THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

UNDERGROUND

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Plates

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Plate I. November 1929
A NIGHT VIEW, FROM THE NORTH - WEST, OF THE NEW HEAD OFFICES OF THE *UNDERGROUND*, WESTMINSTER, LONDON.

FIG. 328. — *The gateway was built at the same time and was probably designed by the author of the elevation illustrated in* FIG. 315. *All the elements, triangular pediment, escutcheon and swags, rusticated jambs, niches and balustrading, are in the Italian manner: all are firm and robust in design and well proportioned.*

c. 1640
King: Charles I.
FIG. 328.—

The gateway in the screen wall at Kirby Hall.

A History

of

The English House.

By Nathaniel Lloyd.

XV.[1]—The Seventeenth Century *(Continued)*.

The School of Inigo Jones (*Continued*).

KINGS:

JAMES I	.. 1603–1625	COMMONWEALTH	.. 1649–1660
CHARLES I	.. 1625–1649	CHARLES II	.. 1660–1684

ALLUSION has been made to Pratt's meticulous pains in recording particulars of details, of which the windows at Coleshill are an example. Exact measurements are given; a note to put "a little piece of iron over the rebate of the casements to keep out the wind . . . a border of lead at bottom and sides . . . a strip of lead over the heads," and everything carefully thought out to secure perfect efficiency.

The door panel moulds are described :—

> The moulds of the panels, first a bottle, then a great ogee with a Gola reversica. Then the moulds of a capital. The panels raised with an ogee. In some panels a fascia about 3 in. broad with an ogee besides the moulds aforesaid.[2]

Certain workmen's names are mentioned (as that of Richard Cleave, whose bill for carver's work exists), but though sometimes consulted on points of construction, in no instance is mention made of tradesmen designing. Apparently Pratt directed tradesmen as to the nature of details (as in the particulars of mouldings given above), approved a pattern and bargained for certain areas or feet run of work; as, indeed, labours would be reckoned today.

Horse Heath, near Cambridge (long attributed to John Webb), was also by Pratt, and details respecting it appear in his notebooks. The front of the house as drawn by Colen Campbell was eleven windows wide and in many respects like Coleshill, but the centre (three windows wide) projected slightly and was finished with a triangular pediment. It was destroyed in 1777.

Directions for the carver of roses for the cornice show Pratt's forethought and method :—

> Roses are to lye at 13 inches distance from ye provecture of ye caps, first they are to have a margent of 3 inches. Theire whole holoweing ought to bee 5 inches, inpr. 1 in. for a fillet, 2½ for ye ouvolo, 1½ for ye square edge above. Ye whole deepth of ye rose is to be 5 ins., its breadth 6 in. Ye whole Plank is to bee thick 6 in., and to rest upon each modiglion about 3 in. on a side soe yt these pieeces must be about 2 ft. in length & 6 in. broad, 20 in. at the least. It : how they are cutt, what time each in doing.[1]

There seems to have been friction in settling accounts with tradesmen on conclusion of the works, and Edward Pearce, writing from Horse Heath in April 1665, advises having forwarded to Pratt

> ye Molds of ye great and lesser scroles: those for Modelions cannot be found.

He adds measurements of each (square and raking) for the pediments, evidently for Pratt's information.

[1] The previous articles were published in the issues of THE ARCHITECTURAL REVIEW for January—July, October—November 1928, January—April, and October 1929.

[2] Pratt, p. 95.

[1] *Ibid.*, p. 124.

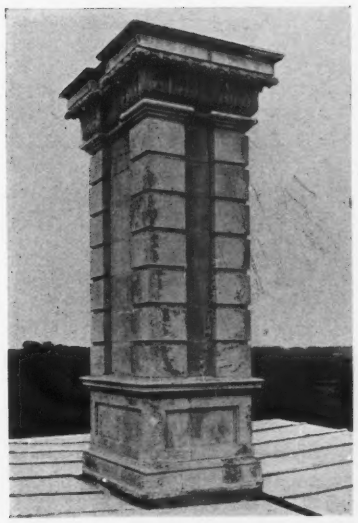
c. 1656. Commonwealth.

FIG. 329.—Thorpe Hall, near Peterborough, Northants.

FIG. 329.—*The walls enclosing the extensive gardens are pierced at several points by approaches which are flanked with piers similar to those shown here; they are features which we find attached to other great houses during the remainder of the seventeenth century. The piers are always substantial—the slight ones not coming into fashion until far into the eighteenth century.* FIG. 330.—*These piers are remarkable amongst many others of the seventeenth century, and impress the eye by the simplicity and severity of their design. Yet every detail has been carefully considered, as, for example, the shapes of the units of the panel borders, those at the top being treated as voussoirs.*

c. 1662, *King:* Charles II.

FIG. 330.—Coleshill, Berkshire. Sir Roger Pratt, *Architect.*

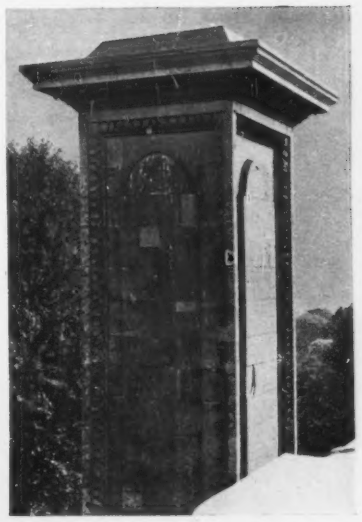


c. 1656. Commonwealth.
FIG. 331.—Thorpe Hall, near Peterborough.

FIG. 331.—*A comparison of this chimney and of that at Coleshill with the Jacobean chimneys illustrated in* FIGS. 311–3, *brings out the contrast between Renaissance designing in the Italian manner and in that of the Low Countries.* FIG. 332.—*The chimneys of Thorpe Hall and Coleshill are essential features of the general designs. Although so massive, the architects' construction was not always sound. On a copper plate (dated* 1748) *preserved at Coleshill are directions addressed to future owners, amongst which is the following respecting the chimneys: "Ye 4 middle stacks, which are* 6′ 4″ × 5′ 4″ *project on decay'd oak* 8 *inches to ye N.W. and* 8 *inches to ye S.W. If ever they fail, rebuild without timber or diminūcon, supporting each projection with an arch like that on ye Angula Stacks which (being originally* 6′ 4″ × 6′ 4″ *& projecting only inwardly on oak) inclined* 15 *inches & were thus rebuilt by Sir Mark Pleydell, Bart. in* 1744 *by ye direct*s *of ye Earls of Burlington & Leicester."* FIG. 333.—*An early example of a wooden doorhood on brackets. The windows have architraves and alternately segmental and triangular pediments. The design of the cut brickwork of the centre window may be compared with the doorway at Thorpe Hall,* FIG. 335. FIG. 334.—*Doubts have been entertained as to whether these porches were original features; their clumsy attachment to the building and the bad pointing of the masonry being regarded as evidence against this point of view. Recent examination of the porches, however, proves that they are contemporary, as also are the ironwork of the balustrade over, and the plasterwork of the ceiling. Amongst the Inigo Jones drawings illustrating scenes for masques, etc., are examples of several porches of this kind (with Tuscan and Doric orders) but having overporches. The South Porch, shown here, is an early example of a form which became popular about a hundred years later. The ironwork should be compared with that of the staircase at Greenwich,* FIG. 336. FIG. 335.—*The croissettes (breaks in the architraves) and the ramped volutes were favourite and effective motifs found in Italian buildings, by which, no doubt, they were inspired.*

From "A History of English Brickwork."

c. 1654. Commonwealth.
FIG. 333.—Tyttenhanger Park, St. Albans, Herts.



c. 1662. *King:* Charles II.
FIG. 332.—Coleshill, Berkshire.

c. 1656. Commonwealth.
FIG. 334.—Thorpe Hall, near Peterborough.

c. 1656. Commonwealth.
FIG. 335.—Thorpe Hall, near Peterborough.

1618–35. *King:* Charles I.

FIG. 336.—The "Round" Staircase, the Queen's House, Greenwich.
Inigo Jones, *Architect.*

c. 1656. Commonwealth.

FIG. 337.—
Thorpe Hall, near Peterborough.

FIG. 336.—*Notwithstanding the completely Italian character of the house and its details, Inigo Jones did not adopt the important type of staircase which was soon to become a feature of the English house. The stairs were still in a confined space, though no longer winding around a central newel, as shown in* FIG. 338, *and others which have been illustrated. This was probably the first staircase in an English house the steps of which were tailed into the wall of the well. Attention may be drawn to the simple but graceful treatment of the stair ends and to the iron balustrade; also an innovation both in its form and in the details of its design.* FIG. 337.—*The substitution for balusters of panels, pierced and carved, is of Dutch origin. The wood used was usually pine (though oak was also employed), and was intended to be painted—the stopping of nail-head holes with putty itself being conclusive evidence of this. At Eltham Lodge, at Tyttenhanger Park, at Tredegar Castle, and in many other houses built shortly before or shortly after the Restoration, this type of staircase is to be found. There is also an earlier one at Cromwell House, Highgate Hill, c.* 1638, *which has panels pierced and carved in formal—not floral—scrolls.*

The building for which Sir Roger Pratt seems to have received most credit during his own lifetime was Clarendon House, Piccadilly, built for the Earl of Clarendon, 1664–67, who was suspected of having obtained the necessary funds by foreign bribes, as recorded in the lines :—

> Upon Clarendon House built by the Lord Chancellor Hyde, anno 1665, on the Hill against St. James's.[1]
>
> Here lye the consecrated bones
> of Paules, late gelded of his stones,[2]
> Here lyes the golden Briberies,
> The price of ruin'd Families
> The Cavaliers debenter wall
> Built in th'excentrick Basis,
> Heers Dunkirk Towere and Tangier Hall
> The Dutchman's *Templum paces.*

A contemporary illustration of Clarendon House shows it to have been similar in style to Coleshill but to have the centre slightly advanced and crowned by a triangular pediment (like Horse Heath); it also had the Elizabethan feature of wings projecting one-third of the width of the centre—in fact, the elevation was, in plan, a letter ⋒. The entrance, fenestration, dormers, roof, balustrade, chimneys and cupola were in the same manner as those at Coleshill and Horse Heath. Undoubtedly, it was a fine house which earned the praises of Lord Clarendon's friends and the envy and hatred of his enemies.

Pepys, after viewing it before completion (1665), said :—

> indeed it is the finest pile I ever did see in my life and will be a glorious house.

In 1666, he commended the view from the roof, adding

> in everything it is a beautiful house and most strongly built.

Evelyn (1666) went to see the house which :—

> now almost finished, is a goodly pile to see but has man defects as to architecture, yet placed most gracefully.

In 1665, Evelyn had written of Clarendon House to Lord Cornbury :—

> It is, without hyperbolics, the best contriv'd, the most usefull, gracefull and magnificent house in England. I except not Audley End which though larger and full of gaudy and barbarous ornaments, does not gratify judicious spectators.[1]

No doubt Pratt's success with Clarendon House brought him into the first place amongst contemporary architects; he was commissioned to design a house for the prince (? the Duke of York, married to Lord Clarendon's daughter Anne),

[1] MS. Ashmole 36, fol. 117, quoted by R. T. Gunther in *The Architecture of Sir Roger Pratt.* London, 1928.

[2] "The stones designed for repaire of St. Pauls, he borrowed to use in his building—they were duly paid for."

[1] *Ibid.*, p. 10.

which, however, was not built, and he was appointed a commissioner for the repair of St. Paul's, after the Great Fire. Amongst his fellow commissioners were: Dr. Wren, John Evelyn, Hugh May, Thomas Chicheley, Slingsby, the Bishop of London, and the Dean of St. Paul's.

Amongst a multitude of details specified for Clarendon House by Pratt is one addressed to

> Kinnard ye Joyner
> Lett his men proceede to finish ye other sides & end of ye chappell according to ye designe in their handes, only ye Frontispeece of ye doore there is to bee circular & not angular.
>
> Then lett him provide & sett up three Frontispeeces over ye doores in my Ladyes Lobby, two whereof to be Angular. . . .[1]

A carver's bill "for strings of flowers" is certified by Hugh May.[2]

That Pratt drew his own details appears from time to time, by inference, in the notes

> 1663, Mem. that a cornice is much easier drawn after the way of Scamozzi than of Palladio.[3]
>
> The cornice . . . at Kingston Hall was about 3 ft. in depth and as much in projecture, all of which will most clearly appear in the draft.[4]

but (? at Kingston) in a memorandum for Mr. Taylor, carpenter

> Let the grand cornice of the house be drawn out for me on paper, as it is to be set up, as likeways the framing of the roof, that I may, at leasure and by myself consider of them. Consider in the framing of the roof how all the walls of the house lie below, &c.[1]

Then follow many queries on structural matters, from which it would appear that Pratt depended upon the tradesmen, at least to check his own conclusions.

Of Mouldings—Pratt says:—

> The dimensions of these are to be given them (joiners) most particularly by the architect, according to art, for being left to themselves, they make most wild proportions, and extravagant orders, applying all things to all places, not considering the reason of them where perhaps they first saw them juditiously placed, for we are not only to know that such things are, but also to consider why and how well.[2]

Minute notes as to making contracts for each trade conclude:—

> Three parts of these articles to be presently drawn up and signed, sealed and delivered, the one to the builder, the other for the architect, the third for the workman, to prevent all losses, excuses, frivolous pretences, &c., and this some competent time before the building,[3] &c., &c.

In *Certain Short Notes concerning Architecture* (1660), Pratt remarks:—

[1] Pratt, p. 135.
[2] *Ibid.*, p. 137.
[3] *Ibid.*, p. 264.
[4] *Ibid.*, p. 265.

[1] *Ibid.*, p. 269.
[2] *Ibid.*, p. 273.
[3] *Ibid.*, p. 278.

c. 1656. Commonwealth.

FIG. 338.—Thorpe Hall, near Peterborough.

c. 1662. *King:* Charles II.

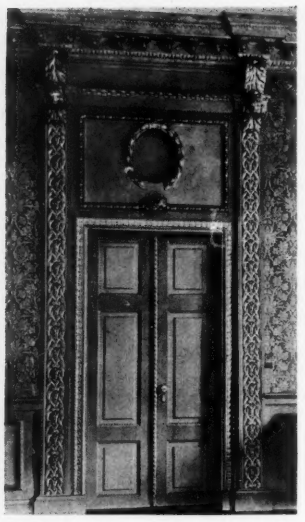
FIG. 339.—Coleshill, Berkshire. Sir Roger Pratt, *Architect.*

FIG. 338.—*These circular stairs from the third floor to the "roof platform" are unusual in form but of typical constructional detail in respect of the newels, balusters, etc. They retain their interesting painting in brown, which imitates the appearance of oak.* FIG. 339.—*The stairs (which were once squeezed into a small space in even the most important houses) now assume such prominence that the largest room in the house and a height of two storeys are devoted to them. The illustration shows the right-hand flight of stairs at Coleshill (see plans in* FIG. 321). *The progress from the confined, winding stairs in* FIG. 336 *to this spacious staircase-entrance-hall is remarkable.*

1618–35. *King:* Charles I.

Top left:
FIG. 340.—The Queen's House, Greenwich.
Inigo Jones, *Architect.*

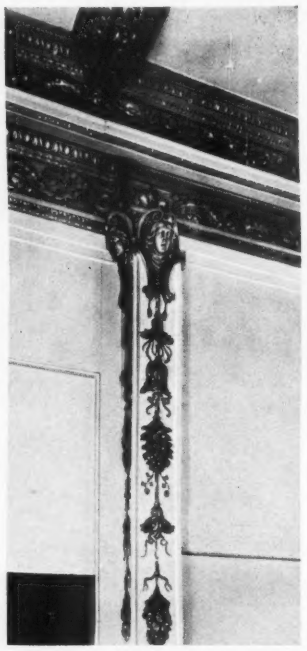
c. 1656. Commonwealth.
FIG. 341.—Thorpe Hall, near Peterborough.



c. 1656. Commonwealth.

Top right:
FIG. 342.—Thorpe Hall, near Peterborough.

FIG. 340.—*The doorcase on the first floor to the S.W. rooms. For this doorcase, as for all others in the house, the material used is stone (not wood) which has been painted. The small ramped and flattened volutes are characteristic of the Inigo Jones school.* FIG. 341.—*All the mouldings are small and project but slightly. The panels are sunk within the framings and mouldings. Those of the doors are raised, but the margins round the raised portion are not bevelled and the face of the raised portion is not brought forward as far as the face of the framing. The centres of the panels are raised with ovolo and fillet moulding, but an ogee was often used for this purpose. This kind of raising was called "revailing" by contemporary joiners.* FIG. 342.—*The panel construction of this door differs little from that in* FIG. 341, *but is here enriched with carving. The architrave is a stiff version of acanthus leaves, which were shortly to be used in a more naturalistic manner.* FIG. 343.—*A pilaster enriched with carved and gilded wood decoration in the same manner as the cornice and ceiling. The wall panels were large, the mouldings slight, and the panels neither raised nor sunk. Such walls were often hung with tapestries.* FIG. 344.—*This general view of a window and adjacent woodwork is shown in greater detail in the next figure.* FIG. 345.—*Here are shown details of the window architrave, panel moulding, dado capping, wainscot and the frame for a tapestry panel. It will be seen that the panel is recessed from the general wall surface or, as in this case, from the wainscot.*



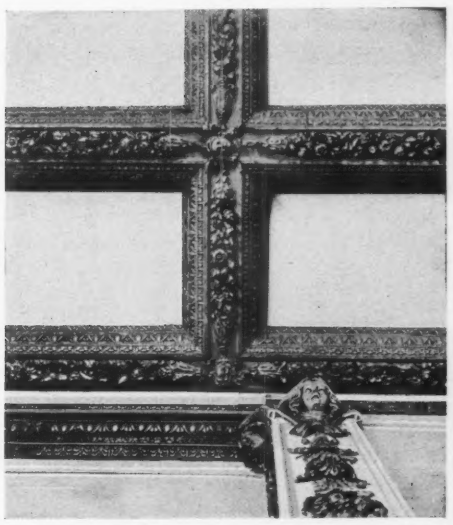
1618–35. *King:* Charles I.
FIG. 343.—The Queen's House, Greenwich.

Inigo Jones, *Architect.*

c. 1664.

King: Charles II.

FIGS. 344–5.—An interior window and its panelling at Eltham Lodge, Kent.



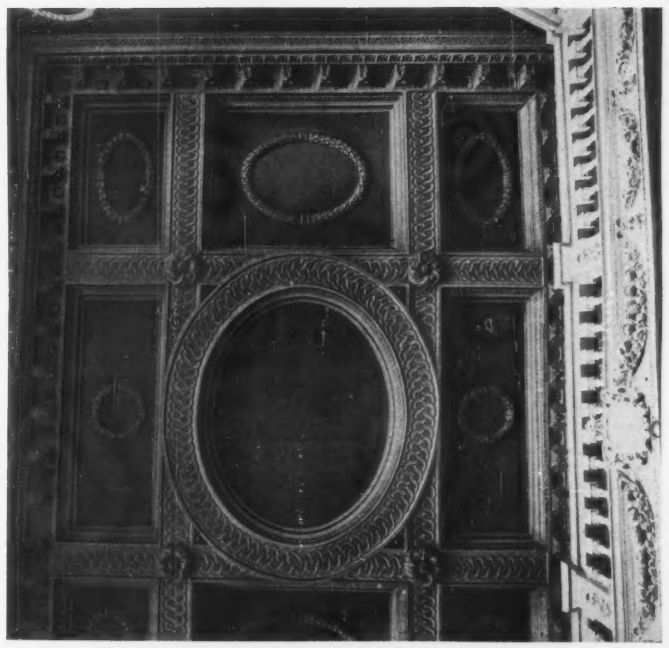
c. 1618–35.

King : Charles I. 1656.

Commonwealth.

Top left :
FIG. 346.—The Queen's House, Greenwich. Inigo Jones, *Architect.*

FIG. 346.—*The ceiling of* the Queen's Drawing Room *was constructed of wood, carved and gilded ; many of the joints are visible. This illustration also shows the pilaster similarly enriched.* FIG. 347.—*Instead of being divided into rectangular compartments, as at Queen's House, Greenwich* (FIG. 346), *one rectangle encloses a great ellipse, the enrichment of which is also in the form of fruits closely packed together. The double scrolls on each side of the rectangle enclose masks set in drapery.* FIG. 348.—*The hall ceiling shown here is more severe in design than that of the Saloon, but its plan is similar in character. On the right of the illustration is the foreshortened view of the gallery balustrade connecting the halves of the double staircase. A comparison of the four ceilings of this school here illustrated, with Elizabethan and Jacobean ceilings, will show how utterly the Italian influence differed from the latter.* FIG. 349.—*The flowers in the elliptical wreath are tightly packed, as was customary at this time, but the foliated scroll border of the great rectangle is treated more loosely and naturally, and anticipates work done later in the century.*



c. 1662.
King :
Charles II.

Top right :
FIG. 347.—Thorpe Hall, near Peterborough.

FIG. 348.
Coleshill,
Berkshire.

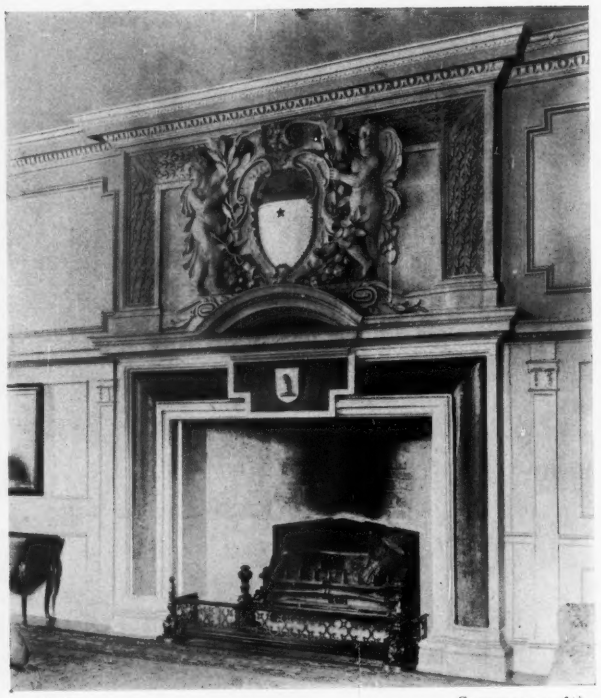
c. 1664.

King : Charles II.

FIG. 349.—Detail of a plaster ceiling at Eltham Lodge, Kent.

1618–35. *King:* Charles I.
FIG. 350.—The Queen's House, Greenwich. Inigo Jones, *Architect.*

FIG. 350.—*The chimney piece is carved similarly to the ceiling and the pilaster enrichment, but the details are partially obscured by many coats of paint. The grate is Victorian.*



c. 1656. Commonwealth.
FIG. 351.—Thorpe Hall, near Peterborough.

