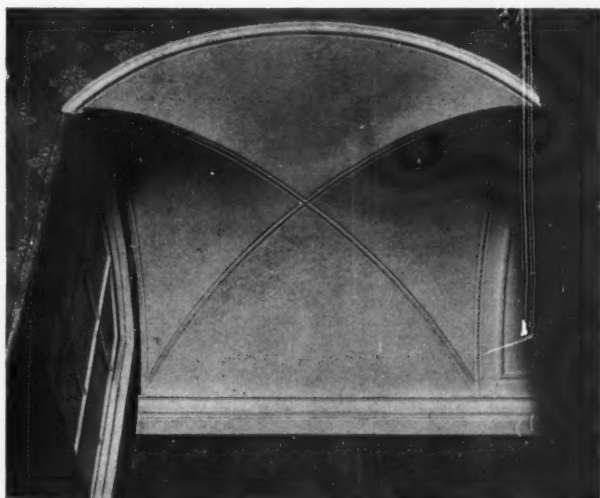


The dome above the *MAIN STAIRCASE*. This is directly below the outer copper dome and in the centre of the main block of the house. The staircase is lighted by three large fanlights.



The *MAIN STAIRCASE* looking down to the ground floor from the first-floor gallery. The balusters are of yellow bronze and the rail of red mahogany. The walls and dome are painted cream.

other three large reception-rooms remain and are entered from the gallery on the south side of the staircase. The green drawing-room, which overlooks the north-east prospect, has a coved ceiling and the yellow drawing-room next to it has many of the original fittings. Three large windows overlooking the garden and orangery are draped with looping silk curtains, and the mirrors on the walls are surrounded with scarlet and gold. A smaller blue drawing-room leads out of the yellow one, and from it the orangery may be approached down a few steps. In the galleries which lead to the bedrooms



A detail of the *CORRIDOR CEILING* at the junction of the main block, and the north-west wing. This wing contains bedrooms, and is terminated by that occupied by Sir Charles Cockerell.

the windows are filled with frosted glass with golden-orange borders and Mogul designs.

The stables and farm buildings stand on a bank above the garden on the south side of the house and about two hundred yards away. Their pinnacles and chattris may be seen, yellow above the dark yew trees that screen the lower part of the buildings from the house. These outbuildings are in two courtyards divided by a house. The yard nearest the mansion contains the dairy and barns, the other the stables and an Indian-Tudor coachman's house. Below the stables there is a large walled garden, considerably older than the house itself.

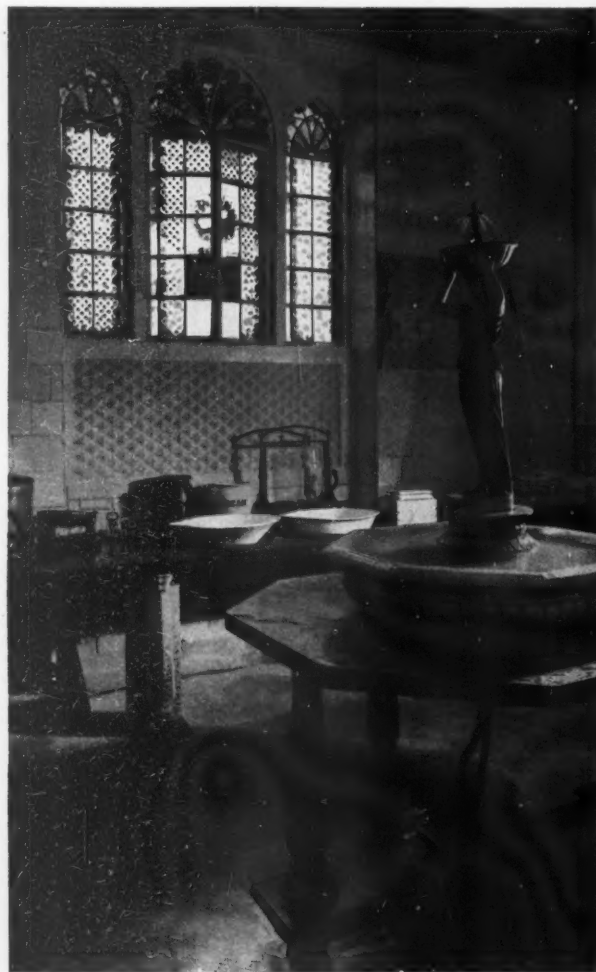
Sir Michael Sadler has thus described the house :

To come across it suddenly, without having known beforehand what to expect, is thrilling. It stands up against the steep escarpment of Northern Cotswolds. From the lip of the upland you look down on its chimneys. From the broad ledge, on which the house stands above the wide declivity of its park, your eye sweeps across the Stour Valley to Brailes and Edge Hill. . . . Its warm façade of tawny stone, rising from lawn and grass plot against a steep background of wood and garden, springs with restrained exuberance at the angle of the building through a cluster of Rajput pinnacles to a great dome of peacock blue. . . . These would have been eccentric had they stood in visible contrast to Jacobean gables in the Cotswold scene. But Sezincote is secluded on its wooded hillside.

(1) The south-eastern front of the *FARM BUILDINGS*. The room under the clock tower is a granary, and lower down can be seen the turret on the roof of the dairy. (2) The interior of the *DAIRY*. This must have been the favourite spot of Lady Cockerell, for it is in a highly elaborate style. Granite pillars support heavy slate table ledges, and in the centre of the room a figure in terra-cotta holds up a fountain which empties itself into the lotus-like basin below. The windows are emblazoned with the Cockerell arms, and in that seen in the picture a neatly painted flowerpiece in enamel is set



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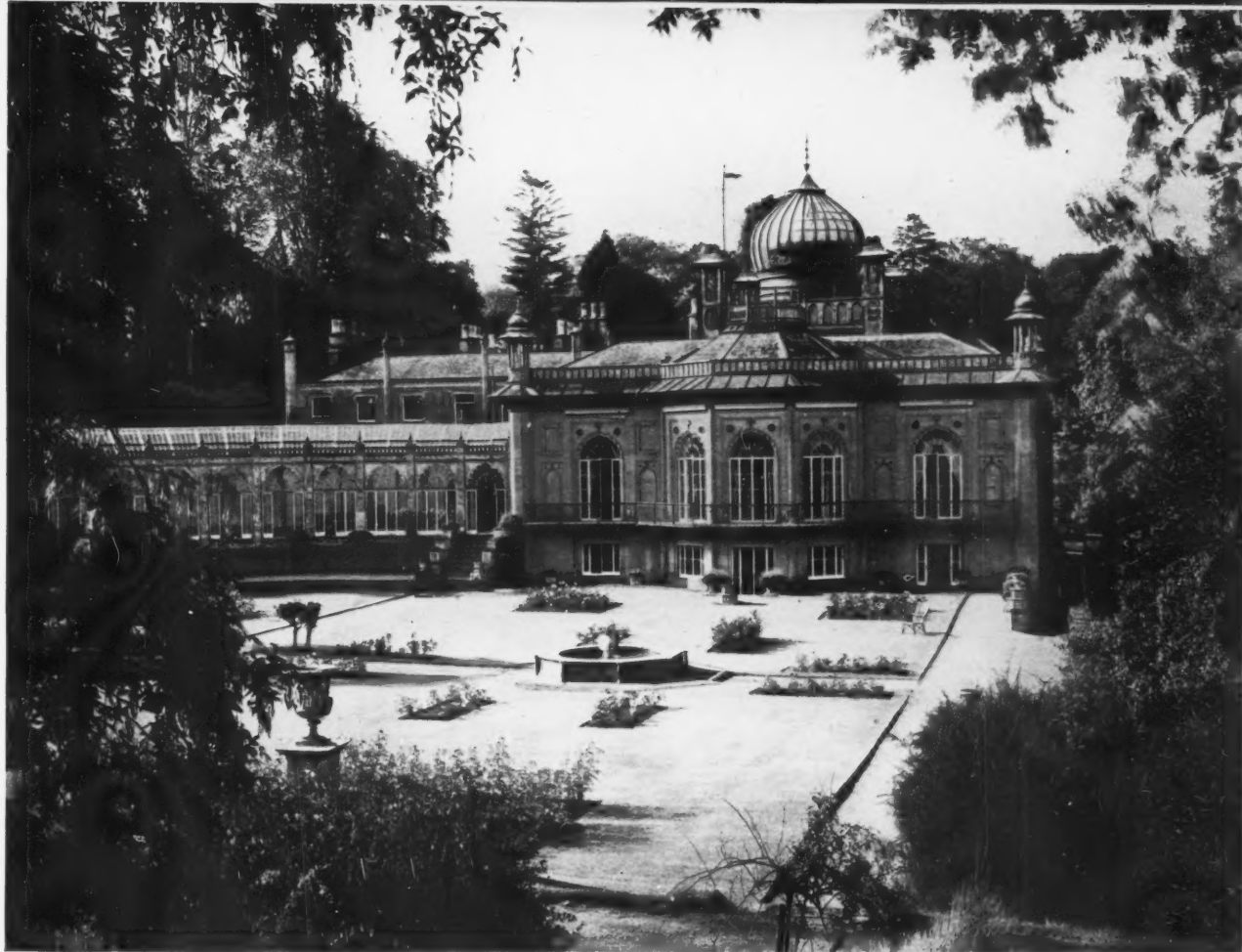
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off by white frosted glass, embellished with golden-orange diamonds. In another window six rural scenes have been done in enamel, and the Cockerell monograms are surrounded by delineations of spades, hoes, rakes, and sheaves. The white tiles round the walls of the dairy are contemporary. (3) An Indian-Tudor *COACHMAN'S HOUSE* in the stable yard. The semicircular parapet below the house encloses a well. (4) A detail of the *ORANGERY* which shows not only the excellent carving, but also the unavoidable dilapidation caused by rain.

I



2



(1) *An early nineteenth-century aquatint of the SOUTH-EAST or GARDEN FRONT, by John Martin. The arrangement of the flowerbeds has since been slightly altered and the two smaller*

fountains have disappeared. (2) The same front as it is now. The three central windows in the bay on the first floor light the Yellow Drawing Room. The copper domes have turned emerald green.

PLATE III. May 1931.

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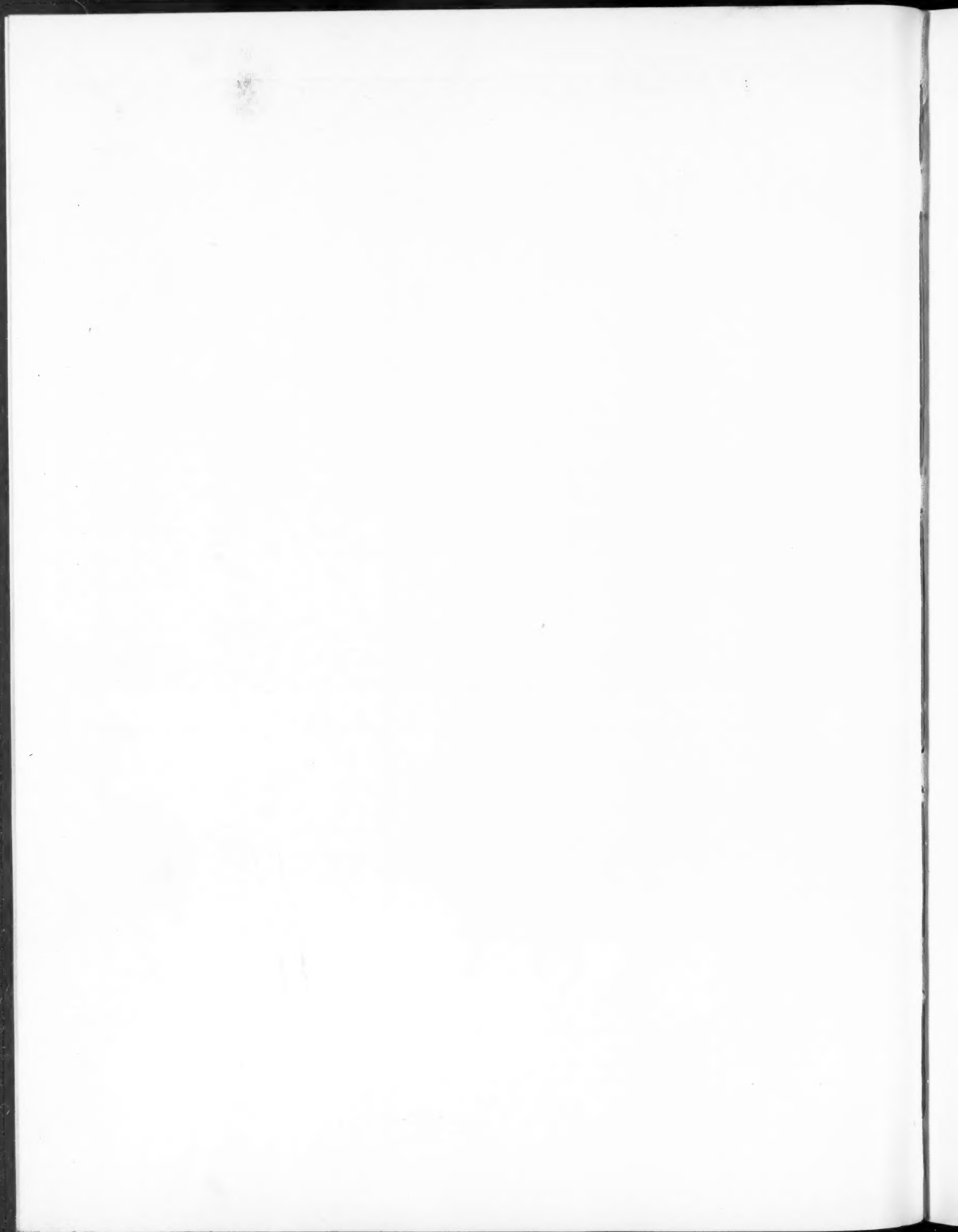
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(1) Underneath the stone bridge which carries the carriage drive, looking up to the TEMPLE POOL. The pillars of the bridge are taken from the Elephant caves, and the stone seat beneath, in the style of the Greek Revival, was designed by S. P. Cockerell. Thomas Daniell arranged the grouping of rare bamboos and sub-tropical plants all along this valley, which contains a cascade that empties itself into the lake. Rocks

now overgrown with ivy follow the meanderings of the water, and in summer the scene presented is Asiatic. (2) THE CLOCK TOWER OF THE FARM BUILDINGS from the north-west. Only the clock in the turret can now be seen from the garden front of the house, but originally the rest of the tower was visible above the yews in the garden below it.

PLATE IV. May 1931.





I



2



(1) *THE TEMPLE POOL* designed by Thomas Daniell. The caves around the edge are hung with ferns which overshadow conches. The temple contains a figure of the Hindu Goddess of War, carved in Coade and Seeley's imitation stone. (2) *THE STONE BRIDGE* which carries the carriage

drive. A serpent with three heads twines round the tree trunk on the left and spurts out water. There is a story that when George IV came to visit Sezincote, one of the heads ceased to work; not until last year was it discovered that its pipe had never been connected.

PLATE V. May 1931.

J







ONE IS ENOUGH. Last month we published comparative photographs of Tarrant Hinton, Dorsetshire, showing how effectively a village view can be transformed by the introduction, at every vantage point, of hoardings, petrol pumps, telegraph poles, and advertisement signs. This month we illustrate comparative views of STANTON, GLOUCESTERSHIRE, showing how the erection of merely one hoarding can, with equal certainty, transform a village street.

