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THE ARCHITECTURAL
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Photo: E. Dockree.

NETHER SWELL MANOR, FROM THE NORTH-EAST,
F. GUY DAWBER, ARCHITECT.

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REVIEW

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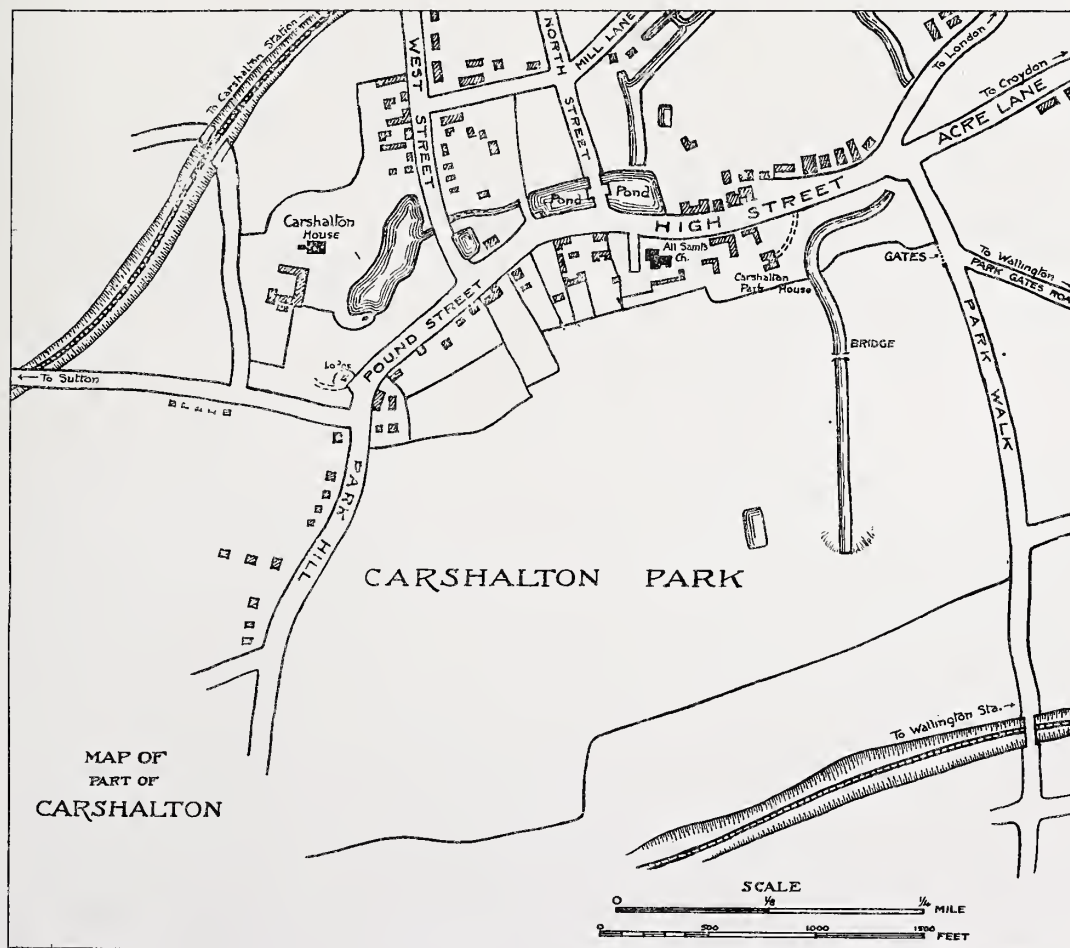
Carshalton.

Twenty years ago there was no lovelier piece of lowland scenery in Southern England, nor any more pathetic in the world, by its expression of sweet human character and life, than that immediately bordering on the sources of the Wandel, and the villages of Beddington and Carshalton, with all their ponds and streams. No clearer or diviner waters ever sang with constant lips of the hand which "giveth rain from heaven"; no pastures ever lightened in springtime with more passionate blossoming; no sweeter homes ever hallowed the heart of the passer-by with their pride of peaceful gladness—fain-hidden—yet full-confessed. The place remains nearly unchanged, in its larger features; but with deliberate mind I say that I have never seen anything so ghastly in its inner tragic meaning—not in Pisan Maremma, not by Campagna tomb, not by the sand isles of the Torcellan shore—as the slow stealing of aspects, of reckless, indolent, animal neglect, over the delicate sweetness of that English scene: nor is there any blasphemy or impiety, any frantic saying or godless thought, more appalling to me, using the best power of judgment I have to discern its sense and scope, than the insolent defiling of these springs by the human herds that drink of them. Just where the welling of stainless water, trembling and pure like a body of light, enters the pool of Carshalton, cutting itself a radiant channel down to the gravel the human wretches of the place cast their street and house foulness And in a little pool behind some houses farther in the village, where another spring rises, the shattered stones of the well, and of the little fretted channel which was long ago built and traced for it by gentler hands, lie scattered each from each, under a ragged bank of mortar and scoria, and bricklayers' refuse, on one side.

IN these, the opening sentences of "A Crown of Wild Olive," John Ruskin gives to us as an example of barbaric neglect a little Surrey village which even in his day was losing its virgin charms, and is now being rapidly encompassed by the all-embracing arms of suburban London. Though still retaining much of its pristine picturesqueness round the church and the High Street, the speculative builder has cut up most of the fine and expansive park, intends to transplant to America the magnificent gates and railings which adorn its western side, and even is to be allowed to fill up the pond that Ruskin so admired, and convert it into an eligible building site. The object of the present article is to attempt, with the aid of illustrations, to rescue from impending oblivion a place which still possesses so much interest and so many beauties.

Carshalton has always been a place of some historic interest; and, though its notoriety was greatest in Queen Anne's time, a few notes on earlier events may not be wholly out of place.

The Carew family of Beddington were the owners of the manor in the early fifteenth century, and in 1550 it passed from them, probably



as a marriage portion to Sir John St. John, who sold a moiety in 1580 to Richard Burton. The son of the latter, Sir Henry Burton, in 1643 mortgaged it to Dixie Long, of Lincoln's Inn, to whom it was re-leased in 1647. After Dixie Long's death it passed by inheritance to the Shorts, and was bought from them by Sir William Scawen in 1712. The other moiety had already been bought by him in 1696 after changing hands many times since St. John parted with it in 1580.

A reference to the accompanying plan of the village will probably give the best idea of its situation and form, with quaint old names for many of the streets, one indicating the village "pound," removed last century. A local tradition ascribes to unhappy Anne Boleyn the creation of a well, still to be seen near the church, which it is said gushed from her palfrey's footprints as the ill-fated queen rode with her affectionate spouse to the palace of Nonesuch, hard-by. The walnut trees of Carshalton were formerly renowned; and a feature, now unhappily disappearing, was the abundance of sweet lavender and other similar herbs.

The parish church of All Saints has recently been so much modernised and rebuilt that practically the only remaining portion of the former building is the south aisle, itself of no very great antiquity, having been erected about 1720 by those two zealous magnates, Sir William Scawen and Sir John Fellowes, whose imposing monuments adorn its eastern and western ends respectively. The former monument is particularly fine, and we illustrate it (p. 6). The iron railing surrounding it is worthy of attention, and compares well with the other fine examples in the village. The brightly-hued brickwork of this addition on the exterior gives a not altogether dissonant tinge of colour to the dull flint walls of the more recent work against the sombre shades of the churchyard yews. In the south-east chapel is an interesting memorial brass and also a Purbeck marble altar-tomb of the fifteenth century, both of which have already been described at great length in a former work.¹ Indeed the monuments in the church and graveyard are extremely interesting and will repay careful study.

The view of the pond (p. 5) shows an old inn in the distance—the "Greyhound." This used to be a famous hostelry a century ago, chiefly owing to its proximity to the sporting neighbourhood of Epsom, and many were the cockfights and other manly sports that graced its rooms in those halcyon days.

In the angle formed by West Street and Pound Street lies Carshalton House, which has had a

varied history. It was built by Dr. Radcliffe, best known now by his benefactions to Oxford, but in his own day a famous Court physician, of somewhat blunt manners for his high vocation, and perhaps this native Yorkshire gift was responsible for his ultimate loss of favour with Queen Anne and his consequent collapse and decease at Carshalton in 1714. After him Sir John Fellowes (a director of the South Sea Company) purchased the property and built the gates shown on p. 5. Among subsequent owners was Lord Chancellor Hardwicke; and now, after many vicissitudes, including its use first as a cadets' college and then as a boys' school, this historic mansion has assumed the proud position of a seminary for young ladies connected with the convent of Our Lady of Dolours. To describe the house at length would unduly increase the extent of this paper, which professes to deal chiefly with those parts of the village likely to suffer in the near future at the hands of the speculative builder.

Paradoxical as it may seem, the most interesting feature in Carshalton is a building that never was built, for in Carshalton Park it was intended to erect a "palace," as its designer describes it, which would vie in scale and grandeur with the greatest efforts of an era of huge and often unwieldy mansions.

Sir William Scawen, the wealthy knight whom we have had occasion to mention above, an Alderman of the City of London and a Director of the Bank of England, died in 1772, leaving his Carshalton estates to his nephew Thomas. That worthy determined to build himself a mansion on a scale suited to his ample means, and with a nice discrimination betook himself to Giacomo Leoni, a talented Italian who had been induced by Lord Burlington to come to England to edit an edition of Palladio.

Leoni also edited the works of Alberti, and carried out numerous large architectural schemes, the best known of which is probably the great mansion at Moor Park in Hertfordshire. He remained in England till his death in 1746. A couple of extracts from his "Alberti" are curiously characteristic of the pedantic pomposity of his age: "Oh how much has Regularity and Decency in this noble Art given way to Caprice." And this: "Be warned also, Reader, not to suffer yourself to be imposed upon by any that pretend mighty things in the Theory, but are not able to Draw; from which they excuse themselves by saying they have others that draw for them: Do not, I say, be imposed upon by them, for these Theorists are entirely deficient in the Practice." At the end of this book, published in 1726 in

¹ Surrey Archæological Society's Proceedings: Vol. VII., pp. 67, 125.

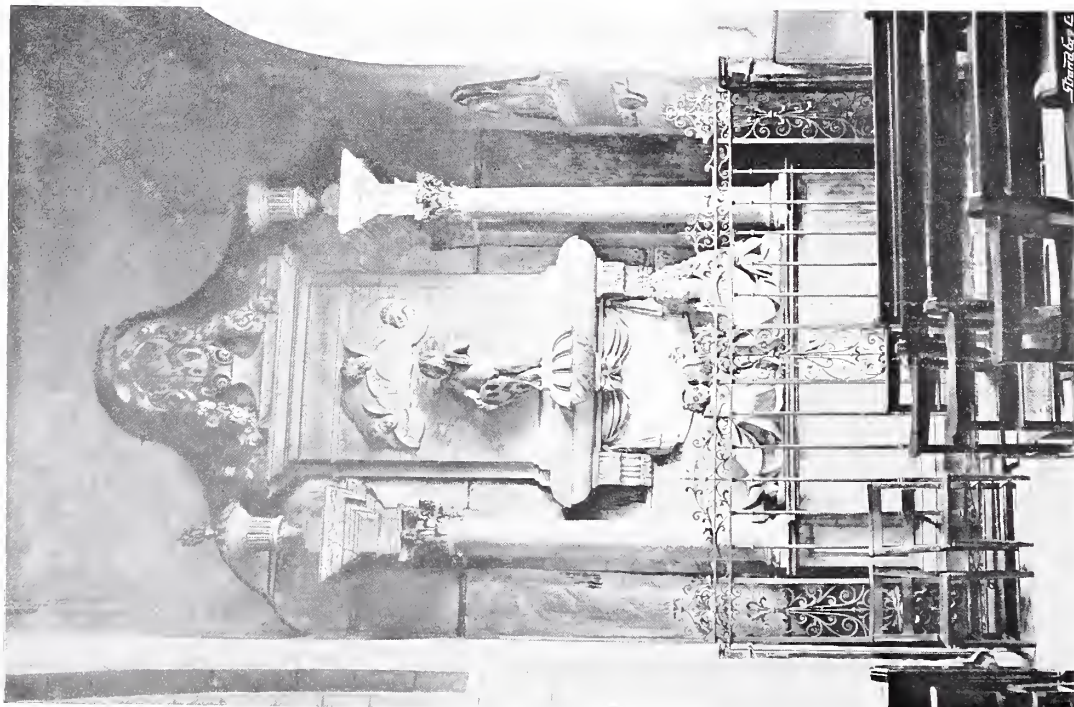


THE GREYHOUND INN FROM POUND STREET, SHOWING THE VILLAGE POND.



GATES TO CARSHALTON HOUSE.

Photos: F. M. Holborn.

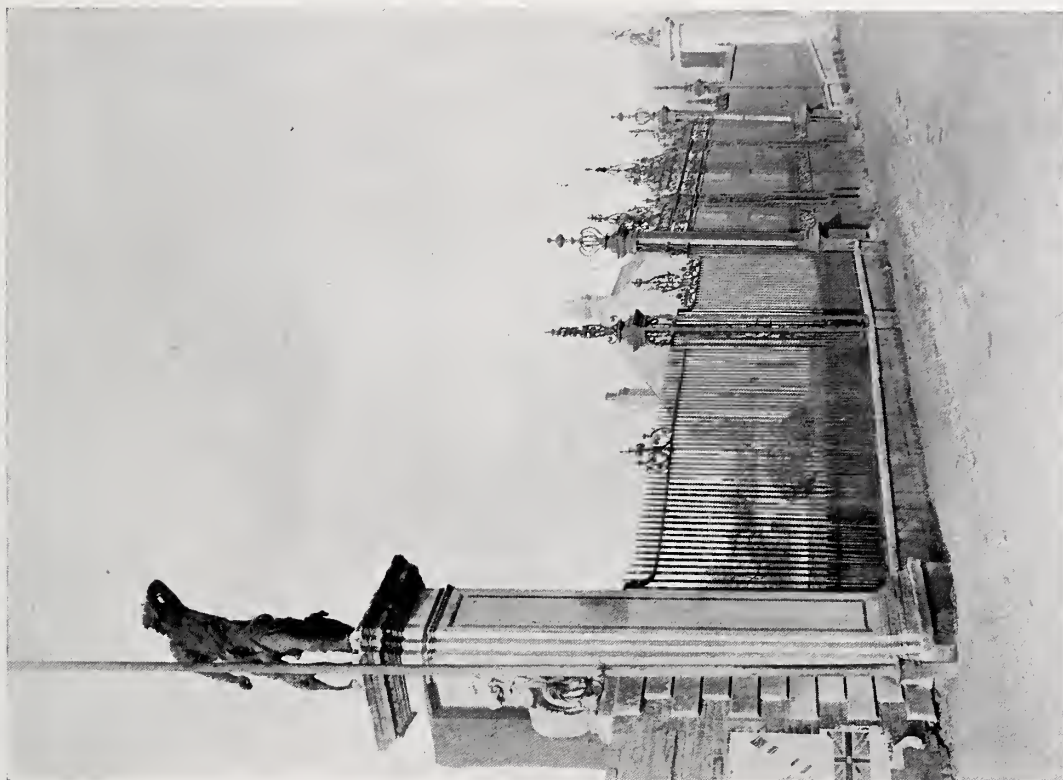


CARSHALTON CHURCH, SCAWEN'S MONUMENT I.



Photos : F. M. Holborn.

CARSHALTON. OLD HOUSE IN THE HIGH STREET.



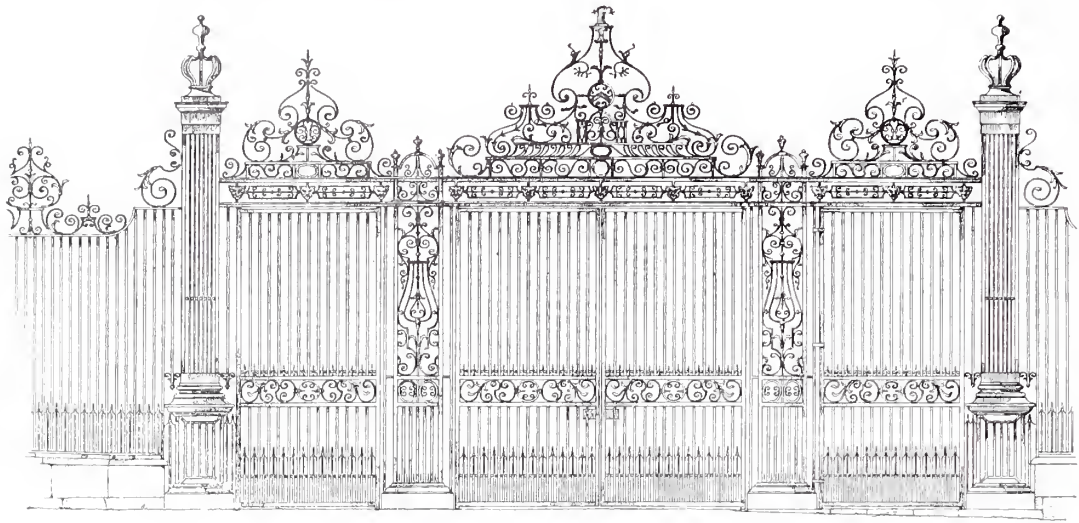
Photos: F. M. Holborn.

View from south-east.



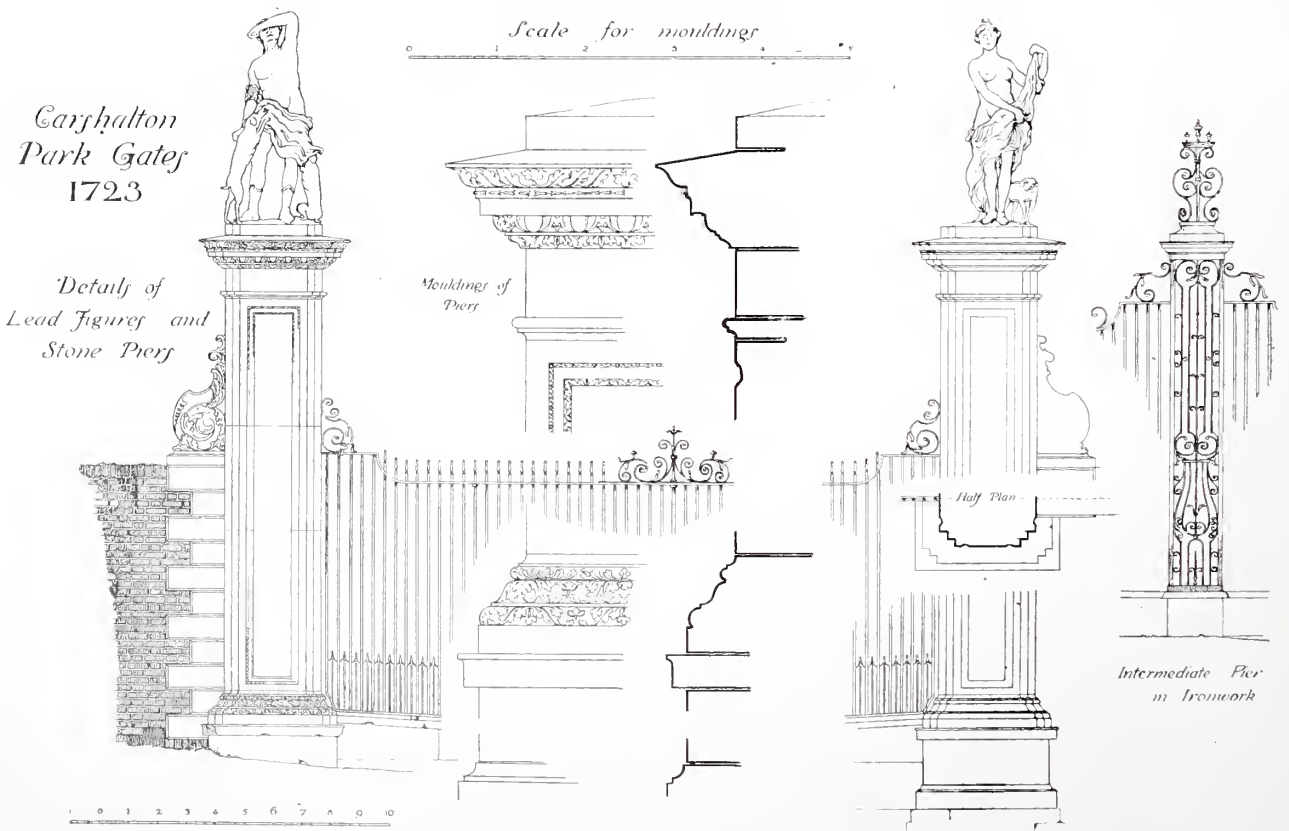
Detail of bracket.
CARSHALTON PARK GATES.

Carshalton Park Gates. 1723
Detail of Ironwork..



London, printed by Thomas Edlin and excellently illustrated with Picart's engravings, is a supplement of the greatest interest to us, and bearing the title "Some Designs for Buildings both Publick and Private, by James Leoni, Architect." Here on eleven plates is represented the magnificent scheme entitled "A Country Seat for Thomas Scawen, Esq." ("at Carshalton, a delicious situation" in the preface). To the said Thomas Scawen, Leoni dedicates all these engravings, and we see his name as a subscriber for "Two Setts, one large Paper." The first plate represents the

general lay-out of the house and garden, but unfortunately does not include in its scope the great gates or the ornamental canal and bridge, the only parts now remaining. From this block plan it may, however, be safely inferred that the house was to stand near the present south wall of the churchyard and the south wall of the modern Carshalton Park House (see pp. 3 and 10). Between the east front and the gates was a terraced garden which Leoni thus describes: "Behind the House is a delicious Garden adorned with variety of Statues and Fountains, as also with a Canal of a



Carshalton
 Park Gates
 1723

Detail of
 Lead Figures and
 Stone Pier

Scale for mouldings

Mouldings of
 Pier

Half Plan

Intermediate Pier
 in Ironwork



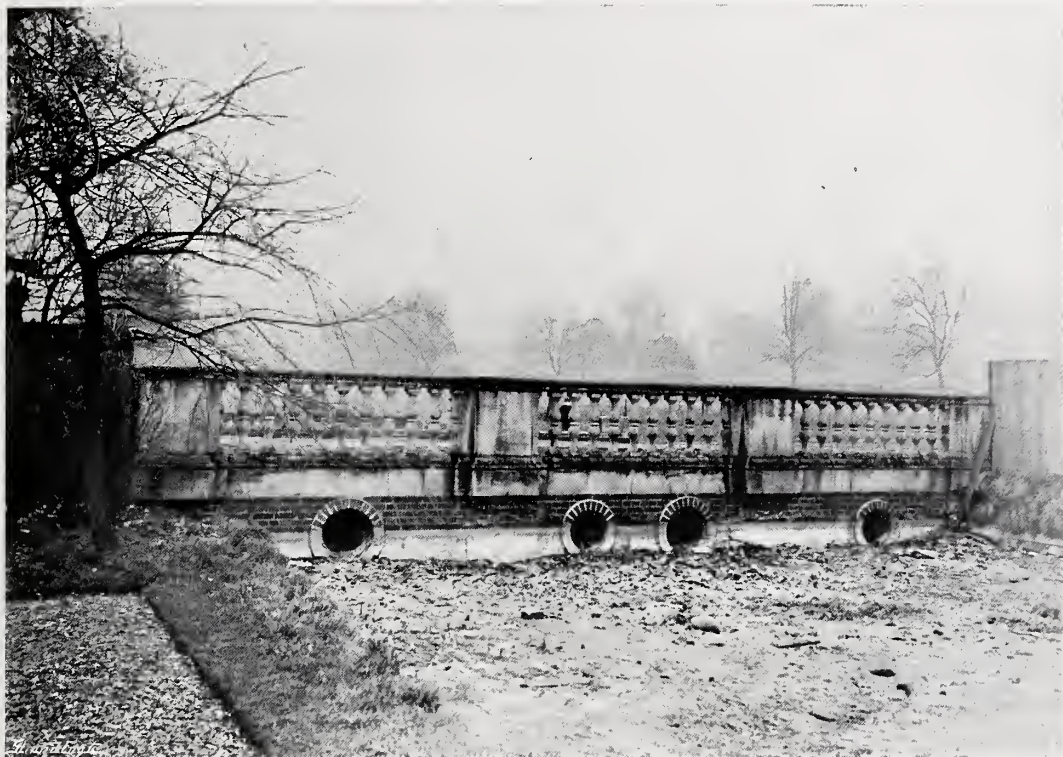


Photo: F. M. Holburn.

THE BRIDGE, CARSHALTON PARK.

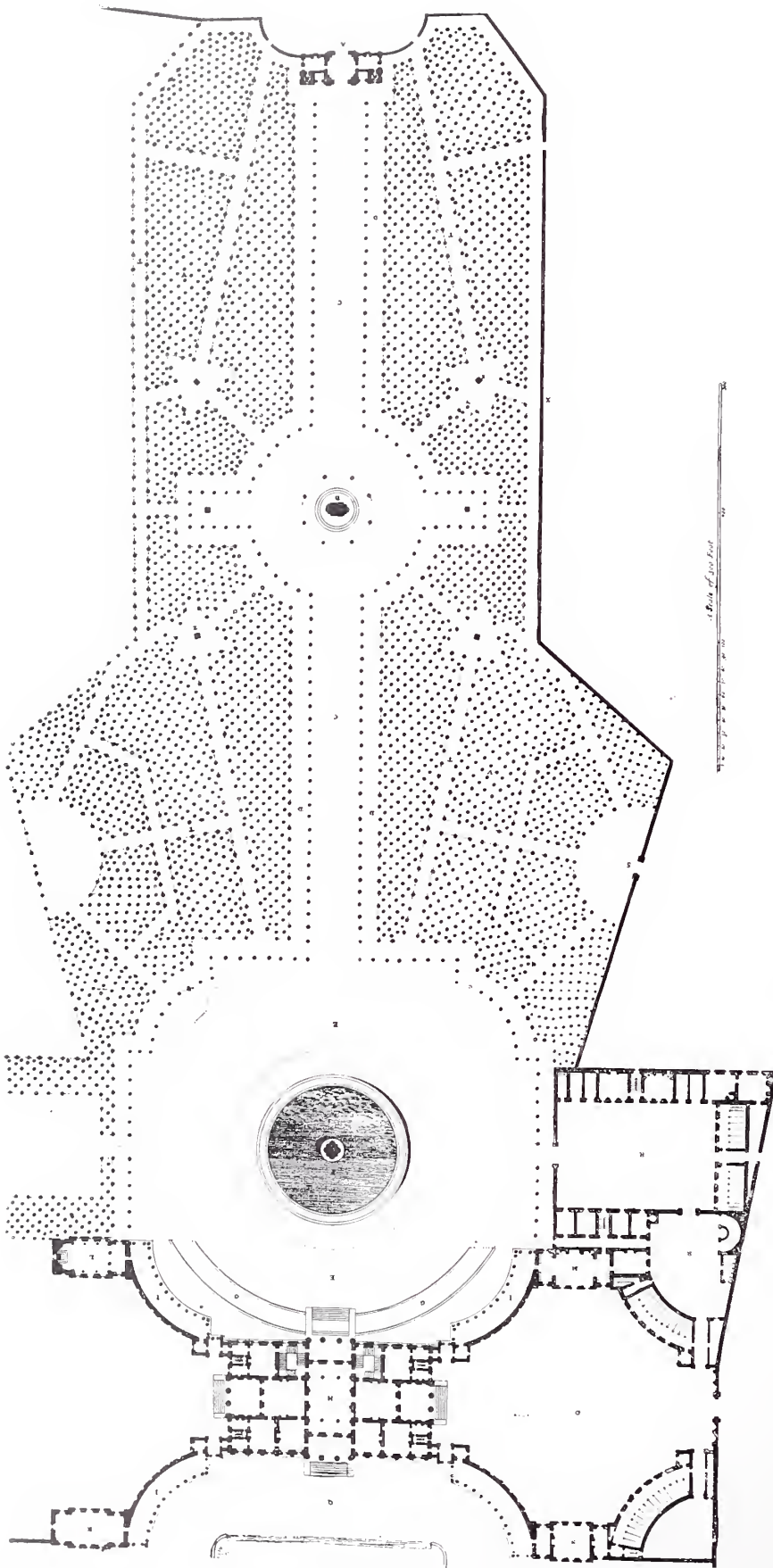
very noble length and breadth terminating in an ample and delightful Grotto, most artfully contriv'd and adorned with a great number of rarities, according to a curious design invented by the Master of the House himself." On the west side was another formal treatment, the axial line of the central block being prolonged down a fine avenue, broken by two large circular basins with statues in the centre as in Bushey Park, and terminated at its most westerly end by a triumphal arch. The frontage of the main block to east and west is about 160 ft., and the height to top of blocking-course 45 ft. On each side spring quadrant colonnades terminated on the north by a banquetting-hall, and on the south by steward's offices. The front façades (to east and west) consist of a Corinthian tetrastyle portico flanked on both sides by five windows, separated by pilasters, in two storeys and a basement. The north and south façades are hardly so strikingly successful owing to the introduction of two additional storeys of small mezzanine windows, and to the much less imposing character of the portico employed. The huge Corinthian columns of the portico and pilasters of the main façade were to be 36 ft. 5 in. in height and 3 ft. 6 in. in diameter. Sculpture was to be used on the pediments on east and west, and figures adorned the salient points of the elevation. The whole was raised on a podium 7 ft. high.

A design for the Orangery in the park is also appended, to be 160 ft. in length, flanked by a curious kind of pergola screen apparently of

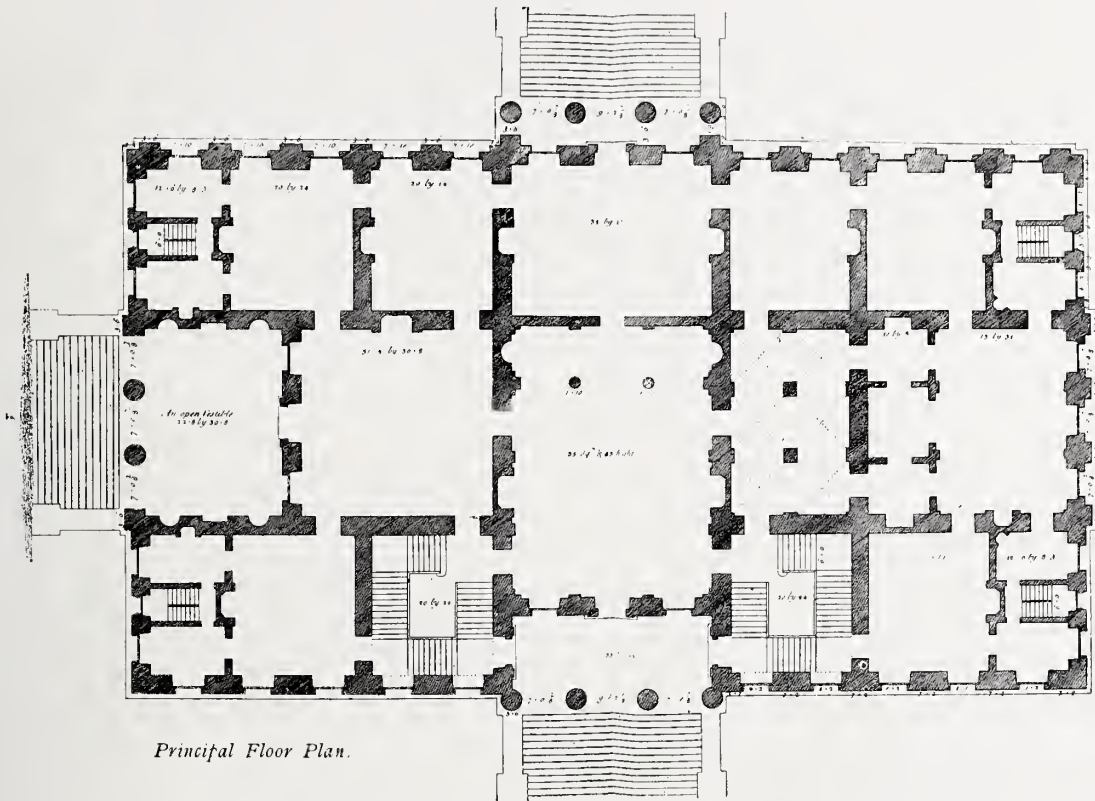
clipped yew, and with a strange trefoil cresting quite at variance with the staid Doric arcade beneath. One is not so impressed with the design of this building and its adjuncts as with that of the house itself. The stables were to lie between the central block and the north boundary wall, enclosed on east and west fronts by the curved colonnades and wings referred to above.

Although Leoni himself tells us that "the materials were already prepared for building this seat," it appears that only the gates, the canal, and the little bridge over it were ever carried out, though I am unable to discover the reason which compelled Scawen to abandon his scheme. Of the bridge we can only assume that Leoni was the designer from its excellent proportions. It spans one of the various little streams that go to form the Wandle, and is part of a formal water treatment, the stream being carried in a canal from a so-called grotto, now mutilated, across to the northern boundary of the park. A reference to the map will explain its direction. Unfortunately the photograph (p. 9) has been taken since the diverting of the stream from its channel, this having been done recently to facilitate the neighbouring building operations.

The entrance gates, with their piers surmounted by lead figures, are so thoroughly illustrated in our drawings and photographs that lengthy description is needless. With the exception of Tijou's work at Hampton Court, etc., we have in this country few examples of ironwork design on so



LEONT'S DESIGN FOR CARSHALTON PARK. PLAN OF GENERAL LAY-OUT.

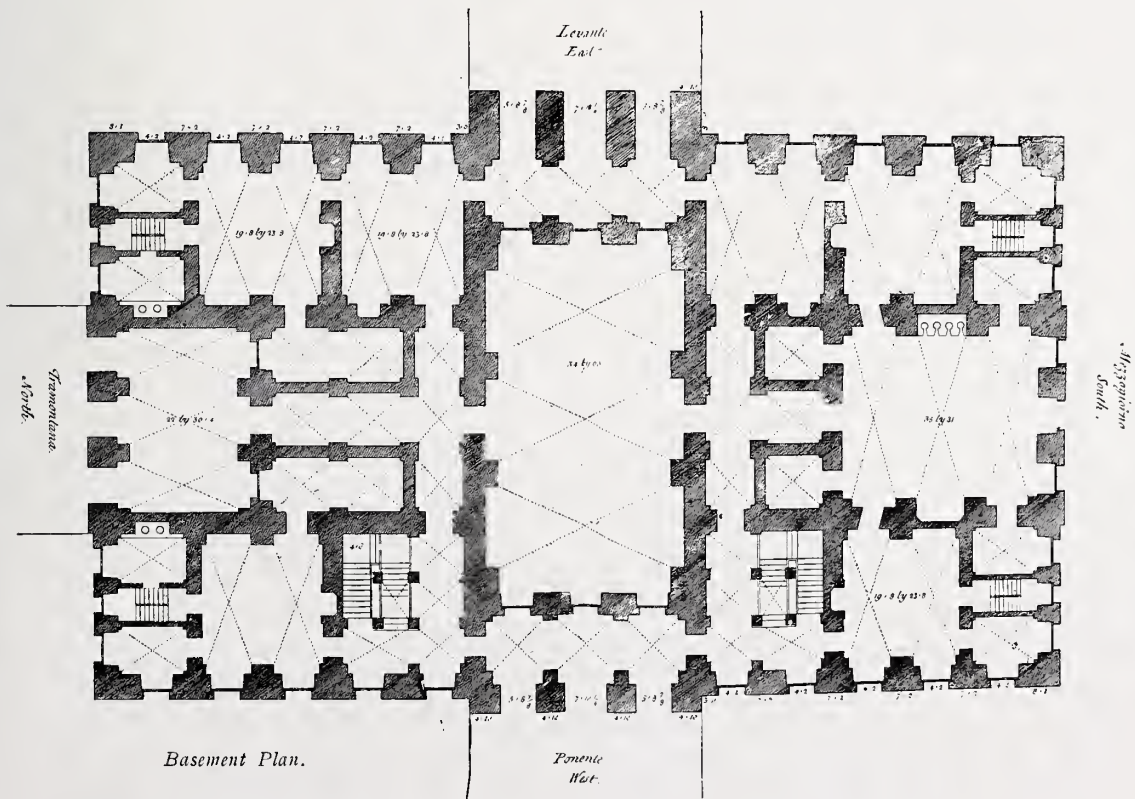


Principal Floor Plan.

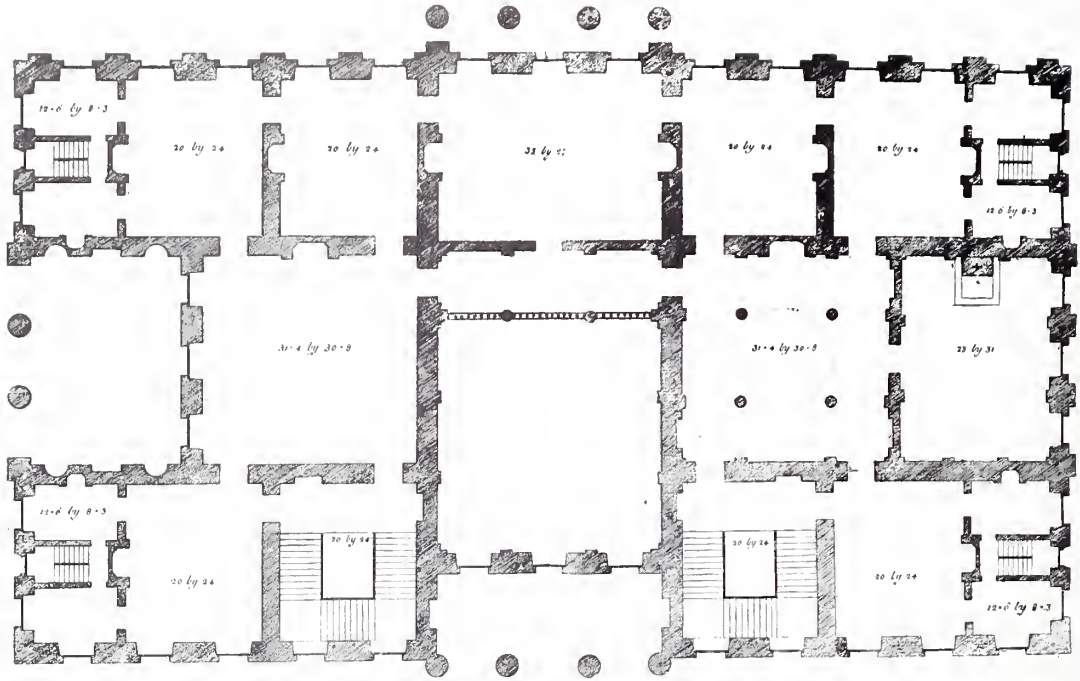
ambitious a scale, and though we have here comparatively little of the twisted and repoussé work that Tijou delighted so in, these beautiful lines of the scrolls give the simple bars quite as exquisite a grace. I would in particular call attention to the charming panels on each side of the gates proper, which strike me as perhaps the most

successful detail of an eminently successful whole.

The piers are in Portland stone with richly-moulded panels, cornice, and base. On the reverse face, towards the park, is sculpture in high relief representing musical instruments, trophies, and game. Unfortunately I was unable to get



Basement Plan.



LEONI'S DESIGN FOR CARSHALTON PARK. CHAMBER PLAN.

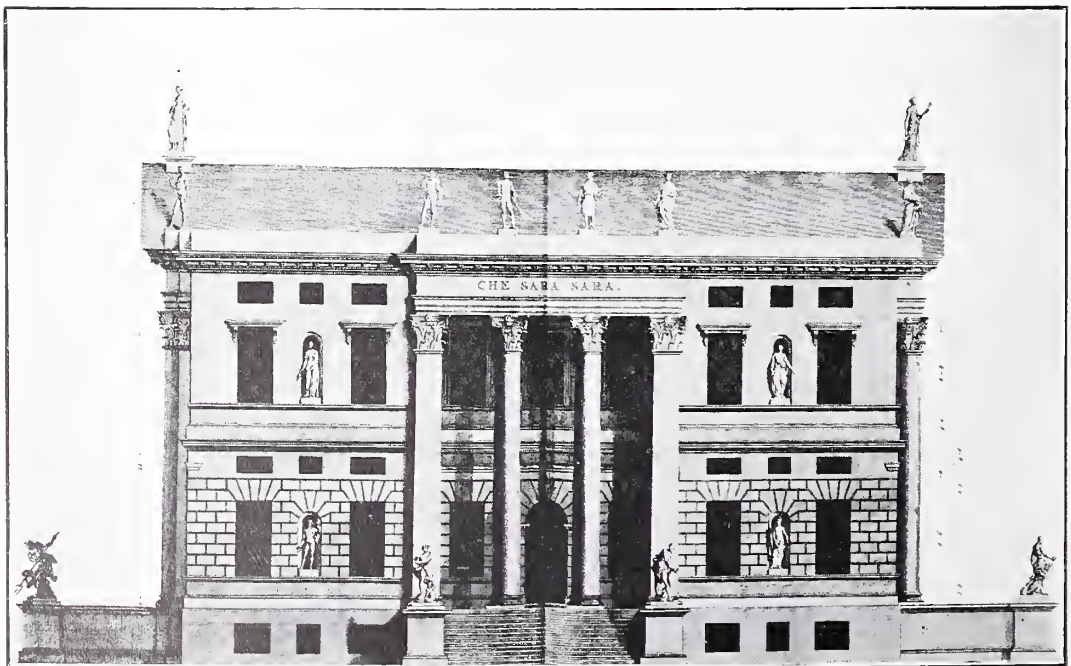
measurements or photographs of this work, as it is covered by protecting boarding prior to its ultimate removal. An especially good photograph of the brackets connecting these piers with the wall is shown on p. 7.

Lead figures of this date are far from rare, though one might hardly have expected them here since Leoni's chief patron, Lord Burlington, cried them down in his writings. (He, however, had some in his garden at Chiswick.) Mr. Blomfield conjectures that these, in common with most of

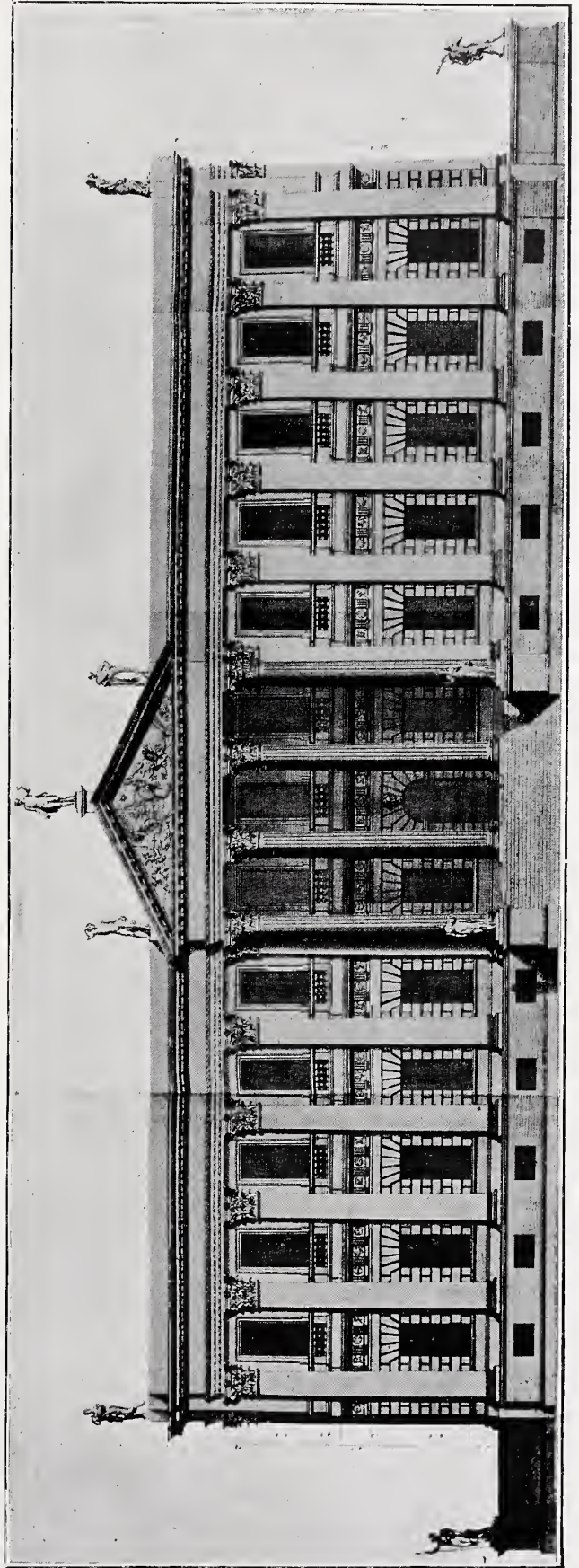
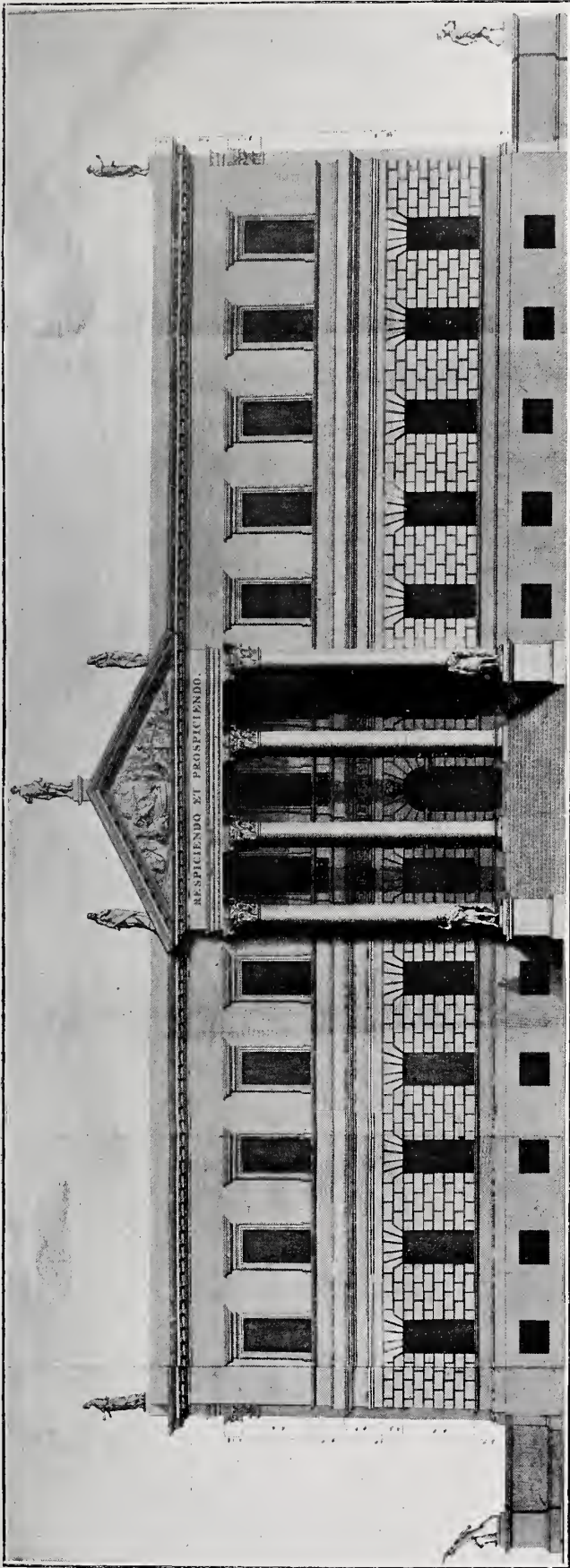
the other similar work of that date, were from the lead-yard of John van Nost in Piccadilly, sold up in 1711.² Another business under the same name seems to have existed in St. Martin's Lane till 1765. I am surprised to find that apparently Professor Lethaby ignores these examples in a fairly comprehensive list in his little book,³ for though they are decayed in parts to a certain extent, the same can be said of many other well-known examples. Calling attention to the figures of Diana and Actaeon I will conclude by recalling

² "History of Renaissance Architecture," pp. 382-3, 390, 392.

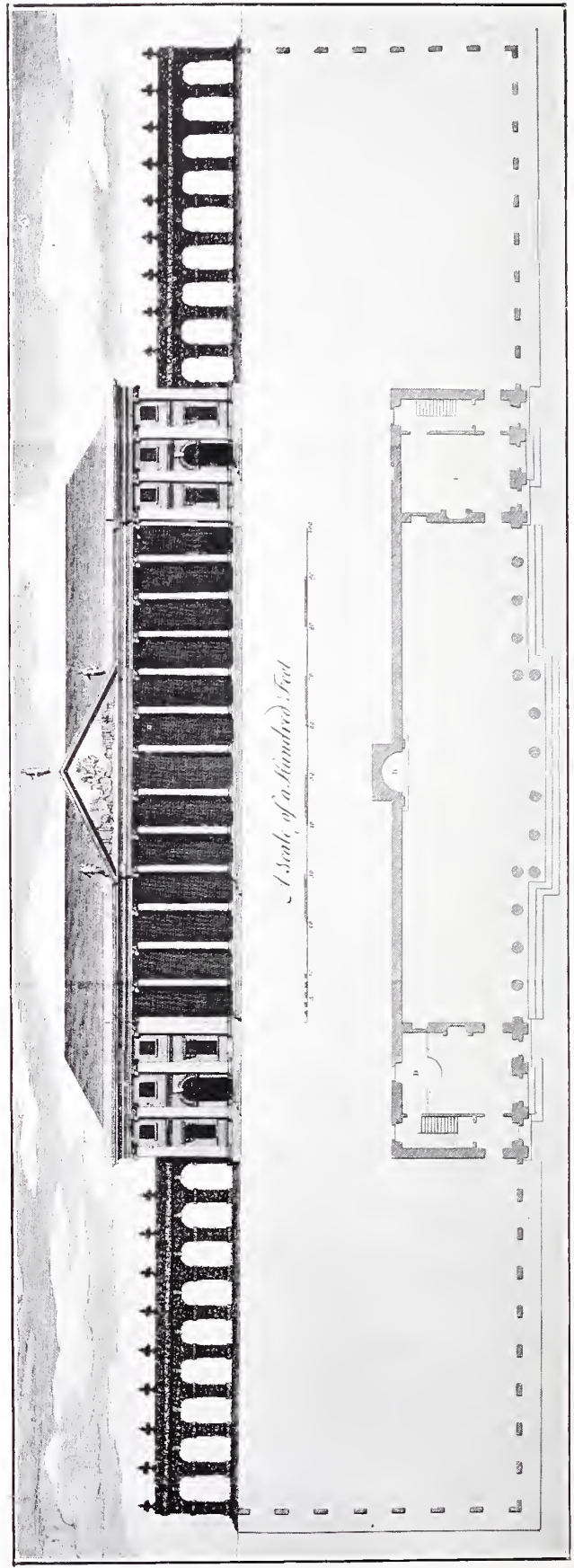
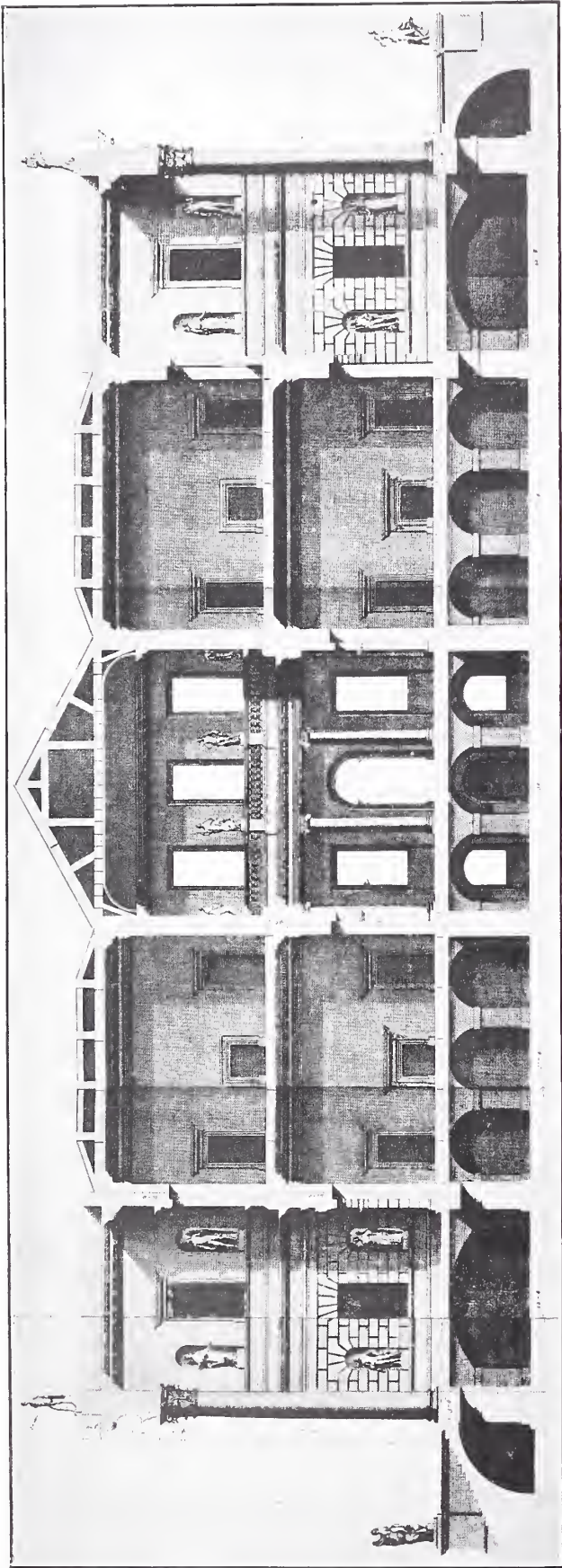
³ "Leadwork," by W. R. Lethaby.



LEONI'S DESIGN FOR CARSHALTON PARK. NORTH ELEVATION.



THE WEST ELEVATION, THE EAST ELEVATION.
LEONI'S DESIGN FOR CARSHALTON PARK.



LONGITUDINAL SECTION. THE ORANGERY.
LEONI'S DESIGN FOR CARSHALTON PARK.

briefly in a few extracts the old story which is here perpetuated, from Addison's metrical translation, which, though a delightful rendering, is much too lengthy to quote in full:

Down in a vale with pine and cypress clad,
Refreshed with gentle winds and brown with shade,
The chaste Diana's private haunt.

Here the bright goddess, toil'd and chaf'd with heat,
Was wont to bathe her in the cool retreat.

Now all undrest the shining goddess stood
When young Actæon, wildered in the wood,
To the cool grot by his hard fate betray'd,
The fountains fill'd with naked nymphs survey'd.

She, proudly eminent above the rest,
With blushes glow'd ; such blushes as adorn
The ruddy welkin or the purple morn.

The man began to disappear
By slow degrees, and ended in a deer.

He behind him spies
His op'ning hounds, and now he hears their cries.
When now the fleetest of his pack, that prest
Close at his heels and sprang before the rest,
Had fastened on him, straight another pair
Hung on his wounded haunch and held him there
Till all the pack came up and every hound
Tore the sad huntsman grov'ling on the ground.⁴

MARTIN SHAW BRIGGS.

⁴ "Ovid's Metamorphoses," Book III. (Translated by Addison.)

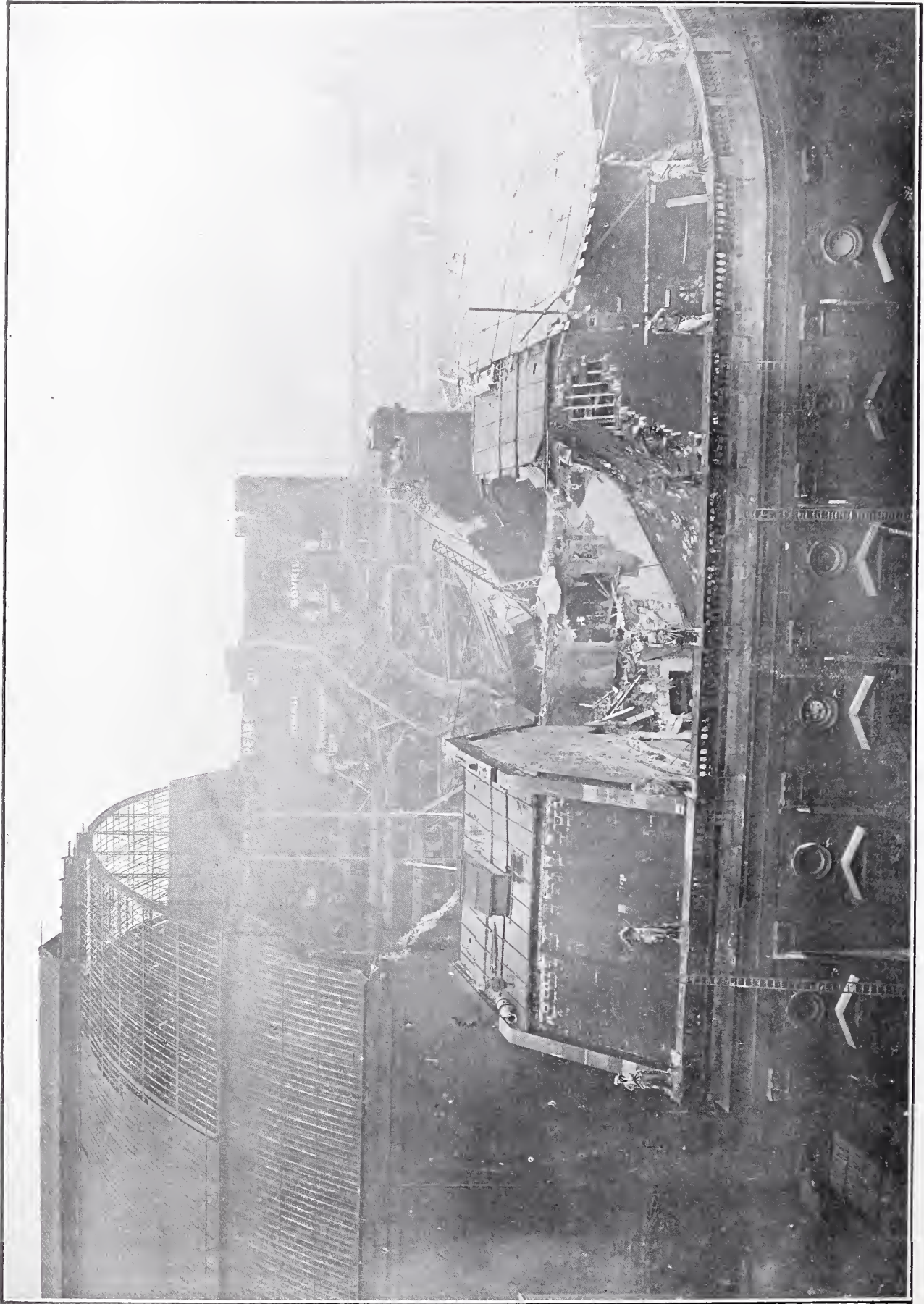
Notes.

The Charing Cross Catastrophe—Is Real Novelty Possible in Art?— Sir Conan Doyle's Archæology.

THE drawings, reproduced in another part of this issue, of the reconstruction and redecoration of the Avenue Theatre, which Mr. Cyril Maude had intended to open this month under the new title of "The Playhouse," have a melancholy interest as well as an architectural one. The theatre stands alongside the Charing Cross terminus of the South Eastern and Chatham Railway, the station being built on a viaduct; and the side walls, towering high above the theatre roof, support a wrought-iron tie-truss roof of 164 ft. span. The southern end of this roof, immediately alongside the theatre, was under the process of repair and reglazing on December 5, when at about 3.30 p.m. a railway official saw and heard the tie-rod of the second principal at this end break. He at once apprised other officials, and a warning was sent to the men working on the roof, and other precautions were initiated; but unhappily before much could be done the second truss fell in, dragging down the immense wind-screen at the end of the station. The latter and the truss in their fall knocked over about 80 ft. run of the west wall, weighing many tons, on to the roof of the Avenue Theatre, which collapsed, the debris falling mainly into the well of the auditorium. Apart from the lamentable mortality (there were six killed and over forty injured in the two buildings), the havoc wrought by the catastrophe, especially in the theatre, was very great.

The pier supporting the truss with the faulty tie-rod was the first to fall on to the stage roof, directly after which the portion adjoining it and the wind-screen fell on to the auditorium. At the

moment of the accident the weekly meeting was being held of the contractors, sub-contractors, and the architect, Mr. Blow, on the stage. The plans were laid out, and two minutes later these persons would have been seated round the table in the usual way. At the moment they were standing by the footlights under the proscenium arch which was the means of saving their lives. The fall of debris lasted about sixty seconds, nothing being seen falling for clouds of dust. The stone template supporting the faulty truss, weighing approximately $4\frac{1}{2}$ tons, fell on to the table on the stage, and near to it the iron template of the truss which should have been bedded into the stone. The iron dowels now show that they were not secured in any way to the stone template by either cement or lead. The tie-rod broke on the west side of the sixth bay (counting from the east side), 14 in. from the thimble. On the tie-rod could be seen no vestige of paint. The portion of the west wall, supporting the roof, which collapsed, was thinly built in lime mortar, fractured and incapable of taking any lateral strain; the strength of the roof entirely depended on its tie-rods. The portion of the west wall brickwork which fell on to the theatre is in large masses; the gauged arched work has fractured through the bricks; the remainder seem to have broken chiefly at the joints. The thrust of these masses of material falling on to the theatre was sufficiently great to send the wall facing Northumberland Avenue 4 in. out of the upright, buckling its cornice 10 in. out of the straight line. The girders to the two tiers, made by Messrs. Moreland,



THE CHARING CROSS CATASTROPHE. GENERAL VIEW SHOWING FALLEN ROOF OF STATION AND DAMAGE TO AVENUE THEATRE ROOF.

Photo: H. Trigg.

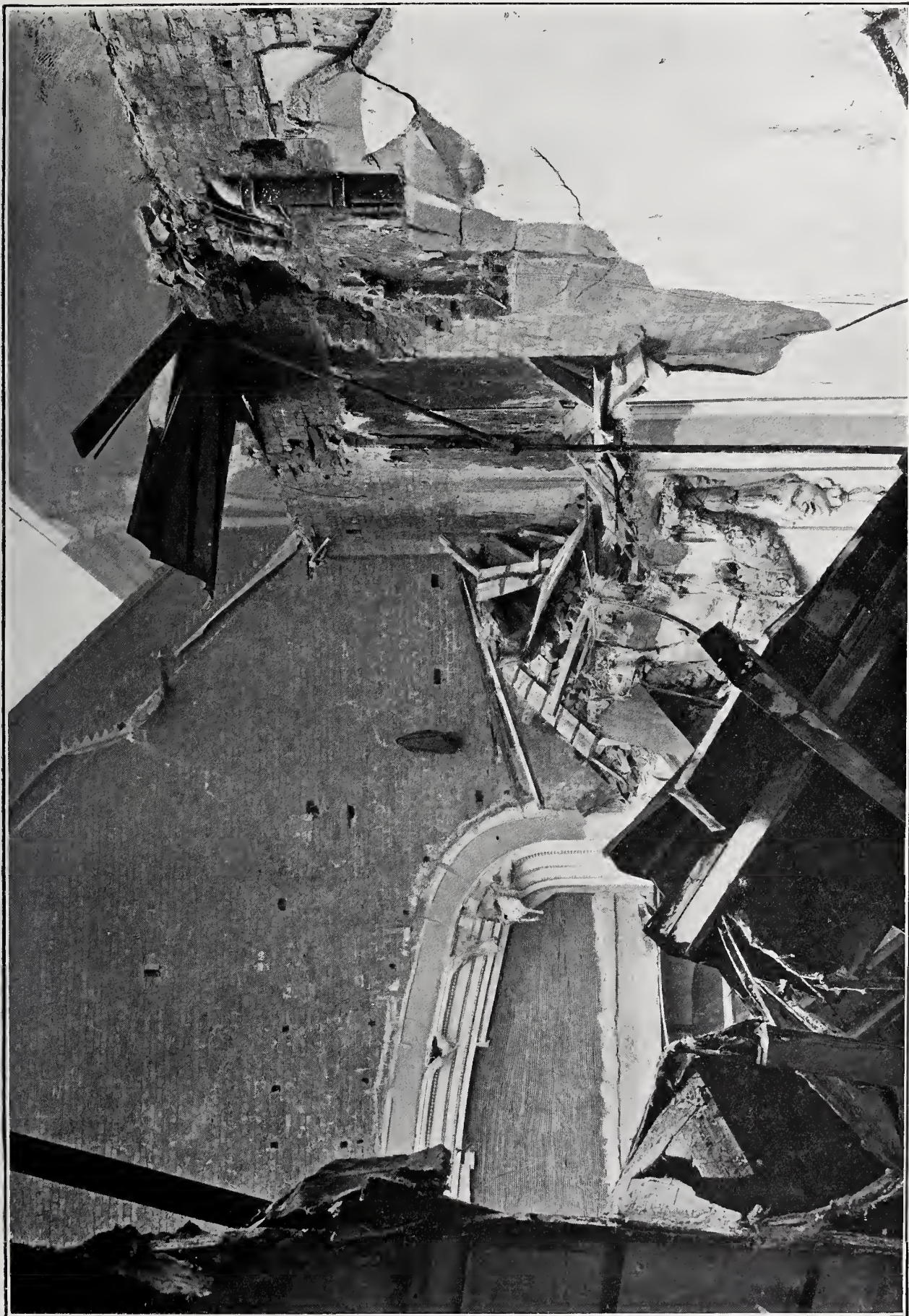
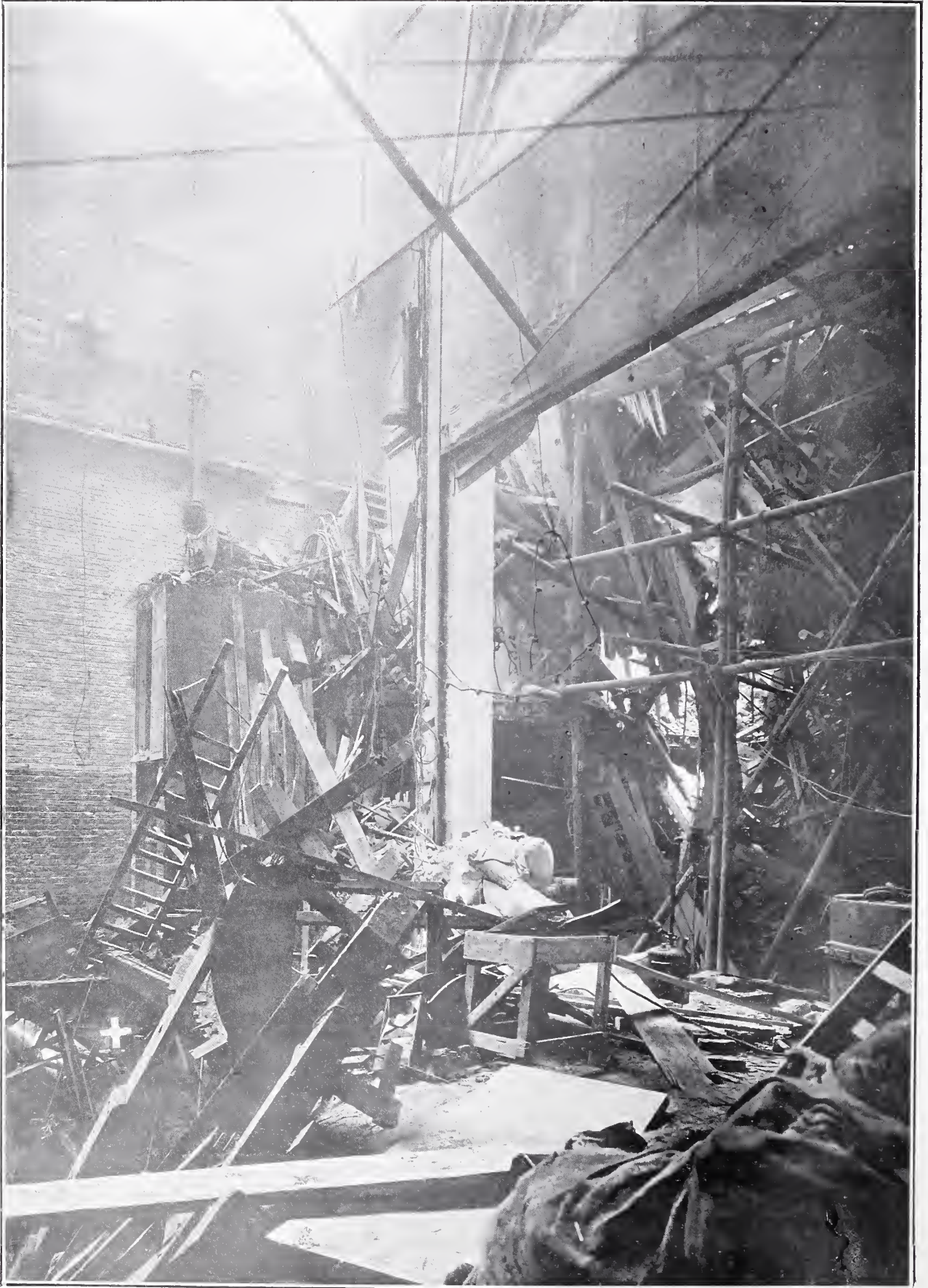


Photo: H. Tugsey.

THE CHARING CROSS CATASTROPHE.
THE WRECK IN THE AVENUE THEATRE FROM THE GALLERY LEVEL.



The white cross marks the spot where the stone temple of the faulty truss fell

Photo: H. Tingey.

THE CHARING CROSS CATASTROPHE.

VIEW FROM THE STAGE OF THE AVENUE THEATRE.

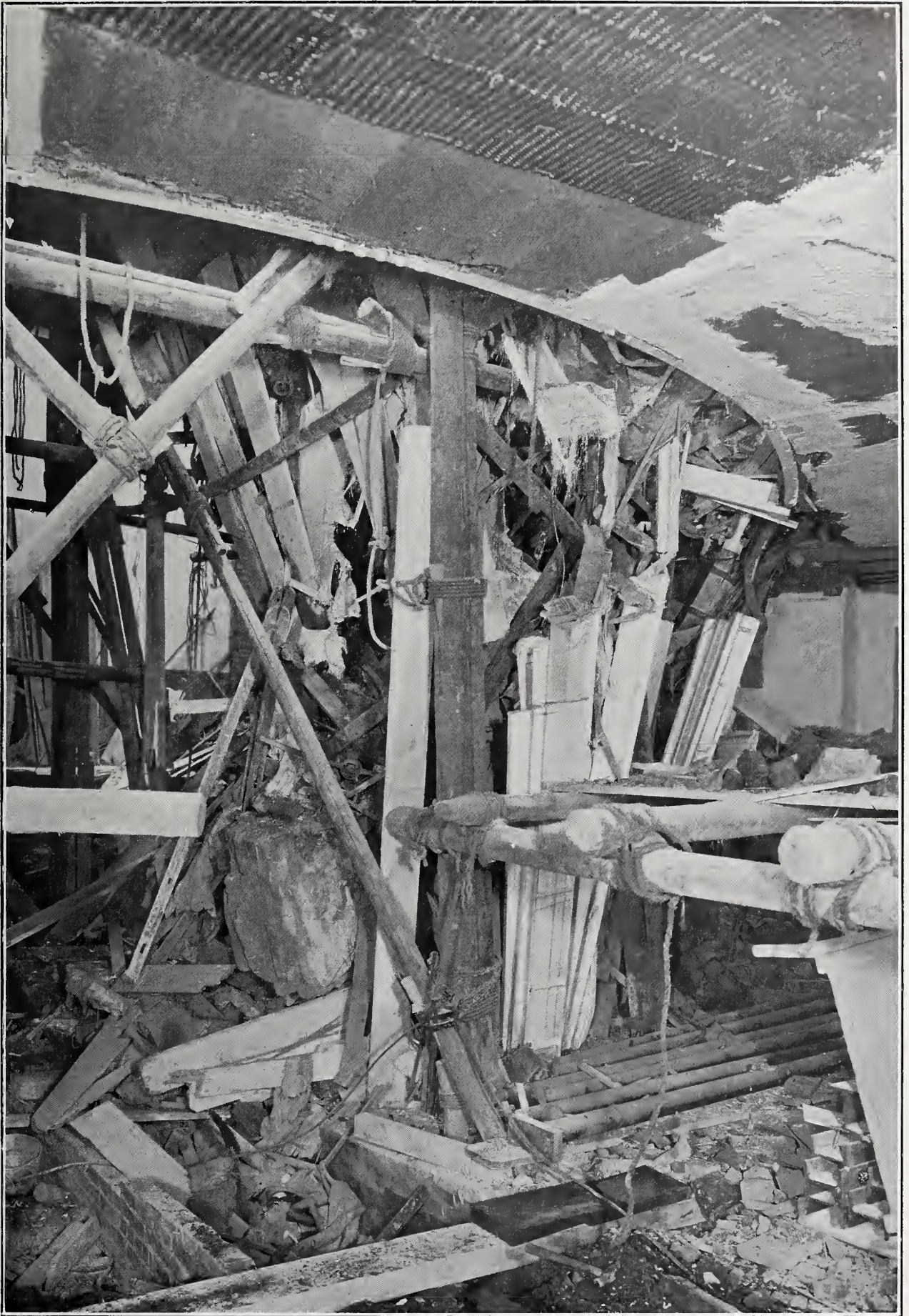


Photo: Bedford Lemere & Co.

THE CATASTROPHE AT CHARING CROSS. VIEW IN AVENUE THEATRE
FROM UNDER THE DRESS CIRCLE TIER, LOOKING TOWARDS THE STAGE.



Photo: H. Tingey.

THE CHARING CROSS CATASTROPHE.

THE BROKEN WEST WALL OF THE STATION AT THE SECOND TRUSS.

have become unseated in the east wall, adjoining the station; otherwise they appear to be intact, which speaks well for their construction.

Thus the work which was practically completed has been ruined; and many months must elapse before the theatre can be finished, even if the present design is persevered with.

* * * * *

FOR the last fifty years or so the demand of the art patron and the critic has been for novelty in the design of the objects in all forms of art production, and for originality and individuality in the producer. Style has succeeded style, licentiousness followed purism, archaistic rigidity given way to structureless curvature in the endeavour to tickle the artistic palates of patrons who, really inartistic at bottom, fancied themselves judges of artistic excellence and allowed the clever manipulator to tempt the guineas from their pockets with a show of something not yet possessed by other people. In architecture the appearance of originality was due in general to the discovery of some as yet unexploited corner of the world—as has been said, I think, by Professor Lethaby—or to some monstrous application of the constructional triumphs of the engineer. In painting (in England at least) after a period inspired by an attempt to return to the practice of the painters of the later Gothic and earlier Renaissance periods, and a continuation of the solid methods of technique in use on the Continent, the suggestiveness which always accompanies incompleteness captivated the artistic mind, and artists seemed to compete as to whose picture should express the fewest facts of nature by various omissions, using the well-recognised properties of the sketch to produce what should have been a finished picture. On the Continent several strange manners have appeared, all of which are founded on exaggerations of what has been done before either in design or technique, the strangest in appearance, such as the work of the *pointillistes*, and of the Italian genius Segantini, being really an application of the technique of mosaic to a medium for which it is unsuited. In sculpture a period of reliance upon antique ideals has been followed by a copyism of the facts of nature which has become more and more close, curiously reversing the tendencies in painting; and the ancient use of colour, whether in material or by tinting and gilding the surface in places, has again attained a certain vogue. In pottery, novelty has been sought by the use of forms which are often unsuited to the material, as was frequently done in the eighteenth century, and by the rediscovery of the beautiful glazes of the Oriental potters and of the iridescent hues of the Hispano-Moresque

pottery, and often with the most satisfactory results in the latter case, though the processes have sometimes been used to produce illegitimate effects, and so with other materials.

In all these cases the novelty is apparent, not real, and if one comes to the detail of design the story is the same. For instance, the long, slightly-swaying line spreading into geometrical forms at intervals which circumscribe an arrangement of leaves or flowers, which has been pretty common on fabrics and wall papers of late years, is simply an adaptation of the fourteenth-century mode of filling a hollow moulding with carving. The licentiousness of curve in much of the so-called "New Art" is the reproduction of the curves of seventeenth and eighteenth century design, with the omission of certain details, and the curious stiffnesses which sometimes accompany these curves and contrast them are found in very early design. The glazed bricks and tiles which appear here and there on the fronts of houses in city streets were used by the ancient Persians for facing a less resisting surface and for producing surface colour, the same reasons which are given for their use to-day. The structural use of iron is a modern invention, but at present it requires hardihood to assert that its use has produced art, though works which are impressive by their size are tolerably numerous. The delicate hues of modern manufactures have been anticipated by Oriental textiles and Byzantine enamels, and Coptic and Sicilian stuffs have suggested some of the most characteristic of modern flat designs: the glow and glitter of modern stained glass does not surpass that of the ancient work, and the attempts to evolve a new style of design in the setting out of the figures has proved how wisely the old men acted in surrounding their colour with silvery canopies and thus marrying glass and tracery. It is the partial knowledge of the designer and craftsman, and still more of the public, which causes the production and acceptance of so-called novelties; greater knowledge would reveal their origin and relations.

What then is the designer to do? Is he to be satisfied to reproduce the work of the ancients? Or is he still to try to meet the demands of constantly changing fashion, which throws his carefully thought out work aside as old-fashioned after a short time? It is useless to look for permanent improvement in art matters under the latter conditions, and the former would be a dull proceeding, producing manipulative dexterity at the expense of mental development, though possibly the æsthetic sense would be better satisfied than by some of the most modern manifestations of novelty. But neither designer nor craftsman can escape from the spirit of his century, and a

difference must appear in work produced with freedom even if the same models are used. In this direction, a direction which most nearly approaches the conditions which prevailed during the best periods of art, both in the periods of the middle ages and the early Renaissance, when men were content to work in common on the accepted forms of the period, success is to be sought rather than in the endeavour to produce continual novelty.

S. S. G.

* : : *

IN the Christmas number of the *Strand Magazine*, in the story of "Sir Nigel," Sir A. Conan Doyle gives the following interesting information: "There were twelve bronzes in the little chapel. Two lay with the legs crossed, as belonging to the Crusades. Six others rested with their feet upon lions, as of those who had died in war. Four only lay with the effigy of their hounds, to show

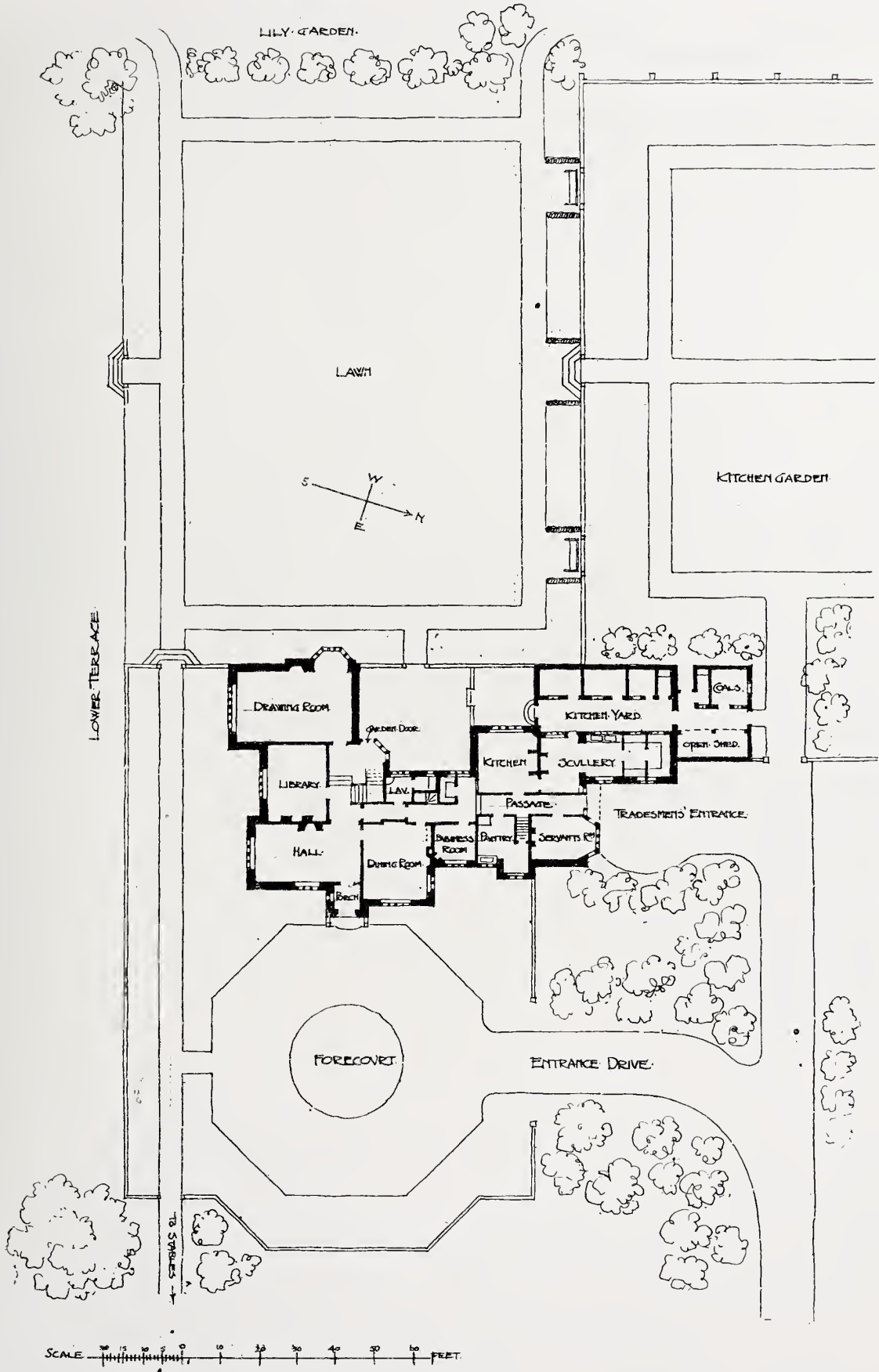
that they had passed in peace." The date of the story is said to be 1348, so that we find in this "little chapel" more effigies in brass than are now to be found in all England of the same period. The Crusader idea was exploded years ago. And we find the effigies of those who *did go* to the Crusades with "straight legs" and the "crossed legs" with those who *did not*. There is only one authenticated brass of a Crusader, Sir John Dabernon, 1277, and straight legged. As the last Crusade took place in the year 1272, the number of memorials of that period must be *extremely small*. The "lion" and "hound" theories are ingenious, but not convincing if we take into consideration the number that are left of those who are known to have died at home, and not at the wars. From the architectural point of view, the illustration of the Cloister is extremely interesting, as we find there displayed tracery of the "Perpendicular Period" in the year of grace 1348.

Current Architecture.

NETHER SWELL MANOR.—This house is situated on a slope of a hill above a stream, faces due south, and is sheltered from the north and east winds by rising ground at the back. It is about a mile from Stow-on-the-Wold, and commands extensive views over Oxfordshire and Gloucestershire. The house, entrance lodge, and outbuildings, garden walls, terraces, and steps, etc., are all entirely new, and built from the local oolite stone, quarried on the estate: the roofs are covered with the Gloucestershire stone slates, wide at the eaves, and graduated in size and thickness to the ridge cresting, which is of stone. The chimney stacks are of stone; the garden walls are faced with Berkshire red sand-faced bricks, backed with stone, and coped with red tiles; the terrace steps and wing walls, etc., being all of stone. The planning and arrangement of the gardens, etc., are from designs by the architect. There are no special features in the house, except that it is quietly and simply treated in outline, detail, and composition, using as far as possible the local materials. The staircase and floors, etc., are of oak. The drawing-room, library, and dining-room decorations were, at Sir John Scott's wish, designed and executed by M. Marcel Boulanger, of 2, Rue de Sully, Paris. Everything else was designed by the architect, Mr. E. G. Dawber. The carving over the entrance was executed by Mr. A. Broadbent, sculptor, of London. The general contractors were Messrs. Hayward & Wooster, of Bath. The bricks for internal work were from Lord Redesdale's yards, Aston Magna; those for the garden walls were from Hermitage Works,

near Newbury. Mr. John H. Pye, of Moreton-in-the-Marsh, supplied the casements, casement fittings, and leaded lights; Messrs. Bratt, Colbran & Co., of London, the stoves and grates; Messrs. Perry & Co., of London, the electric light fixtures; and Messrs. Tautz & Co., of London, the wall papers and hangings. The gates to the entrance lodge were executed by Mr. W. Smith, of London; the heating apparatus by Mr. William Gould, of London; and Messrs. Spenser & Co., of Stratford-on-Avon, carried out the electric wiring and the electric bell and telephone installations.

BIBSWORTH, WORCESTERSHIRE.—This house is situated about a mile or more out of Broadway, on the slope of the Fish Hill, overlooking the Evesham vale. It is built of local stone from the Broadway Hill quarries, with stone slate roof, and oak window frames and leaded lights. It is simply treated both inside and out. The house and the lay-out of the gardens, etc., as shown on the plan, were designed by and carried out under the supervision of the architect, Mr. E. Guy Dawber, of London. Mr. A. Broadbent executed the carving work. The general contractors were Messrs. Espley & Co., of Evesham; Mr. John Pye, of Moreton-in-the-Marsh, supplied the casements, fittings, and leaded lights; Messrs. Spenser & Co., of Stratford-on-Avon, carried out the electric light installation and plant and the bells; the heating apparatus and hot-water circulation were executed by Mr. William Gould, of London; and Messrs. Boobbyer, of London, supplied the door furniture, locks, etc.



NETHER SWELL MANOR. GROUND PLAN.
E. GUY DAWBER, ARCHITECT.



NETHER SWELL MANOR. THE GATE AND LODGE.
E. GUY DAWBER, ARCHITECT.

Photo: E. Dockree



NETHER SWELL MANOR. ENTRANCE FRONT AND FORECOURT. E. GUY DAWBER, ARCHITECT.

Photo: E. Dochree.

Thames Valley U.

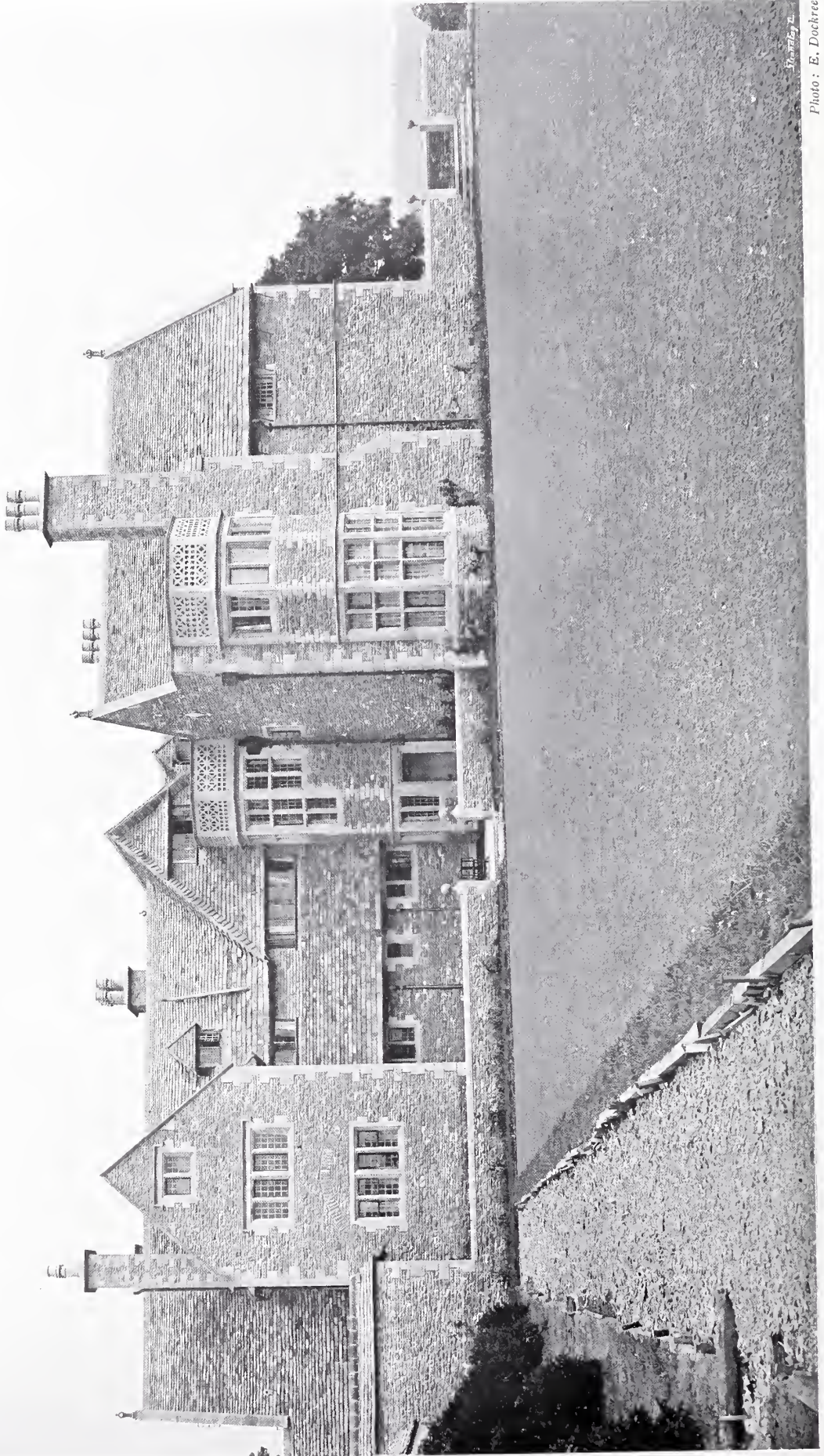


Photo: E. Dockree.

NETHER SWELL MANOR. THE GARDEN FRONT.
E. GUY DAWBER, ARCHITECT.

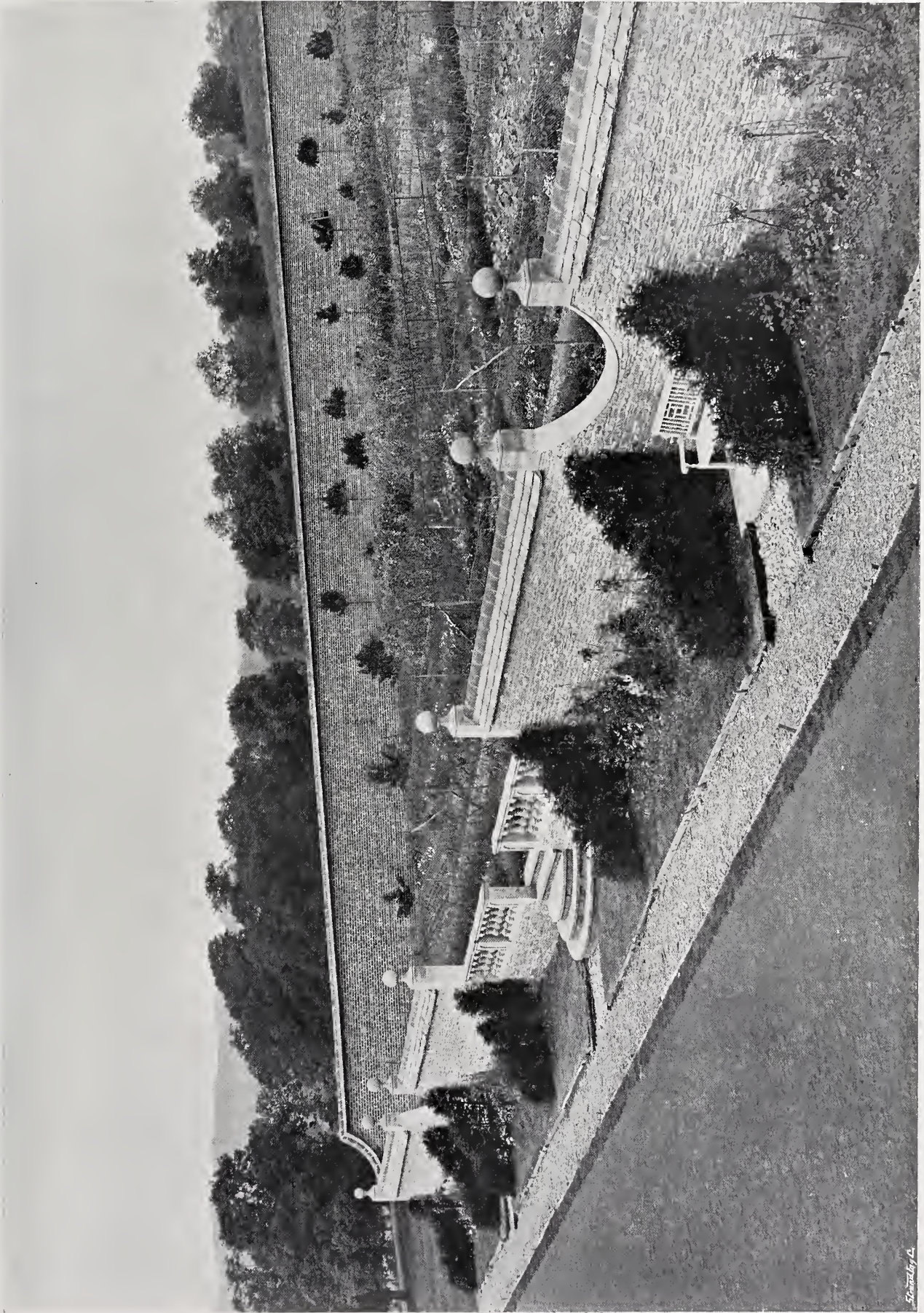


Photo: E. Dockree.

NETHER SWELL MANOR. KITCHEN GARDEN WALL AND STEPS.
E. GUY DAWBER, ARCHITECT.

St. James's



Photo: E. Dockree.

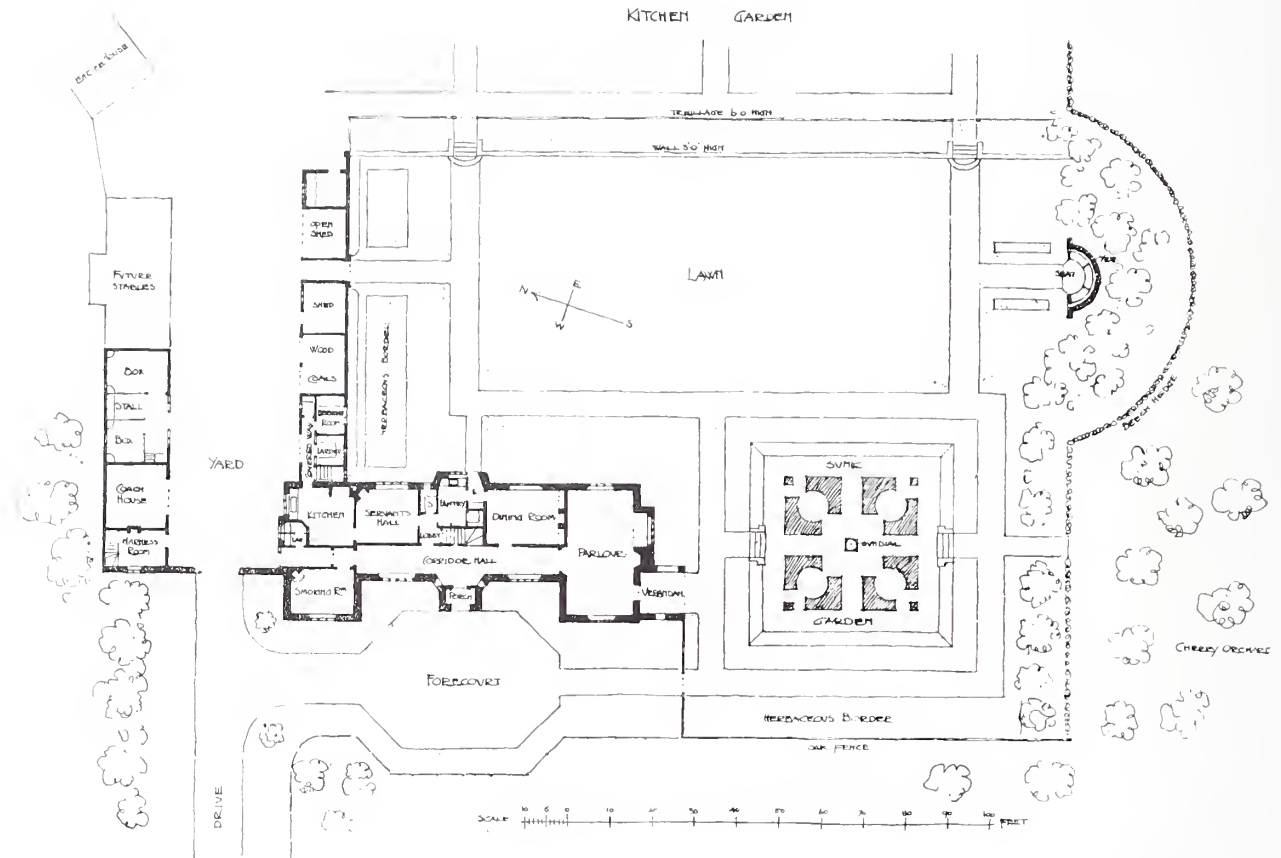
NETHER SWELL MANOR. DECORATION IN DRAWING-ROOM.
DESIGNED AND EXECUTED BY MARCEL BOULANGER.



Photo : E. Dockree.

NETHER SWELL MANOR. VIEW OF STAIRCASE HALL AND DRAWING-ROOM FROM THE HALL.

Standaert



BIBSWORTH, WORCESTERSHIRE. GROUND PLAN.

E. GUY DAWBER, ARCHITECT.

RECONSTRUCTION OF THE AVENUE THEATRE, CHARING CROSS, LONDON.—We give a number of illustrations showing the design for reconstructing and redecorating this theatre, which work was in progress when the building was wrecked by the fall of the roof at Charing Cross Station, alongside.

Examining the plans it will be seen that in spite of the narrowness of the site all the L.C.C. requirements were satisfied, and that the auditorium accommodation is ample and comfortable, and the exits well arranged. The entrance hall gives access to the stalls area and to the two stairs to the dress circle. At the back of the stalls three large doors lead to a promenoir of imposing height, contrived in the space afforded by the cantilever of the dress circle; this promenoir being connected with the entrance hall, the cloakrooms, bar, and lavatories, and also to a special exit. Another extra exit from the stalls opens directly to the street. The dress circle is reached direct from the entrance hall by two short stairs of twenty-three steps, and two symmetrical exits are provided at the top and bottom part of this tier, the bottom exits being managed under the cantilever of the dress circle. This unusual but very effective arrangement of exits is necessitated by the

narrowness of the site, which does not allow of side passages.

The royal box on the dress circle level is reached from the street by a lift, and by the same means is connected with a royal sitting-room under the stalls. The gallery tier is provided with an exit at each side leading to two stairs winding down over each other round a thick pier.

The rake of the tiers is slow and easy, and almost a full view of the whole height of the stage and auditorium will be had even from the back rows of each tier. The stalls floor has an unusual rake so that each spectator can easily see over the heads of the spectators in front of him. The seating is comfortably spaced. The stalls are armchairs, the rows being 3 ft. 9 in. apart, leaving ample room for spectators to walk through without touching the knees of those already seated. The architectural treatment of the auditorium is specially monumental and on a very large scale. A large cupola forms the ceiling, and is supported on the stage side by two pendentives decorated with large trophies, and on the gallery side by an arch across the theatre. Two royal boxes decorate each side of the proscenium arch, caryatides at the sides of the lower boxes supporting the balconies of the boxes above, and the latter are

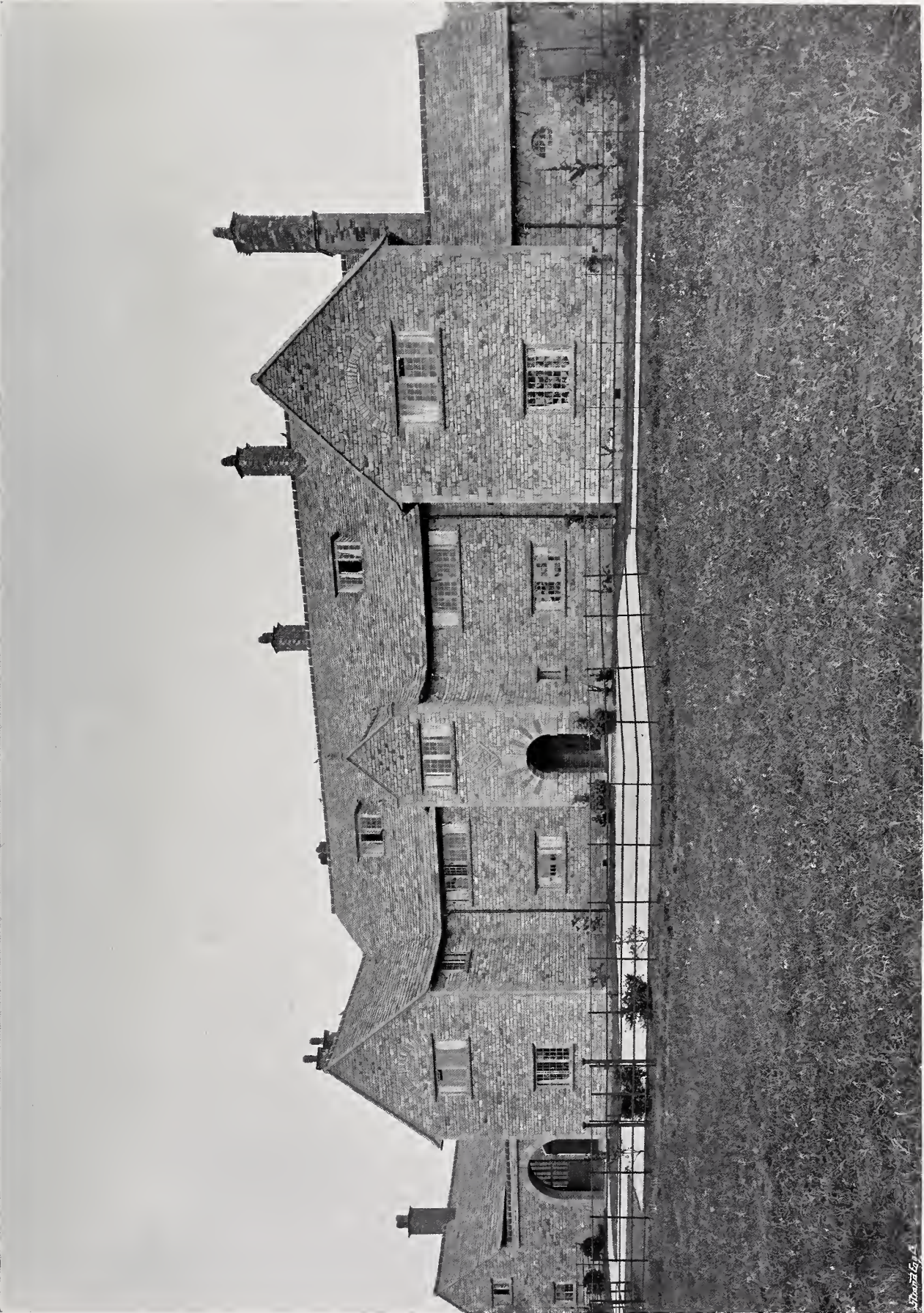


Photo : E. Doehring.

