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December 1928

No. 385



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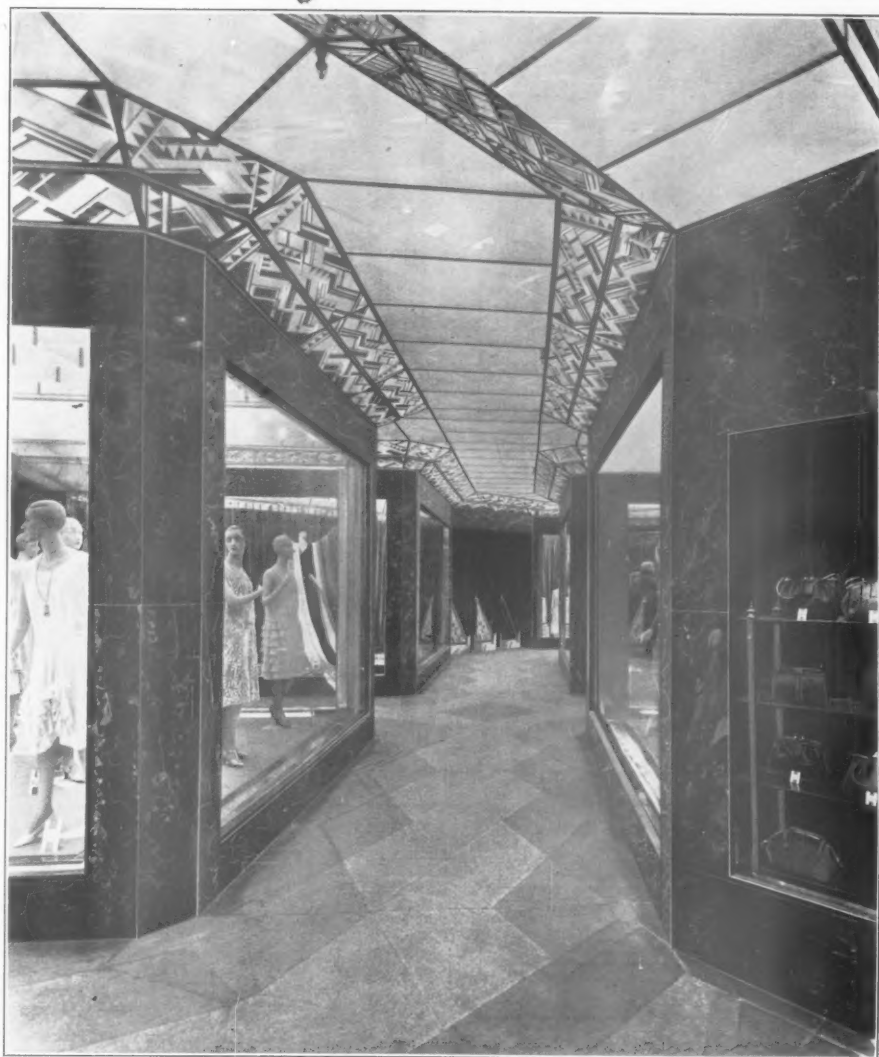
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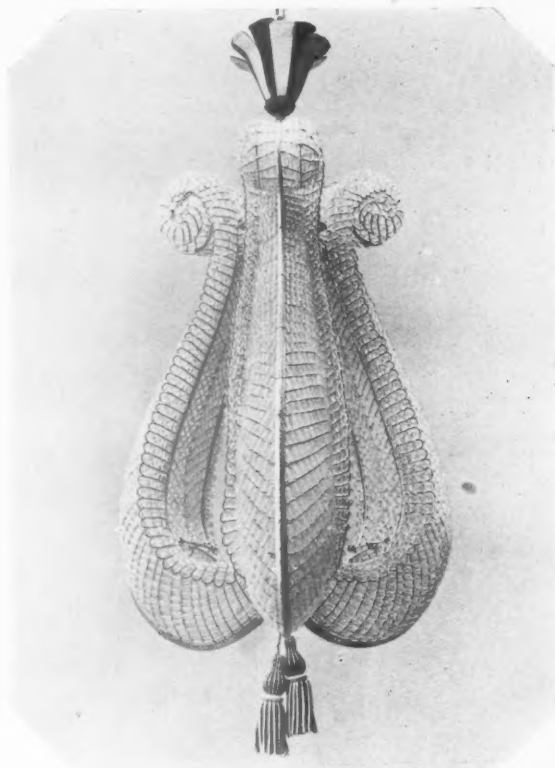


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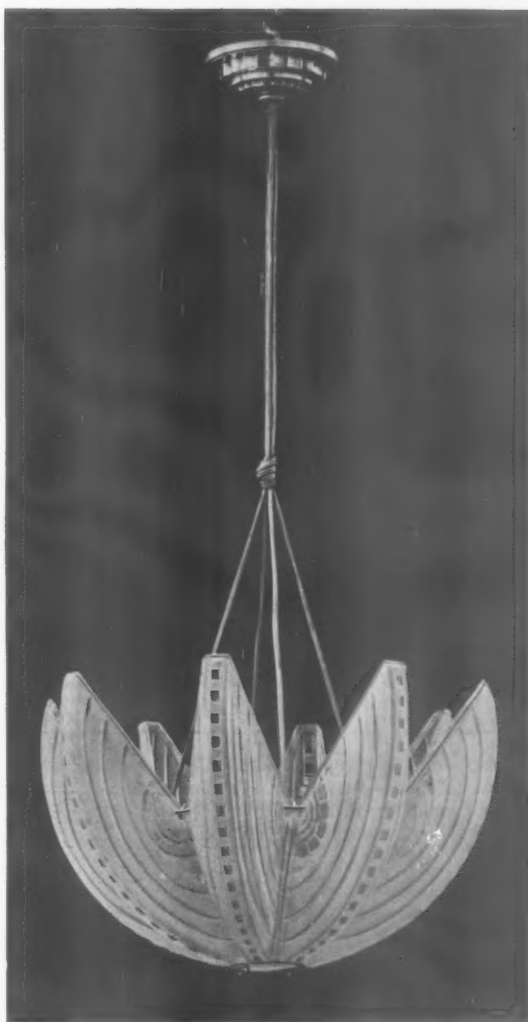
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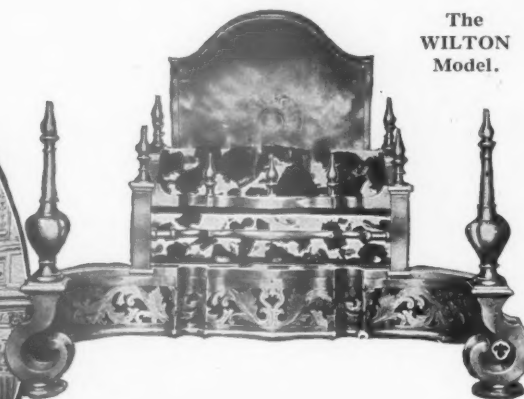
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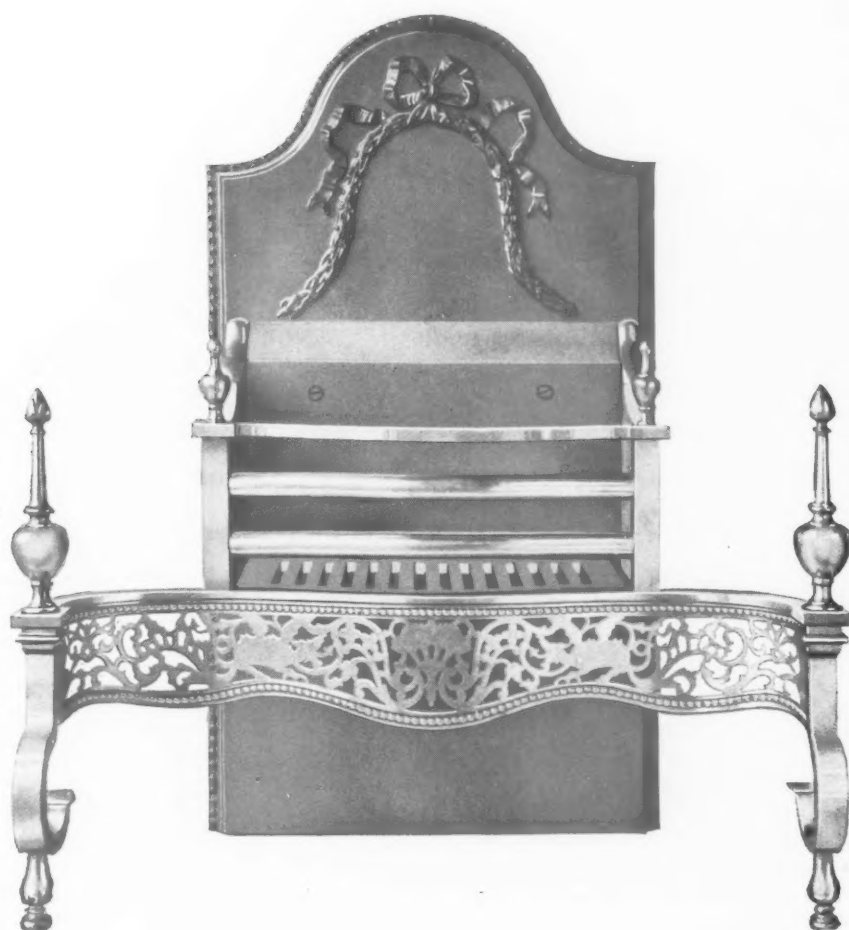
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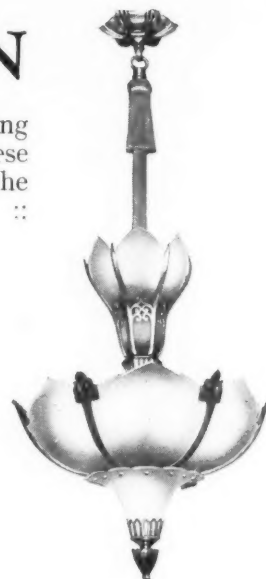
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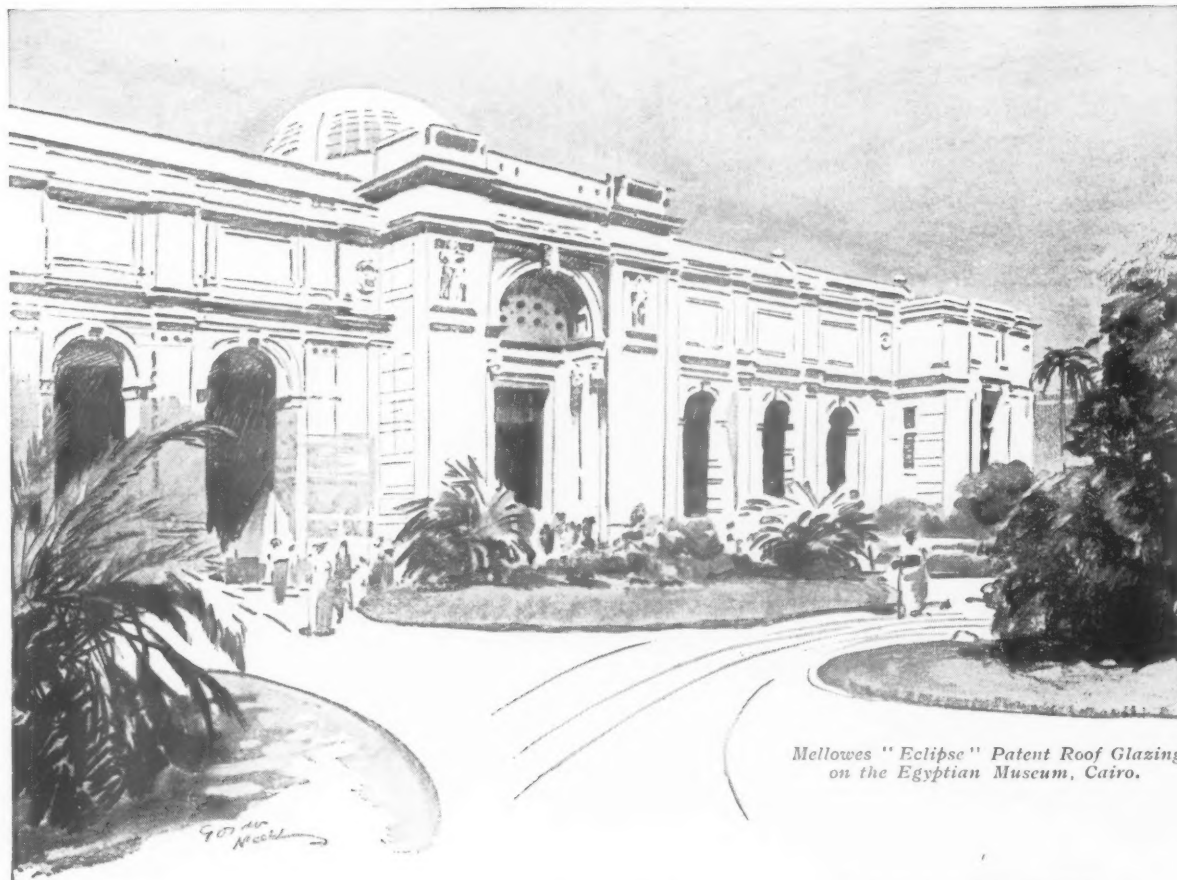


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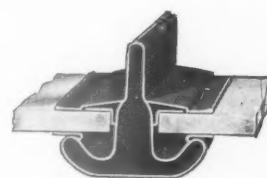
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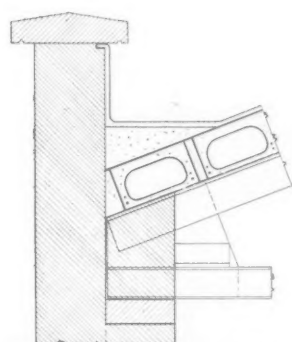
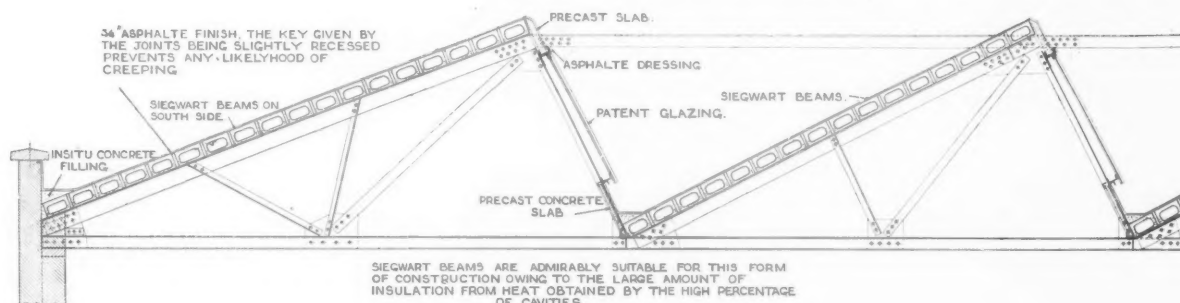
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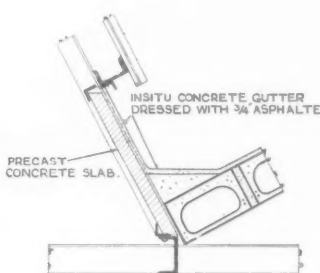


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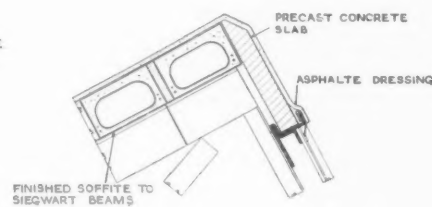
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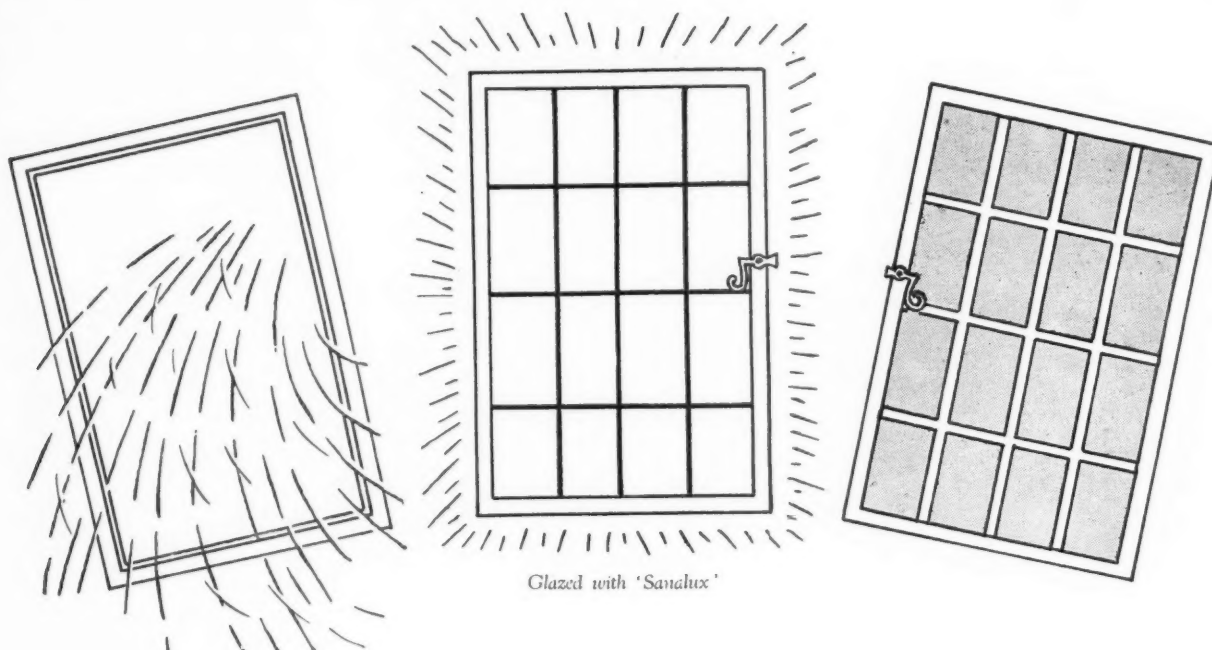
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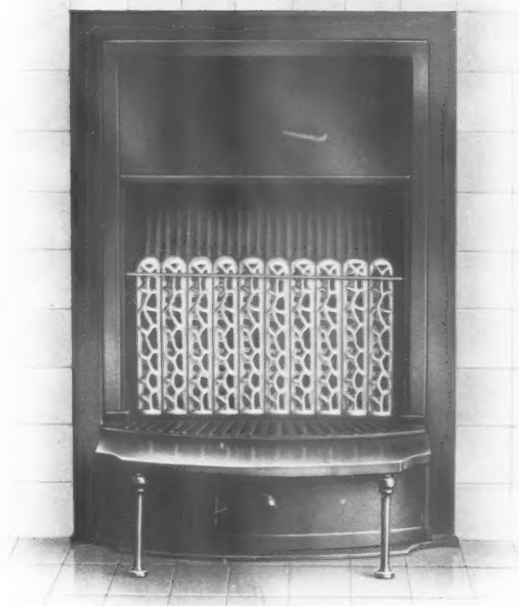
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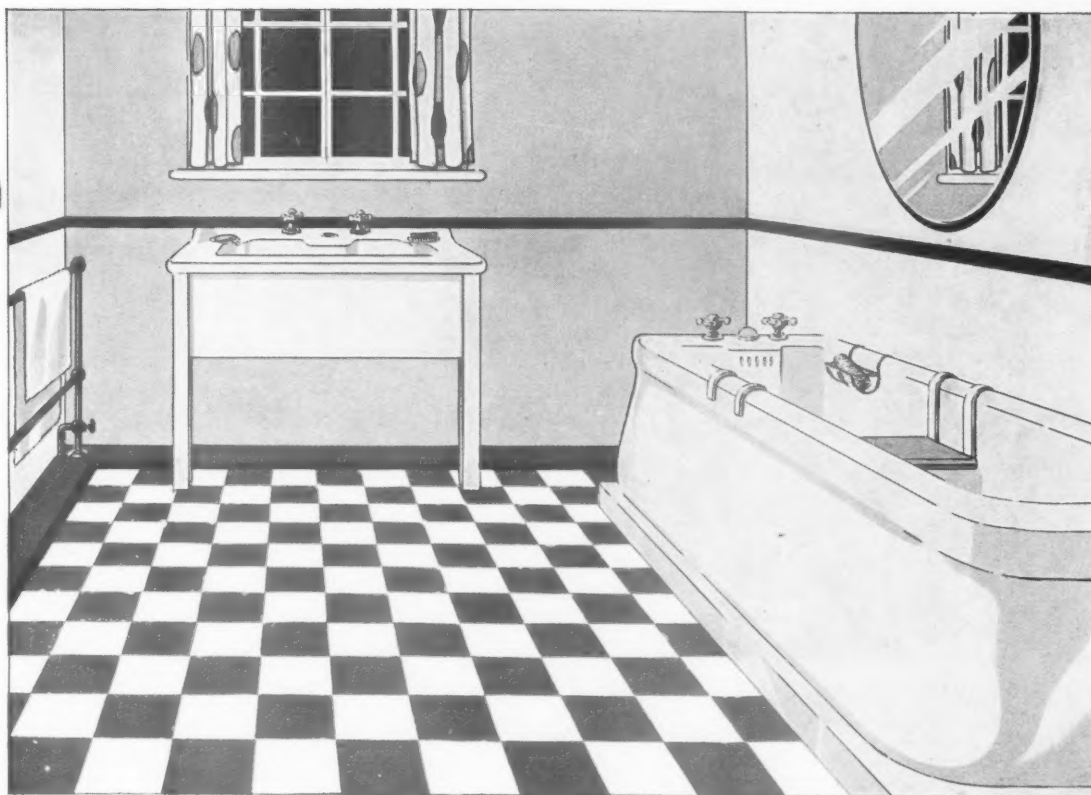
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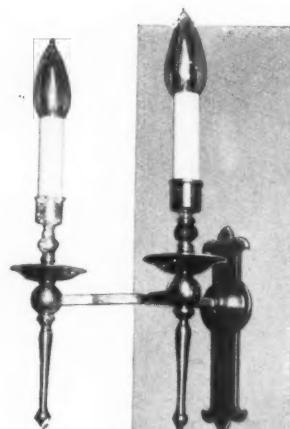


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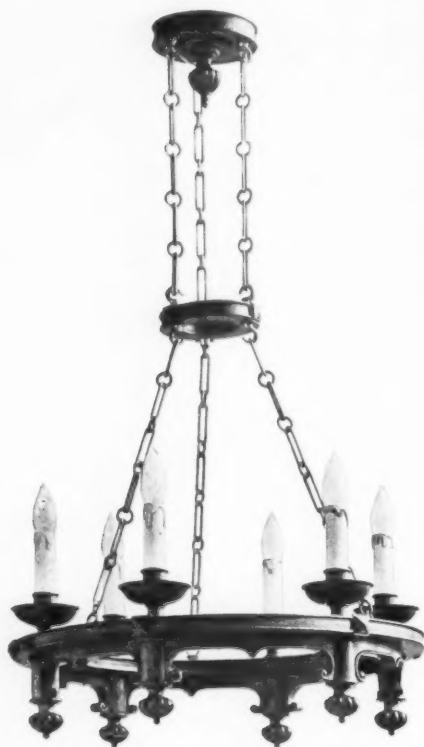
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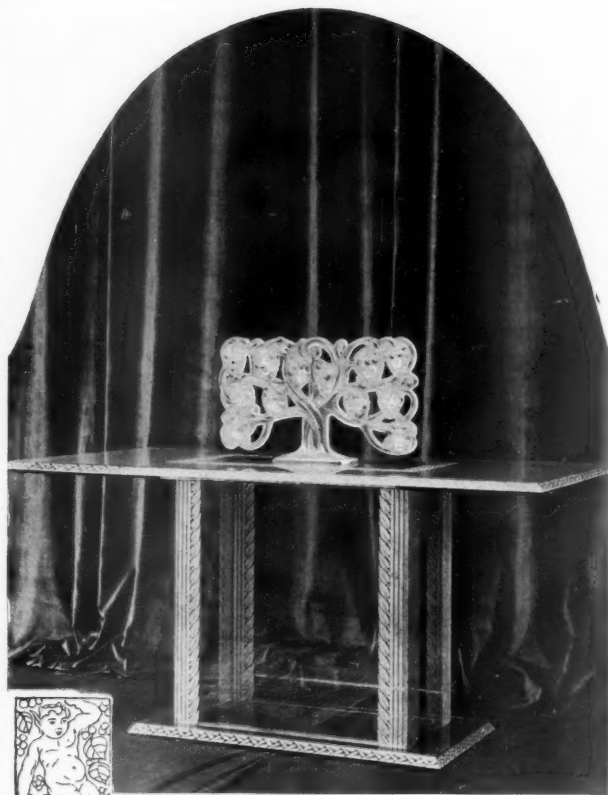
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MODERN HOUSES are Gas-equipped houses

This is no empty phrase — it is a statement of fact which applies not only to the houses of the well-to-do but to those of the artisan

Some Evidence

Western Mansions, Ltd., the owners of about 220 high-class residential suites in London, are equipping these suites with tiled kitchens and recesses for all-enamel gas cookers. Gas-operated refrigerators are standard equipment. Gas supply pipes are run to all bedroom and living room fire-places to facilitate the fixing of gas fires.

Seventy furnished residential chambers in West London have each been provided recently with a gas fire and pedestal boiling ring, or a combined gas fire and grilling oven. This is one of hundreds of similar cases throughout the country.

Two hundred small houses have just been built at Egham by a woman and sold immediately. They are lighted throughout by gas, and some of the burners are provided with pneumatic distance lighting switches. Every house has a gas cooker and a gas wash copper. Only one coal grate is provided in each house. All other rooms are heated by modern radiant gas fires.

In almost all of over 30,000 houses and tenements built under the housing schemes by the London County Council, gas is used for cooking, and several thousand gas water-heaters are installed. Gas is also used for lighting in well over 20,000 of these houses.

In Leeds 1,250 Corporation houses are provided with gas fires in all rooms except the living room. All have gas cookers and gas wash coppers.

In Bradford 5,000 new houses are heated by gas, with the exception that in each house there is one coal fire.

In Halifax 80 per cent. of the Corporation houses are provided with gas fires in the bedrooms.

Falmouth Corporation have erected 300 houses which are practically "all gas," and they are now embarking on a further scheme of 150 houses.

Hundreds of other cases could be mentioned

Architects who at the outset plan all-gas houses save their clients considerable sums in building costs.

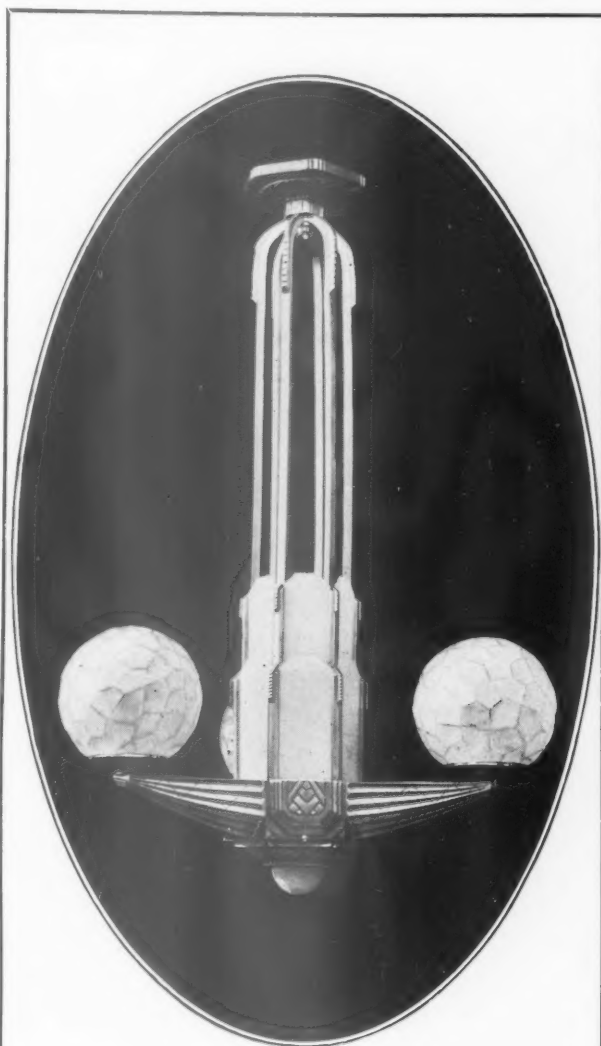
Builders who construct all-gas houses provide the types of houses which sell without difficulty.

Housing Authorities who provide modern gas equipment in their houses not only give women what they are determined to have, but help—and help considerably—to abate the local Smoke Nuisance.

All help to provide more leisure for the housewife, to raise the standard of comfort, and to improve the general health of the nation.

For expert information and advice on gas equipment in the modern home, and on gas fire flue construction, write to the address below.

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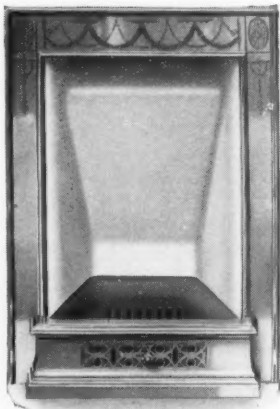
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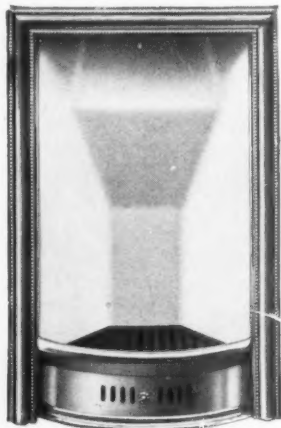
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22/30 Redcross Street ; GLASGOW—123 Buchanan
Street ; EDINBURGH—114 George Street ;
BRISTOL—6 Victoria Street, etc.



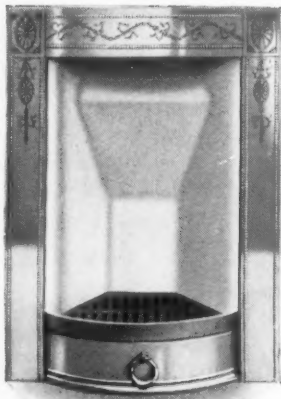
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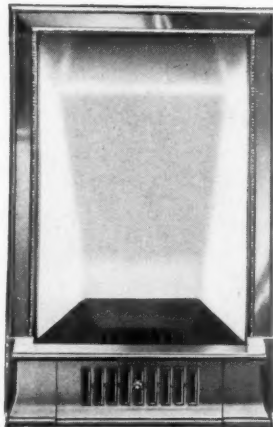
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with No. 2 "Carron" Stool Fire.



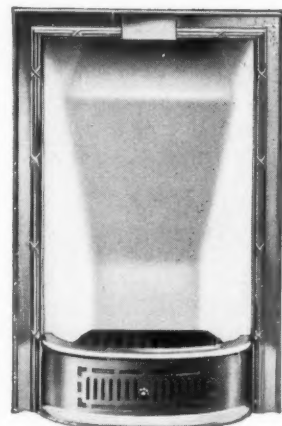
No. 1279. Rustless Firegrate,
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No. 1306. Rustless Firegrate,
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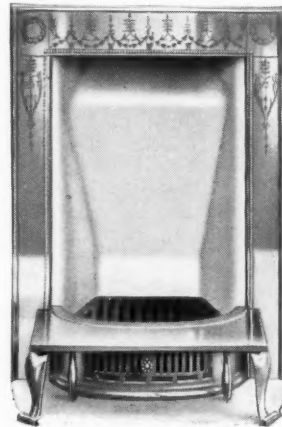
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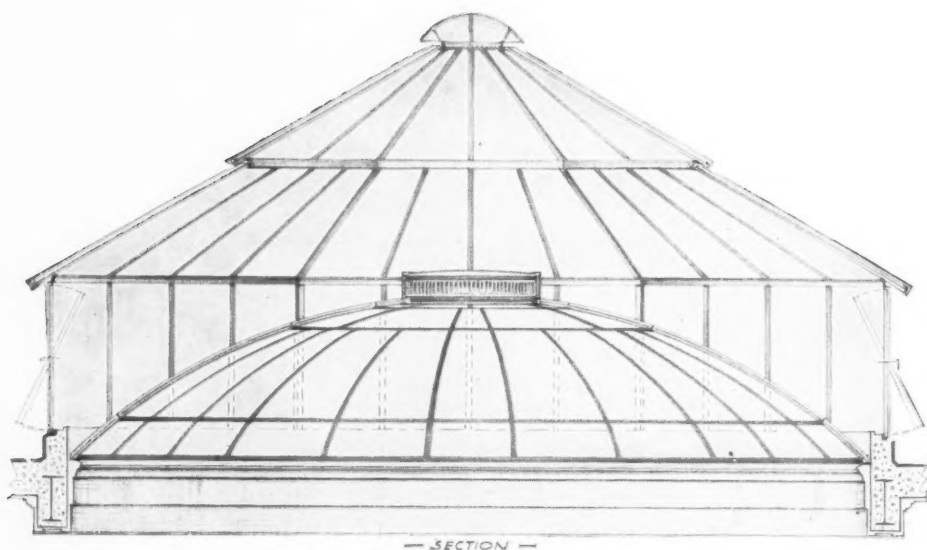
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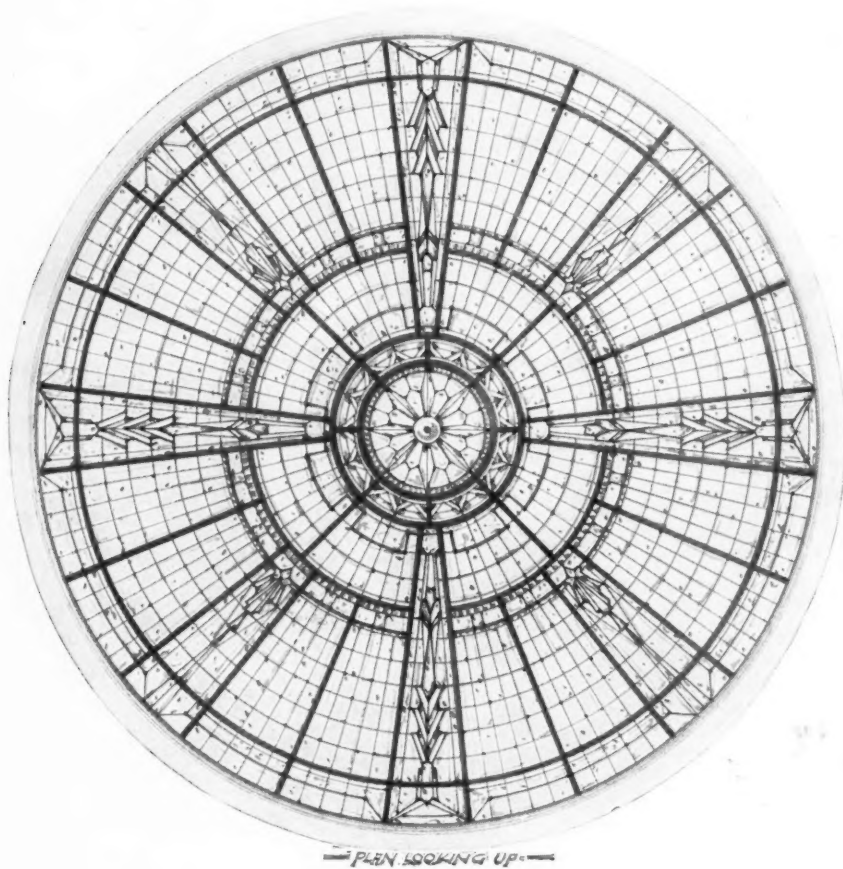


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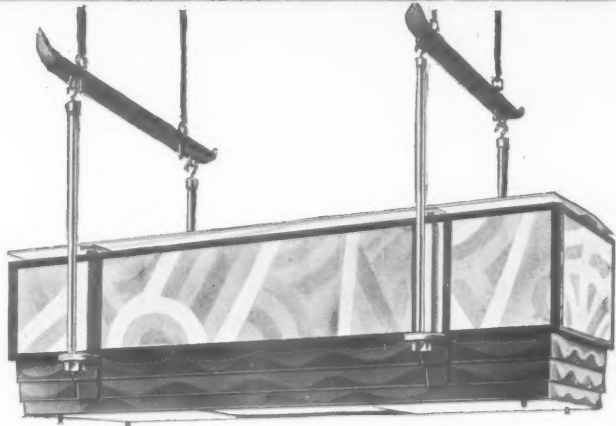
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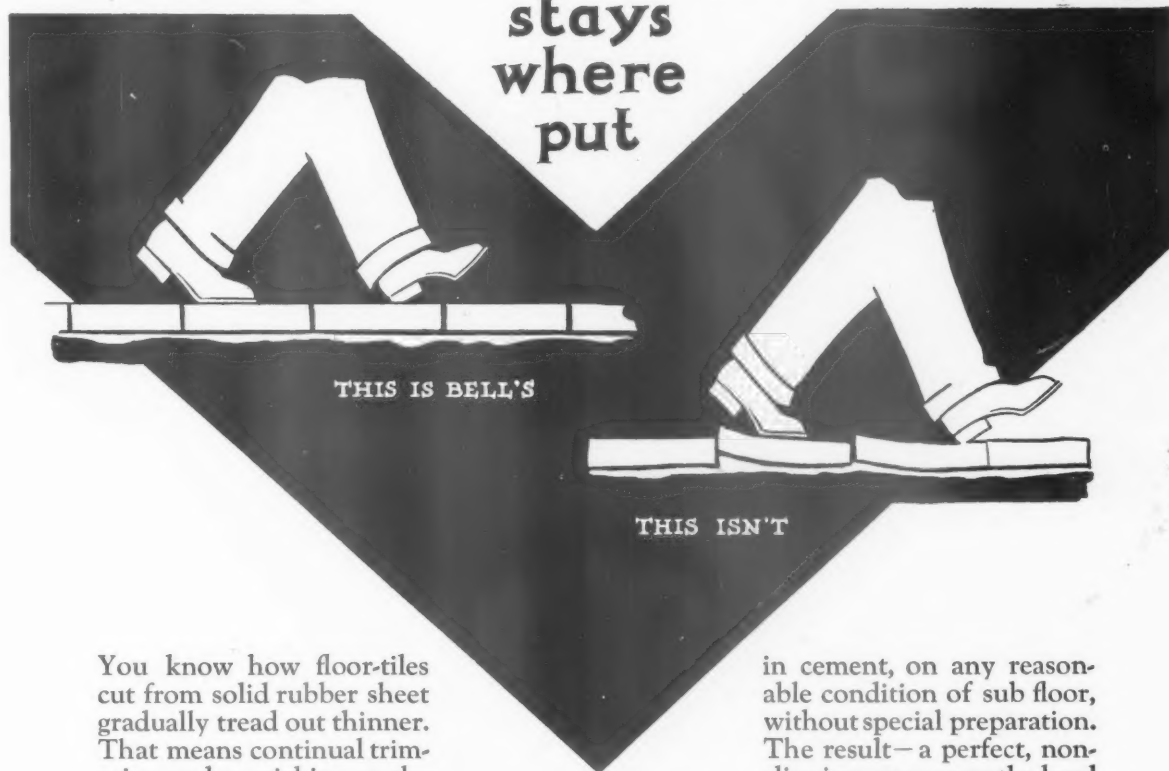
The illustration above shows the Mount Pleasant Sanatorium,
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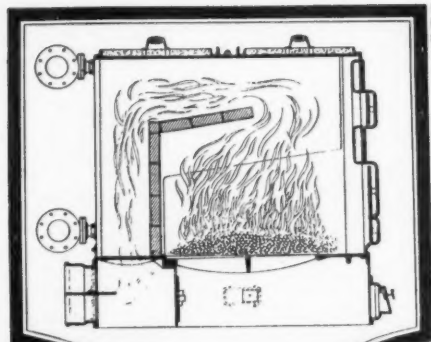
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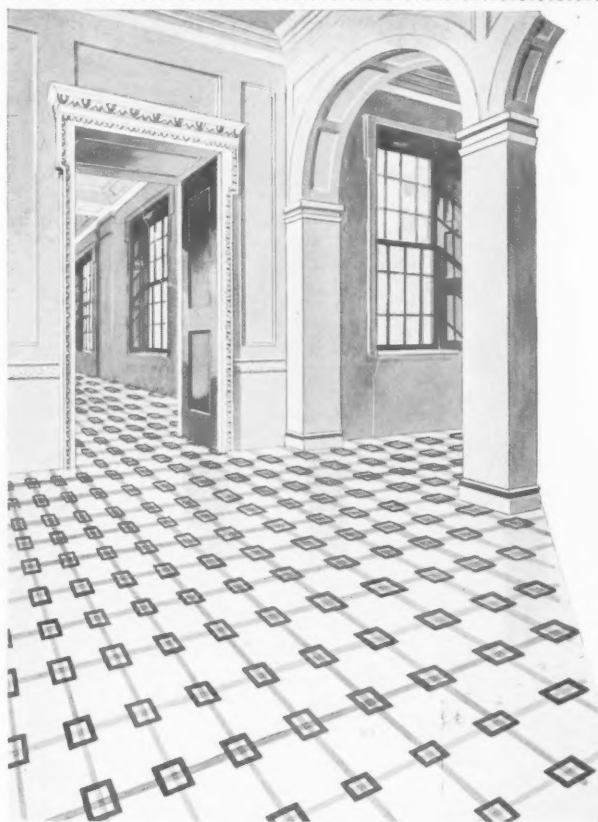
1475-1564

THIS group was executed by the Artist at the age of twenty-five and belongs with the Adonis and David to the work of his early period. It had been said that the Mother is too young compared with the Son, to which Michelangelo replied that: "Chaste women keep their youth much longer than the unchaste."

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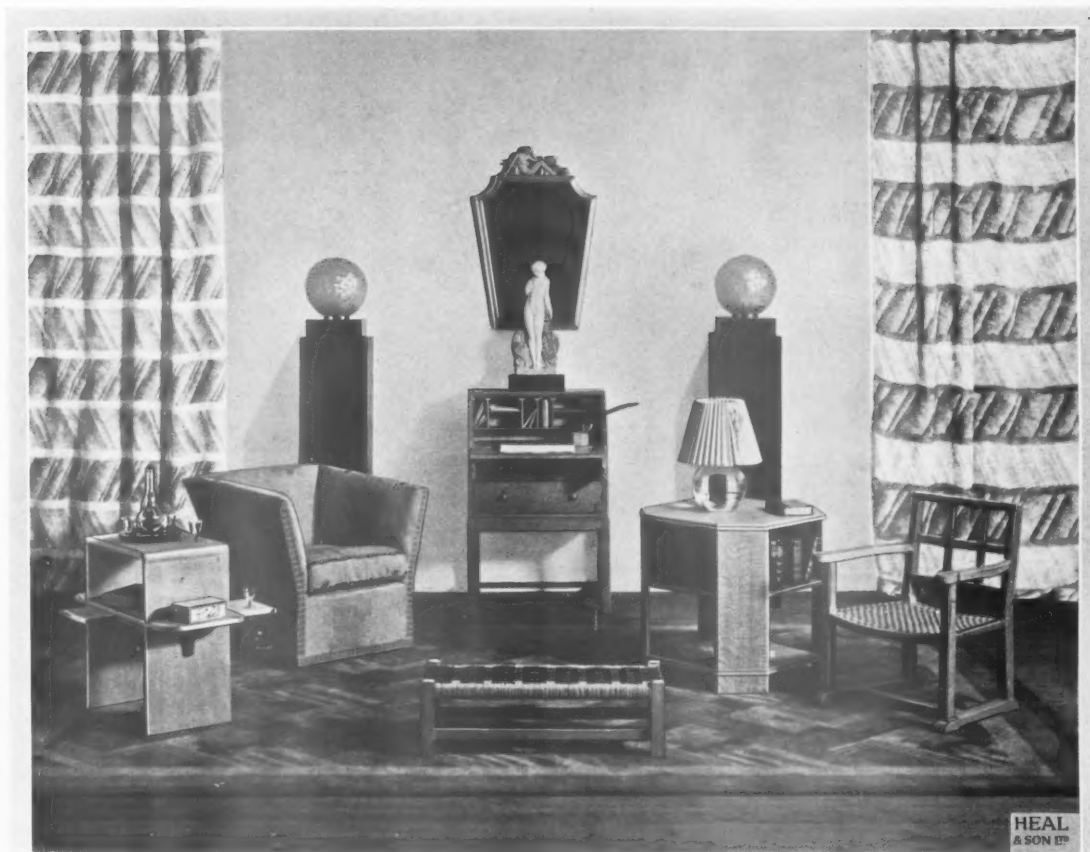
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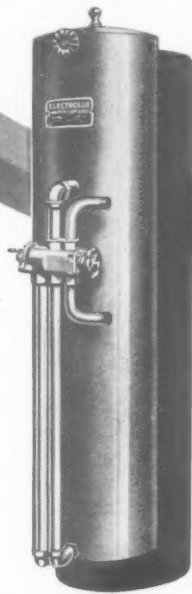
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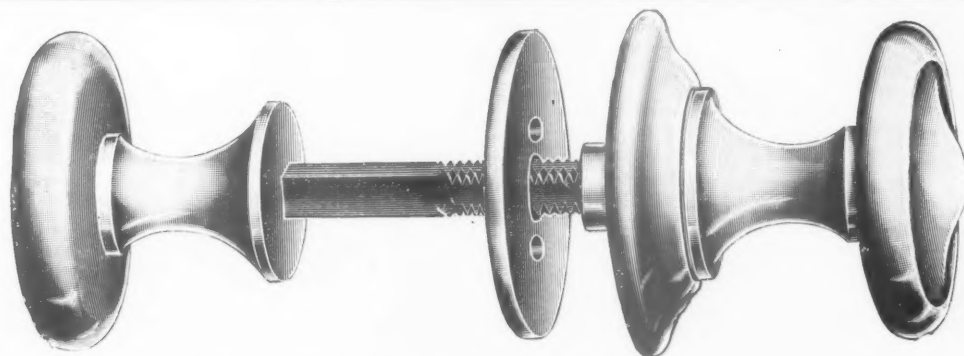
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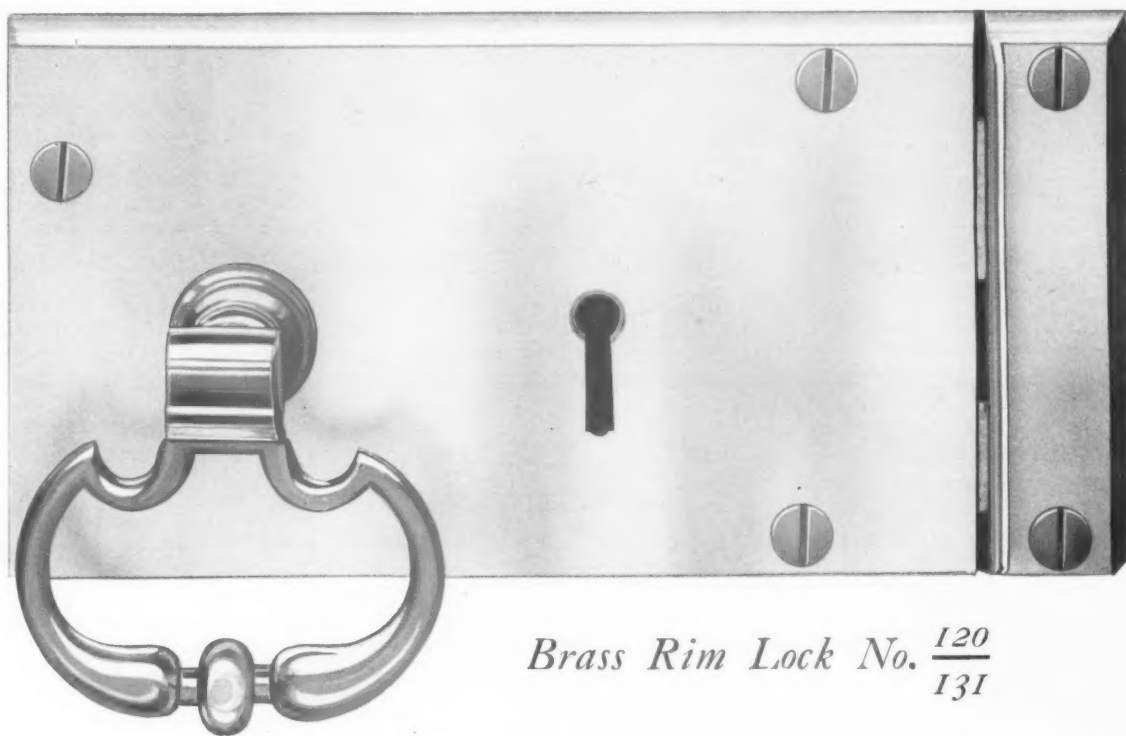
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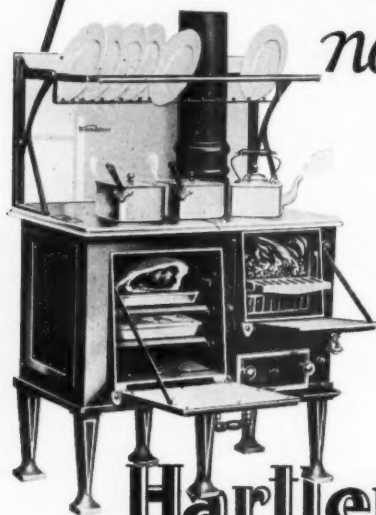
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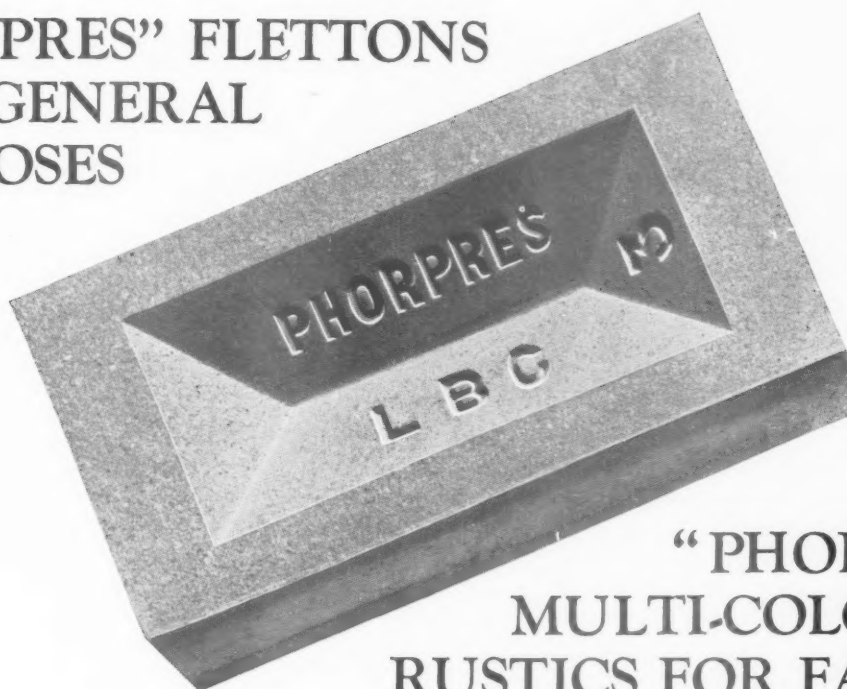
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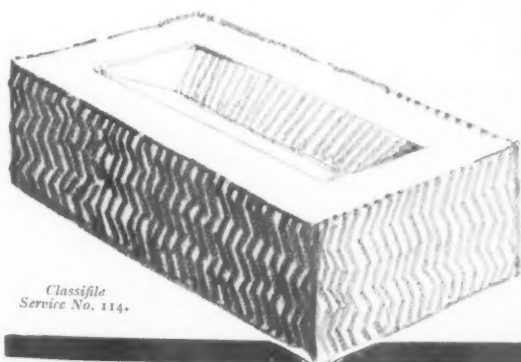
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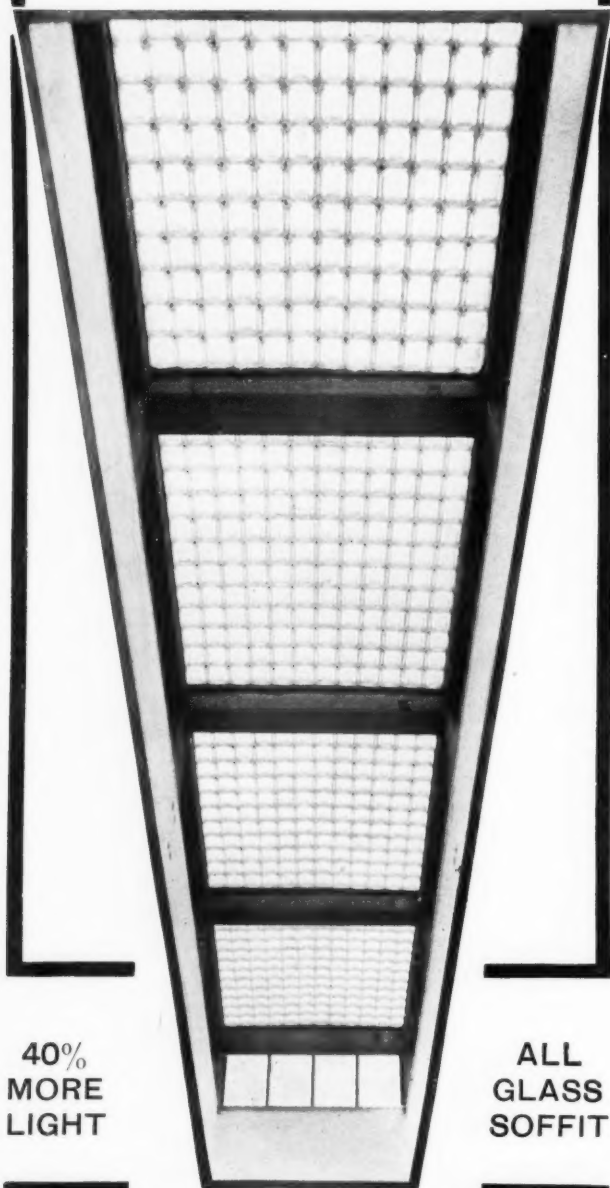
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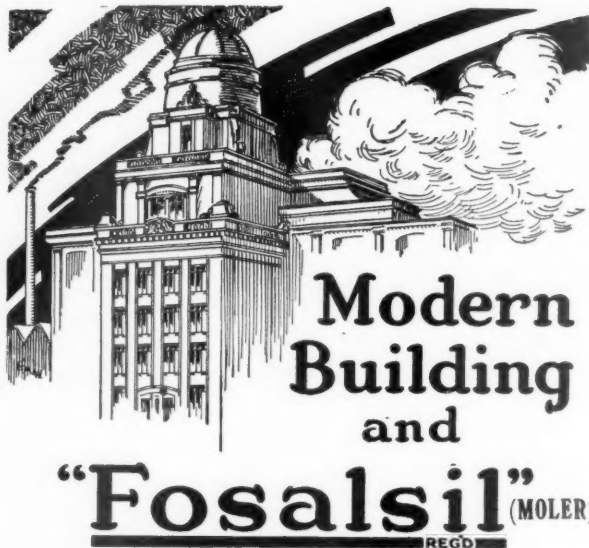
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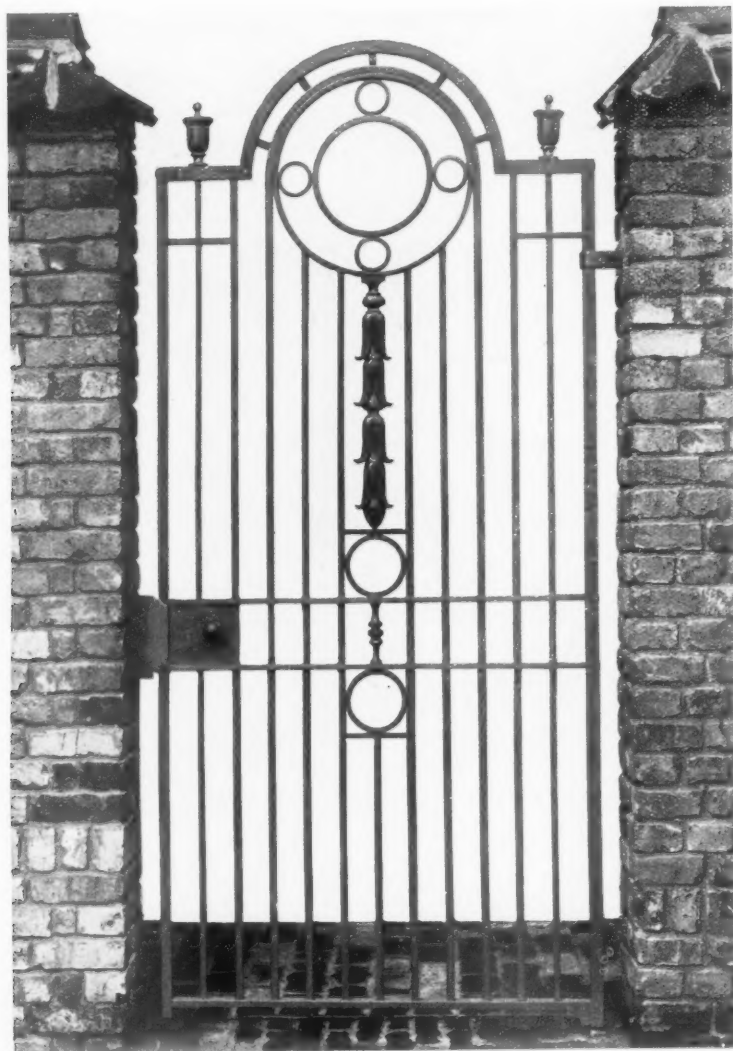
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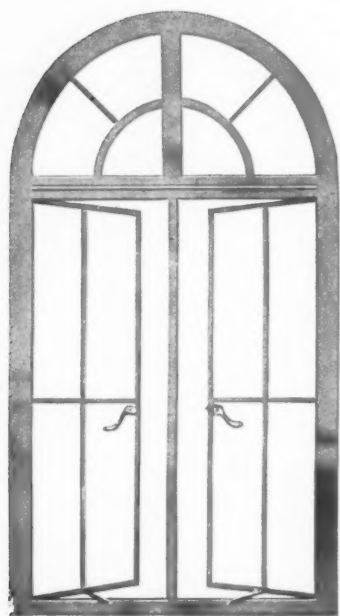
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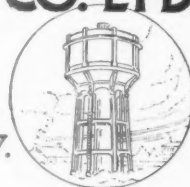


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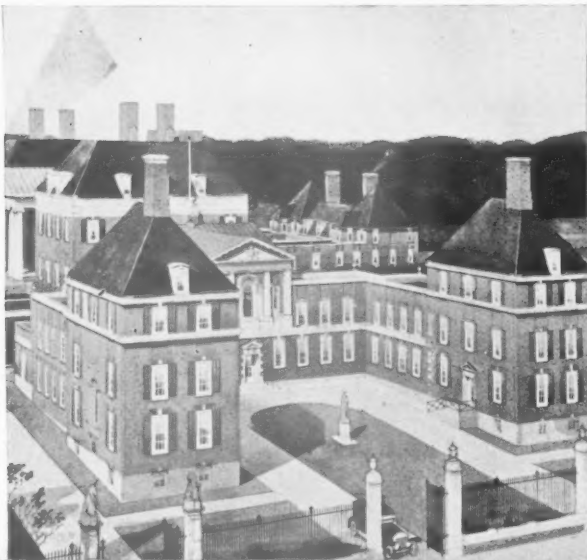
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Frontispiece.