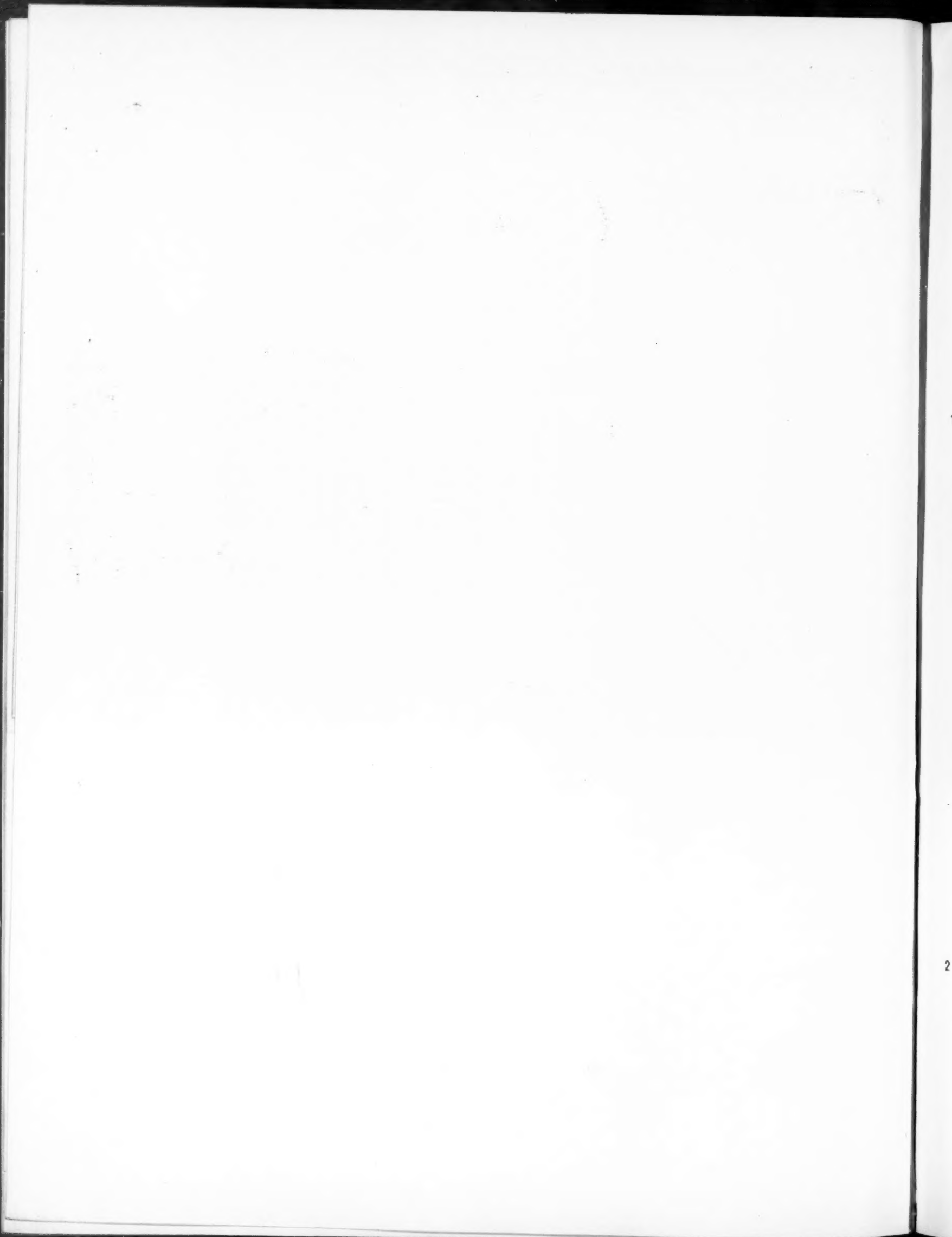
Imagine that you are taking a walk down the lane shown in the upper view. In doing so you would naturally observe that the Cotswold stone, the layout of

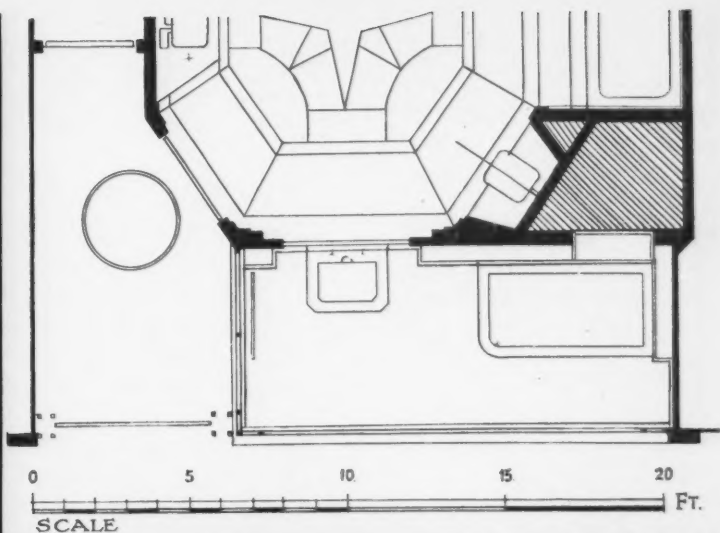
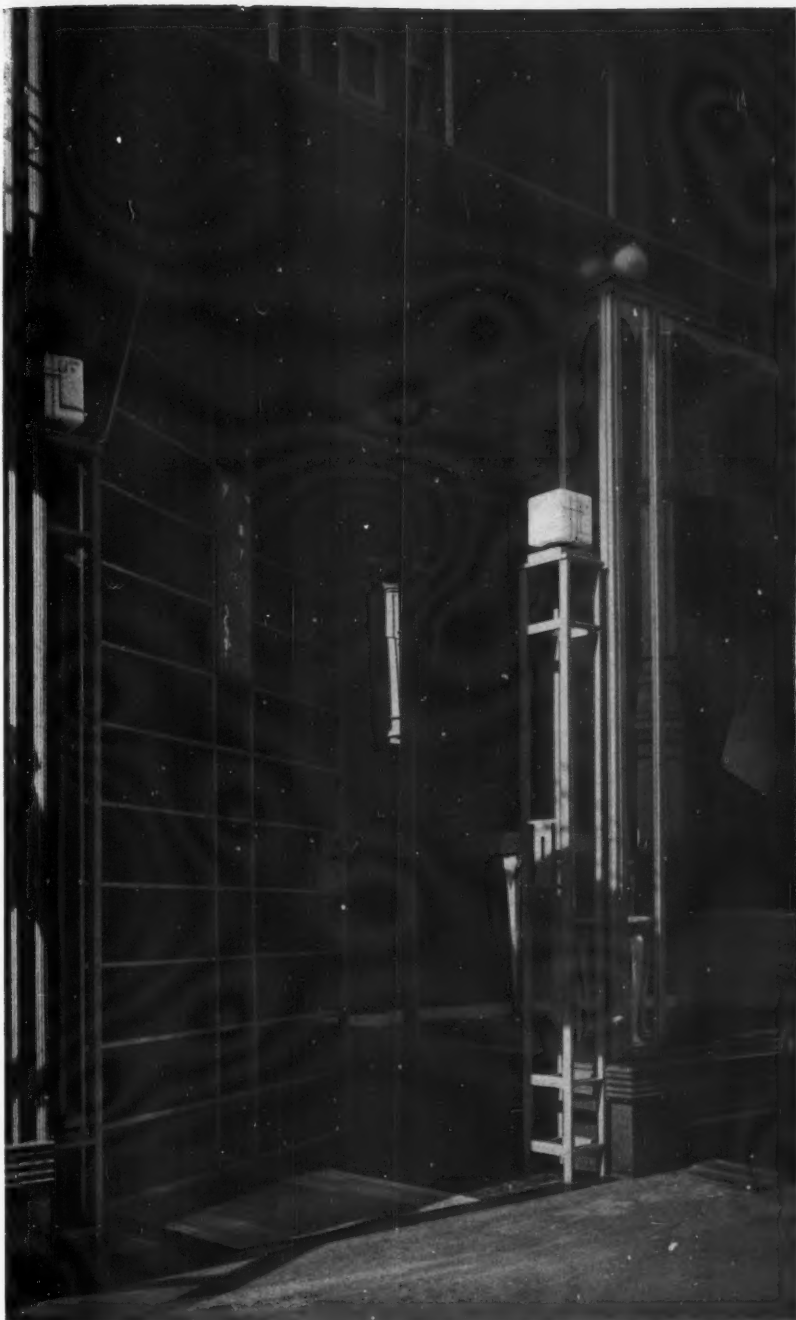
the village, and the trees and hills behind, produce no note of discord. Looking now at the bottom illustration, it is easy to appreciate the disturbing effect of the hoarding, even though the advertisement be particularly nice and apt for a village scene. It is out of scale with its surroundings and upsets the balance and relationship of the different parts of the picture. Civilization is here obviously subordinated to the merits of Weed's Stout, and although idealists might be glad that this is so, common sense tells us that

Though beer is good and so, at times, is song,
Beer makes men drunk and singing lasts too long.

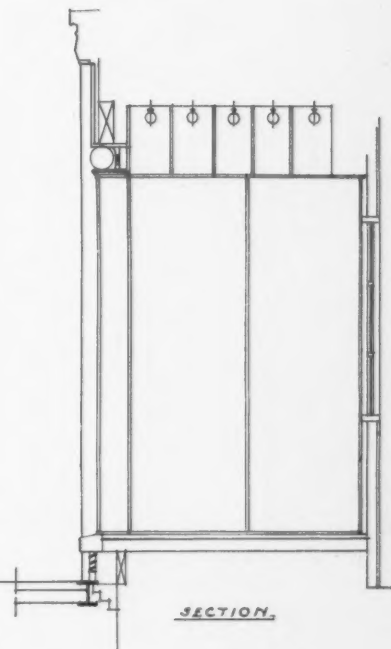
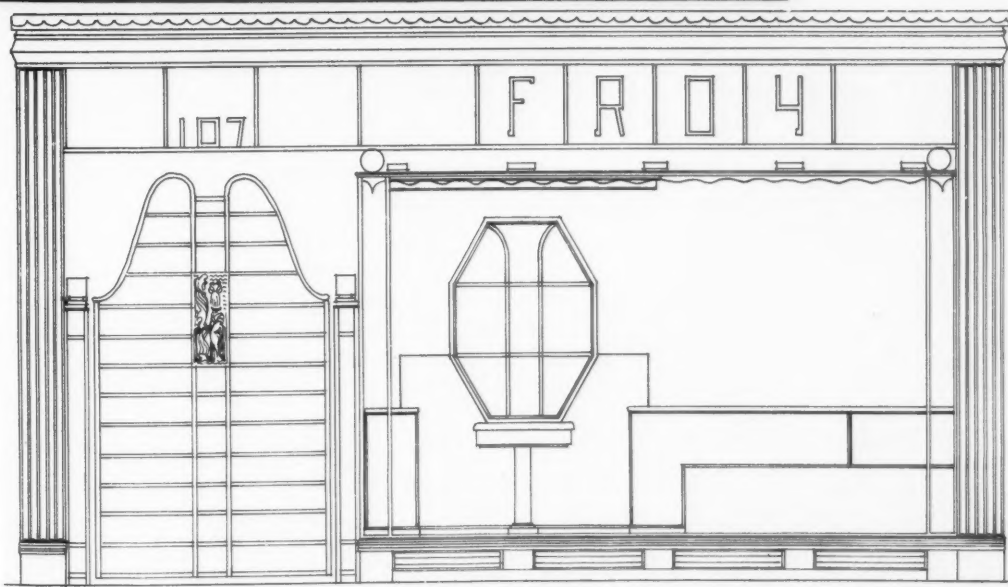
PLATE VI.
May 1931.





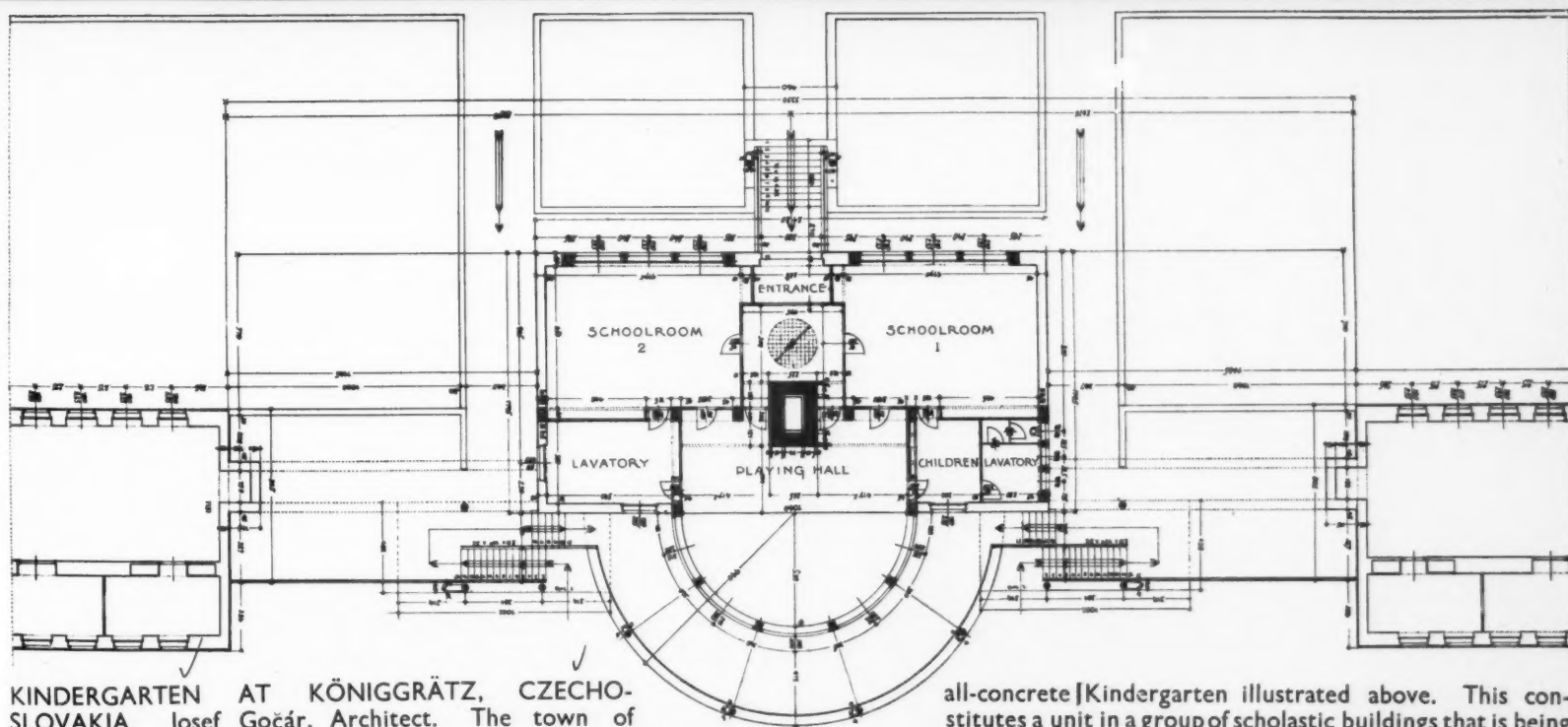


THE FROY SHOWROOMS, NEW BOND STREET, LONDON. Stanley Hall and Easton and Robertson, Associated Architects. (1) The entrance gate, in green metal, with a carved panel by Eric Aumonier. (2) A working drawing of the front elevation and section. (3) Plan of the shop front. (4) The shop front is carried out in Australian Black Bean, with bands cellulosed in green. The window lighting is specially designed to avoid direct glare, the lamps being set in deep coffers.





