

## British Flats

They appeal at random to some quite indefinite public, being neither luxurious enough for the rich nor cheap enough for the immense class engaged in precarious trades and professions, a class which cannot afford higher rents than from £70 to £150 per annum. Some years ago a "fancy" rental could be obtained for any suite of rooms if it could be advertised as a flat. But competition has grown strong since then, and in future a very discreet consideration will have to be given to the requirements of different sections of the public.

Passing to another point, or series of points, what are the considerations which guide London tenants in their choice of flats?

First as to locality. In a West End thoroughfare, where the ground and possibly the first floors are so valuable for shops, the upper part of perhaps many stories will be available for flats. As a rule these do not attract families, but they are liked by bachelors, and the most favoured unit is a suite of four rooms, including one for a valet. This accommodation in the side streets of Mayfair realizes high rents. Further west and south in Bayswater, Kensington, etc., family flats over shops will attract those of limited means. In buildings exclusively devoted to residential flats of good style, there is, apparently, in all parts of the West End, an ever-increasing demand from people of considerable means who do not wish for the trouble of a separate house with a garden.

There are near Hyde Park many blocks of flats which let at rents as high as those of large houses. These are well appointed and indeed luxurious. One fine building, now in course of erection, appears to be for millionaires only. The unit in this, co-extensive with the whole storey, has a large and many-windowed hall, four reception rooms, nine bedrooms and complete offices, and the vacant rent of the flats ranges from £1,500 to £3,000 a year. (See pp. 28 and 29.)

I have noted that as a rule family residences for well-to-do people are not readily taken when over shops in a main street in London. It is strange that this objection does not hold in Vienna and Paris, where family suites in the heart of the cities are the rule.

## Flats—British and Foreign

The difference appears to lie in the temperament of the peoples. In England we like to be quiet, while in France and Austria the genius of the people is for bustle, vivacity, stir and excitement.

Another difference to be noted is that in Paris the rule is to make a service staircase in addition to the principal staircase. In Vienna and London this is not usual, although there are many instances to the contrary. In a building with only one principal staircase the service staircase is a great protection against fire, and where the floors are extensive I think the service staircase should be made compulsory ; but it should be at a distance from the other, and should be next an external wall with windows in it to enable the smoke to escape in the event of fire. In some modern and handsome Parisian buildings there are stately principal staircases which are lighted by glazed partitions, or, as we call them, " borrowed lights," from the service staircase, which itself has windows. This is bad. If a fire occurred, and the flames went up one staircase, the other would be rendered useless for escape by the breaking of the glass partitions between. When there are two or more principal staircases a fire exit can be made by carrying both or all up to the roof, forming there a fire-resisting passage from one to the other, or better still, a flat fireproof roof. It is strange that in Vienna very large blocks have sometimes only one staircase, with a comparatively narrow passage leading to it from the street through the main block.

In London the reason for excluding service staircases is generally the desire to keep tradesmen's boys out of the house, and to avoid the uncontrollable " back door." Very frequently goods are transmitted from the ground floor by small hand-service lifts passing outside the kitchen window or service hutch ; and very useful and speedy lifts can be made by using bicycle wheels at top and bottom, with ball bearings, wire ropes and balanced covered cages or buckets. Apparently in Vienna in many buildings all goods come up the one staircase to the front door.

A further point to be observed is the small size of kitchens and offices in the Paris and Viennese flats ; 13 ft. by 10 ft. appears to be considered ample, and many are much less. There is no scullery, but sometimes a small pantry, with a sink attached.

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This, however, is by no means general, and a larder is rarer still. Small as the kitchens not unfrequently are in Vienna, it is by no means unusual to find them very handsomely fitted, the walls tiled and decorated with handsome ware.

Yet another point of dissimilarity from our practice is the fact that in Paris there is often no bedroom for the servants within the suite. In some cases the servants' bedrooms for the whole building are on the top floor, although there are many separate suites in the building. In Vienna, as a rule, one small bedroom for a servant is provided, sometimes opening only from the kitchen. I know of one handsome suite of rooms, with such a bedroom about 45 sq. ft. in area; of another with a kitchen 70 sq. ft. in area. These are not healthy. Certainly 100 square feet should be a minimum. Of course, I do not know that other rooms may not sometimes be set apart for servants, but, having regard to the few bedrooms and the size of the sitting-rooms, this does not appear to be probable. In London it is usual to house the servants within the flat, but here, as well as in Vienna, a bedroom opening out of the kitchen may still be found; and when we remember that slops are carried through the kitchen in times of sickness and of health, we see how insanitary this arrangement is.

I have mentioned that in Paris the servants of the different flats in a building are sometimes all housed together on the top floor, and that leads me to speak of the most modern practice in London, *viz.*, where the proprietors of the building not only provide attendance, but cater for all the tenants. There are some fine blocks with handsome suites of public rooms where tenants may dine and receive their guests. Table d'hôte meals are served as in hotels, or, at the tenants' option, the meals may be served in the flat, and it is stated that the cost of living in this way is as cheap as if the lady of the flat did her own housekeeping. As she is thus relieved of all the anxiety of catering, and can be assured of always having the best of cooks, with experienced waiters or waitresses, it would seem that there is likely to be an increasing demand for this type of ménage, which combines the privacy of the house with the advantage of experienced hotel management. It also simplifies the

## Flats—British and French

problem of private servants by reducing the household attendants to a minimum.

For bachelor suites, public catering is somewhat different, at all events in degree, because such tenants will, as a rule, use their clubs.

