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REVIEW

JAN 19 1929

*A Magazine of Architecture & Decoration*



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Vol. LXV

January 1929

No. 386



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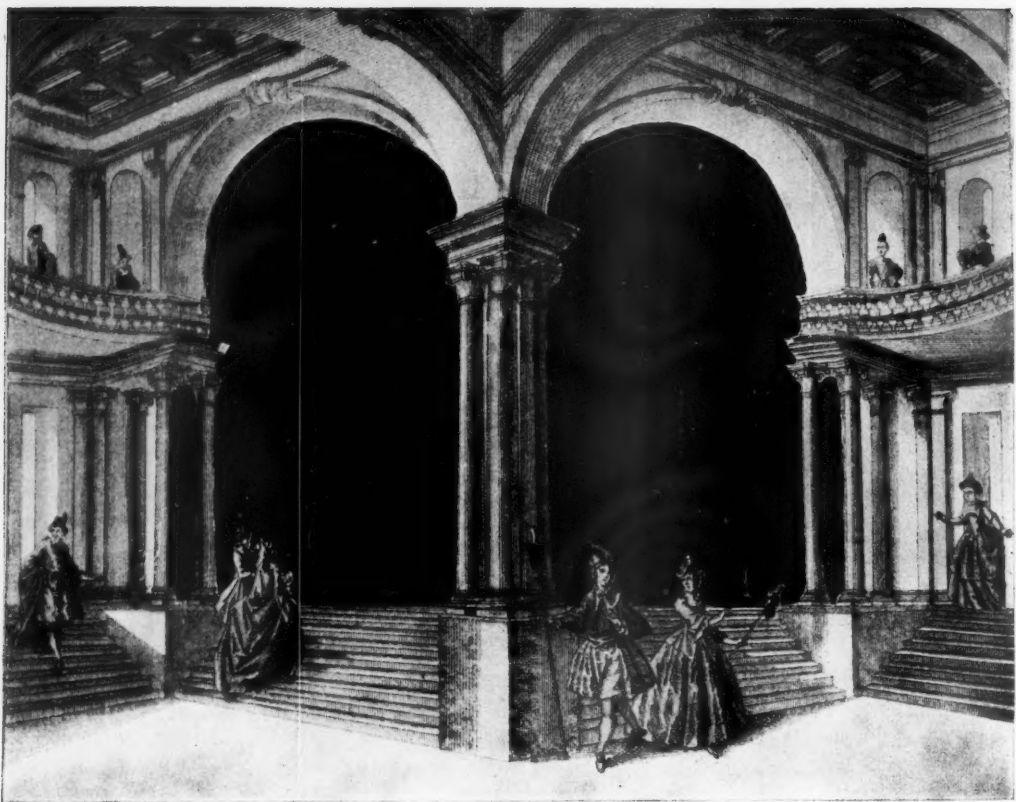


Plate I.

A

January 1929.

A SCENE FOR A POCKET THEATRE

*From an Eighteenth-century Model.*



# Pocket Theatres.

## *A Game for Young Architects.*

By Edward Gordon Craig.

THE convenience of a Pocket Theatre is that you need not go to it. It goes with you. But this fact will hardly make much of an appeal to anyone but the man who likes to be haunted by something which he calls his theatre—sometimes even gives a bigger name to—because even to such people convenience counts enormously.

The Pocket Theatre consists of four, six, seven or more pieces (in this case seven),<sup>1</sup> and it is the very simplest design, as you see by the accompanying diagram (Fig. 1). The thing may be elaborate to any extent; and,

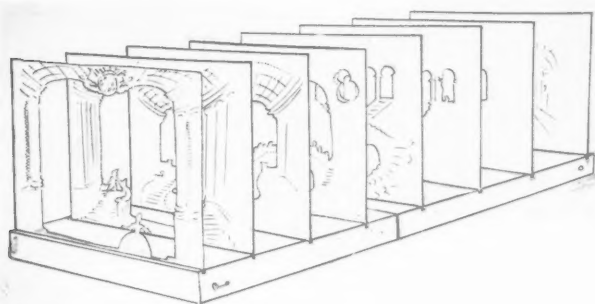


FIG. 1.—A DIAGRAM showing the Pocket Theatre and its SEVEN pieces.

provided it is not enlarged and the maker observes more and more the exact rules of perspective, the elaboration will be all for the good. It is the simplest model stage that is conceivable. You may have had model stages yourself; I have had about eight or nine. One was the size of a small room; another, the size of a small cabin; but the smallest, and I believe the most useful, is this Pocket Theatre.

You do not want to be making models of scenes to amuse yourself. You want to make them for other people, especially for managers of theatres. You cannot take out with you a small cabin, even though you have the money to hire a taxi to put it into; so you cannot take your large model to show to your manager, and your manager has not time to come and see you in your own shanty. Of course, you can take something which measures 2 or 3 ft. square, but, after all, it is a bit of a business to set it up on arriving at the manager's office or wherever you are going to show it; whereas your Pocket Theatre you put in your pocket, you walk along the street, you take a tram if you can afford it, you take your design to the theatre, you show it to the

manager, and you come out a rich man . . . you can take a cab home! As I say, you show your model to the manager. You then put it into his hand, and he, after he has looked at it and talked it over with you, will not shout out to Jefferson the carpenter, "Here, take this thing away and put it somewhere!" but he will say, "Leave that where it is." He will then show it to every one that comes in. . . . It is so easy to pick up. . . . It is so easy to put it down. . . . It takes up no room. There you are!

I do not know if you ever made a mistake, but I have made plenty; and one of them was to bother about making too large models. I think I did it to fill up the time and amuse myself; but I might have saved a great deal of time and money and everything else if I had known how good a Pocket Theatre could be made—what an effect it has.

The measurements of the scenes are 9 in. wide, 6½ in. high. Fifteen such scenes will go into a little pocket box with the inside measurements of 9½ in. by 6¾ in. with a holding capacity of about an inch.

The back of the box is grooved, but when you open it you shake out all the scenes and your box is lengthened to 13 in. Then you have an extremely deep stage, and you may not want such a deep stage; but there again, it may become fashionable before long to have deep stages. On the back of this box into the front groove you slide the first cut piece of your scene. You can, of course, put a proscenium; but why bother about that? It appears that our betters dispensed with a proscenium. Should you ever come to have such a Pocket Theatre, you will probably see that a proscenium is not necessary.

Then you slip in your second cut piece, your third, fourth, fifth, sixth, as many or as few as you want. The last, of course, is your back-cloth, and is not cut unless it is transparent; and, of course, you carry a box of matches, and you strike one, and you hold it to the back there; and so you show the excellence of the thing you intend to produce.

All this sounds as easy as flying, and I assure you it is easier. Flying will grow harder and harder as the ambition to conquer Nature soars; but as your fancy to please her soars, believe me, it is better to anchor yourself to the ground—"back to the land" in fact.

I spoke just now of deep stages. As you see, the model which I show you in Figs. A to G is a deep scene. It is an eighteenth-century model, and in the eighteenth century these stages were very often very deep. The notion, I believe, was this: that provided they gave to the actors and singers a portion of the ground quite close to the orchestra that was large enough for them to walk about in, and near enough to the spectators to be seen and heard quite clearly; the rest of the stage was to be given to the architect or

<sup>1</sup> Reproduced on Plates I and II and on page 3 above the letters A to G. The designs are all in reality of the same size, done on a uniform set of cards which can be slipped into the slots of the Pocket Theatre.

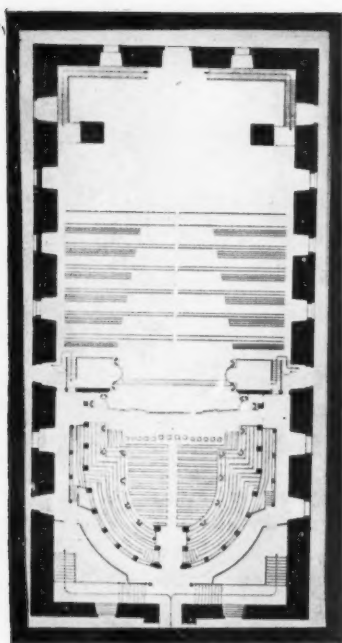


FIG. 2.—The OPERA House at Dresden (1718).

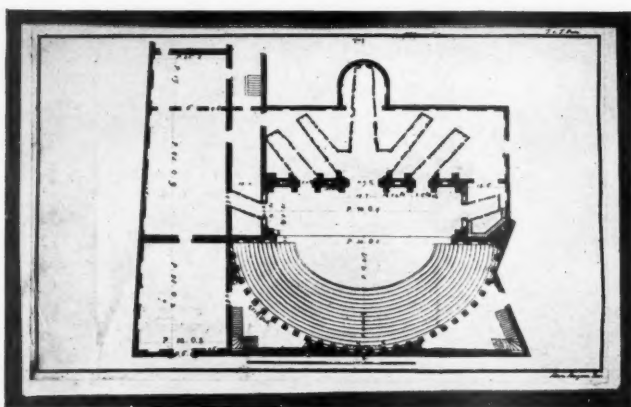


FIG. 4.—The PALLADIAN Theatre (1584).

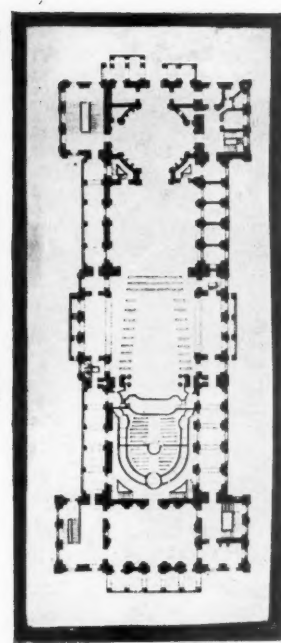


FIG. 7.—The OPERA House at Stuttgart.

scenographer or whoever made the scenes.

In drama they used but little spectacle; they reserved it for the more glorious thing—the opera: more glorious, more gorgeous, and less matter-of-fact.

Opera gave every one a chance of achieving the impossible; and, so far as I know, the impossible in the eighteenth century was just the thing the spectators liked—even as the artists liked it.

So, in order to go in for these scenic effects of the impossible, they let their stage go very far back. The depth of the stage of the Louis XIV Theatre in the Tuileries (Fig. 8) was more than twice the complete length of the auditorium. The depth of the stage of the Palladian Theatre (1584) (Fig. 4), is one and a-half times the full length of the auditorium, and there were other theatres which were possessed of very deep stages—amongst them:

The Reggio Theatre, Torino, 1740 (Fig. 3). The depth of the stage is over two and a-half times the depth of the auditorium, counting from the footlights to the front of the farthest box.

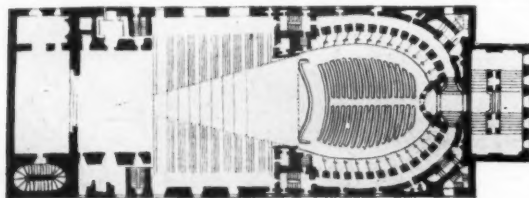


FIG. 3.—The REGGIO Theatre, Torino (1740).

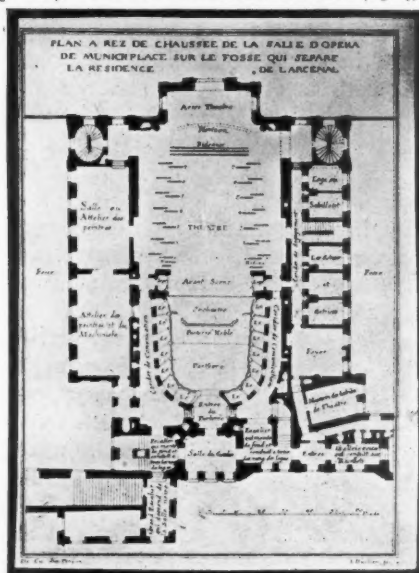


FIG. 5.—The RESIDENZ Theatre, München.

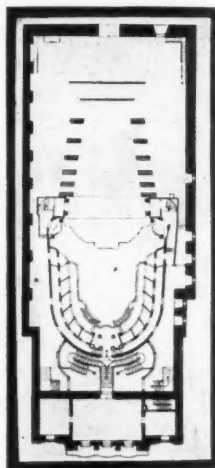


FIG. 6.—The OPERA House at Bayreuth (1745-48).

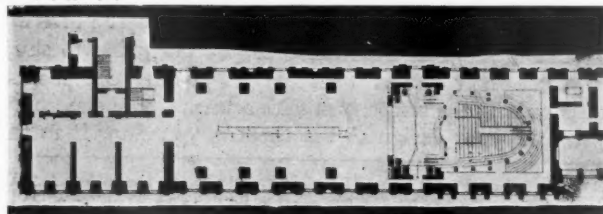


FIG. 8.—The LOUIS XIV Theatre in the Tuileries.

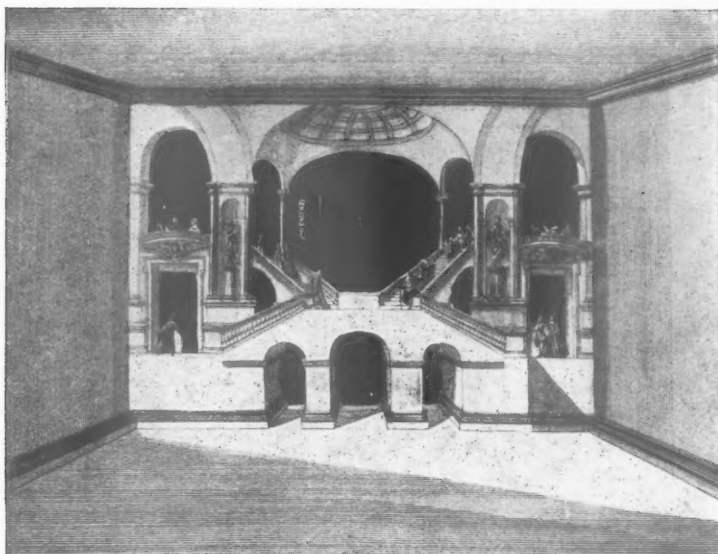
The depth of the stage of the Opera House at Dresden (1718) (Fig. 2) is more than twice that of the length of the auditorium—from the footlights to the front of the box.

The depth of the stage of the Opera House at Bayreuth, 1745-48 (Fig. 6), is almost twice the depth of the auditorium, as was that of the Residenz Theatre, München, 1753 (Fig. 5), while the Opera House at Stuttgart (Fig. 7) was over three times the length.

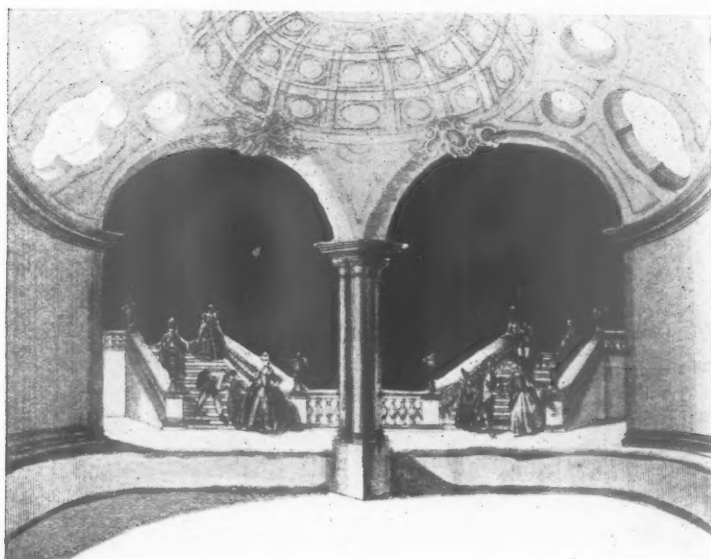
Perspective reigned there; but why should it not? Perspective will not get in the way of the poet, or actor, or the musician unless the poet, actor, and musician are extraordinarily disgruntled personages. I myself have no particular love for perspective in sceneries, but I have a hope that just for that reason many other people will turn to the study of perspective with avidity. If, later on, I should see any hesitation, I shall certainly have to write an article attacking perspective, and a horde of enthusiasts will immediately take it up. At present, though I do not love it, I have a particular fancy for it.

It seems to me to be what the Americans call very "cunning"; and what I like best

POCKET THEATRES.



B



C

Plate II.

January 1929.

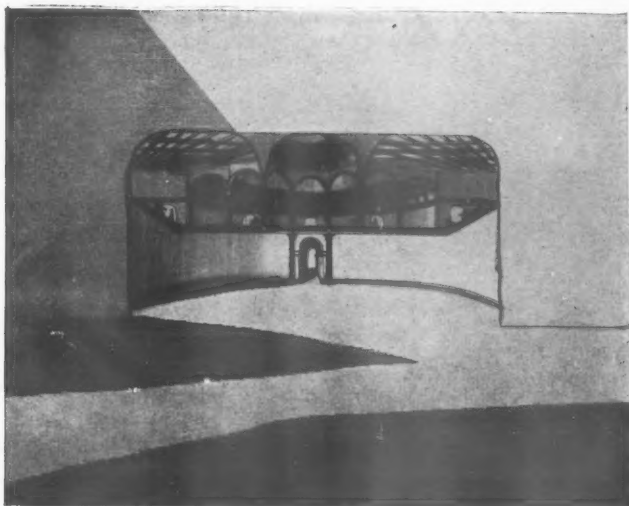
SCENES FOR A POCKET THEATRE.  
*From an Eighteenth-century Model.*



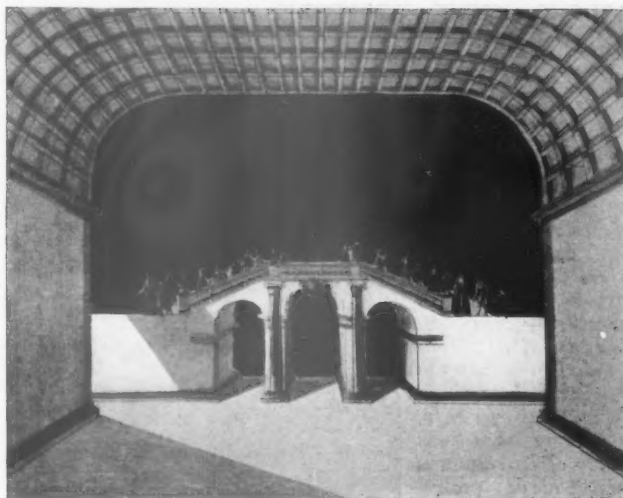




# POCKET THEATRES.



D



F

SCENES for a Pocket Theatre. From an eighteenth-century *MODEL*.

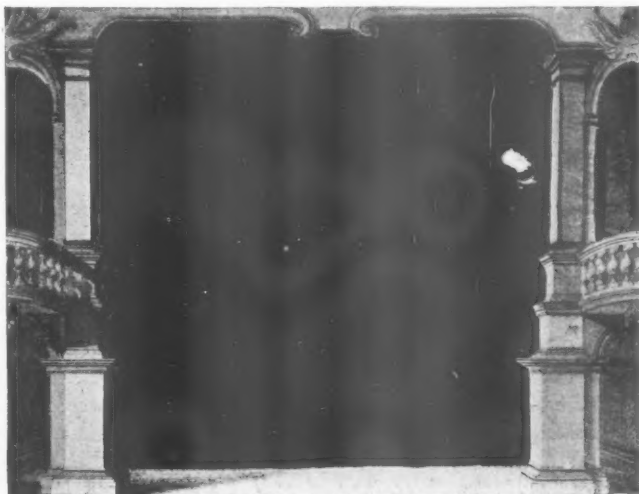
is not so much that perspective which is all painted on one cloth and that cloth placed very near us, but the cut-out perspective which we see in this little model of the eighteenth century.

Whether these things date back long before the eighteenth century, I cannot say. I should hardly think so; and, I suppose, the reason for their existing in the eighteenth century was that the princes at that time had begun to take a more active interest in the scenical part of their private theatres, and these theatres (ground plans of which I have given you here) were their private theatres. Doubtless the designers of these scenes brought them in their pockets and displayed them on this small board, which you can hold up, turn to the light—first, so that the light comes in at the top, then turning it so that the light comes from the left, and then for it to come in from the right. That is doubtless what the great princes did; and provided they got a nice front view of it, and it looked magnificent enough, they would pass the model and encourage the designer to carry it out on the larger scale.

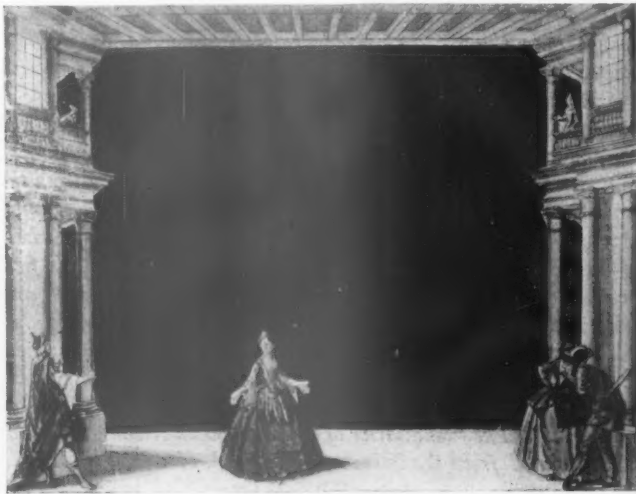
It may interest those who make such models today to learn that in the Moscow Art Theatre, presided over by M. Stanislavsky and M. Nemirovitch Dantchenko, models

of this size are used and are found perfect. They do not build them so as to take to pieces and pack up and put in the pocket. They do not have a little wooden box with grooves to use as a stage. That might appear to them as too simple. But theirs are also little things so light that you can hold them up for a good half-hour as you walk about the room talking about the scene which it represents, and your arm won't get tired. That is rather an important point, I think, and one which, if it does not immediately appeal to the artist, will certainly appeal to the manager.

I wish I could tell you of some museum in London where such models have been collected, or at least where one example is housed. In the museum in the Scala Theatre in Milan, I think I remember having seen a couple. When the scenes are dismantled, when they no longer stand in their grooves and lie about in a shop, people are apt to wonder what they are, and conclude that they are something to do with a doll's-house. So far as I know, dolls'-houses are not as yet being collected, and these little scenic things can only be of interest to the young architect and designer of sceneries. So lest anybody else will be reading this, and I become a bore, I think it is time to stop.



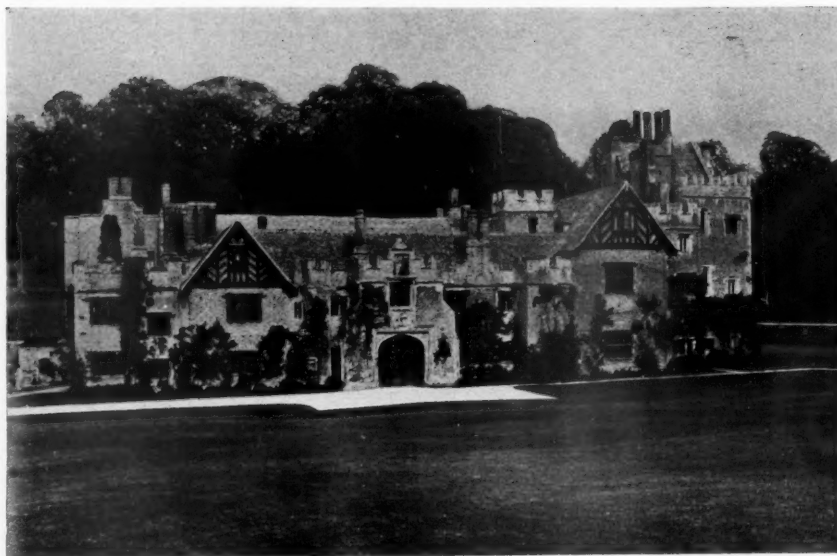
E



G

SCENES for a Pocket Theatre. From an eighteenth-century *MODEL*.

FIG. 196.—Probably the most romantic house of this period of romantic architecture, Compton Wynyates is unexcelled—even by Haddon Hall. Its situation, the warmth of its colouring, its masses of roofs, its towers and the variety of its chimneys rising above picturesque-windowed walls are unique, and its beauties, atmosphere



and romance appeal with certainty to the hearts of tens of thousands who have been privileged to visit it. In its present state it is essentially English—not a castle nor a mansion, but a peaceful English home; yet in the sixteenth century a moat closely encircled it, and the lawn was a great court which was also surrounded by an outer moat.

Early sixteenth century.

FIG. 196.—Compton Wynyates, Warwickshire.

King: Henry VIII.

## A History of The English House.

By Nathaniel Lloyd.

### INTRODUCTION TO PART II.

With the close of the fifteenth century came the death throes of medievalism, and it may be convenient now to take a survey of the main lines upon which architecture developed during the succeeding four hundred years, just as one may take a comprehensive view from a lofty hill of a great expanse of country before descending to explore it. As such a view enables one to connect and to understand the relationships of water, woods, wastes and farm lands, and to perceive the association with these of villages and towns (an association which would be difficult to comprehend by the inspection of each in detail), so we may now observe the trend of architectural design at each period and note each pronounced change, its source, and the channels by which it travelled.