BIESWORTH, WORCESTERSHIRE. ENTRANCE FRONT AND FORECOURT.

E. GUY DAWBER, ARCHITECT.

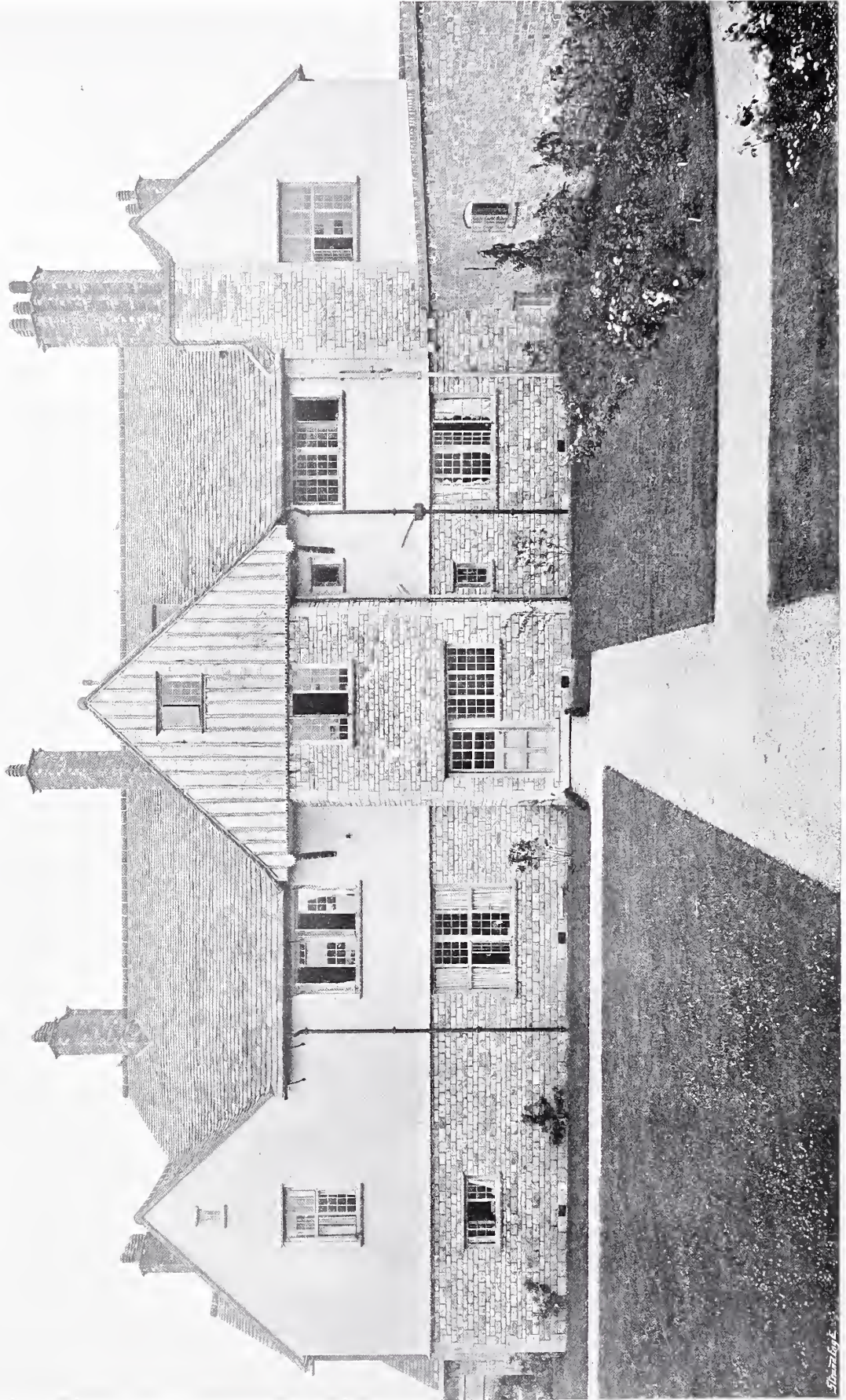


Photo: E. Duchize.

BIBSWORTH, WORCESTERSHIRE. GARDEN FRONT AND ENTRANCE.
E. GUY DAWBER, ARCHITECT.

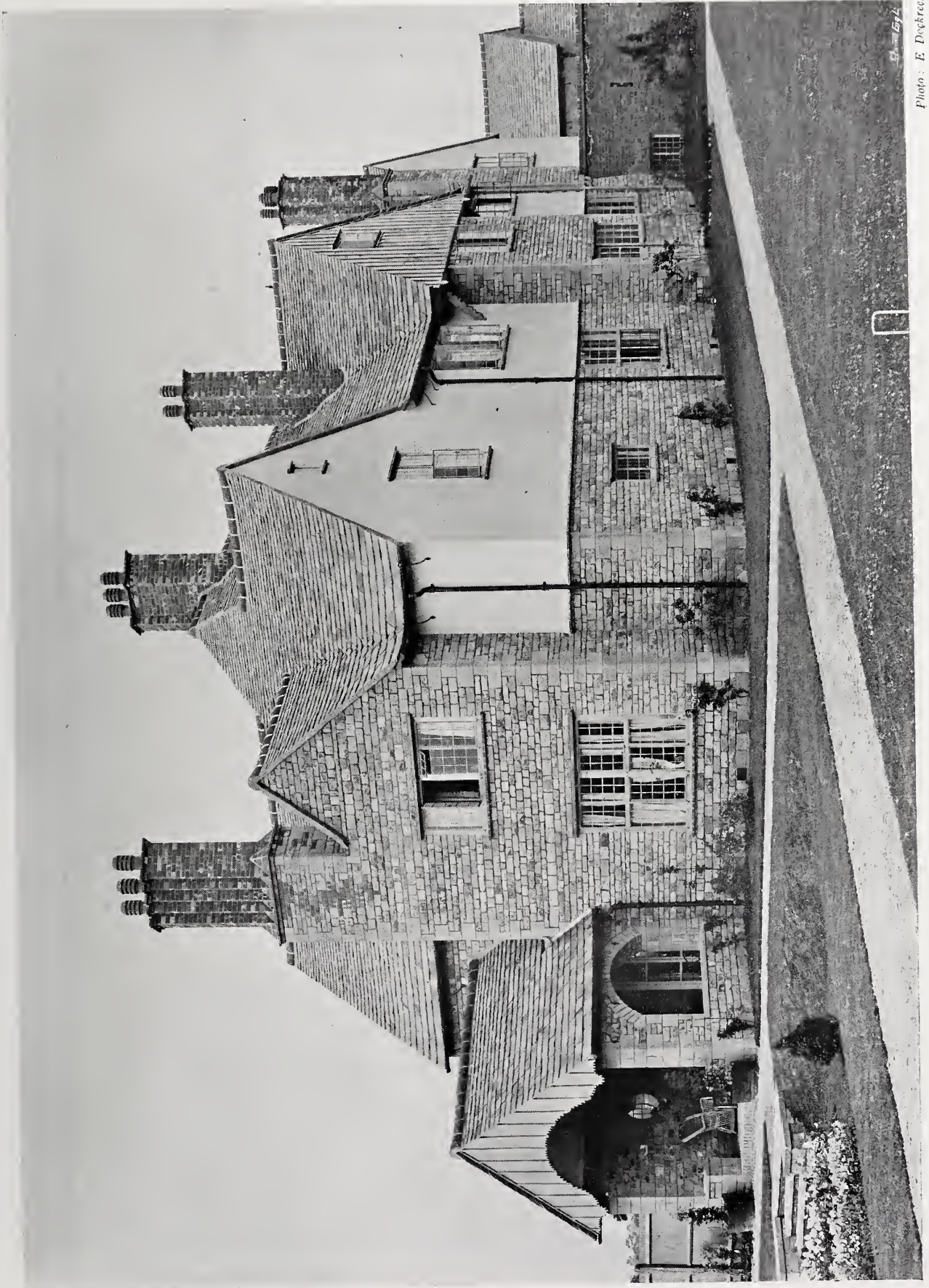


Photo: E. DeGree

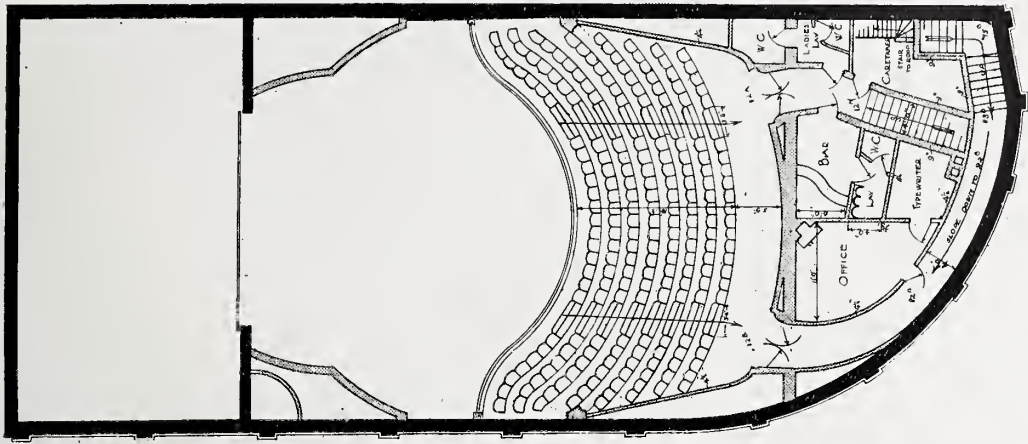
BIBSWORTH, WORCESTERSHIRE, FROM THE LAWN. E. GUY DAWBER, ARCHITECT.



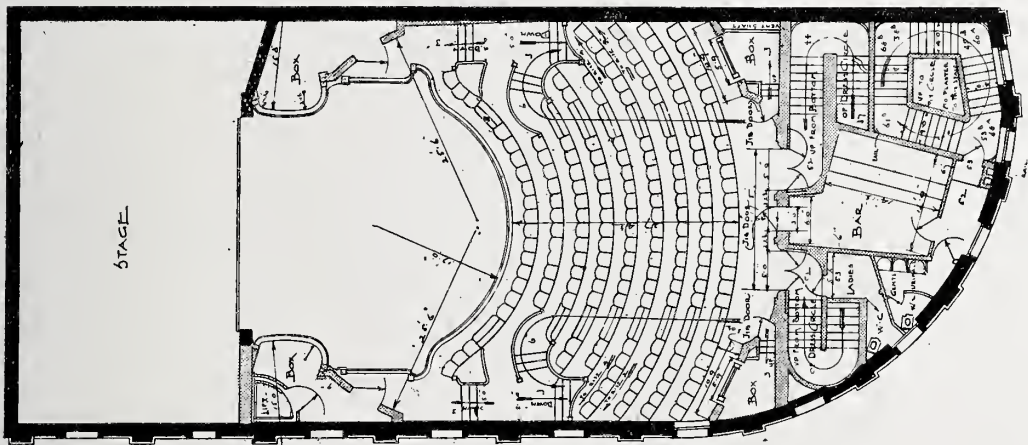
Photo: E. Doehring.

BIBSWORTH, WORCESTERSHIRE, THE CORRIDOR HALL.
E. GUY DAWBER, ARCHITECT.

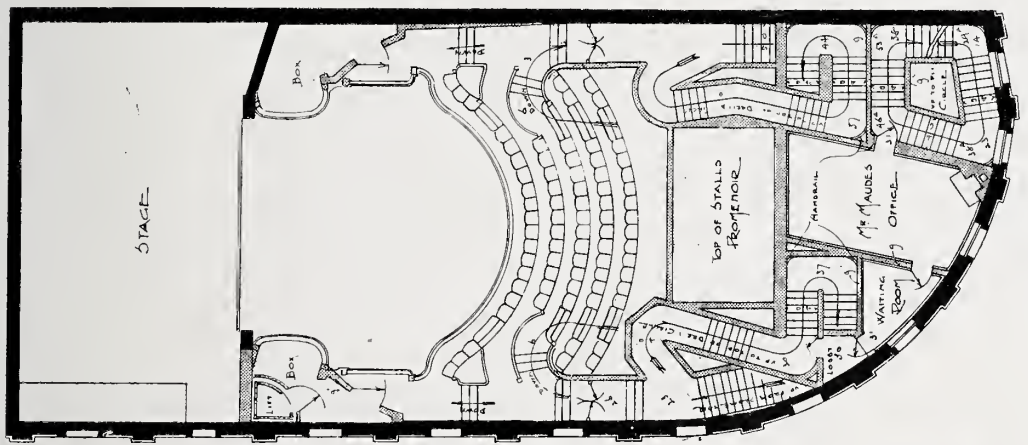
Edwin Lutyens



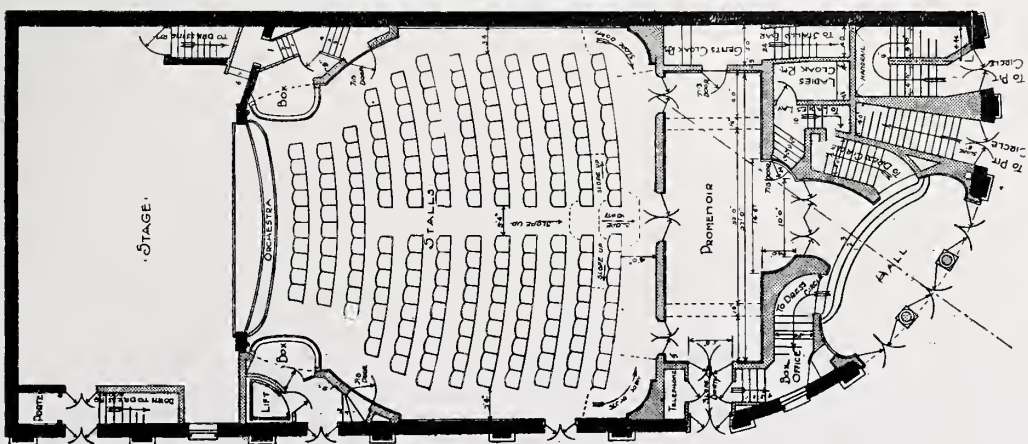
Gallery.



Top part of Dress Circle.



Bottom part of Dress Circle.



Plan of Stalls area.



N.B.—New Walls are shown by Stippling; Old Walls are shown Black.

THE RECONSTRUCTION OF THE AVENUE THEATRE, CHARING CROSS, LONDON. PLANS.

DETMAR BLOW AND FERNAND BILLEREY, ARCHITECTS.



THE RECONSTRUCTION OF THE AVENUE THEATRE, LONDON.

THE AUDITORIUM FROM THE DRESS CIRCLE.

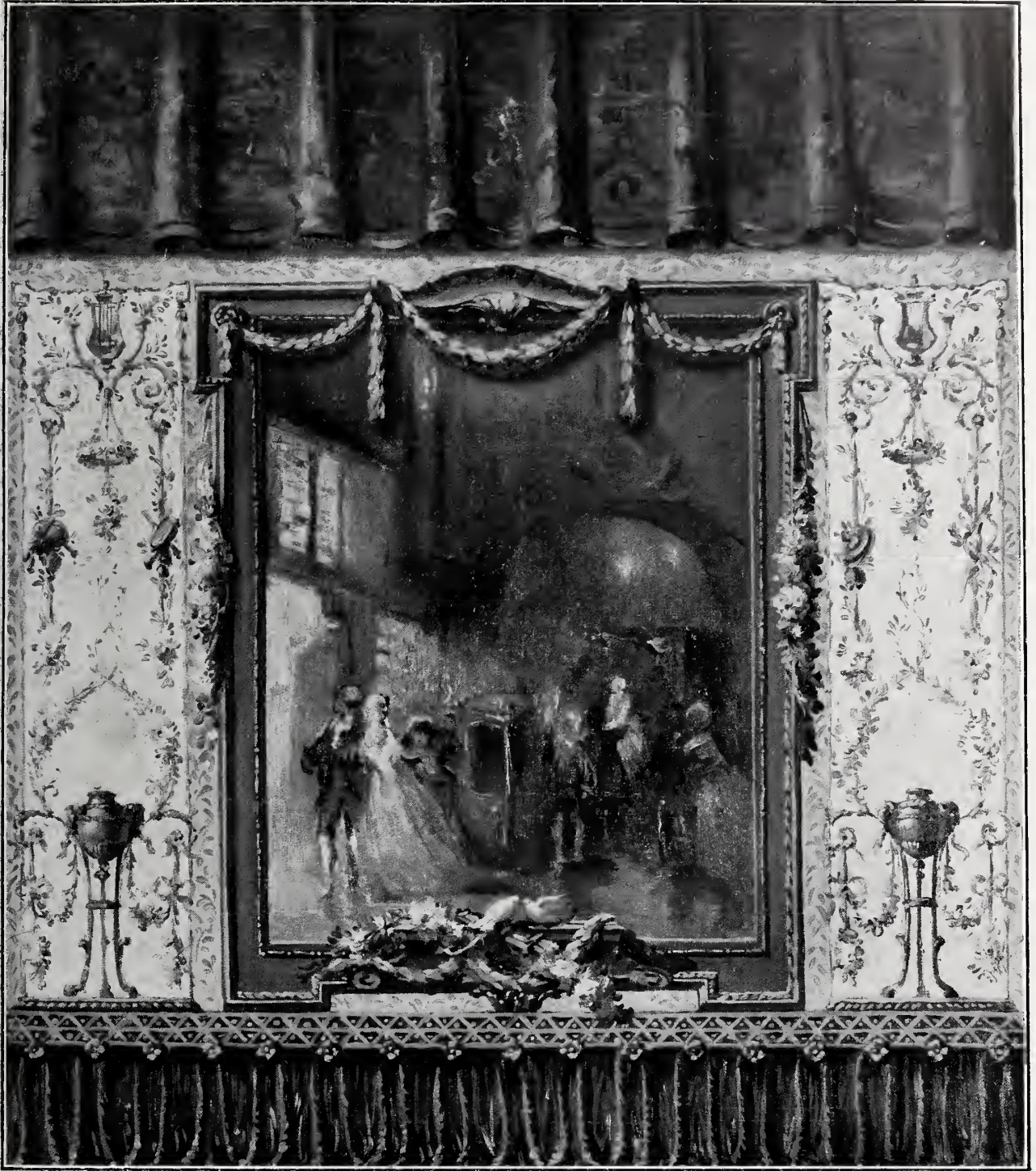
DETMAR BLOW AND FERNAND BILLEREY, ARCHITECTS.

covered with long draperies hanging from the arch.

The lighting is confined to a large crystal chandelier hanging from the centre of the cupola and to a wide ornamented ring round the cupola with lighted globes inserted in the decoration. Two old-fashioned lanterns fixed on standards at each side of the dress circle add picturesqueness to the illumination. The usual brackets in front

of the balcony tiers are purposely omitted, and the back rows away from the cupola lighting receive light from wall brackets.

The whole of the cupola, pendentives, and proscenium arch and a large panel on each side wall are to be covered with decorative paintings by the French artists, Messieurs Bremond and Tastemain. The two side panels—which we illustrate—represent the origin of modern comedy, one



THE RECONSTRUCTION OF THE AVENUE THEATRE, LONDON.

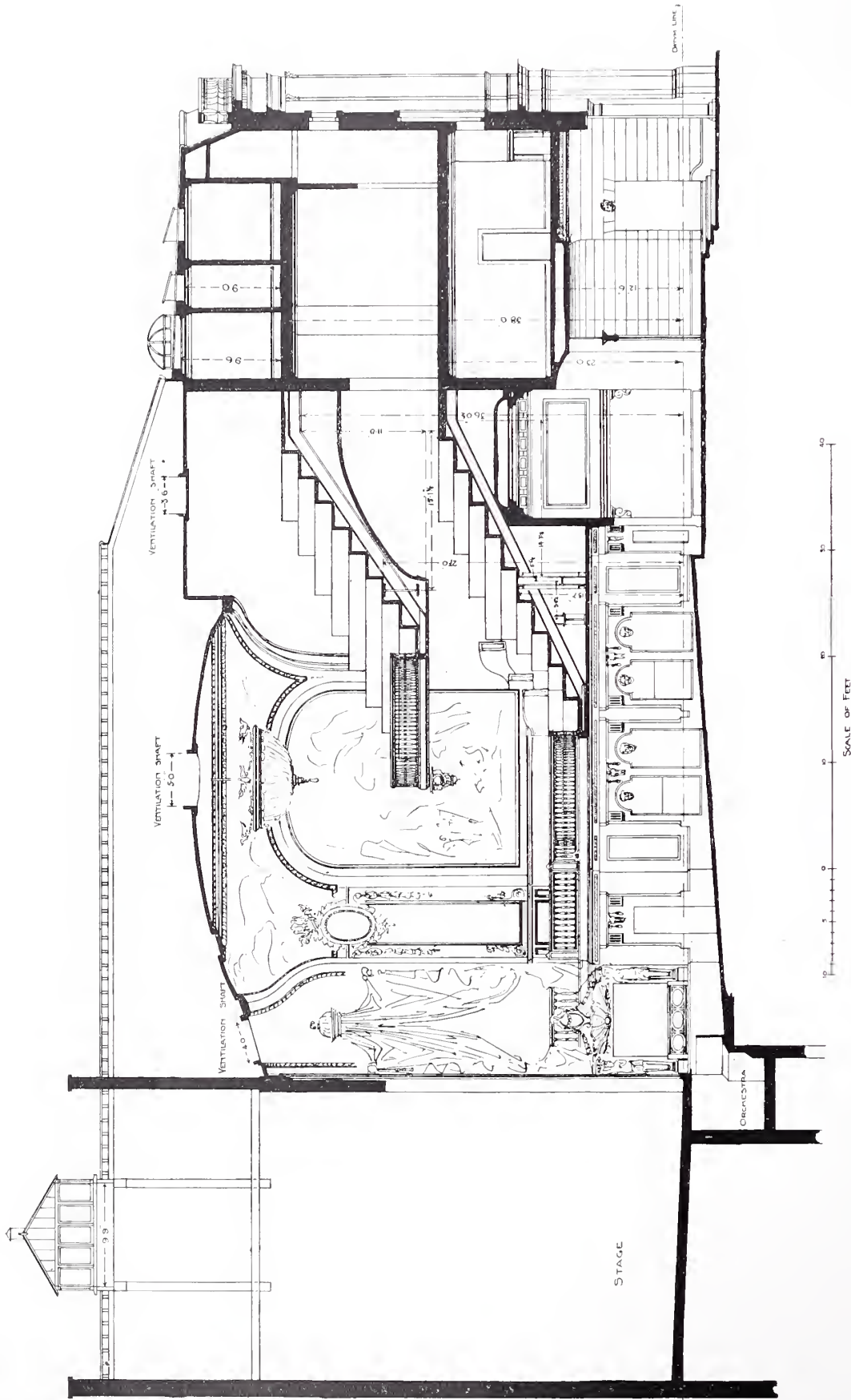
THE DROP CURTAIN. PANEL BY MM. BREMOND AND TASTEMAIN.

BORDERS AND ORNAMENT BY M. GOBBÉ-DUVAL.

side being the Italian comedy with the traditional characters of Pierrot, Harlequin, and Columbine: the other side illustrating Shakespearian drama by a scene from *A Midsummer Night's Dream*. The whole is to be painted in the manner of Watteau, and harmonises with the ornamentation, specially studied by French artists called over for the purpose, in the style of Delafosse. Most of the detail is originally treated and different from the usual

run of theatre decoration. The hanging draperies, old-fashioned lanterns fixed on standards, and open-work gilt balustrading to the tier fronts, add novelty and character to the composition.

The architects for the reconstruction are Messrs. Detmar Blow and Fernand Billerey; the general contractors are Messrs. Patman & Fotheringham; and Messrs. Maple & Co., Ltd., are entrusted with the general decoration and upholstery.



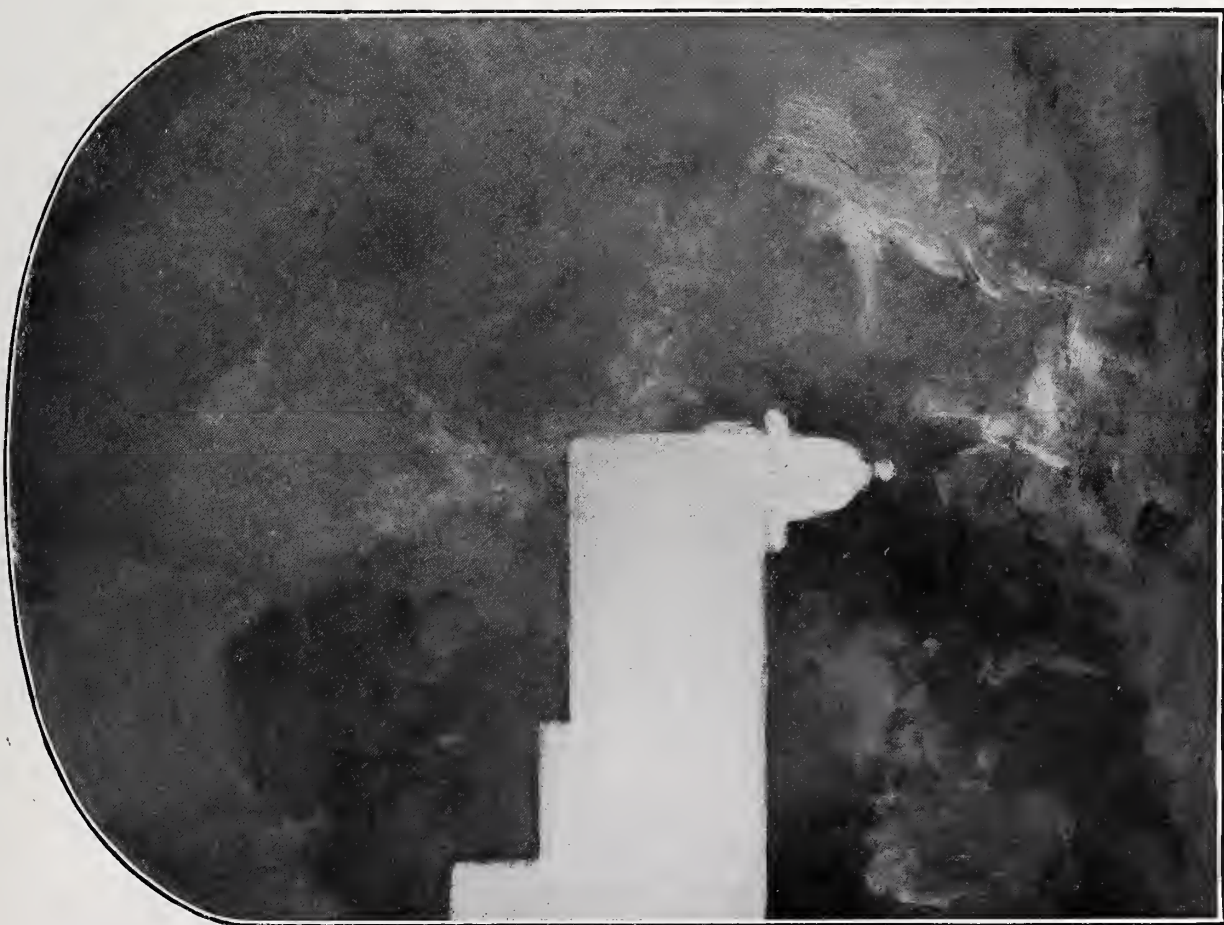
THE RECONSTRUCTION OF THE AVENUE THEATRE, CHARING CROSS, LONDON.

LONGITUDINAL SECTION.

DETMAR BLOW AND FERNAND BILLFREV, ARCHITECTS.



Sketch for Painting on East Wall of Auditorium:
The Traditional Characters of Italian Comedy.



Sketch for Painting on West Wall of Auditorium:
A Midsummer Night's Dream

THE RECONSTRUCTION OF THE AVENUE THEATRE, LONDON,
PAINTINGS BY MM. BREMOND AND TASTEMAIN.

DESIGN FOR A
COUNTRY HOUSE.



BY J. K. GROUND. (See plans below.)

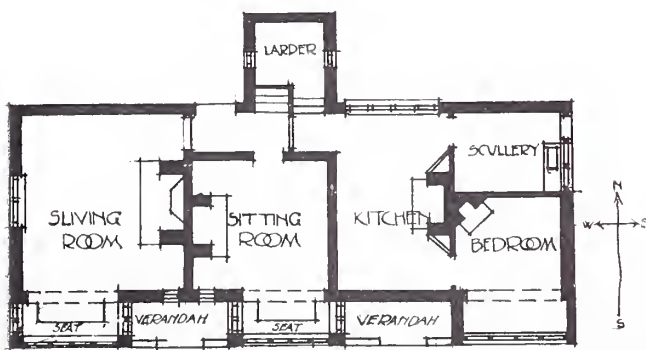
The Architectural Association Students' Work.

THE accompanying designs and sketches are a small selection from the work of the students placed highest in order of merit during last session at the Evening Continuation School of the Architectural Association, under the mastership of Mr. T. Frank Green, the order being:—1st, Arthur Welford; 2nd, J. K. Ground; 3rd, Guy St. J. Makin.

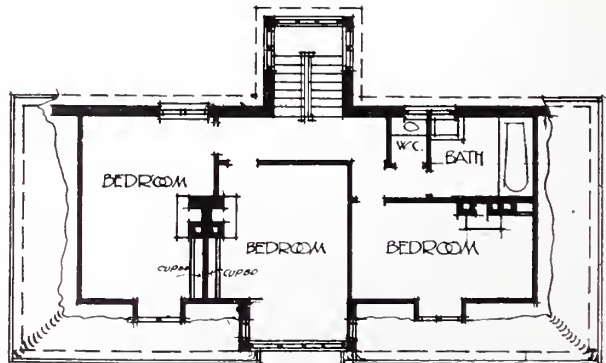
The sketches of old work here illustrated are from the independent work of students during

vacations, etc. Sketching visits are held during the term, so that students may, under the personal direction of the master, fit themselves for unassisted study in this direction in the holidays.

The drawings now illustrated are by third-year students only. In the fourth year more advanced work is done in the study of historical buildings as well as in design and construction, and we hope to illustrate some of this later on.



GROUND FLOOR PLAN



FIRST FLOOR PLAN

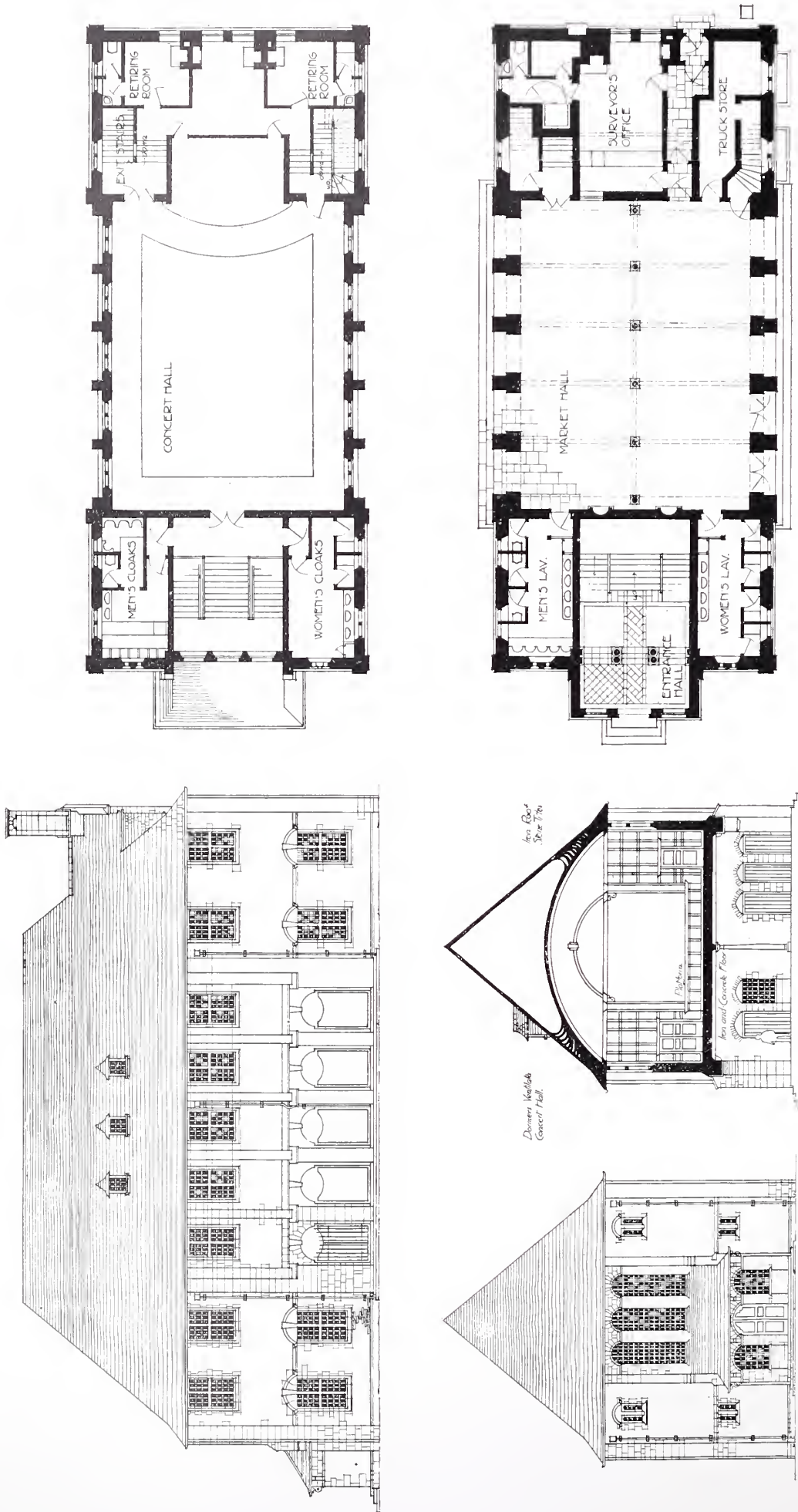




HOLLINGBOURNE MANOR.
SKETCH BY G. ST. J. MAKIN.



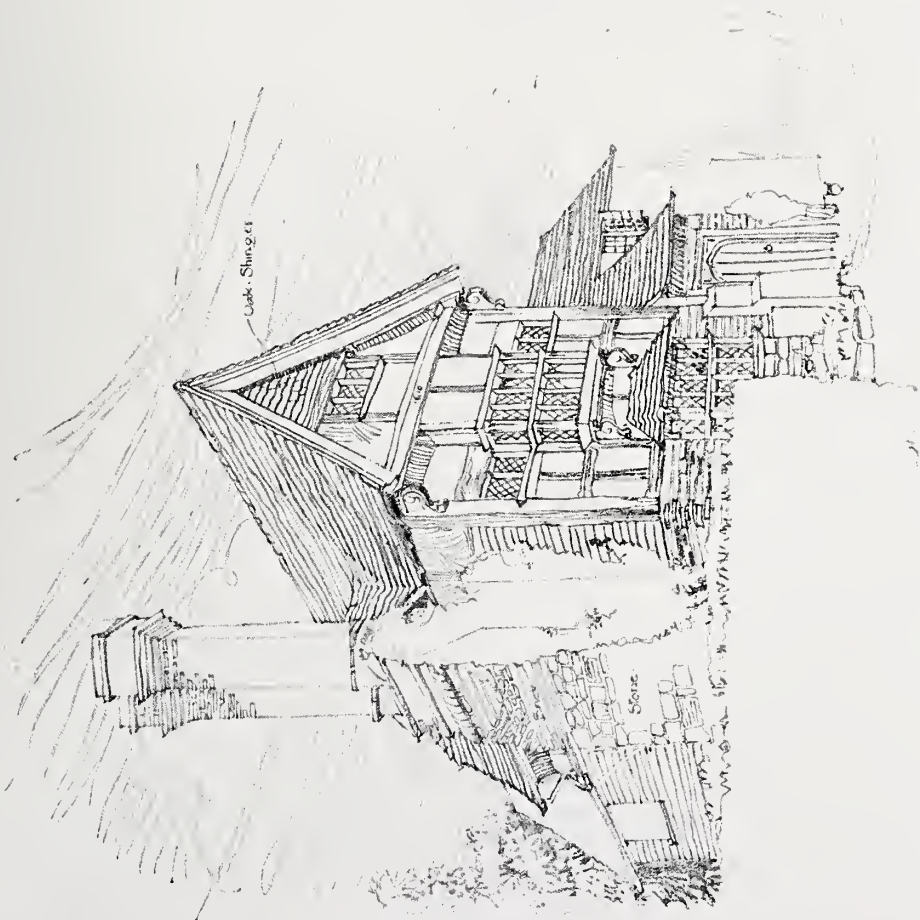
THE LONG GALLERY, CHILLINGFORD HOUSE, MAIDSTONE.
SKETCH BY J. K. GROUND.



DESIGN FOR A MARKET HALL, BY A. WELFORD.



COTTAGES, LANGLEY, KENT.
SKETCHED BY J. K. GROUND.



COTTAGE AT PENSURST, KENT. RESTORED ABOUT 1870.
SKETCHED BY A. WELFORD.

A Sketch of Irish Ecclesiastical Architecture.

V.—EARLY IRISH STONE-CARVING.

IN the first paper we saw what sort of decorative work was done in stone by the Irish sculptors who adorned the great pagan sepulchres at Newgrange and elsewhere. As has been already suggested, it is a puzzle that we cannot trace a continuous progress from the early promise there shown. Whatever the causes may be (and there do not appear to be any known facts which indicate them) we seem in the Christian stone-carving to begin almost from the beginning—with mere incised work. Of this kind are the crosses cut on pillar-stones—such as that on St. Manchán's grave near Dingle²⁰—the cross being sometimes, as was so common in France and Italy, contained by a circle (which was originally a wreath). At Kilmalkedar there is a stone inscribed with the letters of the alphabet in their very early Irish form, and a cross in which the ends of the incised lines wind round in spirals; this carving is variously assigned to the sixth, seventh, or eighth century. Crosses thus terminated occur on some of the many grave-slabs²¹ preserved at Clonmacnoise. In the same place there is (or was)²² a cross fully developed into that shape, so common in Ireland, in which the arms pass through the circle—upon the grave-slab of one Cellach, which probably dates from the early part of the eighth century. Another there, to Cuindless, of similar shape, is almost certainly of that date. In other examples a cross of varying shape is framed by lines along the margin of the stone. This is usually the least successful form, at all events to the modern eye, to which, where the cross is at all plain, it unavoidably suggests a window-frame. A form of cross also appears, probably as early as the seventh century, in which the arms start from a circle in the middle and end in semicircles; there is an example of it upon the grave of Colomban. A small memorial slab with a similar cross was found in the cemetery of the nunnery at Hartlepool, founded a few years before 650 A.D. The connection of the North of England with the Irish, through Iona and otherwise, was specially close about that time, and this helps to make an early date probable for the first appearance of this form of cross in Ireland; it was still commonly used there—in an elaborated form—as late as the eleventh and twelfth centuries. Among other shapes a Latin cross merely cut away at the

intersection of the arms is not very uncommon, and naturally still plainer forms are found. We can distinguish certain usual types, but the variety in the Irish crosses, both standing and on slabs, is, not only in ornamentation but in outline, very great indeed.

In the ninth century, at all events, more elaborate ornament was often added to the crosses, whether by incised work or in low relief. And before proceeding further, it will be best to give a very brief sketch of the most characteristic designs in early Irish ornamentation.

(1) There are spiral patterns, which we have already seen in a simple form upon the stone at the entrance to the Newgrange Cairn. Something like these simple designs still used in later Irish ornament (as in the Book of Kells); but it is at least extremely probable that the freer and more artistic use of this decoration—in particular, by making the lines which form it diverge so as to produce what is called the 'trumpet-pattern'—was due to the imitation of "Italo-Greek foliaceous scroll-work, resulting from the Gaulish tribes coming in contact with classical civilisation during the two or three centuries preceding the Christian era"—the 'trumpet' form being suggested by the 'Greek Honeysuckle' (which appears in Phœnician ivory-work of the eighth or ninth century B.C., found at Nimrūd) in the shape which that ornament had assumed on Athenian vases of about 300 B.C., and on Apulian, Campanian, and Etruscan vases copied from these. (The 'Honeysuckle,' as found in Assyria, is derived from Egyptian representations of the lotus.)²³ This 'Late-Celtic' ornament is found in pre-Christian work (of bronze, for instance) on both sides of the Irish Channel, though it reached its full perfection among the converted Irish, as is evident in the MSS., such as the Book of Kells, the Lindisfarne Gospels, and the Book of Durrow, which last shows a specially artistic example of its use in the frontispiece to the Epistle of Jerome. One form of the decoration, which—dating from pre-Christian times—is common on tombstones and elsewhere, consists of three (or sometimes two) spiral figures whose pear-shaped ends are grouped round one point, interlocking, and forming a sort of whirligig or catherine-wheel. A similar arrangement is found in Gothic tracery, particularly in Scotland; and this very form appears, curiously enough, on the flag of Korea.

²⁰ See Article I., p. 286.

²¹ One of these (illustrated) is probably the tombstone of the Tuathal who died in 809 A.D. This ornamentation of crosses is found in Italy (where it was probably derived from Greece), e.g., on the Sarcophagus of Archbishop Gratosius—who died in 788—in the church of S. Apollinaris, near Ravenna. See Cattaneo, *Architecture in Italy from the Sixth to the Eleventh Century*, p. 200.

²² A large number of grave-slabs are copied in Miss Stokes's *Christian Inscriptions in the Irish Language*. Many of these were drawn by Dr. Petrie; some have since disappeared. Those that I have seen in general bear out the accuracy of the copies.

The form of epitaph almost always is "OROIT (abbreviated OR) DO (or AR)" and the name; i.e. "A Prayer for"—So-and-So.

²³ See Romilly Allen, *The Early Christian Monuments of Scotland*, p. 369, etc., and a paper in *Archeologia*, Vol. LII., p. 315, etc., *On a Late-Celtic Urn-field at Aylesford, Kent, and on the Gaulish, Illyro-Italic, and Classical connexions of the Forms of Pottery and Bronze-work there discovered*, by Arthur John Evans, F.S.A.; also specimens of that style from Aylesford and elsewhere, and vases in the Fourth Vase Room, in the British Museum; ivories in the Assyrian galleries there; Flinders Petrie, *Egyptian Decorative Art*, and Prisse D'Avennes, *Histoire de l'Art Égyptien*.

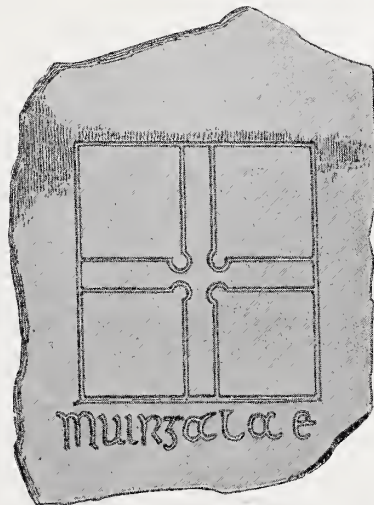


GRAVE-SLAB OF ST. BERECHTUIR,
TULLYLEASE.

"[IHS] XRS
QUICUMQÆ HUNC TITULU[M] LEGERIT
ORAT PRO BERECHTUIRE."



GRAVE-SLAB OF SUIBINE, CLONMACNOISE.
"SVIBINE N̄ MAILÆHVMAI."



GRAVE-SLAB OF MUIRGAL, CLONMACNOISE.
"MUIRGALAE."



GRAVE-SLAB OF GILLACIARAIN, CLONMACNOISE.
"OR AR GILLACIARAIN."



GRAVE-SLAB OF CUINDLESS, CLONMACNOISE.
"OR AR CHUINDLESS."

(2) Next, there are various key-patterns. These do not (I believe) appear in Irish pre-Christian work; and, though they are found in very distant countries, such as Japan and Mexico, and might in general be regarded as "straight-lined spirals," it is probable that the germ of them was suggested to the Irish by the key or fret-patterns (derived from Egypt) which are found on Greek vases—even those of extremely early date—and were borrowed by the Romans; one form of these is itself commonly found in Ireland unaltered. Such designs are employed extensively and most effectively in MSS. and upon the grave-slabs and High Crosses, the idea being worked out freely and artistically so as to give much pleasing variety.²⁴

(3) MSS., such as the Book of Kells and the Lindisfarne Gospels—whether written in Ireland, or in monasteries of Irish foundation and under Irish influence in England and abroad—are full of interlaced ornament; and in Ireland it gradually prevailed over the other forms of decoration, and is often thought to

have been invented there. But it really comes in with Christianity, though its source is uncertain. It is found extensively in the East—elaborately worked out in Armenian Churches, in Coptic and Ethiopic and Arabic MSS. Even if these Eastern examples are later than the first employment of this ornamentation in Ireland, they may probably represent an earlier use, and the Irish may have seen it first in MSS. brought from the East. Simple interlaced work in stone of the fifth and sixth centuries is also found in the churches and houses of Central Syria²⁵ (drawn and described by the Marquis de Vogüé). We are thus reminded of the "Seven Egyptian monks" who settled in Ireland, as well as of the many more or less obscure signs of a connection between that country and the East. Besides this, the simple interlaced patterns which occur in ivory work by Phœnician artists (of about 850–700 B.C.) found at Nimrūd appear also on Greek vases and on Roman mosaics, and one or two much more elaborate designs on pavement of this kind, of about the first century A.D.,

have been found at Ephesus.²⁶

The same idea is carried out later in stone work in the church of St. Clement at Rome, at Grado, and Ravenna, these instances probably belonging to the sixth century A.D. Again, there are examples of interlaced work on Merovingian buckles from Northern France in the British Museum. The examples mentioned are, for the most part, simple compared with much of the Irish work, but might, whether copied in MSS. or described by Irish pilgrims, have suggested the idea. As to the ultimate origin of these patterns, which are found in various parts of the world, there is, of course, no difficulty—a climbing-plant, a basket, the print of a rope tied round a jar before it is baked, or a tangled fishing-line, would readily suggest them.²⁷ But, as a fact, interlaced ornament does not seem to have been used by the Irish until after they became Christians.

From whatever source the Irish may have adopted the idea of interlaced work, they elaborated it with immense ingenuity and artistic skill and with almost miraculous accuracy in drawing. And they were not



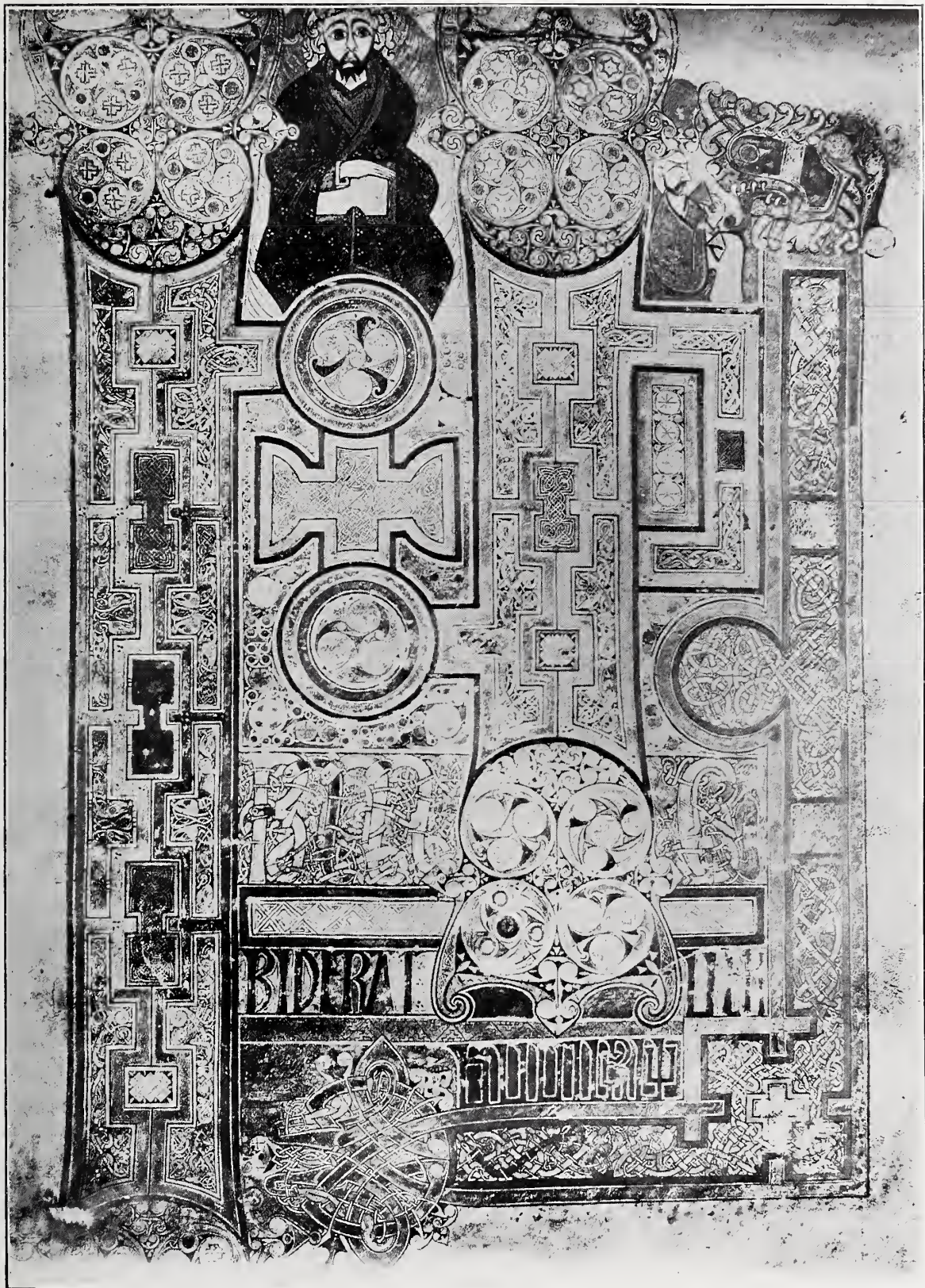
LARGER CROSS, CLONMACNOISE.

²⁴ It is said to be characteristic of their Celtic treatment that the lines often run diagonally. But these follow the outline of a lozenge in a Roman mosaic found in Threadneedle Street, now in the British Museum, and in a very early Egyptian example.

²⁵ Interlacement is not found in the Syriac MS. by Rabula, of 586 A.D.

²⁶ See specimens from Britain and elsewhere in the British Museum, and Wood, *Discoveries at Ephesus*, p. 148.

²⁷ There is some simple interlaced ornament on the crosses at Kilklispeen, and on one of those at Kilkieran, distinctly suggesting basket-work. As to the marks of a cord upon pots, made before baking, see Flinders Petrie, *Egyptian Decorative Art*, p. 92, etc.



BOOK OF KELLS. FIRST PAGE OF ST. JOHN'S GOSPEL.

content with treating it merely as an arrangement of bands passing under and over themselves and one another and through knots of different forms, marked out and enriched (in the MSS.) with brilliant colours; for these bands (and other forms too, such as spirals) often terminate in heads, or are made altogether to

assume grotesque shapes, more or less complete, of snakes, lizards and other animals, birds, and even men. Interlaced as well as other designs, probably first worked out in the books or in metal work, are reproduced upon the grave-slabs and High Crosses.

It will be well here to state some more or less certain



SMALLER CROSS, CLONMACNOISE.

dates for one or two of these MSS., the character of whose handwriting shows "close relationship with the Roman half-uncial writing as seen in the MSS. of Italy and France dating from the fifth or sixth century."²⁸ Most certain of all is the date of the Lindisfarne Gospels (in the British Museum), which was completed—except the glosses, but with its decoration—between 698 and 721 A.D. (or 740 at latest), in England, but under Irish influence, though its figure-drawing is not derived from Ireland. High authorities fix the date of the Book of Kells—"the most beautiful book in the world" (if its representations of men and animals are left out of the account) to somewhere about the year 700; others, however, place it as much as a century later. But before such skill could be reached, the artists of these MSS. must, one would think, have had a good many predecessors.

(4) The pictures of animals and men in purely Irish MSS. stand, as has been suggested, in marked contrast to the merely decorative drawing. The quality of these representations varies considerably, but the most successful hardly rise above mediocrity. The

picture of the Virgin and Child in the Book of Kells, which has in general a very Byzantine appearance, does show some feeling on the part of the artist. But in general the drawing is very stiff and poor; and not merely are the symbols of the Evangelists treated mainly as fields for colour and for patterns (as is the case in the Book of Durrow with the lion of St. Mark, while St. Luke's ox, though it has a rather good head, is provided with green and brown top-boots), but the Evangelists themselves are sometimes treated on similar principles, and so are even still more sacred subjects—the merely decorative treatment of a scene which the early Church studiously avoided representing, as shown in a psalter preserved at St. John's College, Oxford, is better left undescribed. Doubtless the Celtic artist, without intentional irreverence, was carried away by his love of decoration. Thus Irish figure-carving on the High Crosses had but poor help from the art of the MSS.

(5) On some of the crosses—as upon the perfect cross in the churchyard at Kells, and on the eastern side of the smaller cross at Clonmacnoise—a vine is introduced, growing more or less in spirals, with birds and animals feeding on the fruit. This form of ornament occurs also on the crosses at Bewcastle and at Ruthwell, and is plainly borrowed from Italy or the East; it is found (naturally, or more or less conventionally treated) painted in the Catacombs, carved on various early sarcophagi in Italy and France, and on the doors of a church of the eighth century at Cividale in Friuli, as well as in examples from the first to the seventh centuries in Central Syria. It is not Christian in origin, though it was doubtless used by Christians with a double symbolic meaning. In general, such ornament as is founded on plants (whether the vine or others) is highly conventionalised in Irish work, both in MSS.—such as the Book of Kells²⁹—and upon stone, and often merges in mere interlaced or spiral patterns. As one instance of it, we may notice the sceptres held by angels in the picture already mentioned in the Book of Kells, and by a figure, who is probably St. Luke, in St. Chad's Gospels, which are preserved in the Cathedral Library at Lichfield.

The chevron is also found, and other rectilinear designs; and there is a strong tendency in the MSS. to enclose different bits of decoration—of key-patterns or interlaced work—in pannels, which is also characteristic of the High Crosses. The edges of these crosses—or of the pannels—often assume the form of mouldings, sometimes (as at Kilkispeen, Kilkieran, and elsewhere) of cable-pattern. All the elements of decoration are thoroughly assimilated and harmoniously combined, and, except in the imitation of natural forms, show great artistic power, far surpassing their prototypes.

(To be continued.)

²⁸ Sir E. Maunde Thompson, *Greek and Latin Palaeography*, p. 237.

²⁹ There is said to be no use of such ornament in the Lindisfarne Gospels, and this is thought by many to indicate their earlier date.

THE ARCHITECTURAL
REVIEW, FEBRUARY,
1906, VOLUME XIX.
NO. III.



Photo : R. P. Jones.

GIRGENTI: TEMPLE OF CONCORD. INTERIOR LOOKING WEST.

Some Aspects of Sicilian Architecture.

I.—THE TEMPLES.

IN number and importance the Greek colonial temples easily outshone those of the "old country," the Doric group in Sicily and South Italy, and the Ionic on the coast of Asia Minor, though each style attained to the highest point of refinement and perfection at Athens, which was neutral ground common to both.

Of the Eastern work only the scantiest fragments remain, but the Sicilian temples still form an unequalled series illustrating the evolution of Greek architecture from the archaic period, and standing in scenes of exquisite beauty and variety.

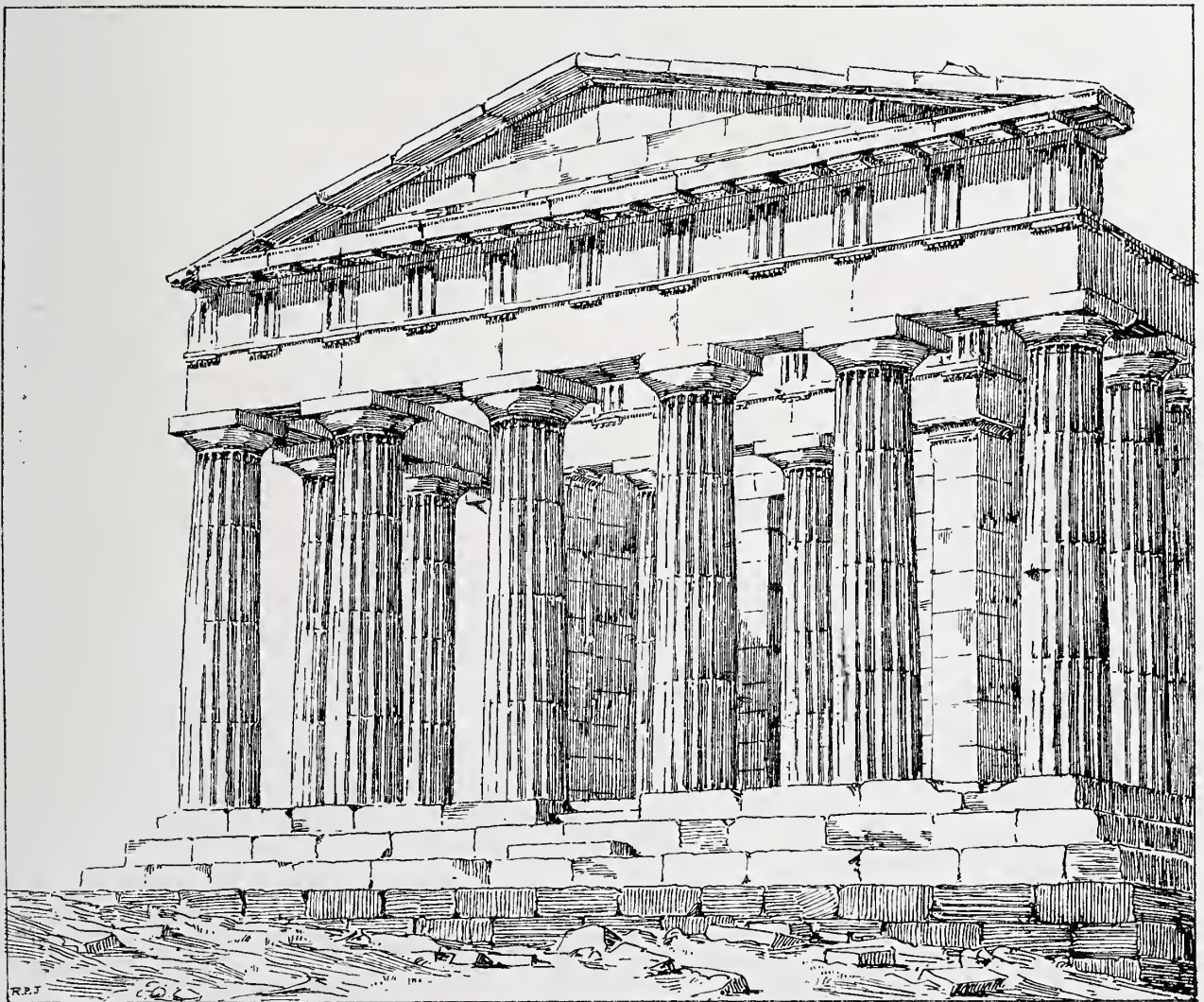
Historically considered, the remains at Syracuse or Selinus claim the first place for antiquity of date, but it is probably at Segesta that the majority of visitors to Sicily receive their first impressions. As an introduction to a style of severe grandeur, nothing could be more appropriate than the journey into a wild and remote district from the luxuriance of the Conca d' Oro surrounding

Palermo, and the oriental splendours of Monreale and the Capella Palatina.

As always in Sicily, the scenery becomes more barren as we leave the coast, and everything tends to deepen the effect of desolate solitude produced by the long drive into the mountains, and the distant view, suddenly revealed, of a single temple, apparently still perfect in outline, set against a background of rugged peaks, without any visible trace of the city which it once adorned.

The structure is in reality only the outer shell of a temple which was never completed. It was founded about the middle of the fifth century and was therefore contemporary with the Parthenon, and may well have been as we see it now when the Athenian deputation visited Segesta with a view to the great Sicilian expedition, and were deluded into so exaggerated an idea of the wealth of the city.

The peculiar interest of the building lies in the unfinished state of the masonry and the light



GIRGENTI: TEMPLE OF CONCORD.

THE EAST PORTICO.

which it throws on the Greek method of erecting a temple, since it proves that the peristyle and not, as we should expect, the sanctuary itself was the first part of the work to be put in hand.

The proportions of the order are very massive considering the date, but this is partly due to the columns being still in the rough and unfluted, except just below the capital, where they were worked for a short distance on the shaft before it was built up to serve as a guide to the masons. We may recall that the state of these columns was noted by certain of the Greek revivalists in England, and in the spirit of sincere flattery they actually imitated it as a variation on the usual type of Doric order.

The shafts stand on square base blocks connected by a sill or plinth of equal height but less width, no doubt intended to receive the same kind of treatment as those of the great temple at Girgenti; in other respects the design conforms to the ordinary type. The temple was formerly surrounded by a sacred enclosure or grove, and was always outside the bounds of the actual city, which occupied the peak of an isolated hill several hundred feet above; some signs of domestic buildings can be traced leading up to a small but well-preserved theatre, perched on the extreme summit and commanding, as a natural back scene, a glorious view of the distant hills with the temple below in the foreground.

Segesta is without question one of the most extraordinary instances of overpowering effect obtained by means which in the abstract seem disproportionately simple if not meagre; the temple consists of nothing but thirty-six unfinished columns carrying an entablature, and constructed of coarse stone with no refinement of detail; even the scale is only moderate: it covers less ground than a large parish church, and would dwindle into insignificance among the colossal ruins of Karnak or Luxor. But there can be few sights more profoundly grand and solemn than this bare amphitheatre of mountains, where the temple still defies the work of time like the embalmed corpse of a long-dead religion.

Indeed, if we are to judge the merit of architectural works according to their power of producing the finest effect with the simplest means, it must be admitted that the Greek temple stands *facile princeps*, independently of its position and of the classical associations which it suggests. On the other hand it is as well to reflect that not a single detail of the impression we now receive at Segesta was present to the minds of the Greeks themselves. The complete structure would have been finished to the highest point of exactness and delicacy, the whole surface faced ostensibly with the finest white marble, and decorated with sculp-

tured relief and brilliant colouring, while the garden close around it formed a centre for the religious life of an active and populous city.

This aspect of such a temple is more easily imagined at Girgenti. If the setting at Segesta is tragic, here it is lyric; though the city has not altogether vanished, it has receded from the ancient boundaries, leaving the temples half buried among meadows and orchards, or standing out boldly on the ridge of a cliff, where the goat-herd still pastures his flocks as in the days when Theocritus wrote the Idylls. At the eastern end of the ridge, almost overhanging the precipice to the south, and approached by a steep ascent leading to a terrace, is the temple of Juno Lacinia, of which only one range of columns still remains entire, though parts of the rest are mostly in position. The order is of the fifth century: it is of no great size, but recalls Athenian models in its comparative slenderness and in the delicate curve of the echinus, though the mouldings in general are not worked with much finish, as the rough and porous stone of Sicily had always to be coated with a preparation of marble dust and cement, which received a high polish, and became in effect a thin veneer of marble on the outer surface. Some traces of this covering can still be seen, while other parts of the stonework are discoloured by reddish-brown streaks, said to have been caused by fire.

Further to the west stands the Temple of Concord, which competes with the Theseum at Athens and one of the Pæstum temples for the distinction of being the best-preserved example of Greek architecture we possess. But for the roof it is practically entire, and in many parts the mouldings and flutes are clear and sharply cut, though little of the artificial surface remains. On the seaward side of each column the action of the sirocco has worn and disintegrated the stonework, which has everywhere weathered to a beautiful golden brown colour, in harmony with the prevailing yellow tone of the whole landscape.

The interior is remarkable for the stone staircases leading up to the space between the inner ceiling and the roof proper; these are steep and narrow like the mediæval turret stairs, but differ from them in being planned on a square with straight flights and quarter landings. Openings cut in the cross-walls of the naos above the ceiling level gave access to that part of the roof which was over the peristyle at each end, and one of these can be seen in the illustration here reproduced. In the Middle Ages the temple was converted into a church, and a series of arched openings was made in each of the side walls. These, however, are scarcely noticeable from the outside, and do not disturb the general effect.



GIRGENTI: TEMPLE OF CONCORD FROM THE SOUTH-WEST.



SEGESTA: THE TEMPLE.

Photos: R. P. Jones.



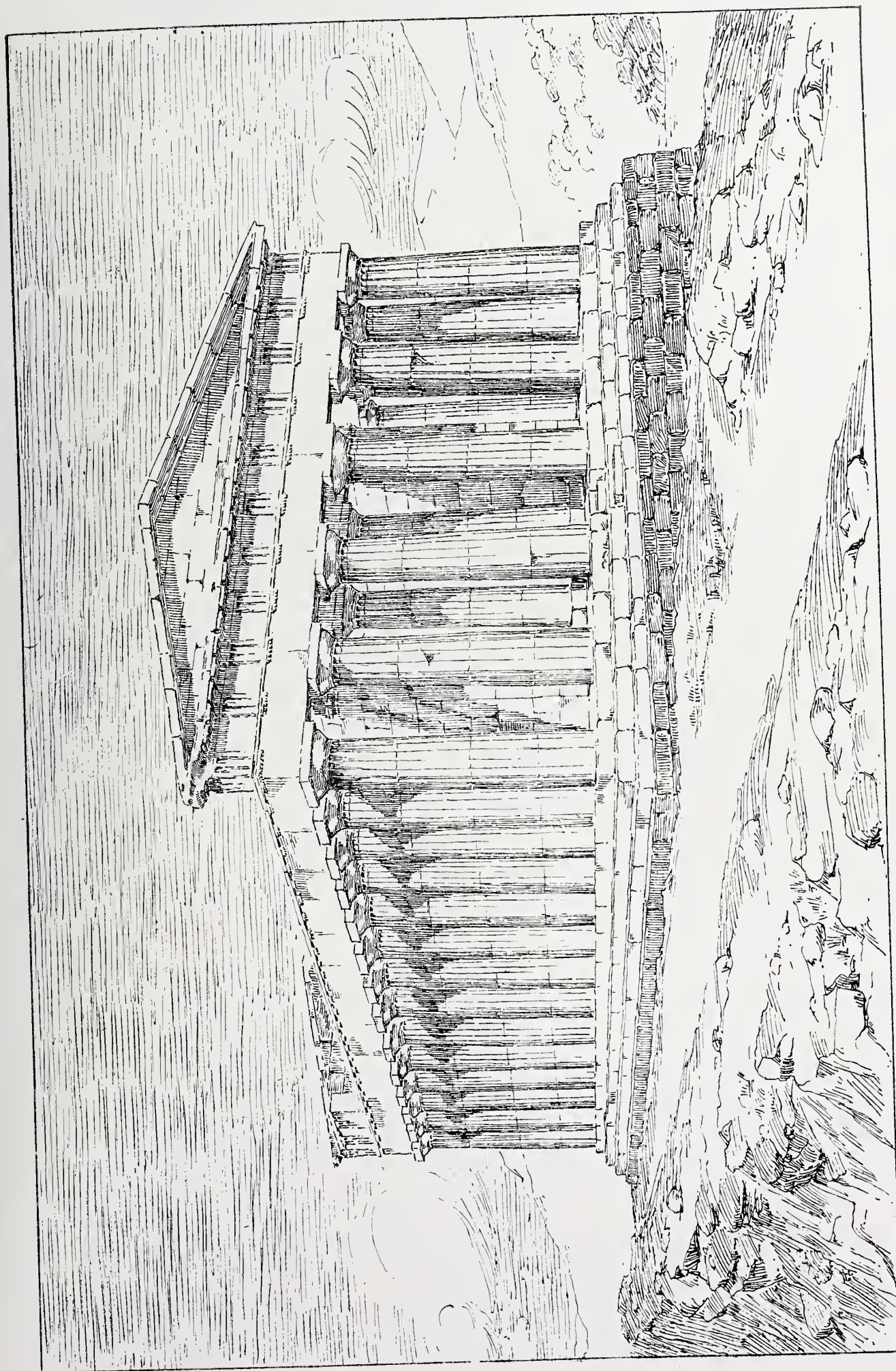
GIRGENTI: TEMPLE OF CASTOR AND POLLUX.

THE NORTH-WEST ANGLE.

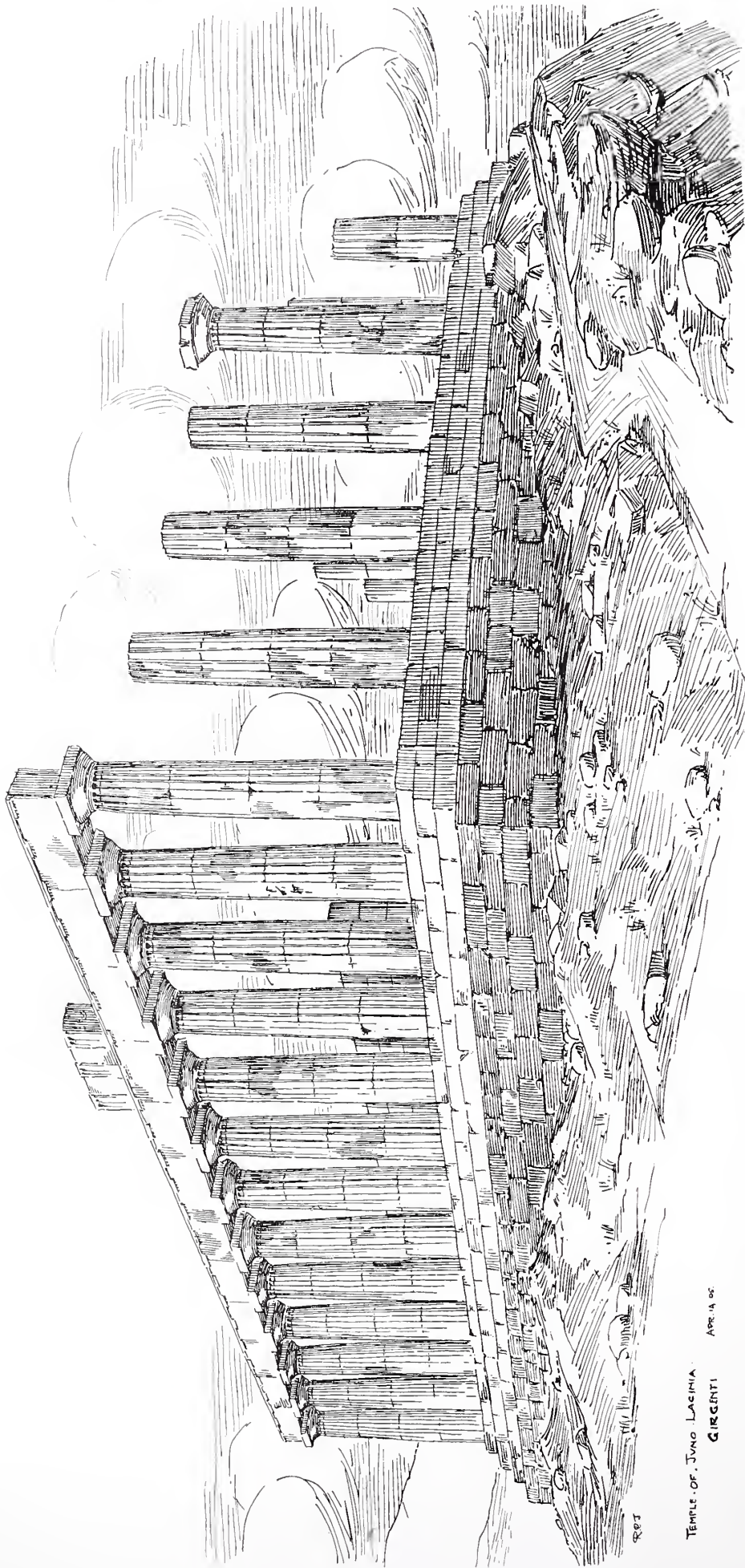
The fine position near the edge of the cliff, and the beauty of proportion in the temple itself, combine to produce an effect of power and dignity which is astonishing when we realise how small are the actual dimensions—the extreme length is less than 150 ft., and the height of the columns

about 20 ft.; and we are inclined to wonder why, with perfection so easily attainable, the Greeks ever felt it necessary to increase the scale at all.

Next in order come the remains of two larger temples, between which lay the “golden gate” giving entrance to the city for those who



GIRGENTI: TEMPLE OF CONCORD FROM THE SOUTH-EAST.

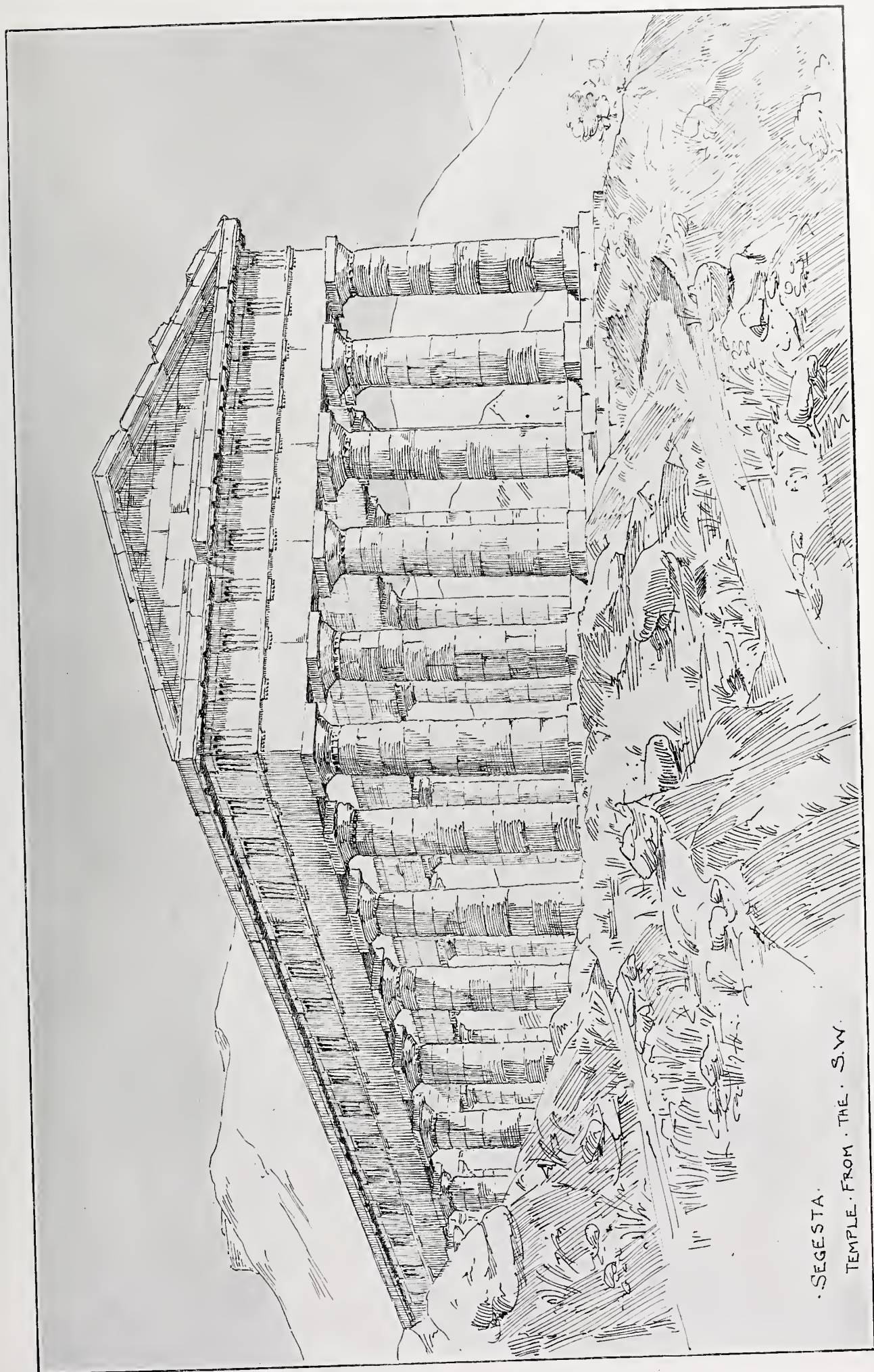


TEMPLE OF JUNO LACINIA

GIRGENTI

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GIRGENTI: TEMPLE OF JUNO LACINIA FROM THE NORTH-WEST.



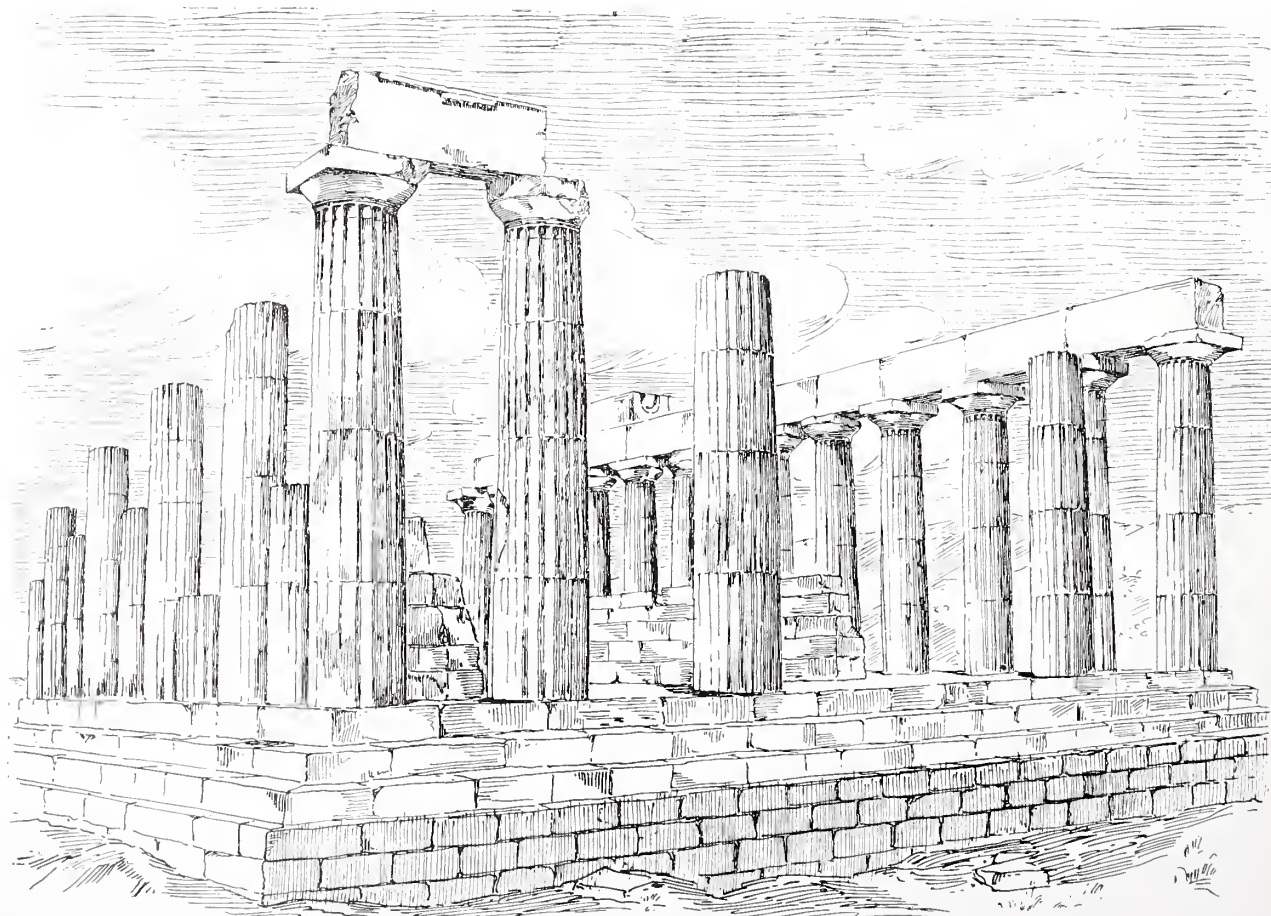
·SEGESTA·
TEMPLE·FROM·THE·S.W.

approached it from the harbour. These are both reduced to chaotic heaps of masonry half overgrown with wild flowers and haunted by myriads of bronze-green lizards, which bask on the sun-baked fragments of column and architrave. The eastern temple, that of Hercules, is not remarkable except as having contained the famous statue which fascinated that early art collector, Verres, and led to his night attack upon it, of which Cicero gives such a graphic account. The temple of Zeus to the west was one of the curiosities of Greek architecture, on account of its exceptional size and design. It covered nearly 70,000 sq. ft., with columns 60ft. high, and as a result of this exaggerated scale it was found impossible to obtain blocks large enough for the architraves; consequently the peristyle had to be walled up solid, as was the case in later times with the portico of St. Peter's, which was originally designed to stand free. The columns, therefore, became semi-attached, and on the inside were treated as flat pilasters, while the problem of lighting the peristyle was solved by the provision of windows between the columns. The width of the naos was proportionately small, no doubt to avoid a roof-span of impracticable size, and this variation from the customary scheme of planning involved the use of seven columns at each end,

another unusual feature, to which the only parallel occurs in the so-called basilica at Pæstum where there are nine. The order was again unique in possessing a base, which was also continued along the walls as a plinth moulding.

Begun in 480 B.C., this temple was left unfinished after seventy-five years, and in the Middle Ages was much used as a stone quarry, so that only a small part of the whole mass now remains on the site. The interior contained, in some position not definitely known, colossal stone figures in an attitude of support, one of which has been put together from rough fragments and lies on the ground like a gigantic mummy.

In striking contrast, the temple of Castor and Pollux, close by, is almost diminutive in scale. Like its neighbour, it was entirely overthrown by earthquakes, but in modern times four columns and an angle of entablature have been set up again. The original cornice had presumably disappeared, as its place is taken by fragments from another temple with mouldings and carving of much coarser execution. Such as it is, however, the restoration is one of the most picturesque ruins in Sicily; and, thanks to a somewhat sheltered position, a good deal of the surface facing, and even of the colour decoration, still survives.



GIRGENTI: TEMPLE OF JUNO LACINIA.

It will be noticed that a horizontal joint occurs in the frieze, and that the metopes and triglyphs are formed from the same block of stone. This unusual method of construction would of course not be evident when the facing was complete; but it seems to suggest that the metopes were not intended to be carved in relief.

These five temples, with that of Vulcan further west, of which few traces can now be seen, formed a series hardly to be equalled in the Greek world. Every advantage was taken of the natural changes of level in the site, and they were so disposed as to be visible in a continuous line to all who arrived at the city by sea. Even the view of the Acropolis as approached from the Peiræus could not have been more magnificent.

It was, perhaps, rivalled by Selinus, but there the earthquakes were even more devastating, and the temples now lie in confused heaps, often just as they fell, without the romantic and beautiful surroundings of Girgenti. The difference is perfectly symbolised in the mere fact that at Selinus it is enough to indicate each temple by a letter; however incorrect the titles may be at Girgenti, we could not there think of giving up the dedications and resorting to the use of M or N.

The real interest of Selinus lies in the archaic details, and must be sought in the museum at Palermo. The metopes show the crude beginnings of Greek sculpture, which was capable even at that time of the startling truth and realism of the dogs in the Actæon subject; the gradual refinement of the capital can be traced from the bulge of the archaic echines, and the deeply-cut

channel at the necking; while the scheme of colouring in a rudimentary form is shown in the blue triglyphs and red cornice mouldings. There are also complete examples of the terra-cotta enrichments which were applied to certain of the entablatures instead of carving in stone, including a form of cresting which ran up the slopes of the pediment, a design singularly unlike Greek work, and suggesting Egyptian influence.

Finally, the temples at Syracuse represent possibly the oldest work on the island. Compared with the great structures of the outer city, such as the theatre or the fortifications of Euryalus, they are insignificant; in fact, Syracuse appears to have been destitute of any religious buildings at all worthy of her pre-eminence in Sicily. The temple of Apollo is said to date from the beginning of the sixth century, and the plan is unusual in possessing an extra row of columns at each end. A few of the shafts are still standing, so closely set, and with capitals of such wide projection, that the distance between the abaci is reduced to a few inches.

A second temple, slightly later in date, was converted into the cathedral, and the two sides of the peristyle were filled in to serve as outer walls to the aisles. In the interior the stern outlines of the Doric order form a striking contrast to the meretricious stucco decorations of the Renaissance, and this reminiscence of an earlier religion is further suggested by the conversion into a font of a great wine-mixing bowl taken from the neighbouring temple of Bacchus.

RONALD P. JONES.



COTTAGE AT FORD. SKETCH BY A. WELFORD.



AMIENS CATHEDRAL. INTERIOR OF THE CATHEDRAL

Architectural Refinements

and Mr. Goodyear's Exhibition of them at Edinburgh.

THE readers of THE ARCHITECTURAL REVIEW have already, in last September's issue, been put in touch with the remarkable photographs of Italian and other mediæval churches which Mr. Goodyear has been exhibiting in many places, and has now carried back to the United States. I had the privilege of seeing them at Edinburgh, and the following pages give some of my impressions, and the view which I was finally able to take of the particular issue which Mr. Goodyear's sagacity and zeal have put before archæologists and the lovers of mediæval art.

The first reflection that comes to an architect when asked to take a new view of mediæval building and accept a new explanation of its beauty is a disheartening one. We have for such a long time been endeavouring to reproduce these architectural masterpieces of the Middle Ages! There have now been some five or six successive generations of architects copying the mediæval styles, and all to no use. Each generation of stylists has had no difficulty in showing its predecessors to have been futile and superficial.

A hundred years ago a beginning was made with battlements, pinnacles, and ogee curves, and then the Wyatts or Wyatvilles seriously copied Salisbury to give Hereford a clerestory, and with great applause reconstructed abbeys and castles for romantic clients. But immediately their successors thought little of such efforts, for with Pugin and the ecclesiologists the Gothic revival was no scenic romance, but a faith! So the tale went on, and not faith alone, but a moral purpose was found to lie in foliations and vaulted construction—the only question was as to the particular phase of mediæval architecture in which the expression was most faithful and most moral. The next generation of architects therefore studied all and every phase. They measured and modelled, till from the offices of Scott, Street, and their able pupils came works in which not only the superficial aspects, but the very anatomies of mediæval construction were revived with every section and every joint exact to the life of some period or other. Yet Pearson found he could go one better! In the dramatic intensity of his mimicry he rendered the hesitating inexpertness of the Romanesque axe-choppers and detailed in all its experimenting indecision the Gothic advance from the lancet to the tracery bar. And now, when one has been to Edinburgh, one must reconsider all

this—at any rate so the Scotch reviews tell us—all this moral and religious exaltation, all these learnings of the tape and the sketch-book, all this dramatisation of mediæval conditions. If Mr. Goodyear's exhibition means anything, it means that we moderns have failed—dismally failed—to produce any adequate representation of the mediæval building. And why? Because an unnoticed secret has lain hid behind the splendid shapings and bold constructions of the cathedral-builders and all the craft of their masonry. The true quality of mediæval architecture was not in such obvious things, but in *refinements*—in “optical refinements,” in “perspective illusions,” in “horizontal” and “vertical curves,” in “leaning façades, asymmetries, and obliquities.” A little wearily the architect asks, “Are we, then, to start afresh? Shall we skew our tee-squares, and crook-back our set squares? Shall we draw our elevations with the French curves and write ‘deflections’ and ‘bends’ in our specifications? Shall our quantities have it thus: “70 ft., extra only, for optical illusion”?” We are told that already in the States architects are doing these things.¹ And one feels what a pity it is that all this discovery was not promulgated in time for the Liverpool Cathedral Competition.

It is fair, however, to say that this is merely an architect's view, and is not Mr. Goodyear's. Though his friends are giving New York the benefit of asymmetric planning, he himself holds to the pessimism born of past experience. He is doubtful whether even when we have specified refinements to contractors we shall succeed in getting the mediæval art into modern buildings. He is no reformer, indeed, of modern architecture, but merely concerned in the historical accuracy of research. This question of irregularity in ancient building has occupied him more or less for thirty years, and during the last ten he has visited, photographed, measured, and plumbed an extraordinary number of ancient churches—mostly in Italy, but at Constantinople also, and as near to us as Amiens and Wells. There is no question that by this hard work he has won his way to our complete acknowledgment of the facts so beautifully displayed in his exhibition at Edinburgh. If not exactly the discoverer of irregularities, he can claim to have been the first to have systematised their phenomena, and to have made it easy now for everybody else to perceive them. Mr. Goodyear's

¹ One reads in a recent publication of Mr. Goodyear's how “Messrs. Gordon, Tracy & Swartwout, of New York, have publicly announced their purpose of constructing vertical curves in the Episcopal Cathedral of Denver.”

catalogue lays, perhaps, a little too much stress—quite pardonably under the circumstances—on the *hidden* grace of these refinements, which are not to be perceived by careless glances, and yield their secrets only to the initiated eye. As a matter of fact, some of these graceful obliquities have obtained the comment of observers, and the handbook of a cathedral usually points out that the Lady-chapel bends to one side as a symbol of the bent head of the Figure on the crucifix. It has also been remarked that mediæval walls are not always perfectly vertical. Indeed, the asymmetry of ancient church construction and general decoration has struck not only Ruskin, but the whole army of sketchers and measurers that have for fifty years been making drawings of churches and cathedrals. Still, Mr. Goodyear must be freely allowed the merit of giving these facts a classification and a nomenclature. His are the first steps to a scientific understanding of what his measurements and photographs triumphantly show to be accessory to so much of the ancient beauty of architecture.

It has to be added, however, that Mr. Goodyear wishes to carry us further than classification. Aim as he may at being only an accurate recorder of irregularities, he cannot help going behind the phenomena he tabulates and showing us, not the method only, but the meaning of it all. At page xiv of his classified catalogue I read as follows: "Aside from the accidental element, the builders of the Middle Ages frequently practised predetermined and carefully considered constructive arrangements which were intended to make their buildings more imposing, more attractive, and more interesting to the eye." There can be no question that this deliberate intention is what his exhibition is designed to prove to us. He shows how such arrangements are specially observable in those cathedrals which may be taken as expressive of national aspirations, "on which therefore unusual care has been lavished," such as St. Mark's, the Duomo of Pisa, and the Notre Dame of Paris. Indeed, the title of "Architectural Refinements," applied to the exhibition, makes it quite clear that to Mr. Goodyear the irregularities found by him are not only not mistake nor accident, but are due to an intention of design—in fact are proofs of a distinct theory of beautiful creation in the art of building. The following pages will discuss this interesting point.

THE ARCHITECTURAL REVIEW has already given in full the heads of Mr. Goodyear's catalogue,

with the classification which he has adopted. And if I do not take this classification as the basis of my remarks, it is not that I wish at all to criticise Mr. Goodyear's arrangement. The photographs, some of which are here reproduced, supplement his nomenclature of bends, deflections, and such like. But I think the various classes of appearances may, perhaps, be better brought before the reader's eye if I take a hint from an informal summary given by him in the text of his catalogue,² and arrange his phenomena thus:—

CLASS I.—Variations from regularity which have the appearance of:

- (a) Errors of measurement, such as the unequal spacing of piers in arcades or of window-widths in a series of bays.
- (b) Errors of squareness, as when transepts are not accurately at right angles to naves, or when arcade walls go canting away from a front.

CLASS II.—Irregularities which have the appearance of resulting from weak abutments or foundations, such as the spreading of arches, the curving of walls, the leaning of façades, etc.

CLASS III.—Irregularities which present themselves as seemingly due to difficulties of site, as when existing buildings cramp a rectangular setting out, or prevent the regular symmetries.

The above three classes of appearances are sufficiently common in all buildings, whether modern or ancient: the facts that they suggest have engaged the attention of all architects called upon to be surveyors.³ Three other classes are not so common to us.

CLASS IV.—In this I put deviations from regularity with which we have less experience in the modern building of churches, for the reason that our builders are not hampered by the necessities of a church service going on during the course of erection. Both in their buildings and additions the old builders had to provide that services should begin at the earliest date possible and not be interrupted. The choir of a new church was roofed in somehow as soon as it could be, and subsequent building had to be carried on outside its enclosure and at a disadvantage for exactly fitting the old work. So in mediæval buildings as they have come down to us there can be seen frequently irregularities occasioned by the retention of walls, screens, temporary roofs, etc., to the last moment, until the new work outside of them could be with great rapidity made good on to the old.

² See p. 22 of the Illustrated Catalogue, "Aside from variations due to indifference to formal regularity, to the cessation and recommencement of work at different periods, to changes of plan, and to local or physical causes of some special nature, there are those inherent to the mason's art, as practised in mediæval times."

³ I have found curves similar to those of the cloister at Bologna in a whole series of back-yards in London, and have called on the adjoining owner to amend the thrust of his shed that seemed to have caused them.



NOTRE-DAME, PARIS. INTERIOR, LOOKING EAST.

CLASS V.—There is another set of variations from formality which have also somewhat fallen out of the custom of moderns for the reason that our building is so strictly governed by the use of the drawing-board. When there was less of this drawing, the habit of the mason and the convenience of his craft made walls to batter and arches to be slightly stilted, and all the building of churches to show a host of other small manipulations away from the exact rigidity of the ruled line. Mr. Goodyear's irregularities have the appearance of sometimes being just these, and nothing else.

CLASS VI.—Finally, there are variations which have the appearance of none of the above, and may be accepted as intentional, but on other grounds than workman's habit; as, for example, when the Italian garden arranges a sham perspective; or when, to save heaven's jealousy of a too great perfection, a flaw or irregularity is purposely introduced, as is common in Eastern art.

Now, the above six appearances can, I think, comprise all Mr. Goodyear's phenomena of refinement; but however much they may appear to us so to classify themselves, Mr. Goodyear is not satisfied. He claims that, if not in all the examples given in his collection of photographs, in the bulk of them the above appearances mean nothing. What is really exhibited is an art of irregularity, a *maxima ars* which is able *celare artem*, and this was the traditional secret of design permeating mediæval building, but lost at or about the time of the Renaissance.

It is recorded that when the followers of Xeno explained their theory that movement was impossible, Diogenes got out of his tub and refuted them by walking. But all the same the Cynic missed the point, which was not that men did not appear to walk, but that there was another way of taking the appearance of it. So it is no use for the cynical critic to point to the appearances and say, "These are against you, Mr. Goodyear." A philosopher is entitled to discover an interpretation different from the obvious, and to say in any particular case that a refinement may have the appearance of an irregularity or a craft-habit, and yet be due to a definite system of æsthetic design.

Taking the classes of appearances in order, Mr. Goodyear's position with regard to his critics may be put before the reader.

CLASS I.—*Errors in Measurement, in Levelness, or in Squariness.*—Every architect knows that the equalities, parallelisms, and rectangulations, which his dividers, tee-squares, set squares, etc., draw on paper so easily, are not always exactly kept in the executed building of modern work. It is a commonplace to specify that stairs, cup-

boards, etc., must be made from the completed carcase and not from the drawings themselves. Architects, therefore, are accustomed to think some small inaccuracies inevitable; but Mr. Goodyear points out that his refinements are on too large a scale to be taken as due to these trivial variations. This may be so, but it may also be fairly urged that the exact habit of extreme accuracy with which we draw and set out building is a modern *refinement* for which the ancients had neither the taste nor any easy recipe. So if, despite our care and our distinct ideals of straightness and squareness, a bungle of these niceties is very general, would not such a bungle be more conspicuous in ancient building? Should we not expect that much larger irregularity which the photographs show? Mr. Goodyear is ready for this argument. "I find," he says in effect, "a very great exactness of setting out in some mediæval buildings, therefore when inexactness is distinct it must have been premeditated." Indeed, he goes further and establishes for certain buildings a modulus of error, any excess on which must, he argues, be due to intention, and not to carelessness. But can a modulus be so determined? *Humanum est errare*—in a very irregular way. The mason sets out six spaces accurately, and celebrates the event, perhaps, too lavishly one night, and the next morning "has a head" and makes a terrible break in the average of accuracy. In my observation of mediæval work the greatest accuracy of setting out is to be found in the works which show in other ways the evidence of greatest superintendence and organisation. In fact, the *regularity* is the *refinement* which has to be accounted for.

CLASS II.—*Settlements, etc.*—The second class of appearances presented in his photographs—i.e., those that seem to be the bulging of walls, the flattening of arches, and the spreading of abutments—give Mr. Goodyear a great deal to say. For example, as to the cloister walls at Bologna and Verona, which have an outward curve in plan—such as has an extraordinary resemblance to that produced by thrust, for they are on upper stories—he remarks that there were no vaults to produce such a thrust. But wood ceilings and roofs, as well as vaults, can push out walls in this fashion, and we are not told that there were neither floors nor roofs. This seems an omission in his argument. Again, as to the cathedral of Vicenza, where his photographs show piers that have all the appearance of having been pushed outwards, he remarks that the side walls of the chapels abut the transverse vault arches, and that therefore no outward thrust was possible. This, of course, is true if the said walls were built before the vaulting, but if between the chapels they were of a

subsequent building by even six months later than the vaults, the elimination of thrust from the question is not so clearly demonstrated. The catalogue does not clear up this particular point.

In fact, questions of thrust and settlement are always attended with difficulty in view of the many chances that produce them: there is more than one kind of movement to be reckoned with. Deformations of walls and arches often occur in the course of building while the work is green, or as the weight of the upper portion gets its bearings. A stop of the work for a few months before the ties and bonds of a roof are in place will cause walls to shift from the upright. I remember in a church with which I had to deal how long frosts stopped work for some months. On starting to build again we found "horizontal and vertical deflections" appearing in many walls which had been built quite parallel and plumb. No cracks or ruptures were visible, for the work was too green; the movements had been gradual, and the masonry had taken the new positions as if built in them. The arcade wall, in fact, presented just the appearance that Mr. Goodyear thinks so significant at Notre-Dame, for until the ties of a roof are on, a triforium hoisted on spindles of arcade piers is as top-heavy and likely to lean as a notice-board stuck on a post.

All architects are familiar, too, with the movements of arches and vaults in the course of construction if the centerings are weak, or if they are struck too soon. Often such settlements show no signs in the finished work; but Mr. Goodyear seems sure that movements of any kind in the churches he shows must produce manifest dislocations. Now mediæval mortar was probably very slow in setting, and after considerable deformations would cohere and set solidly. Also, during the extension of building any serious breaks would be likely to be made good and show no sign if afterwards faced with marble or mosaic. In the faces of such churches as St. Mark's, or the Duomo of Pisa, cased with marble upon a core of rubble, we would not be likely now to see the dislocations that took place in the original core of the walls. I cannot, however, find that Mr. Goodyear meets this point against him by telling us distinctly that the marble casing in these cases was part of the first construction. He certainly gives us the certificates of architects, but they are far from conclusive on this particular point.

A distinct class of settlement is that which takes place after the building has got its bearings from some new shifting of the thrust and weight on the masonry. When this has been sudden, as from earthquake or tempest, dislocation of the masonry is no doubt conspicuous. But

when, as in the gradual giving way of foundations—from the withdrawal of water from a subsoil, for example—the shifting of strains is slow, the compositions of walls is wonderfully tolerant of them. A solid piece of stone can sag or bend a good deal without cracking, as can be seen in the ordinary marble chimney-piece, where the lintel slab on end, originally cut true level, is often curved down an appreciable fraction of an inch in its bearing of 4 ft. or so: the molecules of the solid marble have rearranged themselves and no crack appears. A homogeneous block of masonry is certainly as elastic: a solid pillar of it like Eddystone Lighthouse leans considerably to a wind. Therefore, when Mr. Goodyear says any movement in vaults at Amiens or in walls at Notre-Dame has been impossible because no cracks show, we can accept his conclusion as final only if we accept his philosophy altogether.

CLASS III.—*Crooked Sites, etc.*—Mr. Goodyear, of course, acknowledges that a crooked street front may be the cause of a crooked setting-out; but he does not often admit this chance as a possible explanation of what he shows. Of the other chances of a site which might limit formal symmetry he takes no account. Yet the alignment of ancient buildings often compels "asymmetry" in a new building. When, for example, in St. Mark's, the new cathedral made use not only of the wall of the old basilica but of the walls of two independent buildings outside, it would be a wonder were all these of the same alignment! But in this case perhaps Mr. Goodyear admits the point, for he says he lays no stress on the "deflections of plan in St. Mark's as indicating design." Still, St. Mark's is one of his picked examples of refinement which we are told should show every class of it. He should therefore have given us this point clearly.

There are a good number of other asymmetric plans on which Mr. Goodyear does lay stress as being designed. Unfortunately the exact history of the setting out of these churches does not come so immediately to the knowledge of everybody as is the case with St. Mark's. I am bound to confess myself ignorant as to the sites of most of the churches whose asymmetric plans are given us. It is therefore with the conceit of an ignoramus I suggest that one or two may have been, like St. Mark's, built crooked because they had to be.

CLASS IV.—*Misfittings of work where alteration or stoppage of building has occurred.*—What seem to be these are in many of Mr. Goodyear's exhibits; but he evidently rejects such appearances for this reason, that the Italian churches from which he draws his examples were built straight away from set designs, and were subject to no vicissitude of subsequent re-designing, but were completed and handed over as we see

churches handed over by contractors to-day. He mentions how they were built in the eleventh, twelfth, or thirteenth century, as the case may be, and no doubt follows the best authorities. Yet the idea recurs that Italian churches may have had sometimes the same sort of history that is familiar to us in the churches of North Europe; a history of constant unfinished, of perpetual change of design, of additions on all sides; so that the final result, as we see it, is just a medley of rebuildings. Mr. Goodyear supposes us to know that the churches he shows were not of this sort; but one wishes he could give his ignorant readers occasionally the facts he knows so well himself.

I must confess myself unable to surrender, as to some of his examples, the ideas which the examination of English cathedrals suggests. There are in our most ancient churches two particular places where we expect to find irregularities, deflections, and breaks of design. The one is some few bays to the east of the crossing, the other some few bays to the west of it. Now, in our northern churches we know what, at such places, these appearances mean. They do not show any particular architectural refinement, but indicate the history of the building—a history which may be summarised as follows:

The first building of a great church for monks or canons was to provide for their daily services. The ritual of this required a sanctuary for the main altar, a presbytery for the movement of the clergy, and a choir space for their singing. The apse met the first requirement, the bays east of the crossing and the crossing itself gave the second, and the two or three bays west of the crossing gave the third. From apse to the screen which separated the choir from the nave was the working-part of the church. It was built as a whole and kept intact during all subsequent additions and rebuildings. Continuations of the fabric and additions to it went on outside, and, when complete, were joined on. One can see how this space asserts itself in our churches, so that their lengths exhibit settings-out in three divisions: (1) that of the original service-space as above defined; (2) the completion of this first designing of the church, begun at the west end, and often only at some considerable interval made one with the first; and (3) an addition of chapels begun outside on the east, and afterwards joined on to the quire by the removal of the original apse. Now, many of Mr. Goodyear's "refinements" are the deflections, bends, and curvatures which occur just at the spots where, if this setting-out in three sections had taken place, there would be likely to be mis-

fits. Take the plan and internal view of Fiesole Cathedral, for example.