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KINDERGARTEN AT KÖNIGGRÄTZ, CZECHOSLOVAKIA. Josef Gočár, Architect. The town of Königgrätz, an important glass-manufacturing centre in Northern Bohemia, is perhaps the most comprehensive modern example of the rational replanning of a medieval city freed from the stranglehold of its ramparts. Josef Gočár has been associated with the systematic development of this ambitious civic plan since 1909. His first work at Königgrätz, the monumental screen and stairway for the old Marienkirche erected in 1910, is one of the most remarkable prototypes of Modernist design in reinforced concrete. His latest is the

PLATE VIII. May 1931.

all-concrete Kindergarten illustrated above. This constitutes a unit in a group of scholastic buildings that is being laid out along the bank of the River Elbe. The others include a Tanning Institute, and various municipal schools and state colleges. Professor Gočár has also designed the local headquarters of the Czechoslovakian Church and State Railways, the Königgrätz branch of the Anglo-Czechoslovak Bank, and the elevations of an important public square named after the enlightened Burgomeister Ulrich, to whom the town owes the plan which has secured its health and prosperity.

P. MORTON SHAND.







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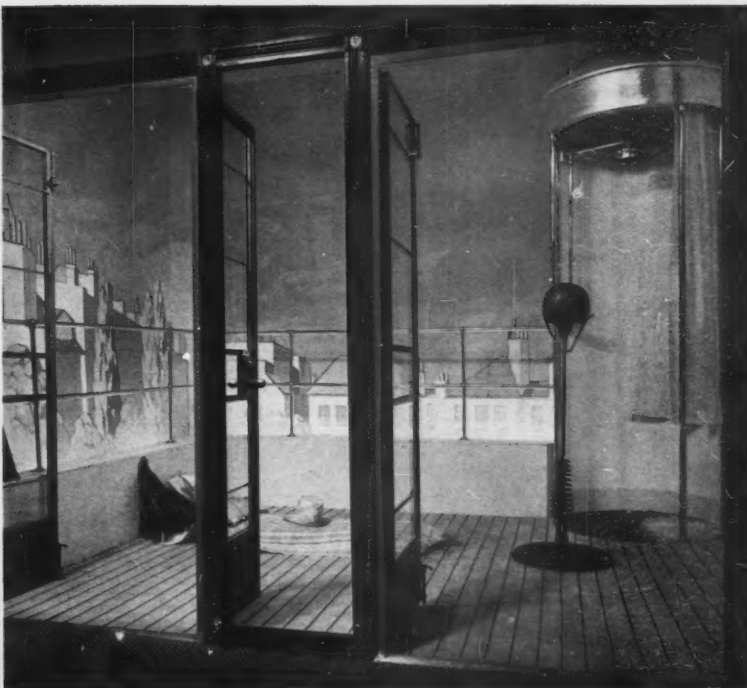
THE *DAILY MAIL* IDEAL HOME EXHIBITION was a pleasant surprise. To judge from its posters and the catalogue sprinkled with the words "bizarre," "cosy," "quaint," or from this description of an undignified little affair, "Other features are a coloured glass effect on the front door porch entrance, and rough-cast asbestos on the exterior, which gives an appearance of brick rough-cast," the mind of the visitor was prepared for a welter of unwholesome Tudor Revival and unhealthy-looking Jacobean.

There was, of course, a good deal in the Exhibition to foster this expectation, but the eye of one entering from the Addison Road Station entrance, would immediately be attracted by the House that Jack Built (1) opposite him—as candid an example of modern architecture as has ever been allowed any public notice in this country. It was designed by a *Daily Mail* reader, Mr. T. D. McLean, for a competition, and D. G. Towner, F.R.I.B.A., was called in to put it into

practice. The house is constructed of reinforced-concrete throughout, and the metal fittings are painted vermillion. The cost was £1,500.

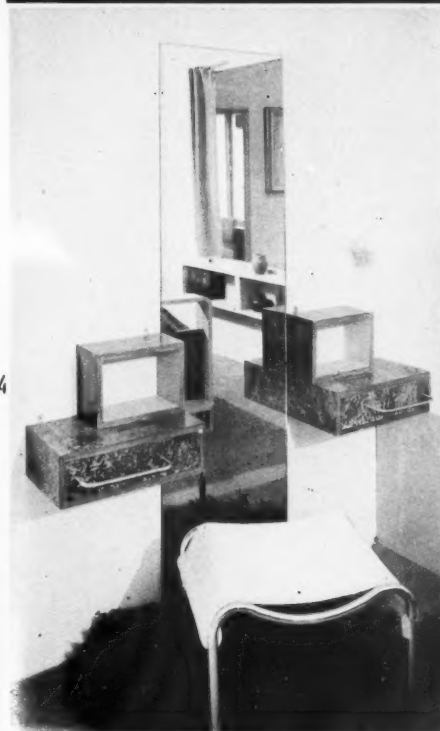
The lay-out of the Grand Hall (2), the central feature of the Exhibition, together with the majority of the stands, were by Mr. D. G. Tanner, F.R.I.B.A., and are restrained and successful. The Grand Hall itself—surrounded by Martinesque skyscrapers and backcloths reaching to the roof, which is veiled in transparent pink—is made even more impressive by the comparatively low and uniform stands. Throughout the Grand Hall the colours are light pink and pale orange. The rest of the Exhibition stands—with a few, generally regrettable, exceptions—are coloured turquoise blue. The whole Exhibition is a most civilized affair; it is encouraging to see health returning to popular British Art, and in an exhibition so vast as this, sham-olde-worlde and other decadent revivals looking ridiculous beside something decent.

115



(1) Stand 333, Gallery, New Hall. The pillars are in pale sky-blue, while the louvres at their bases are scarlet. The band by which they are connected represents highly-

polished steel. (2) "The First Floor Back"—a suggestion for a roof in London by Mrs. Darcy Braddell. The colours throughout are yellow and orange. (3) A Georgian house erected in British Columbian red cedar, designed by Gerald Wellesley, F.R.I.B.A., and Trenwith Wills, A.R.I.B.A. This house has Minoan detail.



(4) A dressing mirror, shelves and chair designed and made by Arundell Clarke. (5) Stand 36, Ground Floor, Grand Hall. The sans-serif lettering used here is similar to that on the majority of stands throughout the Exhibition.





The facing page. Plate XI. *THE DAISY*. A HAND-BLOCKED WALLPAPER designed by WILLIAM MORRIS. Although *The Trellis*, with birds by Philip Webb, was the first wallpaper designed by William Morris, in 1862, *The Daisy* actually preceded it in appearance, and made what is probably a record in popularity by heading the list of Morris sales for upwards of fifty years. The pattern, consisting of plant-groups of daisies, columbines, etc., dotted about at regular intervals, may have been inspired by the flowery backgrounds of Gothic tapestries which Morris loved so well. It has been printed in many colourings, on dark as well as light grounds.

BOOKS.

THE BOOK OF THE MONTH.

The Arts of Peace.

By John Betjeman.

Georgian England. A Survey of Social Life, Trades, Industries and Art from 1700 to 1820. By A. E. Richardson, F.S.A., F.R.I.B.A. With 261 Illustrations. London: B. T. Batsford, Ltd. Price 21s. net.

THE Contemplative Eye will be arrested, and the Critical Eye will be delighted, by a volume which introduces technicalities so that they are interesting, and which has not sacrificed Accuracy at the Shrine of Art. From the comparatively little known Art of Pinking, to the more celebrated but no less tasteful methods of conducting funerals, the Georgian age is illustrated in this book as lavishly by the Pen as by the Pencil. "Hatchments were hung on the fronts of the houses and a whole company of mutes were stationed from the top of the stairs to the hall door, often overflowing into the street. The cards issued by the undertaker depicted corpses, skulls and coffins, and contained eloquent warnings of the brevity of human life. Some among this fraternity acted as brokers and appraisers, and all, without exception, called attention to their reasonable rates of burial."

Thus, it would be a mistake for the more learned Student to pass this book over as a mere "popular work" on an already overwritten and over-revived subject. True, the chapters on Architecture, Painting, and Literature will not come as anything new to admirers of them; but in a work whose second title is "A Survey of Social Life, Trades, Industries and Art from 1700 to 1820," such chapters are perforce included. The author has embedded himself in the Georgian times for many years, as some already, and now more, know; he has surrounded himself with the appurtenances of a Georgian household, and his penny-farthing bicycle is a familiar sight in the street of his native village. It is in the chapters on Trades and Games, in the paragraphs about servants, speculation, harpsichords, office hours,



A WALL-PAPER MANUFACTURER'S TRADE CARD.
From Georgian England.

rope-making, mantua-making, button-making, haberdashery and

Where the Cross Keys and Plumber's Arms invite
Laborious men to taste their coarse delight

that the true interest of the book lies.

Moreover, if it is not in an intimate account of the common people, it is in nothing that history is laid. The characters of ministers and royalty, the complicated and lengthy wars with which the average Georgian historian delights to deal, are but surface matter beside the Arts of Peace.

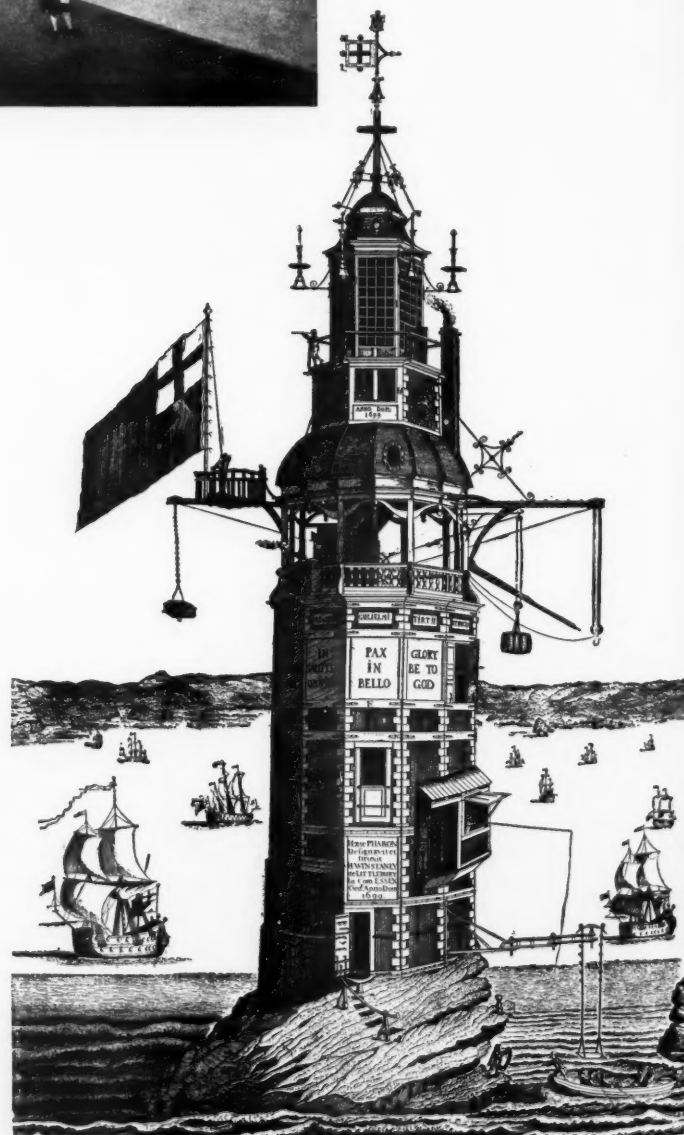
And such a book as this is depressing reading, for it is a tale of decayed traditions; where Georgian trades vied with each other in elegance we vie in vulgarity; where a building was an improvement in the landscape, it is now more often a disadvantage.

In Georgian times the very teapot was a thing of beauty (may it be so once more!).

To please the noble dame, the courtly Squire
Produced a teapot made in Staffordshire.
So Venus look'd, and with such longing eyes,
When Paris first produc'd the golden prize.
"Such works as this," she cries, "can England do
It equals Dresden and excels St. Cloud."

The Reviewer must needs turn Moralist.

(1) "THE MANAGER AND THE SPOUTER." The declamatory powers of the actor seem to have the worst possible effect on the manager waiting for his breakfast. A cartoon by Wigstead. (2) A COUNTRY AMUSEMENT. Grinning through a horse-collar for a fitch of bacon. (3) A FURRIER'S SHOP interior, of the late eighteenth century. (4) COURSEING WITH GREYHOUNDS. From a print by Alken after Howitt. (5) MR. AND MRS. GARRICK ENTERTAINING DR. JOHNSON TO TEA. From a print by John Zoffany. Reproduced by permission of Lord Durham. From Georgian England.



The first Eddystone Lighthouse, designed by HENRY WINSTANLEY (not by Heath Robinson). Built in 1695, it was swept away with its inventor in a great gale in 1702. A contemporary engraving from Georgian England.



1

(1) *THE BEAU OF 1745*. From an engraving by Gravelot. (2) *THE INTERIOR OF COVENT GARDEN: a crowded night*. From a watercolour by E. Dayes. (3) *A PROVINCIAL THEATRE* of the later eighteenth century at Tunbridge Wells. From a contemporary aquatint. (4) *A "LADIES" CRICKET MATCH*. From an original cartoon by Rowlandson at Lord's Cricket Ground. Reproduced by permission of the M.C.C. (5) *"FASHION, with the First Gentleman in Europe as its arbiter."* The Prince Regent presiding at a Banquet at his Pavilion at Brighton. From Georgian England.



Smeaton's Eddystone Lighthouse. From an engraving by E. ROOKER and S. WALE, 1759. From Georgian England.

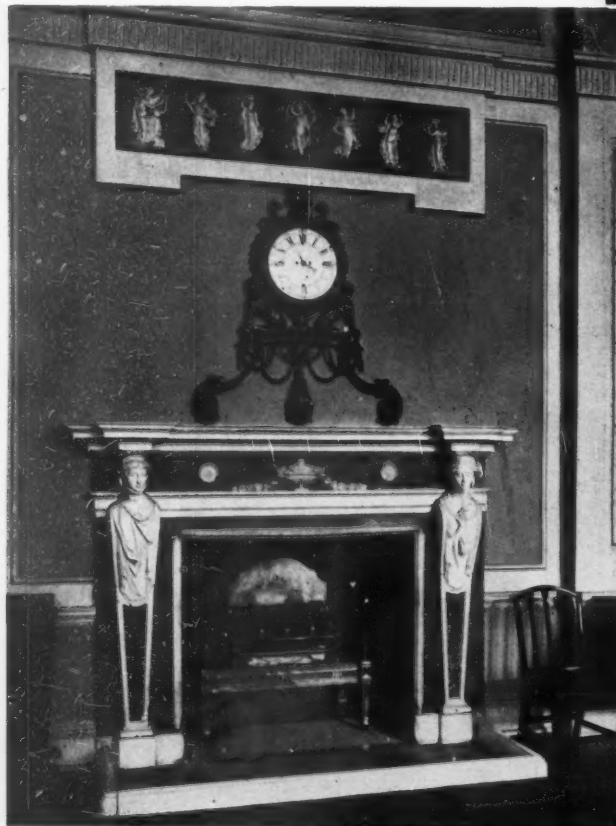
Until 1863 the Bank of England was in the hands of excellent architects, and it must be a sad task for Sir Herbert Baker to bury the corpse under a mass of super-imposed masonry. The Directors of the Bank felt impelled to enlarge the old building; as it is, certain of the old halls and courts will be rebuilt in new positions. *The Old Bank of England, London*, by H. Rooksby Steele and F. R. Yerbury, is no meagre memorial.

The first architect of the Bank, George Sampson, started work on more or less the same site as at present in 1732. He completed the task in 1734. The result was a Palladian façade—a rusticated basement supporting an Ionic order, dignified but not unusual. When Sir Robert Taylor, once a sculptor, completed his first extensions in 1770, the delicacy of his work contrasted so badly with the heavy work of Sampson that by 1788 he had re-modelled almost the entire Bank. Taylor was scholarly, if unoriginal. He excelled in detail, and the ceiling of the Court Room Suite (1) is a foretaste of the Adams. In external detail and in the interior of his Rotunda, Taylor copied Gibbs.