Sixteenth-century architecture had two phases. The first, during the reign of Henry VIII, was a continuation of the late Perpendicular work of the fifteenth century, tempered by innovations introduced from Italy (and to a smaller extent from the Low Countries), which were carried out by imported workmen and slowly assimilated by English craftsmen. The second half of the sixteenth century (the reign of Elizabeth) and the first quarter of the seventeenth century was a period strongly and religiously Protestant. The estrangement from Rome, together with the extension of trade relations with the Low Countries, naturally affected our architecture, so that for this period we had our Renaissance inspiration filtered to us through the Low Countries. The first quarter of the seventeenth century cannot be disassociated from the Elizabethan period, of which, indeed, it was the culmination, and we shall see that design and decoration introduced in Elizabeth's reign reached their highest development

(and over-development) during the reign of James I. In his reign, another great change began through the influence of Inigo Jones, a disciple of the Italian architect Palladio, and so the Italian influence (whose feeble flow in the reign of Henry VIII had ceased) burst forth during that of Elizabeth in a great stream which carried away the remnants of medievalism on its flood. John Webb followed Inigo Jones, with others like Hugh May and Sir Roger Pratt, certainly not less able, though less famous. Then came another giant—Wren—who was influenced more by French and Low Country work than by the Italian, but whose incomparable genius enabled him to raise the standard of architecture in England to a peak that has never since been equalled. Following his death, the Palladians, who had been gaining influence, controlled architecture. Their opportunities were exceptional. In the first half of the eighteenth century every peer and every merchant who had the means, and many who had not, vied with their contemporaries in building immense palaces. Their motto might have been "Back to Inigo Jones." Palladio was their authority, and rules of architecture were devised which were so complete and so rigid that their precision was proclaimed by the buildings which arose out of them. Such work remains in their classic palaces, which stand in every county in England. The second half of the eighteenth century saw the decline of Palladianism before the Greek revival, conspicuous in pushing which were the brothers Adam. A Gothic revival towards the end of this century was short-lived and debased. The early nineteenth century abounded with debased Roman and Greek buildings in stucco, characteristics of which were

## THE ENGLISH HOUSE.

low-pitched roofs and prominent porches. The mid-nineteenth century plumed itself on the squareness and comfort of its houses, tricked out with distorted classic details and ornament, such as are to be seen in London suburbs and on the outskirts of most country towns. Another Gothic revival, inspired by Ruskin, had a good and far-reaching influence, but produced lamentable buildings. Meantime, two architects, Norman Shaw and Philip Webb, were doing work which proved to have a permanent and wholesome influence. Shaw got back to traditional design; Webb showed the proper use of materials.

The result has been the growth of a modern school of architects whose works show appreciation both of tradition and of materials, upon which lines development still has ample room to proceed, the appreciation of the uses of material being, perhaps, the less fully developed. The present tendency amongst young architects (not always the most gifted of them) is of striving to produce "something new"; others are sincerely labouring to secure absolute simplicity and to free themselves from those trammels of tradition which they suspect of hampering their achievement of this ideal.

## X.<sup>1</sup>—The Sixteenth Century.

### KINGS and QUEENS:

|                         |                        |
|-------------------------|------------------------|
| HENRY VIII .. 1509-1547 | MARY .. 1553-1558      |
| EDWARD VI .. 1547-1553  | ELIZABETH .. 1558-1603 |

TO say that the dawn of the sixteenth century coincided with the advent of a new stimulus to architecture is inadequately to express what happened. The century was the dawn of a new architectural era—nothing less. The change may be likened to an ocean wave, having origin so small as at first to be almost imperceptible, but gradually gaining volume and strength until it rises to its highest crest; then breaking and dying away, itself to disappear just as it had obliterated what it overwhelmed. The period of this wave may be said to cover the whole of the sixteenth, seventeenth and

eighteenth centuries. Its inception was by Italian influence, and, although the pure stream of this was cut off for a time, so that new ideas came to us polluted, it flowed again with renewed volume and purity, which continued for a further hundred years before it died away and was dispersed. Let us outline the sequence of events.

Until the end of the fifteenth century, English art and English architecture had been uninfluenced, practically, by that great movement which began in Italy and spread over Europe, which we call the Renaissance. The country had been unsettled, the Wars of the Roses had been composed

Reproduced from Pugin's "Examples of Gothic Architecture."

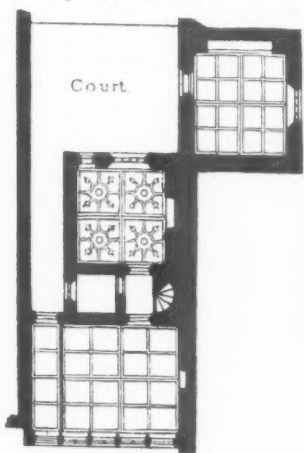


FIG. 197.  
The Tribunal House, Glastonbury.  
The ground plan.

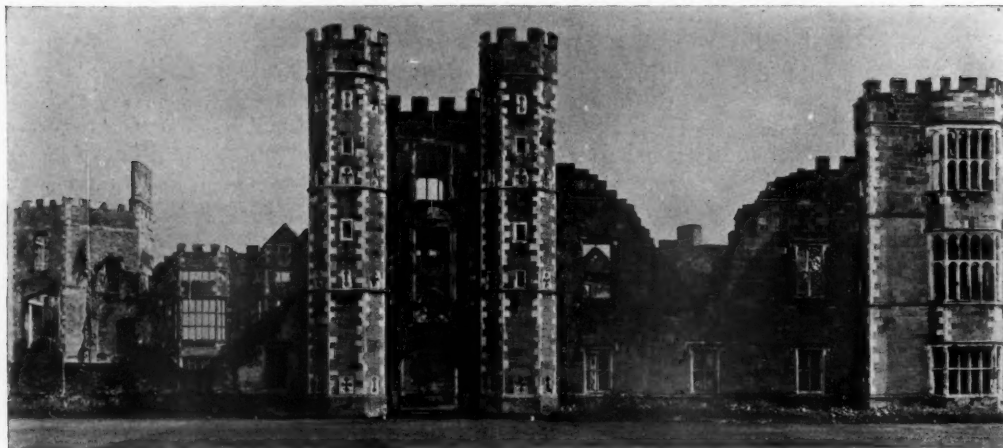


Early sixteenth century. King: Henry VIII.  
FIG. 198.—The Tribunal House,  
Glastonbury.

FIGS. 197, 198.—The scarcity of town houses, which were more liable to destruction for improvements than were country houses of the period, makes this building particularly interesting. In the street front can be seen the familiar Tudor details of mullioned windows with "depressed" (four-centred) heads, a doorway of similar character, and an oriel window to the principal room, situated on the first floor. In the ground-floor window the use of alternate thicker or master mullions confers an air of stability. Except for the entrance doorway (which occupies just the space two extra lights would have done) the front is symmetrical, but even the departure from strict symmetry does not destroy that balance which is characteristic of Tudor buildings.

<sup>1</sup> The previous articles in this series were published in the issues of THE ARCHITECTURAL REVIEW for January-July, October and November 1928 respectively.





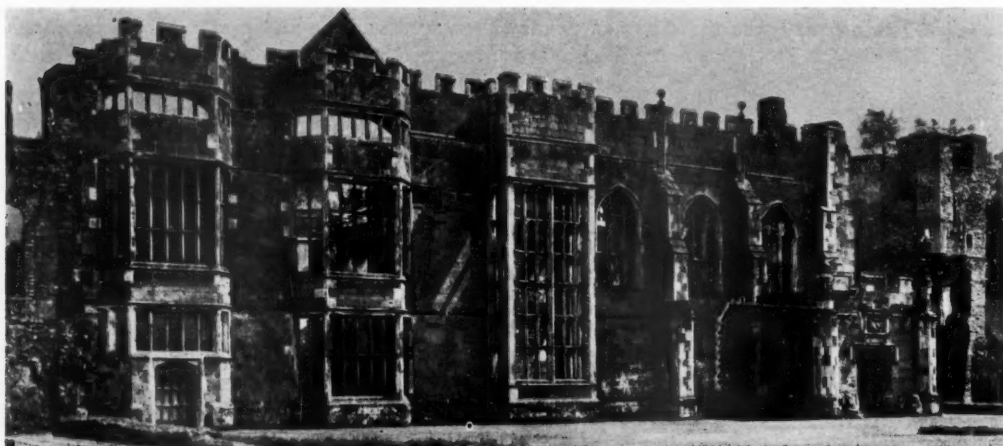
c. 1525 and later.

FIG. 199.—Cowdray House, Midhurst, Sussex.

King : Henry VIII.

FIG. 199.—Although Cowdray was gutted by fire in 1793, those portions of the buildings which remain give an excellent idea of a house of its period. The entrance to the court was by the gatehouse here illustrated; opposite was the great hall with extensive upper-end and lower-end chambers. The right and left sides of the court consisted of lodgings, with long galleries over them at the first-floor level.

FIG. 200.—The entrance porch is opposite the gatehouse. The pointed windows and great bay window light the hall (c. 1520–30 and 1535–39). The two bays on the left of these, which were built by the second Viscount Montagu (c. 1592–1629) light the upper-end chambers. The parlour was at the hall-floor level, and the great chamber was above the parlour.



c. 1525 and later.

FIG. 200.—Cowdray House, Midhurst, Sussex.

King : Henry VIII.



Early sixteenth century.

FIG. 201.—The Abbot's Lodgings, Thame Park, Oxon.

King : Henry VIII.

FIG. 201.—The interiors of these buildings have been reconstructed at various periods, but attention may be drawn to the remarkable likeness which the elevation bears to those of hall houses, having upper-end and lower-end chambers. The first-floor room of the tower which was panelled by Abbot Robert King, c. 1530, will be illustrated later.

## THE ENGLISH HOUSE.

Reproduced from Britton's "The Architectural Antiquities of Great Britain."

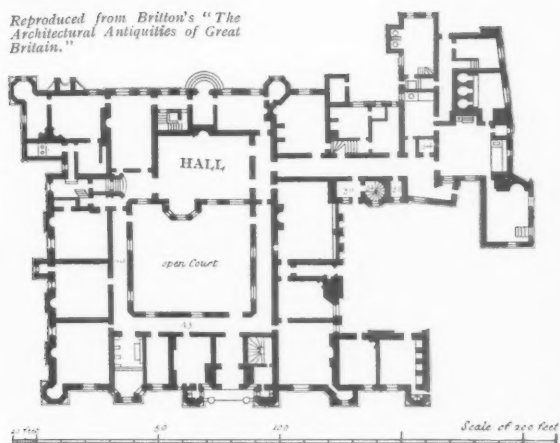


FIG. 202.—Hengrave Hall, Bury St. Edmund's, Suffolk.  
The ground plan.

FIGS. 202, 203.—An example of how the fortified castle developed into a great residence. The defensive character of the entrance gatehouse has gone, and in its place there is a portal over which is the richest and most ornate of oriel windows. No longer do large windows open only into the central court; those in external walls are planned upon an equally generous scale. Passing through the entrance archway we enter the court, opposite which is the great bay window of the open-

and peace established in the reign of Henry VII, a parsimonious prince, who did not launch out into new enterprises or fashions. His son, Henry VIII, was otherwise. Young, gifted, the successor to a firmly established throne and to riches accumulated by his father, he plunged into life with zest. Immense sums were spent upon luxurious living; the richest fabrics and finest products of many countries were imported from the Continent; and foreign workmen, including artist-artisans of the greatest ability, were tempted to come to England to work in the King's service. These, however, could not undertake a fraction of the enterprises of the King, his Cardinal, and nobles of the Court. Consequently, we find the foreigners' work confined to the production of ornamental details, or of decorative units, complete in themselves but of no great magnitude. The major works—chapels, houses,



c. 1525-1538.

FIG. 203.—Hengrave Hall, Bury St. Edmund's, Suffolk.  
King: Henry VIII.

roofed hall. The building is still Medieval in plan, Perpendicular in its details, but entirely Domestic in its character and appointments. It was built for a rich city merchant, Sir Thomas Kytson, and detailed accounts of the materials used, the costs of these and of the labour, together with the names of the principal craftsmen, are still in existence. The chimneys (many of which are built of brick) have shafts enriched with diaper ornament, twisted screw threads, etc.

and the like—were built by Englishmen; tombs, decorations, and accessories were supplied by foreign workmen. Instances which can be quoted are familiar—Henry VII's tomb in the Perpendicular chapel at Westminster is a conspicuous example. Elsewhere are tombs in Gothic churches: two at Layer Marney to the Marneys; two at Oxburgh, Norfolk, to Bedingfelds; one at Norwich, in the church of St. George's, Colegate, to Robert Jannys—all of terra-cotta, the manufacture of which was previously unknown in England—and one of marble at Battle Church to Sir Anthony Browne, the King's Master of Horse. These are typical examples of works by Italians, the list of which might be greatly extended. The same limited influence is found applied to houses. At Hampton Court Palace the English Tudor buildings erected by Wolsey include little

Reproduced by the courtesy of H. C. V. Curtis, Esq.

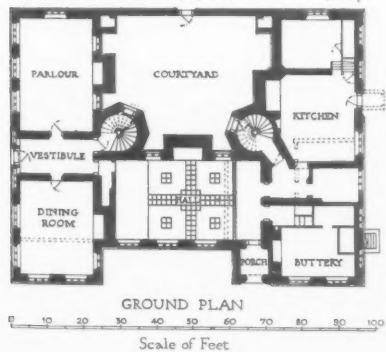


FIG. 204.—Eastbury Manor House.  
The ground plan.

FIG. 204.—An H-type plan in which the exposed side of the courtyard is enclosed by a wall.

FIG. 205.—The date of this house is difficult to determine. The plan (FIG. 204) shows developments associated with the later half of the sixteenth century. The hall (see plan) is not open to the roof, as was customary in this part of England until the beginning of the seventeenth century, but is ceiled, and has a room over it. On the

c. 1550 or later.

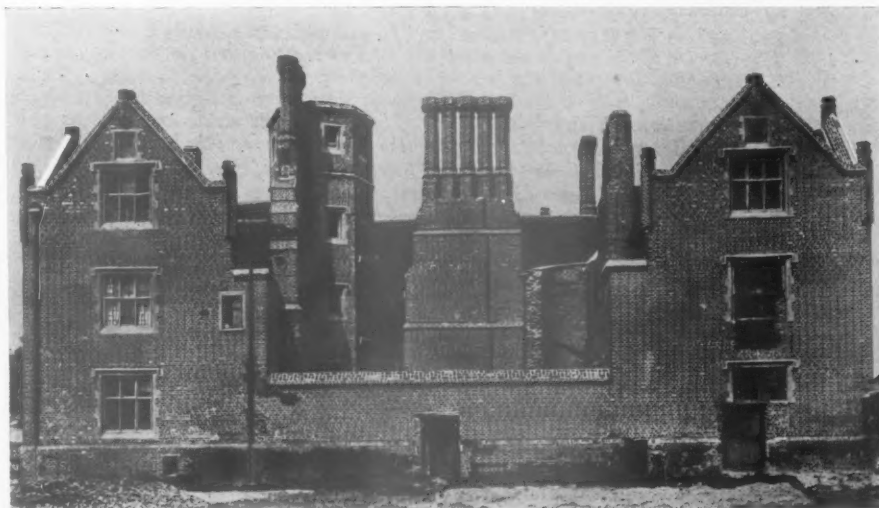


FIG. 205.—Eastbury Manor House, Barking, Essex.

other hand much of the detail is early in character. The entrance doorway (not illustrated) is in the manner of 1525, as also are such details as the gable finial mouldings and the newel staircases.

Italian work beyond the roundels containing heads of Roman Emperors, and one tablet of Wolsey's own arms—all in terra-cotta. At Sutton Place, near Guildford, there is greater concession to the foreigner than is to be found in any other contemporary building, inasmuch as the positions of the entrances to the hall have been changed from the lower end to the centres of the side walls, in order that the elevation to the court might be symmetrical. We also find here variety of Italian ornament, sometimes in

dissolution of the monasteries, the resulting break with Rome, were events not tending to encourage the increased importation of Italians; and, in fact, by the end of Henry's reign, there seem to have been few left in England. Edward VI, unlike his father, inherited debts; the reign of Mary was short and unprogressive; and the estrangement from Rome became intensified when Elizabeth ascended the throne. During her reign England more than recovered prosperity, her trade increased, her merchants became peers



Mid-sixteenth century.

FIG. 206.—A cottage at Bignor, Sussex.

FIG. 206.—This is one of the most beautiful and intimately homely houses which have come down to us from our ancestors. The interior of the roof is not accessible for examination, but the form of the exterior indicates that here is a small hall house having upper-end and lower-end chambers. The original doorway, which is the left-hand one of the two shown in the illustration, led into the hall. The large plaster panels suggest the first half of the sixteenth century as the period of its construction. The original filling of the panels was wattle and daub, a portion of which is exposed in a panel of the end wall near the bracket. The panels of the first floor on the left of the recess are filled with flints embedded in mortar. The brick nogging, both horizontal and herringbone, is of later date. The latter fills the four lights of the original window of the hall, which is now divided horizontally by a floor into two storeys. The chimney is of seventeenth-century date. From the explanation given of its altered features, it will be seen how little this small building differs from the Kentish hall houses illustrated in FIGS. 15, 161 and 162.

units, as tablets, or employed in the decoration of Tudor forms, or as the arabesques in the hollows of Perpendicular mouldings of windows; but the windows retain their English forms, mouldings and character—the ornament is merely accessory. At Layer Marney Hall, Essex, several windows are entirely Italian in design, material, and workmanship, as, also, are the decorative parapets of the towers. The structure itself and its other details are purely English. Further instances are unnecessary; the Italian "influence" of the first half of the sixteenth century was no real influence—it was confined to the importation of a few workmen by the King and certain of his nobility for the production of tombs and toys. The divorce of Catherine of Aragon, the fall of Wolsey, the

and built themselves great houses, as, indeed did every prosperous man of this thriving age. Trade relations with the Low Countries were intimate, and the arts and architecture of the Renaissance came to us through Holland, Germany, and Flanders. It was not an inspired Renaissance, but, on the whole, clumsy, ignorant, and often grotesque. No building was the creation of an able and reasoning mind, but rather the grafting of new details on old forms, extended and modified gradually to meet changing requirements, but seldom conceived as a whole. Not only did the Low Countries produce workmen who came here; they also provided pattern books, of which that entitled *Architectura* by De Vriese of Antwerp, issued in 1577,



THE ENGLISH HOUSE.



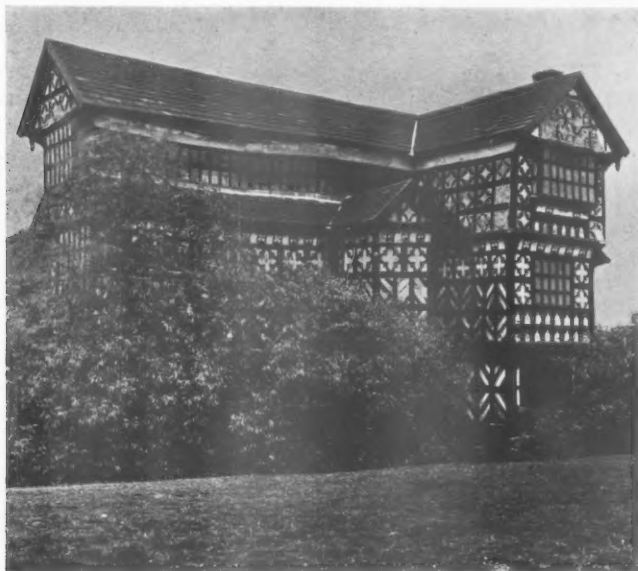
c. 1559.

FIG. 207.—Moreton Old Hall, Congleton, Cheshire.

Queen : Elizabeth.

FIG. 207.—Passing over the moat and through the gatehouse, a court is entered, on the opposite side of which is the doorway leading into the hall, the hall bay and the parlour bay. Above the upper windows, carved in relief, are the words "God is al in al thing. This window whire made by William Moreton in the yeare of our Lorde MDLIX." Over the parlour window are carved the words: "Richarde Dale carpeder made this window by the grace

of God." The cills are all laid on stone bases which raise them sufficiently above ground level to preserve the wood from damp. The centre of the west side of the court (left) is open for about 30 ft., so that the court is not so confined and damp as otherwise a small court would be. The original cusped and pierced barge boards, the richness of which can be guessed by an inspection of the aprons over the upper windows, have disappeared.

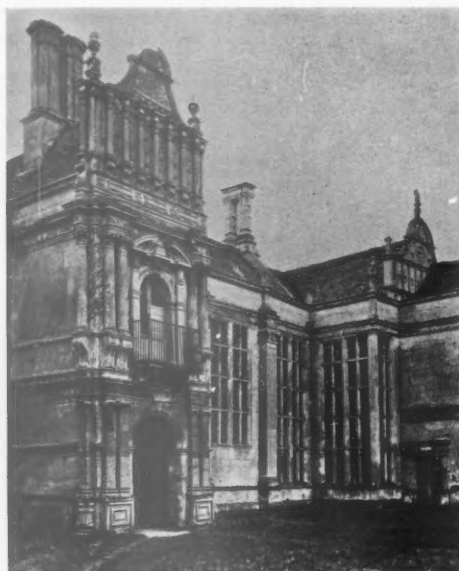


c. 1559.

FIG. 208.—The entrance front, Moreton Old Hall.

Queen : Elizabeth.

FIG. 208.—This most famous of all half-timbered houses—and Lancashire and Cheshire still possess many rich examples—is surrounded by a moat—its only protection. The entrance over the bridge leads to a courtyard, on the opposite side of which was the hall. The long gallery on the second floor originally extended to the full



c. 1572.

FIG. 209.—Kirby Hall, Northants.

Queen : Elizabeth.

width of the entrance front. FIG. 209.—The wealth of detail concentrated upon the porch and gables, and the beautifully designed chimneys, are worthy of especial attention. The illustration is of the porch entrance to the great hall, hall windows, and hall bay. The date of the pedimented windows over the entrance is c. 1638.



Photo: Bedford Lemere.

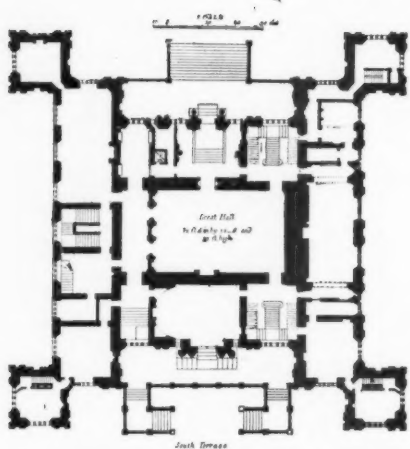
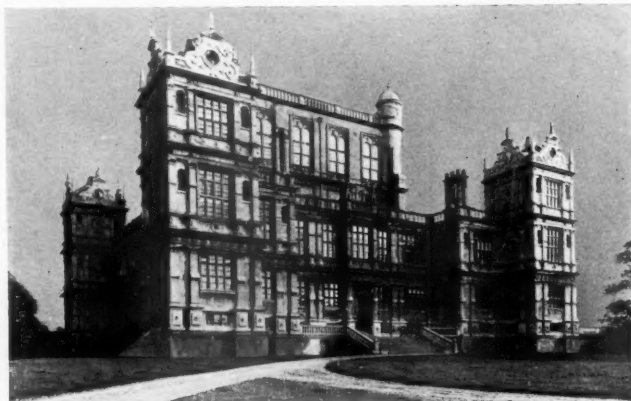


FIG. 210.—The ground plan of Wollaton Hall, Notts.



c. 1580.

Queen: Elizabeth.

FIG. 211.—Wollaton Hall, Notts.

FIGS. 210, 211.—This is perhaps the most extravagant of many extravagant architectural compositions of the Elizabethan period. Robert Smithson's name is contemporarily associated with it as the surveyor or architect. The great central tower is the upper part of a central hall, lighted only by the tower windows, while the hall, now

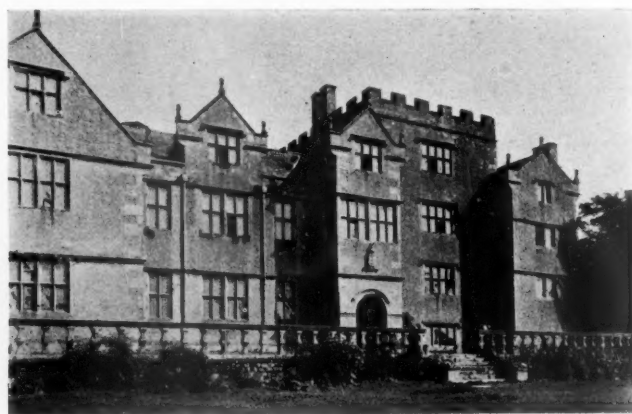
entered from the centre of one of its sides, was once reached through the screens. The elevations consist of a hotchpotch of units, ill-chosen and ill-disposed. The treatment of the chimneys is fantastic, and the whole building is more typical of the Low Countries than of the best Elizabethan architecture.



Late sixteenth century.

Queen: Elizabeth.

FIG. 212.—Lake House, Amesbury, Wiltshire.



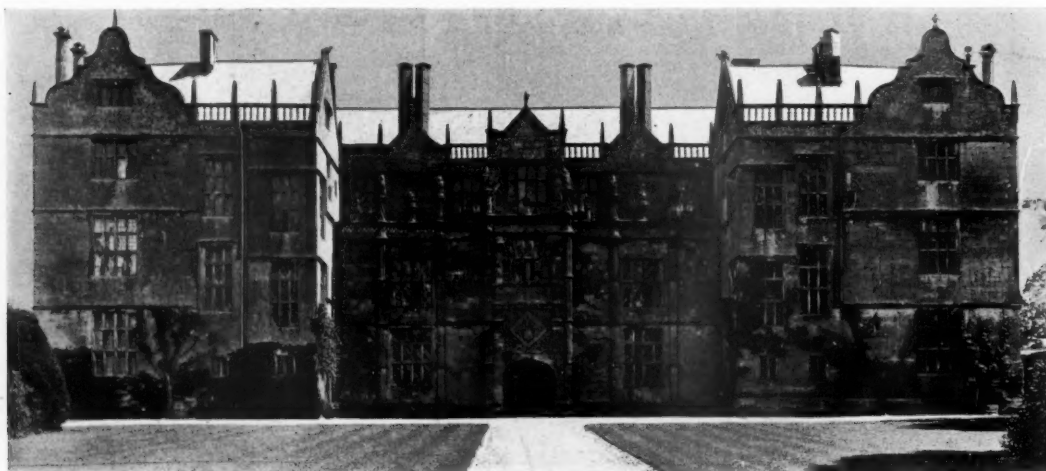
c. 1595.