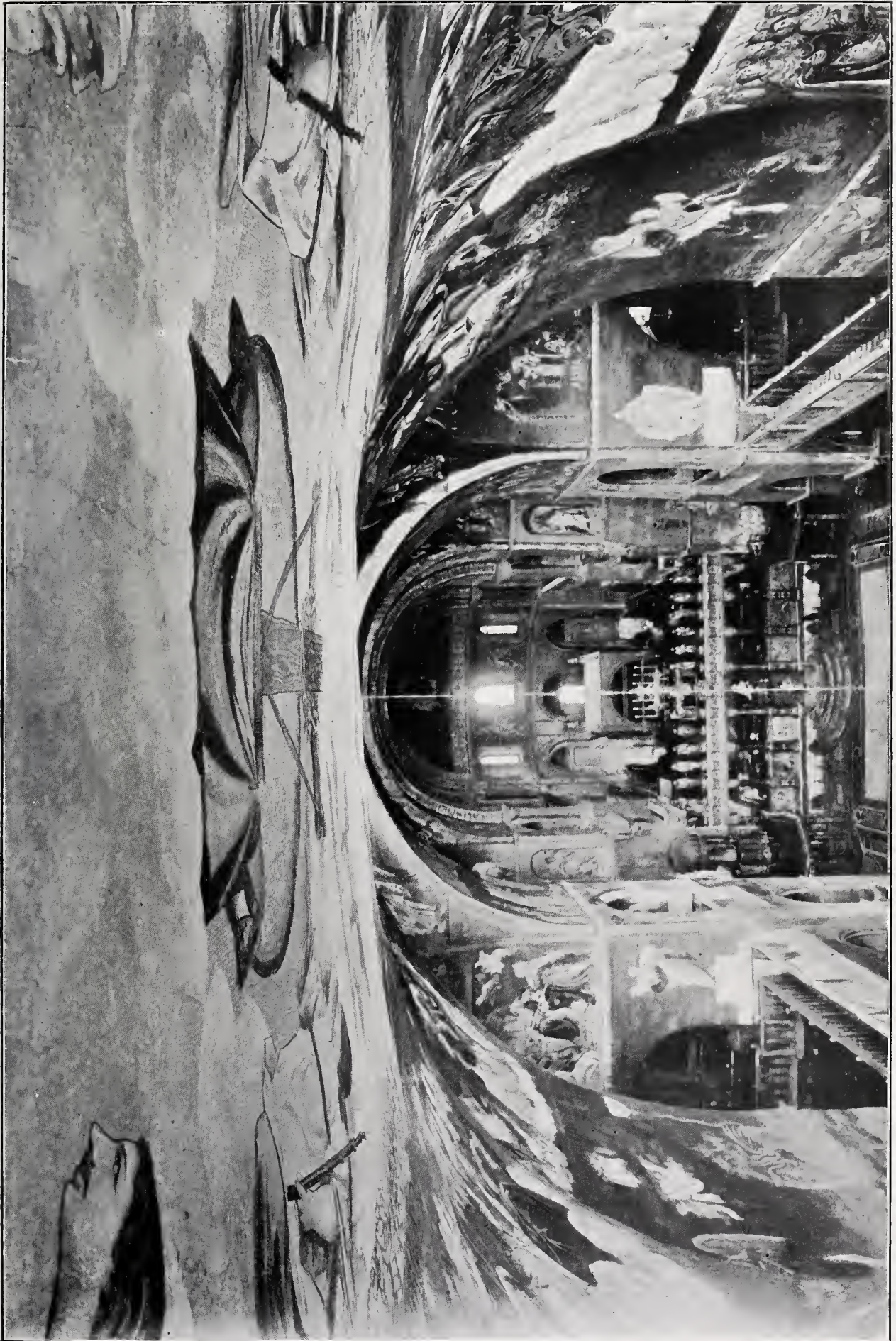
Now, Mr. Goodyear has satisfied himself that such a history as I have sketched above cannot by any possibility be supposed for this cathedral; for had it been possible, he would have dealt with this possibility. So in the case of many others, Mr. Goodyear claims that he has visited and examined all these churches and knows their history, whereas his critics know them not. The retort is a telling one, and until I have been to Fiesole, Troja, etc., and seen for myself, my conjectures lack substance.

CLASS V.—*Masoncraft Habits.*—The Edinburgh Exhibition showed how constant in mediæval buildings was the sloping backwards of piers and arch jambs, often with a slight curvature, and Mr. Goodyear claims this as an entasis based on the tradition of the classic column. He is able to show that in many of his instances the idea of the lean having occurred through thrust is not tenable, for it is to be seen at the internal angles where thrust would not be felt. The piers which have it have evidently been built to have this backward curve. Is this, then, an architectural refinement?

His critics point to the fact that these vertical leans of pillars, etc., follow the backward slope of the walls, so that the "entasis" of the pier is really part of the "batter" of the wall. It is curious that Mr. Goodyear, in all his investigation of leans, never once uses this common word "batter"—the fact of which is as common as the word in all stone-building. Until architects came and drew their walls upright, the masoncraft of all ages and styles had been building walls to batter. It does not, therefore, seem necessary to credit the builders of Amiens with some subtle constructive skill, nor am I much impressed at Mr. Goodyear's discovery that the "Suisse" there and the "Bedeau" knew all about it. I believe, too, that the slight tilting of arches, to which Mr. Goodyear devotes many illustrations, is just another constructive expedient of stonemasonry to allow of the centres being well wedged up without their bearing on the abacus of the capitals.¹ The setting back of pillars on an upper storey behind the line below, as at St. Mark's, is also a mason's expedient to prevent the edges of his strings being flushed off. But such possibilities do not enter into Mr. Goodyear's argument for his refinements.

CLASS VI.—*Perspective Devices.*—These are clearly not of construction but of design. Mr. Goodyear has long maintained that at Poitiers the drawing-in of the arcades to the east and the lowering of arches were designed to produce the

¹ There is a curious case in Chichester Lady-Chapel of the vault diagonals being horse-shoed for such a purpose.



ST. MARK'S, VENICE. INTERIOR VIEW SHOWING THE DEFLECTION OF THE VAULT OF THE "PARADISE."



CLERESTOREY PASSAGE,
CHICHESTER CATHEDRAL.

From "Gothic Architecture in England," by Francis Bond.

optical illusions of a long perspective. This fact is now generally admitted, and there are other examples of the same kind, such as Bernini's staircase to the Vatican. Italian and American gardens go in for scenic illusions of this sort: they can hardly be called refinements. Their obvious artificiality bespeaks, I think, rather a coarseness of building conception. But in a less theatrical way the optical illusion has been used in all architecture to enhance the dignity of the principal or sacred object. When a floor, for example, is raised towards the east end; when the arch over the sanctuary is allowed to come below the line so as to give a space for a painting or mosaic, we can recognise such ceremonial dignity as designed—but I do not hold with Mr. Goodyear that the secret of it has been lost. Even before Mr. Goodyear enlightened his American friends we European architects had been making good use of such devices.

He will think this all a captious, carping way of presenting his discovery to the reader. I admit that the above very general observations are not conclusive as to any particular church in which of his own knowledge Mr. Goodyear may assert irregularities to exist such as cannot be retained in any of the above six classes. Though he throw a dozen to the wolves, he may still escape with an example which is of such undoubted designed irregularity that it may be rightly called a refinement. This position must be left unassailed. Being unable to go myself and see St. Mark's, Pisa, and Fiesole, I bow to the authority of those who have seen.

It has occurred to me, however, that I have

nearer at hand an example of irregularity which, if not recorded as yet by Mr. Goodyear, surely deserves his accurate investigation with level, tape, and plumb-bob. In the cathedral of Chichester the lines of beauty so appreciated by him at Fiesole are clearly marked. To the observer standing at the west end the Purbeck strings that mark the storeys can be seen running continuously to the east, broken only at the crossing. They exhibit great sweeping curves which with tender subtlety incline inwards to the lantern arches as if they were planned to look like cupids' bows. The axial alignment is so varied that the square line at the crossing would cut the east wall some feet to the north of its middle point, and the west wall some feet to the south. And immediately that the eye is attuned to these curvatures it looks around and sees them everywhere. In all the vertical and horizontal lines of the old architecture appear delicate sinuosities. Nothing seems exactly rectangular, nothing quite plumb upright. The vaulting piers show for their height fully as much entasis as those of St. Quentin or Notre-Dame in Mr. Goodyear's photographs. Every refinement noted by him seems to have occupied the attention of the builders. The main arcades of the nave have that perspective lowering towards the east which is so significant at Florence and Fiesole. There is that backward setting of piers in the upper storeys which is found on the façade of St. Mark's; the transept galleries lean away from the crossing as at Notre-Dame; the façade leans outward as at Pisa; and, rarest refinement of all, there is a bend in the plan of the west front.

Must, then, Chichester Cathedral take its place with Pisa Cathedral, with St. Mark's, Venice, and with Notre-Dame of Paris, as being exceptionally refined? Should it, as Mr. Goodyear says of the last, "by the multitude and complexity of its phenomena stand quite apart from other northern cathedrals"? Before accepting the honour for Chichester of being a special sampler of all the secrets of architectural refinement, I feel I ought to be as sure of its history as Mr. Goodyear is of that of Pisa and Notre-Dame. I have, therefore, made a chart to indicate the positions on the ground plan of some fourteen distinct varieties of masoncraft that are to be found in its walls—the distinctions being such that they, in my opinion, represent the several works of fourteen separate generations of masons. Now what I notice is this: That the leans and the curvatures which he calls refinements somehow seem always to require at least two of these generations of masons to perfect them. This seems the case alike with the vertical and the horizontal bends, and with the perspective illusion of the nave, the last being indicated as the achievement of two-

setters-out and of someone who compromised between. And as to the magnificent line of beauty shown in the horizontal curves of the strings it would seem that three generations of builders laid the groundwork of it, while to our own late days was it left and to Sir Gilbert Scott to put the finishing touches. In fact, the discovery I make is that all these refinements are not so much architectural as genealogical, for their schemes of beauty continued through many generations. Thus in 1091 Bishop Ralph laid the first arc of one great horizontal line of curvature; after some twenty years and a fire a second arc was achieved. Another eighty years elapsed, and after another fire see how Bishop Seffrid has ordered a third arc to be laid out; and then in the fulness of time has come the modern architect to complete its delicate perfection. What consummate patience and forethought! the looking forward to fires and settlements, and all the accidents of time, even to the final removal of the Arundel screen, so that the spire might fall and the lantern be rebuilt with that exact vertical elevation of piers which the tee-square designing gives! For it has been from all these happenings that there has issued the magical sweetness of the Chichester refinement.

Can one venture, then, on a theory of the genealogical designing of mediæval cathedrals? Turning to Mr. Goodyear's pages, I feel that he must commit us to a distinct faith in transmigration, if not of souls, at least of a designing intelligence, elaborating beauty in cycles of building. In some hundreds of years, through all and by means of all the vicissitudes of settlement, re-designing, and casing with marble and mosaic, have been conceived and perfected the leans and curves of the consummate irregularity of St. Mark's. And almost equal thereto has been the hereditary refinement of the Notre-Dame façade. In 1208 the first masons laid out and set up its first delicate leans of eleven inches in the height of fifty feet; their successors of the next generation slowly curved the front back; and, finally, their grandchildren piously completed the ancestral design with the comparatively easy work of building the towers upright.

Though Mr. Goodyear is not quite explicit on the point, he very cleverly suggests how such a refinement was kept in view. The first page of his catalogue darkly hints at it in a quotation from M. Enlart: "Le monopole de la corporation semble avoir été assuré surtout par la garde jalouse d'enseignements secrets." Certainly long chains of deliberate design can be postulated only on the assumption that the art of building in the Middle Ages lay in the hands of a secret corporation, with an occult traditionary method, an inviolate law of

design that had force during hundreds of years, and, however long the building, to the end shaped and perfected its construction.

Here, then, we have the most distinct argument which I have yet come across for the existence in the Middle Ages of the Freemason Guild—those mysterious banded builders who did it all and said nothing. The whole contention as to "King Solomon and Hiram," as to the "Four Brethren," as to the "Comacine Guild," and those wandering "Lombards" who, without leaving a trace behind, built all the cathedrals—why, it all appears not only possible but probable under this new light! As certain Scotch architects, who have welcomed the Edinburgh Exhibition, say of it: "It completely revises the ordinary view of Gothic work." I conclude that Street was ill-advised, and Wyatt Papworth a shallow critic, in denying the Freemason architects. Nothing but the authority and initiation of a "mystery" could keep alive through generations and bring to perfection a scheme of design so recondite that, except on the supposition of an ineffable holiness attaching to it, it could not be perceived. Its secret was not in itself or its refinement, but in the success of its secrecy; in its masterly pretence that all the time its crooked ways were mis-measurement, accident, settlement, or some make-believe constructional necessity. Even Viollet le Duc, who was for years in charge of Notre-Dame, and knew every stone of it, never found out the secrets of these wonderful Freemasons. Let us yield to the whole fascination of Mr. Goodyear's discovery, and at one gulp take down "Comacines," "Freemasons," and "Refinements."

But I refuse to go with Mr. Goodyear on one point. He seems to reckon that the irregularities he exhibits, as well as being subtle and traditionary, are necessarily beautiful; making "building more imposing, more attractive, and more interesting to the eye"; as indeed "the necessary conditions of the creation of a work of art in architecture." Now, my objection is not that I do not think as Mr. Goodyear when I see the beauty of the mediæval cathedral, and note how haphazard and accident have woven a gauze of mystery over its shapeliness; the play of this seems inseparable from my idea of it. I had the honour, I remember, some many years ago, about the time when Mr. Goodyear began his investigations, of telling the Art Congress of Edinburgh how much the texture of ancient art made, in my sight, its beauty, which our modern building has missed. But though to my eyes this must always be so, all the same I feel that it is just association that has made roughness and irregularity seem the factors of beautiful building. We have had such a precious lot of "tee- and set-square"

architecture, whereby walls have been built perfectly upright, string-courses set out dead level, and our buildings show just smoothness and mechanical perfection, and nothing else. To get into an old church where there is none of this perfection is felt to be a relief. And then through this veil of imperfection the simplicity and power of the old building appeal to us; we associate the texture with the art that lies underneath it. Our ideal of its beauty makes its skin and its life seem one. Yet on any conscious examination of the question I incline to the thought that exactness, smoothness, and certainty are the real refinements which come into the making of a great work of architecture, as in everything else. And I believe that the mediæval builders just thought so too. They

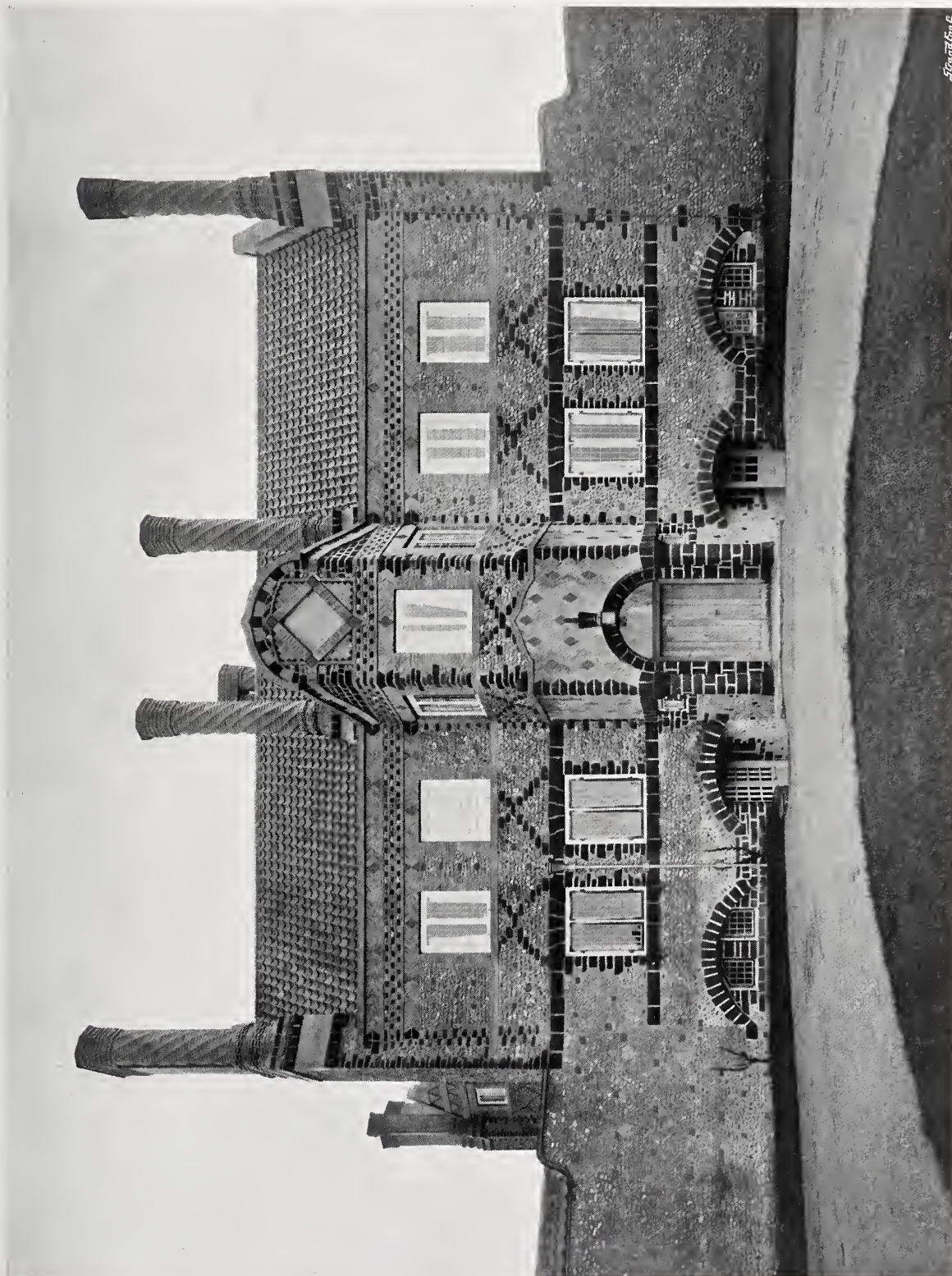
had no æsthetic ambition in making walls knock-kneed and façades round-backed. They made the best of their conditions; and as practical men do now, they concealed the ugliness of accident, and still, in spite of it, and in disregard of it, strove after perfection. No more than now could the craftsman be persuaded to bungle his work. There are two classes of mind to whom the appeals of art are made—the practical and the mystic. Has not the connoisseurship of modern art in our days unhealthily stimulated this latter? We suffer art to lie in all sorts of recondite and subtle recipes; in all sorts of moral and secret emotions. Mr. Goodyear's gospel will be good tidings to the mystic and the idealist, but to the craftsman it is foolishness.

EDWARD S. PRIOR.

Current Architecture.

KELLING PLACE, HOLT, NORFOLK.—This house has been built adjoining the high road that runs from Holt to Cromer, on a site which in 1903 was some seven acres of bare turnip-field. How this was laid out, and the use made of the boundary coppices, can be seen in the block plan (p. 72). Already under careful gardening such satisfactory growth has been made in the trees and shrubs planted, that the look is that of an established property. The scheme began with gardeners' lodges and a walled vegetable-garden, sheds, greenhouses, etc., from which good crops have been quickly obtained. In 1904 orchards were planted, and a sunk flower-garden begun with terraces and garden-houses, and at the same time the house, the dairy, and stables were put in hand, and the whole was ready for occupation in under two years from the start. These works have not been carried out in the ordinary way by a general contractor. Messrs. Wenham & Waters estimated for and executed the plumbing, heating apparatus, hot-water service, electric bells, telephones, and engineering works, which included a deep well-sinking, and the installation of electric light, also casements and glazing; but the general building was done under the superintendence of Mr. Randall Wells and Mr. Blower, who employed men and purchased materials as required. Certain circumstances made this method of building necessary for the cheapest execution. The material for the walls was in the ground, and how far and in what way it would prove serviceable could only be ascertained by making extended excavations. An acre in extent and 6 ft. in depth was therefore designed to be dug out as a sunk flower-garden, and its effect can be seen in the photograph of the south elevation. There

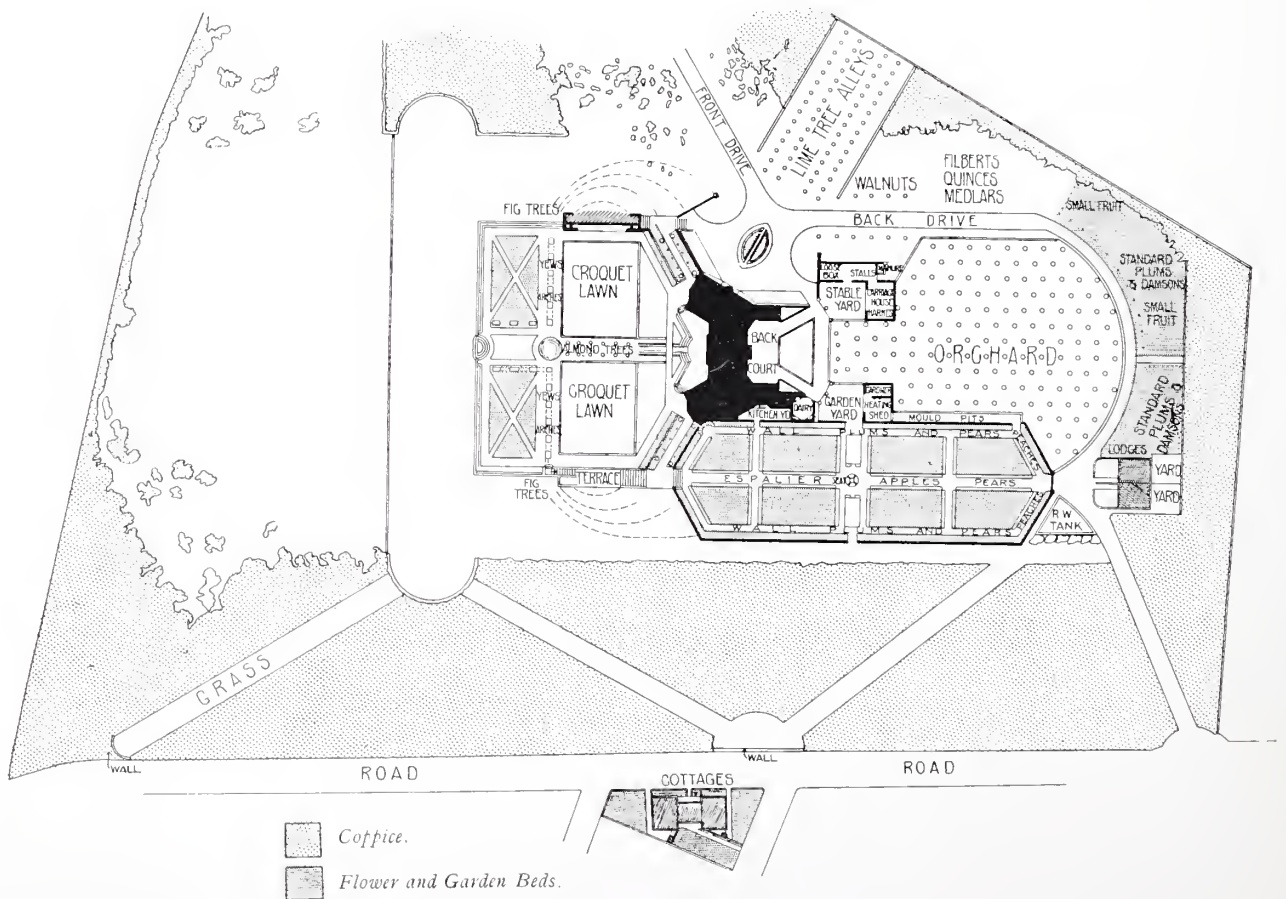
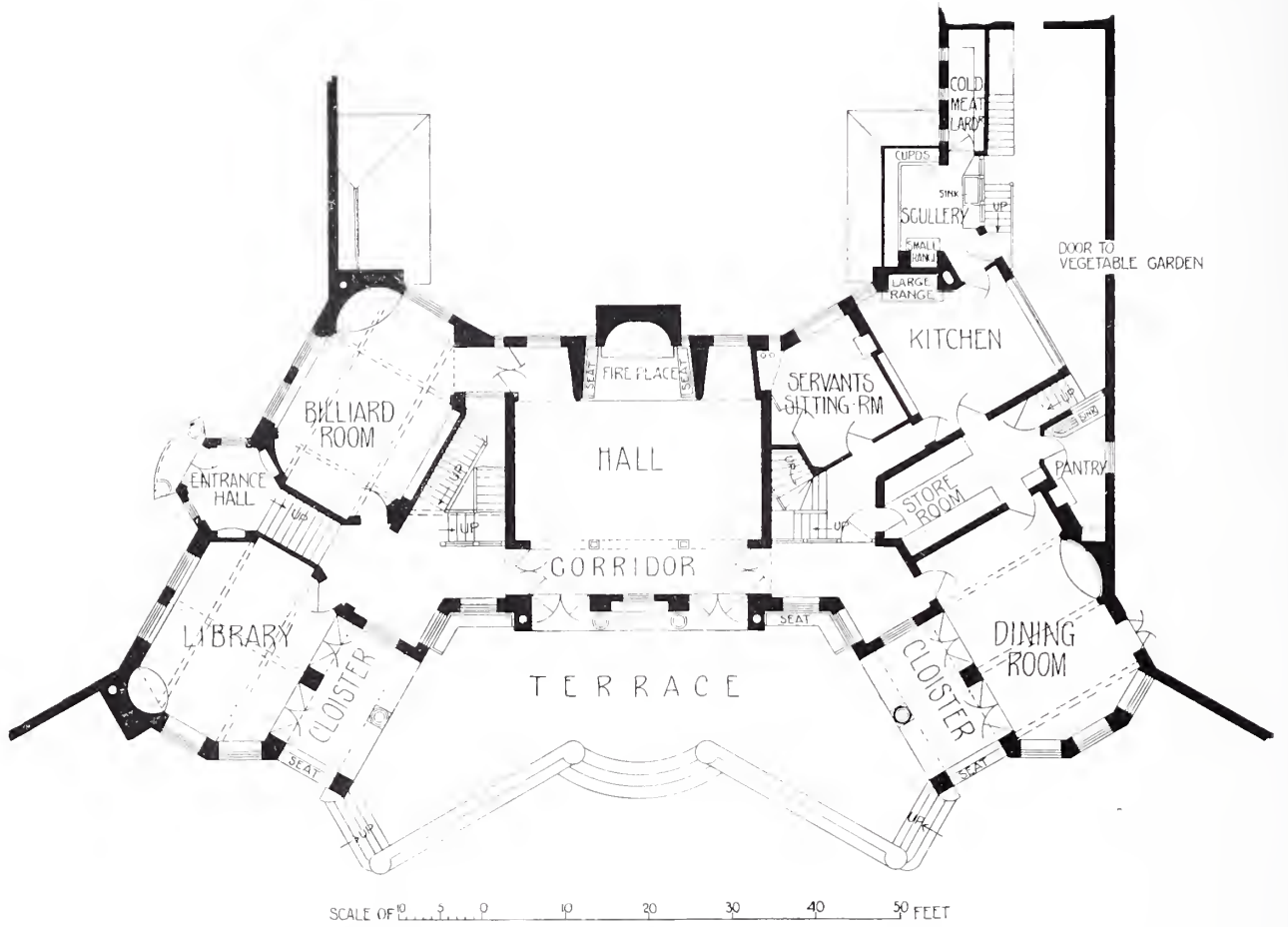
were obtained by the digging pebble facings for the walls, and ballast of all kinds for concrete, as well as a good deal of building sand and material for road-making and garden paths. In addition, the surface earth was used for terraces, and there remained several loads of ballast which were sold to the local authorities. As to cost, there was spent in the excavation, sorting, and distributing of this material just £965. Reckoning the material supplied to the building at 5s. a yard, and the gravel applied to other purposes at 3s., a return was got of close upon £900. The labour of excavation was therefore practically covered; but, of course, the levelling and walling of the area, and its planting, etc., were extra expenses. The house and garden walls were built as concrete masses without planking, and faced with the larger pebbles. Internally brick was used for angles, and to tie the facings in with core; externally this was done by the bonding in of a local stone, which being of a yellow cast shows darker in the photograph than in actual effect. The lintels, chimney stacks, and jambs of the upper windows were constructed with $\frac{3}{4}$ -in. tiles made from the Norfolk clay, which burns naturally to buff and pink shades, matching the colour of the pebbles. The roofing was of pantiles of the same local shade. The floors were of fine concrete without steel joists, but reinforced with iron chainage. The cost of this concrete construction was, under the circumstances, very reasonable—the walls generally cost from 13s. to 15s. per cube yard; the tile construction was done at about 2s. 3d. per foot cube; while the stone as fixed ranged from 2s. 3d. to 2s. 9d. per foot cube. Internally oak was used simply and constructionally; for this use it could be locally obtained at a cost hardly above that of good deal.



Sturtevant & Co.

Photo: Campbell-Gray.

KELLING PLACE, HOLT, NORFOLK. ENTRANCE COURT AND DOORWAY.
EDWARD S. PRIOR, ARCHITECT.



KELLING PLACE, HOLT, NORFOLK. GROUND PLAN OF HOUSE, AND BLOCK PLAN OF HOUSE AND GROUNDS. EDWARD S. PRIOR, ARCHITECT.

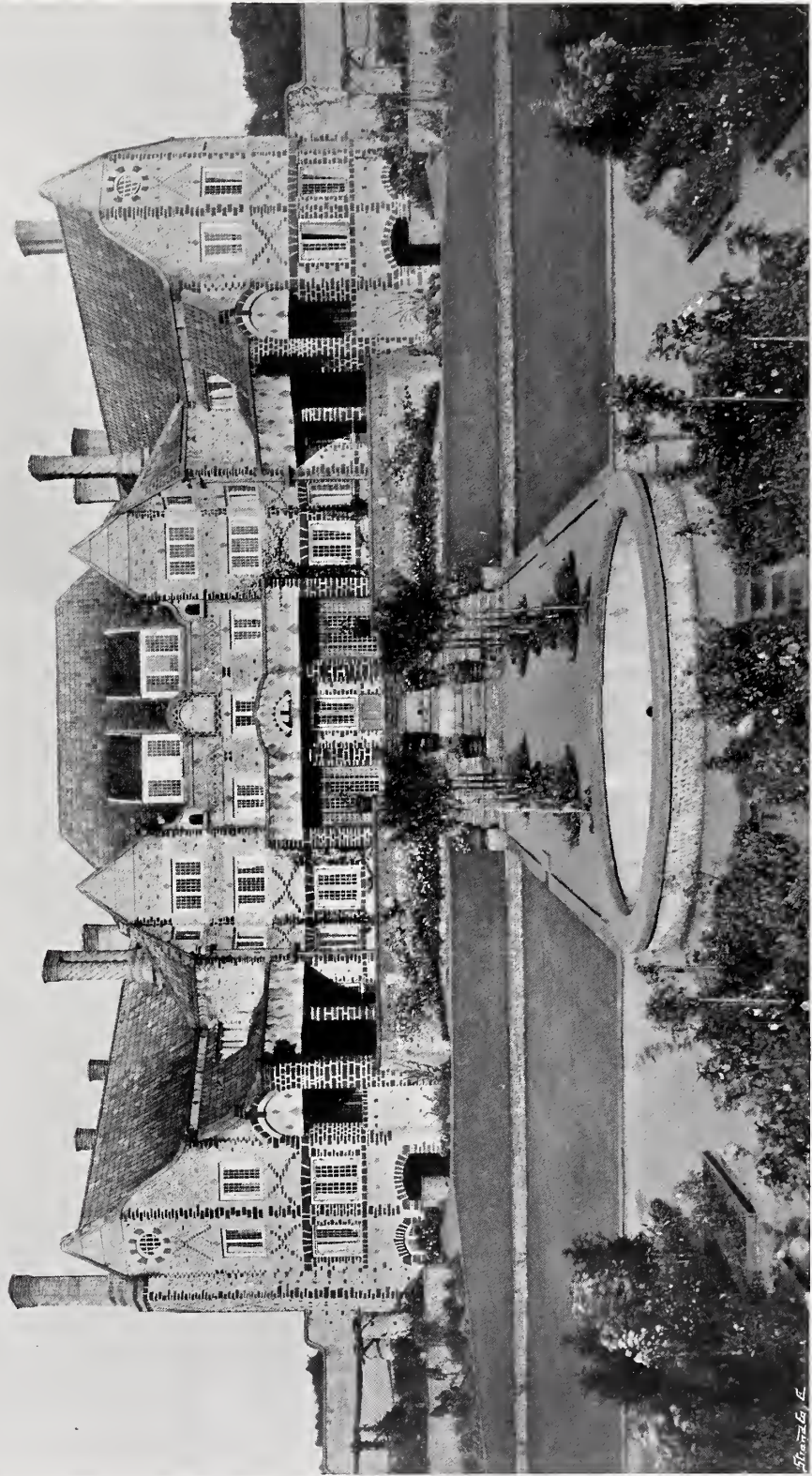


Photo: Campbell-Gray.

KELLING PLACE, HOLT, NORFOLK. VIEW FROM THE ROSE GARDEN.
EDWARD S. PRIOR, ARCHITECT.

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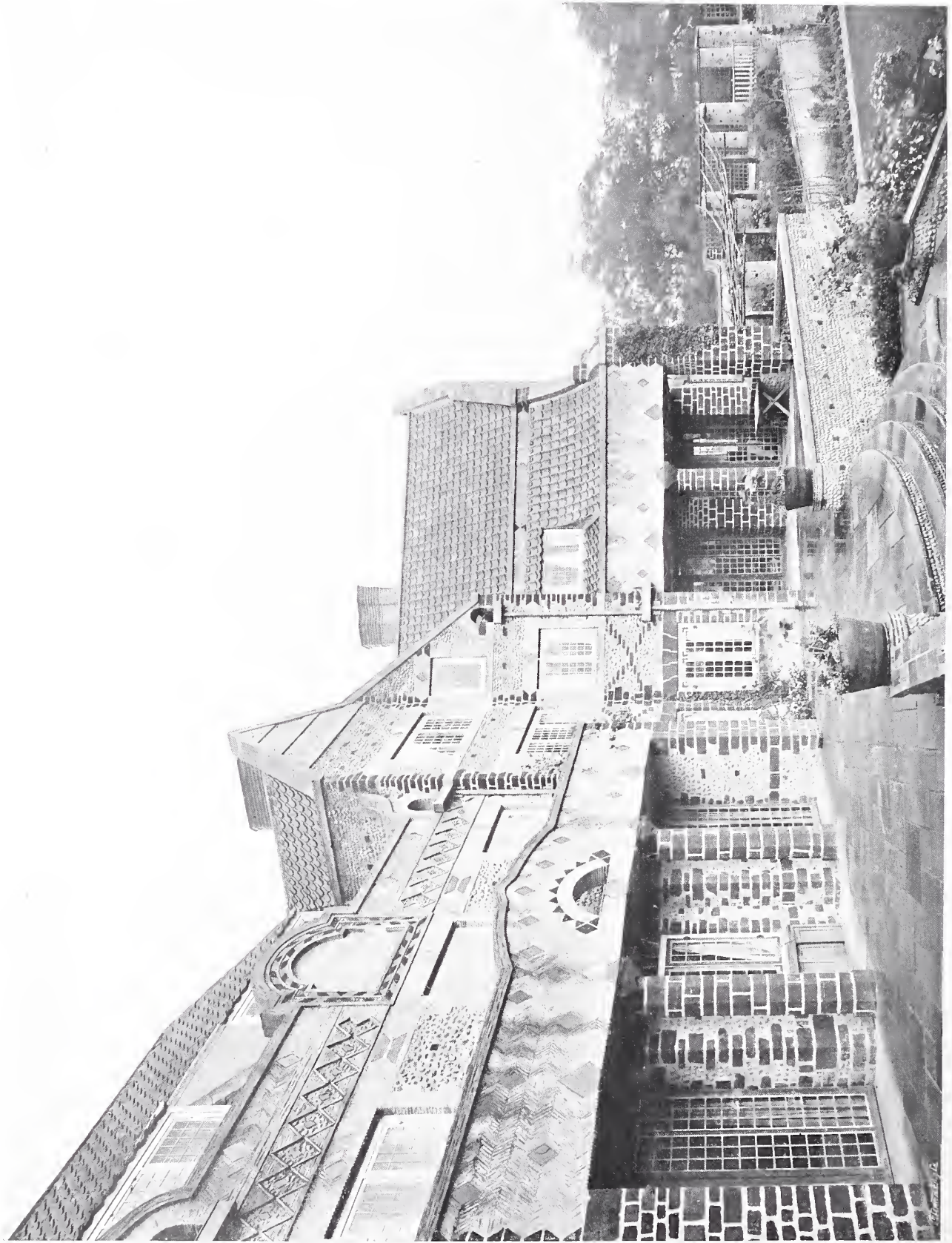


Photo: Campbell-Gray

KELLING PLACE, HOLT, NORFOLK. THE TERRACE.
EDWARD S. PRIOR, ARCHITECT.



KELLING PLACE, HOLT, NORFOLK. VIEW FROM THE LAWN.
EDWARD S. PRIOR, ARCHITECT.

Photo: Campbell-Gray.



Photo: Campbell-Gray.

KELLING PLACE, HOLT, NORFOLK. STAIRCASE AND CORRIDOR.
EDWARD S. PRIOR, ARCHITECT.



Stran & Lyell

Photo: Campbell-Gray.

KELLING PLACE, HOLT, NORFOLK. THE HALL AND CORRIDOR.
EDWARD S. PRIOR, ARCHITECT.



Photo: Campbell-Gray.

KELLING PLACE, HOLT, NORFOLK. THE HALL AND FIREPLACE.
EDWARD S. PRIOR, ARCHITECT.



Photo: Campbell-Gray.

KELLING PLACE, HOLT, NORFOLK. CORRIDOR OVERLOOKING THE HALL, FIRST FLOOR.
EDWARD S. PRIOR, ARCHITECT.



Photo : Campbell-Gray.

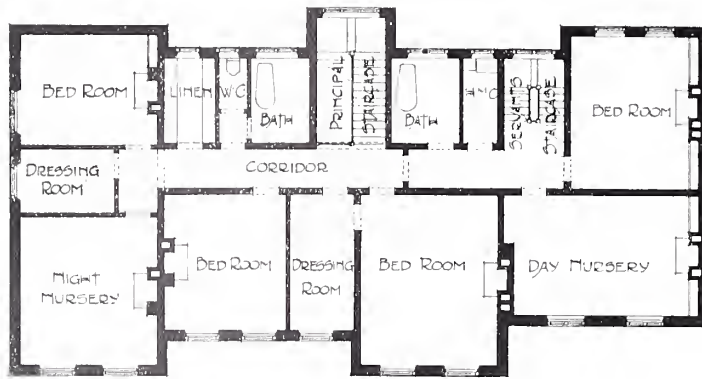
KELLING PLACE, HOLT, NORFOLK. THE DINING-ROOM.
EDWARD S. PRIOR, ARCHITECT.

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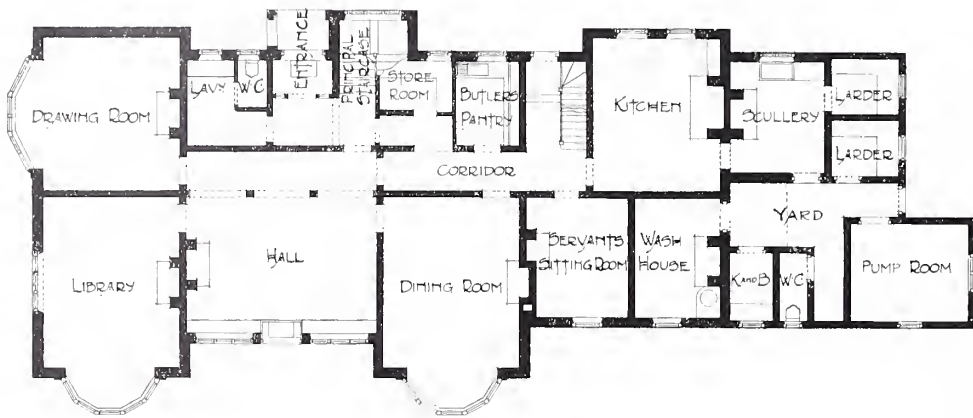


Photo: Bedford Lemere.

WICKERSLEY, BROUGH, EAST YORKSHIRE.
JOHN BILSON, ARCHITECT.



• FIRST FLOOR PLAN •



• GROUND PLAN •

FEET 10 5 0 10 20 30 40 50 FEET

WICKERSLEY, BROUGH, EAST YORKSHIRE. PLANS.
JOHN BILSON, ARCHITECT.

The walls and ceilings of the principal rooms have been left ready for a scheme of painted decoration. In these ways and others the work has differed from that ordinarily specified to contractors; but, carried out without contract, the house has been built cheaply, quickly, and the best use has been made of the materials to hand. In order to secure such a result experiments had first to be made, and the gardeners' lodges and the garden walls were designed as tests in the use and cost of the materials. Quantities were then taken out for the house itself and priced in accordance with the experience gained. In the result the expenditure on it has been kept to the sum of the estimate, £8,000. No contractor would have taken the work at this price from drawings, for it would have been impossible to have shown him how he was to vary his ordinary methods so as to build in the ways intended. In this case, therefore, an advantage has been got in the direction of cheap and reasonable building by departing from the professional routine. But in a professional paper some other aspects of the matter may be touched on, for there are some dangers in this departure. In the first place the fixed price of a contract not only gives confidence to the client, but acts as a deterrent from alteration

of the accepted plans. The architect can resist upsets to his scheme by insisting on the penalty of paying largely for going outside the contract works. But when there is no contract and it appears as easy and cheap to build a room one way as another, the knowledge of this is provocative of new ideas, and though the architect may protest against the expense, it is with less effective weapons. At Kelling fortunately there were but trivial modifications, and the total price of estimate was not exceeded. But not only may the architect find his best ideas fatally injured by afterthoughts, but there may be a further inconvenience to him. When a client, as is recorded in the Pipe Rolls of Henry III., says, "I will have it done though it cost a hundred pound," and then (as is human nature) when he is called on to pay that sum feels he has been a fool, and would turn and rend someone—if there is no contract, there is no contractor to rend! Instead of the architect appearing as the mediator and reducer of the exorbitant bill (for so it always appears to the man who pays) he has to face the music alone as the expender of his client's money, and may fare badly. Mr. Edward S. Prior, of 3, Old Serjeants' Inn, London, W.C., is the architect.



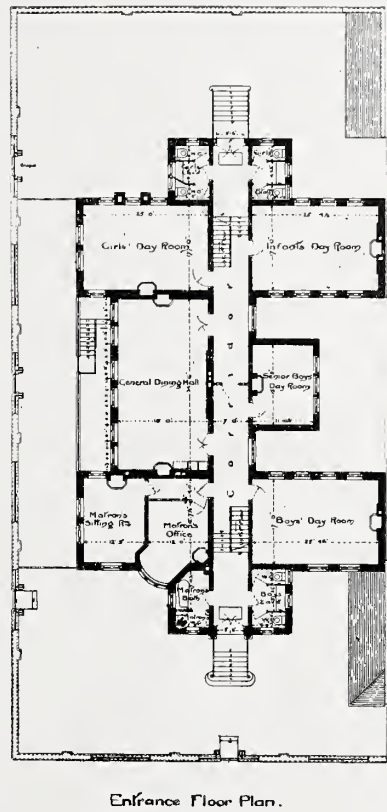
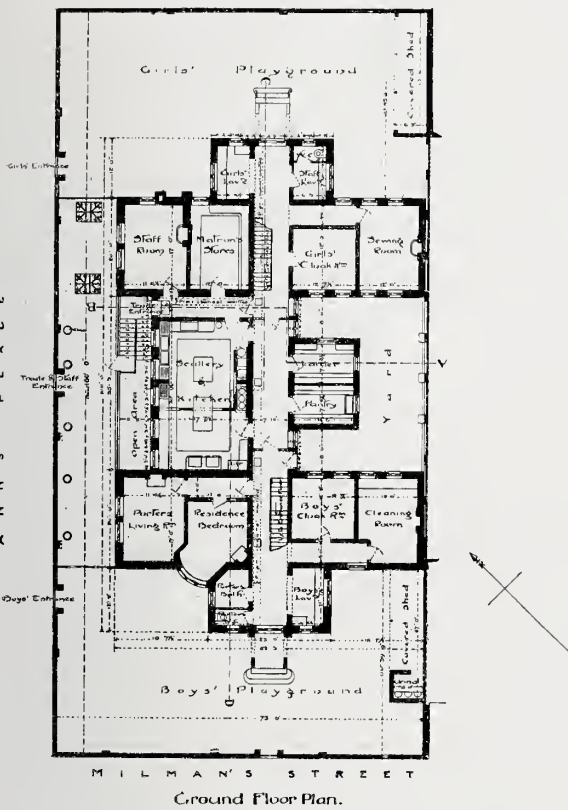
Stuart & L

Photo : Belford Lemere.

WICKERSLEY, EAST BROUGH, YORKSHIRE.
JOHN BILSON, ARCHITECT.

*Photo: Bedford Lemere.*

WICKERSLEY, BROUGH, EAST YORKSHIRE. THE DRAWING-ROOM.
JOHN BILSON, ARCHITECT.



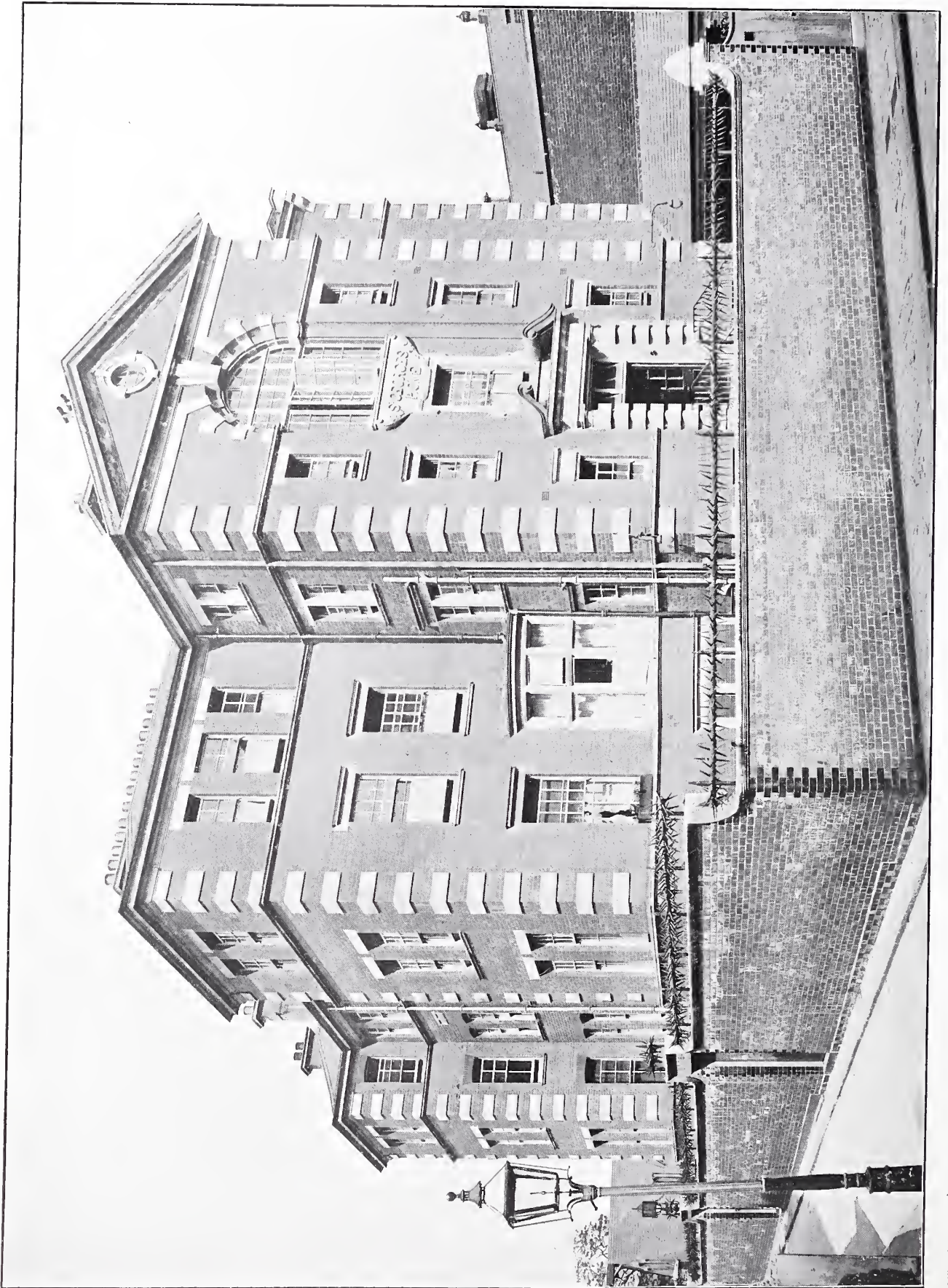
ST. GEORGE'S HOME FOR CHILDREN, CHELSEA.

EDWIN T. HALL, ARCHITECT.

WICKERSLEY, BROUGH, EAST YORKSHIRE.—This house has been built for Mr. G. L. Shackles on a site sloping southward, with views to the south and south-west over the Humber. The walls are of local kiln bricks, and the roofs are covered with hand-made tiles. Messrs. S. R. and T. Kelsey, of Goole, were the builders; and Mr. John Bilson, F.S.A., of 23, Parliament Street, Hull, was the architect.

ST. GEORGE'S HOME, CHELSEA.—This building is situated in Milman Road, Chelsea, and is practically detached, having ample play-yards and abundance of air space. It is designed to accommodate 106 children, the sexes being placed separately in the two wings, each having a separate staircase; the lavatory, bath, and closet accommodation being adjacent to the staircases. There are dormitories, lighted and ventilated generally on both sides by windows, each containing about twelve beds. A common dining-room is provided, and there are separate day-rooms for boys and girls, and one for the elder boys. There are quarters for the matron, for the married housekeeper and attendants, and sick wards for

minor ailments. The heating and hot-water services are on the Duplex boiler system. The kitchen plant is complete, the cooking being done by steam and gas. The exterior facings are of red bricks with Portland stone dressings; glazed facing bricks are largely used in the kitchen department, the lavatories, and other much used parts. The staircases are of fire-resisting materials, and have ready access to the open air. Messrs. Foster and Dicksee, of London and Rugby, were the general contractors; the Val de Travers Company supplied the asphalt linings; the Farnley Iron Company the glazed bricks; the Albion Iron Company and Doulton & Co. the stoves, grates, etc.; Rust's Mosaic Company the mosaic flooring; Messrs. Dent and Hellyer and Doulton & Co., Ltd., the sanitary ware and fittings; Messrs. Colledge and Bridgen the door furniture, locks, etc.; R. Waygood & Co., Ltd., the lifts; Messrs. G. and F. May the cooking and laundry machinery; Messrs. T. Potter and Sons executed the electric wiring and supplied the fixtures; while the heating and ventilating was carried out by Mr. E. P. Milne. Mr. Edwin T. Hall, of 54, Bedford Square, London, is the architect.



ST. GEORGE'S HOME, CHELSEA, LONDON.
EDWIN T. HALL, ARCHITECT.

Photo: Bedford Lemire.

Notes.

The Alleged Jervaulx Abbey Font—The Architect's Primary Duty—The R.I.B.A. Prizes and Studentships—The Baptistery of St. Jean, Poitiers—The Suburbs and the Trees—Architects and Politics.

THE interesting stone font illustrated in THE ARCHITECTURAL REVIEW of December last is somewhat of a mystery in the matter of date. It would be a bold man who would dogmatise about so elementary a design, but it is probably very early. It is safe, however, to be very positive that it never was at Jervaulx Abbey; as to that there is no room for doubt. It is little surprising, therefore, that the font escaped "wanton destruction" at the hands of Richard Bellasis, who, ruffian as he was, could not destroy the non-existing. Jervaulx was a Cistercian house, and unlike the other Yorkshire abbey which Bellasis dealt with, Bridlington, could therefore have had no parochial or quasi-parochial use.

Some wild theories on the plan and arrangement of monastic houses would be obviated by wider knowledge of the aims of the various orders.

Monks, such as Cistercians, were not necessarily priests. The clerical dignity (*clericatura*) was not a condition precedent of monks, as it was of regular canons, such as the Austin canons of Bridlington.

Houses of regular canons often devoted the nave of their abbey to parochial use, retaining the quire (entirely cut off by a screen from the nave) for their own use.

The Cistercians never in any circumstances did anything of the sort, and could, therefore, have no use whatever for a font.

Up to the time of the Black Death, which gave the death blow to monasticism, the Cistercian nave was the church of the *conversi* or lay brethren, and the general public had no access, unless they were guests of the monastery. The Black Death killed off practically all the *conversi*, and no more seem to have been "professed." Even then there was no parochial work done in the nave. Indeed, there was no parish in which to do it. The Cistercian rule provided that "neither in cities nor towns are our monasteries to be built, but in places far removed from the conversation of men," and in practice a site was generally chosen in a secluded valley.

This much we learn from the paper on the Cistercians by E. Sharpe (he of the "Parallels"), amongst much that is pure nonsense. The most radical mistake that Sharpe made was to describe the undercroft of the dorter (dormitory) as the *fratry*, "the ordinary day-room of the monks."

This mistake arose from ignorance of the meaning of the word "*fratry*," which is a corruption of "*refectory*." The *fratry*, therefore, had nothing to do with day-rooms, and, indeed, the monks had no day-room but the cloister. There they worked in the intervals of observing the canonical hours in quire. The dorter undercroft was used as a store-room, and had a fireplace where the monks went from the cloister to warm themselves when their fingers got too cold to work. Cistercian and, indeed, most cloisters in the early fervours of monasticism were unglazed, and a calefactory was essential.

This engaging theory of a "*fratry*" day-room, set rolling by Sharpe, has rolled through many a description of monastic houses, and might now with advantage be decently buried.

Let us reverently lay the Jervaulx font in the same grave.

LAWRENCE WEAVER, F.S.A.

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I SUPPOSE that the thing which is demanded before all from the man who deals with any kind of art in the present day is individuality. And the demand has so much semblance of reasonableness at first sight, that one scarcely wonders at the cry having been caught up and thoughtlessly repeated by many of those who ought to know perfectly well that there are whole classes of productions in which the limitations are so great that it is impossible to comply with the requirement. To be individual in a work of art which is self-sufficing and stands alone is good—even though the individuality be pushed to eccentricity (except when the eccentricity is wilful, for purposes of advertisement)—but to be strikingly individual when one's work forms part of a larger whole is not only not a virtue but is one of the greatest crimes which the decorative artist can commit, who thereby damages the general effect, to the beauty and completeness of which his work should contribute. It is not by the warring competition of rival individualities that impressiveness is obtained, nor is that desirable quality approached any more nearly by the systematic bondage of the crafts to the architect; although it is he, of course, who should conceive the main scheme. The frequent failure to co-ordinate the various crafts to harmonious impressiveness (which has been helped

perhaps by the commercialism of modern times), has caused some extremists to take refuge in the theory that it is the architect's business solely to build, and that any improvement in the art of architecture (which is building beautifully) is only to be hoped for by following the lines of its early development, beginning with simple construction and banishing ornament altogether. Though this is rather an heroic way of evading the difficulty, and one which savours of affectation, there is much to be said for it. If all extraneous matters were turned over to other craftsmen, the architect would be freer to concentrate his attention upon those problems of construction and general proportion which no doubt interest him deeply, and with which his training should fit him to cope better than any other craftsman can; he would learn to think in material rather than with the pencil, and would no doubt develop a juster feeling for the beautiful proportioning of his voids and solids, his projections and plain surfaces, than is generally apparent in architectural design at the present time. He would approximate more closely to the Roman and Byzantine "mechanicus," the constructive engineer whose marvellous achievements still extort the wondering admiration of our smaller age, and would not be worried with the thousand and one small problems which now make conscientious architectural practice such a thorny path. No longer would he have to struggle so ineffectually with problems of colour for the solution of which a specially delicate and well-trained eye is necessary; nor would he have the vexation of designing ornament which cannot be carried out in the material in which he has conceived it, or which becomes out of scale when enlarged to its intended size. The ornamentation would be the business of a professional decorator, or group of decorators, the general scheme being laid down in consultation, and the work of each one arranged with reference to the total effect. The sculptor, the colourist, the glass painter, the plasterer, the joiner, the metal-worker—each should have his say, and add the product of his talent. It may be said: "But this is just what happens in a large office—each clerk has his speciality, and the designing is divided accordingly." It is quite true that there is a considerable division of labour in these factories of design; but all the produce goes out under one name, and the individual designer is without the spur which the acknowledgment of each man's work would lend to his efforts; nor is the average architect's assistant well fitted to design everything, no matter in what material the design is to be carried out, though it is often assumed that he is. One's interest and sympathy is rather with the men who do their own designing, and who have not become

so successful as to have more work passing through their office than one brain can possibly keep grip of; but even to these last one would almost think the plan suggested above would afford relief if the habit of autocratic rule has not become ingrained. It is an approximation to that under which mediæval triumphs were achieved.

A. G.

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The R.I.B.A. Prizes and Studentships for 1905-6 have been awarded as follows:—

Essay Medal and 25 Guineas.—Subject, The biography of a British Architect (deceased) practising in the nineteenth century: 6 essays submitted. Winner: Mr. W. H. Godfrey. Certificates of Hon. Mention: Mr. Martin Shaw Briggs, A.R.I.B.A., and Mr. Albert E. Bullock.

Measured Drawings Silver Medal and 10 Guineas.—Fifteen sets of drawings submitted. Winners (bracketed equal): Mr. Albert E. Poley, for drawings of Hampton Court Palace, and Mr. George John Coombes, for drawings of Christchurch Priory, Hants. Certificate of Hon. Mention: Mr. Percy W. Lovell, for drawings of Santa Maria dei Miracoli, Venice.

Soane Medallion and £100.—Subject, The realisation of the ideal mansion described in Bacon's essay "On Building": 10 designs submitted. Winner: Mr. Walter S. George. Certificate of Hon. Mention: Mr. Robert Atkinson.

Owen Jones Studentship; Certificate and £100.—Five sets of drawings submitted. Winner: Mr. Charles Gascoyne. Certificates of Hon. Mention and 5 guineas each: Mr. W. J. Davies, Mr. Arthur D. Nicholson, and Mr. A. R. H. Jackson.

Pugin Studentship; Silver Medal and £40.—Twelve sets of drawings submitted. Winner: Mr. G. Drysdale. Certificate of Hon. Mention: Mr. Jordan Green.

Godwin Bursary; Silver Medal and £65.—Five sets of drawings submitted. Winner: Mr. H. Inigo Triggs.

Tile Prize; Certificate and £30.—Subject, An open-air swimming bath with an arcaded or colonnaded enclosure: 21 designs submitted. Winner: Mr. Alec George Horsnell. Medal of Merit: Mr. Charles Bulwer Pearson. Certificate of Hon. Mention: Mr. C. L. Wright.

Arthur Cates Prize; £42.—One set of drawings submitted by Mr. John H. Markham.

Grissell Gold Medal and 10 Guineas.—Subject, A stone skew bridge: 6 designs submitted. Winner: Mr. George Nott.

Ashpitel Prize awarded to the Student who distinguishes himself most highly in any Final Examination held during the year. Winner: Mr. John H. Markham.

Special Prize of Books, value £10, for merit displayed at Special Examination in November: Mr. A. R. Myers.

* * * * *

For some time, more or less casual attention has been given to the ancient Baptistery of St. Jean at Poitiers; but until the last year or so it has hardly been possible for it to be studied under conditions favourable enough for a proper estimation of its value to the student of the history of architecture. By the unwearied and, in their way, even heroic endeavours of Father Camille de la Croix, S.J., who has devoted the best part of his life to this labour of love, the ancient edifice is now made weather-proof and

kept clean; its fabric is cleared of all the excrescences that had accumulated during years of ignorance, neglect, and misuse; and every atom of the old work has been carefully secured in its own place, without the least attempt at any of that fatal tendency to restoration which has played havoc with many of the finer buildings of old France. Moreover, Father de la Croix has satisfactorily reconstituted the history of the Baptistery—a matter of some moment in view of the general mis-statements which still appear in most accounts of it. The making of the new road which now encircles the building gave him a rare opportunity to investigate its foundations; and he was able to trace them completely while that work was in progress. A most careful and critical examination of everything thus disclosed, and a comparison of all the remaining portions with those other monuments of the Middle Ages in which Poitou is so rich, have led him to conclusions which, without here entering into consideration of the evidence supporting them, may be thus shortly summarised.

The original form of the building was strictly rectangular, consisting of two main halls communicating with each other, in one of which was a reservoir, provided with steps, supply and waste pipes, and used for the ceremony of Baptism by immersion. These halls were almost surrounded by smaller chambers, with one exception, also exactly rectangular, of which the precise use remains obscure. The date of the erection is certainly to be placed in the second half of the fourth century; and it is also certain that much of the material used in its construction came from an earlier building, and had to be mutilated to be made available. In the seventh century, an almost complete rebuilding took place, probably under the influence of the



CAPITALS FROM THE BAPTISTERY OF ST. JEAN, POITIERS.

abandonment of baptism by immersion; and most of the subsidiary chambers were destroyed, while three *absides*, two of them rectangular and one pentagonal (still existing), were erected. To this period also belong most of the decorative features which form examples, so rich and so important, of Merovingian art; particularly the capitals and sculptured panels, still to be seen in their original positions. These also came from some neighbouring building; and it is conjectured, on apparently reasonable grounds, that they may have been furnished from the chapel of Ste-Marie-hors-les-Murs, built at the end of the sixth century by St. Radegonde. During the eleventh, twelfth, and thirteenth centuries further modifications took place; the mural paintings, of which traces are still extant, and the two semi-circular apses, being referable to the latter

period; and again in the fourteenth and fifteenth centuries.

All this is set forth in admirable detail in the *Étude Sommaire* which Father de la Croix has contributed to the transactions of the Société des Antiquaires de l'Ouest (vol. xxvii., 2nd series, 1903). But he has done more. Having, with infinite pains, obtained the permission of the Commission des Monuments-Historiques to set up the necessary scaffolding; he, with his own hands, has made casts of every single decorative feature in the Baptistery, and these he has arranged for the present in a wooden building near by, where he has found a refuge since the expulsion of his Order from France. The photograph of the beautiful series of capitals which accompanies this note was made from these casts, which are most courteously placed at the disposal of anyone who is interested in the subject. They will ultimately pass into the possession of the Société des Antiquaires de l'Ouest, and, it is hoped, be installed in the Baptistery itself—a worthy monument of a most unselfish and most able undertaking.

E. F. S.

* * * * *

THE present is the age of suburbs. Although Hampstead is not the middle of London, as it was once predicted it should be, the growth of suburbs is enormous. The centre of the town becomes more and more a place of business for use in the middle hours of the day by an immense multitude of people whose homes are in the suburbs. Every year the process becomes more marked, the business, the shops, the theatres, increase in the centre, but the population sleeps elsewhere. Only very recently has the importance of the suburb been recognised. Suburban shops are growing in size and importance, suburban town-halls are rising on a grandiose scale, suburban societies—musical, literary, and many more—give evidence of an interest in their own local history and local affairs which scarcely existed a few years ago. Finally, there is almost a complete belt of suburban theatres, many of them large and important.

The question may be asked whether all this growth be really suburban in character. Is it the town itself that is coming out into Middlesex and Surrey at such a rapid rate? Will suburban life continue to differ from town life and retain its characteristic features? On the whole we believe it will. The increase of the suburbs indicates a strong wish for some complete change of air and scene after the day's work on the part of business men, a change that London properly so called does not afford. Primarily a suburb is a place of

residence, but not of business, for business men. The immense changes and incessant rebuilding going on in the more central parts have caused large masses of the working population to migrate also, and this is leading to the erection of working-class dwellings and cottages in the suburban belt—a change of considerable importance. Yet the new building neighbourhoods for this class of occupier are distinctly suburban in character for the most part, showing that amongst small householders and artisans there is a strong desire, when the day's work is done, to make "home" amongst surroundings which, if not actually "country"—most characteristic of English words—shall at least suggest it. "Town" will still be the place where a man works, separated by some distance from the place where his family await him in the evening.

The great characteristic of our older suburbs, in spite of much local change, is largely privacy; and this is mainly secured by gardens. Without discussing suburban architecture for the moment, it may be said that upon entering a suburb the first thing that strikes the visitor is the pretty effect of partial concealment afforded by trees, often of considerable size. Trees are found in some places planted by the roadside, sometimes an isolated tree has been preserved, but they are nearly always seen in the private gardens. An old custom, now unfortunately losing its power, consisted in giving colour to the road by a copper beech, a lilac, and a laburnum near together. The older suburban church often stands in a garden, and trees may be said to differentiate the suburb from the town more than any other feature. The advantage to the architect who desires to avoid making his suburban road exactly like a London street—a thing equally desired by his client—needs not to be told, but will this continue to be the case? Already we see the greenery of the villa—it would often be more correct to say the so-called villa—reduced to a few creepers and a shrub or two endeavouring to maintain their existence in a strip of gravel barely a yard wide, a ridiculous thing, yet testifying to the popular taste, for this tiny "garden" is carefully tended and sometimes gay with flowers.

The true suburban idea, the sense of being "beyond the city's hum," but not wholly so, is found in those older suburbs where the trees are largest and have had some space to grow in. In these cases, or a very large proportion of them, the trees were found there when the suburb was built *and were not cut down*. There lies the heart of the question. For in the newer suburbs the arrival of the speculator and the builders upon the scene is the signal for a wholesale destruction of trees—trees that might have been an ornament

to the place and vastly improved the appearance of a "desirable residential neighbourhood."

It is clear, too, that trees are wanted in such places, for the very first thing that is done by the planners of building estates is to plant fresh ones where such a thing is possible, and at least some shrubs where it is not. For the space about a villa—even of the most expensive sort—is now generally cramped, and the air of pleasant privacy and retirement, so usual in the older parts of Hampstead and St. John's Wood—to take two well-known examples—is declining. Yet, every here and there a tree has been spared by the builders, and the effect is magical, relieving the eye, which cannot contemplate villas indefinitely, and introducing some variety of colour and form, all highly favourable to architectural effect and beneficial to the locality.

The usual accompaniment of developing a suburb is the destruction of its natural beauty. A house and grounds in the neighbourhood of London are for sale. It is essentially a country house; the grounds are large, say from ten to twenty acres, they are studded with stately trees and a large amount of "shrubbery." In all probability there is a small lake, and it is rare for the property to be quite level; on the slopes of the northern heights of London, and again far to the southward, there is an amount of picturesque irregularity which is often most beautiful. Why not utilise all this where practicable? Not every tree, nor every sloping ground or little lake, can be saved. But a good deal of beauty could be preserved, of that we are sure. And it must be remembered that we are not pleading for trees on sentimental grounds. What we desire to see is that new "neighbourhoods" should not necessarily remain for many years the arid, shadeless places they often are, the red brick and new paint staring at the passer-by under a fierce July sun.

The laying out of a suburban estate has rarely been grasped as a whole. Where the property has been secured for a public park of course our remarks do not apply, though even then a little more attention to the surroundings might be given with great advantage in many cases. But where the speculative builder simply works his will everything depends upon what sort of man he is. How often is he a man of taste who would wish to harmonise art and nature? We have spoken of lakes and sloping ground. The preservation of the former, though not impossible, might present difficulties, but the retention of the latter need not be difficult. For after all the most attractive building estate, the one which will first attract and longest keep the favour of the public, is that in which town and country are best combined, and the original purpose of a suburb most

nearly achieved. Surely in designing such a thing it ought to be possible in very many cases to keep not only a large proportion of the trees but a great part of the ground. We can easily imagine an estate well dotted with houses and gardens, but with much of the ground utilised as a general park or garden for all the tenants. In places where a steep slope occurred, the creation of a terrace with a little "garden architecture"—again for the benefit of all—would not involve any great exercise of ingenuity; nor, if the designer were, as he should be, a man of business as well as a man of taste, need it involve any pecuniary loss. A really well-designed building estate, in which natural beauty and woodland were conserved as far as possible and the villas harmoniously grouped, would pay very well. It is a matter of detail whether such a place should call itself a Garden Suburb.

J. C. P.

* * * * *

"Confound their politics."—*National Anthem.*

AT a time when the country was plunged into the turmoil of the General Election, the daring thought may have crossed the minds of some of us that the part played by architects in such affairs is not a particularly noticeable, or, it may be said, a particularly worthy one. Indeed, it appears to be the general rule in those places where architects most do congregate, whether in Conduit Street or Tufton Street, in a certain club near Berkeley Square, or in the City rendezvous (wherever that may be), to belittle the great national questions of which the science of politics is composed. The superior person to whom this remark applies usually presents a *blasé* appearance of detachment from such mundane trivialities, and causes the uninitiated to suppose that the perpetual contemplation of the beautiful leaves in his artistic soul no place for politics. The puny strife of Radical and Tory is as nothing to him compared, say, with the importance of getting a classic man on to the Institute Council; and if he is asked his opinion as to street improvements or traffic, he sends in reply a plan of an Italian ghetto with a few picturesque and poetical hints as to how to adapt it for tramlines and tube stations. Even so cultivated and public-spirited a man as Sir Gilbert Scott said that the only time he was ever interested in politics or elections was at the time when his War Office designs were being considered, and a change of government would seriously affect him for better or for worse. It is only a short time since a well-known member of the L.C.C., who was nominally elected to watch over art interests, resigned

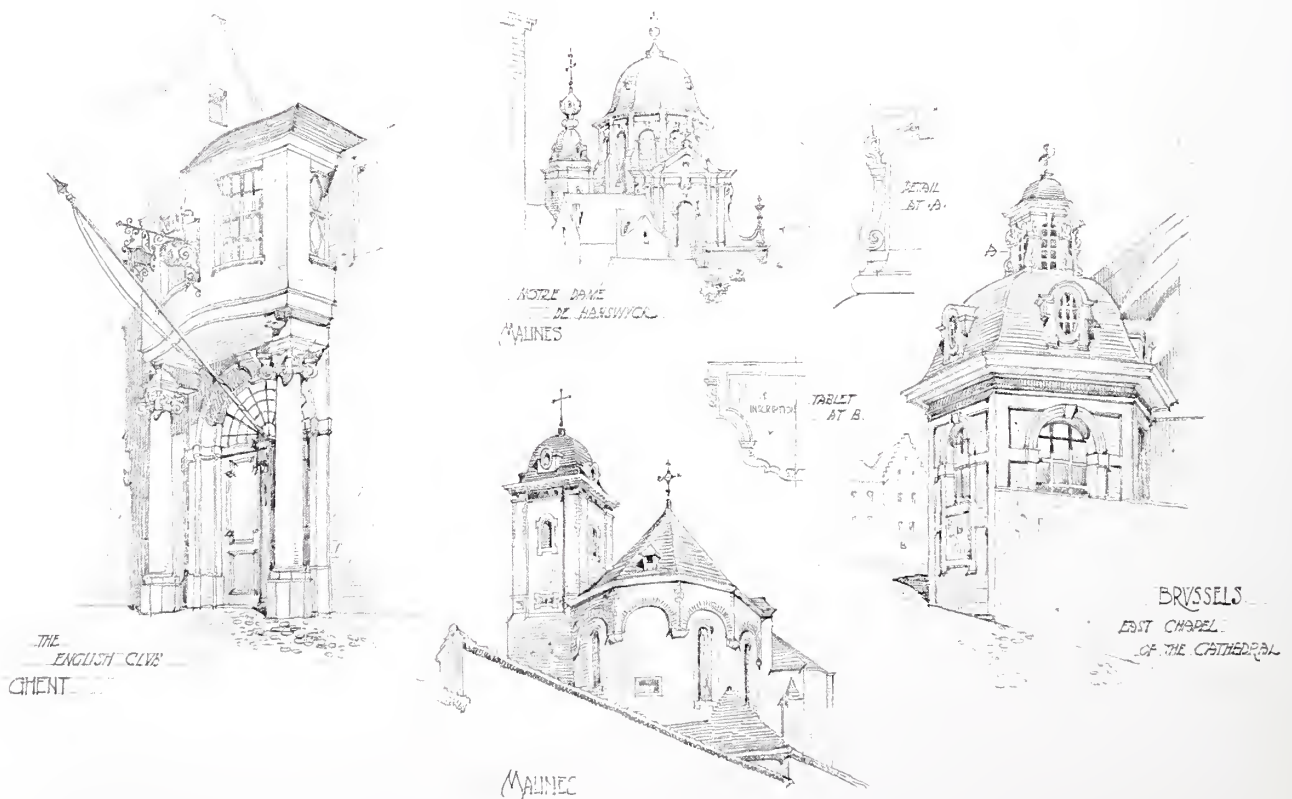
because he found himself involved in such ridiculous party trifles as education and housing. This narrow limitation of interest is by no means creditable. To a man of fine intellect no doubt the petty local or sectarian squabbles that form a part of political work are distasteful, but such things are often exaggerated by reporters, and can easily be forgotten by anyone who has his heart in his work.

The natural and ultimate effect of this apathy is especially apparent at the present time, for a glance through the list of members of the new Parliament reveals the name of no well-known architect to represent the interests even of his own profession. At a moment when the Registration Bill is to the fore, when housing, street improvements, and building bye-laws are constantly being discussed, architects voice their grievances to some sympathetic nobleman with dilettante leanings, and hope for the best. It has never hitherto been deemed derogatory for a member of our profession to figure as an M.P. Sir Christopher Wren, whose practice must have been as exacting as that of most moderns, somehow contrived to sit for three constituencies in succession during the busiest part of his long life, though how he did it we know not. No doubt the cares of state lay lighter on men's shoulders in those days, but nearer our own day, when the hustings were fraught with terror for the candidates, Sir William Tite found time to represent Bath. It is usually believed that there is something about an archi-

tect's work that prevents him attending to Parliamentary duties; another theory more bluntly suggests that he reaps little advantage from the position, and hence his "backwardness in coming forward." It has also been thought that he rarely is able to bear the heavy expenses of the election and afterwards.

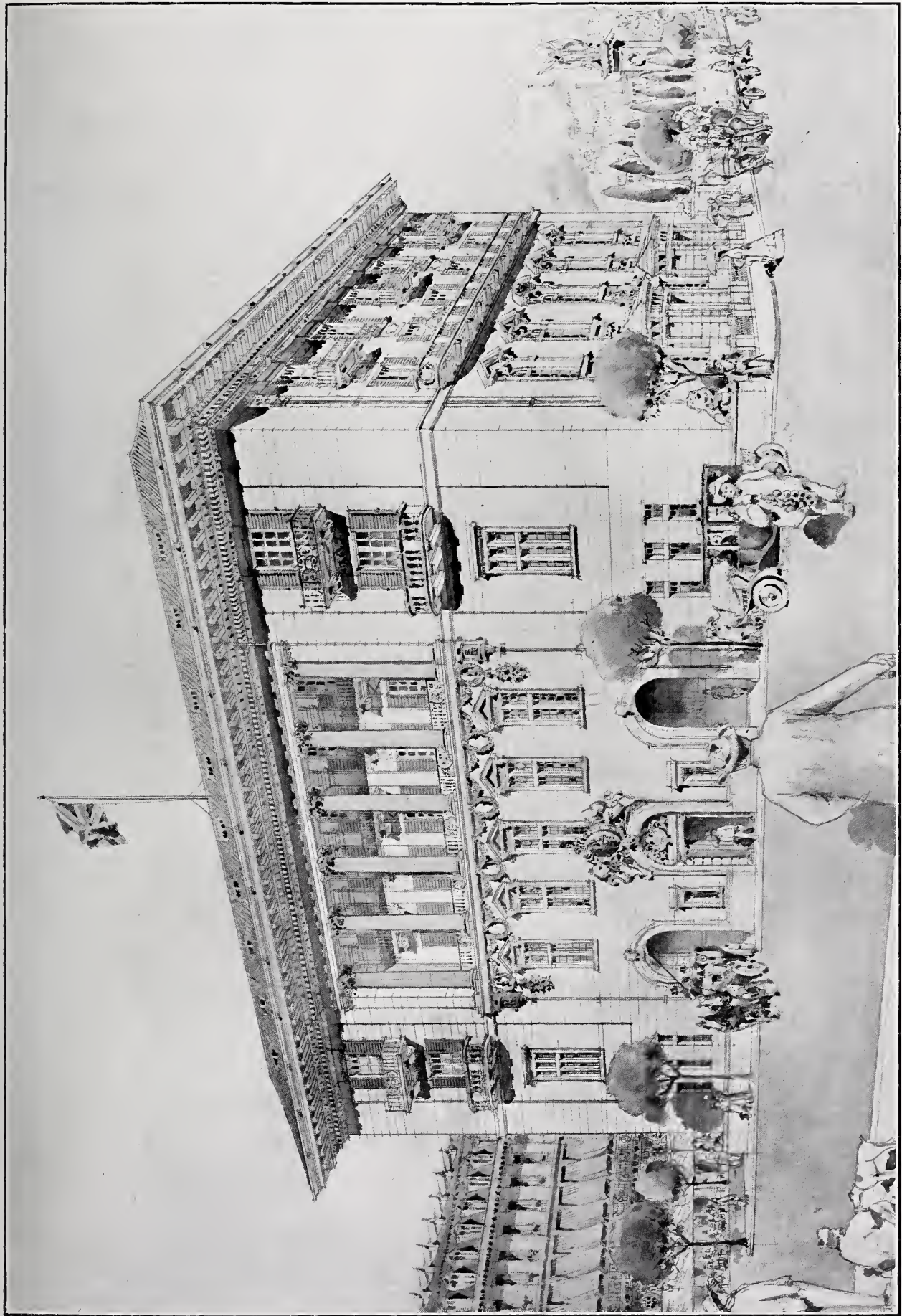
Considering these statements, it is certain that an architect's work requires no more personal supervision than does that of legal and medical men, and yet solicitors and doctors sit in the House. Certainly, to barristers and solicitors alike the woolsack and the other legal appointments offer an allurements, but the same excuse cannot be urged for the presence of doctors. Then it must be remembered that more than one architect during the past fifty years has made over a quarter of a million of money, so that although for the average member of the profession it is impossible to aspire to Parliament, it is quite feasible for some of the more fortunate and more gifted to do so. To the man who views the honour solely in the light of how it will affect his income, a most sordid object, it may be suggested that as an M.P. he gains much prestige in the eyes of the British public. But such arguments should hardly be necessary to further the claims of what is the birthright of every Englishman—the right to take part in the legislation of the State either as a humble but enlightened voter, or as a member of our great National Assembly.

M. S. B.

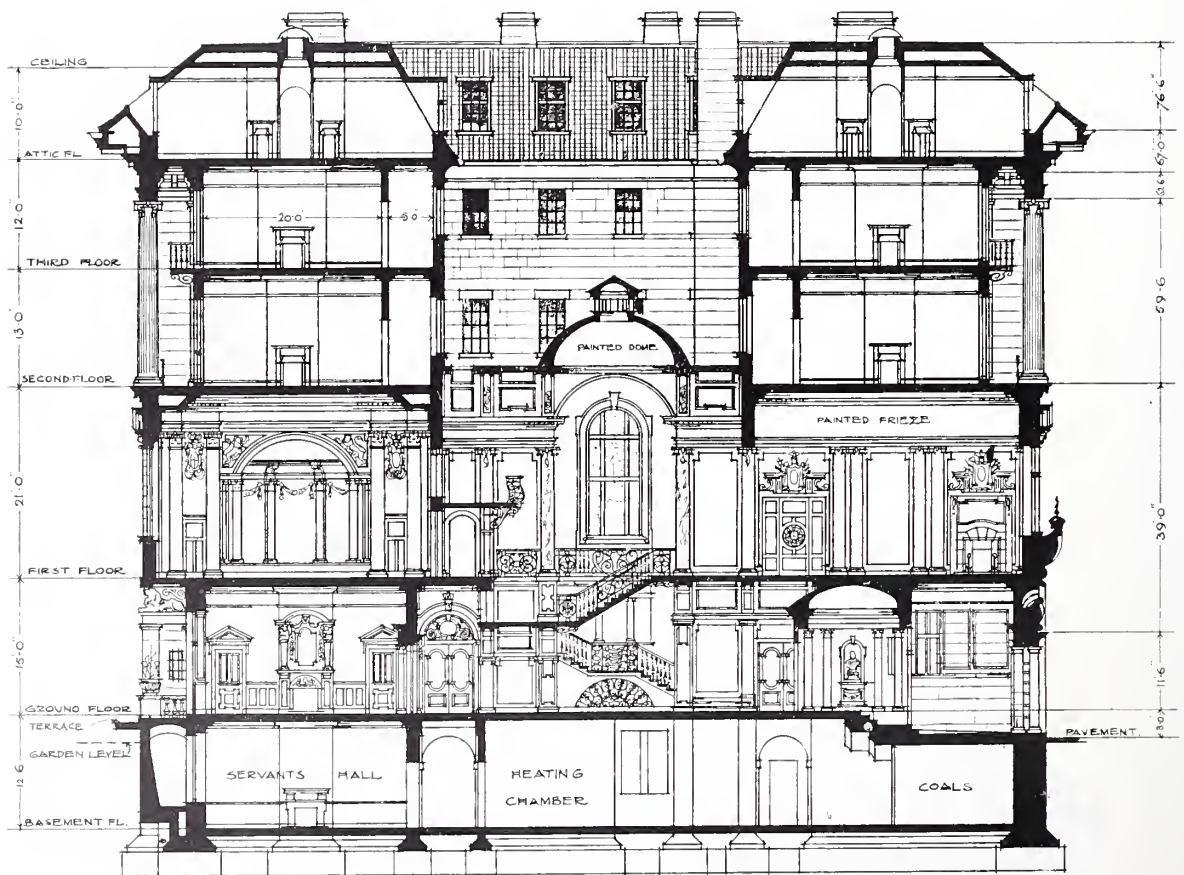
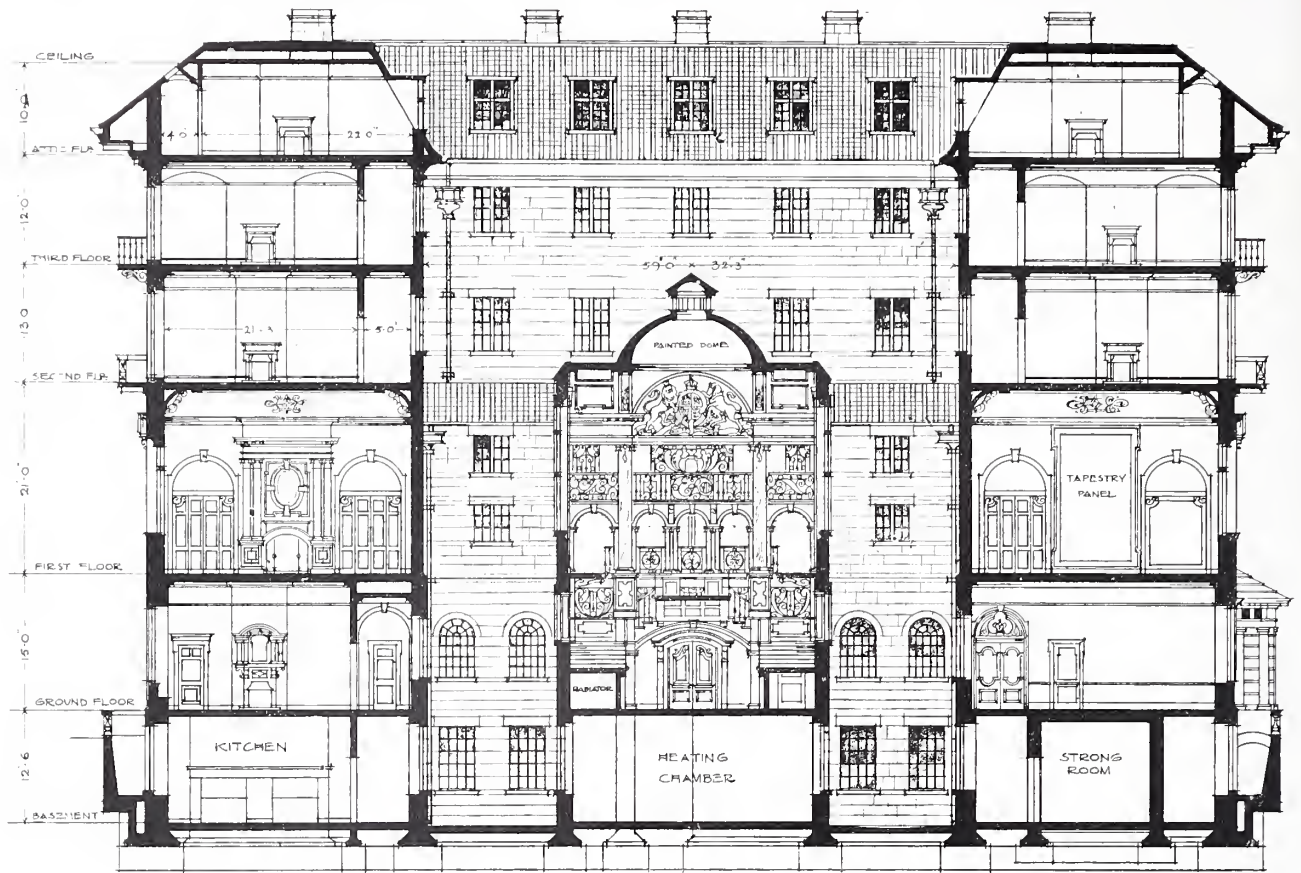


SKETCHES IN BELGIUM BY HERBERT A. HALL.

The Royal Academy Gold Medal Design.

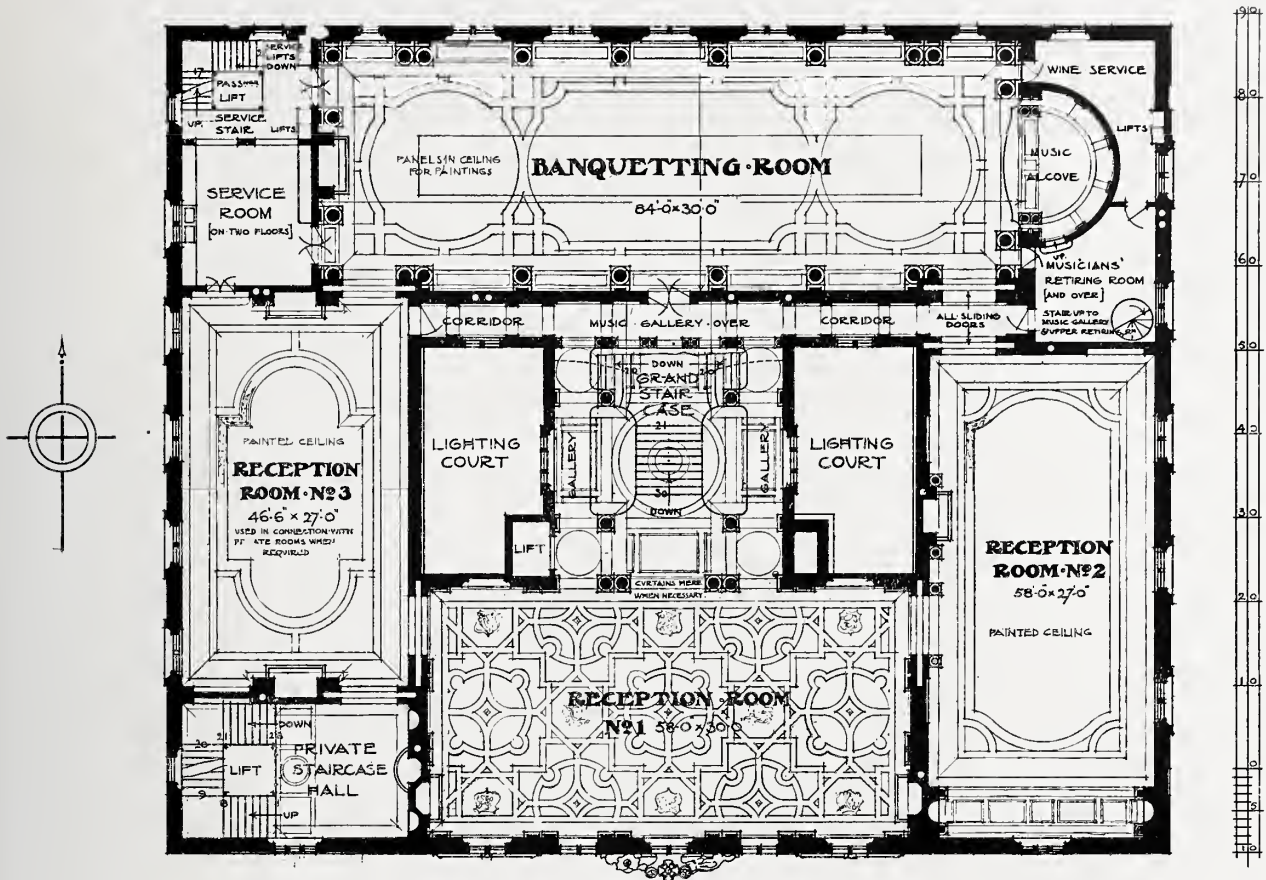


THE ROYAL ACADEMY GOLD MEDAL AND TRAVELLING STUDENTSHIP.
DESIGN FOR A BRITISH EMBASSY IN A FOREIGN CAPITAL.
WINNING DESIGN BY LESLIE WILKINSON.

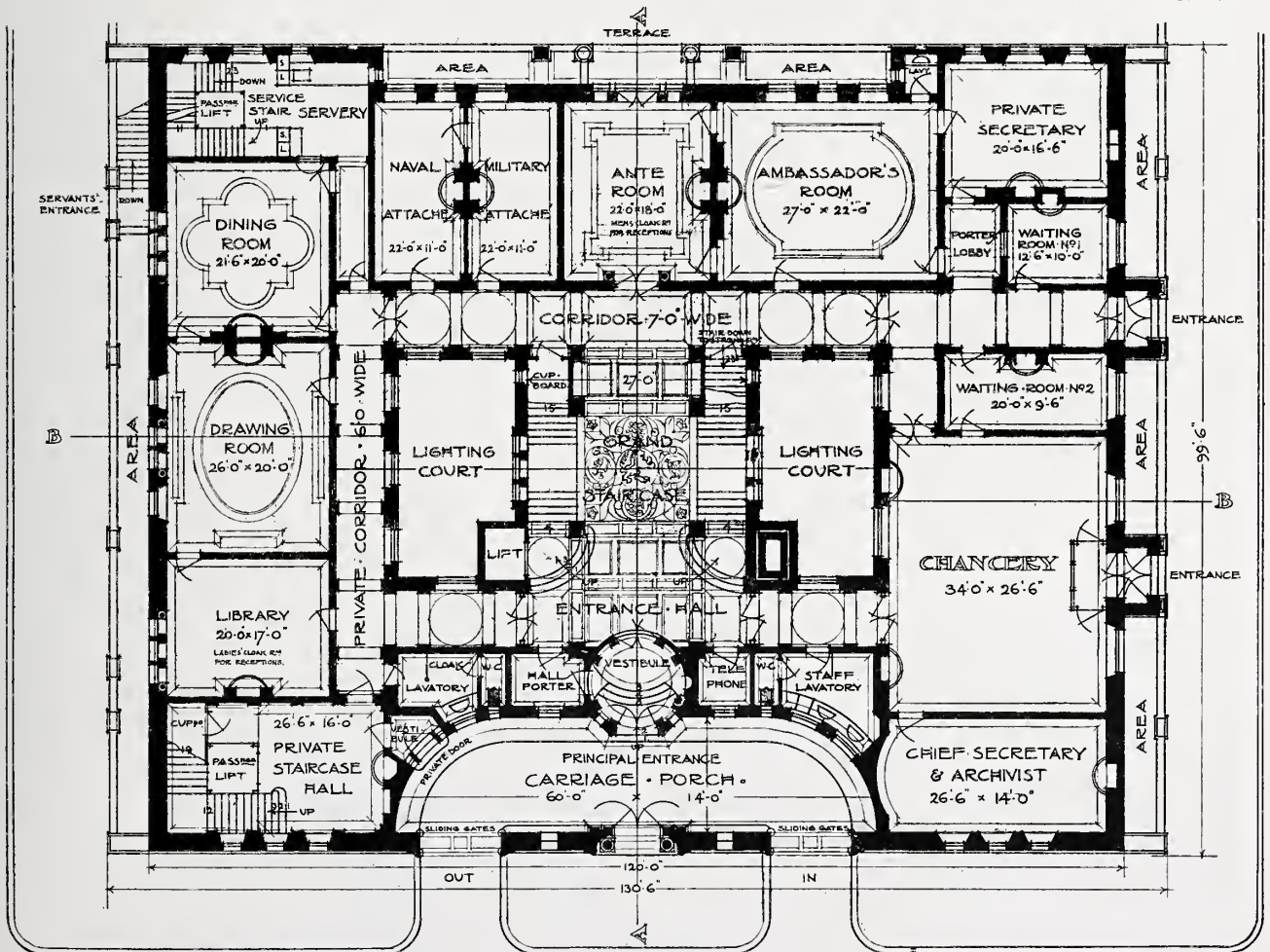


SCALE OF 10 5 0 10 20 30 40 50 60 70 FEET.

DESIGN FOR A BRITISH EMBASSY IN A FOREIGN CAPITAL. SECTIONS.
WINNING DESIGN BY LESLIE WILKINSON.



Scale.



DESIGN FOR A BRITISH EMBASSY IN A FOREIGN CAPITAL. GROUND AND FIRST FLOOR PLANS.
WINNING DESIGN BY LESLIE WILKINSON.



DESIGN FOR A BRITISH EMBASSY IN A FOREIGN CAPITAL.
WINNING DESIGN BY LESLIE WILKINSON.

THE ARCHITECTURAL
REVIEW, MARCH,
1906, VOLUME XIX.
NO. 112.



FIG. 1.—ASHOVER, DERBYSHIRE.



FIG. 2.—BROOKLAND, KENT.

English Lead Fonts.

THE indebtedness of all students of leadwork to Mr. Lethaby is so great that I feel that criticism of his book may almost seem an impertinence. Such criticism as I venture in my present series of articles is in respect only of matters of fact, and I trust will be found to be in no carping spirit. Viollet-le-Duc, Burges, André, and others all did valuable work in recording odd chapters in the history of leadwork. Mr. Lethaby's book, however, published in 1893, is not only the sole volume dealing with the whole subject, but has done much to restore the craft to the important position among the minor arts which it had lost through undeserved neglect. It may be said, in fact, that the excellence of modern leadwork is largely due to Mr. Lethaby having directed the revived interest into such sound channels.

His book is not only valuable for its acute perceptions of the right spirit of the craft, but the lists of examples he gives are a helpful, if sometimes inaccurate, basis for future students. The following is a list of existing lead fonts, arranged by counties on the basis of Mr. Lethaby's list, and corrected as far as I have been able:—

- Berkshire . . . Woolstone (Norman), Childrey, Long - Wittenham (? Fourteenth Century).
- Derbyshire . . . Ashover (Norman).
- Dorsetshire . . . Wareham (Norman).
- Gloucestershire. Frampton-on-Severn, Llancaut (preserved at Sedbury Park, Llancaut Church being in ruins), Siston, Oxenhall, Tidenham, Sandhurst (these six are Norman, and all cast from the same patterns), Down Hatherley, Slimbridge (Renaissance).
- Hampshire . . . Tangley (Renaissance).
- Herefordshire . . . Burghill (Norman), Aston Ingham (Renaissance).
- Kent Brookland (Norman), Wychling (probably Early English), Eythorne (Renaissance).
- Lincolnshire . . . Barnetby-le-Wold (Norman).
- Norfolk Brundall (probably Early English).
- Oxfordshire . . . Dorchester (Norman), Warborough (? Fourteenth Century).

- Surrey Walton-on-the-Hill (Norman).
- Sussex Edburton, Pyecombe (Early English), Parham (Decorated).

Reverting to Mr. Lethaby's list, the fonts at Clewer, Chirton, Walmsford, and Pitcombe are not of lead. Those at Chilham and Clifton Hampden have long been destroyed. That of St. Mary's, Great Plumstead, was melted when the church was burnt in 1891.

Woolhampton Church is included by Mr. Lethaby as possessing a font "in which the lead is placed over stone and pierced, leaving an arcade and figures showing against the stone background." I trust this is the case, and that some day we may see so delightful a treatment. It is, however, doubtful. About sixty years ago the present church was built, encasing a Norman building. The opportunity was seized to bury the font under the floor of the north transept, *as they could not sell it*. The "oldest inhabitant" is responsible for



FIG. 3.—GLOUCESTER MUSEUM.

this information, and I have suggested to the Vicar the advisability of digging for his hidden treasure. Pending a little spadework there is no more information than I have given.

Clunbridge, Gos. (1640), which Mr. Lethaby gives, must be, I think, a misprint for Slimbridge, but the latter font is of 1664, and there is no place named Clunbridge in Gloucestershire.

The lead vessel in the Gloucester Municipal Museum (Fig. 3), though given by Mr. Lethaby as a font, must, I fear, be abandoned to some other use. It is formed of four panels $7\frac{1}{2}$ in. square



FIG. 4.—LEWES CASTLE.

attached to a circular base, which probably is a later addition. The facts militating against its being a font are:—

1. It has no markings on the edge where hinges or locks might have been attached.
2. It is much smaller than any known example; and
3. The decoration is unusual for a font.

It might, of course, have been a portable font, but, if so, it probably would have had handles. It weighs 20 lb. $3\frac{1}{2}$ oz. Alternative suggestions are that it was a stoup or a reliquary. For its own sake it deserves illustration. The modelling is of an exquisite delicacy. The scene, framed in a wavy floral border, is the Deposition from the Cross. Above the sacred figures, and set round the Cross itself, are the scourge, the crown of thorns, the sponge-bearing rod, the cock of Peter's denial, and other emblems of the Passion. Notable, too, are little busts of Herod and of the High Priest, both of villainous mien. Herod is crowned, and Caiaphas wears a mitre and a spiky beard.



FIG. 5.—MAIDSTONE MUSEUM.

There are two more vessels in museums which *may* have been fonts. I will deal with these before passing to those about which there is no doubt. One is at Lewes Castle, and is probably Anglo-Saxon (Fig. 4). The evidence of its use as a font is slender, in fact confined to the existence of a cross in the triangle of ornament. There are the remains of iron handles, which seem to show that it was not an ossuary, a reliquary, or a stoup. But its use must remain conjectural.

The other vessel is at Maidstone (Fig. 5), and I incline to claim it as a font. It was dredged from the Medway some years ago. It is rather damaged, and it also had iron handles. The decoration is mystifying. It has a classical feeling, and I at first thought it might be Romano-British. Dr. Alfred Fryer, to whom I suggested this, pointed out that at such a date the river was the font, as objection was taken to still water for baptism. To the early Christians running streams were as the rivers of living water. In any case, for so early a date the font would be too small. If it is to be saved as a font, a later date must be assigned. Perhaps it is of early Norman date, but I am altogether vague and dubious about it. There remains the chance of its being post-Reformation (an anti-climax after talk of Romano-British).

In this matter, and in much else, I have to express my great debt to Dr. Alfred Fryer, F.S.A. Without his help, both in counsel and in illustration, this article would be unwritten, or very incompletely done. The least that I can do is to make clear (it is common knowledge to those whose hands are grimy with the dust of archaeological "Proceedings") that Dr. Fryer's excursions into the history of fonts in general is typical of all that is best in the study of our national antiquities.

The six Gloucestershire Norman fonts are tub-



FIG. 6.—SANDHURST, GLOUCESTERSHIRE.



FIG. 7.—WAREHAM, DORSETSHIRE.



FIG. 8.—WALTON-ON-THE-HILL, SURREY.

shaped, and cast from the same patterns. Four of them have twelve arcades, six of which have floriated scrolls of a vigorous snake-like pattern, while the other six contain two enthroned figures thrice repeated. The remaining two fonts are smaller. The Llancaut example has ten arcades only, while the Sandhurst font (illustrated in Fig. 6) has eleven arcades, six with scrolls and five with figures. The latter are of great interest. There are two figures which repeat. Both raise the right hand to bless, while one has a sealed and the other an unsealed book in the left hand. Dr. George Ormerod suggested that the figure represents the Trinitas, but a more likely interpretation is Christ enthroned.

The existence of these six fonts, all cast from the same mould, is a pleasant example of the stock pattern in the eleventh century. They suggest that the stock pattern is not in itself (if we accept the teaching of history) an evil thing. The odious character of most of the stock patterns of the last century, particularly of those which took their inspiration from the dreary atmosphere of the fifties and the Great Exhibition, has caused a not unnatural feeling that no architectural detail is tolerable unless it is designed *ad hoc*. Where it is a matter of hand-wrought objects, this nervousness of repetition is likely to stimulate fancy and make for variety. Where, however, casting in metal is concerned, it seems a more reasonable method to encourage repetition. It enables a greater amount of thought and effort to be expended on the original pattern than is economically possible if only one object is made. The Norman craftsman evidently did not fear to scatter replicas of his lead font once he was satisfied, as he might well be, with the original pattern. If six examples have persisted for about 800 years, it is reasonable to suppose that there were originally two or three times six made from the pattern. One cannot help wondering what shrieks about stock patterns would rend an outraged architectural heaven if twelve or more modern churches were made to-day the artistic dumping ground of one pattern of font.

The font at All Saints' Church, Ashover (Fig. 1), has been described as a stone font with leaden statues. This is perhaps a little misleading. The figures are not attached direct to the stone, but the stone bowl is covered by the lead casing which the figures decorate. For the twenty figures under the arches two patterns only were used. They are simply draped and have neither mitre nor nimbus. Each carries a book, but the right hand is against the body and not lifted in benediction. The modelling is remarkable for its bold relief, which is about $\frac{3}{4}$ in. in the figures. The top band of ornament has been damaged greatly, but

the lower border is unhurt and beautiful. I imagine it to be late twelfth-century work.

It is curious that of the twenty-seven only one lead font should be other than round. The bowl at St. Mary's Church, Wareham, Dorsetshire, is hexagonal (Fig. 7). Twelve boldly modelled figures stand under the round-headed arcading. None has the nimbus, but as one holds a square-headed key the figures are doubtless St. Peter and his brethren. There are no other marked evangelistic symbols; the eleven hold either



FIG. 9.—DORCHESTER, OXON (DETAIL).

scrolls or books. It is to be noted, though, that the figures are cast from separate patterns, and do not repeat, as for instance at Walton-on-the-Hill, Surrey, where three patterns are repeated four times.