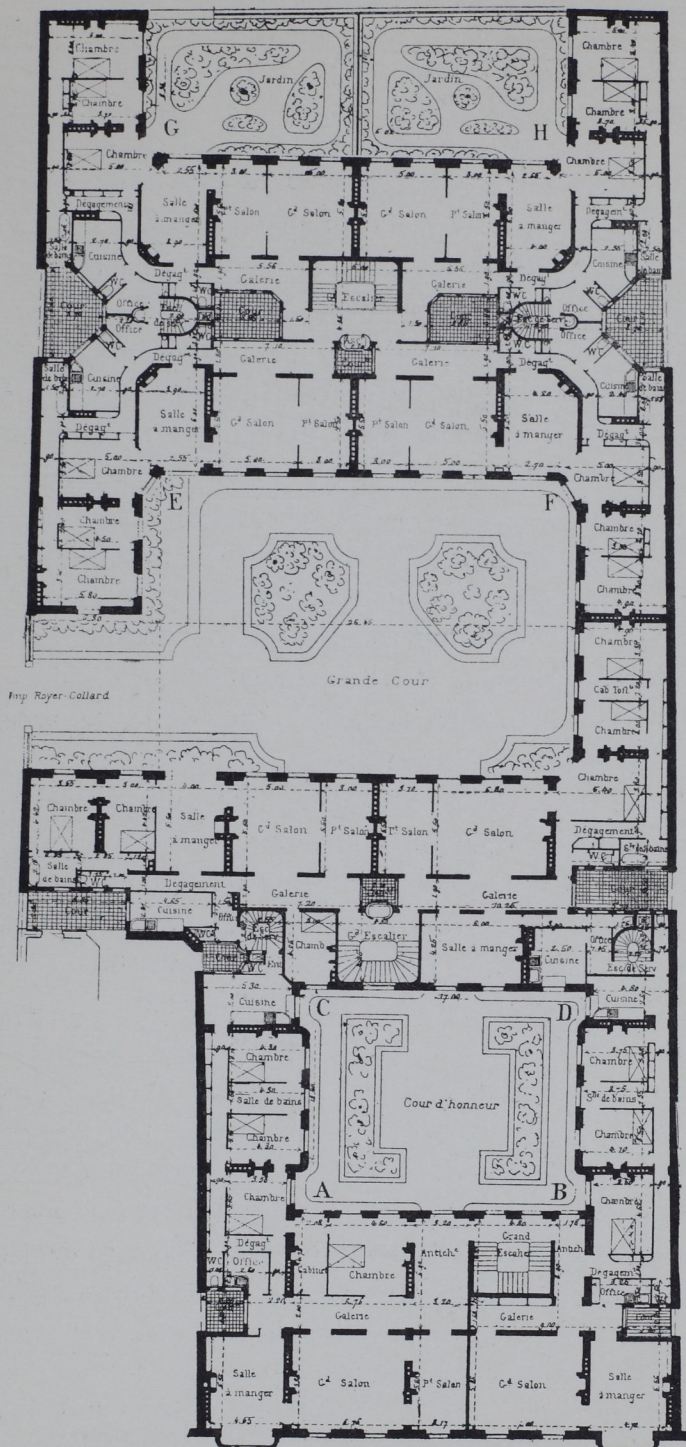
Turning back to the self-contained flat, what are the important elements of design to be considered? First, convenience of planning and internal arrangements. These will attract tenants far more than any external architectural effect. There is one very conspicuous block of flats in London where the exterior is the negation of architecture, and yet that has always been well tenanted. Given a convenient interior, any cultured person would naturally prefer to live in a building which is externally attractive; but to sacrifice the interior in any way to the exterior is a fatal error.

What is the next matter requiring attention? Let us consider the block plan. First of all, do not crowd too much building on your land. The shape and extent of the site will largely determine the block plan, but if we have a considerable area at our disposal it may be laid out with a large carriage quadrangle in the centre, as in No. 87 Boulevard St. Michel, of which M. J. Nerrot is the architect. In this the entrance is from the courtyard (p. 87).

Another type is where the main entrances are from the roadways; and there are many other methods. Enclosed quadrangles with an arched entrance permit of more land being covered than where the fourth side is left open, but the latter scheme has many other advantages. On even a comparatively small site a very pretty effect may be obtained by having a central circular carriage court, partially glass-roofed over the ground floor, the area above being open for lighting and ventilating the staircase and the rooms.

Coming to a consideration of the internal planning, a good public entrance hall on the ground floor is a *sine qua non*. The hall should be spacious, not a mere passage, but a good room, with a large, hospitable fireplace and panelled walls and ceiling. Personally I do not like marble walls, which are so frequently seen in modern blocks. They are not, I think, quite in harmony with

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PARIS FLATS, BOULEVARD ST. MICHEL, NO. 87. SEE THE CRITICISM ON PAGE 86  
M. J. NERROT, ARCHITECT

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domestic buildings, and I prefer the more cosy effect of a good hall like that in a country house. Of course, columns may enter into the composition with great advantage, and any scheme of colour.

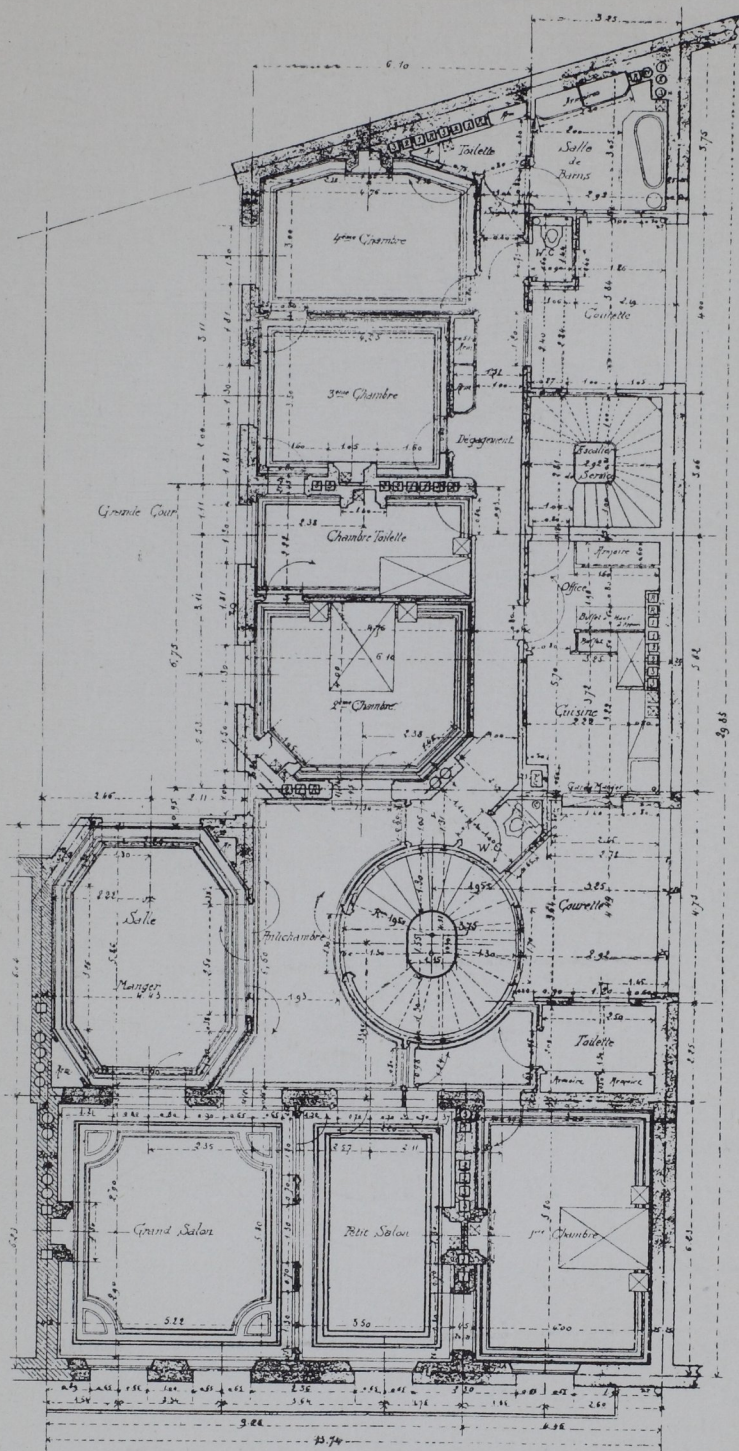
The position of the staircase must be governed by the shape of the site, but if it can be made a part of the entrance hall scheme, so much the better, as it produces an effect of spaciousness which is valuable. I would draw attention to the very general feature abroad of staircases planned as semi-circles, ellipses, or on other curved lines. The result is artistic and very pleasing, and it contrasts favourably with the straight flights of stairs in a rectangular space so frequently seen. Curved flights of stairs should not extend from floor to floor without any intermediate landing. These appear rather monotonous to me, as well as tiring and dangerous. They are, however, common in Paris.