December 1928.

TWO ENGLISH HOUSES.

From a water-colour drawing by ROWLAND HILDER.

Europe Discusses the House.

By the Editor.

SIX years have passed since the publication of the last Domestic Number of the REVIEW; perhaps a hundred since any Editor has been in a position to form a collection of English houses equal in quality to those shown here.

Apart from flashes of wit, it is possible that the most genuine improvement apparent in the present collection lies in what the man in the street would call neatness—an effect of economy and selection which has been conspicuous by its absence from post-Regency architecture. Today we are more conscious of this desire. Thank heavens. For neatness implies a disciplined judgment; and discipline, perhaps because it is one of the qualities on which English people pride themselves, has been scoffed at by a generation of artists with flowing ties. It is clear that we have at last begun the process of tidying up.

To tidy up, however, is not an end. Neatness, though a necessary adjunct, is not Design. Before we congratulate ourselves on the sane modernism exemplified in the English house, we may do well to ask *how* sane, *how* modern we are. To answer this question ourselves would be unprofitable—hence it has been arranged in this Issue to seek the advice of those who are in a better position to judge. The Continent has been called in to diagnose and prescribe.

First amongst Continental specialists stands one who is known in England only as a clear, thin, disembodied voice. This is Le Corbusier, a ghostly presence, who recently appeared, it is said, with a loud cry in Silver End Garden Village. What, as Mr. Hoover would say, is biting him? Why does he rend himself, crying with a loud voice, “reinforced concrete”? And why do people in far countries spend their nights like Christian, with sighs and tears, constantly reading his book?

Le Corbusier has discovered a new heaven and a new earth whose whereabouts he has been at great pains to explain to readers of THE ARCHITECTURAL REVIEW in the essay which follows. Whether we agree with him or not, it is most fitting that this eager knight errant should enter the English lists; he may be assured not only of fair, but of a keen hearing, since he speaks of the house.

Yet in his approach to the house even those who most ardently admire Le Corbusier's poetic sponsorship of the mechanical may feel that he is on thin ice. When he applies his principles to new problems, how excellently suggestive he is—we repeat, to *new* problems. But the problem of the modern house has been under consideration for several thousand years. Despite his roof garden and “resources of modern technique,” Le Corbusier will surely find difficulty in rejuvenating the house.

Le Corbusier finds no difficulty. In basing his argument on materials (“new systems of construction”) he ingeniously contrives to perform this difficult thyroid operation.

There are, however, other Continental thinkers with a modern approach who do not share the views of Le Corbusier. Amongst these the very distinguished Austrian architect, Michael Rosenauer, represents one of the most advanced groups, the Viennese: a school which is apt to look on Le Corbusier as a little bit old-fashioned. M. Rosenauer has put his point of view forward in a second article (in English); and though neither writer has set out to haul down the other's flag, their differences are patent. Like boxers, they quarrel as they shake hands.

Briefly, Le Corbusier says:—

SCIENCE HERALDING A NEW AGE INTRODUCES NEW MATERIALS WHICH DEMAND TO BE USED, AND DEMAND TO BE USED IN A NEW SHAPE.

M. Rosenauer counters:—

NEW SHAPES ARE EVOKED BY NEW NEEDS WHICH THEMSELVES PROVOKE NEW MATERIALS.

At first sight the distinction may appear academic. The reservations implicit in each hypothesis, however, yield entirely contradictory conclusions.

Le Corbusier's hypothesis prepares the way for the following conclusion:—

NEW SHAPES HAVING BEEN DICTATED BY NEW MATERIALS WHICH DEMAND TO BE USED, THE HOUSE SHOULD DISCOVER A NEW SHAPE.

M. Rosenauer, on the other hand, would assert:—

SINCE NEW SHAPES ARE DICTATED BY NEW NEEDS, THE HOUSE, WHICH IS THE EXPRESSION OF AN ANCIENT NEED FULLY SATISFIED, DEMANDS NO NEW SHAPE.

There is here revealed by implication a fallacy and a profound truth.

If Design is to break with shibboleths many age-old prejudices and predilections must go; but if in disentangling Design from the past we substitute for traditionalism an equally conventional modernism, we are merely exchanging one prejudice for another.

In putting the cart of *material* before the horse of *plan*,

however intentionally, Le Corbusier is helping to spread a grand half-truth, the acceptance of which would give an orientation to the modern movement as false and as fatal as the fallacies of Ruskin in the romantic.

The profound and simple truth is that there exists in Design only one infallible touchstone—the Plan; the plan, which is the product and symbol of all the requirements, sentimental and practical; the plan projected into the third dimension.

The modern thinkers, when they are anything more than old-fashioned craze-mongers grabbing at a new brand of *art nouveau*, pin their colours to this plan, believing that the kernel in any work of architecture is the three-dimensional synthesis in which elevation and ground plan (in the smaller sense) are married. This may not be the only possible view of architecture, but it is the modern view of architecture.

The modern architect is a three-dimensional planner.

It follows, therefore, that new problems and not the wilful caprices of architects are required to determine new forms of expression in this epoch; new problems which will necessitate new three-dimensional plan combinations which, in their turn, may easily demand interpretation in concrete and steel.

These can be found in the aeroplane, the steamship, the locomotive, the factory, the skyscraper, the block of flats.

But when the architect allows his enthusiasm for novelty to overcome his sense of fitness; when he makes *cast* of his plan and *matrix* of his materials, then he is acting no longer with the discipline of the artist, nor with the reason of the modernist.

The true artist will use new materials when the requirements of his plan demand. When they are not required he will, with self-restraint, use those most fit, even to the point of being conventional.

Le Corbusier, therefore, in making out a case for new materials instead of a case for a new plan, has cut the ground from under his own feet, for he has failed to perceive that the case for new materials hangs on the question whether he can establish in the first place a case for a new plan. At the moment he has not established a case. He has merely dressed up the house in a new concrete suit with windows, two, twenty, or two hundred feet long, and put the vegetable garden on the roof so that the soot from the chimneys may manure the soil.

Some of us wear silk hats, some plus-fours, others sandals and rational dress. So far the structure of our bodies, like the house plan with its new concrete suit, has shown no inclination to justify these sensational transformations.

Thus we have in England now at this moment an opportunity to give a lead to the rest of Europe. As more or less disinterested observers of the modernist battle we have had hitherto a better chance than most of preserving a sense of proportion. Le Corbusier and his like have done a fine service in challenging stale standards—he, above others, is calculated to appeal to our temperament since, like Kipling, to whom he may be indebted, he is a poet, the poet of the machine.

Our opportunity lies in distinguishing at this critical juncture the true from the false; in resolutely declining to be doped either by the bouncing intransigent or by the gentlemanly reactionary.

So long as we remain loyal to the three-dimensional plan, testing the metal of our materials and the virtue of our theories by their relevance to the plan which is the final court of appeal, so long shall we be acting with the traditional English common sense which Continental thinkers like M. Rosenauer find “modern” in the genuine meaning of that hard-worked word.

Of new problems the most vital, according to M. Rosenauer, is the flat.

With cool and admirable humour he flatters our vanity, standing lost in rapture before the perfection of the English house. “You have solved the problem,” he says;—adding unexpectedly: “Let us turn to the next problem.” As who should say *Le roi est mort, vive le roi*.

We turn to the next problem. We find that it is the flat. M. Rosenauer believes that the day of the country house is over. The future lies in the town, and the flat is tomorrow's home. No problem which has been solved remains urgent. The artist attacks always the vital questions of his day. Thus, in the same breath as he praises the English solution of the house, M. Rosenauer proclaims its decease as a matter of vital architectural concern.

Let him speak for himself, as he is well fitted to do.

Of the houses which follow, one point alone ought to be explained. The illustrations have been arranged in a rough kind of chronological order. Though all have been built within the last few years, those which the house agents would describe as of a Tudor character are placed first, the Georgian and the “modern” second and last.

This method, besides presenting in miniature a not unamusing history of the English house, gives food for pertinent reflections on the true nature of modernity.



The House of M. La Roche at Auteuil.

Designed at by LE CORBUSIER.

The Town and the House.

By Le Corbusier.

Translated by P. Morton Shand.

NOTE.—This article has been excellently translated into English by Mr. P. Morton Shand, but for the sake of those who prefer to read the original, Le Corbusier's French text has been retained side by side with the translation. The reader may therefore choose his language. The illustrations have been arranged to agree with the English translation.—ED.

ARCHITECTURE et Urbanisme sont deux termes qui peuvent être pris aujourd'hui dans l'acception la plus moderne. Ce sont deux choses vieilles comme est vieille l'humanité, mais qui viennent de renaître violemment comme est née violemment une société neuve sous l'effet du machinisme. Chacun de nous étant comme un atome dans une masse projetée hors de son état d'inertie antérieur, nous n'arrivons pas, en général, à mesurer ce qu'est ce déplacement nouveau, ni sa force, ni sa direction. Et nous portons en nous avec sérénité, par l'héritage de nos parents, un concept de vie qui depuis longtemps déjà n'a plus cours et est illusoire.

De temps à autre, une circonstance plus particulièrement illustrative nous laisse entrevoir cet état de vie nouvelle. Nous en sommes choqués, meurtris, courroucés, dérangés, comme de notre sommeil. Et vite nous écartons la vision—cauchemar à nos yeux—pour tenter de rentrer dans notre habitude, fermant nos yeux, bouchant nos oreilles. Et en un siècle de science, la machine ayant développé sur elle-même le jeu fantastique de ses conséquences, nous subissons une vie nouvelle, mais nous pensons comme nos pères. Et si quelque raisonneur s'efforce de nous éclairer, nous crions: "Mais non, cela a toujours été, tout cela est la même chose, rien n'est changé." Ce faisant, nous avons bien raison pour moitié, c'est-à-dire que nous avons raison d'admettre que le cœur humain est constant, et que ses activités évoluent depuis toujours entre un haut et un bas de la conscience qui sont inchangeables, bornes attachées aux deux extrémités de notre être. Mais nous avons tort quand nous ne reconnaissons pas que les conquêtes de la raison sont elles, changeantes et nouvelles, s'additionnant sans arrêt. Et tort bien davantage encore, quand nous tenons pour inopérant l'événement machiniste qui est récent et qui oppose par ses effets, la société actuelle à celle qui l'a précédée, et plus même, qui entame dans l'histoire humaine, une aventure absolument neuve, jamais vécue.

C'est depuis ce mois de février 1928 seulement que M. Esnault-Pelterie a créé une bourse destinée à récompenser les études entreprises *par des hommes* pour atteindre la lune par des moyens de transport appropriés. Farce ou blasphème? Lorsque j'étais jeune garçon, après 1900, une excellente tante invoquait la colère céleste contre les impies qui tentaient les premiers essais d'aviation. Vingt-cinq ans après, Lindbergh traversant l'Atlantique venait se poser au Bourget, au point précis qu'il s'était donné, s'excusant des cinq minutes de retard étrangères à sa volonté.

Traversée de l'océan avec des ailes, voyages dans la lune, chimères, réalisées, réalisables? Nous n'avons pas le moyen de répondre sur le second point. Chimères qui sont les symboles étincelants de ce qui s'est passé sur terre depuis que nous avons cessé de compter sur nos jambes ou celles d'une haridelle, pour voyager ou envoyer notre correspond-

ARCHITECTURE and town planning are two terms that may be understood today in the most modern sense of their implications. They are two things as old as humanity itself, but they have just experienced a violent re-birth, just as a new society has been born in violence as a result of the travail of mechanism. Each one of us being as an atom projected out of its former state of inertia, we do not usually succeed in gauging what the nature of this new displacement of ours is; nor its force, nor its direction. Indeed, we bear serenely within ourselves, as a heritage from our parents, a conception of life which for some time past has no longer held good, and which is illusory.

From time to time some particularly illuminating circumstance allows us to perceive this new form of life; and we are shocked, pained, angered, or disturbed by it as by a dream troubling our sleep. Hastily we dispel the vision, which seems to us only a nightmare, shutting our eyes and stopping up our ears. In a scientific century—in which machinery has evolved a fantastic chain of consequences from its own resources—we submit to a new kind of life, although we continue to think as our fathers did before us. And if some reasoner tries to enlighten us, we cry "No, no! This has always been the case. All that is just the same as ever; nothing has changed." And in so doing we are quite right—or, rather, we are half right. That is to say, we are right in maintaining that the human heart is unchanging, and that, since the beginning of time its activities have always swayed between the heights and depths of conscience—which are themselves immutable—the limits that are imposed upon the two extremes of our being. But we are wrong when we fail to admit that the conquests of reason are such, and that they are new, changing and ceaselessly accumulating. Still more are we wrong when we consider as inoperative that mechanical achievement which is of recent growth and which, in its effects, places in opposition to the society that preceded it our existing society of the present day: an achievement, furthermore, which has inaugurated in human history an entirely new adventure such as mankind has never lived through before.

It was as recently as February 1928 that M. Esnault-Pelterie founded a prize to encourage plans prepared by *human beings* for reaching the moon by any appropriate method of transport.

Ought this to be considered as a joke, or a blasphemy? When I was a small boy, some time after the year 1900, an excellent aunt of mine invoked the wrath of Heaven against those impious wretches who were then making the first attempts at flight. Twenty-five years later, Lindbergh, after crossing the Atlantic, landed at Le Bourget, the precise spot where he had intended to land; and excused himself for being five minutes late—a delay which he had not reckoned on.

To cross an ocean on wings, to journey to the moon—Are these chimeras realized, or chimeras realizable? We have no means of answering the second part of the question. There are, nevertheless, chimeras which are the dazzling symbols of what has happened on earth since we have ceased to count on our own legs, or those of old Dobbin, to enable us to travel or

ance. Et depuis les premiers chemins de fer—en cent ans—bien différent des mouvements de races en hordes dont l'histoire a gardé les dates, un mouvement tout particulier d'interpénétration s'est saisi de tous les pays, provoquant un jeu d'interdépendance générale jusqu'ici inconnu. Des concepts séculaires se sont trouvés modifiés par les échanges forcés de l'interdépendance. Et, que ce soit l'âge de l'acier qui ait déterminé le mouvement, ou que ce soit un état de *maturité scientifique* qui ait déclenché l'âge d'acier, il n'en demeure pas moins que la société moderne vit une nouvelle vie, que le milieu social est perturbé, que l'antique notion de famille est broyée dans l'événement, que les groupements humains de police et de travail sont nouveaux, au début de leur destinée. Le monde à vrai dire est bouleversé.

L'objet de nos actions, le travail, est désormais conditionné par la vitesse. La vitesse à son tour, nous dotant d'outils innombrables de pénétration, a élargi hors de toutes mesures jusqu'ici connues, le champ de notre action, nous imposant des programmes d'une envergure nouvelle. Cette perturbation serait de conséquence illimitée, si nous n'étions, hors de toute modification possible, assujettis au système solaire. Le jour, la nuit, continuent à régler le régime nouveau de notre existence.

Tant de moyens nouveaux, tant de besoins nouveaux, tant de sociétés nouvelles, tant de désirs nouveaux nous ont, le mot est juste, *arrachés* au passé tout récent.

Dès lors deux sortes d'individus : ceux qui n'en sentent rien ou qui prétendent que tout est comme cela fut toujours. Ceux qui ont conscience de *ce qui se passe* et qui s'occupent de chercher un nouvel asile, tout comme le capitaine du navire averti de la voie d'eau, organise l'exode de ses passagers.

Exode ! moment qui est le nôtre. Vous comprenez dès lors, pourquoi cette foule immense se raccroche au passé, aveuglément, quitte à couler à pic avec sa foi morte. Nous sommes deux camps antagonistes, parfois farouchement, car trop d'intérêts ou de paresse, ou de lassitude pardonnable, sont en jeu. C'est alors l'âpreté parfois dramatique, toujours stupéfiante de ceux qui possèdent (un capital, une opinion, une vérité) à ne pas vouloir se dessaisir ; il faudrait recommencer, abandonner sa certitude, par conséquent sa ligne de conduite, sa quiétude, et tâtonner, chercher, douter, souffrir. Non !

L'architecture est la *résultante de l'esprit d'une époque*. Le phénomène architectural ne se cristallise que lorsqu'aux moyens nouveaux, aux désirs nouveaux, s'est ajouté une *manière de penser*. Il n'y a architecture (c'est-à-dire : *mise en ordre*) qu'après bien des aventures vécues. *L'architecture résulte.*

Le moment architectural de l'époque s'est-il produit ? Oui, puisque nous avons une architecture moderne, depuis l'après-guerre. Ceci est une certitude, vérifiable dans tous les pays, une architecture de signification internationale. Elle est assise sur des *systèmes de structure nouvelle* (un système de structure est à la clef d'un système d'architecture). Elle s'occupe de créer un plan nouveau de l'habitation (preuve d'un état social neuf). Elle est illuminée par une esthétique nouvelle (qui est le produit d'un concept philosophique neuf).

On peut donc dire, pour finir le raisonnement, que cette architecture nouvelle résulte d'un nouvel état de penser, et par conséquent que ce nouvel état de penser existe.

transmit our correspondence. Since the first railways were built—that is within the last hundred years—a most decided movement of interpenetration has animated all countries, very different to those mass movements of racial hordes of which history has registered the dates, causing a flux and reflux of general interdependence hitherto unknown. Century-old ideas have been modified by the compulsory exchanges of this cosmopolitan interdependence. And whether it was the *Steel Age* which caused the movement, or whether it was an era of *scientific maturity* that unleashed the Steel Age, it is none the less true that modern society leads a new kind of life; that the social equilibrium is disturbed; that the old conception of the family has been mangled in the process; and that the actual grouping of employers and employed, of labour and the control of labour, is itself new and only at the outset of its destiny. In very truth the world is in upheaval !

The object of our actions, which is work, is henceforward conditioned by the factor of speed. Speed in its turn, endowing us with an equipment of an infinity of industrial appliances, has enlarged the sphere of our field of action beyond anything hitherto known; and imposes on us programmes of an entirely novel scope. This upheaval would have boundless consequences were we not subject to the solar system beyond any possibility of its modification. Day and night continue to govern our existences under the new regime as under the old.

All these new means, needs, desires, and forms of society have been wrested by us—the word is no exaggeration—from the still recent past.

Henceforth there will be two types of individual : those who feel nothing, or pretend that things are as they always have been; and those who are conscious of *what is going on*, and seek to find a fresh refuge—much as the captain of a ship, who knows that the water is rising in his hold, organizes the evacuation of his passengers.

Evacuation, exodus ! These are the right words for the moment at which we have arrived. You will understand now why this immense crowd clings blindly to the past, ready to sink to the bottom with its dead faith. We are divided into two hostile camps—sometimes grotesquely so—for too many interests, or indolences, or excusable lassitudes are at stake. Thence arises the sometimes dramatic, and always amazing, stubbornness of those who possess—it may be capital, or an opinion, or some truth or other—and will not be dispossessed. They would have to begin again, abandon their certitude and, in consequence, their line of conduct, their peace of mind; and grope forward, seeking, doubting, suffering. No, not they !

Architecture is the *product of the spirit of an age*. This architectural phenomenon does not crystallize until a *new manner of thinking* is added to new ways and means and new desires. There is no architecture (that is to say, no *setting in order*) until many adventures have been lived through. *Then, and then only, does architecture result.*

If we pose the question : "Has the architectural moment of our epoch arrived?" the answer is "It has; because since the end of the war period we possess a modern conception of architecture." This fact is certain and can be verified in every country. A modernist architecture, international in its significance, now exists. It is based on *new systems of construction*—a particular method of construction is the key to every style of architecture. Its preoccupation is to create a new form of habitation—which is a proof of a new social system. It is inspired by a new aesthetic—which is itself the result of a new philosophical concept.

We can assert, therefore, in order to complete our argument, that this new architecture is the result of a new way of thinking, and that, as a necessary corollary, this new way of thinking exists.

On peut bien affirmer que la cristallisation de *cette nouvelle pensée est récente* : oui, il existe aujourd'hui une vue générale neuve sur la totalité des faits de la vie : c'est un esprit de synthèse guidé par une conception claire ; c'est un désir de lumière qui s'étend de la création de la machine à la solution des événements sociaux sous le contrôle des groupements. C'est un amour de la précision, de l'exactitude, de l'efficacité qui ravissent notre esprit. Et il résulte de cette manière de penser un lyrisme nouveau : notre monde moderne fourmille d'objets nouveaux, d'événements nouveaux, précis, conditionnés par le rationalisme le plus rigoureux, objets qui, étant la précision même, établissent entre eux des rapports exacts. Et c'est dans ces rapports exacts que nous voyons le *fait poétique* moderne. Notre monde rationnel de l'époque machiniste se signale par sa puissance poétique immense. Il est bon de le savoir.

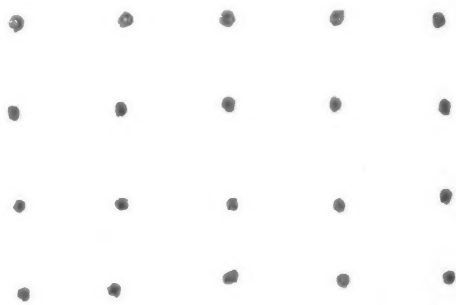
Je l'ai dit plus haut, la moitié de l'humanité l'ignore, accrochée à des choses mortes.

Le problème de l'architecture et de l'urbanisme est ainsi révélé. Il n'est pas difficile d'élever des maisons neuves, de créer dans son esprit des villes neuves : c'est un simple jeu de conséquences, assez délicat toutefois pour absorber les spécialistes.

Ce qui est difficile et exceptionnel c'est d'avoir la force et la puissance de débarrasser son esprit de tous les faux-plis acquis au contact des autres et des enseignements reçus. Ramener son esprit à zéro par l'analyse, puis construire à neuf par une synthèse orientée dans la direction de l'évolution. Tel est l'effort qui nous est réclamé. Une architecture, un urbanisme modernes sont viables, sont nés et se développent parce que tout a été repris à zéro.

Si je pose froidement le problème de la maison, et que j'aie réussi après d'intenses efforts de connaissance à oublier tout ce que je sais, tout ce que j'ai vu, admiré, tout ce que j'ai désiré refaire moi-même, je puis formuler en utilisant toutes les ressources de la technique moderne, ces banals postulats :

1° Pour bien porter ma maison, je concentre les charges sur des points localisés qui me permettent de les fonder avec le maximum de sécurité. Je n'ai plus de murs de fondation, plus de murs portants, mais quelques poteaux de béton ou d'acier qui ne couvriront pas les 5% du sol à bâtir.



Supporting-posts localizing the *WEIGHT* of the structure.

2° Pour assainir ma maison et la mettre à l'abri de l'humidité du sol, je la dresserai sur ces poteaux (pilotis) à trois mètres au-dessus du sol.

Si j'étends la mesure à toute la ville, je créerai un immense espace libre entre la multitude des poteaux. Je vais pouvoir, là où sont les rues, construire en béton armé, comme une

Further, we can confidently affirm that the crystallization of *this new way of thinking is of recent growth*. Indeed, there exists today a new and comprehensive view of the totality of the facts of existence. This is a spirit of synthesis guided by a clear conception ; a desire for enlightenment ranging from the creation of the machines themselves to the solution of social problems under the control of communal groups ; a love of precision, of exactitude, and of efficiency which delights our intelligence. From this new way of thinking there results a new lyricism, because our new world abounds in new objects and new events which, being themselves precise, are conditioned by the most severe rationalism and, for the same reason, establish exact relations with one another. It is in these exact relationships that we envisage the characteristic poetic field of the present day. Our rational world proclaims itself in this mechanical age by its immense poetic power. It is as well to realize the fact.

As I said a little farther back, half humanity ignores these considerations, because it clings to things that are already dead.

The problem of architecture and town planning presents itself, therefore, in these terms. It is not difficult to build new houses and to create new towns in this new spirit. This is no more than a simple chain of circumstances, albeit at times a delicate enough one to absorb the attention of specialists.

What is difficult and exceptional is to be able to have the strength of character and force of volition to rid our minds of all the false conceptions acquired through contact with others and from the education we have received. The effort required of us is, by dint of analysis, to reduce our intelligence to zero ; and then to reconstitute it with a synthesis following the natural trend of evolution. Modern architecture and town planning are alive and workable ; they have been born and are now developing for the very reason that they have been learnt again from the beginning.

If then, having succeeded, after an intense struggle to acquire knowledge, in forgetting all that I know, all that I have seen and admired, all that I may have wished to reconstruct myself, I calmly consider the question of the house, I can, by making use of all the resources of modern technique, formulate these obvious postulates :—

1. In order to support my house properly I must concentrate the stresses on certain localized points, which will permit me to establish them with a maximum of security. I no longer need foundation walls, or bearing walls, but only a few concrete or steel posts which will not cover 5 per cent. of the site.



The *OLD-FASHIONED* type of supporting walls.

2. In order to make my house healthy to live in, and protect it from the dampness of the soil, I must raise it on these posts (or stanchions) three metres (say ten feet) above the ground level.

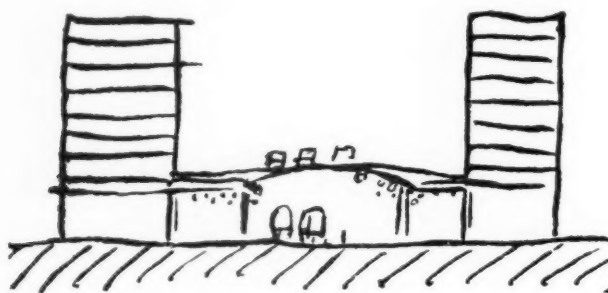
If I apply the same principle to a whole town I shall create an immense free area in the space lying round these multitudes of supporting-posts. Wherever there is a street I shall be able to

façon de pont continu,—un trottoir et une chaussée en l'air —qui recevra toute la circulation légère des piétons et des voitures rapides. Et sur le sol d'en bas ainsi réservé, circuleront les camions lourds et s'effectuera l'immense trafic des lourds transports qui empoisonnent aujourd'hui la circulation des villes.

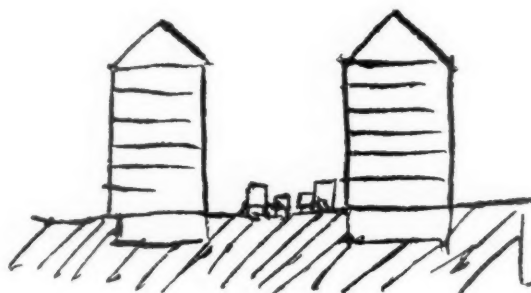
Sous cette chaussée en l'air, je vais pouvoir accrocher les innombrables canalisations qui sont un peu le système

construct a sort of continuous bridge in reinforced concrete—a street and its pavements suspended in the air—which will accommodate all the light traffic (pedestrians and rapidly-moving vehicles). On the lower surface thus reserved lorries will circulate, thereby deflecting the heavy transport which now throttles the traffic of the towns.

Under this street in the air I shall be able to accommodate that network of piping which to some extent constitutes the nervous system of our modern life: a mesh of wires and pipes which will



A RAISED reinforced concrete STREET with a ROADWAY at GROUND level beneath it, and immense vacant areas for the discharge and storage of GOODS between the supporting POSTS on either side.



The EXISTING type of STREET.

nerveux de la vie moderne, canalisations à l'abri, mais visibles, réparables à volonté.

Ayant tracé ces deux schémas de l'état nouveau et de l'état ancien, je penserai que d'immenses conséquences en peuvent résulter.

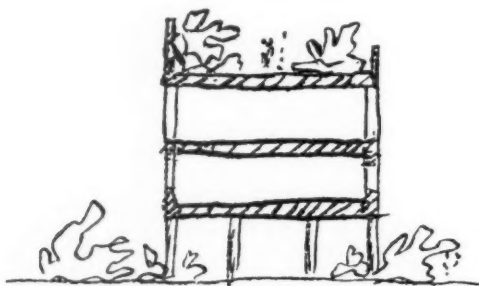
Mais le ciment armé me permet de faire une terrasse accessible au sommet de la maison. Pour paralyser les effets dangereux de la dilatation, je vais installer un jardin sur le toit, y planter fleurs, arbustes et petits arbres fruitiers. Et renversant le plan traditionnel de la maison dont la "réception" occupe le rez-de-chaussée, et les domestiques les combles, j'établirai le salon en haut et le ferai communiquer au plus direct avec le jardin de toiture qui devient véritablement le lieu délicieux de la maison. Ce faisant, j'aurai été bien heureux de constater que la solution du toit-jardin m'a été imposée par les climats très froids, les grandes neiges,

be protected but, by remaining visible and thus close to hand, can easily be repaired at need.

Having outlined to myself these two parallel schemes of the old and the new order, I shall deduce that far-reaching consequences may result from the latter.

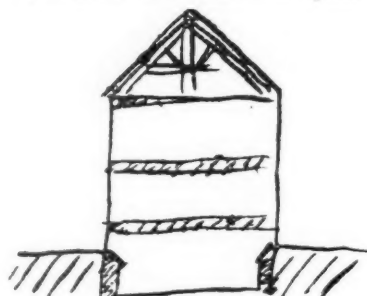
Reinforced concrete will allow me to make a readily accessible terrace on the top of the house. In order to negative the dangerous effects of expansion in my material, I shall install a garden on the roof, and plant it with flowers, shrubs, and small fruit-trees. By reversing the traditional plan of the house, in which "the reception-rooms" occupy the ground floor and the servants' quarters the attic, I shall place the drawing-room at the top of the house and make it communicate directly with the roof-garden, which will become by far the most delightful spot in the whole house. In so doing I shall have an opportunity (of which I am very glad to avail myself) of acknowledging that the solution of a roof-garden has been imposed on me by the experience

The ROOF-GARDEN.



The GARDEN extends under the HOUSE as well.

The ROOF is a USELESS space.



DAMP and UNHEALTHY rooms.

et que ce toit-jardin n'est que la conséquence logique de l'application du chauffage central dans les régions très froides.¹

¹ C'est pour avoir pratiqué les combles traditionnels à 1,000 mètres d'altitude que je me suis trouvé au fond de l'impasse: le chauffage central qui fait rayonner le chaleur jusque sous les tuiles ou les ardoises, provoque par les grands froids et les grandes neiges de véritables catastrophes. On a bien cherché à y pallier en remplaçant l'ardoise ou la tuile par du zinc: solution précaire. Ce qu'il fallait, c'était le toit

of cold countries with heavy snowfalls, and that this solution is only the logical consequence of the adoption of central heating in very severe climates.¹

¹ It was as a result of constructing a building with the usual attic storey at an altitude of 1,000 metres (or over 3,000 ft.) that I found I had encountered an insuperable difficulty. This was because central heating, which communicates its warmth even to the tiles or slates of the roof, is apt to produce positive catastrophes during spells of great cold, and after an abundant fall of snow. Attempts to overcome the difficulty by substituting zinc sheeting for tiles or slates only proved precarious palliatives.

Ainsi le jardin est *sous* la maison; et il est aussi *dessus*. Généralisons et nous avons des vues nouvelles en urbanisme.

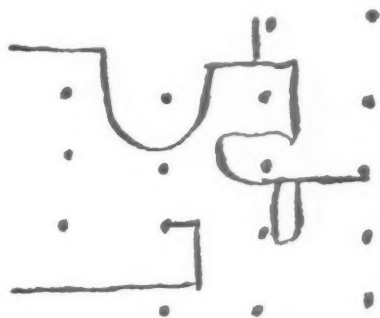
3° Ma maison étant désormais portée sur des poteaux écartés régulièrement peut bénéficier d'une standardisation qui entraînera d'immenses conséquences industrielles; j'ai éloigné d'un coup la question statique: la stabilité est réglée, n'en parlons plus.

Je m'occupe alors d'aménagement intérieur et je puis me réciter le poème mécanique ou sentimental que je veux: les cloisons viendront faire leurs méandres dans la petite forêt des poteaux. Chaque chose à sa place, une place pour chaque chose: à votre volonté. Les cloisons isolant du bruit,

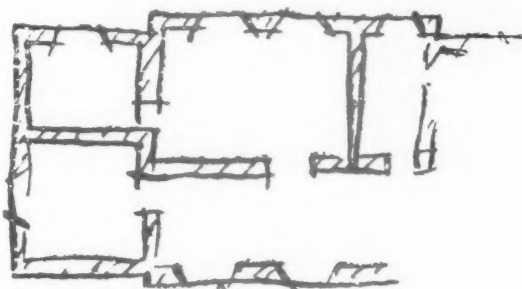
The garden is thus *beneath* the house as well as being *above* it. Let us generalize a moment and we shall arrive at a new conception of town planning.

3. My house being now supported on posts spaced at regular intervals can benefit by a standardization which will be fraught with immense consequences industrially. I have disposed of the static problem with a single stroke of the pen. The house's stability is assured and need not be considered further.

I begin to occupy myself, therefore, with the arrangement of the interior, and in so doing I can compose a mechanical or a sentimental poem according to my taste. The partitions come next and will curve their way in and out of this little forest of posts, whereby the rooms can assume rounded shapes. Every-



Each FLOOR can show a DIFFERENT distribution of ROOMS.



All the FLOORS are ALIKE.

vont être presque sans poids, offertes par l'ingéniosité de l'industriel.

Et chaque étage sera différent.

Alors que jusqu'ici, nous étions assujettis à répéter les mêmes compartimentages, depuis la cave jusqu'à la toiture.

Conséquence: rendement optima, et économie du cube de la bâtisse; il n'est plus d'espaces morts.

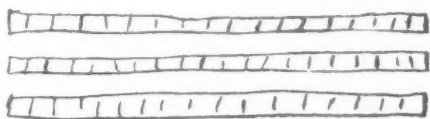
4° Les planchers que portent les poteaux, je les fais saillir de 1 m. 25 au delà du poteau, en façon de balcon. A propos, où sont les murs de façade? Il n'y en a plus. Au bout de ces façons de balcons, se pose l'allège de la fenêtre, en cloison légère et isolante. Et dessus, et tout le tour de la maison, si

thing has its place and there is a place for everything, wherever you may wish it to be. These partitions, which have been devised by the ingenuity of manufacturers, are sound-proof, and yet so light as to have practically no weight. Then again, each storey will differ from the others, whereas hitherto we have been constrained to repeat the same scheme of distribution for the rooms of every floor from cellar to garret.

As a result we have the very best utilization and the utmost economy in the cubic contents of the building. There are no longer any wasted spaces.

4. I prolong the beams which are supported by these posts and make the former protrude 1.25 metres (say four feet) beyond the latter so as to form a sort of balcony. (By the way, where are

HORIZONTAL windows producing a NEW architectural ÆSTHETIC.



VERTICAL windows of the OLD traditional ÆSTHETIC.



A NON-SUPPORTING façade.



A SUPPORTING façade.

cela est utile, on posera une fenêtre "en longueur" formée d'éléments maniables coulissants (et ne s'ouvrant plus à l'intérieur pour encombrer); derrière ces fenêtres continues

the walls of the façade? There are none!) At the extremities of this little balcony I place the muntins of the window in the form of a light, isolating partition. Above—and, indeed, all

creux avec écoulement des eaux de fonte de neige à l'intérieur de la maison. Le ciment armé fournissait la solution et le jardin de toiture qui maintient une humidité latente sur la toiture annule les effets désastreux de la dilation par les grandes chaleurs. Jeu de conséquences, physique expérimentale, je me suis expliqué très exactement dans le numéro d'automne-hiver de l'Architecture vivante (éditions Morancé).

What was wanted was a hollow roof, with an escape for the melted snow through the middle of the house. Reinforced concrete furnished the solution, while the roof-garden, which maintains a latent humidity on the roof itself, annuls the disastrous effects of expansion in periods of great heat—a chain of consequences in experimental physics which I have explained in detail in the autumn-winter number of *Architecture Vivante*, published by Morancé.

de 10, de 50, de 100 mètres de long (à Genève pour les bureaux du Secrétariat de notre Palais des Nations, nous en avons de 180 mètres), les cloisons de séparation des chambres viendront se disposer à volonté, éloignées les unes des autres de 1 mètre, de 2 m. $\frac{1}{2}$, de 4 mètres, de 5 mètres, de 7 mètres, de 14 mètres, en vérité, à n'importe quelle distance les unes des autres.

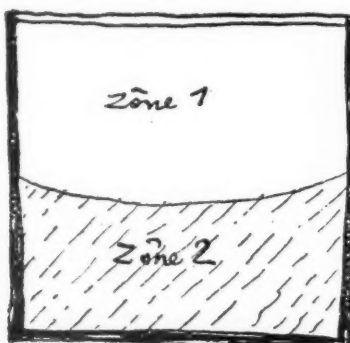
Quelle libération ! Quelle richesse dans la composition du plan, désormais ! Et la maison de jusqu'à ce jour, quel cauchemar de difficultés et quel manque de ressources !

5° Les physiciens dans leurs laboratoires d'essais me disent ceci : à surface égale de fenêtre, celle horizontale qui touche

round the house, if this proves serviceable—a horizontal window can be introduced formed of sliding panels of glass. (Thus the window no longer opens inwards to the encumbrance of the interior of the house.) Behind these continuous windows of 10, 50, or 100 metres (30 to 300 ft.) length, the partitions separating the rooms can be disposed at will, spaced 1, 2 $\frac{1}{2}$, 4, 5, 7, or 14 metres (3, 7 $\frac{1}{2}$, 12, 15, 21, or 42 ft.) apart, and, indeed, at no matter what interval. In our design for the offices of the Secretariat of the League of Nations at Geneva we actually planned some of the windows with a length of 180 metres (say 550 ft.).

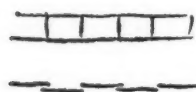
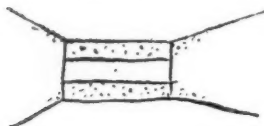
What freedom, what rich variety in the composition of the plan is henceforward assured ; whereas what an alp of difficulties, and what a dearth of resources, was presented by the house such as it has been until now !

Degree of *LIGHTING* Intensity.

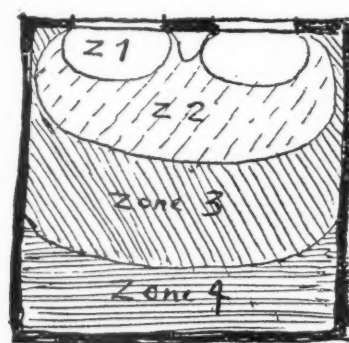


A *HORIZONTAL* window contiguous with the lateral walls.

LIGHT evenly refracted everywhere : an effect of *CHEERFULNESS*.

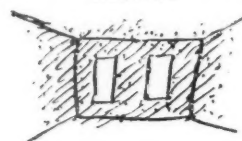


A *SLIDING* window.



Ordinary *VERTICAL* windows of the usual type.

A fent of *CRUDE* light with a zone of black shadows surrounding it in marked contrast : an effect of *GLOOM*.



The window opens *INWARDS* and encumbers the interior of the room.

aux deux murs latéraux, et qui, par conséquent les éclaire violemment et en fait deux réflecteurs, cette fenêtre-là fournit un éclairage quatre fois plus fort que deux fenêtres verticales traditionnelles couvrant la même surface. Et si, dans cette pièce nouvelle ainsi éclairée, je fais de la photographie, mon temps de pose pourra être quatre fois plus court que dans la chambre traditionnelle. Cette affirmation nous ravit.

Et habitant cette chambre nouvelle, l'animal qui est en moi sera bien à l'aise dans cette belle lumière, et le poète jubilera, car la lumière est pertinemment notre première grande joie. N'est-ce pas elle qui conditionne le jeu de notre vie ?

5. Physicists engaged in research work in experimental laboratories tell me that with an equal expanse of glazing a horizontal window, touching both lateral walls—which, in consequence, it lights dazzlingly, making twin reflectors of them—furnishes a degree of lighting four times as intense as that of two of the traditional vertical windows covering an identical surface. If I take a photograph in one of these rooms lighted in the new manner I shall need only a quarter of the time exposure which would be necessary in the old type. This corroboration is delightful.

Living in this new room the animal in me will be well off indeed, bathed in all this glorious light ; while the poet in me will rejoice, because light is in a most pertinent sense our first great joy. Is it not light which conditions the rhythm of our lives ?

Cet énoncé schématique laisse supposer d'une part la profonde révolution dans l'art de bâtir et d'autre part ouvre au poète des horizons immenses : terre de découvertes où nous faisons nos premiers pas. Esthétique nouvelle, révolutionnaire, bouleversante. Elle saccage les usages les plus enracinés. Rien ne subsiste plus du passé ; les traditions sont anéanties ; les formules conservées à l'Institut de France sont stériles désormais. Deuil léger à nos cœurs avides de créer. Tout est devant nous, libre, neuf, quasi-illimité. Véritablement l'époque machiniste ouvre l'ère d'une nouvelle architecture.

Ainsi peut s'établir dans une perfection relativement grande, la cellule qui abritera la famille. Il est utile que la certitude existe d'une architecture moderne permettant de réaliser dans l'économie et dans une efficacité inconnue jusqu'ici la cellule de la famille moderne.

Mais où cette certitude nous annonce un urbanisme possible, c'est qu'elle est *viable en société* ; elle s'offre au groupement, elle réclame pour rendre la totalité de ses ressources, l'agglomération qui fait intervenir la question des organisations communes. Cette cellule en vastes groupements s'offre aux synthèses de l'urbanisme.

L'urbanisme n'est autre qu'un classement. Les villes actuelles ne sont autres que le tohu-bohu fomenté par le désordre de croissances sporadiques, dans cette fameuse "liberté" qui détermine le plus indiscutable esclavage. Tout pouvait subsister encore, avant le machinisme. Mais le machinisme a provoqué les centres d'activité, suite directe de la rapidité des échanges. Les grandes villes sont surgies subitement, et rien n'en a géré la croissance. Or on peut fort bien soutenir que la raison d'être de l'homme est "de mettre en ordre." Là est son geste instinctif et aussi l'aboutissement de la pensée. Le désordre des grandes villes (et celles-ci donnent l'exemple aux petites) contrecarre désormais tous nos actes, et paralyse la société. Un péril existe. Nous l'apprécions à l'heure seulement de la strangulation. Eh bien, nous sommes aujourd'hui étranglés. Et des hommes de cœur s'en inquiètent, et les préposés des administrations, noyés dans la mesquinerie des cas d'espèces, s'en affolent.

L'architecture moderne apporte la cellule viable. L'urbanisme moderne va classer les organes des villes : cellules de travail groupées en hauteur au centre des villes. Groupées en hauteurs pouvant fort bien aller à 200 mètres. Etant les unes sur les autres, ces cellules ne sont plus les unes à côté des autres comme aujourd'hui. Donc le sol du centre des villes sera presque totalement libéré et disponible pour la circulation dont le phénomène ne fait que débiter. Les cellules de travail (cité d'affaires : bureaux) étant superposées, on pourra facilement doubler, quadrupler la densité de ces nouveaux quartiers. Les distances seront d'autant plus courtes. La valeur du sol sera augmentée d'autant ; à ce moment l'Etat veillera à ce que les bénéfices de revalorisation appartiennent à l'entreprise commune elle-même.

Le toit de la ville est en jardins.

Le sol de la ville circulaire est doublé, et la circulation rapide et lourde est classée.

Par ailleurs dans la ville, autour de la cité d'affaires, les rues ne seront plus cantonnées des falaises des maisons à pic sur les trottoirs. Il faut changer les rapports entre la hauteur des maisons et la largeur des rues. Par un juste calcul, on peut en doublant la hauteur tolérée des immeubles d'habitation, transformer totalement le système de lotissement de la

This progressive definition supposes, on the one hand, a profound revolution in the art of building, and, on the other, opens up before the poet immense horizons—unexplored regions where we are now adventuring our pioneer footsteps. This is a new, a revolutionary, and an iconoclastic æsthetic which uproots the most time-honoured customs. Nothing of the past now remains ; traditions are annihilated. Henceforward the formulas conserved at the Institut de France are sterile. In our hearts, avid to create, we shall have but faint regrets for their eclipse. Everything lies before us, free, new, and almost boundless. Verily, the Mechanical Age heralds the era of a new architecture.

Thus the cell which will shelter the modern family can be established with a relatively considerable degree of perfection. It is certainly helpful that a modern architecture already exists which will allow us to construct it with an economy and efficiency hitherto unknown.

But what assures us of the possibility of this type of town planning is that *it already exists in a social sense*, and that it lends itself to a group solution ; while in order to deploy the whole of its resources, it demands those urban agglomerations which cause the intervention of the question of communal organizations. These cells, conglomerated in vast groups, offer themselves to the synthesis of the town planner.

Town planning is simply classification. Our existing towns are no better than pandemoniums fomented by the disorder of sporadic growth in this wonderful "liberty" of ours, which promotes the most unquestionable servitude. Until the advent of mechanism all this could continue to subsist. Mechanism has caused the birth of centres of activity which are a direct result of the rapidity of exchange. The great towns have shot up suddenly and *nothing has controlled their growth*. Now, to demonstrate that man's real mission in the world is "to put things in order" is a thesis that can be well sustained. That is his instinctive action and the goal of all his thoughts. The chaos of the large towns, which set an example to the smaller ones, even now impedes all our actions and paralyzes society. This very real peril already exists, but we shall only appreciate the fact at the moment when it strangles us. Well, we are being strangled by it today ! Men of public spirit are alarmed, and the competent officials of the various administrative bodies concerned have lost their heads, overwhelmed by the pettiness of the hosts of particular instances.

Modern architecture provides us with a workable cell-unit that has already come into existence. Modern town planning will classify the different organs of the town, with the working cells grouped vertically in the middle of the city. These group buildings could perfectly well be carried to a height of 200 metres (say 650 ft.). Being superimposed, these cells will no longer crowd in on one another as they do today. Hence the ground in the central parts of the town will be almost entirely liberated and become available for transport, a phenomenon that is barely at the outset of its development. With the working cells (the business quarter with its offices) arranged one on top of the other in this way, it will be quite easy to double and even quadruple the density of these new districts. Distances will be all the shorter in consequence. The site value of the ground will be increased in proportion, so that the State must be careful when this inevitable re-valuation occurs to see that the profits derived from it shall accrue to the community itself.

The roofs of the new town will be crowned with gardens. The street surface will be doubled, while rapid and heavy traffic will be allotted to separate categories of roads.

Moreover, elsewhere within the town, and round the business quarter, the streets will no longer be fringed with beetling cliffs of houses abutting directly on the pavements. The ratio between the height of the buildings and the width of the roads they face must be radically changed. By proper calculation, and by

ville. On répudiera les quadrilatères fermés légués par Haussmann et les Roys, avec leurs innombrables cours malsaines et qui rendent si tristes les habitants obligés de s'y terrer; en créant le système de lotissement à *redents*, toutes façades ouvertes et sans jamais de cour, on apportera dans le cœur de l'habitant de la ville, la joie. C'est la lumière et des vues larges.

Mesure-t-on bien que cette ville qui sera beaucoup plus haute, offrira en tous lieux la sensation d'espace. Et le sentiment d'espace, et plus encore celui d'être en haut en face de l'espace, est une des jubilations très spécifiques du cœur humain.

De son centre dressé en l'air, la ville s'en vient finir dans les banlieues. Cette dispersion qui est devenue une mystique, un code, demande à être bien contrôlée et réalisée avec mesure.

Qui dit *isolé* dit *désarmé*? De quoi doit-on être isolé? N'est-ce pas désastreux d'être désarmé, d'être privé des rouages indispensables de la vie en société? C'est tout l'un ou tout l'autre: ou bien nous menons la vie des pasteurs et gardons nos troupeaux, ou bien nous sommes assujettis à la cadence exacte et quotidienne de la vie moderne.

Etre isolé est un bien, s'il s'agit d'être soustrait à la promiscuité, s'il s'agit d'être arraché au bruit; s'il s'agit de préserver sa descendance des divers dangers qui guettent l'enfance; s'il s'agit de s'arracher au débit d'alcool pour récupérer dans le sport en plein air, les forces nerveuses dépensées au travail.

Le plan nouveau de la cellule, et le groupement nouveau de l'urbaniste, éviteront facilement la promiscuité. Le bruit? C'est de l'an dernier que M. Gustave Lyon apportant au monde, toute casquée comme Minerve, la salle Pleyel où les lois nouvelles de l'acoustique ont opéré le miracle et fixé un jalon de l'architecture, c'est de l'an dernier que datent à côté de la Salle, les studios de M. Lyon, et cinquante cellules de moines collées les unes aux autres et les unes sur les autres dans un bâtiment de ciment armé, sont autant de tombeaux muets d'où nul bruit ne sort. Et pourtant, des pianistes, des cantatrices, des "trombonnistes" s'y évertuent à journée pleine.

Etc., etc. Il y a aujourd'hui réponse à tout problème bien posé. Tout est à reviser, à regrouper, à classer, à examiner, à choisir. Les bases de la technique, si miraculeuses, sont le Pégase du sociologue, de l'économiste, du poète.

Rien n'est difficile si l'on a admis, ayant tout connu, de ne plus se souvenir, si l'on décide de suivre harmonieusement la conséquence là où elle vous conduit.

L'homme par le machinisme a conquis des ailes. Et il ne s'agit point que d'aviation: il s'agit de possibilités innombrables et aussi de lyrisme.

Et cette ère nouvelle de l'architecture et de l'urbanisme ne commencera qu'au jour où le lyrisme de l'entreprise d'ensemble apparaîtra. Car les hommes ne font que ce qu'ils aiment; ils n'aiment que ce à quoi ils croient. Et l'homme réputé égoïste est beaucoup plus généreux qu'on ne croit. Preuve en soient les déclarations de guerre, spéculation sur le cœur des masses, que seule la foi peut autoriser. Ces idéaux patriotiques qu'on allume et qu'on soulève en trois jours, il serait bon de les galvaniser pour l'œuvre altière, radieuse qui donnera à nos existences le cadre décent qu'elles méritent et nous mettra au cœur une fierté: celle d'avoir créé, d'avoir agi.

doubling the permissible height of residential buildings, the street plan of the town can be entirely transformed. The enclosed rectangular street blocks bequeathed to us by Haussmann and the Le Roys, with their innumerable unhealthy courtyards that are so depressing for their unfortunate inhabitants, will be repudiated. By adopting a plan of civic development based on a zoning system of setting back the upper storeys from the building line, in which none of the buildings will have interior courtyards and all façades will face outwards, joy will be brought to the heart of the town-dweller by an amplitude of light and wide views.

It must be realized that this town, which will be built with very much higher elevations, will everywhere offer the sensation of spaciousness. The sentiment of space, and even more of being high up and looking out into space, is one of the innate joys of the human heart.

From its centre rising erect into the air the city comes to an end in its suburbs. This dispersion, which has become a sort of fetish, an established code, requires to be properly controlled and carried out with moderation.

Whoever says *isolated*, says *disarmed*! From what ought we to be isolated? Surely it is disastrous to be disarmed, to be deprived of all the indispensable cogs of our social life? It is either one thing or the other; either we lead the lives of shepherds and tend our flocks, or we are subject to the exact daily tempo of modern life.

To be isolated is an advantage if it means being removed from promiscuity, or being remote from noise, or preserving our progeny from the various dangers that lie in wait for childhood; or if it is a question of tearing ourselves away from the public-house in order to recuperate in open-air sports the nervous energy expended in work.

The new planning of the cells and the new grouping of the town planner will easily obviate promiscuity. Noise? It was only last year that M. Gustave Lyon offered the world his Salle Pleyel,¹ helmed like Minerva, where the new laws of acoustics have achieved a miracle and established a fresh landmark in architecture. It is only from as recently as last year, too, that date M. Lyon's music studios: a reinforced concrete building by the side of this concert-hall where fifty monks' cells, silent as the tomb, are stuck one against, or on top of, each other, and from which—though pianists, singers, and even trombone-players practise all day long in them—no sound emerges.

And so on, and so on. There is an answer today to every properly expressed problem. Everything has got to be revised, re-grouped, classified, examined, and selected. The equally marvellous basis of every technique is a Pegasus waiting for the sociologist, the economist and the poet.

Nothing is difficult once we agree to remember nothing after learning everything. It is simply a matter of following consequences harmoniously whither they lead us.

By mechanism man has conquered the skies, and this is in no sense merely a question of aviation, but of other innumerable possibilities as well—poetic possibilities among them.

But this new era of architecture and town planning will begin only on the day when the lyric spirit of embarking upon things as a whole shall have dawned, for man will fashion only what he loves, and love only what he believes in. Man, who is supposed to be an egoist, is far more generous than is commonly supposed. Declarations of war, which are so many speculations on the hearts of the masses that only faith can justify, are a proof of this. These patriotic ideals, which can be kindled and fanned into flame in three days, should be evoked and galvanized for the august and glorious task which will dower our lives with the decent setting that they merit and give us pride of heart; the pride of having created, of having roused ourselves to action.

Note:

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¹ Translator's Note.—The interior of the Salle Pleyel in Paris was gutted by fire in the middle of July, but the structure, which was of concrete, suffered no irreparable damage.

The House—and the Town.

By Michael Rosenauer.

NOTE.—Though this article is not advanced as a retort to the preceding one, it is clear that in the matter of the modern house M. Rosenauer, the Austrian, and Le Corbusier, the Frenchman, meet on a question over which they differ radically. The resulting clash of ideas is not uninteresting, Le Corbusier's point of view being the modern French and M. Rosenauer's the Viennese.—ED.

IN the history of European architecture the problem of the gentleman's house has been solved to perfection only twice: once in Greece, and once in England. In each case the nature of this solution was dictated first by the climate, and secondly by the inhabitants' manner of life. As a consequence of the Mediterranean climate the centre of the Greek house became an open court, just as the enclosed hall was required by climate as the centre of the English house.

Why in modern times was the problem of the gentleman's house better solved in England than in any other country of Europe?

Problems of human requirements are best solved where they are most intensely felt. It is only natural that people who had the deepest feeling for home life were chosen to create the modern type of home. The English, who from the earliest times were travellers and colonizers, naturally grew to understand best the value of home life, and to appreciate it more keenly as a result of their wanderings.

In the Southern countries of Europe home life and family life were not limited by the walls of the house, but, thanks to the mild climate, overflowed into public squares and all sorts of meeting-places on these squares. Social life was scattered, and the house itself never had the same power as a nucleus that it has had in the countries of the North.

In the Middle and North of Europe the climate goes to such extremes that the immediate surroundings of a house could never become an integral part of the house itself. In England, however, a more even climate, added to the unique all-the-year-round beauty of the English countryside, produced conditions which consequently led to an intimate connection between the Englishman's house and its garden. This influenced the entire construction of the home. And so it came about that an English house became part of the garden, and the garden part of the house. The English never hide their garden behind walls: they find pleasure in making the house and garden part of the natural landscape, England itself being the finest garden in the world.

The English are essentially sensible, and one of the first conditions in the planning of a house is common sense. If the design of the house develops artistically at the expense of logical principles the result is sure to be wrong.

Now in the nature of the Englishman there is a strong desire not to say more than there is to say; and it is this

restraint that is responsible for the artistic integrity of the English country house. One finds that no ornamentation is ever attempted through mere pretentiousness, and this same characteristic of the English probably provides the reason why, even in these later years of flux in architecture, the modern English country house has not yet lost its dignity. So far, the novelty of new materials, like steel and concrete, has not overwhelmed the basic integrity of the country house.

In all other countries of Europe there has always been a vast difference between the life of the aristocrat and the life of the gentleman. The architecture of the palaces of the aristocracy could not influence the house of the gentleman, because their manner of life was so greatly different that no connecting link existed between them; and when the gentleman imitated in his home the houses of the aristocracy, it always assumed a ridiculous and pretentious aspect. And as, naturally, the great architects of Europe were called upon to build the homes of the aristocracy, the best part of their talent was directed towards the building of palaces.

In England, on the contrary, the difference in the manner of living between the aristocrat and the gentleman has never been so strongly marked. The social life of these two classes has always overlapped, because of a unity of interest in matters of government and sport, and for this reason the needs of the aristocrat and the needs of the gentleman were more identical. The development of the house of the gentleman flowed quite naturally in the same channel as that of the aristocrat; and so it came about that in the development of English architecture the fine craftsmen who were trained to work on the houses of the aristocrat could also be used on the houses of the humbler citizen, and this widespread employment of high technical talent developed English craftsmanship to such a state of perfection that no other craftsmen in Europe could surpass the English in this field.

So we see that, as a result of this worship of the home, these centuries of expert concentration and unity of social requirements, beauty of natural surroundings and skill of craftsmanship, the English home has come to be a *perfectly finished product*. There is nothing left for the architect but to guard and keep high the standard of the past.

The perfection of the English home can be measured by

the manner in which it has inspired, and has been the model for, home architecture in every civilized country of the world. Even in the latest tortured development of "modern" architecture the English architect has, so far, not allowed the novelty of new materials to affect his artistic integrity.

Naturally, new methods of construction have to be used when they are better than the old ones; but even when they are used they should never affect the logical arrangement of the plan itself, which, after all, is dictated by human needs, and not by novelty of material. In the world's development new materials always appear at the moment when they are actually needed; but the sincere artist will always discipline himself not to make use of new materials merely out of sensationalism when they are not honestly required. The lines of an aeroplane are exquisite and inexorable, but they are lines of speed, evoked for the purpose of giving battle to the elements. Why should such lines be used in the home where we hear that battles never take place?

I myself enjoy nothing more than using new materials where there is an honest reason for them, or even inventing new purposes for which modern materials can be used. Take the problem of the window, for instance. The window construction used in a modern speed boat (which I find excellent in a speed boat) is altogether out of place in a home where the human need is not for glaring light, but for restful atmosphere. In office buildings, on the contrary, large windows are necessary, for they prove the greatest comfort to workpeople who require as much light as possible because they are there for work and not for rest.

The use of large window spaces is not new. It was thoroughly worked out in Gothic architecture, but the fact that the technical structure of the large window was perfected at this time did not tempt the architect to use it in dwellings except for special instances. Even the large windows of Gothic churches were done in coloured glass—the finest cathedral window in the world would not be impressive made of clear glass.

New materials have recently made it possible successfully to construct flat roofs. But why should any English country house have a flat roof merely because new materials allow it? The only logical reason for a flat roof is a roof garden. But why a roof garden where the entire landscape itself is a garden? The hipped roof has the invaluable advantage of keeping the house warm and dry, satisfying these two requirements in the most economical manner, giving a finish and dignity to the isolated house and binding it to the landscape. It is perfectly right to use a flat roof for a factory, but it is merely playing with material to use it in this climate for so unnecessary a purpose as a country house.

And so it seems ridiculous to imagine that an Architecture which, after centuries of experiment, has succeeded in supplying the home best fitted to the comfort and rest of the human creature, can be revolutionized by the discovery of a few new materials and modern methods of construction. Human needs dictate new materials more than new materials dictate human needs.

The English country house, being what it is, leads us to expect something fine of the English town residence. And it is true that most of the town houses built in the past in London give us the same pleasure to regard, and to live in, as does the English country house. This is because the same common sense was used in the development of the floor plan,

and the same restraint in ornamentation. The old English town house was built for a human purpose, and never pretended that, because it was a city dwelling, it must be imposing.

Now, why is it a notorious fact that the new London blocks of flats are not considered, either by experts or by the public, to have added anything to the beauty of London?