It is worthy remark that no lead font is octagonal. The Wareham font stands on an octagonal base, which suggests that either the bowl or the base came from another church—the bowl probably, as being conveniently portable. The number eight was symbolically the number of regeneration (why so, is not clear), but this symbolism did not attack fonts generally until the Perpendicular period. Symbolically lead fonts are weak. There is none either with the Seven or

the Two Sacraments, and the symbolism of the Brookland font is cosmic rather than Christian.

Walton-on-the-Hill, Surrey, has a magnificent example of the arcaded Norman font (Fig. 8). Only three patterns are employed for the seated figures, which have no nimbus. All three hold books, and two have the right hand uplifted in benediction. The top band of ornament, enclosed by lines of beads, is rich, and the spandrels have delicate ornament.

Among the many treasures of the Abbey of Dorchester, Oxfordshire, is an arcaded Norman font, similar in general character to that of Walton. Fig. 9 shows a part of this, and the fall of the robes is especially interesting. The character of the effigies in these arcaded fonts suggests Anglo-Saxon work, and in the case of Dorchester Professor Freeman, and in the case of

in the lower spaces. The mouldings running round the upper part of the bowl are twice broken by added panels, which are much rubbed, but appear to represent the Resurrection. They are evidently an afterthought. The plumber's priestly client perhaps thought the decoration secular rather than spiritual, and called for these additions, unwillingly done maybe, for one is crookedly fixed (Fig. 2). This font has so often been described that I need do no more than comment on a few of the signs and figures. The detail of Fig. 10 shows September, October, and November. For September the sign is Libra, Justice holding the even scales; the scene, a thresher with flail uplifted over the sheaf. For October, Scorpio is



FIG. 10.—BROOKLAND, KENT (DETAIL).



FIG. 11.—BURGHILL, HEREFORDSHIRE.

the Gloucestershire patterns Dr. George Ormerod, claimed them as Anglo-Saxon. It may be, however, concluded, and justly, that the architectural character of the setting of the figures dates the fonts as being of Norman times. It is, of course, possible that the Norman plumber used the figure patterns of his predecessors. Assuming this was so, one sighs for the discovery of a font with Anglo-Saxon figures in a contemporary setting.

At Brookland, in Romney Marsh (Fig. 2), is the most elaborately modelled of all the lead fonts. Its girth of 6 ft. is divided into twenty vertical panels, containing symbols of the months. Eight months (March to October) repeat. Horizontally there are two rows of arcading with the signs of the zodiac in the upper and delightful busy figures

a harmless creature, a frog save for his tail, which doubtless does the necessary stinging; below, a figure treads the winepress. For November, Sagittarius, a centaur, fires his shaft behind him, and the swineherd below in a delightful conical hat is apparently beating down acorns for pannage.

Other notable zodiac signs are the crab (under the Resurrection panel in Fig. 2), fortunately labelled Cancer, for it would not have been suspected, and Capricorn, who might have come out of the *Bad Child's Book of Beasts*. An odd feature of the architectural treatment is that every third pillar of the arcading stands on a loop. Altogether the font is full of interest, and the modelling naïve, graceful, and gay throughout.



FIG. 12.—WOOLSTONE, BERKSHIRE.



FIG. 13.—BARNETBY-LE-WOLD, LINCOLNSHIRE.



FIG. 14.—EDBURTON, SUSSEX.

The secular character of this font having impressed a clerical correspondent, I was asked whether I thought that it expressed the following idea:—That the sequence of the months represents man's temporal existence, and that baptism creates the spiritual life which should inform our external life. The idea that the temporal life is shown as a microcosm of the eternal is delightful, but quite unlikely to have been in the plumber's mind. The twelfth-century plumbers were probably little conscious of such subtleties, and just modelled the things they felt best and knew best and loved best, to the glory of God and with the artist's pleasure in doing a job well.

The font at Burghill, Herefordshire (Fig. 11), is interesting rather for what it was and for what its stone base suggests, than for any present beauty. The decorated border was found in 1880 in the coal cellar of the church. It was attached to the aggressively moulded bowl, which was made for the purpose. The curves on the lower edge of the border appear to be the tops of lost arches. There were thirteen of them, and as the contemporary stone base also has thirteen arcades, they were probably designed together. The figures on the base, though much mutilated, appear to be those of our Lord and the Apostles, and the lead arcades possibly repeated these figures, or contained scrollwork similar to the alternate panels of the Gloucestershire Norman fonts. The carving of this base affords an excellent comparison between stone treatment and the treatment of like designs in lead (Figs. 1, 7, and 8).

At Woolstone, Berkshire (Fig. 12), is the most architectural of the lead fonts. It altogether lacks figure-work, and is in effect a sketch of a church. A narrow band separates the top part of the bowl, which is divided into an arcading of twelve pointed arches. These, as do the thirteen arches below the horizontal band, doubt-



FIG. 15.—LONG WITTENHAM, BERKSHIRE.

less represent windows. At the bottom of the bowl is a single arch, the door. As there are ten bold perpendicular straps and eight sloping thwarts, the church represented is probably an earlier timber building, which preceded the present church of All Saints. One does not look in the thirteenth century (which I conjecture to be its date) for so pious a sense of archaeological record as this font suggests. It gives one furiously to think how much greater would be our knowledge of pre-Conquest buildings, if mediæval builders had made a practice of picturing in their new work the lineaments of the buildings they had destroyed. A modern and dreary instance of this is the tablet set up in the City, showing the passer-by what manner of church was Saint Antholin's, before the passion for destruction took it from our ken. The Woolstone font, however, is infinitely sounder in principle, for the story of the lost church is told simply and unaffectedly, and the font is a witness of new effort and a continuing tradition of sanctity. A good deal less can be said for the Saint Antholin's tablet, which witnesses but to destruction and silence. Still, hideous as it is, it is better than nothing.

At Barnetby-le-Wold (Fig. 13) the decoration is very conventional, but eminently suited to the material. This font was lately rescued from a coal cellar. It had been put to the base use of a whitewash tub, so had enjoyed the whole gamut of colour sensation. The two lower bands are alike in pattern and differ from the top band. It is presumably Early Norman.

Edburton and Pyecombe, neighbouring parishes in Sussex, possess fonts which obviously came from the same workshop, though they are not identical. I illustrate the Edburton example (Fig. 14), the decoration of which is, with the exception of a trefoil-headed arcading, entirely made up of curly stems and leaves. It is an orderly design for all its curls, the lower part being divided into oblong panels.

The Long Wittenham font (Fig. 15) is particularly beautiful and interesting, and is own brother to the Warborough example. Both are cast from the same patterns, though there are differences in arrangement. At Long Wittenham the upper part is divided into three panels, each bearing three exquisite geometrical patterns and three wheels with curved spokes. Fully-vested

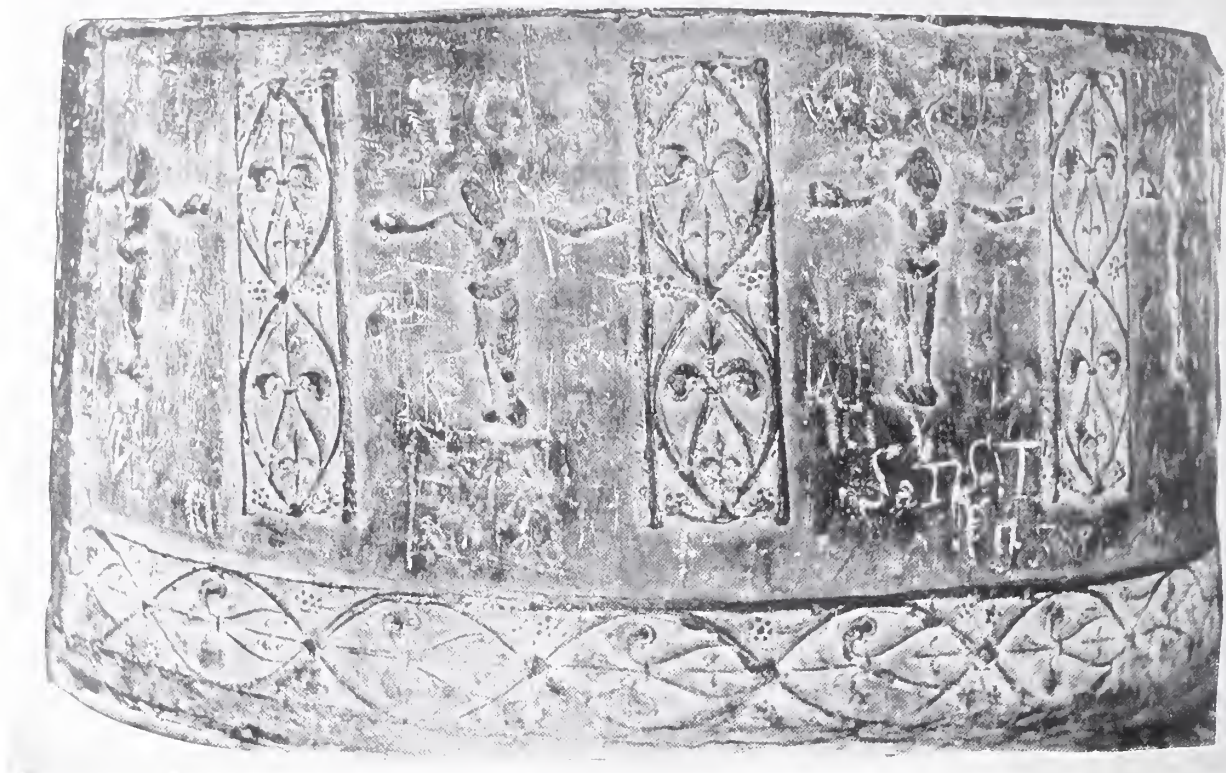


FIG. 16.—BRUNDALL, NORFOLK.



FIG. 17.—PARHAM, SUSSEX.

bishops stand under the pointed arches below the plain border. The joint, it will be noted from the illustration, is disfigured by a clumsy seam.

The Brundall bowl (Fig. 16) is the only lead

example left to Norfolk, a county rich in fonts. It is probably of late in the thirteenth century, and is the only one bearing an image of the Crucifixion. The fleur-de-lys treatment of the lower border and of the vertical panels is as



FIG. 18.—SLIMBRIDGE, GLOUCESTERSHIRE.



FIG. 19.—TANGLEY, HANTS.

delightful as it is naïve. A notable feature of the Christ figures is that they are impressed. The font is in two thicknesses, the outer one very thin, and the inner heavier and later.

The font at Parham, Sussex (Fig. 17), is of the fourteenth century, and stands quite alone in treatment. There exists not only no other font, but even no lead water-butt, which relies, as this does, chiefly on the charm of lettering. The font is divided vertically and horizontally by long panels, each bearing the legend IHC NAZAR (Jesus Nazareus), in beautiful Lombardic lettering.

The spaces so enclosed are filled with the shield of arms of one Andrew Peverell, who was knight of the shire in 1351, and probably gave the font.

Of Renaissance fonts, five are here illustrated. Slimbridge (Fig. 18) is quite in the cistern manner, with date, initials, and rosettes.

At Tangley (Fig. 19) the fleurs-de-lys are well modelled, and the other ornaments are thistles and roses.

At Eythorne (Fig. 21) the date is writ large, and there appears in the other panels a nude figure holding a torch.



FIG. 20.—ASTON INGHAM, HEREFORDSHIRE.



FIG. 21.—EYTHORNE, KENT.



FIG. 22.—DOWN HATHERLEY, GLOUCESTERSHIRE.

Down Hatherley font (Fig. 22) is very small, but the ornament is ambitious. Round the bottom there runs a band of Tudor crests, which might well have been used, and probably was used, to decorate rainwater heads. The stars are of a type familiar on London cisterns, and the lozenges are of a pleasant formality.

Interesting, too, among the late examples, is that of Aston Ingham (Fig. 20). The date 1689 appears on the bowl, as do the initials (unpleasant habit) of the givers of the font, W.R. and W.M. The acanthus leaves are good, which can scarcely be said of the scrappy leafwork below the initials. There are also the inevitable cherubs and rosettes.

I trust that a plea for the use of lead for modern fonts is not altogether impertinent. The material has great possibilities both for simple and elaborate treatment. A pleasant arrangement of wavy lines on an otherwise plain lead bowl might not altogether fail of suggesting rivers of living water. More ambitious would be scenes modelled in low relief of scriptural subjects descriptive of, or typical of, baptism. There is no lack of suitable material. The cleansing of Naaman in Jordan, and the baptism of our Lord, give opportunity. What, too, of the conversion of the eunuch by Philip? One can see a delightful succession of scenes round the bowl—the Ethiopian reading, the exhortation by the deacon, the baptism, and the rapture of Philip. Even were they not great works of art, such pictures would at least be stimulating and more interesting than quatrefoils and sacred monograms. But there is a far sounder reason for the use of lead for a font, namely, that it is not commonly used for internal work. A baptistery, rather than the body of the church, is obviously the place for the font, but cost and the exigencies of planning rarely allow it. The font should have a place apart in the details of a

church. Both sacramentally and ritually it is in an atmosphere of beginnings, and stands alone. Its ceremonial isolation indicates a certain decorative isolation, which not only removes any need of bringing the font into line with the general treatment, but seems to demand a marked difference. If wood or stone be chosen, the general details will probably influence the character of the design. A lead font, however, has an individuality which sets it apart, and marks it as being something more than a mere item of ecclesiastical furnishing. I plead for lead fonts as offering a return to neglected opportunities. If lead held a place, small but distinguished, for six centuries in the history of fonts, it is not unreasonable to hope that it will regain it, and renew a sleeping but imperishable tradition.

In matters architectural the pursuit of novelty in material is apt to make for trouble. The sense of material that ought to be the basic sense in craftsmanship has been debauched by the fatal facilities of modern manufacture. In urging the claims of lead for fonts, I venture to emphasise the need of soft and simple modelling. In view of the Norman fonts, it sounds like attenuated paradox to speak of lead as a novel material for fonts. As, however, the latest historical fonts are of the seventeenth century (I except any made in this generation), lead offers problems which are virtually new, and demands fresh thought which will be stimulated by the study of the old work.

LAWRENCE WEAVER, F.S.A.

[I am indebted for very kind permission to reproduce photographs to J. H. Allchin, Esq., Curator of the Museum, Maidstone (Fig. 5); to Alfred C. Fryer, Esq., Ph.D., M.A., F.S.A. (Figs. 1, 7, 13, 16 to 21); to Miss H. M. Knox (Figs. 6 and 22); to S. G. Hewlett, Esq. (Fig. 4); to George Clinch, Esq. (Fig. 8); to the Rev. Athelstane Corbet (Fig. 11); and to G. P. Bankart, Esq. (Fig. 12). Figs. 2, 9, 10, 14, and 15 are from my collection of photographs taken by Mr. W. Galsworthy Davie.]

Building By-Laws in Rural Districts.

THE hardships and absurdities caused by the application of building by-laws in the country are now well known ; but the same cannot be said of the law itself, the causes of its shortcomings, and the best means of reform.

The law on this subject, which is contained in a few sections of the Public Health Acts of 1875 and 1890, has at least the merit of brevity, and is at first sight reasonable and comparatively innocuous, and it is rather in the administration of the law than in the law itself that the defect lies.

Under the Public Health Act of 1875¹ urban authorities have power to make by-laws with respect to the structure of new buildings for the purpose of health, stability, and prevention of fires, and for securing sufficient space, ventilation, and drainage. They may also require notices, plans, and sections to be deposited by persons intending to build, and have power to pull down buildings which offend against the by-laws. Under the amending Act of 1890² they may assume further powers as to water-closets, the structure of floors, hearths, and staircases, height of rooms, and secondary means of access.

Few, if any, difficulties have been caused by the application of these powers to urban districts, but the Local Government Board have power, on the application of any rural authority, to give them the powers of an urban authority ; and by the Act of 1890 rural authorities may themselves adopt such powers with the exception of those dealing with stability and prevention of fire. Herein lies the mischief, for these powers have been granted to or assumed by a large majority of the rural districts. The result is that the rural districts have all the powers of making by-laws which were originally intended for urban districts only, and include power to inflict fines up to £5 for each breach of the by-laws, and 40s. per day for any continuance of such breach.

By-laws made under these Acts are made by the district councils,³ but they must be submitted to and confirmed by the Local Government Board before they can take effect, and the Board have power to disallow them. Opponents of the proposed by-laws are given an opportunity to appeal to the Board, for one month's notice of the intended by-law must be advertised in a local paper before it can be confirmed, and copies are available for all ratepayers.

A by-law once made cannot, however, be altered or repealed by the Board, but only by

a new by-law made by the district council and approved by the Board.⁴

The earliest cause of evil was the way in which by-laws were originally made under these powers. A rural district council finding that a small part of the district was becoming urban in character, would apply to the Local Government Board for power to put in force certain building by-laws within their district, meaning only to apply them to the populous part, and proposing probably lenient by-laws with power to remit them where they appeared unnecessary. But the Local Government Board objected to these modified by-laws, and forthwith sent to the council a form of model by-laws, which they forced upon the unwilling council by giving them the option between taking the model by-laws or none at all. The model form was a form prepared for use in a purely urban district, and was utterly unsuited to the new district which probably, with a small exception, was open country.

By-laws which have been thus adopted are entirely beyond the control of the council which created them ; for however unnecessary or absurd their operation may be in individual cases, the council feels bound to enforce them, and, in fact, can be compelled by law to do so—a result quite unforeseen, and one which has proved a source of great embarrassment to the local councils, both in the necessity of enforcing them against builders, and as fettering their own freedom of action when undertaking schemes for building much-needed workmen's cottages.

Unfortunately, too, local bodies in some cases, so far from attempting to modify the ill effects of oppressive and tyrannical by-laws, have become incensed at the slightest show of opposition and, glorying in a perverted idea of their own importance, have stubbornly enforced every letter of demands more stringent than the by-laws required. Against this oppressive administration of the law it has usually proved useless to appeal, for the council are acting within the law, and will be upheld by the magistrates, who unfortunately are under the impression that they are bound to convict in every case of a technical breach, however useless the requirement may be. This is in fact a mistake, as by Section 16 of the Summary Jurisdiction Act they may refuse to convict where the requirement, though strictly legal, has no real merits. In practice, however, the only chance of successful resistance is to prove that the by-law is absolutely unreasonable—unreasonable, that is,

¹ Section 157 of Public Health Act, 1875.

² Section 23 of Public Health Act, 1890.

³ Public Health Act, 1875, section 184.

⁴ Public Health Act, 1875, section 182.

in its general operation, without reference to its unreasonable or even absurd application in the particular instance. Thus in Sussex a by-law which required beneath the foundations a layer of concrete 6 in. thick, was actually enforced by the court even where 6 in. of solid rock had to be removed to make room for the concrete; and generally the courts have shown a disinclination to treat by-laws as unreasonable.

The chief hardships which result from this compulsory application to country districts of unalterable, unsuitable, and unnecessary restrictions, are the expense and trouble involved in preparing voluminous plans, notices, and correspondence, the vexation of petty interferences and consequent delay, an unnecessarily restricted range of material and design, and a greatly increased cost of building. It may be necessary in congested towns to forbid wooden or thatched houses, and to insist upon brick or stone; but these restrictions become totally unnecessary where a large landowner is building in the midst of open country far removed from any other buildings. Nevertheless they are strictly enforced. The result is that the building landowner is prevented from building the form of house that he would choose, or from building in the style which has hitherto prevailed throughout his estate; and architects feel themselves so restricted by these regulations that they shrink from originality in design or improvements in materials and construction. Similar disadvantages are felt by persons who wish to build small country houses, and find themselves bound to sacrifice both beauty and economy without any corresponding gain; but the evil is far more pronounced in its application to cottages. Cottages for labourers are greatly needed throughout the whole of our country districts; but in almost all country places to which these by-laws extend, cottage-building has been checked, and is almost at a standstill.

A landowner can pull down insanitary and unsafe cottages, but he cannot replace them except by brick cottages with slate roofs, which are not only unsightly, but very much more expensive than the old-fashioned timber and thatch, or the more modern weather-boarding and plaster or concrete. Experience shows that the cost of building is thereby increased from 10 to 20 per cent., and the rent of the cottages in the same proportion. The cost of the plans also adds a considerable item to the expense of construction, and adds still more to the sense of fettered liberty and petty annoyance, which does perhaps more to discourage building by a respectable landowner than even the increased cost and the restrictions on his choice of design. Thus the result is either to stop cottage-building entirely, or

to spoil the picturesque appearance of country villages, and at the same time to increase the rents payable by the cottagers.

There appear to be three possible lines upon which reform may be sought: First, the rural councils might be induced to modify their by-laws; secondly, the Local Government Board might be induced to press for, and where possible insist on, such modification; or, lastly, the existing law might be altered by Act of Parliament.

The possibility of applying the first means of reform depends, of course, in each district on the tractability of the rural district council; but assuming them to be willing to redress the evils which they must know to exist, there remains the choice of a remedy. There seems to be a general consensus of opinion against reserving to each council a discretionary power of dispensing with the by-laws in individual cases. Such a discretion, it is thought, would open the door to jobbery, and at any rate would be a fertile source of complaint and ill-feeling in respect of real or supposed favouritism.

A suggestion frequently made by the Local Government Board is that an arbitrary line, not depending on any parish or other local boundary, should be drawn between the populated districts, to which the usual urban by-laws should apply, and the country districts, which should have a far less stringent set of by-laws. Rural councils, however, appear to be averse to drawing such an arbitrary line, and there are obvious inconveniences to this course, including possible charges of favouritism, and the necessity for frequently altering the line as the building area expands.

The best course, and one which has been adopted in some of the best-managed rural districts near London, appears to be to retain the urban by-laws as applying to the whole area, but to introduce certain well-defined exemptions. All new buildings which have a certain degree of isolation should be exempted from by-laws dealing with the materials to be used for walls and roofs, and all other requirements for the prevention of the spread of fire, and for securing ventilation and secondary means of access, and remain subject only to the requirements of solid and damp-proof foundations, and the ordinary rules as to sanitation. The requirements for the deposit of plans should also be eliminated or modified.

The Local Government Board have already yielded to the recent agitation for reform, and are disposed to show a much more lenient spirit and willingness to encourage any attempt to find relief from the existing hardships. In 1903 a new set of Rural Model By-laws were issued by the Board, far more lenient and better adapted to country districts than the old models, and in the course of

the last two years many councils have voluntarily adopted them, and have thereby greatly reduced the difficulties of building. But even these by-laws hardly go far enough to afford thorough relief, and the great difficulty remains that the Board are wholly without power to compel an obstinate or indifferent council to adopt the new models or to make any modification in the old.

There remains then the third means, an application to Parliament. In this direction excellent work has already been done by the Building By-laws Reform Association.⁵ By their efforts a Bill has been introduced and has passed the Committee stage in the House of Lords, which would go very far indeed towards removing all the present grievances without unduly relaxing the control of public bodies over building, or letting in that bugbear of the local councils, the jerry-builder.

The line proposed is to introduce into all by-laws throughout the kingdom some uniform and universal exemptions of the kind referred to above. The essence of the Bill is contained in Clause 2, which is as follows:—

2.—(1) Except as hereinafter mentioned the following buildings shall be exempt from the operation of any by-law now or hereafter in force within any "county district" with respect to the structure of walls, foundations, roofs, floors, chimneys, or hearths, or with respect to the sufficiency of the space to be provided about buildings, or with respect to the deposit of plans or sections so far as the foregoing matters are concerned, namely:—

Any building, not being a public building or factory (or which, being a public building or factory, is one storey only in height and is without any gallery), which is situated at a distance from every boundary of the curtilage⁶ thereof of not less than fifteen feet, or, if the height of the building measured from the ground base thereof to the spring of the roof exceeds fifteen feet, at a distance from every boundary of the curtilage thereof at least equal to such height, and also at a distance from any other building of not less than thirty feet.

(2) A building shall not be excluded from this exemption by reason of its being situated within the distance prescribed by subsection one of a boundary of the curtilage thereof fronting or abutting on a street, provided that no part of such building is situated within such prescribed distance from the centre of such street.

(3) A detached dwelling-house shall not be excluded from this exemption by reason only of its being within thirty feet of another detached building constructed as stabling or offices to be used in connection with such dwelling-house.

(4) For the purposes of this Act two dwelling-houses

separated by a party division of fire-resisting material shall be deemed to be a single building.

(5) Nothing in this Act shall exempt a person from complying with any by-law so far as it relates to purposes of health.

It will be noticed that the exemption applies to buildings which are at least 30 feet distant from all other buildings and relates only to questions of structure, materials, and open spaces, and releases the builder from showing any of these matters on his plans, but leaves in force all existing rules as to the other matters dealt with in the Public Health Acts, which include drainage, water-closets, and all by-laws relating to purposes of health. If this Bill becomes law it will effect a thorough and most valuable reform. First, it will encourage landowners to build cottages. It is no hardship to a landowner to be obliged to keep the new cottages away from the boundary of the estate, and in return for this very reasonable degree of isolation he will be allowed to build of whatever materials he likes, in any way he likes, and without vexatious interference, provided only he conforms to the ordinary rules of sanitation and health. Secondly, this freedom from restriction is calculated to discourage what the present by-laws make almost compulsory, the building of cottages in rows close together, turning country villages into unsightly towns. The framers of the new law look forward to an era of cheap and comfortable weather-board cottages or even thatch roofs with greater variety of design and far more beauty; and what is still more important, each will be thirty feet removed from its neighbour. This will give an opportunity for the development of home gardens, and will help to avoid the necessity for allotment gardens, the compulsory acquisition of which often works hardship to the local landlord.

In opposition to the Bill it has been suggested that the jerry-builder will flourish unchecked when the fettering by-laws are removed. But it seems a sufficient answer to this objection to point out that precisely the same exemption has been allowed for many years in the heart of London.⁷ Again, the jerry-builder's great idea is to get as many houses as possible on the smallest area of land and with the narrowest possible frontage; thirty feet at least between each pair of cottages will probably be quite sufficient in itself to keep the jerry-builder at bay.

The other clauses of the Bill relate mainly to questions of procedure, but are of considerable importance. The third clause prevents an evasion of the Act by a subsequent change of boundary

⁵ Hon. Sec., R. A. Read, Esq., 45, Parliament Street, Westminster, to whom the author is indebted for much valuable information.

⁶ "Curtilage" means the garden, yard, or other open space surrounding the building.

⁷ London Building Act, 1894, ss. 10, 11, 20.

by providing that in case the curtilage or boundaries of buildings are so changed that they cease to be isolated to the extent required by this clause, the building shall cease to be within the exemption and the usual by-laws shall apply.

Clause 4 is intended to remove the difficulty which is now experienced in getting a useless and unsuitable by-law repealed or modified. It gives the Local Government Board power to disallow any by-law, or exempt any building from its operation, if it appears unsuitable to the locality or contrary to the public interests.

The framers of the Bill originally intended to give to any five ratepayers a power of appeal in response to which the Local Government Board were to hold an inquiry, and might as a consequence of the inquiry disallow or vary the by-laws. The Board, however, objected to this on the ground of the expense of the inquiry and the enormous work it would involve, and the present clause was adopted by the Committee of the House of Lords, giving an unfettered discretion to the Board, both as to the extent to which the by-laws should be changed, and as to the character of the application which is to set them in motion.

The fifth and last clause removes a procedural difficulty of a most exasperating character. If any person proposing to build considers that the council are endeavouring to enforce against him an unreasonable requirement, or, as in Sir William Grantham's case, are improperly refusing to accept his plans, he has at present no remedy. If he wishes to resist he must go on building until he has provoked the council to take proceedings, when he finds himself an accused criminal before

a police court, and if he is wrong, technically though not substantially, after suffering the indignity of a conviction has to incur the expense of pulling down his partly-finished erection. This cause of complaint is to be removed by giving to any person aggrieved by such a requirement a right to obtain the decision of the magistrates as to its validity before commencing to build, subject to an appeal to quarter-sessions. A new committee or court of appeal is also to be established, composed of three persons appointed by the county council, who are to determine in any case whether a particular requirement of the district council is reasonable or not, and whether it ought to be dispensed with in the particular case.

The proposed Bill therefore is a praiseworthy effort to meet all the difficulties which are most keenly felt, and, if Parliament can only be induced to devote the necessary time to a non-political measure, a great improvement may be confidently expected, and it is hardly too much to say that the existing difficulties and friction will absolutely cease. But Parliament in these days is hard to move, and it may be years before relief can be obtained by its aid. All persons therefore of any local influence who have the welfare of building at heart should concentrate their efforts for the present on the endeavour to persuade their particular district councils to adopt of their own free will the exemptions which in course of time Parliament will thrust upon them.

It is satisfactory to note that the new Secretary to the Local Government Board has given some indication of his intention of modifying the harsh restrictions on building in rural districts.

A. F. TOPHAM.

Notes.

The Tite Prize—The Prison of King Enzo—Mr. Lawrence Gomme.

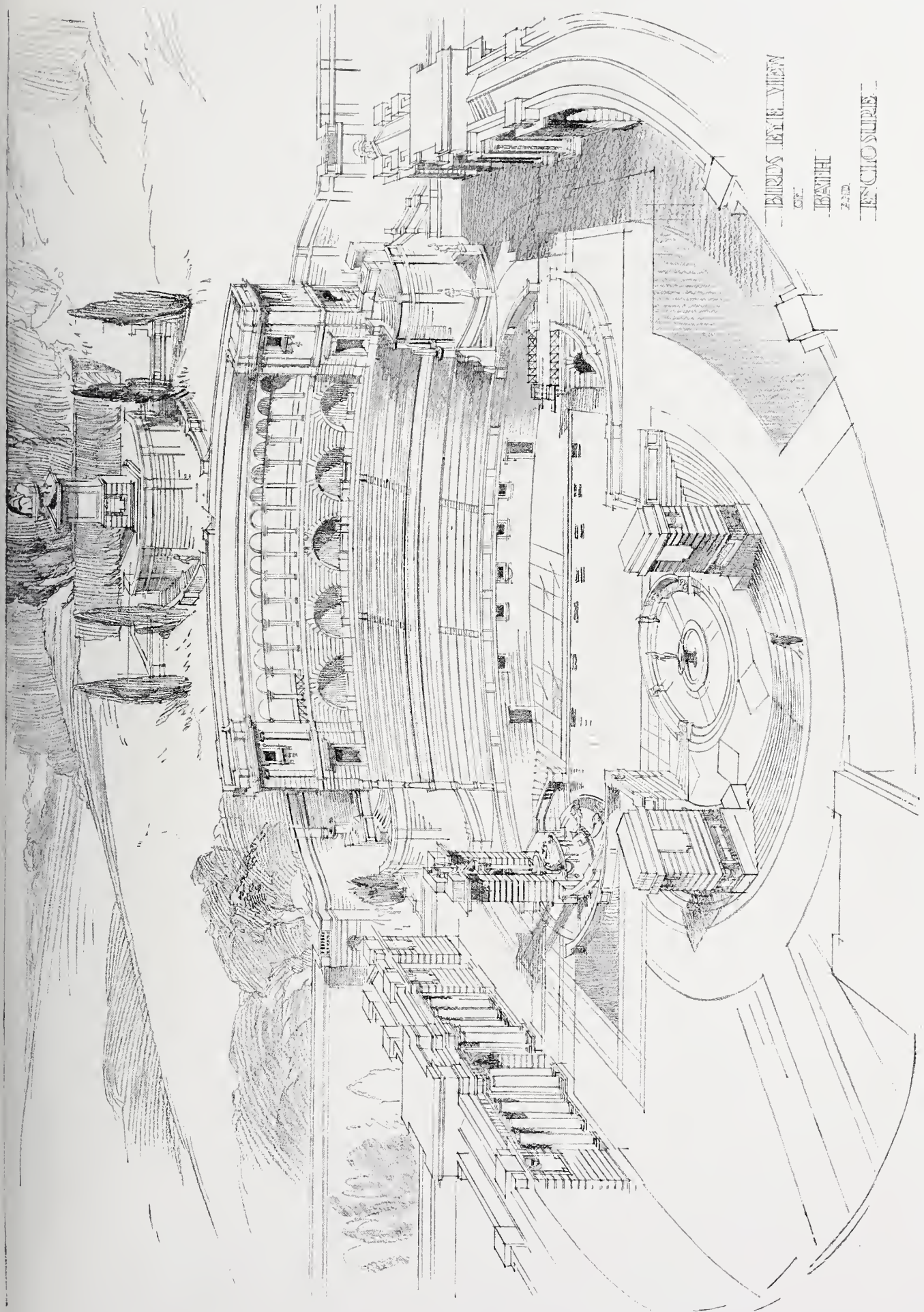
WE publish in this issue the Tite prize design for an open-air swimming bath, with seating for spectators and colonnaded enclosure. Mr. A. G. Horsnell, of Chelmsford, is the successful competitor. The drawings fully explain the design, and there is no necessity for any detailed particulars of it. We may, however, opportunely give the criticism made by Mr. John W. Simpson, when reviewing the students' work at a recent meeting of the Institute. Mr. Horsnell's plan he described as "thoroughly artistic," and the design as "naturally and unaffectedly that of an enclosed space and not of a covered building." Mr. Simpson observed, however, that "the pencil perspective is coarse, and does not adequately express the enclosing of the bath, and the $\frac{1}{2}$ -inch detail is unfinished. But the merits of the design are so great that it is deservedly placed first;

though I would warn future competitors that this success is not to be taken as a precedent for unstudentlike finish in their work."

Of the other designs—twenty in all—submitted for this prize (a certificate and £30) Mr. Simpson said:—

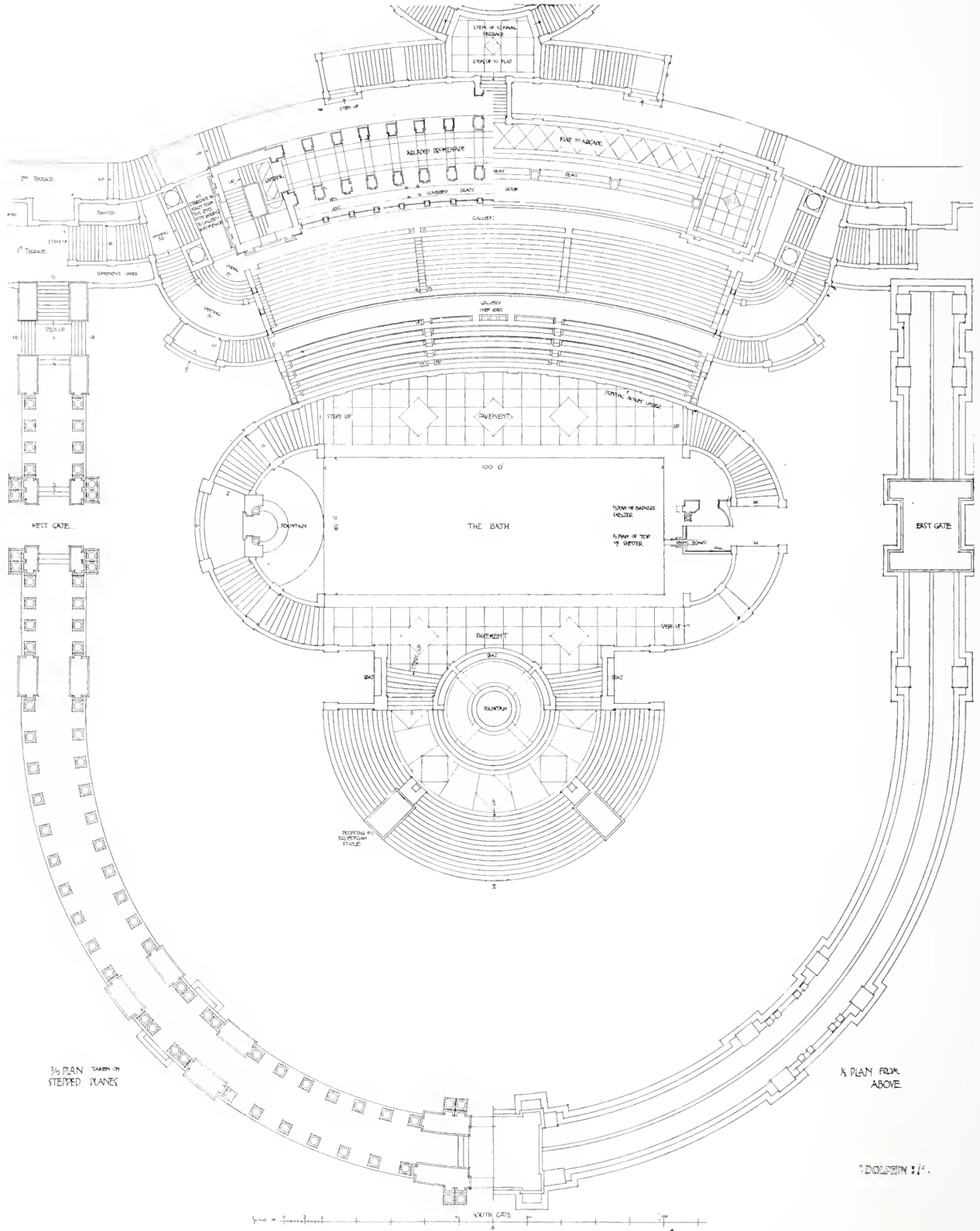
Mr. Pearson takes a medal of merit for a vigorous and good attempt to deal with a difficult elliptic motive. His outer colonnade, though effective, requires more thoughtful planning to justify it, and the entrance blocks occur too abruptly, and do not quite wed with the columnar treatment. The drawings are very admirable.

Mr. Wright, who receives an "honourable mention," has a design marked by refinement of detail. His treatment of the projecting staircase blocks shows want of consideration of their side returns, the projections are not in quite good

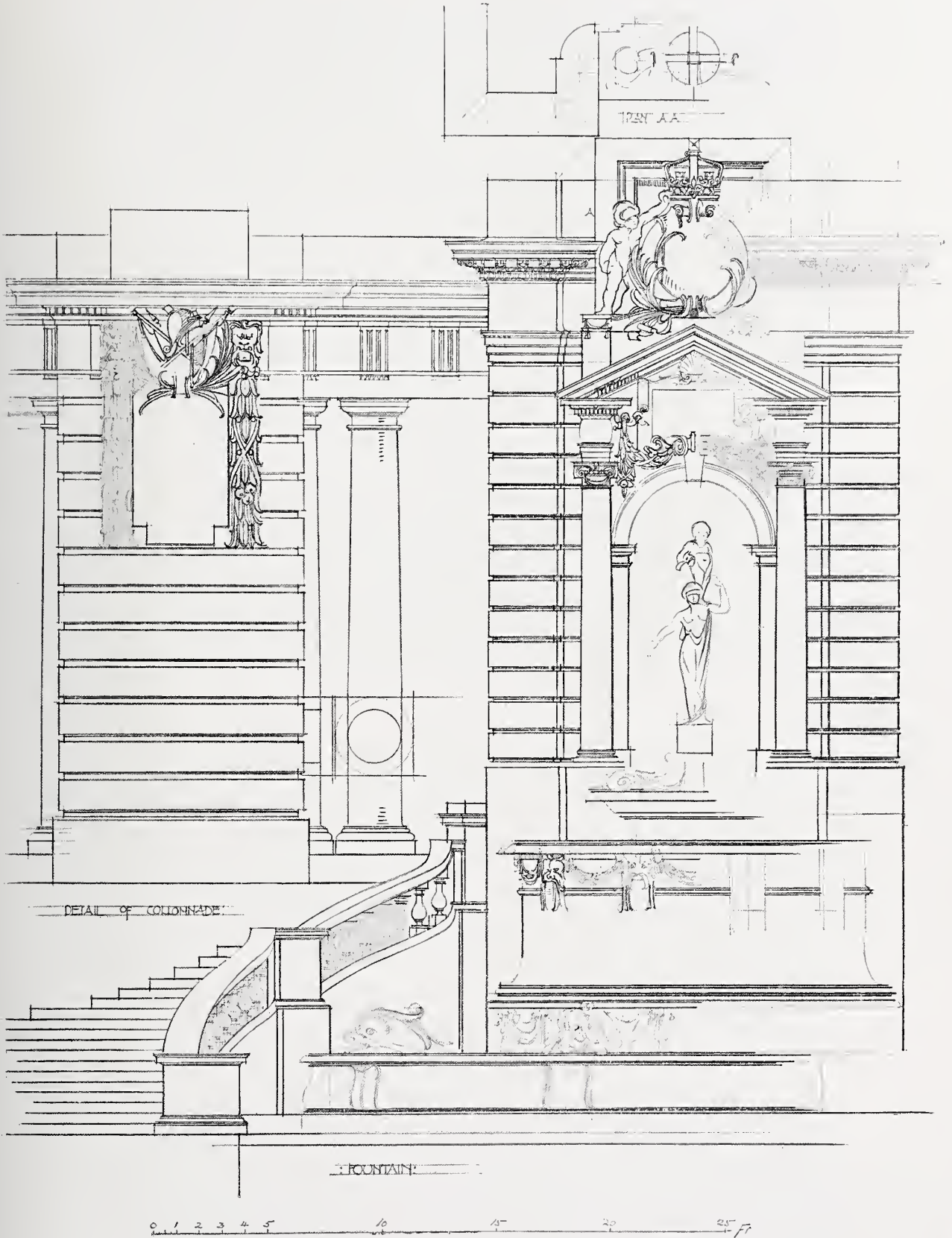


ENCLOSURE
OF
THE
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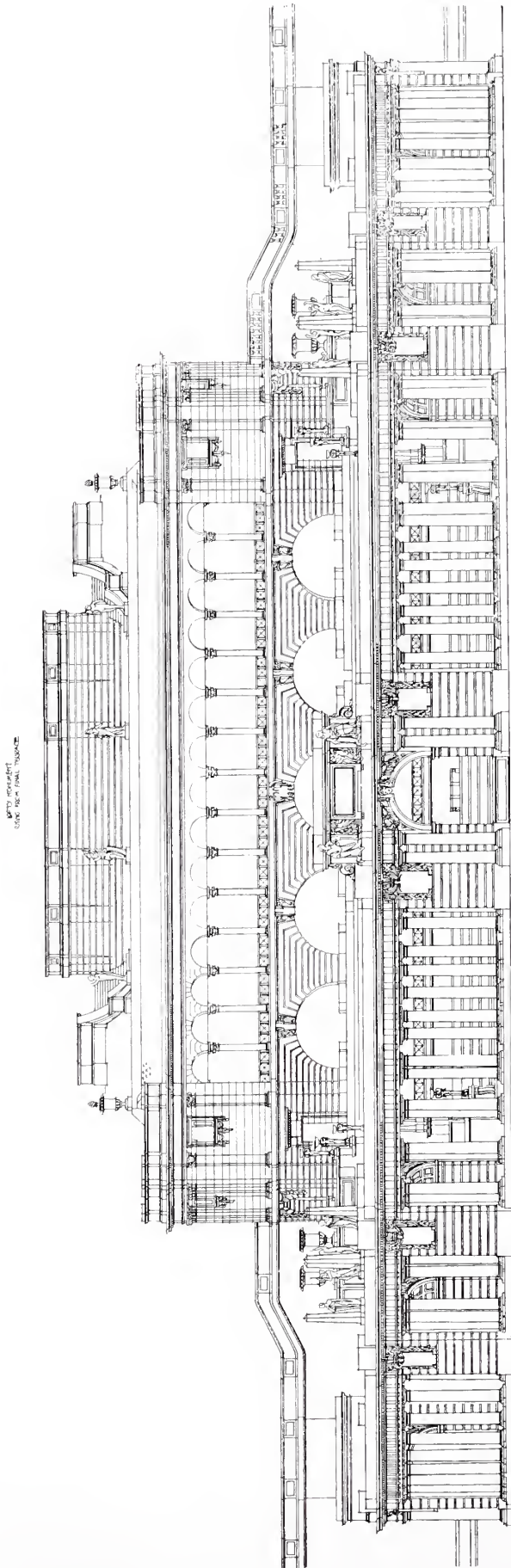
R.I.B.A. PRIZES AND STUDENTSHIPS. WINNING DESIGN FOR
THE TITE PRIZE BY ALICK GEORGE HORSNELL.



THE R.I.B.A. PRIZES AND STUDENTSHIPS. WINNING DESIGN FOR THE TITE PRIZE BY ALICK GEORGE HORSNELL.

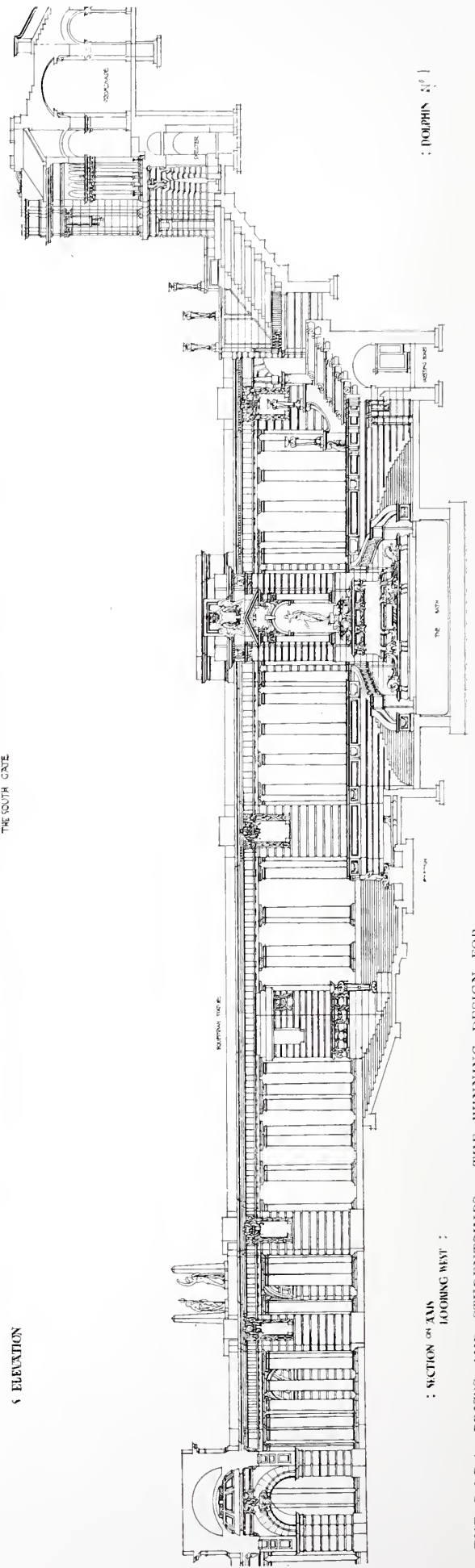


THE R.I.B.A. PRIZES AND STUDENTSHIPS. WINNING DESIGN FOR
THE TITE PRIZE BY ALICK GEORGE HORSNELL.



ELEVATION

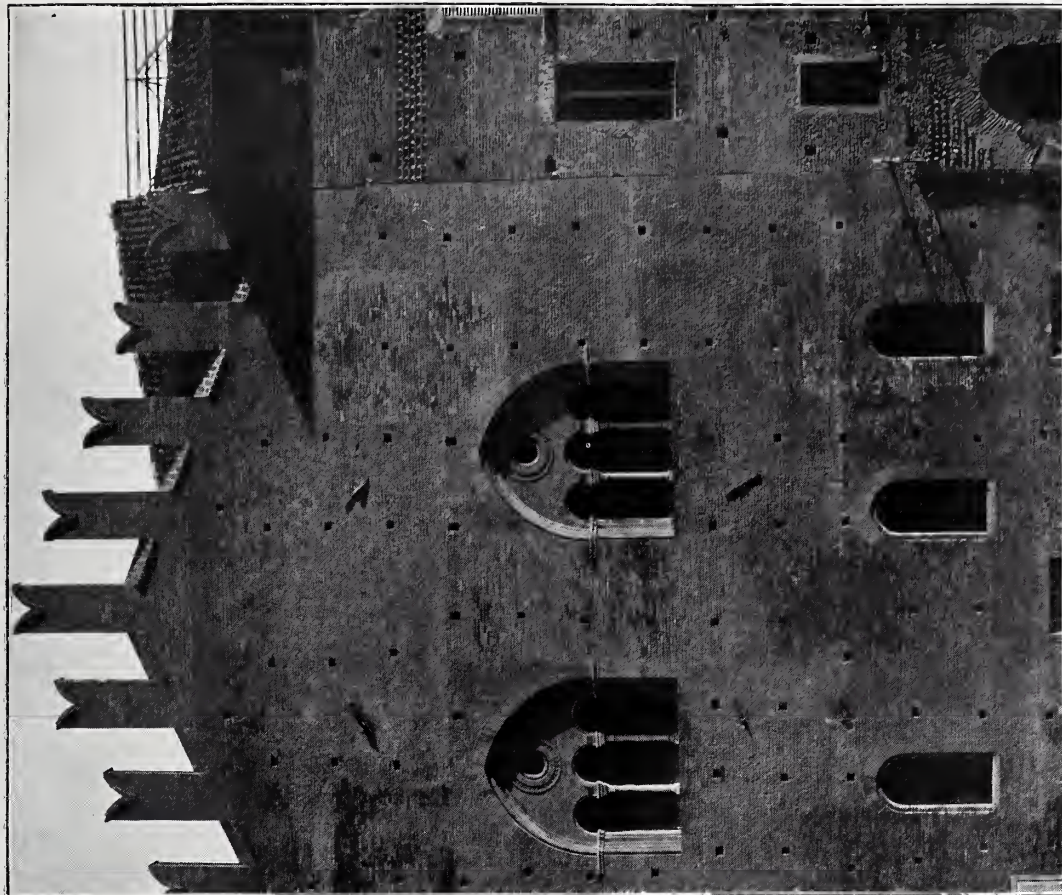
THE YOUTH GATE



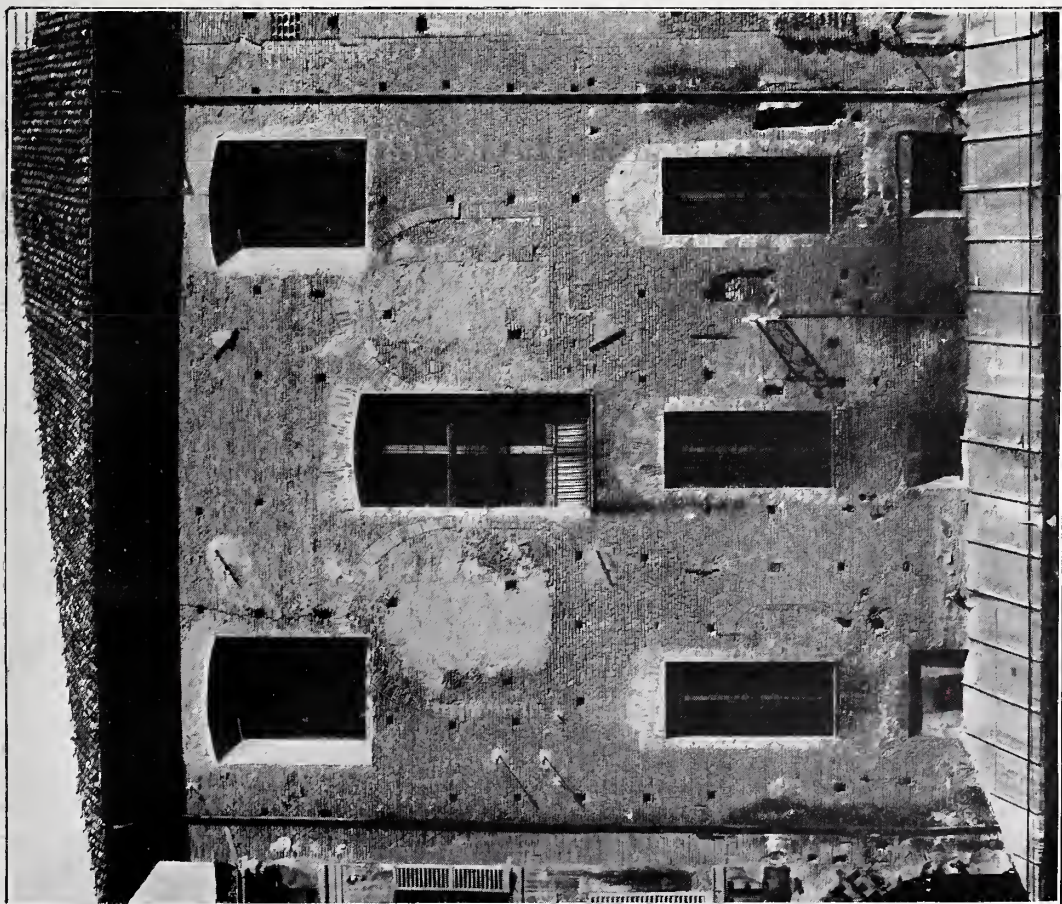
SECTION ON A-B
LOOKING WEST

DOORPHIN

THE R.I.B.A. PRIZES AND STUDENTSHIPS. THE WINNING DESIGN FOR
 THE TITE PRIZE BY ALICK GEORGE HORSELL.



After Reparation.



Before Reparation.

THE PRISON OF KING ENZO, BOLOGNA

proportion, and the perspective, as is so often the case, reveals defects rather than unsuspected merits. These neglected returns in a façade form fatal traps to those who design in plane geometry instead of cube masses.

"Dolphin No. 2" sends an able and essentially "open air" design, with a good and effective wash view. His proportions are good; but the detail, which is poor and weakly drawn, must, I imagine, have destroyed his chances with the assessors. Many of the competitors have failed to express this "open-air" motive, and treat their baths as ordinary buildings with the roof removed. Viewed from outside they might be casinos, town halls, or any other public buildings.

"Fiat Lux" sends end elevations which are absolutely ecclesiastic in character, though his treatment of the bath with an open colonnade to the garden is quite excellent. It is a pity he did not develop this suggestion further. "Pleiades" has an ambitious but hardly completed design with many good points, not the least of which is that he has aimed high. "Bo'sun" has a good idea in the terrace roofing to his colonnade, but his detail is poor, and the intercolumniations unpleasant, the voids being too square in form. "Hodden-Gray" sends a design well drawn, but hardly student-like enough in detail. The masonry of the parapets is too heavy, and the central entrance very unsatisfactory as regards the panel over the arch.

"Cui Bono" has a vigorously-drawn set, showing a really fine sense of massing. The interior is, however, rather "thin" in design, and hardly carries on the solidity of the exterior. The author has destroyed the scale of his perspective by filling in the circular openings with black, which forces them into undue prominence and is fatal to all suggestion of aerial perspective. I mention this design for its merits, but it is clearly disqualified as not complying with the conditions of the competition. "Seed," "1905," and "Aqua," with a Palladian design of merit, all deserve mention. "Aristobulus" fails in the treatment of his internal angles and rounded seats. "Ajax" shows some good composition in his section, but the whole design is slovenly in execution. "E pluribus unum," "Michelange," and "Ultra" show some promise; but the first fails in scale, the second is lacking in imaginative quality, and the flat domes of the third require more apparent solid support.

* * * * *

IN the principal artistic towns of Italy, committees of artists, historians, and influential citizens have been formed for the purpose of giving back to historic buildings the primitive

character they have lost. This work of "restitution" has met with general sympathy, and several buildings spoiled by time or by alteration have now been restored to their original form. Such are the Tower of Filarete at Milan; the Lodge of the Bishop's Palace at Viterbo; the Palace of the "Arte della Seta" at Florence; and the Palace of the "Arte della Lana."

The committee called "per Bologna storico-artistica" (for historico-artistic Bologna) has just ended the repair of the house known as "of King Enzo," a building dating from the thirteenth century, that had been greatly damaged in the course of time.

During the long contests between the Emperor and the Pope, the town of Bologna joined with the Guelphs against the Emperor Frederick II. King Enzo of Swabia, one of this emperor's sons, took part in the battle of Fossal (1249) which ended in victory for the Guelphs. This young king, known in history as "the fine king-poet Enzo," was taken prisoner in that battle, and shut in the building now repaired, where he died on March 14, 1272. It is said that during his imprisonment Enzo was treated with every consideration and that he was not deprived of the comfort of his sweetheart, the beautiful Lucy Viadagola of the Bentivoglio, one of the families most strongly opposed to the Guelphs and the Pope.

One of the two photos reproduced represents the house before the recent reparation; the other its appearance at the present time and as it was in the thirteenth century. This work has been executed under the direction of Signor Alfonso Rubbiani, and has a special artistic and historical value: it has been generally appreciated by the strangers visiting the important old town of Bologna.

* * * * *

OUR readers will join with us in wishing success to Mr. Lawrence J. Gomme in the new sphere of work into which he is entering. His duties at the R.I.B.A. Library, where he has worked for the last five or six years under Mr. Rudolph Dircks, have brought him into touch with a very large number of members of the architectural profession, and the unfailing sympathy and interest which he evinced in everyone's individual aims and tastes ingratiated him in their regard. Those who have received his assistance, and the benefit of his thorough knowledge of the Institute Library, will regret, for their own sakes, that he has gone so far afield. Mr. Gomme sailed for Montreal on Thursday, January 25, in the Allan liner *Sicilian*, amid the sincere good wishes of his immediate friends, and also of the wider circle in whose service he had both found and given so much genuine pleasure.

The Arts and Crafts Exhibition.

I HAVE before me as I write the illustrated catalogue of the Great Exhibition of 1851, published by the *Art Journal* in that year. It is a fearful and wonderful volume, but not without



CHEST OF DRAWERS ON STAND.
DESIGNED BY AMBROSE HEAL, JUN.,
AND MADE BY HEAL AND SON.

interest as affording the means of comparing the ideals which prevailed in the middle of the last century with those that animated the founders of the Arts and Crafts Exhibition Society, and also with those manifest in the present Exhibition.

At the end of the 1851 catalogue is printed an essay entitled "The Exhibition as a Lesson in Taste," to which was awarded the prize of 100 guineas offered for "An essay on the best mode of rendering the Exhibition of the Works of Industry of all Nations practically useful to the British Manufacturer." One extract from it is sufficient to give an idea of what was then regarded as the acme of perfection: "In the Ladies' Library, we have besides the Gothic bookcase of the 'Decorated' taste, with some illustrative figures beautifully treated, a Renaissance bookcase of novel and simple character, but somewhat mixed with the Louis Quinze; also a table in inlaid wood, Louis Quatorze." Both the bookcases are engraved in the catalogue, but the Editor has wisely put them 100 pages apart. Poor Louis XIV and XV, for how many years, I wonder, have your souls in purgatory been vexed by the atrocities committed under cover of your names!

The Exhibition of 1888, the first held by the Society, was a protest against the results of the

1851 Exhibition; against attempted archaeological correctness on the one hand, and dreary, ugly commonplace on the other. Moreover, it aimed at resuscitating the identity of the artist who designed and of the craftsman who executed the work, which for many years had been concealed under the name of the manufacturer or vendor. It contained much interesting work, but still more that was unsatisfying. The emancipation of the designer and the removal of the shackles of convention produced some strange vagaries. The desire of the designer to be himself the executant led to much crude workmanship. A "no tradition" cry was shouted all along the line.

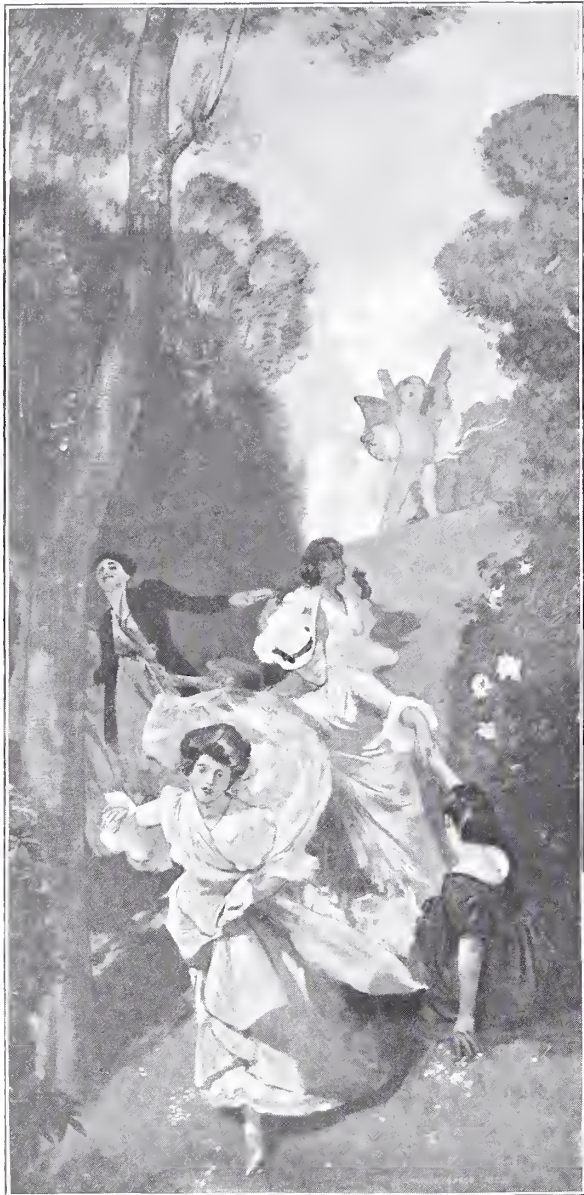
The most marked trait of the eighth and present Exhibition is its sanity. It utters no protest, because none is now needed. Matters have changed greatly since 1888. There is no longer the marked difference between the exhibits in the Society's galleries and the wares for sale in shop windows. The Society has not come down, the shops have come up. The old reproach that beautiful things could only be bought from the second-hand dealer no longer holds good; and this result is due in a great measure to the efforts of members of the Society and to the influence of its exhibitions.

In the present Exhibition the crudities and vagaries of the first one are absent. The designs are mostly quiet and dignified, the workmanship excellent. The designer of eighteen years ago has either mastered the technicalities of his craft and has become a skilled workman, or else, realising his limitations, is now content to leave the carrying



OAK WARDROBE INLAID WITH EBONY
AND BOXWOOD CHEQUERS.
DESIGNED BY AMBROSE HEAL, JUN.,
AND MADE BY HEAL AND SON.

out of his ideas to others. Tradition is no longer taboo: in fact most of the more successful ex-



"MORNING": TEMPERA PANEL
FOR A WHITE ROOM. BY HAROLD SPEED.

hibits show strong evidence of its influence. But tradition is no longer the master of the designer—the "She that must be obeyed"—it is his crutch, on which he leans at will and discards at pleasure.

There is nothing particularly striking in the bigger objects of the Exhibition. Cartoons for stained glass, however fine the designs may be, give but a poor idea of the reality. The simplest furniture pleases most; that in which the designer has obtained his effects by a skilful and reticent use of his material, as in Mr. E. W. Gimson's Sideboard in Elm; Mr. E. I. Minihane's Mahogany Cupboard, etc. Mr. Harold Speed's tempera panel for a white room, "Morning," is, I hope, one of a series; if so, the effect should be very striking.

The smaller exhibits form the chief attraction in the Grafton Street Galleries. The excellence of these, in both design and craftsmanship, is most remarkable. It is impossible to enumerate all the good work, and it seems invidious to discriminate, but special praise may perhaps be given to the bindings of Mr. Douglas Cockerell and Mr. T. I. Cobden-Sanderson; to Mr. Emery Walker's decorated book "of gardens"—amongst a number of charming ones by other designers; to Miss Florence Kingsford's illuminations; Miss Charlotte Brown's hand-woven curtains; a needle-work panel by Mrs. Walter Cave; Mr. Alexander Fisher's chalice of silver, ivory, and enamel; and to Mr. R. Ll. B. Rathbone's silver pendant and chain. The exhibits from the L.C.C. Central School of Arts and Crafts and other schools in London and the provinces show that good seed is being sown, which is already bearing fruit. The show of architectural photographs is hardly a representative one, but amongst them is Mr. Edward S. Prior and Mr. A. Randall Wells's interesting and striking "Kelling Place, Norfolk," which was published in the February number of this REVIEW.

F. M. SIMPSON.

Current Architecture.

ADDITIONS TO THE LAW SOCIETY'S HALL, CHANCERY LANE, LONDON.—The new buildings have been designed as far as possible to harmonise with the old work. Portland stone has been used for the exterior facings, and the roof is covered with thick green Westmorland slates. The four small figures at the lower windows, representing Truth, Justice, Liberty, and Mercy, were carved by Mr. C. Pibworth.

In the lower hall Medmenham tiles have been used for decorative effect. The luncheon-room is panelled in Austrian oak to a height of 9 ft. with plaster filling above. The strangers' room adjoin-

ing is similarly panelled, and has a frieze decorated by Mrs. Gray Hill with paintings of flowers, the general tone being a rich green. The staircase throughout is lined with Portland stone, Hopton Wood stone being used for the steps.

The principal room, known as the common room, on the first floor, is lined with Honduras mahogany to a height of 15 ft., the wood being finished a rich dark colour. Parts of the wood-work round chimneypieces and the large windows are embellished with carvings by Mr. W. Aumonier. The floor is of teak, wax-polished. The pilasters and columns are of Greek cipollino, being made

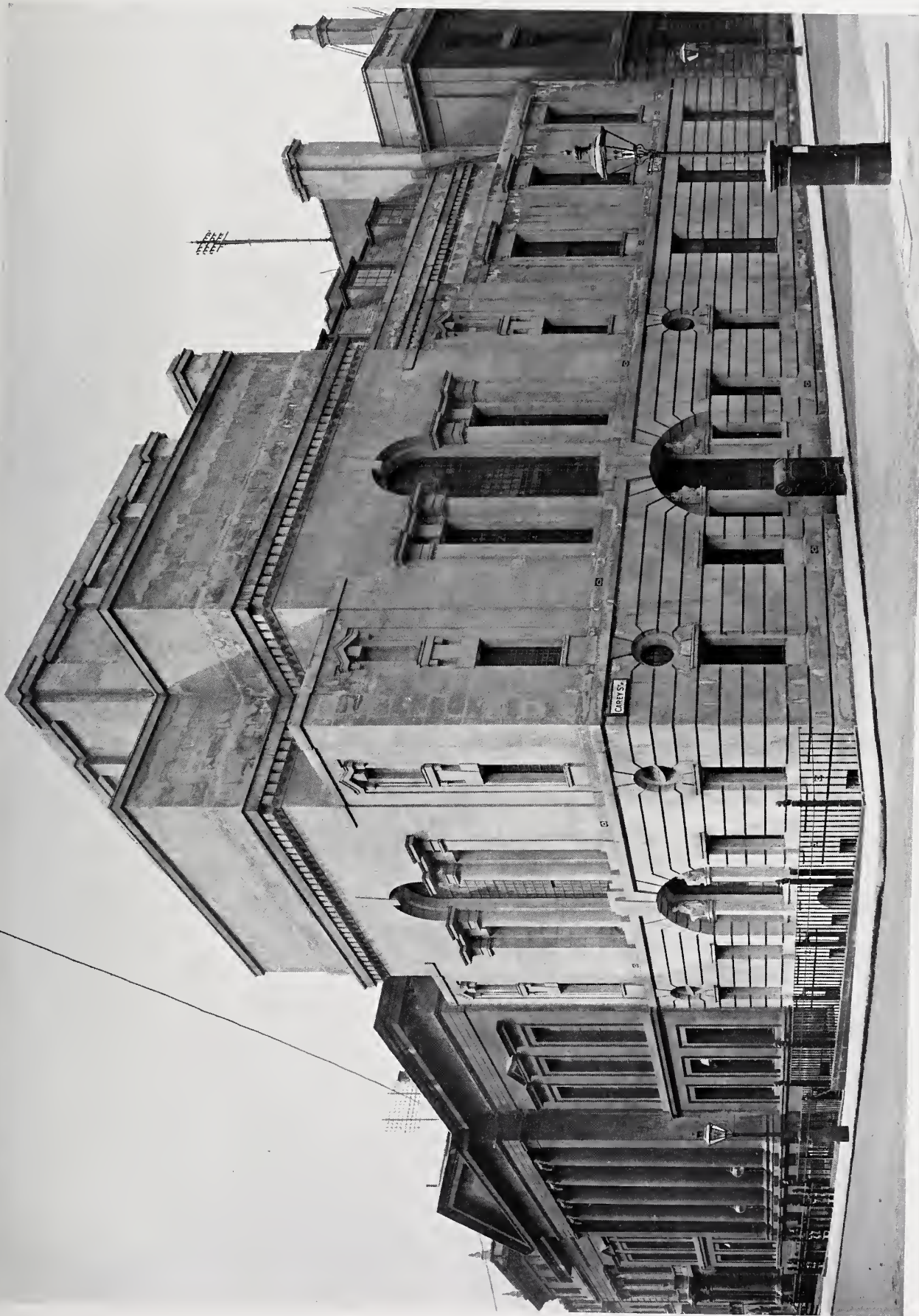


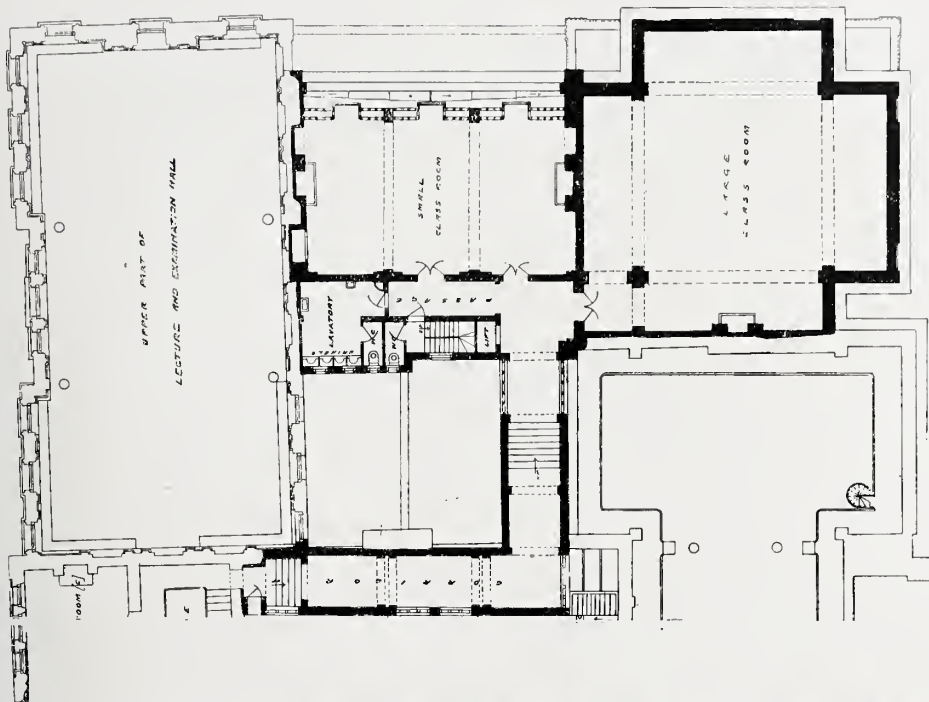
Photo: E. Dockree.

ADDITIONS TO THE LAW SOCIETY'S HALL, CHANCERY LANE, LONDON.
H. PERCY ADAMS, ARCHITECT.

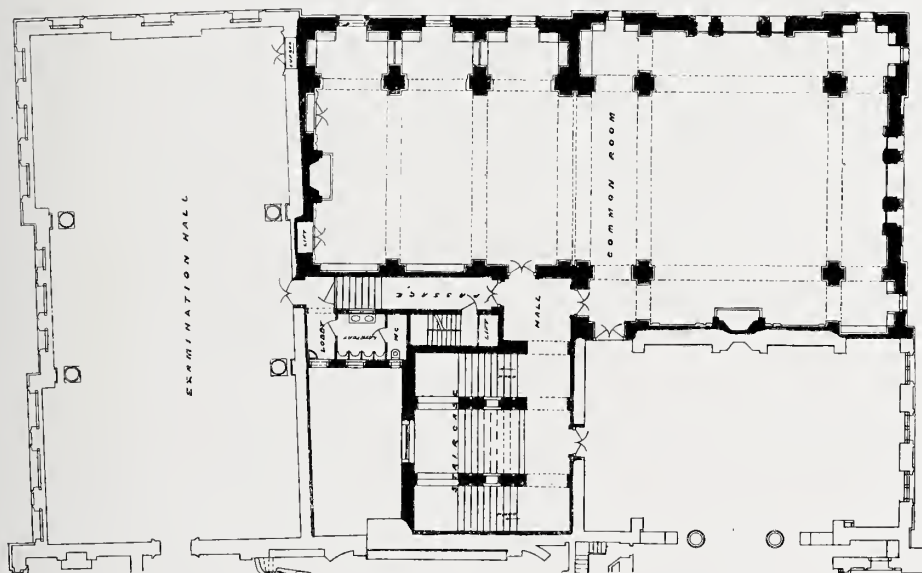


Photo: E. Dockree.

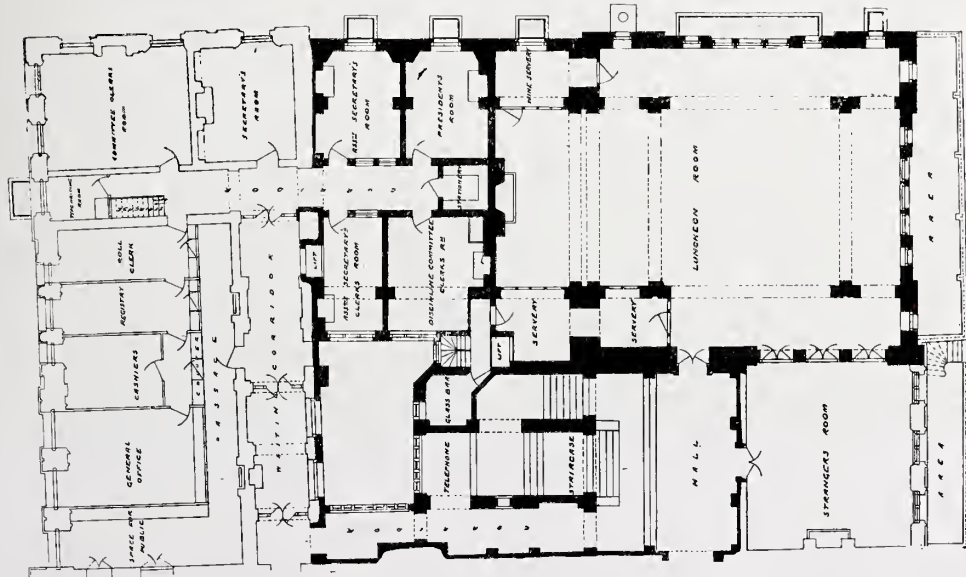
ADDITIONS TO THE LAW SOCIETY'S HALL, CHANCERY LANE, LONDON. THE STAIRCASE.
H. PERCY ADAMS, ARCHITECT.



Second Floor Plan.



First Floor Plan.



Ground Plan.

ADDITIONS TO THE LAW SOCIETY'S HALL, CHANCERY LANE, LONDON.
H. PERCY ADAMS, ARCHITECT.



Photo: E. Dochtree.

ADDITIONS TO THE LAW SOCIETY'S HALL, CHANCERY LANE, LONDON. THE STAIRCASE.
H. PERCY ADAMS, ARCHITECT.

Photo: E. Dochtree.



Photo: E. Dockree.

ADDITIONS TO THE LAW SOCIETY'S HALL, CHANCERY LANE, LONDON, GENERAL VIEW OF THE COMMON ROOM, H. PERCY ADAMS, ARCHITECT.

Spencer



Photo: E. Dockree.

ADDITIONS TO THE LAW SOCIETY'S HALL, CHANCERY LANE, LONDON.

THE NORTH-EAST CORNER OF THE COMMON ROOM.

H. PERCY ADAMS, ARCHITECT.



Photo: E. Dockree.

ADDITIONS TO THE LAW SOCIETY'S HALL, CHANCERY LANE, LONDON.

FIREPLACE IN THE COMMON ROOM.

H. PERCY ADAMS, ARCHITECT.

in three pieces, the veining being well matched. The chimneypieces are finished in vert tinos and cipollino. The marble pilasters are finished with bronze caps and bases. The decorated glass was designed and made by Mr. B. Nelson, the arms of the various Inns of Court being represented, while those of the Law Society appear in the window facing Chancery Lane. The great frieze is composed of a series of thirteen panels representing Justice, Human and Divine. These were designed by Mr. Conrad Dressler, and are fired in clay and enamelled in various colours. The panels are linked together by swags of fruit and leaves. The panel over the fireplace shown in one view represents Human Justice, a female figure holding the scales. A warrior seated opposite leans on the sword of justice. To the right a student pores over the records of the law. Behind Justice is a figure of the Lawgiver, deep in thought. Other figures represent the gaoler holding the prison keys, the prisoner gnashing his teeth, and the retreating figure on the right a disappointed suitor. On either side of the panel and round this part of the hall are eight smaller figures representing Judgment, Truth, Integrity, Prudence, Strength, Wisdom, Freedom, and Knowledge.

As regards the engineering work, electric lighting is used as the illuminant throughout the entire building. In the new wing the vestibule and staircase are lighted by means of standards, brackets, and pendants of a classical design copied from the bronze fittings in the old entrance hall which were designed by Mr. Vulliamy, the architect of the old building. The common room on the first floor is lighted by brass electroliers in the form of old Flemish chandeliers and fitted with imitation candles and electric flame lamps.

A complete system of electric bells has been installed in the building, and inter-communication telephones have been fitted throughout the offices and library. Inter-communication telephones have also been installed in the caterer's department. Electric fans have been provided for the ventilation of the luncheon, strangers', smoking, and council rooms. There is an electric passenger lift which serves every floor of the building, which is of the type known as the full automatic push button, thus requiring no attendant. There are also two electric service lifts which connect the kitchen with the basement, coffee room, common room, and various other departments. These lifts are of the semi-automatic type and are worked from the kitchen.

*Photo: Ars.*

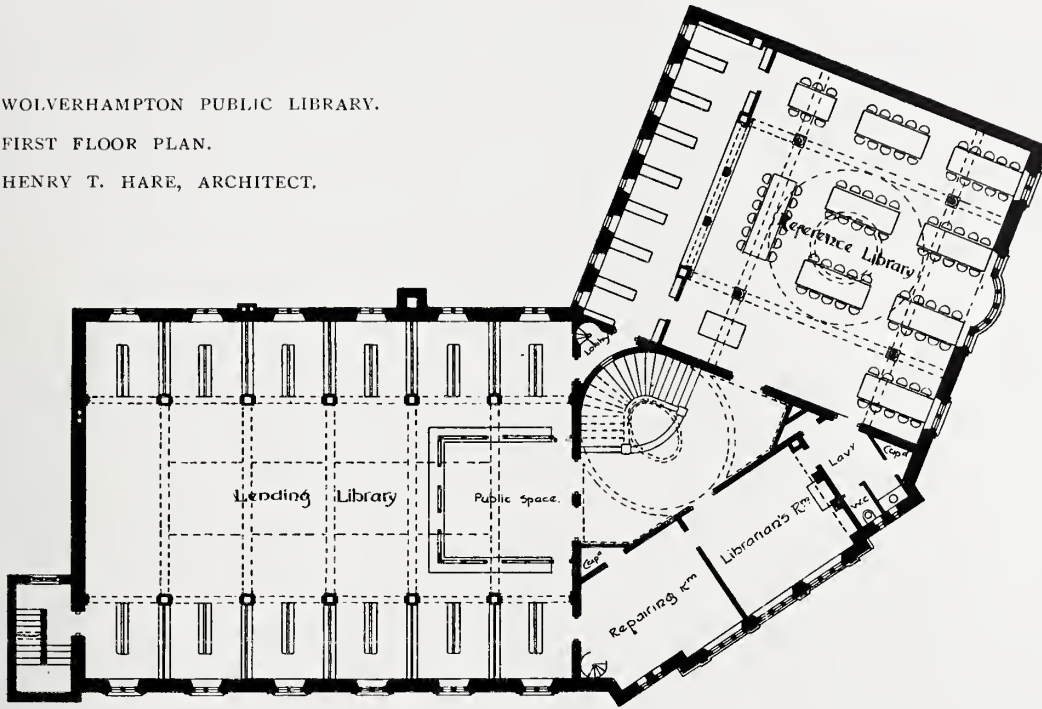
WOLVERHAMPTON PUBLIC LIBRARY.

HENRY T. HARF, ARCHITECT.

WOLVERHAMPTON PUBLIC LIBRARY.

FIRST FLOOR PLAN.

HENRY T. HARE, ARCHITECT.



The heating of both the old and new wings of the building is carried out on the low-pressure hot-water heating system.

The steel work and fireproof floors were executed by Messrs. Homan & Rodgers, London; the slates were from the Tilberthwaite quarries, Cumberland; the casements and fittings were supplied by George Wragge, Ltd., Manchester; the grates, etc., were supplied by Thomas Elsley, Ltd., London; while Messrs. Longden & Co., London, furnished the bronze dogs, fire backs, and fenders. The marble was supplied by Messrs.

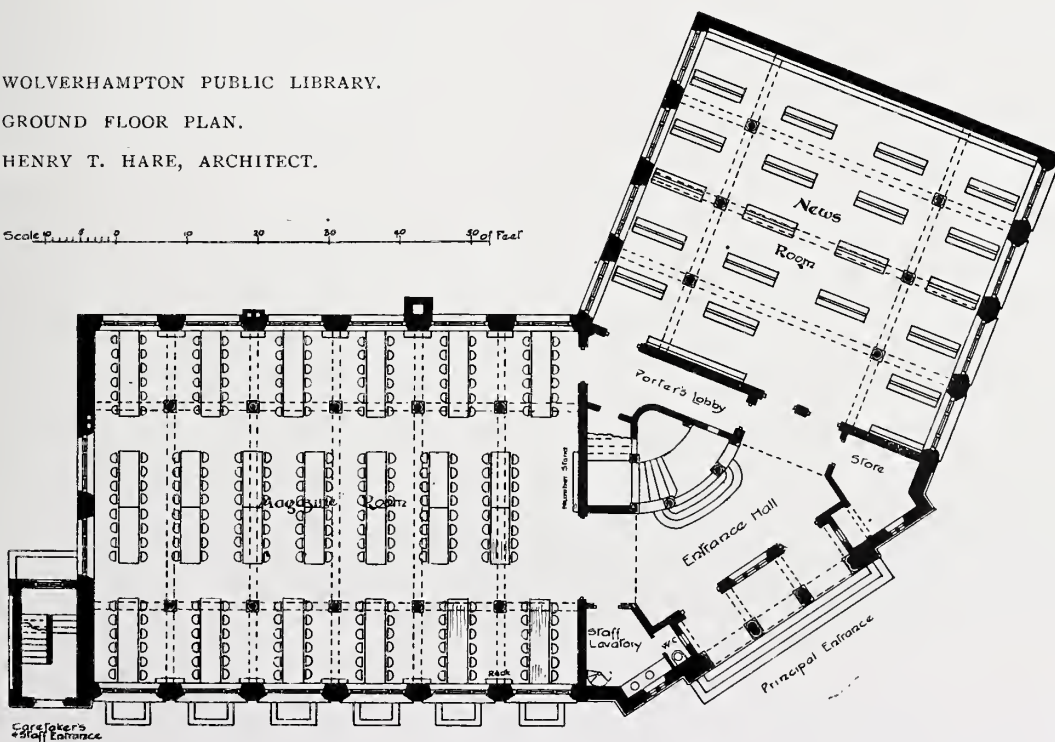
M. & R. Moore, of Pentonville Road, London; the electric lighting was executed by Messrs. Hankinson & Co.; the heating by Messrs. Berry & Co., London; the cooking machinery was supplied by Messrs. James Slater & Co., London; and the general furnishing was carried out by Messrs. Shoolbred. The general contractors were Messrs. Colls & Trollope; the consulting engineers were Messrs. Dolby & Williamson, of 8, Prince's Street, Westminster; and the architect was Mr. H. Percy Adams, of 28, Woburn Place, London.

WOLVERHAMPTON PUBLIC LIBRARY.

GROUND FLOOR PLAN.

HENRY T. HARE, ARCHITECT.

Scale 1/4" = 10' 0"



*Photo: Ars.*

WOLVERHAMPTON PUBLIC LIBRARY. THE REFERENCE LIBRARY.
HENRY T. HARE, ARCHITECT.



Spence & Co. L.
Photo: Ars.

WOLVERHAMPTON PUBLIC LIBRARY. THE STAIRCASE.
HENRY T. HARE, ARCHITECT.



Photo : Ars

WOLVERHAMPTON PUBLIC LIBRARY. BOOK INDICATORS IN LENDING LIBRARY.
HENRY T. HARE, ARCHITECT.



Photo: Ays.

WOLVERHAMPTON PUBLIC LIBRARY. MAGAZINE ROOM.

HENRY T. HARE, ARCHITECT.



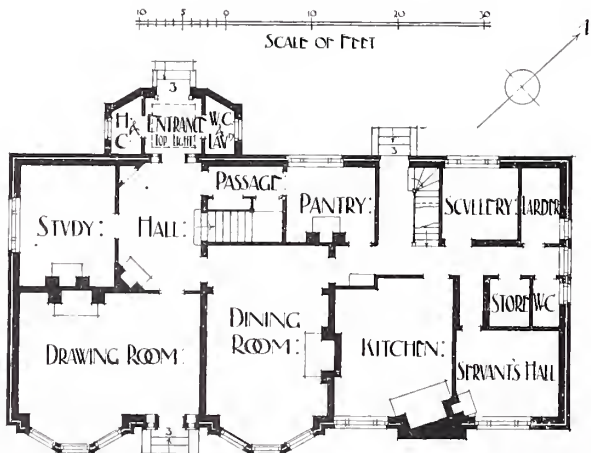
Photo: Ars.

STABLES FOR HOUSE AT KENILWORTH.

H. M. FLETCHER, ARCHITECT.

WOLVERHAMPTON PUBLIC LIBRARY.— This building is faced with red bricks with yellow terra-cotta dressings, and the roofs are covered with red tiles. The floors, etc., are of fire-resisting construction. The staircase is of polished Hopton Wood stone. The joinery in the prin-

cipal rooms is of wainscot. The general contractors were Messrs. Willcock & Co., of Wolverhampton. Mr. W. Aumonier, of London, executed the carving; Messrs. Doulton, London, supplied the terra-cotta; Messrs. W. H. Lindsay & Co., London, executed the ferro-concrete, steel work, and fire-resisting construction; Messrs. Hope & Sons, Birmingham, supplied the casements and fittings; and Messrs. Starkie Gardner & Co., London, the gates, railings, etc. The Grahtrix Engineering Co. carried out the heating and ventilating; and the District Electrical Co., Wolverhampton, executed the electric wiring. The general furnishing is by Messrs. Hewetson, London. Mr. Henry T. Hare, of 13, Hart Street, Bloomsbury, is the architect.



GROUND PLAN:

HOUSE AT KENILWORTH.

H. M. FLETCHER, ARCHITECT.

HOUSE AND STABLES AT KENILWORTH.— These were built some years ago in Fieldgate Lane, Kenilworth. The house is faced with hand-made red Woodville bricks, while the plinth, string-course, and quoins are of dark mottled blue Staffordshire, and the window-dressings and the angles of the bays are of orange rubbers. It may be noted that, being blue, the Staffordshire bricks,



Photo: Mrs.

HOUSE AT KENILWORTH. H. M. FLETCHER, ARCHITECT.

although considerably darker than the rest, are unavoidably rendered as lighter in the photograph. The roof is covered with green Whitland Abbey slates. The stables were built of local bricks, which, being of the insipid salmon-pink colour prevalent in the Midlands, it was found advisable to whitewash. The roofs are covered

with Bedfordshire tiles, excepting the flat portion of the loft mansard, where pantiles are used. The contractors for the house were Messrs. E. Smith & Son, of Kenilworth; for the stables, Mr. Haywood, of Coventry. The architect was Mr. H. M. Fletcher, of 10, Lincoln's Inn Fields, London.

A Sketch of Irish Ecclesiastical Architecture.

V.—EARLY IRISH STONE-CARVING.

PART II.

AFTER our sketch of Irish ornament in general, too brief to do justice to its excellence and variety, we may now look more closely at some of the grave-slabs and High Crosses on which it is exhibited.

These early grave-slabs are, after all the waste due to time, vandalism, and family affection, still to be found in various parts of Ireland, by far the largest collection being at Clonmacnoise. In the case of a considerable number, the names which appear on them are also found in the Irish Annals, though the usual absence on the stones of anything more definite than the single name often makes the identification uncertain. Among those which are practically or absolutely fixed is one at Tullylease with a Latin inscription (which in Ireland is very unusual) asking a prayer for Berechtuir, a Saint who, the Annals tell us, died A.D. 839. It has on it an unusual kind of cross, Greek and Latin combined; arms of equal length are terminated with incised lines curling outwards in spirals, but the lower arm is stilted on an additional limb, similarly terminated, which reaches to the foot of the oblong slab.³⁰ Most of the surface of the cross is decorated with key-patterns, incised, but a circle at the intersection has round the inside of it a ring of interlaced work in relief; in the spaces between the arms are circles filled with a sort of combination of spiral and key ornament.³¹ Again, at Clonmacnoise there is (or was)³² a stone to Suibine, son of Maelumha, who died in 892, and whose death is mentioned at or about that year, not only by the Irish Annalists, but in the *Annales Cambriae*, by Florence of Worcester, and in one of the Saxon Chronicles. He was "Anchorite and Scribe of Cluain-mic-Nois," and the Old English Chronicler calls him "the best teacher that there was among the Scots" (*i.e.* Irish). His grave-stone was more or less worthy of his fame, having on it a cross with rather elaborate ornamentation, bearing a general but not exact resemblance to those of Gillaciarrain and Maelmichil; these are of a kind which was common in the tenth and

eleventh centuries. The grave-slab of Aigide, at Durrow, bearing an ornamented cross in shape more like the ordinary type of the High Crosses, may probably belong to the tenth century, while Becgan's grave-stone, preserved in Clonfert Cathedral, is no doubt of later date than any of those mentioned. These slabs seldom show any animal forms; but that of Oidacan at Fuerty, Doorass, has a fish cut on it—probably the very early Christian symbol, which at Rome had been almost or altogether disused centuries before—and one or two snakes or monsters occur.

The High Crosses carved in relief are no doubt the successors of the slabs with crosses incised on them, and of the rude, simple crosses found on the Skelligs, in the churchyard at Kilmalkedar, and elsewhere. Crosses of wood or stone, or stones with crosses cut upon them, were, as is natural, set up in Ireland (and elsewhere) from very early times for many different reasons. In St. Columba's lifetime and shortly afterwards crosses, perhaps of wood, were erected on Iona in the places where events occurred, to commemorate them. Or they might be set up to commemorate persons, like the seventh-century cross at Bewcastle, Cumberland, and the late cross of the MacKinnons, on Iona; such crosses do not at all necessarily imply that those whose names they bear were buried beneath them. Several of different patterns remain near Glendalough, which probably mark the Pilgrims' Roads to the holy site. On Iona, Maclean's Cross stands upon the old road leading from the principal landing-place and the Nunnery to the Cathedral, and there was a 'Cairn of the Three Crosses' at Clonmacnoise by the causeway connecting the Nunnery with the other churches. Around Ripon eight crosses showed the outer limits of the Sanctuary. In France they were used to mark boundaries of church property. And there are in Ireland many instances of churchyard crosses standing at some short distance outside the church or churches, and marking the consecrated ground—they were often perhaps four in number. Their arrangement is as a rule difficult to trace, owing to some of the crosses

³⁰ A somewhat similar compromise between the Greek and Latin cross is found in Scotland; for instance, on stones which were at Skinnet, near Thurso, and at Ulbster, near Wick.

³¹ The simpler grave-stone of Ferdamnach (illustrated) may

probably belong to an abbot of Clonmacnoise who died A.D. 872.

³² I could not find it there, but there is a drawing of it in Miss Stokes's *Christian Inscriptions in the Irish Language*.



SOUTH CROSS, KILKLISPEEN.



CROSS AT DURROW, NEAR TULLAMORE.

being lost or their position shifted.³³ However, Dr. Petrie, writing in 1821 of St. Kieran's, on Aran Mor, says that "at a little distance from the east and west ends of the church there is an upright cut stone, five or six feet high, on two sides of which a cross is sculptured; and a similar one may be seen in the cemetery, which is some hundred yards distant."³⁴ At Gartan, Co. Donegal, the birthplace of St. Columba, there are stone crosses of the rudest kind north and south of the graveyard, and there is some record of a third cross. In a plan of Clonmacnoise, dated 1738,³⁵ four crosses are shown; in the churchyard of Kilkieran near Carrick-on-Suir three crosses remain, probably in their old position around the little church; there are three crosses in the churchyard at Monasterboice; and other more or less obscure indications of the custom elsewhere, as in Reefeart churchyard, Glendalough.³⁶ Most of the famous High Crosses of Ireland appear to be of this character; they have no doubt superseded stones with crosses cut on them or simple crosses un-



CROSS FROM CHURCHYARD AND GRAVE-SLAB,
INISCEALTRA.

³³ Also, particularly where the churchyard crosses were small and simple, through the possibility of confusion with crosses set up on graves.

³⁴ Quoted in *Notes on Irish Architecture*, I. p. 121. The cross at Killamery is in the graveyard, some little distance from what remains of an old church.

³⁵ In Ware's *Works Concerning Ireland*, ed. by Harris; from their position (if this was the original one) they seem like relics of a larger number.

adorned. To complete one cross covered with carving, such as those at Clonmacnoise and Monasterboice and Kilkispeen, was a great work, often perhaps enough for one generation. There is an interesting specimen of an unfinished cross in the churchyard at Kells; the plain 'Celtic' crosses at Kilkieran and near Glendalough Cathedral may also be uncompleted; and we sometimes find that, where two or more remain in the same churchyard, they are, as at Kilkieran and Clonmacnoise, markedly different. It is not unnatural that some of these churchyard crosses should have been specially dedicated to Saints, like the Cross *Patricii et Columbe* at Kells (and St. Martin's Cross at Iona), or should commemorate the names of men by whom or in whose honour they were erected (thus discharging two functions at once), as the larger cross at Clonmacnoise on one side of its base asks "A prayer for Fland, son of Maelsechlaind," and on the other gives the name of "Colman, who made this cross for the king Fland"—the names fix the date to the early years of the tenth century, with which date the armour of the soldiers guarding the Sepulchre is thoroughly consistent.³⁷ So, too, the south-eastern cross at Monasterboice asks "A prayer for Muiredach, by whom this cross was made"; he was probably an abbot who died in 924, though there was another there of the same name who died eighty years earlier. The great cross at Tuam, of which all that remains is now set up in the market-place, as well as the part of another preserved in the cathedral there, have inscriptions similar to that at Clonmacnoise, fixing them to dates in the twelfth century; the one now in the cathedral also asks a prayer for the artizan who made it.

The elaboration of the Irish High Crosses may have been partly at least inspired by the similar examples in northern England. The Irish must have known of such crosses as that at Bewcastle, which, in spite of the exceptional excellence of its figure-carving, must, from the year mentioned and the combination of names inscribed on it, date from about A.D. 670. The Ruthwell Cross must be of some not much later date, and these had many successors in the North. The cross found at Hexham, which is almost certainly that of Acca, must have been set up soon after 740, when he died.³⁸ This is very much earlier than any carved High Cross existing in Ireland, whose date is fixed. But the earliest of these Northumbrian crosses is only a few years later than the Synod of Whitby (A.D. 664). Until then the church in Northumbria had been guided by Irishmen from Iona, and many Englishmen (both about that time and later) went to Ireland for the excellent and free education which was to be got there. Thus the general conception of these northern crosses may probably have been suggested by the

³⁶ See illustration, Article III., p. 123

³⁷ For this information I am indebted to Mr. Guy F. Laking, F.S.A., Keeper of the King's Armoury.

³⁸ There is an interesting account of these northern crosses, showing the probable source of their art, in *THE ARCHITECTURAL REVIEW* of July, 1902. See also *The Northern Counties' Magazine*, Oct. 1900, and *A Catalogue of the Sculptured and Inscribed Stones in the Cathedral Library, Durham*.



CARVING OVER WEST DOORWAY, MAGHERA,
COUNTY LONDONDERRY.



GRAVE-SLAB OF
AIGIDE, DURROW.
"OR DO AIGIDIU."



GRAVE-STONE OF BECGÁN,
CLONFERT.



SOUTH-EAST CROSS, MONASTERBOICE.



WEST CROSS, MONASTERBOICE.

simpler crosses, whether of wood or of stone, in Ireland or Iona; so that in this case if England taught Ireland it was only repaying a debt with interest. The great crosses belonging to the North of England are not usually of the shape which is so common, though not universal, in the carved crosses of Ireland. There is a cross without the ring, very Northumbrian in form, preserved at Glendalough, and another somewhat similar at Iniscealtra.

Whatever may be the exact stages by which the High Cross was developed, and the occasions on which each particular one was erected, its 'final cause' and general motive is to be a monument of triumphant Christianity—a "sign of victory," as the Bewcastle Cross calls itself; *τοῦτο νικῶ*, as the unknown Syrian painter wrote of the sacred monogram. To begin with, in the best examples the shape of it is made as beautiful as the artist could make it—the cutting away of the arms at the intersection, which gives it lightness; the way in which the line of these, or of the circle containing them, is broken by round projections producing somewhat the effect of cusping; the top formed like the steep roof of Irish buildings, sometimes with finials, or more rarely, as at Kilkispeen and Kilkieran, the round cap,³⁹ all of these are thoroughly good and effective art; this is brought out clearly by the obvious inferiority of those crosses where these points are absent: and such instances as those at Kilkispeen and Kilkieran and Killamery (or even the less ambitious cross from the churchyard at Iniscealtra), where there is little figure-carving, or none at all, to interpret or drive home the lesson, but (chiefly or solely) beauty of form and ornament, thoroughly carry out the main idea. In fact, some will be inclined to think that (especially considering the imperfection of Irish figure-sculpture)



CROSS MARKING PILGRIMS' ROAD, GLENDALOUGH, COUNTY WICKLOW.



CROSS AT CASHEL—FIGURE OF CHRIST CLOTHED.

these are the most completely successful; they seem to represent fully, so far as stone, worked like jewellery, will allow, the thought of those lines from Cynewulf's "Dream of the Rood" (other extracts from which⁴⁰ are engraved in Runes on the Ruthwell Cross):—

"I saw the tree of glory shine in beauty, glorious with hangings and decked with gold; gems had covered with glory the forest tree."

But in many of the Irish examples, while more or less room is left for decoration, the general idea is further enforced in detail by figure-sculpture. To begin with, the Church had long since lost its reluctance to depict the Crucifixion—or rather to suggest it, for the realistic representations of it are of still later date. Upon the cross-arms then on one side usually appears a large figure of our Lord crucified, with the two soldiers below holding the spear and sponge. Upon the lower limb (on the cross at Durrow and the larger cross at Clonmacnoise) are, in three panels, the mocking and the arrest of Christ and the soldiers guarding the sepulchre. (The scene of Pilate washing his hands also sometimes occurs.) On the other side is the reverse of the picture—Christ in Glory—which, on the south-eastern cross at Monasterboice, is elaborated into the Day of Judgment. To these are added various scenes, chiefly 'types' from the Old Testament illustrating the main subject—such as the Sacrifice of Isaac; the Fall of Man; Daniel in the Lions' Den, the Three Children, David (or Samson) killing the Lion, David and Goliath (as types of Christ's victory, or of the Resurrection); David playing on the Harp (as the Prophet of his Descendant); besides the Agnus Dei, the Loaves and Fishes (probably emblematical of the Eucharist), Christ standing between St. Peter and St. Paul; occasionally local church history and stories of Saints are introduced, such as (at Moone Abbey and elsewhere) how "Paul and Antony, the hermits, broke the loaf in the wilderness"—as the

exceptional shape, at Kilkieran. Kilkieran, Kilkispeen, and Killamery are all near Carrick-on-Suir.

⁴⁰ Or from an earlier version of the poem.

³⁹ These crosses retain the unusually high top which is found upon the simple crosses on the Skelligs and at Kilmalkedar; this is exaggerated in the north-eastern cross, of very



NORTH CROSS, KILKLISPEEN.



NORTH-WEST CROSS, KILKIERAN.



CROSS SOUTH OF CHURCHYARD, GARTAN,
COUNTY DONEGAL.



PLAIN CROSS, KILMALKEDAR.

Ruthwell Cross says—and scenes which have not so far been interpreted, at least with certainty. There are also representations (particularly on the bases) of hunting-scenes, and of animals, real or fabulous, and birds to which, in some cases at least, allegorical interpretations were attached.

The main idea is unmistakable, though the form of its expression varies, and that not only in the subordinate subjects. Thus at Kells the complete cross which stands in the churchyard⁴¹ has upon one side Christ in Glory, with the Agnus Dei in a circle above and the Crucifixion on the shaft below. On the other side is Daniel and the Lions (just below the intersection of the arms), and this subject occupies a similar position upon the cross now in the market-place there. In contrast to these earlier crosses, the great cross at Tuam (which in its perfect state must have been quite thirty feet high), while it has our Lord (crowned) crucified upon the arms on one side, has a Bishop—probably St. Jarlath, the founder of Tuam as an ecclesiastical establishment—corresponding upon the other. The rest of it (except the raised figures on the base) is ornamented almost wholly with interlaced work, which was now driving out other forms of decoration, particularly the spiral. This cross, even if it were not dated by its inscription, obviously belongs to a later time. The curiously shaped (and much injured) cross at Cashel, the arms of which were supported from the base, also has one side occupied by a figure in a chasuble, probably intended for St. Patrick. But as regards the earlier crosses which have been described in outline, though there is great variety, so that each cross is more or less a study in itself, yet in all of these that I know the main idea seems obviously to have been kept clearly before the designer's mind.

As to the carving of the figures, it must be remembered that most of these crosses are of sandstone; thus, particularly in the softer varieties of this material, something must be allowed for loss through the weather to which these monuments have been exposed, often for something like a thousand years. Yet at Bewcastle and at Ruthwell the figures of Christ retain much majesty and beauty, and the smaller (south-eastern) cross at Monasterboice has obviously lost little by wear. It may then fairly be judged that the figure-sculpture of these crosses never rose above mediocrity; while sometimes, as at Moone Abbey and Castledermot (in part probably owing to the perverseness of the granite used) it sinks to grotesqueness. But, since the object was rather to suggest the subjects than to depict them realistically, this was a matter of less moment. The want of art in their representation (which has plenty of more or less contemporary parallels in England and abroad) did not prevent them from being—like the "Cross of the Scriptures" at Clonmacnoise—epitomes of the Christian religion.

As to the probable sources from which the representations were, directly or indirectly, derived, mere suggestions only can here be given. In the usual Irish representation of the Crucifixion the soldiers bearing the sponge and spear appear together, corresponding to each other on the right and left sides—before our Lord's death, showing clearly that no realistic picture is intended; St. Mary and St. John are absent, while angels are often placed on each side of Christ's head.⁴² This is almost exactly like an ivory plaque of Italian work belonging to the tenth century, a copy of which is in the South Kensington Museum. Another (Lombardic) ivory shows a somewhat less close resemblance, as does also a picture in a Syriac MS. of A.D. 586. Our Lord in Glory holding the cross and sceptre bears a general resemblance to the picture of St. Luke⁴³ in St. Chad's Gospels. The arrest of Christ (as on the larger cross at Clonmacnoise) is a good deal like the picture of the same scene in the Book of Kells; it also resembles one in the Gospels (of a date before 850) preserved at Corpus Christi College, Cambridge. And these seem to have their prototypes in the representations of this scene, or of the arrest of St. Peter or of St. Paul (which is a similar composition), upon sarcophagi at Rome or in Southern France. The representation of Daniel between two lions takes us back, through the sarcophagi, to the early pictures in the Catacombs; there are instances of this scene (given by Le Blant) on a late sarcophagus, as well as on two Merovingian brooches, which still more nearly approach one of the Irish types.