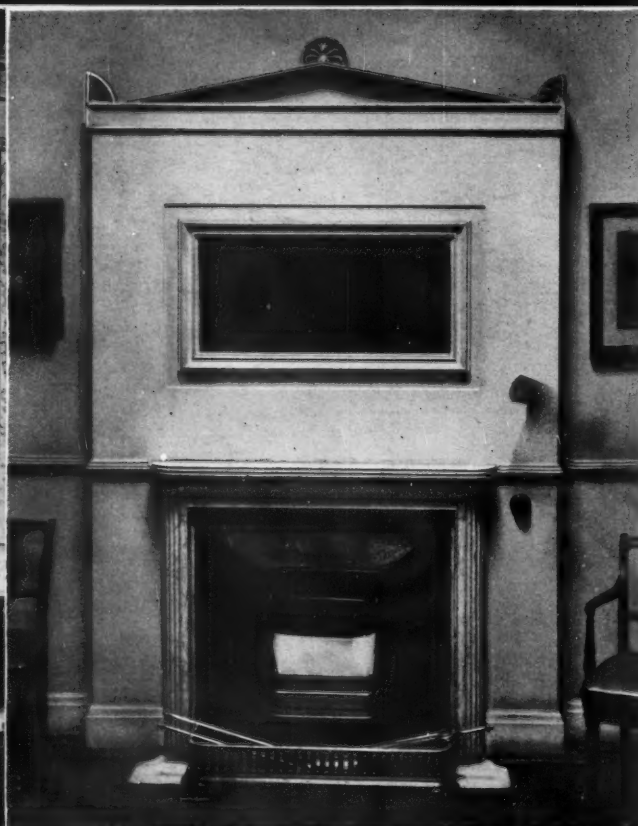
Beside this competent eighteenth-century architect the original genius of Soane stands in obvious contrast. Three weeks after Taylor's death Soane started on his work of reconstruction and continued with it until 1833. Taylor's central fireplace for the Court Room (2)—a typical and delightful



1



2



3

(1) COURT ROOM SUITE. The Court Room looking towards the east end. 1774. Architect, Taylor. (2) THE CENTRAL FIREPLACE IN THE COURT ROOM. Architect, Taylor. (3) A FIREPLACE IN WAITING ROOM "B" of the Court Room Suite. Architect, Soane. From *The Old Bank of England*.

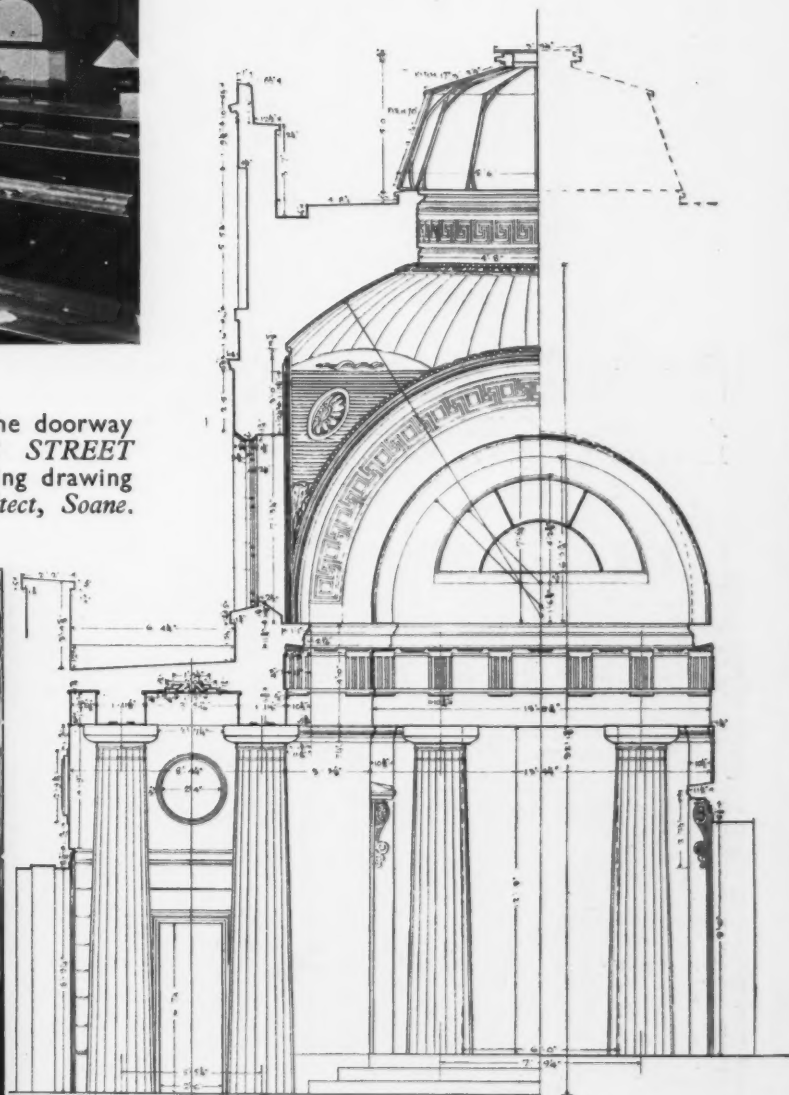


4

(4) *THE OLD DIVIDEND OFFICE*. North-east angle showing the doorway to the Rotunda, 1818-23. Architect, Soane. (5) *PRINCES STREET VESTIBULE*. The Dome, 1804-5. Architect, Soane. (6) A working drawing of a section of the *PRINCES STREET VESTIBULE*. Architect, Soane. From *The Old Bank of England*.



5



6

SECTION B-B

piece of the period—looks dull beside the bold fireplace in a waiting-room (3) which was designed by Soane. No better illustrations could have been given to show the work of a genius beside that of a competent eighteenth-century architect than of these two fireplaces.

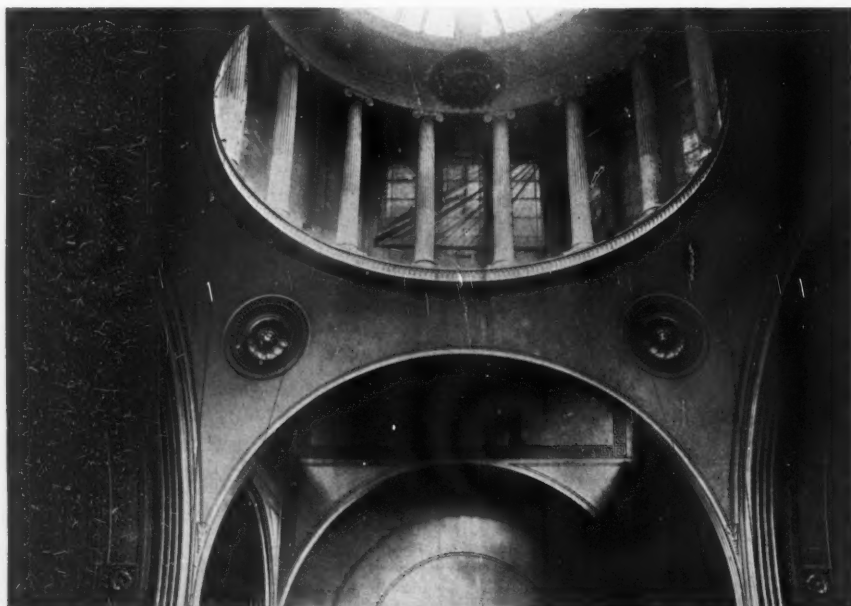
Perhaps it is unfair to judge Taylor's Court Room beside Soane's Dividend Office (4) since the one has a flat ceiling and the other a dome; since the one is a private and the other a public room. Yet it is more unfair to condemn Soane on his somewhat uninteresting street façades of the Bank without seeing his brilliant interior work.

There is one criticism that must be made of the section that deals with Soane in this book: there are no illustrations of the furniture he designed to go with his rooms.

The last great architect of the old Bank was Professor C. R. Cockerell, who held office until 1854; he did little but replace some of Taylor's work and maintain the colour schemes and traditions of Soane.



A PASSAGE LEADING FROM THE FRONT COURTYARD TO THE ROTUNDA, 1815. Architect, Soane. From The Old Bank of England.



COLONIAL OFFICE. Looking up towards the south wall. 1818-23. Architect, Soane. From The Old Bank of England.

No reiteration of that great banquet to celebrate the completion of Soane's work at the Bank marked its removal. A skilful piece of construction on a difficult site, done with the thoroughness which was characteristic of him, has been furtively removed. Another work of genius has gone for ever.

The Old Bank of England. By H. Rooksby Steele, F.R.I.B.A., and F. R. Yerbury, Hon.A.R.I.B.A. London: Ernest Benn, Ltd. Price 42s. net.



LOTHBURY COURTYARD. The north side seen through the archway to Bullion Yard, 1795. Architect, Soane. From The Old Bank of England.

THE FILMS.

Henri Storck is not disturbed by any ultimate forms of cinematic expression. By profession he is a topical film journalist working in Ostend, but in his spare time he makes short films, attractively sentimental, to please himself. He was first inspired by the poetry of slow-motion photography and the wonders of the ultra-rapid camera. He found a white magic, belonging essentially to cinema, in a paper pellet traversing a soap-bubble (rate of recording, 2,000 photographs per second), and the visible growth of a cheese-mould garden (rate of recording, 4 photographs per hour). But Storck was not content merely to repeat the work of others; from his two sources of inspiration he evolved his own contribution to modern cinema. In a sense his films are a speeding-up of otherwise imperceptible motion. He will show a still-life group on the quayside — a pleasant composition of anchors, ropes, Wadsworth shells—and catch a sudden jerk of a rope caused by some unseen disturbance in the water. On the other hand, his films have the poetry of slow motion because the action is so gentle, so insinuating.

THE ROMANTIC CINEMA OF HENRI STORCK.



(1) Mr. Storck's camera catches such a group of marine objects at a sudden moment of animation. The wind will stir the dust or a shadow pass. In life such moments are rare, but the camera can wait and build these moments into a complete film. Thus a strange intensification of poetic consciousness is achieved, something which only the cinema can create. (2) Another example of a screen image which appears to the observer to be devoid of animation. But Storck's camera record will reveal a passing bird mirrored in a tiny pool. Transient, impermanent beauties brought, by the condensation of the cinema, to a definite rhythm of life dance. (3) A retreating wave may leave ridges in the sand, but wind will trace new geometrical complications. These designs are recorded by Storck at the moment of greatest tension, when the wind is forcing a new pattern on the old. (4) A particularly dead-looking composition. Storck will give it life by revealing the rise and fall of the boat on which the basket is being borne to harbour.

OSWELL BLAKESTON.



A Free Commentary.

By Junius.

GOOD luck attend the R.I.B.A. in the final stages of its fight for the Registration Bill. The Institute cannot, of course, hope to escape the charge of being chiefly concerned to follow the artisan craftsmen, the labourers, the lawyers and the doctors in the creation of a strong and watertight trade union. Well and good, and why not? But it is not difficult for the intelligent layman to understand that there is a genuine spiritual and disinterested passion behind this movement. It is hard enough for the ordinary citizen of any reasonable standard of taste and instructedness, to go about the country without wishing for fire to come down from heaven, and consume seven-tenths of the buildings that crawl out from every growing town and stab and gash the patient countryside. But it would seem that an architect seeing this infamy might well weep tears of blood—much as if a surgeon should see amputations being carried out by the village blacksmith with a scythe and a cauterizing iron.

I have, indeed, heard an architect of distinction, obsessed with a passion for freedom and dread of formalism, throw doubts upon the project; and it is no doubt possible to conceive an R.I.B.A. of the future, assured of its trade-union power and status, and, as is usual in these affairs, straitly governed by its most ancient mandarins, setting itself to see that nothing should be done or thought or taught that hadn't been taught, thought, or done in the youth of its high councillors—as, it is murmured, happened to at least two other Royal august professional governing bodies.

Are there no protective devices which could be adopted by such a body as the R.I.B.A. in the first flush of its generous triumph to prevent such stagnation, traditionalism, and formalism as seem to be otherwise inevitable? Could there not be, for instance, definite arrangements for the adequate representation of youth—such as that every alternate election or appointment to the Council should be of a member under forty years of age?

But whatever the dangers—and that they are real the history of every professional body, ecclesiastical corporation or fighting service abundantly proves—no thought of future dangers can weigh against the present miserable chaos and swift degeneration of town and countryside.

No registration, obviously, will produce architects of genius, and one may, indeed, suppose that it could do something, if the Registrars tried, to stifle and hamper such as appeared. But we should be well content to let genius go on fighting its own battles, as it always contrives to do, and even see that battle made a little more difficult, if a general standard of instruction and liberal education were assured for all who control the detail of our building.

Might we suggest one item for the syllabus of training: every student should be taken on a pilgrimage along the Sussex coast with special pauses at Ferring, Angmering-on-Sea, the lower Portsmouth Road, Shoreham, and, of course, Peacehaven, and if, at the end, the student were shown by psychiatric tests to have no quickened pulse, no increased secretions of gall and bile,

no enhanced suicidal or, better, homicidal tendencies—then such a student could most certainly be safely ploughed.

Of the Swedish Exhibition much has been written, and justly written, in high praise. One might add the sufficient comment that the population of Sweden is just something larger than the population of Greater London.

An optimistic gentleman writing recently to *The Times* asserts: "Several thousand students leave the various schools of arts and crafts each year" (which is true), "and their training having been begun on practical lines" (which is also broadly true) "they, for the most part, finish by being absorbed in industry." The principals of our art schools, and those who go freely among artists, tell a different story. "The L.C.C. Central Schools of Arts and Crafts," continues the optimist, "is an example where lads are apprenticed as silversmiths, printers, and so on, and then are sent out into the world to make beautiful things, and they are increasingly being given an opportunity."

Well, I think, to be just, that perhaps they are increasingly given opportunity, though the pace of the increase is deplorably slow. I remember seeing some excellent metalwork by a young student in the Birmingham School of Art when that most enlightened teacher, B. J. Fletcher, was principal. "What happens to a boy like this?" "Well," said he sadly, "that's probably the last piece of decent work he'll do in his life. He'll go into one of the shops and—that'll break his heart unless he's very tough indeed." "Being absorbed" is not everything, my dear sir!

The cure for optimism in these matters is the British Industries Fair—though, of course, in times like these it is inevitable that pæans of praise should go up about that mournful business, from every newspaper in the country—mournful, that is, taken as a whole, and from the art-in-industry angle.

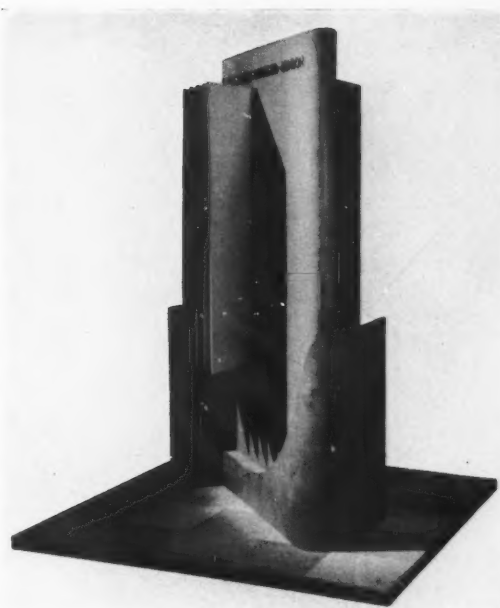
The lively and outspoken *World's Press News* did, indeed, think it worth while to print a Dutch comment on the appalling squalor of the surroundings of the Birmingham section of the Fair, and its inevitable effect on the foreign buyer accustomed to the generally distinguished settings of Continental exhibitions.

And a German paper comments pityingly on our guileless habit of exhibiting our posters in Germany with English text. They don't realize that this saves us some trouble and an extra printing or two. How dull the captious foreigner is!