In London, these curved staircases are discountenanced by the public authorities on the ground that in the event of fire and panic people are liable to fall in running down a staircase where the steps are not of uniform breadth. But we do lose æsthetically by such designs being tabooed.

I think the best planning, internally, is where on each floor there is but one flat off a main staircase. One flat is more private and gives an idea of not being limited by its neighbour. Of course, even with this arrangement, there may be several staircases within the building itself, and several flats on a floor. It is true that this ideal of "one staircase to one flat" is practicable only when the flats are of considerable size. When there are smaller family suites, each of but five or six rooms, one staircase may reasonably serve two suites on each floor. This gives a certain elasticity to the place, as two small suites may then be combined and let as one large one. In high buildings I think it is not desirable to have a greater number than two flats on a floor to one staircase.

The planning of the flat itself is an interesting problem. First, there should be a good and well-lighted hall, or antechamber. The reception-rooms should be readily accessible from this, the bedrooms more retired, and the offices out of sight, but handy for service to the principal rooms and to trade access.

## French Flats: Planning



PARIS FLATS. RUE DECAMPS, NO. 10. SEE PAGE 90  
M. POUPINEL, ARCHITECT

## French Flats

In Paris it is the general practice to make all the principal rooms *en suite*; they are connected by openings, and for receptions this has great advantages. The practice there is also very generally applied to bedrooms, but here, I think, it is not commendable. Efforts should be made to get away from a mere narrow passage hall, and to adopt some more compact plan. An octagon or a circle, a hexagon or an ellipse, will form pleasing forms, and admit of decorative treatments. The rooms, too, even in rectangular sites, need not all be square or rectangular. M. Poupinel, in his Rue Decamps, No. 10, Paris, gives an excellent plan of a flat (p. 89), interesting as a composition; the rooms being of different geometrical shapes, the passages well lighted, the whole convenient and admirably arranged. In this building we note on the ground floor an up-to-date cycle stable in a convenient position, an elliptical staircase with lift, one suite on each floor, consisting of three reception and five bedrooms, bathroom, two water-closets, a little kitchen (about 11 ft. 6 in. by 9 ft. 9 in.), with an "office," or pantry, fitted with cupboards, between it and the service staircase. There is a meat safe in the kitchen window, but no separate larder.

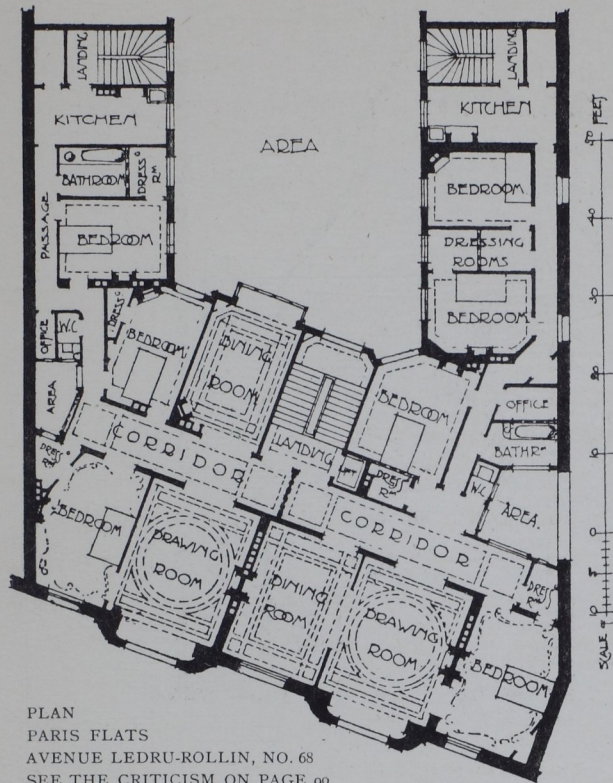
In the Avenue Ledru-Rollin, No. 68, M. Montalto gives a good U-shaped plan, with the quadrangle at the rear and two flats to a floor (p. 91). The site is out of square, but the planning is admirable, and the windows are large. There is one main staircase and there are two service staircases adjoining the kitchens.

Another interesting plan is that of the Boulevard Malesherbes, No. 162, with a service staircase and a passenger lift (p. 93); while the Avenue Victor Hugo, No. 167, has points of considerable interest; it is excellent in simplicity, the service staircase and the kitchen being better placed than in the last example (p. 93).

In the Avenue Victor Hugo, No. 97, by M. H. P. Nénot, we have two flats to a floor, with one central passenger staircase and lift, and another service staircase between the two kitchens of the flats. The octagon halls and dining-rooms are excellent features of the plans, and it will be noted that every bedroom has its own dressing-room (p. 92).



## Flats—French and Austrian



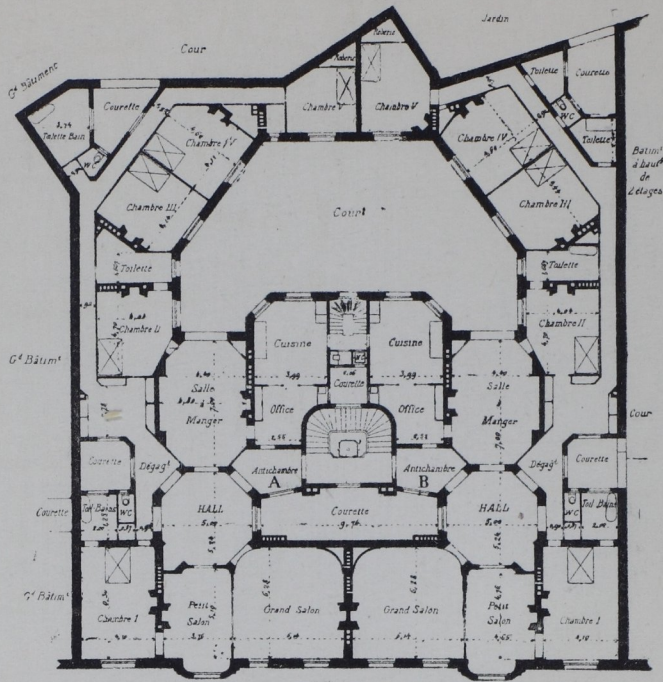
PLAN  
PARIS FLATS  
AVENUE LEDRU-ROLLIN, NO. 68  
SEE THE CRITICISM ON PAGE 90  
M. MONTALTO, ARCHITECT

There is an excellent treatment of an acute-angled small site at the corner of the Rue Montmartre and the Rue Réaumur by M. Gautrin (p. 92). The angle itself is occupied by a circular salon, the other six rooms all face the two streets; the staircase is circular, lighted from an internal court, and the passage is also well lighted. Externally the design is simple and well propor-