FIG. 351.—*The vigour and directness of the design should be compared with later examples.*

It is most certain, that no man deserves the name of an Architect, who has not been very well versed both in those old ones of Rome, as likewise the more modern of Italy and France, &c., because that with us, having nothing remarkable but the banquetting house at Whitehall and the portico at St. Pauls, it is in no way probable that any one should be sufficiently furnished with the variety of invention, and of excellent ideas, which upon several occasions it will be necessary for him to have, who has had but so great a scarcity wherein to employ his judgement, neither can it be supposed that anything should be in the Intellect, which was never in the senses. True it is that a man may receive some helps upon a most diligent study of those excellent, and most exact designs of Palladio, Freart, Scamozzi and some few others, yet never having seen anything in its full proportions it is not to be thought that he can conceive of them as he ought. . . .[1]

It is significant that Pratt here only allows two buildings (both in London) to be "remarkable," both being by Inigo Jones (in another place he also refers to the Queen's House, Greenwich, as by him), yet, though he was in a position to know all the works of his friend, in none of his notebooks is Inigo Jones's name mentioned as author of other buildings.

[1] Pratt, p. 23.

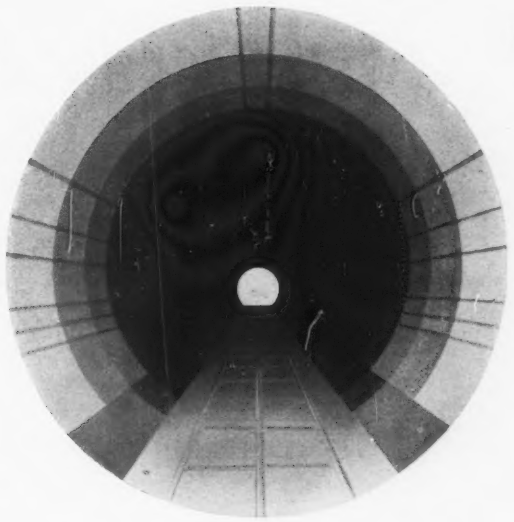
c. 1664. *King:* Charles II.
FIG. 352.—Eltham Lodge, Kent. Hugh May, *Architect.*

FIG. 352.—*The mouldings and carvings of the frame to the picture and of cornice are contemporary with the house. The bolection moulding of the fireplace is of a type which became universal during the latter part of the seventeenth century. Such panelling was often painted.*

These extracts from Sir Roger Pratt's notebooks might be amplified, but those given, if taken in conjunction with the architectural qualities of the buildings of which he was the author, show that he was an architect having exceptional natural abilities, sharpened by travel in Italy, France, and Holland, a keen and judicious observer, and an exceptionally close and methodical student of building and of the details of every trade concerned. There is abundant evidence to prove that he was *architect* of the buildings in the modern use of the word; indeed, no English tradesman was capable of designing such houses or of setting out their details, though we shall see later in the century how master-tradesmen adapted themselves and even qualified by study as architects in the new manner. Meantime, such tradesmen - designers were superseded, and Architecture, the highly specialized vocation of educated and travelled men, could no longer successfully be practised by mere craftsmen. The change from Old to New—revolutionary and far-reaching, though slow in development—was now complete.

(*To be continued*)

UNDER GROUND

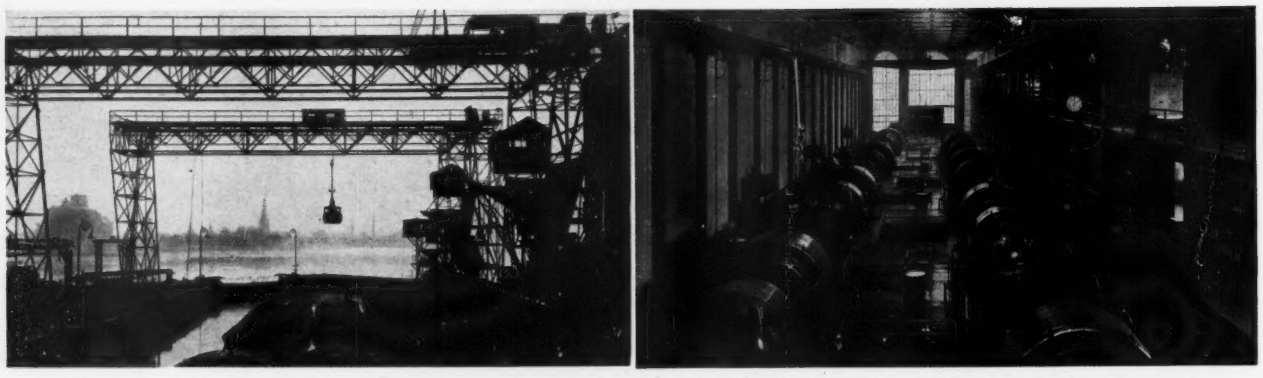


By P. Morton Shand

THERE are two ways of making public transport a remunerative business: to cater for the pre-existing need of it and to create a need for it which did not previously exist. It is the same with the thing we vaguely call *taste*. Imbued with a high civic sense and a courageous belief that the present is better than the past, and that sincerity demands that this belief should find expression, the directors of the *Underground* have based publicity on the latter policy rather than the humdrum ca'canny of "Safety First."

Even the most unobservant and unreflecting Londoner must be dimly aware that the great Company which operates the major part of London's subterranean and surface traffic is different to others. This difference is a psychological one, and something quite apart from the nature of what it gives us in return for our fares. The *Underground* consistently advertises what it does, or can provide, in a far more intelligent and effective manner than any other big concern offering the public its services or its wares. It expresses its functions, and emphasizes their imaginative appeal in a spirit wholly of today, if not of tomorrow, which has resolutely put aside all preoccupations with the past. The *Underground* leads before other commercial undertakings dare to follow. Where they are at best content with being "up-to-date"—that is to say imitating instead of initiating—it originates. It insists that it is impossible to be modern in the spirit without being also modern in the letter. The modern picture requires a modern frame; the modern scene a modern background.

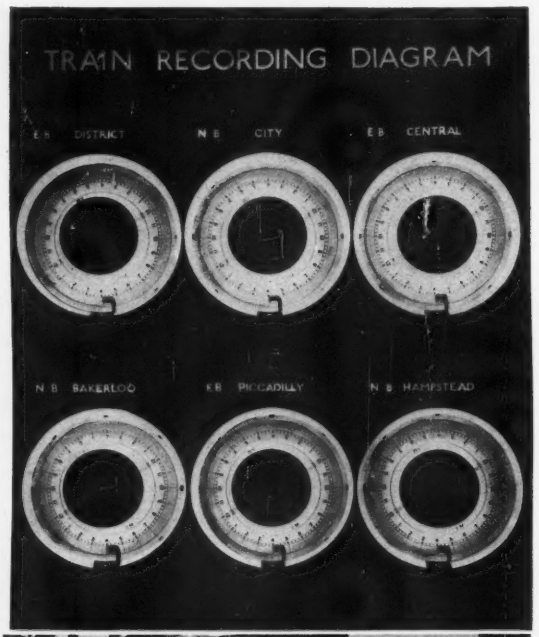
The *Underground* early showed that it knew how to turn its advantages to account. The providential, if decidedly tardy, discovery of the "accidental" beauty of Lots Road Power Station in certain atmospheric conditions—the subject of one of the most famous of the earlier *Underground* posters which "the really artistic people" solemnly decided could be justified on the precedent of Whistler's nocturne study of Old Battersea Bridge—was an epoch-making event in the history of English commercial art. It announced the weaning of a generation which knew not Ruskin, or else considered him, like one of the characters in Mr. Norman Douglas's *South Wind*, not as a prophet, nor yet a teacher, nor even a man, but simply "an emetic." The posters were the first manifestation of the new orientation of the *Underground's* policy. It was not until after the war that the Company decided to avail itself of the resources of architecture as well. The illustrations in these pages of old and new stations are sufficiently eloquent contrasts. In dowering London with a chain of centrally situated tube stations, the *Underground* also very considerately provided Londoners with facilities which had hitherto been notoriously lacking: convenient and (in a purely personal sense) inconspicuous points for assignations. No wonder the younger generation swears by the Company and all its works, including those informal matrimonial bureaux which flourish in the exiguous space between booking-office and lift gates! What self-respecting lover could have invited "a lady friend," or even a more casual acquaintance, to meet him outside those grotesque smoke-begrimed white brick and timber shanties which the management of the *District* in the prehistoric 'seventies and 'eighties dignified by the name of stations. Under their dingy gas lamps, one might well have mistaken one's grandmother for a Gibson girl. Those squat and plebeian little buildings with their curious conservatory domes, the original stations of the first "tube," the old *City and South London* (opened in 1890), must have been frequently mistaken by strangers for another sort of "public convenience." But the bile-yellow majolica façades of the *Central London* (1900) and the ox-blood faïence of the *Bakerloo*, *Piccadilly*, and *Hampstead* tube stations (1906–7), hideous though they were, at least proclaimed they were places where people went down to, and emerged from, trains in lifts. They stimulated the rendezvous habit as church doors had never done. With co-ordination of the tubes themselves a co-ordinated architectural policy was adopted. There was less, but better and brighter, tiling. A note of civic dignity and a chaster refinement appeared. After the war a brief interlude of rural Georgianism (pleasant enough, if rather timorously orthodox conceits) blossomed on the Edgware line. It was only with the Morden extension and the new Piccadilly

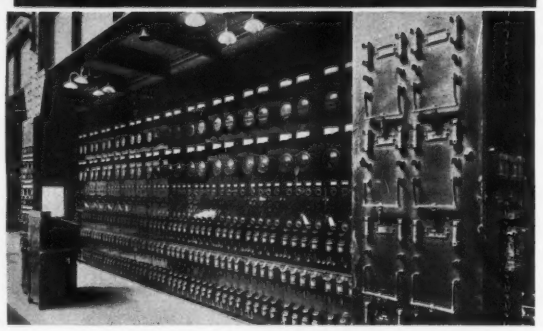


The first stage—*POWER* by Coal and Generators. *Left:* The Coal Hoist and Riverside Dock alongside the Power House. *Right:* The Engine Room of the Power House.

Circus stations that Messrs. Adams, Holden and Pearson were able to show what they could do when put on their mettle. Then came the crowning triumph of the Company's new headquarters.

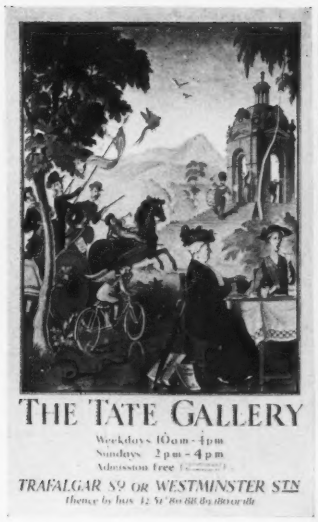
The tube stations between South Clapham and South Wimbledon do not merely inform their users that they are strategic points whence comfortable and inviting-looking trains will convey them to most parts of Greater London in the shortest possible time; they also remind them that to travel in the third decade of the present century is only one of many ways of living in it. By the force of their own example they offer the suggestion that these other ways would be the better for being as sincerely expressed in terms of the spirit of the age. Built in the present decade for the present decade, they constrain those who behold them to pass in rapid review all that differentiates it, in a structural sense, from preceding ones. There is a complete absence of the "periodicity" of that façade architecture which necessitates closer inspection of a building before one can be quite certain whether it is a free library or a public-house. They look like tube stations and nothing else. Their only ornament is such as serves an immediate and practical purpose. Lovely in the glistening whiteness of their flood lighting at night, they stand prophetic beacons of the new age amidst a drab wilderness of Victorian edification.





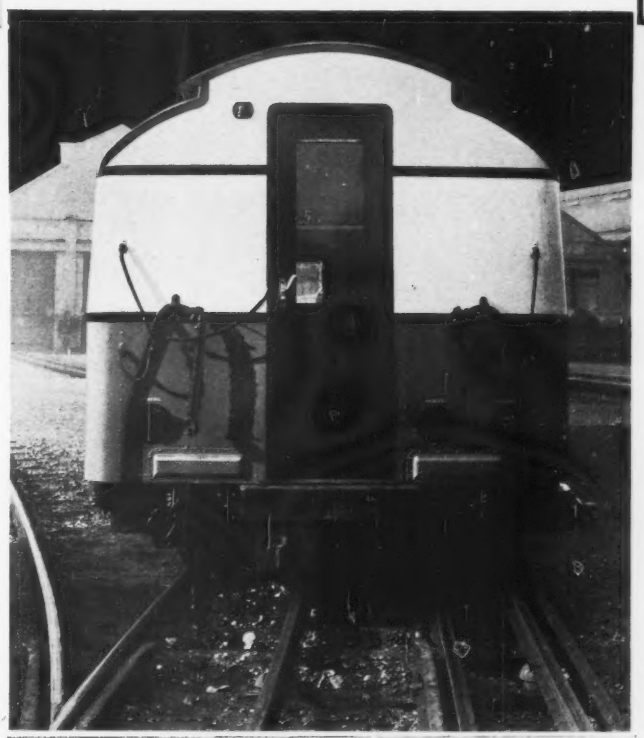
DESIGN IN INDUSTRY — *Above:* Train recording blocks at the head offices of the *Underground*. *Below:* The switch board at the Power House.

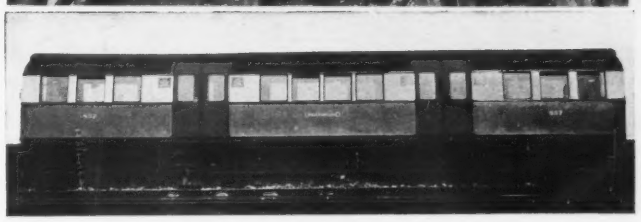
In short, the *Underground* provides citizens of London and country cousins with a gratuitous education in the outward manifestations of the modern spirit. It inculcates a proper pride in our own particular *Zeitgeist*. It may be objected (a few survivors of the Manchester School are still extant) that to lead public taste is no concern of a commercial undertaking. To which the answer is that to increase custom, and so profit, is the *raison d'être* of all joint stock companies. The *Underground* has made good architecture and good posters *pay*. No would-be passenger—however aged, and however naturally disposed to be hostile to the present age and all its works—has yet written to the *Times* to complain that intending to go to, say, Kew, he had been deterred by the fact that the Company's posters which extol the beauties of its gardens were neither cloyingly reproductional nor slavishly representational. On the contrary, it is clear from traffic returns that a great many people have been induced by these same "unconventional" (no tribute is sweeter than an unconscious one) posters to go to Kew, and other places advertised as served by the *Underground*, who had no prior intention of doing so. The example of the Company has even convinced our hide-bound railways that modern posters are an excellent irritant of the itch to travel. The pity is that the former so amazingly high standard of design has rather noticeably fallen off of late. Even the *Underground* cannot afford to repose on its laurels in this or any other respect. Nor is it easy to believe that holders of its stock have instructed their brokers to sell out as a result of being brought face to face with the unpretentious and workmanlike simplicity of the new Bond Street or Mansion House stations. It is far more likely that after seeing how deliberately the useless and costly trappings of tradition have been eschewed in the design of its buildings, any investor of average intelligence, however reactionary his canons of taste, would be inspired by increased confidence in the progressive "anti-waste" spirit of its directors.



TEA AT THE TATE.
Designed by Rex Whistler.

MODERN INTERIOR DECORATION. A trailer car on the Bakerloo Railway.



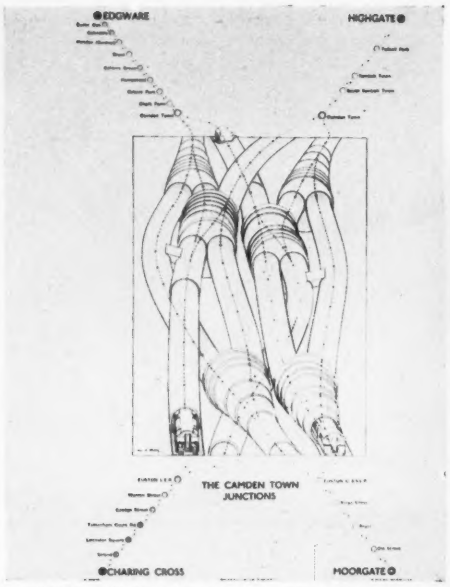


DESIGN IN INDUSTRY. *Above:* A head-on view of a trailer car on the Hampstead and City Railway. *Below:* A side view of the trailer car.

The *SCIENCE MUSEUM.*
Designed by O. Sandreczki.

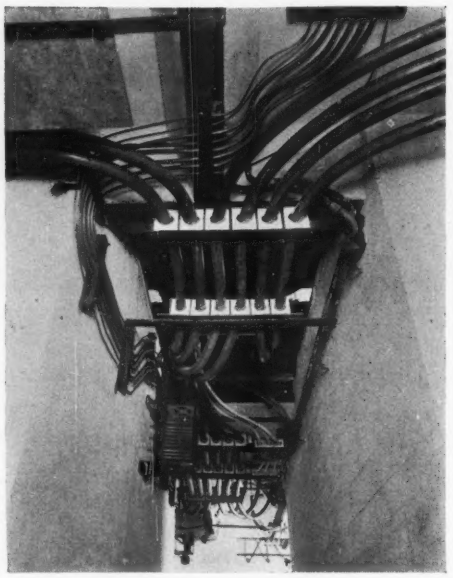
Let us take another big and, by repute, well-managed company catering — this time in the literal sense of the word—for the public of London. Messrs. J. Lyons & Co. pay very high dividends on their original shares. Judged by the *Underground's* standard of service and enterprise they might pay considerably higher ones. Not a single one of their numerous branches differs externally (and almost imperceptibly internally) from the first to be opened which embodied that too-familiar standard white-and-gold shop front. And yet the face of the world has changed considerably since the war. The waitresses are differently dressed; the windows and sales counters are far more gaily bedecked; even the menus have been altered. In spite of which the old original shop front and interior display of tawdry veneers of garish marble continue to be perpetuated in each successive branch. Why? Apparently because Messrs. Lyons are content to follow what they consider to be "public taste." But in a gastronomic direction—the wholesale installation of ice cream soda bars "in" bastard French Empire—they deliberately set out to create it. The *Underground* leads public taste, and so engenders it. It has demonstrated that a new type of poster inspires a new zest for travel. No one likes to frequent surroundings that are grotesquely ridiculous or increasingly notorious for their strident bad taste. Were the Board of the *Underground* translated to Cadby Hall it would not take it long to realize that "marble halls" such as the Popular Café and the original Corner House in the Strand are insults to the sensibility of any generation except the last, and as such uneconomic, or likely soon to become so. It would scrap those nightmare interiors unhesitatingly, and remodel them in a way that would cost considerably less and prove a far more effective public attraction than Messrs. Lyons's one timid essay in Modernism: the Tottenham Court Road Corner House. The *Underground* can afford to ignore adverse criticism of the æsthetics of its commercial principles, knowing that these croakings are only the death-rattle of a dying phase of taste. In spite of certain historic proximities, the new skyscraper in Broadway, Westminster, was not built to be a home of lost causes and impossible loyalties.

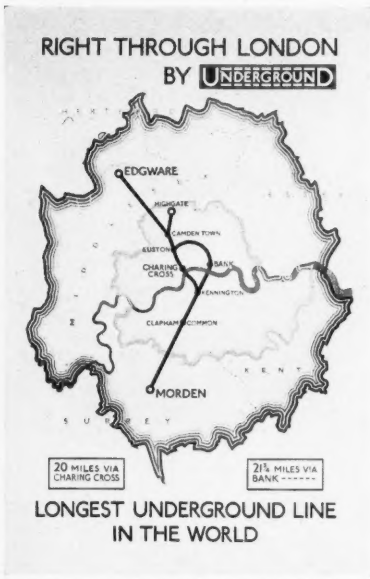
Art has ceased to be romantic. It has grown tired of being Peter Pan and day-dreaming "Art for Art's Sake" in velvet jackets and Bohemian ties, and has decided to grow up, wear clothes like anybody else's, and do some honest jobs of work to make a little useful pocket money. The old cannot forego the sentimental pleasures of living in the past, for the future is a time when they will no longer count or (yet more intolerable thought) even exist. They would like to keep their grandchildren perpetually at "their most charming



THE CAMDEN TOWN JUNCTIONS.
Designed by Charles Baker.

CABLE WORK
on the basement ceiling immediately under the rotary converter at the Burnt Oak sub-station.





RIGHT THROUGH LONDON.
Designed by J. P. Restall.

(and inarticulate) age" if they could. And "Art" is their favourite godchild whose future innocence they had answered for at the font. The angelic child used to look so exquisitely pretty in those lovely Pre-Raphaelite dresses designed by dear William Morris (such a pity he was rather a socialist; but then artists are like that because of their artistic "temperaments") and the other Arty-Crafty enthusiasts who really "cared" about beauty and sweetness and light, and all the things that matter. These same refined elderly gentlemen, for whom the furniture manufacturers are still turning out "period" suites "in keeping" with the "period" homes the more "cultivated" architects built them, were not content with "giving" their sons and grandsons in the great war (those wicked Germans always did have such dreadfully coarse taste, so of course it was quite right to kill them); their passion for archaicism made them regret that they themselves were too invalidated by a lifelong devotion to sesame and lilies to shoulder not a rifle, but "the musket"—or was it a "blunderbuss"? To-day they are as vociferous in denying the existence of the new world, with its new humanity and new humanities—and most fervently of all, the new art—born of their sons' and grandsons' martyrdom, as they were in "killing Kruger with their mouths" thirty years ago. Fortunately for us those "homes

TWICKENHAM BY TRAM.
An early poster by E. McKnight Kauffer.

THE FLEA:
The best of all *Underground* posters. *Designed by* E. McKnight Kauffer.

BEACONSFIELD ROUTE FROM STRAND. Designed by H. S. Williamson.

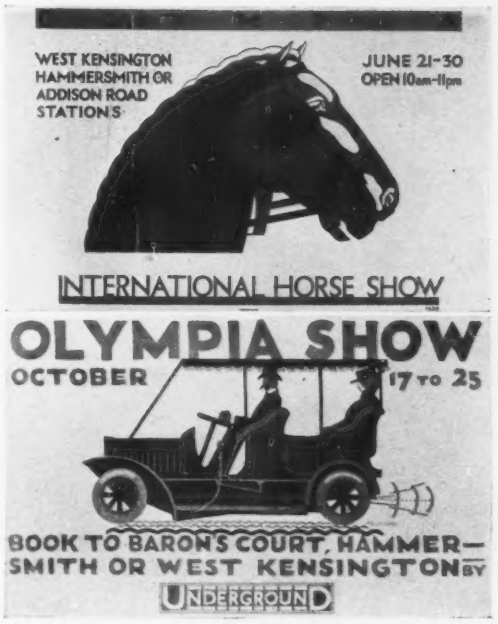
fit for heroes" were only castellations in Spain, for the heroes who survived were to be condemned to live with the past even as they had been crucified for it. Thank God they are showing that they won't. All is not quiet on the Westminster Front as that superb pill-box in Broadway stands to witness. The dead are left to bury the dead instead of the living. Lord Ashfield, or Mr. Pick, or whoever is responsible for the *Underground's* vanguard policy and letting the poster designers and Messrs. Adams, Holden and Pearson have a free hand, must be an amazingly young man; or else Dr. Voronoff . . .