You might suppose that the managers of theatres would realize that it was a convenience to its patrons to have the hour of the performance printed on the theatre ticket. Yet few are enlightened enough to do this (the enlightened Mr. Cochran is, of course, among the few). It must be pleasant for these disdainful ones to contemplate every one of their ticket-holders, every night, having to look in the newspaper for this indispensable information. Some are even so proud that they do not bother to state where their theatre is—as if no strangers ever came to town, or ever arrived in anything less magnificent than a taxi.

Praise be to the Road Improvements Association that has had the wit and enterprise to circulate to local authorities the suggestion that "name plates should be placed on both sides of all streets at all junctions, so as to be visible to both traffic streams." What a great idea to canvass in 1931!

A *STAND* in plywood, designed for the British Empire Trade Exhibition at Buenos Aires, by Wells Coates. The stand is mainly built of birch, bent at one point to an acute angle. The panels at the left side display specimens of mahogany, other hardwoods, and metal-faced plywood.



The Architectural Review Supplement

May 1931

Decoration & Craftsmanship

OVERLEAF: AT CLOSE RANGE.

LA VIRGEN DE LOS DOLORES, a seventeenth-century study in carved and painted wood, by Martinez Juan Montanez, of the Seville School. The Mater Dolorosa, which is in the Victoria and Albert Museum, could only have been the work of a Spanish sculptor filled with religious fervour. The bust is remarkable for the intense devotional and mystic feeling which Montanez has conveyed with simplicity and conviction. The face is full of sorrow; and the artist, whose work is always remarkable for its gentleness and harmony, has not indulged in any of the excesses of tragedy which would certainly have detracted from, rather than added to the religious expression. It is impossible to imagine a more satisfactory presentation of the subject. Technically it is brilliant.

[WILLIAM GORDON]



Colour in Interior Decoration.

By John M. Holmes.

II.¹—Analysis of Colour Relationship.

It will now be possible to identify further relationships existing between colours in addition to those of Contrast and Discord previously dealt with. The six most obvious are:—

- I. CONTRAST.
- II. GREYS PRODUCED FROM TWO CONTRAST COLOURS.
- III. MONOCHROME.
- IV. HARMONY.
- V. COLOURS NEUTRALIZED BY AN UNRELATED COLOUR.
- VI. DISCORD.

These are illustrated with some variations in Diagram III. The question answered by this diagram is as follows: Assuming that a colour scheme is needed in which one of the colours must be the *yellow* on the left of each horizontal strip, how may one determine numerous other colours which will bear designed relationship to it? The comparative areas of the patches are not considered, but will be dealt with in a later article. Most of these diagrams are concerned with the *grey* or *neutralized* colours necessary for large areas in wall decoration. Owing to the large number of colours on the page the patches are mutually destructive. One series only should be examined at a time, the rest being covered from sight.

The principle of Contrast has already been established as a vital relationship of different pairs of colours, and the first four diagrams, A, B, C and D, show various ways in which two contrast colours may be mixed to produce greys.

CONTRAST.

A.—Mixture of Two Contrast Colours in Varying Proportions.

Such mixture produces a series of *browns*, *violet greys*, and a *neutral grey*. Their tones are all in Primary Tone Order. That is to say, the *violet greys* are all darker in tone than the *yellow greys*. An almost infinite number of colours are thus obtainable though twelve arbitrary examples only are shown. All greys so produced are related and therefore much more likely to be satisfactory together than greys produced in a haphazard fashion.

Pigments used: *Yellow and violet*.

B.—Mixture of Two Contrast Colours with White.

Yellow mixed with its contrast *violet* with *white* added in different proportions so that the range of greys is much more varied. As the two original colours are unequal in tone on the Primary Tone Circle (Diagram I²) any given *violet grey* should be darker in tone than any *yellow grey* if of equal colour purity. It is possible to obtain a discord *grey*, as, for example, if a *violet grey* is lighter in tone than an equally *yellow grey*.

Pigments used: *Yellow, violet, and white*.

C.—Mixture of Two Contrast Colours with Black.

Yellow mixed with its contrast *violet* and with *black* in different proportions. A series of low-toned greys which have relationship with the two "parent" colours.

Pigments used: *Yellow, violet, and black*.

D.—Mixture of Two Contrast Colours with Black and White.

Yellow mixed with its contrast *violet* and with greys made up of a mixture of *black* and *white* in different proportions. The result is different from that in Diagrams B and C, and is technically important as it produces a range of colours which have become known as "Pastel" shades.

Pigments used: *Yellow, violet, black, and white*.

MONOCHROMES.—Mixture of One Colour with White or Black.

If an object coloured with *yellow* pigment be placed in a room lit by ordinary daylight, and its change in appearance noted while

light is gradually excluded from the room, it will be seen that the colour undergoes a change of tone while the colour sensation remains approximately the same. The object is still *yellow*, although the *yellow* colour gradually diminishes in effectiveness. Such diminution or increase of the amount of illumination may be approximately simulated by mixing *white* or *black* with any given pigment. Thus colour patches may differ in tone with little difference in colour. This difference forms a third relationship which is named Monochrome.

E.

On the left *yellow* is mixed with different proportions of *white*, producing a *white monochrome* of the given colour, and on the right *yellow* is mixed with different proportions of *black* producing a *black monochrome*.

Pigments used: *Yellow and white, yellow and black*.

F.

Yellow is here mixed with *grey* made up of a mixture of *black* and *white*. The result is a series of more neutralized and subtle greys than when *white* and *black* are used separately. A "grey" monochrome of the given colour is thus produced.

Pigments used: *Yellow, black, and white*.

HARMONY.—Adjacent Colours.

A fourth obvious relationship of colours in the outer circle, Diagram I¹, is that of close affinity. The *yellow green* is very much like *yellow*. It is also very much like *green*.

By mixing any of the two adjacent pigments in the circle in different proportions, it is possible to obtain many other colours having much closer affinity than the twelve shown. The term selected for this affinity is "Harmony."

Harmonious colours are to be defined as colours which have Primary tone relationship, as in Diagram I¹, and which are linked together by their gradual changes from one colour on the circle to the adjacent colour. An extended harmony may include as many as six Primary colours, but if seven colours are included, the seventh colour is in contrast with the first, and the colour arrangement ceases to be definable as Harmony. Two adjacent colours are inadequate for Harmony. At least three are necessary. The eye fails to establish a rhythm, or "repeated likeness" with less.

G.—Mixture of One Colour with Adjacent Colours.

Yellow with an harmonious range of *yellow greens* and *greens* all of Primary Purity and Primary Tone Order. The intermediate tones are produced by mixing the Primary colours together in different proportions. A limited Harmony only is here shown.

Pigments used: *Yellow, yellow green, and green*.

NEUTRALIZATION BY AN UNRELATED COLOUR.

An effect of homogeneity may be obtained if in a given series of colours each colour receives the same proportion of an unrelated colour. The "mellow" effect so produced is only obtained, however, by a loss of colour brilliance.

H.—Effect of mixing Orange with a given Colour.

The same colour scheme as G, except that a little *orange* colour has been mixed with each colour patch. It shows G as it would appear if viewed through an *orange* tinted glass or illuminated with *orange* coloured light.

This method of mixing an unrelated colour into a series of related colours is not to be despised, but its chief use is in making unrelated and, therefore, unsatisfactory colours, into some kind of related scheme. It gives the "Gallery" tone which the Pre-Raphaelites despised.

Pigments used: *Yellow, yellow green, green, and orange*.

¹ The first article was published in the April issue.

² See Article I, *The Architectural Review*, April 1931.

¹ See Article I, *The Architectural Review*, April 1931.

COLOUR IN INTERIOR DECORATION.

J.—A Shared Contrast.

Several colour relationships may appear together in one theme. Thus three harmonious colours may share one colour as their Contrast. In this case *yellow* is associated with its contrast colour *violet* and an harmonious series of adjacent *blues* and *crimson*s. The latter share the *yellow* as their contrast colour, and such a colour scheme is spoken of as a *shared contrast theme*.

Pigments used: *Yellow, violet, blue, and purple.*

DISCORD.

L. *Yellow* here appears adjacent to different discordant colours. These colours have all received *white*. They deteriorate and become discordant because they are selected from circles of a higher key than the *yellow*.

These diagrams are not colour themes, and have no more interest than scales played on a pianoforte. Each one, however, may form a basis for a colour scheme. Diagram III is comprehensive in that it gives all the different ways in which other colours may be related to *yellow* and includes all types of greys thus related. The extraordinary variety of colour at the disposal of the colourist is appreciated when it is realized that only a limited number out of some thousands of related colours are here quite arbitrarily chosen, and that the key in most cases might be altered in an indefinite number of ways by the addition of *white* or *black* or by the mixture of both *black* and *white* to each colour, and that any given colour other than *yellow* would produce a similar variety of related colours.

COLOUR THEMES DESIGNED IN RELATIONSHIP TO THE COLOUR OF A GIVEN MATERIAL.

In the previous examples (Diagram III) the particular colour chosen, i.e. *yellow*, was of Primary purity and tone, but in the case of interior decoration it is unlikely that colours at Primary strength will be used except in very small areas, and the given colour may be that of a particular marble, wood, metal, or textile, and may have little apparent relationship to Primary colours given in the colour circle. Any given neutralized colour will, nevertheless, have such relationship with the colour circle because it will be the result of neutralizing a Primary strength colour with its Contrast colour and/or with *black* and *white*.

Any given neutralized colour may be matched either by adding *black* and *white* or a mixture of both to a Primary colour or by mixing two contrast Primary colours together and, if necessary, adding *black* and *white* or a mixture of both. This would seem to be a hazardous statement, for it makes no mention of greys which are produced by mixing together two Primary colours which are not Contrasts. It is nevertheless true, for if, as an instance, *crimson* be mixed with *yellow* in different proportions the greys produced will only be neutralized *reds* and *oranges*; not new combinations of colour but less luminous imitations of the greys produced from *orange* and *red* by mixing them with their Contrasts or with *black* and *white*. For the purpose of illustration a few examples of various woods and marbles of more or less neutralized natural colour are used each as a basis for a colour theme in Diagram IV.

M. Here, wood of the colour reproduced on the left of the strip, is to form part of an interior. The problem is to discover which Primary colours have the most intimate relationship with this neutralized colour and which greys will go best with it.

Although very neutralized it is obviously a *green grey* rather than a *purple* or *orange grey*. Experimental mixing of the various *greens* of the Primary circle with their Contrasts shows that this grey may only be produced by mixing *blue green* with *scarlet*, and that, therefore, these two bright colours are its "parents." An infinite series of greys, all of which are in happy relationship with the first grey, may then be produced by mixing *blue green* and *scarlet* in different proportions and with *white*. A few of these are given. If further Primary colours are needed the colourist may introduce other harmonious or adjacent Primary colours, viz. *green* or *blue*, *red* or *crimson*, with discords of any of the colours used, but for the large areas he has produced with little effort a series of greys which are necessarily in good relationship to all these Primary colours and to the given colour of the wood.

N. In the case of the colour of the untreated oak on the left of the strip, experiment shows that it may be produced by mixing

orange with *black* and *white*. It is therefore a colour which is related to the same colours as *orange*. A satisfactory colour theme may consist of a series of varying monochromes of *orange*, but if more bright colours are needed those which share *orange* as the Contrast colour, viz. *blue violet*, *blue*, etc., may be introduced, as in this diagram.

O. The colour of the stained oak shown on the left has obviously a good deal of *orange* in it. Experiment with *orange* and its Contrast, *blue violet*, shows that these two colours when mixed together will produce a colour which matches the given colour. The other greys which a mixture of the same two Contrasts will produce are here given as having good relationship with the neutralized *brown* of the oak. The colour theme may, of course, be extended to include other Primary colours which have relationship of Harmony, Contrast, or Discord with *orange*. Pleasing discords are produced by making *bluish greys* lighter in tone as shown in the Diagram.

P. The neutralized colour of the given piece of mahogany is found to be produced by mixing *scarlet* and *crimson* with *green* and *blue green*. These four colours, or, rather, the two colours produced by mixing the *reds* together and the *greens* together, are therefore selected as being the most suitable pair of Primary colours and an innumerable series of neutralized colours are produced by mixing the two pairs of Contrasts in different proportions.

Q. The general colour of the piece of *convent sienna* marble shown on the left is, like that adopted in Diagram P, found to be the result of mixing *yellow* and *orange* with *violet* and *blue violet*. The neutralization in different proportions of each pair of Contrasts will produce innumerable greys, all of which have a good colour relationship with the given marble.

R. The piece of *brèche violette* marble on the left shows neutralized Contrasts occurring in a natural material. *Green* and *crimson* mixed together with *white* will produce not only the greys in the marble, but many other greys having relationship. Harmonious colours, such as the *yellow green* shown, may be used to extend the theme if necessary.

S. The *green Brazilian onyx* marble is not so easy to deal with. It contains two colours, *orange* and *green*, which are not related by Harmony or Contrast, and are usually considered to be unsatisfactory together in large areas.¹ The colourist will take care to introduce, if possible, the link colour *yellow*, which will join the two other colours and form a harmony of three. The Contrast colour of any one of them, in this case the *blue violet* contrast of the *orange*, may be introduced, and a series of greys produced by mixing the two Contrasts together in varying proportions and with *white*.

T. The problem of introducing two colours which have no obvious relationship into a colour theme is further illustrated in these three small diagrams. *Orange* and *crimson*, unpleasant when together, may be related by the introduction of the "in-between" colour *scarlet* and its contrast *blue green*. *Yellow* and *blue green* may be made pleasant together by the introduction of *green* and its contrast *crimson*. *Scarlet* and *purple* may be made into a harmony of three by the introduction of *crimson* and their shared contrast colour is then *yellow green*.

The above information may be summarized as follows:—

(a) Any given colour in nature which is due solely to the presence of pigment may be matched:—

- (1) By Primary coloured Pigments, if of sufficient purity;
- or (2) by the mixing of two such Primary Pigments of Contrast Colour;
- or (3) by either of the above with the addition of a mixture of black or white or a mixture of both black and white pigments.

(b) If the Primary colours which have produced the given colour are discovered experimentally as above, it is then possible to build up from them a theme of Contrast, Harmony, Discord, etc., all of which other colours will have orderly relationship with the given colour.

(To be continued.)

¹ A. M. Church. Cassell & Co., Ltd. *Colour*.