Queen: Elizabeth.

FIG. 213.—Borwick Hall, Carnforth, Lancashire.

FIG. 212.—Flint panel and flint chequer-work are found in counties where flints abound. Both at the gatehouse of St. Osyth's Priory, Essex (FIG. 155), and in this illustration, will be seen that chequer-work which was a feature of ordinary building practice in Wiltshire. Symmetry is the dominating factor of the elevations, and some skill is

shown in handling the groups of chimney shafts which are not absolutely symmetrical. FIG. 213.—The entrance front of Borwick Hall. The hall is situated to the left of the porch. Chimneys, gables, windows, etc., are like those on the north front of Montacute (FIG. 214).



c. 1580-1600.

Queen: Elizabeth.

FIG. 214.—The North front of Montacute House, Somerset.

# THE ENGLISH HOUSE.

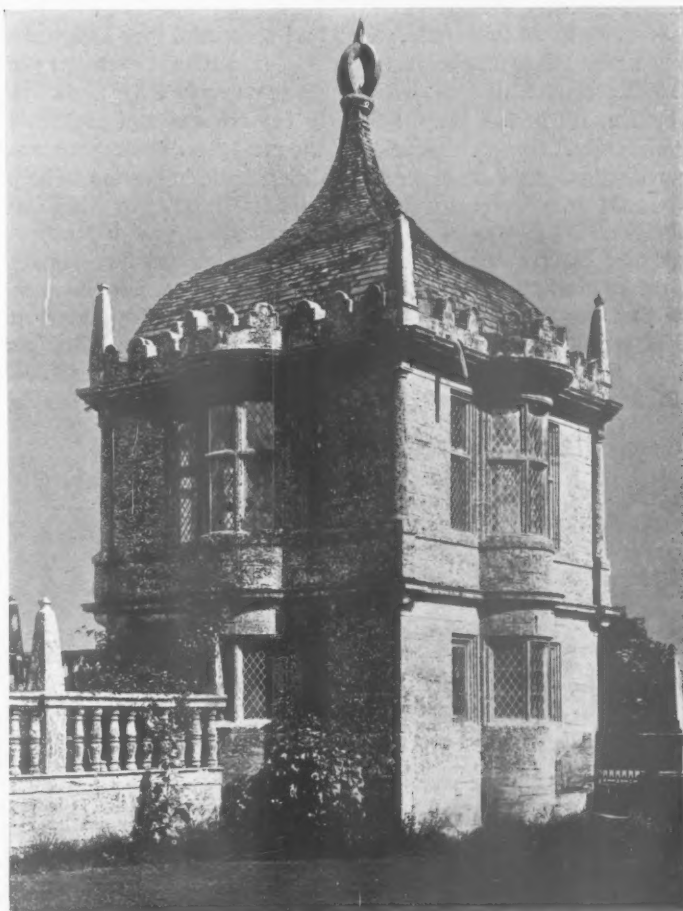


c. 1580-1600.

FIG. 215.—The South and East fronts of Montacute House, Somerset.

Queen : Elizabeth.

FIG. 214.—The doorway, bay and screen were brought from Clifton Maubank when that house was demolished in the late eighteenth century. Attention may be drawn to the chimneys, square sectioned and set diagonally on the north front, but fashioned as columns and furnished with hoods on the other fronts. The sobriety of the elevation, at a period when great house design ran to extraordinary excesses, is notable. Comparison with the preceding elevations will indicate the similarity of such details as gables, windows, and chimneys of stone buildings in widely separated counties.



c. 1580-1600.

FIG. 216.—A garden house at Montacute House, Somerset.

Queen : Elizabeth.

FIG. 215.—Montacute was built by a Phelips and is still owned by a Phelips. Many good judges consider the house the most charming in England, belonging as it does to a period of architecture which at that time was shortly to run riot in ornamental details. Certainly it is one of the best Elizabethan houses. The proportion of window to wall area is good; the interior is well lighted, and the building is stately without being pompous. The garden lay-out, beyond the balustrade shown in the photograph, is contemporary. The house occupies one side, and that opposite is flanked by two garden houses, one of which is illustrated in FIG. 216.

FIG. 217.—This is not a hall house, and although its external appearance suggests a fifteenth- or early sixteenth-century date, the plan and details are of late sixteenth-century character, notwithstanding the close studding and narrow panels. The detail of the barge boards (no longer cusped), the ovolo mouldings of the windows, the carving of the bressumer beam and brackets, show the course of ornamental development.

FIG. 218.—At this period the close



Late sixteenth or early seventeenth century.

FIG. 217.—Hush Heath, Goudhurst, Kent.

Queen: Elizabeth.

timber studding and narrow panels of the fifteenth century had usually been superseded by large plaster panels, but occasional persistence in using narrow panels often accounts for the assignment of too early dates to buildings. The plaster panels of the gable are impressed with a pattern. The barge boards are carved with an S pattern, but are not pierced. The brick chimney is of characteristic Kentish design; the moulded rib starts from a cut brick corbel.

is a conspicuous instance. These pattern books included designs for frames, columns, chimneypieces, and ornamental units in great variety, which were extracted, combined, and modified by English craftsmen. At Charlton House, Kent, is an overmantel of early seventeenth-century date, the design of which is copied from a panel design published by Abraham de Bruyn, c. 1575. The results, in some cases, were improvements effected by English hands, but on the whole were poor in conception and coarse in execution. The same may be said of works executed by imported craftsmen, though amongst these were several men of conspicuous ability, as Ghiles de Witt, who worked at Cobham Hall, Kent, towards the close of the sixteenth century. Such instances might be multiplied, but perhaps enough has been said to show that the Elizabethan period, though a conspicuous period of building in which many great houses were built, was not one of great or fine architecture; indeed, Sir Reginald Blomfield refers to the imported designs so freely copied as "the imbecilities of the Germans," while another architect is said contemptuously to have condensed a description of the work of the period 1560 to 1625 into the compound word "Jacobethan." These are severe and sweeping indictments, which ignore the many good qualities of Elizabethan architecture. The late fifteenth and early sixteenth-century buildings are sometimes styled early Tudor, Elizabethan late Tudor, and certainly the latter is in many respects a logical development of the early

Tudor, as modified by the influence of the Low Countries. The early Tudor houses—not the castles, but houses like the Tribunal House, Glastonbury, and Abbot's Lodgings, Thame Park (Figs. 198 and 201)—are some of the most reasonable and successful ever designed to meet domestic requirements. No conventional symmetry of façades restricted the development or variation of plans to meet individual requirements or the exigencies of restricted sites. Their fenestration was the most flexible that has ever been devised, and enabled additional window areas to be provided as and where required, without injury to the elevations. Symmetry was not insisted upon and balance was easily secured. Such architecture was the last phase of the Gothic and embodied nothing of that new manner which was shortly to be combined with and ultimately to supplant it. But there was no violent wrench. The coming of the new manner was gradual, the passing of the old was slow. In districts where traditional building methods have proved to be strongest

(as in the Cotswolds), small houses, having doorways and windows substantially the same as those at Thame Park and Glastonbury, continued to be built for more than a hundred years: that is, far into the seventeenth century. The medieval plan was equally persistent, and buildings, far removed in character and external appearance from the Gothic, retain in their plans (even after the middle of the seventeenth century) the ancient disposition of hall, upper- and lower-end chambers.

(To be continued.)



c. 1595.

Queen: Elizabeth.

FIG. 218.—Hunts Farm, Crundale, Wye, Kent.





## The Wood Age.

By P. M. Stratton.

### II.<sup>1</sup>—The Rhythm of the Road.

**T**HE gipsy with his Eastern blood did not settle in the Wood Age, but wandered through it in enjoyment of the excellent wheels and roads it produced.

The gipsy transports the imagination by his colour and verve, but an Englishman will leave the painted carts of the Romanies as soon as he finds a carrier's cart, which is so much nearer to him in tradition and use and homely colour.

Of all vehicles upon the road there is none kinder or meeker than this. It is the Samaritan of carts. It will go down many a dirty mile of lanes and over commons to deliver a pair of boots to a farmer's wife's milkmaid, and from the dairy fetch butter and a few eggs for the next day's market. It is hooded against the weather so that ill-clad folk within may be dry and warm; yet it is open to all comers—the broadest beamed wife can be placed somewhere on its benches; crates of poultry are built up in shelves on its tailboard; parcels and boxes, bottles of mixture for man and beast, and bags of mystery fill up the corners, yet there is always room for something more. With so great usage a gorgeous carrier's van is unknown; it is apparelled rather in the habit of hardware and mud. Its best pace is so slow a trot that cottagers can see it down the straight road or over the clipped hedges and

still finish their nummet (noonmeat) before finding out their best hat. Nor will the carrier refuse to wait three minutes for a boy to collect his wits and his lists of errands, since "Time was made for slaves, I reckon."

The horse who pulls has need of a good friend in the wheelwright who makes the cart. Every shaving taken out of the wood lessens the load. All those seemingly immoderate splays off angles, which are coloured and lined out in "fancy" vehicles, have their origin in this true economy. The shutlocks and spokes, the raves, even the beams under the cart called pillows, and the excases or axle beds, all have lost the superfluous fat between the joints, for only at the joints is thickness needed to compensate for a groove to receive a tongue, or a mortise to take a dowel. So not only is our Samaritan shabby, but bony as well from doing without. Moreover, where curved members are needed in the construction,

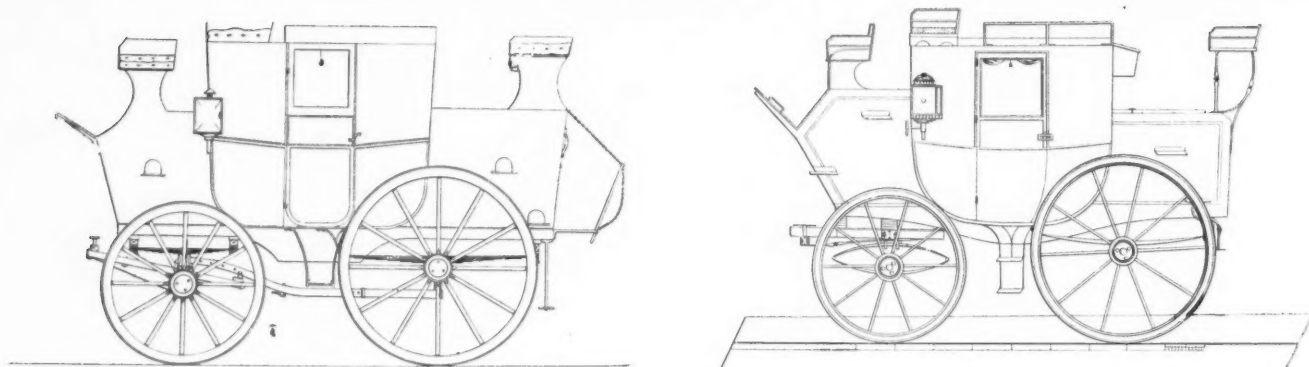
as for the shafts, a naturally curving piece of wood is chosen to avoid cutting the fibres and consequently having to increase the amount of wood of a "straight" piece.

No vehicle is met on the roads more human than this; the very scale of it seems adjusted to a man compared with the enormous charabancs of the Brass Age with their row behind row of mechanical goggled eyes, turning now left, now right, at the word from a megaphoned voice. The inside of a carrier's



An old *POSTMAN* and his *CART*.

<sup>1</sup> The first article in this series was published in the issue of *THE ARCHITECTURAL REVIEW* for November 1928.

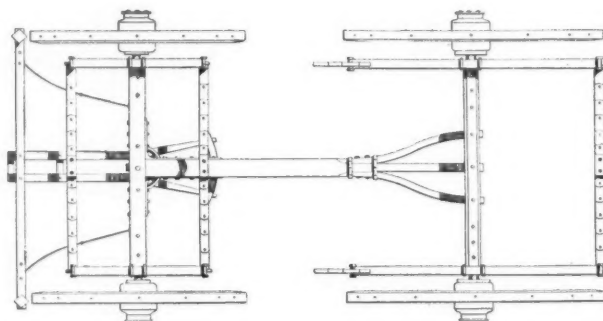


SCALE drawings of two MAIL-COACHES. Reproduced from a Post Office Report.

cart is not arranged in tiers of seats, for the folk sit on the boards over the wheels as well as on the planks facing the horse, so all can talk together, telling what they know of cows and the lambing, of babies, parsons, and prices.

If, however, the carrier's cart is slow, the *mail-coach* which is for a similar purpose, but a wealthier class and plying over much longer distances, is swift and punctual. Time-keeping becomes a hobby with the drivers who hustle the horses and the guards who flourish horn and blunderbuss or pistol, and they and the proprietors of the coaches spread the detestable falsehood which destroys so much dignity and politeness—"Time is money." (So much the worse for Time!) The designers of the stage-coach have to grapple with this new element in design and swiftness; and they not only solve their problem but by so doing lay the foundation of that smooth bird-like simplicity of shape in motor-cars, express engines, aeroplanes and shells of which the Brass Age is so inordinately proud. If the driver can do without his Olympian seat whence he surveys his "cattle," the toll-keeper, the snow-drifts, and rivals in front and rear, assuredly it will be sacrificed to speed.

Nimrod, writing in the eighteenth-thirties, glances



A PLAN of the CARRIAGE of a MAIL-COACH. Reproduced from a Post Office Report.

back some sixty years to the days when coaching first became popular, and before the craftsmen of the coach-builders and the organizers of the stages, and the breeders of horses, had risen to their opportunity. "The old-fashioned coachman to the heavy coach bore some analogy with the prize fighter, for he stood highest who could hit hardest. He was generally a man of large frame, made larger by indulgence, and of great bodily power—which was useful to him. To the buttonhole of his coat were appended several whip-cord points, which he was sure to have occasion for on the road, for his horses were whipped till whipping was as necessary as harness. In fair play to him, however, he was not solely answerable for this; the spirit of his cattle was broken by the task they were called on to perform;

for in those days twenty-mile stages were in fashion, and what was the result? Why, the four-horse whip and the Nottingham whip-cord were of no avail over the latter part of the ground, and something like a cat-o'-nine-tails was produced out of the boot, which was jocularly called "the apprentice"; and a shrewd apprentice it was to the art of torturing, which was inflicted on the wheelers without stint or measure, but without which the coach might have been often



A MAIL-COACH of the reign of William IV. The original COACH is said to have been given by Queen Victoria to the German Emperor, who placed it in a MUSEUM.

on the road. . . . But he was a *coachman*. He could fetch the last ounce out of a horse by the use of his double thong, or his *apprentice*, and the point of his lash told terribly upon his leaders. . . . it was directed under the bar to the flank, and after the third hit he brought it up to his hand by the *draw*, so that it never got entangled in the pole chains, or in any part of the harness."

From that epoch, which a sardonic foreigner described as "a paradise for women, a purgatory for servants, and a hell for horses," there is a quick departure. Lord Barrymore and others take to the road as a sport, whilst Macadam and Telford vastly improve the surface. Great statesmen and conscientious Civil Servants sit in commission on the design of stage-coaches for H.M. mails, and after hearing much evidence from the superb craftsmen of the mystery, issue a report with drawings devoted to their construction.

The Post Office inquiry ranges from 1834 to 1836 and has as its object the working of the department, the conveyance of the mails receiving the earnest consideration of the committee. Lord Rosslyn, the Marquess of Conyngham, the Earl of Mulgrave, and Mr. Vernon Smith at length sign their recommendation for a new design of coaches. As practical men, they give this result in drawings which are here reproduced, and in measurements of feet and inches. "The hind wheels are to be 4 ft. 8 in. high, the fore wheels 3 ft. 10 in. high. The perch is to be 6 ft. long and fixed under the hind axle; the breadth of the door to be 1 ft. 9 in.; the fore boot to be 2 ft. 1 in. long, height 2 ft. 10 in., and breadth 3 ft.; the well of the body to be 7 ft. below the body and 2 ft. 5 in. from the ground; the seats 1 ft. 3 in. above the floor of the well; the cushions 4 in. thick; from cushions to roof to be 3 ft. 6 in.; seats to be 18 in. deep by 44 in. broad, etc. etc. The advantages of a coach built on the plan proposed over a coach now commonly in use will be as follows:—

1. By having the fore wheels higher, the weight set as much as possible over the hind wheels, the perch shorter and the springs



The WAGON which brought *specie* from FALMOUTH to LONDON. From an old PRINT.

coaches and their superiority over all others. In particular he praises the wheels: "The spokes are framed . . . into the nave . . . and every other spoke is framed perpendicular. Hence, the mortises to receive them in it are not made in a parallel line around it, but stand as it were in two different parallels—one without the other: by which means greater solidity is given to the nave and an immense addition of strength to the wheel. What is called the patent hoop, always used in stage-coaches—having the iron tire drawn into one complete ring, is not put on these wheels; but the common strokes, as they are called, forged and hammered to the sweep of the rings, and in lengths equal to those of the felines, are put on red hot, and well secured by riveted nails. The mail fore-wheel is somewhat higher than that of the stage-coach, which is an advantage. Low fore-wheels place the axle so much below the level of the wheel-horses' breasts that they have not only the carriage to draw, but also part of its weight to bear. . . . The line of traction should be as nearly even with the draught of the horse as we can make it . . . horses draw by their weight and not by the force of their muscles. In the mail-coaches . . . the boxes (for

longer, the labour of the horses will be very much diminished.

2. By making the body wider, deeper and higher it will be much more convenient for travellers; they will also have great benefit from the longer springs.

3. By fastening the perch under the axle, the body of the coach will be at a less height from the ground than is now commonly the case."

Nimrod mentions the excellence of mail-

the axles) owe their safety to four bolts, which pass completely through the nave of the wheel, having a square shoulder on the back of the nave, with screws and nuts on its front. We have no hesitation in saying this is the best wheel ever put under a coach; and, of course, Mr. Vidler, the late contractor for the mails, had a patent for it. . . . It requires also some art to load a coach properly. . . . It is quite a mistaken notion that a carriage is less liable to accidents for being *light*. On the contrary, she is more liable to them than one that is well laden in *proportion*



A MAIL-COACH. From an old PRINT dedicated to John Palmer, Esq., Surveyor and Comptroller-General of the Post Office, by the engraver, James Fittler.



to her sustaining power. . . . Our present mail-coach work reflects the highest credit on the state of our roads, and everything connected with them. It will be borne in mind that, with one or two exceptions, they all begin their journey at night . . . yet, see the wonderful regularity with which they arrive, and the few bad accidents they meet with."

To protect all this transport and traffic are many laws, embodied in the great Turnpike Acts. First, to prevent accidents due to the horses being frightened, no windmill is allowed within 200 yards of a turnpike; a blacksmith must close his shop windows at dusk; and the following are taboo—making bonfires and throwing fireworks within 80 ft. of the centre of the roads; baiting bulls, playing fives, tennis or cricket on the roads to the annoyance of passengers. Surveyors, "waywards," are appointed to superintend the repair and maintenance of the roads and are hedged round with many penalties to ensure they are not merely "wayward"—as £50 for acting also as clerk; £50 for having interest on contracts; £20 for neglecting to fence off pits and holes. The regulations as to wheels of vehicles are many and complicated, but (to show the varieties of vehicles on the roads) do not extend to any chaise marine, coach, landau, berlin, barouche, sociable, chariot, calash, hearse, brake, chaise, curricule, gig, chair, taxed cart, market cart or other cart for the conveyance of passengers and light goods and articles. The following are exempted from tolls—dung-carts and those engaged in agriculture, carts going to church, chapel or election, or bearing corpses or Ministers of State.

The art of carriage and coach building was a popular one, like church building in the Middle Ages, or suburban house building today. The affectionate esteem felt for a coach may be known by the pronoun "she" applied to coaches as to ships. The man who designs vehicles is also the man who builds them, and he builds them for individuals, not for prospective clients. How much nearer, therefore, is the coach builder to the reality of use; knowing what each client wanted, how much more economical is he in design and workmanship. The three mail-coaches shown in the photograph and the geometrical drawings on page 14, are all of slightly different design. They all agree in the splendid balance of parts. In the centre is the largest mass, the body of the coach, slung between the wheels; at the front is the driver's seat over the front boot, at the back the guard's seat over the rear boot. It is a composition of a centre block with two slight wings terminated in towers. See how beautifully it is all placed on the carriage underneath and on the springs which transmit the weights to the axles and these to the wheels. Then note with what nicety and refinement the

masses are bounded by the lines; observe how the jointing of the centre mass is delineated, and its lower part swept round between the wheels. What pretty linework in the shaping of the seats, both those of wood and those bracketed up on iron; what clever and refined forming of the steps; how light also are the wheels and spokes; and look at the framing of the spokes into the naves. Then for decoration imagine a high varnish of dark blue or black, and note the sense of style in the placing of the gilding, the "W.R." superbly drawn between the two steps on the front boot, the star on one side, the door and the cross on the other, with plenty of room round them; the writing on the door, how plain and well spaced, and, below, the door panel emblazoned with the Royal Arms; on the back boot the number of the coach to balance the "W.R." On these great works of art, these moving pedestals for heroes, the people of England are wont to be transported. The material is wood from English forests, and iron from English ground; the horses are bred on English soil; the people are they who whack the French off the seas and out of Spain, the Indies and America. The men who make these coaches are on a par with their brothers who make Nelson's ships, both descendants of the carpenters of the medieval roofs—together the grandest and most conscientious tradesmen ever trained to a job.

These coaches, however, are made to fit horses, and horses are not only beasts of burden, but the most beautiful beasts in the world; they are beautiful not only for their shape but even more for their action, and the appeal of that action to a man is in their rhythm. There are three things in Nature which beyond all others give a man the fulfilment of hope; they are hills, the sea, and horses; and all act on a man's spirit by the way of rhythm. In the distances of hills, in the leaping of waves, and in the action of horses, rhythm informs a man of life and continuity, of order and sequence; despair is buried by the hills and drowned by the seas and trampled by the horses. The age of wood, that wonderful material for rhythm, whereof violins, spinets, and coaches are made, brought rhythm to the dullest ear and narrowest eye, and to the keen spirits brought that which gave us the grandest school of poetry in the world. From Scott a ballad, from Wordsworth a sonnet, from Vidler a coach; for the coach was made for the horse and moved

with his movement and joined in his rhythm, and was the undercurrent, the low chorus, of the mighty orchestra beaten by sixteen hoofs on the hard drum of the road.

(To be continued.)

#### AUTHOR'S NOTE.

The illustrations of MAIL-COACHES, the SPECIE WAGON and the old POST-MAN are given by kind permission of the Secretary to the Post Office, to whom and to the Librarian, Mr. E. H. Welch, I acknowledge my thanks.



A  
FIGURE  
from one of the  
modelled jambs  
of the  
balcony door  
at the  
WEST End  
of the HALL.



The  
modelling  
is by  
*Eric Aumonier*,  
and is in  
PLASTER,  
gilded  
and  
burnished.

## Salute to Adventurers.

### *The New Royal Horticultural Hall.*

*Designed by Easton & Robertson.*

*By P. Morton Shand.*

IT is hard to moderate one's enthusiasm for this *débonnaire* young building so surely and lithely poised on the almost fragile slenderness of its gracefully arching shoulders. I can think of no measurable British achievement in creative architecture of our own century, unless it be Liverpool Cathedral, still no more than the magnificent rump of its ultimate self. Serene buoyancy, vivid freshness, luminous gaiety, a lightness and deftness of touch inform the Royal Horticultural Hall with a wholly individual atmosphere. This is architecture without yawns. Pedants—professional and otherwise—will anathematize the men who built it, for their laborious and fruitful research in the perilous domain of new structural forms is the only thing that is not patently forthright about their work. Most steel-framed buildings are still-born academic shams, but this naked monolith, with its lean, nervous strength and supple muscular anatomy, lives and exults in living. It is alive because it is of our day, content to live in and express it without the enfeebling aid of conventional mannerisms borrowed from a no longer relevant past. It will live as long as it stands because it is brave, honest, vital work which, like all great architecture, is true to the spirit of its own age and heedless of any other. By seeking their inspiration, not in fulsome orthodox glosses of the dead letter, but in the still living spirit of our superb heritage of sober and sparing grace, Messrs. Easton and Robertson have inaugurated a new epoch in British architecture. Yet there is no real breach in the continuity of this sacred tradition. Its non-essentials have simply been subjected to a careful revaluation in terms of twentieth-century mentality and constructional resources, and in consonance with the insistent loyalties of our modern ambience. Instead of flaunting national conservatism with a parade of defiant and iconoclastic rebellion, a tactful attempt has been made to give

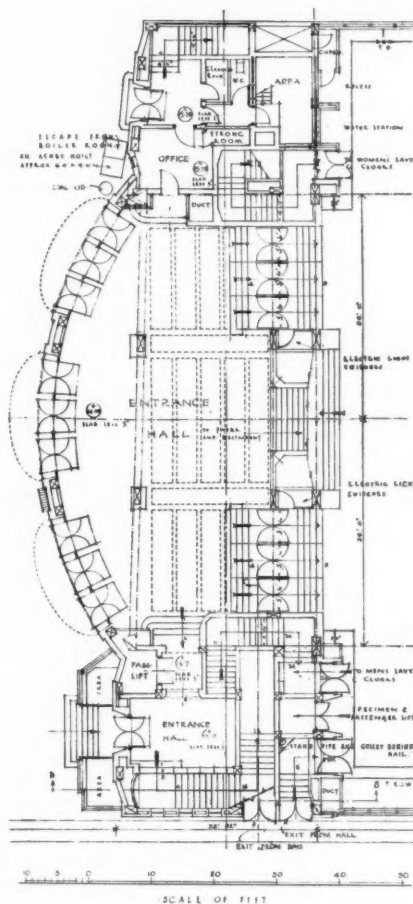
its respectable inertia the persuasive stimulus of a new and vigorous orientation. It will be interesting to watch the effect of this significant exemplar upon the present and uprising generation of architects.