Our age has come of age. It is conscious of the fact that the arbitrary rule of taste only rests on implied consent of the governed: a consent which each generation complacently and naïvely assumes will continue indefinitely until, when it suddenly finds its authority brusquely overthrown, it expires in the impotence of furious protest. Restive of moribund inhibitions and threadbare conventions, this age is beginning to assert the sovereign rights of vitality: the right to vote and the right to veto, the right to create in its own image. Old values are being readjusted; old Masters are being impeached. It has already made clear its intention of making an epoch of its own which will not be a hotchpotch of the preceding centuries interpreted in terms of the grandmotherly and Philistine Nineteenth. The word "Renaissance" has for it a loud-speaker 1930 significance, not a romantic echo of the Cinquecento. The only thing this age does not despise about the last is the one thing it wrought, and the one thing it was ashamed of having called into being: the machine. Instead of shutting it up out of sight and mind as a hideous monster of shameful birth, like the Beastie of Glamis, and running away from it, our age has mastered it and ennobled it into a medium of its own expression. It believes and exults in the machine because it has found a new beauty in its functions and lineaments: the beauty of power and efficiency. Like sex, the machine has come into its own as a result of repression. No more taboos implies no more parades; no more fig-leaves spells no more empty trappings. Fitness for purpose decorates that purpose. All this the new age is athirst to express. As a considerable owner of machines the *Underground* encourages it to do so by giving it a very practical lead. The Company makes a direct and unfeigned appeal to the young. It deliberately encourages them to discard that carefully nutured inferiority complex: an exaggerated respect for the achievements of their elders. It seeks to convince them that they live in a better and more enlightened age than the last.

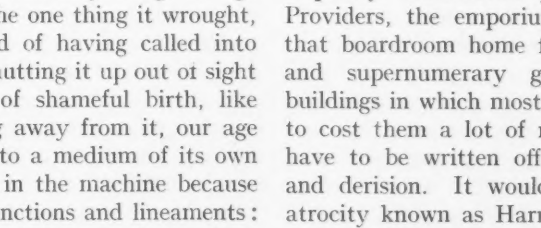
If the *Underground* has made good modern art pay as a purely commercial proposition so can the Universal Providers, the emporiums, the multiple shops, and even that boardroom home from home for apoplectic admirals and supernumerary generals in Victoria Street. The buildings in which most of these firms are housed are going to cost them a lot of money in a short time. They will have to be written off as bad debts amidst lamentation and derision. It would pay to demolish the terra-cotta atrocity known as Harrods *now*, before the loss of custom which will inevitably overtake firms that pin their faith on the efficacy of Victorian glitter compels its directors to do so. The worldwide eruption of bad taste which it is convenient to date at 1850 was certainly an unparalleled disaster, but it did not destroy civilization. Period buildings insinuate that there is neither invention nor vitality in our age, let alone art, and that it has nothing to express except its own "materialism" or "mechanical soullessness" which were better left unexpressed in the sacred cause of Culture with a capital C. This is defeatism pure and simple, the ignoblest philosophy. And so the "important public companies" go on piling up sham Renaissance palaces to

BRITISH INDUSTRIES FAIR, WHITE CITY.
Designed by E. McKnight Kauffer.

PRESENTATION OF COLOURS TO THE GUARDS.
Designed by Miss Bourne.

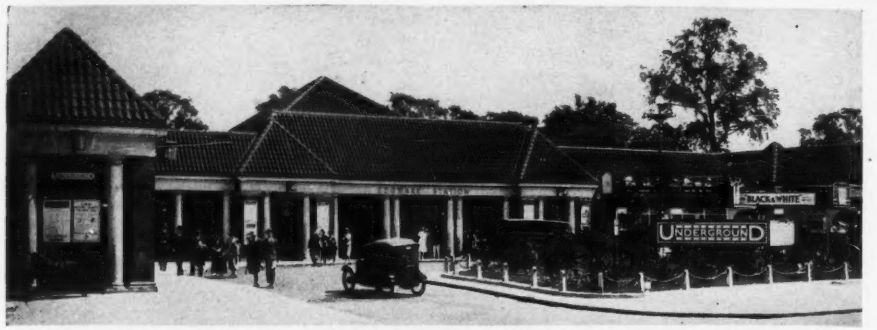


Above: INTERNATIONAL HORSE SHOW, OLYMPIA.
Designed by Miss Doring.
Below: OLYMPIA SHOW.
Designed by E. McKnight Kauffer.



LETTERING.

EALING COMMON Station (1879). *HOLBORN* Station (1906).



EDGWARE Station (1924).

MORDEN Station (1926), from the South.

Left: A flood-lit view of *MORDEN* Station. *Right:* The entrance to *MORDEN* Station.
Adams, Holden & Pearson, *Architects.*

house clerks and typists, aided and abetted by those eminent architects who have established a large business connection and a considerable reputation because they understand "commercial requirements." There is, their patrons will tell you in confidence, none of that "artistic nonsense" about these gentlemen. Thanks to their professional skill, the chairmen of large shops are always able to congratulate shareholders on the erection of "magnificent and palatial" buildings. Paradoxically enough they usually qualify such grandiloquent epithets by "modern." "These imposing and commodious modern premises," they insist, "will add to the architectural dignity of the metropolis, besides being a valuable investment and constituting an excellent advertisement for the firm." An investment that costs more money than it need is a good investment for nobody except tip-and-run speculators. An advertisement proclaiming that the directors who adopted it ought to be sacked because their minds are too petrified to move with the times is a purely negative form of publicity, tantamount to an apology for professional incompetence. Now the *Underground* also wanted to erect a new building that would provide a rational solution of the problem of housing several departments under one roof, besides being a good investment and an effective advertisement. It got the building it needed. No. 55 Broadway cost much less proportionately than a second P.L.A., or I.C.I. building, or a replica of the "new" Lloyd's. It is neither "period" nor "palatial" for the excellent reason that it was erected A.D. 1928-9, and is not intended to be a spiritual home for the ghost of Lorenzo the Magnificent. But it is very imposing, because it is sincerely designed and finely massed. It will give the Company an excellent return for its money in staff economies, and it is sure of a growing meed of public, and perhaps even "artistic," admiration. Here for once common sense has allowed simple proportion to vindicate its independent claims to beauty. The *Underground's* skyscraper is before all else a standing protest against London's criminal extravagance in architecture. It will found a school, for money talks. When the portentious City Magnates and the egregious Captains of Industry find out how much less this building cost than the same accommodation in "Renaissance" or Kingsway Neo-Grec there will be a wave of conversion to the austerities and economies of Modernism. If the average newspaper reader were a little less interested in the mere personalities of current controversies, and a little more interested in the controversies themselves, he would be able to see the wood as well as the trees at St. James's Park. In other words, he would have begun to realize that as a symbol of revolt the new headquarters of the *Underground* is of far more importance than a couple of groups which Mr. Epstein happens to have carved on it to the spluttering indignation of several old gentlemen who are unable to understand that sculpture can be anything else than stereoscopic photography eroded into stone.

The *Underground* is perpetually modernizing and rationalizing its plant: rolling stock, permanent way, stations, lighting, signalling, turbo-generators, substation and switchboard equipment,[1] escalators, automatic ticket machines, and posters. All this is done in the ordinary way of business to increase takings and decrease operating expenses. Badly designed stations, or stations where the lay-out wastes valuable ground sites, are, like obsolete cars, no longer economic. They deter traffic; they enhance maintenance. The former are pulled down and rebuilt; the latter scrapped and replaced by better. It pays to do so, and also to take the public into your confidence by "saying it with posters." The new streamlined *Underground* and *District* rolling stock is the finest of its kind in the world. Dr. Bousset, the chief engineer of the Berlin "U-Bahn," magnanimously confessed to me that it is notably in advance of his *Grossprofil* "Model 1929" coaches. The rolling stock of the almost prehistoric Paris *Métro* (the design of which, as of the stations, has never been altered since the first line was opened in 1900) cannot be mentioned in the same breath. The latest articulated rolling stock of the New York Interborough subways has the appearance of being constructed entirely for straphangers. Its lines are hideous, its finish is of the roughest. These new *Underground* cars are not "just railway carriages"; externally as internally they are extraordinarily fine achievements in design. They combine very smooth running with agreeable lighting and a most pleasant green, white and brown colour-scheme which is devoid of the fussy flummery of "architectural" details. Let the mind travel back, pulling up the live rails as it goes, to the primitive sort of cattle-trucks used on the *District* in steam days, of which the putative colour was known only to the descendants of the men who had originally painted them. Then consider the first crude electric rolling stock in 1906—typical examples of that cumbersome American design known as the vestibuled car slung on spidery bogies and furnished with rattan seats which made pitchpine church pews seem the acme of comfort—that was built on the cheap by French and Hungarian builders. Or the early American-built tube cars with unriveted bolts protruding their nuts through the outer panels, and steel section arm-rests half encased in thin mahogany veneering and half painted to imitate it. Some six different British-built types succeeded these. After the war the leading manufacturers of rolling stock in this country were invited to supply specimen cars embodying their own ideas of possible improvements. (Whoever heard of the directors of our main-line railways—who always assume that their engineers are omniscient and infallible just because they are *their* engineers—doing anything so *infra dig.*?) From this heterogeneous train the ideal motor and trailing coach were evolved. Thus co-ordination of design was accomplished. Uniform rolling stock is now being rapidly introduced on all lines. It would seem that in the task of producing something like order out of the chaos of London transport may be found the reason why the *Underground* is dominated by such a progressive and eclectic spirit in things only indirectly connected with its nominal activities as a common carrier. The Company stands for good engineering, good architecture, good posters, good design and good workmanship. "I am a citizen of no mean city," and "Uplift be damneD," pervades the alpha and omega of those familiar and so effective "UndergrounD" insignia.

Thank you, Lord Ashfield, or Mr. Pick, or whoever is the directing and inspiring genius who is not afraid of being alive and giving us a little grit and ginger mixed with the pap of publicity. This perhaps anonymous superman *a bien mérité de la patrie*, and deserves to be *cité à l'ordre du jour de la nation* if only we had one. He has proved himself

[1] Here, one fancies, the architects are not allowed a look in. The more is the pity, as a comparison between the switchboard panels of any recent *Underground* sub-station and those at the Hermannstrasse sub-station of the "U-Bahn," arranged by Professor Grenander, will hardly fail to demonstrate.

Photo by F. R. Yerbury.

DECLINE AND FALL.
The escalator shaft at Tottenham Court Road Station.

a great citizen of London. But he must not rest on his oars. He must "keep on keeping on" and remain unmoved by the hysterical dental-plate gnashings of senile censure. He has founded a great and vital tradition, all the greater for being new and without precedent. It needs living up to; it cannot be allowed to relax. There must be no decline and fall off either in traffic or design or workmanship or initiative. Even in the *Underground* world all is not perfect even where it is newest. Several wooden platforms and lengths of unballasted track laid with old-fashioned channel section rails on longitudinal sleepers remain on the *Central London*—a line which still awaits conversion from third to third and fourth rail traction in the interests of uniformity. The kind of tiling used on some recent stations is decidedly unsatisfactory. It would be better if it were less glossy. Professor Alfred Grenander's fine work on the sister *Untergrundbahn* of Berlin (illustrated in a recent number of *The Architects' Journal*) can teach even Messrs. Adams, Holden and Pearson something in this respect. Professor Grenander has found an ideal ceramic, a faïence at once less highly glazed, more roughly textured and yet easily embossed which he uses in large squares. This enables him to dispense with enamel plates for station names at platform level. Then, as *Astragal* recently insisted, we must have subterranean "concourses" like that elegant promenade under Piccadilly Circus at every important interchange station. And we want plenty of new tubes (Victoria badly needs one), particularly tubes burrowing out to the north, north-east and south-east; and lines running up to the surface and physically connected with the suburban tracks of the main line railways. In fact it would take a whole article to detail everything we hope for in the way of future favours from the *Underground*. Besides Mr. Pick is sure to know them all already, and is probably only waiting for the present Government—which somewhat inconsiderately shipwrecked the Company's own pet scheme for the co-ordination of London traffic, because it not unnaturally preferred municipal to company directorate control—to declare its official policy before he shows us what he has got up his sleeve.

KNOCKHOLT BEECHES.
Designed by H. S. Williamson.

MORAL.—It is good business to be slightly in advance of, rather than slightly behind the times.

Photo by F. R. Yerbury.

Plate II. November 1929.

THE ASCENT OF MAN.

The Escalator at Tottenham Court Road Station

Photo by Aerofilms.

Sense and Sensibility.

The New Head Offices of the Underground Railway, Westminster, London.

Adams, Holden & Pearson, *Architects.*

By Walter Bayes.

With photographs by THE ARCHITECTURAL REVIEW.

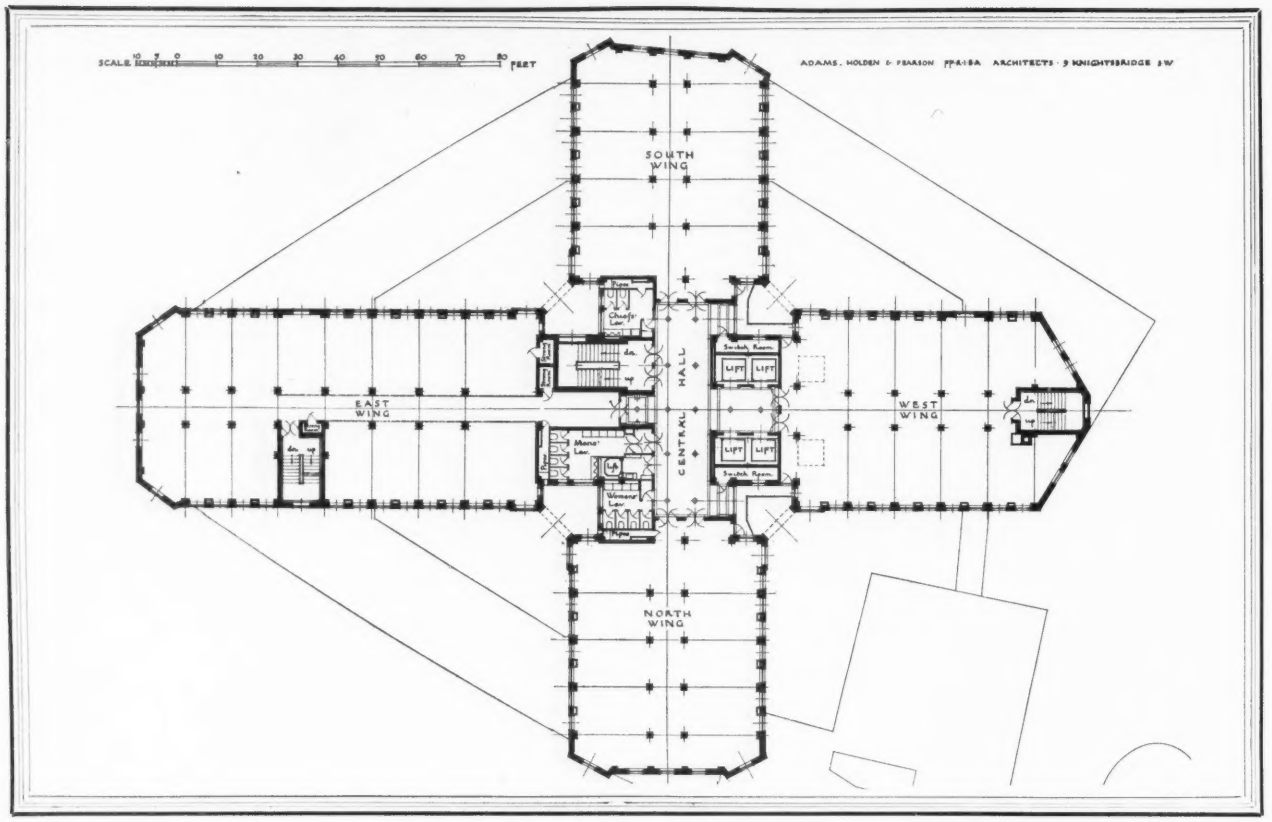
"THE shortest way from Victoria Street to St. James's Park Station was the basic factor of the design and implied a cruciform plan."

We may be grateful that the architect was thus considerate to pedestrians in a hurry, for the cruciform plan has advantages apart from its satisfaction of that utilitarian need. Humanely it provides (as compared with the device of building round a central well) an amusing view of the street to a larger proportion of employés while still permitting them in a measure a neighbourly glimpse into one another's rooms. The day has gone by when we expect work to be better done in surroundings of frantic boredom. As Blake said, "Damn braces, bless relaxes." We know also that accidental impurities often add to the quality of a product, and that mechanical parts which fit quite perfectly refuse to work at all. If the façade which presses tight against the street gives place frequently in the future to walls alternately looking up and down the street at an angle of forty-five seemingly with a lively interest in neighbouring buildings, these may be a symbol for the more liberal outlook which is creeping into the business world.

Nor can it be denied that the modern highly mechanized civilization of which the tube railways are an integral part stands in need of such humane elasticity. What nightmares the tube railways might have been had they been built on lines of strict cheeseparing economy, with no sense of the importance of the imponderable amenities, no realization of civic responsibility on the æsthetic side. I have already urged elsewhere the desirability of public recognition (peculiarly suitable at the suggestion of a Socialist Government) for the man or men who have given so good an example of public spirit. We who are artists are inclined to think of Mr. Frank Pick as the magician who has persuaded a hardheaded directorate that artistic distinction and good taste are not a foolish waste of time and money. Be that as it may, the artistic professions will be disappointed if Mr. MacDonald again misses the opportunity of recognizing by a gesture which can but redound to the credit of his Party the artistic prestige these railway companies have won by a policy on the whole consistently enlightened. The opening of this building marks a point in the development of that policy which might suitably be "emphasized by decoration."

The building itself cannot be said to be over-decorated: it is a typical example of modern severe design such as is found more frequently on the Continent or in America than in London. A similar cruciform plan was used long ago at University College Hospital, a doubtless efficient but, compared with this, a rather ugly structure. Grosvenor House is a more immediate forerunner, with rather similar characteristics as to plan. Like the railway building, it is an example of wholesale housing, and doubtless suffered in public esteem because, in this not very sympathetic rôle, it had to bear comparisons with the more individual and particularized older Park Lane houses. This was an unfair comparison, for Grosvenor House is not an inferior solution of the same problem as theirs, but an essay in quite another direction, and not a bad one.

There is no fear of such depreciation for the *Underground* building. It is a block of offices in a region of office buildings,



The plan of a *TYPICAL FLOOR*.

and we may fairly congratulate ourselves that, while it may represent "the shortest way from it," it is nevertheless, in the æsthetic sense, a long, long way from Victoria Street—a thoroughfare the architecture of which reaches such a pitch of degradation that even that baroque monstrosity, Windsor House, ranks as a welcome ornament. After such a hell of sordid prosperity as Victoria Street, the spacious nobility of the Railway Building comes as a relief difficult to overestimate but as difficult to enlarge upon. I have been asked to criticize it in detail, but it *has* no detail to mar its serene and adequate simplicity. No, that is an exaggeration—detail it has—ornament even, and that introduced, it will probably be admitted, at points which might reasonably claim "emphasis." Yet herein is certainly the difficulty with these huge, bare buildings. With such large monotonous areas strictly confined to rectilinear forms—to planes always at right angles to one another, how can you introduce *any* element of curvature, *any* intervening planes to break the right angles even, without giving to that part of the building a disturbing importance. A student of the Westminster Art School declared that the pile was exactly like the houses of cards he built as a child. *Absit omen*—Recalling with complacency my own early works in that material, I feel that that is nothing against it. Criticism has, indeed, been almost entirely directed against such few parts as differentiate this structure in Portland stone and granite from ours of pasteboard—to wit, the arches which bind the interior corners at (is it the seventh?) storey and the sculpture which has, it is true, mainly been objected to on the tedious ground that it represents persons with whom you would not wish to have tea on the sofa.

The arches will be satisfactory to people in varying degree, according as the latter are radical or transitional by temperament. For my own part, I rather like them (but then, I also like the, from a utilitarian point of view, indefensible little curved colonnade which stands as a screen before a huge avenue of bricks at Grosvenor House); they stress the horizontal crown of the main block of the building from which the tower springs, and alike in this and by their introduction of a smaller scale of form and an element of curvature prepare, although but slightly, for the sculptured reliefs below: they also, to be quite superficial, establish a relation with the curved forms of the clock in the tower. In a composition in which both curves and accidental irregularities are so few you must have a group or none at all. On the other hand, I was not quite so impressed, perhaps, as a layman ought to be when I was assured that they had (with their internal girders) a real function in steadying the oscillation from wind-pressure of the projecting flanks of brickwork. But, clearly without these arches, the grooves they cut across and moderate would be so important that the upright movement of the composition would have it all its own way and the building be more sensational—I think it, particularly with its flood-lighting at night, quite sensational enough—they make a little for compactness.

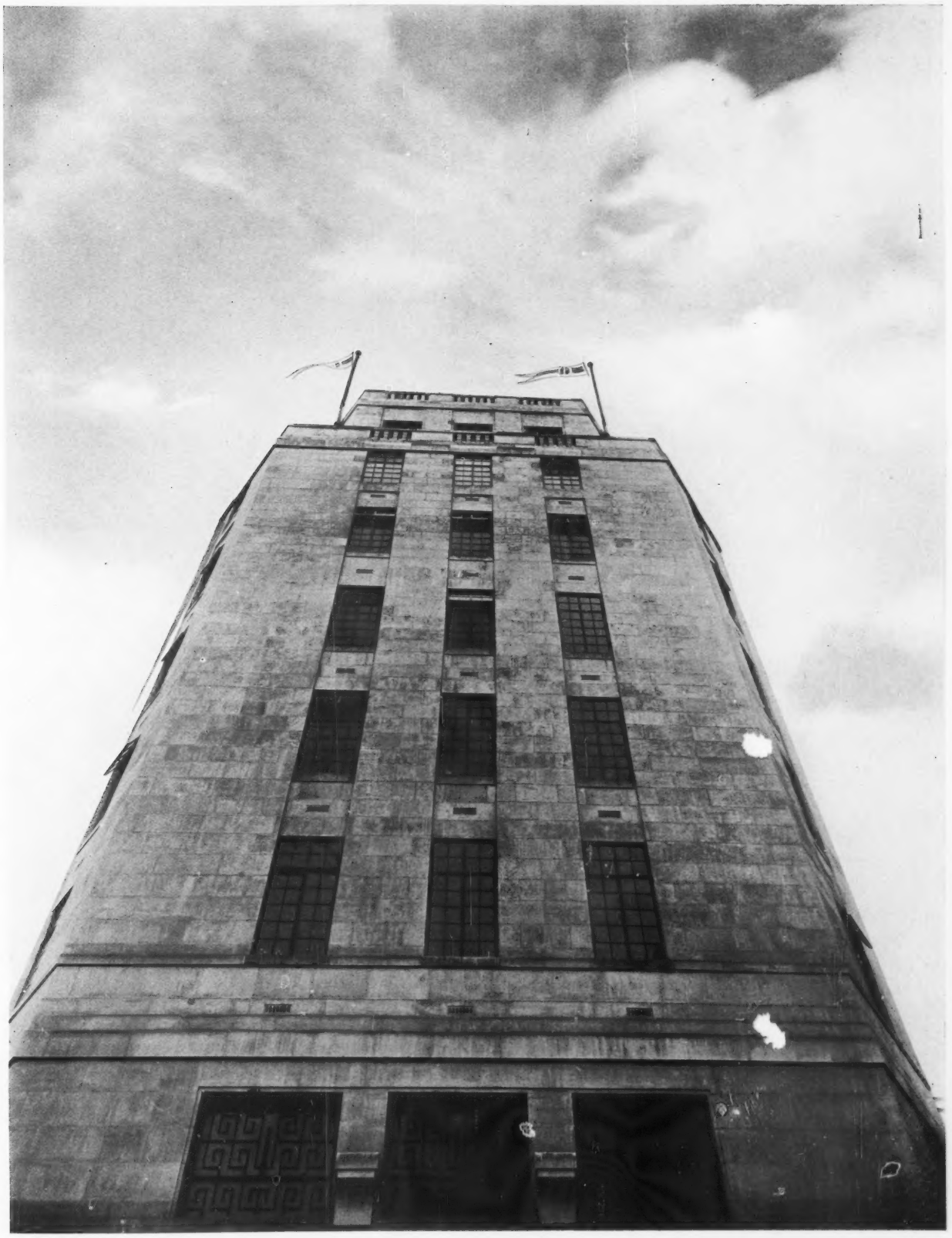
In regard to the sculptured reliefs below them, which I have elsewhere criticized adversely, I am willing to believe that Mr. Holden is a more expert weather prophet in terms of Portland stone than myself, to whom speculation on such matters is rather baffling. If he can confidently count on the top surfaces washing white and the dark "holes" in the reliefs largely disappearing in a general accumulation of soot trailing down the face of the building below them, it is likely that much of their present insistence will disappear and the top curves will join to the arches as a sequence of smallish forms. It is clear that while a façade

Plate III. November 1929.