Again, on two sarcophagi the ram in the Sacrifice of Isaac is carved standing on a ledge of rock above, as it does on Irish crosses—with the rock omitted. Many, too, of the Irish figures are 'squat,' and with large heads, as is so frequently the case in late Roman art, including the carving on sarcophagi. A large number of the subjects commonly represented on the Irish crosses are commonly found also on sarcophagi, though these constantly bear subjects which the Irish did not represent, such as Jonah, Moses striking the Rock, and the Raising of Lazarus. And the general treatment of the scenes, with only two or three figures in them as a rule, is similar. On the whole one cannot help thinking it probable that the Irish workman, or his teacher, had seen such sarcophagi in France or in Italy,⁴⁴ even though the resemblance is not complete—it is of course subject to influence from other representations of such subjects, as well as to variation by the individual artist. The Fall—a tree with a serpent coiled round it and Adam and Eve standing on each side—is, in its usual treatment, practically invariable in Christian art from the first. The form in which the Three Children are depicted on certain crosses to some extent resembles that on some early Christian lamps in the British Museum, while some of the early

⁴¹ See illustration, Article IV., part 2.

⁴² Reminding one somewhat of the angels belonging to the lost Rood at Bradford-on-Avon. On the south-eastern cross at Monasterboice and the unfinished cross at Kells they hold up our Lord's head.

⁴³ It is, however, possible that this is intended for our Lord, as represented in St. Luke's Gospel.

⁴⁴ The intercourse of the Irish with those parts, by pilgrimage, etc., would at this time be considerable. The Byzantine "Painter's Guide" is similar in some subjects, but in many quite unlike.



CROSS IN GRAVEYARD, KILLAMERY.



UPRIGHT STONE WITH CROSS, FAHAN CHURCHYARD,
COUNTY DONEGAL.



SOUTH-EAST CROSS, KILKIERAN.



NORTH-EAST CROSS, KILKIERAN.



GRAVE-SLABS, CLONMACNOISE.

“OR DO MAELMHICHIL.” “OR COMGAN” “OROIT AR “OR DO THUATHAL.”
FERDAMNACH.”

Christian or Byzantine rings might, one would think, have helped to make the Irish artist content with a rough indication of his subject.

It is of course impossible here even to attempt to follow out the precise relationship of the types of cross found in Cornwall, Wales, and the Isle of Man, and in the larger part of Scotland, to the Irish crosses. Those at Iona are most closely connected with these, the island having been for so long almost or altogether a part of Ireland.

Upon Irish buildings there is but little ornament to be found which bears any near resemblance to the carving upon the crosses just described. There are, indeed, some few pieces of carving, such as an incised knot and a ship in relief upon the door-jamb of the Round Tower at Roscrea, and a little interlaced work occupying a similar position in a church on the Mullet, Co. Mayo, which seem to stand apart from Irish Romanesque architecture; but these bear no close resemblance to the work upon the crosses; they do not show signs of having been executed by the same artists or at the same time. Much the same may be said of the ornamentation in Irish Romanesque churches; there are indeed resemblances, but they are in minor details, pointing rather to continuity in artistic ideas than to contemporary work: to this question we shall have to return. Something more, however, should here be said of the very interesting doorway at Maghera, Co. Londonderry. It is semicircular within, but square-headed outside, and in that part elaborately carved, while in general it stands quite apart from Romanesque work. It is much ruined, and a tower has been built round it having no western opening; thus it is extremely difficult to photograph.

Above the lintel, framed by the outer ‘order’ of the doorway, is a Crucifixion resembling the ordinary Irish type, but adapted to the breadth of the surface to be covered; it shows the spear and sponge-bearers, but it has four angels above the unusually long arms of the cross, and the Apostles beneath, as on a strange engraved gem in the British Museum. Below this, on the western face of an inner door-jamb, is a chequer-pattern. This is, of course, found in Norman work, but it is a very obvious form of decoration, occurring, for instance, on a pottery bowl (in the British Museum) of the time of Constantine, as well as on the Bewcastle Cross. On this south side of the doorway the outer door-jamb has upon its western face a foliage pattern slightly interlacing and running in spirals; and on its northern face decoration also mainly consisting of spirals, but flatter, and suggesting leather-work; it is a good deal like the end of the leather case of St. Moedoc’s shrine in the Museum of the Royal Irish Academy; it also resembles some of the carving on the sides of the doorway at Clonfert. Upon this face there is also a bird carved, and at the top the figure of an ecclesiastic wearing the pointed Gallican cap, or *baradh*.⁴⁵ The opposite side of the doorway shows similar, but not identical carving. The church to which the doorway is attached has been rebuilt or greatly altered at a much later time, perhaps when the tower was erected.

ARTHUR C. CHAMPNEYS.

[In this article I am indebted to the kindness of Mr. C. H. Read, F.S.A., and Dr. G. F. Warner, F.S.A., of the British Museum, particularly for help towards dating approximately the gravestones which I had photographed.

[The rest of the illustrations are from photographs taken by the author, developed and printed by Messrs. Seaman, Ilkeston.]

⁴⁵ This is also shown on a curious Transitional capital belonging to a church at Carrick on Suir.

THE ARCHITECTURAL
REVIEW, APRIL,
1906, VOLUME XIX.
NO. 113.



Photo: E. Dockree.

WREN'S REPUTED HOUSE IN BOTOLPH LANE, LONDON. TO BE DEMOLISHED.

Wren's Reputed House in Botolph Lane.

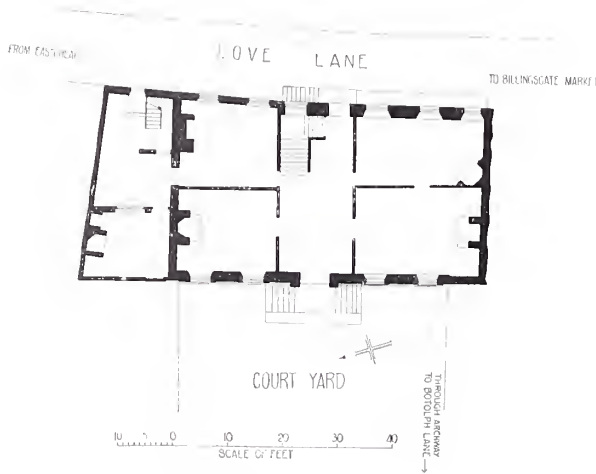
THE rebuilding of London after the Fire of 1666 afforded unquestionably the greatest opportunity for architectural designing that the modern world has seen. Other cities have been rebuilt, indeed, but it has been done piecemeal; London was almost destroyed within a week, and its rebuilding was largely the work of one man; not, indeed, as he had wished, on a systematic plan, but showing traces of his ideas in many places, and with its cathedral and fifty churches, besides halls of City guilds, directly his work. He is described in his famous epitaph in St. Paul's as "The builder of this church *and city*"; and as all details of his life are interesting, his own house, especially if designed by himself, would be the most interesting of all. He lived, however, in many places in accordance with the necessities of his work—Hampton Court, Oxford, Greenwich, Clapham, St. James's Street, and the City may all

claim him as a resident—but a very intelligible sentiment prompts men to ask where he was living when he designed St. Paul's. Tradition has it that he lived in a house off Botolph Lane, Eastcheap, but there is no positive record of his having done so. By "the cathedral" most people understand the present structure; but Wren patched up the remains of old St. Paul's, an arrangement which lasted for a few years, then made more than one design, as is well known, for a new church, and finally the one adopted for the building that we see. The works extended over many years, and Wren lived in many places during their progress. The house to which this tradition clings is a fine example of the City architecture of the time; it embodies the idea of a private residence of a gentleman whilst men still lived in the City. From its design, detail, and general appearance a careful observer would be strongly inclined to say that



FRONT ELEVATION.

MEASURED AND DRAWN BY NORMAN JEWSON.



PLAN. THE MODERN PARTITIONS ARE NOT SHOWN.

Wren built it, and not improbably built it for himself. Its prevailing note is dignified simplicity; its proportions are excellent; it makes no pretensions to be picturesque, but it possesses a certain stateliness and sense of repose which are very satisfactory to the eye.

Botolph Lane slopes down rather steeply from Eastcheap to Lower Thames Street; it is narrow, inconvenient, and crowded with carts and people passing and repassing to Billingsgate Market. Some way down on the left or eastern side a wide opening of the kind not unusual in the City gives entrance to a fair-sized "cobble" paved court, and on its farther side stands the house. The entrance is wide enough for a carriage to enter with ease, and is exactly at the south-western angle of the court. The latter is 46 ft. deep by 48½ ft. wide; three of its sides are occupied by buildings of no particular interest, whilst the fourth, facing the spectator as he enters, is occupied by Sir Christopher's reputed dwelling.

The building is of three storeys, built of small bricks black-pointed—the smallness of the bricks indeed is very noticeable. It has a fairly bold cornice. The roof is flat and covered with lead. There are five windows to each floor, the centre window in each case being the largest. The doorway, with an arched fanlight, has a wide projecting hood like a "sounding board." There is but little detail, save a small broken pediment over the central window, and plain stone dressings to all. The doorway is approached by a *perron* with a double flight of steps and iron handrail; it is open beneath, possibly for use as a dog-kennel.

The design is simplicity itself. The house actually extends somewhat beyond the width of the court on either side, and its interior is spacious. A wide entrance-hall flagged in black and white marble extends through the house, a depth of 32 ft. A "grand staircase" of oak, the wall being panelled to a height of 4 ft., with newels panelled

and carved—long panels, each carved with a flowing leaf pattern—gives access to the upper rooms. The balusters are "Caroline," well opened, with blocked bases and caps. The date, 1670, appears in plaster overhead. There are windows to each landing, and of these, as indeed of all the windows, it may be noted that they are somewhat wider in proportion to their height than is generally found at the period. The long use of the building as a school, its present emptiness preparatory to its sale, and the many coats of paint and whitewash which have been bestowed upon it tend to mar the interior and conceal a great deal of detail.

To the left immediately upon entering is a small room panelled throughout, with a fine chimneypiece and highly wrought ceiling. The panels are high, moulded, and painted with a series of elaborate but somewhat confused scenes of apparently tropical forests with Indians and Europeans, and it has been suggested that these represent the landing of Columbus in the New World, or Sir Walter Raleigh's expedition to the Orinoco; but they are more curious than beautiful. The paintings are dark with age and varnish, and not easily decipherable. The second panel on the east side bears the artist's signature, "R. Robinson, 1696." The ceiling is of extremely rich and elaborate work in plaster. The restoration builders had abandoned the intricate lines and patterns of the Italian stucco workers found in the Tudor and Elizabethan houses, and the time was approaching for "painted ceilings" on which "to stare, Where sprawl the saints of Verrio and Laguerre." Here we find something different from either. The central space is circular and surrounded by a deep and rich band of fruit and flowers, with four smaller bands at the cardinal points, all in plaster; the spandrels are equally elaborate in the same style. The chimneypiece is handsome, of dimensions suited to the room, boldly framed within a marble moulding; outside it is a smaller moulding of wood deeply carved underneath; above is an exceedingly rich piece of carved fruit and flowers; above all is a small shelf.

On reaching the first floor we find evidences of considerable alterations. Three handsome doorways meet the eye, with curved pediments and elaborate mouldings, but this was not the original plan. The wall is brought out to within a pace of the head of the stairs, and its central door seems to come upon the spectator too abruptly. Originally one wide landing stretched right from the stair-head to the large central window overlooking the court; to the right and left were doors giving entrance to different rooms. The present arrangement is a makeshift for the purpose of enlarging a classroom, but the original appearance of the



THE PRINCIPAL ENTRANCE.

Photo: E. Dockree.

stairs and great landing flooded with light must have been very spacious and dignified.

In the room to the left a small but beautiful chimney-piece deserves attention. On either side are pilasters very deeply and sharply fluted and partly "cabled," with "acanthus" capitals. Above on either side are two urns in low relief, the only feeble part of the design. Right across runs a series of marble rosettes in delicate carving

with outer bands of coloured marble. A moulded cornice surmounts the whole.

The rest of the house has been so modified in minor details and received such plentiful coats of whitewash, graining, and paint, that it calls for no particular description. There is a small additional staircase at the north-east angle for service purposes leading to a small yard. The back entrance from Love Lane—the back wall being not quite

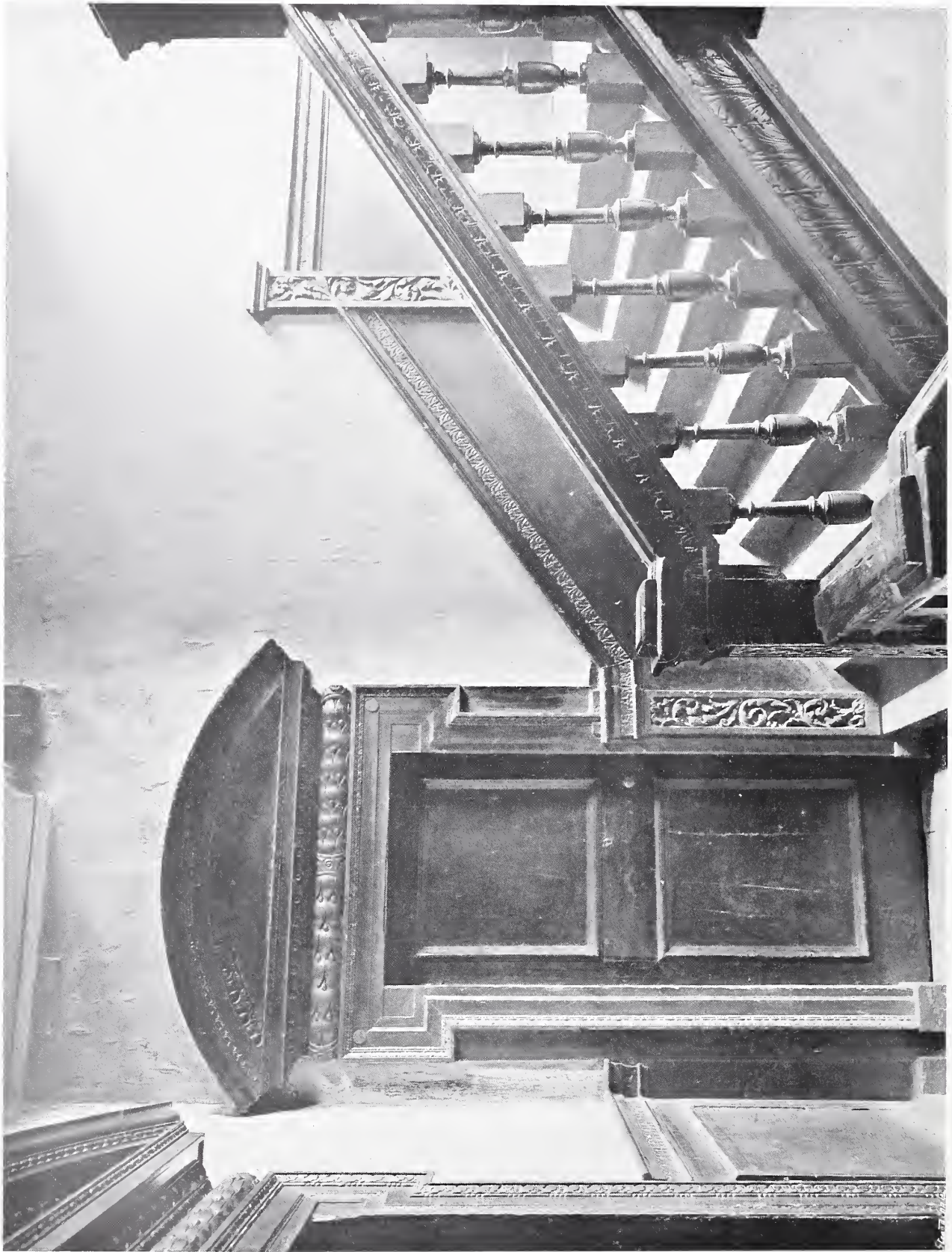


Photo: E. Duckree.

THE STAIRCASE, FIRST FLOOR.



Photo: E. Dockree.

MARBLE CHIMNEY-PIECE IN ONE OF THE BEDROOMS.

Strawson



THE BACK ENTRANCE FROM LOVE LANE.

Photo: E. Dockree.

parallel with the front, making the north end of the house somewhat deeper than the south—is more marked than is usual with back doors, but it opens into what was a busy street with many private residences, hence the handsome doorway.

The cellars are on a scale very seldom found in modern houses.

Looking from the house across the court a wooden crane placed high upon a warehouse reminds us of the days before the general use of iron. Though surrounded by sloping ground the



Photo: E. Dockree.

DINING-ROOM, GROUND FLOOR.

tendency of cities to "level up" has affected this neighbourhood like every other, and the general rebuilding makes it very difficult to imagine the approaches to the house even as they were a few years ago, and still more as they were in the great architect's own day.

J. C. PAGET.

EDITORIAL NOTE.—Since this note was written we regret to learn from the Governors of the Sir John Cass Foundation, to which the house belongs, that a dangerous structure notice has been served in respect of it, and the place must be demolished forthwith.



Photo: E. Dochree.

THE BACK DOOR TO LOVE LANE, AND DETAIL OF STAIRCASE.

Crane Eng.

The Practical Exemplar of Architecture.

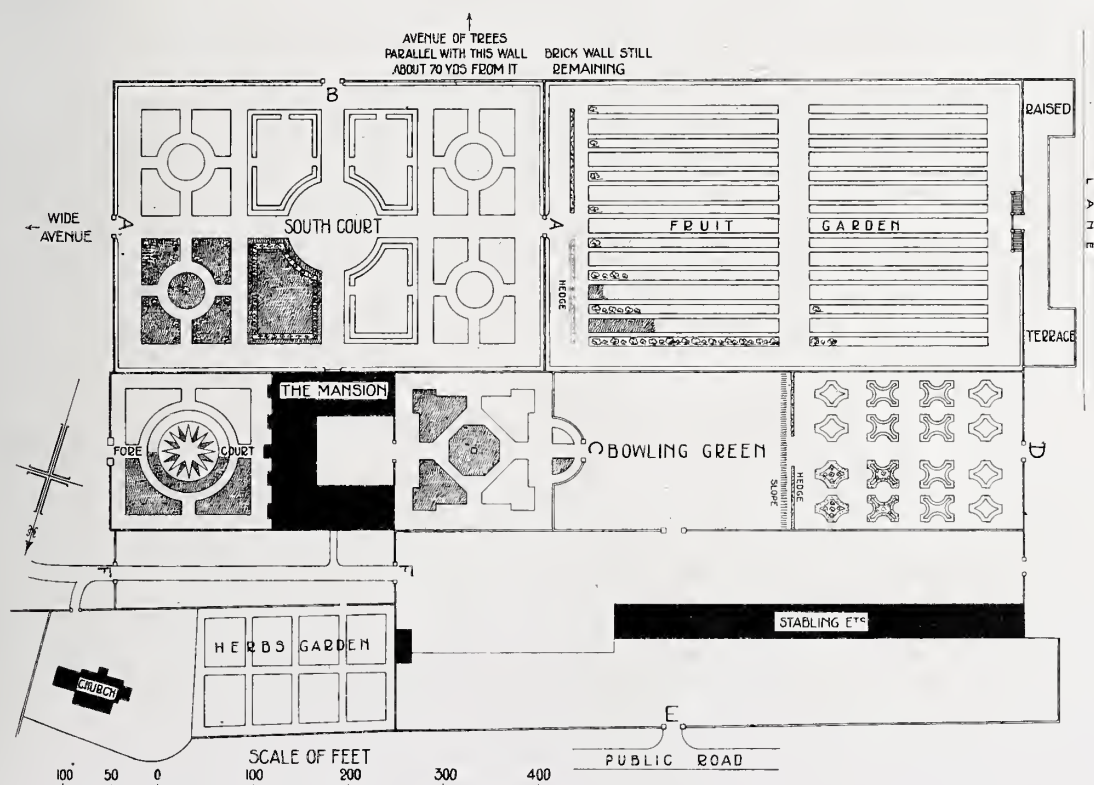
PREFATORY NOTICE.

IN this number of THE ARCHITECTURAL REVIEW we make a new departure by publishing the first plates of our "Practical Exemplar of Architecture." To be frank with our readers, our intention is by photographs and measured drawings to place before architects an absolutely reliable and correct reproduction of all that pertains to the practice of architecture, so that any architect, or for that matter anyone, could reproduce any given subject, from a chimney-stack to a door-knob. It is not intended that the host of adapters should be increased so much as to ensure that the adaptations should be correct. It is for the use of those who want to study examples of the masters in architectural design and construction, and to show them how these problems have been approached, and in many cases mastered. The dull copyist will exist under any circumstances; we cannot eliminate him, but we can provide him with "pot-hooks" that are worth imitating. Though not our aim, still it will be a consolation to know that under the worst aspect we shall not be lowering the standard. As regards the more

practical side of the question, the plates will, as far as possible, be printed free from letterpress. It is intended that this series should continue for an indefinite time, and at certain intervals volumes will be issued solely of the "Practical Exemplar of Architecture." But though Vol. I may contain a dozen examples of, say, piers, there is nothing to prevent Vol. 20 having two dozen examples of the same subject. And that may be repeated in Vol. 50. This venture has not been attempted in any country as yet, and we should value any assistance that young architects can give us in connection with the illustration and measuring of architectural details. We want to show by photographs and actual measurements the appearance and method of construction of any of the details.

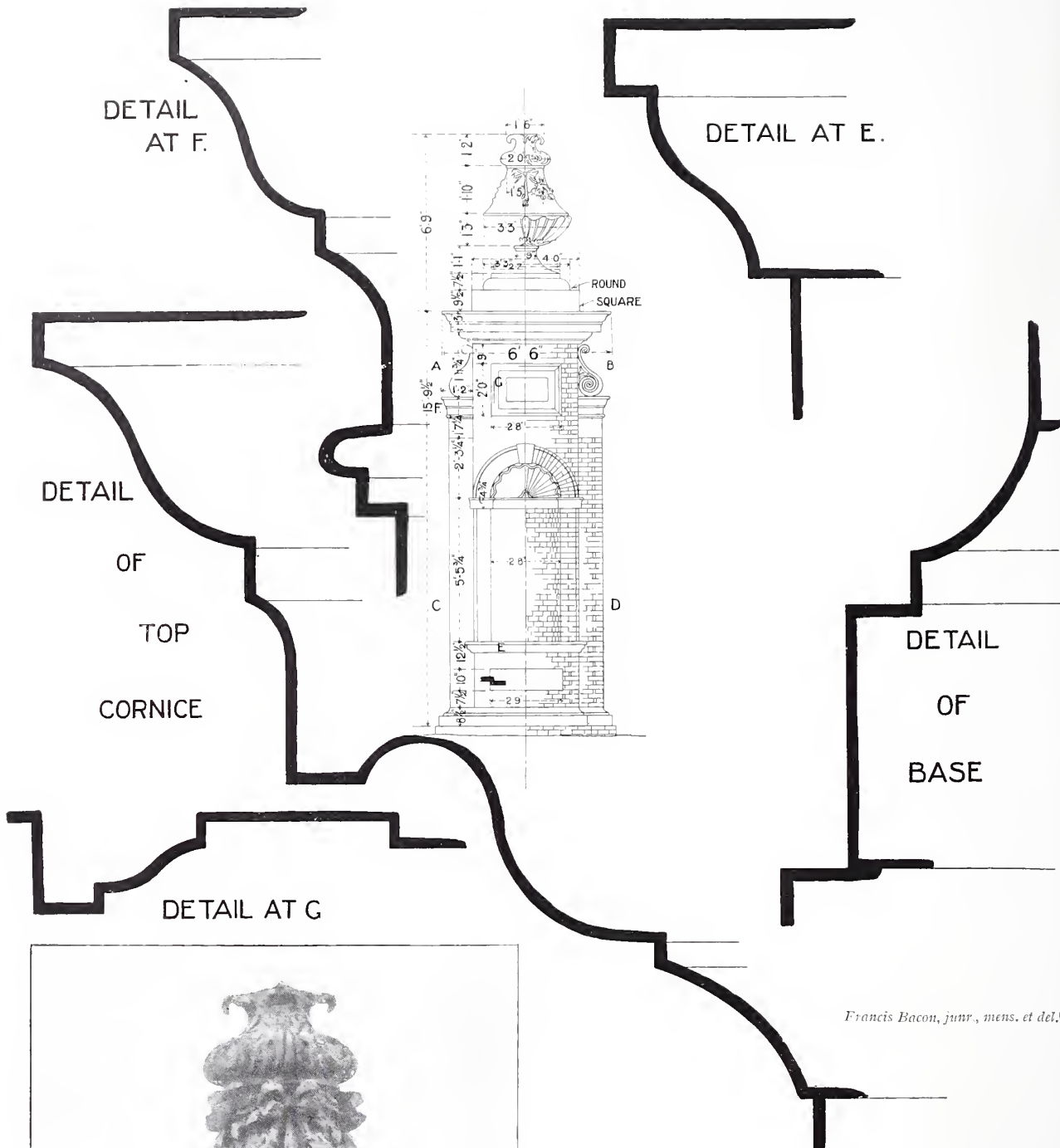
We shall be pleased to consider measured drawings or clean sharp silver-prints of any good details in the United Kingdom; and students who are contemplating sketching tours, etc., might, with possible advantage to themselves, communicate their intentions to us. Communications should be addressed to The Editorial Secretary at the offices.

I.—Gate Piers.—Examples at Hampstead Marshall, Berks.

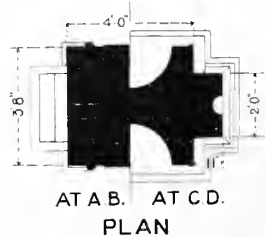


PLAN OF THE DESTROYED HOUSE AND GROUNDS AT HAMPSTAD MARSHALL, BERKS, AS WORKED OUT BY W. NIVEN.

The Gate Piers still in existence and shown on succeeding pages are indicated by the letters A, B, C, D, E, and F.



Francis Bacon, junr., mens. et del.



DRAWING NO. I.
GATE PIERS "E.F.," HAMPSTEAD MARSHALL, BERKS.
For general view, see opposite page.



For position, see *E* on plan, page 155.
For measured details, see Drawing No. 2.



There are two pairs of these Gate Piers, see *A.A* on plan, page 155.
Measurements of this finial on Drawing No. 2.
The Pier is exactly similar to that on Drawing No. 1.

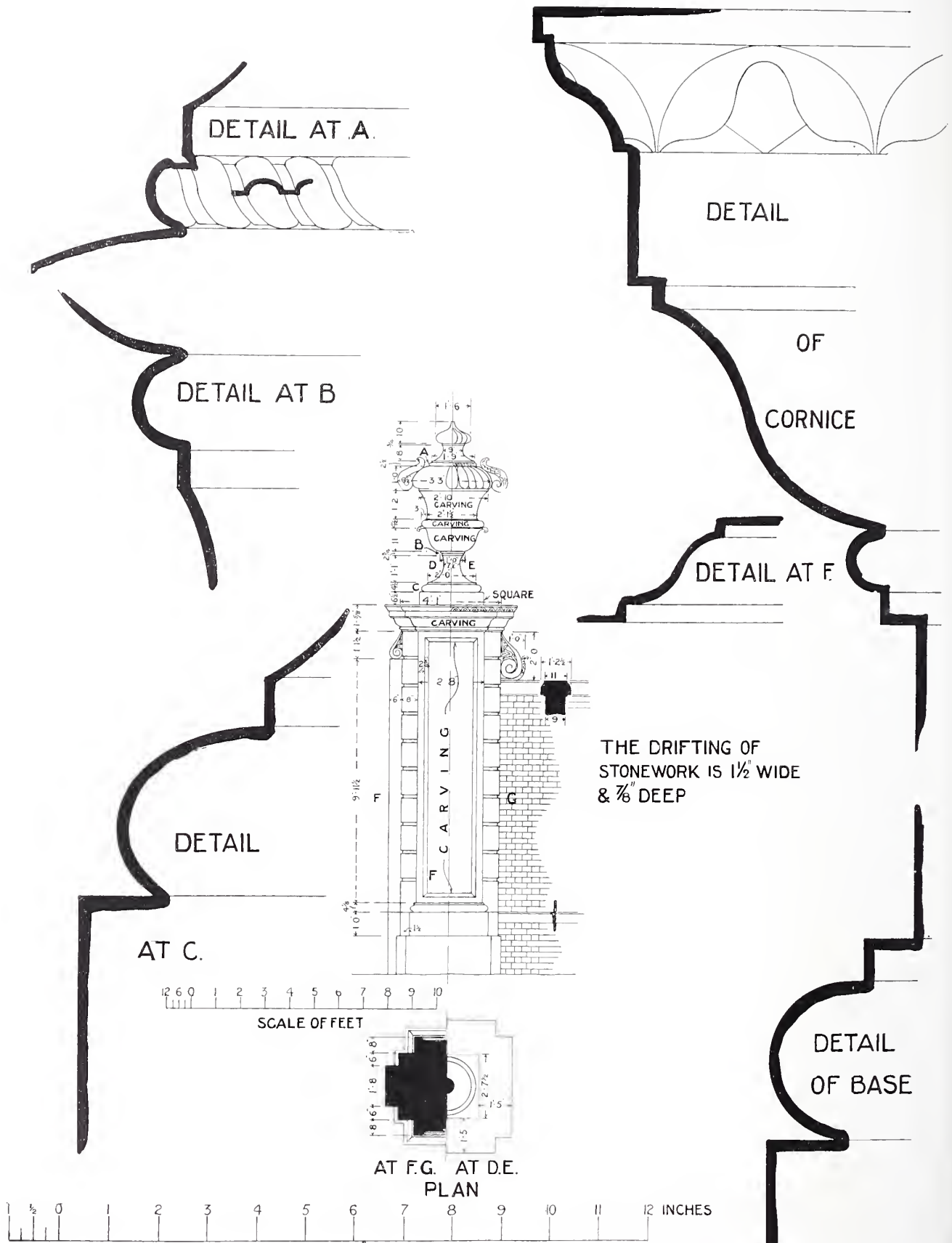


There are two pairs of these Piers, see *F.F.* on plan.
For measured details, see Drawing No. 1.

GATE PIERS: HAMPSTEAD MARSHALL, BERKS.



GATE PIER "C," HAMPSTEAD MARSHALL, BERKS.
For measured details, etc., see next page.



Francis Bacon, junr., mens. et del.

DRAWING NO. 3.—GATE PIER "C," HAMPSTEAD MARSHALL, BERKS.
For general and detail views, see previous page.



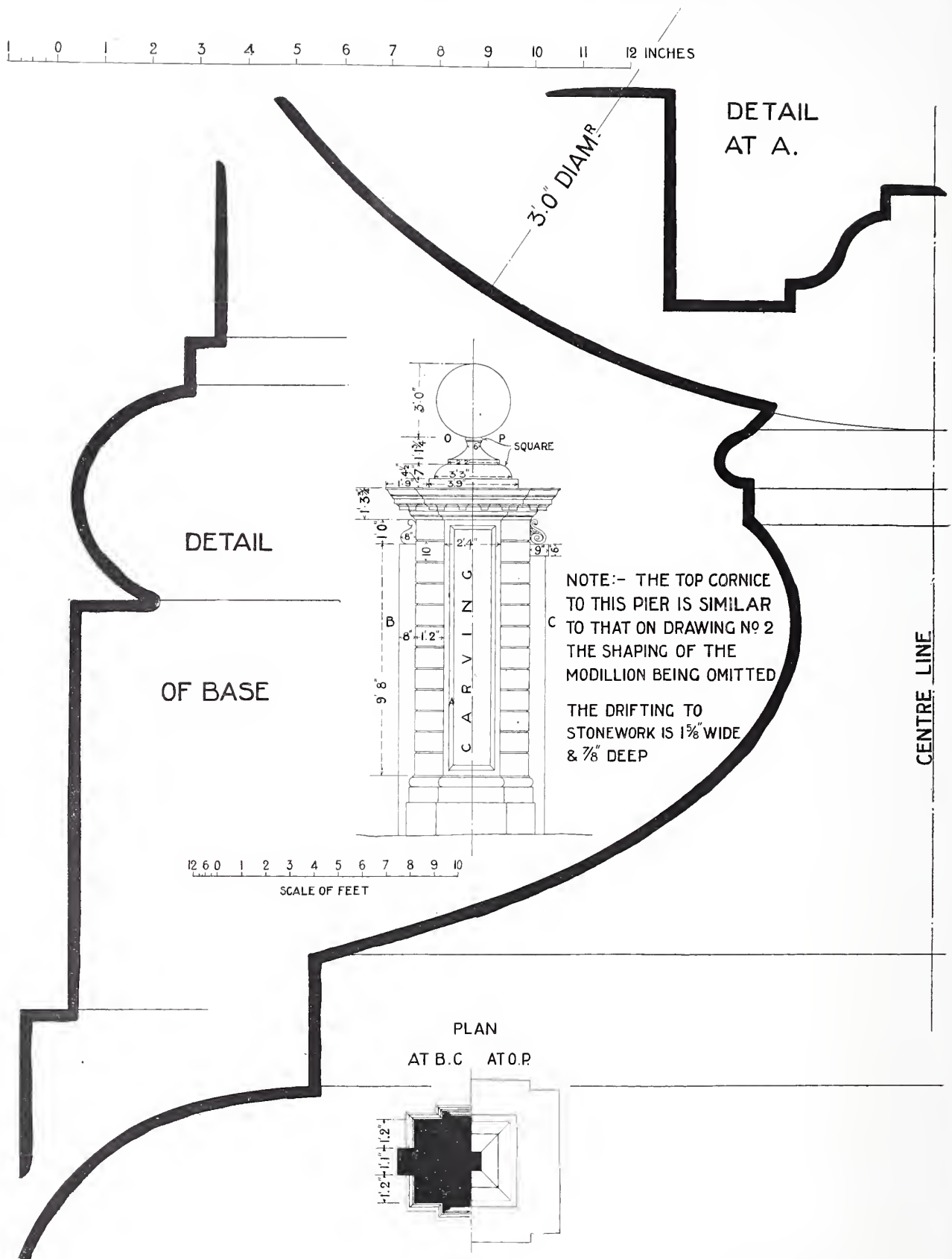
GATE PIER "B," HAMPSTEAD MARSHALL, BERKS.
For measured details, see next page.

GATE PIERS, HAMPSTEAD MARSHALL.—Hampstead Marshall was a mansion built between the years 1662 and 1665 for the then Earl of Craven. The house was destroyed by fire in 1718, and never afterwards rebuilt. The arrangement of the house and gardens is shown in the plan on page 155, which has been worked out by Mr. W. Niven. The gate and wall piers shown on these pages are all that remain of what must have been originally one of the most magnificent palaces in England. Sir Balthazar Gerbier, a contemporary and rival of Inigo Jones, was the architect, and this building was his last work. He is said to

have stayed at the house after it was built and to have died there. In the church close by is his tomb on which is inscribed, "Here lyeth the body of Sir Balthazar Gerbier, Kt., Arch., who built a stately pile of buildings in the year 1662-1665 for the Rt. Hon. William, Earl of Craven, the greater part of which was destroyed by fire in the year 1718, and never afterwards re-built." The attribution of these gate piers to Gerbier is disputed by Mr. Reginald Blomfield, who assigns them to Captain Wynne, Gerbier's pupil, as more in consonance with Wynne's than Gerbier's other work.

Besides inferences based on the quality of the work, Mr. Blomfield supports his conclusion on certain statements in Walpole's Anecdotes, and by animadverting Gerbier's admittedly wild roving disposition and his frequent straits for money. He further contends that Gerbier was disgraced and discredited at the time of the Restoration and that he died in 1662, before the work in question was commenced. Mr. Blomfield puts forward the view that there was a prior house at Hampstead Marshall built in 1620, of which Gerbier may have been the architect. Upon the site of this the more famous house was built.





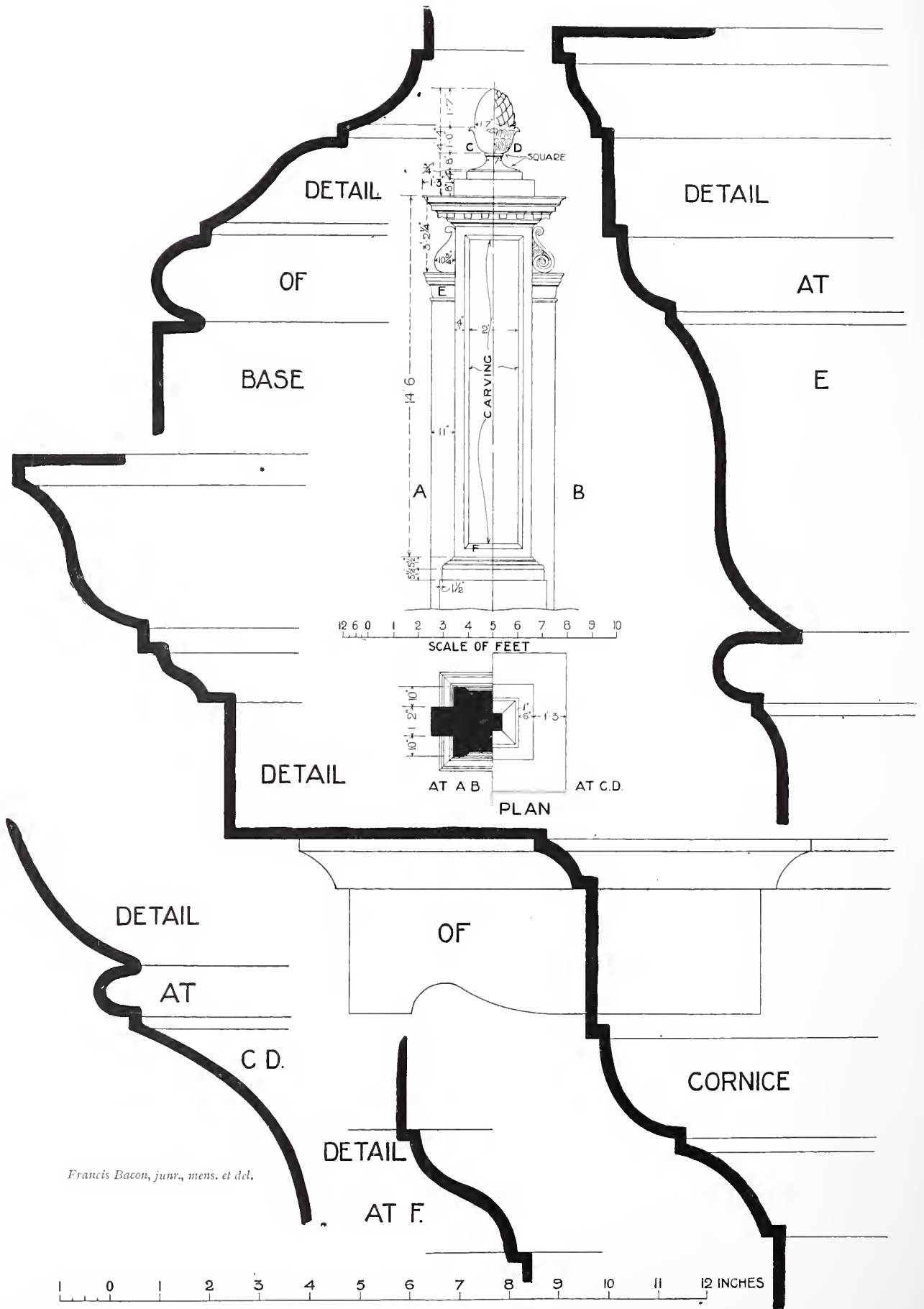
Francis Bacon, junr., mens. et del.

DRAWING NO 4. GATE PIER "B," HAMPSTEAD MARSHAL, BERKS.
For general and detail views, see previous page



PIER "D," HAMPSTEAD MARSHALL, BERKS.

For measured details, see next page.



Francis Bacon, junr., mens. et del.

DRAWING NO. 5. GATE PIER "D," HAMPSTEAD MARSHALL, BERKS.

For general and detail views, see previous page.

Notes.

How to Choose the Style of a House—“Wrencote,” Croydon—Proposed National Collection of Drawings of Ancient Architecture—Relation of Architecture to History—Liverpool University Students.

“WHAT style do you recommend for my house?” is almost invariably the first question which the client puts to his architect. It is in the hope of offering some few useful points of advice on this subject that the present article has been written. For those readers of *THE ARCHITECTURAL REVIEW* who have not noticed it, it may be worth pointing out that this same problem is now being discussed in America, and forms the subject of an excellent article in the February number of *House and Garden*, written by Mr. Frank Miles Day, President of the American Institute of Architects.

Now, in attempting to answer the question, there is a considerable amount of spade work to be done first. Thus, to begin with, it is utterly useless to decide upon any style until you have made yourself acquainted with your client's disposition. Apparently American architects are more fortunate in this respect than their English colleagues. At any rate, Mr. Day states emphatically that “it is obvious that the architect's training and predilections for certain style will, in the main, exercise a far greater influence on the house than will those of the owner.” And again, after referring to the passion which Mr. Thomas Hastings has for the French styles, and Mr. R. A. Cram for the Gothic styles, and so on, he writes: “In the face of obsessions such as these, how futile it is for the owner to talk of choosing his own style.” For our part we can only envy our more fortunate American colleagues, and are bound in all seriousness to say that with us the client's character is the first consideration. With the client of very decided and constantly changing ideas it is out of the question to select any style which depends for its effect upon symmetry. In dealing with a man like this, who runs through two or three centuries of architectural change in five minutes, the “higgledypiggledy” style alone is suitable. It is a case of Hobson's choice. Architecturally, the seeming confusion of this style is the result of the numerous additions of centuries. The client produces the same effect in a moment.

This, perhaps, is as good an opportunity as any of referring to a new method of buying a house which is briefly described by Mr. J. M. Haskell in the March number of the same magazine. Illustrations are given of a house completed under the new system by Messrs. Hoggson Brothers. Acting

as the owner's representatives they attended to the making of the plans for the house by a New York architect approved by the owner, to the designing and planting of the grounds by a landscape architect, and the building of the house and the grading by local labour under a local contractor. The advantages claimed for this method of contracting are, first, that the owner is guaranteed a certain maximum cost with a variable minimum cost dependent upon the saving effected over the first estimates (for the owner stipulates that the entire house and grounds complete shall not exceed a certain figure, and that if it costs less he shall be credited with his share of the difference); secondly, that the owner is freed from all worry; and thirdly, that the inclusion under one contract of all parties engaged ensures unity and uniformity not otherwise possible. Here again we notice that the American client is prepared to allow his architect a much freer hand in the designing, though it is, of course, conceivable that if the contractors proved cantankerous the architect might find he had only exchanged one tyrant for another.

In the second place the main dividing line, of course, is whether the house is to be built in the country or town. Mr. Day's article deals only with country houses, and it is with them that we also shall here be mainly concerned. But a few words about town houses may not be out of place. Naturally the necessity for making the greatest possible use of the available space and cubical contents is of the first importance and overweighs everything else, and even with the slight compensation of only being responsible for one elevation the architect of a town house has a difficult task to carry out. For very often the situation is roughly as follows: He is called upon to design a house for an old square, the houses of which represent a definite scheme and are of equal floor levels and parapet heights (these last, unfortunately, only too rare in London), built, say, one hundred and fifty years ago, and having therefore some historical interest. Probably a two-fold conflict ensues. In the first place you must contend against the old practice of house-building, which made the two lower floors very high and squashed the upper ones into a smaller space than is now permitted by the Building Act. And in the second place you must hold the balance between sentiment for the surroundings and the

practical nature of the building; and so, while trying to avoid any jarring effect, you may annoy the client, who wishes to obtain an increased rental, or else may refuse to rebuild altogether. Under such circumstances the heroic course is the only course. You assume boldly that all the remaining leases will fall in soon, and that the probable reconstructions will follow your own example. The assumption is not really so wild as it may appear, and it is therefore very important to get as much approval of your design as possible. The combined action of ground landlords, in fact, offers the one chance the big landholders have of beautifying London without burdening the leaseholders with undue expense. The frontages ought to be approved by the R.I.B.A., and, even if the frontages were not precisely identical, at least such definite features as the height of cornices, copings, etc., should be paid much greater attention. One could not do better than close these few brief remarks on town architecture than by referring the reader to the speeches made at the 1905 annual dinner of the American Institute of Architects. For the principal result of the dinner was to give definite official approval to the idea that the day of unrelated buildings had passed, and that the capital city of the United States should be enlarged, extended, and made beautiful in an orderly and systematic manner. The addresses then delivered by prominent men—by no means all of them architects—were of great variety in the treatment of one main theme, the promise of American architecture. The significance of the occasion lay not in any achievement accomplished, but in the anticipation of the eventual success of two great hopes and aims of the Institute. One of these aims, the placing on a substantial and adequate foundation of the American Academy in Rome, does not concern us here. But with the second aim we are concerned intimately. For when the Institute undertook to oppose the prevailing practice of constructing Government buildings without regard either to the original plan of Washington or to any established order, and particularly the threatened mutilation of the historic White House; and when an expert commission, created by this agitation, reported in favour of a return to the L'Enfant plan for the treatment of the Mall, and not only prepared extensions of that plan to meet the new conditions, but also schemed out a means of bringing into an harmonious whole a system of outlying parks and boulevards, then a forward step was taken which interested not only the people immediately concerned, but all their colleagues all over the world who have similar difficulties to contend against.

We can now turn to the main body of our

subject—namely, how to select a style for a country house. The first factor, it goes without saying, is the site. Is the country mountainous or flat, open or wooded? For the first thing any architect must aim at is to keep in harmony with nature. No matter what be the size or the style of the building, it must appear, as it were, to grow from its site. A building which looks as if it had been dumped down upon the ground is a failure artistically. To dogmatise is impossible, but it may be stated generally that the low building will grow more naturally out of a plain than a high one, and, in the majority of cases, perhaps, will also look better upon the top of a hill; whereas, on the other hand, where you have a background of the side of a hill the high building is the more pleasing because the eye likes to be deceived by the illusion of the high structure plunging down into the indefinite depth. How impossible it is to lay down any hard and fast rule is shown by the examples quoted by Mr. Day. While he, too, thinks that long level lines harmonise best with quiet stretches of landscape, he is forced to admit that his example of Groombridge Place is counterbalanced by Josselyn in France with its animated style, Chenonceaux spanning the quiet waters of the Cher with its series of bold arches and the massing of turrets and gables at the one end, and again by Azay “with its strong verticals and its agitated roof-lines looking supremely beautiful in broad meadows with the folds of the Indre wrapped about its base.”

The second consideration to be taken into account is the style of the houses in the locality. Where houses are sparse this consideration naturally will weigh less, but where the buildings are fairly numerous it should be impossible to ignore them or not to consider beforehand whether some style mentally agreed upon will or will not dovetail in with the general character of the neighbouring houses. In fact, to build roughly in accordance with the style of the locality is almost invariably a very sound working rule. The only question which then arises is whether the particular locality affords any examples of houses you want to copy. For example, your client may be a millionaire who intends to settle in a poor agricultural neighbourhood. In such circumstances this rule can hardly hold good. The locality contains nothing but instances of the cottage style, and to swell the cottage style to a big house has never yet been done with any complete success. It is a mistake which has been and is continually being made, and invariably produces a fussy effect. A small style and small detail cannot suit a big building. Conversely there is the mistake in the opposite direction.

One has not to walk very far in the country without seeing specimens of the grandiose style which originally belonged to some "Baronial Hall" type of building applied grotesquely to a small week-end retreat to which the truly cottage precedent had far better have been adapted. It is hard to say which of these two mistakes is the more unsightly, the mock modesty of the one or the snobbish self-assumption of the other.

How all too common this mistake has been in the United States may be gathered by those who have not crossed the Atlantic from the words of Mr. Elihu Root in the speech he delivered at the meeting of the American Institute already referred to. "Since then (the days of Jefferson)," he said, "we have passed through a dreadful period. The stern requirements of conquering a continent, the engrossment of hardened toil, withdrew our people from the consideration of the elegant and the beautiful in life which the Virginia planters were at liberty to cherish. In this period the first acquisition of wealth, bringing a longing for ornament, found the people untrained and ignorant of art. Basswood castles and sawed scrollwork were the first expression of a desire for the beautiful. A multitude of men calling themselves architects covered the face of the country with horrible objects of ingenious distortion, including a vast number of libels upon that excellent lady whose name has been given to the supposed style of Queen Anne. The American idea, that any American can do anything, prevailed in architecture. The simple dignity of the log cabin, born of its conditions, wedded to its environment, gave place to the meretricious adornment of the confectioner. The perfectly appropriate and charming little white house with green blinds, with a persistent survival of classical details at the hand of the good honest carpenter, gave way to wooden towers and arches, and to cheap pretence."

Arising out of this regard for the surrounding buildings comes, of course, the question of employing local materials. In this there is naturally more and more elasticity. Before the invention of railways, to bring materials except from the nearest available source was practically unheard of. Transport was a slow and difficult operation. All this has been altered by modern industrial conditions. The architect to-day is faced with the problem whether he shall, say, set up a red brick mansion amongst the granite houses of Aberdeen, or bring Aberdeen granite to a town like Reading, or build respectively in the local granite and almost universal red brick. The answer, it is obvious, varies in different localities and countries. In the United States, as Mr. Day notes, local traditions have been largely broken

with and "for the most part throughout our land there is no local way of building that rises above the commonplace." He himself would evidently like definite local traditions in the art of building; but such traditions cut both ways. Slavish similarity invariably leads to monotony. Where the neighbourhood is one in which "the turrets of the rich and the hovels of the poor" are pretty evenly divided, it is often unwise to employ the same local materials for both classes indiscriminately. Material as much as style requires to be decided by the actual building to be put up. Moreover there are localities (it would be invidious to mention them by name) in which the local traditions are uniformly bad, and surely it then becomes the bounden duty of any architect to break away completely and inaugurate a new tradition even at the cost of clashing with the old bad style and materials. But, take it all round, it is pretty safe to say that the local materials should be employed as far as is practicable. Sentiment covers a multitude of sins, only sentiment should not lead us into false methods. To build an honest brick wall, nail strips of wood against it, and plaster the space between them, is indeed a preposterous imitation of a once reasonable method of construction only too often found in the districts of the real old half-timbered houses, and just as false art as that seen in many shops to-day where apparently solid columns really support nothing at all beyond the hats or umbrellas which may be hung upon them.

And last of all comes the personal bias of the architect himself. Exactly how far that personal bias should be developed in the architect, or at any rate, if it be almost necessarily spontaneously developed, how far it should be indulged or repressed, is a nice question. It is the old story of the specialist and the general practitioner. Were every architect frankly a specialist in some particular style clients could then select their architect according to the general type of house they wished to have built; whereas nowadays, while few architects profess to be experts only in one style, almost all have a natural hankering after some particular style, and are sometimes too ready to drag it in where it is really quite unsuitable. After all it is surely not an unmixed compliment to say of an architect that his style can never be mistaken.

In conclusion it must be again repeated that to give any hard and fast rule is absolutely impossible. But there are certain broad, general considerations which are more or less applicable to the majority of cases, and the study of which may possibly render easier the problem of choosing the style for a house. It is just these broad generalities which have been given here.



Photo : R. S. Ponting.

"WRENCOTE," CROYDON.

"WRENCOTE," CROYDON. — This house stands in the High Street, Croydon, and is reputed to be the work of Sir Christopher Wren. On the 15th of March it was sold by auction, and its fate at the present time is undecided. The new owner is said to be the proprietor of the Grand Theatre adjoining, and it is rumoured that he requires part of the property for a new exit from the theatre. It is thought that this would not involve the appropriation of more than the coach-house entrance which is shown on the extreme right of our view, and there is some hope therefore that the house itself will be allowed to stand.

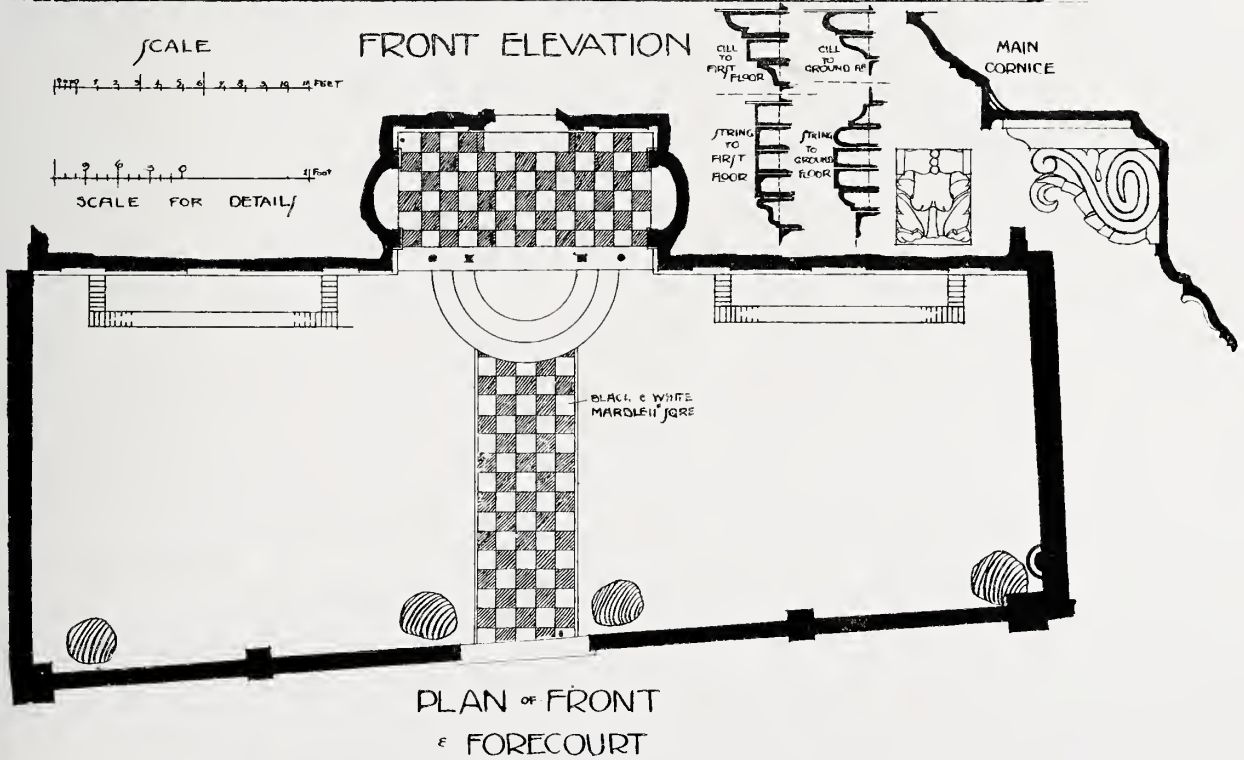
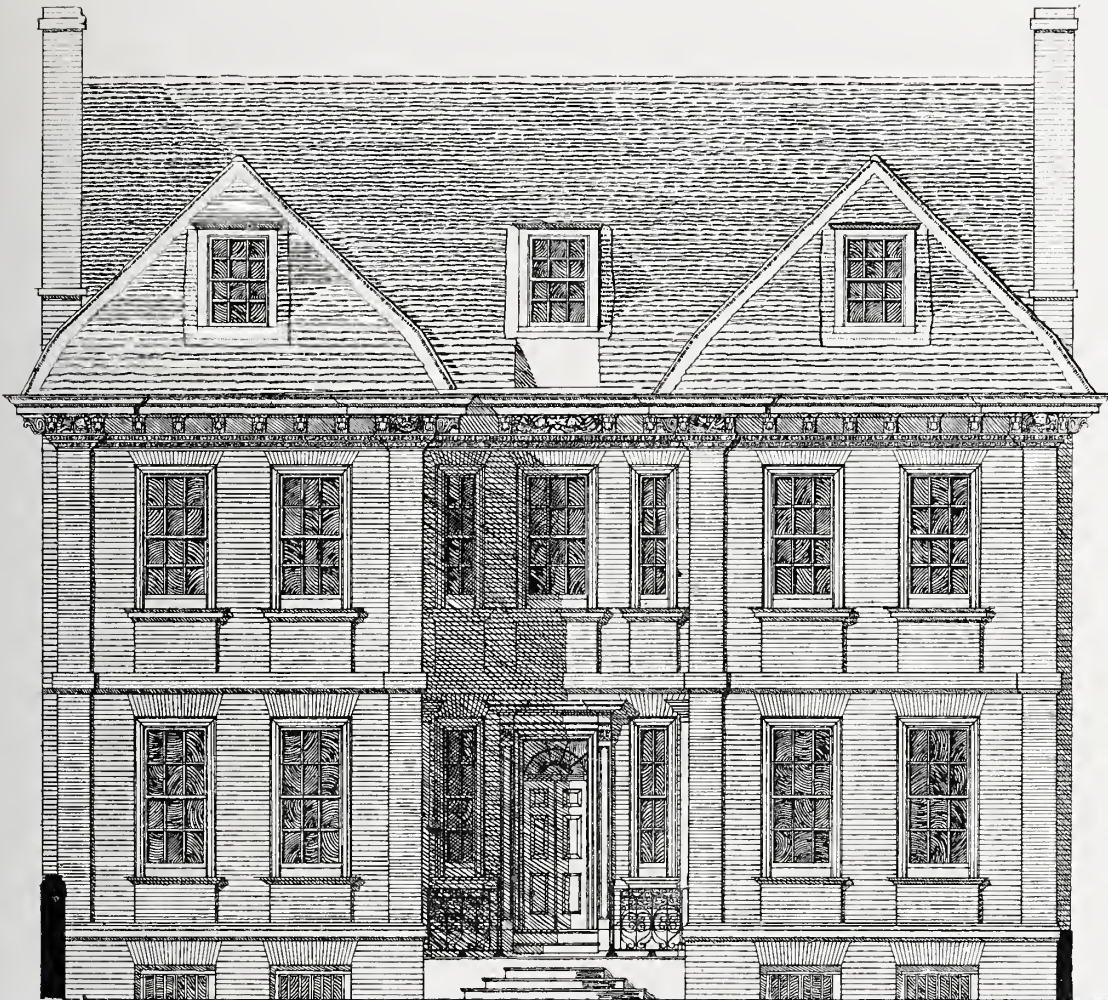
Regarding the building itself, the pilasters, string-courses, sills and labels to windows are in 2 in. gauged light red bricks, and the quoins to the windows are of the same colour, but the bricks are 3 in. with $\frac{1}{4}$ in. joint. All the headers are purple stocks (brindles, according to a correspondent), and the rest of the bricks are a pale yellowish red. Internally the staircase, the woodwork round the kitchener and a panelled room, all in their original condition, are the things of principal interest. The fine carved cornice to the house is attributed to Grinling Gibbons. Details of this, the staircase, and the entrance gate will

probably appear in future parts of "The Practical Exemplar."

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IN our last issue we published a note stating that the Spiers Testimonial Committee have handed over to Mr. R. Phené Spiers the sum of £79, being the balance in hand of the fund after paying the costs of the medallion, presentation of books, dinner to Mr. Spiers, and publication of his volume of essays, "Architecture East and West." We now understand that Mr. Spiers proposes to hand over this sum to a small committee consisting of himself, Professor Letnaby, and Mr. R. Weir Schultz to deal with as the nucleus of a fund, to be added to by subscriptions or otherwise, for the purpose of forming a collection of drawings of ancient architecture, in continuation of the work of the Spiers Testimonial Committee, such drawings to be deposited at the South Kensington Art Library or at the British Museum, and to be available for access by students of every kind. The committee now invite architects and others who possess such drawings to place them at their disposal for this purpose.

They will also be glad to receive any information from architects or others interested in the



"WRENCOTE," CROYDON.

MEASURED AND DRAWN BY HAROLD W. BRITAN.

proposal as to the existence of such drawings or of sketch-books or other material of a similar kind. Photographs of buildings which no longer exist or which have been materially altered will also be received for the collection.

The committee will be glad to receive notification of available drawings, and will make arrangements for the collection of these. Communications to be addressed to Mr. R. Phené Spiers, 21, Bernard Street, London, W.C. Mr. Spiers, Mr. E. F. Knight, Mr. Lethaby, Mr. Schultz, Mr. Sidney Barnsley, Mr. A. H. Christie, Mr. E. W. Gimson, Mr. F. W. Troup, Mr. Cecil Brewer, and others have already promised drawings.

Sir Aston Webb writes: "I need hardly say I entirely sympathise with the proposal to collect reliable records of our fast vanishing ancient buildings, and shall be pleased to place any records I have at the disposal of the committee or to join in contributing to the necessary funds. I think Mr. Spiers's desire to place the balance of the Testimonial Fund as the nucleus of a fund for this object is a most generous one which I am sure all will appreciate."

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THE ARCHITECTURAL REVIEW has no politics, but we feel very inclined to scold the Prime Minister. If he had made a little journey in the obvious, he would not have sent the Right Honourable James Bryce to Ireland to wrestle with Devolution and the drainage of the Ban. He would rather have erected a Ministry of the Fine Arts (with special reference to Architecture) and have put Mr. Bryce at its head. Mr. Bryce, historian, one knows; Mr. Bryce, philosopher of architecture, one was delighted to meet at the Carpenters' Hall on March 1. The relation of Architecture to History is a large question, and the limits of a popular lecture are not large, but the lecturer dealt with his subject in the luminous fashion which might be expected from his scholarship. He emphasised the two aspects of the relationship, the illustration of history which buildings afford, and the light which history throws on the development of building. The broad distinctions between classical and mediæval architecture were sketched to show the differences of mental and spiritual attitude which distinguished the pre-Christian and Christian periods of European history. The permanence of type of the classic temple through eight centuries indicated the pre-eminence and unity of Greek, and afterwards Roman, thought, untouched by external influences. The diversity and incessant expansion in idea of mediæval architecture showed the sensitiveness to mutual influence of the different nationalities and politics of Western Europe.

Mr. Bryce took another example from the faithfulness to type of the buildings of the Orthodox (Eastern) Church, as compared with the infinite variety and growth of ecclesiastical architecture of the West. The creed of the Eastern Church became consolidated (Mr. Bryce said "petrified," but it is a harsh word) by the sixth century. Its constitution became settled, and the tendency of the settlement was to check intellectual and æsthetic growth. The creative sense was put to sleep. Even in the Armenian and Georgian churches (*e.g.* Tiflis), technically heretical and outside the circle of pure Orthodoxy, the Constantinopolitan type overshadowed everything. In the Western Church, as active as Orthodoxy was passive, the development of belief stimulated a development of architecture.

Mr. Bryce took up his parable as to the place of buildings as historical "documents" by referring to the castle architecture of these islands.

The nobly planned and ornamented castles of England and Wales (*e.g.* Carnarvon and Conway) exhibit the wealth and power of the English nobility. The lower standard of comfort in East Scotland, the still lower architectural importance in West Scotland, where the castle had become a rough tower, and the rude fortified towers of Ireland, beyond the Pale, show the descending scale from the feudal lord of England to the petty chief who could provide no more than the irreducible minimum of protection. Mr. Bryce pointed out that without a knowledge of British history the architectural student would have a difficulty in explaining the variation in the buildings.

On the other hand the historian of primeval communities of which no written records, or very few, have come down, has to go to architecture for an explanation of the social conditions of the people.

The temples of Egypt, such as Karnak, indicate the wealth of early Egypt, its settled government, without which so sustained an effort would be impossible, and the large available supply of slave labour.

Mexico was a case of arrested development. The arrival of the Spaniards destroyed the native architecture which was evolving. The survivals, however, show that the Mexicans had got to the stage when figure work and ornament were high in the æsthetic scale, and the way was clear for the development of a native architecture. Architecture, like literature, proceeds from the small to the big. As lyrical poetry precedes the epic, so does decorative art lead up to the larger art which can produce the temple which is the offspring of large conceptions.

Again, the linking of history and architecture is nowhere more marked than in the study of the

diffusion of differing types over different areas. Here architecture comes to the help of history. Political boundaries change, but the buildings remain to define the old areas.

The architecture of Islam affords a notable instance. Based as it was on the Byzantine manner, it had a development all its own, culminating in the Mosque of Cordova. Creeping along the Mediterranean littoral, it pierced territories which the Mussulman did not conquer, and affected the Christian architecture of Portugal and Southern Italy.

India, too, presents remarkable evidences in her buildings of being a battleground of religious and æsthetic influences. Alexander the Great's campaigns carried the Hellenic spirit into Northern India, where the rock temples of Buddhism have the grace and refinement of Greek ideals grafted on to the strength of the native style. The Mussulman conquest of the thirteenth century took the architecture of the Mediterranean into India, and the domes of Delhi remain as an echo of S. Sophia. The native Hindu architecture never understood the uses of the arch, and save where the tide of Islam flowed strongly the advent of the arch was resisted. Europe again leavened India in the sixteenth and seventeenth centuries, when Portuguese architects worked for Akbar and other Mussulman emperors.

In the face of such a heterogeneous mass of influences Indian architecture would be inexplicable, save for the light of history. Mr. Bryce is gloomy as to the help the architecture of the British Raj of to-day will give to the historian of the future. The Gothic railway station of Bombay will be a melancholy and indecipherable document 500 years hence, and our railway tunnels and cuttings will be our best legacy.

Of mediæval architecture Mr. Bryce feels that each century spoke the same architectural language, as it spoke the same official language (Latin), and had one faith. Each nationality had its dialect, which gave a diversity to the underlying unity, but the unity remained. Nationalities have consolidated as in Italy, but the main divisions of Lombard, Tuscan, and Southern Italian architecture crystallise the history of past divisions.

In Great Britain vernacular architecture is less vocal, but Scandinavian influence remains at Kirkwall, and French influence in Scotland and in much of England, to hold a candle for the historian. Even the tides of politics leave their marks. The ecclesiastical dominion of the middle ages has stamped the impress of its wealth and power on cathedral and abbey. The rebirth of religious feeling in the nineteenth century has its architectural incarnation in the thousands of new

churches. The growth of municipal life is storied in the town halls of the present day, as surely as was the local patriotism which crystallised in such buildings as the Communal Palace of Siena and the Town Halls of Bremen and Ghent.

The philosophy of history is written in the arts of the nations. Architecture shows the immense influence of emotion as well as of intellect in human development. As art begins in worship, so we have to thank religious emotion for all great architecture. Mr. Bryce cited the essential irreligion of Rome of the emperors as the reason for the lack of beauty in Roman architecture, save where it borrowed Greek forms. Its practical and imperial but unspiritual mission robbed Rome of her art.

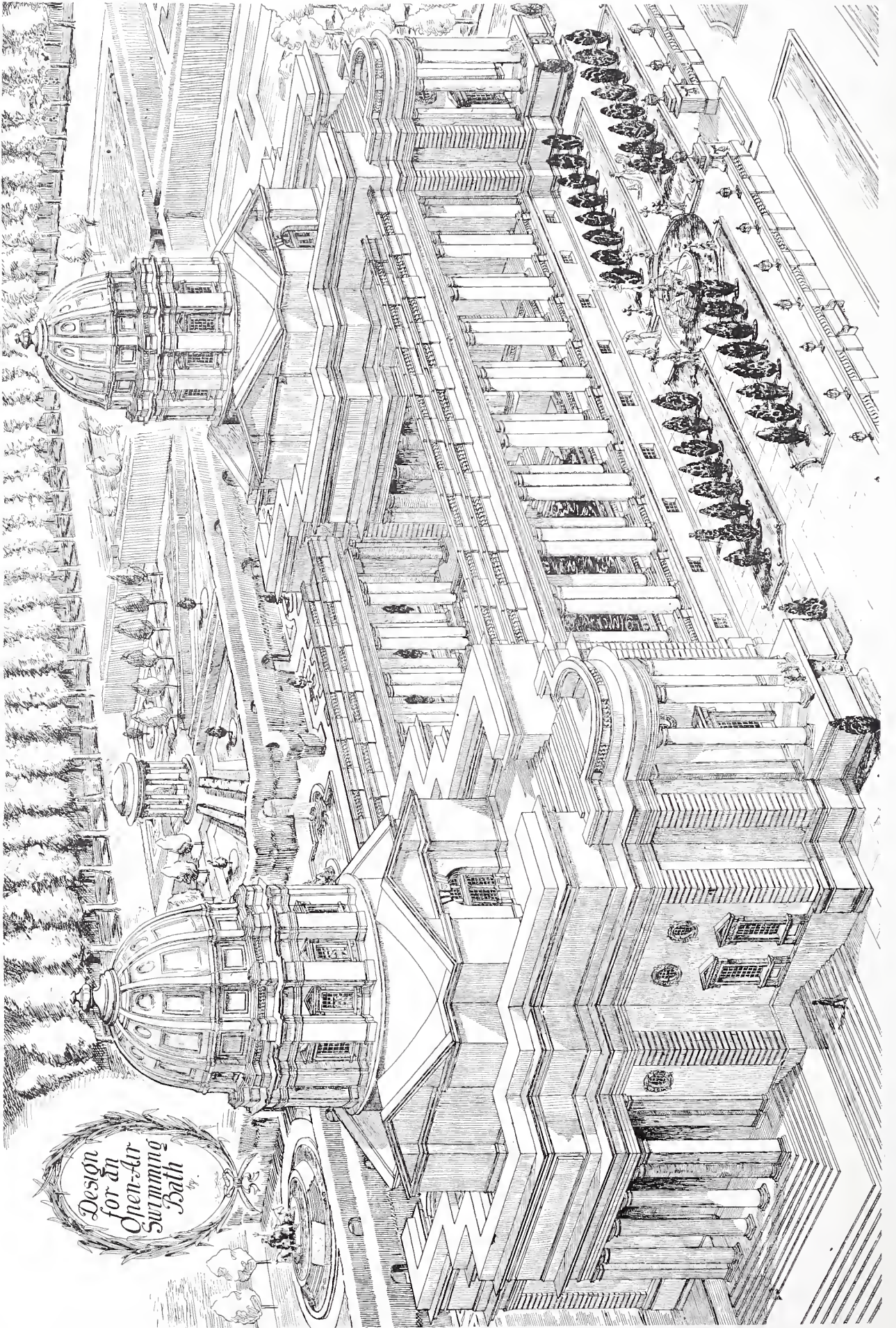
Mr. Bryce's view was necessarily hurried and sketchy, but we must be grateful to him for the broad basis on which he put a most stimulating subject, and also to the Carpenters' Company for giving an opportunity to the student and to the public, to benefit by the ripe reflections of so eminent a scholar.

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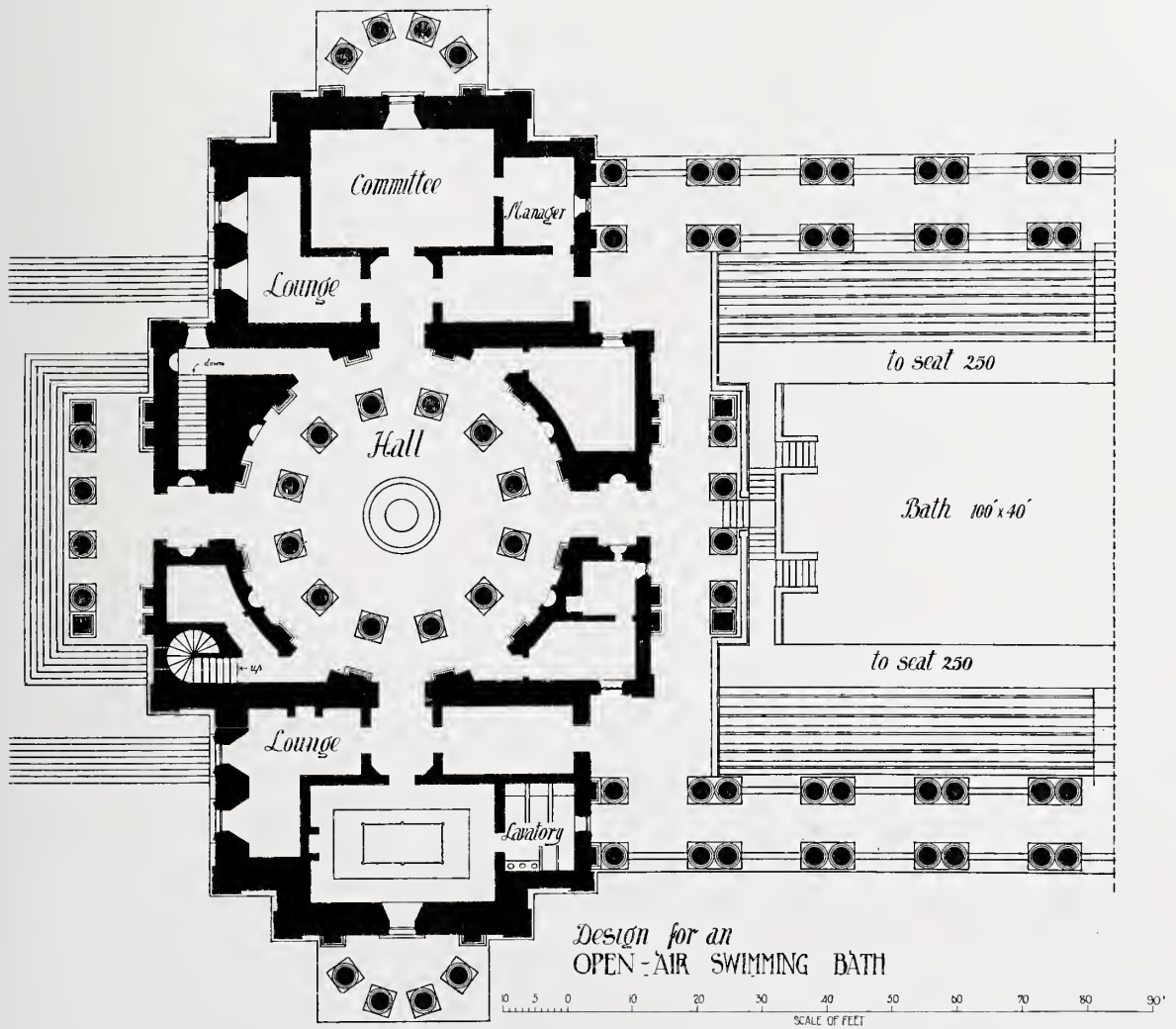
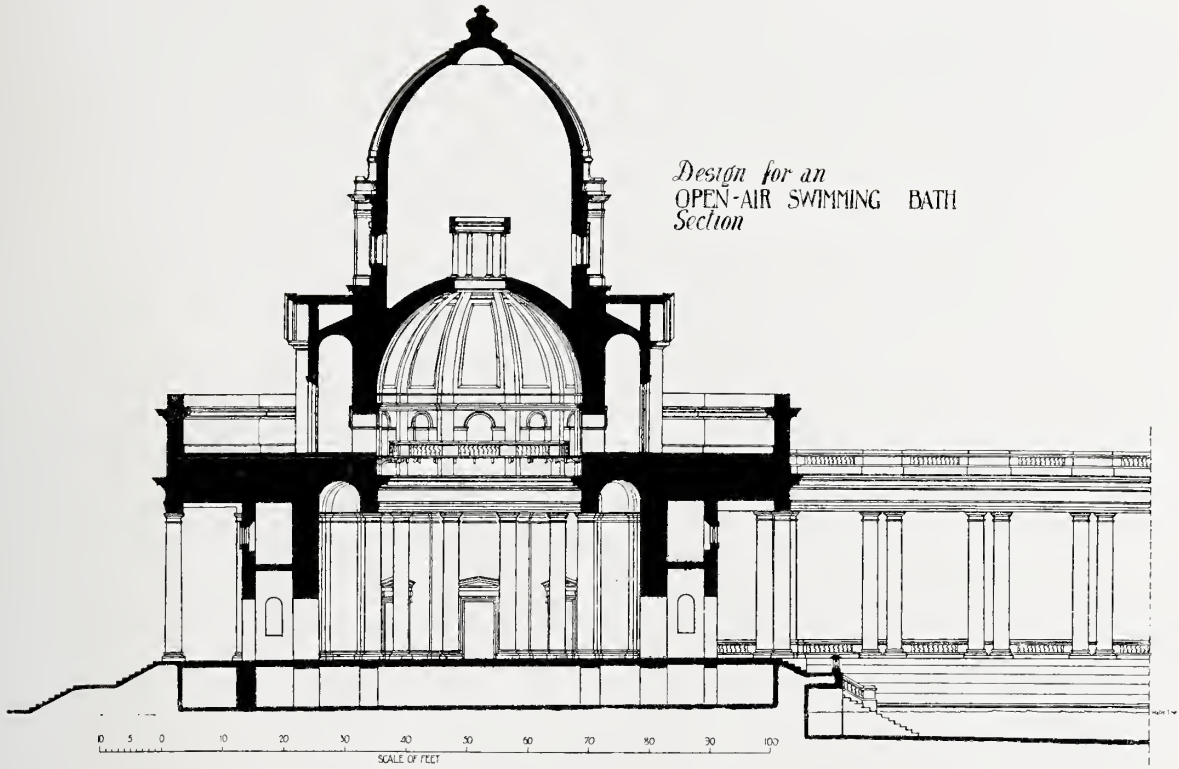
LAST month we published the winning design for the Tite Prize. This month we are publishing another design, submitted in the same competition, by Mr. L. K. Adams. A third design, by Mr. Maurice Lyon, is unfortunately crowded out of the present number, but will appear in the May issue. The two last-named designs are the work of students at the School of Architecture of the University of Liverpool, and both designs were prepared in the studio there by the students named, in the last term of their second year. Seven or eight designs were so produced by second-year students, who are about 19-20 years of age, and have left school less than two years. Of these seven or eight designs, three were adjudged good enough to send up to compete for the prize.

The second-year students also, as part of their ordinary work, competed for a competition block of five cottages at Port Sunlight, limited by Mr. Lever to architectural assistants and students not yet in practice. Some fifty Liverpool assistants went in for the competition, and a day student in the Liverpool school, Mr. W. N. Adams, won with the design he prepared in the studio there. This student is also an articled pupil in an office, going there in his afternoons and in the vacation.

The school now has some thirty students taking regular courses of either two or three years, leading to a certificate or a degree. The staff consists of Professor C. H. Reilly and Mr. B. M. Ward, with other assistants for special work. Messrs. Mervyn Macartney and John Slater are the visitors appointed by the Board of Architectural Education, and Mr. John Slater is external examiner.



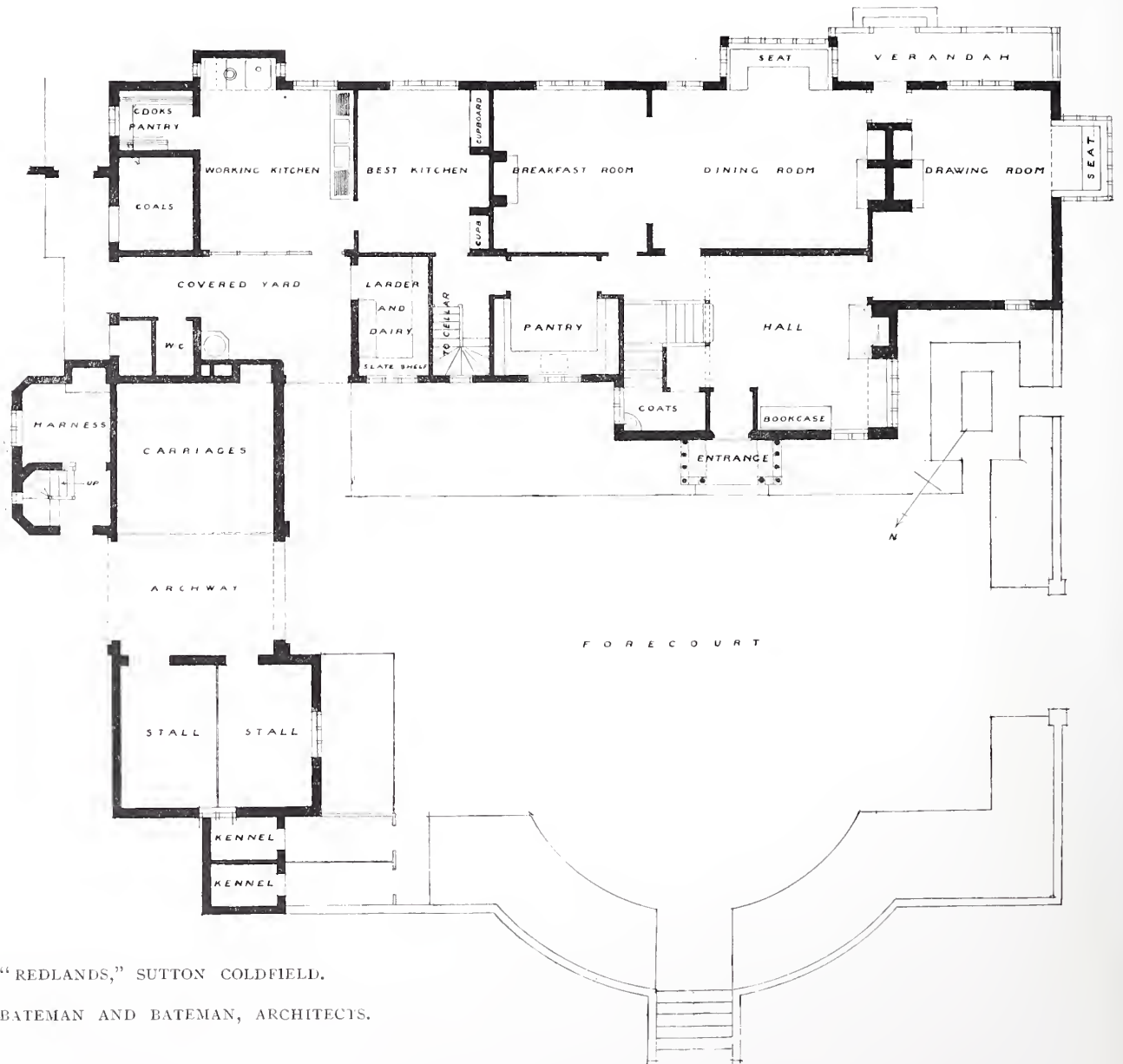
DESIGN SUBMITTED FOR THE TITE PRIZE BY L. K. ADAMS.



Current Architecture.

"REDLANDS," HARTOPP ROAD, FOUR OAKS, SUTTON COLDFIELD.—This house is built on sloping ground, having a sunny aspect and being well sheltered from the north, west, and east by a belt of trees. Old bricks have been used throughout for the external facings, with wood windows, the roofs being covered with red tiles. The hall is on the right-hand side of the entrance porch. The kennels and stabling form one side of the forecourt, the tradesmen's entrance being in the angle. There are eight bedrooms on the first floor. The general contractor was Mr. Isaac Langley, of Tyburn Erdington, and the foreman Mr. W.

Shuttleworth. The stone fireplaces were supplied by Mr. Smith, of Sutton Coldfield; the steel work by Messrs. Wade & Co., of Aston. The casements and fittings were supplied by Mr. Glover, of Birmingham; the stoves, grates, and marble work by Messrs. Ward & Croft, of Birmingham. Mr. Yates, Smethwick, supplied the stained glass and leaded lights; Messrs. Hurrell & Bowman, Birmingham, supplied the door furniture; Mr. Fletcher, Birmingham, provided the electric light fittings; and the electric wiring was carried out by Mr. Vaughton, Birmingham. Messrs. Hewitt & Co., Solihull, supplied the shrubs and trees and executed the garden work.



"REDLANDS," SUTTON COLDFIELD.
BATEMAN AND BATEMAN, ARCHITECTS.



Photo: Ars.

"REDLANDS," SUTTON COLDFIELD. ENTRANCE FORECOURT.
BATEMAN AND BATEMAN, ARCHITECTS.



Photo: AFS.

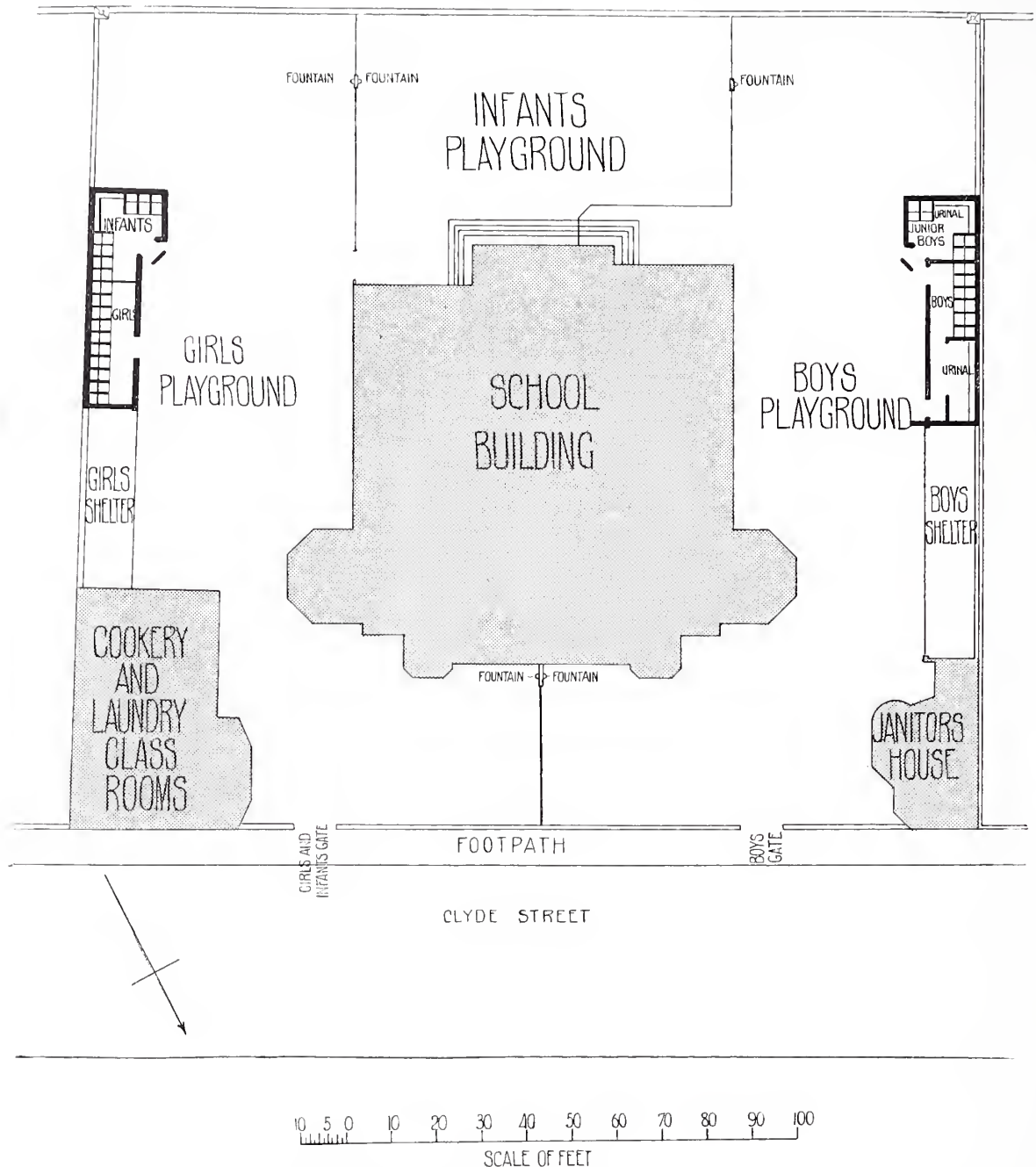
"REDLANDS," SUTTON COLDFIELD. SOUTH OR GARDEN FRONT.
BATEMAN AND BATEMAN, ARCHITECTS.



Spence & Co. Ltd.

Photo: T. Lewis.

CLYDE STREET PUBLIC SCHOOL, HELENSBURGH, N.E.
A. N. PATERSON, ARCHITECT.

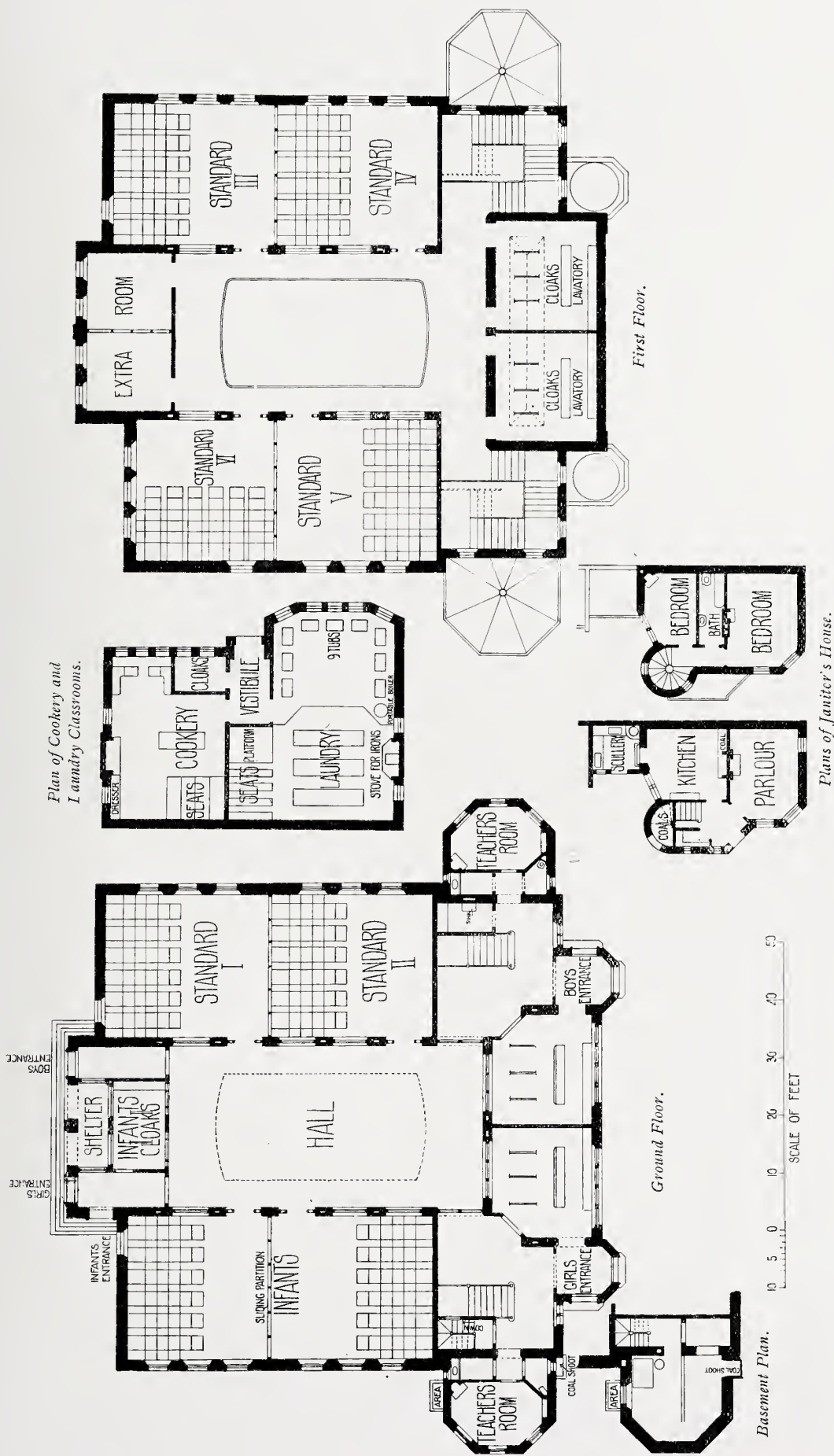


CLYDE STREET PUBLIC SCHOOL, HELENSBURGH. BLOCK PLAN.

A. N. PATERSON, ARCHITECT.

CLYDE STREET PUBLIC SCHOOL, HELENSBURGH.—This school occupies an open site between the sea-beach and one of the principal streets. The latter forms the north frontage, which is therefore devoted to entrances, stairs, and cloakrooms, so as to give the classrooms the sunniest aspects. These are grouped round a central hall according to the plan generally in favour in the Glasgow neighbourhood. The hall, in addition to the usual roof light, has a large three-light window in the north gable, over the first-floor cloakrooms. The north-east and north-west angles of the site are occupied respectively by a separate building for cookery and laundry classes,

and the janitor's house. The walls are of D d-roech freestone; the roof is covered with Aberfoyle green slates; the lower walls of vestibules, hall, and staircases are faced with tiles by Cochran & Fleming; the internal wood finishings generally are of kauri pine and Canary wood (American poplar). The building contracts were sub-divided after the usual Scottish fashion, the two principal ones being held in this case by Messrs. Anthony Traill & Son, masons, Helensburgh, and Messrs. Shedden & Sons, carpenters and joiners, Dalry, Ayrshire. The architect was Mr. Alexander N. Paterson, M.A., of Glasgow.



Plan of Cookery and Laundry Classrooms.

Plans of Janitor's House.

CLYDE STREET PUBLIC SCHOOL. HELENSBURGH. PLANS.

A. N. PATERSON, ARCHITECT.



CLYDE STREET PUBLIC SCHOOL, HELENSBURGH, N.B.
A. N. PATERSON, ARCHITECT.

Photo: T. Lewis.



Photo : T. Lewis.

CLYDE STREET PUBLIC SCHOOL, HELENSBURGH, N.B. FROM THE BACK.
A. N. PATERSON, ARCHITECT.

*Photo: T. Lewis.*

CLYDE STREET PUBLIC SCHOOL, HELENSBURGH, N.B. THE SCHOOL HALL.
A. N. PATERSON, ARCHITECT.



CHURCH OF THE ASCENSION, MALVERN LINK.
WALTER J. TAPPER, ARCHITECT.



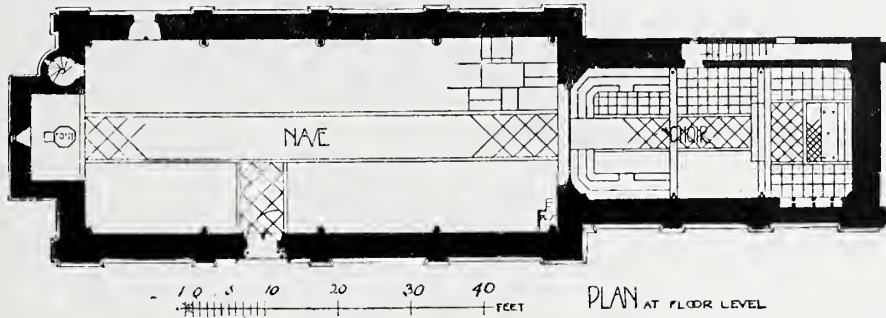
THE CHURCH OF THE ASCENSION, MALVERN LINK.
GENERAL VIEW OF INTERIOR, LOOKING EAST.
WALTER J. TAPPER, ARCHITECT.



CHURCH OF THE ASCENSION, MAIVERN LINK. THE FONT.
WALTER J. TAPPER, ARCHITECT.



CHURCH OF THE ASCENSION, MALVERN LINK. THE EAST END.
WALTER J. TAPPER, ARCHITECT.



CHURCH OF THE ASCENSION, MALVERN LINK. PLAN.

WALTER J. TAPPER, ARCHITECT.

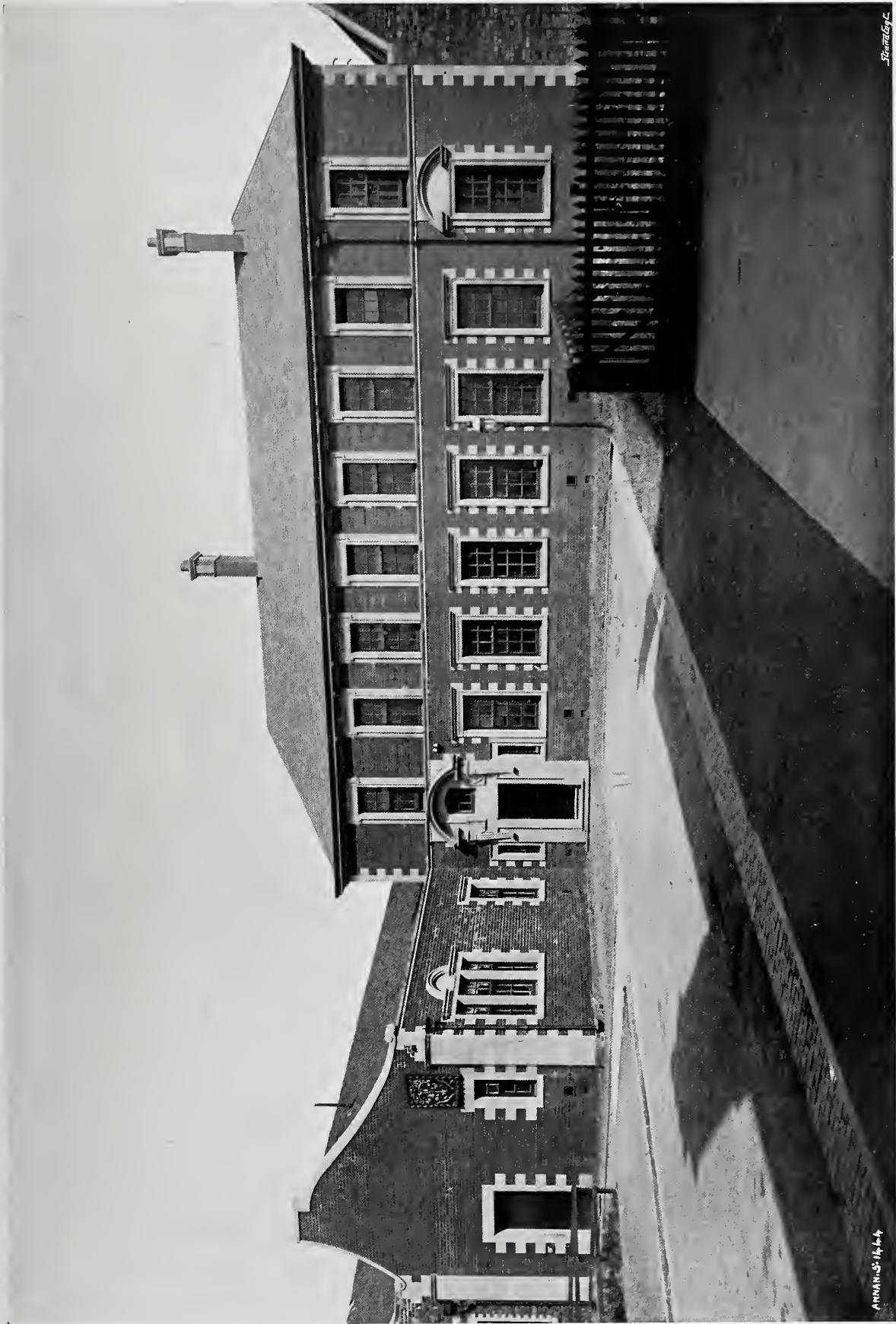
CHURCH OF THE ASCENSION, MALVERN LINK.—This building is a chapel of ease for the parish of Malvern Link, and has been erected as a memorial to the late Archdeacon Livingstone by his widow. It is Early English in character; the walls, 3 ft. thick, are built of Guiting stone with inside dressings of Bath stone. The roof is covered with Colley Weston slates. The special feature of the church is a combination of triforium and clerestory running completely round the building. There are no windows at the ground level, clerestory lancet windows lighting the interior. The vestries are below the chancel, the ground falling towards the east. At the east end the three lancet windows contain a representation of the Ascension, the glass being executed by Mr. Victor Milner of Haverstock Hill, London. Below them is a triptych depicting the Child Christ on the knee of His Mother, with four attendant worshippers, and in the six other panels are figures of Saints Patrick, Etheldreda, Hugh, Edmund the King, Frideswide, and the Venerable Bede. This is the work of Sister Catherine Ruth of the All Saints Community, Margaret Street, London. The chancel is separated from the church by a wrought-iron screen carrying at the top six angels bearing shields with emblems of the passion. On the rood beam is an oak crucifix with figures of S. Mary and S. John, carved at Ober Ammergau. The pavements of the chancel and baptistery are of black and white marble, the nave of stone with wood blocks under the chair seating. The pulpit and lectern are of oak. The sculptured roof on the flat tower at the west end represents the Ascending Lord in the act of parting benediction, with attendant angels, and was executed by Messrs. Farmer & Brindley, London. The baptistery occupies the ground floor of the tower, the font being of dark grey marble; the cover is of copper, with a silver dove in relief above. On the arch above, carrying the organ gallery, is a sculptured figure, S. Michael

victorious. The organ was built by Mr. Hunter of Clapham, London. In the belfry over the organ loft are two bells, and a sanctus bell is fixed in a turret over the chancel arch. These were supplied by Messrs. Taylor & Co. of Loughborough. The heating and ventilating were carried out by Messrs. Haden & Sons of Trowbridge. The building is lighted with incandescent gas, the brackets and fittings being of wrought iron of special design. These, with the screen, font cover, sanctuary lamps, altar ornaments, processional cross, and silver vessels, were executed by W. Bainbridge Reynolds, Ltd., of Clapham. The altar frontal and hangings were supplied by Messrs. Watts & Co. of Baker Street, London. Messrs. Stephens, Bastow & Co., Ltd., of Bristol, were the builders, and Mr. Walter J. Tapper of 1, Raymond Buildings, Gray's Inn, London, is the architect.

WORKS FOR MESSRS. ROBERT MACLEHOSE & CO. LTD. (UNIVERSITY PRESS): OFFICE BLOCK, ANNIESLAND, GLASGOW.—The offices are built across the end of a short street, with the works (for printing and bookbinding) extending over a large area to the rear and on either side, but enclosed, or to be enclosed, by surrounding buildings. The offices contain, on the ground floor, general counting-house, waiting-room, board-room, etc.; on the first floor private rooms for the members of the firm, with small dining-room and adjacent kitchen, etc. The walls are faced with the Cleghorn Co.'s terra-cotta pressed bricks with dressings of white freestone from Giffnock quarry, the roofs covered with Westmoreland green slates, the internal finishings generally of Californian red (or Sequoia) wood. The general contractors were Messrs. John Green & Co., Ltd., Glasgow, and the architect was Mr. Alexander N. Paterson, M.A., of 266, St. Vincent Street, Glasgow.