The Royal Horticultural Hall is the work of two Scottish<sup>1</sup> architects, and Scotland—in so far as that almost completely anglicized country has any national consciousness left—ought to be proud of them indeed. There are indefinable and yet unmistakable Scottish qualities, both intellectual and plastic, about this stately building. Ultra-modern and even revolutionary as its “unconventionality” may appear at first blush, it clearly derives its spiritual ancestry from the same proud lineage as the Brothers Adam. There is an affinity with Adelphi Terrace, strained though the comparison may seem, because, like it, this new Hall resumes with the same easy mastery that is *creative* of style, the application of those abiding canons of good taste—axiomatic of the cultured suavity and chaste severity of supreme elegance—the precepts of which have been forgotten since the eighteenth century in a welter of pleasant but servile reproduction of the classic beauties they then inspired.

Some critics consider this building international in character; by which, presumably, they mean that it is not typically English in any of the senses in which we have grown accustomed to envisage Englishry in brick and stone. Naturally enough it shows certain discernible foreign influences. How should this be otherwise when no English precedents existed—barely even any serviceable English

<sup>1</sup> The first (in alphabetical order) of the two partners was born in Aberdeen; the second would have no difficulty in passing the Scots Guards new enlistment test which has been devised in order to ensure that recruits accepted for that famous regiment should be of *bona fide* Scottish antecedents.

experiments—for the solution of many of the delicate and intricate structural problems which the architects have had to work out for themselves? The lovely and almost dramatic parabola of the great hooped ribs (which sustain a pressure of 280 tons) has a superficial similarity with the arc of those still astonishing airship-sheds at Orly. The boldly stepped-back tiers of clerestories probably owe something to the steel roofing of Tony Garnier's impressive, if rather provincial-looking cattle-market at Lyons. The idiom of the interior is that of the Congress Hall of the Gothenburg Exhibition. The detail of much of the always ingenuously simple and reticent, but almost uniformly apposite, decoration—particularly the clock, the exquisite little balcony of the lecture-room and that dainty, volatile design of the gilded fibrous plaster fanlights in the restaurant—recalls the neo-Baroque traceries and arabesques which Oskar Kaufmann has lavished with such a captivating vivacity of invention on half a dozen Berlin theatres. But, after all, the immediate sources whence the component elements of any given design may be derived are of very minor importance in architecture: the art which creates in adapting what it



adopts—not by brilliant flashes of intuitive or undisciplined genius, but by an orderly digestion of interpretive co-ordination and imaginative transformation. The most remarkable thing about this pioneer work of modernist British architecture—for this it can surely claim to be, since Adelaide House is modern only externally, and Welwyn Theatre only internally—is not that it is such, but that it is a product of complete and assured maturity, as though the architects had grown familiar with the style they have chosen as the result of long practice in it; whereas, in reality, its only precursor was that amusing *tour de force*, the British Pavilion at the Paris Exposition des Arts Décoratifs of 1925. Hesitancy there is none. The technical dexterity is manifest, practically as aesthetically. The dominant harmony of a masterly simplification is everywhere triumphant.

The site is a peculiarly ungrateful one, being so enclosed that the building, as a whole, is only imperfectly visible from any point without it. There are really two separate

A ground floor *PLAN* of the *WEST* End, including the *ENTRANCE* Hall and the segmental *BAY*.



The *WEST* Front.



SALUTE TO ADVENTURERS.



Plate III.

January 1929.

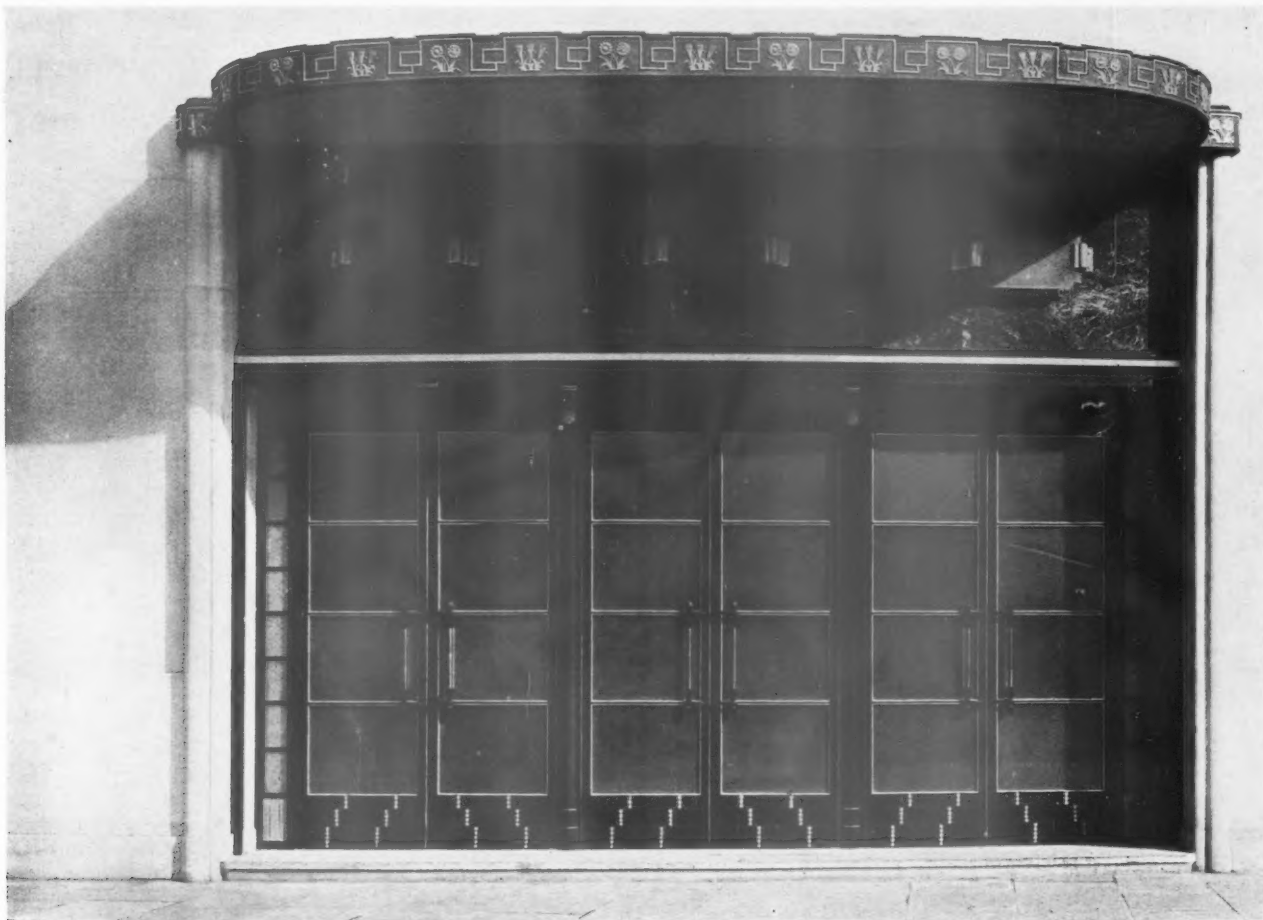
THE WEST FRONT OF THE NEW ROYAL HORTICULTURAL HALL.

Easton and Robertson, *Architects*.

*" . . . The site is a peculiarly ungrateful one, being so enclosed that the building, as a whole, is only imperfectly visible from any point without it. There are really two separate buildings serving quite separate functions: the brick-faced annexe in front, which contains a number of offices, committee- and lecture-rooms; and the exhibition hall proper in concrete behind . . ."*



# SALUTE TO ADVENTURERS.



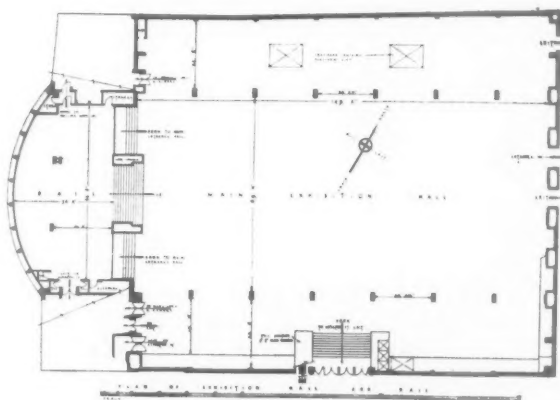
Entrance *DOORS* in the segmental *BAY* of the *WEST* Front. The fascia of the reinforced concrete *HOOD* was modelled in cast lead and gilded. The electric light fittings on the Tinos marble *FRIEZE* are made of gilt bronze and  $\frac{3}{4}$ -in. stippled plate-glass. The *LINTEL* is

of wrought iron, with a gilded edge. The *DOORS* are of wrought iron, hammered with gilt glazing, beads, and enrichments. The door *HANDLES* are of bronze. The decoration to the base of the *DOOR FRAMES* is picked out in gilt.

buildings serving quite separate functions: the brick-faced annexe in front, which contains a number of offices, committee- and lecture-rooms; and the exhibition hall proper in concrete behind. This inevitably results in a certain measure of duality. These disparate entities are to a not altogether satisfactory extent linked by the plain sweep of russet-purple masonry abutting on the South front, above which rise the grey tiers of clerestories, pleasantly patterned by successions of the rounded bosses of the gutter-heads; and also by focusing interest on their common entrance on the West front. Yet even here there is no outward expression of the skeleton of groining ribs, the back of which sustains the gradations of the roofing from within. Probably the architects did not have a free hand in planning, and so had to forgo an even bolder opportunity which might have imparted the cohesion necessary to achieve complete unity of composition. Practically, however, the frank admission of this duality is entirely justified. By placing the annexe over the mezzanine

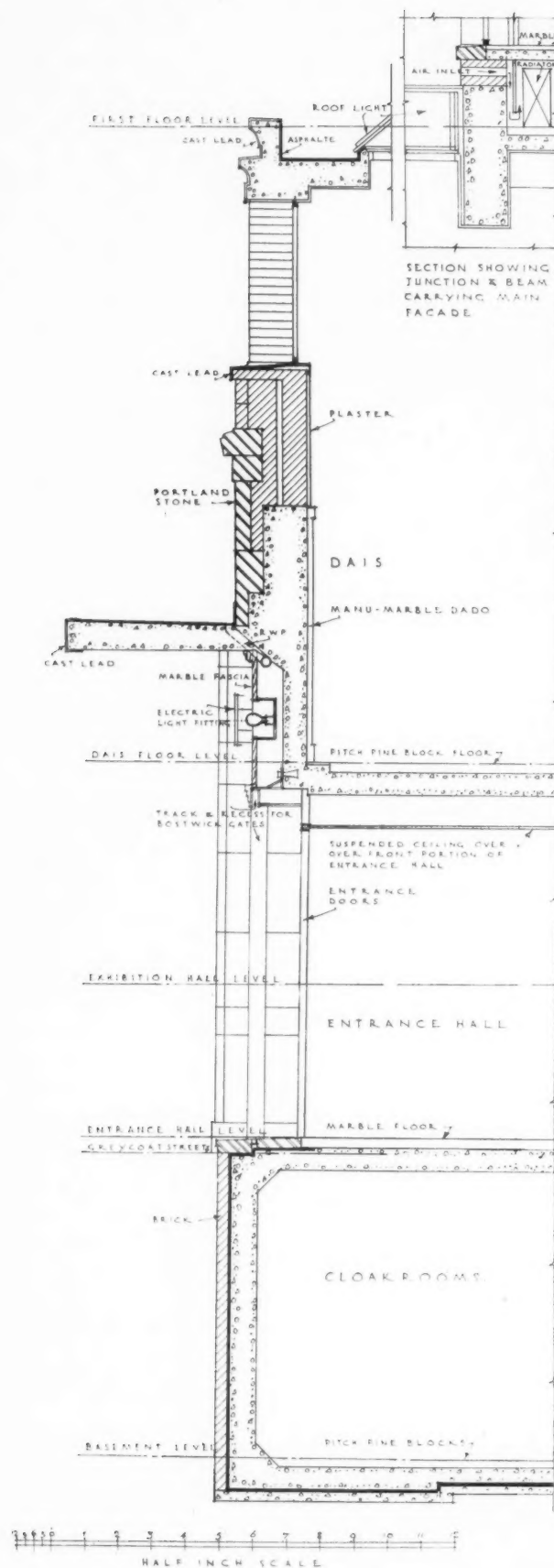
floor of the dominant elevation a convenient dais was obtained at not too great a height above the floor of the hall. Moreover, by grouping the staircases, lifts, and various minor offices in piers on either side of the great segmental bay all encumbrance of the side aisles of the hall has been avoided.

Until considerably greater progress has been made in the perfection of polychrome aggregates and the ornamental shutterings necessary to expose them in agreeably moulded textures, the execution of the principal façade of an important urban building in raw concrete—whether bush-hammered, floated over with some sort of cement-stucco, or pargeted in a roughcast finish—will remain open to very cogent objections. In the present case the main front of warm Ruabon brick resting on a Portland stone plinth, with its finely proportioned convex bay comprising the marquise and the bulwark screen enclosing its skylights, is as modern in feeling and treatment as the hall itself. The trim parapet, which hides a north-lighted, saw-toothed roof,



The *GROUND FLOOR* Plan.





A SECTION through the segmental BAY in the WEST Front.

is almost imperceptibly emphasized by thin vertical grooves and raised bands in the brickwork. The plain stone string-course is unerringly placed, while the narrow stone reveals of the windows impart a note of aristocratic urbanity that refines the whole cheerful and competent fenestration. The Quaker discretion of the handsome triple canopy should be an object-lesson in the impossibility of acclimatizing stock models of the florid French type of marquise in London streets. This very refined and workmanlike design is typical of the new way of *thinking* which permeates the building as a whole no less than each of its coefficient parts. The tripartite entry thus embellished gives access to the low, but very light and spacious, foyer, to which the entrance hall leading to the superstructure is adjacent. Both these lobbies are lined with pale Botticino marble and floored with Roman stone relieved by very simple designs in black Ashburton serpentine.

The stunted tower above the side dais exit may possibly be criticized as a gratuitous departure from symmetry. It is hard for the layman to see why formal emphasis was needed at this spot, and what has been gained by these few extra feet overtopping the uniform contour of the parapet. The only other restless note—and it is a trifling detail which it would not be fair to single out had not the architects shown such exceptional versatility and imaginative resource in designing a host of the most ordinary fitments (such as the genial coloured pattern of the oakum door-mats)—is the pointed arrow-head *motif* of the area railings. These triangular barbs seem needlessly in conflict with the compact and restful horizontality of this smooth, broad façade. Moreover, their design breaks with singular abruptness into a perfectly plain, and almost industrial, type of iron balustrading on either side of the steps mounting to the subsidiary entrance. This main front is admirable. There is no nonsense, no fuss or flummery, about it. It has the virile energy and compression of a fine period of trenchant prose, that effortless simplicity which looks so obvious and facile, but which is the despair of the dilettante.

The restaurant on the basement floor—one of the gayest and brightest I have seen anywhere—deserves a whole article in itself. *Gourmets* will be joining the Royal Horticultural Society in their hundreds if the dishes set before members (notably, of course, the *Bœuf Jardinière*) prove anything like as exciting to the palate as those subtle harmonies of grey, green, gold, and orange are stimulating to the mind. Where the rounded orange doors are pierced with a single peep-hole, or in groups of small wired window-panes, they are completely successful; the solid ones, however, with the fanciful rectangular gilt lining rather reminiscent of lacquer trays, somehow just fail to be entirely convincing. The rows of branching bronze sconces (which are to be given a finish of verdigris green), though vaguely reminiscent of the Egyptian phase of the Empire style—perhaps because their frames are slung on grey velvet tasselled cords—are certainly a very striking form of candelabra. The capping of the glass-cased stanchions—a daring adaptation of show-window practice—is another happy and skilful detail. The plain broad-backed, broad-seated, waxed walnut chairs deserve the highest praise. This is excellent workmanship, free from any suggestion of that angularity, awkwardness, and cumbrous waste of material which is only too familiar in most so-called “modern” furniture design. One trembles to think what the most discussed French modernists would have designed in their stead.

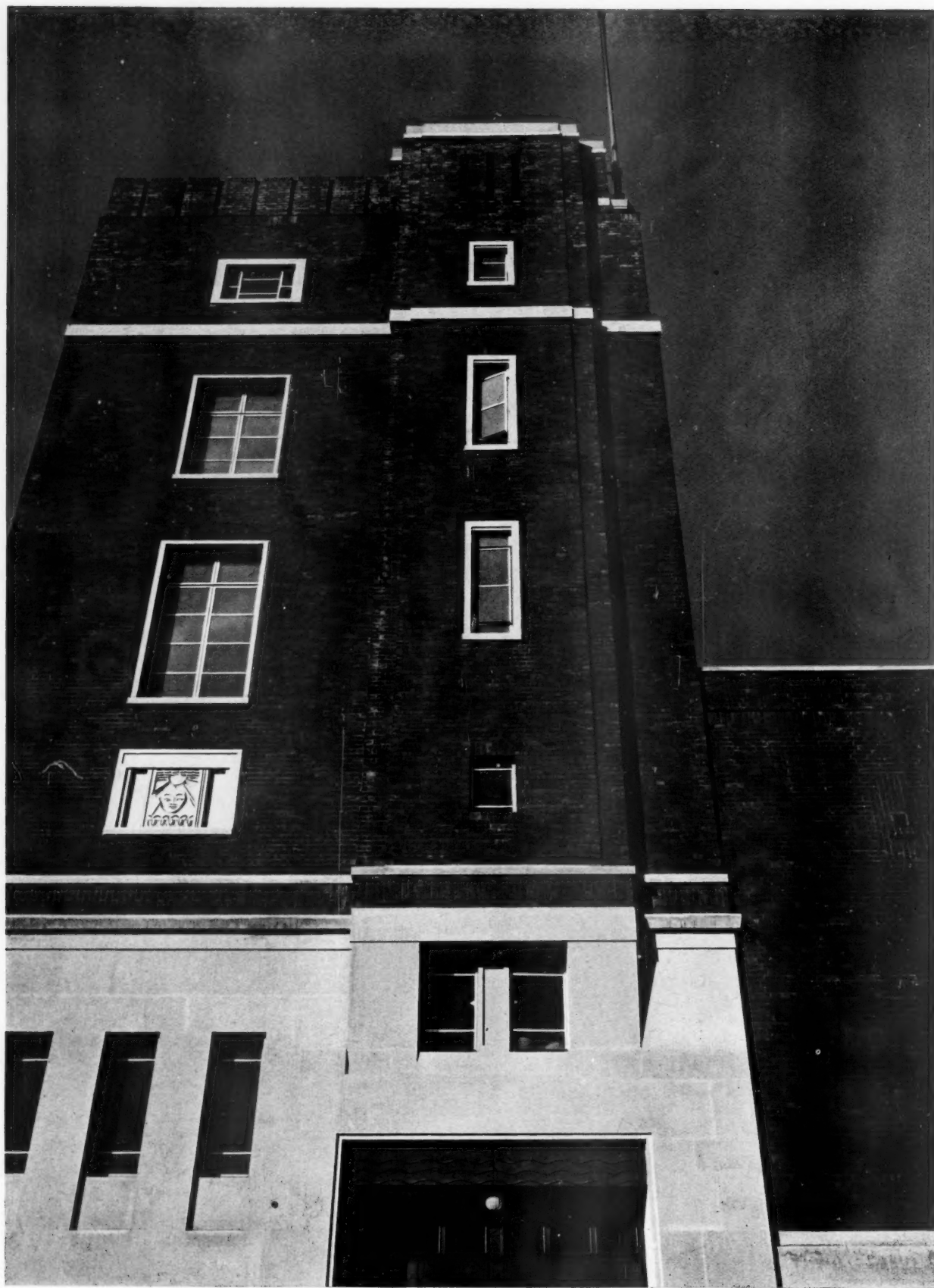
SALUTE TO ADVENTURERS.



*Above :*  
A *DETAIL* of the  
segmental *BAY* in the  
*WEST* Front.  
The decoration is of cast lead,  
gilded; the small enrichment  
is composed of a *SHELL*  
alternating with a *REBUS* of  
the letters R.H.S.

*Below :*  
The segmental *BAY*.





A Detail of the *SOUTH* Front. The sculptured *PANEL* in the wall symbolizes *SUN* and *CLOUDS*. The *VALANCE* to the *ENTRANCE* is of cast lead.

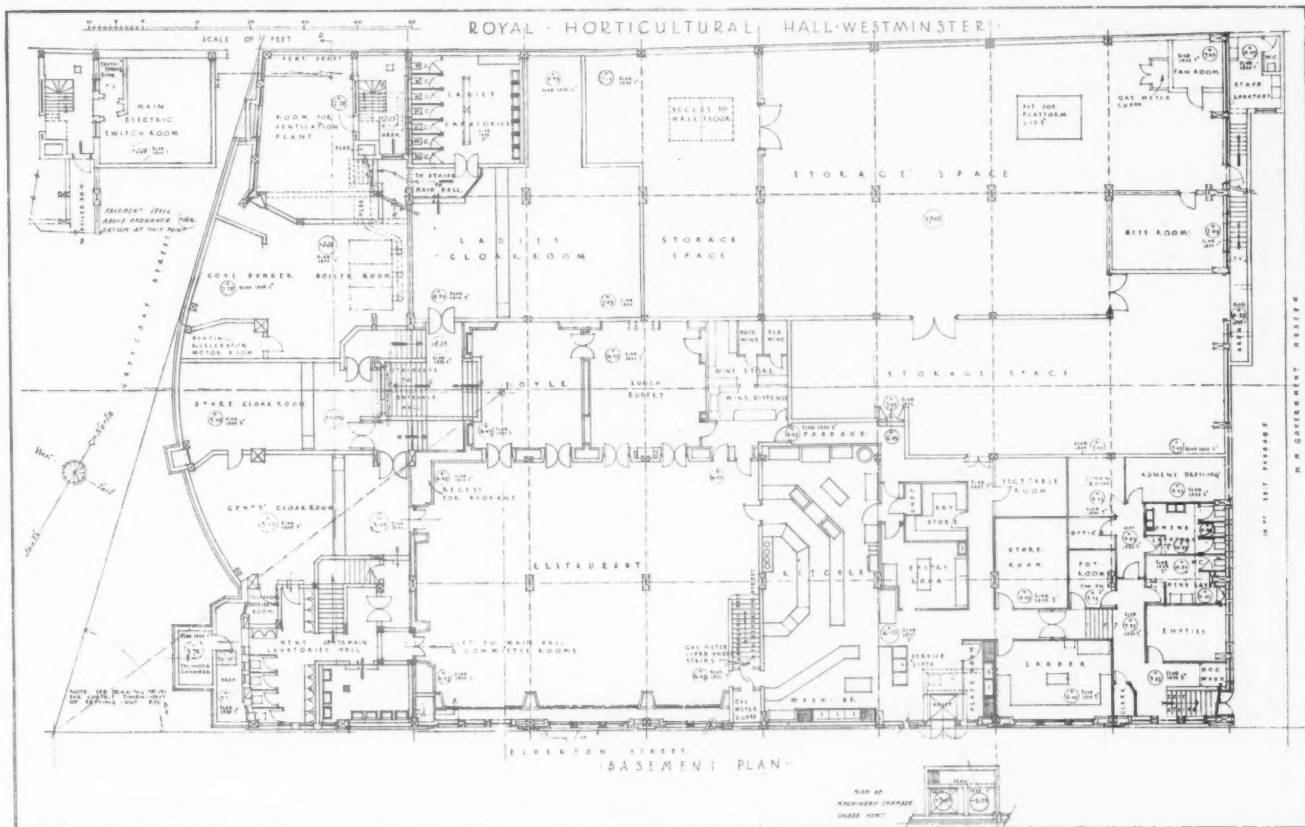


SALUTE TO ADVENTURERS.



The EAST End.

The *CHARACTER* of the interior is clearly expressed in the stepped *ENDS* of the *EAST* Front. The curved band over the three tall *WINDOWS* makes allusion to the *ARCHES* within.



The  
BASEMENT Plan.



FIGURES from one of the modelled jambs of the BALCONY door at the WEST End. The modelling is by Eric Aumonier, and is in PLASTER, gilded and burnished.

There is an interesting use of structural dado lines on the staircase walls. Here a sequence of receding bevels, which grow a progressively lighter tint of grey from the stair treads upwards, have their narrow flats picked out in apple-green. Beautifully even-grained, unpanelled walnut doors, framed in black surrounds, open on to the landings. In the lecture-room the jambs have been cunningly protruded in planes; a device which lends an effect of enhanced support and depth. This produces a series of rebates in which the curtains fall, and thus has the practical advantage of helping to darken the room for lantern lectures.

The first glimpse of the great hall is one of the most thrilling which the interior of any modern building has to offer. All, and more than all, of that unlimited light and air for which St. Corbusier and his fellow Hot-gospellers are eternally clamouring in the windy wilderness of rhetoric—as though some world-wide conspiracy of the architectural academies had been organized to deprive humanity of both—seems to have been joyously captured in that splendidly luminous and intrepid vault. Involuntarily one takes a deep exhilarating breath on entering it, as when after first turning to enjoy the view on reaching the summit of a mountain. Concrete has been taught to smile. There is a complete absence of grimness and the sense of roughly conglomerated or ponderous bulk. The eye takes up

delightedly the soft felicity of contrast between the iron-grey ribs, offset and mellowed by the silvery brickwork on each side, and the glowing ochre of Mr. Hope Bagenal's acoustic plaster, with its horizontally dragged, slightly wavy lining, at either end. It would be impertinent for one who is not a qualified engineer to praise the bold expedients of carrying the ventilating discharge ducts through the double roofs and placing the heating panels on the under surfaces of the clerestories. All the same, anyone with an open mind can

appreciate the surprising coffered effect of the square openings which fret the great continuous beam forming the roof of the side aisles in a honeycombed frieze. The difficulty of ensuring the thorough ventilation of the central part of the floor was the cause of this adroit coincidence of practical and decorative motives. In any case, the atmospheric conditions of this hall, which is primarily intended for housing flower-shows in an, as nearly as possible, ideal temperature, seems as perfectly adjusted to the purpose as the lighting. One thing, unfortunately, is not discernible to the admiring layman: the mental processes by which entirely novel problems affecting the tensional and compressional strength of the reinforcement, the strains and stresses on the sheers and traverses, were reduced by Dr. Oscar Faber to the logical beauty of equations and



The EXIT doors in the SOUTH Front. The VALANCE on the LINTEL is of cast lead. The DOORS are made of teak, wax polished.