FROM THE NORTH-EAST.

Adams, Holden & Pearson, *Architects.*

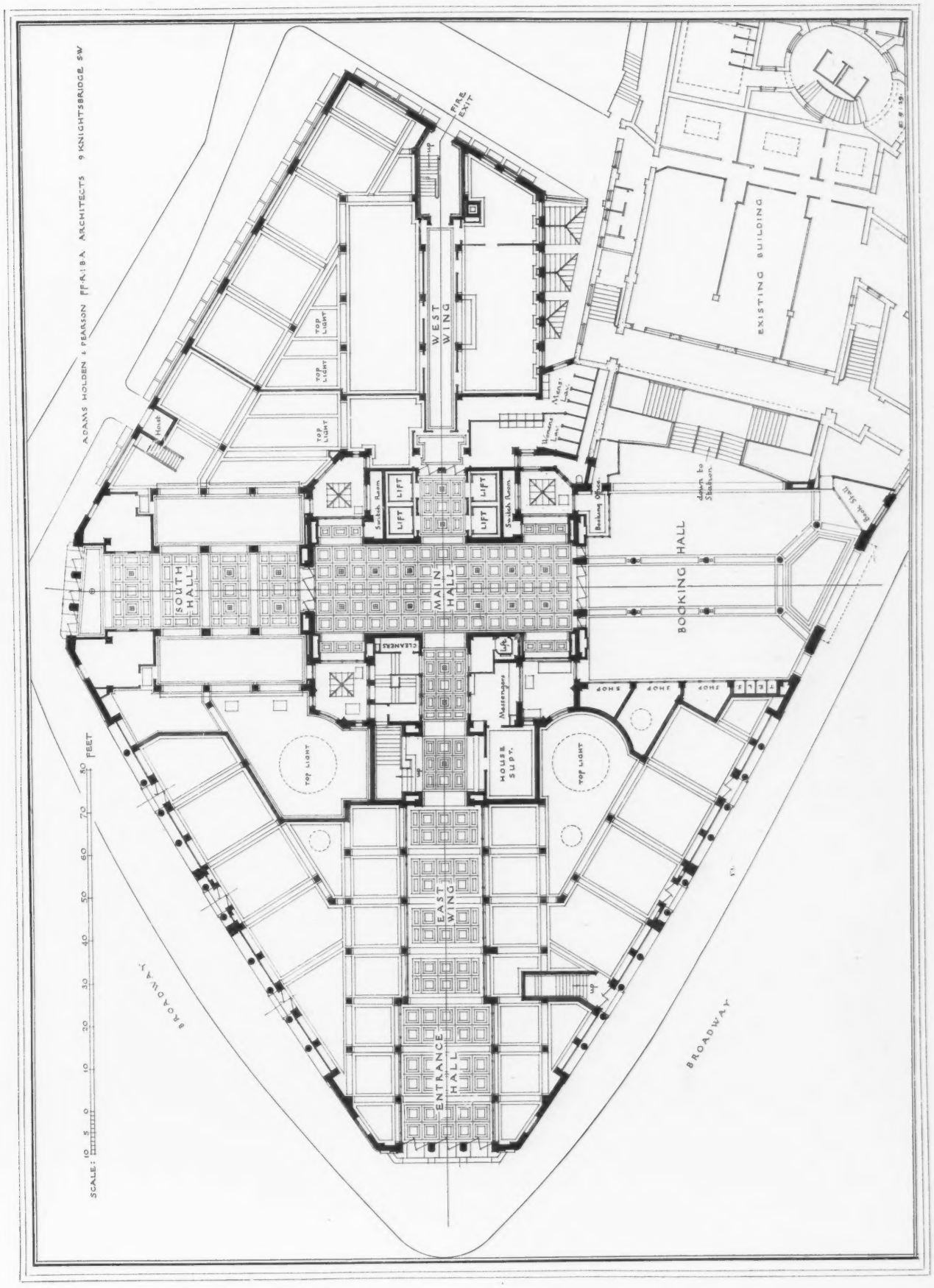
The approach from Tothill Street gradually reveals the bastions of the wings, massing up to the central tower.



A sheer view of the end
of the
EAST front.

THE HEAD OFFICES OF THE UNDERGROUND.

From the *NORTH-WEST*. The building is nine storeys in height and is surmounted by a central tower having four additional floors. It is set back at the seventh and ninth floors, and its total height, including the tower, is about 174 ft.

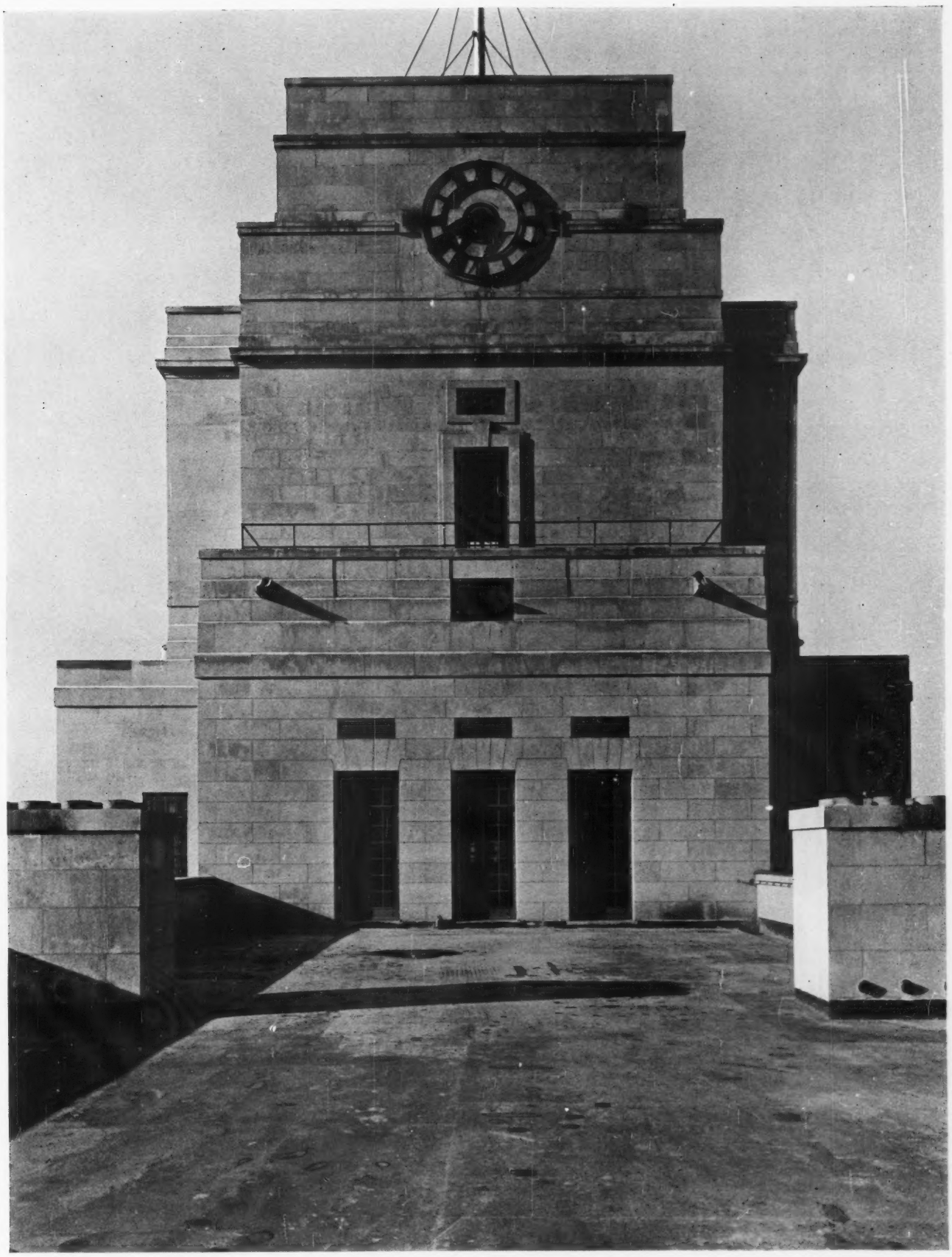


The *GROUND-FLOOR* Plan.

which is continuous with a street front may reasonably be made a composition of window openings with considerable variety of shape and proportion (as is often the case in the admirable Adam houses), the justification for such interesting detail does not exist when the general sculptural form of the block as a whole is so visibly interesting as this and so boast such gentle transitions. It is a wise provision which places the two Epstein groups on the two stretches of wall which are built on a curve, albeit a curve of an immense radius (which it must have implied some nice calculations to build); even so the harshness which in these carvings shocks the tender, modern philistine is nowise excessive,

The *EAST* front from the level of the eighth floor.

vast as to make a window a thing of very small scale. Monotony is in some sort enjoined in the treatment of the openings, but the greater the monotony the more intrusive become any small irregularities of pattern (like the dark grooves in sculpture) which are permitted. In an immense solid mass, moreover, such as the entire building offers—rectangular almost throughout—without curves, without appreciable mouldings to make transitions between one surface and the other at right angles to it, small pieces of sculpture tend to look petted and softened off, if they alone and I am a little inclined to regret that the more angular technique of the "rock drill" period was not used. Still, *Night* fits its place finely, a little more rhetorical than *Day*, but keeping on that account all the better in touch with the main horizontal of the base of the building. *Day* is more the result of intimate personal feeling but fits its niche less comfortably. Its dominant uprights call attention to the columns below, which are not the happiest feature of the design: when there is a difficulty in binding sculpture to a severe piece of masonry it seems



The *CENTRAL TOWER* from the roof promenade on the level of the tenth floor. The face of the electrically-controlled clock is in bronze.

obstinate of capitals to insist on being quite rectangular. Although I can understand the public thinking this rather simian group of Epstein's " wicked," it might not be impossible to read into it a certain suitability. The old Mandril, gloating over the fierce fecundity of himself and his offspring, is the author of all the mischief—of that unquenchable will to increase and multiply which is indeed the cause of all our traffic problems : perhaps he belongs on the latest tube station. I am far from suggesting that that is why Mr. Epstein has put him there, the sculptor being, indeed, instinctive rather than logical. A genius often plays at being what he is not, and the popular conception which has thus been built up of a harsh and brutal character is amusingly at variance with what his friends know of a man always kind and courteous and gentle.

The entrance to St. James's Park Station on the *NORTH* front.

I have spoken of the façade on the street as " looking up and down " the street. That is, indeed, one of the mental difficulties of the modern architect. Doubtless he looks prophetically forward not only at the appearance his building will have when it is weathered, but to how it will appear when the street around it has developed as in the future it must. He is ceasing to be purely an architect and is becoming unavoidably a town planner. If he elaborates his building with not quite the affectionate labour of the earlier architect it is because he is seeing it as part of a larger whole as the resultant of forces and needs, ever changing yet obeying certain abiding principles.

The house of cards was built in steps because in the interests of stability the foot of the upper storey must be set back ; our modern building is in steps because the Building Act insists that the *head* of the upper storey must be set back. The needs of light and air and of traffic convenience make

The effect of flood lighting the *CANOPY* above the station entrance.

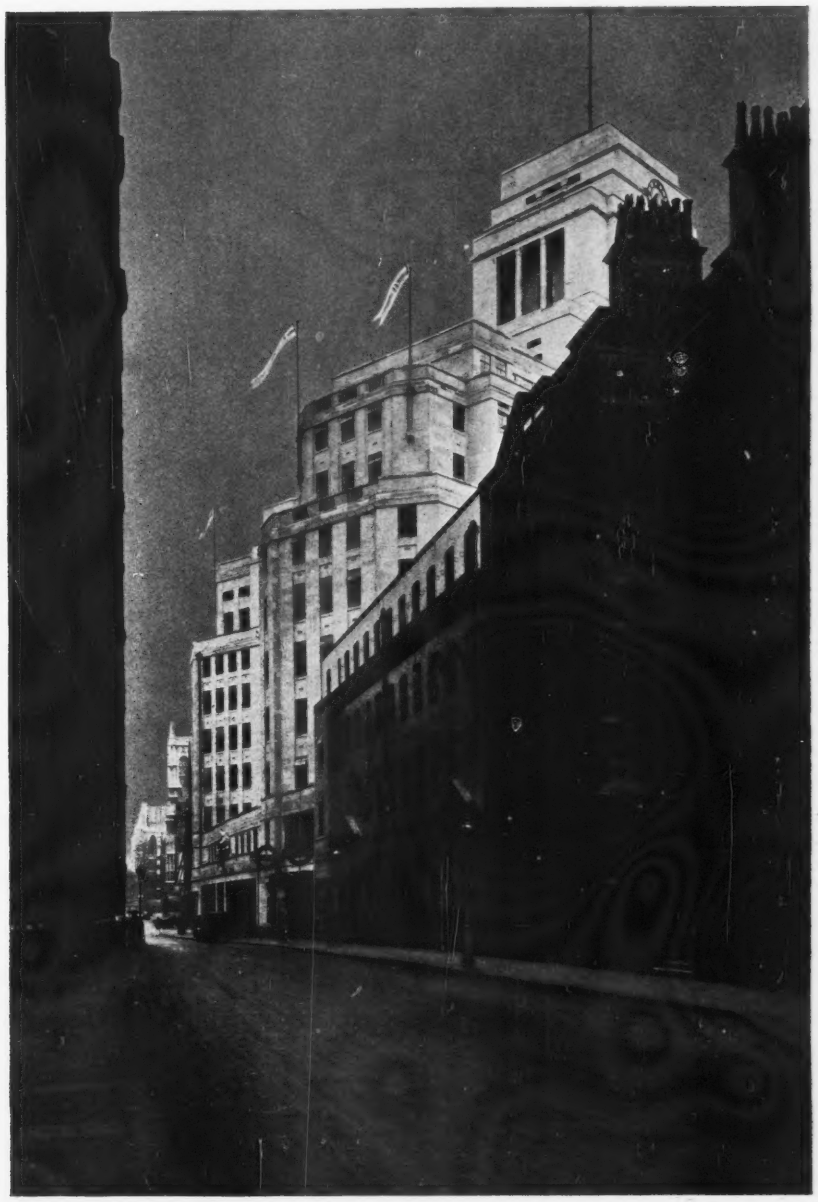


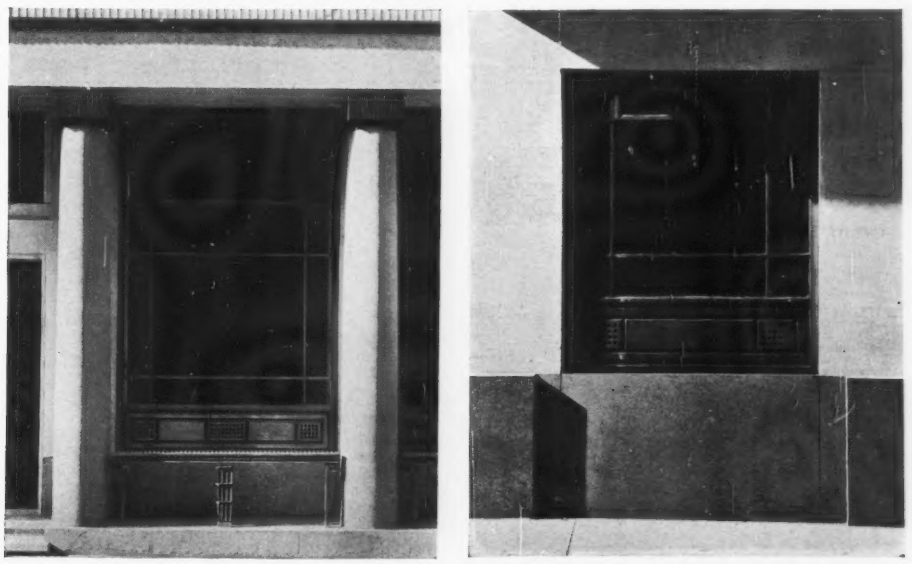
Plate IV. November 1929.

FROM THE WEST.

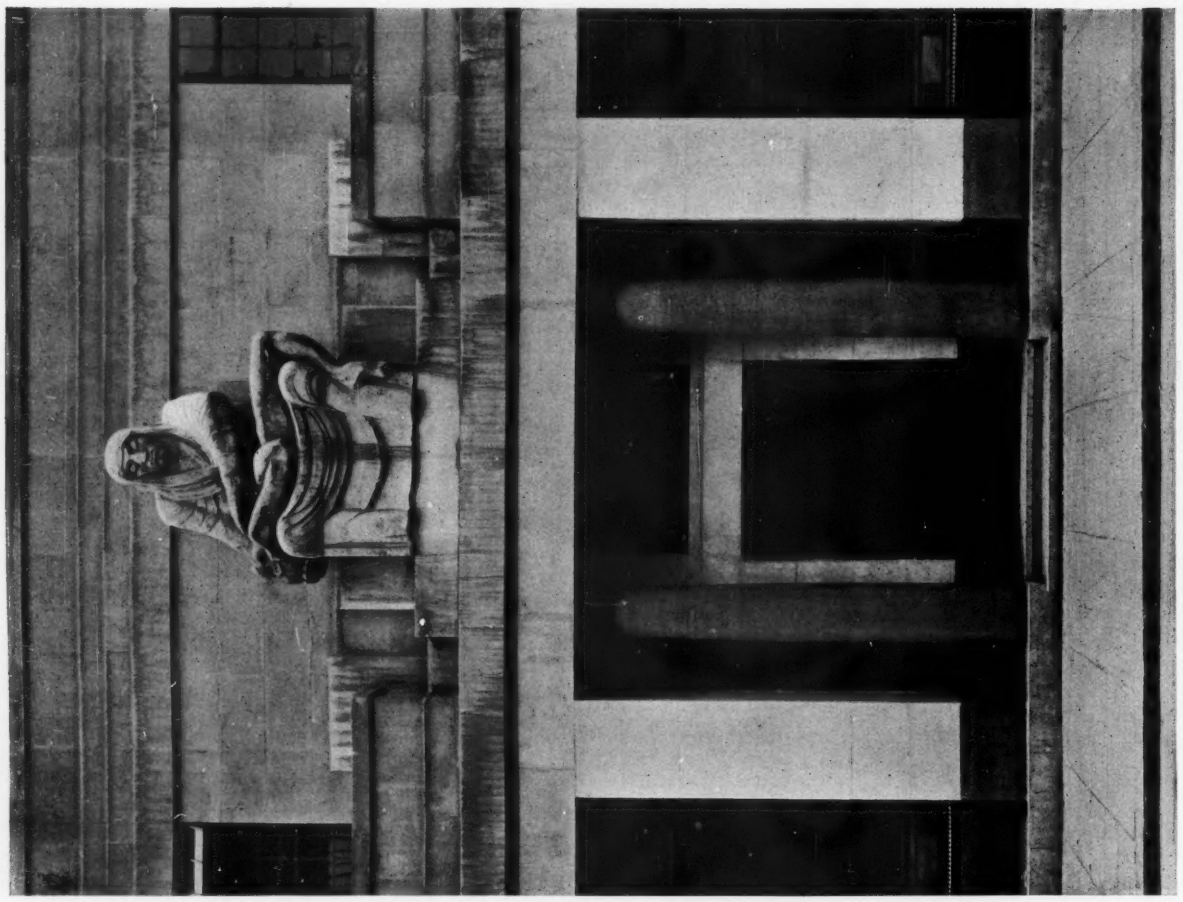
Adams, Holden & Pearson, *Architects.*

The view is from Petty France and includes a glimpse of Westminster Abbey. The set-back at the end of each wing, necessitated by the London Building Act, is shown here to its full architectural significance.

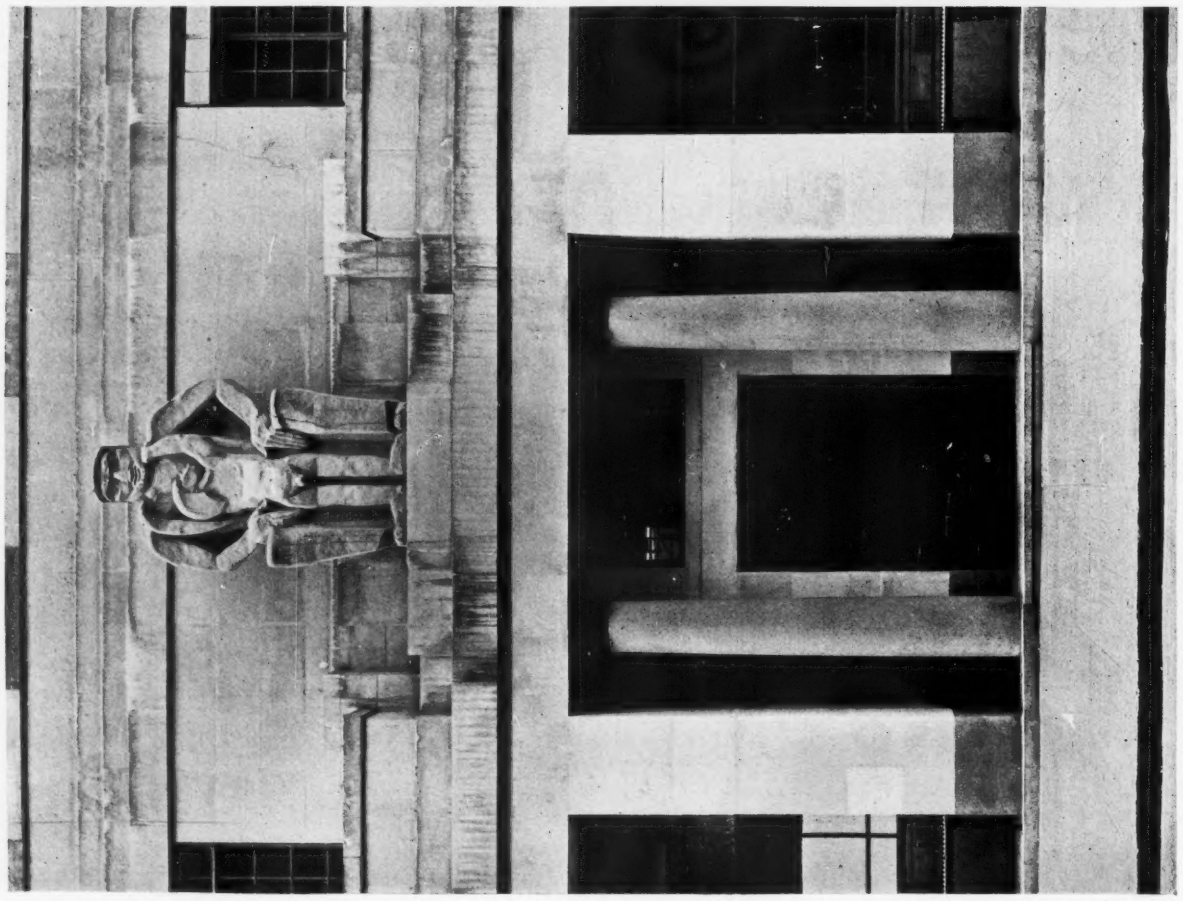
The façade to Broadway on the *SOUTH-WEST* front. The columns and plinth are in grey granite and the capitals are in black Belgian marble. The sculptured group over the doorway is Epstein's *Day*



Details of typical metal *WINDOWS*.