To my mind it is simply because, up to the present time, these blocks of flats have not honestly developed from the *nucleus of the flat itself*, but have been built with the primary desire on the part of the architect to achieve monumentality. A building that is above the average size tempts any architect, who has not the highest discipline and restraint, to try first of all for monumentality. But to put monumentality first requires that the architect must necessarily sacrifice a freely-developed floor space. Now, a block of flats is built for the intimate purpose of housing human creatures, and the moment the architect starts with the primary idea of making it imposing, his attempt at monumentality is dishonest and his product is sure to result in disharmony.

The only sound way to approach the problem of the flat building is to start with the idea of the flat itself as a nucleus. There is no country in the world which has so competently worked out the nucleus of the home as has England. Why, then, are these pure principles not adhered to and used to develop logically the possibilities of the flat? The architect can achieve the necessary discipline for this work only by cleaving to these principles. Charm will certainly follow, as it has followed in the English country house, and even monumentality so far as the idea of the house itself permits.

But why in this special number on houses am I speaking of flats? Flats, whether the architect likes it or not, are undoubtedly the home of the future. Therefore, the *flat is the chief architectural problem of the future*, and deserves the utmost consideration of the architect. It has to be handled with the same care that the individual home of England received in the past, or English architecture will lose its position as the leading authority on home building.

How London is going to look in ten years time depends on what success is achieved here in the building of flats. I do not believe that the outlook is by any means hopeless, but at the same time it has got to be more carefully dealt with in the future than it has been in the past.

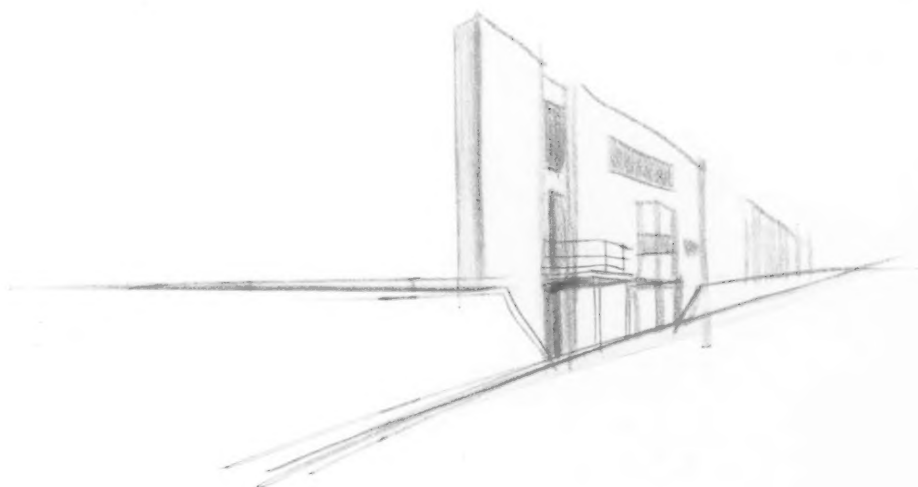
English people are inclined to treat London as an ancient and fully-developed city. But London has a greater opportunity than any modern city to grow in the way of beauty and efficiency, without any desecration of the medieval and eighteenth-century town. Its parks themselves, many on both sides of the river, provide innumerable fine sites on their surrounding streets, for a dramatic arrangement of masses, which the new flat buildings can supply. A play of contrasts could also bring more interest into the sometimes too uniform outlines of London building masses.

The New York apartment house is without doubt treated in a much more careful and efficient manner, but London is so rich in space that it can do away with "efficiency" to a certain extent, and so has the great opportunity of combining the practical advantages of the American apartment house with the charm of European culture. Only if she approaches this problem seriously will England keep her leadership in the field of home architecture.



The houses which follow are not, as in the last DOMESTIC NUMBER of the REVIEW, collected under the names of their architects, but arranged in a rough kind of chronological order according to the "style" in which they are dressed, so that it is possible for the reader, in looking through these pages, to gauge the extent to which tradition influences modern design. All the houses have, of course, been built recently, but the sequence through Tudor, Jacobean, and Georgian to the modern experiments at Silver End, gives an historical note to the collection which is not without value in view of the arguments set forth in the preceding articles. It is interesting also to find that at a certain point in the Issue the houses, while not pretending to be modern, cease to bear any obvious signs of Georgian or other period tendencies. It is reasonable to suppose that for good or ill the future will look upon these as the typical work of our day.

Recent English *Domestic Architecture.*





The SOUTH Front.



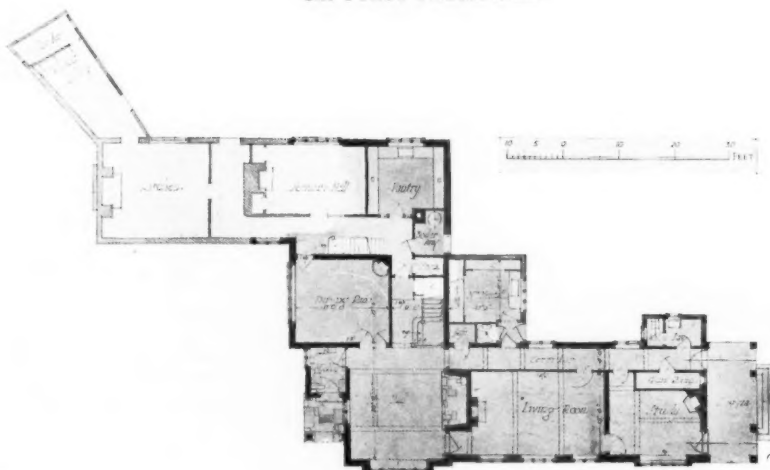
The FIRST FLOOR Plan.

Roof :
Covered with old
TILES.

Chimneys :
Built of old
BRICKS
and
STONE with wide
joints.

Windows :
Are of the steel
CASEMENT
type.

Walls :
Built of old
BRICKS
and
STONE and
English OAK
half timber.



The GROUND FLOOR Plan.

Points of Interest in
the Design :

The NEW building
stands on the site of
the OLD house,
the
OLDEST WING
of which
has been retained.

Points of Interest in
the Elevation :

The
ELEVATIONS
have been
treated to fall in
line with the
existing
old English
GARDEN.



A Detail of the SOUTH Front.
From a drawing by R. S. Cockrill.



The EAST Front.

Roof :
Covered with old
hand-made *TILES*.
Chimneys :
The stacks are built of
STONE
similar to that used for the

lower portion of the
building.
Windows :
Are of the iron
CASEMENT
type with leaded
glazing.

Walls :
The lower part is built of
old local
SANDSTONE
and the upper portion is
covered in old
TILE HANGING.

Colour Scheme :
The
WALLS
generally
are
distempered
a light cream.

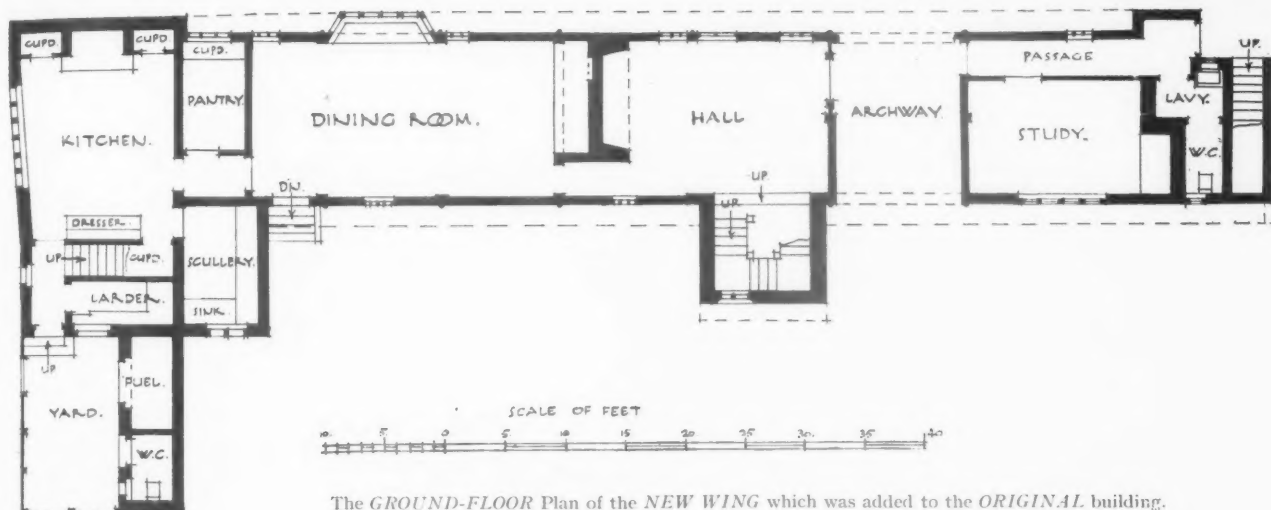


The GROUND FLOOR Plan.

TOTAL COST
£6,556
COST per ft. cube
2/4



The FIRST FLOOR Plan.



The GROUND-FLOOR Plan of the NEW WING which was added to the ORIGINAL building.

Roof :

Covered with old *TILES*.

Chimneys :

Built of old *BRICKS* and old *STONE*.

Windows :

Are of the metal *CASEMENT* type in oak frames.

Walls :

Built of old *OAK* timbers and old *BRICKS*.

Colour Scheme :

Silver-grey *TIMBERS*, old *BRICKS*, old *STONE*, and old *TILE* hanging.

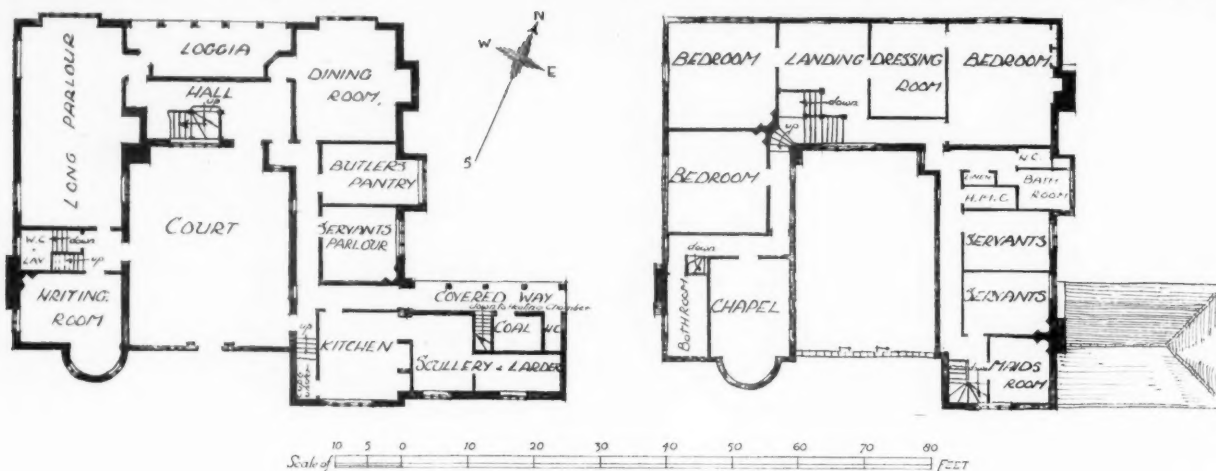
Note : Some of the work was done by *direct* labour.



The NEW WING.

C. H. BIDDULPH-PINCHARD.

SMALL DOWNS HOUSE, SANDWICH BAY, KENT.



The GROUND- and FIRST-FLOOR Plans.

Roof :
Covered with old *TILES*.

Chimneys :
All the *BRICKS*, including those for the *CHIMNEYS*, were obtained by pulling down two old houses in *Dover*. The bricks were of an old Dutch type.

TOTAL COST
approximately
£5,000

Windows :
Are of the iron *CASEMENT* type with leaded lights in *OAK* frames. The seventeenth-century *GLASS* is of Dutch origin.

Walls :
Built of old *OAK* ship and house timber and *BRICKS* similar to those used for the chimneys.

Colour Scheme :
White *PLASTER* and oak *HALF-TIMBER* work.



The SOUTH-EAST Front.



From the SOUTH-EAST.

Roof :
Covered
with hand-made,
sand-faced
TILES.

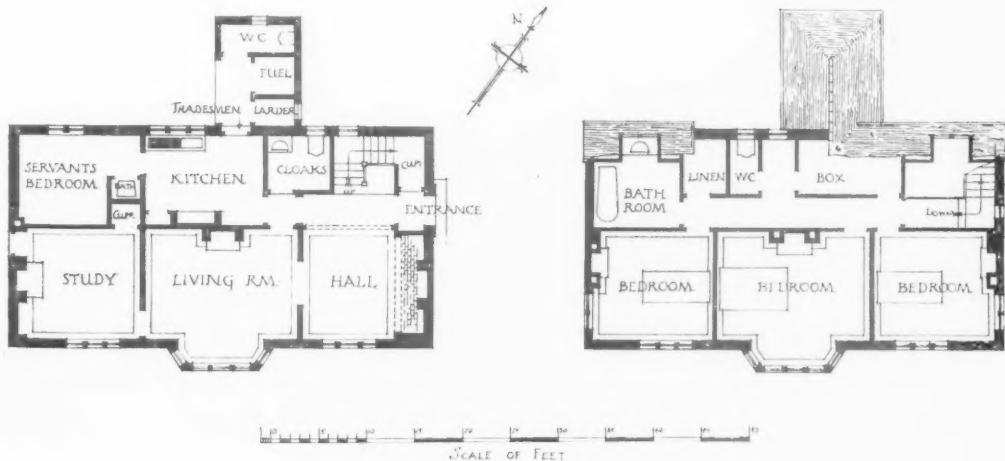
Chimneys :
Built of
BRICK.

Windows :
Are of the metal
CASEMENT
type fitted with wide
lead cames.

TOTAL COST £2,380
COST per ft. cube 1/9

Walls :
Built of local hand-made
facing BRICKS.
Moulded
BRICKS were used
for the windows.

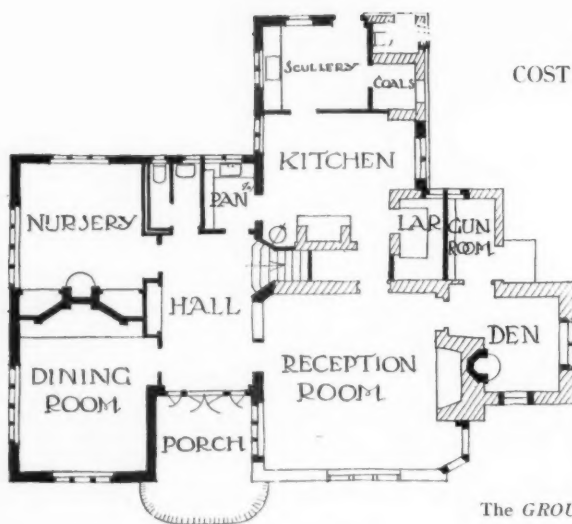
Colour Scheme :
The
PLINTH, QUOINS
and
WINDOW BRICKS
are red; the general
BRICKWORK
is grey and purple.



The GROUND-FLOOR and FIRST-FLOOR Plans.



The SOUTH Front.



TOTAL COST £5,000
COST per ft. cube (approximately) 2/6

Roof :
Covered with THATCH.

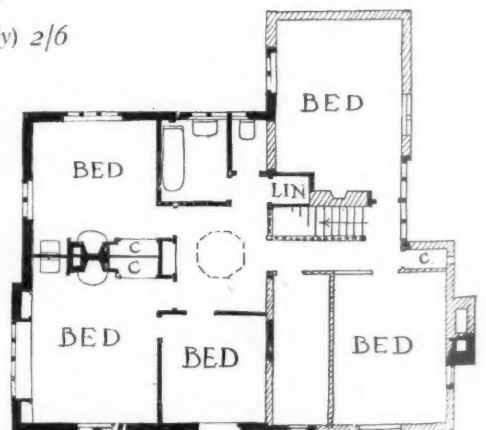
Chimneys :
Built of BRICK.

Windows :
Are of the metal CASEMENT type with lead glazing.

Walls :
Built of BRICK, with a FLINT rubble base in a solid oak frame.

Colour Scheme :
Mellow BROWNS and REDS.

EXISTING WORK SHOWN HATCHED



The GROUND- and FIRST-FLOOR Plans.



The SOUTH-WEST Front.

Roof :
Covered with multicoloured,
sand-faced **TILES**.

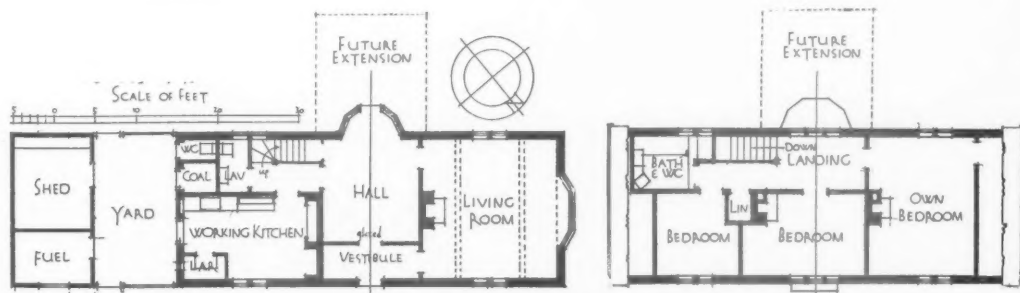
Chimneys :
Built of **BRICK**.

Windows :
Are of the metal
CASEMENT type.

Walls :
Built of Fletton **BRICKS**
rendered
in cement,
and
panelled in the old
Essex manner.

Colour Scheme :
Light stone.

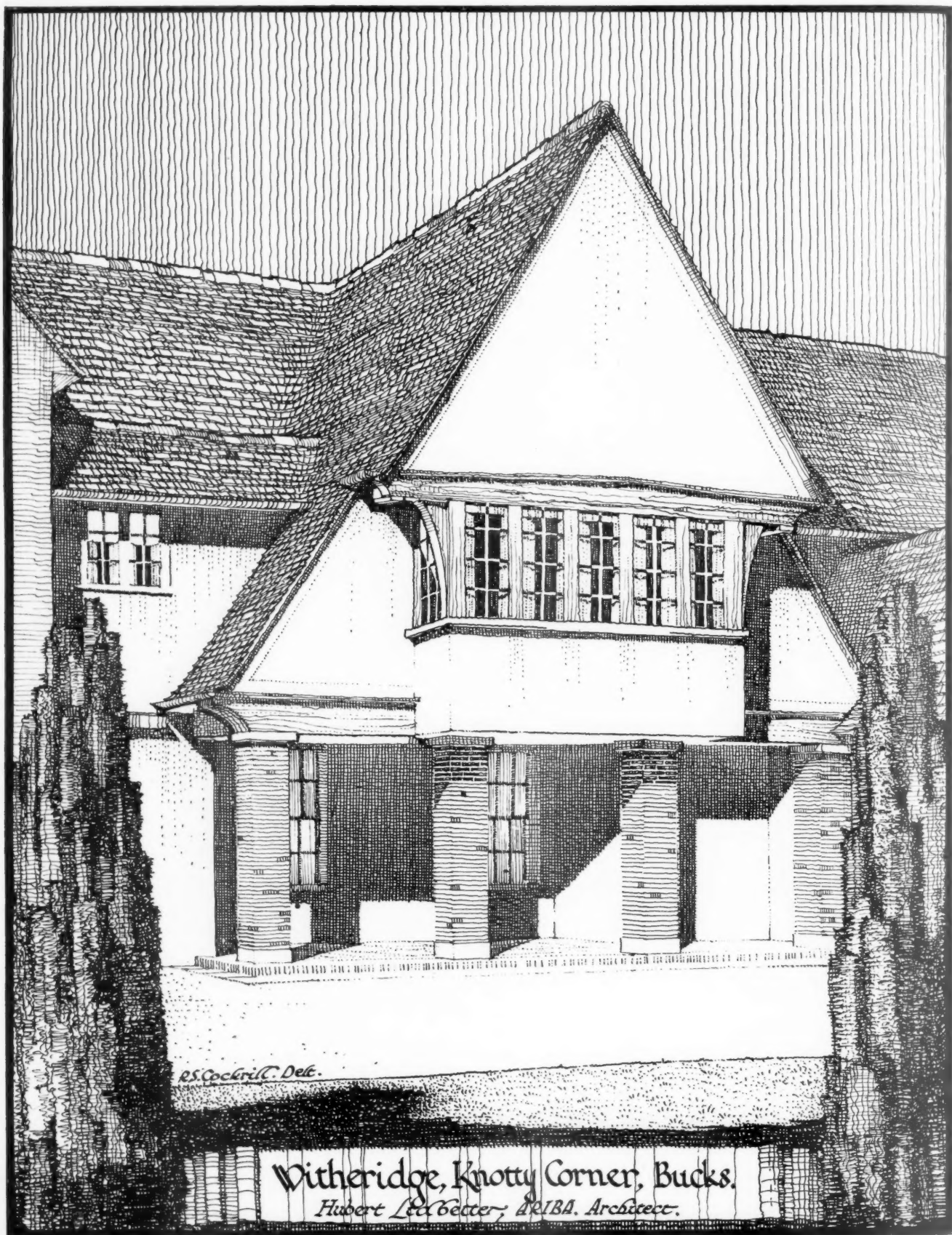
TOTAL COST £1,400
COST per ft. cube 1/6



The **GROUND-** and **FIRST-FLOOR** Plans.

HUBERT LIDBETTER.

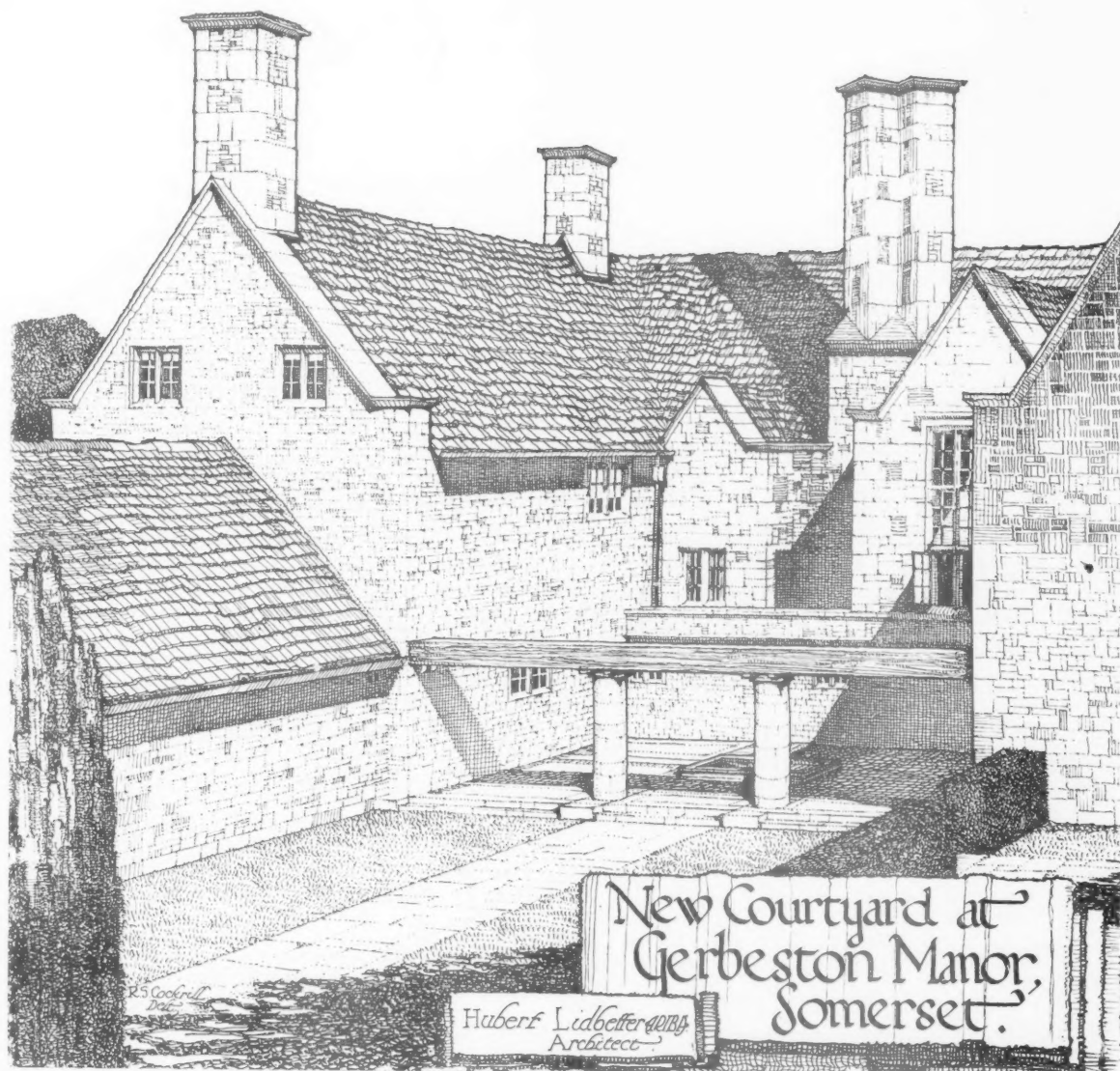
WITHERIDGE, KNOTTY CORNER, BUCKINGHAMSHIRE.



The ENTRANCE Front.

Roof : Covered with TILES. Windows : Are of the CASEMENT type. Walls : Built of BRICK rendered in white cement.



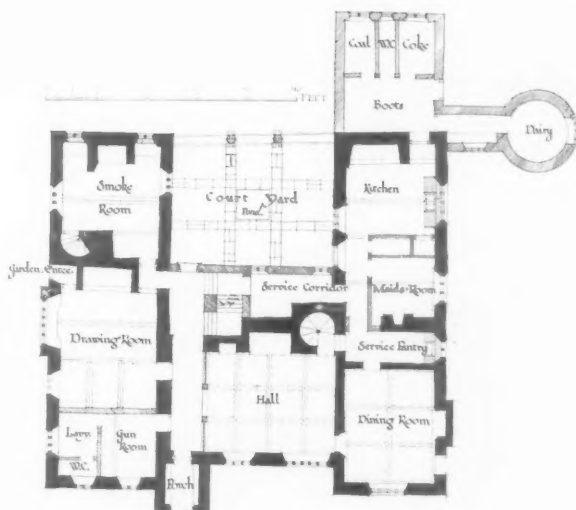


Roof :
The old *TILES* have
been retained.

Chimneys :
Built of local *STONE*.

Windows :
Are of the steel
CASEMENT type
in stout mullions.

Walls :
Built of local *STONE*.



The *GROUND-FLOOR* Plan.

*Points of Interest in the
Design :*

The *RENOVATION*
of an
old sixteenth-century
Manor House.

*Points of Interest in the
Elevation :*

The
blending of the *OLD*
with
the *NEW* work.

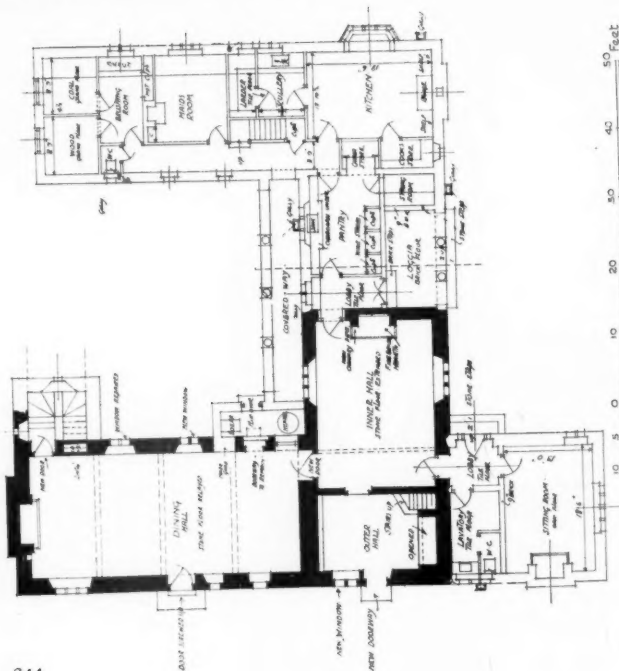


- Roof :**
Covered with **STONE** slates, mostly **OLD**.
A few **NEW** ones were used on the roof round the kitchen court.
- Chimneys :**
Built of **STONE** slabs.
- Windows :**
Are of the iron **CASEMENT** type fitted with crown glass in lead frames.
- Walls :**
Built of **RUBBLE** with axe quoins, obtained from local **STONE** which had been removed from a demolished house.



The ENTRANCE Front.

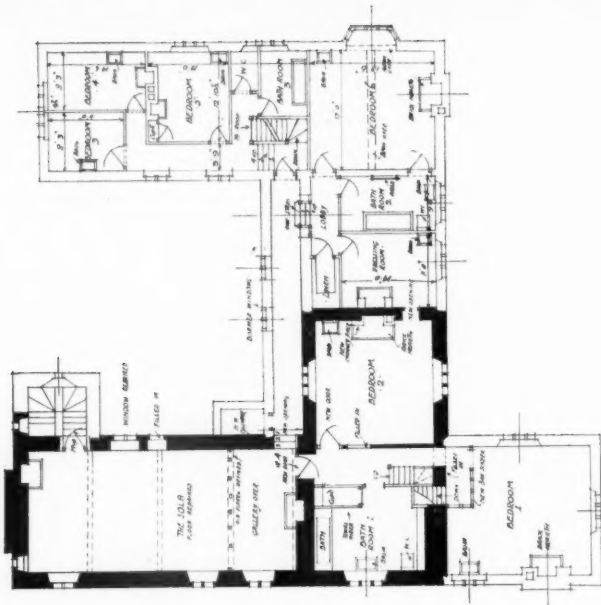
The portion in **BLACK** on the plan is **ORIGINAL** work ; that occupied by the dining hall and the solar over is probably **FOURTEENTH** century ; the remainder, occupied by the outer and inner halls, is late **FIFTEENTH** century. The whole of the **NEW** work was made to conform with the latter as far as possible, and repairs to the **OLD** portion, such as **WINDOWS**, etc., were carried out by local labour on the site. All the new **STONE** work was finished with the axe.



The GROUND-FLOOR Plan.

Points of Interest in the Design :
The **OLD** buildings have been restored to their **ORIGINAL** plan as far as possible, each room being made to serve a new purpose in conjunction with the **NEW** additions.

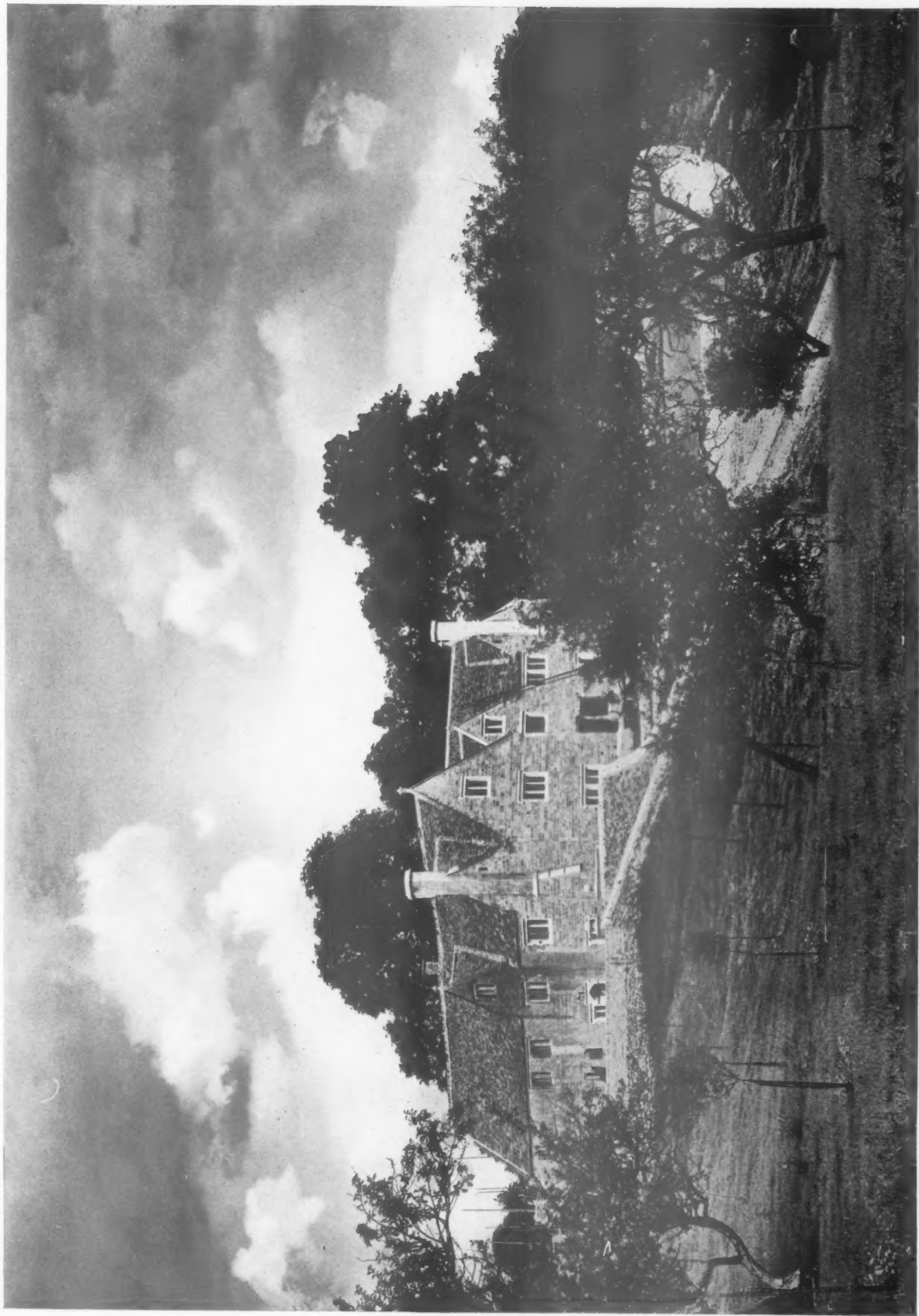
Points of Interest in the Elevation :
The **CHARACTER** of the old buildings has been retained and **DETAIL** repeated without imitation. The **FORM** of the elevation was designed after careful consideration of the site from **DISTANT** points of view.



The FIRST-FLOOR Plan.

LESLIE MANSFIELD.

HALEWELL CLOSE, WITHINGTON, GLOUCESTERSHIRE.

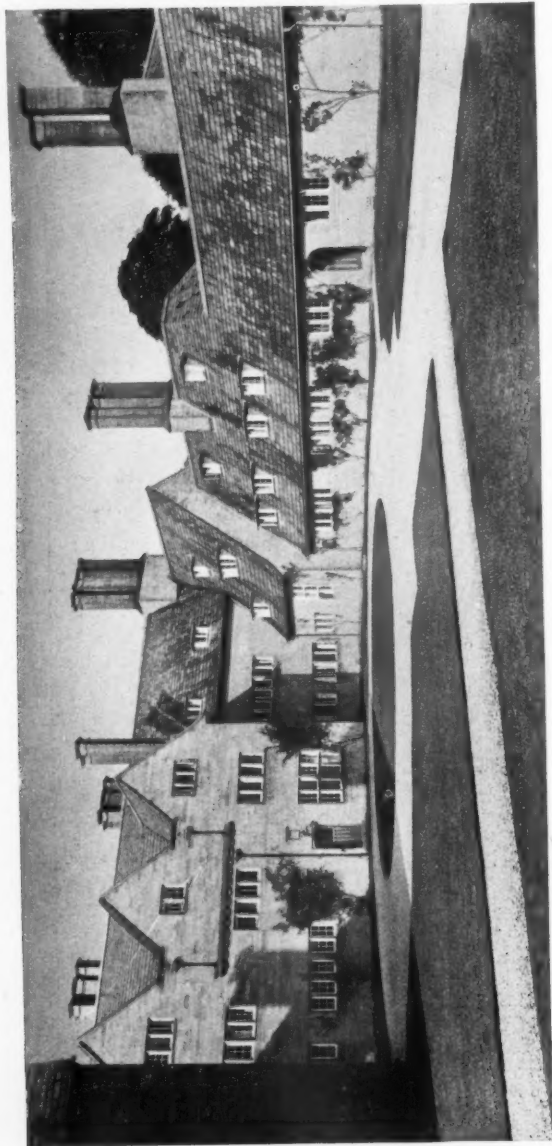


From the SOUTH-WEST.



JAMES MILLER.

KILDONAN HOUSE, AYRSHIRE.

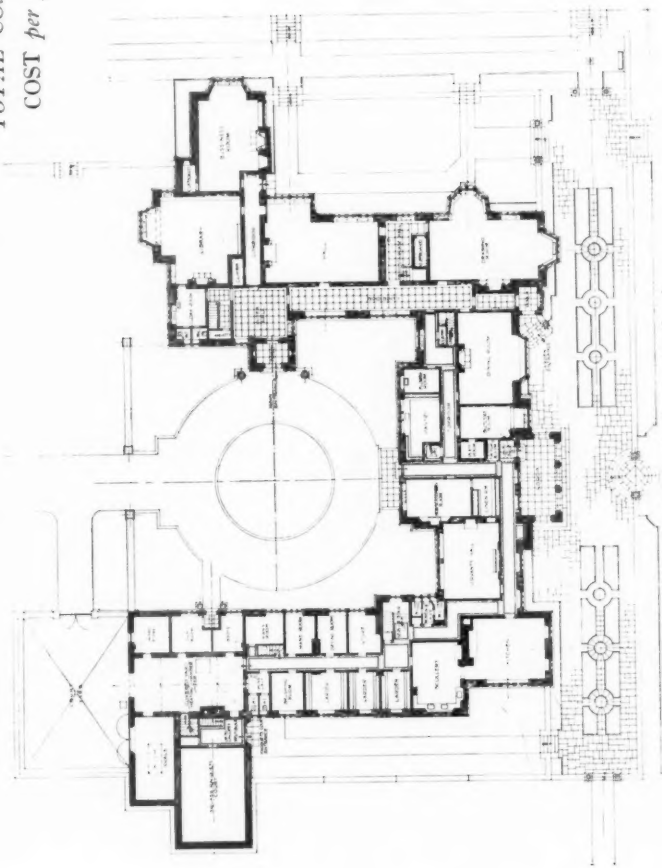


Roof :
Covered with large size
Caithness SLATES.
Chimneys :
Built of Northumberland
STONE.
Windows :
Are of the steel
CASEMENT type.

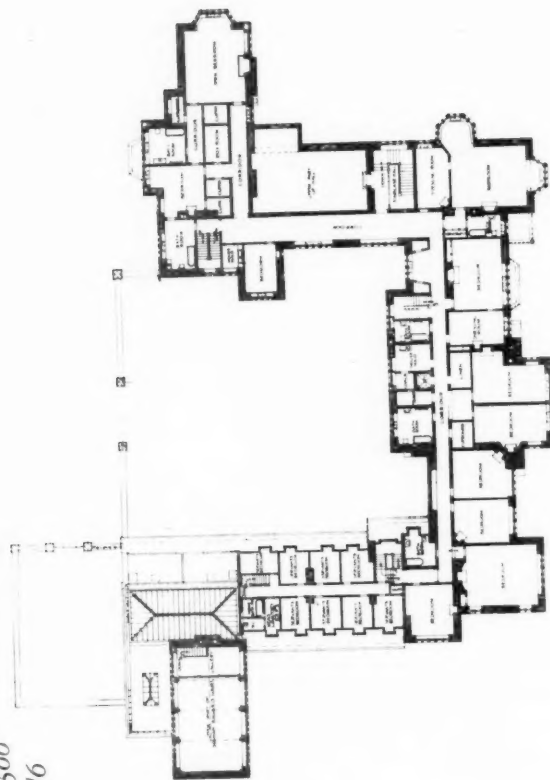
Walls :
Built of Northumberland
STONE
hammer-faced rubble,
with polished dressings.
Colour Scheme :
A warm creamy tone of
STONEWORK, with rich
brown-grey SLATES.

The
ENTRANCE
Court.

TOTAL COST £73,500
COST per ft. cube 2/6



The GROUND-FLOOR Plan.



The FIRST-FLOOR Plan.

JAMES MILLER.

KILDONAN HOUSE, AYRSHIRE.



From the SOUTH-WEST.

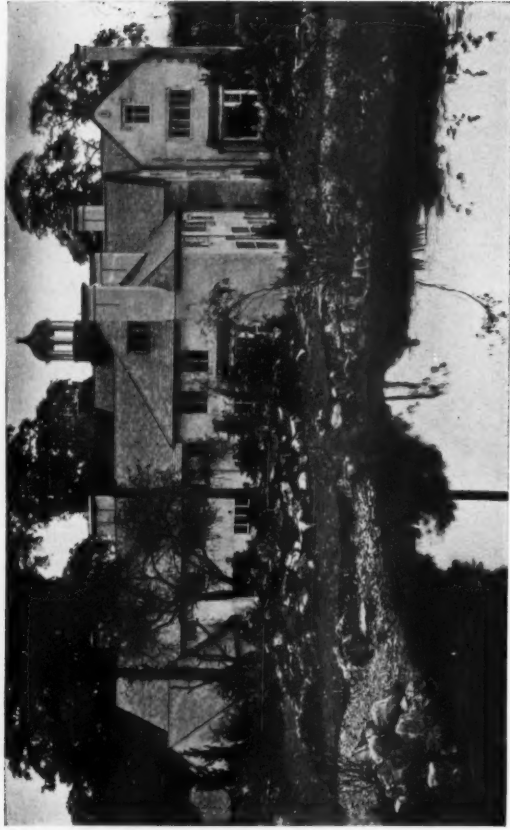


W. G. NEWTON AND PARTNERS.



The EAST Front.

BRAYDON HALL, MINETY, WILTSHIRE.

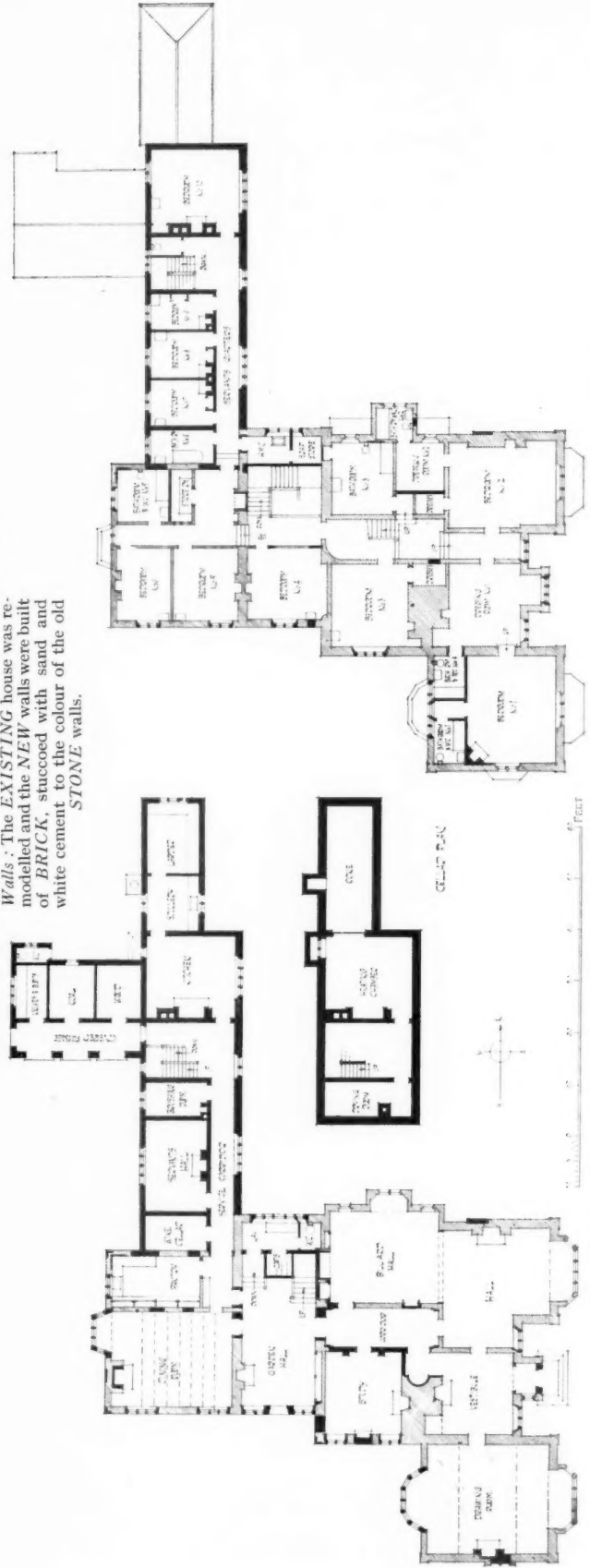


The WEST Front.

Roof : Covered with old Cotswold SLATES on the East front and grey SLATES on the West front.

Chimneys : Built of STONE.

Windows : Are of the steel CASEMENT type with leaded lights.
Walls : The EXISTING house was remodelled and the NEW walls were built of BRICK, stuccoed with sand and white cement to the colour of the old STONE walls.

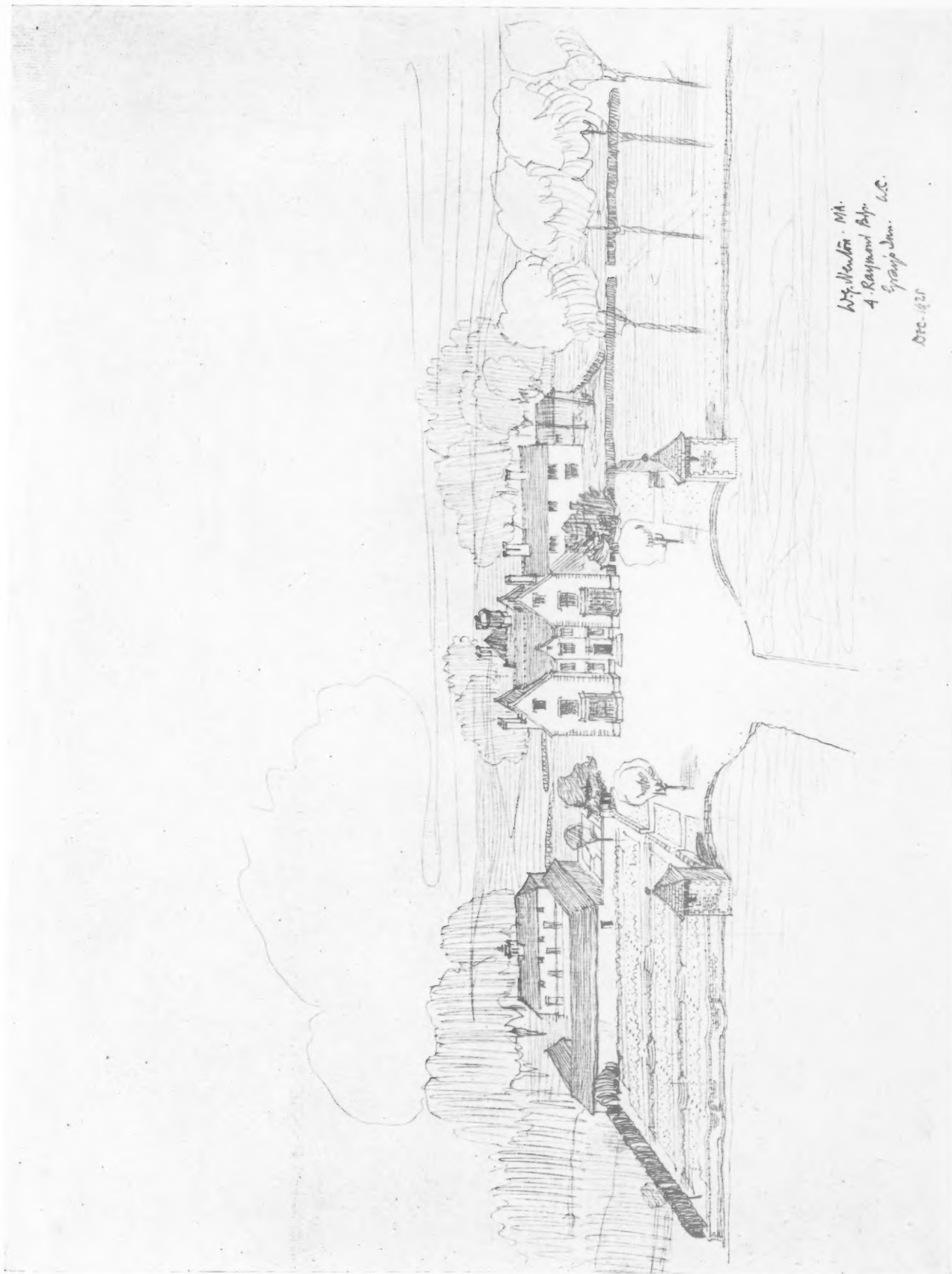


The GROUND-FLOOR and CELLAR Plans.

The FIRST-FLOOR Plan.

W. G. NEWTON AND PARTNERS.

BRAYDON HALL, MINETY, WILTSHIRE.



A sketch of the FORECOURT and GARDEN.

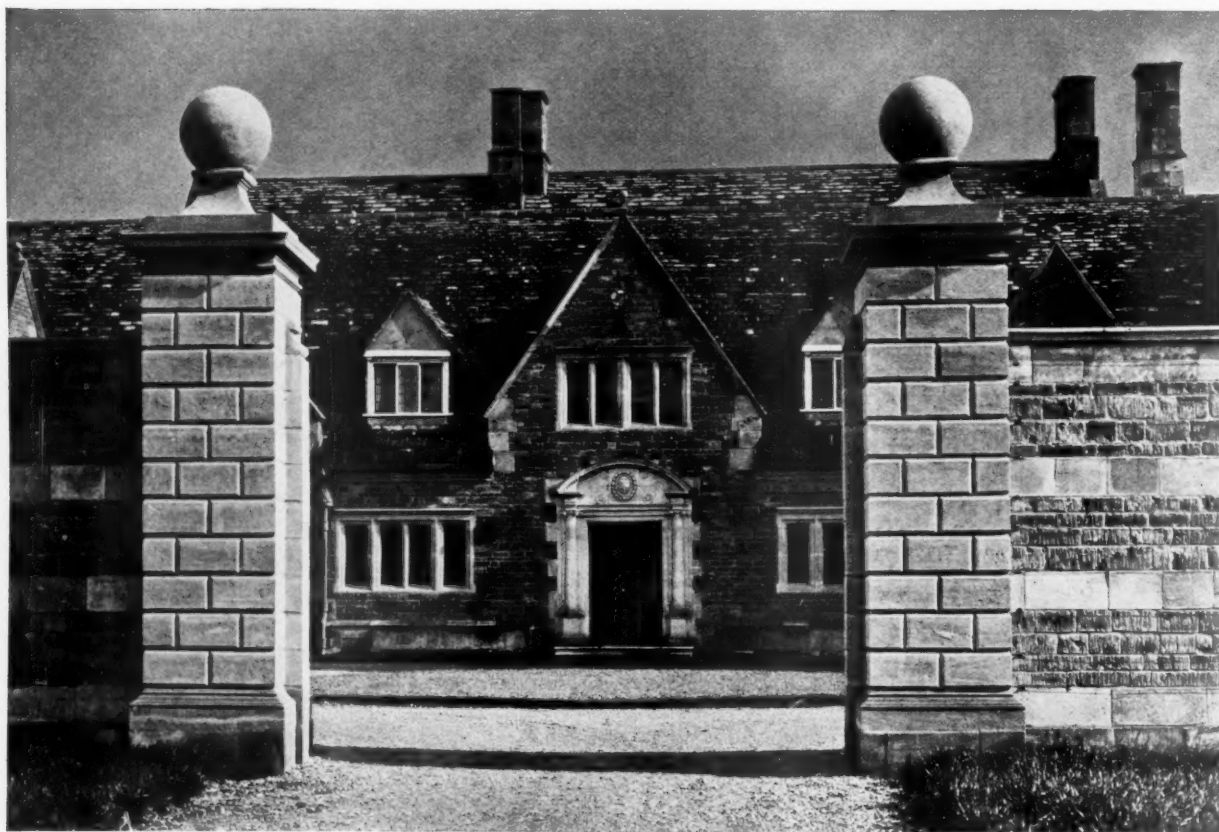
The OLD house, which is a good example of the seventeenth-century work of the district, has been the nucleus around which a NEW house has been built during the last four years.



The FIRST-FLOOR Plan.

The materials of the old and new are alike, i.e. Rubble STONE for the WALLS, Ketton STONE for the DRESSINGS and local SLATES for the ROOFS.

Photo: Humphrey Joel.



From the ENTRANCE Gates.

The PLANS show the arrangement of the rooms and the distribution of the OLD and the NEW work.



The GROUND-FLOOR Plan.

except in the WEST wing where the WALLS are faced in Ketton STONE taken from Normanton House, which has recently been destroyed. Rainwater PIPES and GUTTERS are of cast CLAY.

Photo: Humphrey Joel.



The EAST Wing and the NORTH Block.

Photo: Humphrey Joel.



The WEST Front of the WEST Wing.

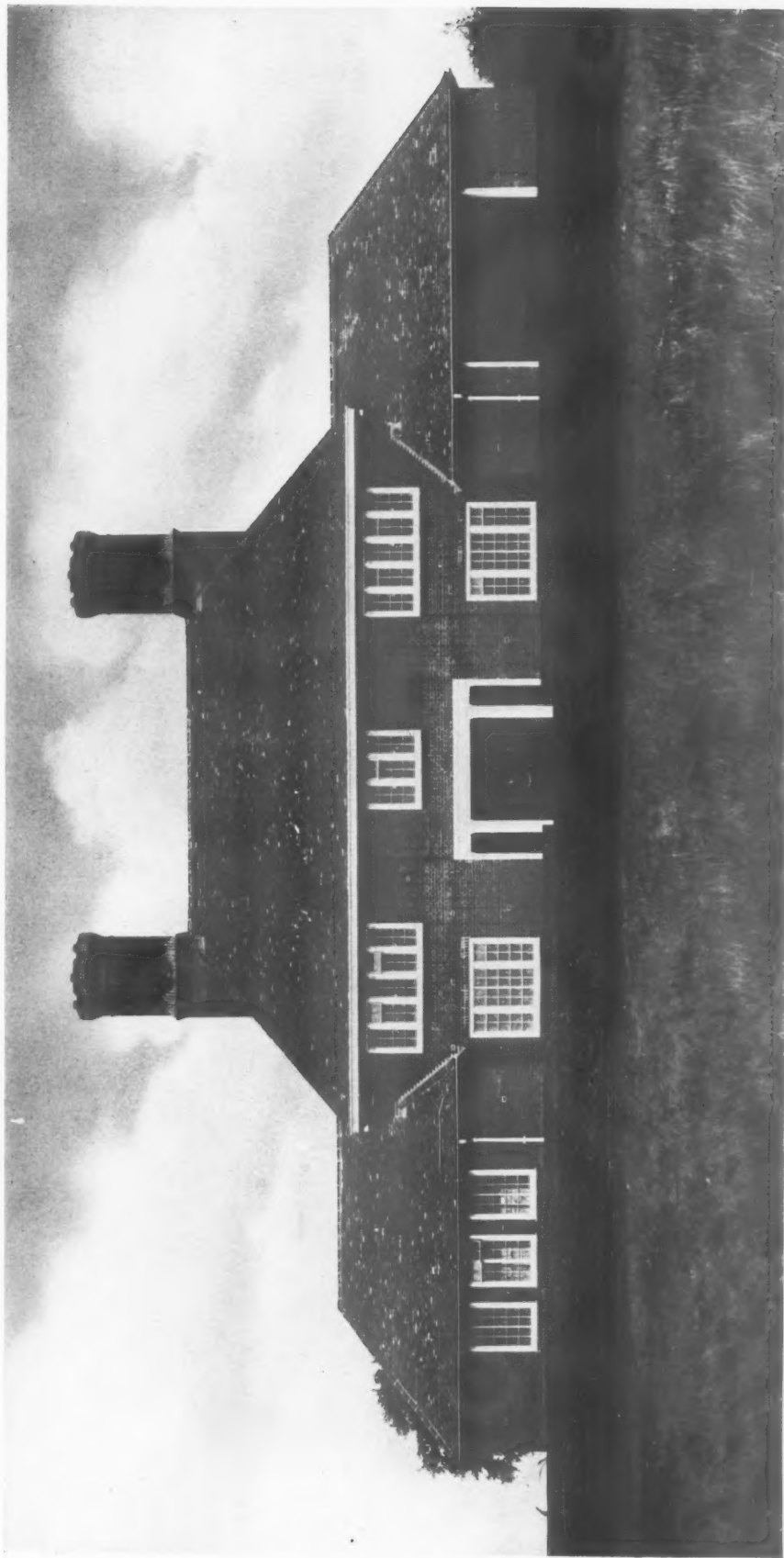
THE OLD HALL, LANGHAM, RUTLAND.

Photo: Humphrey Jeel.

H. S. GOODHART RENDELL.



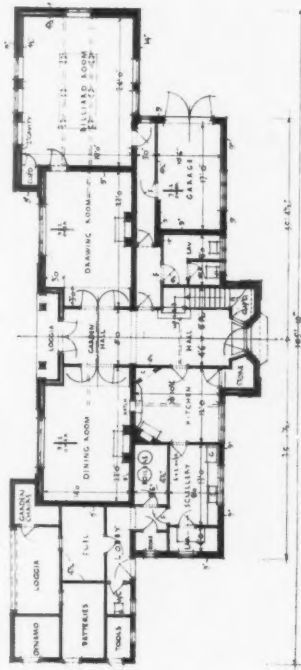
The NORTH block. The GABLE on the left is OLD.



Roof:
Covered with
old *TILES*,
over
double battening, felt,
and
boarding.

Chimneys:
Built of
BRICK.

Windows:
Are of the metal
CASEMENT type.



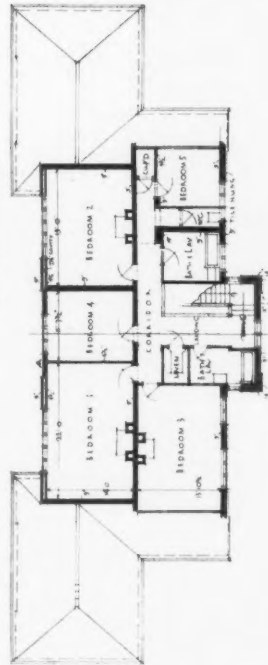
The *GROUND FLOOR* Plan.

The *SOUTH* Front.

Walls:
Built of *BRICK*.

Colour Scheme:
The
TILES
are dark brown;

the *CHIMNEYS*
and
WALLS are
warm red, and the
PAINTWORK
is a
light stone colour.



The *FIRST FLOOR* Plan.

COST
approximately *£8,000*
but not yet finished
COST per ft. cube
2/4

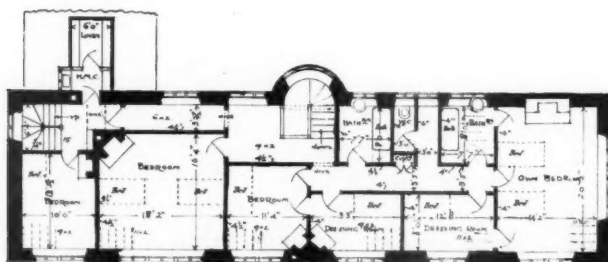


From the FORECOURT.