SALUTE TO ADVENTURERS.



Plate IV.

January 1929.

THE CLERESTORIES FACING SOUTH.

Easton and Robertson, Architects.

The *FLATS* are laid with asphalt and insulated with cork. The *BEAMS, MULLIONS*, and projecting *RAIN WATER* heads are built of reinforced concrete. The window *CASEMENTS* are of steel and the *GLAZING* is covered with lead.





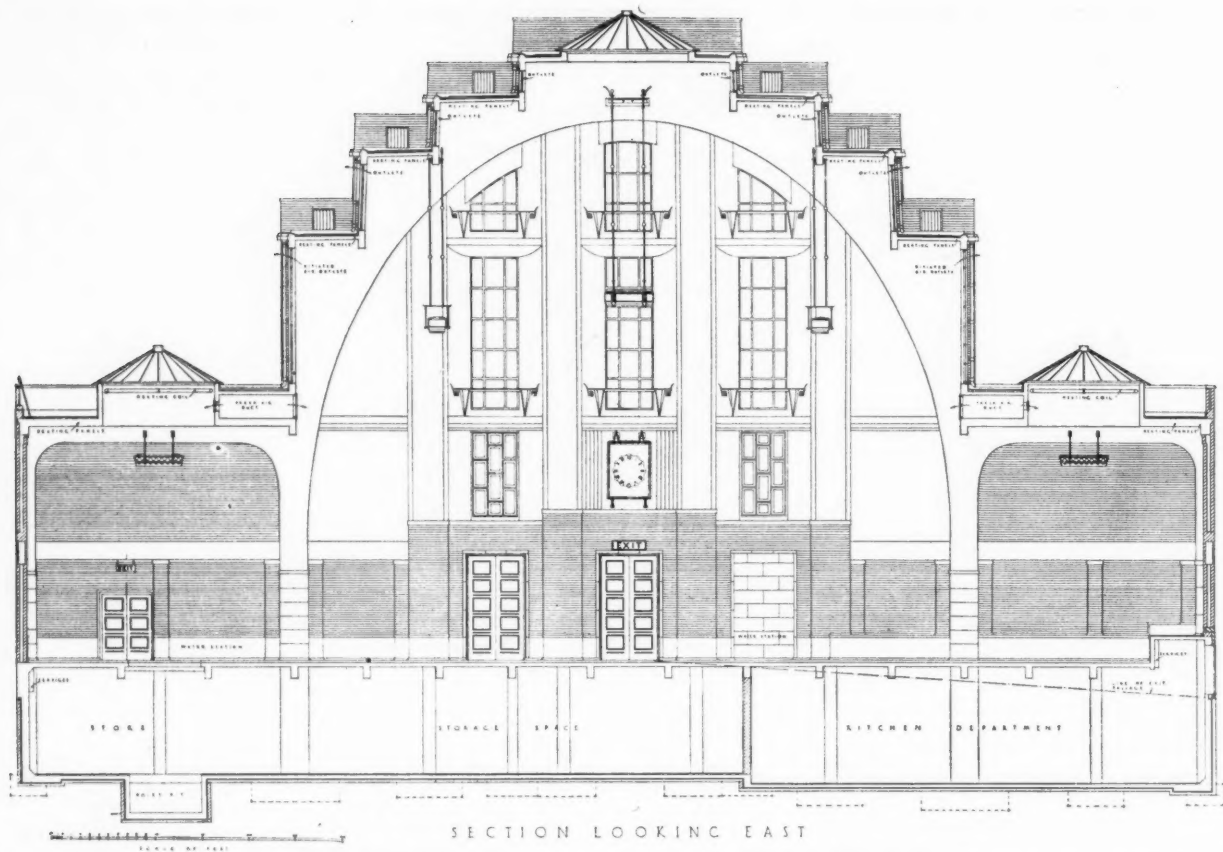


SALUTE TO ADVENTURERS.



The main Exhibition *HALL* looking *EAST* from the *ENTRANCE* but the soffits over each tier of *WINDOWS* are distempered in a broken white colour. The *FABRIC* is built of reinforced concrete with a bush hammered face showing the grey-brown colour of the aggregate, plaster. The *FLOOR* is laid with pitch pine with bands of teak.

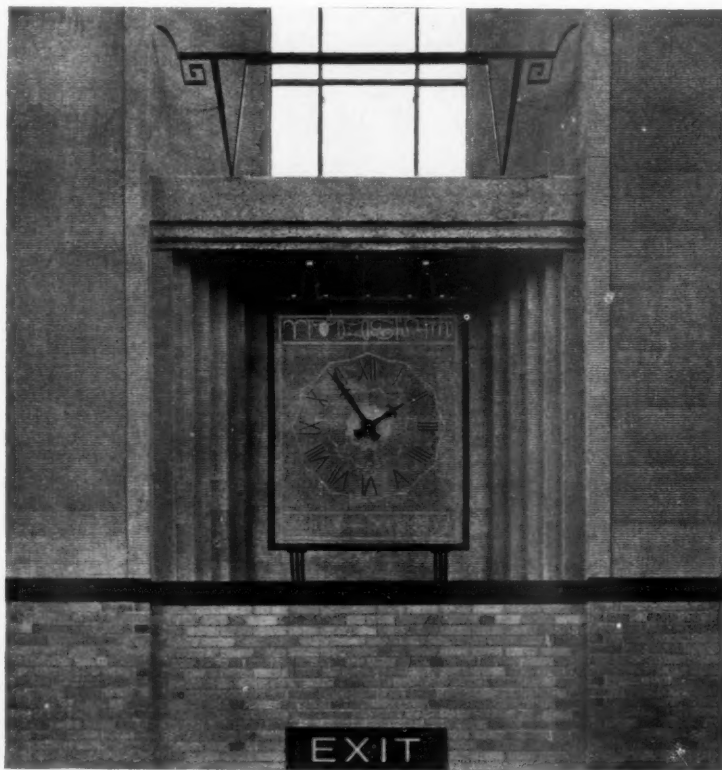




logarithms; and from these cabalistic hieroglyphs transmuted by the architects into the pliant rhythm of this warp and weft of slim groining shafts and straight lissom beams which so airily and fantastically span the intervening diaper of glassy voids.

The round cupola skylights of the central roof and side aisles are certainly slight—perhaps intentional—laxities in the rectangular purity of this pyramidal framework. Some people, too, may be found to regret that the middle row of oblong chandeliers—a most interesting and appropriate design—should have been hung sideways; though this was probably intended to take up the movement from the transoms of the imposing east window.

The arabesque jambs of the gallery doorway



The *CLOCK* at the *EAST* End of the main Exhibition *HALL*. The *UPPER* wall face is covered with warm-coloured acoustic *PLASTER*, lined horizontally to give a texture of a delicate dove colour. The *LOWER* wall is built of vitreous sprayed bricks, and is capped by a band of black marble. The *CLOCK* face is a sheet of  $\frac{3}{4}$ -in. plate-glass, with the *FIGURES* engraved and coloured black. It has for *DECORATION* the signs of the zodiac and it is encased in a wrought-iron *FRAME*.

and the delicate gilded *motif* of the wrought-iron balustrade enclosing this sprightly balcony display delightful little conceits in simple, fluid design. The interval between the lintel of this door and the surmounting badge of the Society—an embarrassing legacy of amateur botanical heraldry from arty-crafty days which the architects have done their best to adumbrate by stylization—seems rather excessive when seen from the farther end of the floor, whence the elegant little fan and ribbon festoon that brings them together into a single composition is largely invisible. The broad, low side exit, with its descending flight of steps, is admirably contrived. Externally it very successfully interrupts the length of border pattern formed by the basement windows in their stone surrounds.



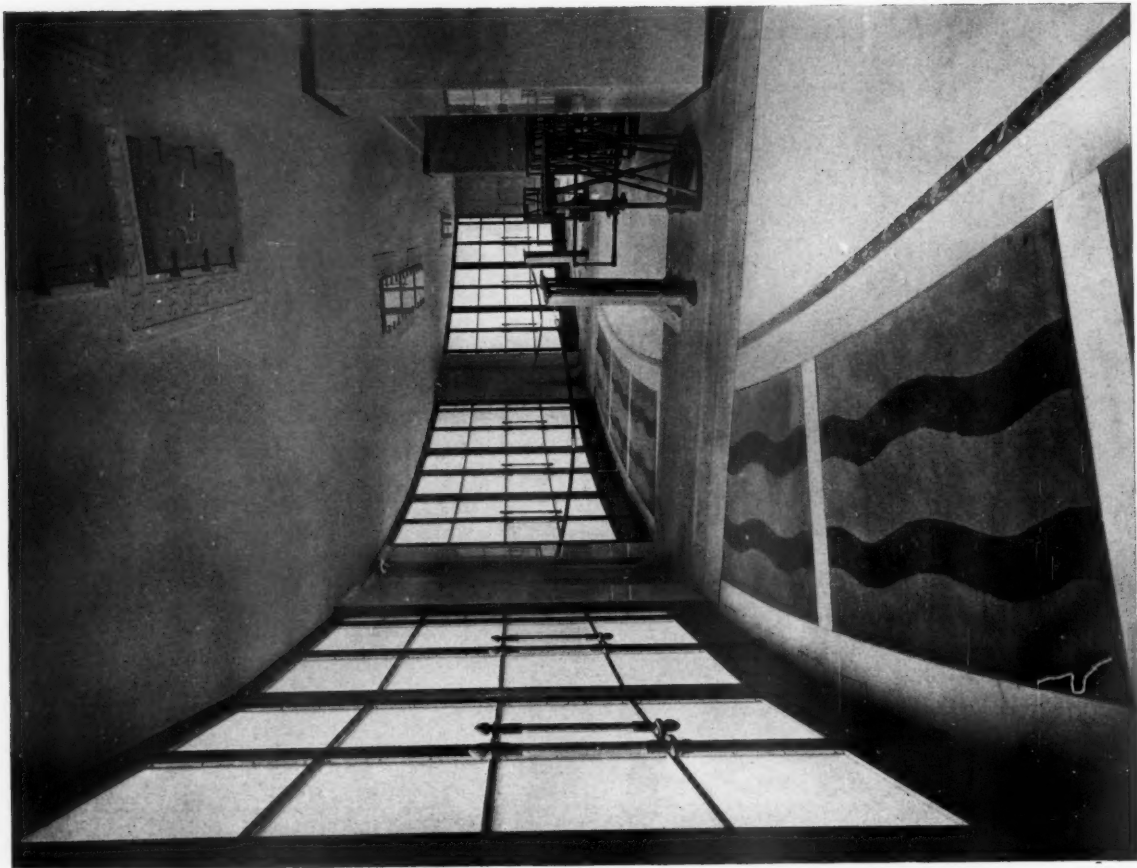
SALUTE TO ADVENTURERS.



The main Exhibition *HALL* looking towards the *EAST* End.  
A view of the *ROOF* from the *BALCONY*.



*STILES* are temporary, those specially designed for the Hall having yet to be installed. The electric *LIGHTING* fittings are of greenish glass and gilt colouring. *Right*: The *STAIRCASE* Hall. Similar marbles are used to those in the *ENTRANCE* Hall, but the *PLASTERWORK* is pale grey.

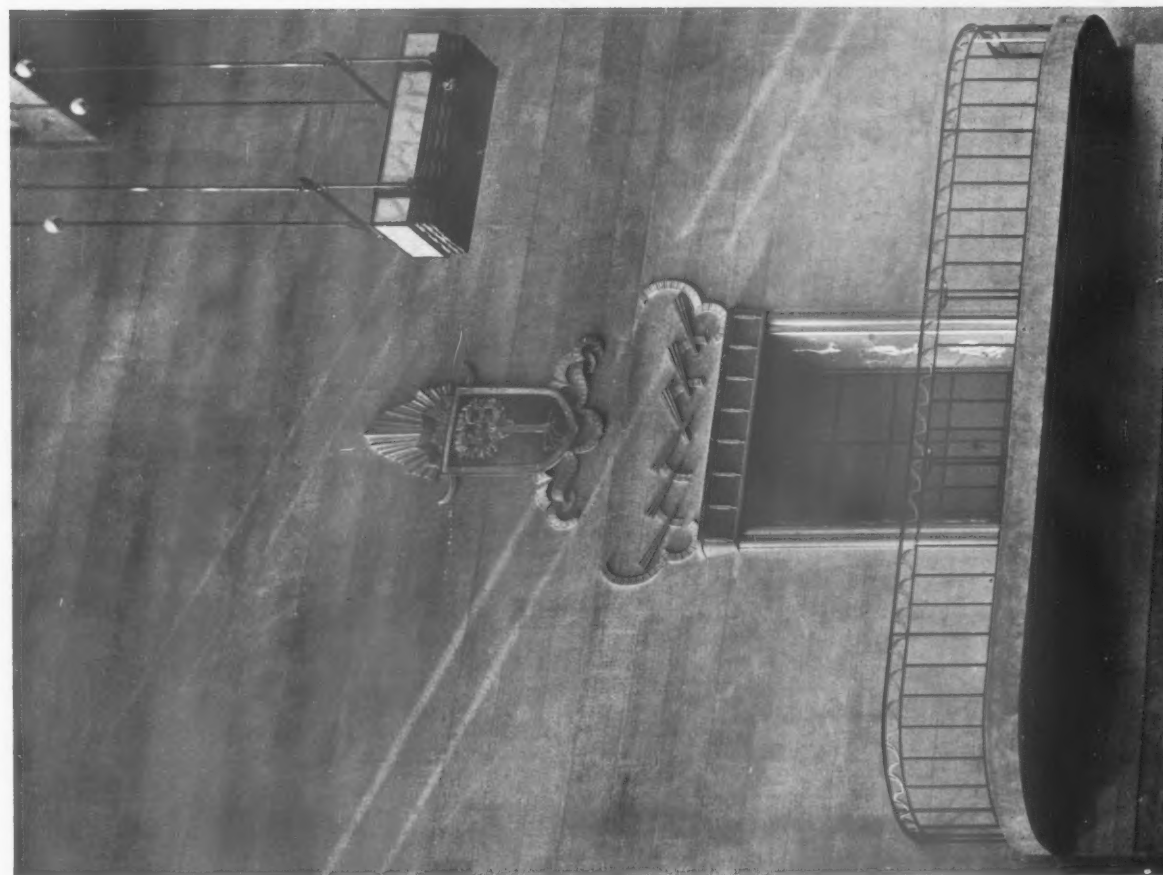


*Left*: The *ENTRANCE* Hall in the segmental *BAY* of the *WEST* Front. The *WALLS* are lined with Botticino marble of a pale buff colour set off by a ceiling of a greenish tinge. The *FLOOR* is of yellow-grey Roman stone with bands of Ashburton marble and the *MATS* have blue bands. The *TURN-*

# SALUTE TO ADVENTURERS.



and yellow. The Royal Horticultural Society's *COAT OF ARMS* has been treated with ribbons and a decorative cresting, and forms a part in the composition of the doorway and balcony. The green of the shield is repeated in a lower key on the *DOORWAY*, the jambs of which are enriched with gilded figures and ears of wheat. *Right*: The main Exhibition *HALL* looking towards the *WEST* End.



*Left*: The *BALCONY DOORWAY* at the *WEST* End leading to the *LECTURE ROOM*. The *WALL* is covered with acoustical plaster with a dragged horizontal texture. The *LIGHTING* fitting contains three glass reflectors enclosed in a wrought-iron decorative frame, the upper portion of which is fitted with glass sprayed to produce a vague pattern. The *COLOURING* is black, silver,







*Above:*  
A LIGHTING FITTING  
in the  
RESTAURANT.

The fittings are of cast bronze,  
finished in Pompeian green,  
and are hung from the ceiling  
with silver ropes.

*Below:*  
The RESTAURANT.

The effect in the  
restaurant  
is obtained from the pattern of  
the ceiling beams,  
the two  
centre columns of which  
support the  
HALL above. Daylight is  
secured by means of the stall-  
board door lights  
in the  
bulkheads, which are masked  
by a  
screen of engraved glass.  
The FLOOR is laid with  
oak parquet, divided into three  
bays by bands of teak.  
The DOORS are painted a  
gladiola red, with patterns of  
white gold.  
The JAMBS are pale  
grey-green.



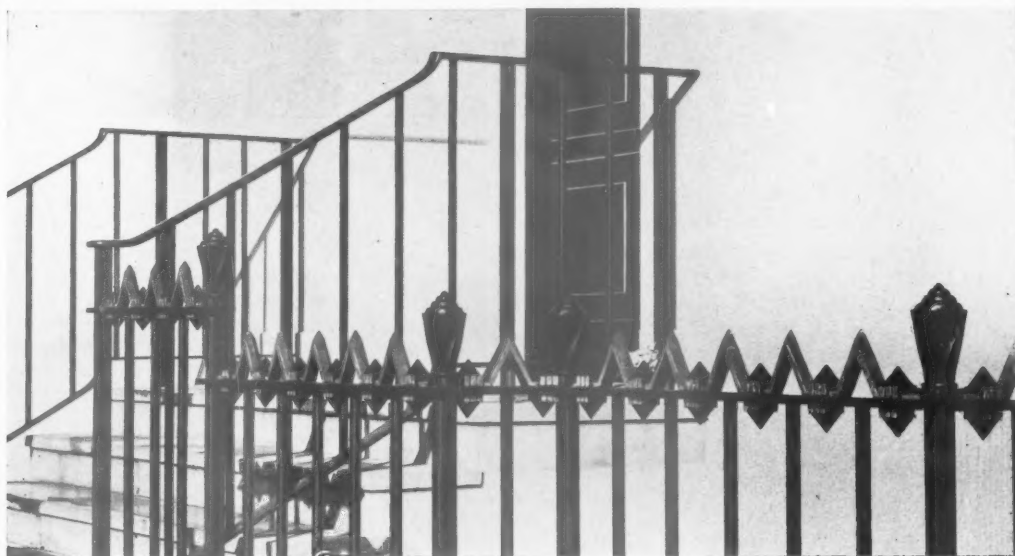
SALUTE TO ADVENTURERS.



*Above :*  
The *STAIRCASE* in the  
*RESTAURANT*.

The  
ventilating *GRILLES* in the  
restaurant  
are finished in white gold  
with green surrounds.  
The *WALLS* and *CEILINGS*  
are cream in colour,  
and the narrow pilasters and  
bands at the *CEILING*  
and *FLOOR* levels are green  
with touches of white gold.  
The *LIGHTING* fittings  
are enclosed in boxes,  
recessed into the ceiling and  
filled with patterned glass.  
The four suspended fittings  
light the centre of the  
restaurant.  
Fittings of a similar character  
have been placed on the  
*COLUMNS*, which are encased  
with engraved mirrors.

*Below :*  
The *RAILINGS* to the  
entrance to the *LECTURE*  
and *COMMITTEE* rooms  
on the *WEST* Front.  
These are of wrought iron,  
painted black, with  
gilt chevrons.



## Of the Lady *Sculptura* and her many Vicissitudes.



MANKIND. Carved direct in Hoptonwood STONE.  
Sculptor: Eric Gill.

**S**CULPTURA is the child of *Apollo* and *Architectura*; the favourite child of her parents. She has occasionally been neglected, and felt it; she has, however, been the most cherished of her parents' family and has been sought for the adornment of her mother's most eloquent occasions. When the gods decided on the Parthenon it was to *Sculptura* they turned to deck her mother's noblest appearance before the world. She has been exploited to less dignified purposes, for her services have been sought in order to distract attention from her mother's occasional lapses from strict virtue. Like her mother, too, she has not been persistently saint-like. She has been too classically cold; too ardently baroque. In the

The Architectural Review, January 1929.

face of long-continued neglect she has pined; she has become anæmic. In the face of appreciation she has glowed with new life and been spurred to new ambitions.

*Sculptura* enjoyed the attention she received from the Princes of the Renaissance and became a little wanton, but that was after the cooling of the affections of the bishops, priests and deacons who had wooed her so platonically but so naturally during the Gothic Age. For two hundred years she has languished; now she is stirred again by creative impulses. *Sculptura* today is burning with maiden joy as *Architectura* is burning with matronly pride. Once more they are strong and beautiful, eager with pristine desires; inclined towards warm human sympathies rather than to any longer dwelling amongst the tombs.

\* \* \*

The last of the great classical tomb-makers is now dead. Albert Bartholomé closes that chapter in French sculptural history. He and Rodin were poles apart: Rodin rejoiced in life, Bartholomé subdued his plastic rapture to a poetic contemplation of what had gone before, in life as well as in art. His statues were beautiful in line—too beautiful for human nature's daily food—and his work closed the chapter of neo-classicism with a dignified gesture. What of importance in sculpture happens in France happens later in the other countries of Europe. Disintegration began in the plastic body in Belgium with Meunier as it did in France with Rodin; in Germany it hesitated and is indeed hesitating, for in spite of all her ardent younger men the stronghold still holds out, although von Hildebrand, the last of the great classicists there, himself helped in the undermining. The big men are to be found in the northern countries from Iceland to Finland. There classicism goes for nothing now; there the artists care for freedom of spirit and accomplish it by freedom of handling. In England and America tradition is still a thrall; the British have not yet felt the advisability of exploiting tradition instead of allowing tradition to exploit them. There are the pioneers, however. In England there are Epstein and Gill, representing plastic and glyptic respectively. Epstein cannot carve, for he has no sense of glyptic; Gill does not model because his sense is not plastic. Neither is bound in spirit, only in method, and when the veritable method is found the artist is happy and productive. Epstein conducts an orgy of moulded form; Gill attacks the carving problem with a feverish and yet deliberate intensity.

\* \* \*

It is carving that is to be the salvation of modern sculpture. Since the fifteenth century glyptic has been lost. In the nineteenth Rodin tried to find it again but failed. It remained for his contemporary, Joseph Bernard, to get back to real sculpture and to show others how to get back to it by his propaganda for *taille directe*. Bourdelle translated Gothic glyptic into plastic and was only saved from ruin by his great monumental faculty; Maillol fumbled for a method and sought to balance classicism with realism; Bernard burnt his boats on reaching the new land of glyptic, and forthwith founded the modern carving school. But even Bernard was still partly obsessed by the old man of the sea—modelling, and it has remained for his followers in France and Spain to achieve a more unmitigated rejection of the plastic incubus. In England the truth has been recognized and sought after even without the aid of the French and Spaniards. In Eric Gill and Alan Durst, England has two sculptural artists of the first rank as carvers. Both have, moreover, the true sculptural spirit as well as the true technique. Both discard the plastic synthesis and seek the glyptic revelation, and both are idealists enough to search again for the true principles of form, undeterred by any obvious respect for classicism. It is the tradition anterior to the classical that prompts them to the investigation of true form in our time.

\* \* \*

Take Gill's *Mankind* carved direct in Hoptonwood stone. Gill has discovered a form-sense in this imposing piece which I have no doubt was incepted solely with that intention, but has turned out indeed something greater—a fine monumental sculpture. Here there is an ascetic line from which all sensuous content has been eliminated. The torso possesses pure beauty



## SCULPTURE.

devoid of all association. Everything has been sacrificed for the benefit of the ideal æsthetic statement. It is monumental, but not architectural; it is, however, essentially architectonic. In Durst's *African Fruit Seller*, in Portland stone, something



An African *FRUIT SELLER*, carved in Portland *STONE*.  
Sculptor: Alan Durst.

more comes in. It has subject, literary interest, the human approach; it is distinctly architectural, and it is a complete piece of statuary. There is research in its stylization and experiment in its fabrication—dangerous experiment. The chief canon of glyptic is that the solid mass shall be preserved intact. Here, although the artist dislikes extremely any suspicion of plastic in a glyptic work, the mass is broken as it might be for casting in bronze. I have not the slightest objection to the experimentation of an artist, and I have to confess that in this case the mass-fracture produces beautiful curved lines, a fine rounded silhouette, and allows of a certain translucency of material. Obviously those separated arms look strange when so



*Cornucopia*. A *TORSO* in Ham Hill *STONE*, carved from a small *CLAY* model.  
Sculptor: Frank Dobson.

## The Architectural Review, January 1929.

obviously carved instead of cast; certainly, however, there is a beauty of mass and curve invoked which is engaging, but as an architectural member there is a look of danger about such form-separation.