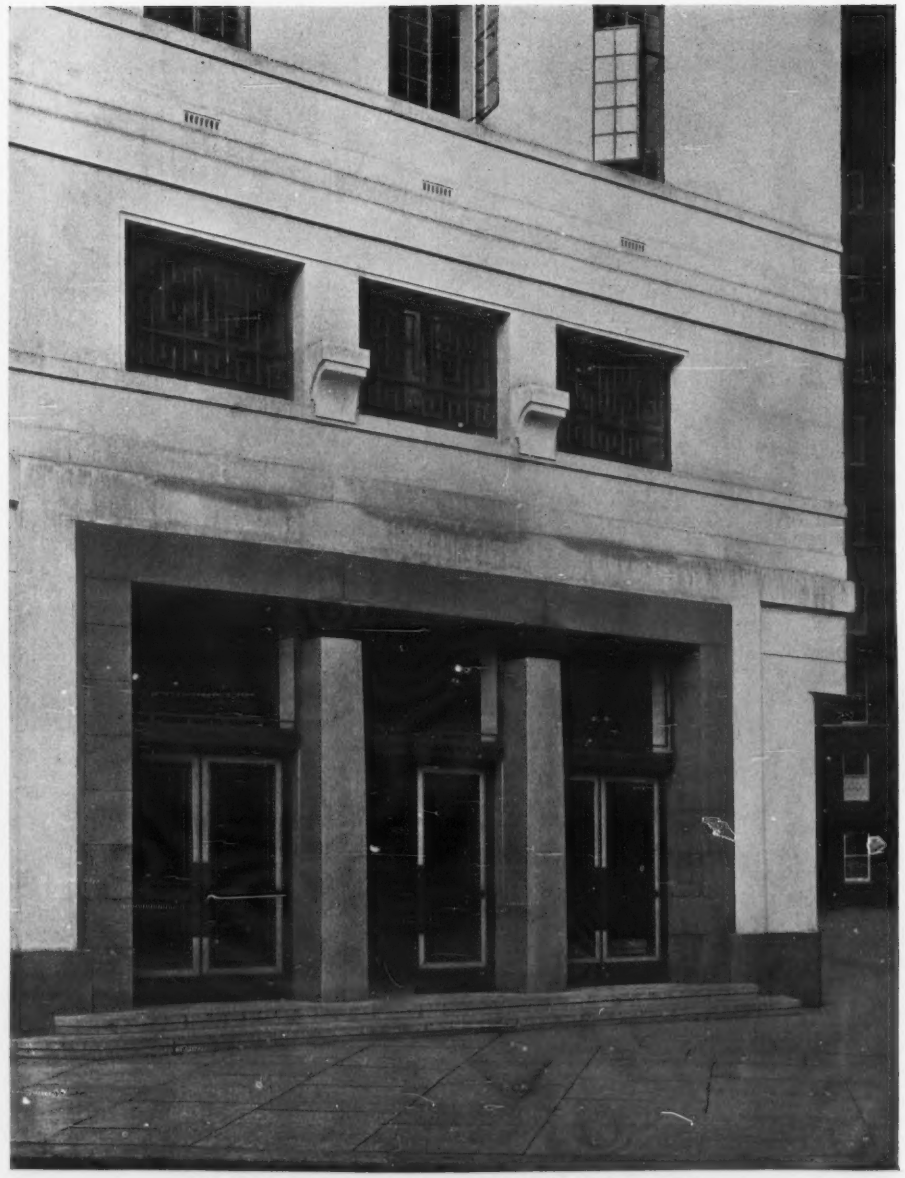


The *NORTH-EAST* entrance in Broadway, showing Epstein's *NIGHT* in its architectural setting.

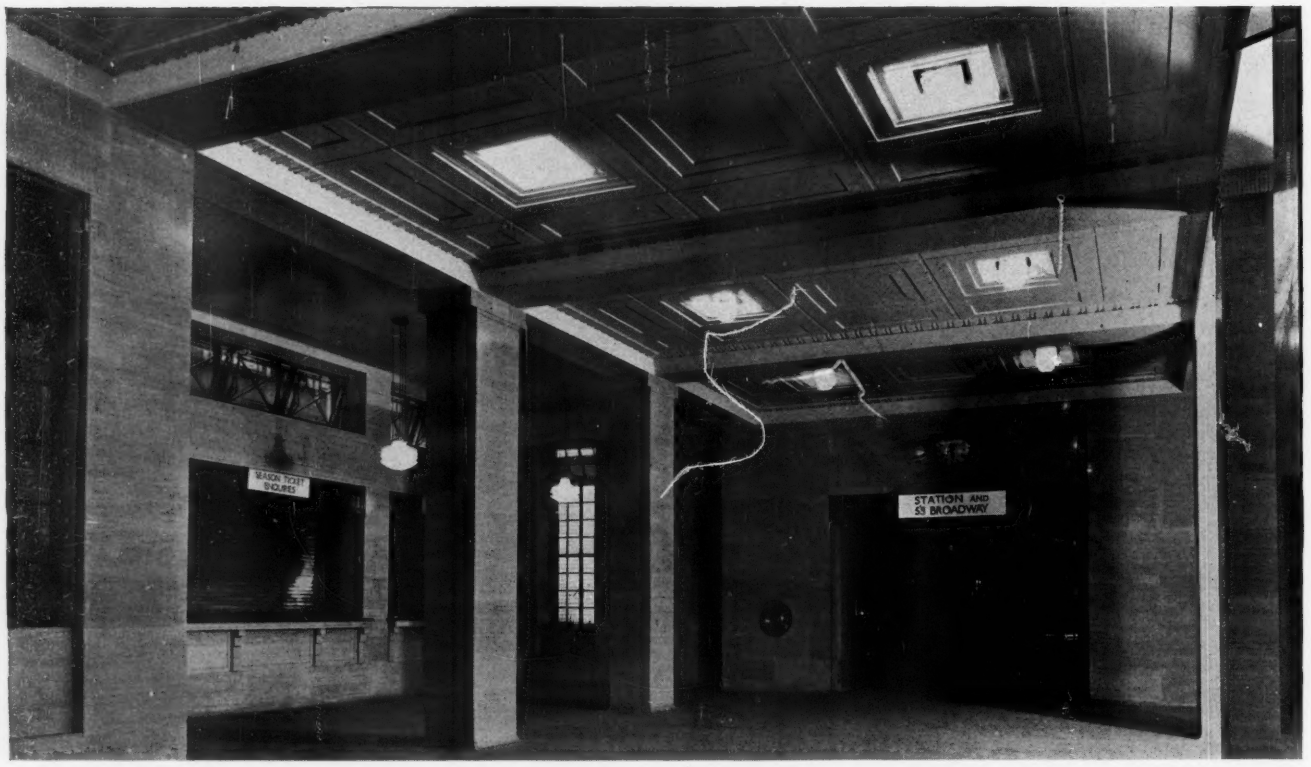


The *SOUTH-EAST* entrance in Broadway. Above the doorway is the sculptural group *DAY* by Jacob Epstein.

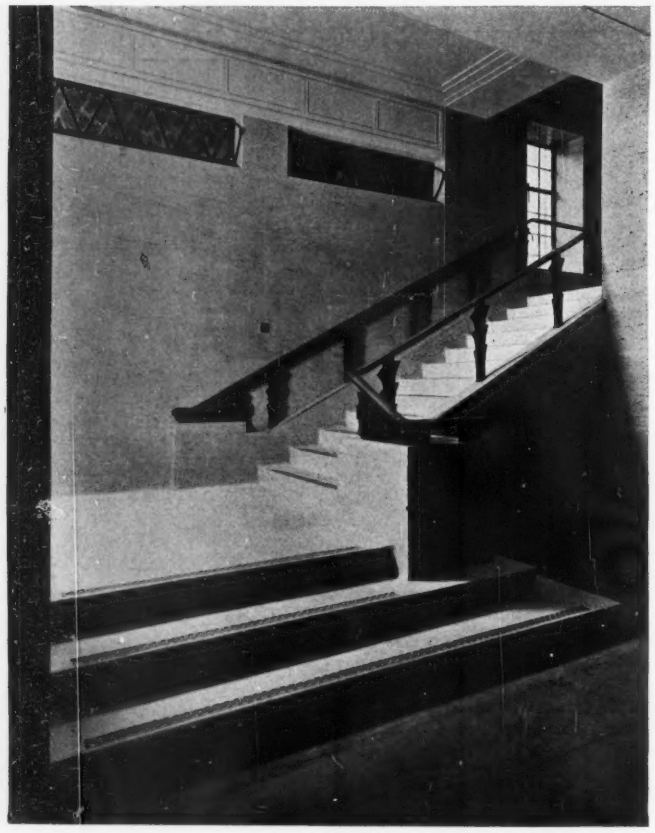
The entrance on the *SOUTH* front. The bronze doors give access through the main halls to the booking hall. The design of the canopy in bronze and enamel follows the general lines of what is becoming the standard type for *Underground* stations.



The main entrance on the *EAST* front. The decorative bronze grilles above the doorways form clerestory lights to the entrance hall which is two storeys in height.



The *SOUTH WING* on the ground floor containing the general enquiry offices. Travertine marble has been used for the floors and walls. The doors, shutters, and windows are in bronze. The wheel to the left of the station doorway is for lowering the shutters of the entrance.



The bottom flight of the *MAIN STAIRCASE.* The walls and strings are in Travertine marble, and the stairs are finished in reconstructed marble. The handrail is of bronze supported on balusters of lacquered cast iron.

the *voids* of the modern city the real constructive controlling shapes into which the solid buildings are poured as into a mould. Why should the architect worry about the elaborate subdivision of a façade. To find the exact set of a few surfaces which are the true answer to the complex questions of a problem which does not quite keep still. That is his business. The shortest way from Victoria Street! I can conceive the architect of the future pausing to weigh the reactions which may follow something as far away as the Charing Cross Bridge scheme.

He must smile sometimes at our enthusiasm over the sensational effect of "the new simplicity" among fussy contemporary architecture. Will it look as refreshing when, as must happen soon, it is surrounded by other buildings of a like type, the general contours of which might already almost be foreshadowed by the obligations which must arise and to which the architect of the future must bow—he is perhaps more conscious of their shadowy, but impressive, presence outlined in the sky by the iron decrees of the Building Act, of their foundations worn by the erosion of a traffic stream diverted hither by some urban revolution miles away, than he is of the real houses there. The architect who serves the *Underground* must be specially conscious of the dominance of such problems—of the small influence he can have upon them which yet, small as it is, may, in so far as it results in general modification of direction and mass, be so far-reaching in its effects—as in its turn a controlling influence on building yet to come.

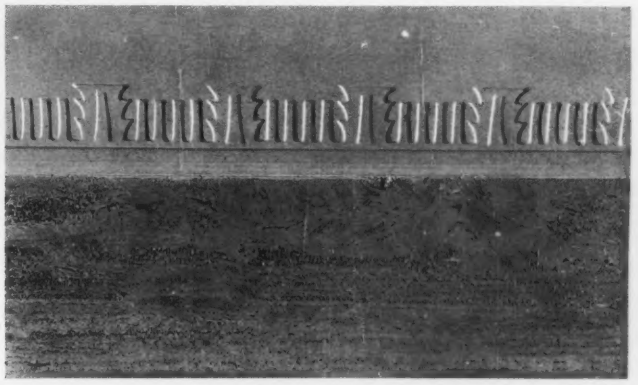
It must all be a little unsettling, must leave the question of graceful design of detail looking rather extraneous and trivial, and in the meantime there is the embarrassment of Epstein, a frail bark somehow to be kept afloat in not too friendly waters. One or other of the partners of the firm

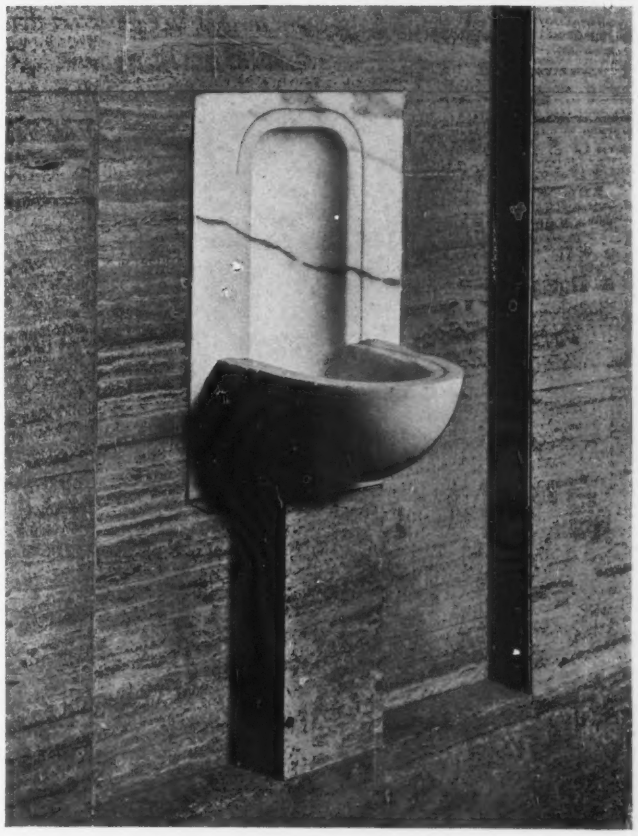
The *CORRIDOR* on the seventh floor leading to the Chairman's Room. The walls of the corridor are panelled in walnut.

have worked with the sculptor on the Medical Association, on the Hudson memorial, and again here, a creditable record truly. Evidently, with Epstein, the architects looked up from their iron routine and glanced out of the window and Fine Art, as is its function, somewhat broke the crust of mathematical formulæ. Needless to say, while sculpture is represented on the building, there is no scrap of painted decoration on the interior. On general lines the painter cannot approve the perennial failure to supply any place in the world for so important an art. On each particular occasion he is inclined to heave a sigh of relief that at any rate his profession has not made a horrid exhibition of itself. For the architect who has any notion of how to use painting has probably yet to be born. For the rest, the chairman's room is sober and distinguished—adequately handsome in its restrained way as, indeed, are the decorations generally. But enough of this detail criticism; even as I write a young friend looking over my shoulder is violently objecting to my article whole paragraphs back. I admit he knows more than I about it; I claim no corner in wisdom, so hand him the pen.

> I am determined [he says] to quarrel with you over the arches[1] at the seventh floor. Nothing can exceed my astonishment at finding that you condone them with faint excuses. In a building like this of the cellular sort, effect is obtained by subtle modifications and combinations of the cells; and character by exquisite divergences from the expected regularity of things. In such a building to introduce without introduction a bouncing arch supporting a string-course is like inserting a flying buttress into the Parthenon or a bar of Beethoven into a fugue of Bach's.
>
> Enormous is the melodramatic effect, but it offends since the context provides for no explosion of this sort. And moreover the melodrama subsides in anti-climax for the arch form, which has the inherent property of a proscenium opening, introducing the spectator to the stage within—and indeed inviting him to pass through—here merely focusses the eye upon a dismal cliff of lavatory windows.
>
> Grosvenor House, which you mention, has the charm—I admit the charm—of a cultured man whose conversation is littered with brilliant tags. But the Underground Building professes to draw its beauties from the fact that it presents a rational solution of the problem set. The solution realized by the architect in his brilliant plan resolves the building into a series of vertical masses dominated by a central tower, but in asserting the horizontal by means of his arches, the architect is, in my opinion, not only confusing the issue but actually going back on his original intention as exemplified in the plan. "Find the right solution and the design will inevitably happen." Has he not relaxed this self-imposed discipline in favour of "feeling"?

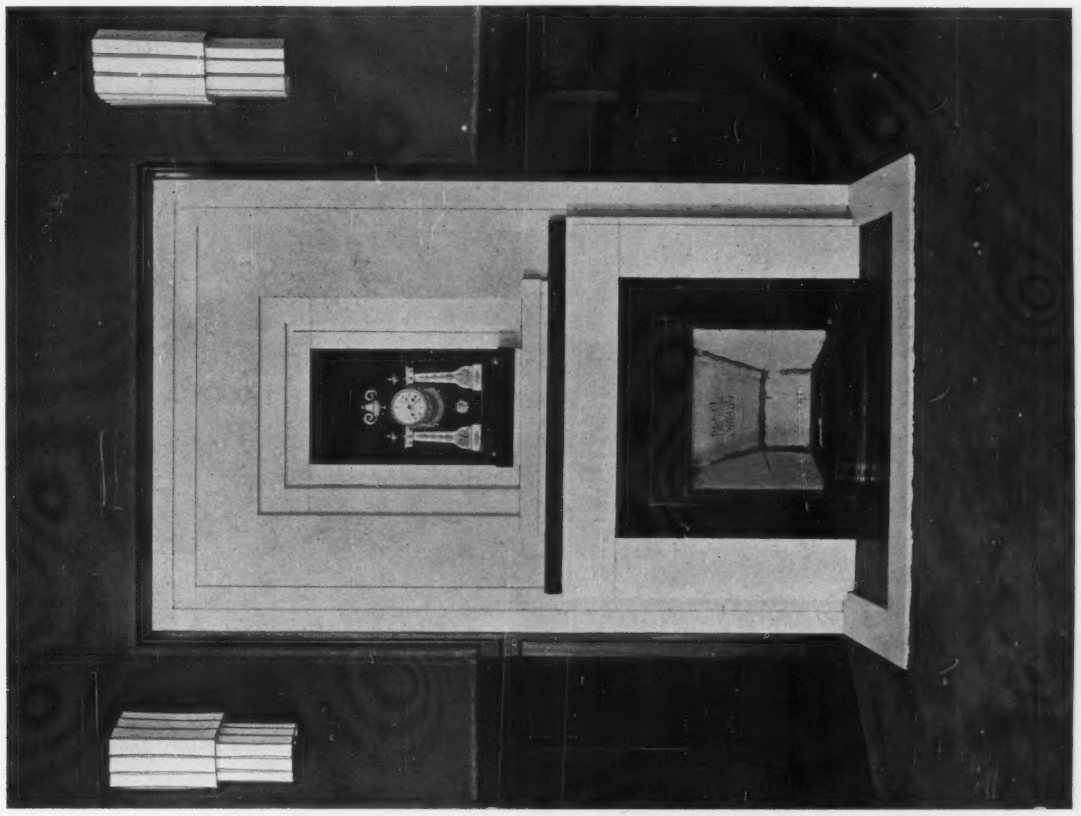
[1] By a fearful mischance these extremely controversial arches are not shown in the photographs which accompany this article, but the reader will find them on some of the advertisement pages. The photo on p. xii is as good as any.—Ed.



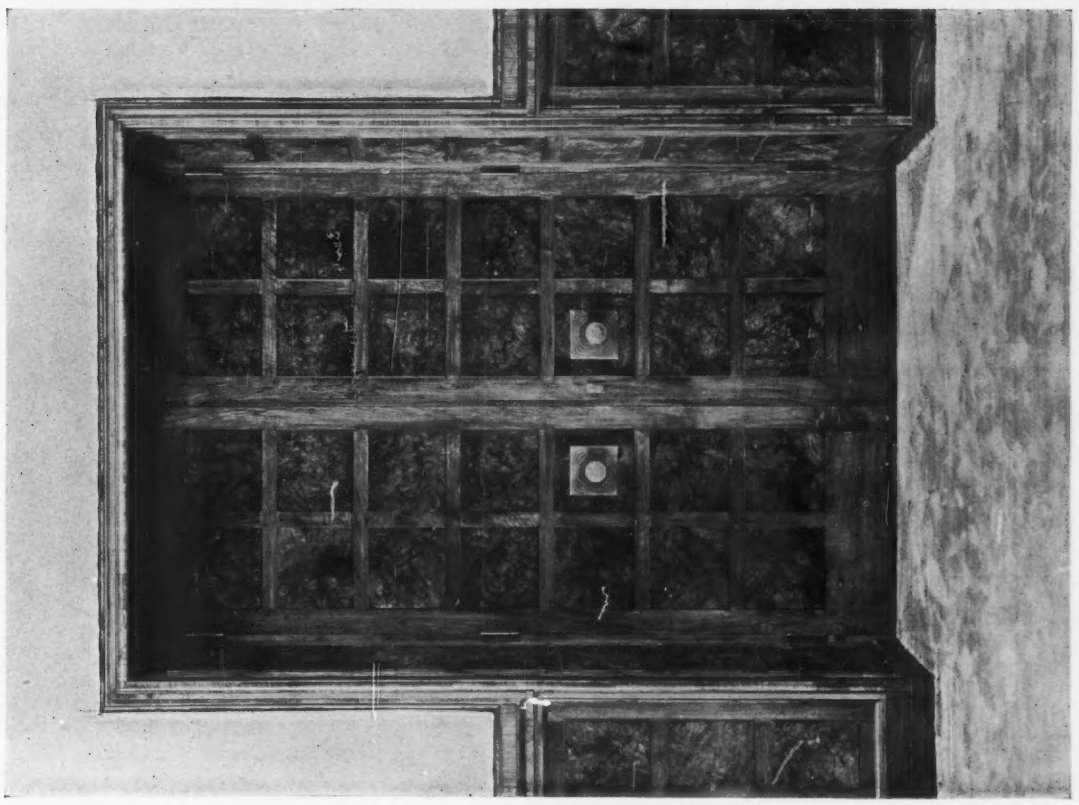


Above: This fibrous plaster enrichment runs along the ceiling cove crowning the Travertine marble wall finish of the central halls on all the floors. *Below:* One of the *DRINKING FOUNTAINS* fitted on each floor. The fountains are of statuary marble and the walls are lined with Travertine.

The *CHAIRMAN'S* (Lord Ashfield's) *ROOM* on the seventh floor. The doors and panelling are in figured walnut. The walls are covered with brown tapestry; the curtains are green and gold, and the chairs are in walnut, upholstered in dark green leather. A plain dark brown carpet covers the floor.



One of the two fireplaces in the *CHAIRMAN'S ROOM* carried out in Subiaco and Belgian black marbles. The clock over the fireplace is in gold lacquer.



The entrance doors to the *CHAIRMAN'S ROOM*. The doors are in figured walnut, the veneered panels being slightly raised.

The Temple of the Winds.

FOR some months, in one small but significant spot of her vast sprawling anatomy, London has been constituted a Gothic workshop. In Westminster seven good men have been hacking and chipping stone; creating images in the way this sort of thing was done up and down England from the thirteenth to the sixteenth centuries. The Gothic spire and arch sought the heavens above; the new structure seeks the earth beneath and the ways and byways under the earth. The old masons made figures of saints; the new ones have made figures of the winds.