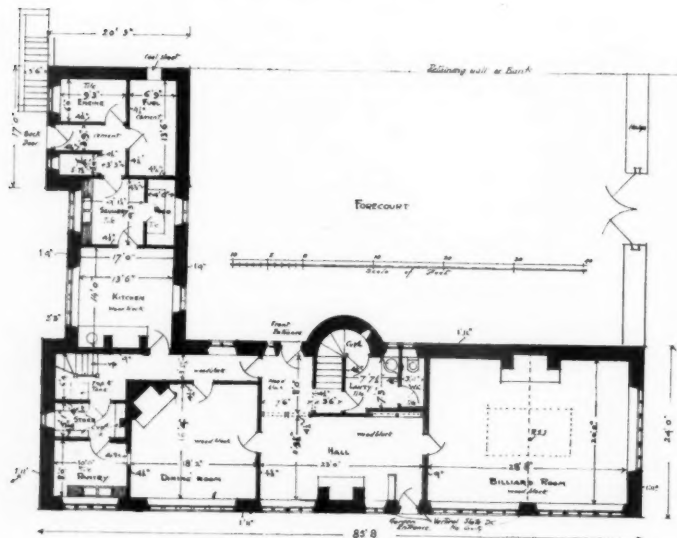
Roof :
Covered with reed
THATCHING.
Chimneys :
Built of Beer
STONE.
Windows :
Are of the stone

TOTAL
COST
£7,242

mullioned
CASEMENT
type
with leaded lights.
Walls :
Built of Beer STONE.
Colour Scheme :
STONE and THATCH.



The FIRST FLOOR Plan.



The GROUND FLOOR Plan.

E. GUY DAWBER.

BOWLING GREEN, MILBORNE PORT, SOMERSET.



The GROUND- and FIRST-FLOOR Plans.

Roof :

Covered with hand-made sand-faced *TILES*.

Chimneys :

Built of rubble *STONE* as used for the walls with roughly squared angles, and plain *STONE* caps.

Windows :

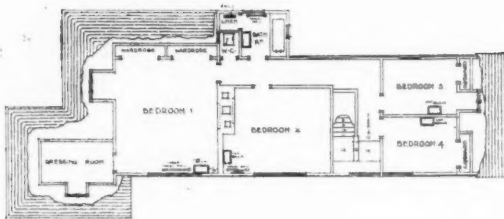
Are of the iron *CASEMENT* type with *STONE* mullions and transoms, and *LEAD* lights.

Walls :

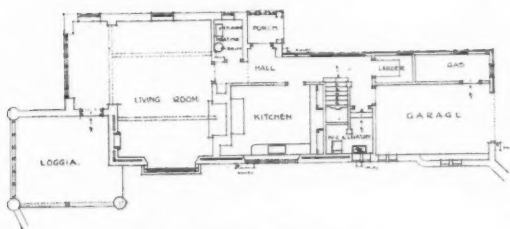
Built of rubble *STONE* with roughly-squared angles and dressed *STONE* to the doors and windows.



The NORTH-EAST Front and the ROSE GARDEN.



The FIRST FLOOR Plan.



The GROUND FLOOR Plan.

The Site :
It is reputed to be
that of King
Harold's *SHIPYARD*, and
overlooks Chichester Harbour.

Roof :
Covered with old *TILES*.

Chimneys :
Built of 2-in. *BRICKS*.

Windows :
Are of the metal
CASEMENT type with
leaded lights.

Walls :
Built of *STONE*, discarded
ships' *BALLAST*, (probably
French) from the shore,
and
FLINT, with 2-in.
BRICK dressings. The upper
part is covered with
weather *TILING*.
The *HALF-TIMBERING*
to the gable over
the
entrance is filled in with
PLASTER.



From the *FORESHORE*.



The SOUTH Front.



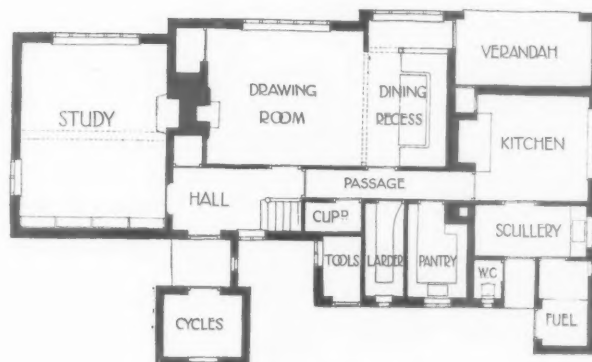
The FIRST FLOOR Plan.

Roof :
Covered
with
hand-made
TILES.

Chimneys :
Built
with
facing
BRICKS.

Windows :
Are of the metal
CASEMENT
type with
wooden
frames.

Walls :
Built of
BRICK
and rendered
in cement.



The GROUND FLOOR Plan.





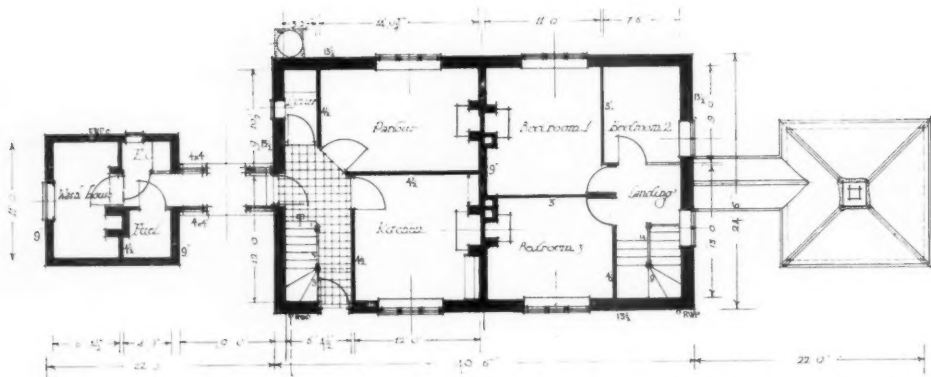
A DESIGN for Cottages for H.M. the KING.

Roof :
Covered with sand-faced,
hand-made *TILES*.

Chimneys :
Built of old *BRICKS* with
wide joints.

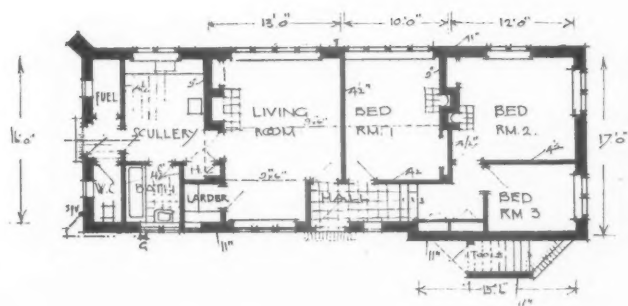
Windows :
Are of the
CASEMENT type with
leaded lights.

Walls :
Built of local Carr *STONE*.

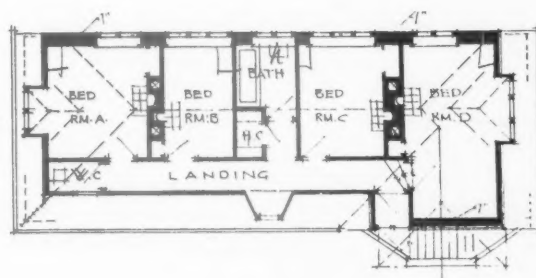


Half *GROUND FLOOR* Plan.

Half *FIRST FLOOR* Plan.



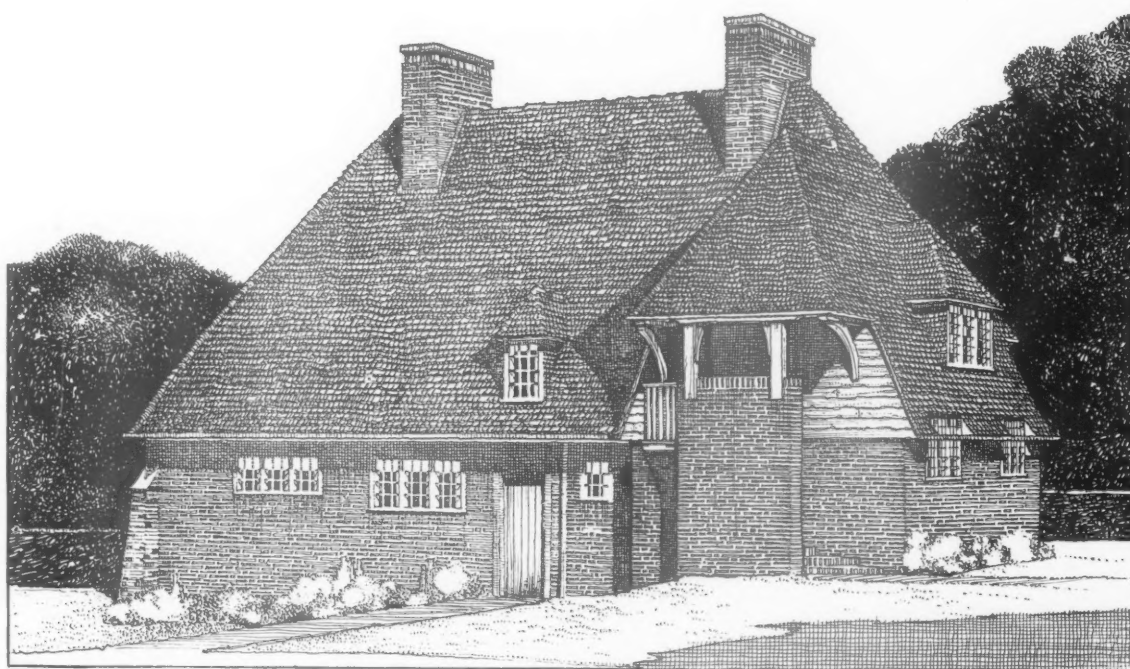
The GROUND FLOOR Plan.



The FIRST FLOOR Plan.

Roof :
Covered
with
local
TILES.
Chimneys :
Built of
BRICK.
Windows :
Are
of the

CASEMENT
type.
Walls :
Built of
local
BRICKS
and
tarred
weather
BOARDING.

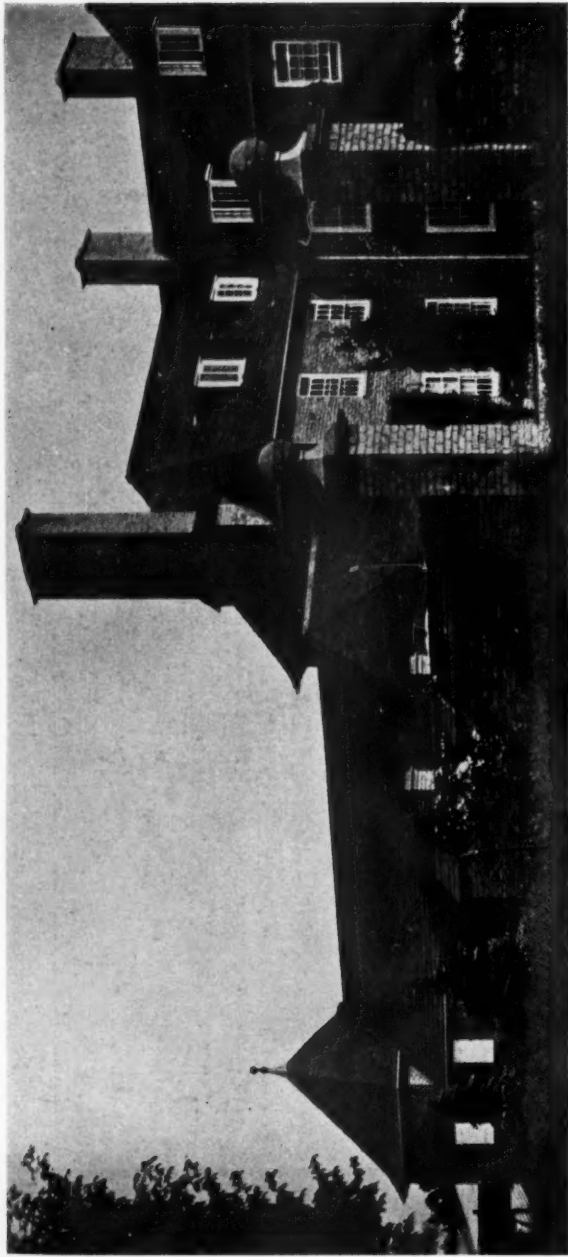


A DRAWING of the ENTRANCE Front.



E. GUT DAWBER.

BURDOCKS, GLOUCESTERSHIRE.



The
ENTRANCE
and
SERVICE
Wing.

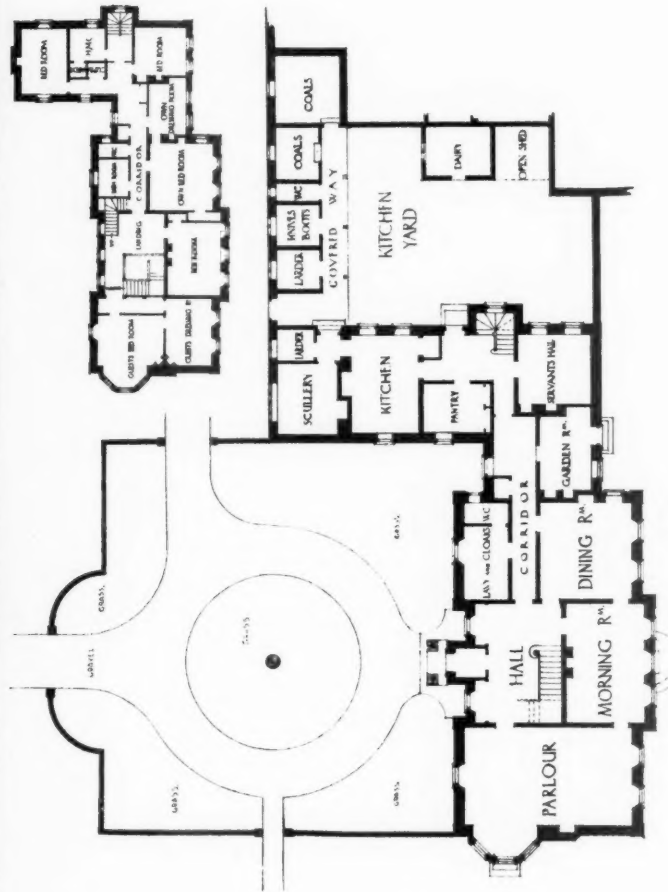
Roof :
Covered with
Eyford stone
SLATES
laid in
diminishing
courses.

Chimneys :
Built of rubble
STONE
with plain
STONE
caps.

Windows :
Are of the wooden
SASH type with

wooden
CASEMENTS to
the dormers.

Walls :
Built of rubble
STONE
with dressed
STONE
to the
DORMERS
and to the
central
BAY
of the
GARDEN
front.

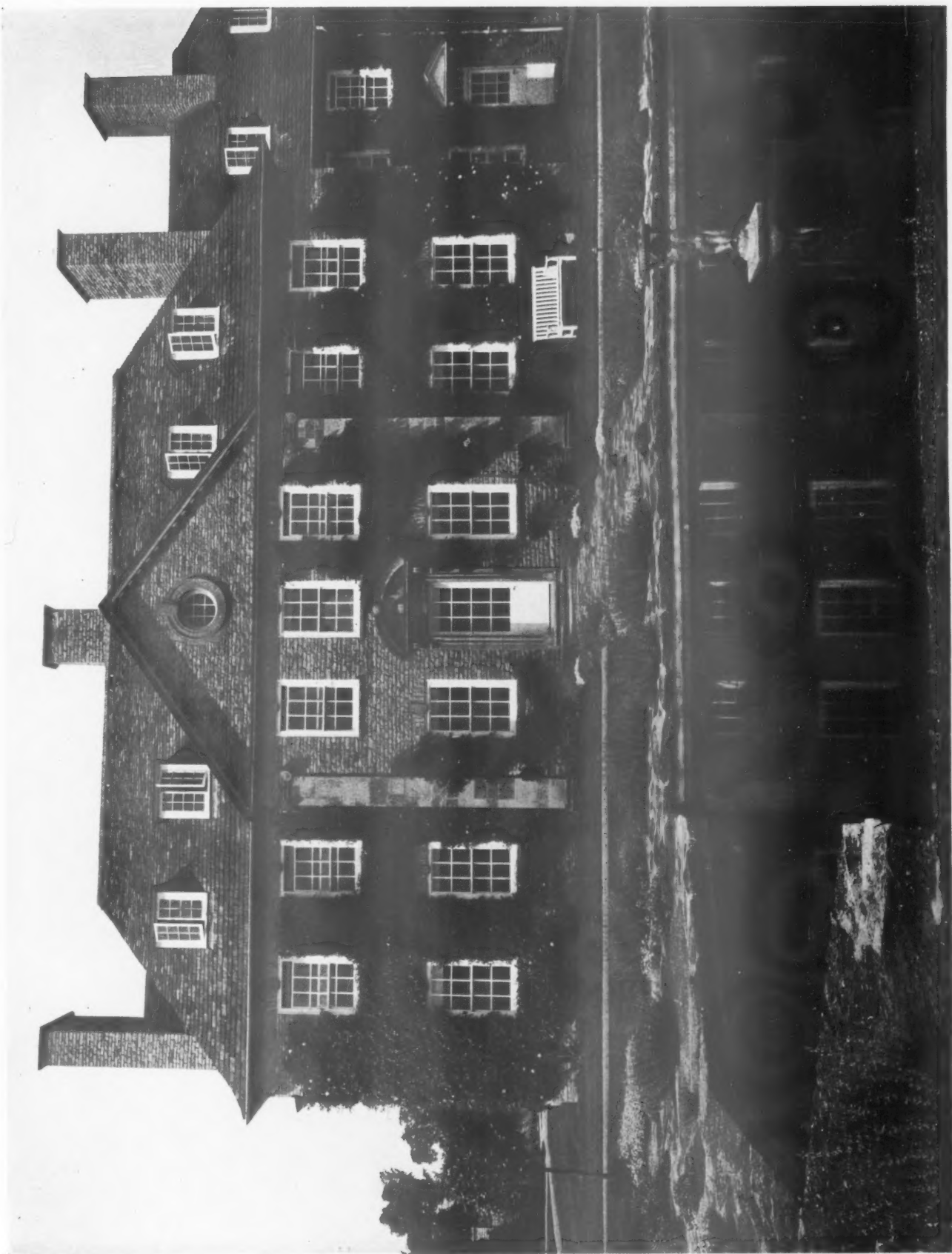


The
GROUND-
and
FIRST-FLOOR
Plans.

SCALE 0 5 10 15 20 25 30 35 40 45 50 FEET

E. GUY DAWBER.

BURDOCKS, GLOUCESTERSHIRE.



The GARDEN Front, overlooking the POOL.



ADSHEAD AND RAMSEY.

THE RED HOUSE, NUNTHORPE, YORKSHIRE.



The GARDEN Front.

TOTAL COST £5,500
COST per ft. cube 1/5 1/4

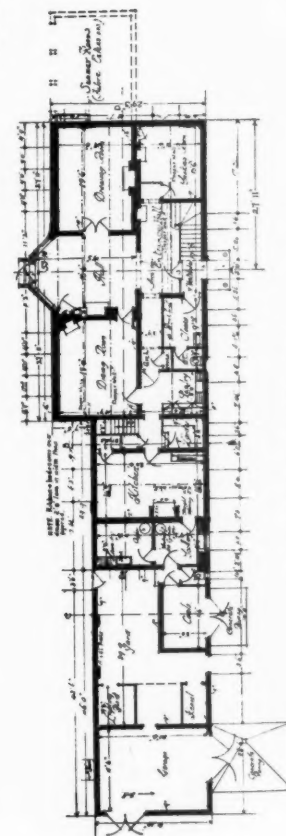
Chimneys :
Built of Eaglescliffe sand-
faced BRICKS.

Walls :
Built of Eaglescliffe sand-
faced BRICKS.

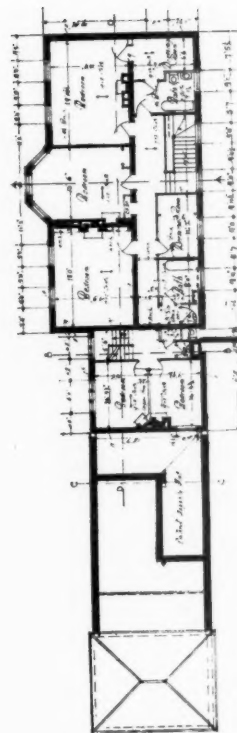
Windows :
Are of the double-hung
SASH type.

Colour Scheme :
The WALLS are
multi-colour.

Roof :
Covered with hand-made
TILES.



The GROUND FLOOR Plan.



The FIRST FLOOR Plan.

DOUGLAS W. ROWNTREE.

CHRISTOW COTTAGE, JORDANS, BUCKINGHAMSHIRE.



The ENTRANCE Front.

Roof :
Covered with SLATES.

Chimneys :
Built of hand-made BRICKS. The coping is of STONE.

Windows :
Are of the wooden SASH type.

Walls :
Built of hand-made facing BRICKS.

Colour Scheme :
Red-purple bricks were used for the WALLS.

The WINDOWS and front DOOR
are painted white.

TOTAL COST £1,000
COST per ft. cube 1/9

EAST CLIFF, GLOUCESTERSHIRE

ERIC C. FRANCIS.



From the ROCK GARDEN.





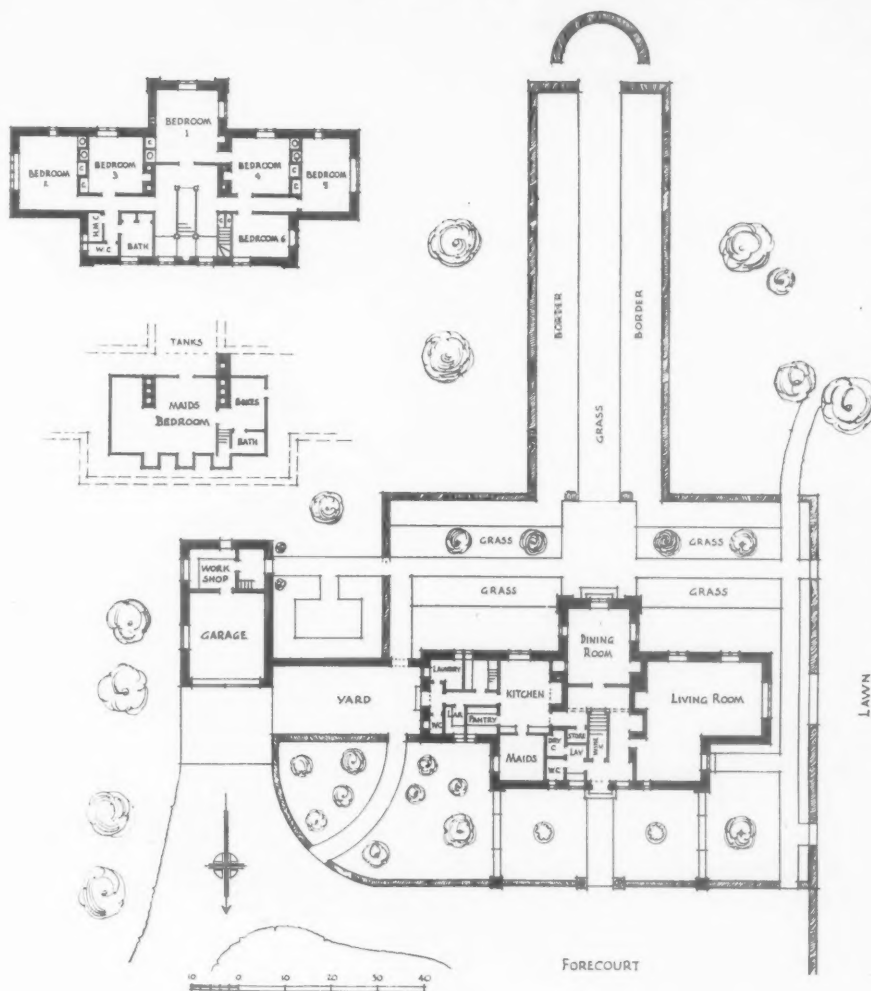
From the FORECOURT.

TOTAL COST
approximately

£3,500.

COST per ft.
cube
1/6

Roof :
Covered with
Cotswold
stone TILES.



Walls :
Built of local
SANDSTONE
of a delightful
mixture of YELLOWS
and DUNS.
Old stone TILES
were used to form the
KEYSTONES,
ARCHES, etc.,
and
Corsham STONE
was used for
dressings.



A PLAN of
the
HOUSE and
GARDEN.



From SOUTH STREET.

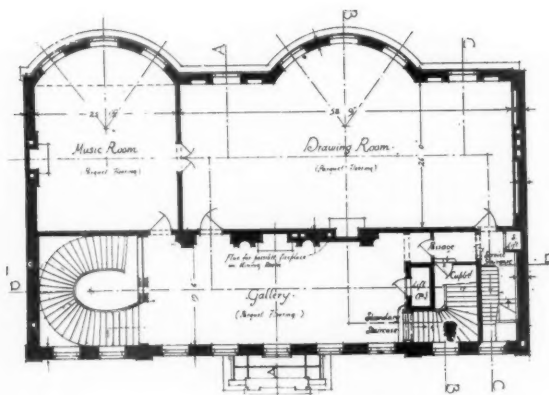
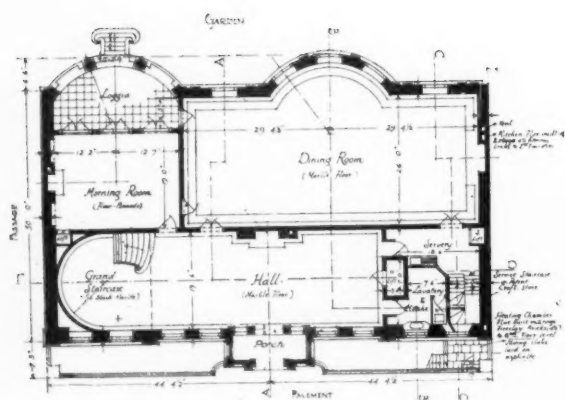
Roofs :
Covered with
PANTILES.

Chimneys :
Built of Daneshill
facing
BRICKS
with
Portland
STONE
caps.

Windows :
Are of the
wooden
SASH
type.

Walls :
Built of
Daneshill
facing
BRICKS.

Colour Scheme :
The
ROOF,
CHIMNEYS
and
WALLS
are red ;
the
WINDOWS
are
painted
white.

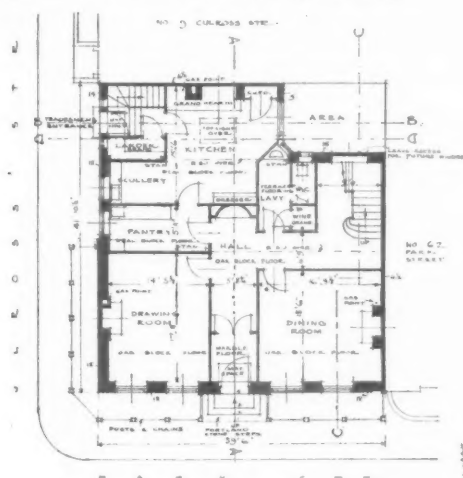


The *GROUND-* and *FIRST-FLOOR* Plans.

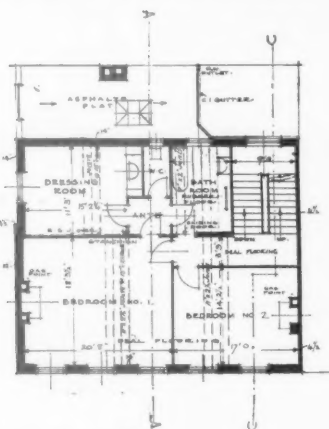


WIMPERIS, SIMPSON AND GUTHRIE.

THE WHITE BEAR, No. 64 PARK STREET, LONDON.



The GROUND FLOOR Plan.



The FIRST FLOOR Plan.

Roof :
Covered with
PANTILES.
Chimneys :
Built of Daneshill
facing BRICKS :
with Portland STONE
caps.
WINDOWS :
Are of the
wooden SASH type.

Walls :
Built of
Daneshill facing
BRICKS.
Colour Scheme :
The
ROOF,
CHIMNEYS
and WALLS are red ;
the WINDOWS are
painted white.



From PARK STREET.



Roof :
Covered with hand-
made, sand-faced
TILES.

Chimneys :
Built of *BRICK.*

Windows :
Are of the wooden
SASH
type, with small
squares and medium-
sized bars.

Walls :
Built of 14-in.
BRICKS up to the

first-floor level, and of
11-in. cavity
BRICKS above.

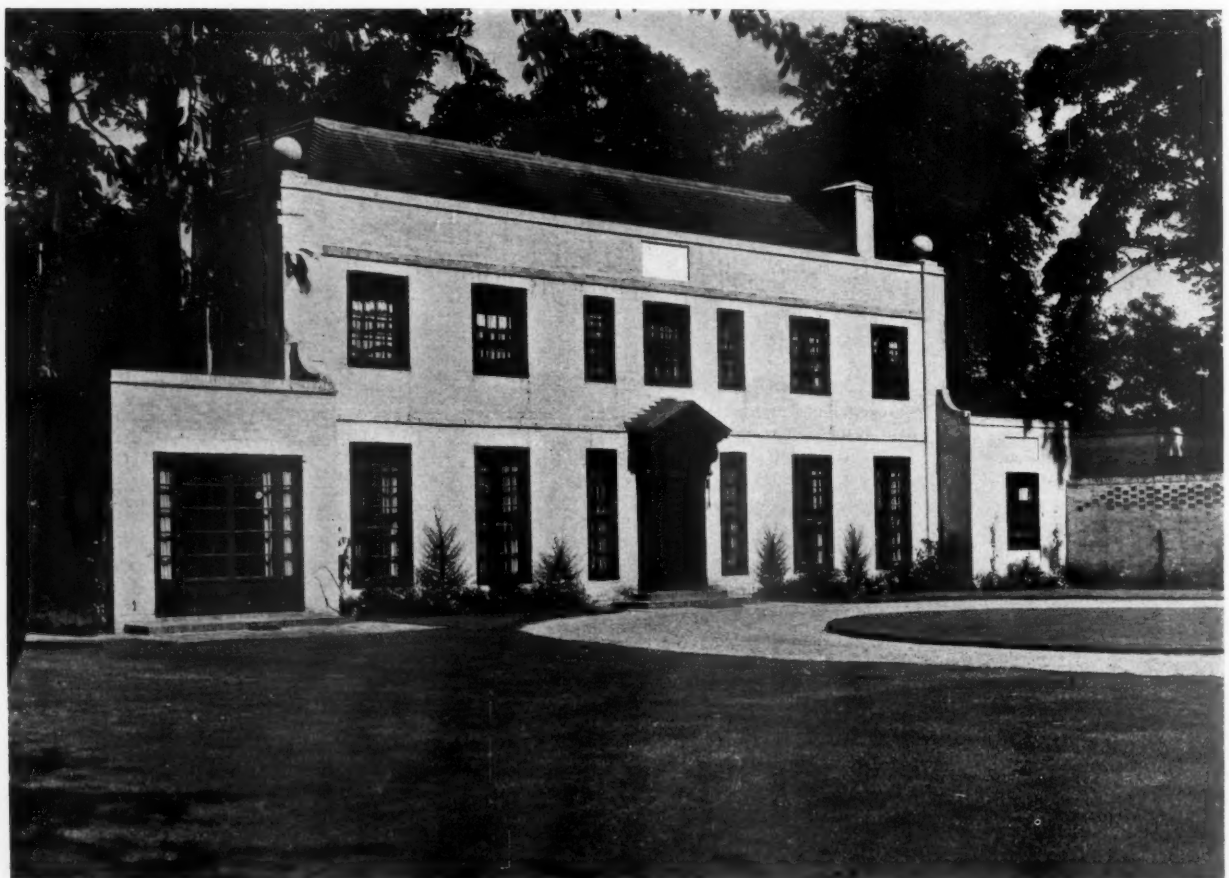
Colour Scheme :
The
roofing
TILES
are of a
chocolate colour;
the
BRICKWORK
is lime-washed,
and the
WOODWORK is
painted a deep
apple-green.



The *GROUND-* and *FIRST-FLOOR* Plans.

TOTAL COST £4,500

COST per ft. cube 1/10½

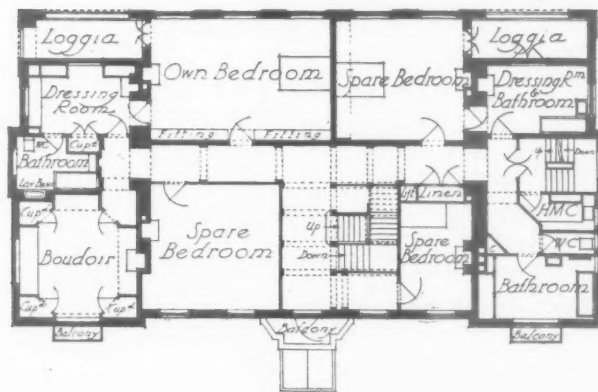


The *SOUTH* Front.



The ENTRANCE Front.

TOTAL COST approximately £14,000
COST per ft. cube - - - 2/-



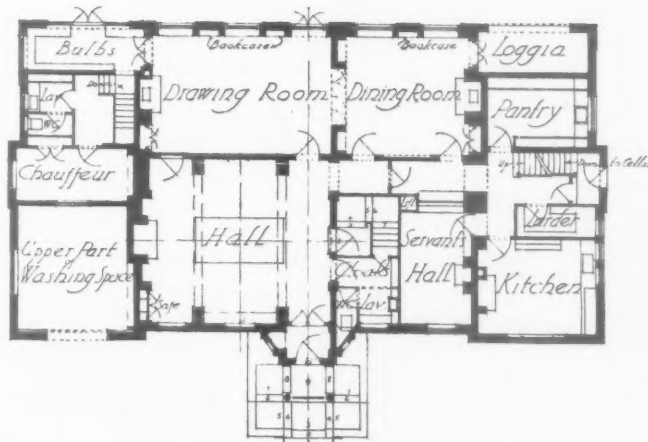
Roof :
Covered with
hand-made,
sand-faced TILES.

Chimneys :
Built of Sussex
grey BRICKS.

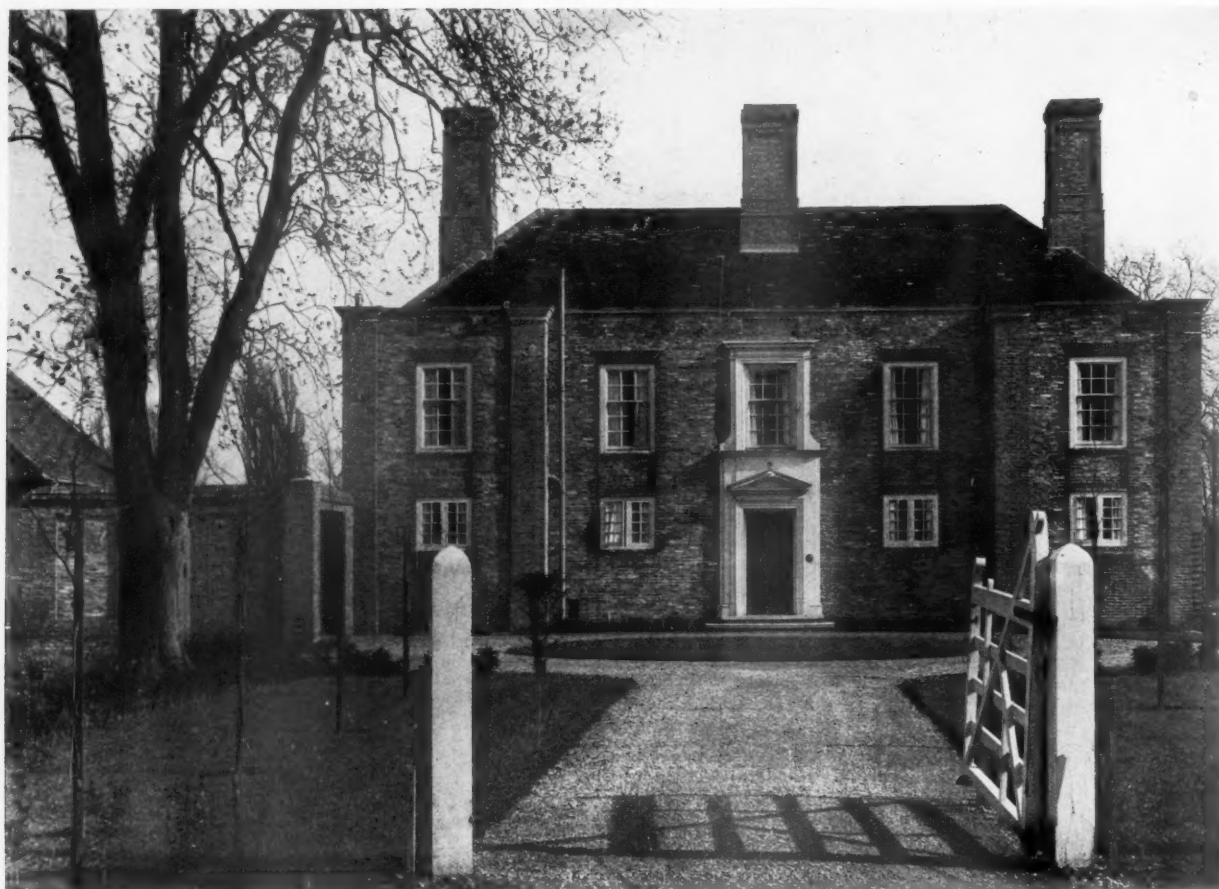
Walls :
Built of Sussex
grey BRICKS
with a
Staffordshire blue
PLINTH.

Windows :
Are of the wooden
SASH type.

Colour Scheme :
The TILES on the
roof are
multi-coloured
red :
the BRICKWORK
is grey ; the
WINDOWS are
painted a greyish
cream.



The GROUND- and FIRST-FLOOR Plans.

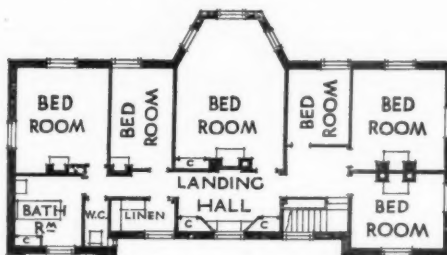


From the FORECOURT.

Roof :
Covered with old plain
TILES.

Chimneys :
Built of old English
red facing BRICKS,
the moulded bricks
being cut by hand.

Windows :
Are of the sliding
double-hung SASH
type with bars in
small squares.

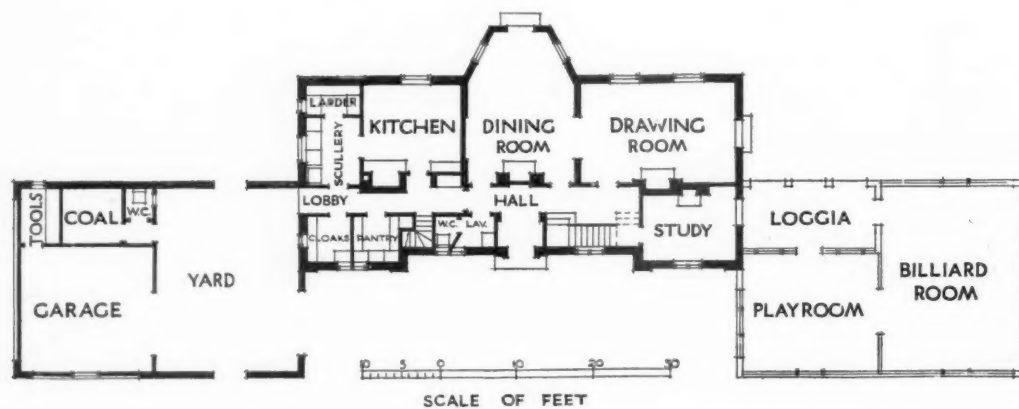


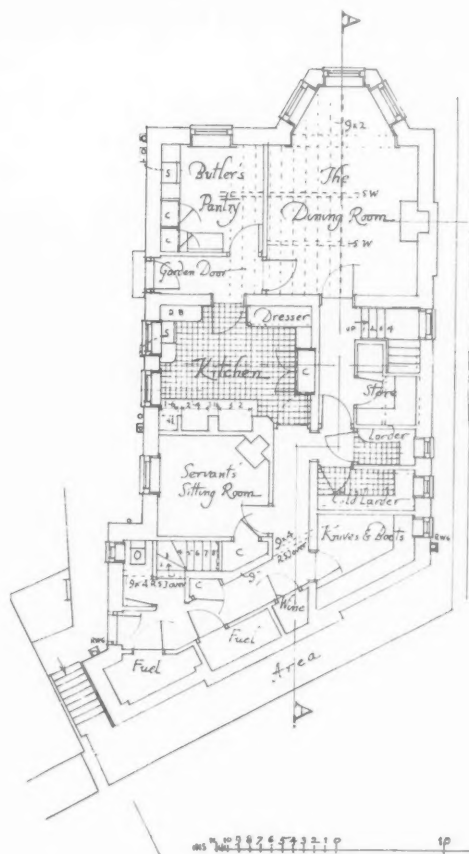
The GROUND- and FIRST-FLOOR Plans.

Walls :
Built of
thin old Ely
BRICKS
taken from old
farm buildings,
and
a dressing
of
bricks similar
to those used for
the chimney
stacks.

TOTAL COST - £3,500

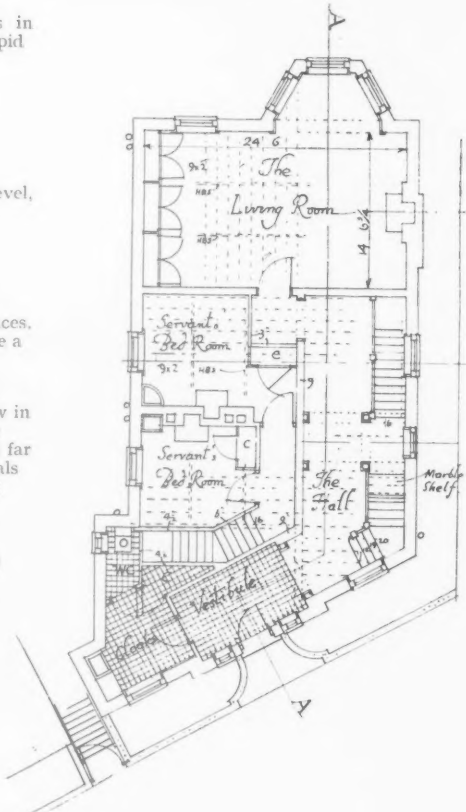
COST per ft. cube - 1/7





The SITE presented some difficulties in planning owing to the rapid fall of the ground to the south. These were overcome by making the ENTRANCE and RECEPTION rooms on the Church Row level, and the KITCHEN offices and DINING-ROOM on the level of the GARDEN, which is planned in terraces. All the principal rooms have a SOUTH aspect.

The atmosphere of Old Hampstead, and Church Row in particular, influenced the design of this house; and, as far as possible, suitable materials in the shape of old stock BRICKS and red Daneshill DRESSINGS were used in the external treatment.



The GROUND- and FIRST-FLOOR Plans.

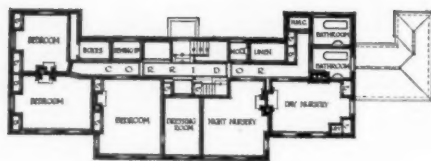


From CHURCH ROW.

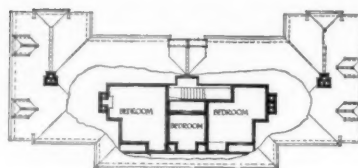


F. G. TROUP.

COMPTONS CLEW, HORSHAM, SURREY.



FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

Roof :
Covered with dark brown
hand-made *TILES*.

Chimneys :
Built with facing
BRICKS
as used for the walls,
with *TILE* cappings.

Windows :
Are of the double-hung
SASH type.

TOTAL COST
including the site,
lay-out and sheds

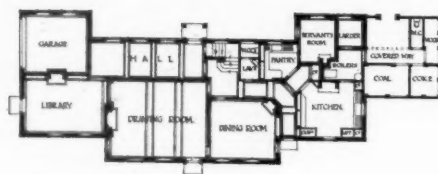
£7,750
COST per ft. cube
approximately
1/7

Walls :
Built of plum-coloured
BRICKS
rising five courses
to the foot.

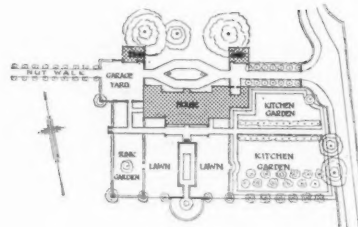
Colour Scheme :
The *ROOF* is dark brown :
the *WINDOWS*
and *DOORS*
are painted white,
and the
BRICKWORK
is plum-coloured.



From the *SOUTH* and the *LILY* pond.



GROUND FLOOR PLAN



SITE PLAN.



The *PLANS*.





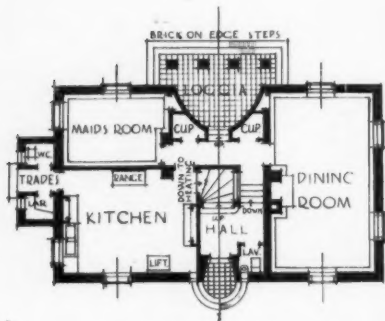
From the NORTH.



From the SOUTH.

CLOUGH WILLIAMS-ELLIS.

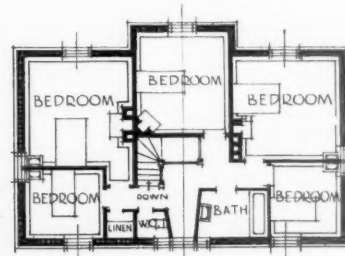
A HOUSE AT NEW ROMNEY, KENT.



The GROUND FLOOR Plan.



The LOGGIA on the FIRST FLOOR.



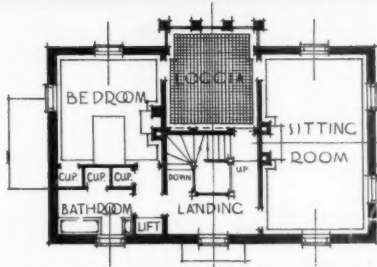
The SECOND FLOOR Plan.

Roof :
Covered with
green
PANTILES
and asphalt flats.

Chimneys :
Built of BRICK,
rendered and
colour-washed.

Windows :
Are of the wooden
SASH type with

TOTAL (contract)
COST £ 3,440



The FIRST FLOOR Plan.

CASEMENTS
on the upper floor.

Walls :
Are of cavity
construction and
built of BRICK,
rendered and
colour-washed.

Colour Scheme :
GREEN, pale
YELLOW, and
French GREY.



From the SOUTH-WEST.

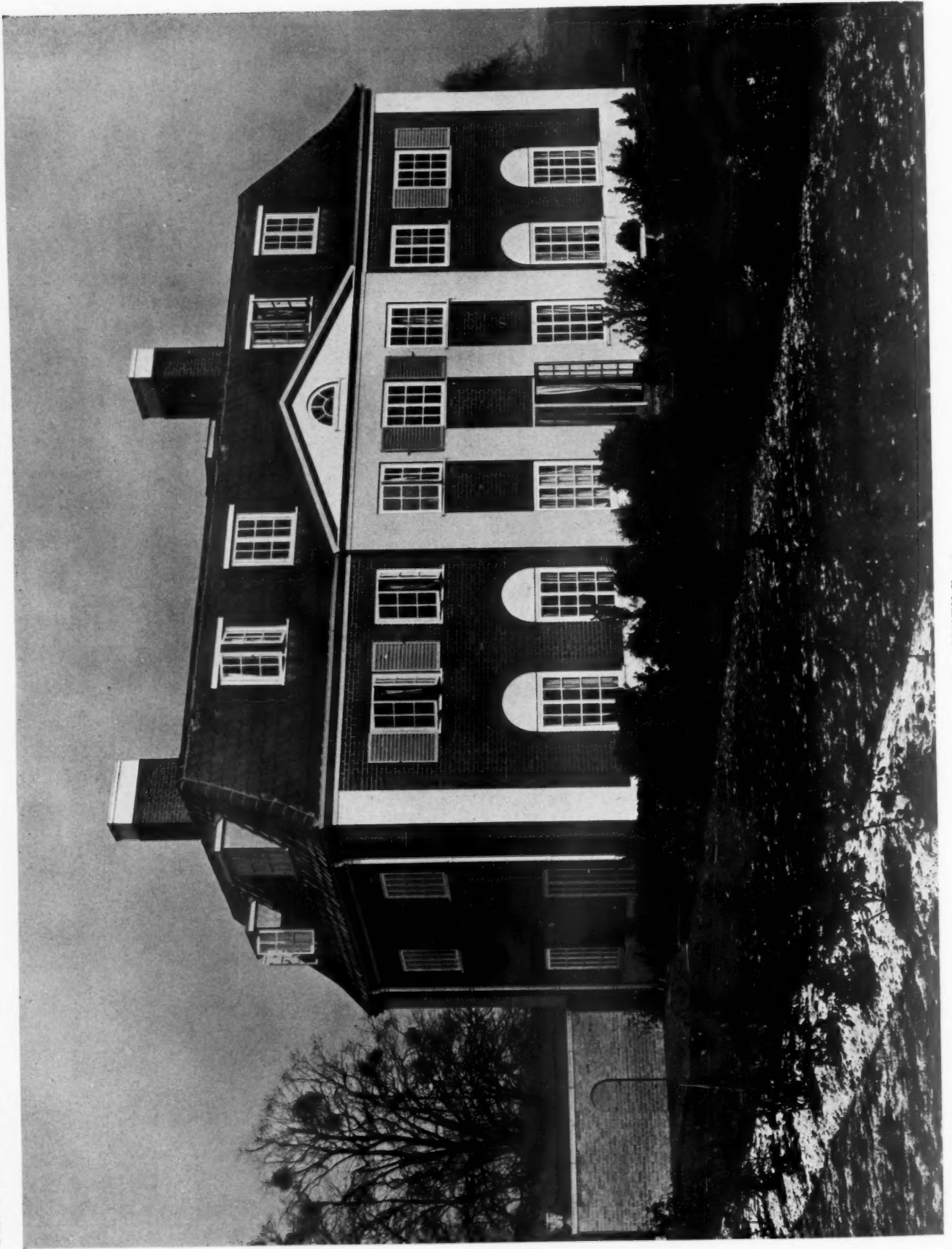


A Detail of the GARDEN Front.



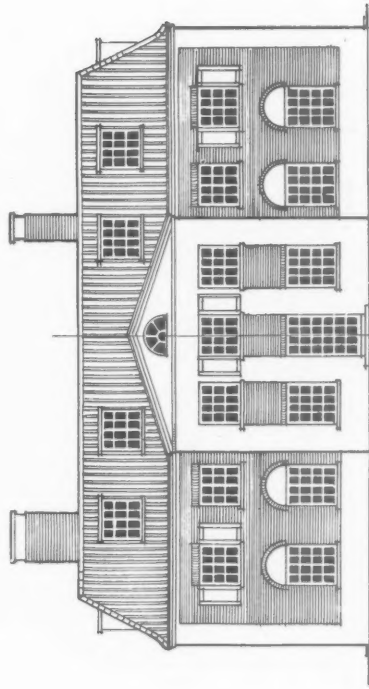
CAVERSHAM PLACE, *near* READING, BERKSHIRE.

CLOUGH WILLIAMS-ELLIS.

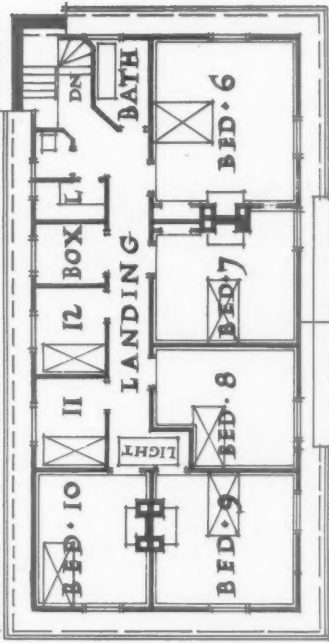


The SOUTH Front.

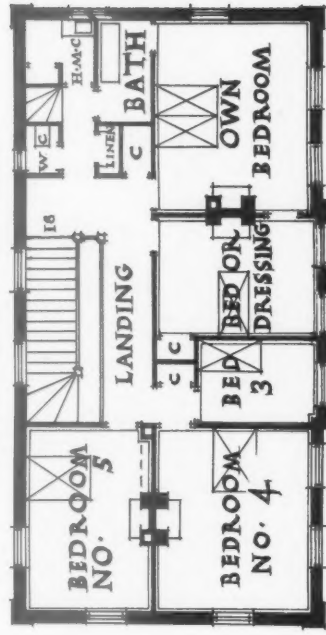




SOUTH FRONT
SCALE 5 10 20 30 OF FEET



SECOND FLOOR



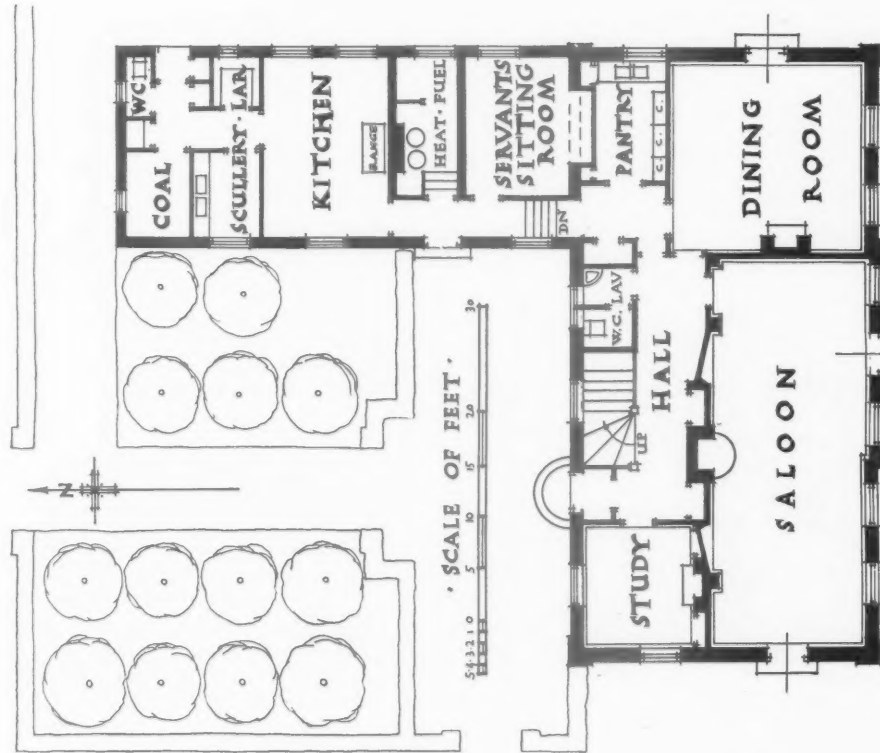
FIRST FLOOR

Roof :
Covered with
PANTILES
and
asphalt flats.
Chimneys :
Built of BRICK
and CEMENT.
Windows :
Are of the wooden
CASEMENT type.

TOTAL COST
including heating,
plumbing, etc.

£ 5,878

Walls :
Built
of
multi-coloured
BRICKS
with
CEMENT
plasters,
pediment, etc.
Colour Scheme :
Red ROOF ;
warm
broken
red
WALLS ;
white
and
ash-grey
WOODWORK ;
and blue-green
SHUTTERS.



GROUND FLOOR

H. C. HUGHES.

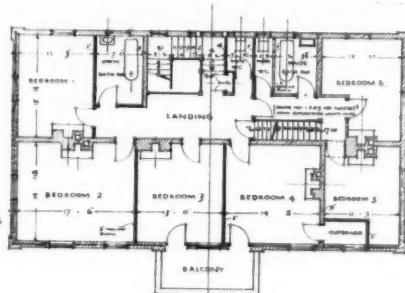
HILLS CROSS, CAMBRIDGE.



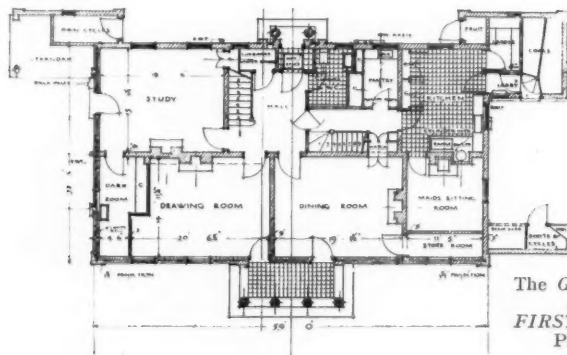
TOTAL COST
£4,200
COST per ft. cube
1/4 1/2

The VERANDA on the GARDEN Front.

Roof :
Covered with
Norfolk
PANTILES.
Chimneys :
Built of BRICK.
Windows :
Are of the
Georgian SASH
type.



Walls :
Built of
BRICK.
Colour Scheme :
Red ROOF:
reddish-buff
BRICKWORK
and
white
WINDOWS.



The GROUND-
and
FIRST-FLOOR
Plans.





TOTAL COST

£2,900

COST per ft. cube

1/4

Roof :
Covered with plain
TILES.
Chimneys :
Built of BRICK.
Windows :
Are of the wooden,
double-hung SASH type.

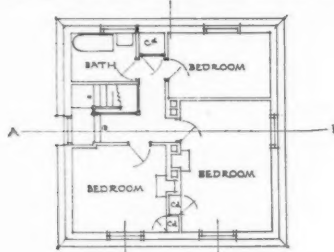
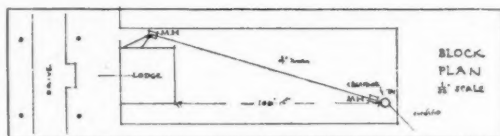
Walls :
Built
of Dorking
wire-cut
BRICKS with
wiped flush joints.
Colour Scheme :
The ROOF

is dark red ;
the
BRICKWORK
is brown ; the
WINDOWS
are painted white,
and the
SHUTTERS
are bright green.



The GROUND- and FIRST-FLOOR Plans.





The FIRST FLOOR Plan.

Roof :
Covered with green
SLATES. The hips
are of LEAD.

Chimneys :
Built of BRICK and
STUCCO with a Portland
STONE cap.

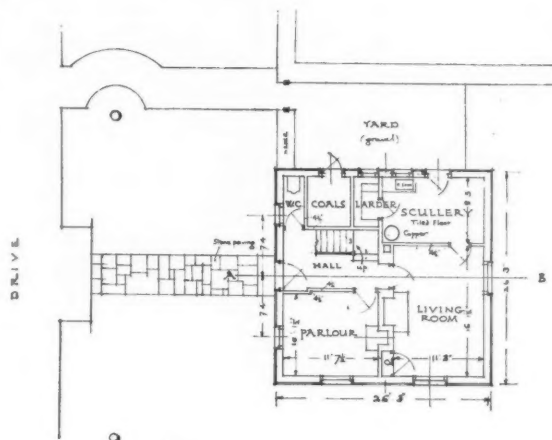
Windows :
Are of the double-hung
SASH type with
Yorkshire lights.