\* \* \*

In the case of Frank Dobson's *Cornucopia* there is no such form-separation; it is definitely architectonic, yet without a definite architectural form-membership. Carved in Ham Hill stone from the smallest clay model, it yet suggests plastic form rather than glyptic. That is Dobson's way: he is always at his work of research, always modelling, always translating. I should imagine he will end as a most accomplished modeller; and yet this stone figure has the compact, compressed form of good carved work, and its carving technique is delightful. Dobson's mind is so curious that it is not surprising that he should turn to modelling for his experiments. When all is said and done, the infinite mobility of clay and wax in the hands of the modelling research-worker is a strangely fecund piece of



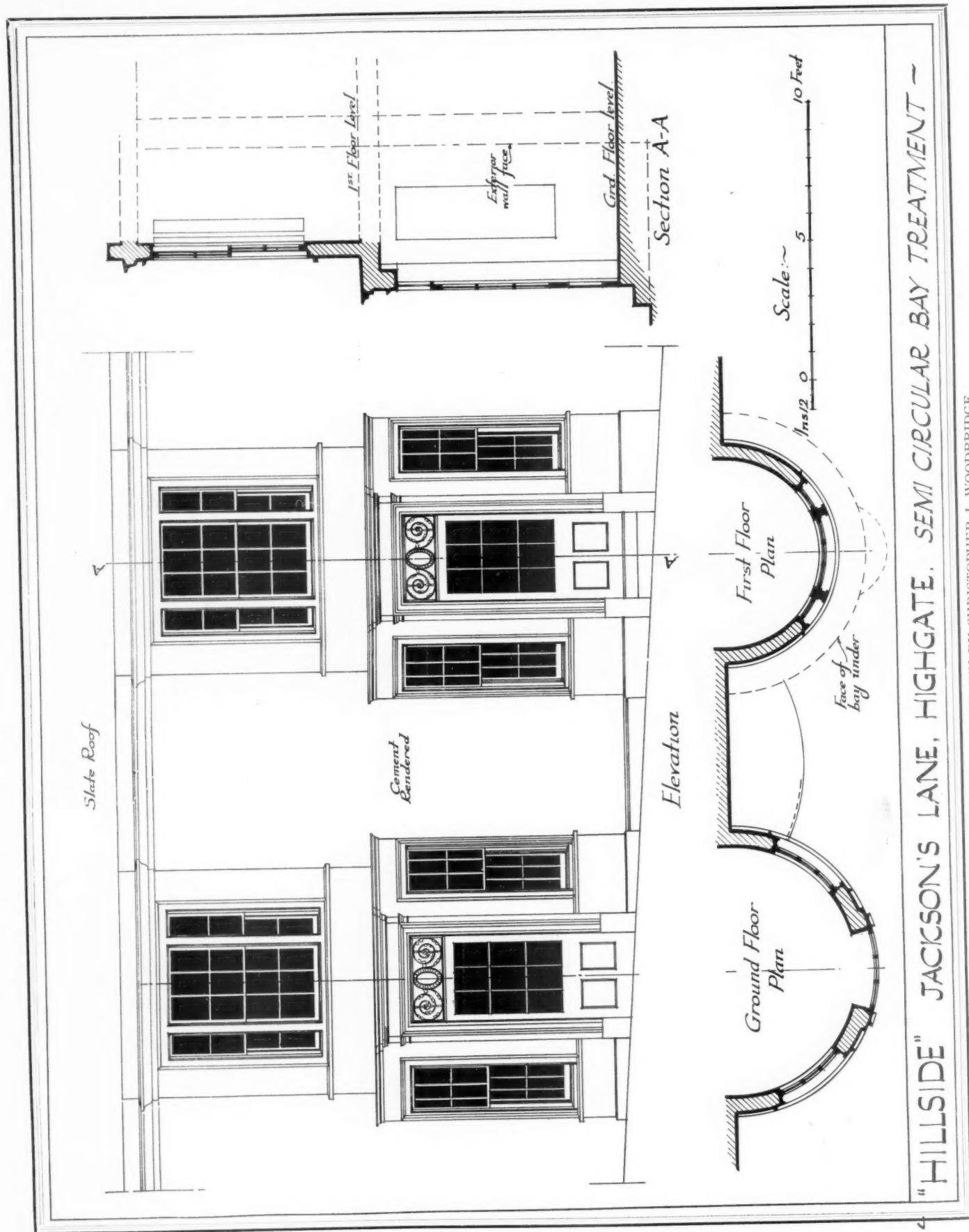
A Standing *FIGURE* in *BRONZE*.  
Sculptor: Elie Nadelman.

apparatus. You can do what you will with a lump of clay if you can only will to do.

\* \* \*

The *Lady Sculptura* is conceived in differing forms by her every artist-lover. Elie Nadelman, the Polish opponent of the Italian Marinetti, always models his curious expressionistic emanations and casts them in bronze. Modelling is drawing after all, and Nadelman is as expert at drawing with a spatula as he is with a pencil, and always for the calling into being of the examples of his ideas of form-structure. These are, indeed, very full of expression and not too empty of naturalism. His *Standing Figure* is a plastic vision of suave lines and absence of planes and architectonic, possible only to the intense mobility of clay or wax to be stabilized in bronze; altogether impossible in glyptic art.

MYRAS.



MEASURED AND DRAWN BY CHRISTOPHER J. WOODBRIDGE.



*The Continuation of  
THE PRACTICAL EXEMPLAR  
OF ARCHITECTURE.*

*BAY WINDOWS AT HILLSIDE, JACKSON'S LANE,  
HIGHGATE, LONDON.*

*Measured & Drawn by Christopher J. Woodbridge.*

The house was built in the late eighteenth century by a gentleman known as Squire Jackson, and is believed to incorporate an older cottage where, in Elizabethan days, the hawks were kept for hunting in the Forest of Middlesex. The name of the architect who designed the house has not been discovered. Examples of curved bay windows of the late eighteenth century are frequently met with, but as a rule they are not prominent features of interest, and are of equal size on all floors. The windows at "Hillside," however, take the unusual form of a full semicircle, and the first-floor bay is recessed sufficiently to give emphasis to the more elaborate windows on the ground floor. The latter light one large room 27 ft. by 12 ft. in area, whilst on the first floor each bay lights a separate bedroom. An unusual feature of the bays on the ground floor is the ironwork over the doorways, while inside the gently curved wooden shutters which slide round the windows in lead slots are both ingenious and unique. The wooden box between the bays originally held a large firebell. The slate mansard roof was added to the house in the nineteenth century, and an opportunity of unifying the composition of this garden front was then missed, for the dormers were placed immediately over each bay, instead of one long window being built in the centre of the roof.



## THE BOOK OF THE MONTH;

## Hunting the Octopus.

BY WILLIAM G. NEWTON.

In the VALE of LLANGOLLEN.



The VIEW and—



What LOOKS at it.

From *England and the Octopus*.**England and the Octopus.** By CLOUGH WILLIAMS-ELLIS. London: Geoffrey Bles. Price 5s. net.

THIS book has already attained a considerable measure of publicity where publicity is important—in the public Press—and we may hope that it has begun to do good. The good wishes of his fellow-architects will naturally be with the writer in his crusade, which is ours no less—the saving of our country from the defilement of mean building and trashy vulgarity. As I put the book down, two somewhat inconsistent criticisms at once suggest themselves—one, that the book should be issued at sixpence, and not five shillings, so that all might have it to read; and the other, that to be fully explanatory and obvious to the hasty man in the railway train the illustrations should be larger and clearer, and the good more exactly distinguished from the bad. Not a few casual readers may take the final one as an advertisement of what may be put without offence in an English landscape.

Meanwhile we must all be grateful to Mr. Williams-Ellis for putting down on paper the fears and hopes, the denunciations and (occasional) blessings with which we

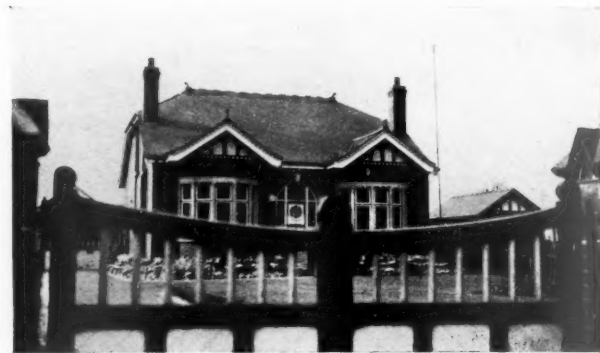
sympathize. His aim has been to shout in the market-place what we have all been thinking and murmuring to ourselves and among our friends. It is, indeed, as he says, high time that architecture descended from her pedestal and came down into the arena, if decency and comeliness and order are not to die out of the land. Each of us must in our own sphere become one of his "beneficent busybodies," and do what we can to sow the seed, whether among politicians or school-teachers or members of local councils.

But we must face facts. And the most knotty in this connection is that people are quite happy living in indiscriminate bungalows and twisted "arty" villas, and if, as our author puts it, they can be seen from miles around, they are the more content and very far from ashamed. This content will perhaps take a generation to eradicate. A beginning will probably have to be made through that sense of tidiness which, as a nation, we can grow under slight pressure—as witness our trenches compared with the French or, to take a more normal instance, our coastguard cottages or village gardens. Is this sense dying out? Does it belong to our grandfathers, really, and the generations of thrift and self-help? Go on Epsom Downs after Derby week, or watch a casual purchaser drop the husk of his twenty-for-a-shilling cigarettes in the middle of Piccadilly Circus, and you fear the worst. Yet our railway lines are weeded and clean as a garden, even on remote branches.

Yes, we have an instinct for decency and order, and this can flourish, under discipline. But without it our laziness seems to win the day. Life in these islands is so concentrated—there are so many pieces of paper, so many bottles, so many tins, so many sheds and garages and bungalows—that we get tired of keeping them in order, and let them



An old whitewashed COTTAGE in North Wales and—



A costly new BUNGALOW in the same neighbourhood—no VULGARITY is spared.

From *England and the Octopus*.

just drop about. Yet the effort must be made. It is vital, if we are to remain civilized, that order shall prevail—order in the wide meaning given to it by W. R. Lethaby, the order that looks ahead and is not always being choked in a sudden spate of new growth; order that means the right things in the right places; order that fits our awkward growth into the comeliness of the land we are born to; order which knows that amenity

A CONTRAST in SHOP FRONTS and GROUPING.



At FARNHAM, Surrey.



New buildings on the BATH Road.

From England and the Octopus.

has vital value, and that one damned-if-I-care citizen can spread a plague.

This sense of order must finally come from within. But in the meanwhile, how is the situation to be saved? Most certainly not by giving local governing bodies, uninstructed and unhelped, a veto over building. Their views will be the lowest common multiple of the least intelligent. They would, we may be sure, allow an asbestos-roofed bungalow even under the shadow of Stonehenge, if it put a little half-timber gable over the porch and planted an ampelopsis. For the moment the only hope seems to lie in putting men of taste and courage and judgment in the position of unpaid advisers. And long ago we architects ought to have produced and issued, in a corporate capacity—as has been done in parts of the United States—standardized plans, with varying exteriors for varying conditions and tastes and localities, which the speculating builder could have bought for a couple of guineas. No one would have been a penny the worse, and the countryside might have escaped the worst defilement.

## The Technique of Stage Lighting.

**Stage Lighting.** By C. HAROLD RIDGE. Cambridge: W. Heffer & Sons, Limited. Price 12s. 6d. net.

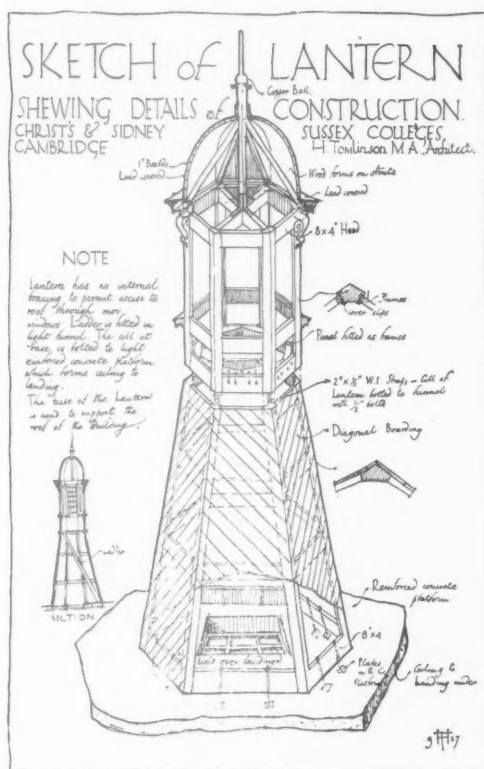
**T**HIS book is an enlarged edition of an earlier work by Mr. Ridge on lighting for "Little Theatres," though the field of the new book is enlarged and brought up to date. The author gives some pages to the full-sized theatre, but it is evident he is convinced that it should be able to look after itself, and, if it can't, that it is past interfering with. Everywhere the author (and the writer of the preface, Mr. Norman Marshall) takes up the attitude that it is the amateur stage, the semi-professional stage, the repertory theatre, and the commercial "little theatre" that are going to influence and mould the larger and more popular theatres into something nearer a true art of the theatre.

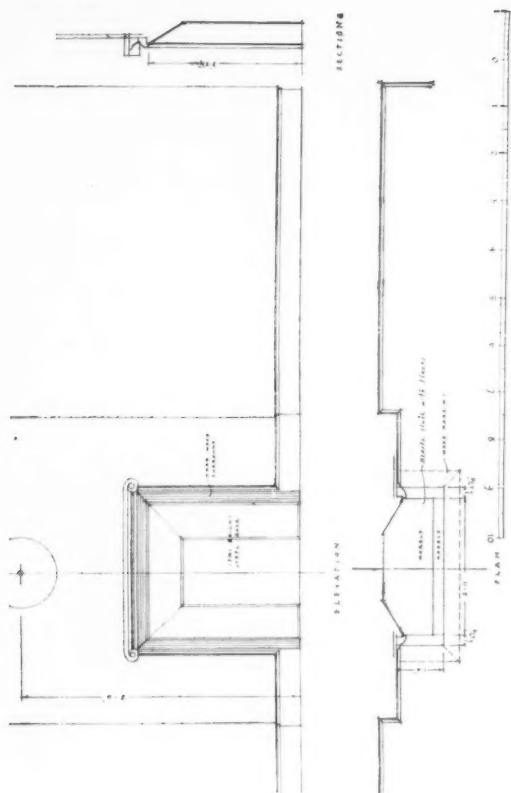
Mr. Ridge writes not only for electricians—and portions of his book look terrifying enough even for the electricians' beloved complexity—but for the secretary of amateur societies, the producer, the stage manager, and even for playwrights. He pleads, and pleads rightly, that the stage, like all arts, is limited by a technique and dependent upon its own conventions; and for anyone responsible for any part of a stage production to misunderstand or ignore such limitations is to ensure incompleteness, if not disaster, when the work is produced. A stage production is, like a work of architecture, the result of collaboration, without too many tears, by many contributors.

The book is well illustrated, and contains chapters on the "Design of the Theatre" and the "Methods of Presentation" (of plays and settings); the sections devoted to an analysis of colour and the combination of colour for stage effects is an exceedingly useful compilation. It is somewhat surprising, however, to find that no mention is made of "remote control" for stage lighting. The removal of the working switchboard from the stage altogether, and the operation of all switches by means of a stage keyboard with solenoid control, although at present an expensive method, is undoubtedly to be reckoned with in the future.

*Stage Lighting* is a book to recommend not only to architects interested in the theatre, but to those numerous people who, in connection with the theatre, have to work with architects.

S. ROWLAND PIERCE.

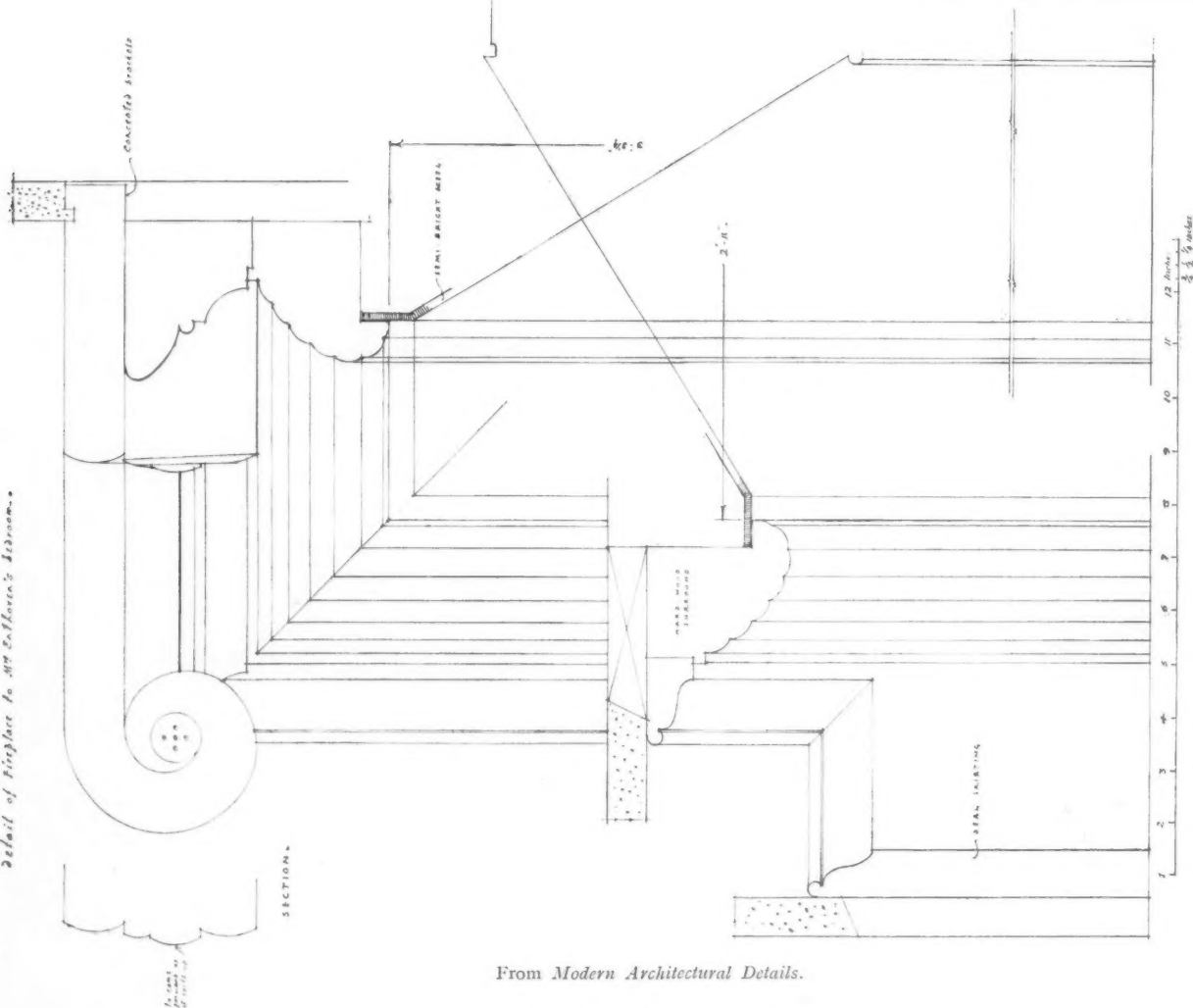
From *Modern Architectural Details*.



Designed by  
Pakington,  
Enthoven,  
and Grey.



33, CAMBRIDGE SQUARE, W.2.  
Detail of fireplace to Mr. Enthoven's bedroom.



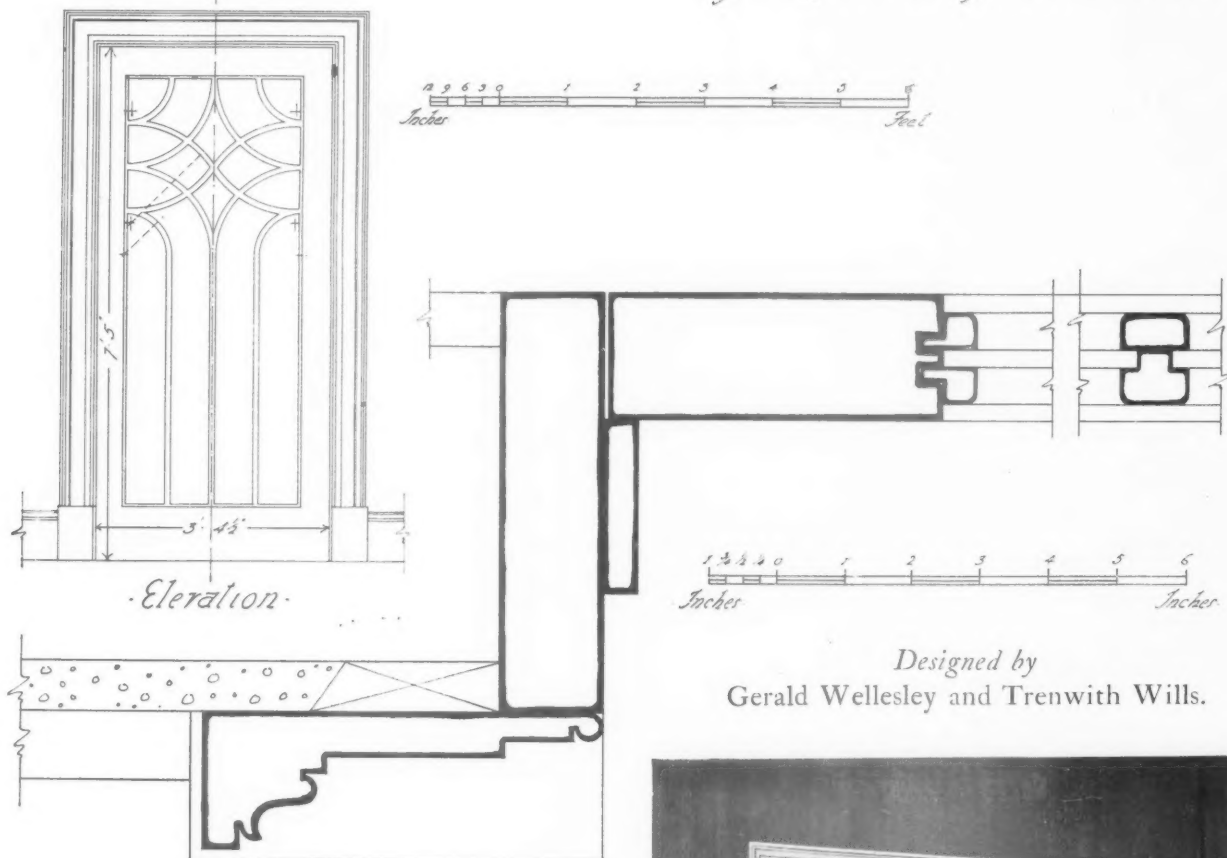
From Modern Architectural Details.



# Measured Drawings of Modern Details.

**Modern Architectural Details.** A Portfolio of 80 plates of Photographs and Working Drawings, size 12½ × 9 in. London: The Architectural Press, 9 Queen Anne's Gate, Westminster. Price 12s. 6d. net.

Nº 9 CHELSEA EMBANKMENT  
*A Glazed Door*  
for Lord Ivor Spencer Churchill.



Designed by  
Gerald Wellesley and Trenwith Wills.

OTHER architects' detail drawings, as the means by which their ideas are translated into solid fact, are always of interest. Such drawings may be of two main kinds—1: those which concentrate on presenting the design and on bringing out any "feeling" which it may express; and 2: those which strive to convey the last word as to the actual manner in which the architect's intentions are to be effected. Both kinds are equally necessary, and in some cases (depending on the nature of the work) one drawing fulfils both purposes, but generally each is separately made, though the first may never reach a high degree of finish or see the light of day outside the architect's own office.

Detail drawings of both classes are reproduced in the portfolio. Plate 30, which represents in half-tone a delicate pencil drawing by Sir G. G. Scott of the principal fireplace in his own house, is an excellent example of the former class; and in a different manner, plate 21, an elm newel staircase by Mr. Oliver Hill, is equally good. In the second class, such drawings as plate 7, a simple modern Georgian entrance doorway, by Mr. H. E. Moss; plate 47, of agreeably spidery garden railings, by Mr. H. M. Fletcher; or Mr. Tomlinson's lantern cupola, shown in plate 75, are fascinating examples of how to do it. The photograph showing the finished product alongside the detail drawing in each case is most valuable as a check on draughtsmen's enthusiasms; one has known accomplished draughtsmen carried away by their own trickiness, with a resulting burden of disappointment when their unbridled fancies failed as fact. The designs included in the book cover a wide field, and comprise work which may be characterized variously as sound, clever, smart, or refined. The examples are so well selected as a whole that it is probably intentional, and as a spice to the dish, that one or two which might be called "jazz" are there.

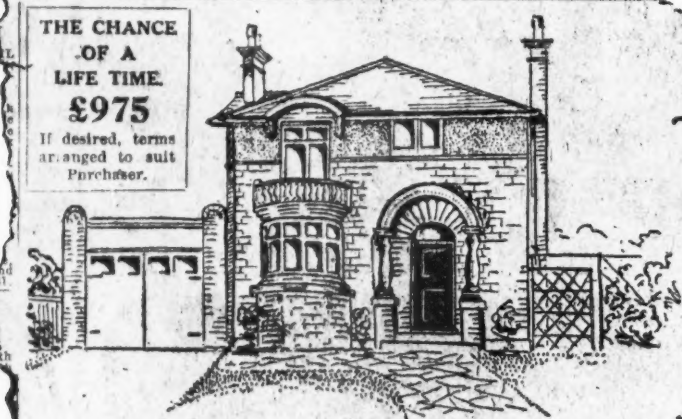
EDWIN GUNN,



From  
*Modern Architectural Details.*

**ESTATE AND PROPERTY**

**THE CHANCE  
OF A  
LIFE TIME.  
£975**  
If desired, terms  
arranged to suit  
Purchaser.



**DETACHED HOUSE. Freehold.**  
Exceptionally well built. Overlooking Golf Links.  
**LARGE GARAGE (Hot water radiator).**  
FOUR BEDROOMS. TWO RECEPTION. LARGE KITCHEN.  
SCULLERY. GOOD GARDEN.  
Ideal Stove. Phone. Electric Light.  
Additional Land can be acquired at a nominal rental for Garden use.  
**8, KING'S AVENUE, GREENFORD PARK,  
GREENFORD (Uxbridge Rd. end). Phone: Southall 0266.**

A DETACHED HOUSE at Greenford, Middlesex.  
From an advertisement in the DAILY EXPRESS.

every known refreshment for the inner man—hot dogs and apple pie and chewing-gum and cigars and so on and so forth—and of course up-to-date billboards all along the road to diversify it, and garages maybe every five miles, and in every town a dandy free auto camp providing free water and wood for the tourists. And so many of the farmers quitting their old toilsome routine and selling apples and cider to the motorists—I asked one of 'em, by the way, how he could keep his supply up, and come to find out, he didn't have an apple tree on the place—he got 'em all from a grocery store in the next town. Oh, motoring certainly has made a great and wonderful change in the country.