* * *

It is a soothing, and yet a challenging fact that at last the carving sculptors have been given their chance; the actual carvers, the direct men, not the modellers whose work is carved for them. Individuality now gets its foot in, as well as its hand. There is the opportunity of inventing. The old-fashioned modellers have been given the go-by; and why? Because they are makers of the cliché and not inventors, any more than they are carvers. They repeat the old, old forms with charming variations, but *ad nauseam*. And now the wonder grows. *The Temple of the Winds*, the new great building at St. James's Park Station devoted to the immense and vital activities of London's *Underground*, has afforded an unique opportunity for the new sculpture. The old would have been incompatible, for there is no liaison possible between the restless push and pull of the *Underground*, and the easy tranquil push and squeeze of the modeller's fingers and thumb. The dynamic power of the chisel and mallet was imperatively demanded.

* * *

The result is strangely intriguing, but, as a whole, leaves something to be desired. The building is perpendicular; the sculpture is longitudinal and not sufficiently extended. There is nothing incongruous between the upright and the horizontal except in proportion. Alignation's artful aid was sought in the designing of the architecture as an organic receptacle for the sculpture; the glyptic of both to become homogeneous in a general projective and perspective purpose. This has not been achieved entirely, although the sculptors have done well under the difficulties of foreshortening at so great a height.

Yet the building is a noble one, and in its simplicity and severity offers the best opportunity for the exercise of the principles which the new sculpture is evolving. In this case the organic desideratum has not been achieved because the design which involves the intersection of lines at right angles appears as though punctuated with full stops where the sculptures are placed. The real movement of the building is an irresistible onward progression, such as is achieved in a Bach fugue, and the sculptures should not have been marked by any change of rhythm.

* * *

As to the sculptures themselves, there is nothing in these figures to indicate a ninety-miles an hour gale; nor even the speedy swing of a non-stop to Hammersmith; there is certainly nothing which suggests the present rate of the record aeroplane; nothing that is the spiritual counterpart of the failure of electrical current. The wind-gauge has been forgotten and only one of them, Allan Wyon, in his male *East Wind* on the south side of the west wing, has achieved motion which suggests some amount of swiftness. He has accomplished it by an eager look such as is observable in the faces of motor-cyclists. The wind-bag pressed by dreadfully feeble hands is an excrescence, and the design would have gained by its deletion. So with the three figures by Eric Gill, the sudden termination of the linear factor, fore and aft, spoils, I think, the action; it fits neither into the architectural nor the sculptural scheme. Nevertheless, an atavistic and, in some ways, inconvenient sentiment of bodily beauty predisposes one to welcome the suave lines of Gill's three reliefs. Gill is an experienced workman who knows his Gothic, but I do not think he has subdued the patterns of his sculpture to its setting. Gill has scored on two points: his work is the most emotional and the most decorative of the whole scheme.

* * *

There is no doubt but that a heavy task was laid on the artists by the architects. It is not strange that these widely isolated figures cling precariously to the wall instead of embracing it. Their positions, generally between two sets of small windows, is architecturally unsound, and they receive no ostensible settings. While a lateral extension is demanded, no one of the figures is laterally extended enough. A. H. Gerrard's woman appears to be suffering from violent indigestion, and to be seeking relief by a downward thrust of her chest and abdomen—which may be interesting form-research, but does not attain to real beauty of mass. Almost as broken, but more elongated, is the *West Wind* on the south side of the east wing, by F. Rabinovitch. This, however, has the advantage of position, for the extended right arm has but one window cill to support, and there is a break in the line of the wall beyond its head. Henry Moore's *West Wind*, on the north side of the east wing, does her best to get a grip of the superincumbent window cill, and, with head and right hand thrust backwards against the wall, endeavours to counteract the imminent result of the inexorable law of gravity.

* * *

In vigour of action; in suggestion of motion; in extension; in structure, the *South Wind* on the west side of the north wing, by Eric Aumonier, is by far the most architectural, and therefore the most successful of all the figures. It has a good hold of the building; it sticks and means to stay. It not only supports itself, but it helps to support the building instead of weighting it, and holds up the windows above with a strong arm. It is a good design with satisfying, carefully-considered planes of form-structure, and, while plastic in conception, is ably carved.

* * *

And Jacob Epstein? It must be realized by architects that mere chisel-work is of little account; a work must be designed in terms of cutting. The shapes of *Night* and *Day* are plastic, and incidentally, produce more than one incongruous contour. The awkward unglyptic space between the suspended arm of the woman in *Night*, allowable in bronze perhaps, is impossible in stone.

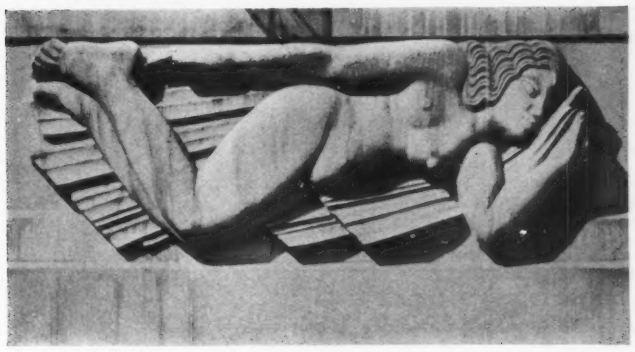
* * *

Thus the styles and methods gravely differ. Eric Gill is charming and chaste, with a carving technique of the greatest refinement, not quite suitable for outdoor wear and at such a height; Allan Wyon is less delicate with carving too much inclined towards modelling; F. Rabinovitch is mannered, somewhat impressionistic, but manages to merge his figure into the structure. Henry Moore is strong in form, and it will be interesting to see how his figure weathers; A. H. Gerrard and Eric Aumonier have made real attempts to solve the architectural-sculptural problem; neither has quite succeeded, but Aumonier has come very near to it. The figures do not move on the wings of the wind, but they have mercifully been spared personal wings, and the most reassuring element in this work is that it has in each case dispensed with claptrap and cliché. While its general spiritual projection might have been improved, most of its actual technique is of a high order, and the final work has been done by the sculptors since their stones were placed in position. London is richer in the possession of this symptomatic sculptural achievement and should be grateful not only to the carver-designers of the figures, but to the architects, Adams, Holden and Pearson, and to the enlightened management of the *Underground* which has made this important gesture towards the art of sculpture.

MYRAS.

Above : NORTH WIND on the west side of the south wing. *Sculptor :* A. H. Gerrard.

Above : NORTH WIND on the east side of the south wing. *Sculptor :* Eric Gill.

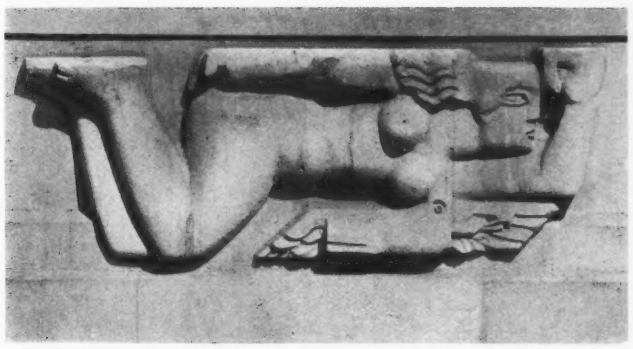


Below : SOUTH WIND on the east side of the north wing. *Sculptor :* Eric Gill.

Below : SOUTH WIND on the west side of the north wing. *Sculptor :* Eric Aumonier.

Above : EAST WIND on the north side of the west wing. *Sculptor :* Eric Gill.

Above : EAST WIND on the south side of the west wing. *Sculptor :* Allan Wyon.



Below : WEST WIND on the south side of the east wing. *Sculptor :* F. Rabinovitch.

Below : WEST WIND on the north side of the east wing. *Sculptor :* Henry Moore.

A striking scene from Mr. G. W. Pabst's latest film, *PANDORA'S BOX*. Lulu, as a prostitute, and Jack, the lust-murderer, are seen on the stairs of a tenement building in a London slum. An example of Mr. Pabst's skill is shown in the way the intersecting lines of the staircase and the idea of the two figures mounting the stairs symbolize the situation, whilst the sinister lighting prepares the mind for the impending tragedy. The picture is reproduced by the courtesy of Nero-Film A.G.

Expression : Visual and Verbal.

PANDORA'S BOX.

Producing Firm, NERO-FILM A.G. (German).

Direction	Mr. G. W. Pabst.
Photography	Mr. Gunther Kramf.
Settings	Messrs. Andrejeff and Hesch.
LULU	Miss Louise Brooks.
DR. SCHON	Mr. Fritz Kortner.
ALWA SCHON	Mr. Franz Lederer.

EVERY medium has its limitations. An idea or a theme may perhaps be better interpreted by one medium than by another, but this limitation reflects, upon the whole, less on the content, or subject, of what is shown, than on the form, or manner, of its presentation. The translation of a subject from one medium to another involves a change in the form of its expression. A marked divergence between the media imposes a corresponding degree of difference in the form. But where there is an apparent similarity, as there may be between the drama and the film, there is a tendency to ignore the change in form necessary to express the content with the same lucidity and force.

* * *

The films created by Mr. G. W. Pabst are known the world over for their outstanding merit. There was *Joyless Street* and *Don't Play with Love*, and then *Jeanne Ney*, *Crisis*, and now his latest film, *Pandora's Box*. In each of these films Mr. Pabst is primarily concerned with some aspect of feminine character. The narrative is, as it were, the vehicle for this predominating theme. In each succeeding film he has sought to probe more deeply into the motivation which lies behind the act. Every figure in a film by Pabst has character. They have had about them a quality of intense reality. But this searching analysis of the mainsprings of action, this synthetic creation of character, have brought to the film material whose difficulty of expression by direct visual means increases with its own complexity.

* * *

Lulu is the theme figure, as we might say, of Wedekind's two tragedies, *Erdgeist* and *Die Büchse der Pandora*. She is the embodiment of the essence of the sexual impulse of woman. To satisfy that impulse man, and man's power, are laid under ruthless contribution. She loves but sensually, and tiring of the object of her love, destroys it with indifference, and goes on to love and to destroy until, in the end, she is destroyed by the passions she has roused. Young, almost a child, with the eyes of a child, delightful in person, charming in manner, we are at a loss, as we see her in the film, to account for the discrepancy between her appearance and her devastating acts.

Wedekind, in his plays, has made her a creditable figure, a figure we can regard as a possible reality, by the contrast of her appearance with the things she says. These hard, unsentimental, but passionate utterances give us the clue to her character, explain her undeviating course. By these words, combined with her apparent innocence, her childlike curiosity, she becomes the prototype of woman, of woman the destroyer.

In the film these words are lacking. And Lulu, in the film, lacks conviction.

* * *

The suggestion that this deficiency could be supplied by the use of the synchronized reproduction of speech is scarcely worthy of serious examination. Speech and vision can be welded into a single expressive medium. But the speech must be subservient to the vision. The mind cannot give equal attention to what is expressed by two different means at the same time. Or again, the vision may be subservient to the sound. This implies a different medium with which we cannot be concerned in a discussion of the visual film.

In the case in point, where the presentation of the character of Lulu requires, or so it seems, the inclusion of speech as an essential and integral part of its presentation, the importance of the speech is against its relegation to a secondary position.

This is not a situation with which we can deal. It is a situation from which we should be free.

* * *

The mistake which has been made in this film lies in the attempt at a too literal translation into the cinematic medium of what was originally expressed in a literary medium. The film has no words. This is not to say that the character cannot be expressed by visual means. The implication is that the difference between a word-language and a visual-language must be paralleled by a corresponding difference between the form of expression appropriate to literature and the form of expression appropriate to the film.

* * *

Adversely to criticize a film by Mr. Pabst seems like ingratitude. With all its unity, its brilliant facets, the perfection of its timing, the care given to every detail of its many-sided structure, the film, in its portrayal of the character of Lulu, does not bear the mark of conviction and reality. But, at the same time, a film by Mr. Pabst is worth many films by men who lack his genius. We can overlook this single imperfection for the sake of the rare qualities, the masterly abilities, which Mr. Pabst has shown, in other respects, in the creation of *Pandora's Box*.

MERCURIUS.

MR. FRANZ LEDERER as Alwa Schon in London. This scene is additional to those given in the play. The idea of Alwa's passage through the fog is associated with the idea of the increasing obscurity which surrounds the actors in the final scene.

MISS LOUISE BROOKS as Lulu. One of the justifications of Mr. Pabst's choice of Miss Louise Brooks for the rôle of Lulu—a choice made after long search—is seen in the close approximation of her physical appearance to the description of Lulu given by Wedekind in his plays.

Reproduced by the courtesy of Nero-Film A.G.

ANNALONG.
From a painting by Charles Ginner.

The Works of Charles Ginner and Adrian Daintrey.

CHARLES GINNER (a collection of whose works may be seen at the Leicester Galleries, Leicester Square, may almost be said to draw up specifications for his paintings. First a very minute and careful drawing is made on the spot, the various colours also being carefully noted. Afterwards, in the studio, a canvas is selected of proportionate size to the drawing, and the latter is then ruled in ink from side to side and from top to bottom with numerous lines, the ends of every line being numbered in red ink. Lines are then similarly drawn across the canvas, proportionately wider apart; the painter now repeats in each of the chessboard-like squares the part of the drawing which occupies the similar space in the original drawing, of which he finds the latitude and longitude by referring to the red numbers. Having got the painting under way and the foundations so well and truly laid, the work proceeds in easy stages from day to day, until there comes a morning when the painter finds that no more can be done to it; he knows then that it is finished.

Ginner is of a placid disposition and his work is unhurried; he gives himself ample time to consider and to score off every little artistic point, and the landscape under observation is made to render up all its charms as far as he discerns them.

Probably the whole range of Ginner's work can be seen in this exhibition. In a way it is a limited range; he does not roam over a very large field (and as far as one knows he has never been an experimentalist) but has confined himself fairly strictly to landscapes with trees and hills, and houses (preferably of brick), all substantial things which are suitable for him to reconstruct in paint, which he uses soidly without any diluting medium.

* * *

It is not often that Ginner ventures into the field of portraiture, although he has done so in some cases with success from the point of view of those interested in good painting, but he would never make a popular portrait painter. For this very reason, that because his approach is not impeded by the stereotyped methods of the professional portraitists, he is able to make a different kind of appeal; he maps out a face in much the same way as he does a landscape, and he seems interested in it for very much the same reasons.

The Irish landscape *Annalong* is one of the best examples of Ginner's style: the variety of brick and stonework has given him an opportunity to record the differences of surface; the small Georgian building on the left with its bright yet mellow pink bricks and red-tiled roofs; and the extending outhouse of white-washed stone or rough bricks with the peculiarly rich, deep purplish red of the tiling—so different in character from those on the other buildings; the toy-like lighthouse and the heavy stonework of the walls of the wharf have all fallen naturally into his net.

Scenes in the Isle of Wight of strongly constructed and massive farmhouses and solid cliffs and glimpses of the sea have also provided him with suitable material.

Partly through the nature of the method employed by Ginner his works have a certain stillness and dignity; he is satisfied with static conditions and does not attempt movement by distortion of line, but may on the other hand often achieve a quiet rhythm by the arrangement of masses and the balancing of light and dark parts—thus, though his work is static, it is never dead.

* * *

Adrian Daintrey's exhibition at the Redfern Gallery, 27 Old Bond Street, is of quite a different sort.

A review of his work shows distinct periods of progress; some of the stages or footsteps in his artistic journey may have extended merely to experiments upon two or three canvasses—others may have gone farther.

Modern painters are sometimes able to hurry through their experiences very quickly. Where painters in the past had distinct periods extending over ten or even twenty years, a modern painter may test and discard a manner of another artist which has attracted him in the space of a twenty by twenty canvas.

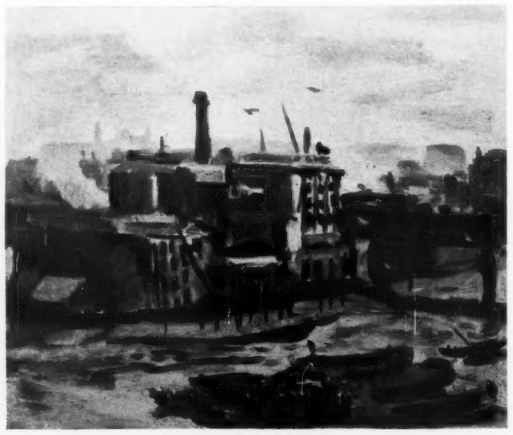
The painting *On the Thames* has evidently flowed easily from Daintrey's brush, having something of the directness of a Marquet. *Church at Moret* is another attractive example in this particular manner; it is structurally correct yet not restricted on that account; the painter did not have to resort to exaggeration in order to demonstrate his freedom—though to be sure, there is no objection to this if it grows naturally from the painter's means of expression.

Daintrey also shows a good deal of accomplishment as a painter of the figure; but often, although individual portions of a picture are well painted, the contents, taken as a whole, are not very purposefully placed; and sometimes in a face sentimentality will creep in, as indeed it is liable to do in any painter's work done directly from sitters.

Daintrey's work is not yet distinctly individual; it is much the same as other works which make an appeal chiefly because of clever handling. He has not yet separated himself from those who paint merely by instinct and are not quite sure why they do it. His work is thus rather lacking in direction at present; but he emphatically has the instinct to paint, and this is no mean asset.

A further development would indicate a more definite concern for *form* and (if he does not mean to remain merely a clever recorder of effects) *line*—to use his medium always as a means for translating some artistic idea into form line and colour—to be *plastic* (and not merely visual), or, on the other hand, to arrange his forms into flat spaces—treating the shadows themselves as forms and not merely as obscurations of forms—but always to bear definitely in mind the genre to which the work belongs.

RAYMOND MCINTYRE.



ON THE THAMES.
From a painting by Adrian Daintrey.

The Village Street.

THE HOGGING OF BUNNEY.

THERE is no particular reason why the village of Bunney in Nottinghamshire should provide the subject-matter for this page; almost any other of the hundreds of charming villages on the English countryside would serve equally well; they are all suffering from the blight of the advertisement campaigns of Big Business. However, let us look at Bunney for a moment through the eyes of Mr. Harry Peach's photographs reproduced here. In the view above we can enjoy a natural view of the village. To take the picture below Mr. Peach had but to walk a short distance backwards along the road. From this photograph one gets some notion of the utter callousness of Big Business where natural beauty is concerned, and of its devotion to the gospel of ugliness. There are already thirty-nine enamel signs and posters in this village; no doubt more will be added to the number, and presently Bunney will have as many blatant loudspeakers on the merits of motor oils and spirits, motor and bicycle tyres, sanitary powders and mustard as any square mile of town or suburb can show.

* * *

In the September issue of the REVIEW *attention was drawn to an unsightly poster at* The Ridgeway, Mill Hill. *We have since received the following letter from Messrs Cadbury:*

To the Editor of
THE ARCHITECTURAL REVIEW

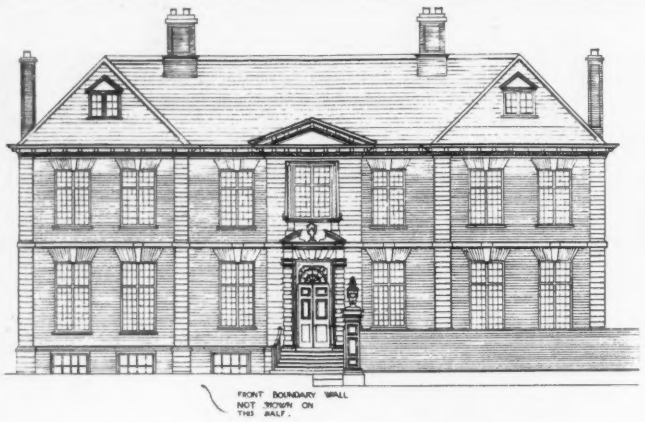
HOARDING OPPOSITE MILL HILL SCHOOL

Dear Sir,—Our attention has been drawn to the reference made to the above hoarding in this month's issue of THE ARCHITECTURAL REVIEW. *We are at once writing to the Borough Billposting Co. asking them to transfer our poster from this position.*

Yours truly,
CADBURY BROS., LTD.

September 20, 1929.

What the advertisers are making of BUNNEY. A view taken higher up the village street.

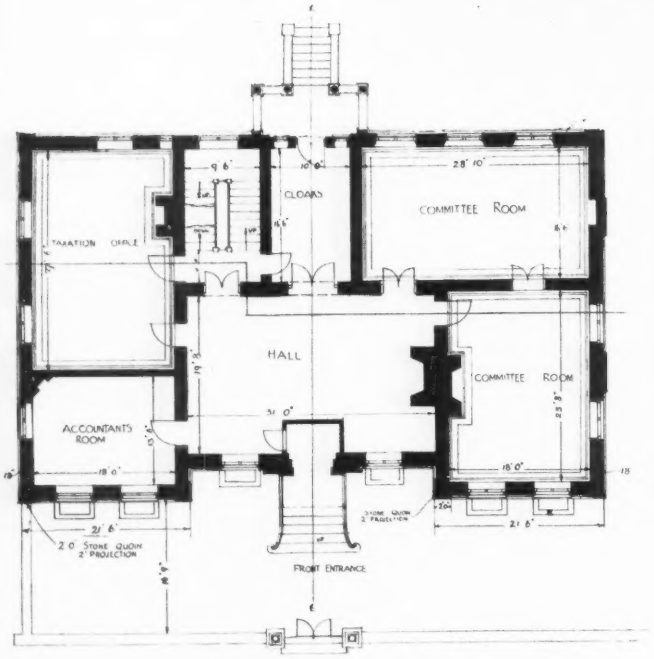


The *SOUTH FRONT.*

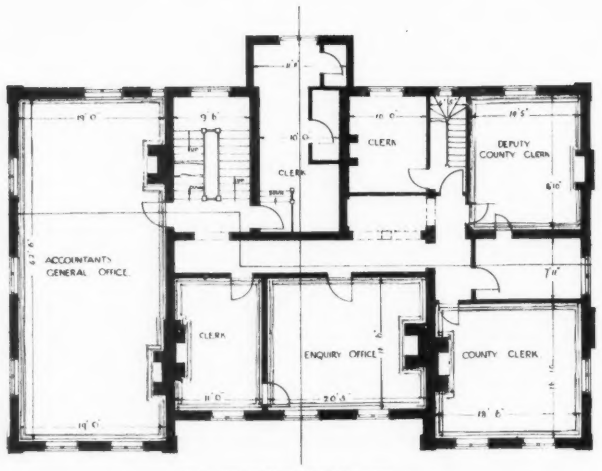
The *NORTH FRONT.*

THE COUNTY HALL, CHICHESTER (WREN HOUSE)

From the *SOUTH-WEST.*



The *GROUND-FLOOR* Plan.



The *FIRST-FLOOR* Plan.

MEASURED AND DRAWN BY FRANK H. BAILEY.

NOTE.—A measured drawing of details of the Entrance Gate and of the Entrance on the South Front, together with a description of the house, were published in the *October* issue of the REVIEW.

THE BOOK OF THE MONTH;

A Great European Sculptor.

By Stanley Casson.

Carl Milles, Sculpteur suédois. By M. P. VERNEUIL. Paris and Bruxelles: Les Editions Van Oest. Price 500 francs.