M. E. Chevreul. Routledge. *Laws of Contrast of Colours*.

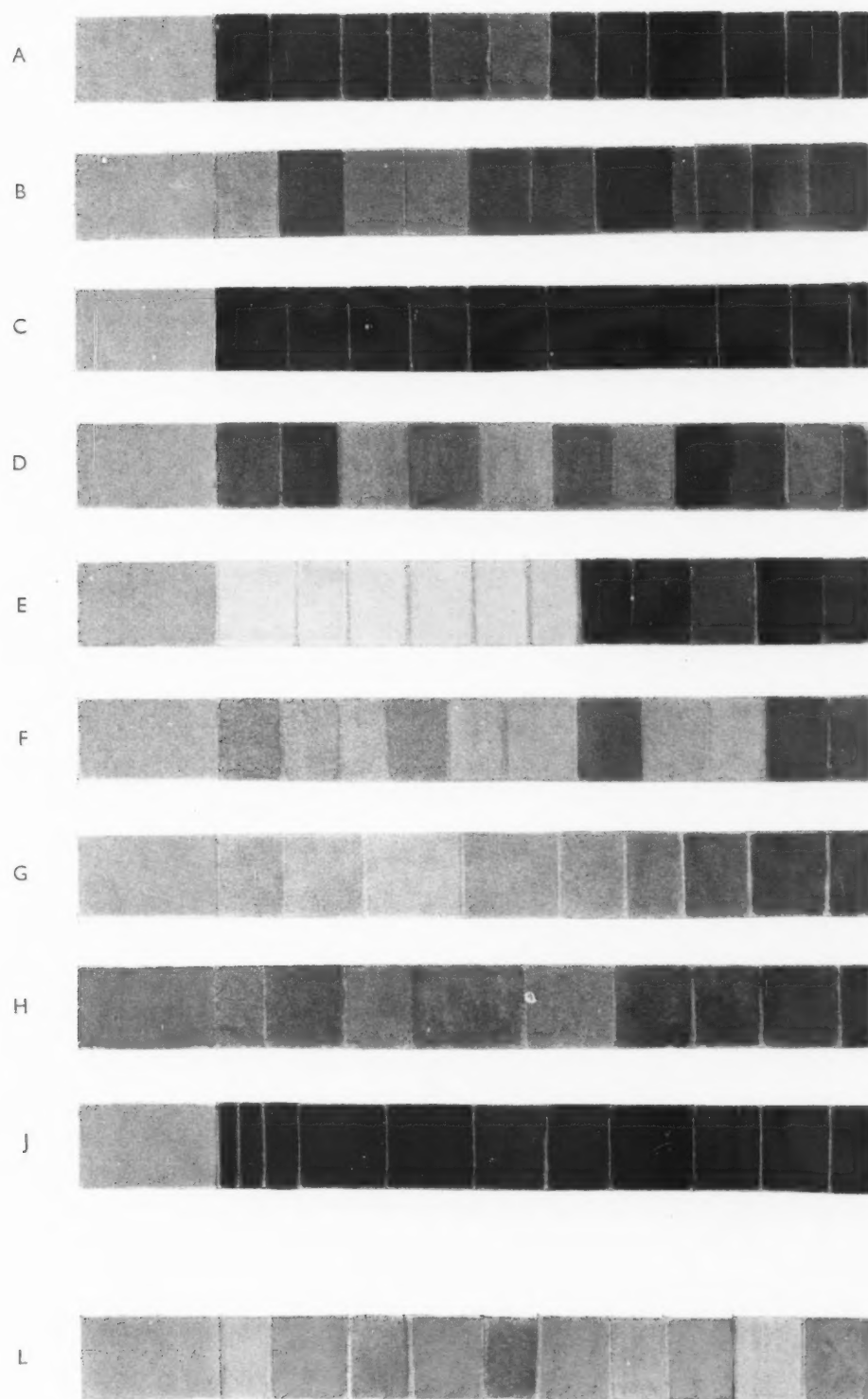
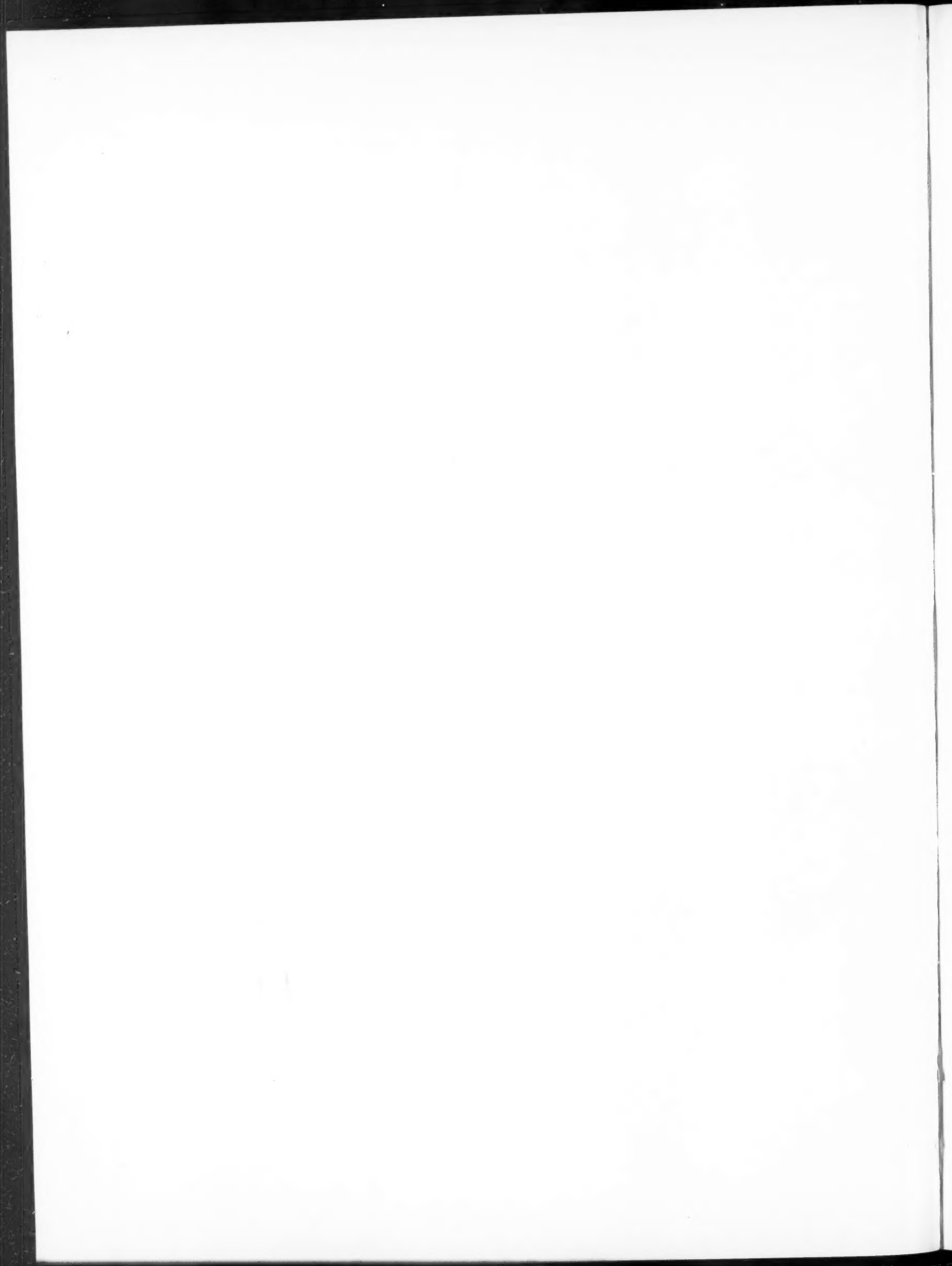


DIAGRAM III.

PLATE XII.
May 1931.



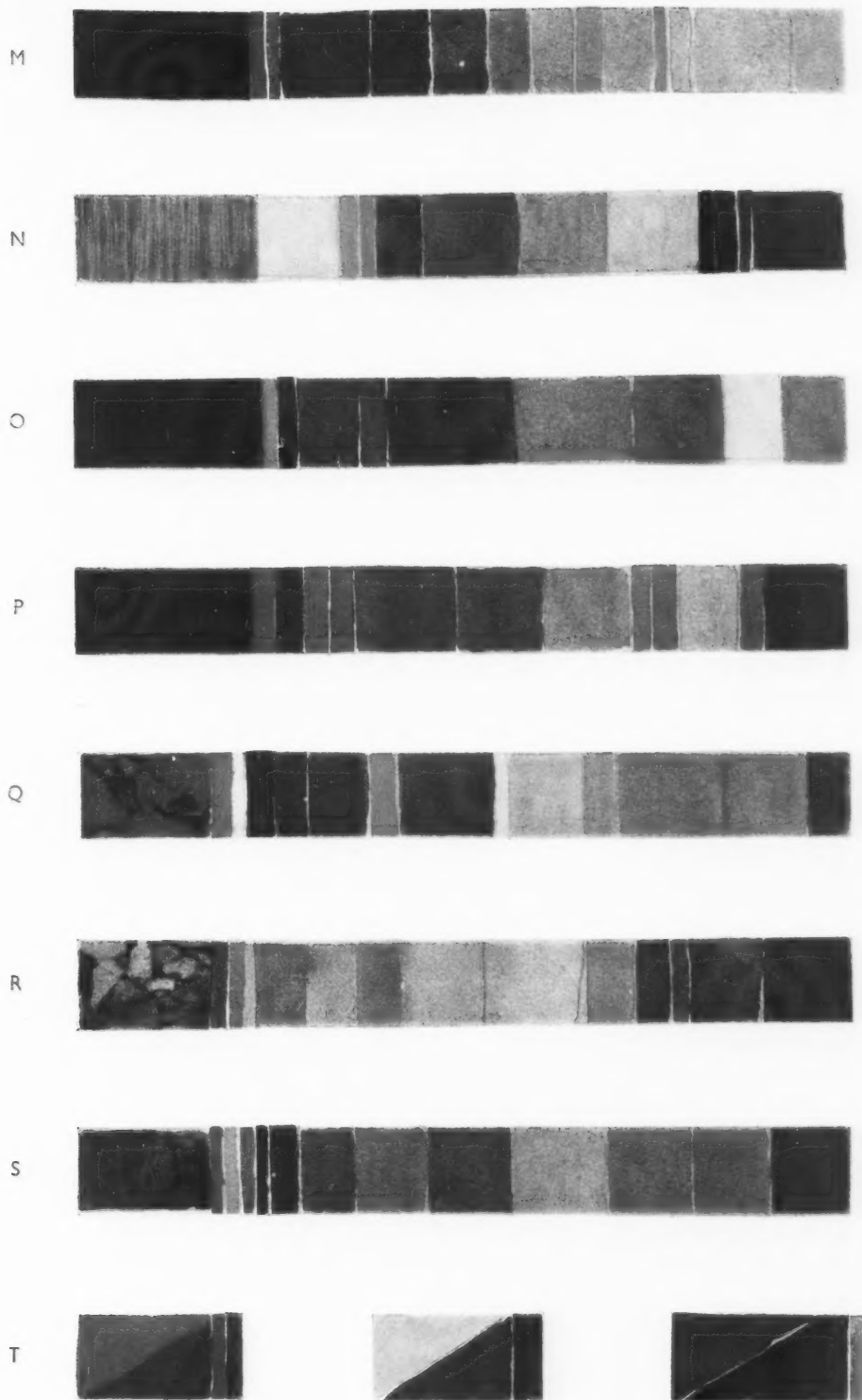


DIAGRAM IV.

PLATE XIII.
May 1931.

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1

HIGHFIELD, BIRMINGHAM. DECORATION IN THE HALL BY FRANK FREEMAN AND SOUTER ROBERTSON. (1) The entrance door and a wall in the hall. The wall is decorated with a *Dance of Nursemaids* and a *Roundabout* in the background. The colour-scheme is yellow, pink, brown, and black. The glass panels above the door and side window are in red, yellow and blue; the doors and side window are decorated with panels in yellow and green. (2) The wall scene illustrates *Ballerina leaving Petronshka and entering the Moor's cubicle*; the colours are yellow, green, pink, white, blue, and black. The doors are yellow and pink, with green panels depicting musical instruments.



2

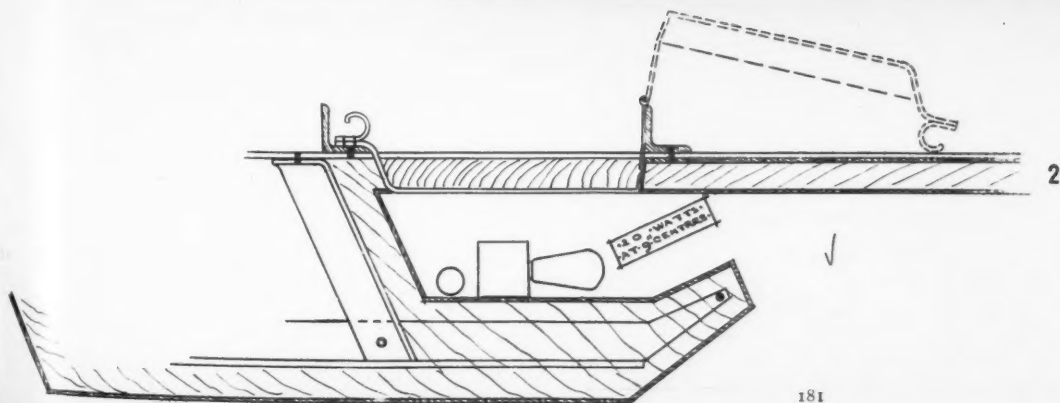


Three photographs fitted together to form a composite picture of decorations in the Hall. The small wall on the right illustrates *A Crowd with a Dancing Bear*; under the stairs is *Ballerina and the Moor*. The large wall above the stairs depicts the *Death and Ascension of Petronshka*, whilst on

the left-hand wall is a crowd scene. The colours of the walls are blue, grey, pink and dark green, and the doors are yellow and pink with green panels. The wainscoting of the staircase and risers of the stairs are green; the treads and balusters being yellow. The stair carpet is chestnut in colour.



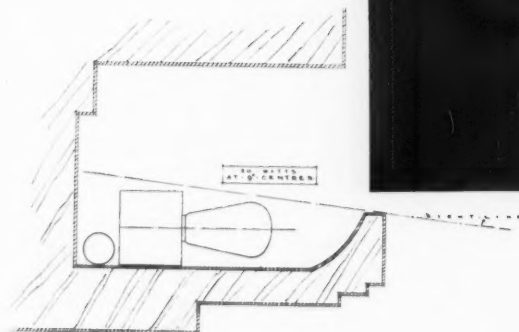
The following photographs and explanatory drawings of the lighting schemes carried out at the Cambridge Theatre, illustrate an advancement of ideas in this country on the lighting of modern theatres. The schemes were designed by the architects of the theatre, Messrs. Wimperis, Simpson & Guthrie, and Mr. S. Chermayeff, in collaboration with the consulting engineer, Mr. W. S. Veness. The illustration of the proscenium (1) shows the emphasis of illumination on the form of the arch accomplished by the concealed lighting around its edge, thus drawing the eye to the focal point of the theatre. The sectional drawing (2) indicates the arrangement of the lamps.



The entrance to the Dress Circle (3) shows another method of indirect lighting; that is, where the lighting comes from one side only. Many effects may be obtained from this method by incorporating such modelling as will project strong shadows on the ceiling and so provide an interesting pattern. In the illustration this idea has not been carried quite to the extent suggested, but its possibilities are evident. The diagram (4) illustrates the method of arranging the lamps.



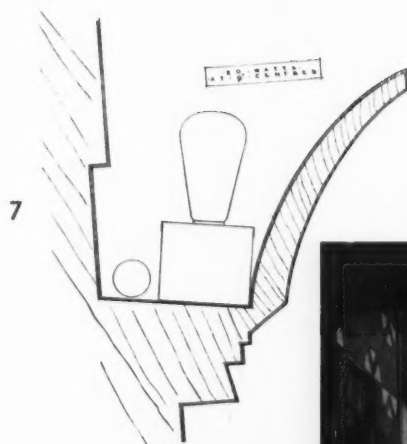
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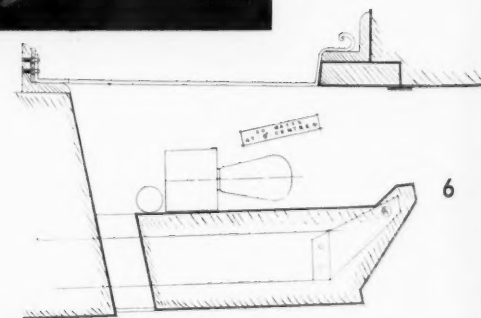
4



5



7



6

The auditorium lighting (5) has been arranged so that the lamps are completely concealed from view in troughs suspended from the ceiling. It is a pity that the light does not completely illuminate the portions between the troughs, because a more definite illumination of these surfaces would have improved the effect of the ceiling. The sectional drawing (6) shows the position of the lamps. The foyer at the back of the stalls (7) and (8) is an illustration of the value of a completely illuminated ceiling, from which the most diffused lighting for an interior can be obtained. In order to get the necessary light and shade, the modelling of the interior is more decided in its contours than would be required if direct lighting were employed.



