





















RHINEFIELD, HAMPSHIRE INTERIOR OF THE GREAT HALL.—MESSRS. ROMANUS-WALKER & TANNER, ARCHITECTS.













*High Wycombe.  
Daws Hill House.*



## THE SALON

of extreme length 55 ft. 6 ins., and of a principal width of 34 ft. 6 ins., with Oak floor; a fine Georgian Room with Corinthian pillars and pilasters, and panelled walls with original Adams carved wood, white and gilt over-doors enriched with



THE SALON.

Heads of Roman Emperors and Pediments, from Carrington House, Whitehall, designed by Sir William Chambers, 1760. Rich plaster frieze and moulded plaster ceiling decorated with twelve oil painted panels by Angelica Kauffman, and with magnificent carved wood Mantelpiece with caryatid female figures and decorated

*The Centre Block contains:*

## ANTE ROOM

approached from the Main Corridor, panelled, with large square Recesses, and fitted with a carved mantelpiece with very fine Carton Pierre and carved wood mantel, enriched with Amorini.

## SMALL DRAWING ROOM OR BOUDOIR

(26 ft. 6 ins. by 16 ft. exclusive of Bay and Recesses) with white panelling and with wood carved mantel and overmantel, white marble slips and tiled open fireplace.



DINING ROOM.



CHAPTER IX.—THE WHARF, SUTTON COURTENAY, BERKSHIRE.

*An Old Barn Remodelled as Annex to a New House—Mr. Walter Cave's Design of the House in a Later Manner—The Relations of Old and New in Modern Architecture.*

TWO miles south of Abingdon is the unspoilt village of Sutton Courtenay, where Mr. Walter Cave designed for Mrs. Asquith a little house of considerable charm. Its frontage is to the village street, and the garden slopes gently down to a backwater of the Thames. With the house itself, however, I am not now concerned, except in relation to its outlying annexe, now illustrated. Standing close by the waterside was an old barn, timber-framed, with brick panels. No attempt was made to add the new house to this, but it was repaired, and yields two fine rooms. The ground floor is used as a big sitting-room (Fig. 75) and the storey above yields a very attractive bedroom, as Fig. 76 shows. It was open to Mr. Cave to design the new house in the fashion of the old barn. He wisely elected rather to strike a later note and to follow the sedate traditions of the little eighteenth century brick houses which are so charming a feature of some of the Berkshire villages. In the result



73.—BARN AND HOUSE FROM THE BACKWATER.



74.—BARN FROM THE LAWS.



75.—SITTING-ROOM IN BARN.

the quiet symmetry of the new building makes a pleasant contrast with the picturesque irregularities of the old barn denoted by the battery of time. Although in a different manner, it accords admirably with the old barn.

In such a case as this, an architect is too often asked to design a house which shall have the appearance of age, both by reason of its materials and of an affected plan and outline. Women clients are apt to say, "I want my house to look as though it had *happened*, an irresponsible sort of house, you know." The true answer is that good architecture, like any art worthy the name, does not arise casually, but is the outcome of intelligent thought, and a contrived



76.—BEDROOM IN BARN.

unconsciousness is like the smile of the expert *ingénue*—it does not convince. When an old cottage or farmhouse is being enlarged to make it suit new needs, it is reasonable that the additions shall accord with the old work, though even then they should have an accent of their own to make their provenance clear. To build *de novo* with intent to give an appearance of age is as sensible as to bore worm holes in modern furniture. The latter employment, after a profitable run for its exponents, has now taken its place among the vulgarities which have ceased to amuse. It is safe to say that in another ten years or so buildings which are not old but "antique" will have fallen into the same category.

Modern architecture is a serious art, quite able to confess itself modern and to be judged by its own standards. It works in the light of great traditions, and stands or falls by the skill with which they are assimilated and presented with a new vitality. The time is going by, however, when architecture can be dressed up, like the performers in a pageant, in a rustic picturesqueness which has no real significance to modern men and women, and the sooner it is realised the better for the public and for the profession which serves it.



77.—OAK AND BRICK



[illegible]

GROUND FLOOR PLAN























