Walls :
Built of BRICK finished
in ROUGHCAST, with
a plain cement frieze
and cement moulding
under the eaves.

Colour Scheme :
The roughcast on the
BRICKWORK is white,
and
the base is tarred;
the GUTTERS and
PIPES are a
dark lead
colour; the DOORS
are
painted bright blue,
and
the other WOODWORK
is painted white.

*Points of Interest in the
Elevation :*

The pyramid form gives
the highest possible
chimney stack.



The GROUND FLOOR Plan.



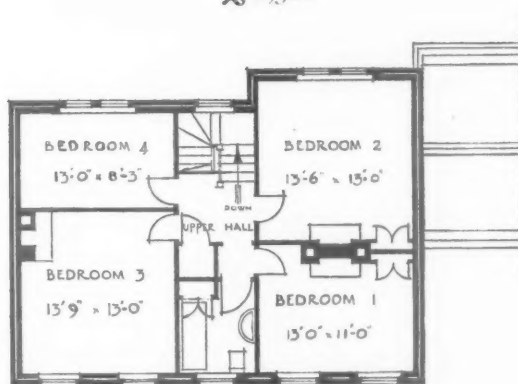
The ENTRANCE Front.

ROBERT ATKINSON.

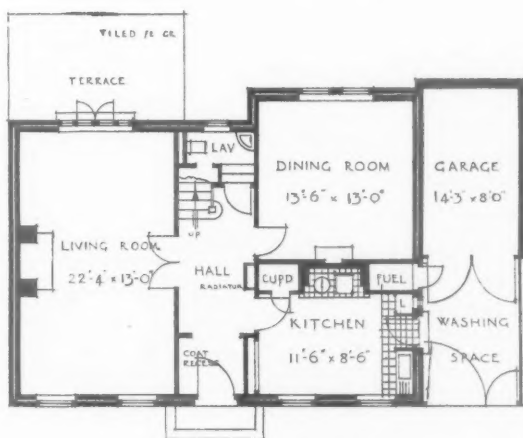
A HOUSE ON THE PERCY LODGE ESTATE, EAST SHEEN, LONDON.



TOTAL COST
approximately
£2,300



The FIRST-FLOOR Plan.



The GROUND FLOOR Plan.

Roof :
Covered with
sand-faced
PANTILES.

Windows :
Are of
the wooden
SASH
type.

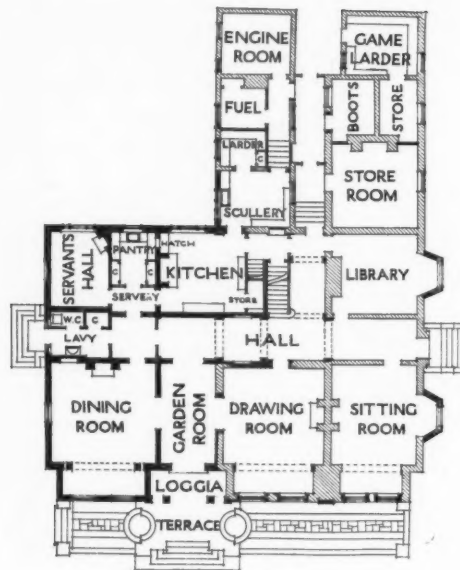
Chimneys
and
Walls :
Built
of 2½-in.
Dutch
facing
BRICKS.

Colour Scheme :

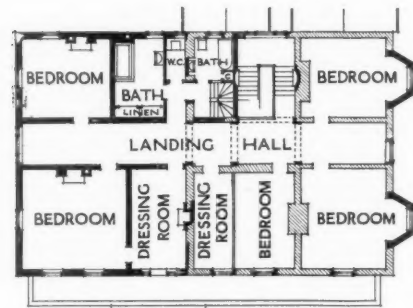
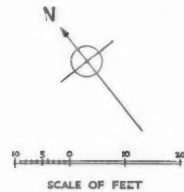
TILES,
reds
and
browns;
WALLS,
mixed
reds
and
purples;
WINDOWS,
DOOR
CASES,
SHUTTERS,
GUTTERS,
etc.,
grey-blue.

KIEFFER AND FLEMING.

BARRINGTON HALL, CAMBRIDGESHIRE.



The GROUND FLOOR Plan.



The FIRST FLOOR Plan.

TOTAL COST
£ 5,000
COST per ft. cube
1/8

Roof :
The *EXTENSIONS*
are covered with old
roofing *TILES*
found on the site.

Chimneys :
Built of old English
red facing *BRICKS*,
the moulded bricks
being cut by hand.

Windows .
Are of the
sliding
double-hung
SASH type with
bars in small squares.

Walls :
Built of stock
BRICKS
and whitewashed.

Note :
The *ORIGINAL*
house, which was built
as a
SHOOTING-BOX
about a century ago,
has been
ALTERED
and
ENLARGED for its
present owner.



The *ENTRANCE* Front.

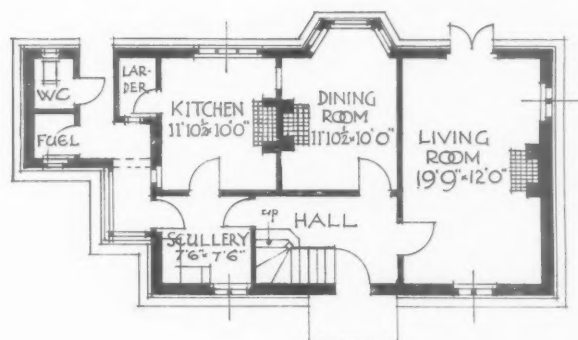
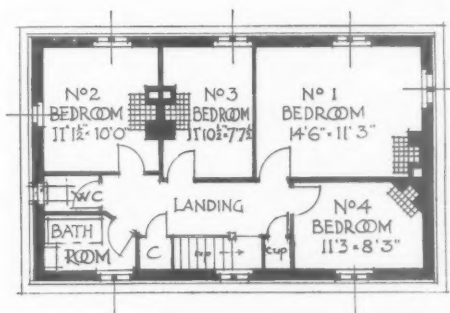




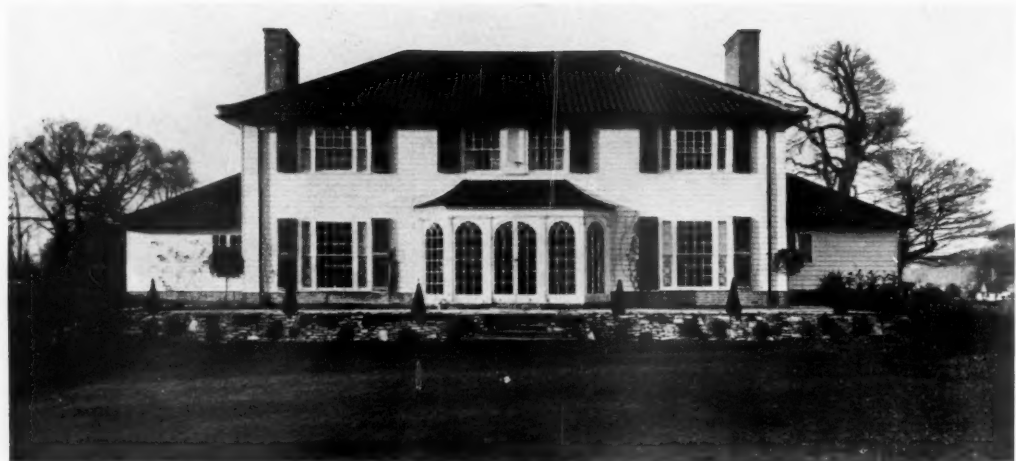
Roof :
Covered with hand-made,
sand-faced *TILES*.
Chimneys :
Built of *BRICK*.
Windows :
Are of the wooden *SASH*
type.

COST per ft. cube
 $1\frac{3}{4}$

Walls :
Are of cavity construction and
built of *BRICK*.
Colour Scheme :
Red *ROOF*; red *CHIMNEYS*
and *WALLS*; the
WINDOW and *DOOR FRAMES*
and the surrounds are painted white.

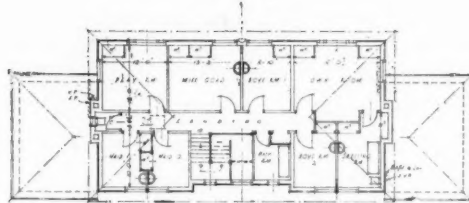


The *GROUND-* and *FIRST-FLOOR* Plans.



From the GARDEN.

COST per ft. cube
1/7½



The FIRST FLOOR Plan.

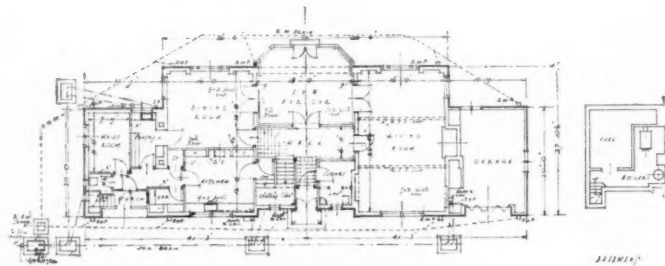
Roof :
Covered with
hand-made
PANTILES.

Chimneys :
Built of 2-in.
BRICKS.

Windows :
Are of the sliding
wooden SASH type.

Walls :
Built of BRICK
covered with white
WEATHERBOARDS.

Colour Scheme :
Dull red ROOF and
chimney STACKS;
white
WEATHERBOARDS;
jade green
SHUTTERS
and front DOOR.



The GROUND FLOOR Plan.



The ENTRANCE Front.

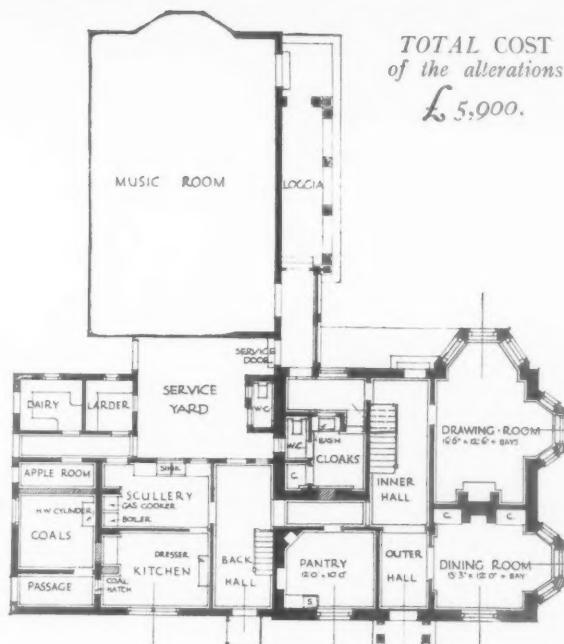


The
FIRST FLOOR
Plan.



TOTAL COST
of the alterations
£5,900.

Note :
An attempt has been made to restore to an OLD house some of the charm and character it had lost by unsympathetic alterations during the early part of this century. The existing MATERIALS were a grey slate ROOF and roughcast WALLS, and these have been carried on in the NEW work.



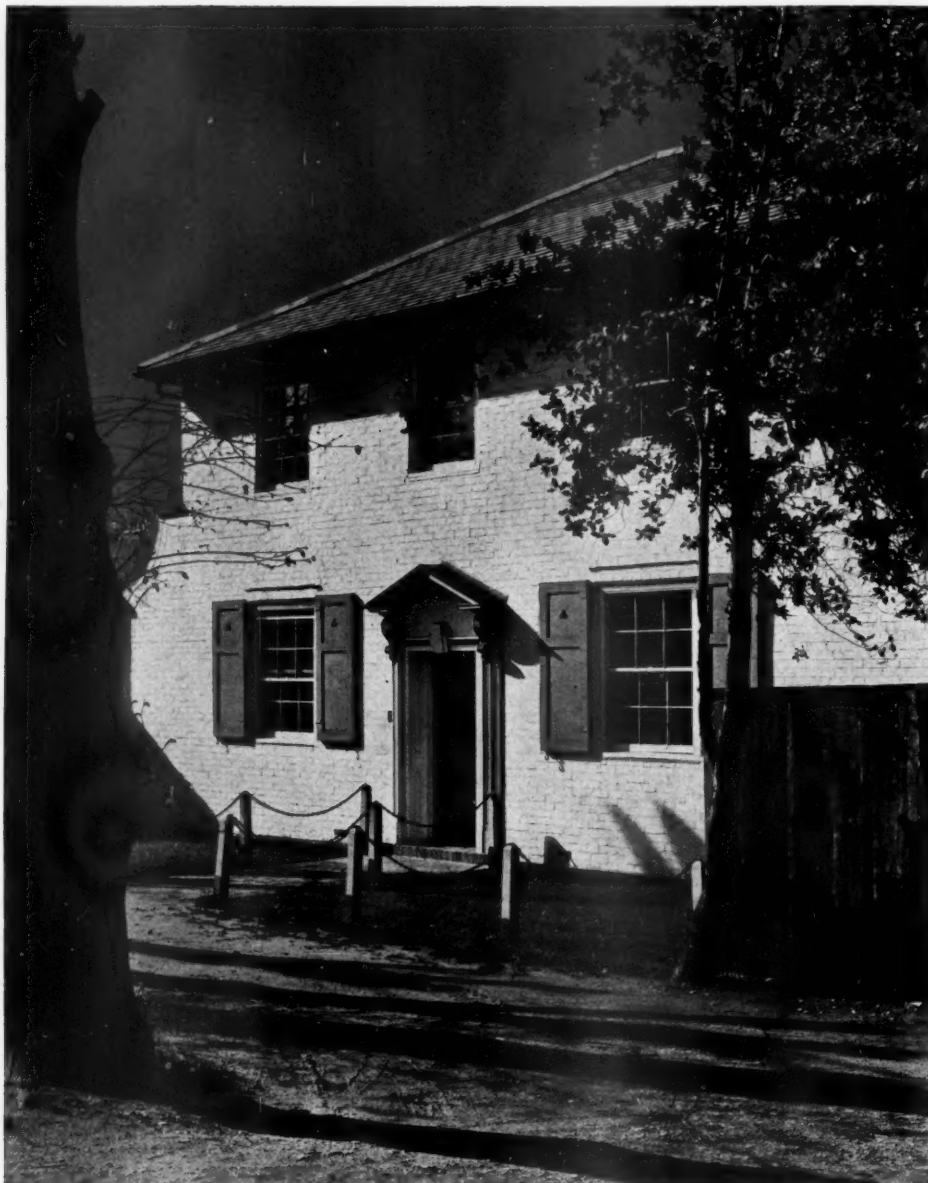
Colour Scheme :
Cream distemper was used on the roughcast WALLS, and the DOORS were painted green.

Points of Interest in the Design :

The new PORCH and LOGGIA were designed to accord with the late eighteenth-century character of the house.

The
GROUND FLOOR
Plan.





TOTAL COST .. £1,500

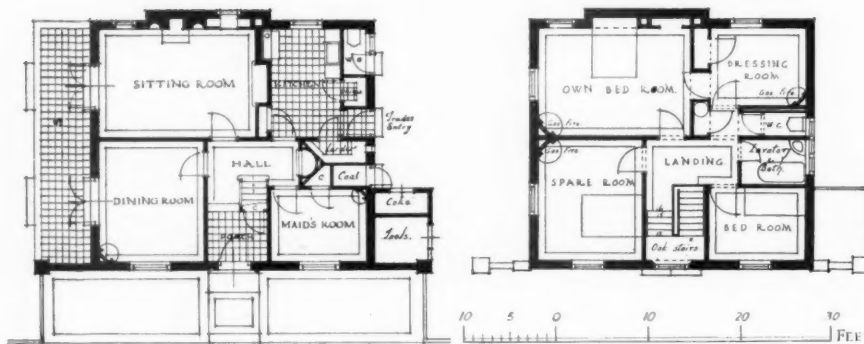
COST per ft. cube 1'193/-

Roof :
Covered with grey
Welsh *SLATES*
arranged in graduated
courses.

Chimneys :
Built of Fletton
BRICKS,
colour-washed.

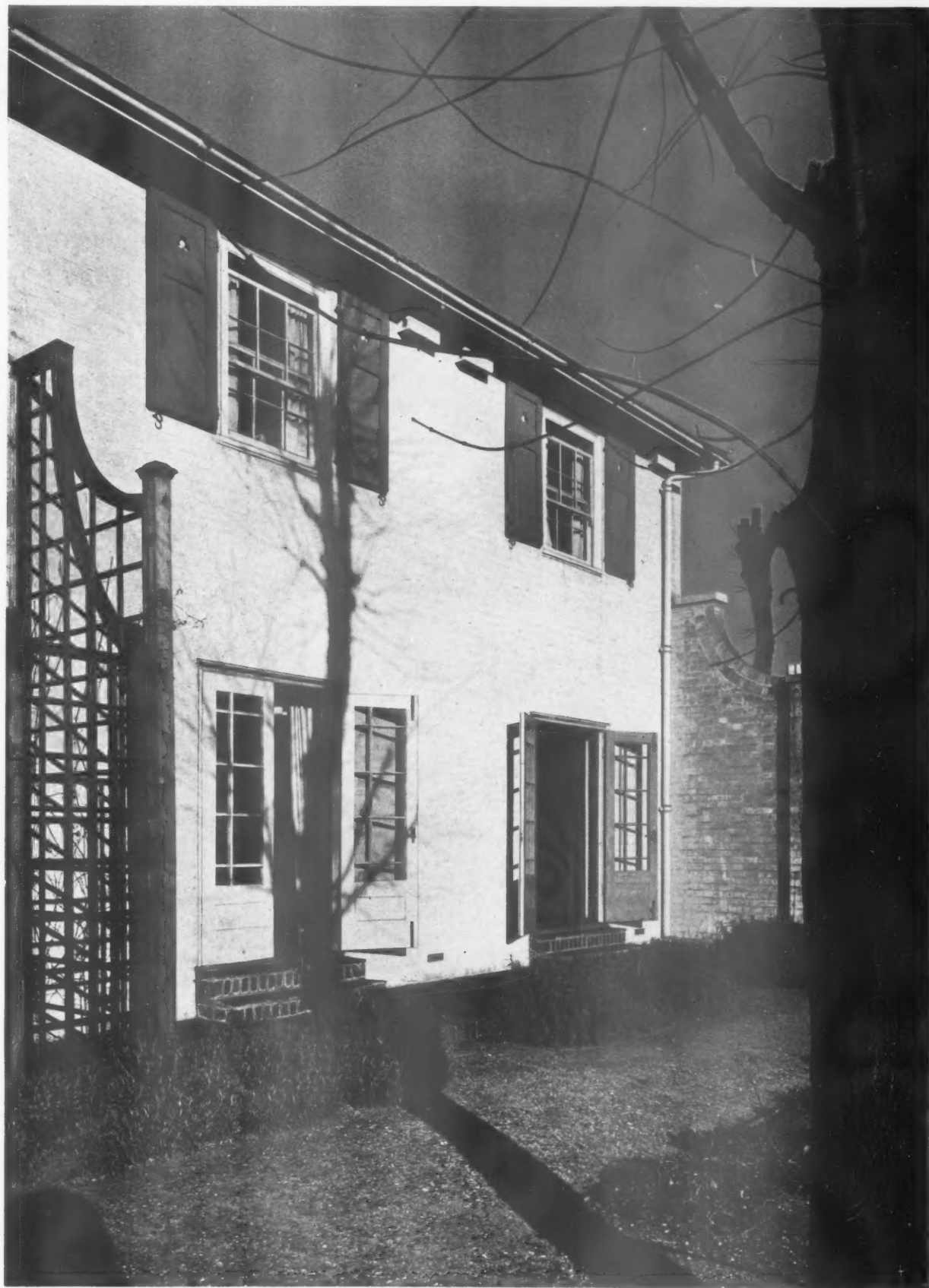
Windows :
Are of the double-
hung *SASH* type.

Walls :
Built of Fletton
BRICKS.



The GROUND- and FIRST-FLOOR Plans.

Colour Scheme :
The *ROOF*
is dark grey;
the *WALLS* are
cream; the
WOODWORK,
eaves, etc. are also
cream; the
ENTRANCE DOOR
and
SHUTTERS
are
emerald green;
the
WINDOWS,
DOOR FRAMES,
linings, etc. are
cream.



The EAST Front.

C. H. JAMES.

GREEN BUSHES, WEYBRIDGE, SURREY.

Roof :
Covered with hand-
made, sand-faced,
plain **TILES**.

Chimneys :
Built of red hand-
made sand-faced
BRICKS.

Windows :
Are of the sliding
SASH type
throughout the house
except in the hall,
pantry, and

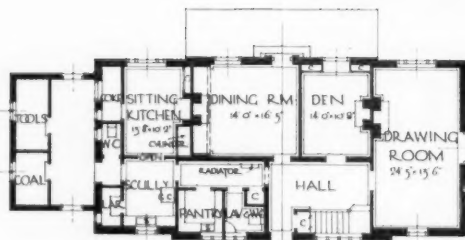
avatories, which have
wooden
CASEMENTS,
and certain offices
which have
STEEL framed
windows.

Walls :
Built of London
stock **BRICKS**
distempered white.

Colour Scheme :
The **ROOF** is brown;
the **WALLS** are
white and
emerald green.

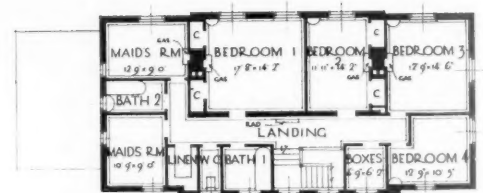


The Entrance **DOOR**.



The **GROUND FLOOR** Plan.

TOTAL COST
with garage **£3,480**
COST per ft. cube 1/7½



The **FIRST FLOOR** Plan.



The **NORTH-WEST** Front.

Roof :
Covered
with
hand-made,
sand-faced,
plain
TILES.

Chimneys :
Built
of
common
BRICKS
rendered
with
a
smooth
surface.

Windows :
Are of
the
double-hung
SASH
type.

Walls :
Built
of
common
BRICKS
rendered
with a
smooth surface.

Colour Scheme :
Cream.

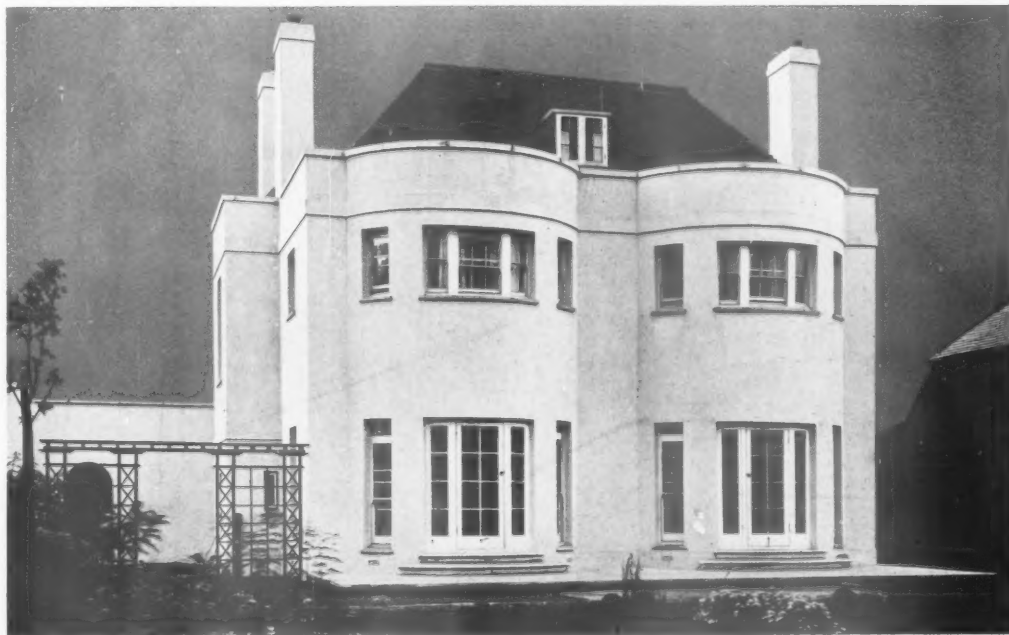
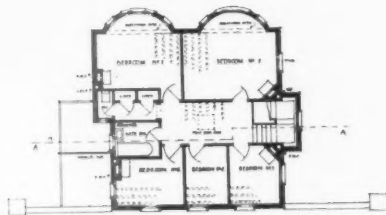


The ENTRANCE Front.

COST per ft. cube,
including all fittings,
1/7.



Left—The GROUND FLOOR Plan.
Right—The FIRST FLOOR Plan.



From the GARDEN.



Roof :
Covered with
hand-made plain
red *TILES* with
swept valleys.
Chimneys :
Built of

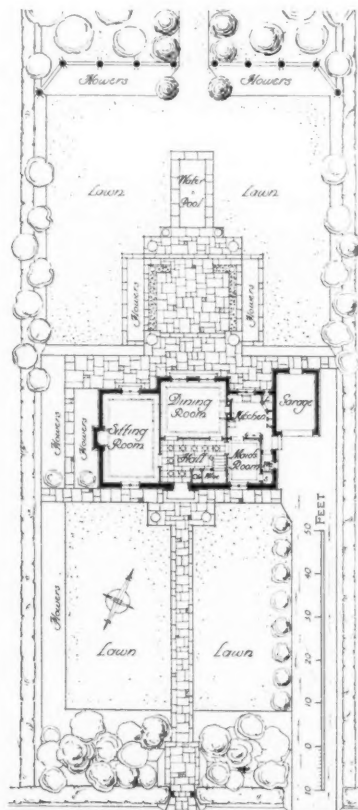
hand-made red
BRICKS.
Windows :
Are of the
CASEMENT type
with wooden
frames.

Walls :
Built of hand-made
red *BRICKS*
with flush joints.
Colour Scheme :
The *WALLS* are red,
the *WINDOWS*

are painted
light cream, the
DOORS are sea-green,
and the *IRONWORK*
is a very dark green,
with a touch of gilding
to the *BALCONY*.



A Detail of the *ENTRANCE* Front.



A Plan of the *HOUSE* and *GARDEN*.



Roof :
Covered with varie-
gated *SLATES*
laid in diminishing
courses.

Chimneys :
Built of Fletton

BRICKS
colour-washed.

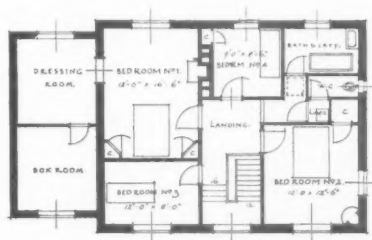
Windows :
Are of the *METAL*
type
and are built
directly

into the
brickwork.

Walls :
Built of Fletton
BRICKS
colour-
washed.

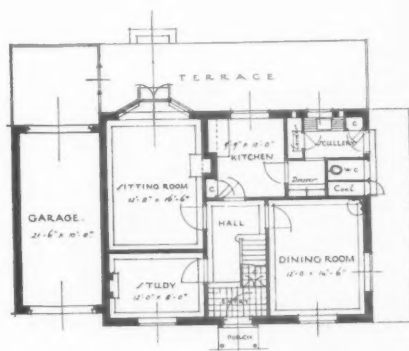
Colour Scheme :
Stone - coloured

WALLS,
green
SHUTTERS,
cream front
DOOR and PORCH.

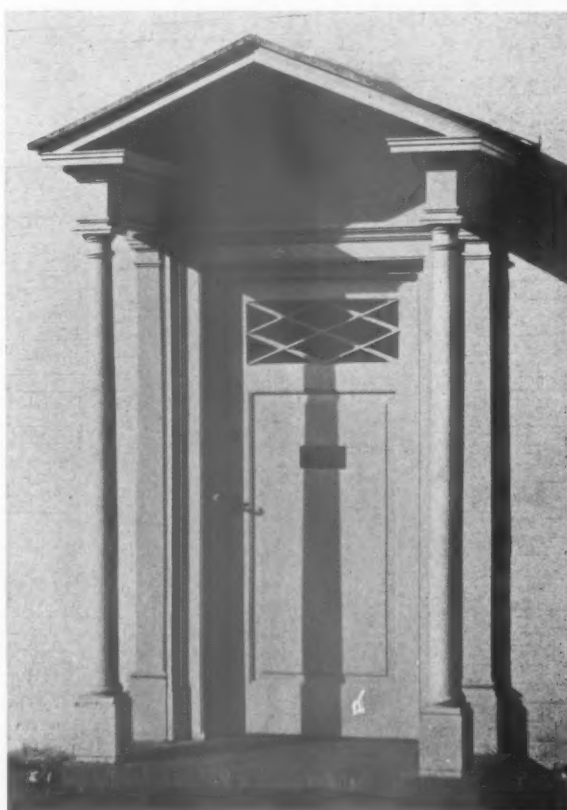


TOTAL COST £1,350

COST per ft. cube 1/2



The GROUND- and FIRST-FLOOR Plans.



The Entrance DOOR.





From the GARDEN.

Roof :
Covered with green glazed
Spanish *TILES*.
Chimneys :
Built of *BRICK* and whitewashed
Windows :
Are of the wood *SASH* type.

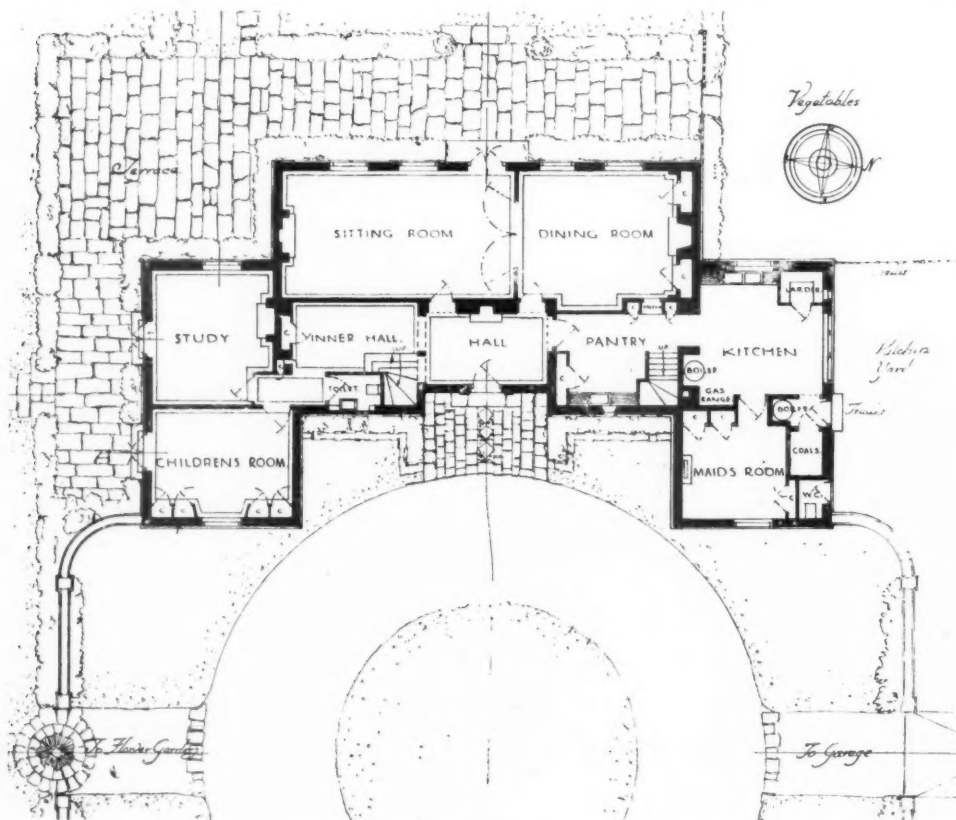
*TOTAL COST, including some garden
work, walling, entrance court, etc.,*

Approximately £7,000

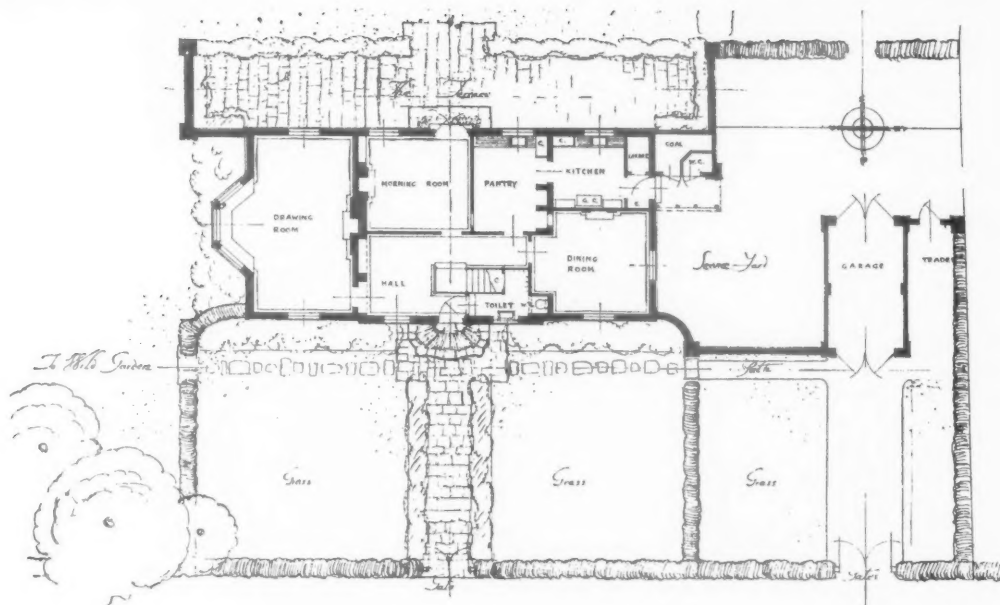
COST per ft. cube, about 1/8

Walls :
Built of *BRICK*, whitewashed.
The bricks used were 14-in. on the
ground floor and 11-in. above.

Colour Scheme :
White *WALLS*,
green *SHUTTERS* and *TILES*.



A Plan of the GROUND FLOOR and GARDEN.



A Plan of the GROUND FLOOR and GARDEN.

Roof :
Covered with red PANTILES.
Chimneys :
Built of purple and red BRICKS.
Windows :
Are of the wooden box SASH type.

TOTAL COST. Approximately £ 3,300
COST per ft. cube, about 1/7

Walls :
Built of 11 in. hollow BRICKS.
Colour Scheme :
Grey BRICK, red DRESSINGS, dark blue SHUTTERS.



The FIRST FLOOR Plan.



The ENTRANCE Front.

HARVEY AND WICKS.

THE PRINCIPAL'S HOUSE, KINGSMEAD COLLEGE, BIRMINGHAM.

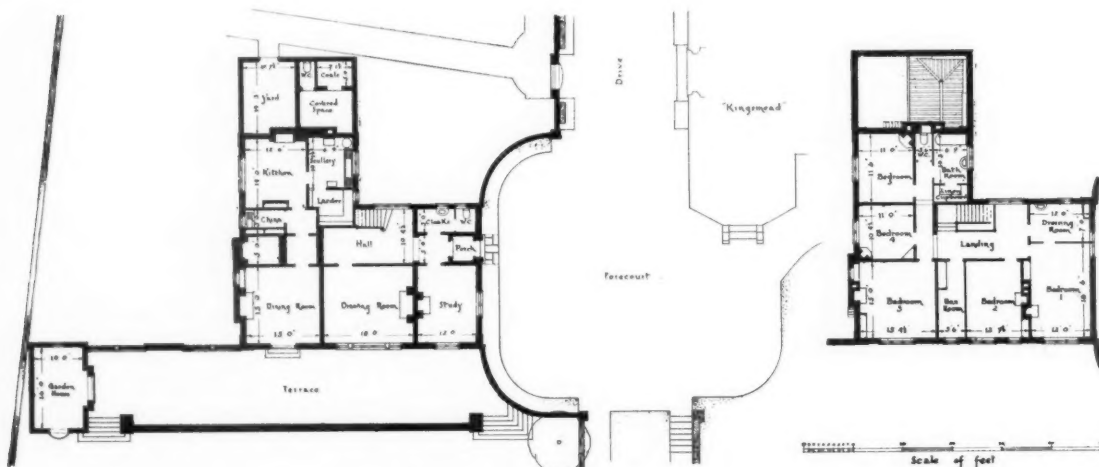


From the TERRACE.

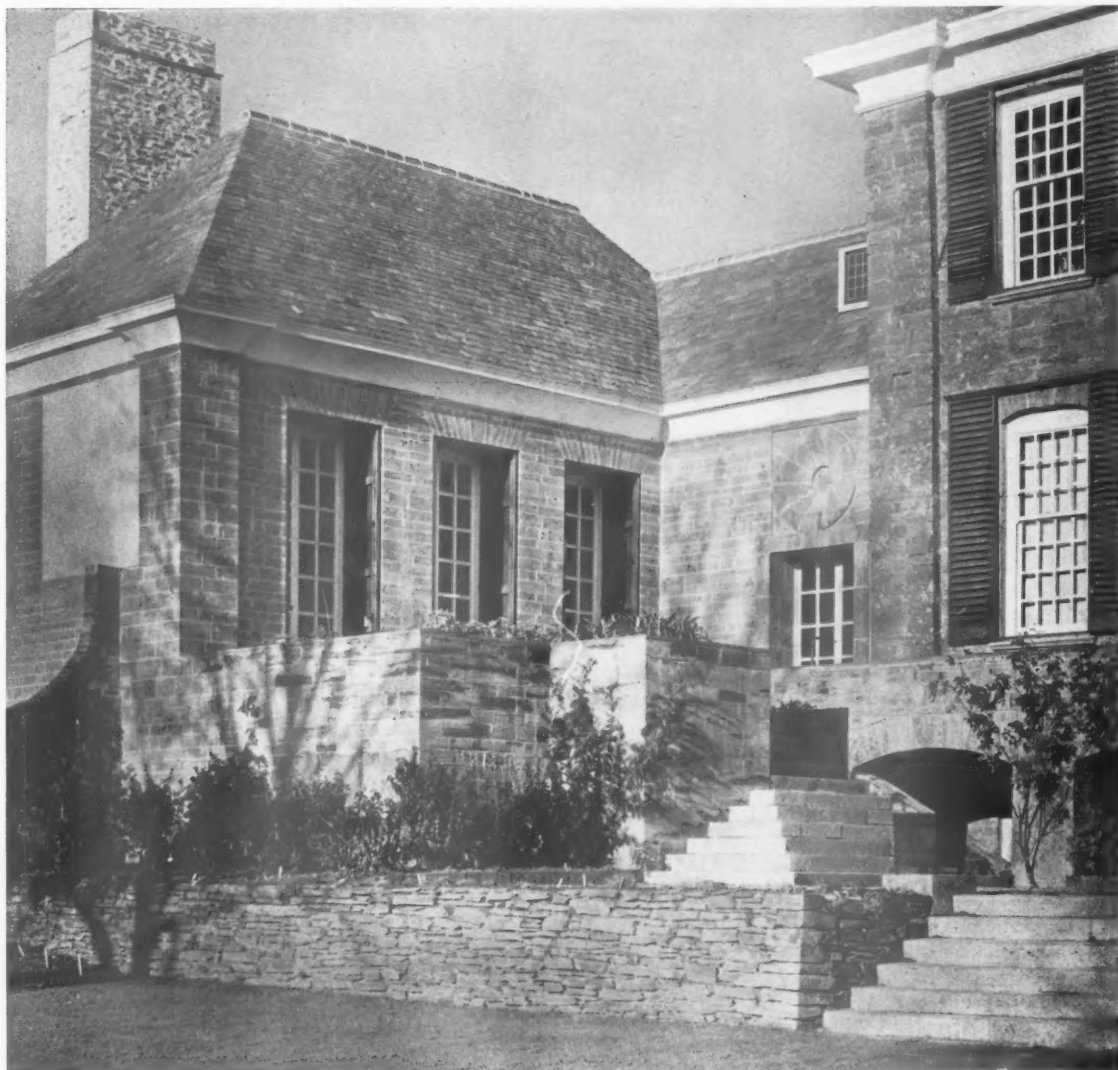
Roof :
Covered with Lombardic TILES.
Chimneys :
Built of 2½-in. BRICKS.
Windows :
Are of the wooden
CASEMENT type.

TOTAL COST £4,500
COST per ft. cube 1/11

Walls :
Built of 11-in. hollow
BRICKS and STUCCO.
Colour Scheme :
The STUCCO is a
broken white
colour.



The GROUND- and FIRST-FLOOR Plans.



The DINING-ROOM Wing from the TERRACE.

Roof :
Covered
with
SLATES.

Chimneys :
Built
of local
STONE.

Windows :
These have box SASHES
and FRAMES and French
CASEMENT doors.

Walls :
Built of BRICKS and
faced with local
STONE.



The GROUND FLOOR Plan.

OSWALD P. MILNE.

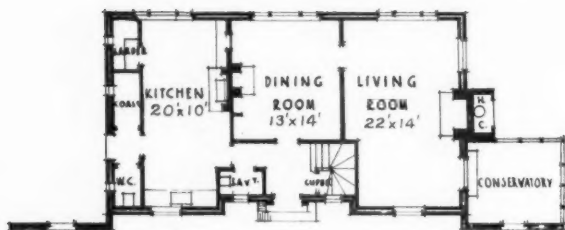
GREY ROOFS, THEYDON BOIS, ESSEX.

Roof :
Covered with
green
SLATES
of random sizes.
Chimneys :
Built of
Fletton *BRICKS*
covered with
rough *PLASTER*.
Windows :
Are of the wooden
CASEMENT
type.

Walls :
Built of
Fletton *BRICKS*
covered with
rough *PLASTER*.
Colour Scheme :
The
rough *PLASTER*
and the
WOODWORK
generally
are cream, with
black *SHUTTERS*
and *DOORS*.



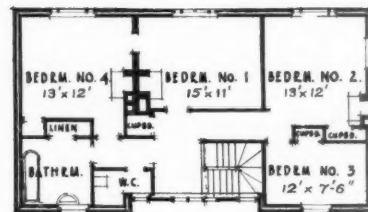
The
NORTH Front.



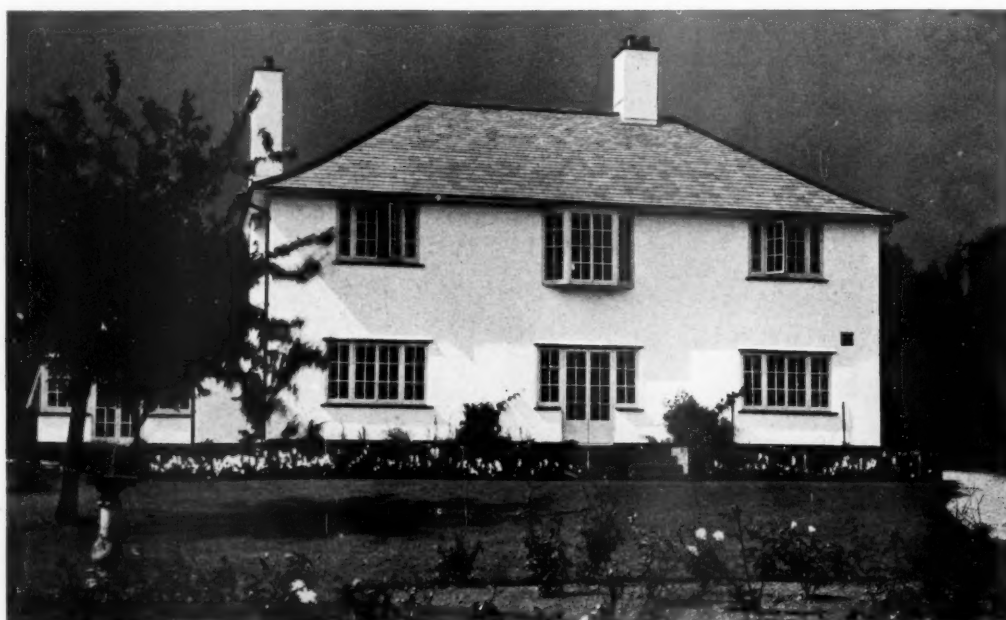
The GROUND FLOOR Plan.

TOTAL COST

£1,725



The FIRST FLOOR Plan.



From the GARDEN.

OSWALD P. MILNE.

FOURWAYS, BUDLEIGH SALTERTON, SOUTH DEVON,

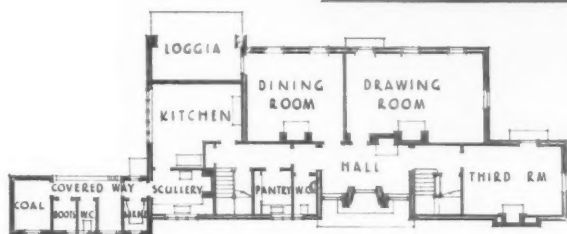


Roof :
Covered
with
SLATES.
Chimneys :
Built of
Fletton
BRICKS.
Windows :
Are of a
wood
SASH
type
with jalousies.

Walls :
Built of Fletton
BRICKS
covered with rough
PLASTER.

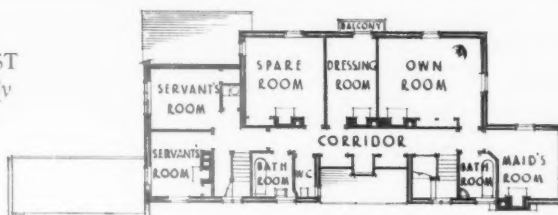
Colour Scheme :
Grey ROOF;
Black PLINTH,
cream-coloured
WALLS,
cream-painted
WINDOWS,
with bright green
jalousies.

A detail of the
GARDEN Front.



The GROUND FLOOR Plan.

TOTAL COST
approximately
£3,400



The FIRST FLOOR Plan.



The GARDEN Front.



J. HUBERT WORTHINGTON.

ABBOT BROW, ALDERLEY EDGE, CHESHIRE.



The GARDEN Front.

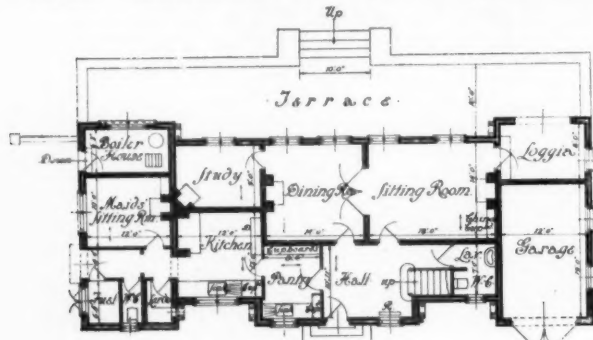
Roof :
Covered with
TILES.

Chimneys :
Built of local 2-in. red
BRICKS with STONE caps.

Windows :
Are of the wood CASEMENT
type with sash-bars.

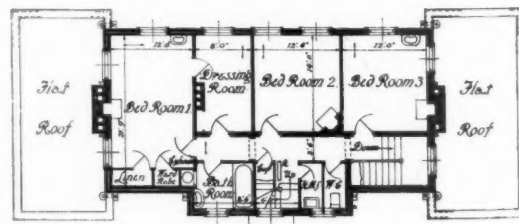
Walls :
Built of local
2-in. red BRICKS.

Colour Scheme :
Warm red BRICKS jointed with white MORTAR.
The external WOODWORK is painted white.



The GROUND FLOOR Plan.

COST
£4,500
Extra COST
of groundwork,
terrace, etc.,
£600.
COST per ft. cube
for the house only
1/8



The FIRST FLOOR Plan.

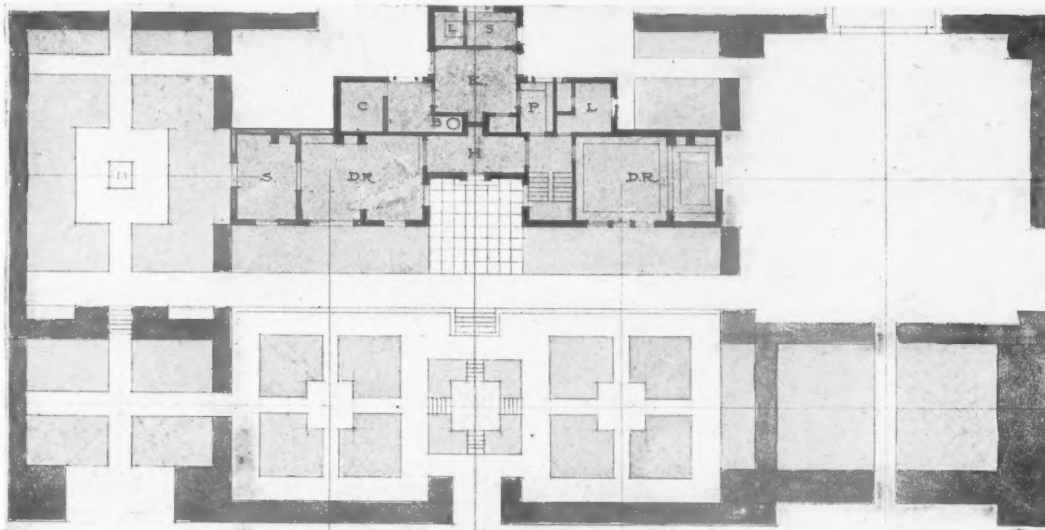
Scale
293

W. CURTIS GREEN.

A HOUSE AT HIGHFIELDS, WEST THURROCK, ESSEX.



From the SOUTH-EAST.



The GROUND FLOOR Plan.

Roof :
Covered with
hand-made TILES.

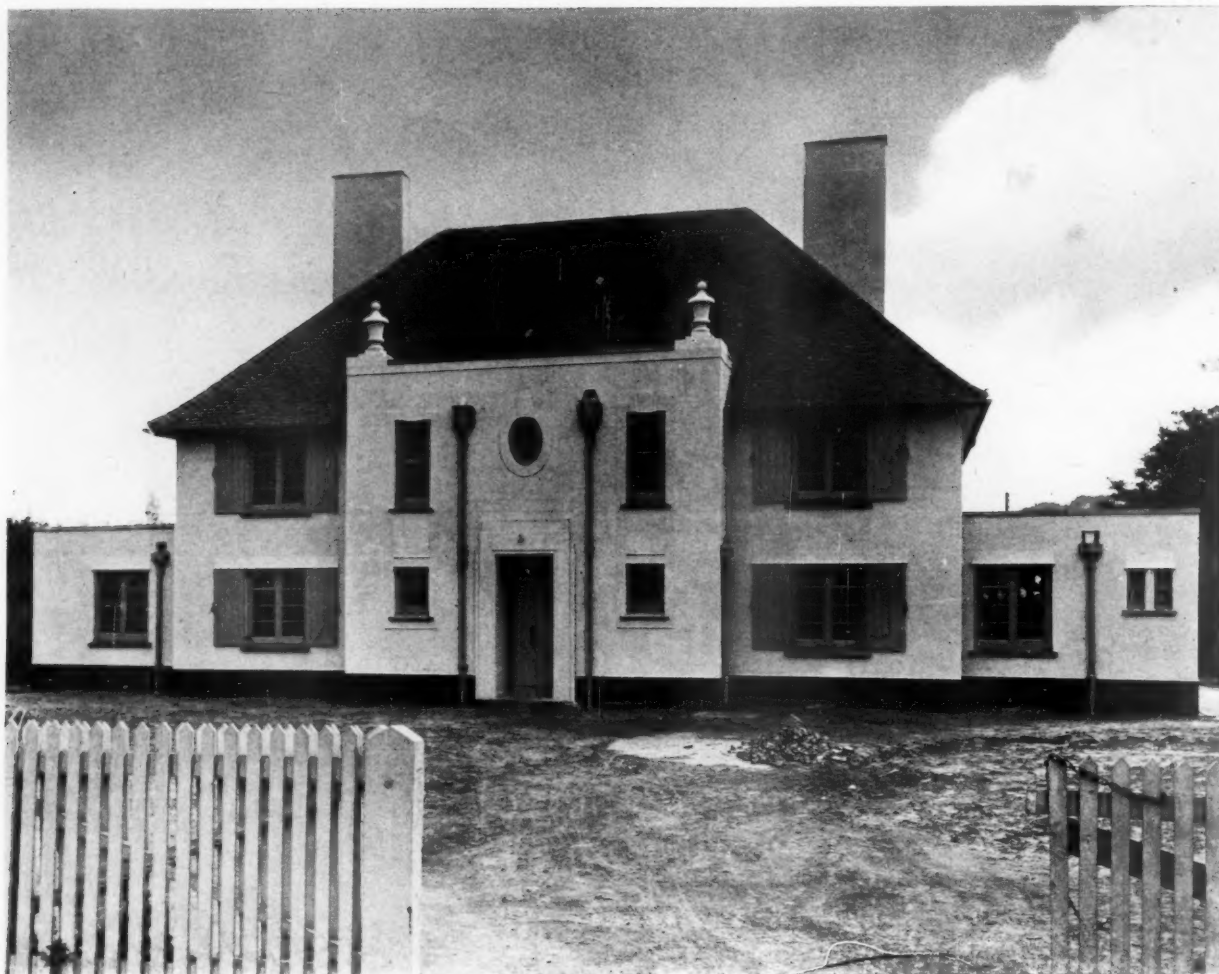
Chimneys :
Built of
hand-made BRICKS.

Windows :
Are of the wooden
CASEMENT type.

Walls :
Are of cavity construction and
built of hand-made BRICKS.



From the SOUTH-WEST.



The ENTRANCE Front.

Roof:
Covered with
multicoloured,
sand-faced TILES.

Chimneys:
Built of BRICK
covered with PLASTER.

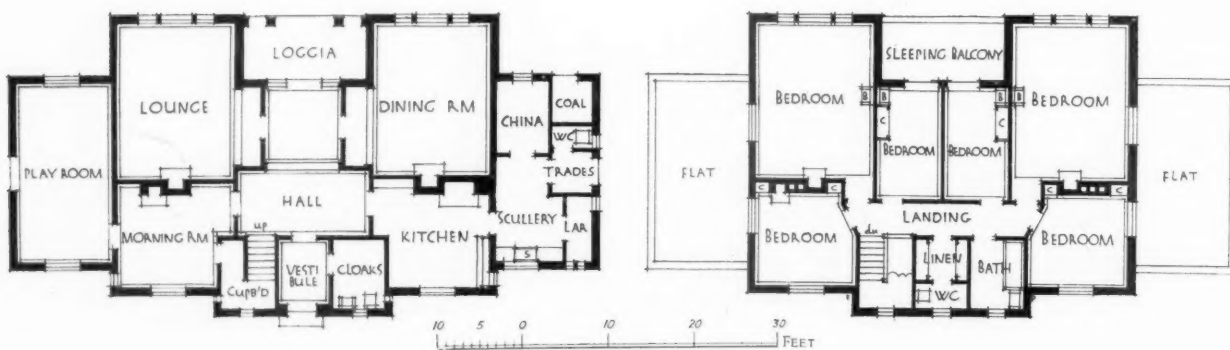
Windows:
Are of the
metal
CASEMENT type.

TOTAL COST £3,500

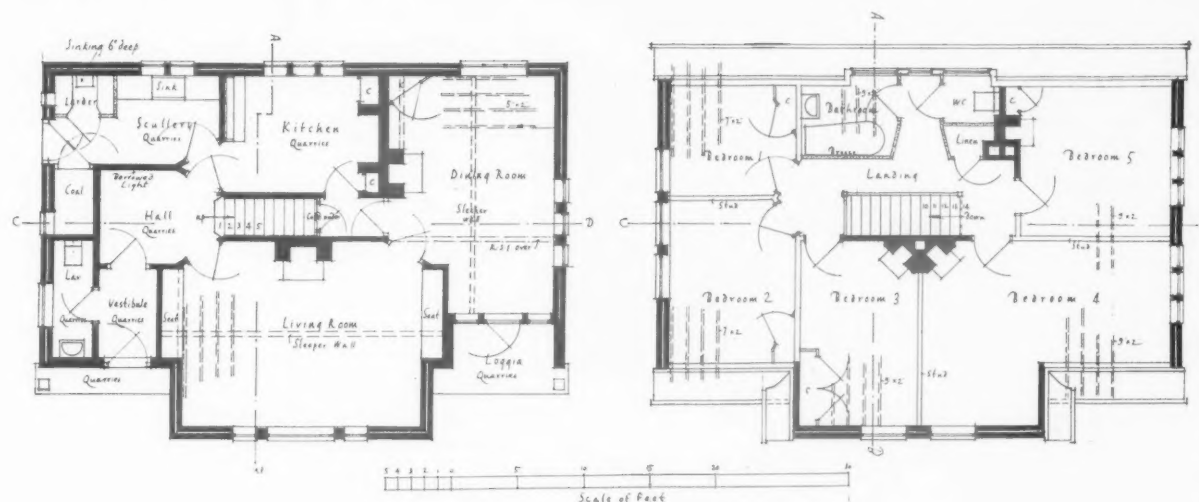
COST per ft. cube 1/9

Walls:
Built of
Fletton BRICKS
rendered
in CEMENT.
The
PLINTH has been
tarred.

Colour Scheme:
Light
greyish-buff.



The GROUND- and FIRST-FLOOR Plans.



The GROUND- and FIRST-FLOOR Plans.

Roof :
Covered with TILES.
Chimneys :
Built of BRICKS with red
sand-facings.
Windows :
Are of the metal CASEMENT
type.

TOTAL COST £1,600
COST per ft. cube 1/4

Walls :
Built of BRICKS with red
sand-facings.

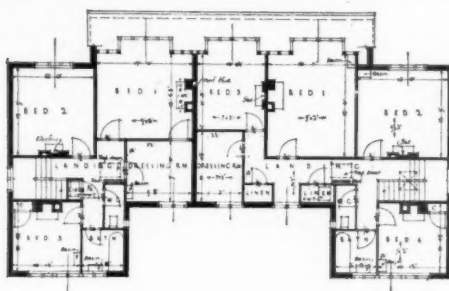
Colour Scheme :
The WALLS are a soft red.
The WINDOWS are painted
cream.



The ENTRANCE Front.

C. H. JAMES

Nos. 30 and 32 SOUTHWAY, HAMPSTEAD GARDEN SUBURB, LONDON.



The
FIRST FLOOR
Plan.



The *GARDEN* Front.

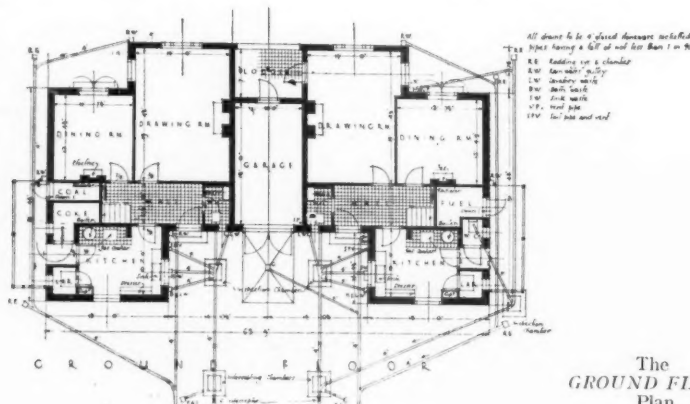
Roof :
Covered with
hand-made, sand-faced
PANTILES laid on felt.
Chimneys :
Built of multi coloured
BRICKS.
Windows :
Fitted with sliding wooden
SASHES

TOTAL COST £ 3,500
COST *per ft. cube* 1/6

on the *GROUND* floor and
with wooden *CASEMENTS*
above.

Walls :
Built of multicoloured
BRICKS.