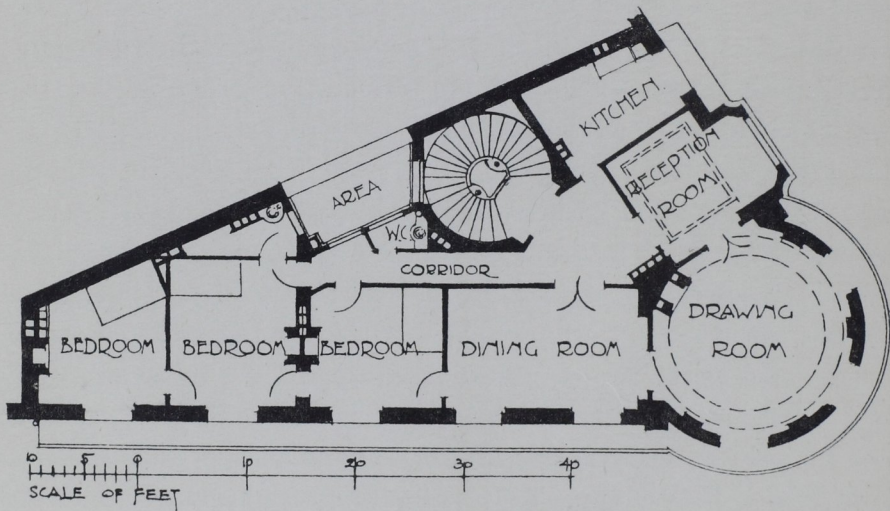
tioned the angle being surmounted by a dome. Perhaps it may be permissible to mention one of my own buildings in London with a rather awkward site (p. 35). It is a quadrant on plan at the corner of Sloane Gardens. The building contains on each floor one flat with an entrance hall, seven rooms, besides kitchen, scullery and bathroom, a larder and a wine cellar.

British visitors in Vienna will find many flats of varied interest. On a small site in the Stammgasse there is a house designed by Baron Max Ferstel. It is six stories in height, the top floor containing studios, the other floors having each a flat with five rooms, in addition to a kitchen, a larder and a servant's bedroom attached. Two nurseries are placed at the rear, with separate service from the kitchen. There is also an access from the living-room to these children's rooms, so that the mother has a ready control. The bathroom and water-closet are ventilated into a small area, but, speaking from memory, the

# French Flats: Planning



MANSION FLATS, PARIS; AVENUE VICTOR HUGO, NO. 97  
SEE THE DESCRIPTION ON PAGE 90  
H. P. NÉNOT, ARCHITECT

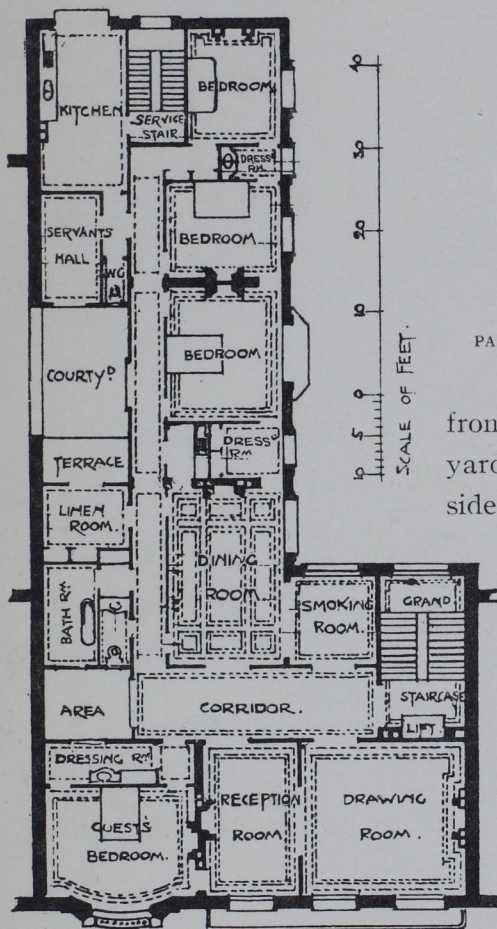


PARIS FLAT; RUE RÉAUMUR, NO. 128, AT THE CORNER OF THE RUE MONTMARTRE, NO. 109  
SEE THE DESCRIPTION ON PAGE 91  
M. GAUTRIN, ARCHITECT

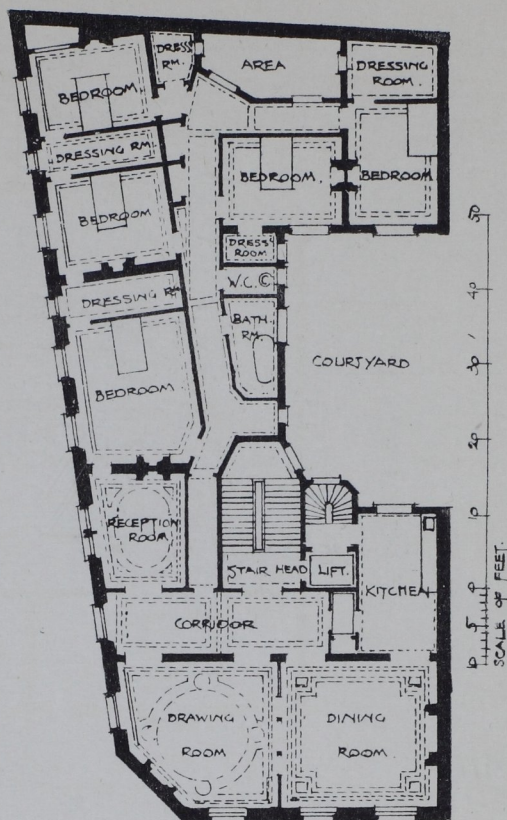
## Flats: Austrian and French

bathroom is entered from the living-room, and this appears to be an undesirable feature.

An interesting plan is given (p. 94) of a large building in Vienna by Professor Carl König, the sides of which form an acute-angled triangle. It is at the corner of two streets, and has a carriage entrance in the centre of the principal



PARIS FLAT, AVENUE VICTOR HUGO, NO. 167

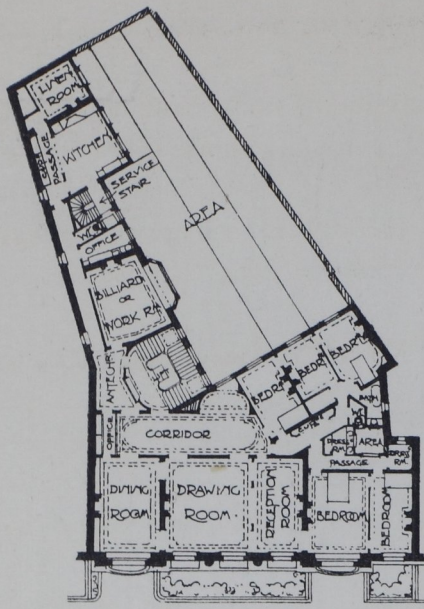


PARIS FLAT, BOULEVARD MALESHERBES, NO. 162  
SEE THE CRITICISM ON PAGE 90

front, a small glass-covered courtyard, and a way through to the side street.