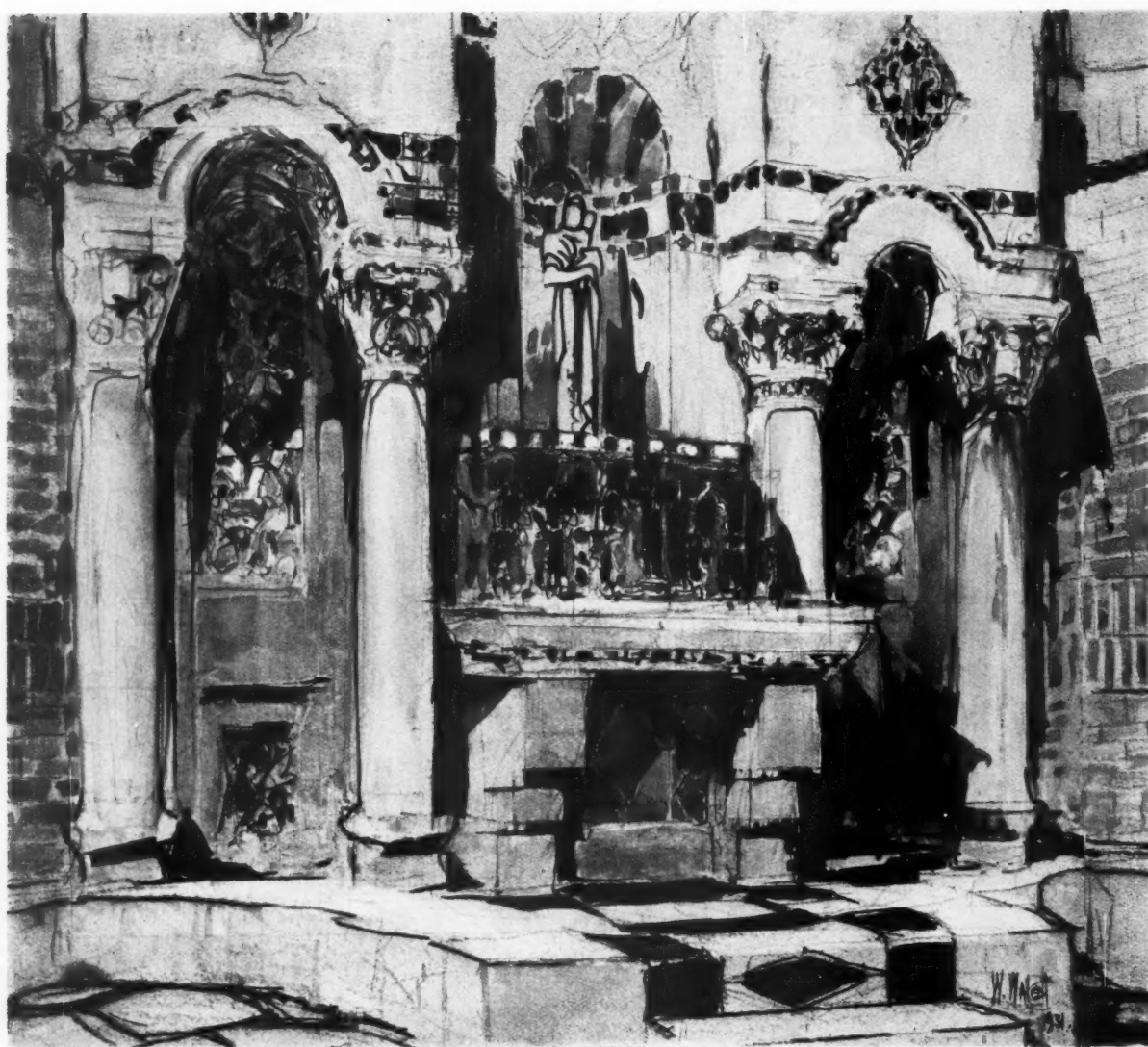
8



No form of exterior finish gives better effect to the beauty of a country house than a textural surface of "Atlas White" Portland cement stucco. "Atlas White" has stood at the top for more than twenty-five years. It is the standard by which all other makes are measured. The house illustrated on this page has recently been erected at Prestbury—an ancient and beautiful little village in Cheshire. The white frontage is composed of crushed marble aggregate and "Atlas White" Portland cement, applied in accordance with the clearly worded and comprehensive instructions issued in our printed specifications. Write to us for a copy of "Stucco," or to F. E. Doran, Ltd., 42, Deansgate, Manchester, our sole sales agents for the Lancashire and Cheshire area.

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

The Adamite Co. Ltd.



A Fantasy in Marble

From a water colour by W. Walcot

Marble Within the last years the public has had its first glimpse of buildings and interiors in London which will stand as landmarks and objects of delight to the generations perhaps as long as London is the Imperial City, for Modern Architecture and decoration has created a new style worthy of a place in the history of Art. In most of these imposing examples the full meaning and grandeur of the Architect's conception has been brought out and rendered deathless by carefully selected marbles chosen in each case for the inevitable beauty of surface or tone required by an eminent master. Ever since 1821, Messrs. Whitehead & Sons Ltd. have been bringing and working the famous marbles of Carrara and other Italian and Oriental quarries to satisfy these needs. A visit to the great works of the firm (where visitors are heartily welcomed) will add something to the experiences of the Art lover.

J. Whitehead & Sons Ltd.
Marble Experts, Imperial Works
Kennington Oval, London, S.E. 11



Anthology.

WHAT else can we do to help to educate ourselves and others in the path of art, to be on the road to attaining an Art made by the people and for the people as a joy to the maker and the user?

Why, having got to understand something of what art was, having got to look upon its ancient monuments as friends that can tell us something of times bygone, and whose faces we do not wish to alter, even though they be worn by time and grief: having got to spend money and trouble upon matters of decency, great and little; having made it clear that we really do care about nature even in the suburbs of a big town—having got so far, we shall begin to think of the houses in which we live.

For I must tell you that unless you are resolved to have good and rational architecture, it is, once again, useless your thinking about art at all.

I have spoken of the popular arts, but they might all be summed up in that one word Architecture; they are all parts of that great whole, and the art of house-building begins it all: if we did not know how to dye or to weave; if we had neither gold, nor silver, nor silk; and no pigments to paint with, but half-a-dozen ochres and umbers, we might yet frame a worthy art that would lead to everything, if we had but timber, stone, and lime, and a few cutting tools to make these common things not only shelter us from wind and weather, but also express the thoughts and aspirations that stir in us.

Architecture would lead us to all the arts, as it did with earlier men: but if we despise it and take no note of how we are housed, the other arts will have a hard time of it indeed.

Now I do not think the greatest of optimists would deny that, taking us one and all, we are at present housed in a perfectly shameful way, and since the greatest part of us have to live in houses already built for us, it must be admitted that it is rather hard to know what to do, beyond waiting till they tumble about our ears.

Only we must not lay the fault upon the builders, as some people seem inclined to do: they are our very humble servants, and will build what we ask for; remember, that rich men are not obliged to live in ugly houses, and yet you see they do; which the builders may be well excused for taking as a sign of what is wanted.

Well, the point is, we must do what we can, and make people understand what we want them to do for us, by letting them see what we do for ourselves. Hitherto, judging us by that standard, the builders may well say that we want the pretence of a thing rather than the thing itself; that we want a show of petty luxury if we are unrich, a show of insulting stupidity if we are rich: and they are quite clear

that as a rule we want to get something that shall look as if it cost twice as much as it really did.

You cannot have Architecture on those terms: simplicity and solidity are the very first requisites of it: just think if it is not so: How we please ourselves with an old building by thinking of all the generations of men that have passed through it! do we not remember how it has received their joy, and borne their sorrow, and not even their folly has left sourness upon it? it still looks as kind to us as it did to them. And the converse of this we ought to feel when we look at a newly-built house if it were as it should be: we should feel a pleasure in thinking how he who had built it had left a piece of his soul behind him to greet the new-comers one after another long and long after he was gone:—but what sentiment can an ordinary modern house move in us, or what thought—save a hope that we may speedily forget its base ugliness?

From

HOPES AND FEARS FOR ART: THE BEAUTY OF LIFE.

By WILLIAM MORRIS.

Marginalia.

MR. PERCY PROGRESS AND PREHISTORIC MAN.



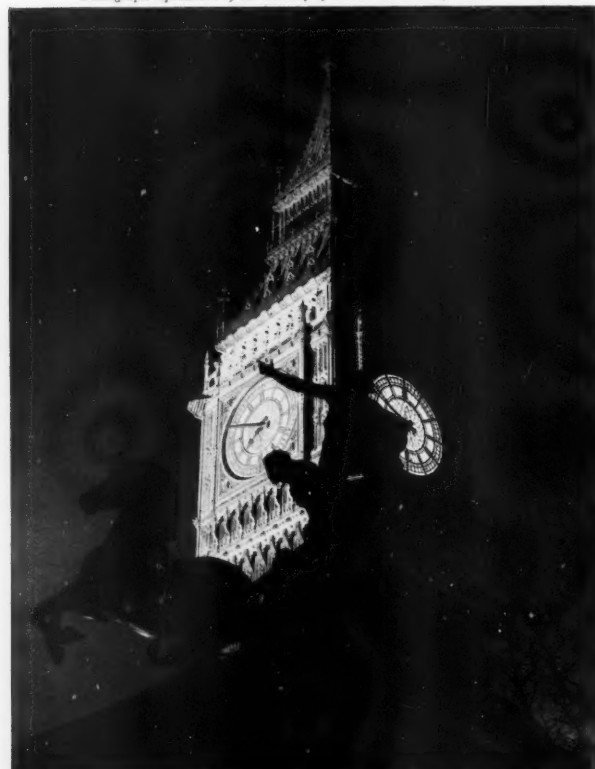
Mr. Percy Progress, the go-ahead billposter agent, buzzed down in his little bus and found a spot on the Bath Road where there was no petrol station with some pep in it, for several miles. He therefore chose Silbury Hill in Wiltshire, between Marlborough and Devizes, for a really slap-up, O.K., A1, little place. Silbury Hill is just beside Avebury, once the centre of Druidic Worship in England, and still retaining the ramparts, monoliths, and stone avenues of a community once much greater than that at Stonehenge. The hill itself is said to be the largest earthwork in the world, and even among the enormous bare downland that surrounds it, stands out boldly. Naturally something was needed to cheer up such a forlorn little place, and we must congratulate Percy on his splendid display of advertisements and the proprietor on his comely little shed.

* * *

Photograph reproduced by the courtesy of HOLOPHANE LTD., and the "DAILY MAIL."



NEW LIGHT ON THE FOURTEENTH CENTURY. Flood electric lighting on the tower of Selby Abbey, Yorkshire, showing the Decorated detail.



NEW LIGHT ON THE NINETEENTH CENTURY. Flood electric lighting on Big Ben showing the Barry-Pugin Perpendicular detail. Professor Beresford Pite described the Houses of Parliament as the most artistic pile in the Universe.

THE DAILY MAIL EXHIBITION.

There was one feature of the Daily Mail Exhibition at Olympia which may well be copied by the streets of London. The uniformity of the colouring of the lettering over the stands produced an agreeable effect. That fearful corner of London—perhaps the most nauseating of any—where the approach to Olympia and Addison Road Station meets the Hammersmith Road, appeared doubly ugly in contrast. There the rival types of lettering are at once vulgar and ineffective, in their attempts to be larger or more florid than their neighbours. They silence the noise of traffic with their stridence.

* * *

ST. BARTHOLOMEW THE GREAT.

There was an interesting letter in a recent issue of "The Times" from Mr. Chatterton, F.R.I.B.A., about tombstones from the graveyard at the west end of St. Bartholomew the Great, London. The rector and churchwardens have applied for a licence to remove these and lay out the plot as a flower garden. Mr. Chatterton, probably with a foreknowledge of those arid and sooty little "gardens" that have been made of many city churchyards, suggests that removal of a few feet of earth from the St. Bartholomew graveyard will disclose the bases of the columns of the nave of Rahere's Priory Church. The display of these would be most interesting. The patience and money expended by those interested in the church have been remarkable. The Lady chapel was formerly a fringe factory, the north transept was used as a blacksmith's shop, the

north triforium was used as a choir school, and until a few years ago the cloisters were some neglected stables. The discovery of the rest of the nave would be a fitting completion to the task.

* * *

THE NEED FOR INTELLIGENT GUIDE BOOKS.

No country is provided with a worse series of guides than our own. The town of Bath affords a characteristic example. There are several works on this magnificent city. There is the usual little guide published locally with views of Public Gardens, Freestone-Gothic Chapels, Rectors and Tramway Lines. There is the guide-book in a well-known series with more views of Bandstands and Nonconformist Gothic, a vast section dealing with the Abbey, and an even vaster one dealing with the bits of the Roman Bath and its Edwardian additions, and including as an afterthought some huddled little photographs of the eighteenth-century architecture. There is also an "Arty" book on the city illustrated with woodcuts quite out of sympathy with the crescents and circus. There can be procured, it must be admitted, after long advertisement, a second-hand book at several guineas on the Georgian Houses of Bath, but not everyone can afford this.

The mind of the guide-book writer is alarming. His æsthetic opinions are immoral. No guide to any town goes beyond the seventeenth century at the latest, and classical architecture is "ugly" and "debased." Any typical extracts from local guide-books that readers can send in will be welcomed.



MARBLE

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J S & S Studio



One of the Entrance Halls on the Promenade Deck of the
T.S.S. "EMPRESS OF BRITAIN."

Hamptons' Contract Department have just completed, to the designs of the Architects, Messrs. P. A. Staynes and H. A. Jones, the Decorating and Furnishing of the seven First Class Entrances; the First Class Staircase from Boat Deck to "E" Deck and the First Class Tennis Court Café of the T.S.S. "Empress of Britain." They have also carried out the whole of the interior woodwork and supplied the electric light fittings, furniture, carpets, curtains, floor coverings, etc. throughout the Dining Saloon, Smoke Room, Lounge and Tennis Court Café of the Aft Decks.

FOR INTERIOR WORK OF ANY DESCRIPTION HAMPTONS ARE ALWAYS PLEASED TO PREPARE EXACT ESTIMATES TO THE SPECIFICATIONS AND INSTRUCTIONS OF ARCHITECTS.

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CURIOSITIES OF
ARCHITECTURE—VII.



A Flat for a Moderate Income (1907); "This illustration," to quote a contemporary description, "suggests a means by which the sitting-room in a flat may be connected with the hall. It will be seen that the arching is of carved wood and that the decorative scheme is in the manner of the Morris School." Some of the "Daisy" wallpaper, illustrated in this issue, may be seen struggling through, round the mantelpiece. The carved woodwork motif became popular from 1907 onwards in exterior design, and in the Borough of Hornsey, London, it played an important æsthetic part.

You have asked me, my dear Cameron, what I think of your defence of modern art. Our friendship in so many other matters allows me to speak to you candidly. Great artists of the past—Titian, de Hooch, our English Romney, and Sargent—have all been united by one common aim—a desire to express themselves through the media of paint. That is what I call great art, and the most highbrow of my critics will agree with me. Now

THREE FORMS OF CONTEMPORARY ART CRITICISM.

Angela is a despondent person. That is to say, she makes me despond. She doesn't seem to understand what I am up to. I ought to say, perhaps, that I am by way of being an artist.

"I s'pose you know you're quite dotty," she said, by way of reference to my latest futuristic design.

"Well, if I choose to paint in spots—instead of daubs—naturally I'm dotty."

"Very funny," said Angela, turning up her sweet little nose. I could hardly resist that. As far as I remember, I didn't.