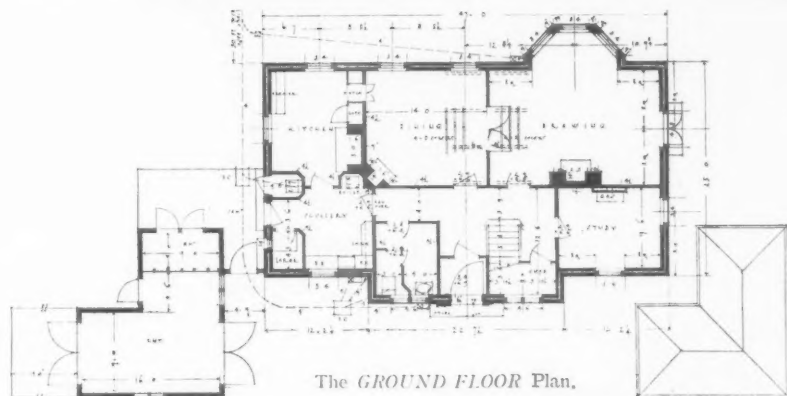
Colour Scheme :
Red ROOF and
greyish red BRICKWORK.



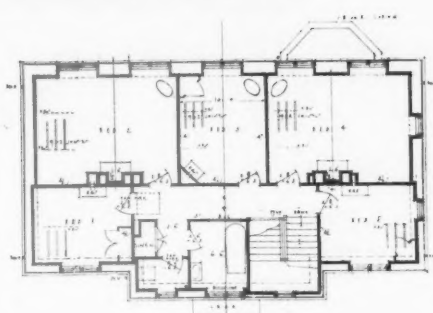
The
GROUND FLOOR
Plan.



The ENTRANCE Front.



The GROUND FLOOR Plan.



The FIRST FLOOR Plan.

Roof :
Covered
with
thick
green
SLATES.

Chimneys :
Built
of
2-in.
hand-made
BRICKS.

Windows :
Fitted with
wooden
CASEMENTS
and
SASHES.

Walls :
Built
of
2-in.
hand-made
BRICKS.

Colour Scheme :
A
warm
GREY
and
GREEN.



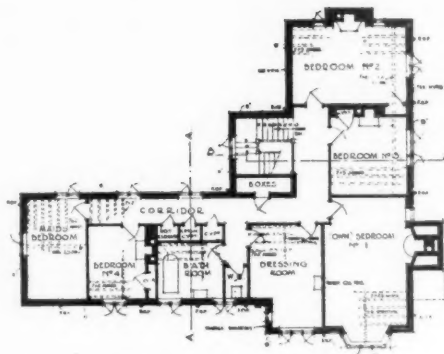
From
the GARDEN.

HOME AND KNIGHT.

A HOUSE IN THE DRIVE, NORTHAMPTON.

Roof :
Covered
with
hand-made,
sand-faced
TILES.

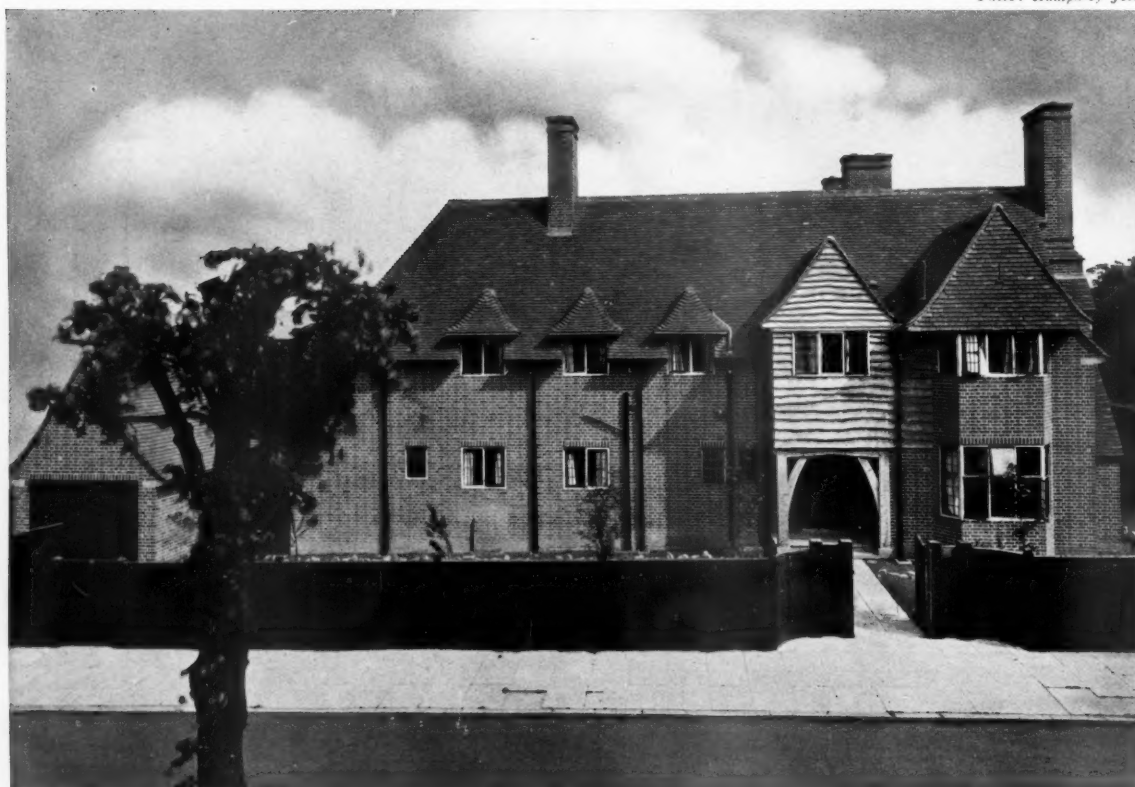
Windows :
Are of
the
metal
CASEMENT
type
with
leaded
lights.



*Walls and
Chimneys :*
Built of
2 1/2-in.
hand-made,
sand-faced,
mottled red
BRICKS
with
purple
headers
laid in
English
bond
with a
wide joint.

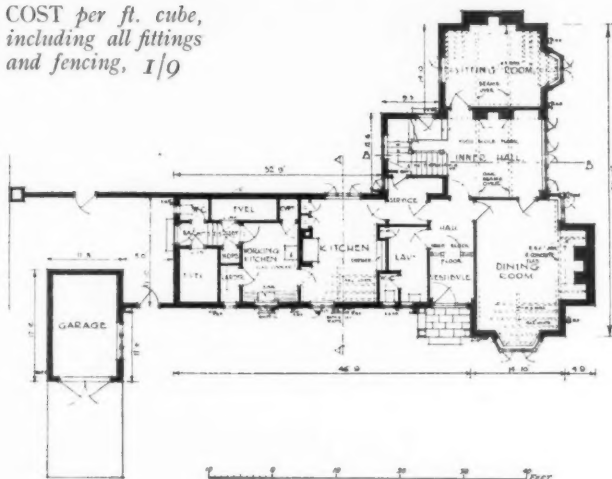
The FIRST FLOOR Plan.

Photo: Humphrey Joel.



From The DRIVE.

COST per ft. cube,
including all fittings
and fencing, 1/9



The GROUND FLOOR Plan.



SANDY AND NORRIS.

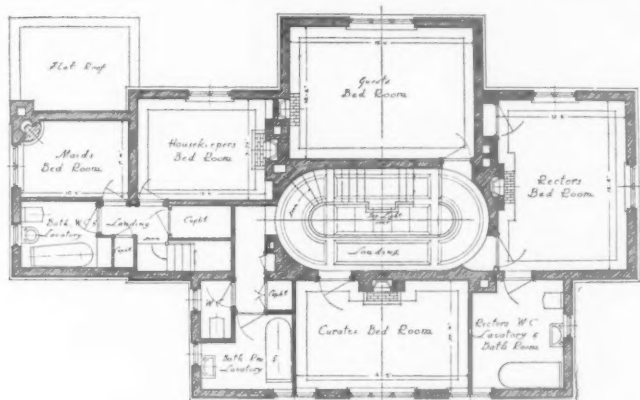
PRESBYTERY OF CHURCH OF THE ENGLISH MARTYRS, BIRMINGHAM.

TOTAL COST

£3,000

COST per ft. cube

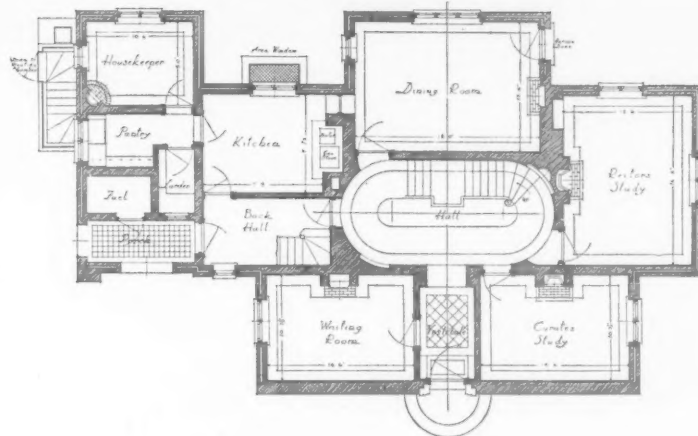
1/2



The FIRST FLOOR Plan.



The PRESBYTERY.



Roof
Covered with
PANTILES.
Chimneys :
Built of BRICK,
with STONE dressings.
Windows :
Are of the wooden
CASEMENT type.

Walls :
Are of cavity construction
and built of
11-in. BRICKS ;
on the first floor the
bricks are faced with
white
CEMENT,
and moulded.



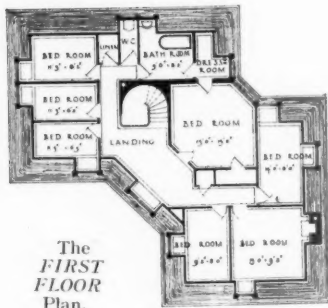
The GROUND FLOOR Plan.



EVELYN SIMMONS.

THE COURT HOUSE, HAMPSTEAD HEATH, LONDON.

Roof :
Covered with plain
TILES.
Chimneys :
Built of BRICK.
Windows :
Are of the CASEMENT
and
double-hung SASH
types.
Walls :
Built of BRICK.

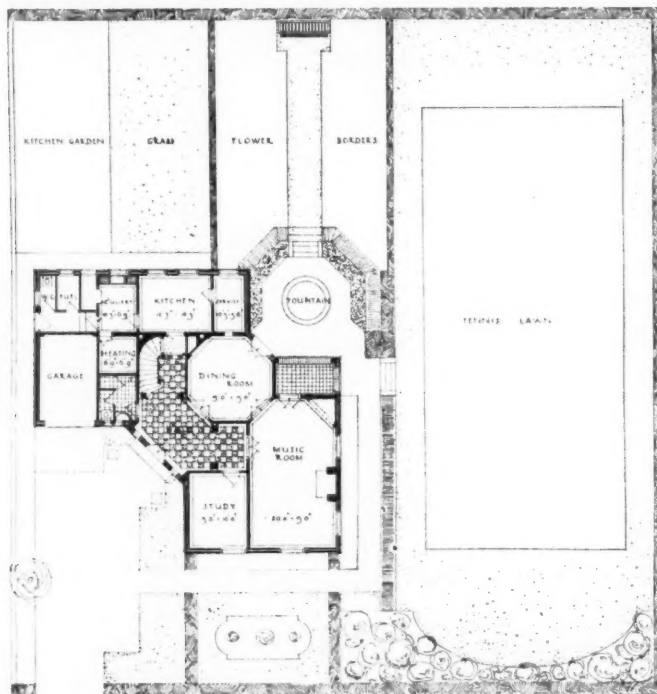


Colour Scheme :
The
ROOF
is red and the
WALLS
are a mottled grey.
The paintwork is white
except to the
DOORS
and
IRONWORK
which are Brunswick
green in colour.



TOTAL COST £3,000

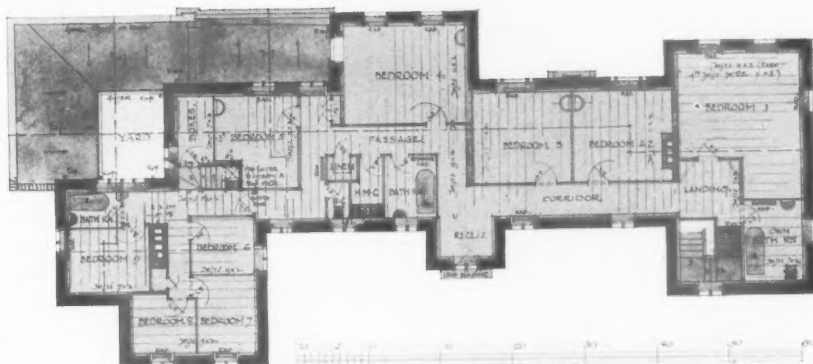
COST per ft. cube 1/5½



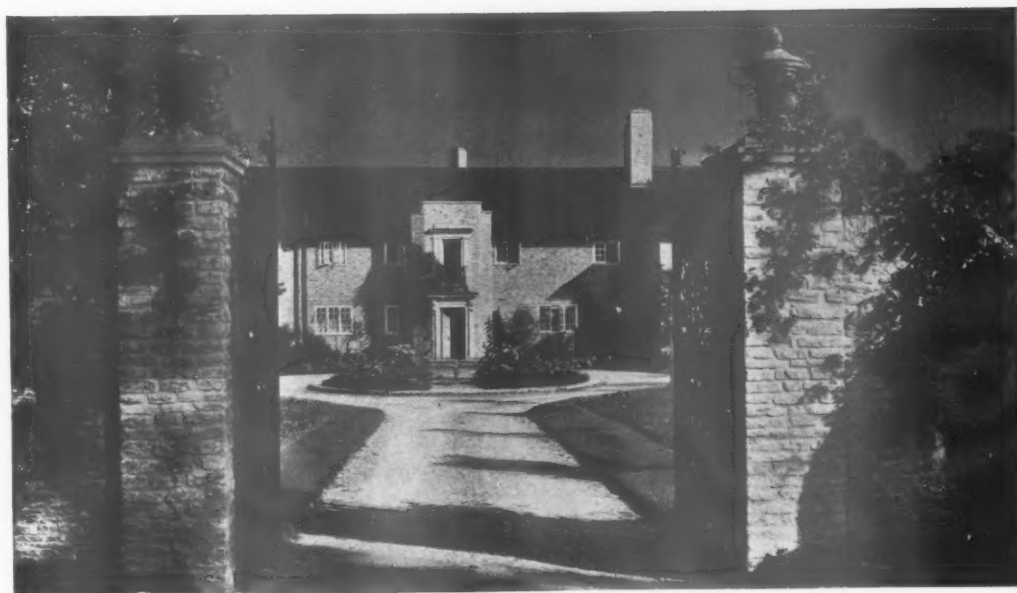
The Plan
of the
GROUND FLOOR
and
GARDEN.

E. GUY DAWBER.

STOWELL HILL, TEMPLECOMBE, SOMERSETSHIRE.



The
FIRST FLOOR
Plan.



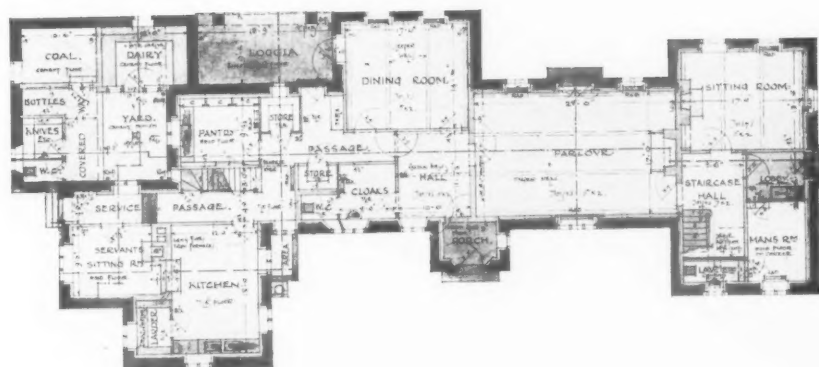
From the GATES.

Roof :
Covered
with hand-made,
sand-faced
TILES.

Chimneys :
Built of rubble
STONE
with plain
STONE
caps.

Windows :
Are of the
wooden
CASEMENT
type with wooden
frames.

Walls :
Built of rubble
STONE with
roughly-squared
angles.



The
GROUND FLOOR
Plan.

E. GUY DAWBER.

EYEWELL HOUSE, QUEEN CAMEL, SOMERSETSHIRE.

The
FIRST FLOOR
Plan.

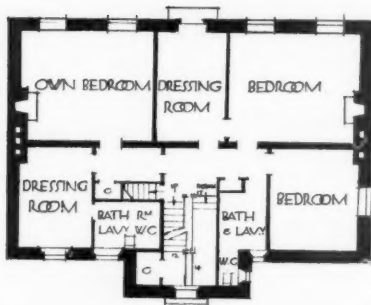
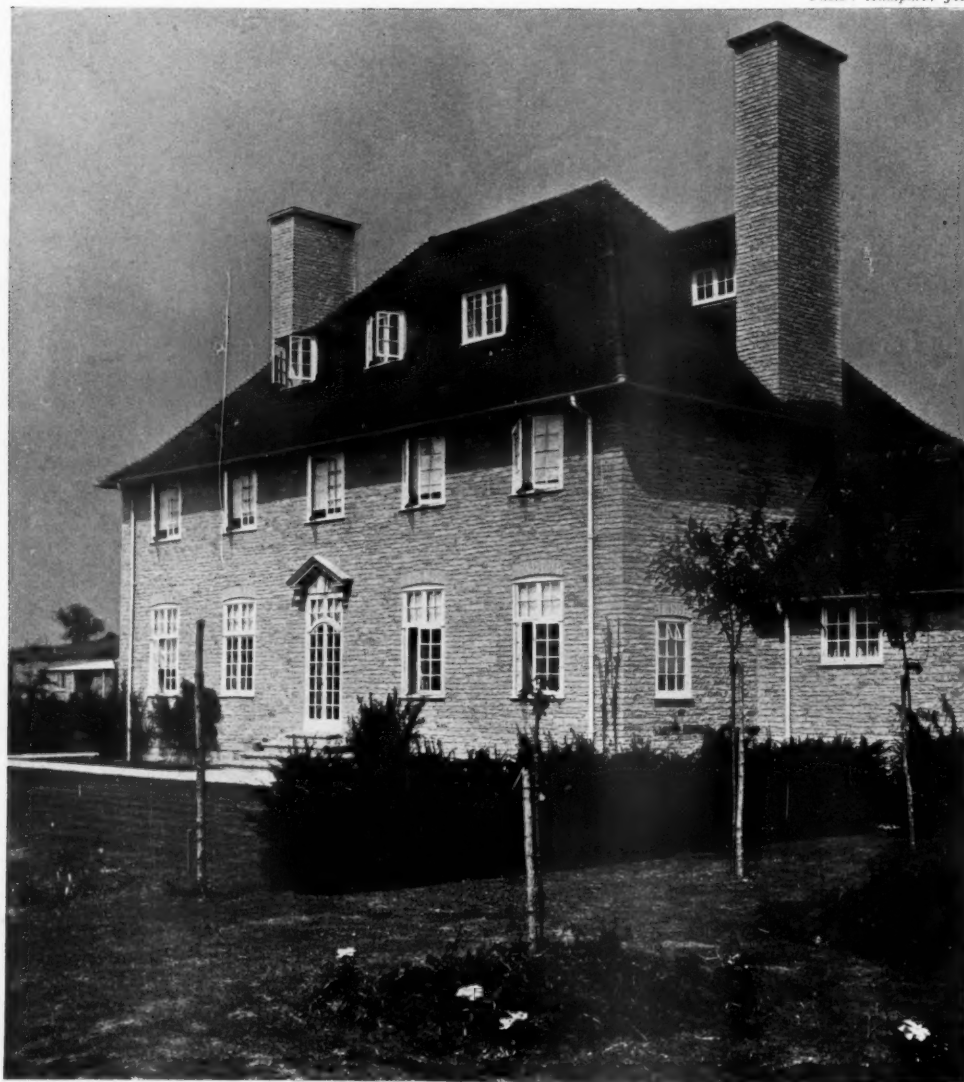


Photo : Humphrey Joel.



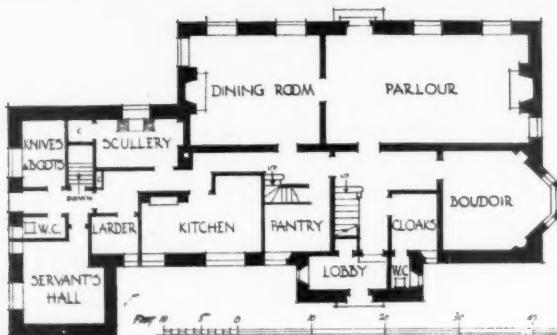
Roof :
Covered with
hand-made
sand-faced
TILES.

Chimneys :
Built of rubble
STONE
with plain
STONE
caps.

Windows :
Are of
the
wooden
CASEMENT
type with
wooden
frames.

Walls :
Built of rubble
STONE.

A Detail of the GARDEN Front.



The
GROUND FLOOR
Plan.

E. GUY DAWBER.

EYEWELL HOUSE, QUEEN CAMEL, SOMERSETSHIRE.

Photo: Humphrey Joel.



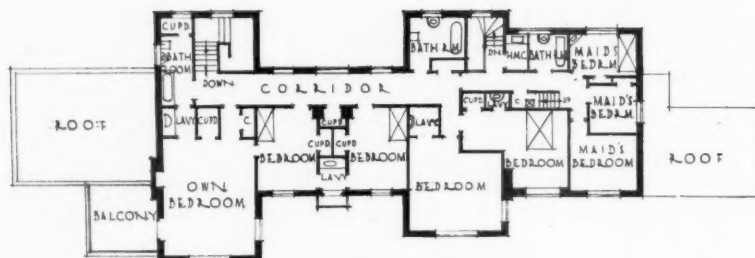
The GARDEN Front.

Photo: Humphrey Joel.



The DOORWAY to the Garden TERRACE.





The FIRST FLOOR Plan.



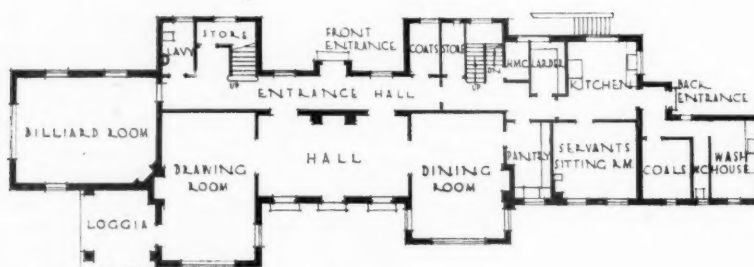
Roof :
Covered with *PANTILES*
with a felt undercloak.

Chimneys
Built of Sussex
hand-made
BRICKS.

Windows :
Are of the wooden
CASEMENT type.

Walls :
Sussex hand-made
BRICKS were used for
facing.

Colour Scheme :
The
ROOF is red,
the *BRICKWORK* is
multi coloured
and the
WINDOWS are
painted cream.



TERRACE

SCALE OF FEET
0 10 20 30 40 50 60 70 80

The GROUND FLOOR Plan.





From the GARDEN

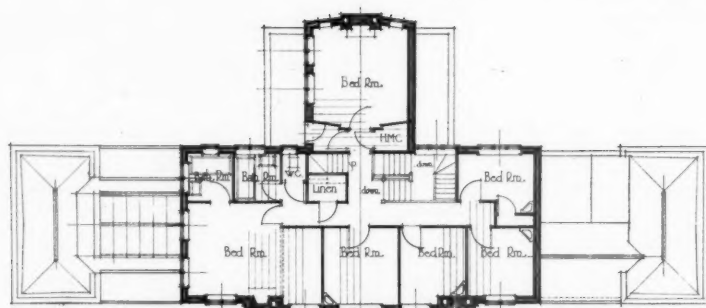


A Detail of the GARDEN Front.



HUBERT LIDBETTER.

GADE HOUSE, WATFORD, HERTFORDSHIRE.



The FIRST FLOOR Plan.



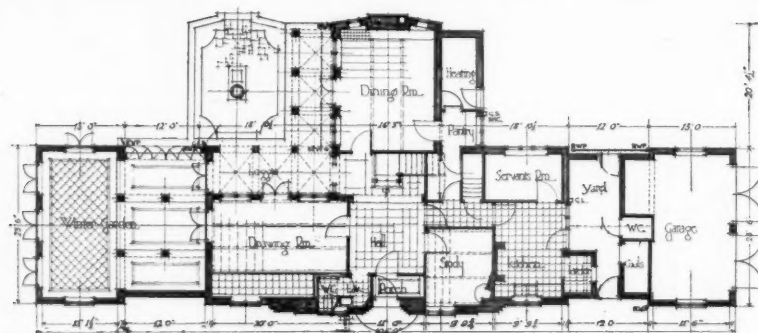
The ENTRANCE Front.

Roof :
Covered with
PANTILES.

Chimneys :
Built of multicoloured
BRICKS.

Windows :
Are of the steel
CASEMENT type.

Walls :
Built of multicoloured
BRICKS.



The GROUND FLOOR Plan.





From the *GARDEN*.

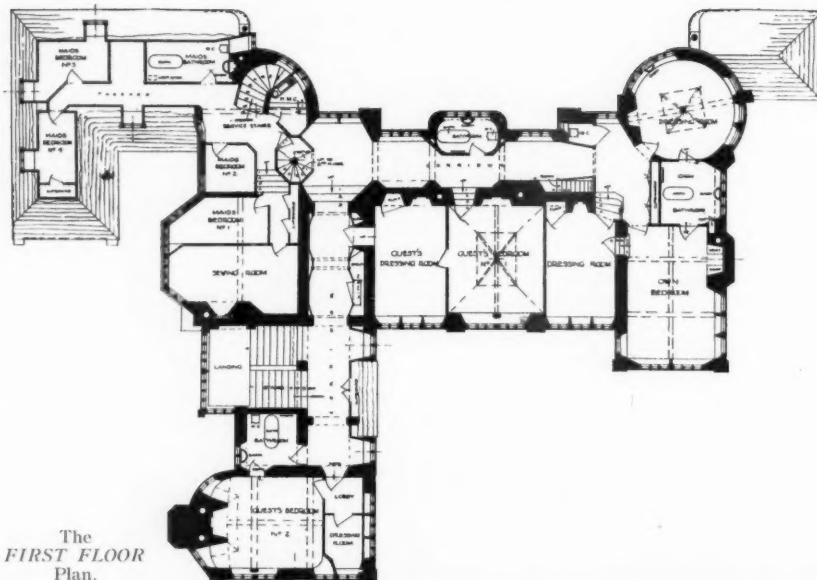


The *LOGGIA* on the *GARDEN* Side.

OLIVER HILL.

A HOUSE IN ARGYLLSHIRE

Roof :
Covered with stone
SLATES
from Purbeck.
Chimneys :
Built of local Whin
STONE
quarried on the site.
Windows :
Are of the steel
CASEMENT type.

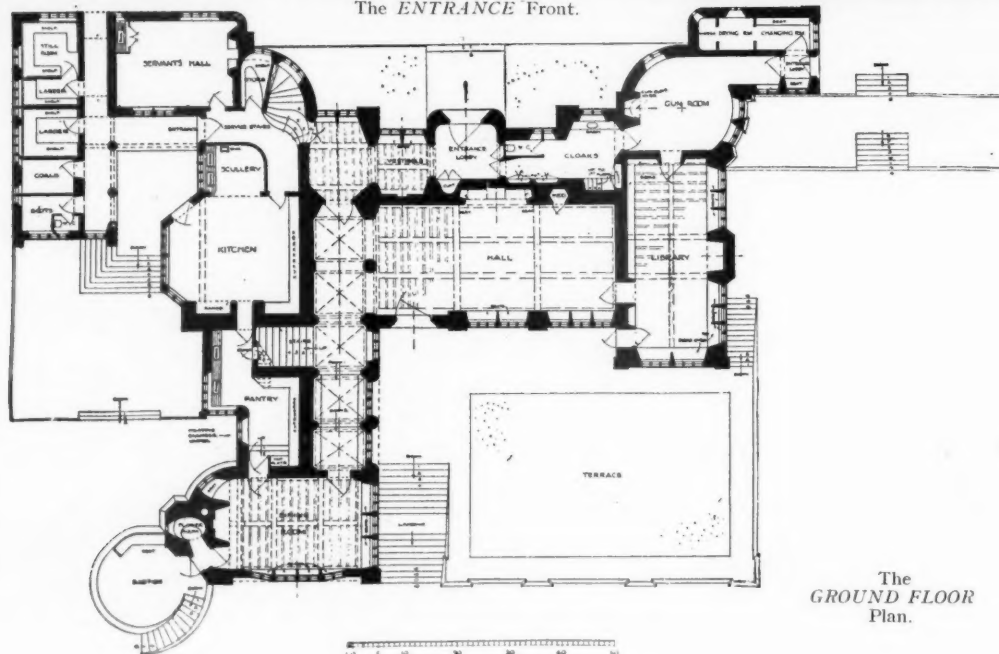


Walls :
Built
of local Whin
STONE
quarried on the
site.

Colour Scheme :
Blue - grey. The
Whin stone con-
tains a quartz
"sparkle."



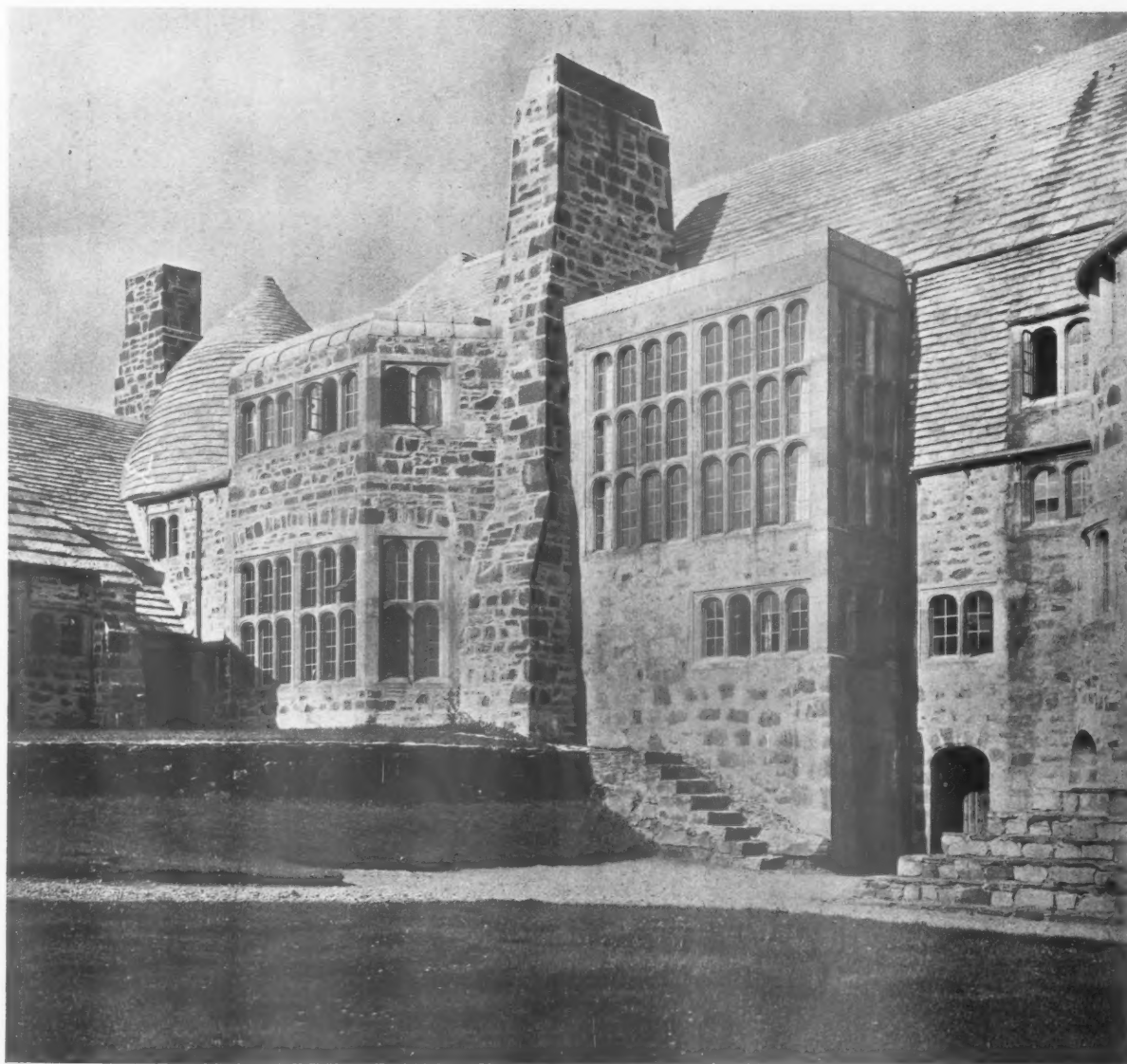
The ENTRANCE Front.



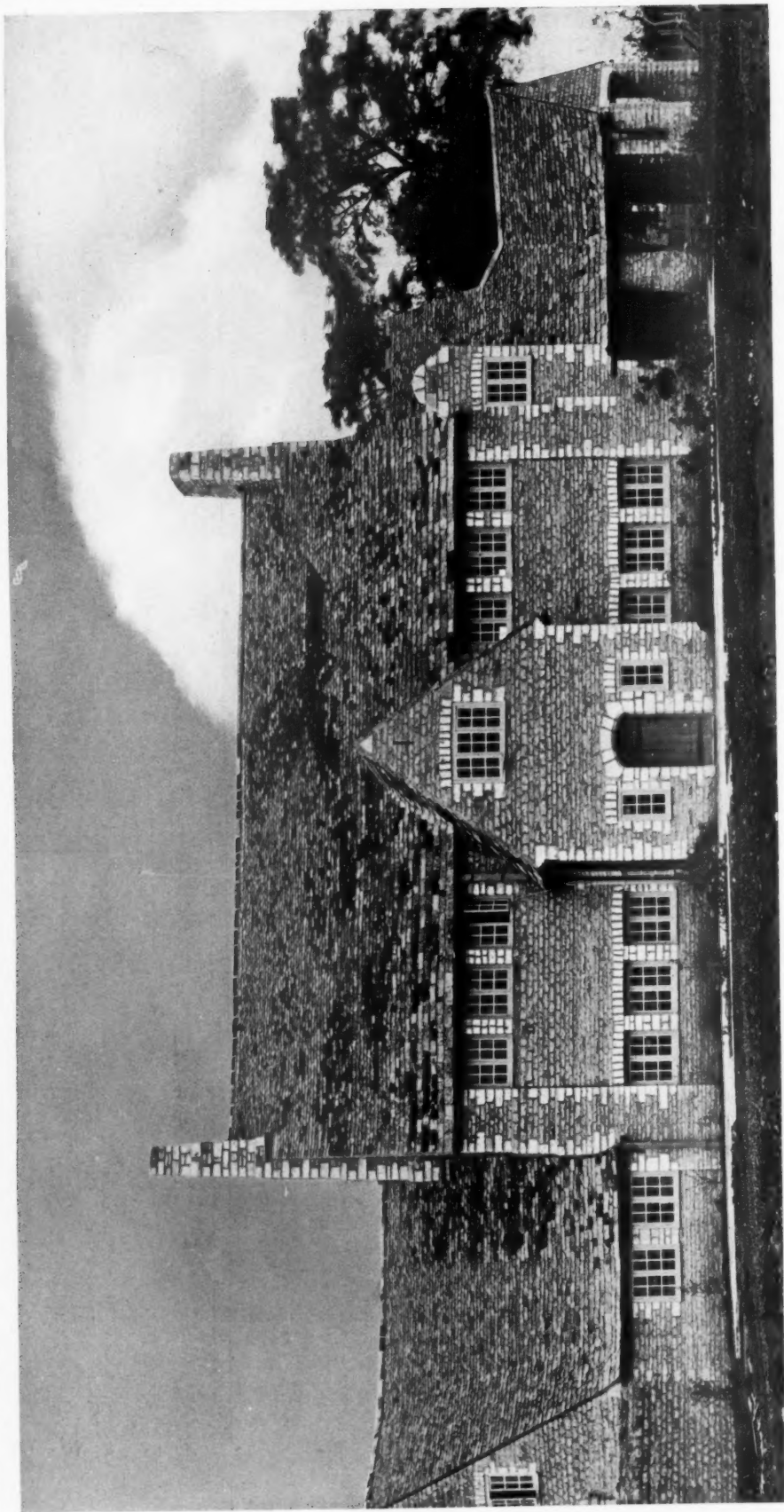
The
GROUND FLOOR
Plan.



From the WEST.



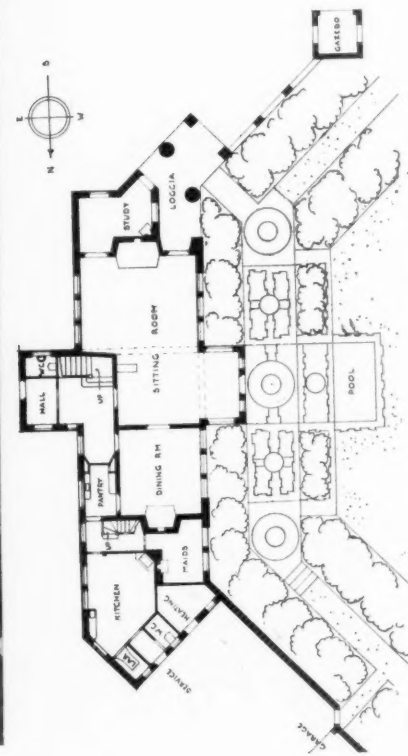
A Detail of the GARDEN Front.



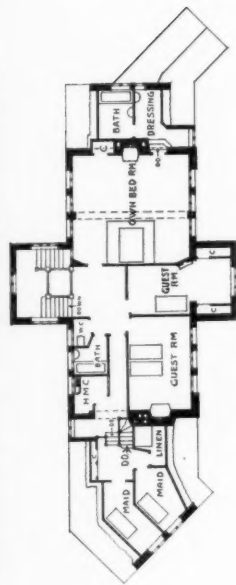
The WEST Front.

- Roof :*
Covered with SLATES.
- Chimneys :*
Built of local STONE.
- Windows :*
Are of the CASEMENT type with wooden frames.
- Walls :*
Built of local STONE.
- Colour Scheme :*
Grey.

Points of Interest in the Design :
The general FORM and CHARACTER were influenced by the old Cotswold FARM BUILDINGS and BARNs of the neighbourhood.

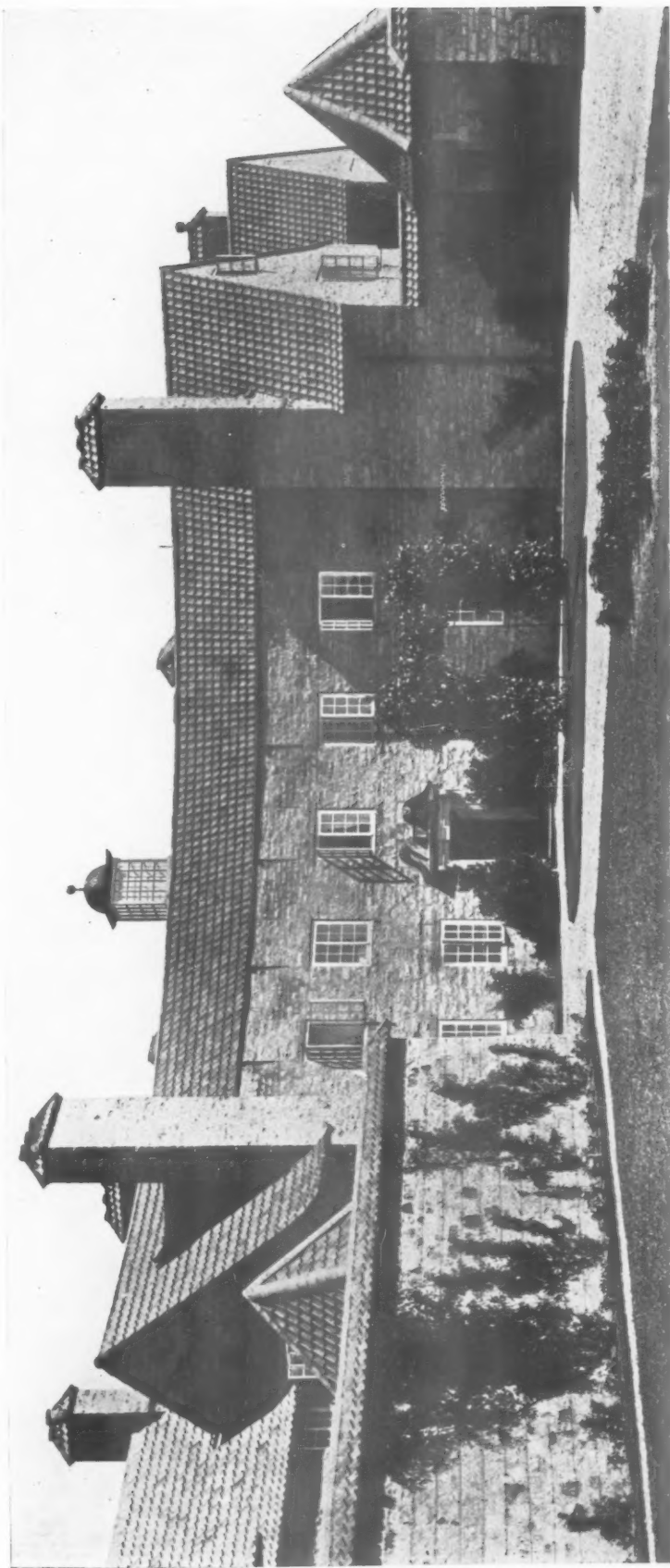


A Plan of the GROUND FLOOR and GARDEN.

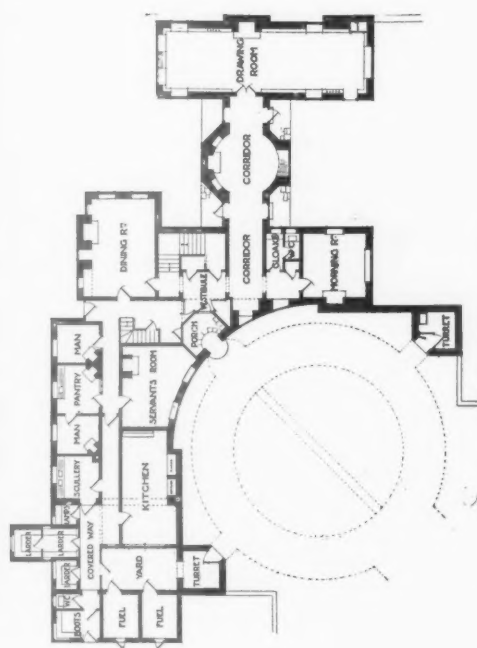


SCALE OF FEET

The FIRST FLOOR Plan.



From the SOUTH-WEST.

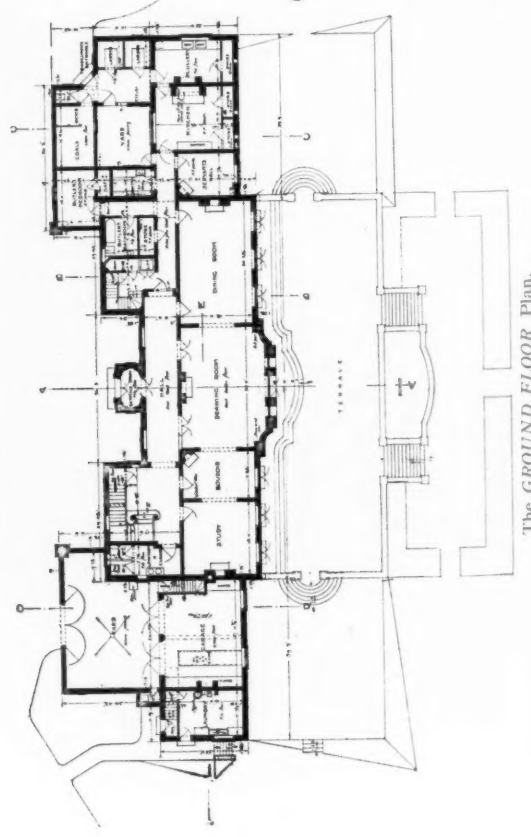
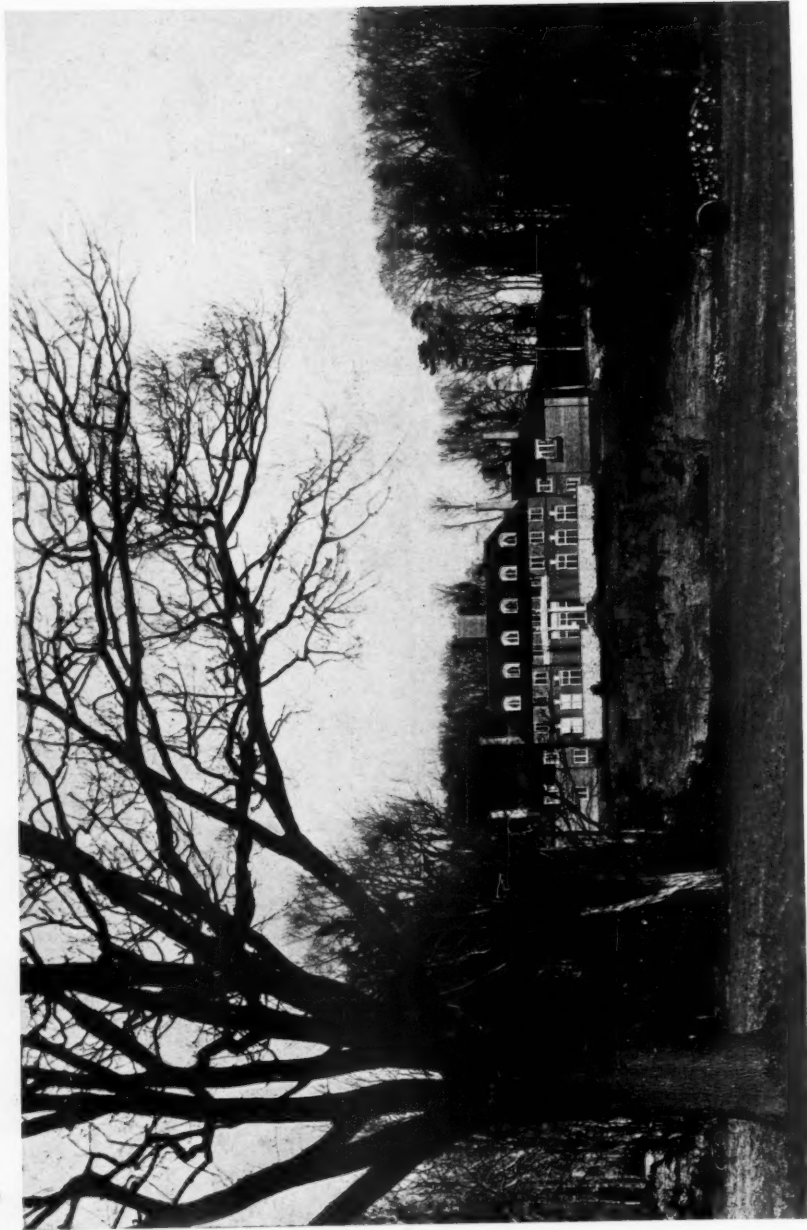


The GROUND FLOOR Plan.



The FIRST FLOOR Plan.

Roof :
Covered with SLATES.
Chimneys :
Built of STONE.
Windows :
Are of the wooden
CASEMENT
type.
Walls :
Are faced with
STONE.



The GROUND FLOOR Plan.



The FIRST FLOOR Plan.

COST per ft. cube (in 1925) 2/10

Including clearing of the site, all engineering services, electric light, hot water, laying a hard tennis court and levelling the ground; also the fees of the Architect and the Quantity Surveyor, and the salary of the Clerk of Works.

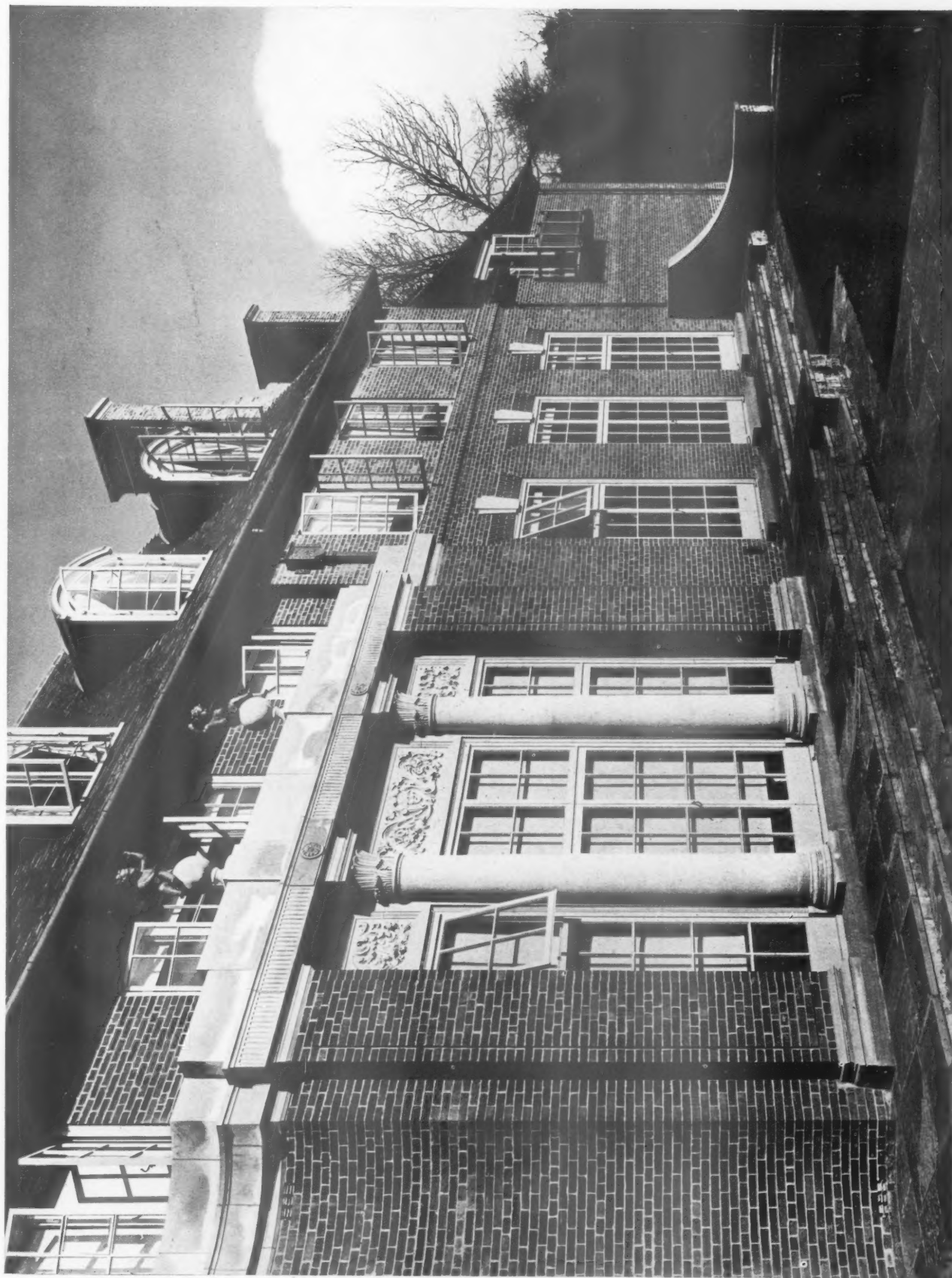
Roof : Covered with TILES.

Walls : Are faced with multi-coloured BRICKS ; the entrance porch and drawing-room bay have Portland STONE dressings.

Colour Scheme : The ROOF is in soft brown-reds of varying shades, and the WALLS are multi-coloured.

KNOTT AND COLLINGS.

THE SPEAKER'S HOUSE, ULSTER.



From the TERRACE.

A HOUSE AT SANDGATE, KENT.

BASIL IONIDES.



The ENTRANCE PIERS and LODGE from the Parade.
The paving is of PEBBLE and the entrance wall of whitened STONE. The ROOF of the lodge is covered with reed THATCH, and the WALLS are treated in white CEMENT.



The WEST End from the Hill Side.



Roof :
Covered with
TILES.
Chimneys :
Built of
BRICK.
Windows :
Are of the oak
CASEMENT
type.
Walls :
Built of BRICK
covered with white
STUCCO.

The
CLOISTER
connecting
the
end
LOGGIAS.



Colour Scheme :
White.

Points of Interest
in the Design :
The house was
specially
designed as a
SEASIDE resi-
dence with large
LOGGIAS to the
sitting-rooms,
and a private
BALCONY to each
bedroom.

The PAVING is of
white Terrazzo
MARBLE and
the WALLS are of
rough white
PLASTER.

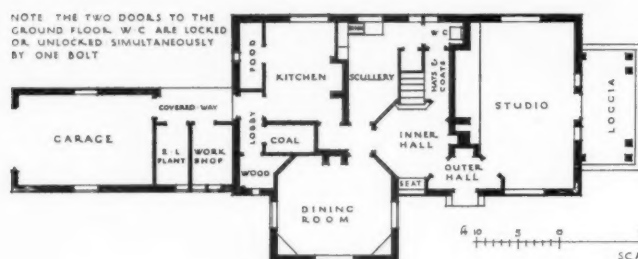
BARRY PARKER.

A HOUSE AT LITTLE SHELFORD, near CAMBRIDGE.

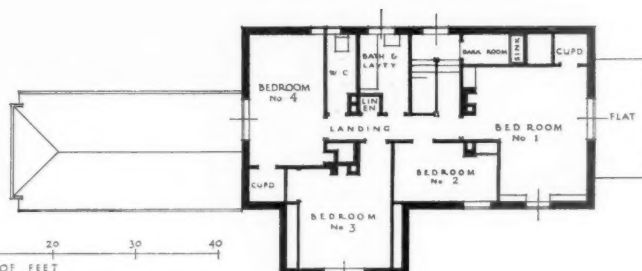


From the WEST.

NOTE THE TWO DOORS TO THE GROUND FLOOR W.C. ARE LOCKED OR UNLOCKED SIMULTANEOUSLY BY ONE BOLT



The GROUND FLOOR Plan.



The FIRST FLOOR Plan.

Roof :
Covered with red, hand-made, burnt clay
TILES.

Chimneys :
Built of local
BRICKS.

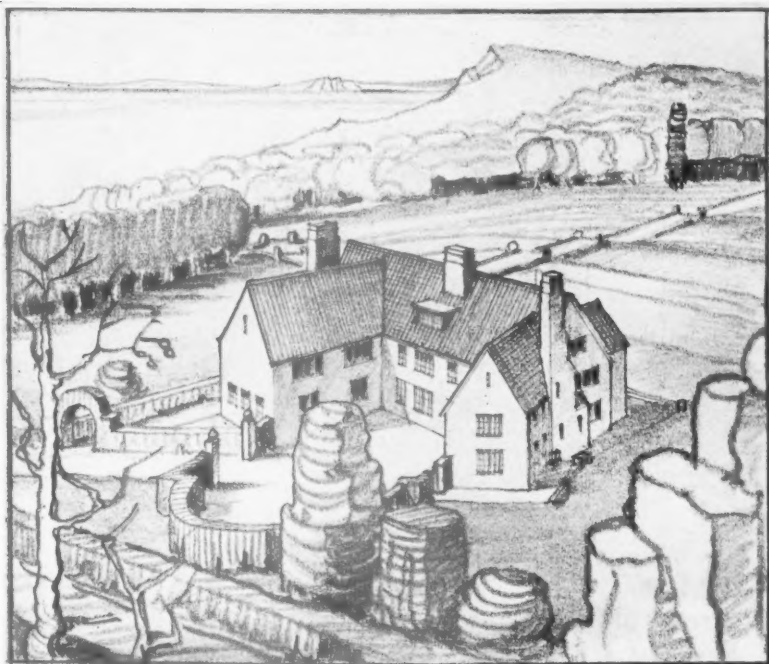
Windows :
Are of the steel
CASEMENT type.

Walls :
Built of local
BRICKS covered with
ROUGH-CAST.

Colour Scheme :
The tiles on the
ROOF
are red; the
WALLS,
and
WINDOW FRAMES
are white;
the **DOORS** are green,
and the wood
ARCHITRAVES
and
HOOD are
white.



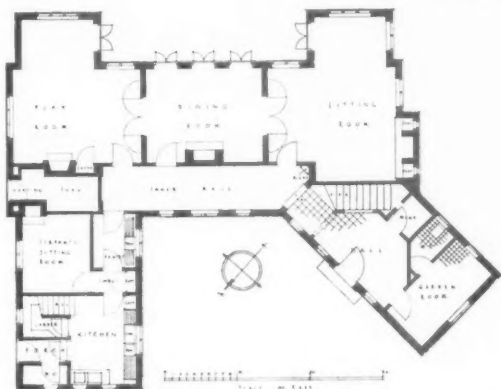
From the SOUTH-EAST.



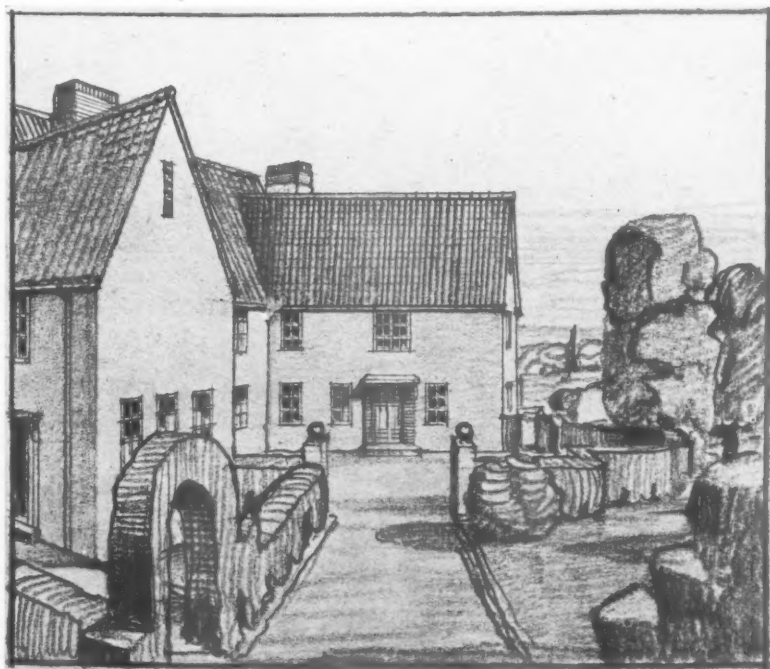
TOTAL COST £3,975
exclusive of all garden work.
COST per ft. cube 1/4½



The
GROUND
FLOOR
Plan.



The
FIRST
FLOOR
Plan.



Roof :
Covered with black
PANTILES.

Chimneys :
Built of
ROUGH CAST
with BRICK caps.