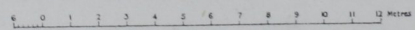
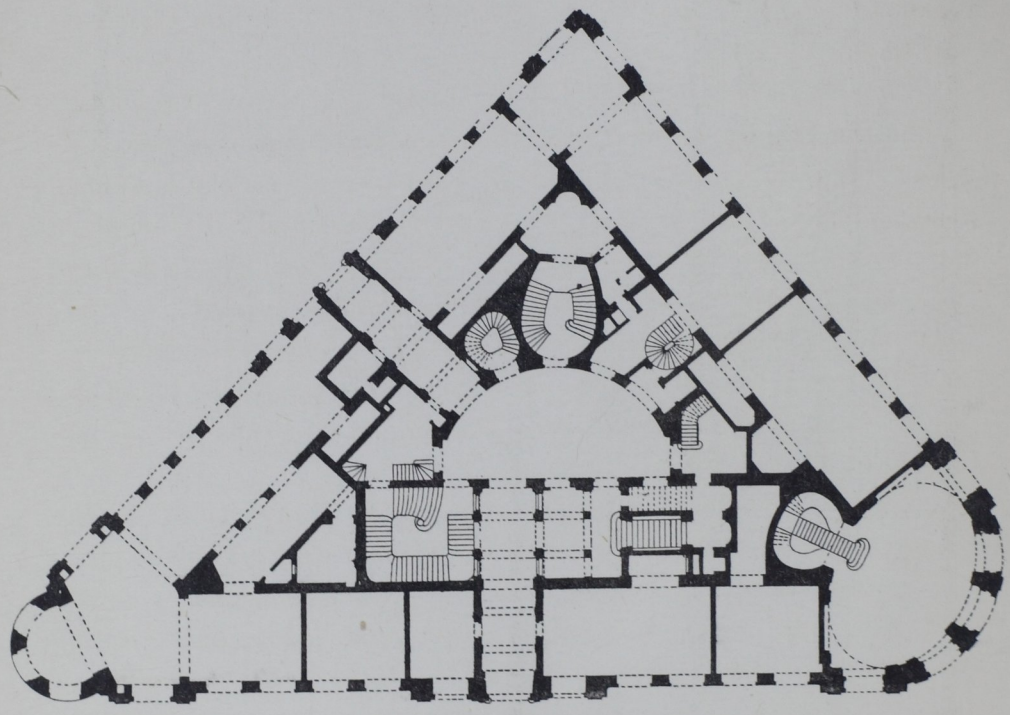
There is a stable within the main buildings entered from the courtyard. The second and third floors are divided into two complete suites of flats. Two principal staircases are carried to the mezzanine and first floor; only one of these goes up higher, and a service staircase is carried from bottom to top.

# Flats: Austrian and French



PARIS FLAT:  
 AVENUE D'ANTIN, NO. 39  
 SEE THE CRITICISM ON PAGE 95

M. BUNEL AND M. FERNAND DUPUIS,  
 ARCHITECTS



MANSION FLATS IN VIENNA

PROFESSOR KÖNIG, ARCHITECT

SEE THE DESCRIPTION ON PAGE 93

## French Flats

A very difficult site is well utilized, and all parts of the building are well lighted.

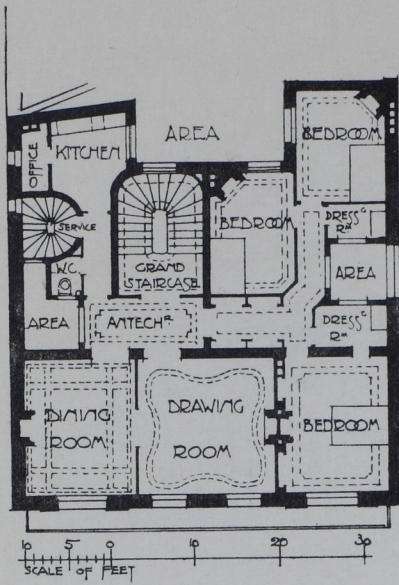
In Paris, the architecture of the apartment house has its characteristically native treatment, generally shows great refinement, and adapts itself admirably to the purpose of the buildings. But, from our British point of view, it is the French planning that appeals to us most strongly, and we cannot do better than give a few more examples of French plans.

In the Avenue d'Antin, No. 39, M.M. Bunel et Fernand Dupuis have given an ample courtyard to light the rooms, and there is an excellent corridor entrance hall, called a "galerie" in France, so treated that an awkwardly shaped area is made quite stately as an antechamber to three good reception-rooms facing the Avenue, while a fourth is lighted from the courtyard. The five bedrooms and the bathroom, etc., are in a wing apart, and the offices are at the other end of the site with a service staircase. The Courette, or "well hole," lighting the W.C. and dressing-room, is too small (p. 94).

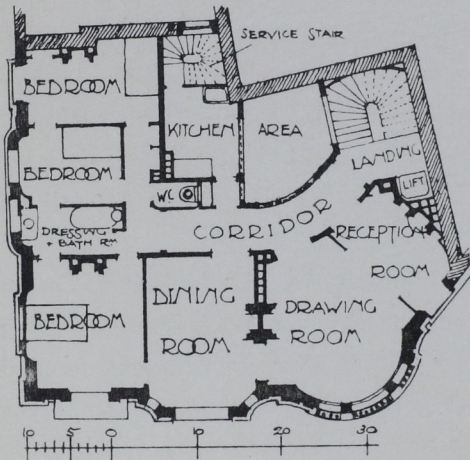
In the Chaussée de la Muette, No. 11, at the corner of the Rue Mozart, by M. Thion, there is a site almost an equilateral triangle in plan, and nearly every part is covered with the building. There are two flats on each floor and the ingenuity of the plan deserves careful attention. The halls are long corridors, not very well lighted, but otherwise the arrangement is excellent. The principal staircase is a semi-ellipse with a lift. One service staircase is so designed that, by means of a balcony crossing outside the main stairs, it can serve both suites. The reception-rooms are all *en suite* and diverse in shape (p. 97).

Rue Caumartin, No. 68, by M. Emile Garot, is an example of a narrow and very deep site laid out to great advantage ; it is divided into a front and back block, each containing a small flat. The one in front has two reception-rooms, three bedrooms, a dressing-room, one W.C., and a kitchen. There are two staircases. The rear flat has two reception-rooms, four bedrooms, a dining-room, two water-closets, and one staircase (p. 96). Rue Caulaincourt, No. 43, by M. P. Rigaud, has a nearly rectangular site (p. 98).