Those who disagree with Mr. Schmaltz will be inclined to feel that the untidy farm and even the countryside ought to have liberty to exist as well as the town. They forget, however, that the public which creates and governs these things has the right to do what it likes with its own; if the public prefers to fill town and countryside with rubbish, it is the public's privilege to do so. But we are all members of the public, and those of us who do not enjoy living in towns or counties littered with the garbage of a mining-camp-chewing-gum-civilization have yet a further right, the right to object strongly.<sup>2</sup>

Our Contemporary, The Architects' Journal, one of the first and strongest objectors, published recently a number entirely devoted to the cause of preserving the countryside from the jerrybuilder, the exploiter, the road-hog, and the ignoramus. This issue gave new impetus to the movement of which the Council for the Preservation of Rural England is the mouthpiece, and it is intended here to build upon the foundation laid by The Architects' Journal Rural England issue, by devoting this page in the REVIEW each month—if not to the dangerous course of objecting strongly—perhaps to the more useful purpose of criticizing and commenting upon the bric-à-brac of field and street—motor signs, petrol stations, lamp-posts, villas, hoardings, shop fascias, and the like.

The Editor is prepared to consider for publication photographs or drawings pertinent to the subject. Thus for those who are in sympathy with the object, this page in the REVIEW, like the house in the advertisement illustrated above, may offer the "chance of a lifetime."

### THE CULTURE OF LOWELL SCHMALTZ.

"Certain ideals," said Mr. Lowell Schmaltz in *The Man Who Knew Coolidge*,<sup>1</sup> "are universal—honesty, chastity, and not boozing too much." There are other ideals, as he would admit, neither so widely recognized nor so universally practised; but of these the desire to see the countryside pruned of hoardings, pink tiles and paper-bag-villas, or the buildings of a city unembarrassed by exhortations to keep the lavatory bowl white, would probably strike Mr. Schmaltz as being deficient in what he calls "practicalness." He himself describes the pleasures of a rural ride through the fair state of Winnemac, U.S.A., in the following terms:

Say, that day was a revelation of progress.

When I first drove that road, it was just a plain dirty road running through a lot of unkempt farms, and now every mile or so you'd find a dandy up-to-date hot-dog stand—some like log cabins and some like Chinese pagodas or Indian wigwams or little small imitations of Mount Vernon about ten feet high, and all like that, and stocking

<sup>1</sup> *THE MAN WHO KNEW COOLIDGE*. By Sinclair Lewis. JONATHAN CAPE.

<sup>2</sup> See W. G. Newton's Review of *ENGLAND AND THE OCTOPUS*, on page 36.

## Type or Character ?

"TARTUFFE." Producing Firm UFA.

Direction .. Mr. F. W. MURNAU.    Elmire .. Miss DAGOVER.  
Tartuffe .. Mr. EMIL JANNINGS.    Dorine .. Miss HOFlich.  
Orgon .. Mr. WERNER KRAUSS.

In the early years of film industry, producers took the material which came most readily to their hands. Novels and dramas were appropriated for their endeavours and retold or re-enacted on the screen. The result showed plainly the unsuitability of the material to the new medium and the inability of that medium to deal adequately with the material. The drama, as represented by the stage play, is not mime or a dumb show. It depends for its effective realization mainly on the spoken word and the emotional power of the voice. These properties (I will here neglect the "shouties") are not the attributes of the screen. The film is silent. On the other hand, the stage is largely limited to unities of time and place from which the film, to a wider degree, is free. The essentials of drama, the nature of tragedy or comedy, in both cases are naturally the same, but the scope or limitations of the media through which they are presented to us control the forms in which their representations must be made. Where one medium imposes a restriction, the other may afford an opportunity for expression.

The novel has its own manner of construction, moving along lines which have been developed by experiment and established by custom. This is not to say that the novel is a hardened form, but that its development proceeds from the vantage point of a well-established tradition.

\* \* \*

The art of the film has no such advantage. Its tradition is still in the early stages of growth and has a hard fight to make against American vulgarity. We are still only at the beginning of an understanding of the potentialities of the medium of the film. Its limits and delimits present a broad field for discovery and exploration.

The first fact to recognize, and it is beginning to be recognized, is that the film is emphatically not a mere alternative for other forms of expression. It may say, upon the whole, the same things, but it must say them in a way peculiarly its own. The novel may digress, "may point a moral or adorn a tale"; the film implies continuous action. The drama as unfolded by the film must justify its course without parenthesis. Character and circumstance and the reaction of the one against the other, which provides the dramatic content of the stage, must be developed and discovered without arrest of the forward movement of the whole.

The inevitable inability of the medium of the film to employ the traditional methods of expressing and developing character, familiar in the spoken drama or the novel, has led, in the absence of an understanding of methods arising from the limits and



A SCENE from TARTUFFE.



A SCENE from TARTUFFE.

potentialities of the film in early work in this medium, and in the great mass of commercially-made films at the present day, to the production, not of characters, but of types. There is the hero, the villain, both absolute; the vamp, the minx, the heavy father, the faithless wife and the rest of the familiar troupe. Mere marionettes. Not one of them is a real person, as My Uncle Toby or Le Cousin Pons are real people. But they have this advantage for the unskilful producer. They can be trotted out and put through their paces without making more than the most elementary use of the medium by which they appear.

\* \* \*

We may therefore welcome as a serious and important contribution to the art of the film Mr. Murnau's production of *Tartuffe*, which has recently been shown at the Avenue Pavilion, London, and in doing so we may well commend the enterprise of this house. Molière's familiar play followed in essentials, though not literally translated, is here re-enacted in a medium for which it was not originally composed, in a manner arising from the requirements of that medium and consequently peculiarly adapted to it. This production is a notable essay in unity and elimination. The story has to be told and the characters of the actors in it developed by means of a series of moving pictures. There is nothing in these quickly passing scenes which does not contribute to our realization of the story as a whole. The simple but baroque setting, the air of elegance, the domestic ornaments, the draperies, the angles from which the scenes are viewed, each in their due proportion, by complement, by contrast, or accentuation, reinforces the movements and gives the key to the characters of the actors. Whilst the story, obedient to the demands of the film medium, moves continuously forward, we are made, by these subtleties, simultaneously aware of the nature of the characters which control the tale, and which could not exist at all without those characters in that juxtaposition. In other words, this film presents a story which is essentially a study of the interrelation of characters, told in a medium the essential nature of which is movement. We have therefore to be made aware of the nature of these characters in the course of, and without arresting, that movement.

\* \* \*

One of the intrinsic properties of the film, more powerful in this respect than the staged drama, is its power of conveying and emphasizing by instantaneous vision more than one idea at one time. The hand of the sordid, hypocritical Tartuffe, thrust out from his bedroom door and hanging his greasy box coat on the delicately wrought candle sconce; or the scene of Elmire, shocked by Tartuffe's revolting advances, recoiling before the plain mantelpiece on which the only ornament is a fragile Dresden china clock, are two instances, chosen at random, of this capacity of the film to accentuate character and continue the action at one and the same time. Many instances of this power gained by the use of the resources of the medium might be given. Those who were fortunate enough to see this film will easily discover their own examples.

MERCURIUS.



## The New English Art Club; and Others.

Just where does the New English Art Club now stand in public estimation? Even the *Morning Post*, which has a decided bias against modern movements in painting, says that it will have to discard the word "New"; that "in recent years the Club's exhibitions have been of the most nerveless description"; and that it is chiefly the younger members who show signs of "mental lethargy."

Personally, I had thought that the Club *did* appeal to the conservative in art, and was surprised to find that it evidently does not; but if not, to whom does it appeal? Certainly not to those interested in modern art.

For a number of years there has been a very decided tendency to revert to a period which is rather difficult to date, but that of George Morland is perhaps near enough, the modern tendency reaching to William Etty.

\* \* \*

In the current exhibition one is continually reminded of old mezzotint engravings; in fact, some of the pictures have the appearance of actually having been inspired by old prints of various sorts, and it certainly is nearly always the younger members who are responsible for this kind of thing.

One had thought that an infusion of new blood would have been a desirable thing for the New English; that is to say, the introduction of the work of painters of more modern ideas, but this has apparently produced the opposite effect. Hitherto the Club has stood for sound craftsmanship along academic lines. It has been said that its "ruling spirit is impressionism in its more realistic and less sketchy forms"; one might add that its method consisted of French impressionistic painting imposed upon drawing based on that of the Florentine school. With these principles the New English has produced some very good painters, but this rather rigid formula is not in harmony with modern methods, and it is naturally not much good admitting modern painting if the Club is out of sympathy with it; for the Club was essentially based upon sincerity, as its protest against the kind of art that was prevalent when it was first founded will show.

So that when something modern does creep into the New English, it is usually by someone who has been attracted by modern tendencies but has not sufficiently understood their import; and as the hanging committee are probably no wiser in this respect, for the reasons already stated, the picture is accepted as a sort of concession to modernism, though they themselves may personally dislike it, and they are probably right in so doing. Are they afraid to say so for fear of being thought backward?

The way out seems to be either to retain and maintain exclusively the traditions of the Club or to divide it into two distinct compartments, so that it might be called "The Ancient and Modern English Art Club"; thus perhaps all would be satisfied—those who care for the Club as originally formed would find what they want, and those with more "advanced" views would also be content.

\* \* \*

The present exhibition is a monotonous one, there being as usual many variations on themes by Wilson Steer, but there were no pictures of Corfe Castle, and for this we were grateful.

The very talented Clara Klinghoffer continually disappoints; this is chiefly because she has such a curious sense of colour. She can draw very well, but she always makes flesh look bruised in colour; she is exceptionally unsatisfying in this respect in her "Helen" (205).

Lilian Lancaster's "After the Bath" (160) was good for the dexterous handling of paint, but the flesh was perhaps too red, and the baby has rather too many folds and creases in it.

The committee, in a notice handed to the Press, draws attention to the fact that they have placed all the watercolours in one room; this is certainly an improvement. They also mention

that Lady Patricia Ramsay exhibits for the first time in any exhibition of a public nature and that her work was sent in in the ordinary way. But didn't she have an exhibition at the Goupil Gallery in May of last year and to which the public were admitted?

They also draw attention to Professor Tonks's first appearance as a political caricaturist. He has made illustrations for a book of poems by D. S. MacColl; they are "soundly" drawn. Not having seen the poems they illustrate one does not know whether they are funny or not; but one is inclined to think that they are not, and one always feels that a caricature ought to be, and that one would prefer less soundness and more fun.

\* \* \*

The autumn salon at the Goupil Gallery has somehow lost its distinctive character. This year's show is perhaps more compact and precise in its arrangement; the pictures fill comparatively only a few rooms. Of course, this makes them easier to look at; but it was its large and inclusive nature which gave the show its distinctive quality—sometimes as many as four hundred painters were represented.

In 1926 there were 495 exhibits; in 1928 there were only 241. Thus it will be seen that formerly every artist of any talent had, as far as the capacity of the galleries allowed, an opportunity of showing his work.

This salon, continuing the tradition started by William Marchant of being mildly international in character, contained some work by French painters, among which were watercolours by Maurice Asselin, André Fraye, and some very small but charming little sketches by Albert Marquet.

Among the watercolours were also works by Wilson Steer and Philip Connard, loosely handled in broad washes, and work of a more thoughtful nature by Paul Nash; and David Jones, with a fine disregard for what anyone may think of him as a craftsman, succeeds in getting a great deal of the spirit of things into "The Tethered Ass" (36) than would be possible with more laboured methods.

Among the oils, Claude Monet's "Voilier à Argenteuil" (25) was among the most interesting French exhibits; and to think that it was painted in 1873! This painting shows how Monet obtained movement by the actual directions in which he applied the paint; it is so vital that, in a sense, this painting breathes.

Mr. Christopher Wood's "Cumbrian Landscape" (126) makes a very telling decoration; he has emphasized certain parts by deliberate outlining, allowing other less important parts to melt away in softened edges.

Charles Ginner's "Hampstead Roofs" (79) is exactly the opposite in treatment; it shows the even, mechanical method of a very good craftsman.

Among the drawings, I liked "The Diner" (166), by Mark Gertler, very much, chiefly for its solid rendering of form.

\* \* \*

Forty works by Mancini were assembled at the Knoedler Gallery, giving a very good idea of his talents and their attendant limitations. Sargent thought him "the greatest living painter," but with all due respect to Sargent one is inclined to think that—but hush! we must remember that in the foreword to the catalogue it says: "There is no need for eulogistic phrases, for time-worn clichés, since all that can be said or written on our Master has been adequately said and written . . ." I hasten to say that the capital "M" is not mine. Mancini, in his exuberance of style, reminds one of Caruso; yes! he is the Caruso of painting. I don't think that has been said before, though I may be mistaken. One may also, perhaps, be permitted to draw attention to the excellently produced catalogue, which contains five reproductions in colour.

\* \* \*

G. A. George's works, shown at the Chester Gallery, display various impressions of London. Although she adds nothing to the impressions other people have received of the same city, her pictures are pleasantly illustrative, and as such would serve to revivify the memories of those who have visited London; they would augment and strengthen their own impressions, which would probably coincide very nearly with these paintings.

RAYMOND MCINTYRE.



"Mr. Alfred Smith, a mere boy of 73, honourably retired from *SPLITTING LOGS*, but busy, day in and day out, at his *POLE LATHE* under an enchanting wigwam of thatch at High Wycombe."

*See page 45.*

JANUARY

1929.

# Craftsmanship

*The*  
*Architectural*  
*Review*  
Supplement

## OVERLEAF: *AT CLOSE RANGE.*

To be so close that he can fondle the kind surface or thumb the sinuous line, therein lies a certain pleasing charm for the lover of fine things . . . . Here is a page where such as enjoy intimate contacts may linger to examine in detail those *chefs-d'œuvre* of the craftsman's art which invite scrutiny at close range.

*An example of Danish ironwork, which now adorns a church door at Staplehurst, Kent. Here are straps, forged before the Norman Conquest, which have their counterparts in the strap hinges of the sixteenth century. The remarkable skill of the early smiths is shown in the zigzag borders of the straps, their whorled terminals, and in the fish-head terminals of the crescents.*



AT CLOSE RANGE.

[This *DETAIL* is described on the preceding page.]

A *DETAIL* of the *SOUTH* door at Staplehurst Church, Kent.



## Tradition and Modernity in Craftsmanship.

### IV.—*Furniture at High Wycombe.*<sup>1</sup>

By Sir Lawrence Weaver.

IN three past issues of the REVIEW the Editor has let me think aloud on the relation between Tradition and Modernity in craftsmanship, and in each case I have taken the story of one firm by way of illustrating such points as I could make. His suggestion that the same method might be applied to a whole industry set me in pursuit of a fitting subject. High Wycombe seemed to supply it.

The record of Buckinghamshire as a home of furniture-making goes back to the seventeenth century, for Daniel Defoe mentions chair-making in the Chilterns, and High Wycombe has been its acknowledged centre for a century and a quarter.

It was not, however, until the middle of the nineteenth century that High Wycombe could claim undoubted leadership in chair-making. The basis of the whole business was, of course, the Buckinghamshire Weed, an impolite traditional name for the product of the beech woods, amid which High Wycombe sits.

Out of every thousand persons I suppose that 900 are hardly aware that High Wycombe is one of the greatest furniture-producing towns in the world. Of the hundred who know that much, probably ninety think of High Wycombe solely in relation to the Windsor chair. Of the remaining ten, it is doubtful whether they know exactly what protean forms a Windsor chair can take, and that High Wycombe makes practically every other sort of furniture and makes it well.

It will astonish most people to know that in the woody recesses of Buckinghamshire there are still chairmakers, pleasantly called *bodgers*. It is difficult to give an impression of the primitiveness and yet the efficiency of the operations in a wood I visited at Speen, a few miles from the town. I was lucky enough to have as guide Mr. R. Dean, who has been a *bodger* for forty-five years, and his son works with him. But he is a child beside Mr. Alfred Smith (not to be confused with the presidential candidate), a mere boy of seventy-three, honourably retired from splitting logs, but



Furniture-making amidst the BEECH woods at High Wycombe. POLES and POLE LATHES can be seen projecting from the HUTS.

busy, day in and day out, at his pole lathe under an enchanting wigwam of thatch. Craftsmen all; and if their pole lathes, with treadle and cord drive, have a little the air of having been devised by Mr. Heath Robinson, they can yet beat the most complicated power lathes in the world at turning chair legs.

Walking one autumn morning through the wood on a carpet of bronze and golden leaves, I felt that, were my ears in tune, the stamping of Pan's hoof would have sounded for me in the near thicket.

One of the pleasantest things about High Wycombe is that it has contrived to take its great place in the story of British industry without fouling the town or the countryside. It is still a genial market town, with its broad street, its old Guildhall, its kindly hostelries and urbane Georgian fronts. The makers of High Wycombe furniture are very English, with a great capacity for hard work, with a little lack of imagination, with a great ingenuity of contrivance, and with a power of overcoming unexpected blasts of competition, which it is very agreeable to see.

These qualities carry with them, as may be expected, a certain insensitiveness to the claims of modern design, a certain stubborn devotion to the past. Although High Wycombe has not only saved its life but incalculably increased its prosperity by grasping all the implications of the machine, it remains, on the whole, wedded to tradition in design.

If you will hand an ancient chair or sideboard to a High Wycombe manufacturer he will reproduce it with great faithfulness, using the machine where it is fitting, but employing, where necessary, craftsmen of great skill for carving and other decorations. If they are conservative in what may be called the architecture of furniture, they have very fresh minds when it comes to its sculptural quality.

The truly modern invention in furniture is in the upholstered chair and settee. If modern manners have contributed nothing else to the development of furniture

<sup>1</sup> The previous articles in this series entitled *Plasterwork*; *Furnishing and Shopkeeping*; and *Metalwork*, were published in the February, June, and September 1928 issues, respectively, of THE ARCHITECTURAL REVIEW.



Making a chair leg: The first stage. Young Mr. Dean splitting LOGS.  
The second and third stages are shown on the opposite page.

design, they have shown people how to be comfortable. It is to the credit of High Wycombe that it has invented, and goes on inventing, a large number of different ways in which people may "lounge" to their complete satisfaction.

It is agreeable to know that several of the biggest factories in High Wycombe leap gaily over the tariff fence of the United States with upholstered chairs, without which the American millionaire declines to live, because they are the best in the world. You can scarcely sit in the lounge of a luxurious liner, while the yule log burns merrily in the Jacobean fireplace, without watching it from an easy chair made in High Wycombe. And there is the case of Holland. The Dutchman is broad in the beam and has a sense of comfort demanding an easy chair that shall fit him aptly. Moreover, he likes to carry cigars loose in his coat pocket, and greatly dislikes them being crushed in a tight chair. So he turns with increasing enthusiasm to the town that has so just a sense of design in relation to the human frame, that he can sit back in a sea of comfort with cigars undamaged and unafraid.

I am impressed by the skill with which the town has assimilated its designs to changing social conditions.

High cost of building has shrunk the size of rooms—little houses and flats have bred a new sort of furniture. There is a chair of Tudor form with a seat no more than nine inches by nine, which stands neatly by a telephone and is big enough to perch on. Increase it to eleven inches by eleven and upholster its seat with a square-edged squab, and it becomes a dining-room chair for tiny flats.

Bridge has its seating problems, for the devotee sits long but must sit with a stiff back; straight-backed chairs have been devised which yet have an easy comfort. But of all recent novelties the fireside chair has been the most amazing success. In essence it is a fireside stool with a low back added first and then arms. It gave a delightful problem in design and now appears in every style, even in the similitude of the Windsor chair. The sofa table of Sheraton's time has also suffered changes. As the easy chair tends to grow nearer and nearer to the floor, so has the sofa table shortened, and again shortened its legs to maintain a true relation of humility.

There is another sort of ingenuity of design, the assimilation of historic forms to new uses. A good example is the wooden bedstead which is based on the wheel-backed chair, a feasible and attractive change of venue. Other bedsteads follow recognized types of Carolean chairs; indeed, High Wycombe, *facile princeps* in chairs, and spreading itself to cover all furniture, has not failed to make every use of the chair that can be made, and has done it sensibly.

High Wycombe reveals this rather astonishing fact: that pure craftsmanship of hand and eye still holds its own at the two extreme ends of the economic scale of production, in the legs of the cheapest Windsor chair to be had for five shillings, and in the carving of the reproduced "antique" which costs £100.

Between these two extremes there are also certain spots where handicraft reasserts itself. There is no satisfactory machine alternative for caning a chair. Whether the technique is open or close, or spider or secret or gipsy, young women sit in a crowd on low stools and cane by hand for dear life. I pause to drop a tear at one corner of craftsmanship occupied now by only one woman—a splitter of cane. This is generally done by a machine, but it is most perfectly achieved by hand, for the soft fibres can so best be cut out. When the present and last exponent of this art goes into retirement, a craft will have been lost.

There are other odd little corners of work where the hand still prevails. Because the Jacobean cult is still much beloved, ingenious lathes work the twisted baluster that gives the Tudobethan flavour. But the lathe has not learned to do the job quite cleanly. So there is a pleasant profession amongst women in High Wycombe, the profession of twist cleaning—so prosperous that a few weeks ago inquiry at the Labour Exchange revealed only one twist cleaner not cleaning twists.

It may distress many sensitive souls to think that furniture with the Jacobean flavour is no longer made by hand, but





Making a chair: Stages 2 and 3. Top: Young Mr. Dean shaping a LEG with a DRAW-SHAVE. Bottom—Finishing a LEG at the POLE LATHES.

assembled from parts just as a motor-car is assembled. But if that can make two chairs grow in a parlour where only one grew before, we must accept the fact with a good grace.

The skill of the man who can set forty knives in a power lathe to turn a table leg which is part a spiral, part square, part round, and part octagonal or hexagonal—a thing that can be made in less than a minute—may be far from the skill of a cabinet-maker, but it is prodigious skill nevertheless, and must command our respect.

On some machines, it is true, nothing is wanted but regular motions of the hand. Even so, there is sometimes an element of sportsmanship. Two men, standing at a ripping machine and cutting planks to a standard width, throw them backwards and forwards to each other as though they were playing some jolly game. That much skill may perhaps be developed quickly. But in many other operations the slightest wrong movement of the hand would destroy the wood which is being shaped. Such certainty of touch calls for quality of craftsmanship, no less with a whirling tool than with one more primitive pushed by the hand.

When all is said about the claims of modernity and the need for designing to suit the machine, the fact remains that

a large part of the public is stubborn in its devotion to ancient forms and historic treatments. If a man who has watched a tape machine all day by artificial light in a concrete building wishes to see at night dim candles spluttering on a Tudor sideboard in his more or less authentic Surrey farmhouse, who so bold as to hinder him? Certainly not the furniture maker of High Wycombe, who hastens to his aid, in some cases, it may be, with the very faithful reproduction of the old. But I note a delightful and highly intelligent development which is full of promise. As one manufacturer said to me: "Jacobean already begins to be a name of reproach in High Wycombe; we can count on the public increasingly wanting plain things, and the tendency towards simplification of design is rapid." So this compromise is developing. The desire for something of ancient form and flavour is recognized, but quick and careless parody of Tudobethan ornament is being discarded. The designer instead sees how far he can create ornament which strikes a traditional note, but can yet be done with fret cut and spindle wholly on the machine. I have seen new work in this manner logical, pleasant, and yet with the atmosphere that makes it a just translation in 1929 of the technique of 1629. That seems to me a real and a worthy achievement; and the buyer who does not want the stark austerity of Munich, and cannot do with the costliness that dwells in Arts and Crafts Exhibitions, gets what he wants and no one need scold him.

Let me try to sum up my impressions.

High Wycombe shows as complete a synthesis of pure craftsmanship of the hand and engineering production by machine, with every intervening combination of the two, as can be seen in any trade in England. Some of the manufacturers have the spirit

of Chippendale and some of Mr. Morris, of Oxford. Some High Wycombe furniture is worthy to have come from the workshop of a Gimson or a Barnsley; much more of it is as plainly a matter of assembling machine-made units as a Ford car.

By the same token some of the workshops are almost as primitive as they were forty years ago; others are model buildings on one floor fitted with every conceivable engineering whim-wham. One manufacturer keeps a pole lathe in a corner of a works which elsewhere uses thirty-six knives on a lathe in one operation; and the first is as necessary as the second, for it cuts a ball tenon as nothing else can do it.

The nature of their output varies as completely. One maker will be busy with an inconceivable number of suites—"a couch, two gents and four smalls" for the East End parlour. In the next street is being made a gilt throne for a viceroy, with involved carving of a nicety and tenuity that rivals the carving of eighteenth-century France.

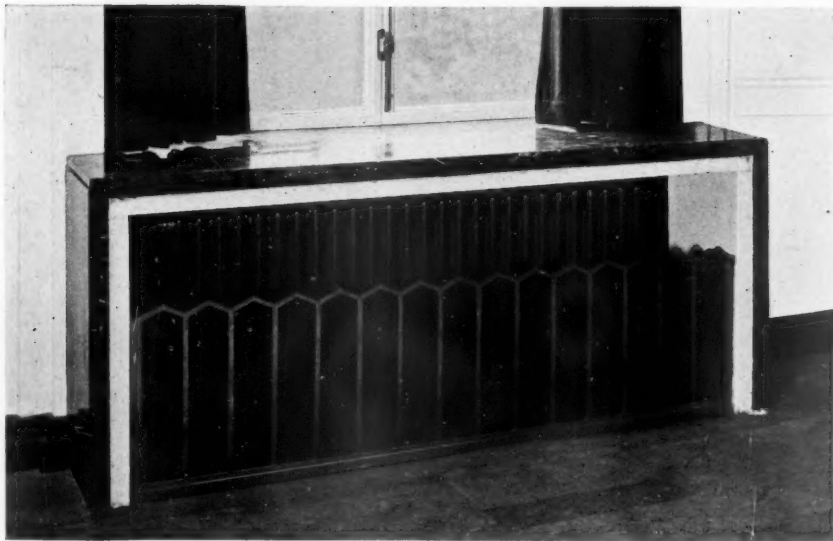
High Wycombe is equipped with traditional skill, invention, determination, and adaptability. It has achieved much and will achieve much more. I salute an industry which I am proud to understand.