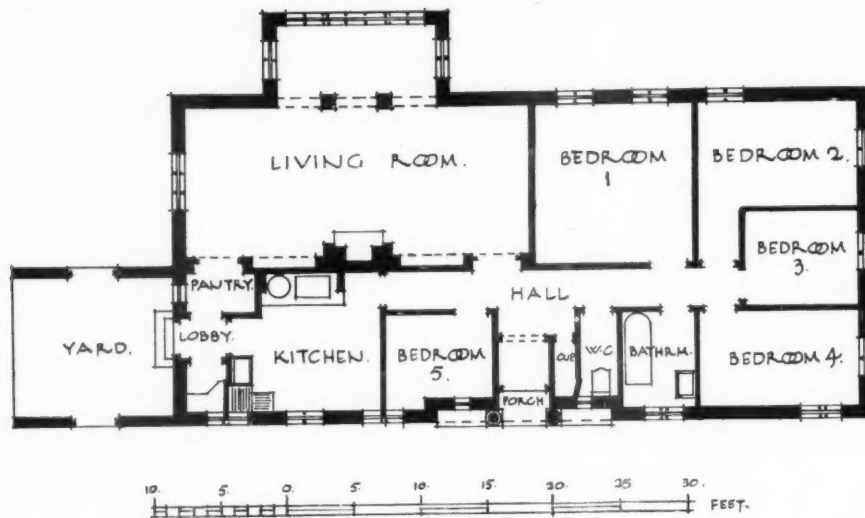
Windows :
Are of the wooden
CASEMENT type.

Walls :
Built of
ROUGH CAST
finished with carpet float.

Colour Scheme :
Black glazed ROOF,
white WALLS,
carnation-leaf
green painted
FRAMES
and
IRONWORK, and
white
SASHES.

JOHN D. CLARKE.

OCKENDENS, BIRDHAM, near CHICHESTER, SUSSEX.



The PLAN.

Roof :
Covered with green
and brown Cornish
SLATES.

Chimneys :
Built of BRICKS
plastered with CEMENT.

Windows :
Are of a specially designed
single-hung SASH type
which slides down into the
cavity of the 11-in. walls.

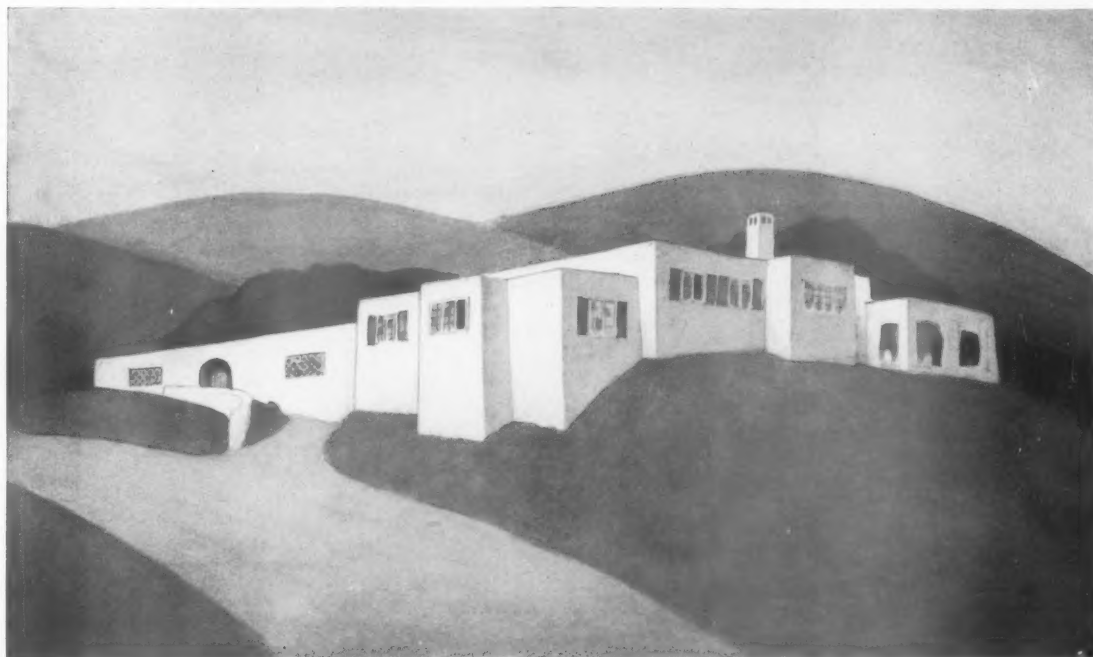
TOTAL COST £1,437
COST per ft. cube 1/6

Walls :
Are of cavity construction
and built of 11-in.
BRICKS rendered outside
in Portland CEMENT
and set in white CEMENT
and yellow SAND.

Colour Scheme :
Greyish-green ROOF,
warm cream-coloured
WALLS, and
black CHIMNEY pots.

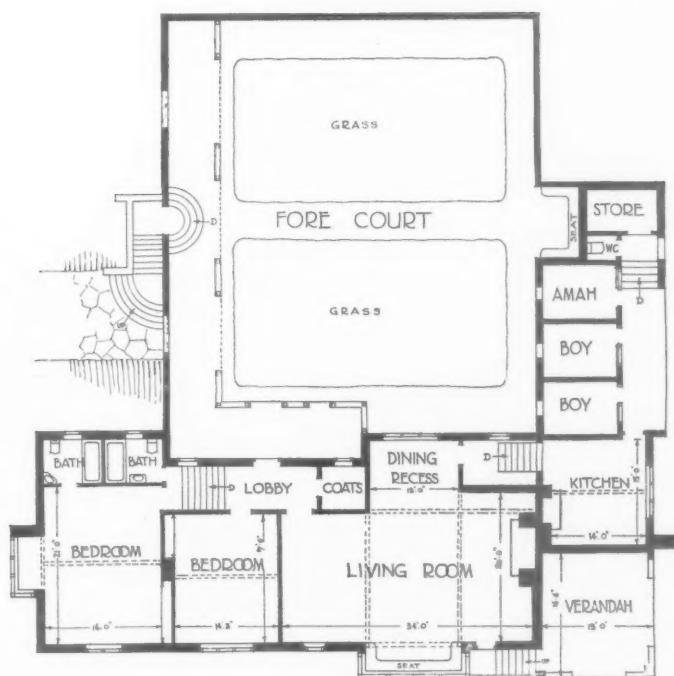


A Detail of the ENTRANCE Front.



In Hong Kong
LEVEL
sites for building are rare,
and it is customary to make
an artificial levelled
PLATFORM,
thus obliterating the
NATURAL CONTOURS
of the country
before building is
commenced.
The above sketch,
however, shows a

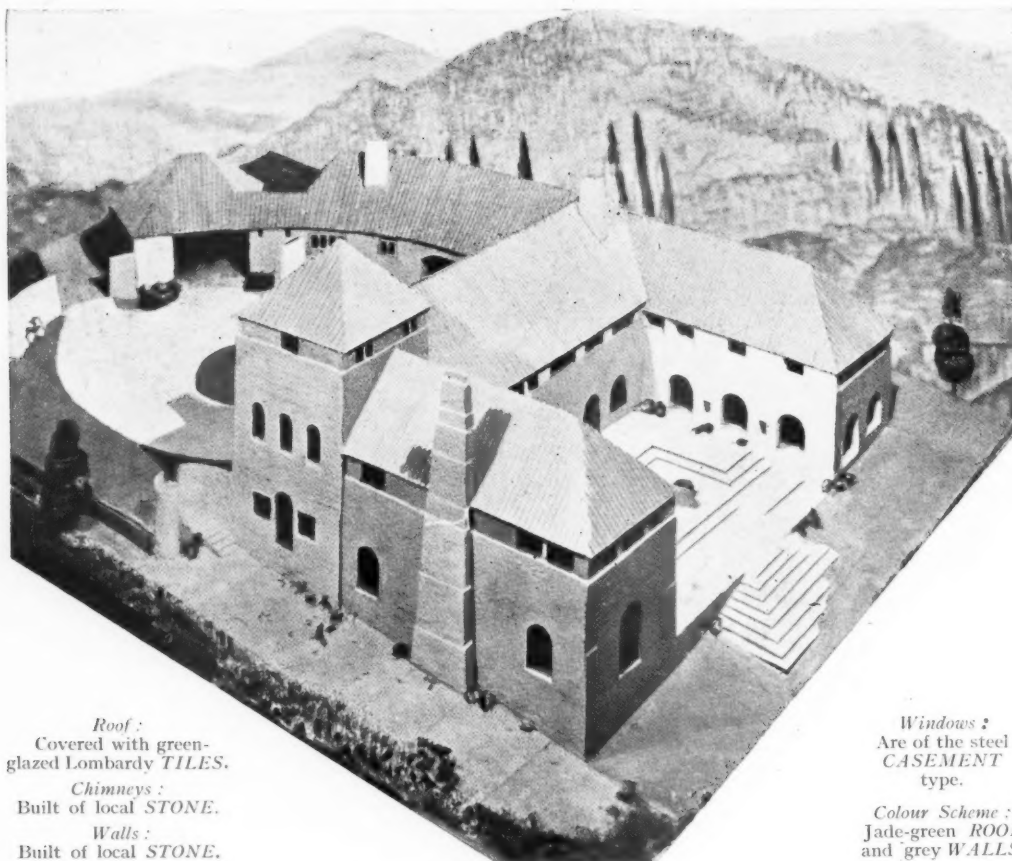
design
for a bungalow
in which the
NATURAL LEVELS
of the ground have
been one of the
MAIN factors of the
plan.
In the design the aim has
been to avoid the application
of ENGLISH traditions,
and to reproduce those of
the CHINESE.



The PLAN.

OLIVER HILL.

A HOUSE AT HURTWOOD, SURREY.



Roof :
Covered with green-glazed Lombardy *TILES*.

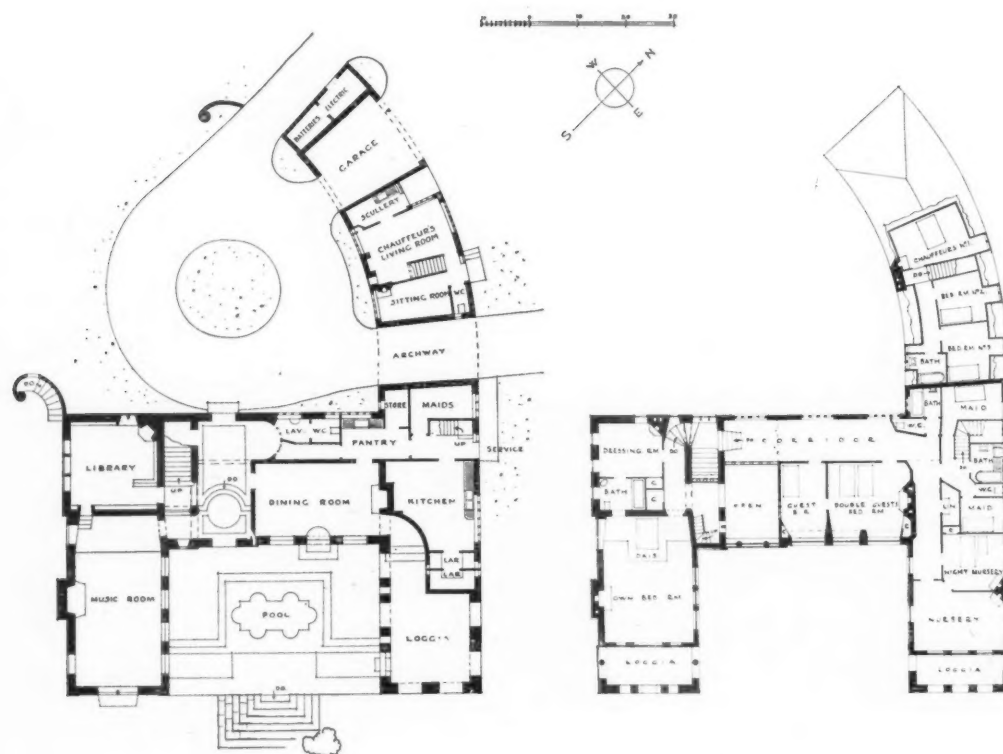
Chimneys :
Built of local *STONE*.

Walls :
Built of local *STONE*.

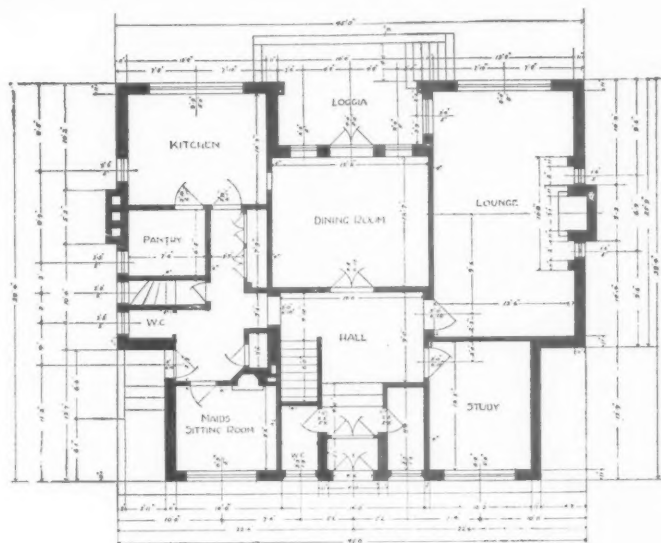
Windows :
Are of the steel *CASEMENT* type.

Colour Scheme :
Jade-green *ROOF* and grey *WALLS*.

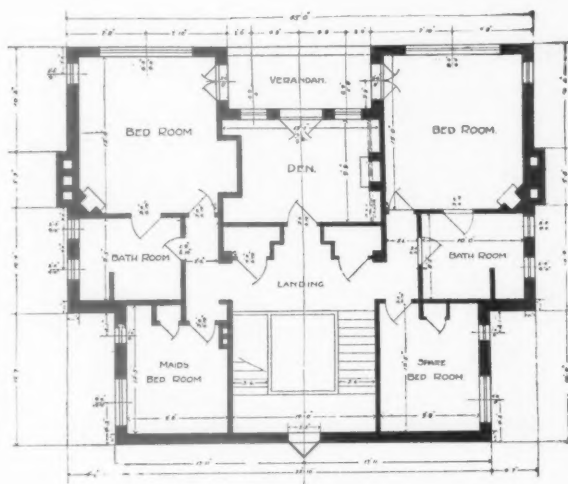
A *MODEL* of the House.



The *GROUND-* and *FIRST-FLOOR* Plans.



The GROUND FLOOR Plan.



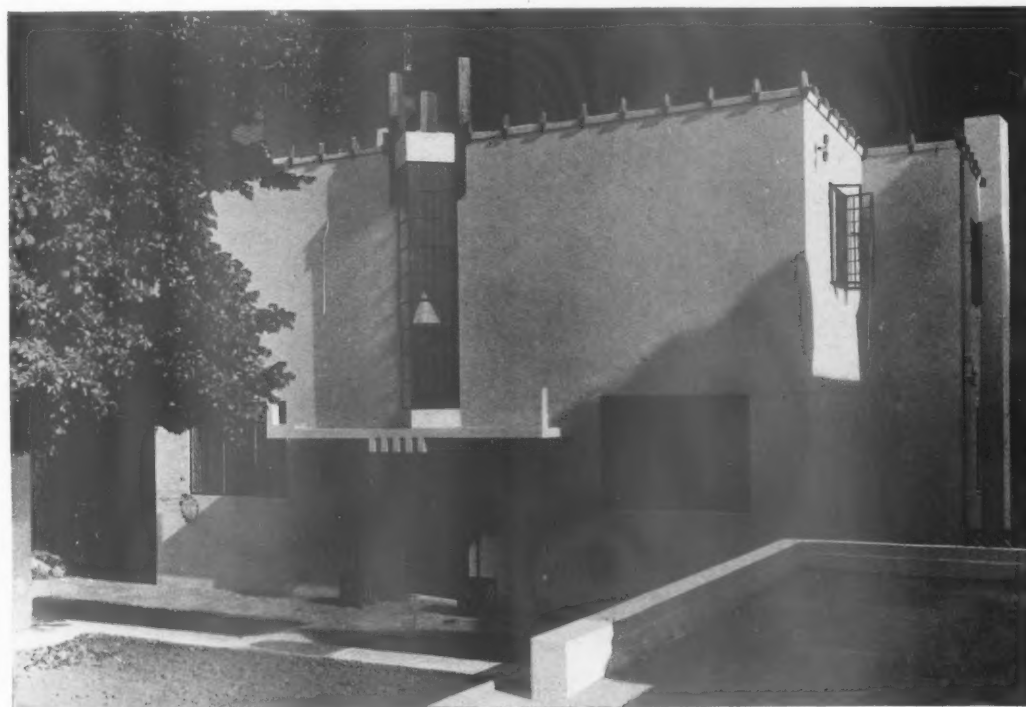
The FIRST FLOOR Plan.

Roof :
Covered with *BITUMEN*.
Chimneys :
Built of rough *BRICK* finished
in *CEMENT*.
Windows :
Are of the metal
CASEMENT type.
Walls :
Are of cavity construction
and built of 11-in. rough

COST
per ft. cube,
1/6,
exclusive of lighting
and heating.

BRICKS and finished in
CEMENT.

Colour Scheme :
The *WALLS* are distempered
ivory white;
the *DOORS* are painted
ultramarine blue;
the *WINDOW FRAMES*
and
cement ornaments
round the *ROOF* are
painted black.



The *ENTRANCE* Front.



C. H. B. QUENNELL.

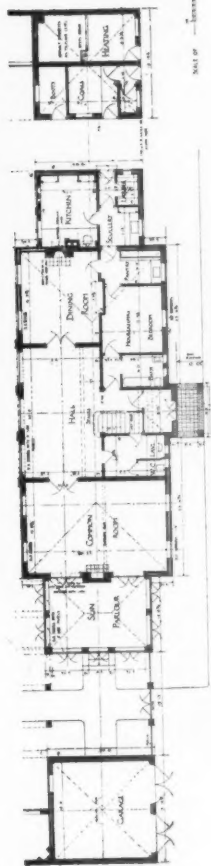
A HOUSE AT SILVER END, ESSEX.



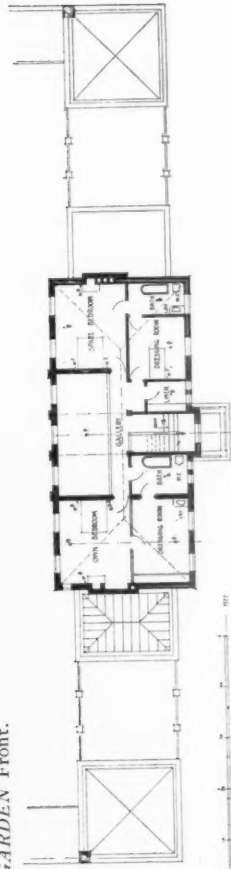
Roof :
Covered
with old
Delabole
SLATES,
with
LEAD
hips
and
ridge.
Chimneys :
Built
of
BRICK.

Windows :
Are of the
metal
CASEMENT
type.
Walls :
Built of
stock
BRICKS.
Colour
Scheme :
Grey ROOF and
white-washed
WALLS.

A Detail of the GARDEN Front.



The GROUND FLOOR Plan.



The FIRST FLOOR Plan.

HOUSE AT SILVER END, ESSEX.

C. H. B. QUENNELL.



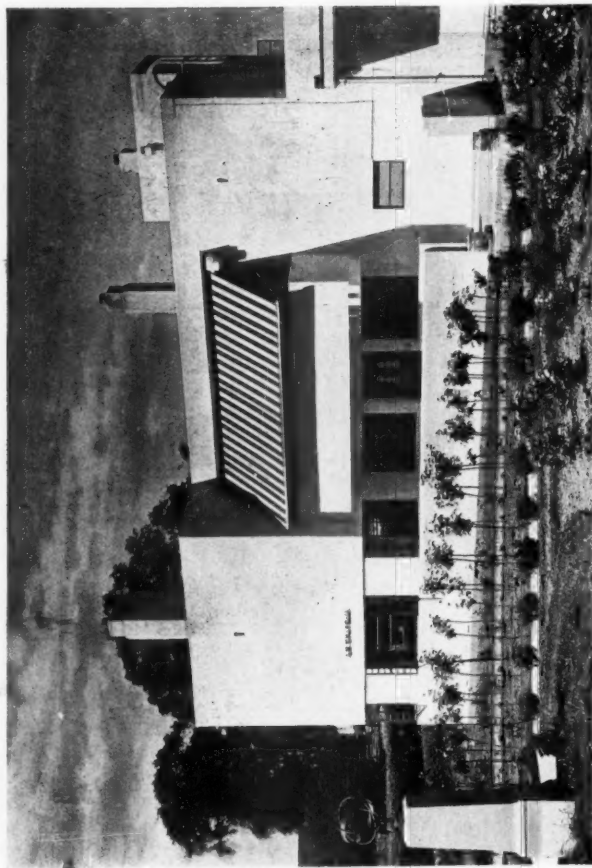
From the GARDEN.





THOMAS S. TAIT OF SIR JOHN BURNET & PARTNERS.

LE CHATEAU, SILVER END GARDEN VILLAGE, ESSEX.

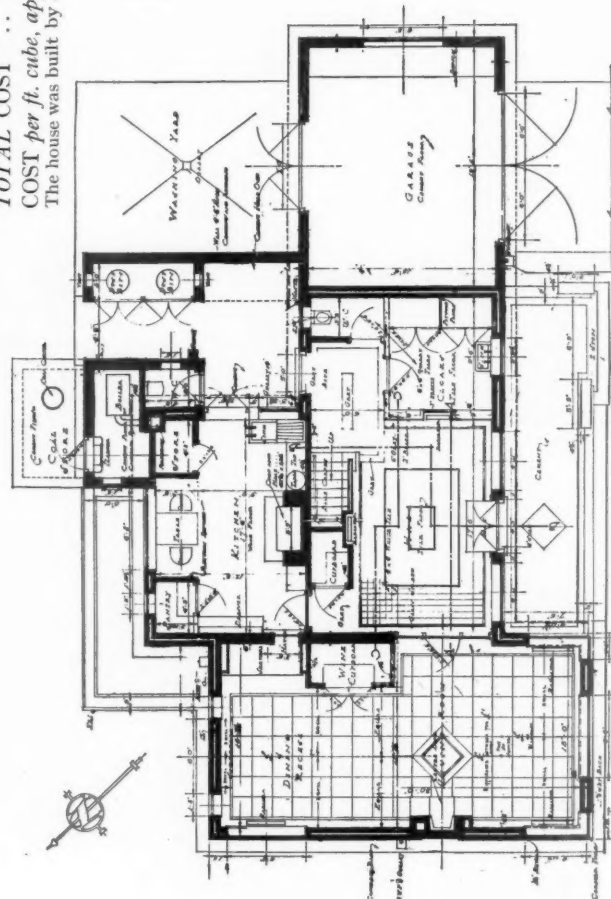


Roof :
The ROOF is flat,
wood-jointed,
and covered with
BOARDS, CANVAS,
and ASPHALT.
Chimneys :
Built of BRICK.
Windows :
Are of the steel
CASEMENT
type in which the
vertical glazing bars
have been omitted.

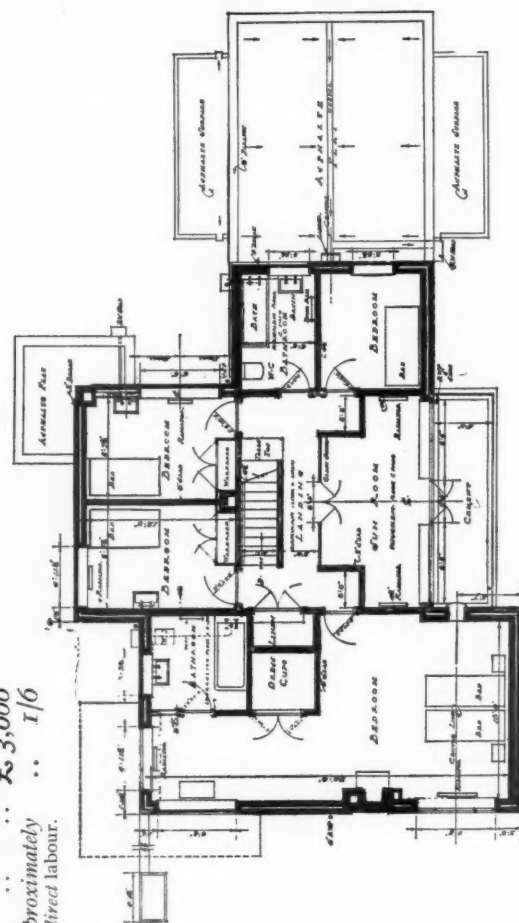
Walls :
Built of
BRICK
rendered externally
with
CEMENT.
Colour Scheme :
The WALLS and
STACKS
are finished an ivory
colour; the
WINDOW BARS
are painted emerald
green.

From the SOUTH-EAST.

TOTAL COST £ 3,000
COST per ft. cube, approximately 1/6
The house was built by direct labour.

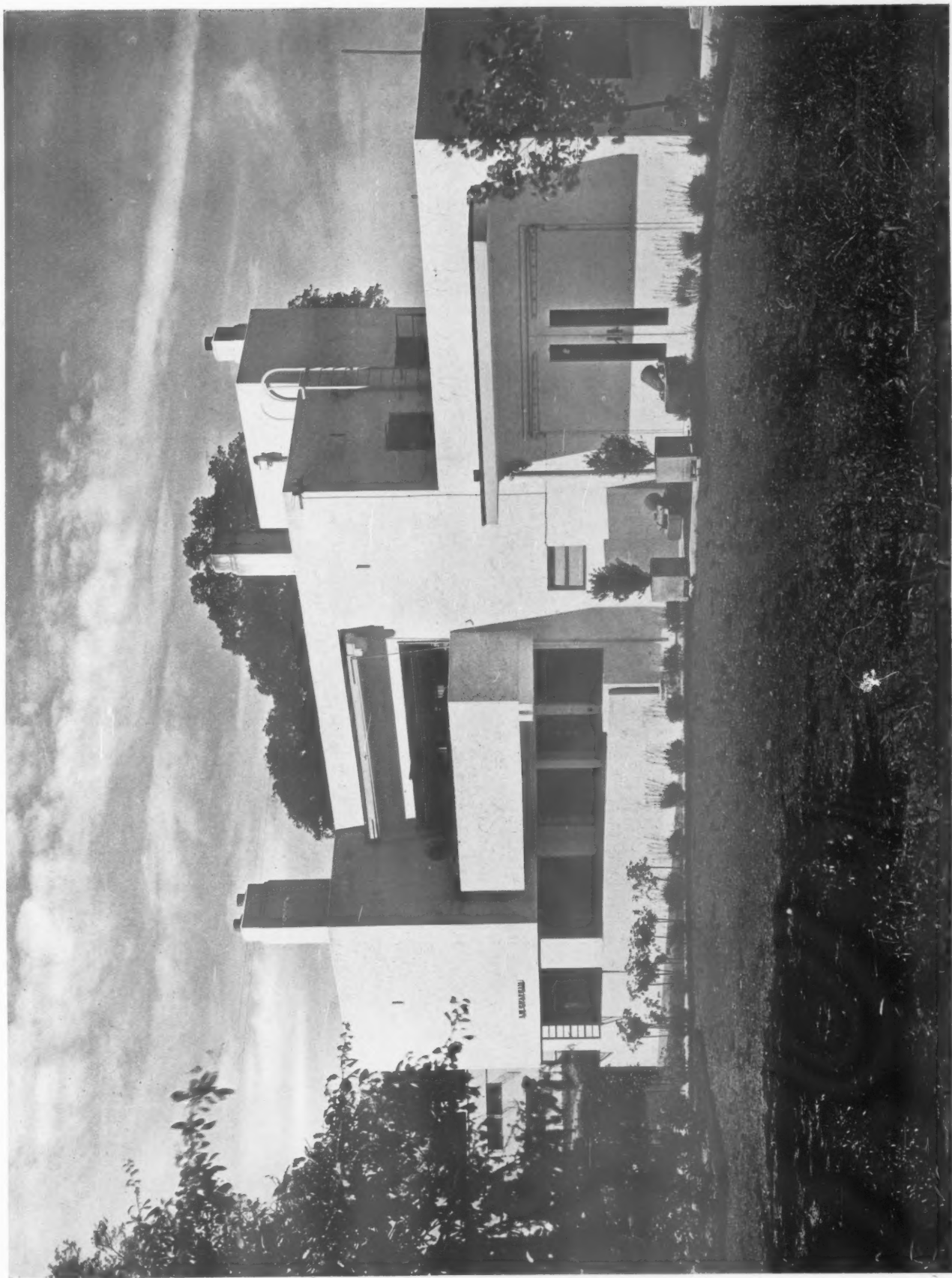


The GROUND FLOOR Plan.



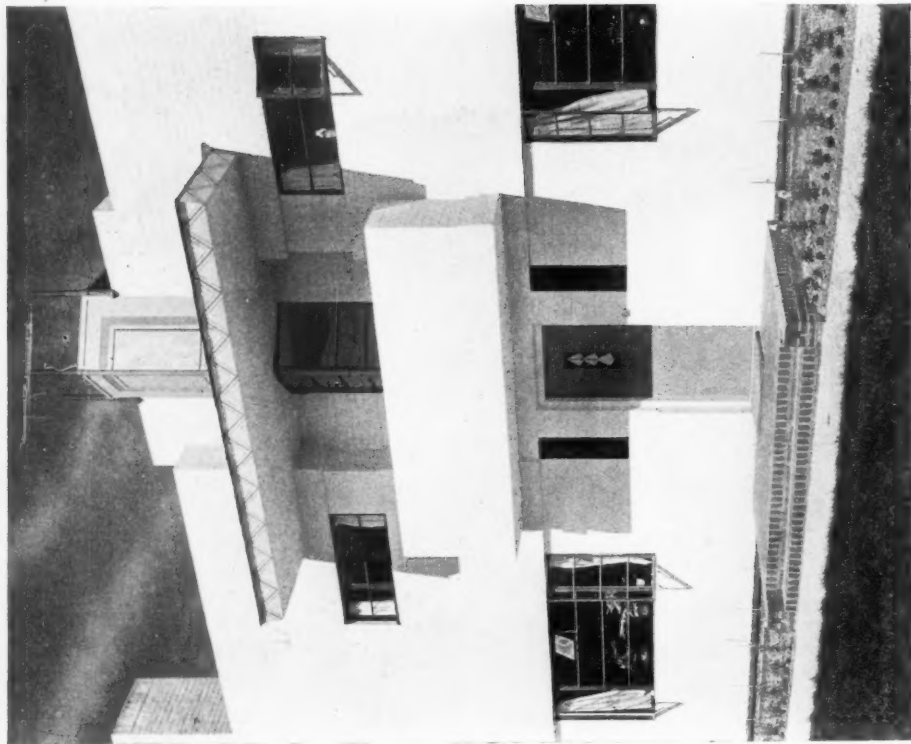
The FIRST FLOOR Plan.

THOMAS S. FAIT OF SIR JOHN BURNET & PARTNERS. LE CHATEAU, SILVER END GARDEN VILLAGE, ESSEX.



The GARDEN Front.





Roof :
The ROOF is flat,
wood-joisted,
and
covered with
BOARDS and layers
of bituminous
roofing
FELT.

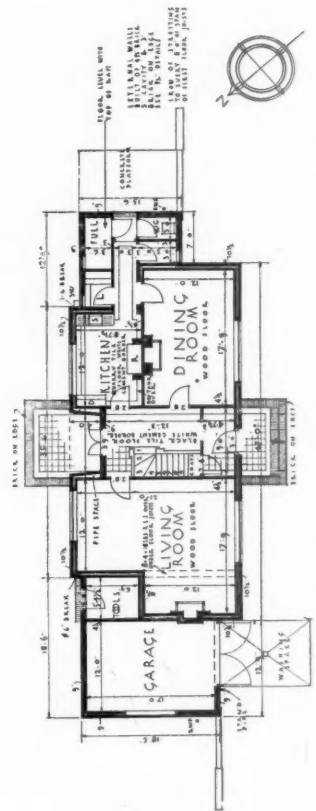
Chimneys :
Built of
BRICK.

Windows :
Are of the steel
CASEMENT type in
which the vertical
glazing bars are
omitted.

Walls :
Built of BRICK.

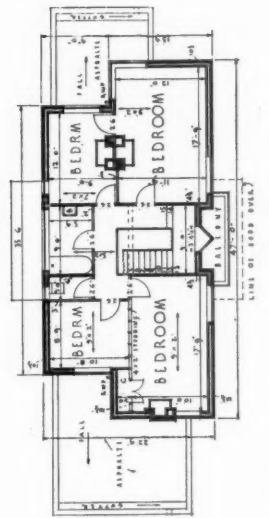
Colour Scheme :
The WALLS and
STACKS are colour
washed an ivory shade.

A Detail of the ENTRANCE Front.



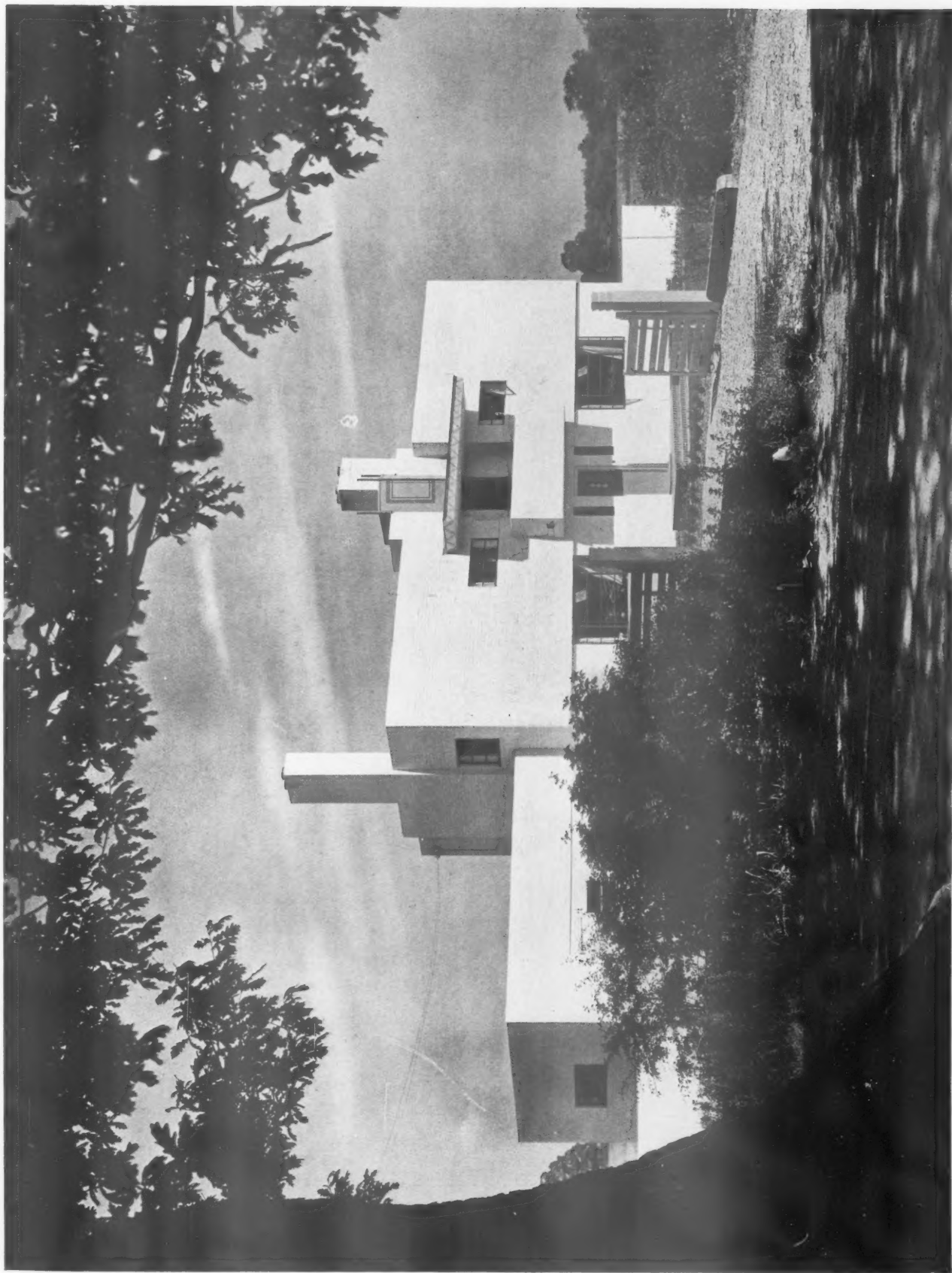
The GROUND FLOOR Plan.

TOTAL COST £2,000
COST per ft. cube,
approximately 1/4
The house was built by
Direct labour.



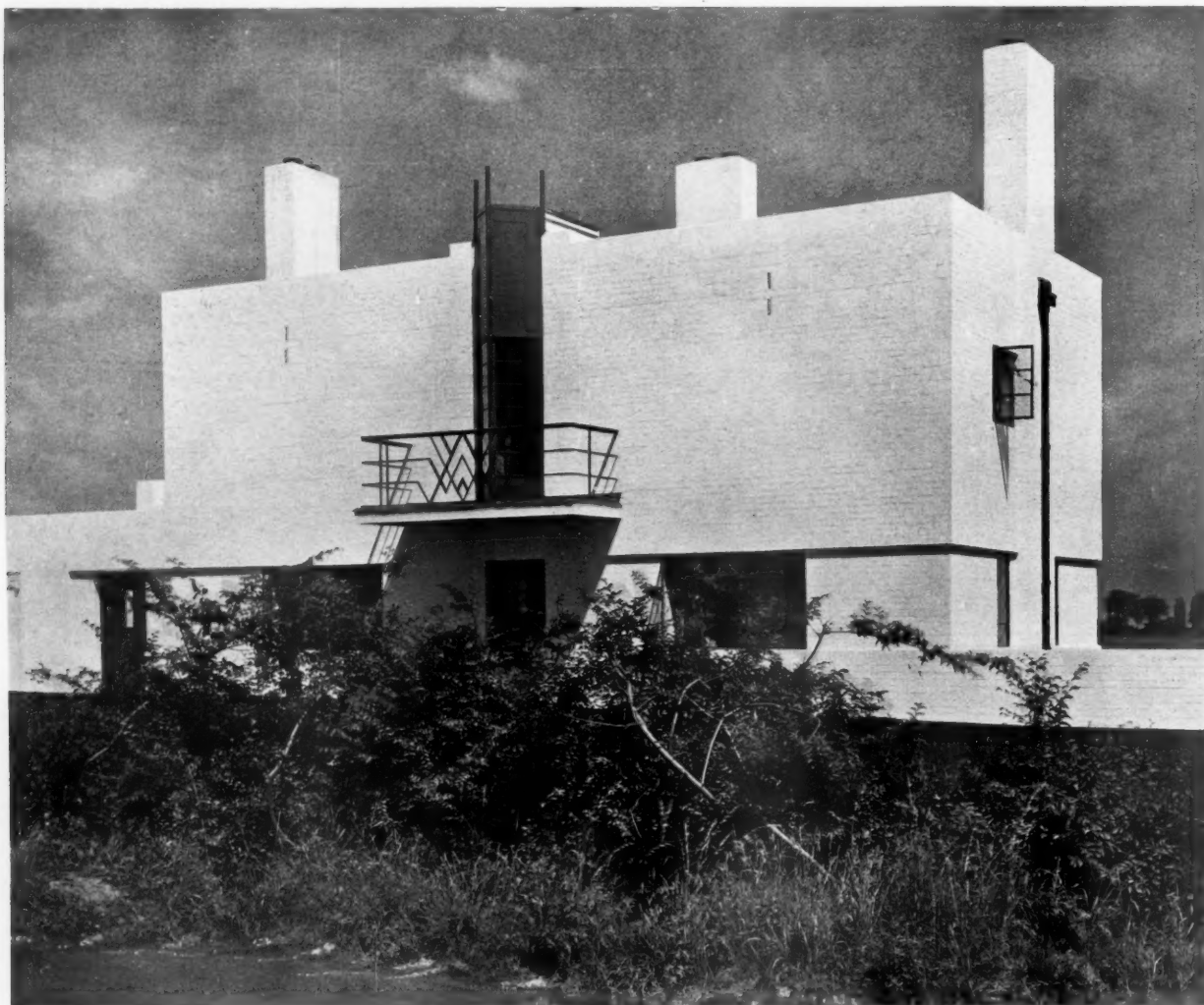
The FIRST FLOOR Plan.





From the SOUTH-WEST.





From the NORTH-EAST.

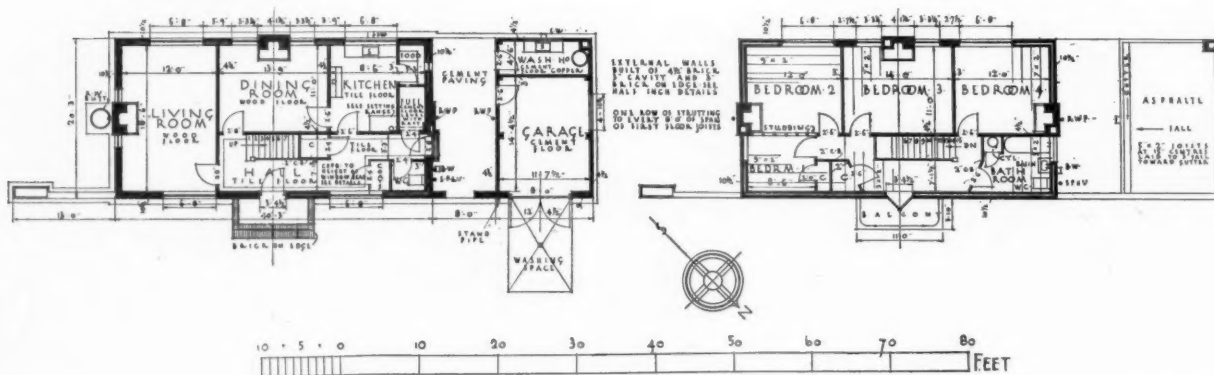
Roof :
The
ROOF
is flat and wood joisted, and is
covered with **BOARDS**
and layers of bituminous roofing
FELT.

Chimneys :
Built of **BRICK**.

Windows :
Are of the steel
CASEMENT
type in which the vertical
glazing bars are omitted.

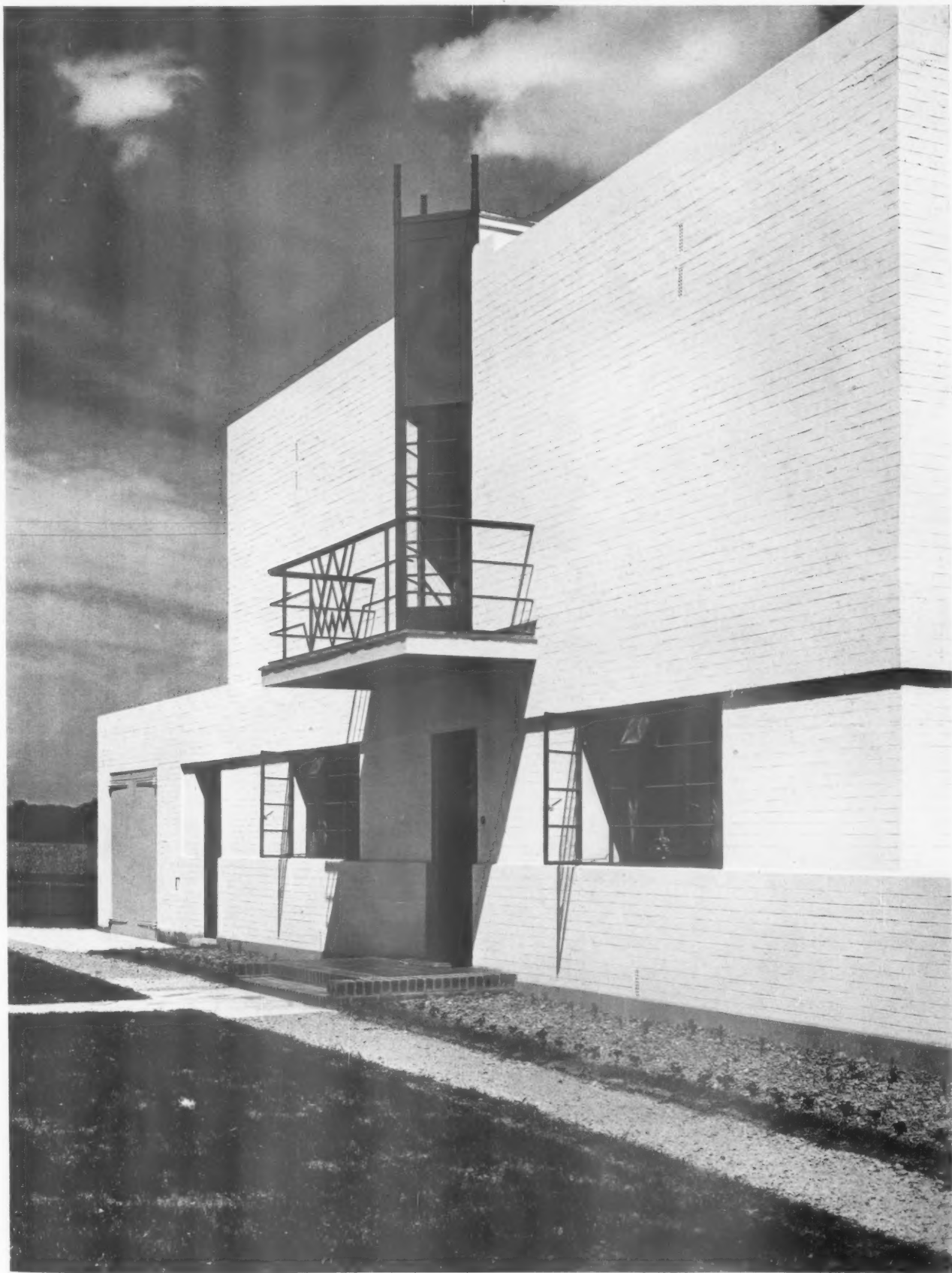
TOTAL COST £ 1,250
COST per ft. cube, approximately,
1/2
The house was built by *Direct labour*.

Walls :
Built of
BRICK.
Colour Scheme :
The
WALLS
and chimney
STACKS
are colour-washed
an ivory
shade;
the
WINDOW BARS
are painted emerald
green.



The **GROUND-** and **FIRST-FLOOR** Plans.

THOMAS S. TAIT OF SIR JOHN BURNET & PARTNERS. A HOUSE AT SILVER END GARDEN VILLAGE.



The ENTRANCE Front.

A black and white photograph of a two-story, modernist building. The building features a flat roof, large rectangular windows, and a prominent chimney on the left side. The facade is composed of light-colored, possibly brick or concrete, blocks. The building is situated on a grassy area with trees in the background. The lighting creates strong shadows, emphasizing the geometric forms of the architecture.

Part *GROUND-* and part *FIRST-FLOOR* Plans.



Located in charming surroundings at Solihull, near Birmingham, the home illustrated on this page was designed by W. Norman Twist, F.R.I.B.A., Queen's College, Birmingham. For the walls of the house Mr. Twist chose a concrete stucco of "Atlas White" Portland cement and white silica sand from Leighton Buzzard, in proportions of one to three respectively. The roof is of brown Norfolk thatch. The tilework of the chimney caps lends a touch of red. The buff stones of the garden walling and the green of the lawn and trees add to a colour scheme that makes for real beauty. Design, colour, and texture all play their part to produce an eminently satisfactory result. Write to me at our London headquarters or to Mr. N. F. H. Pearson, of Messrs. F. E. Doran, Ltd., 83 Colmore Row, Birmingham (who stock "Atlas White" extensively in Birmingham and at other points in the Midland area) for a copy of "Stucco," which gives full information for the production of artistic "Atlas White" renderings, such as that illustrated above.

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

Frederic Toleman

October 13th, 1928

THE ATTENTION OF ARCHITECTS
and Others is called to the recent
Order in Council, made under

***The Merchandise Marks Act,
which provides that***

*On and after October 13th, 1928, all electric
wires and cables of foreign origin must bear on
the drums, cartons, or coils, marks and labels
indicating the origin of such cables.*

For some time past considerable quantities of Foreign
cable, much of it of inferior quality, have been sold
under names or labels giving the impression that they
were British Cables, with the object of leading buyers
to believe that they were of the High Quality of
British Cables.

Architects and others can satisfy themselves as to the
origin of the cables they buy by insisting on seeing
the labels on coils, or the drums, or cartons in which
the cable is packed.

In the case of doubt or uncertainty, the Cable Makers'
Association will be pleased to advise architects.

Advertisement of The Cable Makers' Association, Sardinia House, Sardinia Street, Kingsway, W.C.2

Recent Books.

American Architecture : Art versus Mechanics in the Gothic Cathedrals : The Work of Dwight James Baum : The Outdoor Monuments of London : Ghosts.

American Architecture.

The Story of Architecture in America. By THOMAS E. TALLMADGE. London: George Allen and Unwin, Limited. Price 16s. net.

This book fulfils the promise of its title; it is the first connected history of architecture in the United States which has been given to the public. In his foreword Mr. Tallmadge mentions the obvious need for such a history, while at the same time paying tribute to the many excellent monographs existing on different phases of American architecture—in particular the Colonial period. But apart from these considerations, there is the fact that not for many years has there been in America such a general interest in architecture as at present. And what is true of the United States in this instance applies equally to Europe.

Mr. Tallmadge is a genial writer, entertaining in the truest sense. There is nothing professional or heavy in his treatment, nothing laboured. He writes of architecture with the ease of an accomplished novelist whose personages are alive, and leavens fact with anecdote and human touches. His analysis of the extraordinary sequence of influences through which American architecture has passed, his vivid sketches of architectural personalities, are heightened in value by the keenness of his insight. *The Story of Architecture in America* is in fact one of the most informative and well-written books which has appeared on an architectural subject for many a year, and the reader who begins it will be loth to skip a single word, much less a chapter.

The interest is sustained from the beginning, and in the introductory, "in which the reader is given his stool by the fireside," the said reader will find himself regaled with a mixture of architectural philosophy and history which is as stimulating as it is instructive, for Mr. Tallmadge is fond of exploding a few fallacies as he goes along, and administers many a gentle dig.

He digs at the histories of architecture

which make believe that the course of architecture is a mighty river rising obscurely in the prehistoric past and flowing through the ages to some unrevealed ocean, but make no allowance for originality, fashion or caprice.

The factor of originality, and the human instinct of desiring to be in fashion, have a very important bearing on architectural development. They have accounted for the vagaries of American phases, which are not to be explained by any even process of evolution.

American architecture began with the Spaniards, the English, and the Dutch, but besides these were colonists from nearly all the principal old countries of Europe. It seems certain that after the first necessity of building temporary shelters had passed away the colonists began constructing permanent homes,

and these are the houses which, more than any that came later, resembled the old homes across the seas. That they did not exactly conform to their prototypes was due to the necessity of using new and strange materials, and to the lack of skilled workmen, certainly not to any conscious effort to be different.

The colonial houses, north and south, were very much alike; as Mr. Tallmadge says:

Great logs crackled in the same sort of fireplaces the while William Byrd warmed his legs after the hunt at Westover, or John Hancock sipped his mulled wine in Boston and discussed with Adams the presumptions of the Crown. The same beautifully carved balustrades which aided and supported the grandsire in his gouty ascent of the staircase, and furnished the grandson a means of swifter and more exhilarating descent, existed in north and south alike. Youth and beauty were reflected from the same mirrors, danced under the same chandeliers, made love in the same parlours, in every one of the thirteen colonies.

There are scarcely two score buildings prior to 1700 remaining in the States, and they are half pioneer and half crude Elizabethan. Then came the onrush of the Georgian period and the legend, which Mr. Tallmadge explodes, of the race of super-carpenters, "mute, inglorious Bramantis and Michelangelos in

aprons," for in fact these men were good mechanics who obtained their designs from a handbook.

We pass from the early Colonial, with its woodwork which modern exponents would have us believe was always ivory white, and tarry a little with Jefferson, the proprietor of the post-Colonial period of 1790-1820, and then, after this phase of would-be Roman, we arrive at the remarkable period of the Greek revival.

Wherever the warm rays of fashion could penetrate sprang up an acanthus, and every covered wagon, along with the rifle and the ploughshare, found room for the porticoes of the Parthenon and the Choragic monument of Lysicrates. A building that was not Greek in 1827 was as hard to find as a skirt that was not short in 1927.

In the meantime the Spanish and Creole styles were developing in the west and south, with outbursts of that Churrigueresque which was so beloved by Bertram Grosvenor Goodhue and which still fascinates through its contrast of plain wall surface and blazing decoration. The influence of these styles is still powerful; but fortunately the succeeding epoch, of 1860-1880, has scarcely a disciple. This is the "Parvenu period," "the age of Innocence (or where Ignorance was bliss)." It is the age of an artistic plague compounded of tin mansards, of cupolas, porte-cochères, greenhouses, and cast-iron deer in the front garden. In this terrible pot-pourri could be distinguished vestiges of Garnier, Ruskin, and Viollet-le-Duc. The Romanesque revival helped to sweep these horrors away, and in its turn yielded to the great classic triumph of the World's Fair in 1893, where we see beginning to emerge the names which are household words in American architecture today.

Mr. Tallmadge devotes some delightful pages to Louis Sullivan and "the lost cause," and in his next chapter, the "Age of Eclecticism" (1893-1917), he gives us some vivid sketches of McKim and other giants.

In this chapter, and in his concluding review of American architecture of today and tomorrow, most of us are on fairly familiar ground. We may not quite agree with Mr. Tallmadge in his scorn of European efforts in modern architecture and in his statement that

today there is hardly a single class of structure in which an excellent claim cannot be advanced for either our (American) supremacy or our equality.

Such a remark would come more gracefully from a European, but it might be less sincere. At any rate we will not quarrel with Mr. Tallmadge over details. The general excellence of his book places it beyond the range of minor criticisms.

HOWARD ROBERTSON.

Art versus Mechanics in the Gothic Cathedrals.

Gothic Architecture in England and France. By Dr. WEST. London: George Bell and Sons. Price 10s. net.

The second edition of Dr. West's *Gothic Architecture in England and France* had been damned to me by faint praise before it ever came into my hands. Vaguely adverse criticism is never very difficult of attainment; it is somewhat less easy to criticize in a definite and constructive manner based upon excellent comprehension of the exact aim of the author of the work, whether that author be the builder of a cathedral, the painter of a picture, or even the more modest writer of a handbook.

Dr. West tells us himself that he set out "to make clear in a brief and popular form the causes and principles which underlie the wonderful history and development of medieval art." Really I cannot see that he has acquitted himself badly of his self-imposed task.

It is a popular belief that the ogive system arose as a solution of the problem which presented itself to the Romanesque builders when they sought to span ever-increasing intervals with semi-circular vaults. Examples, which were given of the failure of outer walls to resist the horizontal thrust component of ambitious *plein cintres*, were also given as the starting-point of research that led to the invention of the ribbed vaulting, which, with its naturally concomitant architectural elements, constitutes the essential of the Gothic or Ogival style.

On page 66 of his small and convenient book Dr. West, after telling us that the pointed arch, "Gothic-looking mouldings," and blind arcading of the outer walls already exist in the cathedral of Ani in Armenia (989-1001) goes on to say: "Its (the pointed arch's) greatest advantage, however, was not perceived at once—that its thrust is much less than that of the round arch."

This revision of the problem of the origin of Gothic architecture is mainly due, I believe, to the increased interest which has been taken in the Christian architecture of the near East in recent years. Such books as those of Strzygowski, *The Origin of Christian Church Art* (Oxford University Press), and the admirable compendium, Dr. Dalton's *East Christian Art* (Clarendon Press), are an outcome of the new study.

Dr. West places the origin of Gothic vaulting in the Norman builders' desire to keep the vault crowns approximately at the same level; designers were thus led to "doctor" the vault curves in order to employ diagonal centrings for supporting the groins at the intersections of nave and transept. Once the system of diagonal centring was adopted it was an obvious step to use stone arches built over centrings as permanent ribs on which to construct the rest of the vault. In short, according to the newer view an aesthetic desire combined with a method of easy construction would seem to have afforded the starting-point of the most amazingly mechanical form of architecture that we have yet seen. That reasoning which made of the later and more aspiring Gothic cathedrals propositions in applied mechanics was of later introduction, which came after realization of the immense mechanical advantages that the new system presented. All this I find ably expounded in this handbook, which does not profess to be a guide to the individual buildings, but only by mentioning examples to illustrate the causes, and the general lines of development of Gothic architecture as a whole, the work being divided into chapters bearing such headings as vaulting, the column, arch and mouldings, and so on.

Throughout the book Dr. West institutes most illuminating comparisons between the French and English Gothic. He shows how the development was to a large extent parallel and synchronous in the two countries; how much of the nature of English Gothic depends on the fact that wooden roofing was the rule in England, while France almost always inspired the stone vaulting. On account of the cross-tying a wooden roof engenders next to no side thrust on the walls, and very possibly this fact, quite as much as any aesthetic orientation, lay at the base of the somewhat cold verticality and horizontality of the English designs. On the contrary, the vault's need of adequate buttressing undoubtedly led to that pyramidal type of design which brought as corollary the exquisite fitting in of minor parts which we find in all great French work, and which is so painfully absent from the English conceptions. That Dr. West himself feels this is evident from such phrases as: "Amiens (begun in 1220, finished in 1269) is as exactly the contemporary of Salisbury as Chartres is of Lincoln. But the French building rises far above the English—as works of art the two can hardly come into comparison."

But Dr. West's book is on the market. For a few shillings it may be bought, so why waste time in quoting, or in discussing matter already within reach of whomsoever may be curious of such matters? One moment, however. No self-respecting book review closes without finding at least one fault with the author. Fortunately Dr. West allows me to fulfil the rites of reviewing. His crime? He gives us no illustration either of Ani (in Armenia) or of Vézelay, "from which the Normans, and later the architects of the Ile de France, derived much of their inspiration." The ever ungrateful human reader would willingly forgo some two of the other illustrations in favour of representations of such sources of the style.

VERNON BLAKE.

The Work of Dwight James Baum.

The Work of Dwight James Baum. With a Foreword by HARVEY WILEY CORBETT, and an Introduction and Commentary Text by MATLACK PRICE. New York: William Helburn, Inc. Price £4 10s. net.

This book is similar in scale to the well-known book of Sir Edwin Lutyens' works, and contains many photographs and plans illustrating seventy-two houses and similar structures built in the U.S.A. by Mr. Baum.

The seventy-two buildings are grouped into:

Colonial types	17
Formal Georgian types	19
Italian types	10
English types	5
Dutch Colonial types	14
Miscellaneous	7

The text states that in addition to these Mr. Baum has also designed a number of houses in the Spanish manner.

While one must admire this extraordinary versatility and this faculty for adaption, which is so characteristic of the best American architects, one cannot feel very attracted by many of the designs in the "foreign" groups, which, although excellent in themselves as compositions, are inclined to have a rather second-hand appearance. It is the first group of the Colonial types which is really interesting, containing as it does the real essence of this book. The designs in it form a type which is now widely recognized as the national style for smaller houses. This style can be nothing but American: the basis of it is the Georgian, which was brought over by the early settlers, and which since has been through the process of revision to suit the change of climate, of environment, and of the growing national character. Amidst all the inrush of foreign and freak ideas this type of house has stood its ground and remains clearly the vital and true expression of American tradition.