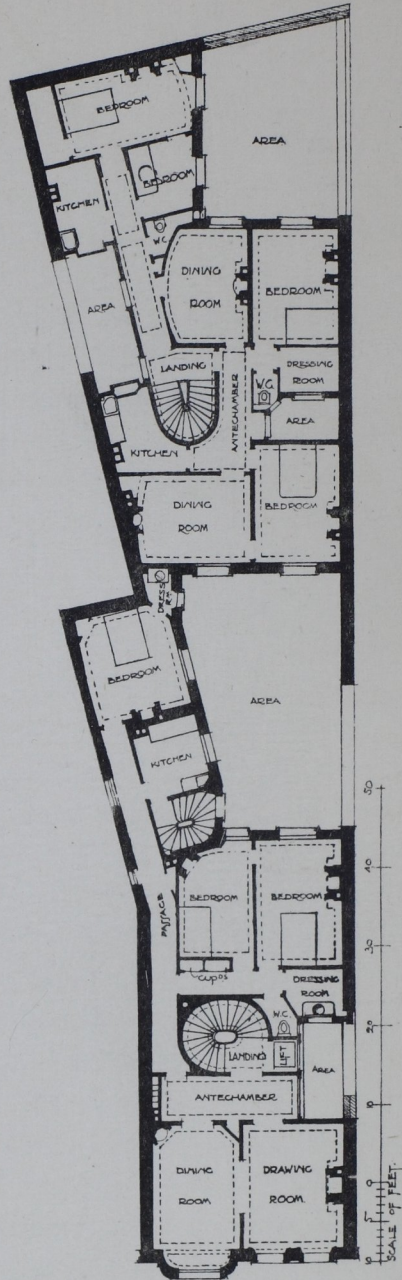
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PARIS FLAT; RUE SÉDILLOT, NO. 5  
SEE THE DESCRIPTION ON PAGE 97  
M. FAGOT, ARCHITECT

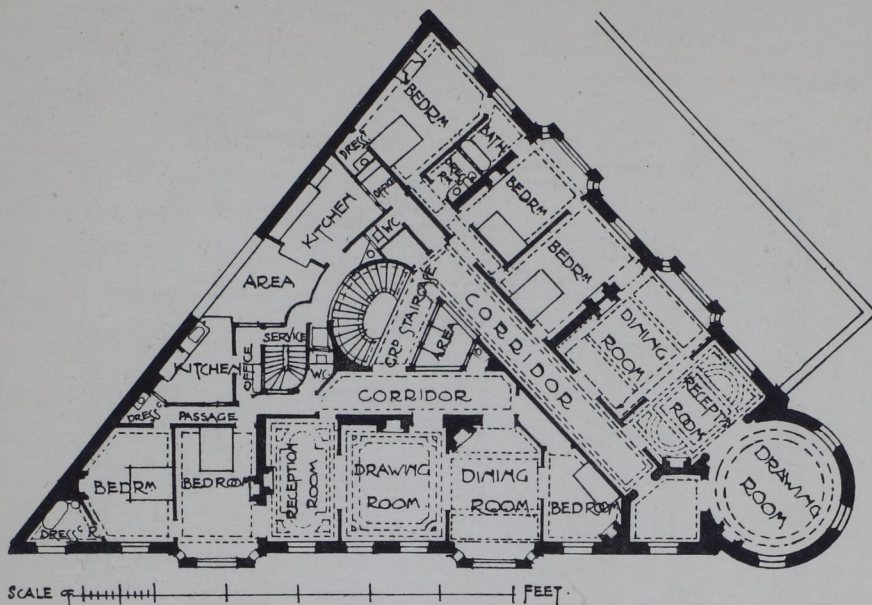


PARIS FLAT; RUE DU FAUBOURG SAINT-HONORÉ,  
NO. 152, AT THE CORNER OF THE RUE DE LA  
BÔETIE AND THE PASSAGE ST. PHILIPPE-DU-ROULE  
SEE THE DESCRIPTION ON PAGE 97  
L. CARRIER, ARCHITECT



PARIS FLATS; RUE CAUMARTIN  
NO. 68, SHOWING THE TREATMENT OF A LONG AND NARROW  
SITE. SEE PAGE 95  
EMILE GAROT, ARCHITECT

## French Flats: Planning



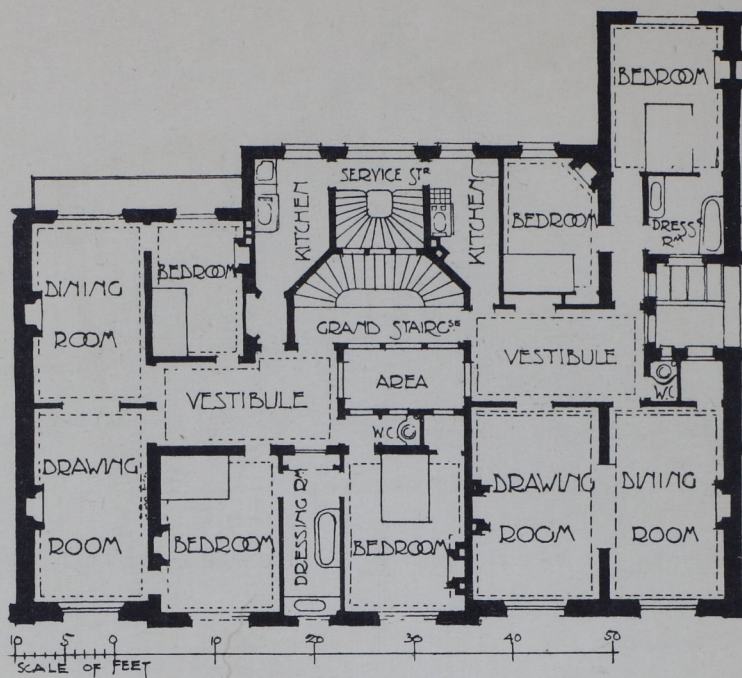
PARIS FLATS, CHAUSSÉE DE LA MUETTE, NO. 11, AT THE CORNER OF THE RUE MOZART  
SEE THE DESCRIPTION ON PAGE 95  
M. THION, ARCHITECT

The principal staircase is in the centre of the block, lighted by a small court and by a borrowed light from the service staircase. It gives access to two flats on each storey. Each has a rectangular hall, two reception-rooms, two bedrooms, a good bathroom, one W.C., a small kitchen, and a service staircase common to both suites.

Rue Sédillot, No. 5, by M. Fagot, is a compact plan with one "appartement" to each storey, containing a small ante-chamber, two reception-rooms, three bedrooms, two dressing-rooms, a kitchen, pantry, and one W.C. Note how cleverly the service staircase has been contrived (p. 96).