*Photo: Annan*

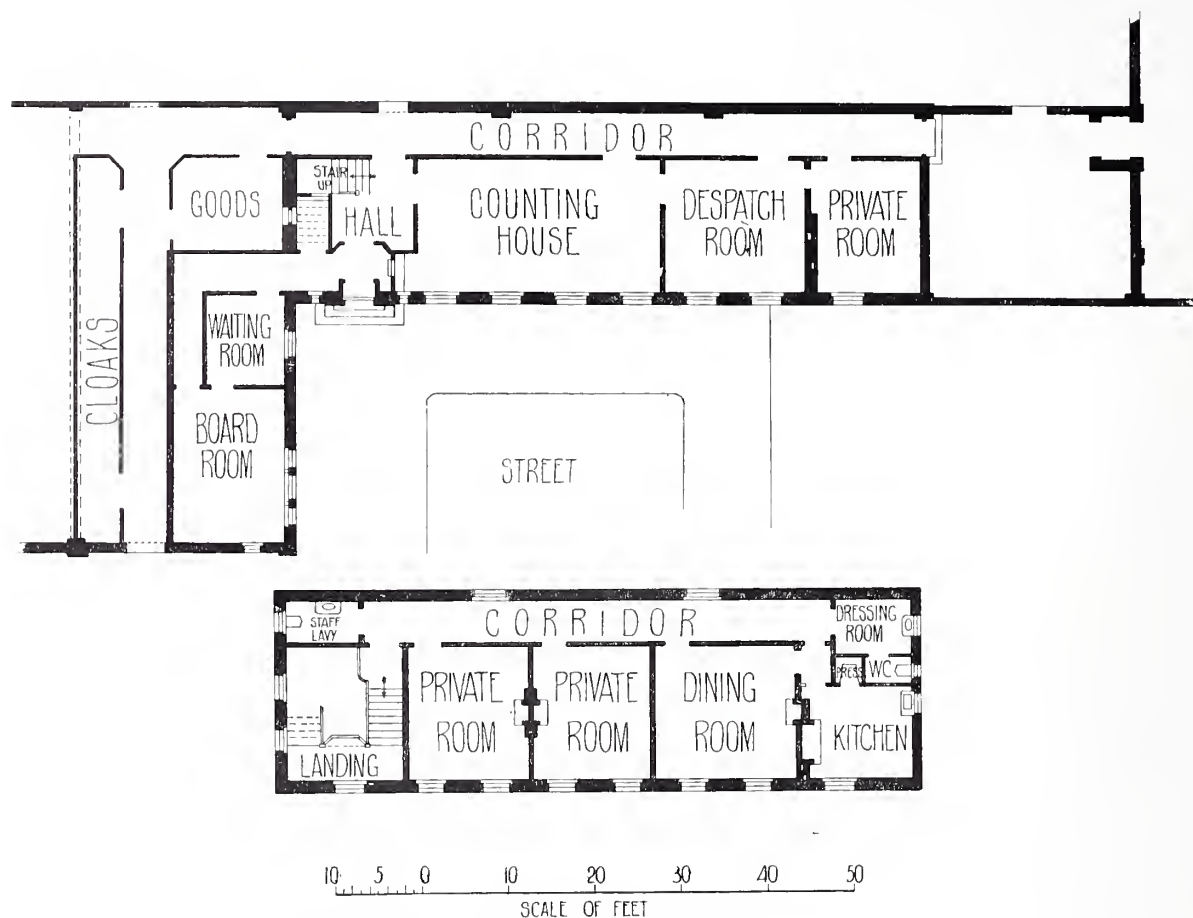
PRINTING WORKS FOR MESSRS. ROBERT MACLEHOSE AND CO.
DOORWAY TO OFFICE BLOCK, ANNIESLAND, GLASGOW.
A. N. PATERSON, ARCHITECT.



ANNAN'S 11-14

Photo: Annan.

PRINTING WORKS FOR MESSRS. ROBERT MACLEHOSE AND CO., GLASGOW. THE OFFICE, ANNIESLAND, GLASGOW.
A. N. PATERSON, ARCHITECT.



PRINTING WORKS FOR MESSRS. ROBERT MACLEHOSE AND CO.

OFFICE BLOCK, ANNIESLAND, GLASGOW.

A. N. PATERSON, ARCHITECT.

Books.

THE MODEL VILLAGE AND ITS COTTAGES: BOURNVILLE.

The Model Village and its Cottages: Bournville. By Alexander Harvey, Architect. Price 8s. 6d. net. London: B. T. Batsford, 94, High Holborn.

MR. HARVEY'S book on Bournville is welcome for many reasons. It illustrates very fully the able way in which he has carried out an experiment which is of great importance, both architecturally and socially. If we have a complaint to make against this admirable book, it is that Mr. Harvey has told us too little of the social and economic sides of Bournville. He modestly says that "it would be certainly out of place to discuss the housing problem," but it is precisely the relation of Bournville to the housing problem, and the lessons which his experience has made clear, that might have been stated rather more particularly. It is inevitable that any consideration of Bournville involves some comparison with Port Sunlight (upon which, by the way, a book uniform with Mr. Harvey's might well be written).

The differences, both architectural and social, are well marked. At Bournville Mr. Harvey has been, up

to the present time, sole architect, and the book under review illustrates his work only. At Port Sunlight many architects have been employed. At Bournville the village has not been built solely for Messrs. Cadbury's employees, whereas at Port Sunlight the building scheme was devised for the benefit of those engaged at Messrs. Lever's works.

At Bournville only 41·2 per cent. of the population work in the village; 18·6 per cent. work within a mile, and 40·2 work in Birmingham, which is four miles distant. Another notable feature of Bournville is that the tenants are not exclusively hand-workers—13·3 per cent. are clerks and travellers, and there are doubtless some further brain-workers (we use the word in its loose sense) among the unclassified occupations. These figures have an interesting bearing on the development of the housing problem in the direction of the provision of improved housing for the black-coated as well as for the corduroy brigade. The houses which Mr. Harvey has built range from 4s. 6d. to 12s. per week (excluding rates), and a few at higher rentals. We should have liked some figures as to the relation these rentals bear to the incomes of the tenants,



BOURNVILLE. COTTAGES "TREATED IN THE DUTCH STYLE."



BOURNVILLE. SOME COTTAGES.
By courtesy of Mr. B. T. Batsford.

a factor of great importance in considering the possibility of Bournvilles elsewhere. To turn to the architectural aspect of the model village, the feeling which Bournville gives (and it is confirmed by going through the charming illustrations lavished on the book) is that it is a little more "model" than "village." We hope it is not ungracious to say that Bournville is rather self-conscious. A walk through the estate suggests that the architect, in his natural and most admirable desire to escape a dull uniformity, has gone just a little far in the other direction. There are, perhaps, too many "features." In some of the houses one can scarcely see the architecture for the "features." Gables and dormers vie with rather larkly chimneys and oriels to attract our attention, and the effect is sometimes a little short of restful. Mr. Harvey, in some valuable notes on the laying-out of a model village, lays stress on the need of an advisory architect for any such scheme, and says: "A greater variety, however, in the plan and design of the houses might perhaps be secured by employing more than one architect. A man's ideas are apt to run in a groove; and even if variation is introduced in detail there is likely to be a similarity in general character."

It is to be attributed to Mr. Harvey's ability that Bournville shows in its parts no similarity that makes for dullness. In the essential matter of plan, there is not only a reasonable diversity, but the published plans show great thought, and a nice appreciation of the social needs of the tenants. One feels, however, that Bournville would have gained by a greater diversity of broad effects, a diversity possible only where several brains are at work. The diversity of "features" and details, inevitable where one architect, even so able as Mr. Harvey, is engaged on a large scheme, involves a strain on invention. This is suggested by the cottages of Plate XXX. (reproduced) "treated in the Dutch style," which are somewhat overloaded with "features." Mr. Harvey is much happier in his simpler work—*e.g.*, the street of smaller cottages shown in Plate XIX. (reproduced). These are frankly cottages, and frankly English. One immense advantage Mr. Harvey has over his less fortunate brethren building near London. None of his roof lines are spoilt by the outcrop of the obtrusive party wall. It would have been valuable had Mr. Harvey given in an appendix a *précis* of the building by-laws under which he worked. With regard to the all-important question of cost, the figures given are somewhat baffling. As most of the examples given have been built by the Bournville Village Trust the figures include an addition to the net cost of $3\frac{3}{4}$ per cent. as builder's profit. There is something almost millennial in the suggestion that $3\frac{3}{4}$ per cent. would satisfy the ordinary builder, if one assumes that "net cost" means cost of materials and labour. Also the figures refer to buildings put up in different years. One could wish that Mr. Harvey could have reduced the costs to some common denomination, and tabulated them in relation to cubic capacity and number of rooms. This would have given a valuable index to the respective costs of different types of elevation.

Some of the Bournville houses step out of the cottage category, having three sitting-rooms; but this is a part, and a very valuable part, of the Bournville philosophy. It is undesirable that a community, least of all a community which aspires to be "model," should be drawn exclusively from one social stratum. A diversity in character and in means is much more likely to lead to levelling up, and the same is true architecturally. The standard of social decencies will tend to rise where examples of better conditions can be seen. The devising of architectural amenities would necessarily flag if there existed an inelastic minimum of accommodation for which to plan. We have no space to do more than refer to Mr. Harvey's excellent general notes on construction and decoration, or to his suggestions for the laying out of a model village. Times are changing, and there is a growing tendency to treat building schemes in a more coherent fashion, and to regard the architecture of inexpensive property as a not altogether negligible factor. It has still to be shown that such a scheme as Bournville can be dealt with on purely commercial (as opposed to partly philanthropic) lines. While that time is coming, and when it has come, Mr. Harvey's book as well as Mr. Harvey's work is and will be a document which no one can neglect without loss. At Bournville social and architectural problems have met. The result gives great promise for the future, apart from the actual achievement, which is as sound as it is stimulating.

CREMATORIA IN GREAT BRITAIN AND ABROAD.

Crematoria in Great Britain and Abroad. By Albert C. Freeman. London: St. Bride's Press, Ltd., 24 Bride Lane, E.C.

THE steady and increasing progress which cremation continues to make in all the civilised countries of the world demanded the preparation of some work like this, and Mr. Freeman is to be congratulated on having made interesting and informing what some people will regard as a very gruesome subject. The exact architectural expression to be given to sepulture in this form has taxed the skill and ingenuity of architects, as witness the extraordinary and heterogeneous collection of buildings illustrated in the book. Not the least difficulty has been the necessary furnace shaft, which does not group happily with either Greek temples, Renaissance domes, or Gothic chapels, and in the majority of cases has been concealed within a tower, a course hardly to be commended on truthful grounds. The Americans seem to be less trammelled; the Earl Crematorium at Troy, N.Y., in Richardsonesque Romanesque, and the Odd Fellows' Crematorium, San Francisco, in indifferent Renaissance, both have uncompromising chimney-shafts. The most recent British Crematorium, that at Bradford, will be illustrated in the May REVIEW; and views of one of the most successful crematoria, that at Golder's Green, by Messrs. Ernest George and Yeates, were given in the REVIEW for April 1905.

THE ARCHITECTURAL
REVIEW, MAY,
1906, VOLUME XIX.
NO. 114.



Photo: S. B. Bolas & Co.

THE ROYAL ACADEMY EXHIBITION, 1906.
MODEL OF NEW STRUCTURE, WILLIAMSON PARK, LANCASTER.
JOHN BELCHER, A.R.A., ARCHITECT.

London Street Architecture.—IV.

(Conclusion.)

TIME was, in the early years of the nineteenth century, before railway-embankments and viaducts came to divide up South London into so many airtight compartments, and to supply an object lesson of improvident administration hardly to be paralleled elsewhere, when the Londoner seemed to have a fuller and more practical appreciation of the value of uninterrupted air-currents and ventilation, as well as a higher ideal of the standard of comfort which a citizen might reasonably demand, than the inhabitants of big continental towns. Writing of Paris in 1824, Hazlitt thus described it: "Fancy yourself in London with the footpath taken away, so that you are forced to walk along the middle of the streets with a dirty gutter running through them, fighting your way through coaches, waggons, and handcarts trundled along by large mastiff-dogs, with the houses twice as high, greasy holes for shop windows. . . . Paris is a vast pile of tall and dirty alleys, of slaughter-houses and barbers' shops, an immense suburb huddled together within walls so close that you cannot see the loftiness of the buildings for the narrowness of the streets." And Leigh Hunt in the same connection told a story of a lively Parisian who, on his first visit to London, fell on his knees in the street in grateful ecstasy at the sight of a pavement, thanking God that there was a country "in which some regard was shown for foot-passengers." Hazlitt had good words indeed for the boulevards and the gardens of the Tuileries, but still reserved his best for the West End of London, thus: "For a real West End, for a solid, substantial cut into the heart of a metropolis, commend me to the streets and squares on each side of the top of Oxford Street, with Grosvenor and Portman Squares at one end, and Cavendish and Hanover at the other, linked together by Bruton, South Audley, and a hundred other fine old streets . . . and with Portland Place looking out towards Hampstead and Highgate, with their hanging gardens and lofty terraces, and Primrose Hill nestling beneath them."

Much water was still to run under the bridges before Haussmann became Prefect of the Seine and started on that expenditure of thirty-five millions sterling which was effectually to let light and air into many a dark and musty corner, and to rouse the vengeance of a people made healthy as well as magnificent against their will. Haussmann was possessed with a megalomania, which would seem to have undermined his sense of responsibility, and it was his fortune to serve a master of congenial

mind; the precariousness of his position led Napoleon to grasp at anything which should occupy the public mind and divert it from the consideration of public affairs. As the Roman emperors had been forced to avert the clamour for *panem et circenses* with ever-increasing extravagances, so Napoleon threw these colossal building schemes to his people and gave their hunger for novelty and change a passing satisfaction. Desperate expedients, however, come home to roost, and when the bill came to be presented, Haussmann fell. The same year saw another and more desperate expedient—the war with Germany—prove fatal to Napoleon himself. France emerged from defeat and revolution, purified and ready to start life afresh with new and saner ideals; but the lesson that Haussmann had taught Paris was seen to be sound in itself, the fault lying in its too wholesale, rapid, and drastic application by a man in a hurry. Since those days the authorities of the city of Paris, moving on the same lines, have shown an enlightened spirit both in the laying out of property and in its maintenance, which has long made our supremacy in such matters a thing of the past, and has caused our methods and ideals to appear hopelessly provincial and out of date.

Hazlitt, however, although at the time he wrote his impressions of the Paris of our grandfathers he had only another six years of life before him, was to see the first inception of a work which, in its entirety, would have appealed to his liking for liberal elbow-room and those "evidences of comfort, of wealth, of taste and rank all about you," which he notices with approval as being characteristic of the region of upper Oxford Street. The formation of the large district since known as Belgravia, which was begun in 1826, lasted about a quarter of a century. Such as it was at completion it still is, possessing a certain unity of design, but poorer, probably, in works of individual interest than any area of similar size in London, with the exception of its poor relation Pimlico. Houses there are by the hundred which suggest the presence of wealth and comfort in a somewhat crude and obvious way, houses which were endowed by their builders, acting up to the best of their lights, with the sort of dignity which is associated with glimpses of powdered heads through the hall windows. It is to the general disposition and laying-out that we must look for what virtues the district possesses, and we must admit that in this respect there is considerable evidence of the working of a liberal and enlightened spirit, combined with a fair measure of

skill. The connection of Belgrave Square with Hyde Park Corner through Grosvenor Crescent, and with Knightsbridge through Wilton Crescent and Wilton Place, is well managed, and offered an opportunity for good architectural effects which was not turned to account. The planning of the square, again, is not without merit, though the result may leave one cold and uninterested. The most effective, as well as the most truly architectural, treatment of the angles of a square is probably that in which the buildings are carried on continuously, as in a courtyard or cloister, an arrangement which obtains in Grosvenor and Manchester Squares among others, but is much more completely exemplified in the Place Vendôme. The disadvantages, however, are so obvious where the chief living-rooms must be on the front that a compromise such as that offered by the placing of big single houses across the angle, as in Belgrave Square, is perhaps the nearest possible approach to it. This, at any rate, does something to give the cohesion and unity which is wanting when a square is simply composed of four distinct and separate blocks of houses. It satisfies every requirement of privacy, and avoids those disagreeables and dangers of unventilated corners in which columns of dust eddy round and round without means of escape, unless it be into open windows; and finally it offers none of those impediments to traffic which may result from such an arrangement as that of Manchester Square, where, except on the north, the streets are placed in the middle of the sides. Eaton Square, again, is noteworthy, not only because of its fine scale, but also because it is planned on original lines, which might be repeated with advantage; its chief drawback, an unnecessary one, is the divorce of the houses from their gardens. This is brought about by the placing of the mews immediately at the backs of the houses, and too severe an economy in the amount of space left between them and the houses in Eaton Place. This faulty arrangement pervades the district; a little more liberality in the setting out, and a plan like that of Hyde Park Gardens would have been possible, where a broad approach at the back completely divides the houses from the mews, and allows them to rise directly from their gardens. The advantages of an entirely separate and self-contained system of stables, indirect as well as direct, are too obvious for mention; but even with this defect Eaton Square is a finely conceived protest against little peddling schemes for supplying the irreducible minimum of light and air. In Evelyn Gardens, South Kensington, in Lower Sloane Street, and elsewhere, we get a recognition on a small scale of the possibility of letting a large thoroughfare pass the door without allowing it to

interfere with the amenities of the private house, by the simple expedient of setting the building line back, and creating a sort of "buffer-state" of garden between it and the traffic, with as much advantage to the thoroughfare as to the houses; but Eaton Square has, so far, no precise parallel. Like two spokes in a mighty wheel, Eaton Square and Sloane Street converge upon that somewhat mean and irregularly treated space, Sloane Square. Seated with a map before one, a feeling of utter irresponsibility, and a consequent disposition to toy with colossal impracticabilities if they obtrude themselves, one cannot fail to be struck, not only with the near approach to accuracy with which Sloane Square plays its part as hub to the wheel, but with the remarkable correspondence between Eaton Square and Cadogan Place in the matter of bulk. Without putting the tape over them one may guess that from area railing to area railing the difference between the two in width is a matter of inches, and in the length something under forty yards in five hundred. In a dream one might imagine them both running down full bore to a great *place* with noble effect; but our business is with actualities, and Sloane Street as it stands is worth some consideration as perhaps the most cheerful and engaging of the big thoroughfares in purely latter-day London.

This is due to several contributory causes: to the variety resulting from the central portion being open to the garden of Cadogan Place, to the relief afforded to the duller part of the street by the picturesque façade of Holy Trinity Church, to an architectural setting which is diversified without being extravagant, to the presence of a few good buildings (and the two houses south of Hans Street may be particularly mentioned), and the fortunate absence of anything absolutely monstrous. Architecturally as well as geographically the centre portion is the most favoured; here the best of the houses are clustered; the very narrowness of the garden of Cadogan Place has the virtue of allowing the essential characteristics of street scenery to be preserved—Piccadilly, Park Lane, and the like, which have an appearance of practically unlimited open space before them, are in a different category, and the glimpse down Pont Street, itself laid out on generous lines and affording a fine opportunity for an effective design where the Church of St Columba stands, has its share in producing a result which, viewed with an eye not too critical of detail, is bright and pleasant.

Hans Place, an irregular octagon with two long sides, is a happy illustration of the effectiveness of a plan from which the everlasting rectangle is absent, a point which is further emphasised by the satisfactory results of the oval form which



Photos : E. Duckree.

THE MANSIONS, EARL'S COURT ROAD, S.W.



OLD SWAN HOUSE, CHELSEA, S.W.

obtains close by in Lennox Gardens. In the latter instance at least the actual architecture has very little to say in the matter, and yet the tedium of the ordinary modern square, of which Earl's Court can supply more than one example, is to a great extent avoided. It has been said of Lord Cadogan that his estate has been laid out in a statesmanlike way. It compares favourably, it may be, with many residential quarters in London; it maintains a moderately high level throughout; it does not lack variety or convenience, so far as existing conditions allowed of their being attained; but it cannot be said that there is evidence of any aim beyond the provision of reasonably comfortably dwelling-houses, reasonably wide roads, and a fair proportion of open space. Its average does not so much represent the balance between good and bad, as the prevalence of the mediocre. The statesmanship displayed is that of the safe rather than the enterprising order—of the man who thinks in parishes, not in continents. Cadogan Square, for example, which is the largest open area on the estate, shows a somewhat indifferent appreciation of the dignity and value of really spacious setting out. It may be formed on a better model than long narrow parallelograms like Lowndes and Chester Squares, but that is the class to which it belongs, and what is small in Belgravia counts as large on the other side of Sloane Street. To anyone who wishes to study the comparative advantages of uniformity and variety, Cadogan Square would offer an unequalled opportunity if the mere juxtaposition of the two were enough. The east and west sides of the square are, however, not only marked examples of different treatments, but also quite obviously belong to different orders of merit. The picturesque group on the west side contains examples of really good house-fronts, while the uniformity of the east side is of an ineffably dull and lifeless description. The materials employed are not without their share in producing a result which is a sort of embodiment of tedium; the new advent of red brick in the days of the so-called Queen Anne movement was hailed as the beginning of another and more cheerful epoch in street colouring; the colour sense of the world in general was suddenly stimulated to new activities; people who could not live in Queen Anne houses were moved to contribute their quota to the general gaiety of things by substituting varied colours for the time-honoured white and stone tints which adorned the ground storeys of hundreds of London streets. All this was a quarter of a century and more ago, and yet we cannot be said to be much nearer the solution of the colour question than we were then. For the outside decoration of our houses we have long since reverted

to white, or something in its neighbourhood, and after a considerable experience of sober claret tints with occasional heavy greens and greys, it cannot be said that a return to the old order of things has been other than welcome. Desperate efforts were made here and there to strike an original note—a canary-coloured house still exists a hundred yards away from that of the present writer, and even that leaves somewhat to be desired—but as a rule the colours chosen were safe rather than exhilarating, and an undue absorption of light their most noteworthy characteristic. The east side of Cadogan Square, like most of the neighbourhood, is of red brick, and should by rights be cheerful; but red brick is a description which does anything rather than define; brown, russet, crimson, vermilion, orange, all and severally are included in this comprehensive term, as well as those cold and sombre neutral tints which have only too many votaries: when these latter are associated, as in the present instance, with red terra-cotta equally cold and equally dark, and with black mortar joints, a degree of gloom is attained which would have put Harley Street to shame in the heyday of its drab monotony.

“Brick and terra-cotta,” said a gentleman well known in the world of art the other day, “come out well in a few years’ time.” An utterance such as this, in which London grime seems to be recognised as a beneficent agency, shows that even among artists and designers there is no general agreement as to what is desirable. The opinion here expressed is probably that of most of the outside public; to them a new building in almost any material seems to suggest the inevitable criticism that it will look very nice when it has “toned down.” London is clearly precisely the right place for those who set a high value on the toning process. But there is another school which looks to find salvation in the use of vitrified materials, which under periodical washings are expected to preserve a perennial freshness. Whether an increasing blotchiness of complexion will not gradually result from the action of the acids in the London atmosphere may however be doubted, unless, perhaps, the whole surface of each brick should be vitrified, as has lately been done with the mosaic tesserae in the Albert Memorial. But in any case the brilliancy of the vitrified surface is to a great extent imaginary, or if not its brilliancy its power of holding colour: unless looked at from almost immediately in front, the full-bodied greens and reds which generally prevail are practically neutral-tinted, and the more highly glazed the surface, the more completely does the colour disappear. The pale tints of the Birkbeck Bank and the new Savoy Hotel Buildings, on the other hand, retain their full value under every aspect,



Photo : E. Dickree

KENSINGTON COURT.

and the last-named shows the material to every advantage.

A material less open to objection, with much indeed to recommend it, both because its colour is little affected by the London atmosphere, and because it successfully resists the natural vandalism of the small boy, is the salt-glazed brick, and its use has so far been pretty much confined to the street level, where its powers of resistance are more particularly tested; but it has a value of its own, either used alone or in conjunction with ordinary red or brindled bricks, quite independent of its quality of endurance, its virtue being a certain depth and richness of tone, its defect an appearance of heaviness when used over a large surface. Being what it is, though, it seems to have the wherewithal to commend itself to both parties.

The gentleman whose opinions on brick and terra-cotta have already been mentioned was further reported to have said that he did not think that stone showed to advantage in London. To others the stone buildings of London from Westminster Abbey, St. Paul's, and the Banqueting House, Whitehall, down to the two house-fronts in Cavendish Square; the bridges, the spires of Bow Church, St. Bride, St. Clement Dane, seem rich in a colouring which, while it is full and various, is marked by a certain austerity not out of place in a northern city. Are those who are anxious that we should live behind lustrous and many-coloured walls supported either by reason or analogy? It would hardly appear so. Nature and man's own instincts agree to teach us that brilliant colouring belongs to brilliant sunlight. The plumage and skins of bird and animal life, costume and material among men, vary with the conditions about them. Crude colours and violent contrasts are mellowed and harmonised in the intense warm light of a southern sun, which under our paler skies would look loud and garish. We live in an atmosphere of tender lights and shadows, of shimmering sunlight and purple haze, and our streets should be dressed in a livery of like delicacy. Nor are we so badly off for colour after all. Terra-cotta, with all its drawbacks, has done something to eke out the varieties offered by brick and stone. The two houses which stand side by side in Wigmore Street, occupied respectively by Messrs. Daniel and Messrs. Bechstein,³ may be cited as examples of the material at its best; they stand as the half-way house between dull and heavy effects like those in Cadogan Square and the vivid and strenuous colouring which appears to be in the minds of some among us.

If colouring is to be of a strong or violent character the question of uniformity and variety

is at once raised in a new form. So far the colours which prevail in the streets vary within well-defined limits, which practically secure us against distressing or even noticeable discords; but imagination stands aghast at the possibilities which are latent in any extended application of strong colouring, such as that of vitrified materials, and in forms which, unlike those materials, should allow the colours to assert themselves fully and completely. We must look into the windows of the sweet-shop for an illustration in little of what might follow; but enough for the day is the evil thereof, and dulness rather than excess of colour bids fair to be our failing for a long time yet.

The district north, south, and west of Lennox Gardens is chiefly marked by narrow streets with houses back to back, and airless culs-de-sac. Egerton Gardens, however, with its own grassy enclosure and the open ground of Brompton Terrace opposite it, is a pleasant little oasis, and Egerton Place would have contributed an element of simple but satisfactory architectural character to the group, had the architect who built the northern half of the crescent been allowed to complete it. As it is, what was designed to be a harmonious whole—of which each house was so much an integral part that the two centre houses share a wide gable between them—begun by an architect, was completed by a builder, the revised version supplied by the latter, like some other revised versions, being anything but an improvement; but even if it had been better than the original, and far better, there would still have been no justification for a proceeding which could only result in substituting confusion for order.

The treatment of the houses in Lower Sloane Street has already been mentioned with approval; and Sloane Court, which lies between that same street and Burton Court, deserves a word of commendation. The houses are arranged in what is now the favourite way, facing the street and backing on to a garden, common to them and the next row of houses, and open at each end to the street running at right angles. There has been too much compression, but the houses are not bad in themselves, the open ends of the gardens are a distinctly good feature, and the whole compares very favourably with the tall houses which overlook Burton Court. These have an aggressive air of rawness which is deplorably out of keeping with the deep and tender tones of the hospital, and move one to a degree of sympathy with the lovers of the "toning-down" process.

It is impossible to walk this neighbourhood without a feeling of dejection at the impending removal of the Duke of York's Military School. Over a

³ Written before the recent alterations to their front.

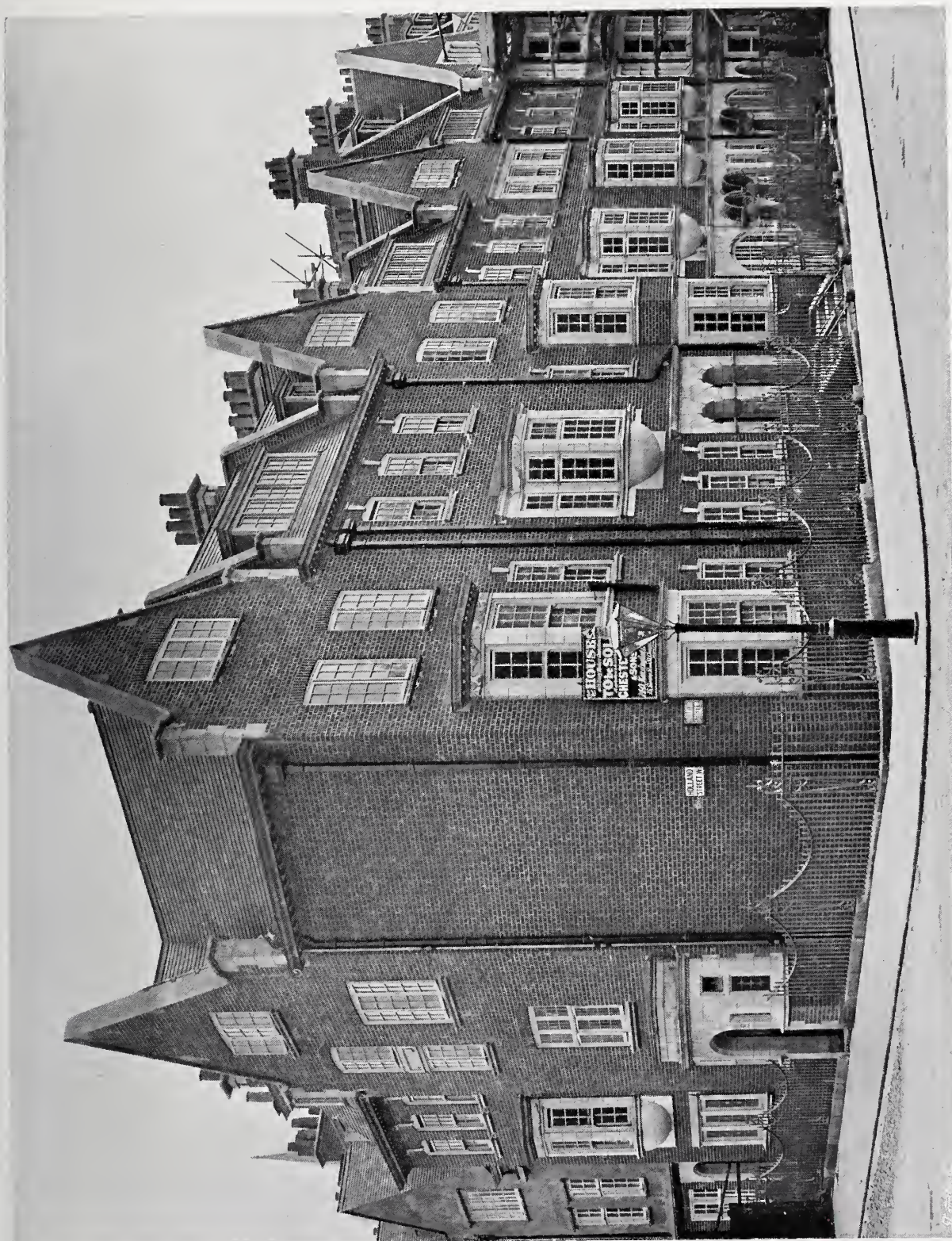


Photo : E. Ducktree.

HOUSES, HORNTON STREET, KENSINGTON.

hundred years it has stood there, the home of the soldier's son cheek by jowl with the home of the veteran; and its architecture, which is severe and unemotional, is the least of its recommendations. Is solicitude for the boys, or the desire to develop a valuable property, at the bottom of the decision to move to the country? The welfare of the inmates is a convenient stalking-horse, but the boys have a marked propensity to look strong and well. The great open space, the near neighbourhood of the river, everything favours a supply of better air than London can ordinarily afford. To compare the conditions to those of Christ's Hospital is to plead guilty to a mind already made up. The decision is no doubt final; meantime, if the boys benefit, the neighbourhood will be the worse off.⁴ Another lung will have become congested, to say nothing of the loss of the moral effect which must be produced by the presence of these smart and self-respecting little soldiers on the slouching hobbledehoyhood of Chelsea. Mere variety of any kind, stimulation of interest in any direction, is indeed of untold value to those who pass their early years among the depressing surroundings of city life.

Years ago the late Mr. Cawston whimsically suggested that the sites of the Foundling Hospital and the Duke of York's School should be covered with artisans' dwellings; the artisan must be content to live further out, but a new little township of flats will be quite as effective as a draught-preventer to all the neighbourhood north of the King's Road. Why the playground should have been walled off, it is too late to ask now, but what was such a charming feature in Newgate Street might very well have been repeated here. The King's Road is indeed a sufficiently modern and commonplace thoroughfare for the most part, yet drawing a certain vague charm from the known neighbourhood of a building whose distinction might redeem a far meaner condition of things. Something of this was felt when Royal Avenue was laid out, a rare instance, and one much to be commended, however feeble the carrying into execution, of a plan formed with a definite architectural end in view. The axis of Royal Crescent coincides with the centre of the hospital, a quarter of a mile away, and leads directly from the King's Road to the lodges at the entrance of Burton Court, but not one person in a thousand who passes along the end of it is conscious of the fact, and this is excusable because the character of the avenue is not such as to attract an eye in search of the beautiful: still, there it stands, with large and undeveloped possibilities for good. The day must come, and the sooner the better, when the

present poor houses will be swept away, and the settlement of the question how the site should be treated ought not to be allowed to lie on the knees of the speculative builder.

Chelsea spells the river, and it is on the river bank that Chelsea is most really itself, from the Victoria Bridge past the garden of the Hospital, the group of houses (some of them eminently worthy of their position) which ends in "Old Swan House," along Cheyne Walk, and so to old Chelsea Church; here there is much still left to be thankful for, though the sight this spring of Whistler's exquisite renderings of old Battersea Bridge came as a bitter reminder of things lost. Back from the river bank there are still many buildings actually old, or with the sentiment of age about them. Cheyne Row, with Mr. Philip Webb's characteristic house showing at the end of it; Royal Hospital Road, boasting a row of charming houses, typical old country-town dwellings, and that almost unique survival, the physic garden—all these do something to keep up the fond illusion of a past age, when simple beauty seemed to fall naturally from the craftsman's hand. Tite Street, hard by, offers big new houses to the artist who loves the neighbourhood of the more modest old ones, but even here the genius of the place seems at times to have been at the designer's shoulder. It is at Chelsea, too, that the river itself, discreetly veiled by foliage and seen in a summer twilight, comes most nearly to being that same river which was once the busy highway of the wherry, the leading motive in many a gallant pageant, the citizen's place of recreation, the centre of all that was most picturesque in a picturesque world.

By the mere fact of being put to frequent use, the Thames above London Bridge in old days was a part of the life and scenery of the town in a way which it is not now, but the noble volume of its stream, its ample width, was always a quality which carried its defects with it. There are rivers of which one may say that they form an intimate part of the street architecture of the town through which they flow, but to say that of the Thames is impossible. Where an insignificant stream, like the Pegnitz at Nuremberg or the Spree at Berlin, is in intimate touch with the town, the Thames stands aloof from it. The view of the great curve of the river from Westminster Bridge backed by the roofs and spires of the city and crowned by the dome of St. Paul's is of almost unequalled grandeur, but it is a thing apart, a splendid monument in which city and river for once join hands. If only some tributary found its way into the mother stream through the heart

⁴ There is some chance, it appears, that the buildings may be converted into barracks.



Photo : E. Dockree.

COLEHERNE COURT, SOUTH KENSINGTON.

of the town, something of more importance than the mere ditches and bournes whose names breathe a savour sweeter than ever belonged to their reality, how enormous the gain! We would not barter the Thames as we know it for a smaller self, but we may almost regret that it did not divide as it passed through the town, like a smaller Neva, encircling islands, washing the walls of warehouse and palace, associating itself closely with the whole life of the city, instead of surging by in lonely and untameable grandeur. It is hoping against hope to suppose that a prolongation of the Southern Embankment, or a County Council Hall at the Surrey side end of Westminster Bridge, can bring the river into near relation. It would be to achieve the impossible. "A great river," as Stevenson said, "is more fit for poetry than to adorn a neighbourhood." The Thames is a thing by itself and must always remain so.

The outward and visible signs of the change which has been taking place in English home life are the hotel, the restaurant, and those lofty blocks of flats which during the last twenty years have introduced what is practically a new element into the street scenery of residential London. Side by side, however, with a lavish provision for a life in which the family circle shall be replaced by shifting crowds of fellow publicity-lovers, there has grown up a species of square or garden in which the privacy of the householders is catered for somewhat at the expense of the general amenities of the town—a conversion, and a very reasonable one, of the old order of things in which the square garden gave light, and air, and greenery indeed, but rarely gave seclusion.

The district stretching northwards from Chelsea to Kensington High Street offers examples of gardens of every possible variety; some, like Elm Park Gardens and Wetherby Gardens, almost wholly enclosed, the majority approximating to the form first adopted it may be in Gloucester Square, on the other side of the park, the public road bounding the garden on two or sometimes three sides, the remaining side or sides being entered directly from the houses. In this district, more particularly that part which is south of the Brompton Road, there is little, if anything, which calls for notice. Evelyn Gardens, however, both in its general disposition, to which reference has been made before, and in its architectural features is commendably superior to the earlier work in the same neighbourhood, to Elm Park Gardens, Onslow Gardens, and Cranley Gardens, all of which conform pretty closely to a particularly dismal and repellent type. This same district was also witness to some of the earliest and by no means the least satisfactory efforts in the building of flats, such as "The Mansions," for instance, near Bramham Gar-

dens; and the movement begun in the lower part of the Earl's Court Road twenty years ago bids fair at the present moment to effect far-reaching changes in the neighbourhood of Kensington High Street which will not be by any means altogether for the better.

Forty years ago, as the writer recalls with a spasm of impotent regret, from "The Boltons" and Drayton Gardens—inscribed with the legend "J. Blore, Architect"—on the south, and Gloucester Road and Hereford Square on the east, there extended a large tract of open ground, largely devoted to market-gardens, a veritable relic of the pleasant old-time fringe of the big city, which has its affectionate memorial in the pages of "Old Kensington:" then, year by year, when the opening of the District Railway had made communication comparatively rapid and easy, little groups and rows of stucco-fronted houses came to herald a new and lamentable order of things. This particular phase, fortunately, was to wear itself out, and a walk through Courtfield or Cornwall Gardens further north—regions of gloom which sunlight, trees, and flowers are alike powerless to dispel—makes one thankful indeed for the mercies, however small, of such recent developments as Gledhow, Bina, Barkston Gardens, and the like. There is a certain virtue of the unexpected in the whole of this quarter; open spaces, varied and not too scrupulously rectangular, lend an element of the picturesque to building masses which are almost universally without architectural distinction. In Collingham and Harrington Gardens, however, which together constitute a kind of *locus classicus* in connection with this type of work, a higher level is reached, and there are points of view on Collingham Road where one willingly lingers till the memory can carry away a picture whose chief defect is its somewhat monotonous and heavy colouring.

What is perhaps the last considerable work to be finished in this neighbourhood is also the best. I refer to "Coleherne Court," a very extensive block of flats—or rather series of blocks, since there are air-passages at intervals—which is bounded by the Grove, the old Brompton Road, and Redcliffe Gardens. This stands on what was the site of Coleherne Court and Hereford House, and retains much of the original gardens now almost entirely hidden away from the too curious eye of the man in the street. Contrast this building, pleasant in colour, sufficiently simple and refined in detail, with the white brick atrocities on the other side of the old Brompton Road, smirking behind the florid caps and polished granite columns of porticos, every detail of which is hideously familiar, and we shall be satisfied that at least we have managed both to learn something and forget something in the last quarter century.



Photos: E. Dockree.

HARRINGTON GARDENS, SOUTH KENSINGTON, S.W.



CAMPDEN HOUSE CHAMBERS, KENSINGTON, W.



OLD HOUSES, ROYAL HOSPITAL ROAD, S.W.

Photo: E. Dockree.

Till quite recently the roads and squares adjoining the upper part of the Earl's Court Road remained comparatively untouched. Pembroke Square, Abingdon Villas, a region of little houses with roads and open spaces relatively ample, spoke of a time when the land on the fringe of the somewhat remote Royal Suburb was not of much value, but now the Royal Borough has come to its own. The old days when the dwellers in Kensington blinked lazily in the sun live only in the memories of a few; the Kensington shops have few rivals, crowds of well-to-do residents throng the pavements; rents and rates increase, and paupers multiply; old houses and old gardens are swept away, those in Church Street being among the last to go; and now the towering flat is beginning to rise in every direction, where low buildings of two or three storeys lately stood; a conspicuous instance is the so-called "Iverna Court," just off Wright's Lane, where a veritable well is in process of formation. Wright's Lane itself, name of strange and mournful incongruity, is vulgarised by a glittering length of shop front of the latest pattern; Scarsdale House and Garden have been swallowed up by the shop aforesaid, which has also taken to itself the old name, whether as a patent of respectability, or as a concession to the susceptibilities of the oldest inhabitant, is not known; but, though much history is indeed stored up in names, there are times and occasions when the old inhabitant would prefer the merciful anodyne of slow forgetfulness

to this constant jogging of the memory of things lost and gone.

Little more of Kensington High Street itself will be left soon for those who knew and loved it as it was. That the widening was a necessity cannot be denied, but the manner of doing it might have been less blatant, less hopelessly discordant with the few old relics which survive and the dignified old houses which have been pulled down. Even the picturesque corner by the church has been disfigured by the too exuberant loyalty of an irresponsible mayor. From the "Monument" to the Kensington Memorial, through the Duke of York's Column, the Nelson Column, and the Gothic example in the Broad Sanctuary, is a succession which should give us pause.

It is a story of deterioration at once regular and rapid, and reads like the gradual decline of some effete dynasty, from a Charles the Great to a Charles the Bald and a Charles the Fat. Did this accurately reflect the condition of contemporary architecture at the several periods during the last 200 years we might well despair. It is significant enough that a municipal body should be formed to initiate and a public to condone, if it does not applaud.

Where there is so much to regret and condemn it is pleasant to be able to give a word of praise to the new fire station which faces down the road which forms the eastern boundary to Messrs.

Barker's new premises. There is a very noticeable want of proportion between the bold stone detail of the lower building in front and the windows in the brick block at the back, and the building suffers also from being little more than a substantial theatrical flat, so entirely has the front monopolised the attention of its designer; but by contrast with the vulgarity of its big neighbour it is as welcome as a spring of water in the desert. The death-knell of the High Street was sounded when the Palace Hotel was built. Its monstrous size was only too accurately prophetic of what was to come; but at least it was architecture, and the new houses which from time to time were built opposite it, a bank, a public-house, and what-not, all gave evidence of a desire, more completely attained in some cases than others, to assist rather than dispel the illusion of age, which lay more in the general lines of the buildings than in the definite examples of old work.

Kensington Court, earliest and best example of those little coteries of houses which in one form or another have since had so considerable a vogue, demands a word in passing. Mr. Jackson's picturesque house at the entrance, and the row of houses by Mr. Stevenson, have their share in the result; but it is the happily-conceived group of houses in the centre, an arrangement without precise parallel before or since, to which the effectiveness of the whole is chiefly due. Subsequent additions, like other new work in the neighbourhood, have been very much less happy.

Kensington Palace Gardens, which has not been the scene of building operations since the completion of Mr. Philip Webb's eminently dignified and characteristic house at the southern extremity, is now in process of being filled up. Immediately north of the passage to Church Street the vacant ground has been divided into building plots, four of which have been taken up, and as many new houses are approaching completion. If it is not possible to wax enthusiastic over any of them, they are generally of a good stamp, and far removed from the class to which the feebly-fantastic quasi-Oriental mansions further on belong; the site, however, divided only from the Palace by the road and a stretch of greensward, is something so much out of the common that it might have been expected to supply a more potent stimulus than has been the case.

The sword which has fallen on Kensington hangs menacingly over Campden Hill. Already the middle portion of Campden Hill Road, where for many years past there has been a large open space big with opportunities for good or evil, has been irremediably spoilt, and the pity of

it is that the great pile of buildings in which everything has been blindly sacrificed to the desire of making house room for a multitude, securing the greatest possible misery for the greatest possible number, has struck a sort of keynote, has deliberately set a bad example, which must almost necessarily affect the treatment of the spacious gardens in front of it when their time comes to be developed. Doubtless the local house-agents smack their lips over the multiplication of big buildings; they are looking forward, it is said, to seeing the site of the Grand Junction reservoir covered with rows of houses. When that is done, as probably it will be done, it will be found that the goose which laid the golden eggs has been killed, and the glamour of a name will hardly avail to prevent a slump in values when all the qualities for which that name stood have been improved away. Fortunately a more enlightened policy has prevailed elsewhere, and certain tracts of garden ground of fair extent are assured a permanent existence.

Twenty-five years ago, and more, the first encroachment on the private gardens which were the glory of the neighbourhood took place when Airlie Gardens was built. Planned to front two roads, which formed an obtuse angle with one another, the inevitable result was a wedge-shaped house at the angle, but against this had to be set a minimum of waste of open space, and the subsequent addition of a strip of market garden by the owner of the southernmost house was as great a gain to the general amenities of the situation as the additions to the house itself were to an architectural scheme which was badly in want of a fillip.

This, then, may be put to the credit side of the account, and we may say in passing that Bedford Gardens, a locality much in request with those to whom air and sunshine and a strip of veritable garden are first considerations, has been developed on just the right lines. Practically every house has been added to, and sometimes to the extreme limits of the possibilities, but in no case in such a way as to impair the character of the surroundings.

Little Campden House, albeit built in and overshadowed, still remains to give a note of interest to a quarter which is all of recent growth; but fate has been so far kind that the new houses on Gloucester Walk and the block of flats on Sheffield Terrace are not only quite free from the brutal aggressiveness of other work close by, but, in the latter case more particularly, have a considerable measure of good quality of their own. Campden House Chambers, the work of the architects of Mr. Beit's house in Park Lane, and immeasurably more successful than that somewhat ponderous

example, studiously simple in mass and detail, is, in spite of some obvious affinities with that of Mr. Philip Webb, an original and characteristic work. Florid accessories to which the incompetent fly for their effects are here replaced by such touches as the coursing of the stonework in alternate deep and shallow bands, one of those details by which the eye is flattered, even when it does not consciously discern them.

order have given way to other little houses, overfull perhaps of little conceits, and marked by that sort of originality which one seems to have seen before, but deserving something better than captious criticism, pleasant to look upon, and peculiarly welcome where they are placed, if not important enough to be an effective set-off against the monstrous bulk of their near neighbour. This it is which fills one with alarm for the future.



NO. 1, AIRLIE GARDENS, KENSINGTON, W.

Photo: E. Dockree.

Building is now practically continuous all round the four sides of what was once the garden of Campden House, and the general public gets nothing more than rare glimpses of distant leafage; but something in the nature of a lung still exists, and within the boundaries formed by the new houses big trees can still spread their arms and air circulate.

Latest of all the building in the district is that on Hornton Street, only now on the point of completion. Here little houses of the doll's-house

Conceive a flood of brickwork pouring over the grounds of Niddry Lodge and the Gothic château below it, over the range of gardens from Campden Hill Road to Holland Park, even over Holland Park itself. It sounds like the stuff that nightmares are made of; yet this is doubtless, for many a Kensingtonian, who would be surprised to have his loyalty to the borough called in question, an ideal to the realisation of which he looks with joyful expectation.

A. E. STREET.

Some Dublin Buildings.—I.

THE eighteenth-century buildings of Dublin, both civil and domestic, have hardly received in England the attention and appreciation to which their merits entitle them. Although they are as fine as similar and contemporary work to be found in other cities or towns of the kingdom, they have been but little illustrated or studied. Fergusson, in his "History of Architecture," does not even mention them, and Mr. Blomfield in his book on "Renaissance Architecture in England" only illustrates the Custom House, and gives some particulars about its architect. This may be another injustice to Ireland, but not to Irishmen, for hardly any of the architects who designed, or the craftsmen who worked under them, were native-born.

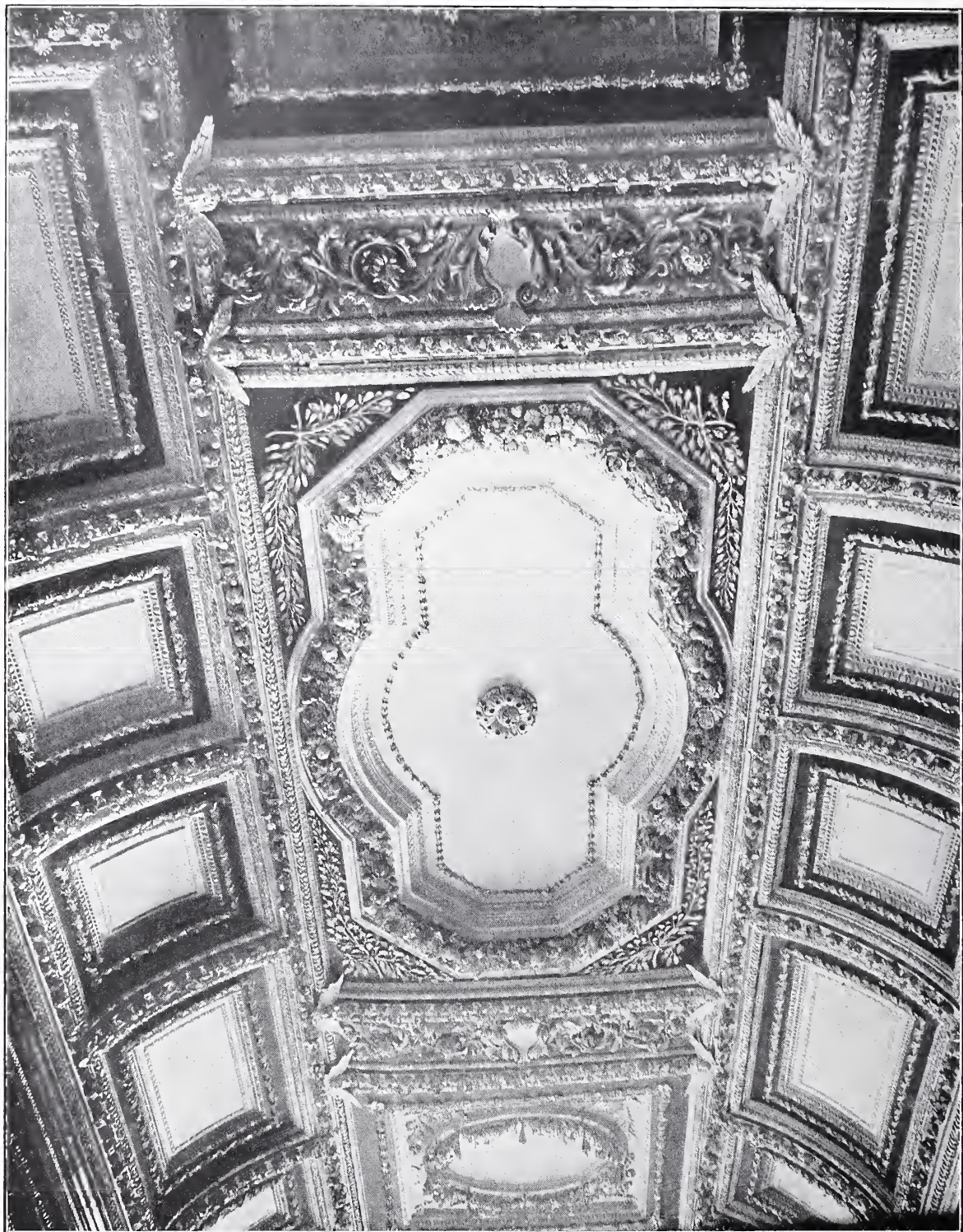
The first building to be noticed, although not strictly of architectural beauty or importance, is interesting as being, if documentary and internal evidence can be trusted, the only work of Sir Christopher Wren in Ireland. This is the Royal Hospital at Kilmainham for aged and infirm soldiers; and it may be worth while, as illustrating the methods of the time, to give a short account of its history and foundation, and trace Wren's connection with it, before touching on the few points of interest in the building itself. The project was first mooted in 1675 by Earl Granard, "Martial-General" of the army in Ireland; and the Earl of Essex, then Lord Lieutenant, took some steps to find a site. He, however, was called away from Ireland, and it was his successor, the Duke of Ormonde, who took up the scheme and eventually started the building in 1680, which was completed under another Lord Lieutenant, the Earl of Clarendon, in 1686. King Charles II. made a grant of sixty-five acres of crown land, formerly belonging to an abbey of the Knights of St. John of Jerusalem, and directed that sixpence in the pound was to be deducted from all military pay to provide funds for the work, an income tax which I imagine was not relished by the officers and men of the day. Ormonde appointed a large standing committee, of archbishop, bishops, and high military and legal officials, and their successors in office.

This committee when established "issued out orders to *His Majesty's Surveyor of His Buildings* (whom they thought most proper to advise with in that behalf), requiring that he do with all convenient speed view the lands of Kilmainham . . . and that a draught or design of a building to

be erected on the most advantageous part of the said land be prepared." Now Wren was appointed by letters patent in 1669 Surveyor of His Majesty's Buildings, and held the office until deprived of it by George I. in 1718, and during that period there was no one else who had such a title. It must be taken, therefore, that the committee consulted Wren. I cannot find any definite record that he made a journey to Ireland, but the account from which I have quoted goes on to say, "accordingly the Surveyor having taken a view of the said lands of Kilmainham, returned a moddel, with his opinion that the eastermost part of the said lands would be the fittest place for erecting such a building," and accompanied this with his instructions as to how to set about the building and to provide for its supervision. The "said Surveyor" also made ingenious calculations based on muster rolls, etc., by which he arrived at the proper number of men to be provided for, which was 300.

The building is not one which adds to the illustrious architect's fame. It consists of an arcaded quadrangle with chapel and hall on the north side, official residences, etc., dreary and without distinction externally.

In 1680, when the work was begun, considerable ruins of the old abbey existed, and its chapel walls were still standing. These were pulled down and the stone re-used in the new building. Apparently the large east window of bald geometrical tracery was re-erected, and a most incongruous jumble thereby produced at the east end. For around this in the manner of Grinling Gibbons, and perhaps by him, is put an arrangement of Corinthian columns, entablatures, swags, and the rest of it, all in oak. Above this is the very elaborate plaster ceiling, the line of which cuts the pointed arch of the window, leaving a gap between. The large plaster cornice butts abruptly on to the carved oak work, and is there incontinently cut off. For such lamentable confusion the architect cannot be held responsible, for it is certain that a Gothic east window formed no part of his "moddel." The ceiling is really the most interesting feature of the building, and some of the methods used in its construction are very curious and unusual, if not unique. The character and general design of the ornament clearly point to Grinling Gibbons as its designer. The very rich and varied but always rhythmic and well-balanced arrangement of the flowers and fruit in the great borders gives evidence of his peculiar skill in this work, and it was most



CHAPEL CEILING, KILMAINHAM HOSPITAL.

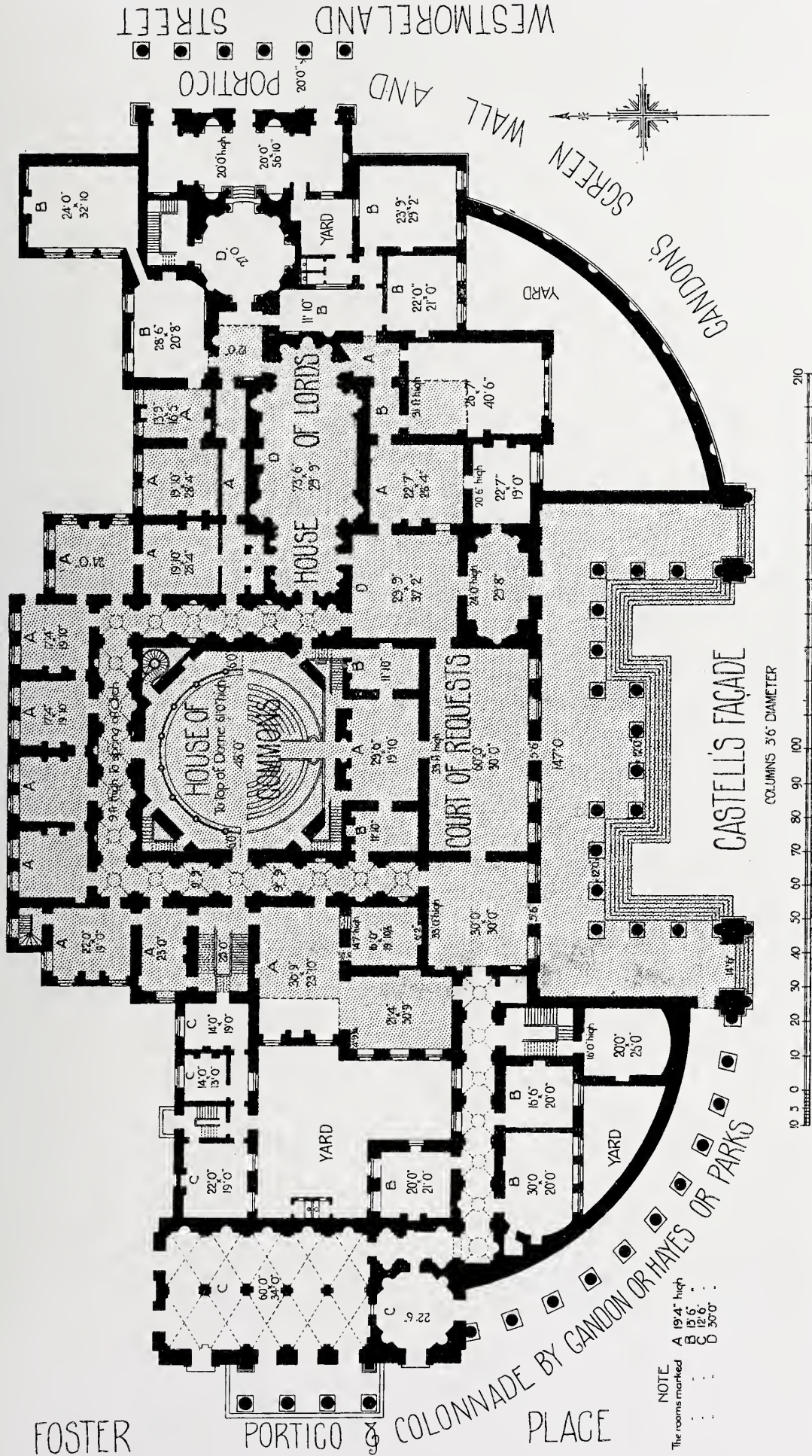


CHAPEL CEILING, KILMAINHAM HOSPITAL.



Photo: Arch. Rev.

BANK OF IRELAND, DUBLIN. VIEW FROM THE SOUTH-EAST.

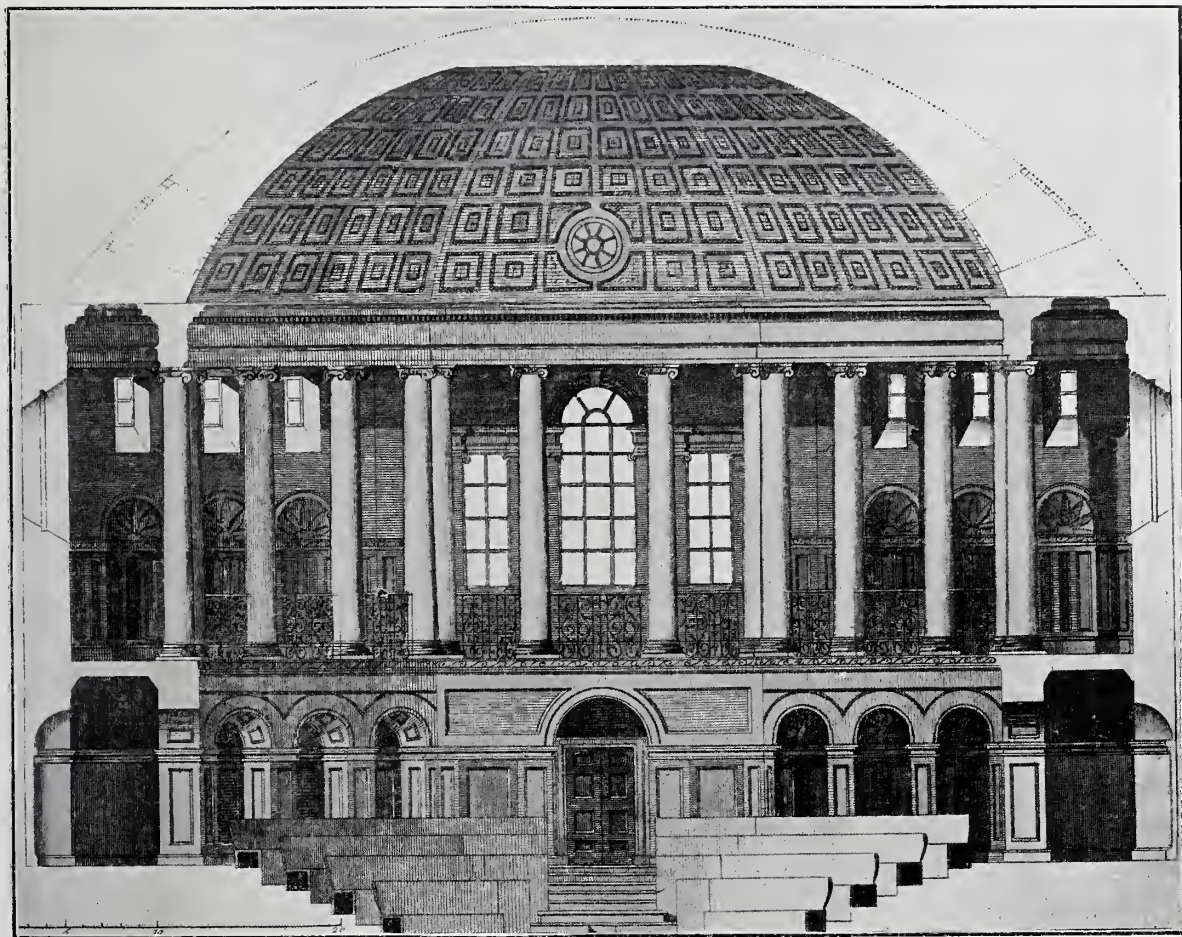


PLAN OF DUBLIN PARLIAMENT HOUSE, 1800.



Photo : Arch. Rev.

BANK OF IRELAND, DUBLIN. CENTRE PORTICO.



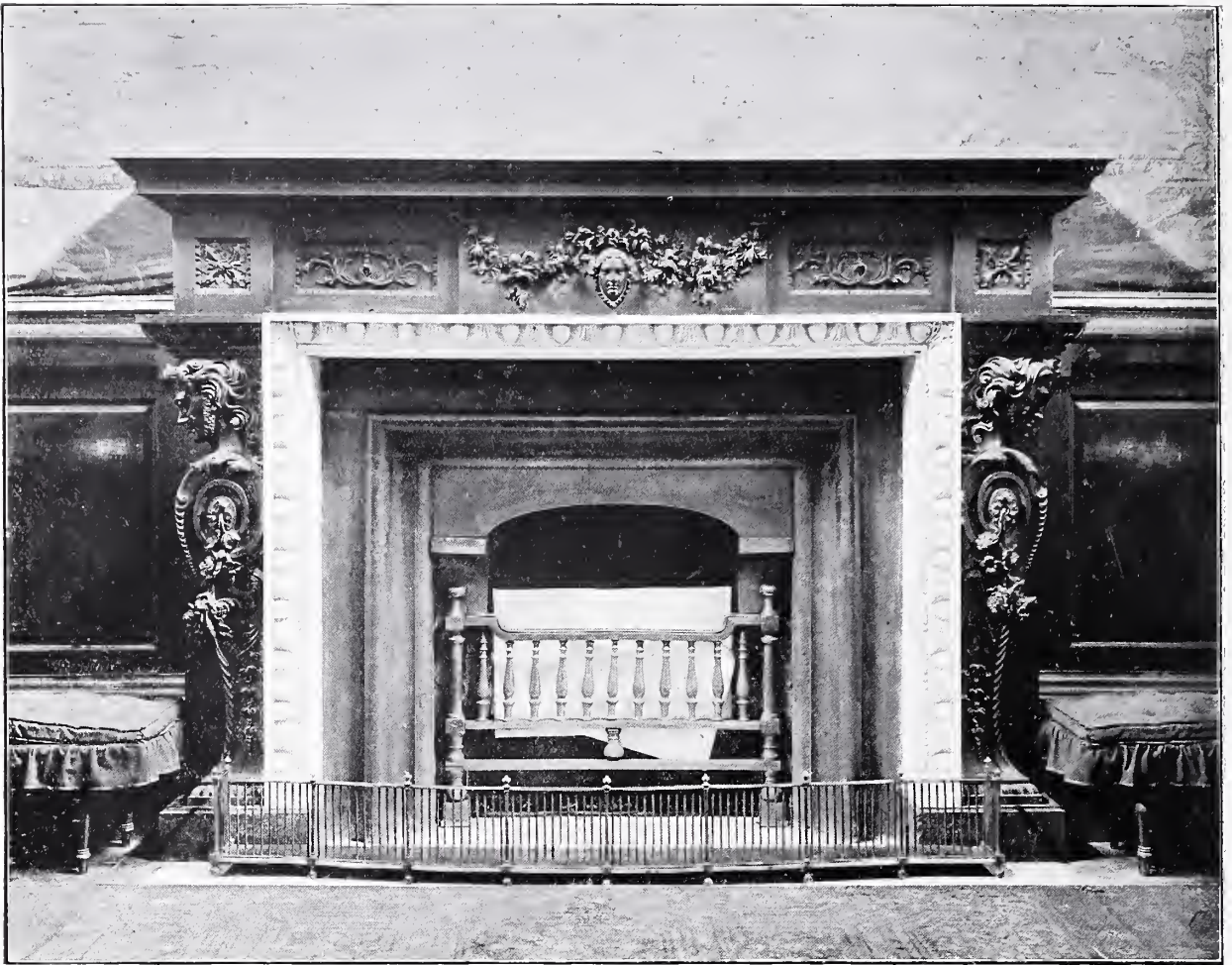
PARLIAMENT HOUSE, DUBLIN.

SECTION OF THE HOUSE OF COMMONS.

likely executed by Italian stucco-workers under his direction. The coffers, beams, and plain mouldings were formed on split oak laths attached to an elaborate cradling of fir timber, partly suspended from the main roof and partly supported by the walls. A good deal of the ornament gives evidence of having been modelled *in situ*, but in the wreaths of fruit, flowers, and foliage each individual unit was separately cast or modelled on an oak or blackthorn twig, forming a core. These were then grouped and attached to the ground of the ceiling by the twigs. Thus by constantly changing the combination immense variety was gained with comparatively few units. Difficulties of projection and undercutting were also overcome by this method. The projection, indeed, as will be seen from the plates, was very great, and single flowers or fruits could be swung like a pendulum. Probably from the first the cradling was too weak for the immense weight of stucco, and soon sagged. In 1843 it was unsafe and had to be strengthened, but decay was going on, and towards the end of last century careful examination showed it to be in a very bad state, and beyond preservation. Wet coming through the roof at some former time, and want of ventilation, had rotted both cradling

and laths, and the key had gone. Messrs. Jackson, of Rathbone Place, were called in, and instructed to take the ceiling down and reproduce it. This they have accomplished most successfully, adopting practically the old method of separate units on blackthorn twigs, but using modern materials, such as papier mâché and fibrous plaster, thereby reducing the weight to about one-tenth of the original stucco. The illustrations are from photographs of the old ceiling. In the new the ground is happily not picked out.

The most notable building of the eighteenth century in Dublin is undoubtedly the Bank of Ireland, formerly the Houses of Parliament. Its architectural history perhaps exceeds in interest its political record. Not knowing this history, one would say that the façade was the design of one man, finely conceived, well detailed, and carried out as a whole, whereas it is the growth of nearly a century, and the work of four or five architects. It is very remarkable that each of these men in his own way should have furthered the evolution of the building towards the complete development that we now see. This, of course, applies only to the exterior, for the interior no longer serves its original purpose.



THE BANK OF IRELAND, DUBLIN.

Photo: Arch. Rev.

CHIMNEYPiece IN THE OLD HOUSE OF LORDS.

The first portion was begun in 1728-9 on the site of old Chichester House, in which Parliament had met since the Restoration, and completed in about ten years. The façade consisted of the central and two wing porticos only, behind which were the Houses of Lords and Commons with the various offices. Both to the east and west it abutted on old buildings. On the former side were mean hovels and lime kilns, and on the latter stood Daly's Club House, and so it remained until 1784.

Before going further it will be well to consider the authorship of this part of the design. Official records give the credit of it to Edward Lovet Pearce, Surveyor-General at the time. This young man was a captain in Neville's troop of Dragoons, but lately returned from campaigning in the Low Countries. It is hardly probable or even possible that he could have gone through the training absolutely necessary to gain a knowledge of classical architecture so accurate and thorough as shown in this design, to say nothing of the power to apply it so finely. There were "ghosts" on the earth in those days, even as in these modern and decadent times. Fortunately it is

fairly easy to materialise this "ghost." Pearce's authorship was scoffed at from the first, and a pseudonymous writer of the time published a set of Latin verses plainly stating that a certain "Castellus" was the real architect. Other references to him and a comparison of his known work confirm this. The man thus identified was Richard Castell, Cassels, or Castles, as he is variously called. He was a German invited to Ireland by Sir Gustavus Hume, of the county of Fermanagh. His work on the Parliament House and elsewhere plainly shows him to have been a well-trained and able man with a turn for vigorous detail. He was doubtless the Castell who in 1728 published his "Villas of the Ancients," a theoretical restoration of Pliny's Villas and others described by Varro and Columella, and the influence of this study can be clearly traced in the design of the House of Lords, with its coffered barrel roof, high-set lunettes, and apse beneath. Moreover he was something of an engineer, and constructed the Newry Canal, with the first stone lock, in Ireland. He afterwards obtained a large practice, leaving works all over the country, and died suddenly in 1751.



Photo: Arch. Rev.

BANK OF IRELAND, DUBLIN, THE OLD HOUSE OF LORDS.

Returning to the story of the Parliament House we find that in 1778 the Peers were desirous of adding a new entrance and other accommodation, but owing to the state of the country the undertaking was deferred. In 1782 it was revived, and the work placed in the hands of Thomas Cooley, but this scheme also was given up. Various architects were then consulted, who agreed that owing to the steep fall of the ground on the east side the proposed additions were hardly practicable. James Gandon was finally called in, and undertook to make a design which should solve the problem. The chief difficulty was this: if the Ionic order of the rest of the building were adopted for the columns of the new portico, the fall of the ground would compel the use of a podium and steps, or pedestals for them to stand on. The former would obstruct the new street (Westmoreland Street) which was to be made, and the latter would be a trivial and undignified makeshift. Gandon therefore devised a curved screen wall with blind window recesses to connect his work with Castell's façade, and on this he carried round the original Ionic entablature, and varying it slightly in the new portico, supported it on Corinthian columns whose extra length enabled their bases to be laid practically at the street level. He purposely omitted any enrichment of the screen wall by attached columns in order to enhance the richness of the portico and to prevent undue clashing of the two orders. To this very sensible and successful departure from hard and fast rules he managed to get their lordships to agree, which at a time of strict academic correctness and dilettante purism was rather remarkable. It did not, however, escape adverse comment, and once when Gandon was asked on the works by some passing dilettante what order he was using, he replied that "the order was a substantial one, being that of the House of Lords." The work was begun in 1785. A year later the Speaker of the Commons asked Gandon to undertake some additions to the west side of the building. The latter was unwilling to do this as he was hard at work on, and much worried by, the building of the Custom House. However, as he was pressed, he consented. The Speaker sent him requirements and dimensions, and he made sketch plans, strictly carrying out his instructions. These were returned to him for slight alterations, and nothing more was done for some months. He then met the Speaker, who asked him to give his opinion on a design made by Col. S. Hayes, M.P., an amateur. Gandon was annoyed, and more so when he found that Hayes's design was on quite different lines from those laid down for himself. It was agreed to submit both plans to the decision of the members. To this meeting Gandon brought another design, which

was pronounced to be the best, and adopted. Again there was a long silence and delay, until Gandon discovered that although his design had been adopted he was not to carry out the work, which was given to Robert Parks, another architect, and completed in 1794. Gandon claimed that the finished work exactly corresponded to his accepted design. Col. Hayes, on the other hand, in a letter written at the time, says that it was carried out precisely in accordance with his first sketch, except that he took from Gandon the idea of niches instead of windows in the screen wall. In the face of these opposing statements it is impossible to get at the truth, but that it was a discreditable piece of jobbery, and that Gandon was badly treated, is pretty clear.

In February 1792, while the House of Commons was sitting, the dome was destroyed by fire caused by a new heating apparatus installed by a "smoke doctor" named Nesbit. It was not rebuilt, but was replaced by a "wagon-headed roof with high brick wall and chimneys having a disgusting appearance," whatever that may mean.

The plan shows the building as it stood in 1800, when by the passing of the Act of Union its occupation was gone. The centre tinted part is Castell's first building. On the east is Gandon's screen wall, portico, etc., and on the west is the Gandon-Hayes-Parks open colonnade and House of Commons portico, and additions.

In 1802 the Bank of Ireland bought the whole building from the Government for £40,000 (about the cost of the first portion), and several architects were asked to send in plans for adapting it to the uses of the bank. The first premium of £300 was awarded to Mr. H. A. Baker. He was a pupil of Gandon's, who later on when his master retired was recommended by him to the authorities as being capable of supervising the completion of his (Gandon's) work. He may have been equal to this, but he has shown his ignorance and incapacity elsewhere in Dublin, and it is very doubtful if he had any part in the design of what was done at the Parliament House. He evidently gave up architecture to become secretary of the Hibernian Academy. It was Francis Johnston, the last architect to come on the scene, who actually carried out the work for the bank, and who saw so clearly the way to pull together the differing parts of the great façade, and weld them into the harmonious whole which, in spite of the juxtaposition of the two orders on the east, we now admire. To do this he pulled down the screen wall on the west and built it up behind the free columns, thus making them into three-quarter attached columns, repeated this treatment with Gandon's wall on the east, and thus created the



Photo : Arch. Rev.

BANK OF IRELAND, DUBLIN.

TELLERS' SEATS IN THE OLD HOUSE OF LORDS.

*Photo: Arch. Rev.*

BANK OF IRELAND, DUBLIN.

HOUSE OF LORDS PORTICO.

two symmetrical unpierced wings which contrast so finely with Castell's open porticos in the centre. He placed a top-lighted banking office behind the centre portico, and by filling up the windows underneath it added a monumental touch to the whole. The only important room of the old Parliament House which remains intact is the House of Lords, now used as a Board Room. The effect of its lighting by means of lunettes high up at each end is very happy. The contemporary tapestry hangings on the side walls are by Robert

Baillie, of Dublin, and represent, one, "The Battle of the Boyne," the other, "The Relief of Derry."

The section of the House of Commons is taken from Pool and Cash's *Views of Dublin Buildings*, and in a measure it justifies their quaint encomium that "prejudice itself must acknowledge that the British Empire (we might have added Europe herself) cannot boast of so spacious and stately a senatorial hall."

GODFREY PINKERTON.

The Practical Exemplar of Architecture.

II.—CHIMNEYS.

THIS month we illustrate some examples of chimneys. Nothing is more characteristic of an English building than this feature. Partly due to our climate, partly to our wealth of fuel, the chimney-stack has become the most distinctive mark of our houses and public buildings as compared with other countries, though in the valley of the Loire we get elaborate examples (notably at Château Chambord), and in Belgium in the Town Hall at Ghent; but there is no country where it is so essentially a part of the composition of the design. Moreover, it has been elaborated and developed in the various districts of the country in a way that is most interesting to the student. In Essex, Suffolk, and Norfolk we find the use of enriched brick shafts; in Kent the employment of brick in ingenious combinations of caps and plinths of shafts; in Gloucestershire the use of stone more or less intricate; and in Devon the massive stone stack, admirably proportioned to its purpose. Sometimes a circular form is adopted, and so on, each county almost having its typical treatment of the problem. No country

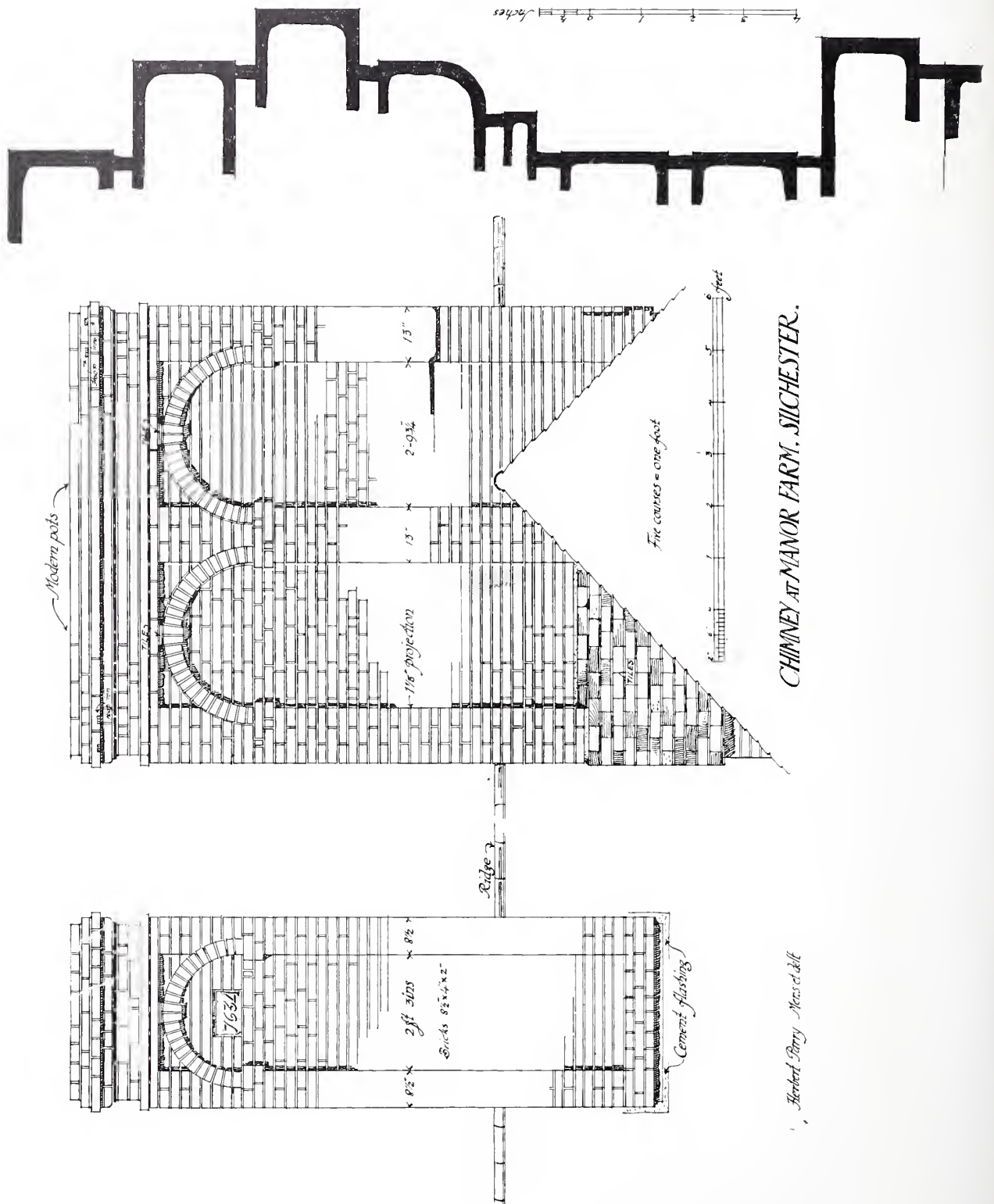
has spent so much thought on the subject as our ancestors, and the result has been that we have a wealth of examples that we can draw upon—the difficulty is rather what to omit than include in our selection. There are few “spooks,” the best known being the central stack of a house in Blandford and the bell-turret in some almshouses at Newbury. Both we intend to illustrate later because they are useful as well as interesting.



CHIMNEY AT MANOR FARM, SILCHESTER.



Photos: Parry.



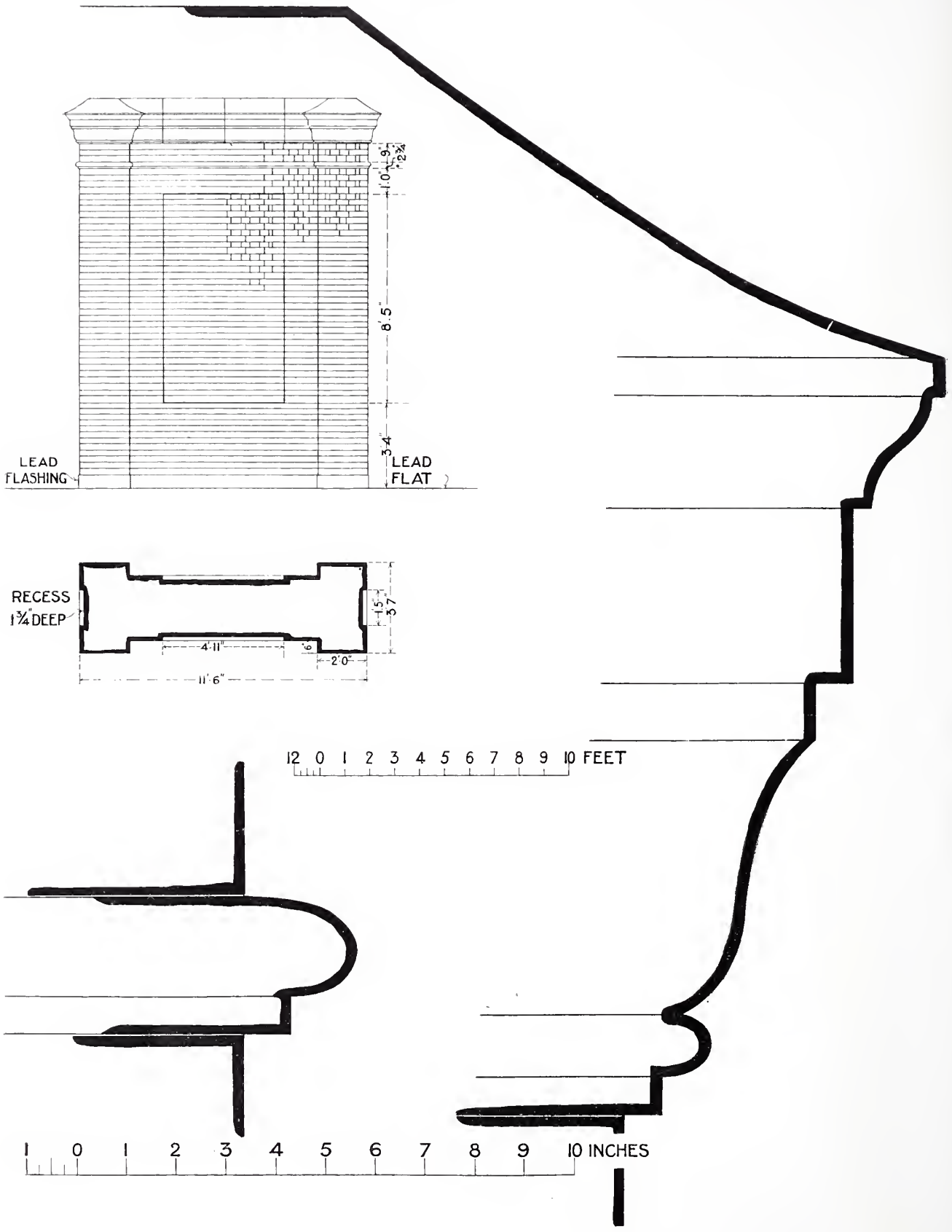
CHIMNEY AT MANOR FARM, SICHESTER.

Herbert Perry Newcastle



Photo: Arch. Rev.

CHIMNEY, ROYAL HOSPITAL, CHELSEA.



CHIMNEY, ROYAL HOSPITAL, CHELSEA.
 MEASURED AND DRAWN BY FRANCIS BACON, JUN.



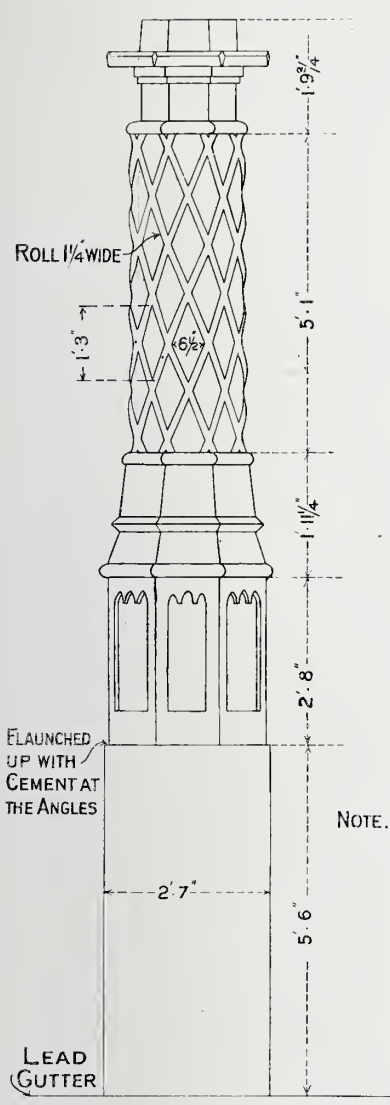
CHIMNEYS, ROYAL HOSPITAL, CHELSEA.

Photos: Arch. Rev.

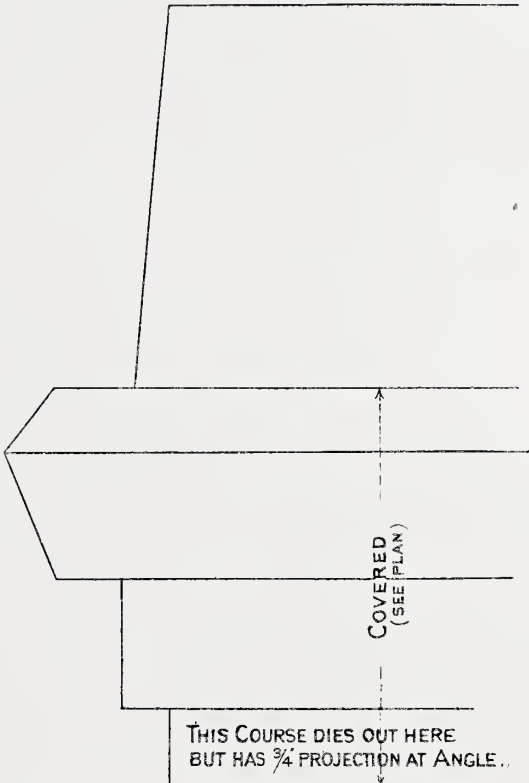


CHIMNEY, ETON COLLEGE.

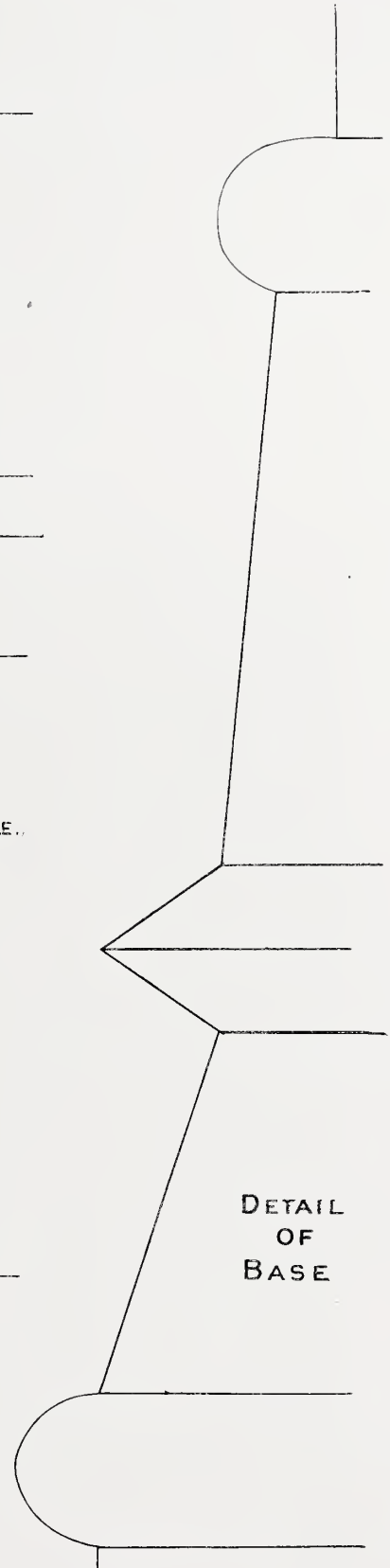
Photo: Arch. Rev.



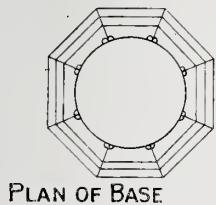
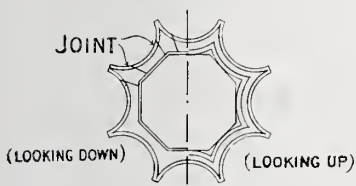
NOTE. FOR JOINTING OF BRICKWORK SEE PHOTOGRAPH



DETAIL OF CAP



PLAN OF CAP



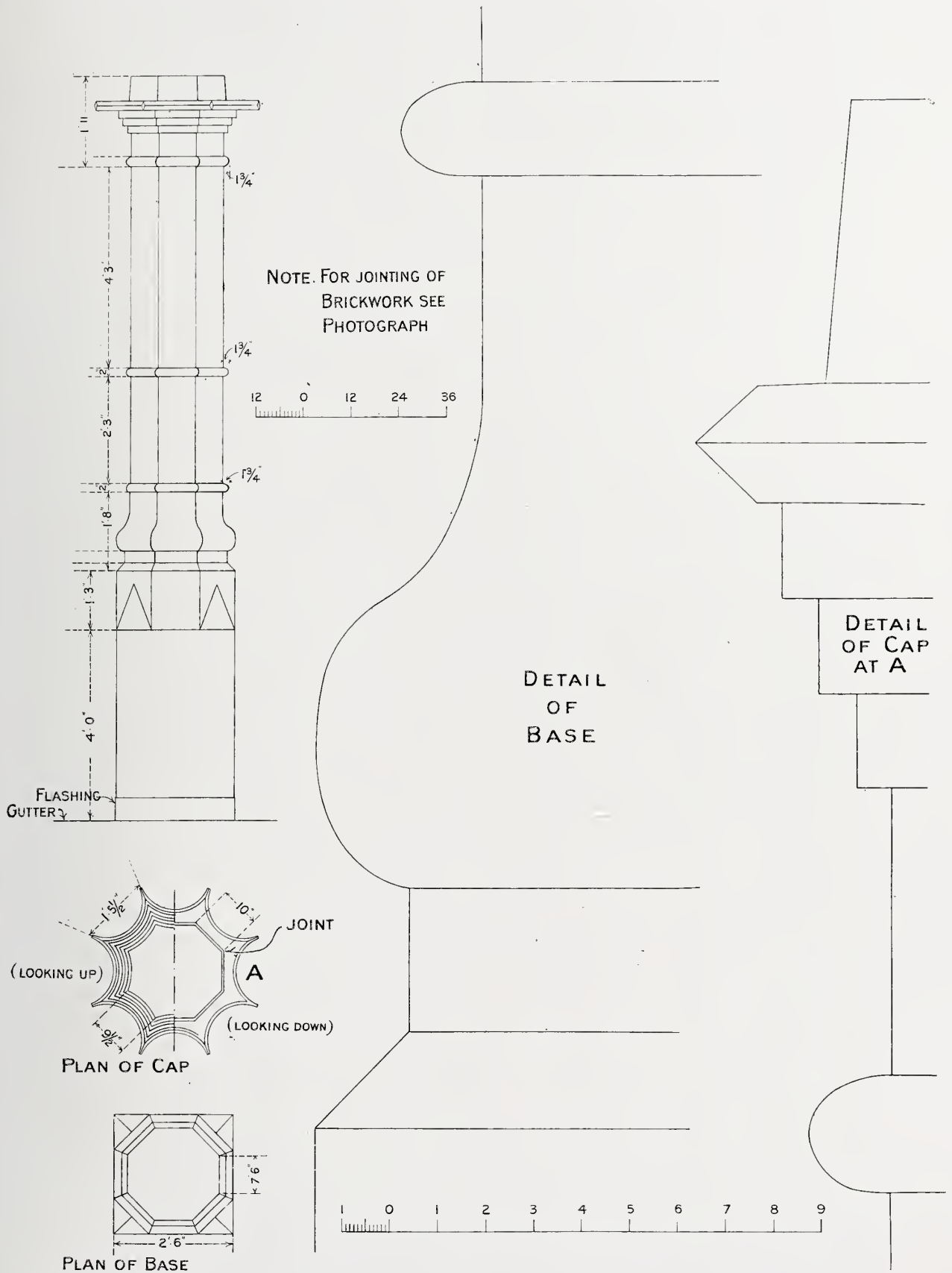
CHIMNEY, ETON COLLEGE.

MEASURED AND DRAWN BY FRANCIS BACON, JUNR.



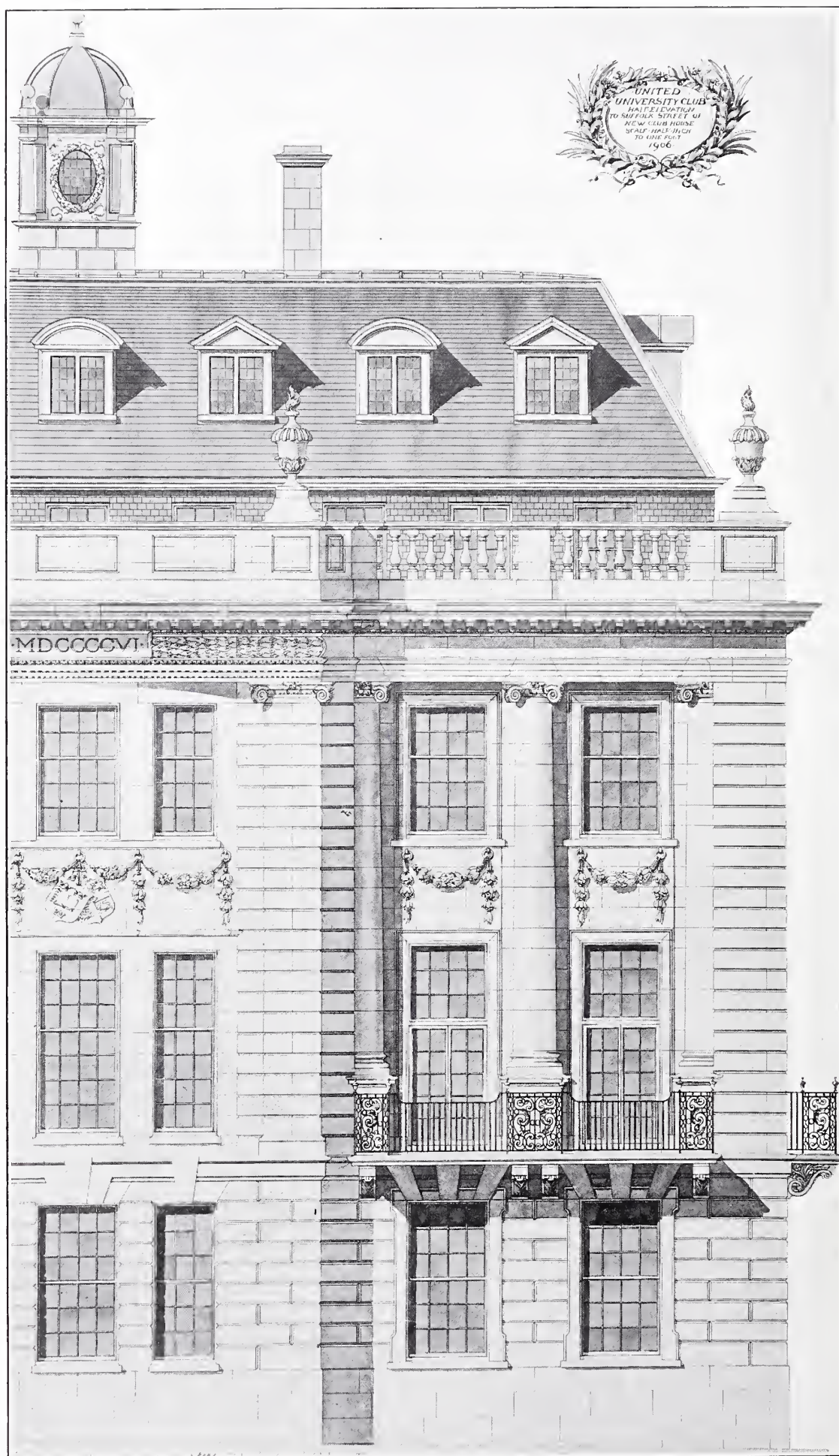
Photo: Arch. Rev.

CHIMNEY, ETON COLLEGE.



CHIMNEY, ETON COLLEGE.

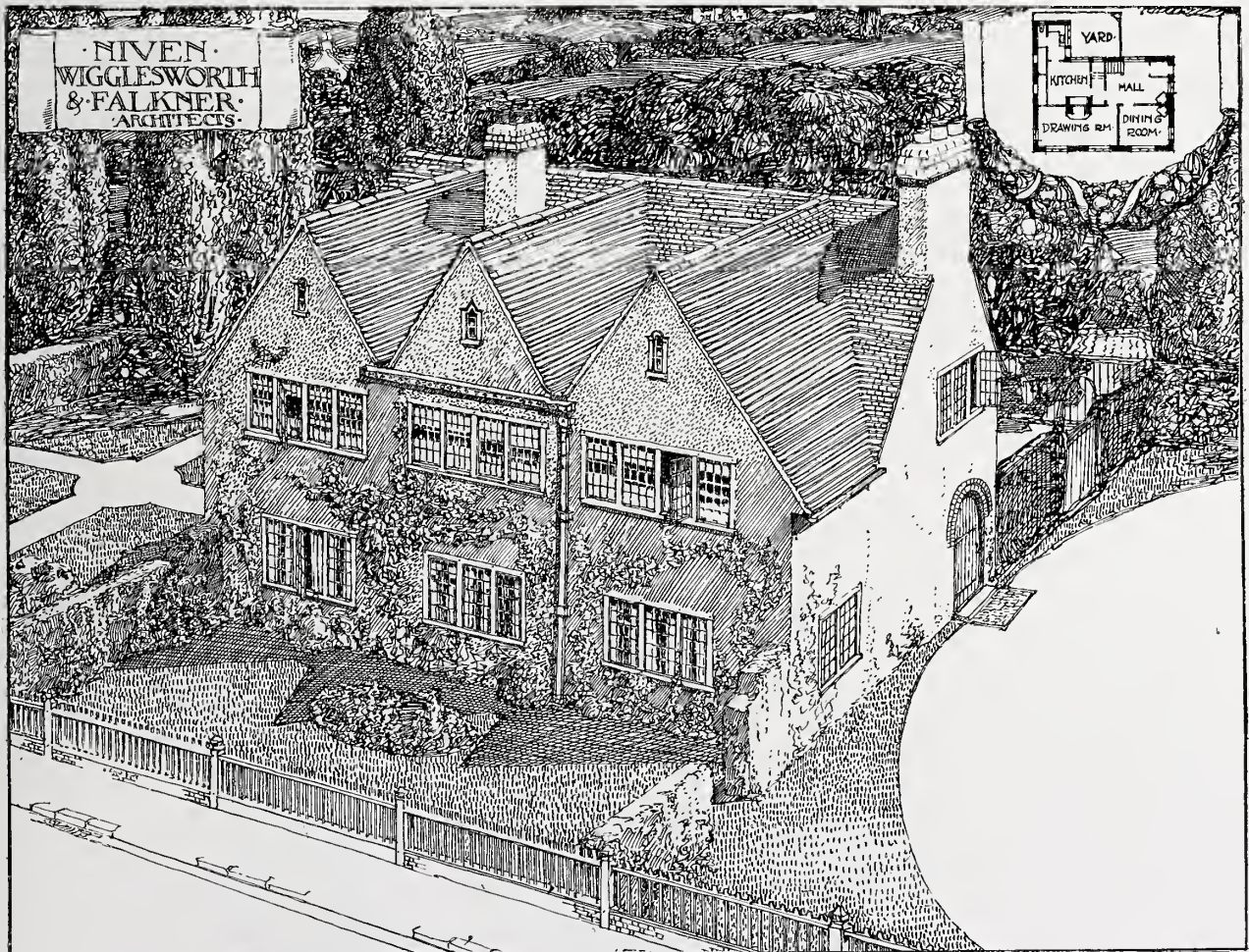
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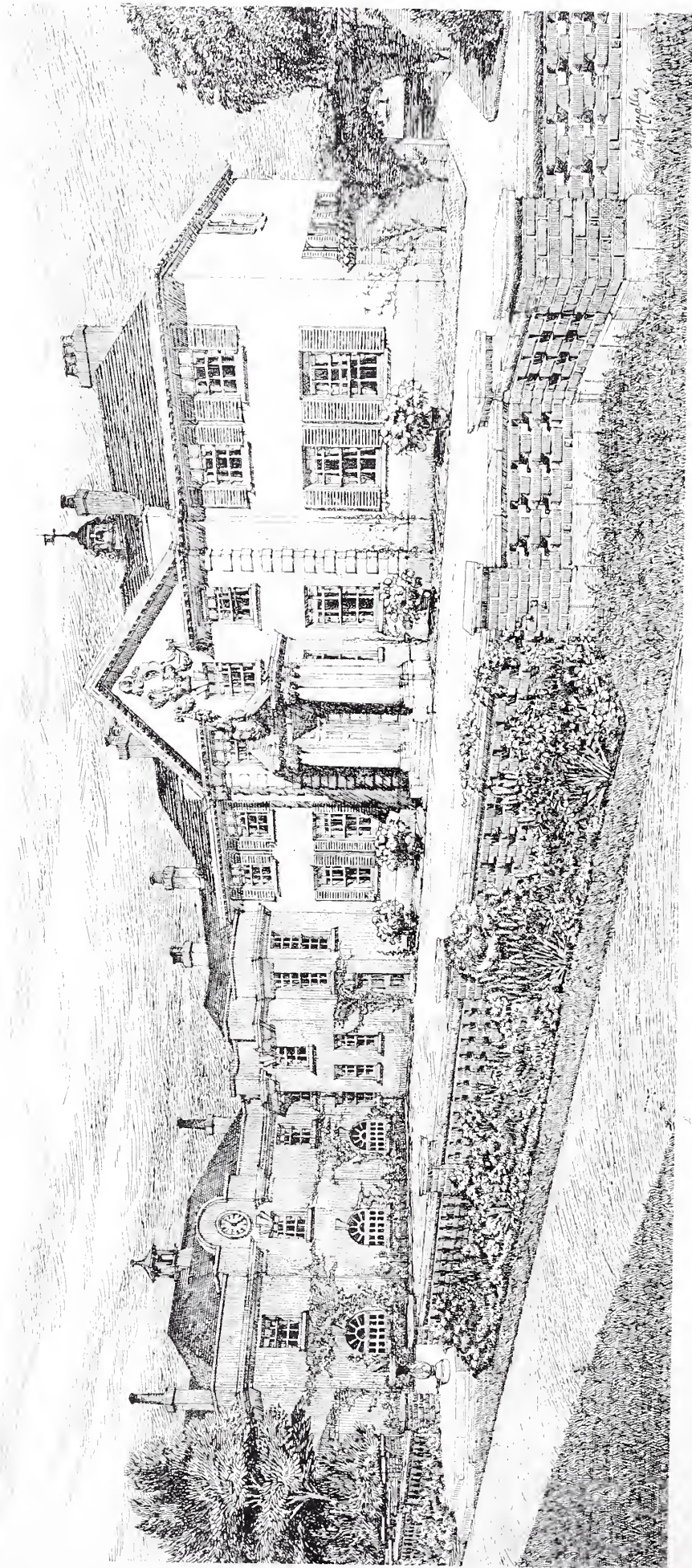


NO. 1435. REGINALD BLOMFIELD, A.R.A., ARCHITECT.