THE sculpture of an artist who is one of the leading sculptors of Europe can now be studied in a publication which is from all points of view satisfactory. M. Verneuil has treated his subject lavishly and fully, reproducing no less than 128 plates of quarto size in photogravure, and 54 illustrations in the text, also in photogravure. The text is in three parts. In the first and largest M. Verneuil treats his subject fully from a biographical, stylistic and explanatory point of view. To give his monograph an international value he has also included appreciations of Milles by a German critic, Walther Unus, and by an Englishman, Charles Marriott. All these three studies are condensed, commendably short and illuminating. British readers will find in Mr. Marriott's critique a very fair and penetrating criticism of the artist's style and work, which is the more commendable because the writer has not made the pilgrimage to Milles' lovely villa.

Carl Milles is the son of a French woman and a Swedish officer, and was born in 1875. Like many modern sculptors his talent first made its appearance in the carving of wood; he later studied in Stockholm. In 1897 he went to Paris and, after two years studying in conditions of extreme poverty, exhibited at the Salon in 1899. During the next few years he succumbed completely to the influence of Rodin and for nearly ten years his style as a sculptor is hardly to be distinguished from that of the mob of "Rodinesque" stone carvers and bronze workers who flourished in those years. But a glance at the plates will show how powerful and how various were the gifts that underlay the "Studentstil" of his earlier years. Once emancipated from the influence of Rodin, that in those days overshadowed the whole art of the world, his astonishing versatility and his complete mastery of his material became at once evident.

No living sculptor combines so much personal style with so great a variation of treatment of subject and of imagination. Milles can work with the simplest and most classic grace, as in his *Sun Singer* or his *Europa*. He can be baroque in the best sense, as in the entertaining reliefs on the Enskilda Bank or in some of his fountains, or he can be essentially Gothic, as in his reliefs in alabaster of sacred subjects. And yet he is never by the wildest stretch of the imagination eclectic. None of his works is a *pastiche*; he does not even know how to borrow elements or hints from the works of others. I have seen, I think, all the most important of his works and before all of them I have been profoundly impressed by the comprehensiveness of his imagination and by the unity and purity of his style.

THE POOL OF THE TRITONS IN CARL MILLES' GARDEN AT LIDINGÖ.

From *Carl Milles.*

When he deals with subjects that he obviously prefers, one detects the affection that he has devoted to his work in every line. Nowhere can one say "Here is a work done to order." Most interesting, perhaps, is that, no matter what the style or subject, one detects, emergent, the strong personal style of a deeply interesting and yet unassertive personality. Two works stand out pre-eminent, not for their superiority over other works, nor yet for their actual interest in themselves, but because they seem to me (and the writer of this book takes the same view) to reflect his personal style more than others; one is the now famous figure of Fulke Filbyter on his horse, the central piece of a fountain at Linköping, in Sweden; the other is his figure of St. Paul, astride a horse, at the moment of his blinding vision. In these two works all his strength and power are evident, and all his strange northern imagination. His is the quick, alert, intellectual imagination of the Swede, sometimes sombre, more often quick-witted and human, always strong and vigorous. After the hebraic gloom of Epstein, or the too facile lines of Bourdelle, or the slow and rather boring music of Maillol, to see these figures of Milles is to be refreshed as by the lovely air of the Stockholm seas and by the slanting beams of the northern sun.

Milles maintains unswervingly that no statue can live without its context. So many sculptors, like Epstein, or Kolbe, or Maillol, carve their works in the innermost sanctums of their studios and then give them to the world in the "take it or leave it" manner. What happens to them after the bill is paid the sculptors all too often neither

THE GATES FROM THE WILD GARDEN AT COMPTON BEAUCHAMP, SHRIVENHAM, BERKSHIRE.

From *Wrought Iron and Its Decorative Use.*

know nor care. Someone builds a basis, someone else carves a dedication, and so the statue is hoisted in place, anywhere where it will not disturb the traffic or upset the normal life of a city. But Milles has the soul of an architect and the aspirations of a town-planner. No work of his goes out into the world like a waif. He carves the basis that it is to stand on and constructs it so that every line of the basis harmonizes with every line of the statue. Nor does he allow his works to be placed here, there or anywhere. Each has to have the place that suits it best. Proper spacing round it and a proper relation to the heights of adjacent buildings are part and parcel of the whole conception. So, too, in the case of fountains, he insists that, as a fountain is but a vehicle for water, the various spoutings that come from it shall flow or spurt or fall at such angles that the sculptural parts of the fountain are enhanced by these angles and these arrangements. Take, for instance, the Triton fountain in his own garden: here the size of the basin, the angle of the water jets and the falling of the water on to the bronze figures are all most carefully and scrupulously thought out. The enhancement of the beauty of a stone surface by being kept wet is a truism which any child can see on the pebbles of the sea shore. Milles applies this simple lesson in several cases; one of particular beauty is a small fountain of black granite surmounted by a merman. The water issues vertically from a conch-shell that the merman is blowing and falls down so as to flow over the whole figure and down over the fluted basin upon which it stands. The dark stone looks at once like some strange, glistening onyx of great price. Again, with his fountain of *Susannah*, which is of a lovely pale green patinated bronze, the water flows over a greater part of the bronze surface, making it look like jade. To some these practices may seem like tricks, like the pranks of a mere craftsman. But they are, in fact, the essence of good sculpture. Great artists in stone or bronze seldom think of a statue as finished when it is in the studio. The vogue for "studio pieces" is a hot-house growth more appropriate to times when sculpture has so little public value that it has to exist, like aspidistras, in the corners and alcoves of drawing-rooms. In ancient times every statue had its proper destination; there was a proper place intended for it while it was still inchoate in the artist's mind. Further, in all high periods of the art of sculpture stone has been carved and bronze cast to be seen in the open air and the sun. Herein lies the great value of the lovely gardens and courtyards of Milles' villa on the island of Lidingö, near Stockholm. He has set up most of his best pieces here in a setting as perfect as could be contrived. Sun and sky and trees, aided by proper spacing and arrangement, show the full merits of each piece. Milles has deliberately made here an object-lesson for those who would erect statues and fountains and memorials. His architectural mind has given itself full play and one can

see at once what he really means when he says that all statues should be conceived for the sunlight.

In his treatment and knowledge of material Milles is ahead of most, if not of all his contemporaries. He carves in the softest and in the hardest stones, always adapting his style to suit his material. His alabaster reliefs have the delicate touch of Chinese carving, his black granite has the vigour and severity of Egyptian. In red granite he has carved a series of delightful groups of nereids and mermen, rounded, bossy and uncouth, like the smooth boulders of the Swedish coast. Bronze he uses as a metal, not, as Epstein does, as if it were petrified mud. Nor does he ever leave it unpatinated. Every bronze from his hand has the delicate surface of an ancient work and the precision of a highly complicated technique. He avoids the chemical patination of the bronze-caster and works himself at the patination, devising methods and processes of his own. Sometimes, but more rarely, he works in gilt bronze.

He consistently avoids unfinished work. Where Rodin would, in the emotion of the moment, have achieved a torso or even a part of a torso that was incomplete, Milles will produce a finished work. He has the passion for perfection that distinguished the Ancient Greek sculptors, and their love of completion. If the creative emotion is insufficient for the work, then the work does not appear. He works for long spells without interruption and then does no work at all for long intervals. His is no spasmodic gift; his impulses are not transitory.

Most interesting is, perhaps, his love of narrative in some of his minor work. In the reliefs on the sides of the Linköping fountain and of another at Gothenburg he tells many and intricate stories of northern sagas—some humorous, all entertaining, like tales of Hans Andersen. I know of no sculptor who has today this essentially Gothic gift, unless it be Eric Gill, who has a pretty wit at times. And always there is the background of the sea in his work. He has a passion for sea beasts, sea stories and for the flowing lines of water. He is, I think, the only sculptor who has ever depicted the shark in three dimensions. It is to be seen in the high reliefs of the Gothenburg fountain, where, in a great bronze basin of extreme simplicity, he has composed a whole story of mermaids and mermen and sea beasts in the scalloped sides.

M. Verneuil calls attention to a remarkable fact. In Ostberg's great town hall at Stockholm there is no work by Milles, either decorative or sculptural. There is sculpture enough, most of it mediocre, with the solitary exception of a charming bronze by Sture Strindberg. But the town hall was completed in 1923 and Milles' name was already of world renown at that date. It seems that the municipality of Stockholm is, perhaps, not as cognizant of the merits of its citizens as is the rest of the world. The absence of his work from this building is certainly a paradox that needs explanation.

Milles, like all great artists, is prolific. He has always projects in view. But, like all artists, he has to face the

SMALL GATES AT EMRAL HALL, NEAR BANGOR, FLINTSHIRE.

From *Wrought Iron and Its Decorative Use.*

difficulties and prejudices of his public. He made, for instance, at the request of the Swedenborg Society in London, a group of Swedenborg praying before an angel. Gothic and mystical, it was as entirely suited to the subject as could be imagined. The mystic prays on his knees, his face abstracted and obsessed by his visions. But those who had commissioned the work refused the model because they complained that Swedenborg was not made to look happy, and that the religion he had founded was a religion of happiness!

The way of a sculptor is a hard one, because he can hardly ever afford himself the private luxury of "studio pieces." He must for ever be working to order.

It is difficult to estimate the position of Milles in the development of contemporary sculpture. There is so little cohesion in the art: sculptors are so essentially individualistic that each works in a world apart. But somehow Milles achieves something that belongs to our time, some simplicity, some love of purity in form that is as modern as it is ancient. He has no real affinity with the baroque of the south and no spiritual link with the Gothic, but he has caught their more pagan elements of beauty of line and mass and avoided their philosophies like the plague. But, above all, he is more variously creative than any other living sculptor, nor is his work even half finished. He is young and has yet much to make, and from what he has made, and will make, there will be much to learn.

A PORTION OF A SWORD-REST AT TREDEGAR CASTLE.

From *Wrought Iron and Its Decorative Use.*

The Cult of Iron.

Wrought Iron and Its Decorative Use. By MAXWELL AYRTON and ARNOLD SILCOCK, FF.R.I.B.A. London: Country Life, Ltd. Price £2 2s. net.

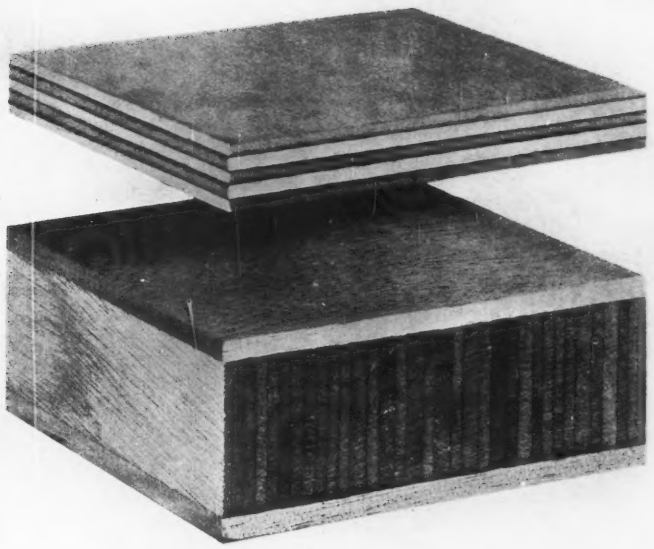
IN their preface the authors pay tribute and acknowledgment to Samuel Butler whose form of critical appreciation has inspired them in the preparation of this book. Here is no mere collection of examples of ironwork accompanied by notes of their source and age, but an account of the work of the craftsmen of the past in which a critical and comparative analysis is accompanied by interesting archæological information, the whole carrying one along the path of history in a way which is both fascinating and instructive.

The book deals principally with the history of *wrought* iron, although some account is given of the invention of *cast* iron and the uses to which it was applied. In the opening chapter we are told that the Chinese were using iron extensively as early as 700 B.C., at which time they were levying taxes on the metal. The most skilled ironworkers in that country were the mountain tribes, who lived on the borders of China and Tibet. From China the craft spread to India, Mesopotamia, Egypt, and to the semi-barbarous countries of Europe who developed a high degree of skill in the fashioning of their implements of war. When the Romans invaded Britain they did much to develop and influence native work, but on their departure the practice of the craft languished. A revival took place when St. Augustine and other missionaries brought over Early Christian forms from Italy, and later, in the ninth century A.D., the invasion of the Danish Goths provided a further, and indeed the strongest, encouragement for its renaissance. Early English ironwork, therefore, owed much to the inspiration received from Italy, Scandinavia and Denmark.

The development of Gothic Architecture in the thirteenth century had a marked influence on the design of decorative ironwork and resulted in the production of examples of beauty and refinement. In the fourteenth century, however, apathy set in; in the fifteenth century interest again revived, only to wane once more in the sixteenth; but in the seventeenth century, with the coming of William and Mary, who were the greatest of all the patrons of the English smiths, their fortunes took a sudden turn for the better. The arrival of Jean Tijou, a Frenchman by birth, who followed William to England, was an event of the greatest importance, and by his skill and energy he subsequently became the acknowledged father of the English school of seventeenth- and eighteenth-century smithing. Much fine work was done during the eighteenth century by Welsh smiths, notably the brothers Roberts (or Davies), and by others in the West of England and in the Midlands. Many examples of fine old ironwork are also still to be seen which were produced by smiths whose names are unknown, or which are difficult to date, and these are represented by a number of illustrations in the book.

One word of criticism. Such excellent text and illustrations deserve to have been offered to their readers in a more pleasant and up-to-date form. There never was a time when it was so necessary for publishers to impart to their books the flavour of a little artistry and originality in format. Some English and foreign firms are doing good work in this direction, and the movement deserves every encouragement. Here is a book, however, which, in its format, is decidedly old fashioned, and even Victorian; and it reflects all too strongly the tendency of some of our publishers to cling to the technique of our grandfathers.

A. E. DOYLE.



A comparison of *FIVE-PLY WOOD* with *LAMINATED BOARD*. The former consists of five plys cemented together with a special waterproof cement, free, as a result of the crossing of the grains, from the usual troubles of swelling, shrinking, etc. Laminated board is a later development of the same idea.

NOVEMBER *1929.*

Craftsmanship

The Architectural Review

Supplement

OVERLEAF: *AT CLOSE RANGE.*

"Amongst notable recent works of internal decoration in London, high place is taken by the music-room in Sir Albert Levy's flat at Devonshire House, designed by Mr. Oliver Hill. The idea of this sumptuous apartment was given by Coromandel wood screens, and the delicate art of Mr. George Sheringham was called into play for its decoration. The wall surfaces stretch without interruption from skirting to ceiling in wide panels of laminated board, veneered with French walnut (left its natural colour), and painted by the skilful brush of Mr. Sheringham. But the use of laminated board in the room did not end there. There was great heat under the floors, and they were accordingly plated with laminated board before the finished floor was laid above the plating. Mr. Oliver Hill is to be congratulated on an apartment of charm and originality."

AT CLOSE RANGE.

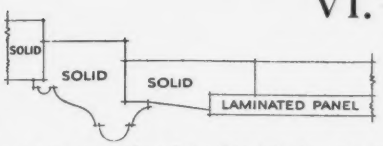
A description of this room is given on the previous page.

THE MUSIC-ROOM IN SIR ALBERT LEVY'S FLAT AT DEVONSHIRE HOUSE, LONDON.

Tradition and Modernity in Craftsmanship.

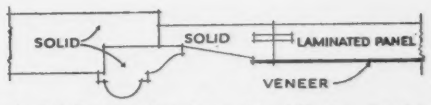
VI.[1]—*A Study in Laminated Board.*

By Sir Lawrence Weaver.



A detail, reproduced to $\frac{3}{16}$'s full size, of the *PAINTED* panelled rooms at Imperial Chemical House, London. The laminated panel stands slightly above the solid moulding.

[*NOTE.—The illustrations referred to in this article will be found on pages* 251, 252, *and in* A Craftsman's Portfolio *on pages* 255–258.—ED.]



A detail, reproduced to $\frac{3}{16}$'s full size, of the *VENEERED* panelled rooms at Imperial Chemical House, London. The laminated panel is surrounded by a solid moulding and the veneer covers the join.

IT is increasingly apparent that what is called modernism in the decorative arts is not so simple a matter as it is in the fine arts, or, it may be said, with greater nicety perhaps, that it is more complex. If the painter of a picture in oil-colours on a canvas has changed his way of painting from that of Etty or Millais to that of Cézanne or Paul Nash, that is because of changes in his visual or mental or æsthetic make-up. The canvas, the pigments, and the oils are substantially the same. In sculpture, too, the main facts of technique have not materially changed. There have been interesting experiments, such as carving a bust of fine cement concrete, wet and as it sets. This creates a fresh technique and a rather different method of expression, glyptic rather than plastic, but in the main the methods of modelling in clay, of carving in marble or stone, and of bronze-founding, are traditional, however fresh may be the forms created by such means.

For painters and sculptors, in fact, the materials have remained practically the same, however much artists may have altered their ways of handling them. It is fair to say that Etty *might have* painted a picture as Paul Nash paints a picture, if his mind had worked that way: he did not lack the physical means to produce the result.

With architecture and the decorative arts the facts are different. However much Sir Christopher Wren might have wanted to build a Forth Bridge, or a theatre of the modern type that allows an unobstructed view from every seat; however clearly his mind might have grasped the practical merits of such engineering conceptions and their æsthetic possibilities, he lacked the physical means. If we take a wide view of the development of what are loosely called the styles, we see that some stylistic changes, ordinarily regarded as the results of changing social habit and cultural expansion, arose out of new materials and improvements in structural method.

From the minor arts also it is possible to draw examples in plenty. The growth of English panelling is a case in point. In England, Gothic and Tudor panelling was an affair of small panels set in a multitude of stiles and rails. The framework was rebated in order to cover the inevitable shrinkage of the panels. The panels were small because oak planks are not ordinarily wide, and they have a tendency, when wide, to warp and twist very markedly. With the import into England during the seventeenth century of soft woods in large scantlings and the growth of such timbers here, the way lay open for the development of the large panels which we associate with the age of Wren. A greater choice of materials made way for changes in design. But panelling always took forms which were based on the one fundamental fact, that solid wood of every sort will shrink more or less at the best, and that however old and seasoned it may be, any fresh working of it makes it likely that it will start again some kind of movement. The essential form of panelling, therefore, was a framework rebated to mask the inevitable movement of panels, which might go so far as to split, and in any case were practically certain to shrink.

Rebating the frame made minor shrinkage of little moment, especially if the panels were left in their natural state, and even in painted panelling the worst that usually followed was the need to touch up the unpainted strip that shrinkage revealed. But design was controlled by this factor of movement in the wood. It determined, in fact, that panelling should be panelling. I am sorry to be so trite, but truisms sometimes enshrine a missed significance.

I come now to a second point which concerns both the furniture maker and the designer of panelling on a large scale—the question of surface treatment. Nature is not commonly lavish in designing the internal structure of a tree; indeed, beauties of figure and grain are found in comparatively few woods. Even so, they are often the accident of unusual growth or the effect of wounds during the tree's youth, just as pearls are a morbid growth in the sick oyster. At least it is true that wood of especially fine figure is too unusual and too costly to be used in thicknesses sufficient for the carcasses of furniture. Hence veneer. But veneer has other justifications than economic. By quartering picked veneers of dramatic figure it is possible to create large surfaces of matched and balanced pattern which would be impossible in solid wood. Indeed, for the furniture designer, veneer gives life to Robert Louis Stevenson's sweeping maxim, "the end and aim of every art whatsoever is to make a pattern."

Some superficial observers have imagined, perhaps because Dickens gave the name of Veneering to one of his unpleasant characters, that veneer was a deplorable sham invented in Victorian times. In England respectability is assured by the fact that veneered furniture was made here immediately after the Restoration of 1660, possibly even before. A visit to the Victoria and Albert Museum will show, not only that the furniture makers from 1660 to 1800 used veneer freely, but that much of it has stood perfectly for more than two hundred years.

The veneering of furniture has become full of new possibilities during the last few years. The difficulty of it has always been that the carcase of solid wood has been apt to split or warp or twist, evil doings which bring about cracks and other faults in the veneer. But this menace can now be avoided by the use of laminated boards. Their almost perfect stability makes it possible for them to be veneered without fear of subsequent failures.

The late Ernest Gimson always used Honduras mahogany for the carcasses of his veneered furniture, and because it was costly, veneered pieces were only about ten per cent. of the furniture he made. I am inclined to believe that if he had found to his hand such a material as laminated board, a wood so transformed in behaviour, he might have welcomed it as a new means of making possible the safe display in veneer of rare woods of the loveliest figure. However that may be—and my imaginings can be rejected without my argument being hurt—the character of much of Gimson's furniture is such that it may properly be taken as an inspiration for the veneered pieces of today. I believe it has been so taken, widely, if unconsciously.

In his early Gloucestershire days Ernest Gimson was very fortunate in securing for his craft enterprise the sympathetic support of Earl Bathurst; it was indeed at Pinbury that Gimson established his workshops. A special significance therefore attaches to the work that he did for that house. The smoking room there has been illustrated before, and is notable for its carved stone mantelpiece, its characteristic plasterwork and fine panelling; but the jewel of the room is the cabinet in walnut veneer with gesso panels decorated in old gold (page 257). I also illustrate a characteristic Gimson work of drawers veneered in mahogany, with the sides quartered and the front decorated with ebony and holly lines (page 258). The silver handles were the work of Mr. Paul Cooper. The ebony and mother-of-pearl box standing

[1] The previous articles in this series were entitled *Plasterwork; Furnishing and Shopkeeping; Metalwork; Furniture at High Wycombe;* and *The Design of Gas Fires and their Settings.* These articles were published in the issues of the REVIEW for February, June, and September 1928, and January and February 1929.

on the chest is by Mr. Waals, who so honourably carries on the Gimson tradition at Chalford. These pieces are of a sort that has silently influenced the best English makers of the last twenty years to take a road along which the designers of the Continent are now pressing eagerly.

Laminated boards are sufficiently novel in this country to make it useful to define exactly what they are. Everyone is familiar with plywood, not only with the old three-ply, which finds a thousand uses, but also "multi-ply," consisting of five or seven or more plys, cemented together with a special waterproof cement, free, as a result of the crossing of the grains, from the usual troubles of swelling, shrinking, and so forth.

Laminated board is a later development of the same idea. Both plywood and laminated board are built up of thin wood, rotary cut. By this method of cutting, the log is rotated against a knife running the whole length of the log and yielding an almost endless sheet of thin wood, its breadth being the length of the log so turned.

Ordinary three-ply consists of three sheets of veneer so made that the grain of the middle sheet runs at right angles to that of the outer sheets. When these three plys are cemented together, the characteristic of thin sawn timber, viz. its weakness across the grain, disappears, and is replaced by great strength and elasticity. Another essential feature is the complete and scientific drying of the veneers before they are cemented under great hydraulic pressure. The troublesome vitality of ordinary wood, which may not wholly depart from it even with centuries of ordinary seasoning, is got rid of. The wood, indeed, takes on a new nature. Laminated boards are on the average much thicker than plywood. The thinnest is $\frac{3}{8}$ in., and they are made as thick as two inches. It is claimed for them that the tendency to shrink, swell, twist, or split has been completely removed. A like claim is made in respect of warping, and it is true if the material is properly handled and stored, but that qualification must be borne in mind.