IN THE MANNER OF PUNCH.

the question is, Do modern artists do that? To a certain extent I think so. I see what you, my dear Cameron, try to portray in your posters; I see what Wilkinson is after. I think I can understand Pennell. But to my mind much that appears in our Academy now has neither grace nor thought and frequently the technique . . . while what appears in other exhibitions is unhealthy, perverted, and crude.

ANY ROYAL ACADEMICIAN.

Functionalism is scenic force. Force premises emotion. The æsthetic subjective experience is translated by force premised by emotion into objective terms.

IN THE MANNER OF CLOSE UP.

MARGINALIA.

A PAGE OF NOVELTIES. I. ORNAMENTAL CONCRETE WORK AT SKEGNESS.

Mr. R. H. Jenkins, the engineer and surveyor for Skegness, has discovered that you can make concrete



1. Rialto Bridge and Islands.

resemble almost anything which a fertile brain can be called upon to reproduce. He has devised an ingenious



2. The Needle Rock.

arrangement with tree trunks. There is no need to reproduce the whole tree but just the trunk cut off



3. Rustic Fence and Alcove Shelters.

The Architectural Review, May 1931.

in the prime of life (2). This may have a hole in it. To quote the words of a descriptive note, "The



4. The Axenstrasse (Shelter Walk).

people even find some pleasure in putting the rubbish into such receptacles as these; the novelty of it procures their ready co-operation."

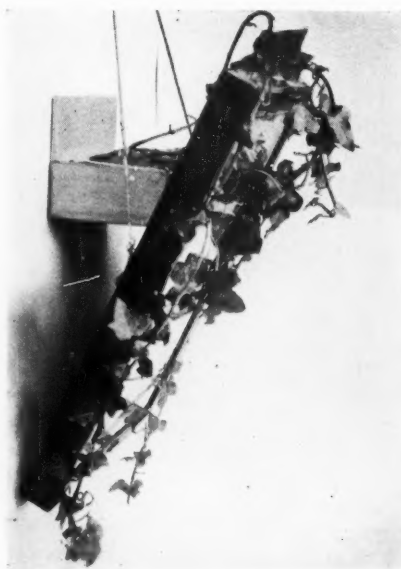
No one would think that a "Rustic Wood" fence could be made of concrete, but here (3) anyone can see that such a feat is possible. Not only rustic fences, but also grottos (4), recalling the old-fashioned dwellings of primeval man, can be constructed of this adaptable material.

Illustrations by kind permission of *THE SURVEYOR AND MUNICIPAL AND COUNTY ENGINEER.*

II. INDOOR IVY: A NOVEL SUGGESTION FOR THE HOME.

From *EVERY GIRL'S PAPER.*

It is very interesting and quite easy to decorate a picture with growing ivy. All you need is a small metal box, such as a biscuit tin, hung behind the picture. To make this satisfactory the picture must be hung so as to tilt forward, and the metal box, therefore, should not be very wide from front to back. Fill the box with rather damp sand and into this push a number of woody shoots of ivy. These will soon take root, and the ivy will grow up and over the picture as shown in the photograph. The effect is quite pretty, and the plants need very little attention. The shoots are slender and delicately beautiful, and the leaves a very bright green when grown in this way.



● THE RAILWAYS ARE USING PHORPRES FLETTONS FOR THEIR MOST EXACTING WORK

4,000,000 Phorpres Flettons are being used on the new Romford widening of the L.N.E.R. This brings the total number of Phorpres Flettons used on railway work to well over 200 millions. Such is the confidence placed in these famous British bricks.

By their unfailing performance in all types of construction Phorpres Flettons have set a new standard in common brick quality. Scientific research coupled with the most modern engineering methods has so perfected Phorpres Flettons that their uniformity of quality has become a byword. EVERY Phorpres Fletton lives up to the high standard set.

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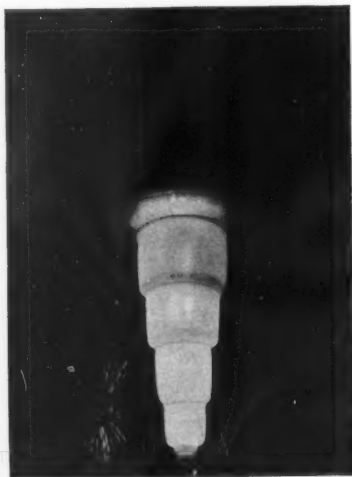
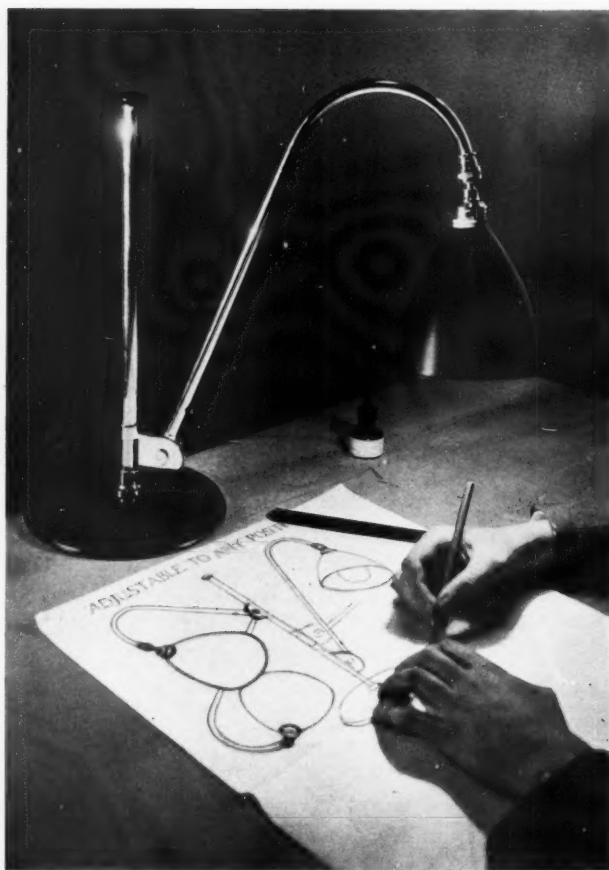
Contractors: Sir Robt. McAlpine (London) Ltd.

Trade and Craft.

Messrs. Best and Lloyd have invented a new table lamp, the *Bestlite*, specially designed for the architect and draughtsman, which has universal movement, and is capable of being adjusted to innumerable positions. The pillar and arm are chromium plated, the base is black, and it is fitted with an aluminium reflector which is painted black outside. A similar one is also made to be used as a wall light. The price of both types is 35s. (This lamp is a most praiseworthy achievement, as it is undoubtedly one of the best modern designs, and proves what can be done by English firms.) The illustration is of the table lamp and of a sketch showing three of its many possible positions.

The wallpapers in this issue were made by Messrs. Morris & Co., who are the successors of the original firm, in the Morris Works at Merton Abbey, Surrey. With the exception of a few machine-printed papers—in all not amounting to more than about a dozen—all the papers made by the firm are printed by hand. Their colour and durability are guaranteed and the papers have been known to last for twenty or even thirty years. About a third of the designs used today are original William Morris designs, and those used as plates in this issue of the REVIEW were among the very first made by the firm. Each piece as it is printed is carefully checked with the pattern before it is taken into stock, so that no deterioration may creep in. The firm also still makes the William Morris hand-printed chintzes, again using many of the original designs. These chintzes, like the wallpaper, go through an elaborate process of block-printing, one colour being superimposed on another until the desired shades are obtained. Neither the wallpaper nor the chintz is expensive compared with similar, but machine-printed papers or materials; and when the length of time they wear, and the fact that they are almost fadeless are taken into consideration, they are undoubtedly well worth their price. When to this is added the beauty of a Morris design there is no comparison.

Some time ago René Lalique, who, one would have thought, had designed glass for every conceivable purpose, turned to



V E N I N I

A STEP FORWARD . . .

The progress of interior lighting since the days of the gas-mantle has been so rapid as to be almost breathless: we have been pausing for a few years to regain effort.

At long last a complete departure from what is now commonplace in lighting and decorative glass has been evolved.

Experimentation has produced glass of a texture hitherto unequalled for the diffusion of light.

Unfettered by the limit of moulds, fittings can be blown to Architects' own specifications.

A number of existing designs in the modern manner are illustrated in a catalogue which we are issuing, and which we shall be glad to send on request.

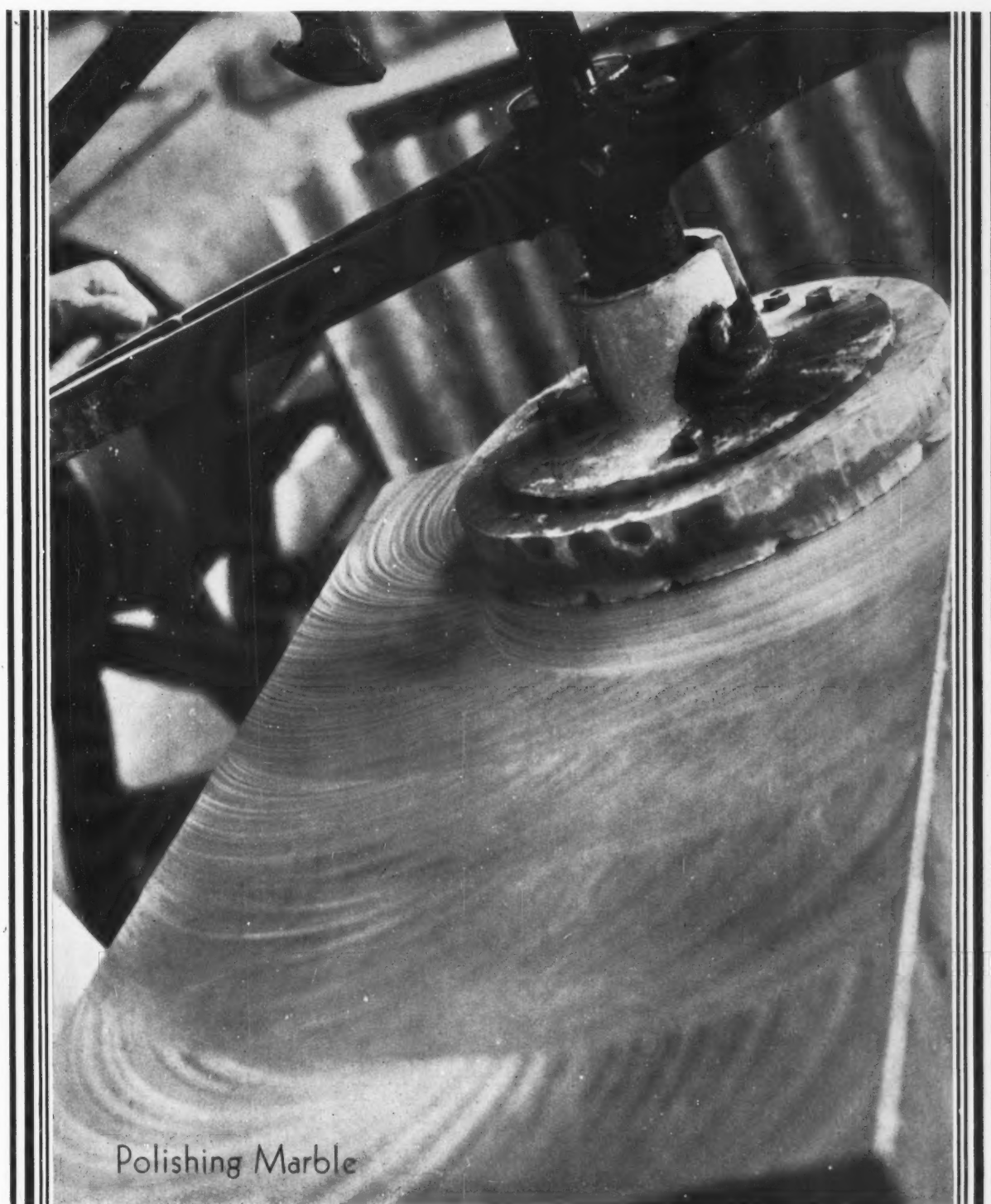
● BERNARD NELSON, LTD.

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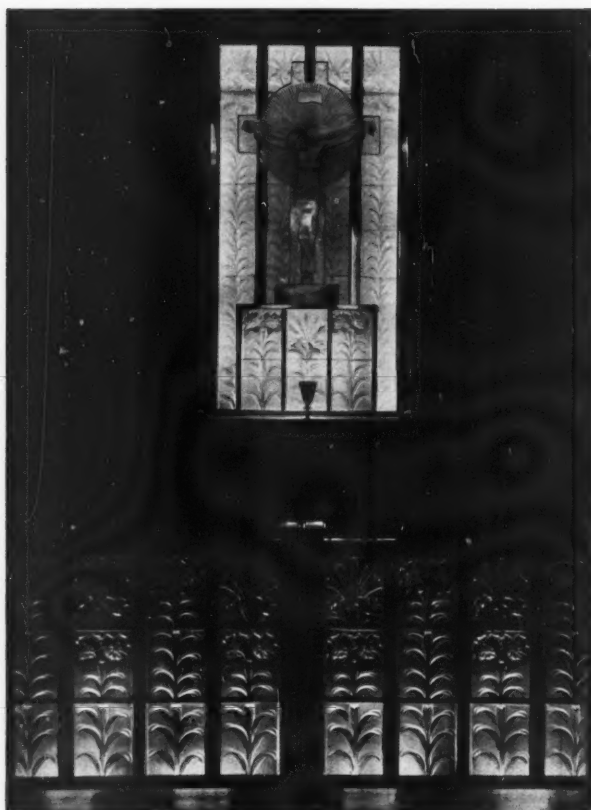
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Polishing Marble

FENNING
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something new—glass for ecclesiastical use. He first designed Stations of the Cross for a French church, and then a chapel, also for a church in the South of France. He has now designed a second chapel, which is to be seen at Olympia at the Breves' Galleries stand. The window and altar rails are made of moulded glass tiles in a madonna lily design. The glass crucifix is engraved. The illustration shows the chapel at Olympia, of necessity artificially lighted, but this of course is not intended by the designer who has counted on daylight, and especially sunlight for the effect. So successful has he been that René Lalique intends henceforward to include ecclesiastical glass of all descriptions among his wide range of designs.

The general contractors for "Ridge End," Wentworth, Surrey, were W. G. Tarrant, Ltd., who were also responsible for the brickwork, central heating, gasfitting, plumbing, metalwork, joinery, and for the shrubs and trees. Among the artists, craftsmen, and sub-contractors were the following: F. Ketley, Ltd. (slates); Compton Bros. (glass); R. and A. Main, Ltd. (gas fixtures); National Radiator Co., Ltd. (Ideal boilers); A. Long, Ltd. (electric wiring); Godfrey Giles & Co. (electric light fixtures and textiles); Shanks & Co. (sanitary fittings); Ramsey & Co. (door furniture); F. A. Norris & Co. (casements); P. C. Henderson, Ltd. (folding doors); and Wilson and Perrett, Ltd. (water-softening plant).

The general contractor for the new showroom of Messrs. W. N. Froy, New Bond Street, was Wm. Lowe. Among the artists, craftsmen, and sub-contractors were Grierson & Co. (electrical work and Dulrae panel heating); Geo. Parnall (shop front); Slate Slab Products, Ltd. (entrance porch); Merchant Trading Co. ("Celotex"); Freezes Compositions Ltd. ("Castex"); Hollis Bros., Ltd. (parquetry); Liotex Trading Co. (composition); Paragon Glazing Co. (laylight); Osborne (general decorations); W. N. Froy (sanitary fittings, tiling and marbling); Ascog, Marshall and Lupton, S. H. Pride and Troughton and Young (light fittings); Waring and Gillow (curtains); and Wilton Royal Carpet Co. (carpets).

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