Rue du Faubourg St. Honoré, No. 152, by M. L. Carrier, is again a clever plan (p. 96), with three reception-rooms, three bedrooms, a bathroom, a kitchen, and a service staircase, its one blot being the position of the W.C. A picturesque exterior gives excellent and large windows to all rooms. Rue de Sèvres, No. 4, by A. Lafon, with one principal staircase and two flats to a storey, each with its own service staircase, differs from the usual French plan in that the two reception-rooms are separated by the entrance

## French Flats: Planning



PARIS FLATS; RUE CAULAINCOURT, NO. 43. SEE THE CRITICISM ON PP. 95, 97  
M. P. RIGAUD, ARCHITECT

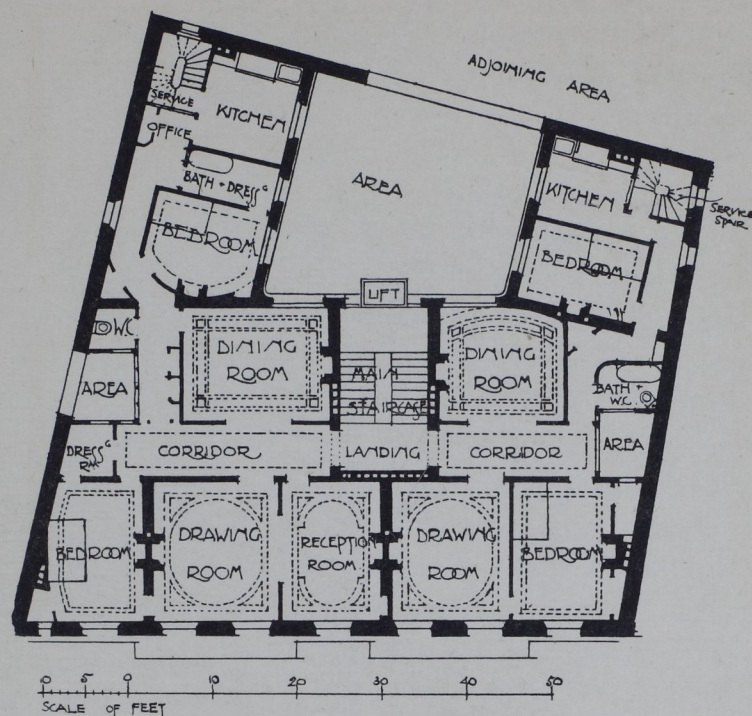
vestibule-galerie, but it will be observed that the dining-room has a wide glazed entrance screen next the vestibule which gives a bright appearance to the whole place (p. 99). The irregular shape of the site has been well treated to give interesting shapes to the rooms without any loss of space.

Rue Danton and the Boulevard St. Germain, No. 114, by M. Blavette, is an able utilization of a very irregular site. The passages are lacking in direct light and ventilation, but otherwise the planning is excellent and very suggestive. The dignified and spacious entrance should be noted (p. 100.)

Rue du Ranelagh, No. 74, by M. Alfred Michel, is again an able treatment, both internally and externally, of an angle of two streets (p. 101). The hall and three reception-rooms form an admirable suite, well lighted. In the Rue de Vaugirard, by M. Delangle, we have a corner site with two flats to a floor. In each the reception-rooms and entrance galerie are arranged *en suite* with wide openings. There is a separate service staircase to each flat with direct access to the kitchens, which are well cut-off, and there is a



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PARIS FLATS; RUE DE SÈVRES, NO. 4. A. LAFON, ARCHITECT

bathroom and W.C. to each as well as a dressing-room to each bedroom. The dressing-rooms are not all externally lighted, but there is abundance of light and air to all other parts (p. 101).

Having now given a large number of typical examples of plans showing flats of all sizes, on sites of very varied shapes, I would sum up on the subject of planning, by saying that the scheme should be interesting, bright, and above all, simple—the simpler the better. An intricate plan is nearly always ill-digested, inconvenient, and not so well lighted or ventilated as it should be.

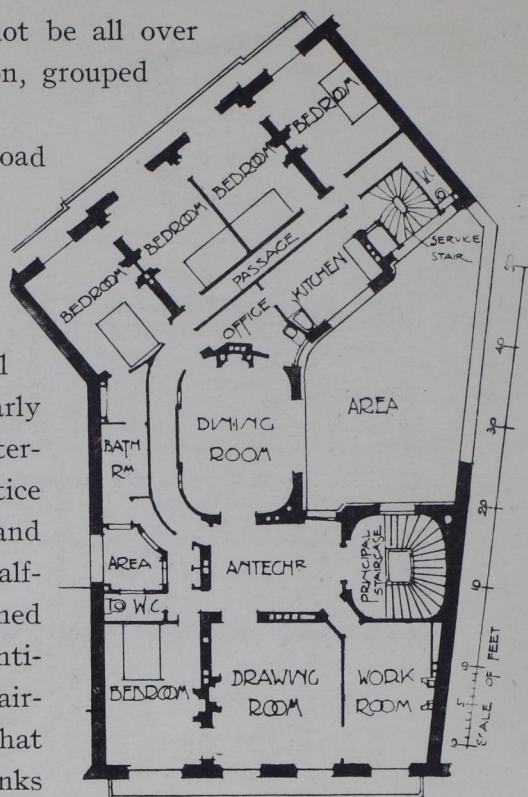
Turning to details. The following are suggestions:—

As to height of rooms, it appears to be very general to adopt about 10 to 11 ft. in clear in all three capitals. I think this ample for moderate-sized rooms; a greater height makes them appear smaller in area. I would draw attention to the large size of doorways in the Parisian examples, a feature well worthy of adoption in London. Passages should be light, and the more direct the better. Do not forget to provide ample cupboards. Baths, sinks,

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water-closets, etc., should not be all over the place, but, within reason, grouped near together.

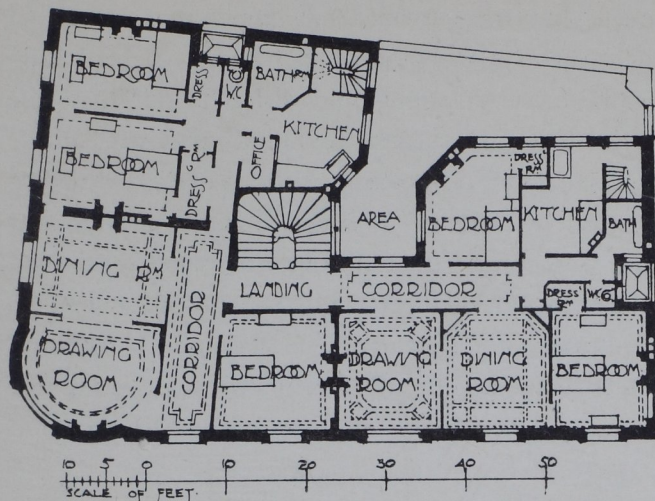
Our friends abroad are not always so particular as we are in sanitary matters; there are some bathrooms with no light and not against external walls; there are larders similarly situated, even behind water-closets; and one evil practice which obtained in England even within the last half-century, is still maintained abroad, of lighting and ventilating water-closets from staircases and passages. Here that is no longer possible, thanks to our sanitary laws, and in the most modern French and German buildings these points have received attention.