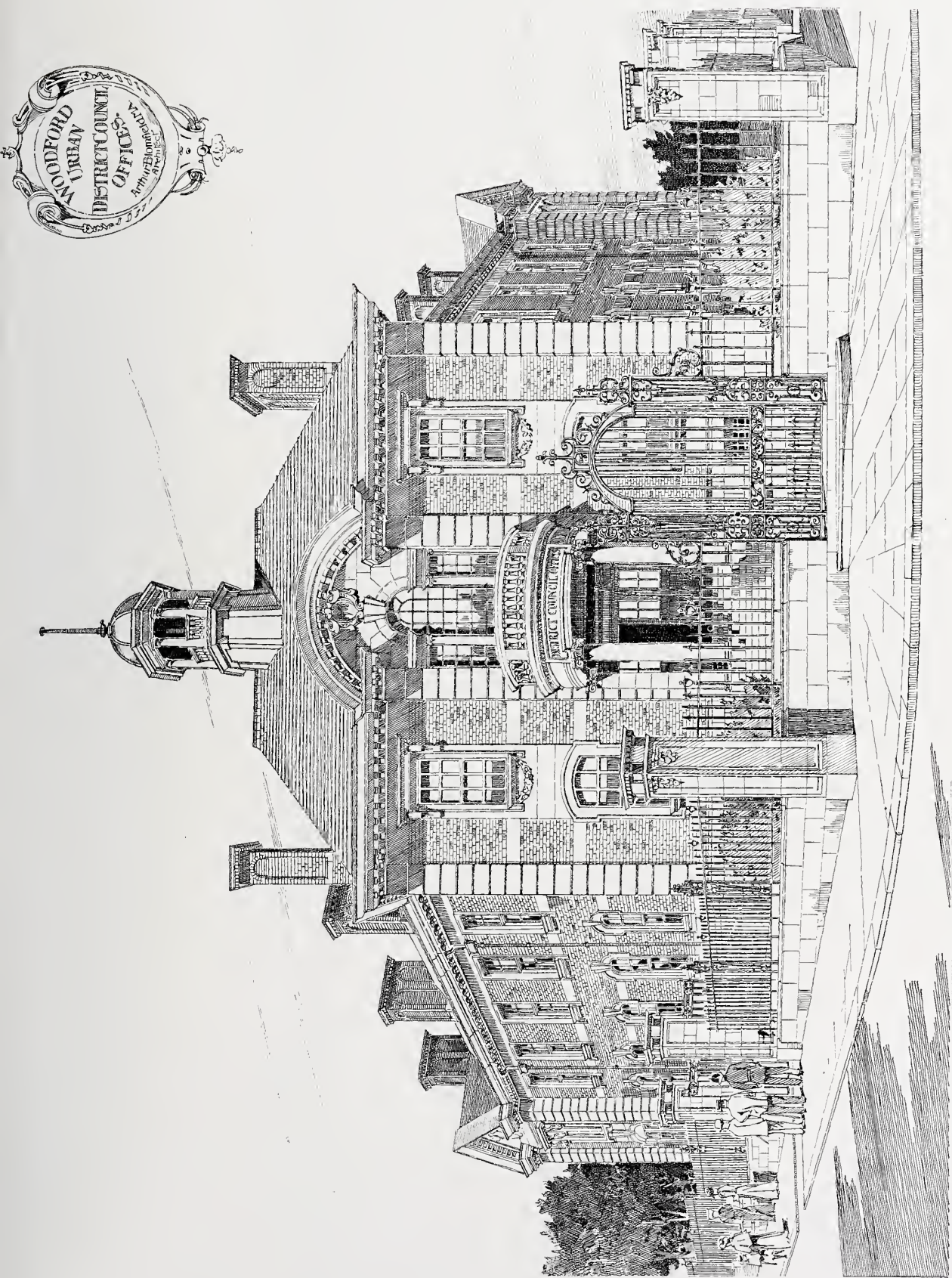
Architecture at the Royal Academy, 1906.—I.

WE present here a number of illustrations of drawings exhibited in the Architectural Room of the Royal Academy this year. The exigencies of the press prevent the whole of the drawings reproduced being included in this issue, but others will appear next month with a general criticism on the Architectural Exhibits.

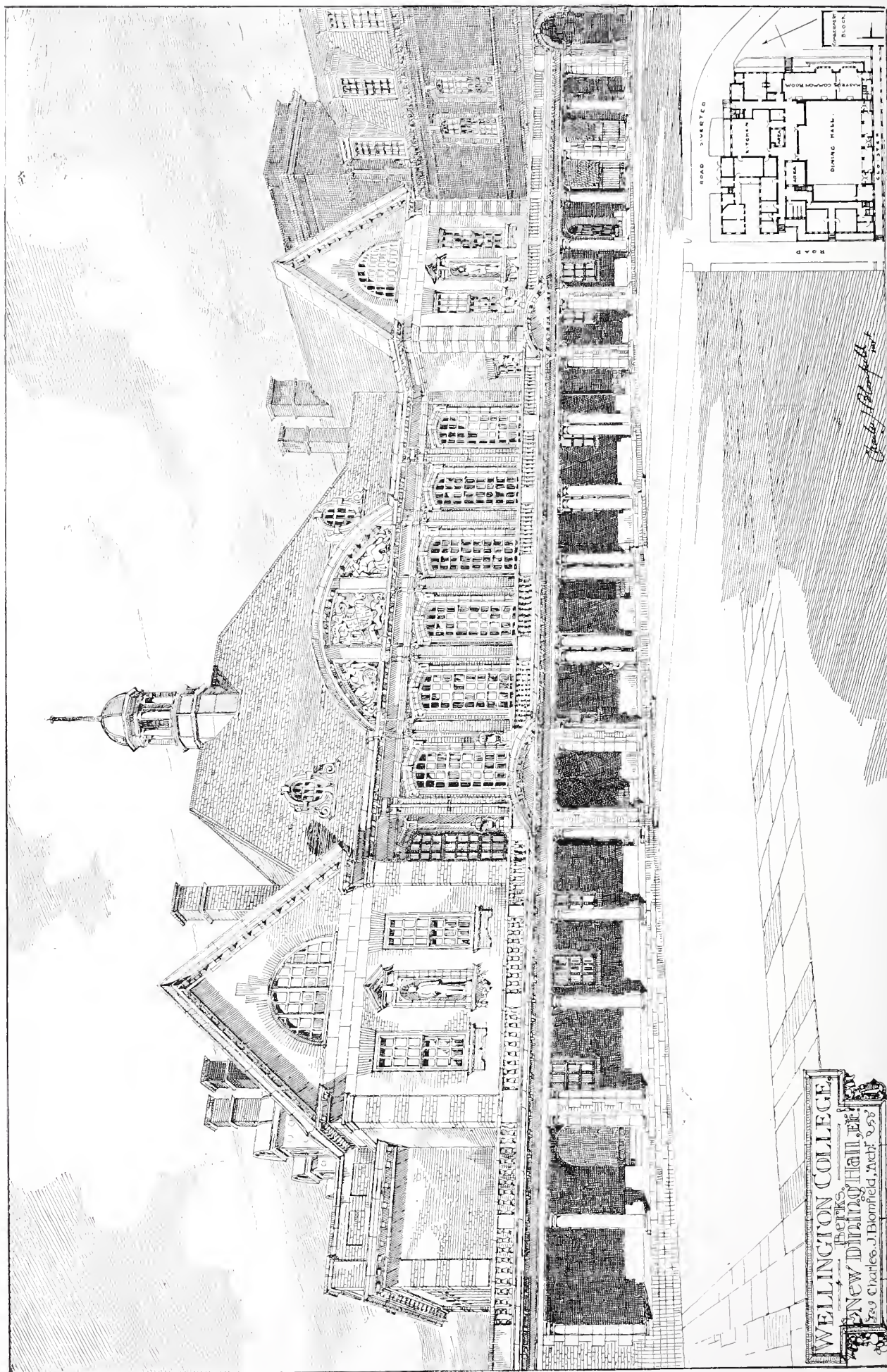


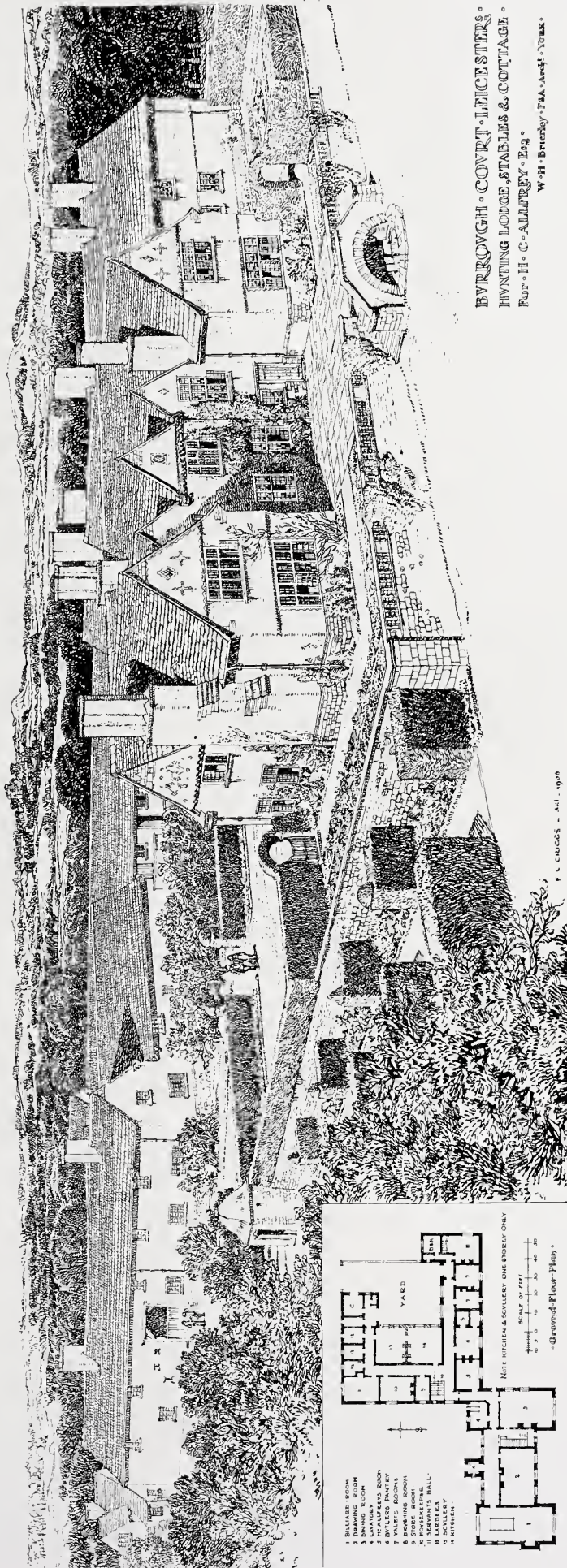


NO. 1490. SHENLEY HILL, HERTS, AS REBUILT.
FRANK T. BAGGALLAY, ARCHITECT.



NO. 1440. A. C. BLOMFIELD, ARCHITECT.

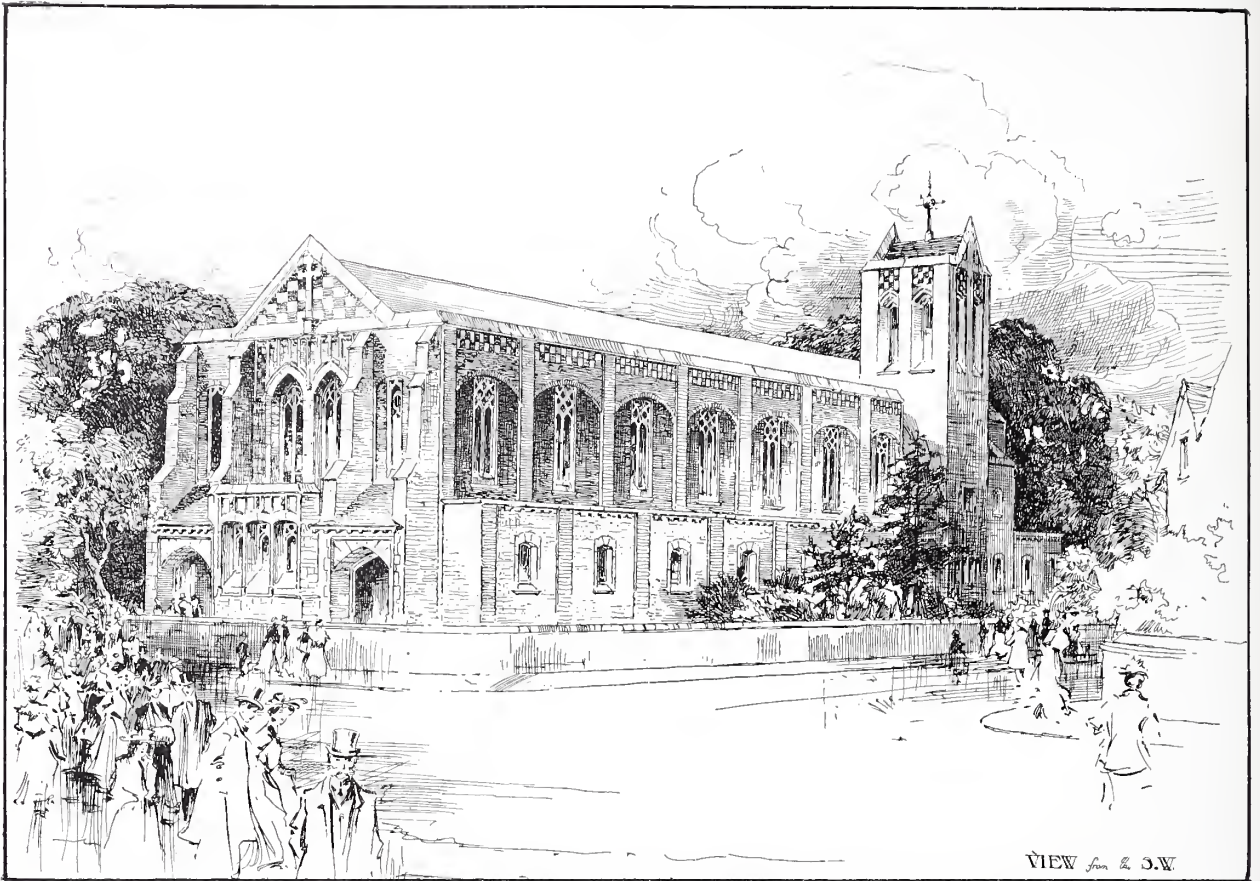




EVROUGH • COURT • LICE STAIRS •
 HUNTING LODGE, STABLES & COTTAGE •
 FOR • H. C. ALLESTREE • ESQ. •
 W. H. BRIDGES, F.R.S., ARCHT. • 1866.

- 1 BILLIARD ROOM
- 2 DRAWING ROOM
- 3 DINING ROOM
- 4 LADY'S ROOM
- 5 BREAKFAST ROOM
- 6 BYGONES BAKERY
- 7 BAKERS ROOM
- 8 BAKERS ROOM
- 9 STORE ROOM
- 10 SERVANTS HALL
- 11 LARDER
- 12 KITCHEN
- 13 KITCHEN
- 14 KITCHEN

NO. 1567.

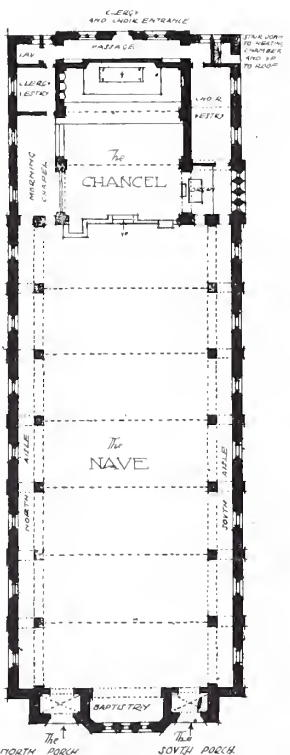


VIEW from the S.W.

SKETCH DESIGN

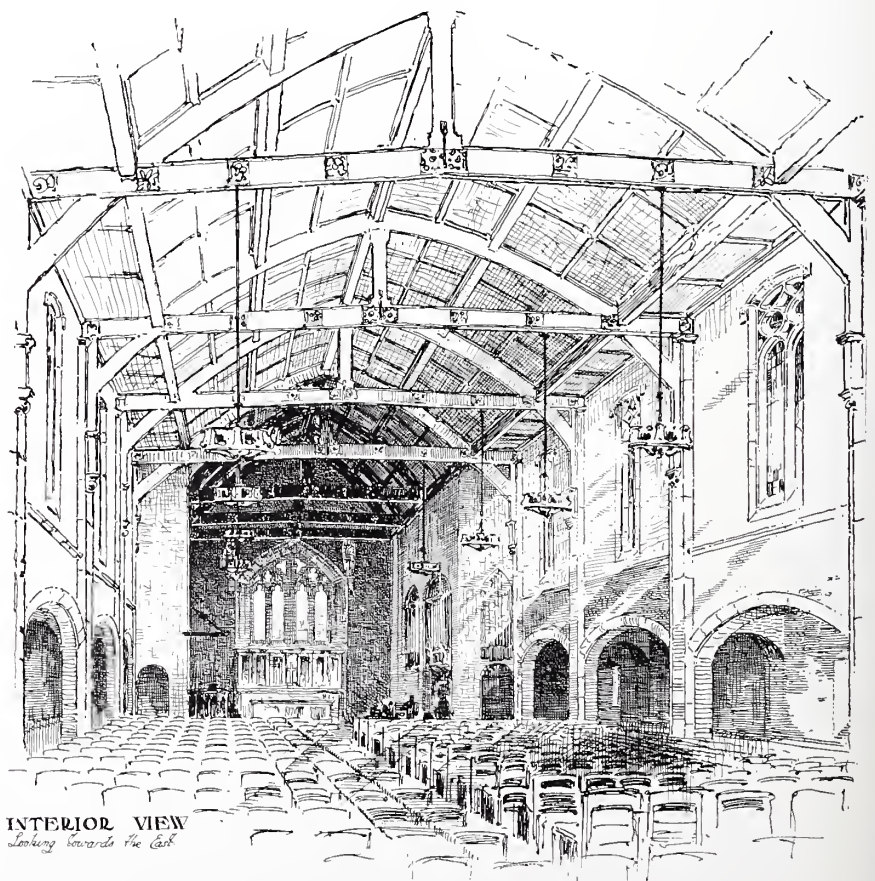
for the
**CHURCH of ST. JAMES'S
HILL NEAR SVTTON**

Hubland & Haywood-Farmer
Architects
25 A Paradise Street
BIRMINGHAM

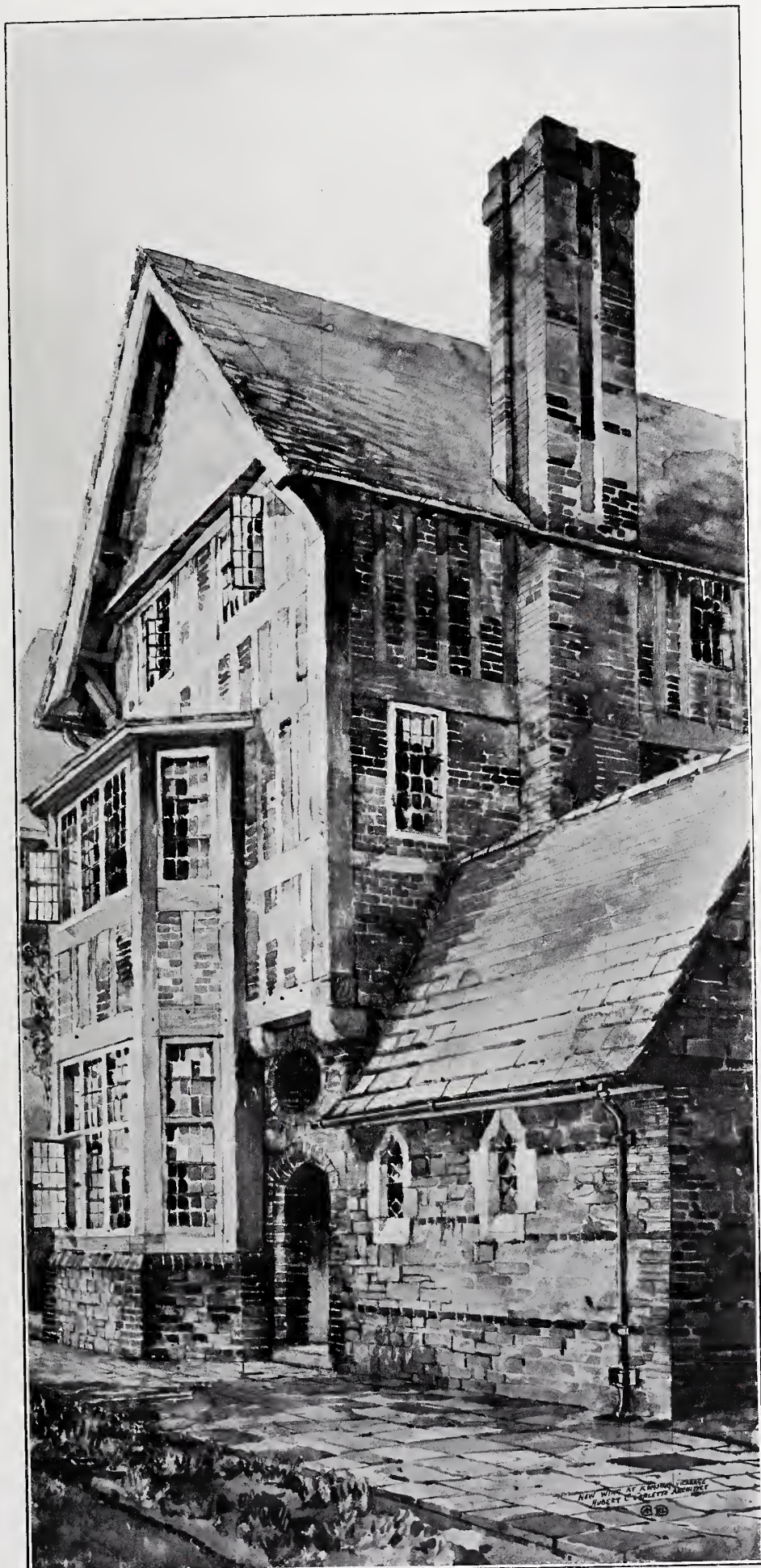


The PLAN

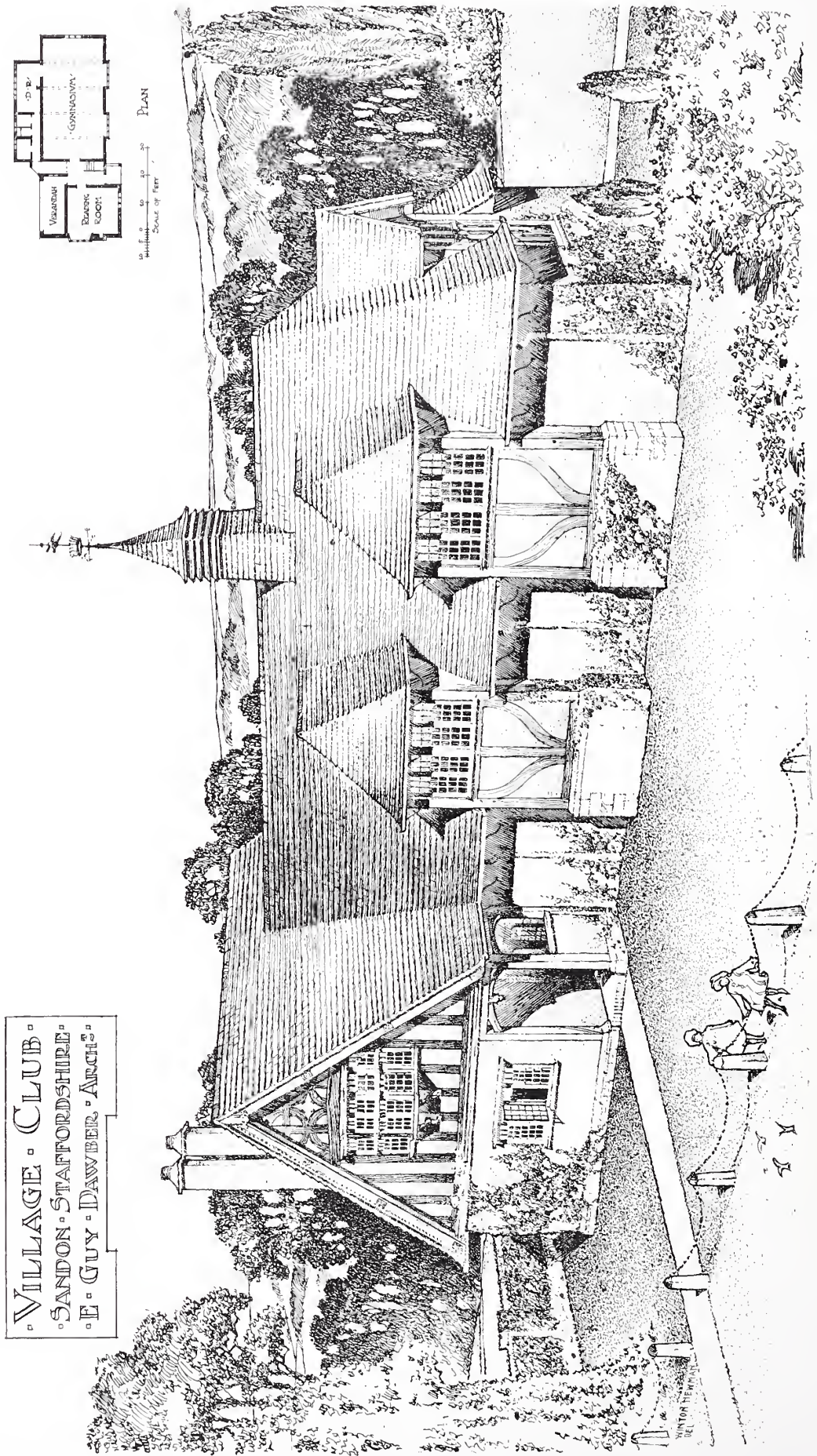
SCALE 1" = 10' 0"

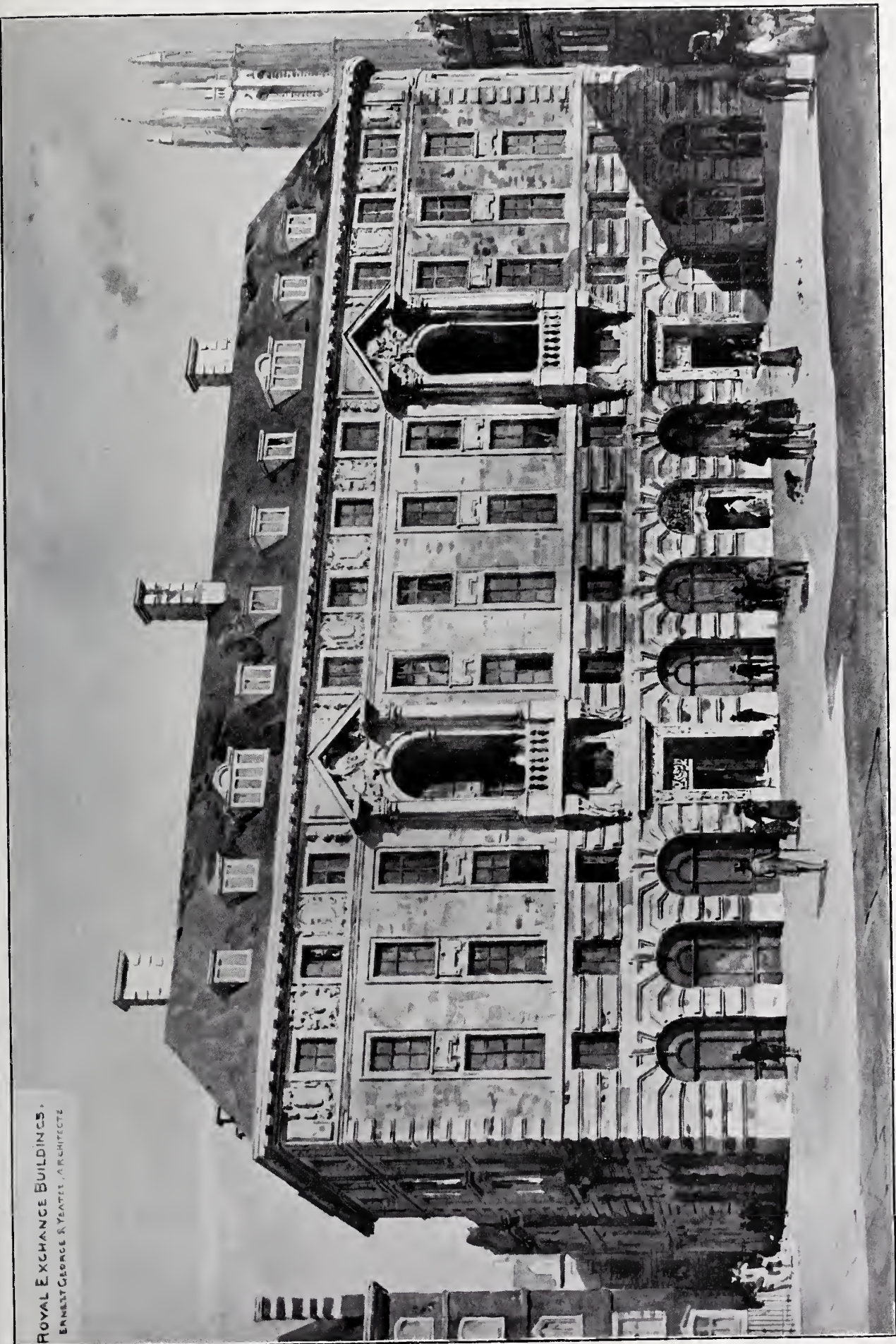


INTERIOR VIEW
Looking towards the East

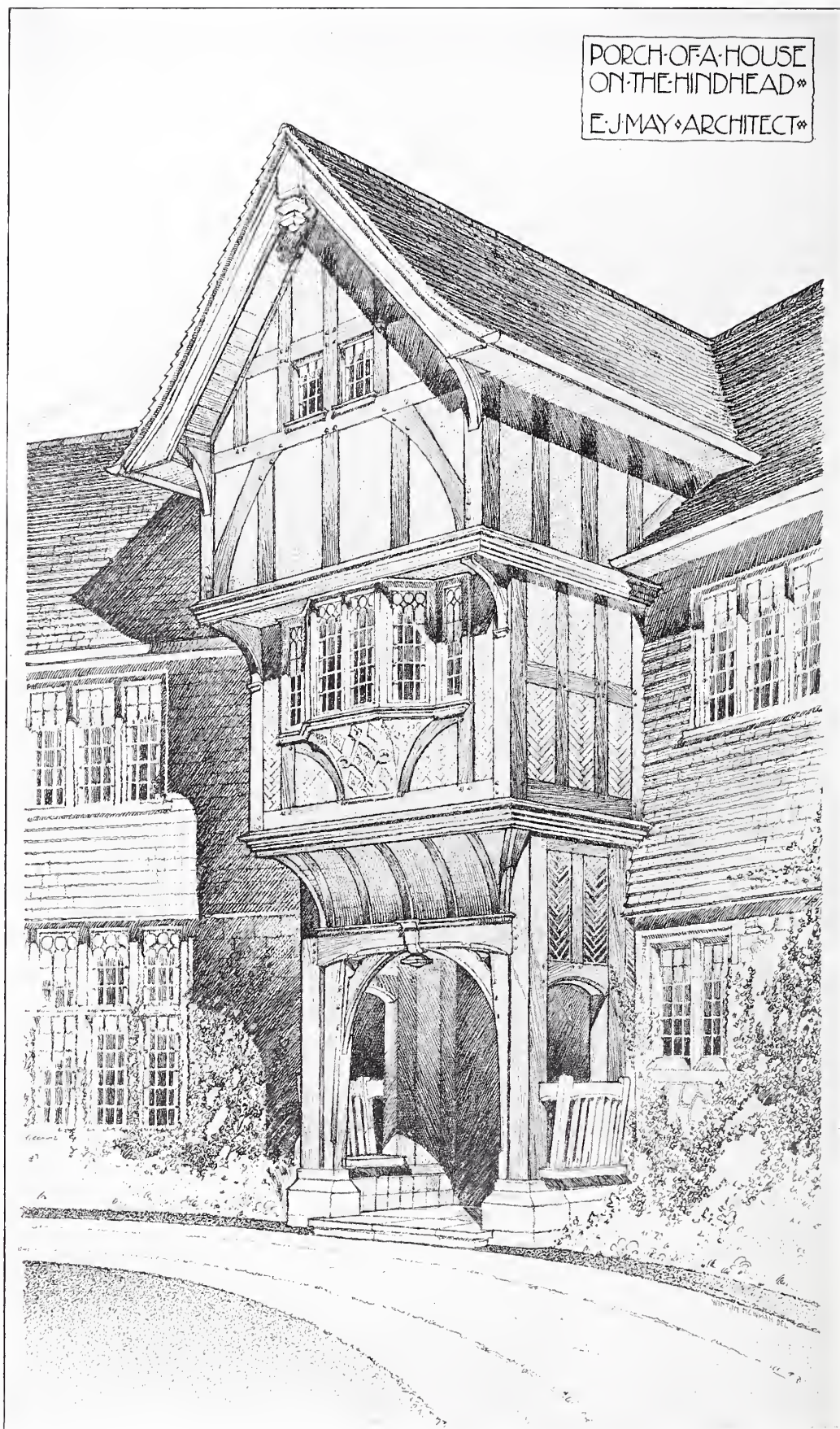


NO. 1544. NEW WING, KEMSING VICARAGE, KENT.
HUBERT C. CORLETTE, ARCHITECT.





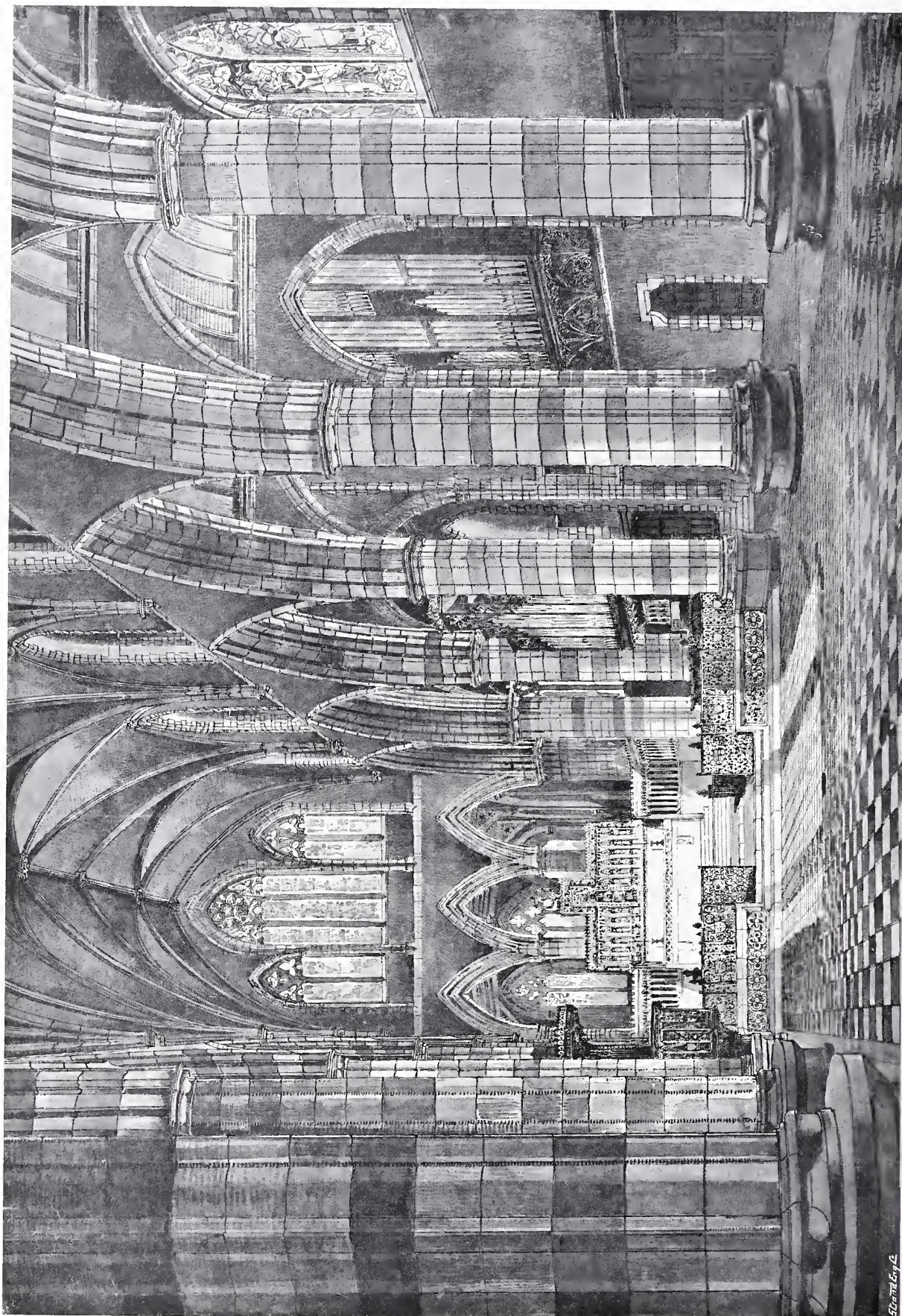
ROYAL EXCHANGE BUILDINGS.
ERNEST GEORGE STEARNS, ARCHITECT.



NO. 1607.



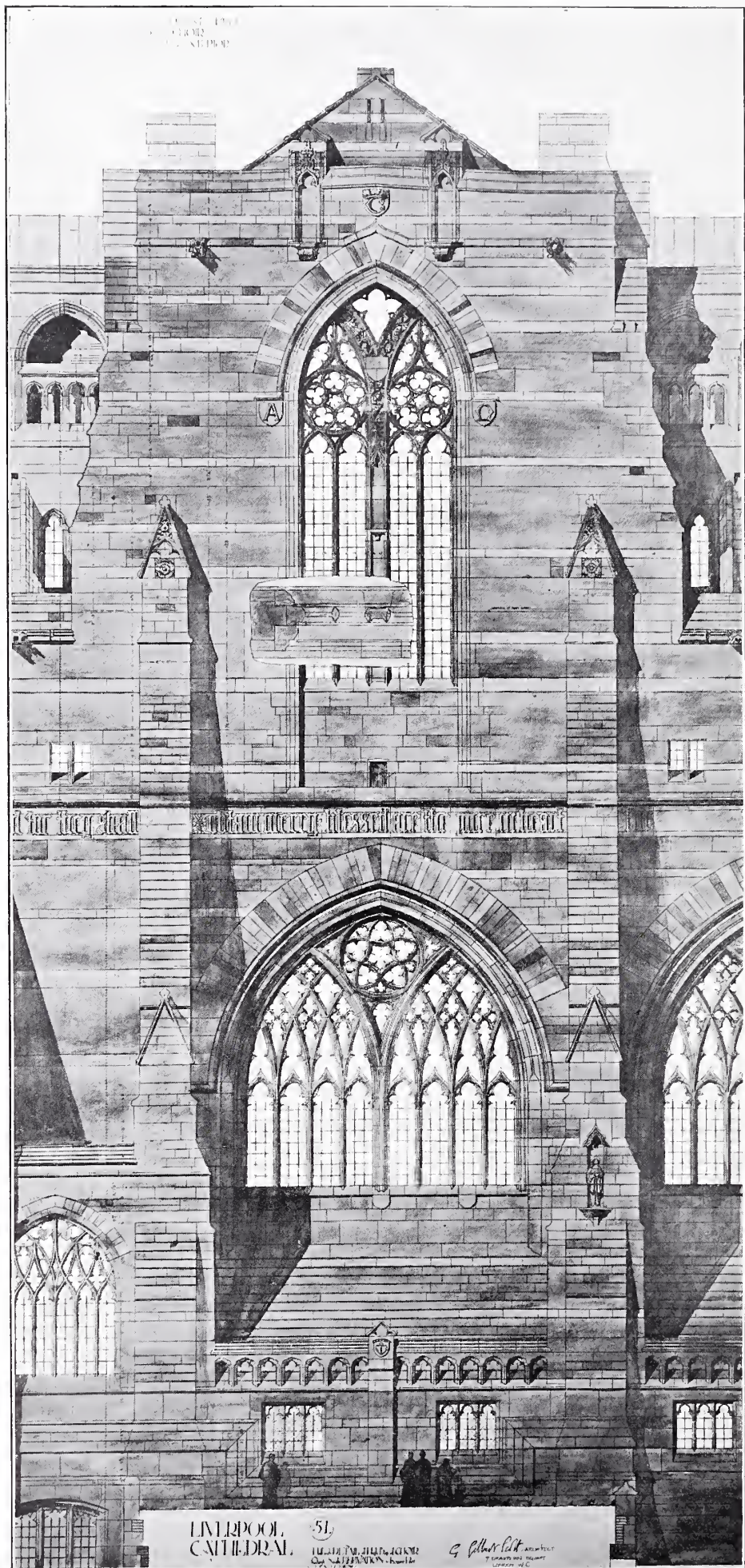
NO. 1601. LANCASTER TOWN HALL. ELEVATION TO DALTON SQUARE.
EDWARD W. MOUNTFORD, ARCHITECT.



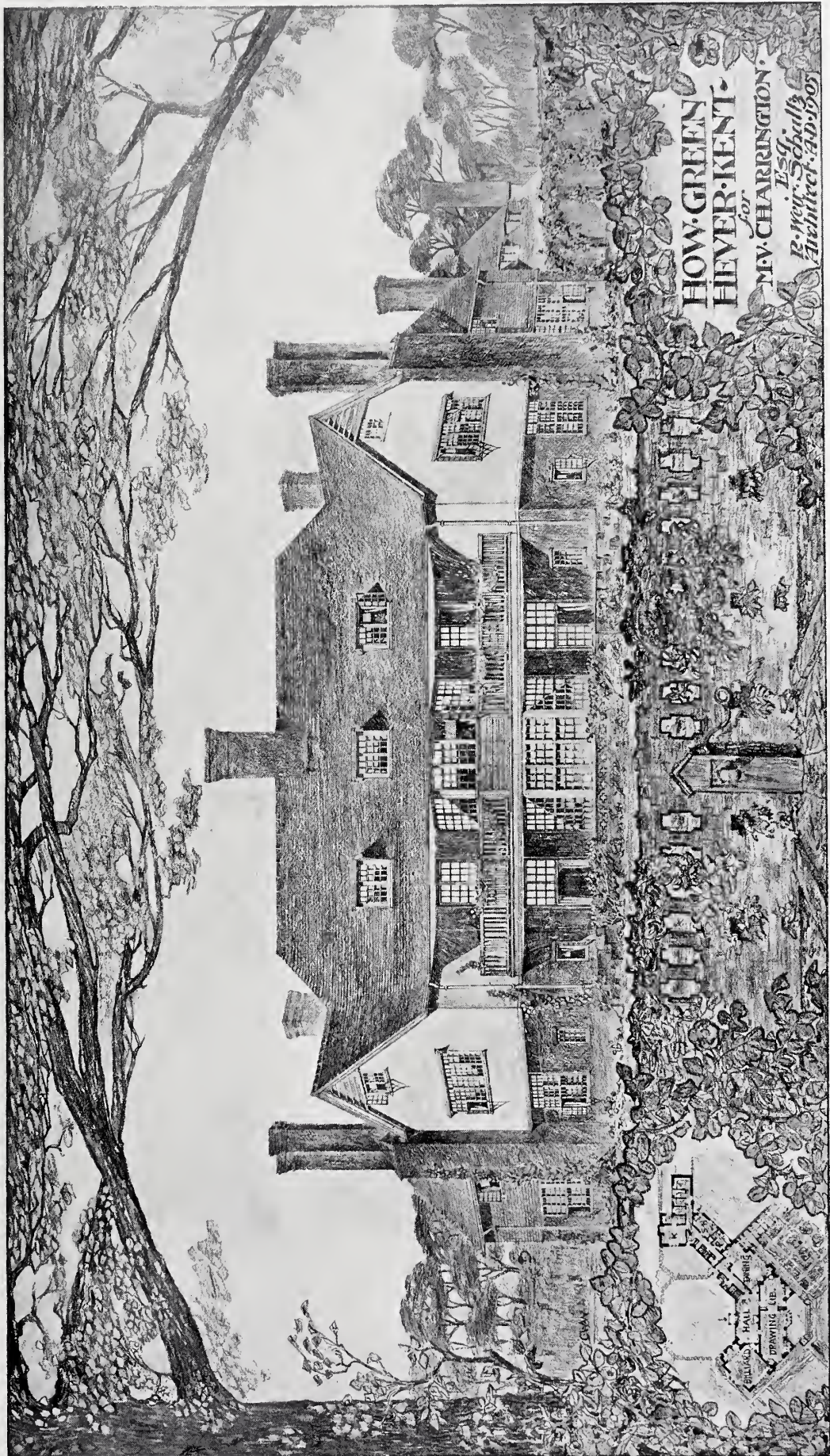
NO. 1511. ALL SAINTS' CHURCH, TOOTING GRAVENEY. INTERIOR.
TEMPLE MOORE, ARCHITECT.



NO. 1505. A STEEPLF, LEADED.
SIR C. A. NICHOLSON.



NO. 1513. HIGH BAY OF THE CHOIR, LIVERPOOL CATHEDRAL.
G. GILBERT SCOTT, ARCHITECT.





NO. 1531. ST. MARY'S TRAINING COLLEGE, NEWCASTLE, SHOWING REFECTORY.
LEONARD STOKES, ARCHITECT.



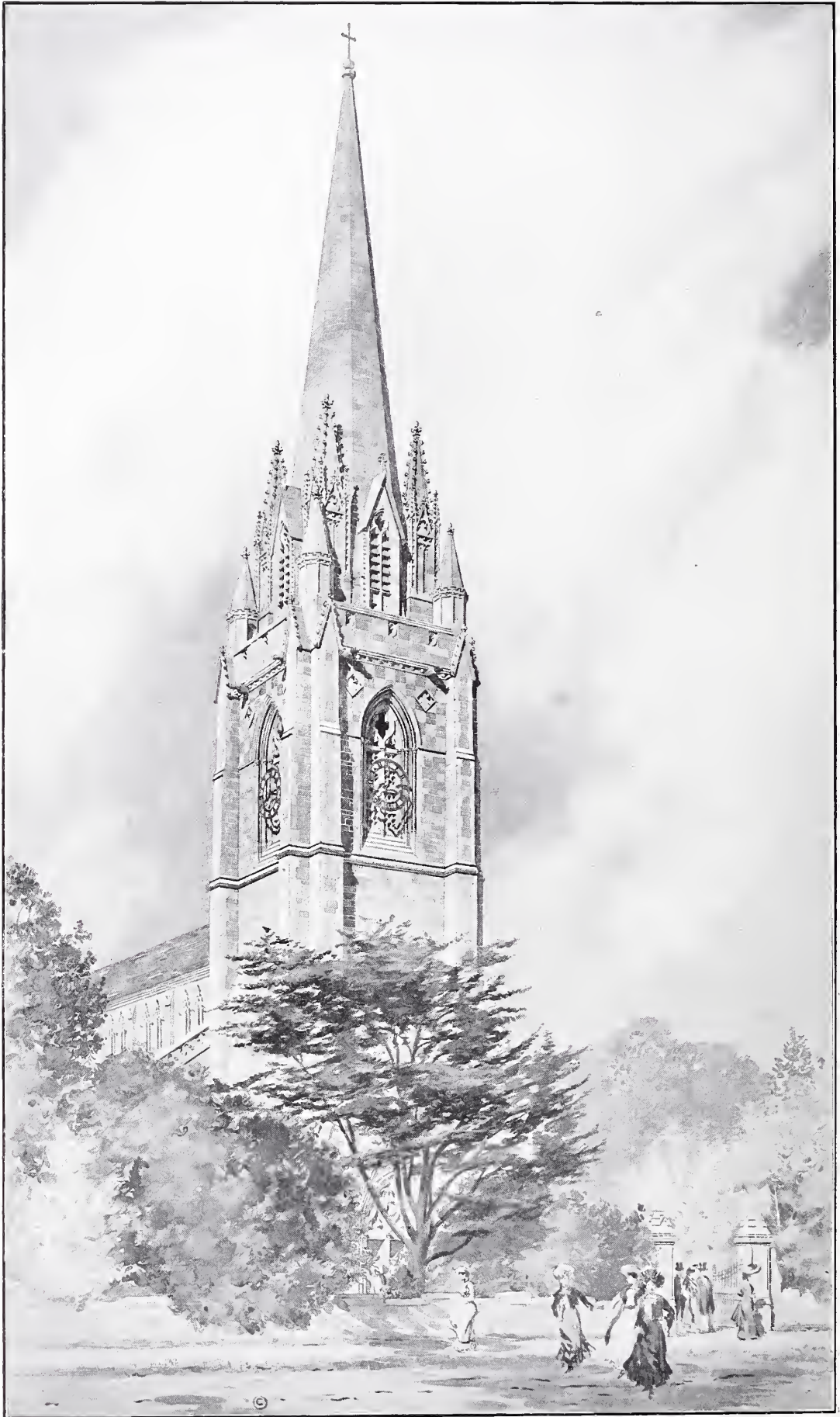
NO. 1548. HOUSE AT NORTH LUFFENHAM, RUTLAND.
C. F. A. VOYSEY, ARCHITECT.

HAROLD STEVENS, 361, 1906.



THE SOUTH FRONT.

THE ARCHITECTURAL
REVIEW, JUNE,
1906, VOLUME XIX.
NO. 115.



NO. 1594. NEW SPIRE AND UPPER PART OF TOWER, ST. GEORGE'S CHURCH, BICKLEY.
ERNEST NEWTON, ARCHITECT.

Architecture at the Royal Academy, 1906.—II.

My first impression on entering the architectural room was that I had stepped into the jaws of the seventeenth century, and I felt, in consequence, exceedingly shy. A further glance tried to reassure me by showing that it was the early days of the century, when the century was young, and its fangs presumably only budding. Eventually I got past the illusions of the time-element, to find myself, by another set, transported to a kind of confectionery department where specimens of the triumphs in bride and festival cakes were being made with an undercurrent of the more homely plum bread and some phantasies in puff pastry. On the dim shelves at the back of the establishment of my fancy were kept vials of distilled essences, labelled with the famous names of past master-builders in Italy and France—post Raphael and post Michael Angelo, so far as I could read, with Wren, Vanbrugh, and Hawksmoor fairly handy to the fore. The essences I discerned were drawn upon for the more important confections by the master-workers whose handicraft was being exhibited, whilst a considerable posse of young workers were using those master-workers' receipts, and even their moulds. I could detect several flavours disseminated by the master-workers—the persistent odour of Scotland Yard, the luscious scent of Colchester Town Hall, and many of the attributes that I am used to accredit to such names as Sir Aston Webb, Mr. H. T. Hare, and Mr. Ernest Newton, reappeared to animate and decorate the cakes of their followers. There were half a dozen wonder-pieces in festival confectionery that to the ordinary uninformed eye meant designs for an opera house; the catalogue said that these were designs for the New Wesleyan and Conference Hall at Westminster. Clearly, there are limits to the catalogue's knowledge. There was a good deal, naturally, of the small house in the country, which is felt apparently to be rather small and demure, and which has to be eked out by drawing and colour with garden craft and distant views of the champagne around; and one of some cottage homes in Somersetshire set itself to reproduce in its colour effect, and a good deal in its architecture, the "Haven of Rest" of Fred. Walker. This is carrying modesty—and architecture—into the wrong end of the perspective. Of the Crusader element, the burning conviction and enthusiasm

of the Gothic revival, there is little evidence, excepting a fine riot in lead (odd metal to riot in!) by Sir Chas. Nicholson; the desire for correctness of style, for scholarship in proportion and detail, has tamed the youthful outburst. The investigation of the principles of Gothic architecture was to issue in establishing a basis on which to develop the architecture of the nineteenth century—it resulted in an attempt to construct, as accurately as possible, the work of past ages. Proclaiming as its gospel the faculty and essential property of the spirit of Gothic architecture to represent current modes of thought and habit, and to develop the forms left to us by embodying these newer manifestations, it stiffened gradually in the embrace of scholarship and archæology, and its main aim now seems to be to erect buildings that may pass as well-preserved specimens of the age they pretend to represent. So, too, beneath this chill grip of scholarship the exuberance of the "Queen Anne" (the name was a misnomer, and quite misleading as regards date) style has cooled down, like its prototype did in the days of James I., and like the classic revival of Inigo Jones eventually did under the wisdom of the Earl of Burlington and the dons of his date. I was going to say that our present version of classical orders was already showing signs of exhaustion, but I am at once checked by Mr. Norman Shaw's young, vigorous, and splendid scheme for the treatment of the Quadrant at the foot of Regent Street. It is, to my thinking, the most alive piece of architecture in the room. Set off by most admirable draughtsmanship, the perspective view of the Quadrant is really a wonderful feat in drawing, and the detail elevation a beautiful example of effective presentment; the design itself is a joy to look upon, to ruminate over, and to be devoutly grateful to the Office of Woods that it is really going to be perpetuated in stone. I hope that where the detail differs from the perspective the former is going to prevail, so as to give the arched passage-way to Air Street a more emphatic distinction. I wish that word "proposed" was out of the catalogue as regards No. 1,442. I have said already that I don't believe the catalogue knows what it is talking about, and I trust it is showing its ignorance here. But it is a hope, not any easy confidence, this time. To turn Piccadilly Circus into

Piccadilly Square, to bring shape and order into that present heartbreak of undignified shapeless scramble, is a work of mercy, and the way Mr. Shaw offers to do it seems so easy, so natural, and—for you cannot have an omelette without breaking eggs—not so very expensive. Mr. Shaw himself breaks the first egg, à la Columbus, by showing how it can be done. Can the Office of Woods nerve itself to provide the mere ingredients of space and money, and furnish a permanent feast to the users of its streets? Can it believe that such disposition of spaces, the sense of order and of form, are a real refreshment to the eye and the heart of the passer-by? One can believe much of an office that has so much discernment as it has shown in the matter of the Quadrant.

The King Edward VII. Sanatorium is a pleasant restful-looking place if the admirable coloured drawing fairly represents it; but apart from its charms of draughtsmanship, it has a friendly character and individuality of its own. I rather question the mixture—if I read it right—of green glazed bricks and stone in the Women's Hospital, Soho. You cannot mix perishable with imperishable materials without Time playing you some ugly tricks in the way of contrast. Perhaps it isn't stone but glazed terra-cotta, in which case my objection disappears. The Central Library at Islington (1,420), and the new premises in the Strand (1,427) have a taste of Wren and the gentleman who designed the Quirinal Palace at Rome (I forget his name), but I feel that in these two designs we are marking time rather than advancing. So the new premises, Oxford Street (1,563), by Mr. Belcher, seem to leave us as we were—are the conditions of shop frontage so restrictive as all that? The new Club House in Suffolk Street (1,435) is dignified almost to austerity—the treatment is grave even of the drawing as well as the architecture, and the one piece of fun is the superimposition by the architect of the Oxford shield-of-arms over the Cambridge, although the catalogue, in its helpless way, says it's the United University Club. True, the shields are united—no faith is broken—but the Oxford man will be able to give a dig of gentle malice to his Cantab fellow.

Mr. Stevenson gives us culture in another form—in a Restoration of the Mausoleum (1,436), and he reaches me more effectually with his lonely monument in Largs Cemetery (1,472). Some columns stand wistfully rendering their silent homage to the dead. Between them they display their written testimony, and they have a pathetic air of inviting one to go up and see what they have to say and to render one's tribute also of respect to the lonely occupant. The grave is enhanced by their attention—in their shapely

quietude they invest the tomb with a consequence that one feels really does belong to its occupant; all concerned in the matter have been able to testify to their affection and his memory. So much human feeling and its poetry haunts one. In the discussion over Bartholomew's Hospital it became clear to a layman's mind that the right thing to do was to clear away the hospital to some site farther away from London, and sell the present one to do it with. The wrong course was taken, and the New Buildings (1,469) seem to own up to the unwisdom of the decision. The finish to the new Admiralty Building (1,470) by Sir Aston Webb is broad and dignified—it will interest Sir Horatio Styliotes to contemplate his name from the eminence of his pillar. The Chapel at Mirfield (1,485, 1,488) looks gaunt and lean from the outside, and the drawing represents it as desolate as well: inside, the piers with their spiral finish have a restless look, almost as if they were in pain, struggling against the oppression of their load. Three chapels by Sir Chas. Nicholson (1,503), together with the lead flambuoyancy near by, import a fresh flavour into a district of picture frames that represents what is the vernacular of the moment; but the Epsom Church (1,515) is more than I can stomach—with ease. To me, the several parts remain heterogeneous, I can't resolve them into a natural whole, and the tower seems to disdain the scale of its surroundings and to be at some variance even with itself. The Bournemouth Law Courts (1,524) design has definite architectural qualities. Open on all sides, with spacious roads to fence it off from envious adjacent buildings, it sits firmly on its site, and airs its unusual shape with a distinction easily intelligible and pleasantly marked. It hardly amounts to the grand—so far as I can judge—but it does succeed to the distinguished. A factory at Limehouse (1,557) is a bit of direct design, difficult to do, and done well. High up in the angle of the room is a model of part of Winchester House (1,543), and near by is a detail of the rebuilding of the whole edifice. It is not easy to judge of the model because there isn't enough of it. The order of columns and entablature—one only sees part of the columns—looks small and weak for the broad masses of masonry immediately over them—it is not likely to be the case—but that is the impression the model gave me. These footprints of Hercules make a demand on one's memory as well as one's imagination. There is the Choir Bay of Liverpool Cathedral (1,513) for instance. How does it count in the general mass of the building? It has a fine rugged cliffy look of its own, but I forget what it is all about, what vaults it has to sustain, whether it isn't a choir transept, and how many of them go to the choir. The proposed



NO. 1,461. FOUNTAIN AT THE PARK, MIDDLETON.
EDGAR WOOD, ARCHITECT.

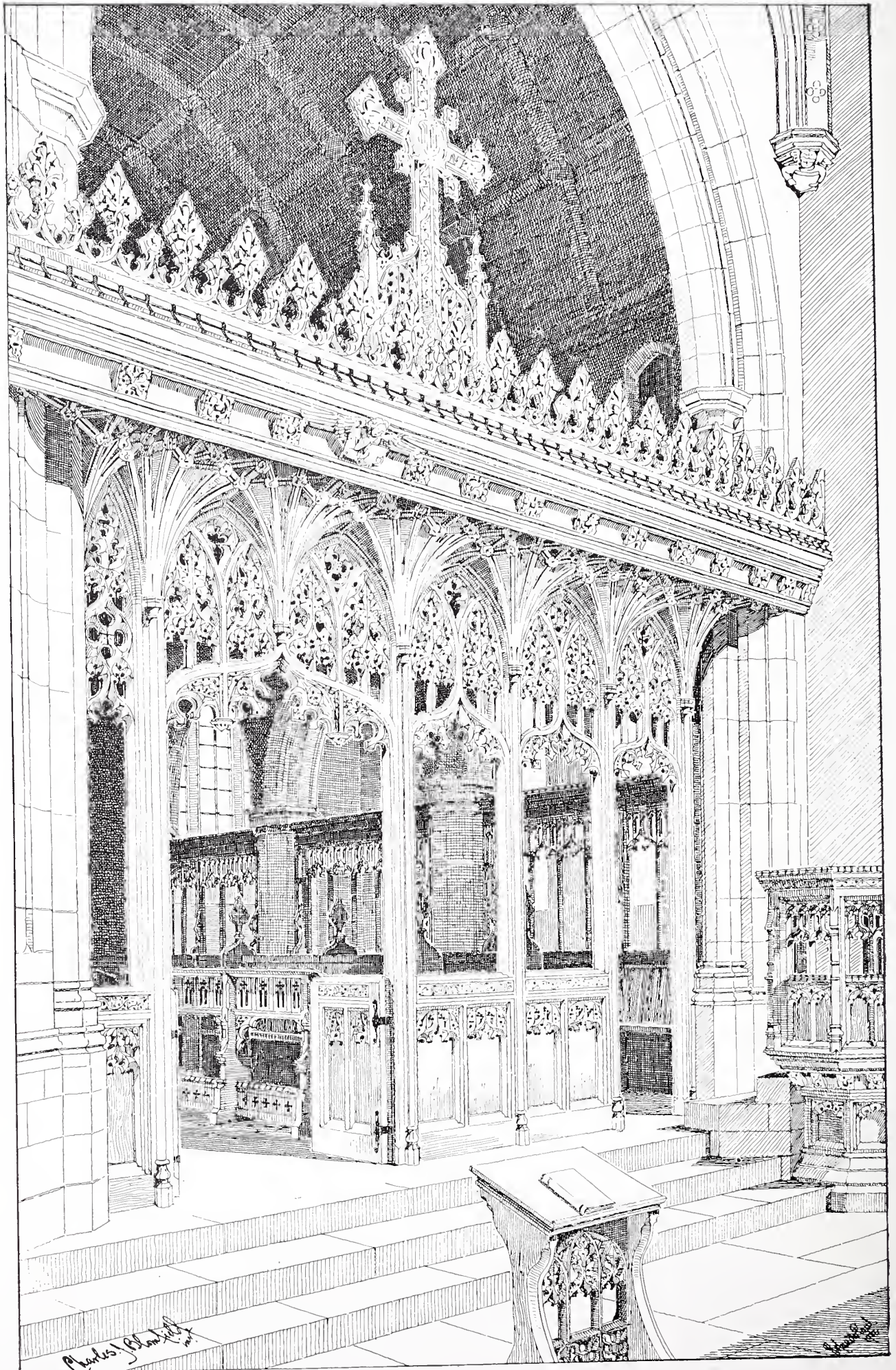
County Hall spanning the Thames (1,541) should be submitted to the authorities in Nephelococcygia, it is too airy and unreal for the gross materialities of Cockaigne. The very colouring gives it away. It is no representation of the Thames, or the city which it divides, and what the water traffic would say to these many arches 'tis better only guessing. Something very gloomy in the mortuary style—possibly a crematorium—was the impression I got from No. 1,549; the catalogue describes it differently, and I am willing to suppose that in this case it knows better. I must take Mr. Jackson's work on trust as regards 1,603 and 1,604: the drawings are hardly sufficient. The interpolation of the new work at Billinge looks very interesting, but I want to see how it's done, more than how it looks. The new structure in Williamson Park,

Lancaster (1,613), has something of the quality of puff paste. "The Earth has bubbles as the Water hath." So they are going to erect a festival pavilion in Lancaster, are they?—in these days when we've lost the power of playing, and are too self-conscious to indulge in any personal pomp or display. Well, it's very good of them to embark in so much romance.

The proposed house at Buenos Ayres (1,614) claims attention. For one thing, it recognises a climate other than ours. In the several proposals for buildings in South Africa I couldn't see any notice taken of this fact. Mr. Prynne's Church for Johannesburg might have been placed in England (perhaps it is, and the catalogue has been tripping again) for all the concern the architecture takes of a spot that is as near to the equator as Cairo. The Monument (1,615) to the Marquess of Dufferin is—so far as the architecture is concerned—a very mild affair, animated by the one disturbing question, has the superstructure sufficient abutment to absorb its thrusts in itself, or won't it some day push over its columns? Of course, the actual size of the affair probably contains the answer to this doubt. Generally speaking, the architecture at the Academy represents a mature period in the history of design; what there is of enthusiasm or of passion is kept within balanced, formal lines. The dome is much in

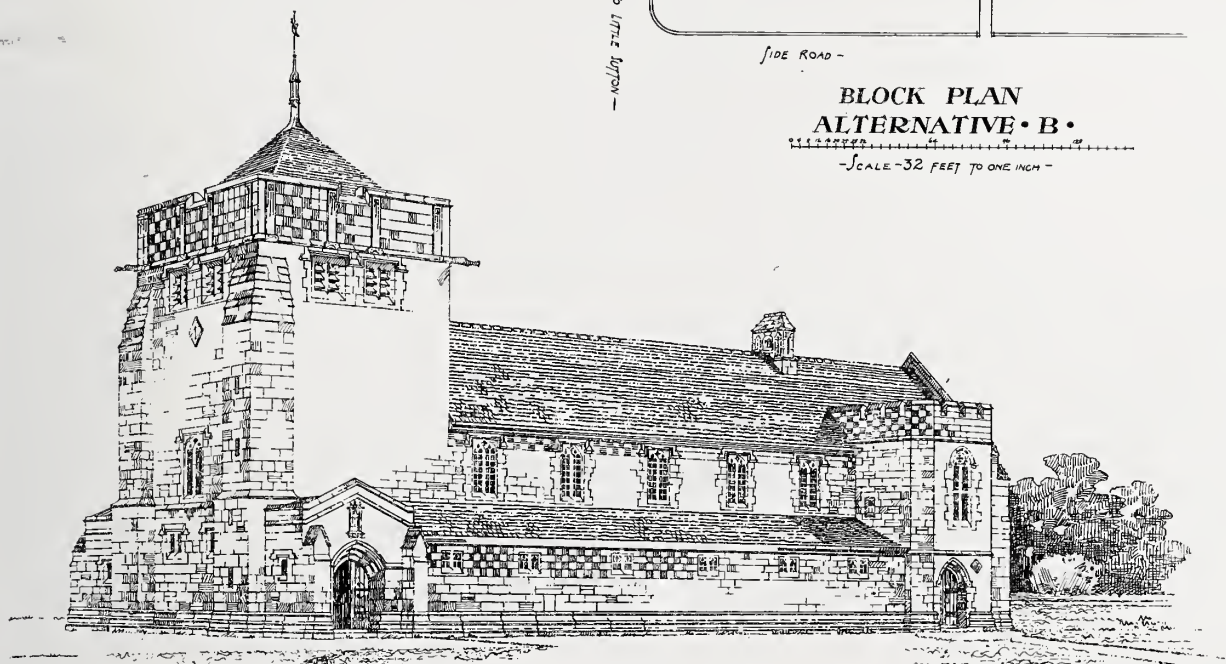
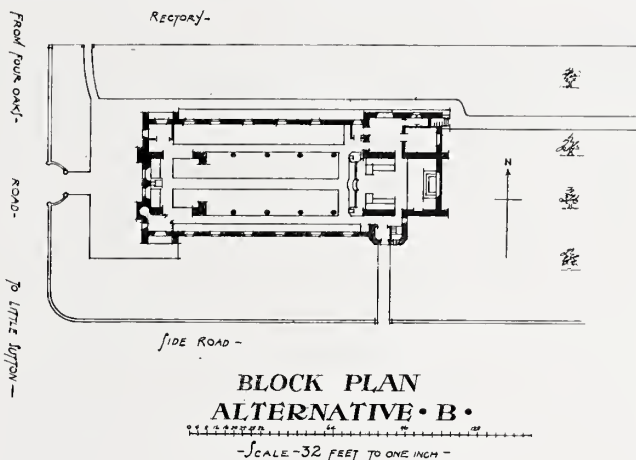
evidence—the dome of the Renaissance, not the dome of the Byzantines. We seem to feel a drowsy afternoon sense of pause in the company of men who in the University of Architecture have taken a good second class; we are men of the world, and a little shy of any outbursts of feeling, and have, alas! too much experience of what may be said on the other side, to go to any quixotic lengths on behalf of our own—not over-assured—convictions. There is safety in correctness, and it may be that this is the most logical and effective way of building up tradition—a tradition based on the calculable requirements of the time, on the definite and accepted response to the problems of the day, and on the learned and sympathetic treatment of the materials employed—a tradition that is now our most crying want.

HALSEY RICARDO.



NO. 1561. ROOD SCREEN, ALDENHAM CHURCH, HERTS.
C. J. BLOMFIELD, ARCHITECT.

HILL CHURCH
SUTTON COLDFIELD



VIEW FROM SW

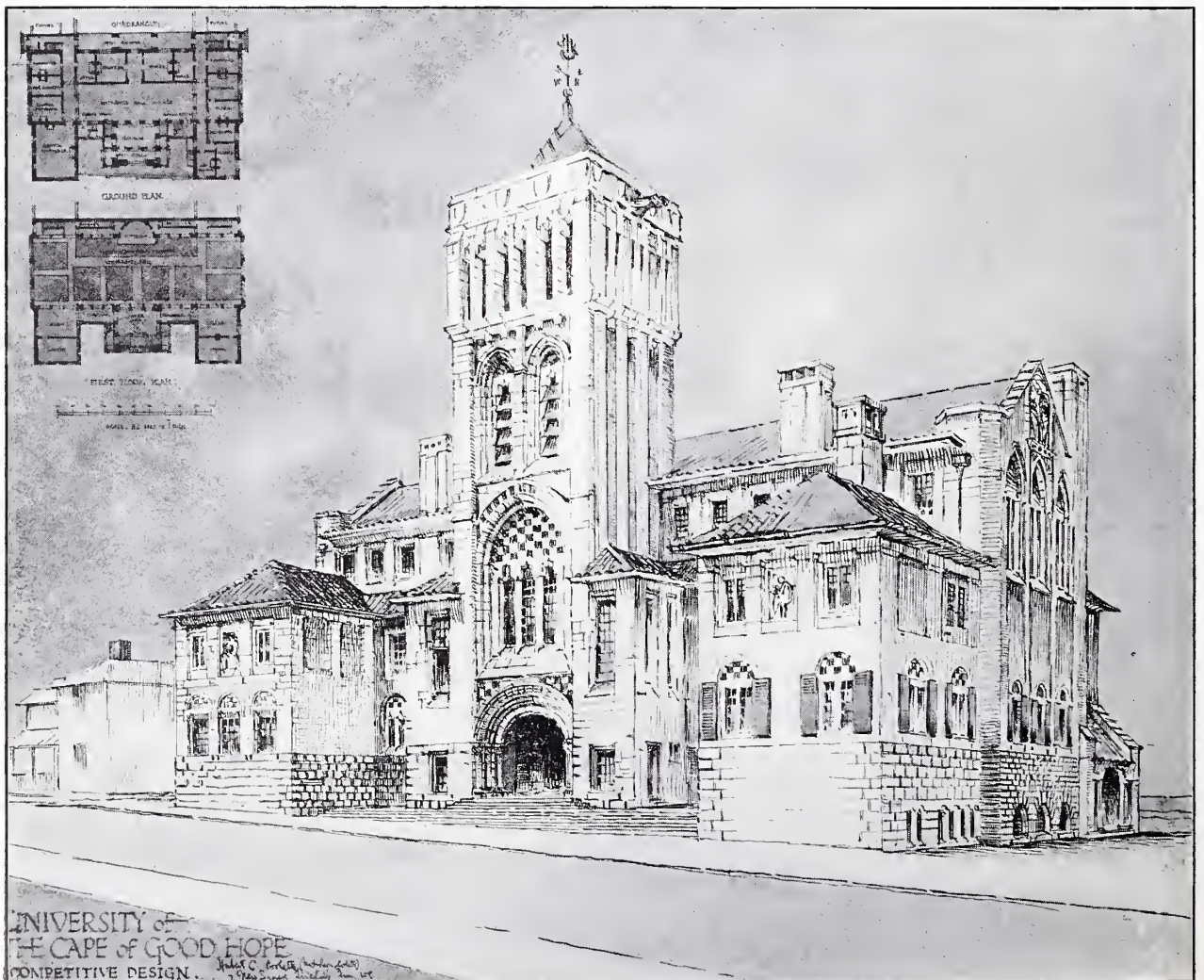
NO. 1518. C. E. BATEMAN, ARCHITECT.



NO. 1502. NEW CHURCH, WELLSHALL, KENT.
TEMPLE MOORE, ARCHITECT.



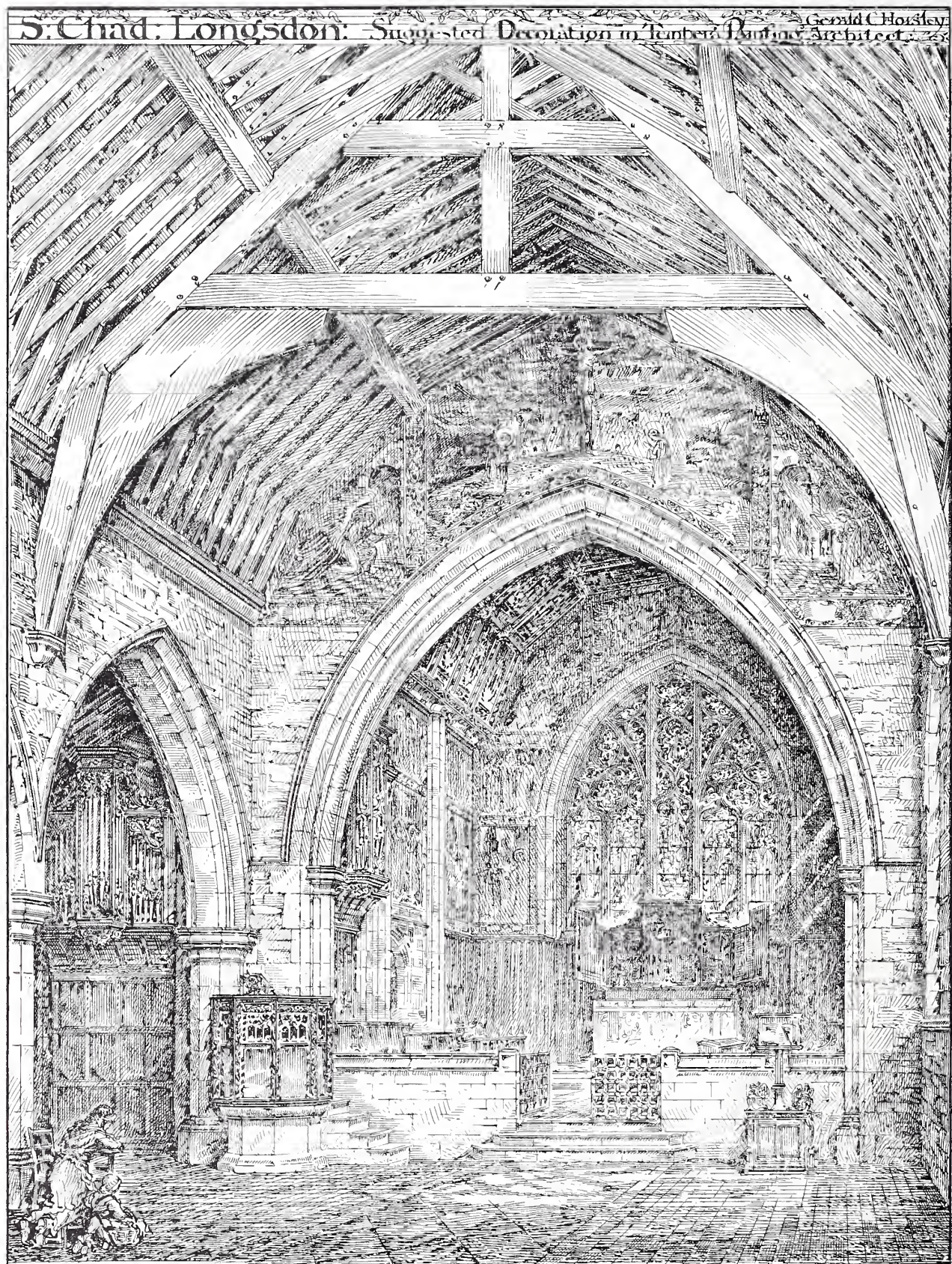
NO. 1452. COTTAGES AT SOUTH MYMS, HERTS. GEOFFREY LUCAS, ARCHITECT.



NO. 1552. HUBERT C. CORLETTE, ARCHITECT.



PART OF NO. 1503. ALL SOULS' CHAPEL, BELCLARE, MAYO.
SIR CHARLES A. NICHOLSON, BART., ARCHITECT.





NO. 1534. DESIGN FOR A MODERN CHURCH.
HUBERT C. CORLETT, ARCHITECT.



PART OF NO. 1503 CHAPEL, CURBRIDGE WITNEY.



NO. 1515. NEW PARISH CHURCH, EPSOM.
SIR CHARLES A. NICHOLSON, BART., ARCHITECT.

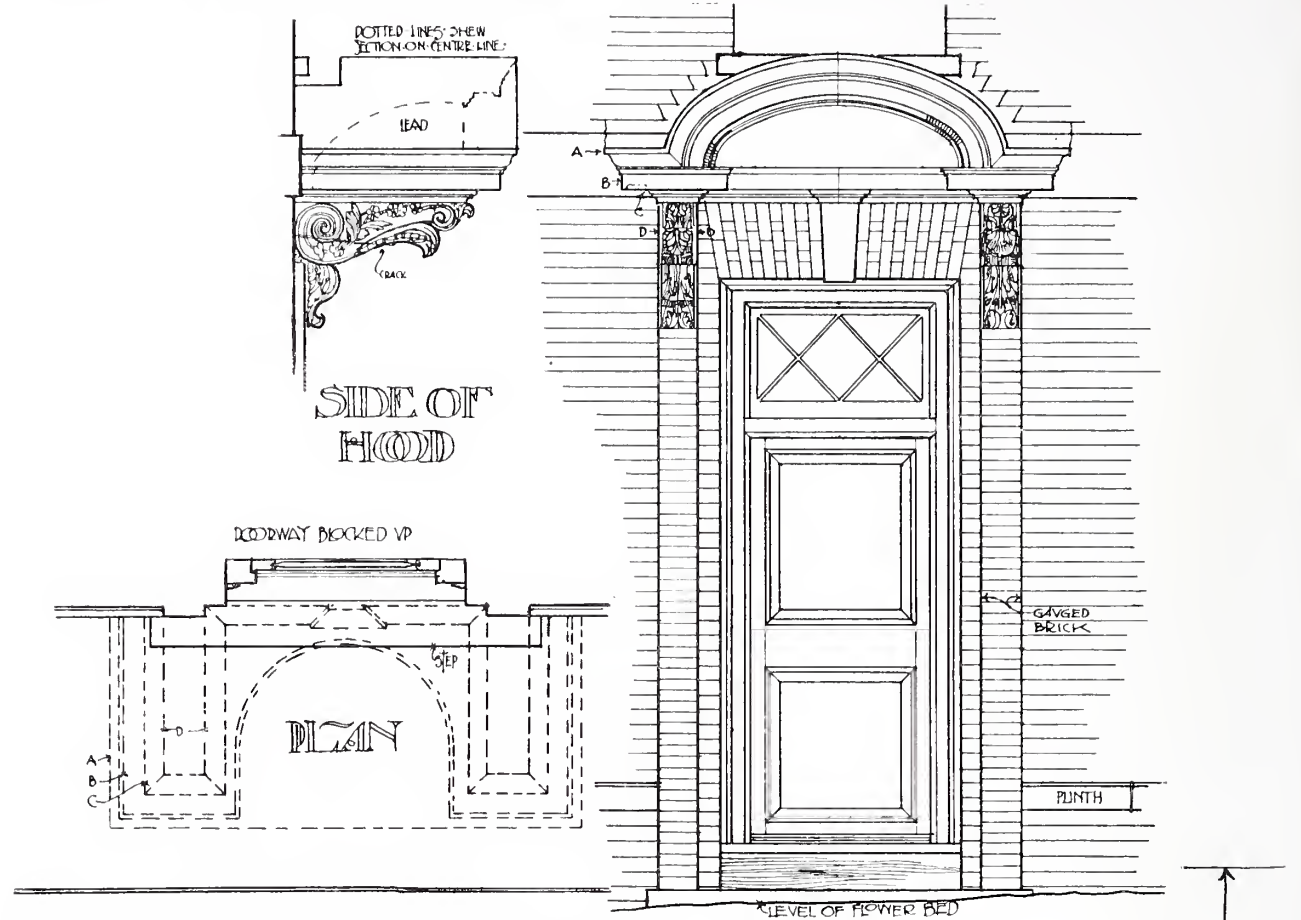
The Practical Exemplar of Architecture.

III.—Doors and Doorways.



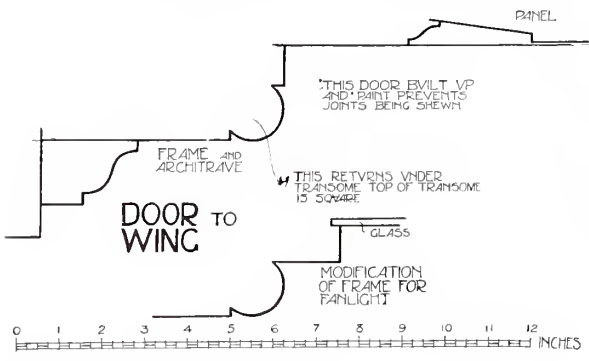
MORDEN COLLEGE, BLACKHEATH. DOORWAY TO SOUTH WING.

Photo: Arch. Rev.

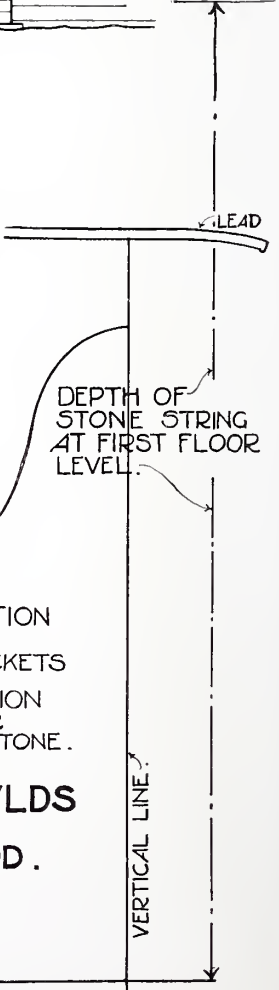


SCALE OF FEET FOR GENERAL DRAWINGS.

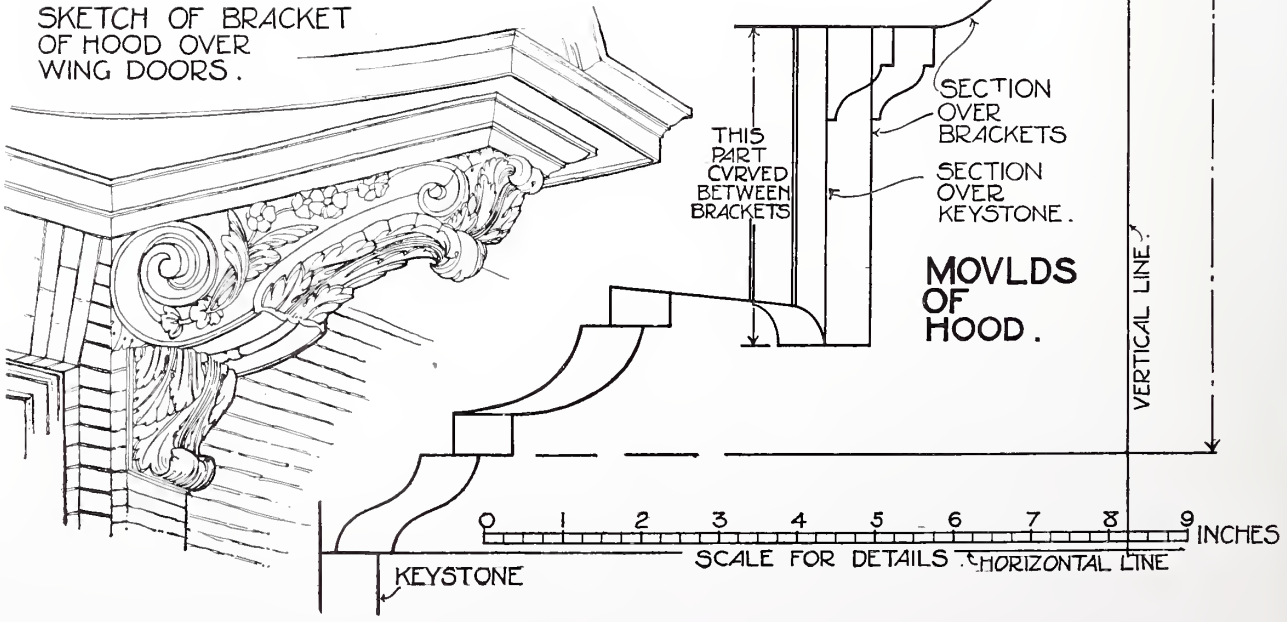
12 0 5 10 FEET.



MORDEN COLLEGE, BLACKHEATH.
 DETAILS OF DOORWAY TO SOUTH WING. MEASURED AND DRAWN BY T FRANK GREEN. DETAILS OF DOOR MEASURED BY A. J. HEALEY, AND DRAWN BY A BOUGH.



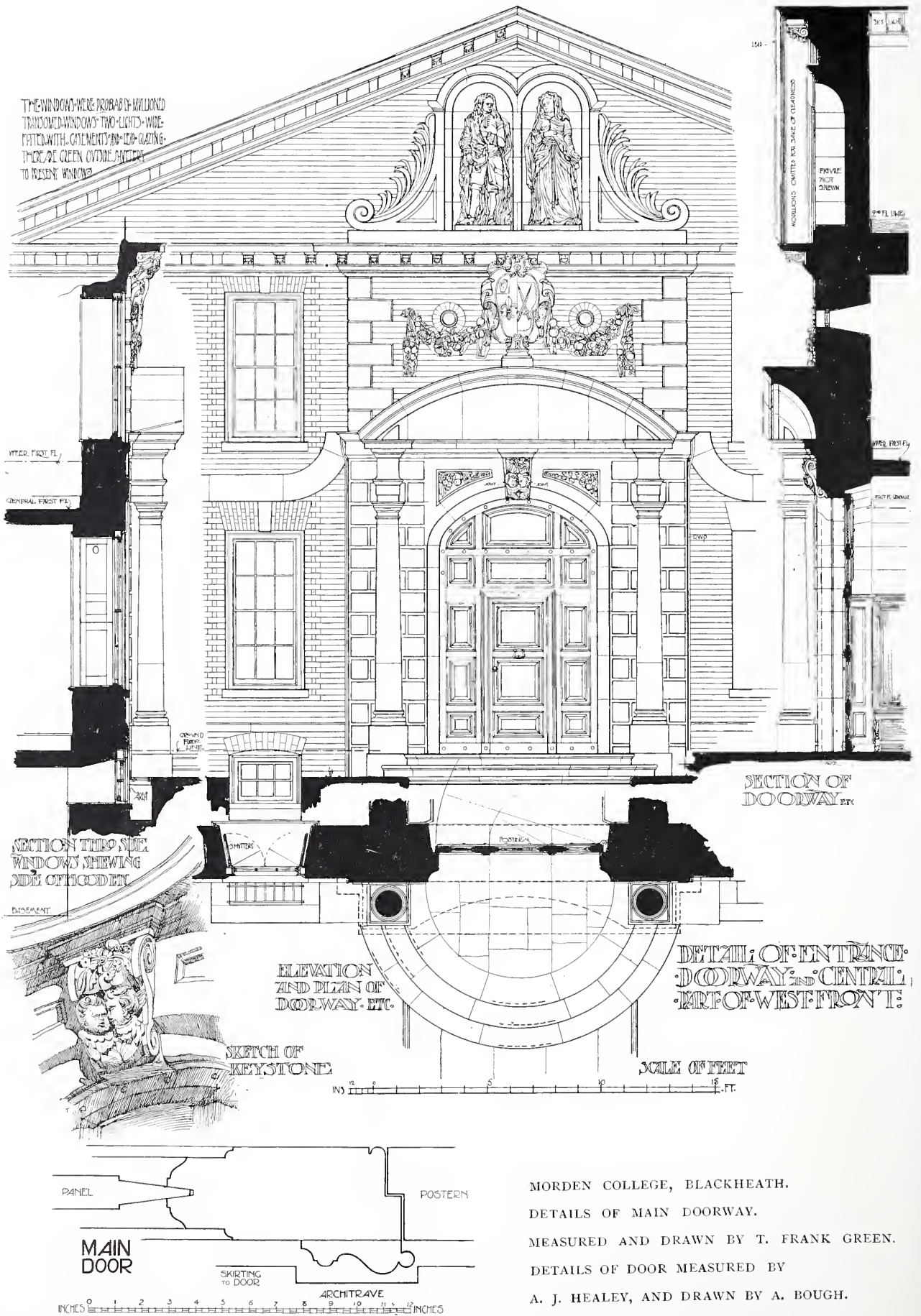
SKETCH OF BRACKET OF HOOD OVER WING DOORS.



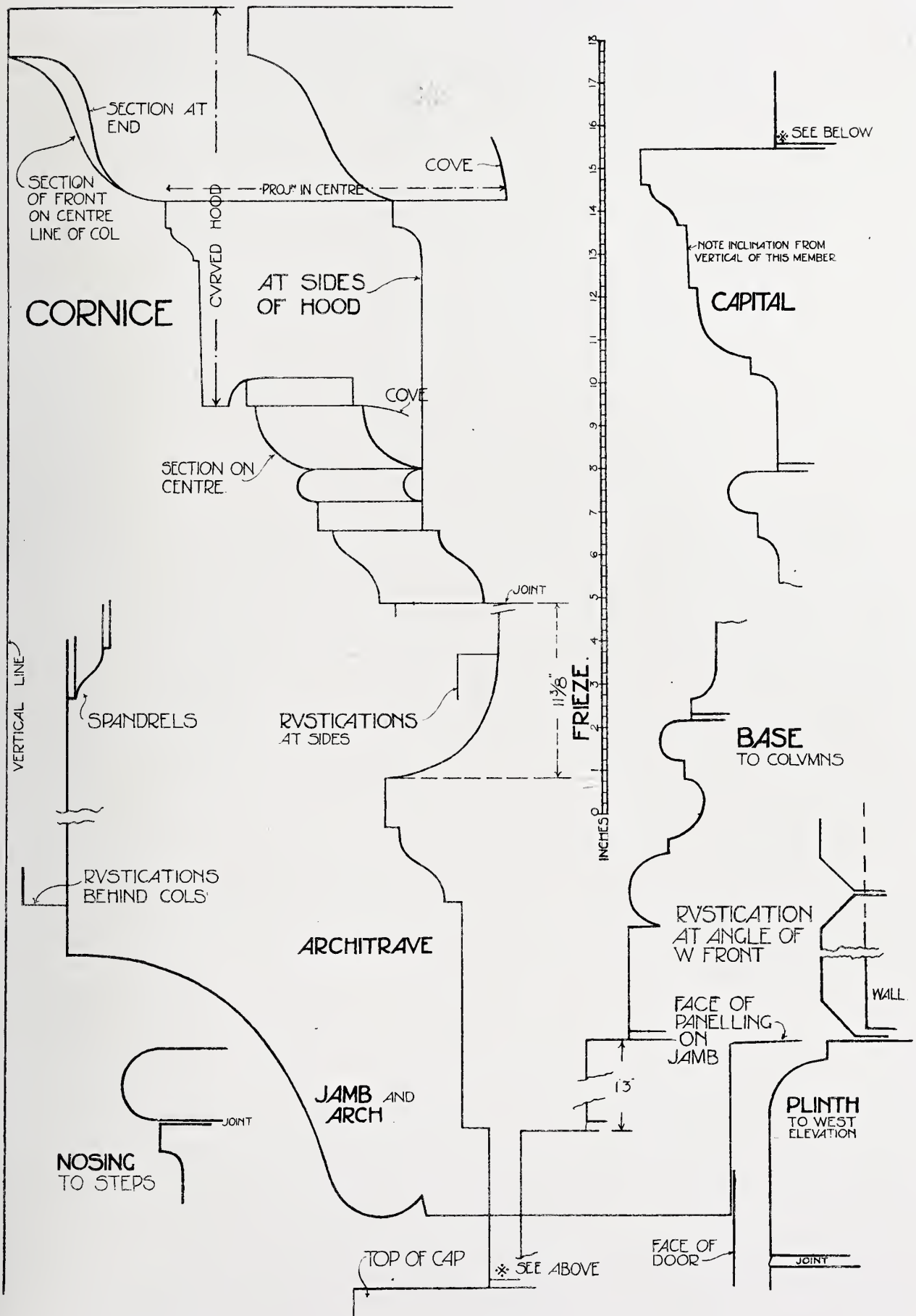


MORDEN COLLEGE, BLACKHEATH. MAIN DOORWAY.

Photo: Arch. Rev.



MORDEN COLLEGE, BLACKHEATH.
 DETAILS OF MAIN DOORWAY.
 MEASURED AND DRAWN BY T. FRANK GREEN.
 DETAILS OF DOOR MEASURED BY
 A. J. HEALEY, AND DRAWN BY A. BOUGH.



MORDEN COLLEGE, BLACKHEATH. DETAILS OF MAIN DOORWAY.
MEASURED AND DRAWN BY T. FRANK GREEN.

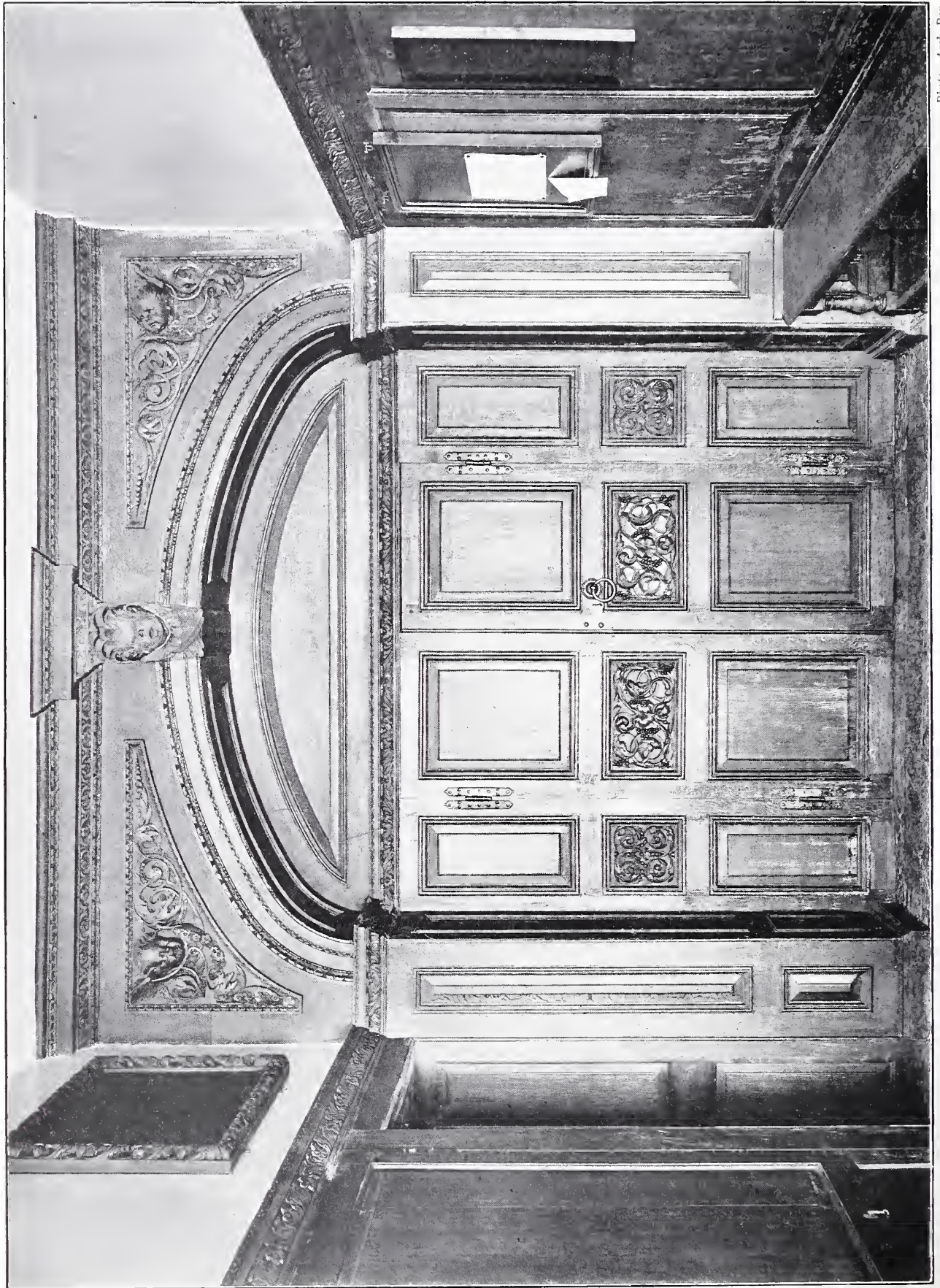
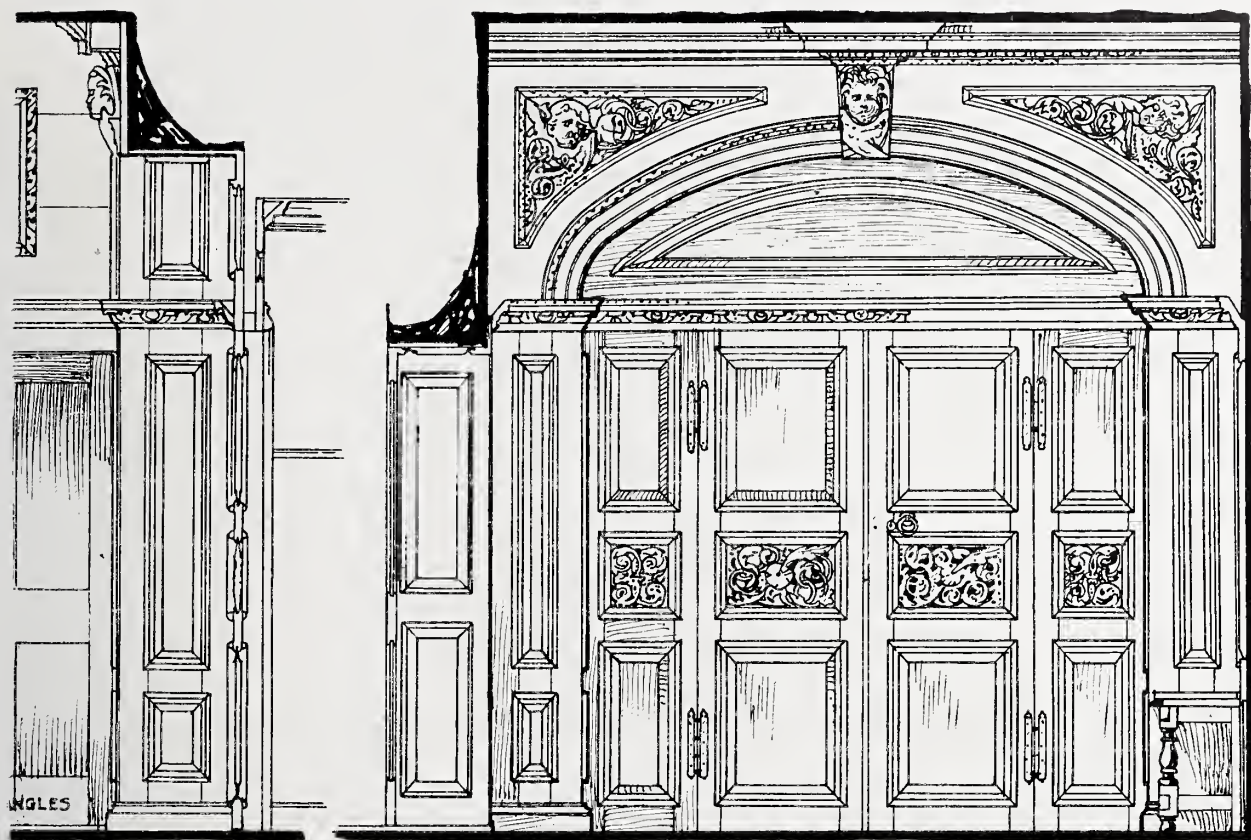


Photo: Arch. Rev.

MORDEN COLLEGE, BLACKHEATH. DOORWAY TO CHAPEL.



CVPD CHAPEL DOOR.

DOORWAY TO CHAPEL



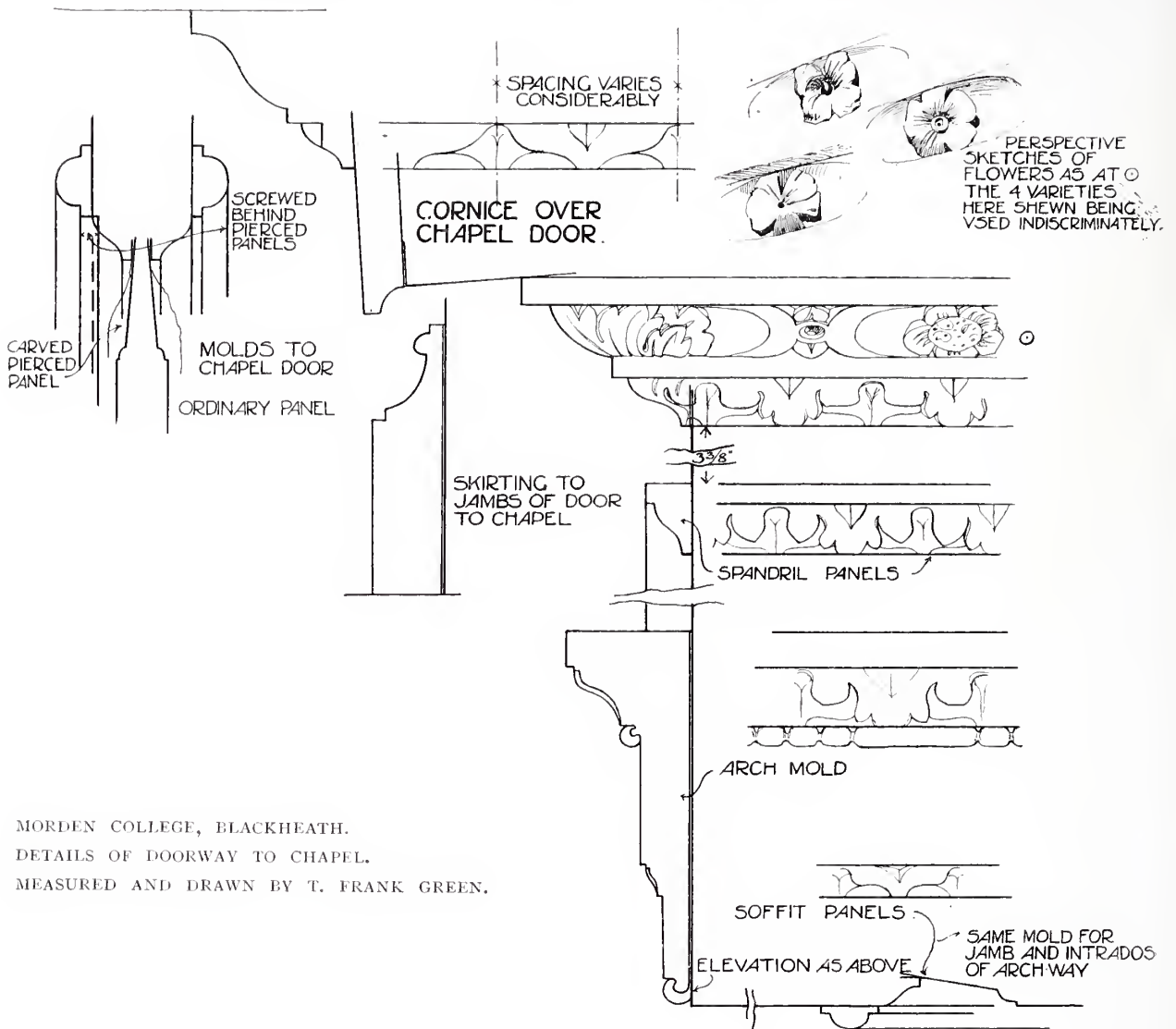
SCALE OF FEET.