*Right :* A radiator grille in the *LECTURE ROOM* of the new Horticultural Hall, Westminster, London. The top and sides are in Ashburton *MARBLE* mounted on white *TERRAZZO* slabs. The Baffle Plate is in sheet *IRON* and Firth's Staybrite *STEEL*, and is designed to prevent the cold air from the vent in the outside wall blowing through at floor level.

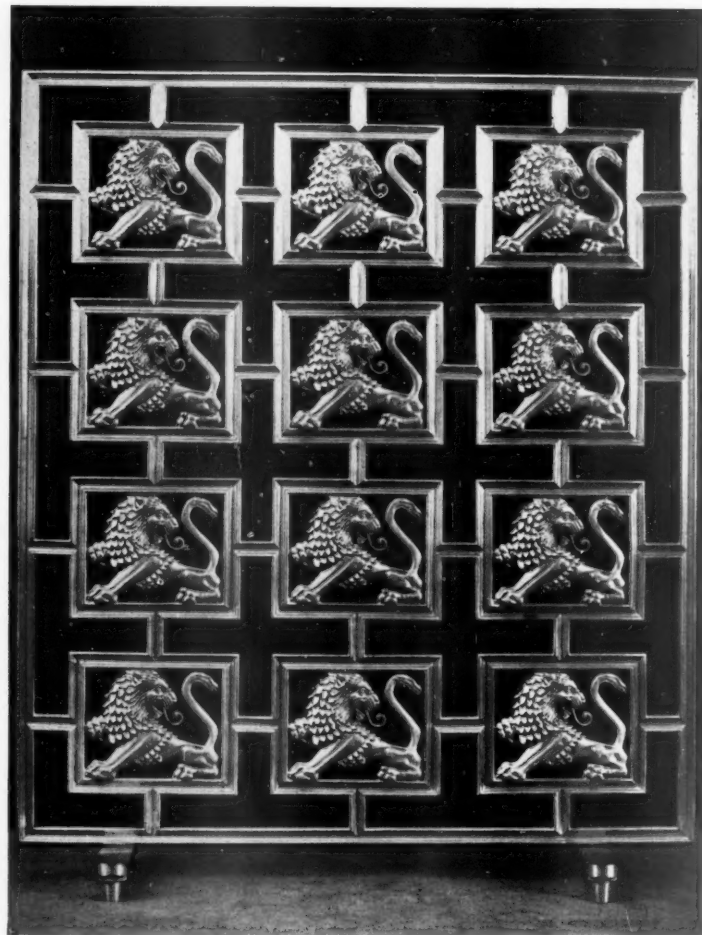
*Architects and Designers :*  
EASTON AND ROBERTSON.

*Craftsmen :*  
*Marble,* JENKINS;  
*Terrazzo,* CARTER'S;  
*Baffle Plate,* THE BIRMINGHAM GUILD.



*Left :* A radiator grille of black *MARBLE* at Addison House, Addison Road, London. The *BLOCKS* are fixed with metal rods which pass through the overlapping ends so that the case can be opened for cleaning by swinging the *BLOCKS*.

*Designer :* BASIL IONIDES. *Craftsmen :* BURKE.



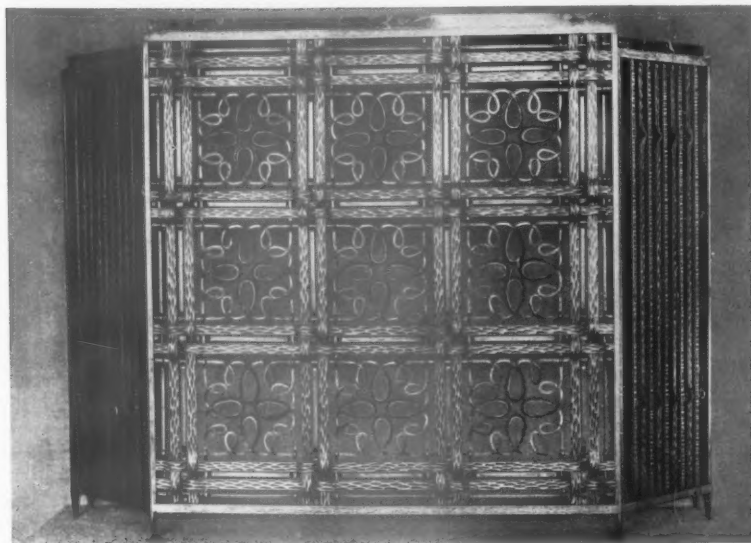
*Right :*  
A  
radiator grille  
in  
Swedish *PEWTER*.

*Designer :*  
UNO ÅHRÉN.

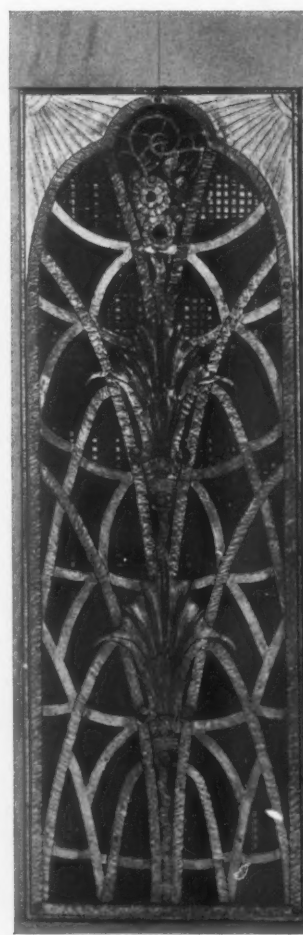
*Craftsmen :*  
SVENSKT TENN.

Right: A  
radiator  
grille in  
WROUGHT IRON

Designer  
and  
Craftsman:  
RAYMOND SUBES.

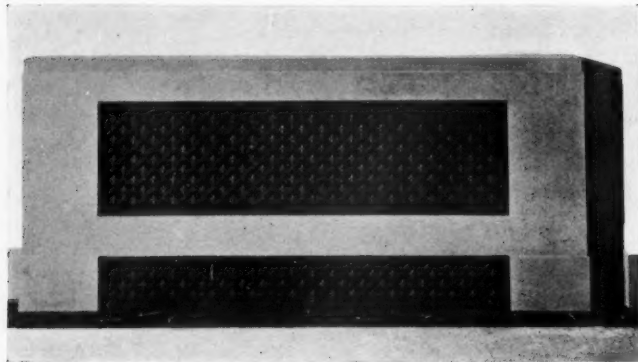


Left: The CHEVALIER grille.  
Made in WROUGHT and  
EMBOSSED IRON; the  
design is based on an antique  
grille of the Louis XIV period.  
Designers and Craftsmen:  
BAGUES.



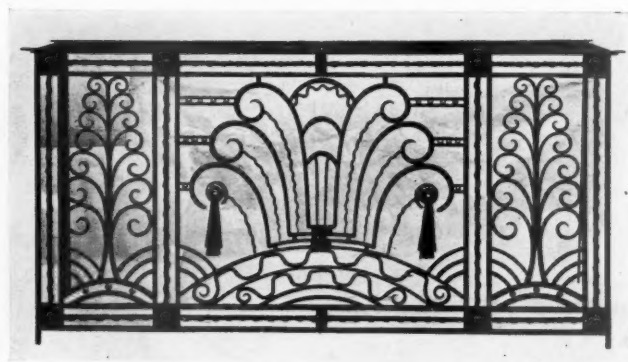
Bottom, left: At the Holborn Restaurant, London.  
Bottom, right: At Frascati's Restaurant, Oxford  
Street, London.  
Two WROUGHT-IRON grilles fitted in front of  
ELECTRIC radiators. These form panels in the  
MARBLE wall lining and are GILT.

Architects and Designers:  
COLLCUTT AND HAMP.  
Craftsmen:  
THE KINGSMILL ART METAL COMPANY.



A radiator grille at 147 Leadenhall Street, London, encased in white *MARBLE*. The *GRATINGS* are of *BRONZE*; the *LOWER* one forms an *INLET* for *COLD* air, and the *UPPER* one an *OUTLET* for *HEATED* air.

*Designer and Architect* : J. W. O'CONNOR.  
*Craftsmen* : GARDINER & SONS.



A radiator grille of *WROUGHT IRON* at the Theatre Royal, Dublin. The *SURFACE* of the metal is characterized with deep *HATCHINGS* and *PAWL DOTS*.

*Designers and Craftsmen* :  
BAGUES.



A radiator grille in hammered *WROUGHT IRON*.  
*Designer and Craftsman* : EDGAR BRANDT.



A radiator grille in hammered *WROUGHT IRON*.  
*Designer and Craftsman* : EDGAR BRANDT.



A radiator grille and window seats at 29 Belgrave Square, London. Made from Austrian *OAK* with *CARVED* and *PIERCED* panels and *CARVED* brackets.  
*Designer* : SIR EDWIN LUTYENS, R.A. *Craftsman* : JAMES WALKER.



## ANTHOLOGY.

"Let us, therefore, at once confine the name [ARCHITECTURE] to that art which, taking up and admitting, as conditions of its working, the necessities and common uses of the building, impresses on its form certain characters venerable or beautiful, but otherwise unnecessary. Thus, I suppose, no one would call the laws architectural which determine the height of a breastwork or the position of a bastion. But if to the stone facing of that bastion be added an unnecessary feature, as a cable moulding, that is Architecture. It would be similarly unreasonable to call battlements or machicolations architectural features, so long as they consist only of an advanced gallery supported on projecting masses, with open intervals beneath for offence. But if these projecting masses be carved beneath into rounded courses, which are useless, and if the headings of the intervals be arched and trefoiled, which is useless, that is Architecture."

THE SEVEN LAMPS OF ARCHITECTURE. By John Ruskin.  
THE LAMP OF SACRIFICE.

"And now for the first time since leaving Morton, Stephen turned her mind to the making of a home. Through Brockett she found a young architect who seemed anxious to carry out all her instructions. He was one of those very rare architects who refrain from thrusting their views on their clients."

THE WELL OF LONELINESS. By Radclyffe Hall.  
CHAPTER XXXII.

## Causerie.

During December last an exhibition of French and English decoration and furniture was held at the Oxford Street Galleries of Waring and Gillow. Two of the decorative schemes are reproduced in this issue, the one below showing a dining-room designed by M. Paul Follot, and the other a bathroom illustrated in Messrs. Froy's advertisement on page lxix. The bathroom was designed by Mr. Chemayeff, who was also responsible for the very brilliant English suite. Mr. Chemayeff has excelled himself in his scheme for the bathroom, which is done in red and black with curtains of red American cloth.

For many years the REVIEW has been upholding the principle that the twentieth century, like its predecessors, demands a mode of expression adapted to its own ideals and requirements. The artist is a creator, and to expect the artist of the twentieth century to be satisfied to reproduce models of the past is as unreasonable as to expect Wren to build St. Paul's in the manner of a Norman church. Furniture, like the other arts, is bound to evolve new forms, using tradition as the soil from which all good things spring, but not mistaking it for the seed; and it is really inspiring to find great decorating firms like Waring and Gillow, whose roots are firmly founded in tradition, proving their right to be counted amongst the important influences of the twentieth century, by boldly declaring their faith in a modern point of view. The Exhibition of Modern

French and English decoration and furniture was a fine tribute to the virility of this very old-established firm.

★ ★ ★

It was also a triumph of the progressive and creative spirit over the indifference and lassitude which has imprisoned creative English thought for a generation. Lord Waring himself is to be heartily congratulated on his courage in sponsoring this exhibition, and his foreword to the exhibition catalogue is so sane and so truly English in its approach to modern problems that the opportunity is taken of reprinting it in full. If all the "chiefs of finance and industry" would emulate the spirit of wise foresight and experiment which Lord Waring is showing, there is little doubt that not only should we be able to enjoy a period of art as productive as any in the past, but also that trade depression and our million unemployed would melt away in the most remarkable fashion:—

With some pride it may be pointed out that, commencing on a far-off date in the seventeenth century, the House of Waring and Gillow has had a definite influence on the character of English furniture in each particular epoch of its evolution during that long period.

And now, at the declaration of the modern movement in domestic art, it is hoped, in the present exhibition, to show that the House is ready to assert itself in a new responsibility.

For myself, I rather incline to the belief that what I may perhaps call the excessive individualism of the Continental school already exercises some sense of settlement, some growing respect for a traditional line, even in its claim for a change that is meant to be radical.

Certain it is, in my opinion, that English ideas will not follow the fantastic in the aim to be "modern," subscribing to the dictum that for anything to be brilliant it must necessarily be novel.

We are a people of precedent. And, after all, English models in furniture are evidence of a beauty in design not possible to be excelled.

So it is that, side by side with the examples of M. Paul Follot and Mr. Chemayeff, a display has been arranged of specimens of English design and production.

In these specimens—as to some extent in those of M. Follot, who is associated with our Paris House, and who among the best-known exponents of modernist thought has a wide name for conservatism—it is a pleasure to me to recognize the direct influence which the classic styles so long associated with the House of Waring and Gillow has had in the formulation of this style, distinctly new as it is, and essentially of our age.



From *England and the Octopus*, by Clough Williams-Ellis.

"... When asked what he mixed his paints with to produce his astonishing effects, Whistler answered, 'Brains'! To judge by results one would guess that the British paint manufacturers' answer to the same question would be 'Mud.' The quality is superb; it is the stock colours that are so lamentable. If merely for protection, let us use the undoctored basic lead colour—the battleship grey of the Navy; but if we go to all the trouble of having 'fancy shades,' presumably for delight, it seems a pity that so few of them should be in any way delightful. Perhaps the manufacturers have exhausted their ingenuity in inventing the pretty names for their colours, which are certainly as engaging as those of a nurseryman's catalogue; but it is a pity they cannot give a little of their attention to their actual pigments and put upon the market colours that are really gay and acceptable."

"Our favourite colour is, of course, that strange and lugubrious plummy-purple-red that reminds one of dried blood. So unanimous are we in our preference that it might well be taken for our national colour, corresponding to the valiant orange paint of Ulster, which, on carts and barn doors, provides the only visible gaiety in that dolorous province. On many country estates no other paint but 'dried blood' is used, even on the window sashes of the mansion-house itself. The effect is wonderfully dispiriting. In the matter of white paint we have no nicety of discretion; white is white, and that's that. . . ."

The book from which this is a quotation is reviewed on page 36. If any paint manufacturer would care to challenge Mr. Williams-Ellis's attitude, these columns are open to him.

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To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—With reference to Vernon Blake's interesting review of Worringer's *Form in Gothic* in your issue for November, it occurs to me that there is a further message in that work of peculiar interest to many of your readers—a message conveyed by such sentences as "France created the most beautiful and most living Gothic buildings, but not the purest. The land of pure Gothic culture is the Germanic North," and "It is true that English architecture is also tinged with Gothic, in a certain sense."

Worringer's *Form in Gothic* is an advance on the crudities of Rosengarten; but such sentences as the above will naturally cause the Frenchman and the Englishman to search diligently for the fallacy which leads up to them. I venture to suggest that such a search on the part of the logically minded will not be unrewarded.

Yours faithfully,  
W. S. PURCHON.

The Technical College,  
Cardiff.

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During the Christmas season an added attraction was staged for visitors to the Sign of the Four-Poster in Tottenham Court Road—actually the showrooms of Messrs. Heal and Son. This attraction took the form of daily performances of the Gair Wilkinson Puppet Show. Puppet shows or marionettes are, of course, a very ancient form of amusement in themselves, and it is recorded that figures with movable limbs obviously intended to be suspended from strings have been discovered in the tombs of Egypt. Nearly every marionette company has certain traditional characters amongst its cast, such as Harlequin and Columbine, Pantaloon and his wife, Bil Bal Bul, and so on; and many of these were represented here. The performance was delightfully fresh in its presentation and the manipulation of the figures was skilfully done; their actions were accompanied by an amusing and interesting commentary of song, story, and poem by Mr. Wilkinson. A note of modernity was struck by the

use of up-to-date furniture stage scenery. Every figure was designed, carved and made by members of the company. Hardwood was used for the painted figures. The theatre was an ingenious affair, just a corner of a showroom parted off by Oriental rugs.



The staircase, shown above, one of Mr. Oliver Hill's most intriguing efforts, is illustrated with excellent measured drawings amongst a great deal of other fascinating modern work in a new publication of The Architectural Press, of 9 Queen Anne's Gate. The book is called *Modern Architectural Details*, and is published at 12s. 6d. A review appears on page 39 of this issue of the REVIEW.

\* \* \*

At a general assembly of Academicians last month, Sir William Llewellyn, K.C.V.O., R.A., was elected President of the Royal Academy, and Mr. William Reid Dick, A.R.A., sculptor, and Mr. Augustus John, A.R.A., painter, were elected Royal Academicians.

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At a meeting of the Royal Institute of British Architects held last month, H.R.H. the Duke of York was elected an Honorary Fellow of the Institute.

\* \* \*

Official news has just been received that the French Government have awarded the Cross of the Legion of Honour, conferring the title of Chevalier, to Mr. Albert J. Thomas, F.S.A., F.R.I.B.A. Mr. Albert Thomas has been connected for many years with the Institut Français in London as member of the Council and Hon. Architect to the Institut. A Fellow of the Royal Institute of British Architects and a member of several professional societies, Mr. Thomas has been associated with Sir Edwin Lutyens, R.A., in various works since 1902, including the Cenotaph in Whitehall, London, the British Cemetery at Etaples, and other British Cemeteries in France and Belgium, the British School of Art in Rome, Government House and the New City of Delhi, India, and other works in Great Britain, France, Spain, etc., and also in the execution of the famous Queen's Dolls' House.



The old church at Winterbourne Thompson, Dorset, of which a view of the nave is shown on this page, is to be repaired by the Society for the Protection of Ancient Buildings with part of the funds raised by the sale of Hardy manuscripts. The late Thomas Hardy was long a member of the Society, and for the annual meeting of this body, in 1906, wrote a paper which was read on his behalf by the late Colonel Eustace Balfour. The holograph manuscript remained in the possession of the Society, together with printed proofs for the annual report, corrected and revised by Hardy himself. With these have long been treasured two reports on old Dorsetshire buildings, made by Hardy on behalf of the Society, and a letter to the secretary offering hospitality to certain members who were visiting Wimborne. This small collection has lately been sold for the sum of £1,000. The Society proposes to set the money aside as the nucleus of a fund, the interest of which shall for all time be employed in keeping in repair interesting old buildings in the Hardy country.

\* \* \*

A very ornate mahogany table on a tripod stand has recently been purchased by the Victoria and Albert 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.

\* \* \*

His Excellency Monsieur de Fleuriau, the French Ambassador, opened the Sixth Annual Applied Arts and Handicrafts Exhibition at the Royal Horticultural Hall, Vincent Square, Westminster, last month. A new and interesting feature was a section of European Modern Applied Art arranged by Mme. Antoinette Boissevain, including exhibits both industrial and individual.

We need hardly mention such names as Jensen, whose silverware has already received universal appreciation; Orrefors, whose delicate engraved glass is the admiration of all glass collectors and lovers of the exquisite; and the Royal Copenhagen Porcelain Manufactory, whose marvellous workmanship has attained a world-wide reputation. Neither need we enlarge on the name of the Lobaco Glass Factory of Leerdam, Holland, who have obtained the services of Holland's most prominent designers for the reproduction of their utility glass; A. D. Copier, one of their principal artists, has made special articles and shapes for English requirements. His "Unica"—unique pieces of which only one is created and never repeated again and which are signed by the artist—have, by their beauty of colouring and form, attained fame both in England and on the Continent.

A new group of artists from France, Germany, Sweden, Norway, Holland, and Denmark, who have never before exhibited in London, were also represented. Their work included modern pewter-ware, copper, wrought iron, pottery, animals, figures, wood-carvings, bronzes, and textiles. The exhibition was arranged, in the first instance, to prove how essential it is that factories should employ artists of importance and originality to design articles of daily use for purposes of interior decoration.



## CAUSERIE.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—The Artists' General Benevolent Institution has been founded for more than a century. It was instituted for the purpose of giving to genuine professional artists that help which becomes necessary in times of temporary distress, as well as in times of sickness, old age, and death.

Relief is given to the widows and orphans of architects, painters, sculptors, and engravers, as well as to the artists themselves, the fund being largely supported by the more fortunate members of these professions.

Each year renders it so difficult to meet the demands made upon it, that the Institution welcomes this opportunity of bringing to the notice of possible benefactors the fact that, through no fault of their own, some members of these professions are passing through very heavy times, and the consequent calls upon the fund make it incumbent upon the Institution to make it known as far as possible that they rely largely upon the professions and a beneficent public.

Subscribers may feel confident that their money will find its way only into the hands of those whom the Institution is pledged to help, namely, genuine members of the professions of architecture, painting, sculpture, and engraving, and that in the administration of the funds the Council will do everything to safeguard the interests of both givers and receivers.

The address of the Institution is 5 Vigo Street, W.1.

I am, etc.,

F. BROOK HITCH, A.R.B.S.  
(Steward).

1 St. John's Wood Studios,  
Queen's Terrace, N.W.8.

\* \* \*

The completion of the new Piccadilly Circus Station, which was opened by the Mayor of Westminster on December 10 last, marks not only an important improvement in Underground facilities, but an important addition to the public amenities of Westminster, as the scheme includes a system of public subways beneath the traffic-congested Circus and a special subway for the pipes and cables of public-service undertakings. The task of construction, which has occupied about four years, is a

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noteworthy engineering achievement, the more so as it was accomplished without interference to surface traffic or disturbance to the Underground services at this busy junction of lines. The station itself is an interesting departure in railway station architecture, and is notable for various innovations in railway practice. The entire cost of the new works—over £500,000—is being borne by the Underground. One of the attractive features of the scheme is the series of metal shop windows, designed by Adams, Holden and Pearson and made by Parnall and Sons, Ltd., of Langham House, Regent Street, W., which entirely surround the booking hall. One cannot shop here, which is a pity; but nevertheless these show cases, which give the booking hall so much the appearance of an underground street, provide one with a foretaste of that underground city which we are told the future holds in store for us.

\* \* \*

Charles Rennie Mackintosh died on the evening of Sunday, December 9, in London. "If Mackintosh," says Astragal in THE ARCHITECTS' JOURNAL, "had been forty-two today instead of on the outbreak of war, he would probably have enjoyed an immense practice, and would certainly have been the most talked-of individual in the architectural world of two continents. Even now his name is held in singularly high esteem wherever a more modern architecture prevails; the Germans, the Austrians, and the Dutch regard him as the originator of many of the best things in the sober, 'functional' styles of today. The century-old English custom of only recognizing native ideas and native talent after they have been exploited for some time on the Continent has kept his name from becoming familiar in his own country."

\* \* \*

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*Lavatory—White and Black Vitrolite dado.*



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## TRADE AND CRAFT.

The general contractors for the new Royal Horticultural Hall were Foster and Dicksee, who also carried out the joinery and stonework, and among the artists, craftsmen, and sub-contractors were the following:—W. Aumonier and Son (decorative plasterwork); Val de Travers Asphalt Co. (damp-courses and asphalt); Pilkington Bros. (glass); Henry Hope and Sons (patent glazing); Birmingham Guild (cast lead); Hollis Brothers (wood-block flooring); Fram Construction Co. (cork flooring); Richard Crittall & Co. (central heating and ventilation); Gas Light and Coke Co. (gasfitting); Electrical Installations, Ltd. (electric wiring); Best and Lloyd, Ltd., General Electric Co., Jade, Kingsmill Art Metal Co. (electric light fixtures); Dent and Hellyer (plumbing); Leeds Fireclay Co., Dent and Hellyer, and Shanks & Co., Ltd. (sanitary fittings); N. F. Ramsay & Co. (door furniture and cloakroom fittings); Crittall Manufacturing Co. (casements and window furniture); Electrical Installations, Ltd., using Western Electric Co.'s apparatus (bells); Pollard & Co., Ltd. (rolling shutters); Avery & Co. (sunblinds); Kingsmill Art Metal Co., Comyn Ching, J. M. Pirie & Co., Bagues (metalwork); Geo. Parnall & Co., Ltd. (veneered doors); H. T. Jenkins and Son (marble); Carter & Co., Ltd., and Martin Van Straaten (tiling); Tidmarsh & Co. (curtains); George Caffall, Cohen & Co. (furniture); The Crowborough Brick Co. and J. C. Edwards (bricks); Croft Granite Co. (art stone); Western Contractors Co. (electrical apparatus); Potter Rax & Co. (folding gates); Clark and Fenn (plaster); Express Lift Co. and G. Johnson, Ltd. (lifts); Synchronome Co. (clocks); K. F. M. Engineering Co. (signs).

★ ★ ★

We have received from Messrs. Metro-Vick Supplies Ltd. a copy of their latest catalogue of electric fittings, which covers a complete range of their latest designs and includes a section which gives particulars of switch plates, lamp dimensions and flexibles.

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Many of the models are representative of the finest periods of English and French decoration. Such a catalogue cannot, of course, be distributed without some discrimination, but a copy will willingly be sent free in reply to any *bona fide* inquirer.



Above :  
A  
Bed Light.

Below :  
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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.

A practical point, and one that should be more widely appreciated, is the ease with which polished granite may be kept in perfect "spick and span" condition. Mud splashes, the bane of dainty shop-fronts in City streets, may be instantly and easily removed from polished granite. Moreover, there is no upkeep cost.

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