RUE DANTON AND THE BOULEVARD SAINT-GERMAIN. SEE THE CRITICISM ON PAGE 98  
M. BLAVETTE, ARCHITECT

Internal staircases, however handsome they may be, with only top light and ventilation, are also to be deprecated in high buildings. These may be seen in many French buildings, but for obvious reasons illustrations are not given. Such staircases, in the event of fire, become furnace shafts, and at least get full of smoke, choking those trying to escape. Provision should also be made for a current of air through small internal areas or courts extending from the ground to the sky. These small courts are frequently and not inaptly called "well holes." Now everyone knows that the air at the bottom of a well is often so bad that a candle will not burn there. A "well hole," an area without *through* ventilation, is in a lesser degree bad in the same way; and when, as is generally the case, there are gullies at the bottom, giving off foul gases from fermenting

## Flats—British, and Foreign

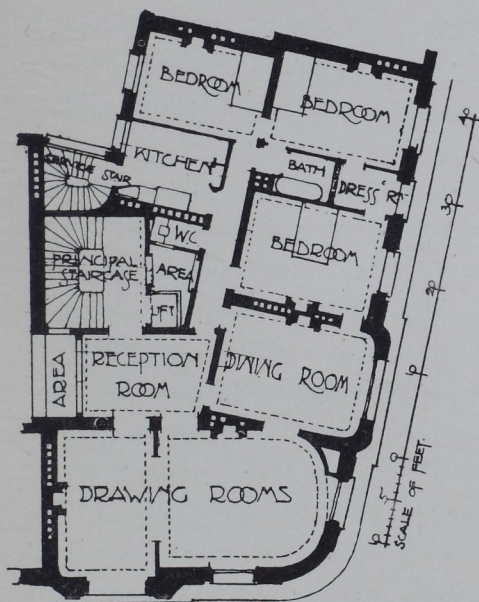


RUE DE VAUGIRARD, AT THE CORNER OF THE RUE RÉGNIER  
SEE THE DESCRIPTION ON PP. 98, 99  
M. DELANGLE, ARCHITECT

deposits, it will be realised that windows opening into such areas are merely inlets for poison. All such areas should be ventilated by means of an inlet of large capacity at the bottom from some road or considerable open space

where there is always movement of air going on.

Again, we, in London, are accustomed to outlet ventilators not from kitchens only, but from reception-rooms and bedrooms, but they are uncommon abroad, and the atmosphere of a stove-heated and unventilated room on the continent is something to be remembered by those accustomed to fresh air.



NO. 74, RUE DU RANELAGH, PARIS, AT THE CORNER  
OF THE LYCÉE MOLIÈRE. SEE PAGE 98  
ALFRED MICHEL, ARCHITECT

There is only one further point to be mentioned before I leave this hygienic branch of my subject, and that is the desirability in our cities of having large windows in our rooms, and of keeping the tops of them reasonably near to the ceiling, both for ventilation and for reflection of light—essential considerations.

## Flats—British and Foreign

A subject that may profitably engage our attention for a minute or two is the construction of the floors. In all high buildings for many families, the floor should resist fire. There are now so many well-known types of combined concrete and steel floors and of armoured concrete that it appears unnecessary to describe any in detail, but a word of caution as to the finishings above and below may be of value. Frequently small fillets of wood were (and sometimes still are) laid on the concrete, and the boards nailed to the fillets. Without ventilation, however, if the floor is covered with linoleum, such fillets and the boards over them are very liable to decay from dry rot, and the same remark applies to linoleum laid on boards which are nailed direct to concrete.

Further, if wood fillets are nailed beneath a new concrete floor and a cement painted ceiling is attached, the wood is almost certain to be affected by dry rot. To get over the difficulty regarding floors where these are intended to be covered, the surface of the concrete of the upper or suspended floors may be trowelled with cement, and covered with linoleum, either plain or ornamental. At once a furnished appearance is given to the floor, and rugs or carpets look well on it. The material is pleasant to the tread, it is not so resonant as wood, and there are no joints in which vermin may harbour. When the concrete is on the solid earth a floor should not be treated in this way.

The external design of buildings is a more difficult subject, because taste largely enters into the question. There are, however, certain governing factors which must be taken into account. Owing, for instance, to commercial and sanitary requirements, all rooms in flats must be equally well lighted, and in high buildings it is structurally desirable to get voids over voids, the very general result being that windows are required of practically the same size on each floor. Gothic, except in its latest English style, has not been attended with great success, and practically everywhere some branch or phase of Renaissance has become more or less the accepted basis of design. I have used the word Renaissance in a wide sense, because, while some have introduced the normal Italian features, others have broken quite away from them.

## Flats—British and Foreign

L'Art Nouveau has been applied, not to furniture only, but to houses, and in Austria this style is, I understand, known as the "Secession" style. There are many examples of it in Vienna, and one may refer to the Romahof, erected a few years ago by Professor Julius Deininger. The treatment of the exterior was original, with sculptured figures on the angles of the bays, panelled pilasters, with masks and long pendent ribbons, a coved floral cornice without architrave or necking, and a modelled surface treatment of growing trees. Another example is Professor Otto Wagner's house in the Magdalenenstrasse, Vienna, with its pavilion on the top storey outlined by pillars, on which an effect of plain and rusticated courses is produced by a decorative treatment of growing foliage. The principal elevation is covered by an elaborate surface decoration in colours.

Where a brick treatment is desired the old Dutch and North German buildings are well worthy of study. Those of Holland are familiar to many, but at Dantzic there are some early 17th century domestic buildings with suggestive detail, while Hanover, Hameln and many other towns further south, to say nothing of Nürnberg and Rothenburg, may stimulate many architects in their designs and enable them to give new interest and variety to our Metropolis.

In concluding this article, it remains for me to express the hope that the selection of plans, showing how various architects have dealt with sites of all shapes, may assist those who have difficult site problems to solve. The reproduction of the French designs has been kindly sanctioned by M. Besnière-Delahaye, Director of "La Réforme du Batiment," whose publications have so much interest and so much value that they should be studied carefully by British architects. At the present time in Europe there is a welcome reciprocity of exchange in the matter of design; architects study the work done in other countries besides their own, borrowing hints here and there; and this fact proves that ours is a period of Renaissance,—it does not owe all its chances of progress to the isolated individualities of a few exceptional men.

EDWIN T. HALL.



# URBAN HOUSES AND COTTAGE HOMES

By GERALD C. HORSLEY, F.R.I.B.A.



WHEN a complete history shall be written of English architecture during the nineteenth century and the early part of the twentieth, the story of the "Gothic Revival" will be an interesting theme. This movement had its beginning about the middle of the nineteenth century, and its influence was great upon the building of English houses.

At that time Architecture, Painting, and Sculpture, more or less with one accord, broke away from many formalisms and customs which had become nothing more than attenuated and dying survivals, of the great principles belonging to the Renaissance. This change, this desertion from the old classic tradition, was common to all the arts, but in architecture it was very thorough. Long years of devotion to the "Italian manner," introduced into England at the Renaissance in the sixteenth century, had led to an extraordinary decline and neglect of the old Gothic Art of England, which, by most people for nearly 300 years, was regarded as an expression of the Dark Ages, an idolatrous religion, and much barbarism. Time, however, was to have its revenge.

The classic tradition in England had become stereotyped and lifeless, for the fine work of Wren and his immediate successors was not worthily followed up. With the exception of the work of a few architects of the eighteenth and nineteenth centuries, like Sir William Chambers and Professor Cockerell, whose designs were as scholarly as they were noble and artistic, the national output in architecture struck the imagination coldly; the soul in it was as good as dead; the form but feebly expressed its origin in the living days of the Renaissance. Thus the times were ripe for development. Literature had already sounded a note of change, the old classic ideal gave way to a passion for Romance; which England was told