To those who believe in the artistic potentialities of America, this book should be particularly interesting. It shows that one architect, at least, has been able to grasp the true tradition of his country and express it clearly although working for clients with very particular ideas of their own who have not allowed themselves to be "dragooned or cajoled out of having Italian villas" when they wanted them. The fact is that many houses are now being built in the proper traditional manner, and that American architects are doing their utmost to establish this type and set it up as the main tradition for the future just as our Georgian in England is today being re-established. The architectural League of New York has recognized Mr. Baum's work, and in 1923 awarded him the medal of honour "for the simplicity and charm of his residential work."

The time has undoubtedly come when the old term "Colonial" should give place to the more expressive and accurate title of "American Domestic."

It is necessary to realize the difficulty to maintain a consistent character in a country so vast as the U.S.A., where houses and all sorts of structures have been put up in enormous numbers during the last twenty years and where foreigners with all sorts of different tastes have been pouring in to establish homes and fortunes.

This "American Domestic" type is a long, low, two-storeyed house built mainly of wood above the cellar (which is solid concrete over the whole area of the house). It has wooden-framed walls covered on the outside with weather-boards painted white; there is a delicately-carved porch supported on slender columns or pilasters; the windows have dark-painted shutters; the roof, covered with dark-toned shingles, slopes at a medium pitch straight down to a cornice which is perhaps carved. The chimneys are of brick or rough masonry and designed with reserve.

The house is a delightful study in tone values. It frankly does not attempt to take on the moss-grown, settled appearance of some of our English work. There is an airiness which is more in keeping with the dry atmosphere and the lack of close shrubbery and woodlands which we know in England. The beauty of the building depends more on its constant freshness, which is maintained by painting at regular periods.

The rooms inside are large and freely inter-communicating with a generous stairway leading to the bedrooms on the upper



Drawn by Leonard R. Squirrell, R.E.

The Spectre at the Feast

A certain means of securing dry walls is to render the undercoats of the interior plastering with water-proofed cement mortar. In a new building the extra cost is negligible, and it is by far the least expensive and most rapid way to permanently remedy dampness in old walls. The ordinary care of the average good workman ensures success.

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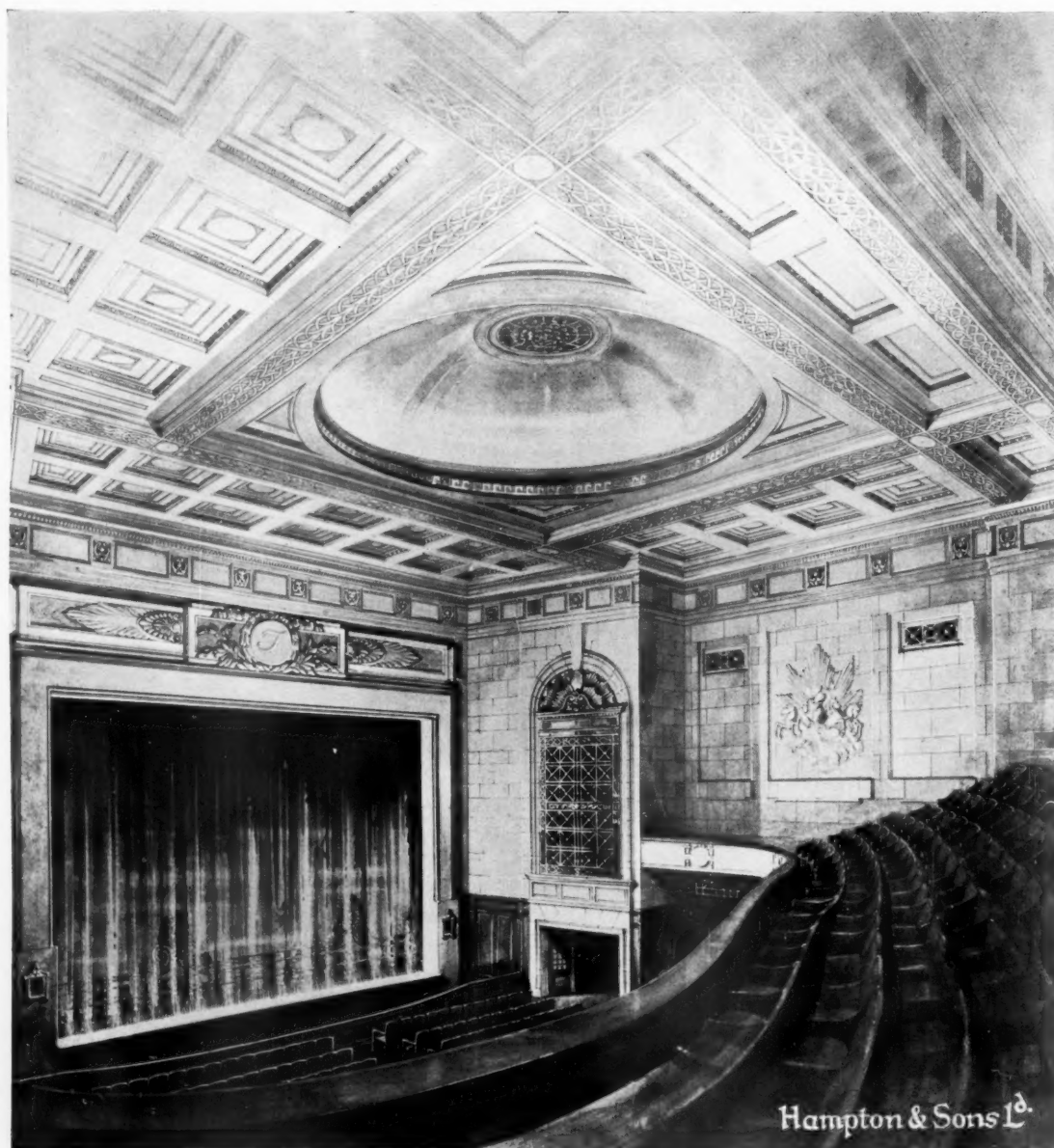
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MADAME TUSSAUD'S



Architect: F. Edward Jones, Esq., F.R.I.B.A.

**THE CINEMA THEATRE, MADAME TUSSAUD'S, DECORATED
and FURNISHED THROUGHOUT by HAMPTONS.**

The whole of the Decorating and Furnishing of Madame Tussaud's Theatre, together with all the Colour Schemes, Carpets, Draperies, Canopies, Embroideries, Upholstery and Furniture, etc. of the Exhibition Halls, the Royal, Ecclesiastical and Napoleonic Tableaux, also the Decoration and Carpeting of the Tea Room were carried out by

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floor. There is a garden porch, with a sleeping porch, over which may stretch the whole length of one side of the house.

It is perhaps remarkable that these designs of Mr. Baum show no sign of being influenced by the modern tendencies in Europe. No doubt Mr. Baum, in common with other American architects, is too busy establishing a much-needed tradition in his own country to try experiments on such revolutionary lines as, say, the latest French or German domestic work. He does not, as yet, seem to favour the hard, simple line and abstract idea in decoration which is gaining favour in those countries, except, perhaps, to satisfy the occasional demand of exotic taste in the large cities. Unlike the European, he has not reached the stage when, heartily sick of the old standards of judgment, his great desire is to break a way through the shabby clinging mass of tradition.

F. E. BENNETT.

The Outdoor Monuments of London.

The Outdoor Monuments of London. By C. S. COOPER. London: The Homeland Association, Limited. Price 25s. net.

From being disregarded, or when regarded treated with undeserved disrespect and even contumely, the London statues have recently been more carefully considered and sanely judged, and at least three books about them have appeared within the last three years: that of Dr. Borenus, which dealt with but a certain number; that of Lord Edward Gleichen, which gave us a full catalogue of them; and the volume here under notice, which is equally complete and is still more far-reaching, in that not merely the statues but the memorial buildings, as they are termed, the commemorative tablets and the war memorials, are all noted and described.

To say that such a book as this was one generally wanted would be to credit the Londoner with far more interest in his possessions than I fear can truthfully be done. There has always been a lack of interest in sculpture and architecture on the part of the population in this country; and people who would hate to be thought ignorant of the name of a popular cinema star, or uninformed as to the doings of a popular football player, confess themselves, with a happy *insouciance*, unenlightened as to the personality of a sculptor or architect. But the book is at least one that those who *do* care for such things will hail with satisfaction, because it puts on permanent record the *raison d'être*, the contriver, and the whereabouts, of the monuments of our great men and women, and the memorials of those who have done great things for the country, either at home or abroad, or both.

The number of these things is far greater than might be supposed. Many of them can hardly have escaped the eye of the most indifferent, and Prince Albert beneath his many-coloured canopy and Queen Anne turning her back on St. Paul's are in the sight of all men. But it is not everyone who realizes that Alfred the Great can be studied in stone in Trinity Square, Southwark (who knows where Trinity Square, Southwark, itself is?); that Queen Charlotte dominates the centre garden of Queen Square, Bloomsbury (if it really be Queen Charlotte); that Mrs. Siddons is still dramatic in marble, as she was in life, on Paddington Green; that Sir Hugh Myddelton is not a hundred miles away on Islington Green?

The second part of the volume is occupied by an exhaustive list of those commemorative tablets which the Society of Arts and the London County Council have placed on the fronts of the abodes of the illustrious dead. This occupies no fewer than one hundred pages, and each entry is made valuable by a short biographical sketch and such details of residence as are pertinent to the matter; in fact, a sort of summary of the longer notices which the L.C.C. has from time to time been in the habit of publishing in pamphlet form.

There would seem to be fewer *lacunæ* here than in the matter of the statues; for it is a curious thing and one that will, we think, at once strike the reader of the earlier portion of the volume, how many great men are uncommemorated in statuary form. Of all our writers, Dickens is at once the best known, the most popular, and the one probably best acquainted with London—and yet there is no statue to him throughout the length and breadth of the city. Thackeray, who may be regarded as the novelist of the

West End, is disregarded by that quarter as well as by all others in London. Newton, not merely one of the greatest of Englishmen but, according to the considered opinion of Goethe, one of the dozen greatest men who have ever lived, has merely a bust in the corner of Leicester Square, in common with Hogarth and Reynolds and Hunter, all notable men, but none of anything like the outstanding importance of the author of the *Principia*. And there are many others who might be named and whose memory should be kept alive in the minds of the people by such means, but who are allowed to go uncommemorated.

And while on this subject of the London statues, I should like to raise my voice against the rather foolish habit Englishmen have of decrying them. There are those that are bad; those that are merely indifferent; but there are as many that are excellent. Indeed, taking them as a whole, they compare favourably with those even in such admittedly artistic centres as Paris and Rome and Florence. I state emphatically that we have nothing so bad in London as the statue of Giovanni de Medici outside S. Lorenzo in Florence, or comparable in hideousness with that of Hercules and Caesar, also by Bandinelli, in the same beautiful city.

There are those who find fault with some of our statues because their subjects are garbed in trousers and frock coats. But such habiliments are as characteristic of the nineteenth and twentieth centuries as the toga was of the Romans. And surely it is better to show a man as he appeared to his contemporaries than to clothe him, as so many of the eighteenth-century statues were clothed, in a dress which is at once an anachronism and an absurdity.

But this is controversial, and I close by recommending those who would have to their hand all the essential information on a fascinating subject, to buy and keep this most excellent and attractive volume.

E. BERESFORD CHANCELLOR.

Ghosts.

The Ghosts of Fleet Street. By JOHN GORE. London: Eyre and Spottiswoode Limited. Price 7s. 6d. net.

The American in London is invariably seen with a map in his hand. Here, there, and everywhere he travels in search of this London of ours, as it is and as it used to be. Since, however, the Tower, the British Museum, and the Tate Gallery are but three of its important landmarks, it is obvious that, unless he has unlimited time at his disposal, the visitor will not get very far.

London is fast becoming modernized and new buildings are springing up everywhere; we are emerging from a period when events moved so slowly as to be hardly noticeable. Today few qualms are felt in destroying buildings associated with some famous person or event; our finer feelings are sacrificed for the sake of progress.

Interest in those places which have disappeared is not allowed to die, however, and many are the books of reference written about them. Mr. John Gore has added to this already large collection, and an interesting itinerary entitled *The Ghosts of Fleet Street* is his contribution. He has painted the life of the "Street" from Roman times to the days of Dr. Johnson, and re-peopled its historic buildings with the famous characters who have frequented them. His manner in dealing with this fascinating subject brings vividly to mind the history and romance of Fleet Street, its innumerable alleys and courts; its taverns, churches, and Inns of Court. If we could wander through these in company with Mr. Gore's little book, we should derive from them far more interest and pleasure than by visiting "the ghosts" and leaving the book at home. The author helps us with his anecdotes to revive memories of the days of Dr. Johnson, Boswell, Goldsmith, Lamb, and many others. He guides us to the buildings of Sir Christopher Wren; to the only surviving house which Dr. Johnson inhabited; to Goldsmith's tomb and to other equally interesting places. The sightseer would do well to possess this little volume as well as a guide map. The attractive drawings with which the book is illustrated are by Mr. Joseph Pike.

W. P. KEEN.

Unless otherwise stated, admission is free to all public lectures and addresses given in this diary.

FRIDAY, DECEMBER 7—

Early Greece (Crete and Mycenae)	12 HOOR.	BRITISH MUSEUM TOURS
How the Bible Came Down to Us	12 HOOR.	" " " "
Greek and Roman Life—I	3 P.M.	" " " "
Greek Sculpture—I	3 P.M.	" " " "
Continental Plate	12 HOOR.	VICTORIA AND ALBERT MUSEUM
Gothic Woodwork	12 HOOR.	" " " "
Chinese Paintings	3 P.M.	" " " "
French Painting	11 A.M.	NATIONAL GALLERY, MILLBANK
Rembrandt	12 HOOR.	" " " "
Velazquez and Spanish Painting	3 P.M.	WALACE COLLECTION
	11 A.M.	NATIONAL GALLERY
Admission 6d.	12 HOOR.	" " " "

SATURDAY, DECEMBER 8—

Early Britain—II (Late Stone Age)	12 noon.	BRITISH MUSEUM TOURS
Early Christian Period	12 noon.	" " "
A Sectional Tour	3 p.m.	" " "
Tour of Several Sections	3 p.m.	" " "
Goldwork and Jewellery	12 noon.	VICTORIA AND ALBERT MUSEUM
Rodin	12 noon.	" " "
Precious Stones	3 p.m.	" " "
Indian Section : Sculpture	3 p.m.	" " "
Ivories	7 p.m.	" " "
Stained Glass	7 p.m.	" " "
Reynolds—Pre-Raphaelites	11 a.m.	NATIONAL GALLERY, MILLBANK
Titian, Van Dyck, and Gainsborough	12 noon.	" " "
Botticelli and Fifteenth-Century Florentine	11 a.m.	WALLACE COLLECTION "
	11 a.m.	NATIONAL GALLERY
	12 noon.	" " "
Life and Traditions in the Spanish Rioja, by Robert Aitken, M.A.	3.30 p.m.	HORNIMAN MUSEUM, FOREST HILL, S.E.
Vivian Languish, Katharine Kendall, Piano-forte and Violin Recital (League of Arts).	3 p.m.	VICTORIA AND ALBERT MUSEUM

MONDAY, DECEMBER 10—

Arts and Customs of Ancient Egypt—II	12 noon.	BRITISH MUSEUM TOURS
Records of Babylon and Assyria—I	12 noon.	35 35 35
Greek Sculpture—I	3 p.m.	35 35 35
Monuments of Egypt—II	3 p.m.	35 35 35
Carpets	12 noon.	VICTORIA AND ALBERT MUSEUM
Cream Pottery	12 noon.	35 35 35 35
Tapestries	3 p.m.	35 35 35 35
Early Woven Fabrics	3 p.m.	35 35 35 35
Some Recent Painting	11 a.m.	NATIONAL GALLERY, MILLBANE
	12 noon.	35 35 35 35
French Furniture	3 p.m.	WALLACE COLLECTION
Drawing	11 a.m.	NATIONAL GALLERY
	12 noon.	35 35 35 35

TUESDAY, DECEMBER 11—

Early Britain—III	12 NOON.	BRITISH MUSEUM TOURS
Life and Arts of the Dark Races—II	3 P.M.	" " "
Greek Sculpture—II	3 P.M.	" " "
Monuments of Assyria—II	3 P.M.	" " "
Vestments	12 NOON.	VICTORIA AND ALBERT MUSEUM
Bayeux Tapestry—I. Admission 6d.	3 P.M.	" " "
General Visit	11 A.M.	NATIONAL GALLERY, MILLBANK
Selected Pictures	12 NOON.	" " "
Van Eyck and Some Followers	3 P.M.	WALLACE COLLECTION "
	1.50	NATIONAL GALLERY
	1 P.M.	" "

WEDNESDAY, DECEMBER 12—

A Selected Subject	..	..	..	..	12 noon.	BRITISH MUSEUM TOURS
Early Britain—I	..	..	..	..	12 noon.	
Early Britain—IV	..	..	..	..	3 p.m.	
A Selected Subject	..	..	..	..	3 p.m.	
Miniatures	..	..	..	..	12 noon.	VICTORIA AND ALBERT MUSEUM
Bayeux Tapestry—II	..	..	..	..	3 p.m.	
Indian Section: Metalwork	..	..	..	..	3 p.m.	
Constable and Landscape	..	..	..	..	11 a.m.	NATIONAL GALLERY, MILLHANE
Raphael	"	"	Admission 6d.	..	11 a.m.	NATIONAL GALLERY
..	..	..	..	..	12 noon.	

THURSDAY, DECEMBER 13—

Greek and Roman Jewellery and Bronzes	12 noon.	BRITISH MUSEUM TOURS
Greek and Roman Life—I	12 noon.	" " "
The Romans in Britain—I	3 p.m.	" " "
Early Britain—II	3 p.m.	" " "
Oriental Pottery	12 noon.	VICTORIA AND ALBERT MUSEUM
Maolica	3 p.m.	" " "
Ironwork	7 p.m.	" " "
Lacquer	7 p.m.	" " "
French Painting	11 a.m.	NATIONAL GALLERY, MILLANEY
" "	12 noon.	" " "
Italian Painting—I	3 p.m.	WALLACE COLLECTION
Dutch Landscape and Genre	11 a.m.	NATIONAL GALLERY

FRIDAY, DECEMBER 14—

How the Bible Came Down to Us—I	12 noon.	BRITISH MUSEUM TOURS
Illuminated Manuscripts	12 noon.	
Monuments of Assyria—II	3 p.m.	
Greek Sculpture—II (Elgin Marbles)	3 p.m.	
English Pottery	12 noon.	VICTORIA AND ALBERT MUSEUM
Jacobean Furniture	12 noon.	
Chinese Sculpture	3 p.m.	
Blake—Rossetti	11 a.m.	NATIONAL GALLERY, MILLBANE
Poussin and Velazquez	12 noon.	
French Painting	3 p.m.	WALLACE COLLECTION
	11 a.m.	NATIONAL GALLERY
	12 noon.	
Admission 6d.		

SATURDAY, DECEMBER 15—

The Romans in Britain—II	..	..	12 noon.	BRITISH MUSEUM TOURS		
Early Britain—III (Bronze Age)	..	..	12 noon.	..	..	..
Tour of Several Sections	..	..	3 p.m.	..	..	..
A Sectional Tour	..	..	3 p.m.	..	..	..
Chinese Porcelain	..	..	12 noon.	VICTORIA AND ALBERT MUSEUM		
Indian Section : Architecture	..	..	3 p.m.	..	..	..
Musical Instruments	..	..	7 p.m.	..	..	..
English Medieval Sculpture	..	..	7 p.m.	..	..	..
Turner	..	..	11 a.m.	NATIONAL GALLERY, MILBANK		
	..	..	12 noon.			
Dutch Landscape	..	..	12 noon.	WALLACE COLLECTION		

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A LONDON DIARY (continued).

SATURDAY, DECEMBER 15—(continued).

Bellini and Early Venetian	11 a.m.	NATIONAL GALLERY
"	12 noon.	"
Stuart Robertson, Mona Leigh, Song and Violin Recital (League of Arts).	3 p.m.	VICTORIA AND ALBERT MUSEUM

MONDAY, DECEMBER 17—

Records of Babylon and Assyria—II	12 noon.	BRITISH MUSEUM TOURS
Arts and Customs of Ancient Egypt—III	12 noon.	"
Monuments of Egypt—II	3 p.m.	"
Greek Sculpture—II (Elgin Marbles)	12 noon.	VICTORIA AND ALBERT MUSEUM
Chinese Pottery	12 noon.	"
Continental Pottery	3 p.m.	"
Rug Weaving and Knotting	3 p.m.	"
Reynolds—Wilson	11 a.m.	NATIONAL GALLERY, MILLBANK
"	12 noon.	"
Selected Pictures	3 p.m.	WALLACE COLLECTION
Representation and Invention	11 a.m.	NATIONAL GALLERY
Ordinary General Meeting. "Modern Glass," by Basil Ionides.	8 p.m.	R.I.B.A. GALLERIES, 9 CONDUIT STREET, S.W.

TUESDAY, DECEMBER 18—

The Greek Vases	12 noon.	BRITISH MUSEUM TOURS
Greek and Roman Life—II	12 noon.	"
Arts and Customs of Ancient Egypt—III	3 p.m.	"
Records of Babylon and Assyria—II	12 noon.	VICTORIA AND ALBERT MUSEUM
French Pottery	3 p.m.	"
English Pottery	11 a.m.	NATIONAL GALLERY, MILLBANK
General Visit	12 noon.	"
Admission 6d.	3 p.m.	WALLACE COLLECTION
French Painting—I	11.50	NATIONAL GALLERY
Landscape: Rubens, Gainsborough, Constable.	1 p.m.	"

WEDNESDAY, DECEMBER 19—

A Selected Subject	12 noon.	BRITISH MUSEUM TOURS
Early Britain—IV (Iron Age)	12 noon.	"
Anglo-Saxon Period—I	3 p.m.	"
Life and Arts of the Dark Ages—III	12 noon.	VICTORIA AND ALBERT MUSEUM
Celtic Ornament	3 p.m.	"
English Pottery	3 p.m.	"
Indian Section: Textiles	11 a.m.	NATIONAL GALLERY, MILLBANK
Blake—Watts	12 noon.	"
Admission 6d.	11 a.m.	NATIONAL GALLERY
Civelli	12 noon.	"

THURSDAY, DECEMBER 20—

Origins of European Architecture—II	12 noon.	BRITISH MUSEUM TOURS
The Romans in Britain—I	12 noon.	"
Monuments of Egypt—III	3 p.m.	"
Greek Sculpture—III	12 noon.	VICTORIA AND ALBERT MUSEUM
Early Renaissance Sculpture	3 p.m.	"
Donatello	3 p.m.	"

THURSDAY, DECEMBER 20—(continued).

Turner	11 a.m.	NATIONAL GALLERY, MILLBANK
"	12 noon.	"
French Painting—II	3 p.m.	WALLACE COLLECTION
Reynolds	11 a.m.	NATIONAL GALLERY
Admission 6d.	12 noon.	"

FRIDAY, DECEMBER 21—

Greek and Roman Life—II	12 noon.	BRITISH MUSEUM TOURS
Greek and Roman Jewellery and Bronzes	12 noon.	"
Between the Old Testament and the New	3 p.m.	"
The Romans in Britain—II	3 p.m.	"
Michelangelo	12 noon.	VICTORIA AND ALBERT MUSEUM
Chippendale	12 noon.	"
Japanese Paintings	3 p.m.	"
French Painting	11 a.m.	NATIONAL GALLERY, MILLBANK
"	12 noon.	"
French Painting—III	3 p.m.	WALLACE COLLECTION
Rembrandt and Dutch Portraits	11 a.m.	NATIONAL GALLERY
Admission 6d.	12 noon.	"

SATURDAY, DECEMBER 22—

Historical and Literary MSS.	12 noon.	BRITISH MUSEUM TOURS
Origins of Writing and Materials	12 noon.	"
A Sectional Tour	12 noon.	"
Tour of Several Sections	3 p.m.	"
Rodin	12 noon.	VICTORIA AND ALBERT MUSEUM
Maillol	12 noon.	"
Della Robbia	3 p.m.	"
Indian Section: Paintings	3 p.m.	"
Pre-Raphaelites	11 a.m.	NATIONAL GALLERY, MILLBANK
French Painting—IV	12 noon.	WALLACE COLLECTION
Rubens and Van Dyck	11 a.m.	NATIONAL GALLERY
"	12 noon.	"
League of Arts Choir. Carols. Conductor, Geoffrey Shaw.	3 p.m.	VICTORIA AND ALBERT MUSEUM

MONDAY, DECEMBER 24—

Arts and Customs of Ancient Egypt—IV	12 noon.	BRITISH MUSEUM TOURS
Hittite and Hebrew Collections	12 noon.	"
The New Testament Period	3 p.m.	"
Monuments of Egypt—III	3 p.m.	"
Titian	11 a.m.	NATIONAL GALLERY
"	12 noon.	"
Architecture—I	12 noon.	VICTORIA AND ALBERT MUSEUM
English Pottery	12 noon.	"
Architecture	3 p.m.	"
Chinese Embroidery	3 p.m.	"
Masaccio—Francesca—Michelangelo	11 a.m.	NATIONAL GALLERY, MILLBANK
"	12 noon.	"

TUESDAY, DECEMBER 25—

Early Christian Period	12 noon.	BRITISH MUSEUM TOURS
Anglo-Saxon Period—I	12 noon.	"
Greek Sculpture—III	3 p.m.	"
Monuments of Assyria—III	3 p.m.	"
General Survey—I	11 a.m.	NATIONAL GALLERY, MILLBANK
Admission 6d.	12 noon.	"



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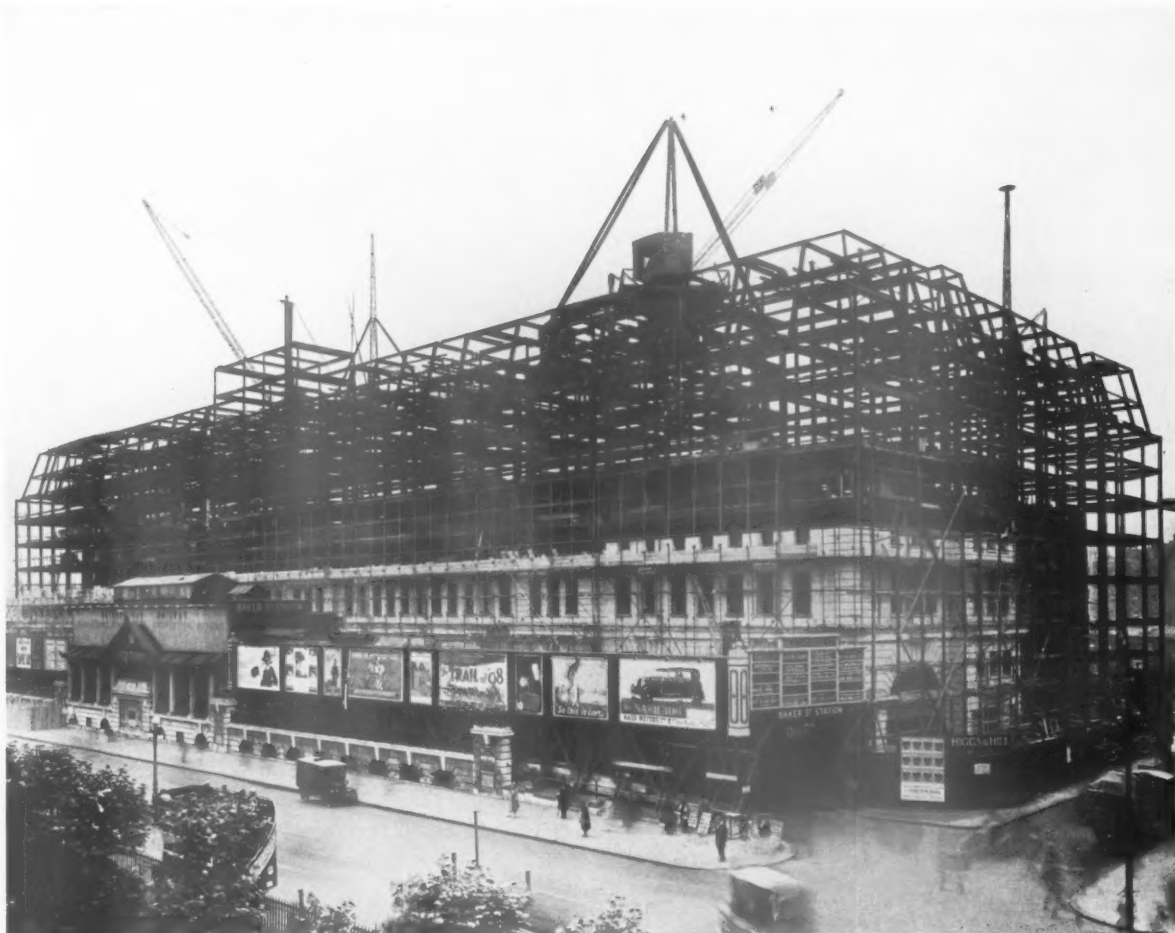
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WEDNESDAY, DECEMBER 26—

THURSDAY, DECEMBER 27—

FRIDAY, DECEMBER 28—FRIDAY, DECEMBER 28—(continued).SATURDAY, DECEMBER 29—

MONDAY, DECEMBER 31—

Class and Its History	12 noon.	BRITISH MUSEUM TOURS
Records of Babylon and Assyria	12 noon.	
Early Greece	3 p.m.	
Monuments of Egypt	3 p.m.	
Watercolours	12 noon.	VICTORIA AND ALBERT MUSEUM
Far Eastern Pottery	12 noon.	
Raphael Cartoons	3 p.m.	
English Needlework	3 p.m.	
French Painting	12 noon.	
Rubens	3 p.m.	
English Portraiture	11 a.m.	
	12 noon.	

A Monument to Simon Bolivar.

The Sociedad Bolivariana de Ecuador has decided to erect in Quito, the capital, a monument to the memory of the Liberator, Simón Bolívar, and, to this end, a representative committee of members of that Society residing in Paris, presided over by H. E. Don Gonzalo Zaldumbide, Minister of Ecuador in France, has been appointed to give full publicity as to terms and conditions in the corresponding European artistic circles, and to deal with the projects presented. The sum collected by public subscription to meet the cost of the monument is 2,000,000 francs.



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EVENING
STANDARD,
April 24th,
1928.**



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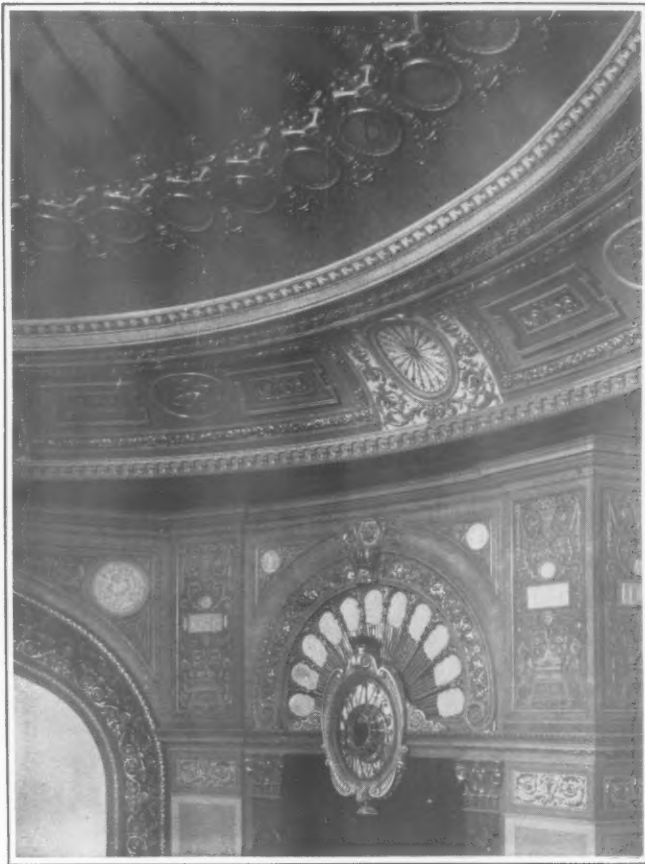
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Decorative Plasterwork

An angled view of the auditorium roof showing also one of the ornamental coves over the boxes and part of the proscenium frame. Jackson's are proud to have been entrusted with the plasterwork decoration throughout the New Empire, including the auditorium and balcony ceilings, the Empire Tea Room, the Grand Foyer, the lobbies, retiring rooms, lounges, bars, and entrances. The portico with its balcony is specially notable for the scraffito work—a revival of a craft dating from Roman times. Each individual piece was specially designed for the Empire.



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THE ARCHITECTURAL REVIEW.

The Guildhall Art Gallery

The Guildhall Art Gallery is one of those collections too little known to the Londoner and even apt to be overlooked by the indefatigable sightseer from other centres. It contains some remarkable works of art, and certain masters, Sir John Gilbert among them, can only be adequately appreciated here. For many years the arrangement of the pictures was not of the best. This has just recently been rectified, and it is now possible, owing to a judicious re-hanging by the authorities, to study the canvases of Constable and Creswick, Millais and Maclise, Linnell and Landseer, with an immense etcetera, as they should be studied. Apart from native talent ranging from Reynolds downwards, there are some remarkable Tissots here, and if the works of Alfred Stevens (not *our* Alfred Stevens, but his great Belgian namesake) are not on the high level of his finest productions, they are at least interesting as the achievement of a painter not so well known to the British public as he should be. There are many notable sights in the City, but an hour spent in the Guildhall Gallery will at least repay the loss of that time trying to dodge the one-way traffic at the Bank.

The Victoria and Albert Museum.

New Acquisitions of English Furniture.

A rare example of painted church woodwork, which once formed part of a Devonshire rood screen, has lately been presented by Viscount Lascelles, and is exhibited among the recent acquisitions in the Central Court of the Museum. It consists of four panels painted with the "Adoration of the Magi," the figures being arranged in compartments formed of painted and gilt Gothic tracery. It dates from the early sixteenth century and closely resembles the same subject painted on the rood screen at Buckland-in-the-Moor, Devon. Several notable examples of eighteenth-century furniture are also on view in the Central

Court. The most important is a fine inlaid pedestal dressing-table dating from about 1770, which has been given by a member of the British Antique Dealers' Association. The decoration of this table is reminiscent of the well-known furniture at Harewood House, Yorkshire, which was made by Chippendale and Haig between 1770 and 1775. It is similar in form to the library tables of the period, the top drawer being fitted with an adjustable glass, small compartments and boxes for the toilet. Furniture of this type in marquetry is of considerable rarity, and the present example is a particularly valuable addition to the museum collection.

A striking contrast in style is afforded by a very ornate mahogany table on a tripod stand which has recently been purchased by the museum. It dates from about 1760 and has a scalloped edge elaborately carved with bosses of fruit and flowers, while the shaft and base are decorated with a delicate floral pattern in low relief. Tripod tables of this kind were used for tea-drinking in the middle of the eighteenth century, and in contemporary books of design are generally described as "claw tables" in allusion to the tripod form of the base. This table has been in the possession of the same family since it was made, and is in an unusually fine state of preservation.

Leplay House Tours.

The committee of the Leplay House Educational Tours Association announce to those who are interested in historical and social studies, that a group will be going to Lisbon during the Christmas vacation, under the leadership of Mr. Barry Parker, F.R.I.B.A., vice-president of the Town Planning Institute. Burgos, Madrid, Toledo, and other places in Spain are included in the itinerary. Further, Professor P. Geddes has again invited friends of Leplay House to go to Montpellier. A few days will be spent in visiting Avignon, Nîmes, and other places of interest. Mr. G. Morris, B.Sc., will lead the group. Full particulars can be obtained from Miss Margaret Tatton, F.R.G.S., Leplay House, 65, Belgrave Road, Westminster, S.W.1.

Architects possessing Caldwell "Classifiles" should refer to Folder No. 4.



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THE illustration shows part of a fine modern example of polished granite work, applied to shop-front purposes. The material used is dark green Swede granite, and it will be noticed how well and unobtrusively this beautiful, quiet-toned material takes its place in the general scheme.

That the combination of polished granite shop-fronts with Portland stone façades may be entirely successful is here conclusively shown. The actual job is well worthy of the attention of Architects.

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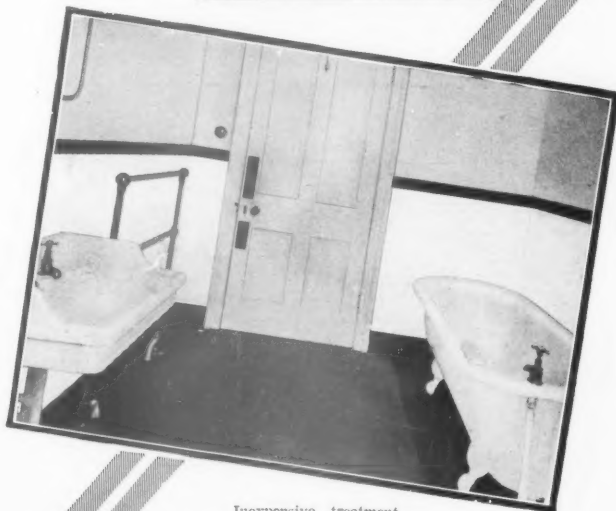
Lavatory lined with White Vitrolite Panels between Green Vitrolite skirting, dado rail and frieze.



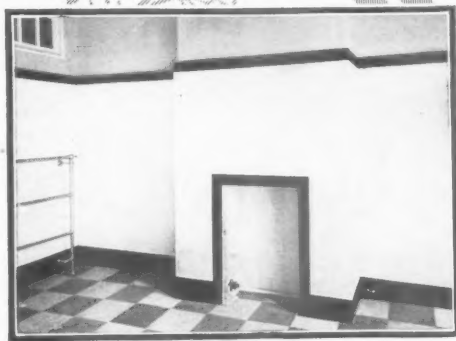
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HE illustrations on this page, whilst showing interesting examples of the use of Vitrolite in bathrooms and lavatories, do not convey anything of the charm of the actual installations. Vitrolite is supplied in five colours—Black, White, Green, Ivory and Lavender—and it is the numerous possible combinations of these that afford the Architect so wide a scope for the exercise of his skill in securing a pleasing and distinctive effect.

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THE ARCHITECTURAL REVIEW.

Two Interesting New Publications.

Modern Architectural Details

and

Mouldings of the Wren & Georgian Periods.

To the architect nothing can be of greater importance than the study of the technique of his contemporaries through the medium of working drawings of actual work. The opportunity of studying such drawings is, however, comparatively rare, and it is for this reason that widespread interest has been aroused by the publication by The Architectural Press of a portfolio entitled *Modern Architectural Details*, which consists of a collection of photographs and working drawings of all kinds of architectural details such as doors, gateways, chimneypieces, windows, staircases, kitchen and garden details, balconies, shop fronts, etc. The work of many of the best-known architects of the day is represented in this volume, and the value of the drawings is increased by notes on the design, construction, and materials used. The price of the portfolio is 12s. 6d.

Another valuable portfolio which is to be published by The Architectural Press during the course of the month is entitled *Mouldings of the Wren and Georgian Periods*, by Tunstall Small and Christopher Woodbridge, Authors of *Houses of the Wren and Early Georgian Periods*. This will contain twenty large plates of full-size sections of representative mouldings of the periods, which have been specially selected, measured, and drawn for the purpose by the Authors. The range of subjects includes architraves, dadoes, skirtings, cornices, handrails, stair-tread nosings, panels, sash bars, etc., and the popular price at which the portfolio is to be issued (8s. 6d.) assures it of a wide sphere of usefulness throughout the profession.

Corrigenda.

In the November issue of THE ARCHITECTURAL REVIEW the designer of the shop for Mercie McHardy was given as Messrs. J. Starkie Gardner. The architects for this building should have been given as Messrs. Yates, Cook and Darbyshire.

TRADE AND CRAFT.

A Record Order.

The largest order for electrical switchgear ever placed with a British firm has been booked by Messrs. A. Reyrolle & Co., Ltd., of Hebburn, the Tyneside electrical engineering firm.

The order, which has been placed by the Central Electricity Board, is for the supply and erection of switchgear for thirteen outdoor 132,000-volt sub-stations included in the northern portion of the South-Eastern electricity scheme. A similar contract for the southern portion of the South-East England scheme has been placed with the English Electric Co., Ltd. The orders have a total value of £600,000, that received by Messrs. Reyrolle being worth £330,000. The work will take over three years to complete.

The New Empire Theatre

The new Empire Theatre is not only more convenient, more economical of space and more hygienic, but it preserves the traditional atmosphere of the former structure. A large part of this atmosphere is achieved by the plaster decoration designed in an Italian style with a French feeling introduced.

The portico, tea-room, grand foyer, proscenium, lobbies, the retiring-rooms, lounges, bars, and entrances were all included in the contract which was entrusted to Messrs. G. Jackson and Sons, Ltd., the firm which carried out the last re-decoration of the old Empire in 1904. Every piece of decorative plasterwork throughout the building was specially

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THE ARCHITECTURAL REVIEW.

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The whole of the decorative lighting fixtures for the building were executed to the architects' designs by Messrs. Metro-Vick Supplies, Ltd. The fixture in the main entrance foyer is a crystal electrolier, 6 ft. in diameter and weighing about half a ton. This fitting has plate-glass mirrors arranged round the stem in such a manner that the lights will be reflected and thrown in all directions. Similar fixtures are placed in the tea lounge, but containing forty-two lights only. In the two vestibules the fittings take the form of the famous Versailles lantern. These lanterns are of cast bronze. The passages and staircase are illuminated by bulkhead fittings, which harmonize with the simple treatment of the decorative scheme. The orchestra and balcony walls are equipped with crystal brackets.

Modern Furniture.

The Stark Department of Peter Jones, Ltd., have just issued some leaflets dealing with examples of their furniture, complete with sizes and prices. One illustration shows a suite of bedroom furniture in weathered oak, and another a dining-room suite in the same material. A special process of cellulose finish can be applied, if desired, to weathered oak by this firm, which will not spoil the colour of the wood. It makes the surface almost immune to hot water, ink, and spirit stains, and helps to preserve both the wood and the colour. The cost is, of course, a little higher than would be the case without this finish. Illustrations of single pieces of furniture are also given.

Hailglass-Ware

Messrs. Hailwood and Ackroyd, Ltd., have recently issued some catalogue sheets showing their new lighting-glassware designs. One sheet is devoted to decorative shades and globes in colour, and another gives a list of their special Hailglass-ware.

Both sets of catalogue sheets are obtainable from Messrs. Peter Jones and Messrs. Hailwood and Ackroyd, Ltd., respectively.

A Silver Tabernacle at All Saints' Church, Margaret Street, London.

The tabernacle made of silver, and presented by his Grace the late Duke of Newcastle to All Saints' Church, Margaret Street, London, W., was the last of his gifts to the church to which he was so devoted. The work consists of a canopy of silver 8 ft. 6 in. high surmounted by a figure of the Risen Christ and is fixed 6 ft. above the high altar. The inner tabernacle, which is used for containing the Holy Sacrament, is housed in the lowest tier of the canopy, and when access to it is desired, the tabernacle is lowered on to the altar and raised again by means of a specially designed electric hoist which is controlled by a key. This hoist is of unusual interest by reason of the small size of the machine, which is completely self-contained, and mounted inside the second tier of the canopy immediately above the inner tabernacle. A tiny electric motor is coupled to a small worm gear, which in turn drives a drum mounted on a vertical axis. This piece of ecclesiastical silversmith's work was designed by Mr. J. N. Compers, and made in Wellingborough by Mr. W. F. Knight, whilst the hoist was designed and installed by Messrs. Smith, Major and Stevens, Ltd. (London and Northampton), the manufacturers of the S.M.S. Lift.

Two Changes of Address.

We are informed by Messrs. Best and Lloyd, Ltd., that they have recently moved their showrooms to new premises designed by Verner O. Rees, A.R.I.B.A., at 40 Great Marlborough Street, W.1, and that Messrs. Helliwell & Co., Ltd., of Brighouse, Yorkshire, manufacturers of patent glazing and steel casements, have moved their London office from 11 Victoria Street to 68 Victoria Street, S.W.1.

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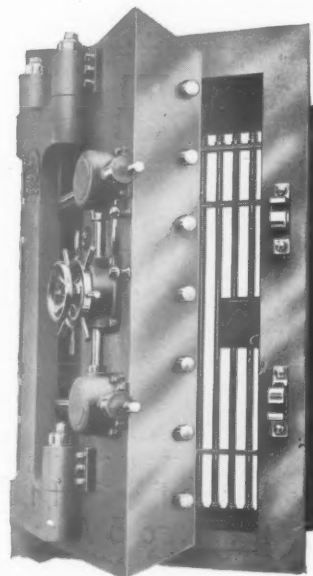
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The New "King's Arms," Kingston-on-Thames.

The new "King's Arms," which has been built on the former site of a building bearing the same name, has been designed with a Georgian feeling which accords with the architectural traditions of Kingston.

The general lay-out and planning of the public rooms have been designed in close collaboration with the directors and officials of the proprietors by Joseph Hill, Esq., F.R.I.B.A., of the firm of Messrs. Yetts, Sturdy and Usher, of 34 Gordon Square, London.

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Ambulance Work At Prescott

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NOTE: "Terralith" flooring has been laid at Little Tyters, Guildford, illustrated on page 393.

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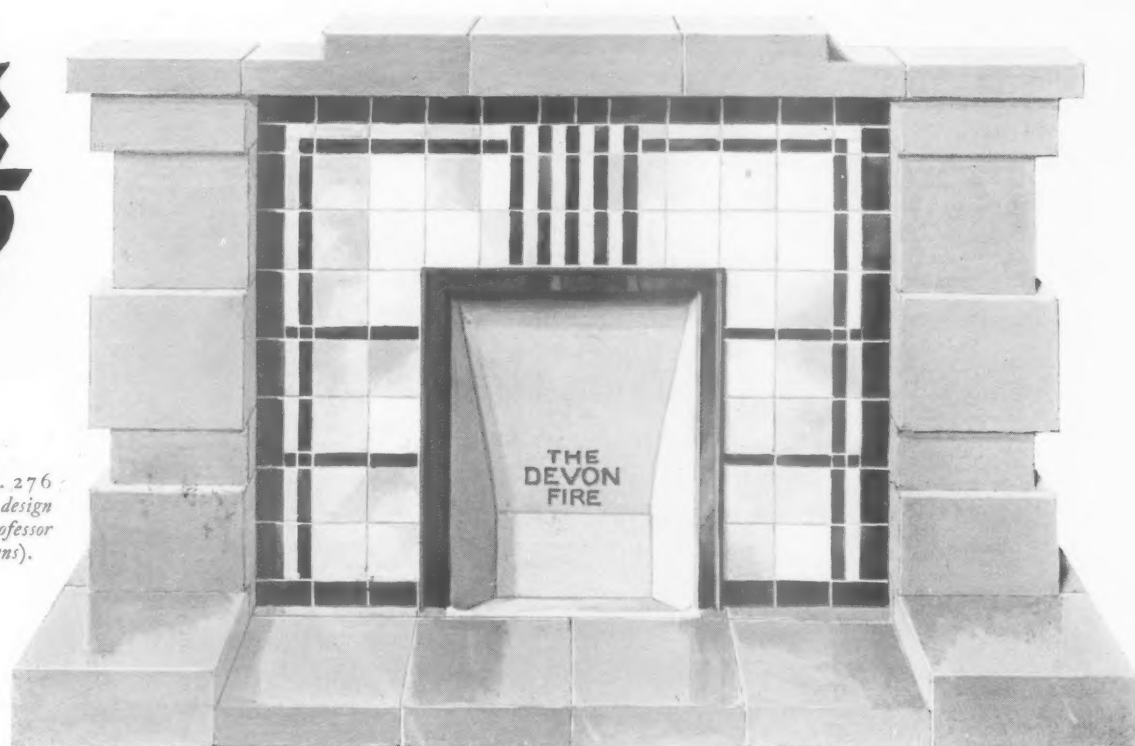
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THE ARCHITECTURAL REVIEW.



Picture Gallery Illumination.

A new method of illuminating picture galleries has been adopted recently by the Parker Picture Galleries at 28 Berkeley Square, W. These famous galleries, first founded in the reign of George II, are now illuminated by a system incorporating "GECORAY" silvered glass reflectors.

The pictures hung here are of ships at sea, naval and military engagements, and other historical events, and their richness of colouring and vigorous composition naturally demands the most perfect lighting for true effect.

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The installation was carried out by Messrs. E. Wigh & Co., of Muswell Hill, and Church End, Finchley, who, in addition to the above-described lamps and fittings, employed "Magnet" conduit, G.E.C. fuseboards, switchgear, and accessories.



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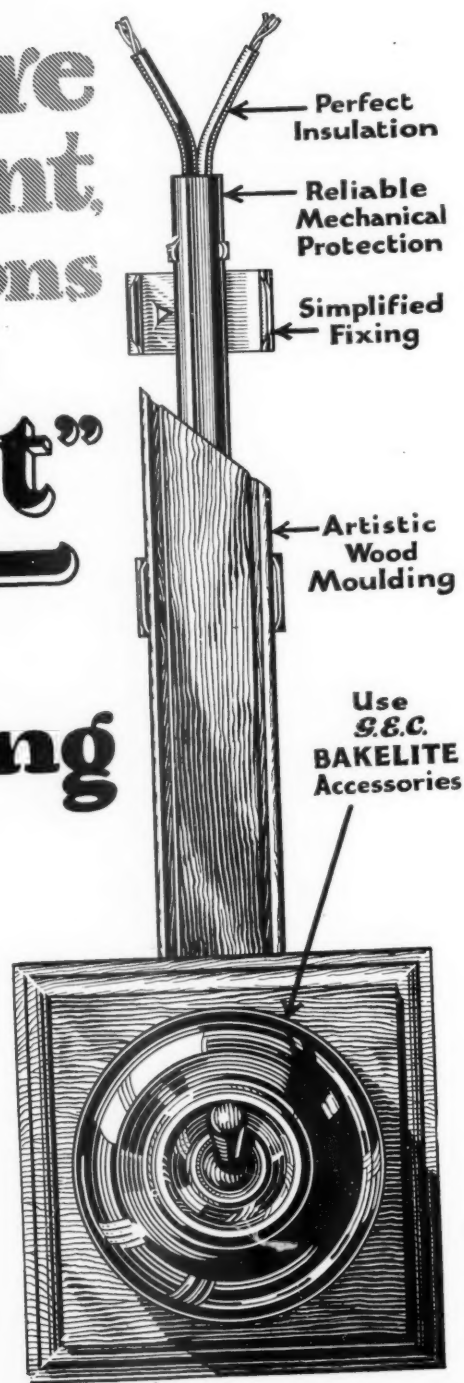
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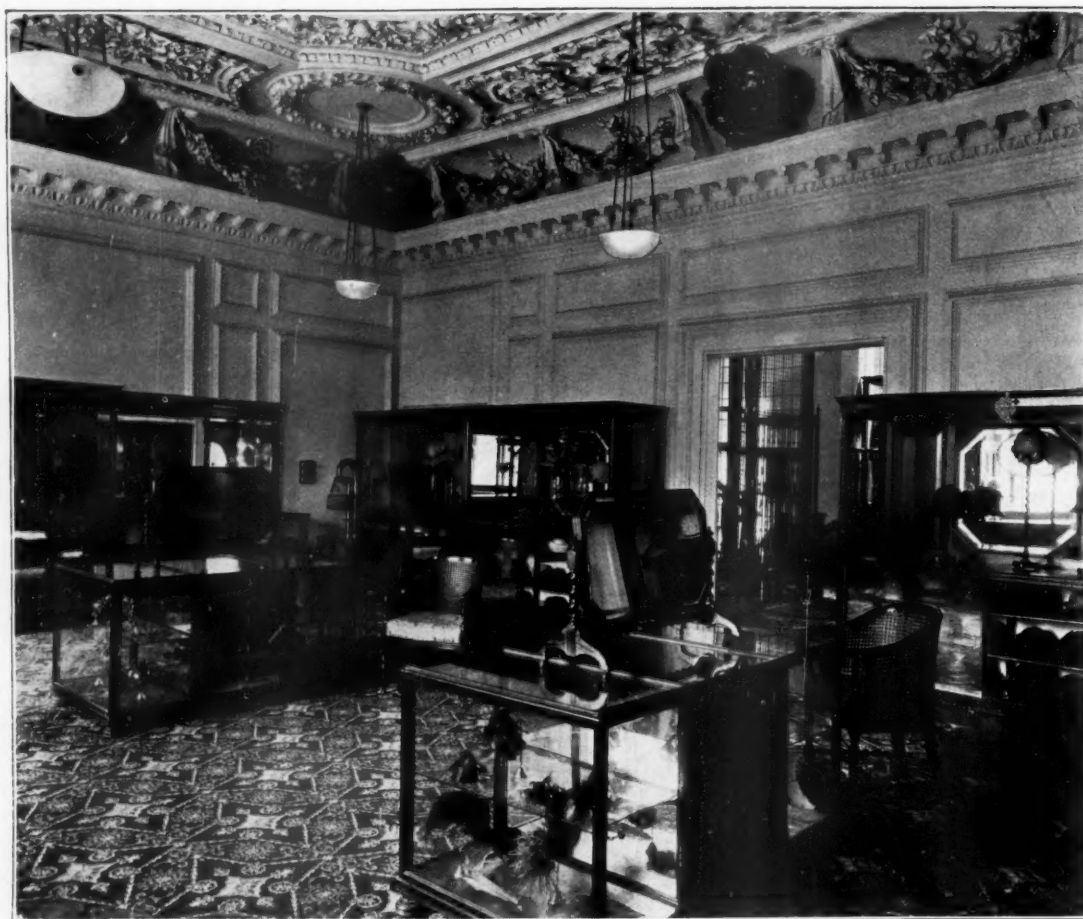
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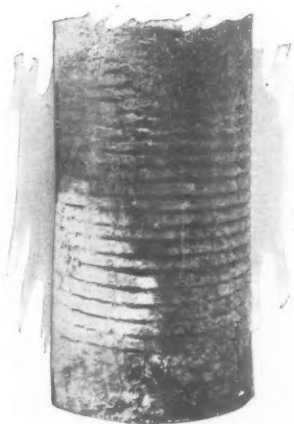
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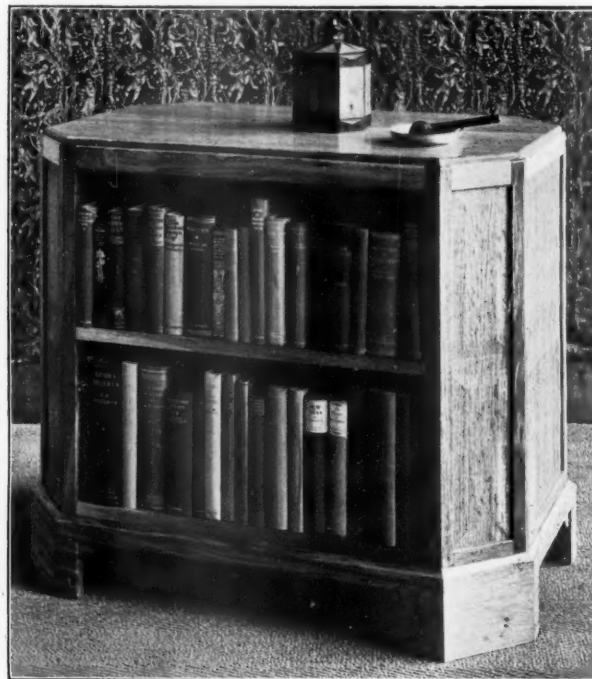
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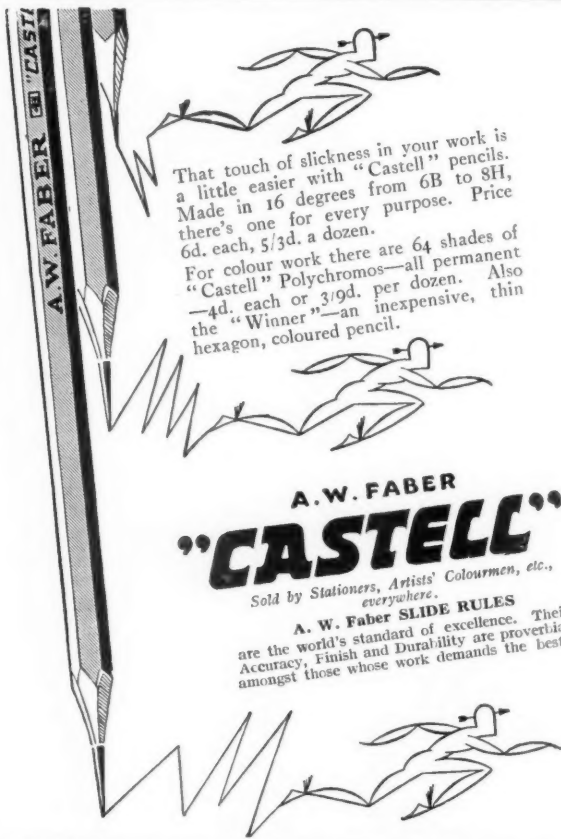
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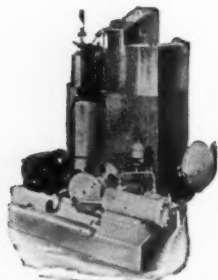
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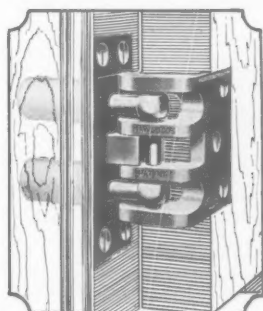
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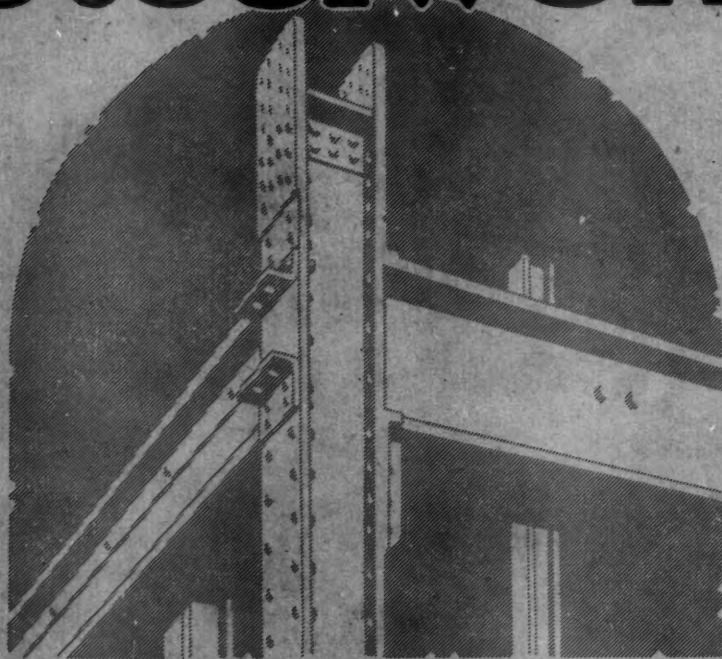
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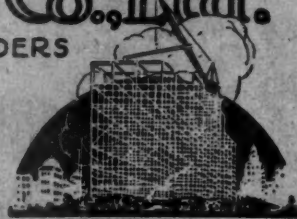
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