Details of Doorway to Chapel.
Measured and drawn by T. Frank Green

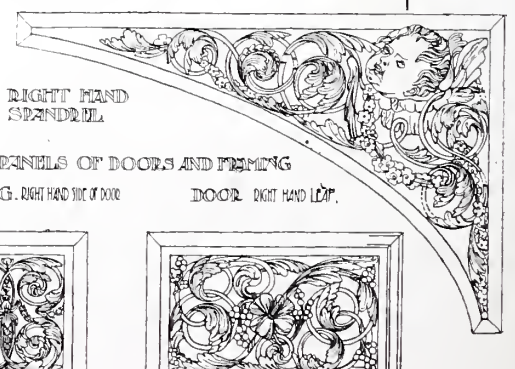
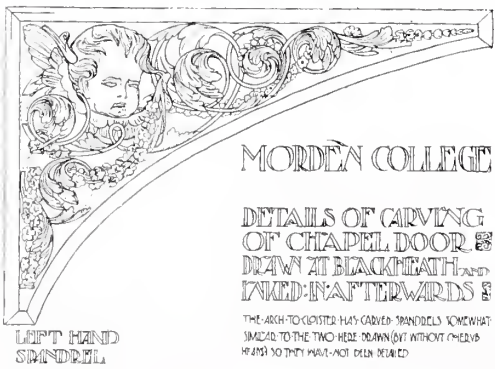
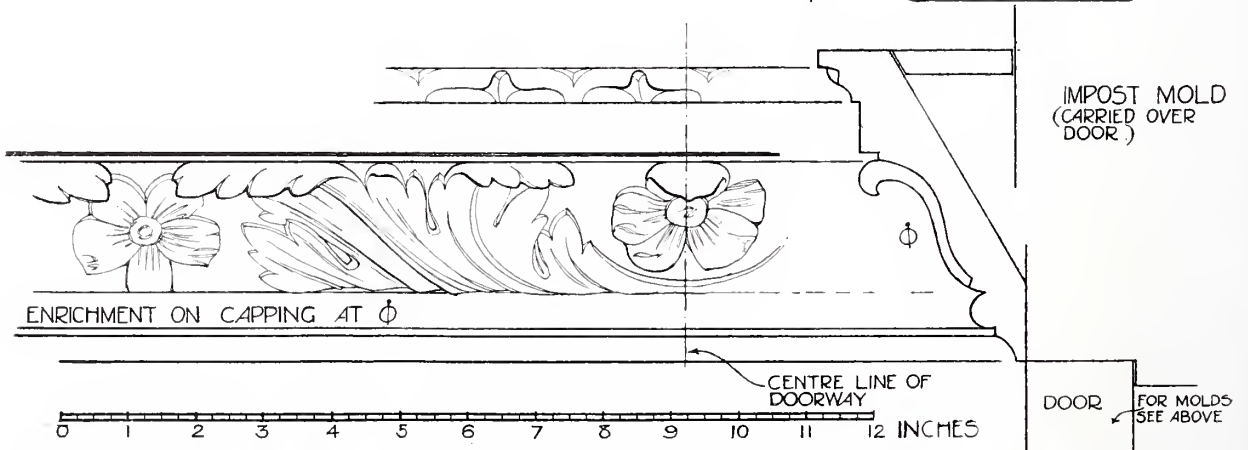


Detail View of Panels to Chapel Door.

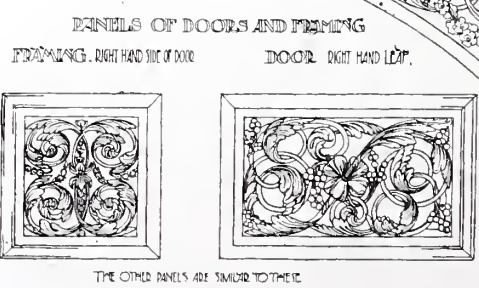
MORDEN COLLEGE, BLACKHEATH.



MORDEN COLLEGE, BLACKHEATH.
 DETAILS OF DOORWAY TO CHAPEL.
 MEASURED AND DRAWN BY T. FRANK GREEN.



MORDEN COLLEGE
 DETAILS OF CARVING
 OF CHAPEL DOOR &
 DRAWN AT BLACKHEATH AND
 ENDED IN AFTERWARDS &
 THE ARCH TO CLASSIC HAS CARVED SPANDRELS SOMEWHAT
 SIMILAR TO THE TWO HERE DRAWN (BUT WITHOUT THE
 HEADS TO THEM) HAVE NOT BEEN RETURNED
 1/8 full size.



THE OTHER PANELS ARE SIMILAR TO THESE

The Crowning Quality of Architecture.

Endurance is the crowning quality.—Lowell.

FROM time immemorial great architects, of all nationalities and every epoch of design, have insisted, as one of the first principles, upon the use of building materials—of, as far as possible, an indestructible nature—wrought together upon a scientific and permanent basis of construction.

The old masters of architecture also teach us that this quality of durability should not only apply to the existence of a building but that, æsthetically, in whatsoever style or phase of art it may be conceived, it should be one likely to command the unchangeable approbation of successive generations of artists.

The problem to be solved by the architect of to-day, who is desirous of creating a monumental work, is one therefore of a two-fold character, embracing, as it does, the question of the *life of the design* in addition to that of the physical durability of the building.

To what extent are modern architects qualified by natural ability, scholarship, and training, to achieve the desired results?

If the architectural productions of past ages are to form a criterion, the impartial critic is bound to say that there are at the present time no architects in England who can possibly aspire to be classed with those ancient masters of their art who were so largely instrumental in creating “the glory that was Greece and the grandeur that was Rome.” Nor, adopting a less severe test, do the works of our modern architects compare favourably either

with those of the classic revivalists of the fifteenth and sixteenth centuries in Italy or with the best productions of the more eminent of their English brethren of the succeeding two hundred years.

When the Italian Renaissance was firmly established in this country and its full significance recognised by Inigo Jones, Wren, Gibbs, Chambers, and others, architectural scholarship was at its zenith. Recently, however, it has ceased to play an important part in an architect’s training, and unfortunately it is probable that at no time during the past 300 years have architects been so imperfectly educated as are those of to-day.

True, they travel and draw, and often draw well, many celebrated buildings of a bygone age. They visit “classic” Athens, and the ancient edifices of the “eternal” city, and return home, filled with enthusiasm for the architectural glories they have seen, to complacently resume their occupation of designing in the popular style of to-day, of which distorted orders and dwarfed baluster-shaped columns—possessing the subtle attraction of that beautiful architectural refinement, the double entasis—are apparently indispensable features.

It is an undoubted fact that whilst the old-time men of the Renaissance school were content to use the orders as they were handed down to posterity by the artists of ancient Greece and Rome, modern architects mutilate and distort, sometimes almost beyond recognition, the beauty



TEMPLE OF SATURN, ROME.

of their detail and the grace, harmony, and proportion of their outline.

Is it not amazing that any architect possessing a modicum of artistic instinct and culture can fail to realise that his professional reputation will not be made by the charmingly simple process of *burlresquing* the work of his great predecessors?

Let him take to heart the maxim of a Roman poet of the Augustan age:—

There's nothing gotten in this life
Without a world of work and strife.¹

Bearing in mind the fact that the chief desideratum is *good* work rather than a large amount of so-called "originality," usually resulting in vulgarising classical refinements, no architect should attempt to inaugurate what he fondly imagines to be a new style of art *before* he has made himself thoroughly conversant, by years of study, with the methods and traditions of the old masters.

In this age of architectural mediocrity, of bad taste, of little or no scholarship, it is not easy to understand the architect's dread of being stigmatised as a "copyist." Better, far better, is a building possessing little or no originality if it be designed in a scholarly manner, than one in which its author's craving to break fresh ground has compelled



SOUTH PORCH, ST. MARGARET'S CHURCH, YORK.

him to resort to the use of details at once unconventional and bizarre.

Poets, painters, sculptors, and the ablest architects of the past, whilst avoiding servile plagiarism have not scrupled to draw freely upon the works of recognised men of genius of bygone times for their sources of inspiration.

Remember Rudyard Kipling's lines:—

When 'Omer smote 'is bloomin' lyre,
He'd 'eard men sing by land an' sea,
An' what 'e thought 'e might require
E' went an' took—the same as me!

The market girls an' fishermen,
The shepherds an' the sailors, too,
They 'eard old songs turn up again,
But kep' it quiet—same as you!

They knew 'e stole; e' knew they knowed.
They didn't tell, nor make a fuss,
But winked at 'Omer down the road,
An' 'e winked back—the same as us!

Recognising, with the great masters, the value of scholarship in art, the young or inexperienced architect should endeavour to be entirely uninfluenced by the vagaries of modern work, and strive to model his designs upon those examples of the past which have successfully withstood the most severe of all tests, *viz.*, that of *time*.

In short, to obtain the crowning quality of



THE ARCH OF TITUS, ROME.

¹ Nil sine magno Vita labcre dedit mortalibus.—Horace, Sat. ix. Book I.



STAIRCASE, CLIFFORD'S TOWER, YORK.

deep undercutting and intricate nature of the mouldings and embellishments.

Nor are these lamentable ravages on our buildings confined to London, as investigations made in other cities reveal a similar state of affairs, and letters recently published concerning the condition of the stonework of the Glasgow Municipal Buildings will be fresh in the minds of many.

Various costly experiments have been made, from time to time, with the view of solving the problem of preserving the stonework of city buildings. Several so-called "preservatives" are in existence, but hitherto their use has not been attended with complete success, and the frailty of life of many modern structures is pitiable when compared with the durability of ancient edifices still existent in Egypt, India, Greece, and Italy.

Tenacity, durability, hardness and compactness are the necessary attributes of a good building material, and granite which is composed of three minerals, quartz, felspar, and mica, possesses these essentials in an eminent degree.

The air of large cities, charged with smoke, contains sulphurous hydro-chloric and other acids which are deposited upon the buildings with every fall of rain. As quartz is insoluble

architectural design, an artist must resist the blandishments of any florid, and therefore ephemeral phase of art, and work only in that of the best and purest period of the type he affects.

If the design of a building should be one that is likely to emerge successfully from the trying ordeal brought about by the mutations of time and fashion, the materials of which it is constructed must also be of an enduring character. Unfortunately, year by year, the action of the atmosphere of our large cities is having an increasingly disastrous effect upon much of the stonework used in the construction of important buildings. Even Wren's masterpiece of architecture, St. Paul's Cathedral, shows signs of rapid decay, and this despite the fact that the Portland stone used is of the best quality—far finer indeed than any that is now available. Westminster Abbey, constructed of various kinds of limestone, is mouldering, whilst the beautiful Chapel of Henry VII., built of Caen stone and restored with Bath oolite, has again given way under the influence of the smoky moisture-laden atmosphere. The Dolomite limestone, used in the Houses of Parliament, has disintegrated to a distressing extent, although doubtless, in this case, the process has been hastened by the



GATEWAY, CANTERBURY.

in rain-water and acids, it follows that it should enter largely into the composition of a building material selected for external use, and granite contains no less than 70 per cent. of quartz in its composition. Rocks contract with cold and expand with heat, and any great variation in temperature has its effect upon building stone. In the United States, where there is an annual thermometric range of over 90° Fahr., experiments were made to test this amount of expansion and contraction, with the following results:—

“It was found that in fine-grained granite the rate of expansion was 000,004,825 for every degree Fahr. of increment of heat—in white crystalline marble it was 000,005,668, and in red sandstone 000,009,532, or about twice as much as in granite.”—*American Journal of Science*, Vol. XXII. p. 136.

The value of granite as a building material is attested by many ancient structures still existent. The quarries of Assouan, from which the beautiful Egyptian granite was obtained, were worked under the old empire (at latest about 2830–2530 B.C.), and the early Egyptians strongly fortified the town of Syene, on the east bank of the Nile, both to enable them to blockade the way into Egypt by land, and to protect their valued quarries, whence, from the earliest ages, they obtained their principal supply of granite.

Further evidence of the immense importance formerly attached to this material is found in nearly all of the existing buildings of ancient Egypt, and in the neighbourhood of Assouan the sites of the old quarries can still be traced and the marks of the picks and chisels distinguished.

Adolf Erman in his interesting book entitled “Life in Ancient Egypt” states: “Some of the granite blocks in the temple of King Chafre, not far from the great Sphinx, measure fourteen feet in length, and those under the architrave in the sanctuary of the Crocodile God Sobk, in the Fayum, are more than twenty-six feet long. Among the Theban obelisks there is one of a height of 107 feet, whilst a papyrus speaks of an obelisk from the Assouan quarries which measured 120 cubits (nearly 200 feet.)”

Egypt by no means stands alone in the possession of such durable memorials of a bygone age, as India numbers amongst her treasures of antiquity the thirty-four wonderful temples of Ellora, which were hewn out of the solid granite rock.

To those who may offer the objection that granite is not a material which lends itself to the modern phase of architecture, the reply is that style is evolved by experience or genius, and that



DOORWAY, ST. PAUL'S CATHEDRAL, LONDON.

more often than not the qualities of the material to be employed suggest the key-note of the design. If a change of style resulting in a more severe, a more stately, and a more scholarly type of architecture were to synchronise with the free and unfettered development of the granite industry, London and other large cities might be spared the affliction of an increase in the number of the huge “ornate” monstrosities which, sad to say, are so rapidly and so effectually ruining the aspects of our streets and thoroughfares.

Possibly the granite obtained from various parts of our own country would have been more extensively used in the construction of modern public buildings, had not its extreme costliness prohibited its general adoption and compelled us to look further afield for our supply.

Nature has given to Norway not only an abundance of granite, but also unique facilities for quarrying and transporting. Cranes or other expensive appliances are seldom required, owing to the geological formation of the rock, which is of such a character that the finest blocks are on the surface, with no overburden to be first removed. The cleavage, both horizontal and vertical, ensures free and accurate splitting, resulting in an enormous saving of expense.



WATER GATE, YORK STAIRS, LONDON.

The quarries are situated upon the banks of the Fjords, whereby direct loading into large steamers is effected, and the necessary timber for packing is plentiful and close at hand.

For many years past immense quantities of this granite have been used throughout the world for embankments, bridges, docks, etc., and the comparatively low price at which it can now be obtained—equal, under certain conditions, to the average cost per foot cube of the best Portland stone—renders it probable that it will be largely

specified by architects for buildings of an important character.

Although granite does not lend itself to the trivial carvings and weak conventional ornamentation which appear to fully satisfy the artistic instinct of the day, yet architects and public bodies who are responsible for or interested in proposals for the erection of new buildings have it in their power to inaugurate, by the free use of the best of all building materials, a style of architecture at once suitable to our climate and



ROMAN ARCH, S. REMY, PROVENCE.

destined to please the æsthetic sense of many future generations.

It may be predicted, with some confidence, that as a natural sequence of the institution of a well-devised system of compulsory architectural education, English architects of genius² will arise in the near future who are capable of designing work of a sufficiently monumental character, both in the constructional and æsthetic sense, to justify

them in saying, as Wren himself might well have said, in the well-known words of Horace:—

Exegi monumentum aere perennius
Regalique situ pyramidum altius,
Quod non imber edax, non Aquilo impotens
Possit diruere, aut innumerabilis
Annorum series, et fuga et temporum.
Non omnis moriar multa que pars mei
Vitabit Libitinam.

Horace, Ode XXX, Book III.

A. W. S. CROSS.

² Without a genius learning soars in vain;
And without learning, genius sinks again;
Their force united, crowns the sprightly reign.

Elphinston.

Notes.

ANOTHER interesting attempt to improve the East End of London is promised us in the "Country in Town" exhibition, which will be held in July at the Whitechapel Art Gallery. The object of the exhibition is, as the prospectus points out, "to show Londoners what can be done to bring into the neighbourhood something of the beauty, freshness, and inspiration of nature." From the purely architectural point of view the most interesting feature should be the designs which Mr. Imre Kiralfy is preparing to show how both Shadwell Market and Spitalfields can be improved without any displacement of housing accommodation. The improvement of Spitalfields must only be a question of time. Electric tramways are now being laid in the district, and will probably serve to increase the existing congestion of traffic, and the present conditions cannot long be overlooked by the London County Council. With Shadwell Market the case is different. The market, as is well known, was acquired some years ago by the City of London in the interests of Billingsgate Market, and since its acquisition Shadwell Market has simply been permitted to become a derelict institution. The idea of making use of this area has originated with Miss Hall, curator of the Borough Council Museum in Whitechapel. Miss Hall's idea is that the space should be utilised for a playground, a concert hall, and a winter garden, and she also hopes that a museum may be built there which would contain specimens of the various things brought into the Port of London. The market building itself she

would like to see pulled down, because not only does it serve no useful purpose, but it shuts out a view of the Thames: and, as a glance at the map of London will show, the site commands a considerable stretch of the river. In addition to these designs by Mr. Kiralfy, the exhibition will also contain a number of other shows. Under a section entitled "Living Things" will be an exhibit of (a) plants, suggested by expert nurserymen, which might be grown in London; (b) plants which have been grown in London and in London schools; (c) such plants arranged for windows, gardens, or roofs; (d) aquaria, vivaria, beehives. Another section will illustrate by pictures and models from London and other urban centres (a) trees (including the planting of streets), parks and open spaces; (b) children's gardens and playgrounds; (c) town gardens; (d) garden suburbs and garden cities; (e) railway embankments and stations; (f) country cottages suitable for towns; and (g) open-air swimming baths. Lastly, there is to be a section illustrating city life in Japan and other countries. The city life of Japan will be illustrated by the courtesy of Count Mütsu of the Japanese Embassy, and, as Lord Carrington explained at a meeting held not long ago, the exhibition committee hope to obtain the aid of the London County Council in making the municipal parks like they are, for example, in Washington, where the parks, laid out as continuation schools in which nature-study, physical drill, and geographical lessons are taught to the children, have become real educational institutions.

Thomas Garner, Architect.

Born 1839; Died 1906.

FROM his brother architects, as from that larger though extremely limited number of his countrymen who are interested in contemporary architecture, Mr. Garner never received the full recognition to which his conspicuous abilities, scholarly knowledge, and remarkable industry entitled him. This is attributable, in the first place, to his singularly shy and retiring disposition; in the second, to the fact that his name was for so many years coupled with that of his distinguished partner, and was second in the firm so well known as that of Messrs. Bodley & Garner. If a certain sacrifice or submersion of individuality is inevitable in such a conjunction, it is the more fitting that its close should provide the occasion for some amends in the form of testimony to personal achievement; and this notice is prompted by the desire to bear such testimony as is warranted by intimate acquaintance with Mr. Garner and his work.

Though the real conjunction—the actual partnership—lapsed some nine years ago, and the subsequent period has been employed, by both parties to it, in the production of much independent design, their long association, and the well-defined characteristics of its outcome, have led to a frequent confusion of their individual efforts and a mistaken attribution of their designs, which were exemplified last month in some of the lists of their buildings appended to obituary notices of Mr. Garner.

Born at Wasperton Hill, in Warwickshire, in 1839, Thomas Garner passed his early years amidst the simple surroundings of a remote countryside, and imbibed the healthy country instincts which became a part of his nature, and were never weakened or blunted by long years of life in London, but awaited, with confident anticipation, that happy return to the country so fully realised by the acquisition of the beautiful Jacobean manor house at Fritwell, in Oxfordshire, where he died on the 30th of last April. To his country education he owed his love of riding and the excellent horsemanship which he always retained, and which added such intense zest to his numerous archæological journeys on horseback, shared by his wife or his friends. From the same source he derived his instinctive feeling for simple and direct methods, for old-

fashioned crafts and constructions, for 'ancientry' in every direction. His intuitive conservatism was fostered throughout his life by his ardent and devoted study of the past, in the fine arts, and in literature.

At the age of seventeen, prompted by his already developed love of architecture and his natural gift of draughtsmanship, he entered the office of Sir Gilbert Scott as one of the numerous articulated pupils of that gentleman. Amongst his contemporaries at "Scott's" were many who have since attained distinction. One of his immediate predecessors, who still maintained an intimate connection with the office, was Mr. George Frederick Bodley, R.A., already beginning to establish his reputation, and a warm friendship was soon established between the senior and the junior.

On the completion of his pupilage Mr. Garner returned to Warwickshire, and was responsible within the next few years for various small works undertaken on his own account or as representative of Sir Gilbert Scott. In the latter category was the repair of the chapel of the Leicester Hospital at Warwick, a responsible and difficult task, which led, one day, to an incident that exemplified the energy and the promptitude of the young architect. He was suddenly interrupted at dinner, at his father's house at Wasperton Hill, by the arrival of a man on horseback with the news of the imminent collapse of a portion of the hospital. Dismounting the messenger and jumping on his horse, Garner rode full gallop into Warwick, and arrived in the nick of time to devise a system of shoring and save the structure, which he ultimately buttressed into security.

About the year 1868 he returned to London to assist his friend Bodley, who found himself somewhat overburdened with work. This relation soon grew into the partnership which was to last for over twenty-five years. It was a friendly arrangement, never formalised by any legal document, and was dissolved with mutual consent and goodwill in 1897.

At first the collaboration was actual and close, and produced work of such undivided inspiration and homogeneous character as to give no external evidence of dual authorship. What is perhaps noticeable in some of the earlier buildings by the

“firm” is the supersession of the French influences, which had hitherto shown themselves in Mr. Bodley’s work, by a distinctively English manner. For this change, however, Mr. Garner’s pronouncedly English sympathies were by no means entirely responsible, as his partner’s work had begun to show evidences of conversion, in this respect, a year or two before the partnership began. This period of close collaboration produced the church of St. John at Tue Brook, Liverpool, soon followed and eclipsed by the two remarkable churches of the Holy Angels at Hoar Cross, Staffordshire, and of St. Augustine at Pendlebury, near Manchester—the former begun in 1871, the latter in 1873. As their work increased it became less exclusively ecclesiastical, and, though church building was ever predominant, their practice widened through the natural channel of collegiate buildings at Oxford and Cambridge to the design of private houses and public offices. It was perhaps this widening of their range in secular directions that first caused the cessation of actual collaboration.

The ensuing period of dual practice under partnership allotted most of the civil or domestic opportunities to the almost undivided initiation and control of the junior partner, while his senior, guided by his strong penchant for Gothic forms and for ecclesiastical work, devoted himself more especially to church building and decoration. It thus became their habit to divide their work, and to individualise, each partner assuming an entire and separate responsibility. In this way Mr. Garner was almost exclusively responsible for the design and supervision of most of the work at Oxford, such as the alterations and tower at Christ Church, St. Swithun’s Quadrangle and the High Street Entrance Gate at Magdalen, and the Masters’ Lodge at University, while he was entirely responsible for the subsequent President’s Lodgings at Magdalen. To him also are chiefly due River House in Tite Street, Chelsea, and the new Class-room building at Marlborough College. Hewell Grange, Lord Windsor’s Worcestershire mansion, with all its elaborate and costly details, its terraced gardens and their architectural accessories, was his work. But while accountable for so much of the secular building entrusted to the firm, Mr. Garner contributed sometimes to the large amount of its ecclesiastical work, and designed, while his partner was busy with other work, the well-known reredos in St. Paul’s Cathedral, and

several sepulchral monuments, such as those of the Bishops of Ely, Lincoln, Winchester, and Chichester, and that of Canon Liddon.

He was the author of the competitive design for Liverpool Cathedral submitted in the abortive competition of 1885, for which his rapid draughtsmanship and untiring industry produced a wonderful number of complicated drawings in a very short space of time.

Of his work subsequent to the dissolution of partnership it is, perhaps, sufficient to mention Yarnton Manor, Oxon.; the Slipper Chapel at Houghton-le-Dale; Moreton House, Hampstead; the Empire Hotel at Buxton, a somewhat elaborate structure; and that crowning work of his arduous life, the choir of Downside Abbey, near Bath, beneath whose roof his body now reposes, views of which we shall publish in a future issue. This building was completed in the summer of last year, and showed that, though gradually failing in health, his power of design and mental vigour remained with him to the end. He was, as has been said, of a shy and modest disposition, and less known than his most unusual abilities, scholarship, and attainments would have allowed a less retiring character to remain. A striking instance, however, of contemporary esteem was afforded by Mr. J. F. Bentley, who, stricken by his fatal illness, when asked by Cardinal Vaughan what architect he would choose to carry on his work in the Cathedral at Westminster, replied “Garner, for he is a man of genius.”

Profoundly versed in mediæval archæology, of which he was an unremitting student, filled with reverence for antiquity, and imbued by early training with a love of Gothic art which never waned; his feeling for the art of the Renaissance was still enthusiastic, particularly for its English manifestations. River House, Chelsea, completed in 1879, and referred to above, shows that he could design happily in a manner then relatively little appreciated; its sober early eighteenth-century character is singular as the design of a reputed Gothicist.

Whatever may be felt about his work there is no mistaking its sincerity, or the minutely careful finish of its details. He was immensely industrious, a tireless worker, and spared no pains to perfect what he undertook. He will long be remembered by his friends for his warm heart, his ardent enthusiasm, and his minute and scholarly knowledge.

EDWARD WARREN.

THE
KING EDWARD VII. SANATORIUM,
MIDHURST, SUSSEX.



H. PERCY ADAMS, F.R.I.B.A.

Architect.

The King Edward VII. Sanatorium.

HIS MAJESTY THE KING during one of his visits to South Germany went over the sanatorium at Falkenstein, and noticed the great benefits acquired there by people suffering from consumption in this and similar institutions. A large sum of money having anonymously been placed at His Majesty's disposal, he determined to build and endow a model sanatorium for consumptives in England, and appointed an advisory committee consisting of Sir William Broadbent, Sir Richard Douglas Powell, Sir Francis Laking, Sir Felix Semon, Sir Herman Weber, and Dr. C. T. Williams, to which body were afterwards added Sir Frederick Treves, Colonel Lascelles, Lord Sandhurst, Mr. Willie James, and Mr. Bailey. Dr. John Broadbent and Dr. Horton Smith Hartley were appointed the secretaries.

With the object of obtaining ideas and suggestions on the subject, His Majesty offered three prizes of £500, £200, and £100, for the best essays and plans (to be submitted by medical men) on the construction and working of a sanatorium for 100 beds; no fewer than 180 essays were sent in by competitors from all parts of the world, and the prizes were awarded to those the committee considered most worthy, considerable information being obtained from them.

The next stage was the choosing of a site, and the committee visited many districts in England, and eventually, after much thought and trouble, the present position was selected as offering the greatest advantages in shelter, altitude, soil, and vegetation, and was duly purchased from the Earl of Egmont. It consists of about 150 acres of land on the southern side of Easebourne Hill, Midhurst, and is almost co-terminous with the tract of land marked as Lords Common upon the Ordnance Map.

The site is bounded on the west by Pound Common (a public common), on the north and east by the Cowdray Estate, and on the south by Hollist Common. The highest point at the north-west is 630 ft. above the Ordnance Datum, and from this point the ground slopes gently to the south, and is partly covered with woodland, including a grove of magnificent pine trees; the western slope consists of open, heather-covered moorland, ending in a deep ravine which will form a beautiful sheltered walk.

The southerly portion of the site consists of park-like grounds and a comparatively level plateau. At an altitude of 494 ft. stands the sanatorium, with splendid views over the South Downs extending as far as Chanctonbury Ring. This spot is sheltered to the north and east by rising ground

and pine groves, and is also to some extent screened to the west and south-west.

The large open tract of land in front is well sheltered, and has been laid out with spacious terraces, lawns, and flower-borders, Miss Jekyll, the well-known horticulturist, being consulted as to the designing and planting of these.

A series of walks will be cut in the moorland and pine woods, not only picturesquely arranged and commanding fine views, but of proper gradients to suit the treatment of patients, so that it will be possible for the medical superintendent to prescribe the right walk with proper gradient for each degree of lung power.

The soil is the lower green sand of the lower cretaceous series, which is admirable for surface drainage, for residential purposes, and for obtaining a good foundation.

A boring for water was made in the south-east corner of the site, and it was found, though not in great abundance, at a depth of about 200 ft., but unfortunately so full of fine sand as to clog the pumping machinery; but by following the water-bearing stratum (Hythe bed) northwards a fresh outcrop was found on the north of Henley Hill, where a number of springs issued. On analysis the water proved of excellent quality and quite free from sand; the committee engaged Mr. Brough Taylor, the well-known water engineer, and he succeeded in collecting by culverts these springs, which are situated in North Park Copse, and has conducted the water to a large reservoir holding 60,000 gallons, situated near Henley Common; next to this reservoir is the pumping-station, containing two oil-engines each of 16 h.p. From this place the water is pumped, by way of a 5-inch iron main over a mile and a quarter long, to a reservoir containing 160,000 gallons, and situated on the highest point (630 ft.) of the site, and from thence it flows down to the sanatorium.

“The climate of the district, as shown by meteorological observations taken in the neighbourhood, is largely influenced by the shelter and proximity of the sea, being mild and equable; the annual rainfall is 30 inches; the number of rainy days 160; and the mean annual temperature 48 degrees Fahrenheit.” (The above is from information given by Dr. C. T. Williams.)

The main building, as already mentioned, is placed on a plateau at about 490 ft. above sea level, and to the west is a small building containing rooms for research work, mortuary, and post-mortem room. Still further to the west, with a magnificent outlook, is the chapel, and largely hidden in a depression of the site to the north-west

of the other buildings is the laundry and engine-house, all connected to the main building by an underground passage (containing the heating-pipes, electric mains, etc.). A block of five cottages for the engineers, gardeners, etc., has been built on the north of the site, also a stable and large motor-house.

The drive leading to the sanatorium from the main road is $1\frac{1}{4}$ miles long, and was made by Messrs. John Aird and Co.; over 6,500 tons of stone were quarried on the site for its construction.

The main building is divided into two distinct parts: (1) the administrative building and (2) the patients' building. These are connected by a broad central corridor one storey in height, and having a flat roof so as to give additional means of access to the first floor. In fine weather it will also form a pleasant promenade for patients on the north side of the building. The buildings are planned on parallel lines east and west to obtain the best possible aspect for each room, and also owing to the slope of the site it would be more economical to build, and the administration building acts as a screen on the north of the patients' building. A line drawn through the centre of the buildings from north to south would be one point east of south.

The administration building has a main central entrance hall on the north side, and here is the foundation stone laid by His Majesty the King, November 3, 1903. On the right of the hall on the ground floor are all the rooms connected with the medical staff. First the porter's office, who will be in attendance to the front door, and supervise patients entering the waiting-room for those wishing to consult the medical officer in his consulting room, then a small dispensary with sink and fittings for drugs, also a small dark room for the use of X-rays and photography, and an operating-room having large window of prismatic reflecting glass, and fitted with a sink and lavatory; the window has an outside blind that allows the room to be instantly darkened.

At the end of this building and facing due west is a large room fitted all round with bookshelves, for medical works and preserving records of cases investigated. This will be the common room of the medical staff; it is arranged to accommodate a full-size billiard table, presented by Mr. W. James.

On the left of the entrance hall is the large dining-hall. The whole of the walls are lined with Doulton's Carrara ware. The ceilings are plastered, and the floor is of York stone, and is heated as described later.

The tables in the dining-hall are so arranged that every patient will be able to look out on to the laid-out grounds north and south: off one corner

of the large dining-hall is a small room which it is proposed to use for any patient having a troublesome cough or being otherwise objectionable to the rest.

Between the dining-hall and the kitchen is a large serving-room fitted with steam-heated hot plate and carving table, also an apparatus for making coffee and hot milk, and having two sliding hatches to serve the food through, the counter being of pewter. Adjoining the serving-room is the nurses' dining-room, with a small pantry in connection. The large pantry is next to it, and each contains german-silver sinks for washing up the plate and glass; the patients' pantry being fitted with sterilizer for the forks and spoons.

The kitchen is a large airy room over 20 ft. high, and fitted with the most up-to-date cooking apparatus, two large ranges, a coke grill, steam jacketed boilers, potato steamers, etc. There are two large sculleries, one for the preparation and washing of vegetables and fitted with marble bins for storage, and with porcelain sinks for washing, the other to be used for washing up plates and dishes and fitted with german-silver sinks: these, it is thought, will be better for this purpose than porcelain sinks and cause fewer breakages, and have not the disadvantages of liability to verdigris of brass or copper.

To the north of the kitchen is a small cooks' room for making pastry, also two larders and a large store-room for grocery stores, fitted respectively with marble shelves (these look cleaner than slate and cost very little more), and bins, cupboards, and wood shelves.

Under these rooms in the basement are extra store-rooms and a complete ice-making refrigerator capable of making 3 cwt. of ice a day, and a milk sterilizer.

The whole of the kitchen department has the walls faced with white glazed tiles, and all the floors are of red tiles with rounded tiles next to the floor.

A large servants' hall faces west, and there is also provided a small room for the housekeeper. This comprises the whole of the kitchen department.

On the first floor of the administration building in the centre are the matrons' office, sitting-room, bedroom and bathroom, and also the nurses' sitting-room; this is panelled at one end, forming a recessed angle fireplace.

Round the upper part of the hall is a gallery panelled in teak, which will form a pleasant lounge; access to it is obtained from the nurses' staircase. A good view of the large dining-hall can be obtained from this gallery.

Over the medical officer's rooms is the medical superintendent's flat, having a separate private

entrance and staircase; it consists of a drawing-room with large bay window, a small oak, panelled dining-room, five bedrooms, and a bathroom—these rooms, and also the medical officer's rooms on the ground floor, look out westerly, and over a private garden and tennis-lawn.

In a corresponding position over the kitchen wing are servants' bedrooms and bathroom, and the whole of the second floor is taken up with thirteen nurses' bedrooms and two bathrooms, and servants' bedrooms (for twenty-four) with bathrooms and linen-rooms.

It is worthy of notice that every room in the building is so situated as to have two distinct exits in case of fire.

Bedrooms for three porters and a large common sitting-room are provided on the lower ground floor under the medical officer's rooms; from this position they have access to the entrance hall, to the pathological building, to the patients' building, and to the kitchen lift to fetch their meals without passing through any other department. Under the central corridor in the basement is a very large, well lighted and ventilated linen-room. A central room in the basement is provided for destruction of sputum, a special apparatus being fitted, worked by 30-lb. steam pressure (240 degrees Fahrenheit).

With regard to the patients' building, this is arranged for two distinct classes of patients, Class A and Class B, the latter class paying higher fees and being rather more luxuriously fed and housed. The building is divided into three distinct blocks, connected by corridors on each floor, and the rooms are all so arranged that each class of patient and each sex of each class can obtain access to the grounds, the dining-hall, the medical consulting rooms, their recreation-rooms and cloak-rooms, and the hydropathic or bathrooms without passing the rooms of another class or another sex.

On the ground floor of the centre block is a large recreation-room and a small writing-room for each sex of Class A; an additional height is obtained for the large rooms by a flight of steps leading down from the upper part of the room. The panelled dado, the flight of steps, and the chimney-piece are all of teak, all projecting mouldings have been omitted, and any enrichment is obtained by use of ebony and holly wood inlay. The large columns are built up of teak boards secured together with ebony keys; this is a very unusual treatment, but has a good appearance, and is certainly better construction than the ordinary method.

In the centre are the hydropathic bathrooms, so situated as to be easily accessible for both classes and sexes, and the medical officers.

Each room is fitted with a special apparatus, to be worked by medical officer or nurse for spraying or douching the patient with hot or cold water at any temperature. There are four separate dressing-boxes in each room, and the walls are all lined with white glazed tiles. The lighting is so arranged as to be directly on to the patient being douched or sprayed. In the basement under the bathrooms are special rooms for airing towels and linen.

Opposite the cloak-rooms are the lavatories, tiled throughout with glazed tiles and fitted with white porcelain basins.

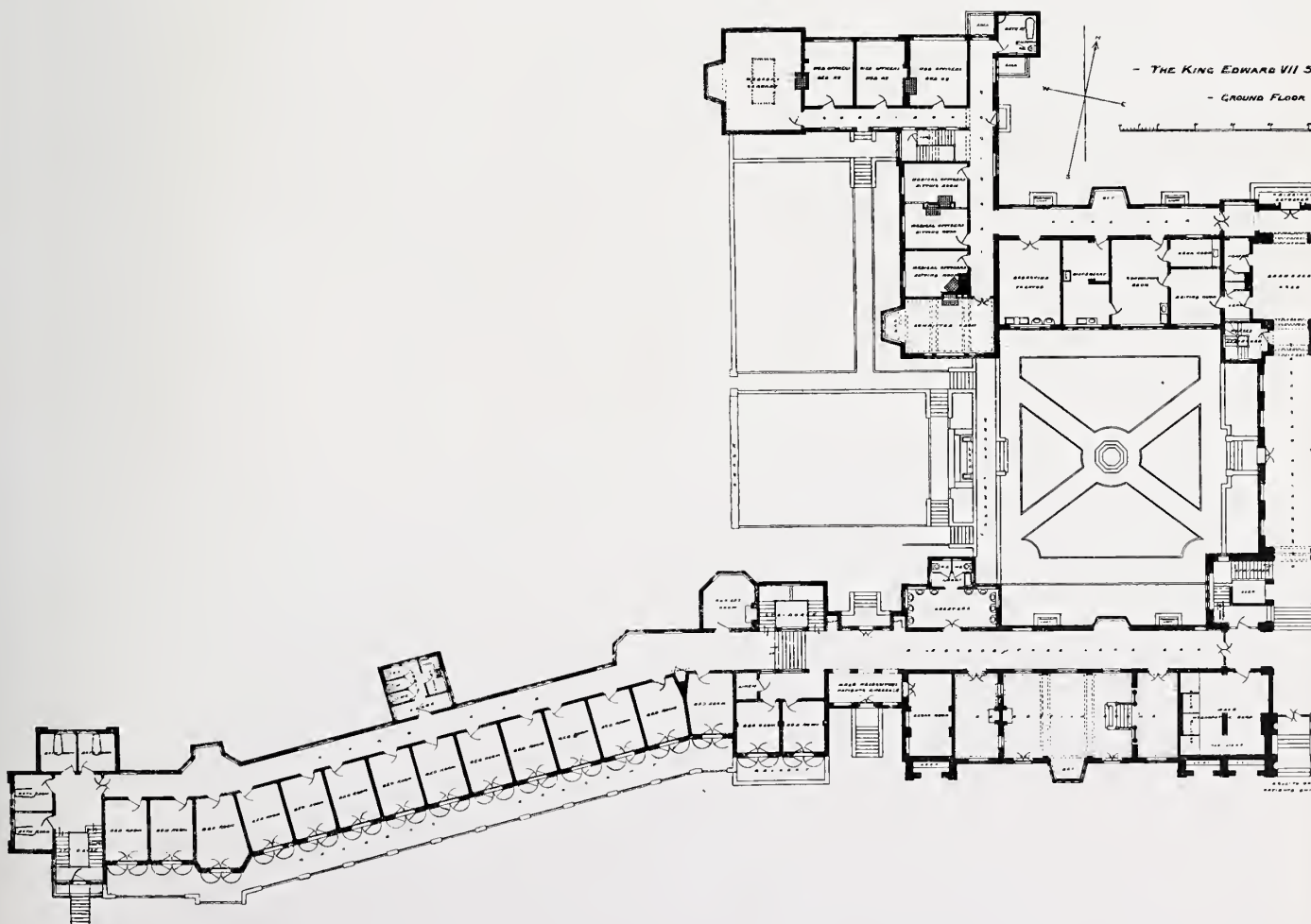
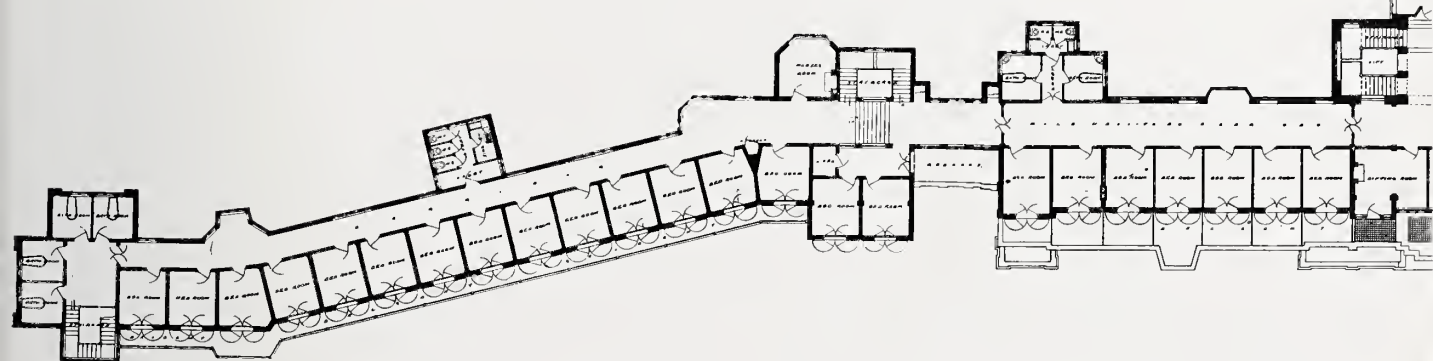
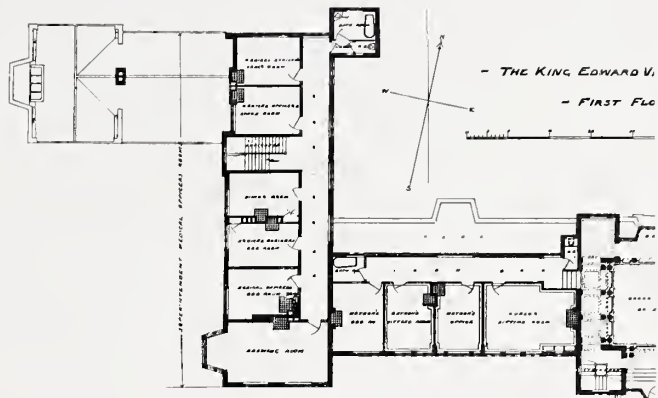
In either wing of the ground floor are sixteen patients' bedrooms for Class A. These are 16 ft. by 11 ft. 6 in. wide, they all look either S.S.E. or S.S.W., and have a balcony facing the south and 8 ft. wide paved with red tiles. The four bathrooms are lined with white glazed tiles, and are fitted with white porcelain baths.

On the first floor in the centre block, reached by the central staircase or the electric lift, are the rooms for Class B, fourteen bedrooms (seven for each sex), each 14 ft. by 11 ft. 6 in., and 11 ft. high, this allows about 1,750 cubic feet; there are also two sitting-rooms (one for each sex). All these bedrooms and sitting-rooms face almost due south and have a balcony 9 ft. wide in front of them, and so arranged that each patient has his or her section of the balcony screened on either side by glazed partition; there are doors in these partitions to give access to the doctors and attendants passing along the balcony. Electric light is fitted outside for each patient, and a canvas sun-blind can be let down to cover the whole balcony; these blinds are so arranged that a patient can raise or lower his own blind. Four bathrooms are provided for these fourteen patients, and a nurse's service-room, with a small lift serving directly to the kitchen corridor.

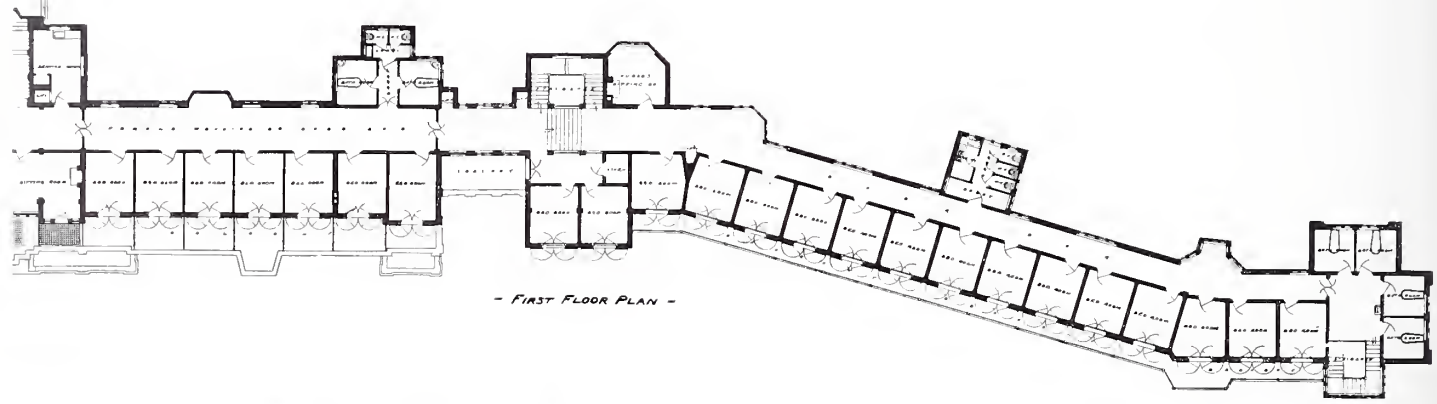
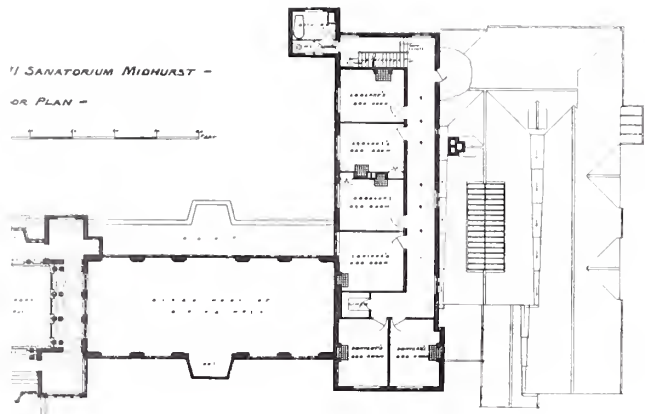
It will be seen that Class B have access to the grounds, the dining-hall, the consulting rooms, and the hydropathic rooms without passing any of the rooms used by Class A. In either wing of the first floor the rooms are similar although not quite so large as those on the ground floor: sixteen patients in each wing with bathrooms and service rooms.

In each wing are two small hand lifts, one to be used for clean linen and perhaps food, the other for dirty linen, sputum flasks, etc.

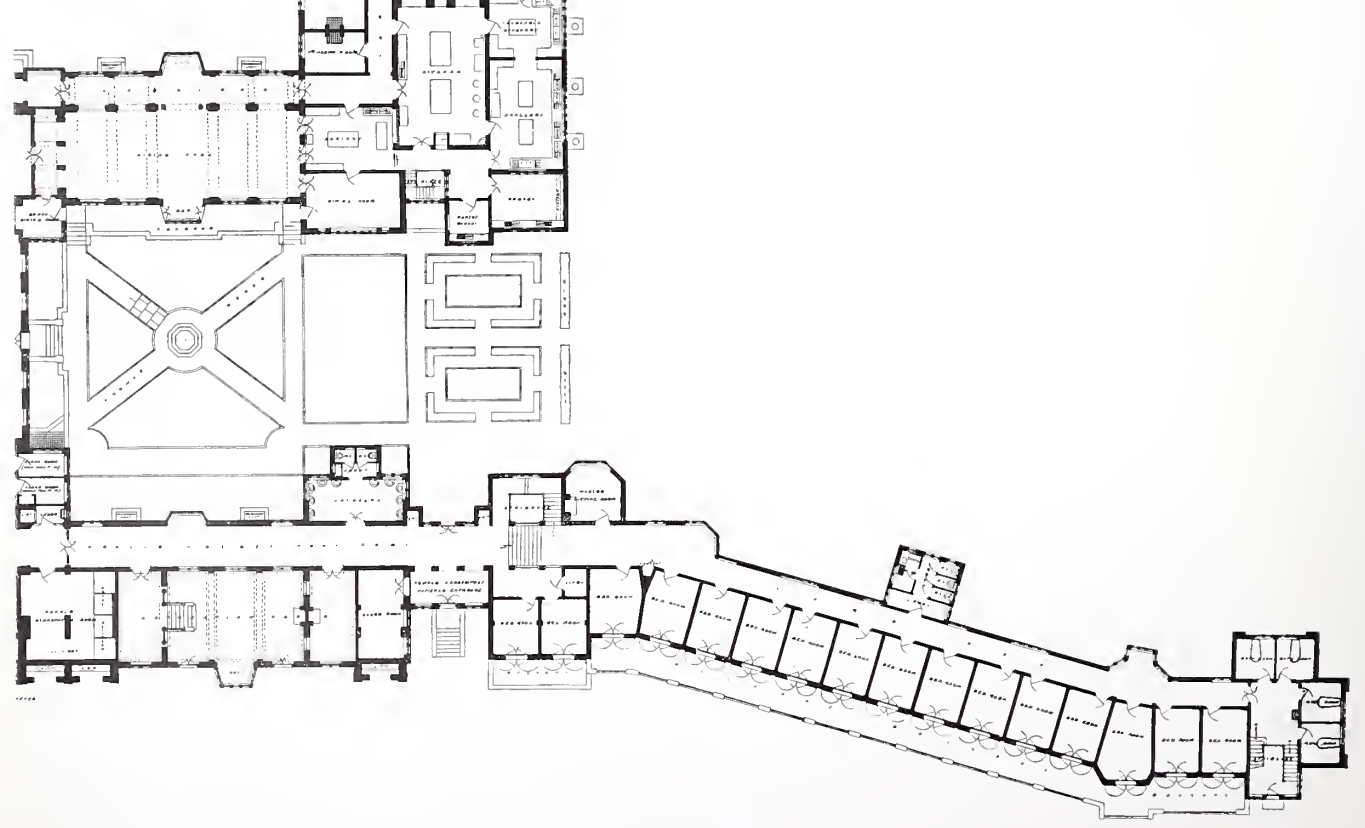
On the second floor are rooms to be used for those cases of Class A too ill to leave their bedrooms; the advantages obtained from placing these cases in this position are: (1) they will be quiet; (2) they can easily be served from the kitchen by the lift connected to the kitchen subway; (3) they are closer and therefore more



Nº 18



Nº 16



accessible to the medical offices and nurses' rooms than the other cases of Class A; (4) the passenger lift could be used for them as well as for Class B. This lift is of the most improved press-button type, and can easily be worked by patients without an attendant; it is of somewhat novel design, consisting of merely a platform and four sides, but has no roof, the car being supported at the sides.

The patients' wings are very similar, so that a short description of one will apply to all; they vary in size from 16 ft. by 11 ft. 6 in., to 13 ft. by 11 ft. 6 in., and are all 11 ft. high. The floors are all of wax-polished teak, the walls are plastered and covered with a patent and unique paper; this is used in nearly all foreign sanatoria, but never before in this country; it is claimed for it that it can be washed with soap and water or disinfectants, and where it has been used abroad the highest praise is given to it. A white enamel has been employed for painting the doors and the windows.

The windows are designed to open to the fullest extent from floor to ceiling, the upper part is made as a hopper or fall in casement, hinged at the bottom and opened by a specially designed gear to any angle to almost a horizontal position. Under this are French casements with specially designed fastenings to prevent rattling; the lower part of the window consists of a pair of wooden doors to open quite down to the floor. The door has a window over it, similar to the upper one on the other side and with similar gear for opening. All the patients' room doors have a window on the corridors facing them, so that by opening these a direct blow through is obtained for every room.

Each bedroom has a hot-water heated radiator in the centre of one side wall and opposite the end of the bed. There are two electric light brackets, one over the head of the bed and the other over the toilet glass, the switches being so arranged that a patient can switch on either light from either switch.

Outside the windows to all patients' rooms are covered shutters, so that by closing these rain or strong sunlight can be kept out, although air is still admitted, and also they secure privacy while the windows are open.

The furniture for the bedroom has been specially designed with rounded corners inside and out, without any mouldings or enrichments; it is all polished inside as well as out and left its natural colour.

The wardrobe is 3 ft. 6 in. wide, and has a rounded top, so that nothing can be put on it and it can be seen that it is kept clean; the washstand has glass top and splash back, the chest of drawers

acts also as a dressing-table, two small chairs and a mat.

The Pathological is a small separate building, containing the mortuary and post-mortem room, a special mortuary chapel being provided in the chapel building, and three laboratories for research work; all the rooms are lined with white tiles and fitted with sinks; the building is quite detached, but can be reached from the main building by a subway, and has a lift for taking bodies up to the ground level.

The laundry engine and boiler house are away to the north-west of all other buildings, in a natural hollow, at a lower level; on the upper level, entered from the road, is the laundry, so designed that the linen, which can be brought along the subway, follows a definite route, entering by the receiving room, then to the wash-house, the drying room, ironing room, airing room, to the delivery room, where it will be sorted and sent back to the sanatorium. The wash-house is fitted with the most modern appliances, sanitary, hygienic, and practical.

The chapel was a separate gift to His Majesty by Sir John Brickwood of Portsmouth. The plan is, as far as we are aware, unique in the history of church building. Dr. Theodore Williams, and some members of the committee suggested to me that an open-air chapel should if possible be designed. The outcome of their suggestion is the V-shaped plan with point of the V pointing north; the arms of the V form two naves of the chapel, one for men, the other for women; the chancel being at the apex, octagonal in form and domed. The southern sides of the naves have entirely open arcading, protected by a cloister on to a six inches lower level to prevent snow and rain from driving in.

The walls are of Bath stone, the floor of Gazeby (York) stone, the ceilings of plaster with slight enrichment. The windows have simple stained glass in geometrical designs. The pulpit, lectern, and altar are made of teak with inlays of ebony.

A feature of the chapel is the open-air pulpit, for it is proposed that the patients should sit in the cloisters and on the terrace in fine weather.

The elevations depend somewhat for effect upon the colour and quality of the materials employed, a combination of Bracknell red bricks and Luton grey bricks in varying proportions used in simple bond patterns—and by a selection of pointing a pleasant colour has been obtained and the glaring red so usual in new work avoided.

After careful consideration the system of open fires was selected by the Committee on account of cheerfulness for the recreation rooms, private

sitting-rooms, etc., the system of hot-water heating by means of radiators for the corridors, bedrooms and other parts, and a special system of floor warming for the dining-hall and chapel. This is carried out on a somewhat novel, and, as far as this country is concerned, unique plan, which is a modern improvement of the ancient Roman system known as the hypocaust, which may be still seen in some of the Roman villas unearthed in this country. That system comprised a low basement chamber beneath the floors of the rooms, and in this chamber was a fire-place and flues designed in such a manner that the actual floors of the rooms are heated from below.

The floors of the chapel and dining-hall are of stone, and beneath the floor pipe-channels are made in which are fixed pipes heated by steam. The steam is obtained from the main steam boilers, and the air in the channels becomes heated to a high temperature and gives off heat to the floor of the building. It will therefore be seen that this is an adaptation to modern requirements of a very ancient method of heating.

A system of hot-water service to baths and lavatory basins is provided throughout the institution,

and so arranged that hot water comes immediately when the taps are opened, and it is not necessary to draw off many gallons of cold water before obtaining hot, as is the case in many public buildings.

The electric current which is produced in the engine house passes from the dynamos to the main switchboard, and thence through electric cables to the various buildings. These cables are carried through the covered subways and along the basement corridors, and small branch cables are taken from them to supply groups of rooms.

The casing has a smooth, rounded outline without corners. The wires can thus easily be inspected in case of damage, and as the casing is painted to match the decoration of the walls it is scarcely noticeable.

There is a complete installation of electric bells, so that each patient can communicate from his own room to the nurse in charge, and in case a patient is confined to his bed he is provided with a telephone attachment to the bell so that he may speak direct to the nurse from his own room.

H. PERCY ADAMS.

THE KING EDWARD VII. SANATORIUM.

H. PERCY ADAMS, F.R.I.B.A., Architect.

E. R. DOLBY, M.Inst.C.E. (Dolby and Williamson),
General Consulting Engineer.

E. BROUGH TAYLOR, M.Inst.C.E., Consulting Engineer
for Water Supply.

SAMUEL G. THACKER, Quantity Surveyor.

Miss JEKYL, Horticultural Designer.

W. ATRINSON, Clerk of the Works.

LONGLEY & Co., Crawley, General Contractors.

H. W. TINGLEY, Works Manager.

SUB-CONTRACTORS:

Joinery and Decorative Woodwork—LONGLEY & Co., Crawley.

Ironwork Construction—HOMAN & RODGERS, London.

Heating and Engineering—DARGUE GRIFFITHS & Co., Ltd.,
Liverpool.

Sanitary Work and Plumbing—DOULTON & Co., Lambeth, S.E.

Iron Casements and Gearing to Windows—WENHAM & WATERS,
Croydon.

Gearing and Door Springs—ROBERT ADAMS, Emerald Street,
London.

Bricks for Facings—THOS. LAWRENCE & SONS, Bracknell.

Bricks for Internal Walling—SUSSEX BRICK Co., Warnham.

Stone—BATH STONE FIRMS, Ltd.

Paripan Enamel—RANDALL BROS., Palmerston House, London,
E.C.

Terrazzo Floors—DIESPEKER, Ltd., London.

Carrara Work in Dining Hall—DOULTON & Co., London.

Kitchen Fittings—JAMES SLATER & Co., Holborn Engineering
Works, W.C.

Laundry Fittings—W. SUMMERSCALES & SONS, Keighly.

Electric Fittings—THOS. ELSLEY, Ltd., London.

Ornamental Plaster Work and Ornamental Rainwater Heads—

G. P. BANKART AND THE BROMSGROVE GUILD, Bromsgrove,
Worcestershire.

Tiling—SIMPSON & SONS, St. Martin's Lane, London.

Electric Lifts—WAYGOOD & Co., Falmouth Road, London.

Hand-power Lifts—G. JOHNSON, Wandsworth.

Carving—W. AUMONIER & SONS, London.

Furniture—HEAL & SON, Tottenham Court Road, London, W.

Duresco—J. B. ORR & Co., Charlton, S.E.

Sirapite Plaster—GYPSUM MINES, Ltd., Mountfield, Sussex.

Floors, Polished—RONUK, Ltd., Brighton.

Stoves and Ranges—BRATT, COLBRAN & Co.

Tile Pavings—J. C. EDWARDS, Ruabon.

Fireproof Partitions—FIREPROOF Co., Ltd., York Buildings,
London.

Electric Lighting and Telephones—FOOT & MILNE, 66, Victoria
Street, S.W.

"Sa'ubra" Patent Wall Covering—SALUBRA WALL COVER CO.,
Oxford Street, W.

Sunblinds—N. VOICE, Horsham.



Photo: E. Dickree

THE LODGE.

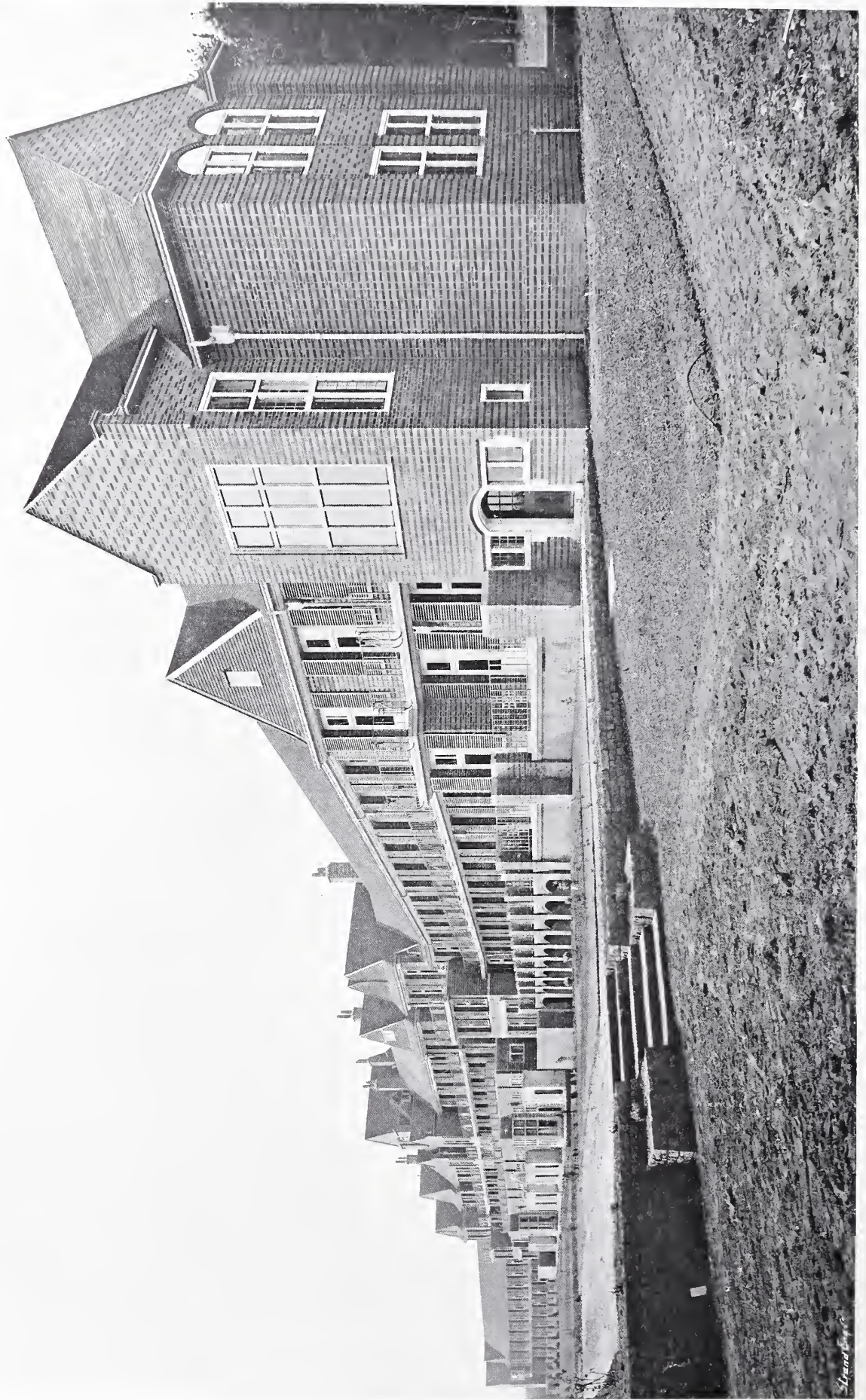


Photo: E. Dockree.

GENERAL VIEW OF PATIENTS' BLOCK. SOUTH FRONT, FROM THE EAST.



Photo: E. Dockree.

THE ADMINISTRATION BLOCK AND PRINCIPAL ENTRANCE.



Photo : E. Dockree.

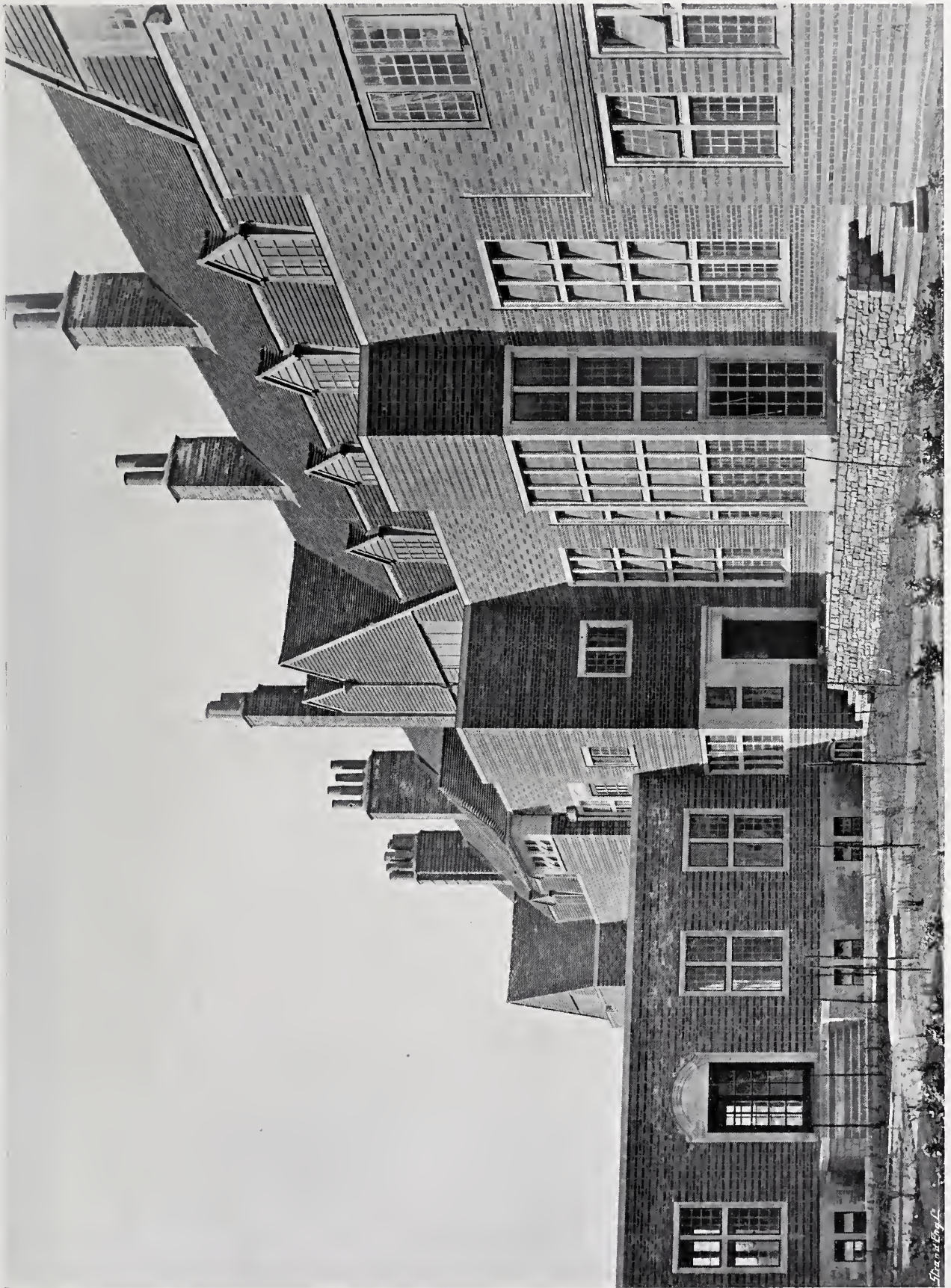


Photo : E. Dockree.

SOUTH ELEVATION OF THE ADMINISTRATION BLOCK, SHOWING BAY OF THE DINING HALL AND CORRIDOR CONNECTING THE PATIENTS' BLOCK.



Photo: E. Dockrill

DETAIL OF NORTH FRONT OF PATIENTS' BLOCK,

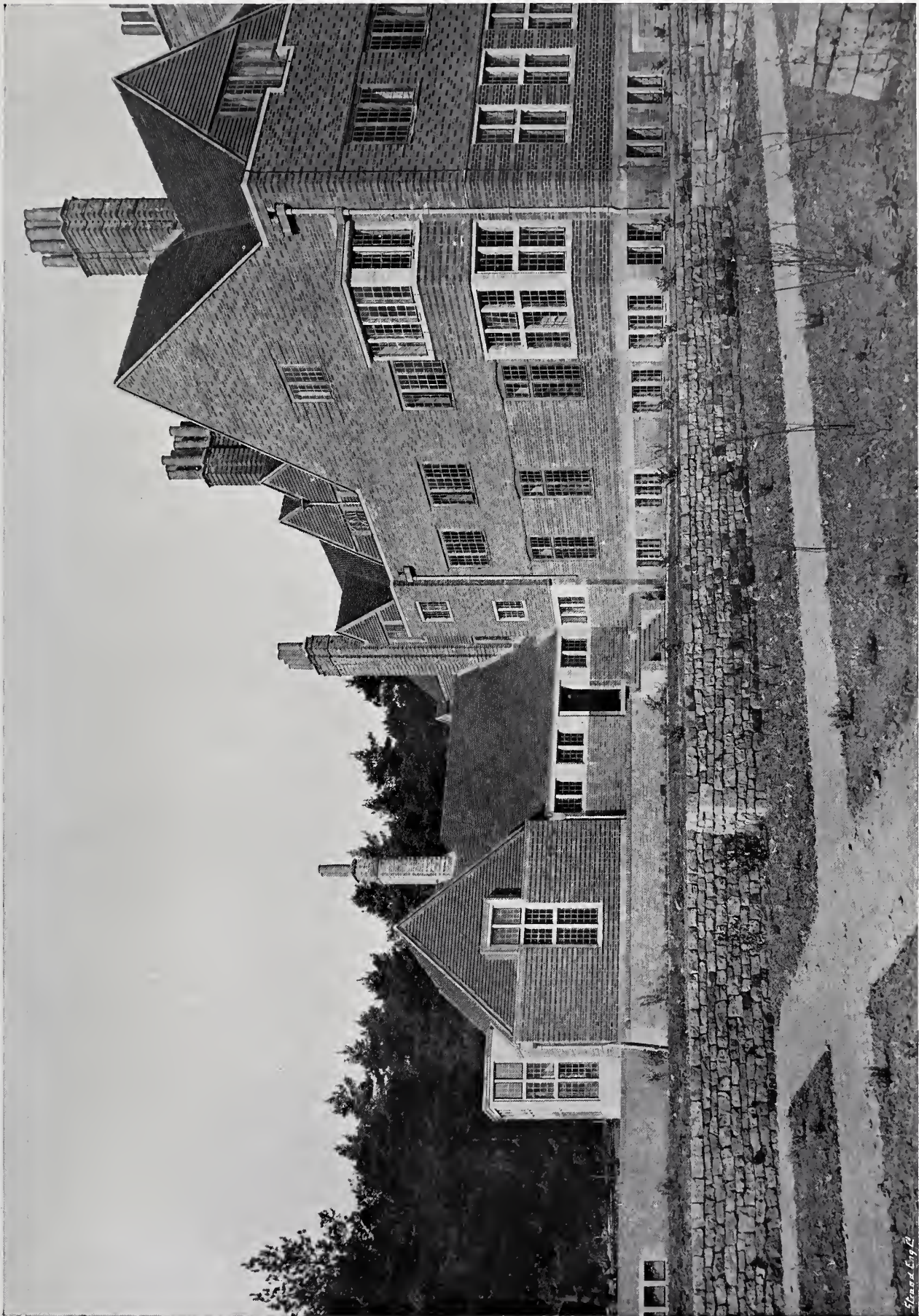


Photo : E. Dockrice.

THE MEDICAL OFFICERS' QUARTERS.



Photo: E. Dockree.

VIEW OF PATIENTS' BLOCK, SOUTH FRONT, FROM WEST WING BALCONY.

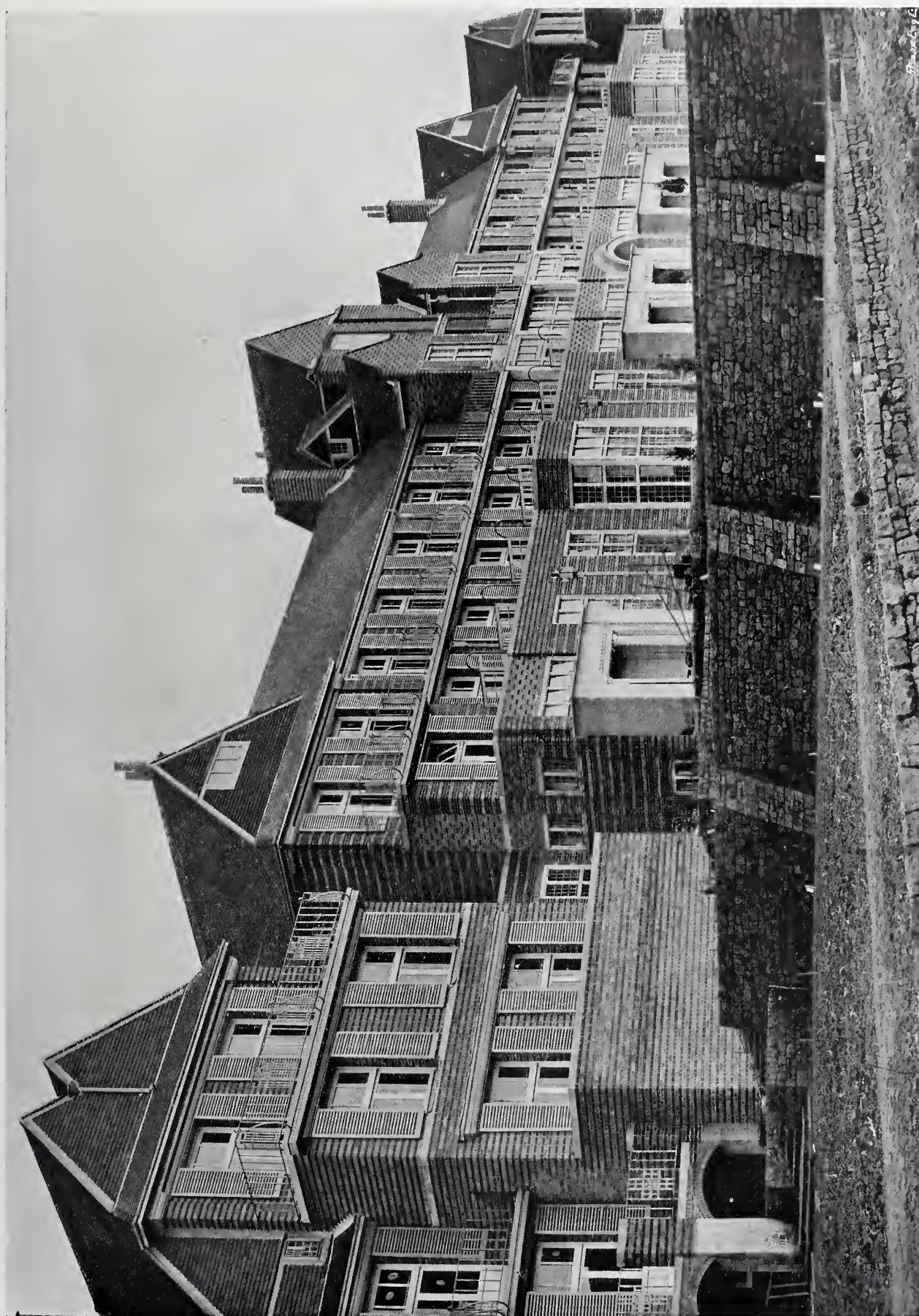


Photo: E. Dockree.

DETAIL OF CENTRE PORTION OF PATIENTS' BLOCK FROM THE SOUTH-WEST.

*Photo : E. Dockree.*

SOUTH ENTRANCE TO PATIENTS' BLOCK.

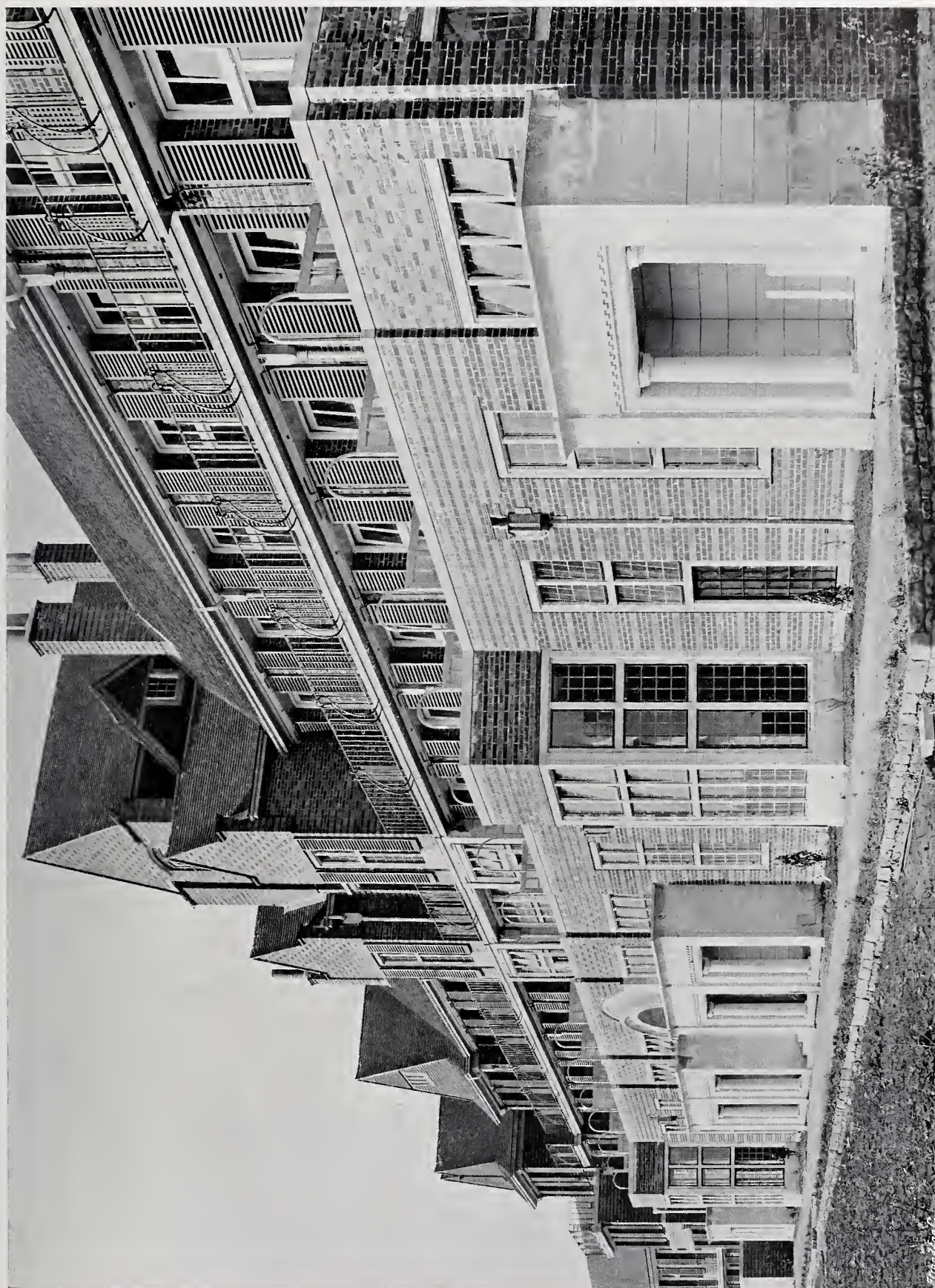


Photo: E. Deckert.

DETAIL OF CENTRE PORTION OF PATIENTS' BLOCK, SOUTH FRONT, FROM SOUTH-EAST.

*Photo : E. Dockree.*

DETAIL OF WEST END OF PATIENTS' BLOCK.



Photo: E. Dockree.

DETAIL OF EAST END OF PATIENTS' BLOCK.



Photo: E. Dockree.

ENTRANCE HALL, ADMINISTRATION BLOCK,
SHOWING FOUNDATION STONE.

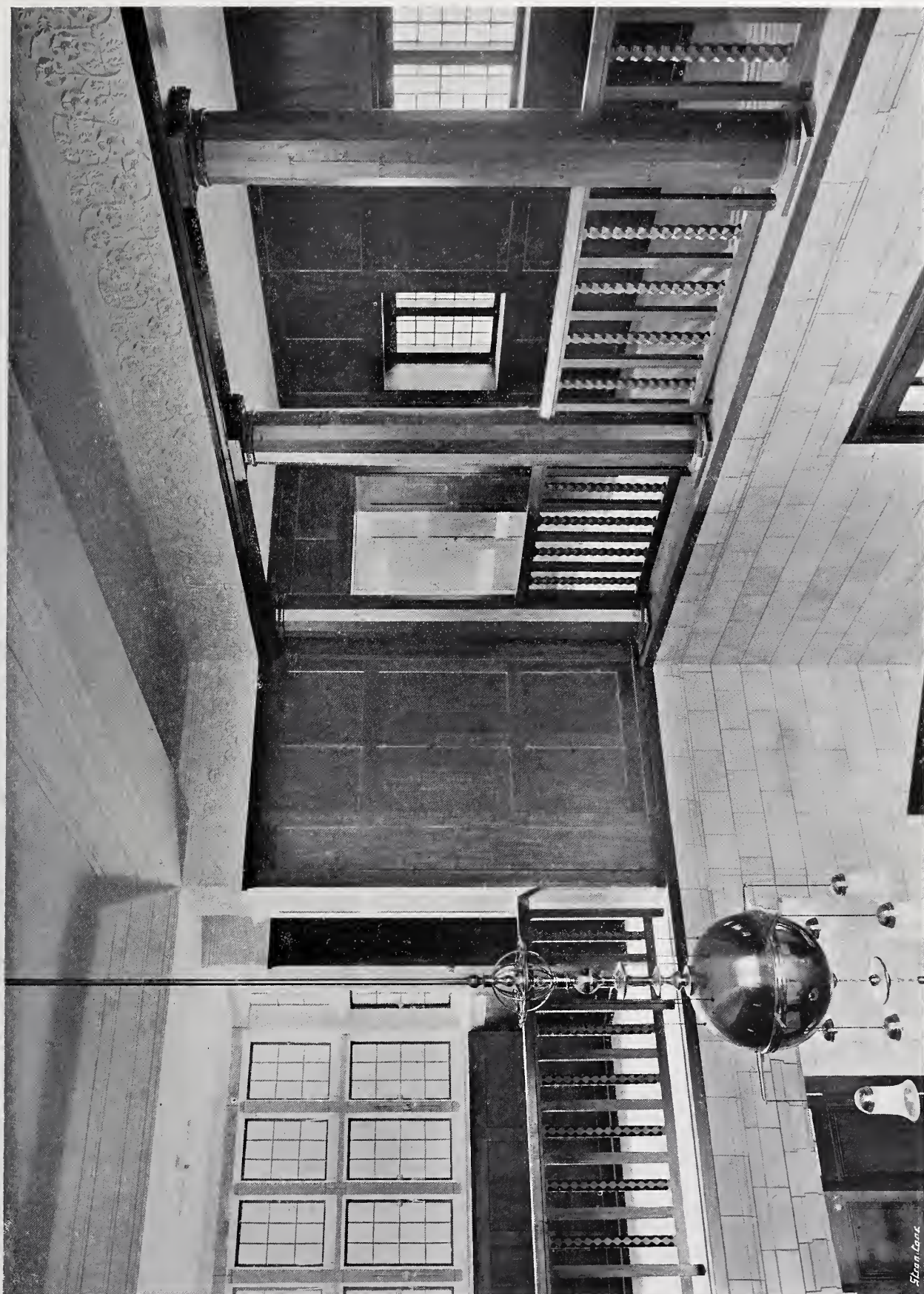


Photo: E. Locktree

UPPER PART OF HALL, ADMINISTRATION BLOCK.

Flash back



Photo: E. Dockree.

THE DINING HALL.



Photo: E. Dockree.

RECREATION ROOM.



Photo: F. Dochter

MEDICAL LIBRARY (MEDICAL OFFICERS' COMMON-ROOM).



Photo: E. Lockie.

FIRST FLOOR LANDING, MAIN STAIRCASE

"StairCo"



Photo: E. Dockree

A PATIENT'S BEDROOM.



Photo: E. Dockree.

ONE OF THE HYDROPATHIC ROOMS (THERAPEUTIC BATHROOMS).



Photo: E. Dockree

THE KITCHEN



Photo: E. Dockree.

THE LAUNDRY AND ENGINE-ROOM BLOCK.

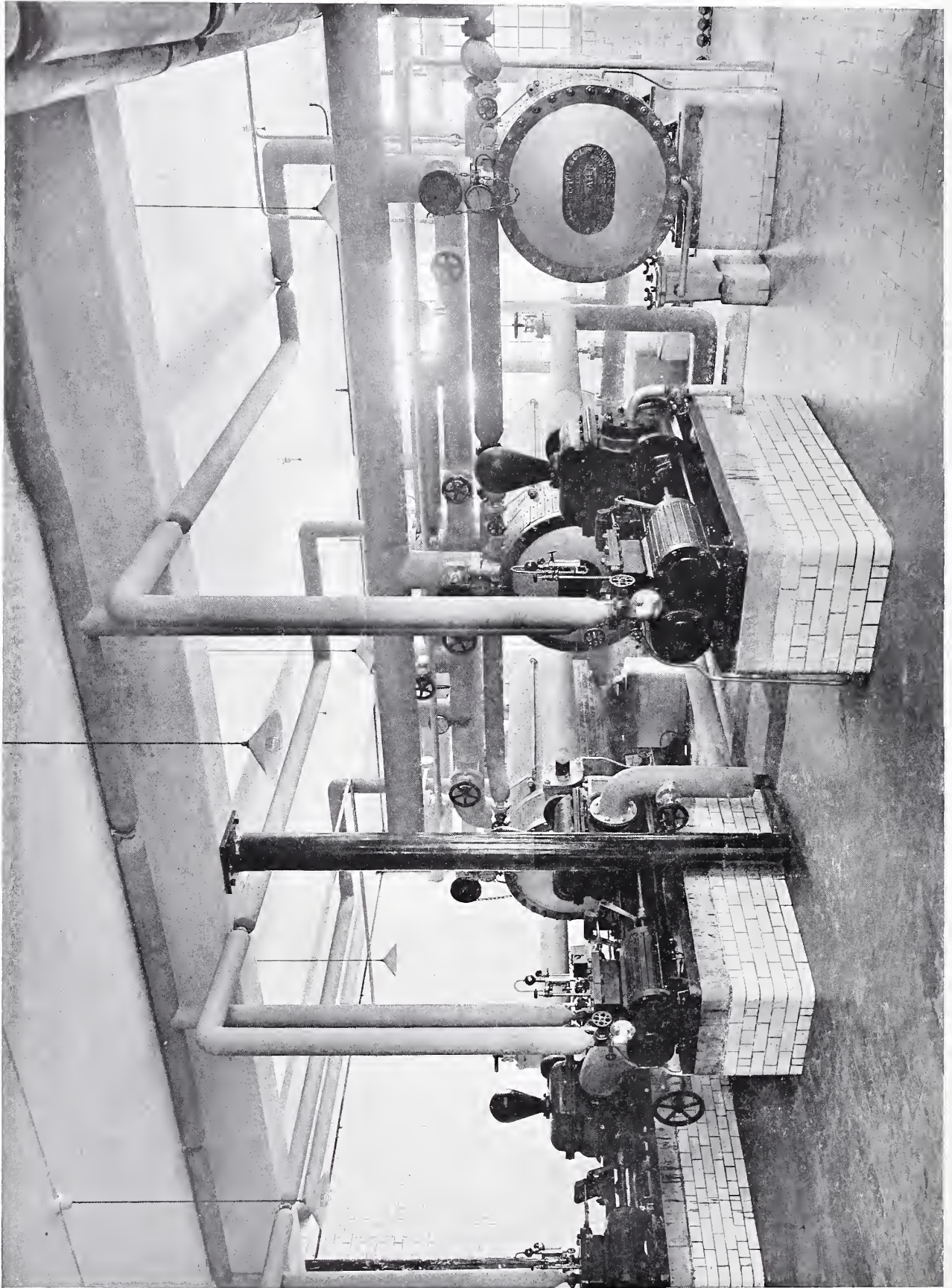


Photo: E. Dockree

THE BOILER ROOM.

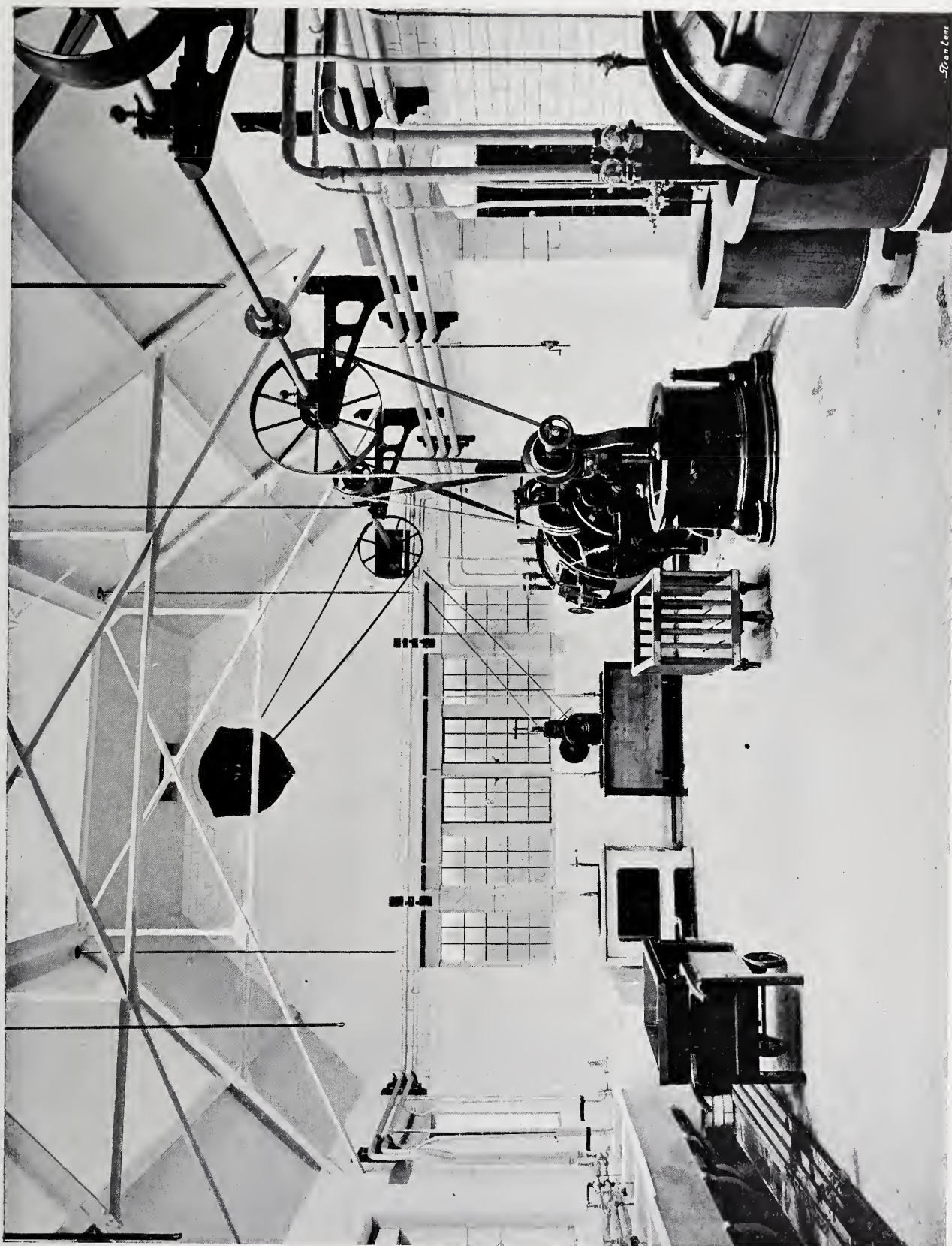


Photo: E. Dockree.

INTERIOR OF THE LAUNDRY.



Photo: E. Dockree.

THE CHAPEL.

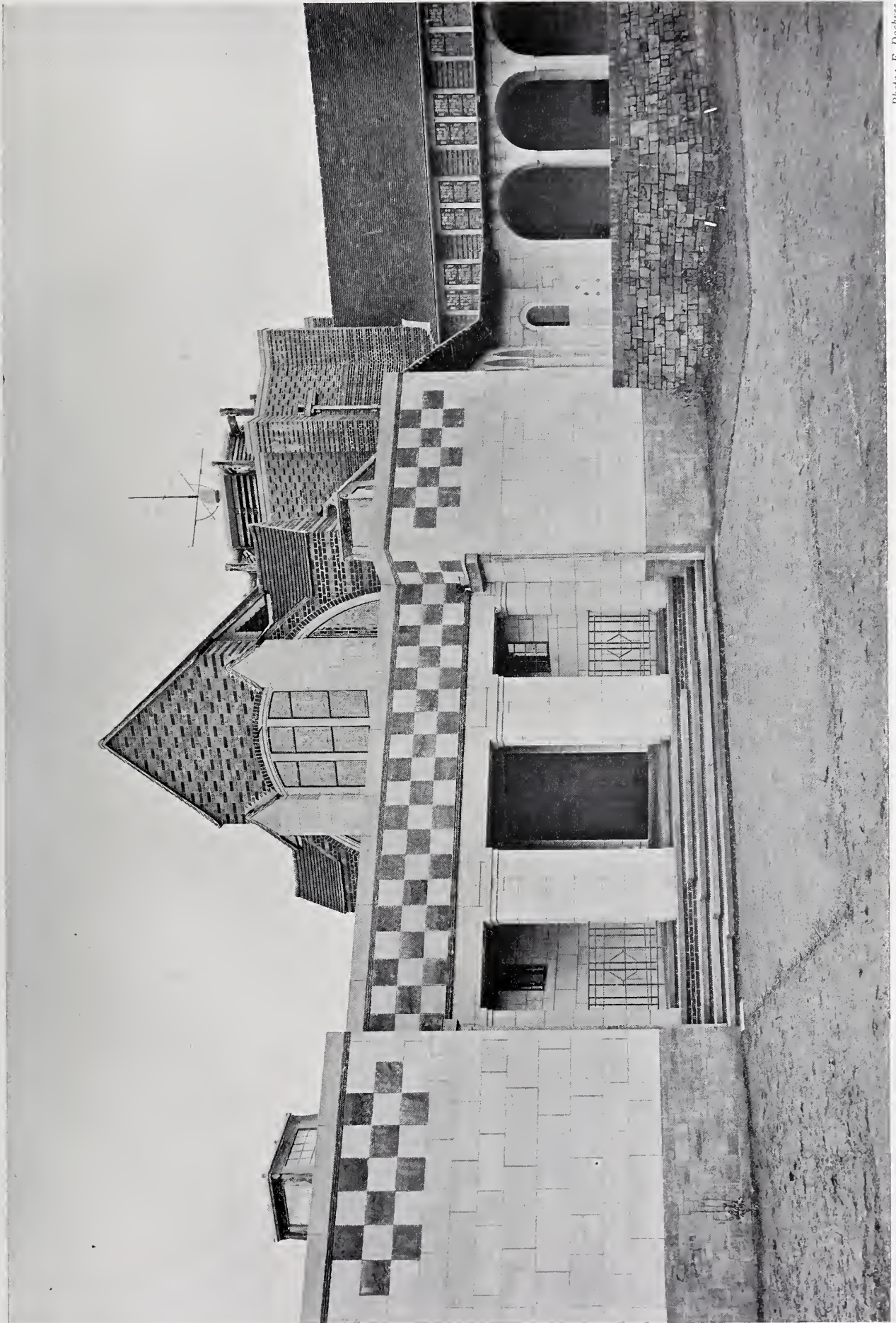


Photo: E. Dockree.

DETAIL OF ENTRANCE TO WEST AISLE OF CHAPEL.



Photo: E. Dockree

THE CHANCEL OF THE CHAPEL.

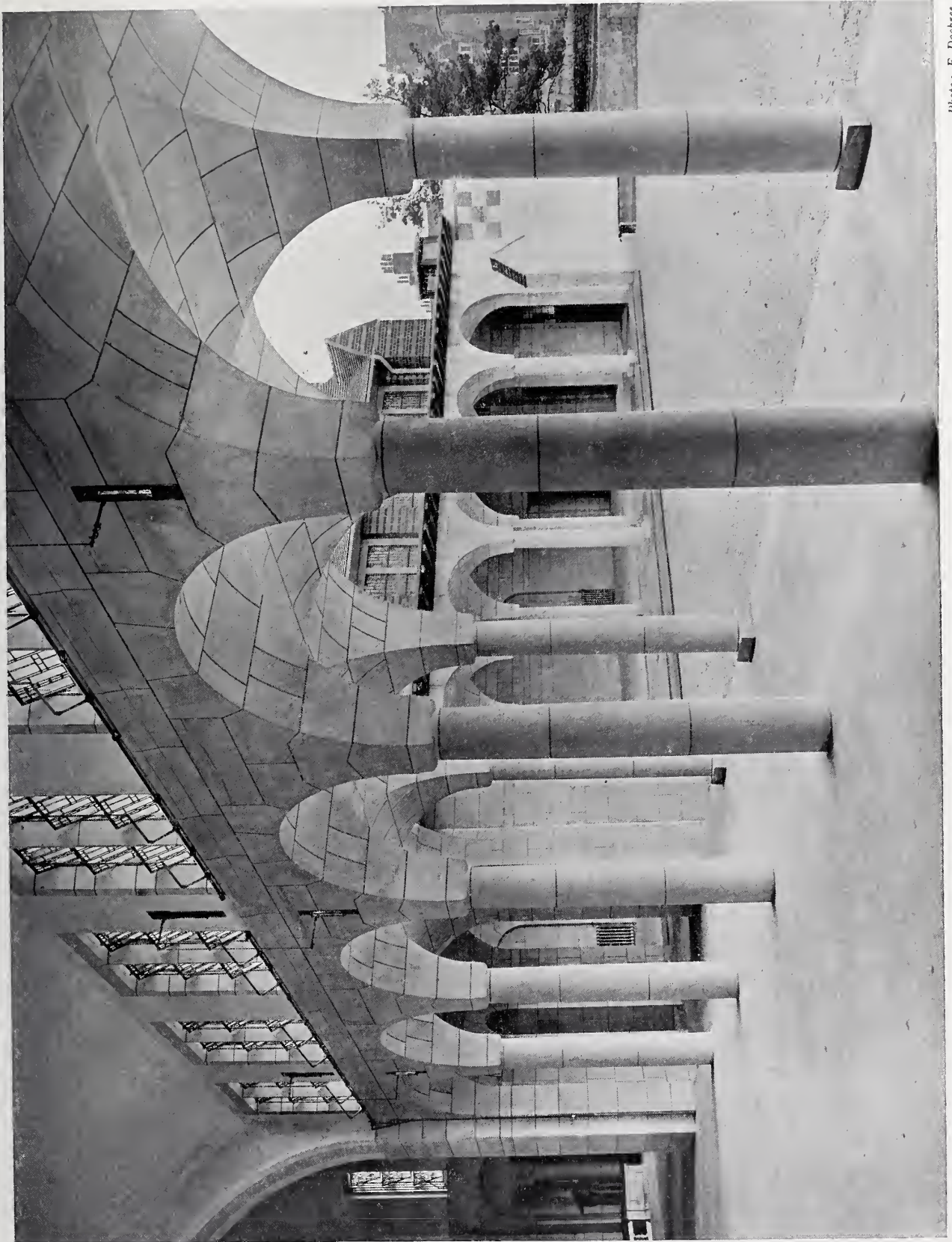


Photo: E. Dockree.

THE WEST AISLE OF THE CHAPEL, LOOKING INTO THE COURTYARD.

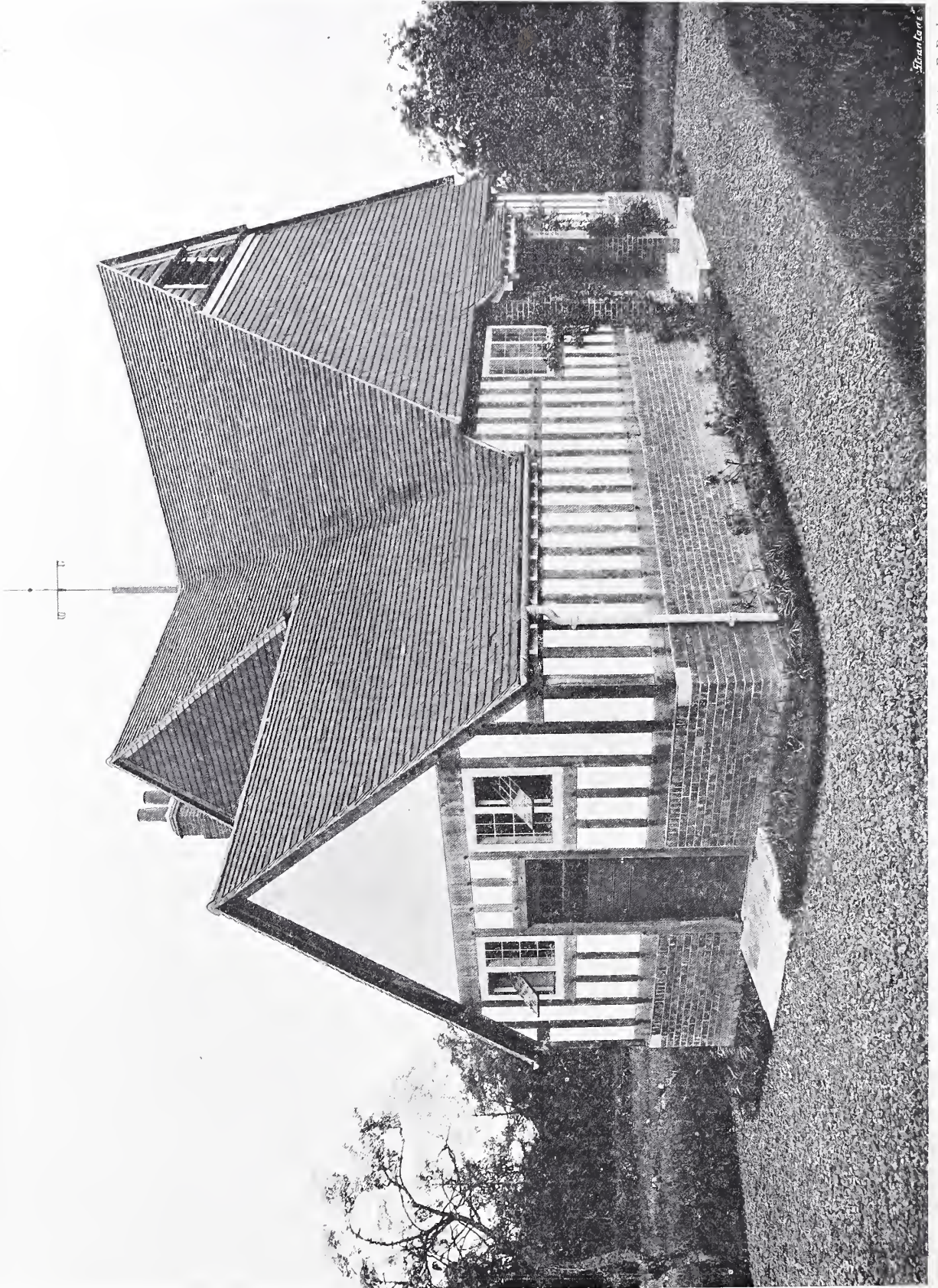


Photo: E. Dockree

THE PUMP HOUSE,

GETTY CENTER LIBRARY



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