The case for the use of laminated board in place of solid wood is, in the main, twofold. First, it gives opportunities to the designer to create a new sort of design, both in furniture and in the architectural treatment of interiors. Secondly, it solves the growing problem of veneered furniture in rooms kept at a temperature not known in England when veneered furniture was developed during the seventeenth and eighteenth centuries. I find amongst those of my furniture-making friends who are devoted to the old tradition that they tend to resent the very merits of laminated board as taking something out of the sportsmanship of their craft.

They say that the essence of fine cabinet-making is the continual battle with the living quality of wood, and that the fun goes out of the business with laminated board behaving passively like a dead thing.

These sportsmen in veneer say in effect: "Give me my fine Honduras mahogany or my wormy chestnut, and I will build of it veneered furniture that shall stand for ever." But when I ask them where they can find either the mahogany or the chestnut to make a veneered panel or a table top 12 ft. long by 4 ft. wide, they confess, with perfect frankness, that it is a case of laminated board or nothing.

There is nothing new about the idea of laminated wood for furniture-making. The finely modelled sculpturesque quality of eighteenth-century French furniture was only possible because the *ébénistes* of France built up the carcasses of these pieces with what we now loosely call laminations, making them of any shape demanded by the form of the furniture and the scheme of veneering.

All that is new about the use of laminated boards is that they are now a reliable stock material, made about 5 ft. wide and nearly 15 ft. long, in all thicknesses from $\frac{3}{8}$ in. to 2 in.

Amongst notable recent works of internal decoration in London, high place is taken by the music-room in Sir Albert Levy's flat at Devonshire House, designed by Mr. Oliver Hill (page 252). The idea of this sumptuous apartment was given by Coromandel wood screens, and the delicate art of Mr. George Sheringham was called into play for its decoration. The wall surfaces stretch without interruption from skirting to ceiling in wide panels of laminated board, veneered with French walnut (left its natural colour), and painted by the skilful brush of Mr. Sheringham. But the use of laminated board in the room did not end there. There was great heat under the floors, and they were accordingly plated with laminated board before the finished floor was laid above the plating. Mr. Oliver Hill is to be congratulated on an apartment of charm and originality.

Amongst the notable activities of the Empire Marketing Board is a crusade on behalf of the timbers of the Empire. As part of this policy the E.M.B. entrusted Mr. Emberton with the design of a room in their pavilion at the North-East Coast Exhibition, Newcastle-upon-Tyne. The illustration on page 256 shows how great a success Mr. Emberton made of his task. The walls are of laminated board veneered with Indian grey-wood and zebrana, and it would be difficult to find an example showing how dramatic fine veneers can be and how completely the qualities of laminated board have revolutionized the sheathing of a wall with wood. The big sheets of laminated board are butted together, and there is nothing in the nature of a stile or even a slightly raised or slightly sunk moulding to mark the joints between the sheets. This room, indeed, shows a full and logical divorce between the panel tradition and the new treatment now made possible.

Amongst the younger designers of furniture who have obviously been influenced to some extent in their design by the work of Ernest Gimson is Mr. Gordon Russell, of Broadway. He finds that laminated board is an essential basis for the fine veneered work that he does, of which a good example is the writing cabinet with its fall front dramatically adorned with laburnum "oyster" veneer (page 258).

Amongst the men in the furniture industry who have recognized that furniture design is a living thing, and that it should not be too straitly held in traditional bonds, is Mr. C. A. Richter, of the Bath Cabinet Makers' Company. Both as an independent designer of modern furniture, and as an expert craftsman who knows the risks to be avoided as well as the benefits to be secured by the use of laminated boards, Mr. Richter has been a good influence in their right employment.

In several pieces of furniture, designed by Mr. Joseph Emberton for Mr. Ian Anderson, laminated board has been associated with metal. The two tables illustrated on page 256 have supports of stainless steel, and the woodwork throughout is veneered with pale walnut of unusual beauty and with all the skill that the Bath Cabinet Makers' Company brings to such a task.

It would be difficult to find a fresher and more skilful use of laminated board than that devised by Mr. Oliver Bernard for the Maison Lyons at Liverpool (page 255). The laminated boards here have been tongued together, and the veneer carried over the joints; but there is no sign of this, because the veneering is double throughout and the joints in the outer ply of the laminated board are, therefore, perfectly masked. The veneer for the panels in the restaurant is Australian walnut, let into a solid sycamore frame, and the narrow stripe between the larger panels are veneered with zebrana, an unusual wood of straight grain, light in colour, but marked with brown streaks. The staircase is of zebrana throughout, except for the cappings of sycamore.

On page 258 is illustrated a writing table designed by Mr. Symonds and Mr. Robert Lutyens, in which yew and walnut have been veneered on laminated board.

I have laid some stress on the value of laminated boards in their relation to modern design, but their value in work designed in an historical manner is great and must not be ignored.

At Imperial Chemical House Sir Frank Baines had used them extensively throughout the whole building. This is notably true in every case where veneer has been used, and that is in most of the panelled rooms, except those treated in fumed oak. Sir Frank did not use laminated boards for stiles or rails except where the rail was particularly wide. The panelled rooms fall into two classes, veneered and painted, and Sir Frank kindly allows me to reproduce typical details from each type of room (pages 253 and 257). In the veneered rooms the laminated panel is surrounded by a solid moulding, and the veneer covers the join. In the painted rooms the laminated panel stands slightly above the solid moulding.

Many talks with architects have shown me, not only that the possibilities of laminated board are imperfectly appreciated, but that the very existence of the material is unknown to a great number. I hope that by the illustrations, and by the argument here, I have opened out a new field of pleasure and interest in problems of design which seem to me of far-reaching importance.

A *Craftsman's* Portfolio :

XLII — Decoration & Furniture in Laminated Board.

The *RESTAURANT* in the Maison Lyons, Liverpool. The veneer for the panels is Australian walnut let into a solid sycamore frame, and the narrow stripes between the larger panels are veneered with zebrana, an unusual wood of straight grain, light in colour, but marked with brown streaks.

Designer : OLIVER BERNARD.

Craftsmen : LYONS.

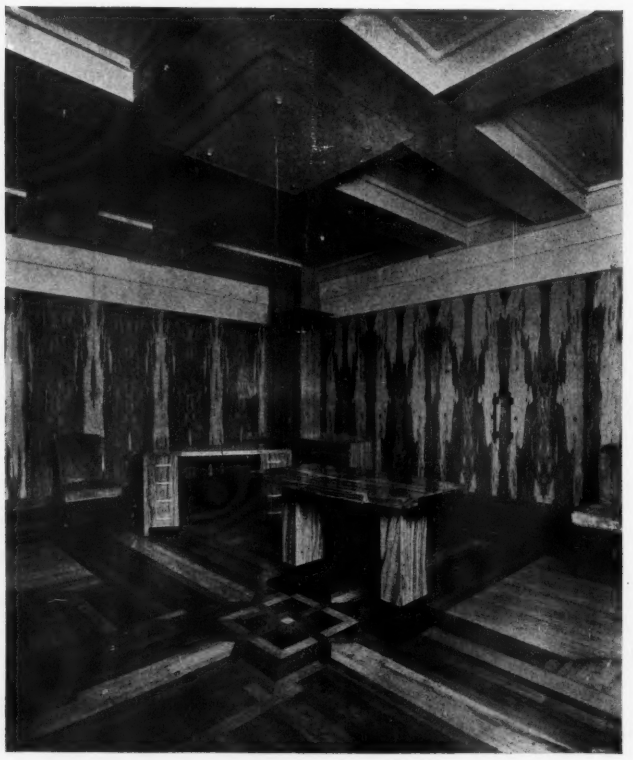
Selected veneers by W. MALLINSON AND SONS.

The *STAIRCASE* in the Maison Lyons, Liverpool. The staircase is of zebrana throughout, except for the cappings of sycamore. In the Maison Lyons, the laminated boards have been tongued together and the veneer carried over the joints : but there is no sign of this because the veneering is double throughout and the joints in the outer ply of the laminated board are, therefore, perfectly masked.

TABLES of laminated board, veneered with French walnut in Mr. Ian Anderson's flat at Bryanston Court, London. The pedestals to the tables are of stainless steel. The *LIGHTING CORNICE* is of laminated board.

Designer :
JOSEPH EMBERTON.

Craftsmen :
BATH CABINET MAKERS' COMPANY.



A *ROOM* for the Empire Marketing Board. The walls are of laminated board, veneered with Indian grey-wood and zebrana. The example shows how dramatic fine veneers can be, and how completely the qualities of laminated board have revolutionized the sheathing of a wall with wood. The big sheets of laminated board are butted together, and there is nothing in the nature of a stile or even a slightly raised or slightly sunk moulding to mark the joints between the sheets.

Designer: JOSEPH EMBERTON.

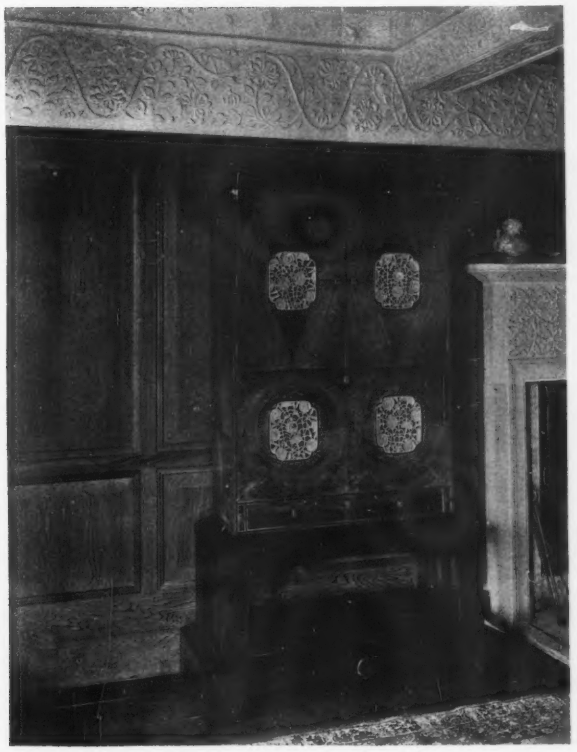
Craftsmen : BATH CABINET MAKERS' COMPANY.

XLII.—Decoration & Furniture in Laminated Board.

The *DOORWAY* and panelling in the Board Room at Imperial Chemical House, London. The panels are veneered in walnut on laminated board.

Designer :
SIR FRANK BAINES.

Craftsmen :
JOHN MOWLEM & COMPANY.



A *CABINET* in the smoking room at Pinbury Park, Gloucestershire. It is veneered in walnut with gesso panels, decorated in old gold, on an ebony base. The panelling, plaster ceiling, and stone mantelpiece, as well as the cabinet, were designed and made by the late Ernest Gimson.

A fall-front *WRITING CABINET*, veneered with laburnum "oysters" on laminated board.

Designer:
GORDON RUSSELL.
Craftsmen:
RUSSELL WORKSHOPS.

A *CHEST OF DRAWERS* of veneered mahogany at Pinbury Park, Gloucestershire. The handles are of silver and were designed by PAUL COOPER. The ebony box with mother-of-pearl inlay is by P. WAALS.

Designer and *Craftsman:*
The late ERNEST GIMSON.

A *WRITING TABLE* in laminated board made for Henry Beecham, Esq., with veneers of straight-grained and burr-walnut, and of yew for the pilasters, caps and bandings.

Designers:
R. W. SYMONDS
and
ROBERT LUTYENS.

During the past ten years I have been studying and collecting artistic and attractive designs for marble terrazzo floors and walls. I have gathered a unique selection, most of which is in colour. Architects have often found my collection of interest—sometimes of practical use. It is in the combined form of drawings, illustrations and sample slabs showing dividers of unique design. It has grown to such an extent, so much of it is irreplaceable, and it is so frequently in demand that to take it or send it far afield is impracticable. It is at the disposal of any visitor who is interested in design and colour content of non-cracking marble terrazzo. The stairway and step designs are unusual. The slabs showing non-slipping surface textures are examples of the latest trend of modern floor and stair treatment. Write for a copy of "Atlas White for Terrazzo." 'Phone or write when you are planning to call and I will arrange to be on hand. The attributes of the latest and best types of terrazzo, whether laid in situ or in the form of pre-cast slabs, are comparatively unfamiliar to many architects who feel the need "Atlas White" Portland cement products are designed to meet.

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

Frederick Coleman

ANTHOLOGY.

THE only furniture in the room consisted of a couple of long trestle tables. On these, on the mantelpiece and all over the floor, were scattered confusedly, like the elements of a jumbled city, a vast collection of architectural models. There were cathedrals, there were town halls, universities, public libraries, there were three or four elegant little sky-scrapers, there were blocks of offices, huge warehouses, factories, and finally dozens of magnificent country mansions, complete with their terraced gardens, their noble flights of steps, their fountains, and ornamental waters and grandly ridged canals, their little rococo pavilions and garden houses. . . .

He walked round with his lamp to the other side of the table. There was suddenly a crash; the wire had twitched a cathedral from off the table. It lay on the floor in disastrous ruin as though shattered by some appalling cataclysm.

"Hell and death!" said Gumbril Senior in an outburst of Elizabethan fury. He put down the lamp and ran to see how irreparable the disaster had been. "They're so horribly expensive, these models," he explained, as he bent over the ruins. Tenderly he picked up the pieces and replaced them on the table. "It might have been worse," he said at last, brushing the dust off his hands, "though I'm afraid that dome will never be quite the same again." Picking up the lamp once more, he held it high above his head and stood looking out, with a melancholy satisfaction, over his creations. "And to think," he said after a pause, "that I've been spending these last days designing model cottages for workmen at Bletchley! I'm in luck to have got the job, of course, but really, that a civilized man should have to do jobs like that! It's too much. In the old days these creatures built their own hovels, and very nice and suitable they were, too. The architects busied themselves with architecture—which is the expression of human dignity and greatness, which is man's protest, not his miserable acquiescence. You can't do much protesting in a model cottage at seven hundred pounds a time. A little, no doubt; you can protest a little; you can give your cottage decent proportions and avoid sordidness and vulgarity. But that's all; it's really a negative process. You can only begin to protest positively and actively when you abandon the petty human scale and build for giants—when you build for the spirit and the imagination of man, not for his little body. Model cottages, indeed!"

Mr. Gumbril snorted with indignation. "When I think of Alberti!" And he thought of Alberti—Alberti, the noblest Roman of them all, the true and only Roman. For the Romans themselves had lived their own actual lives, sordidly and extravagantly in the middle of a vulgar empire. Alberti and his followers in the Renaissance lived the ideal Roman life. They put Plutarch into their architecture. They took the detestable real Cato, the Brutus of history, and made of them Roman heroes to walk as guides and models before them. Before Alberti there were no true Romans, and with Piranesi's death the race began to wither towards extinction.

"And when I think of Brunelleschi!" Gumbril Senior went on to remember with passion the architect who had suspended on eight thin flying ribs of marble the lightest of all domes and the loveliest.

"And when of Michelangelo! The grim, enormous apse. . . . And of Wren and of Palladio, when I think of all these——" Gumbril Senior waved his arms and was silent. He could not put into words what he felt when he thought of them.

Aldous Huxley:
ANTIC HAY, Chapter II.

Causerie.

A Society for Education in Commerce.

A SOCIETY whose activities are perhaps not sufficiently known to the general public—the Association for Education in Industry and Commerce—held its eleventh annual conference in London last July. This Association was formed in 1919 by a "body of practical people engaged in industry and commerce" who believed in "education as a means of increasing efficiency," and whose object was to provide educational facilities for adult, as well as for juvenile, workers. Sir Max J. Bonn, K.B.E., in delivering his presidential address entitled "Towards Education at the Top" at this year's conference, began by outlining the problem which education in industry presents, and especially the difficulty of voluntary schemes by individual firms.

He pointed out that an increased and wider education among workers of whatever rank, always produces a higher degree of efficiency even in one particular capacity, than a narrow, specialized training aiming at no more than the mere knowledge necessary to fill a certain post. The conclusion is that anyone holding an important commercial post, however wide his knowledge and experience of business, if he were well educated, would not only fill his post more ably, but from his broader outlook, have a totally different conception of his work. In few positions is this more necessary than in that of the trade buyer and seller. For on his taste and discrimination—or want of them—the public depends. The Editor therefore sent the following letter to:

The Honorary Secretary, the Association for Education in Industry and Commerce.

DEAR SIR,—The annual report which you were kind enough to send to me has reminded me of a matter which I have been meaning for some time to bring before your Association.

The position today in the world of interior decoration is extremely bad. The public which buys furniture, glass, textiles, fabrics, etc., from the great stores is completely in the hands of the trade buyer, and if the trade buyer is convinced that the public wants cheap and vulgar furniture or reproduction work from the factories of the fake antique trade, the public has to buy these things, because they are the only products which it can buy cheaply. If the trade buyers were educated, and taught to have some discrimination in purchasing the work of good living artists, the manufacturers would set about buying designs from these same artists, the public would be able to buy decent modern furniture, textiles, etc., at a reasonable price, living artists would be able to earn a livelihood, and a great new era in interior decoration would be inaugurated.

Do you not think, sir, that the education of the trade buyer is a matter which your Association ought to take up?

I am,
Yours very truly,
THE EDITOR.

The following letter was received in reply.

To the Editor of THE ARCHITECTURAL REVIEW.

DEAR SIR,—Your letter relating to the education of trade buyers was fully considered by the Council of this Association at their recent meeting. While quite appreciating the importance of the points you raised the Council rather felt that this Association is not quite the body to deal with the problem of the education of the trade buyer. More than one member of the Council thought that there must be Trade Associations competent to take up this question with more expectation of achieving something.

On the other hand, Mr. J. W. Ramsbottom, Principal of the City of London College, who is also a member of our Council, wondered whether any of the courses at his college generally described as dealing with " commodities " had a bearing on the subject.

I do not know whether there is any intention on the part of any representative body to deal with education for buying in the same sense as education for salesmanship is at present being discussed by the Government Committee on that subject. In any case, if I understand your position correctly, what you specially wish to emphasize is the necessity of developing the artistic and æsthetic sides in those responsible for buying—altogether rather a far-reaching problem, and one which seems a little outside the scope of this particular body.

Yours faithfully,

REGINALD W. FERGUSON,
Honorary Secretary.

* * *

There is nothing to be added except that the Trade Buyer still wants educating.

* * *

The following—we need hardly say, entirely unsolicited—letter has been received from a distinguished subscriber. It is not our custom to publish lucubrations celebrating the glories of the REVIEW, but Sir William Bull's remarks are worth putting on record because they throw an instructive sidelight on the extraordinary interest taken by many laymen today in matters of architecture. This interest may be due in part to the modest efforts of the REVIEW, but it is due much more to the " spirit of the age." To the wise, nothing is more encouraging than the signs of reawakening enthusiasm amongst cultured people.

* * *

To the Editor of THE ARCHITECTURAL REVIEW.

A letter from the Rt. Hon. Sir William Bull, P.C., F.S.A.

SIR,—My object in writing this letter is not to praise your splendid magazine. This would be superfluous, and I can only prove my interest and admiration by saying I look forward to its advent every month and read it from cover to cover.

But I do think the time has come to say a word about your advertisements. I know of no journal where they are so skilfully displayed. The interests are so varied and attractive that I take as much care of the advertisement pages as the rest of the volume and have often found what I required in back numbers. This department alone is a history and a record of the advance in all trades connected with Architecture and Engineering, and in the future will be of great value. As you know I am a layman and have no axe to grind beyond an abiding interest in " the mother of all the arts."

Yours obediently,

WILLIAM BULL, F.S.A.

Equestrian statue of General Alvear at Buenos Aires, by Antoine Bourdelle.

* * *

The Exhibition of Retrospective British Art in Brussels.

The Exhibition of Retrospective British Art, which is being held during November at the Musée Moderne, Brussels, has been organized by the Anglo-Belgian Union, and is under the patronage of their Majesties the King and Queen, and the King and Queen of the Belgians. The exhibition is confined to work of artists living in the eighteenth and nineteenth centuries, who are, therefore, very well represented, especially as the pictures have been lent, not only from public galleries all over the country, but also from private collections. The King and Queen have lent several pictures of which the illustration on this page is one. It is by Paul Sandby, "The Gardens of the British Museum during the Encampment, 1780," and shows Montague House—the second of that name, the first having been burnt down in 1686. It was designed for

Lord Montague by Peter Puget and was later used to house the nucleus of the British Museum. It is described in Timbs' *Curiosities of London* as being "built on the plan of a first-class French hotel, of red brick, with stone dressings, lofty domed centre, and pavilion-like wings." La Fosse painted the ceilings and Rousseau the landscapes. In 1780 the troops stationed to quell the Gordon riots were encamped in the gardens, which occupied seven acres, and opened on to the fields which stretched to Hampstead on the north and Paddington on the west.

* * *

The late M. Antoine Bourdelle.

Emile Antoine Bourdelle, the distinguished French sculptor, who died suddenly last month, was well known in this country as a frequent exhibitor at the Royal Academy. Bourdelle was born in 1861 at Montauban, and had his earliest training at the school at Toulouse, which he left to come to Paris, where he worked with Falguière. In 1885 he exhibited his first important work, "Adam après la Faute." He was much influenced about this time by Rodin, but in 1900 he turned to the study of the Greeks. Between 1912 and 1913 he was commissioned to decorate the Théâtre des Champs-Elysées, where he carved reliefs in colour as well as marble figures on the façade. Bourdelle practised in a variety of mediums, for he was a painter as well as a sculptor. He was designer to the State Factory of Gobelins Tapestries, designed furniture in his leisure time, and wrote articles on art. In England Bourdelle was best known by his portraiture, such as his bust of Sir James Frazer, which was exhibited at the Royal Academy. Among his portraits from life are those of Anatole France and August Perret, the architect. In November last year a large collection of his works was exhibited at the new Palais des Beaux Arts, Brussels. What, however, is considered his most important work is the equestrian statue of General Alvear at Buenos Aires, which is illustrated on page 260. Though Bourdelle may not be the greatest of modern French sculptors, his personality will probably keep his name alive, for personality gives value to work even when that work is superficially done. Bourdelle was so clever at pastiche that his very brilliance stood in the way of deep thought. Yet such groups as "Hercules as Archer," which is in the Luxembourg Museum, are terrific in their vitality.

An Exhibition of works by living British Artists.

Sir Howard Kennard, British Minister to Sweden, opened on October 26, in the Royal Academy of Stockholm, in the presence of the Crown Prince and Crown Princess of Sweden, a representative collection of works by living British artists. This exhibition has been arranged by Sir Joseph Duveen's organization, "British Artists' Exhibitions," which has, during the past three years, organized similar exhibitions in Paris, Brussels, Buenos Aires, Venice and throughout Jugo-Slavia.

On October 25, the Swedish-British Society, under whose auspices the exhibition is being held, gave a banquet in honour of the occasion and to celebrate the 10th anniversary of its existence. Sir Martin Conway and Sir Robert Witt, chairman and

A staircase balustrade at Caroline Park, Midlothian, taken from Wrought Iron and its Decorative Use, *by Maxwell Ayrton and Arnold Silcock.*

vice-chairman of "British Artists' Exhibitions," represented the British Committee at the banquet and the opening ceremony.

This exhibition, like its predecessors which have been held in foreign capitals, is not restricted to the work of the "lesser-known" artists, but is as strongly representative as possible of the full strength of contemporary British art.

* * *

An Opportunity for Architects and Artists.

A competition has been organized by the *Daily Mail* in conjunction with the General Electric Company, Limited, in connection with the Ideal Home Exhibition at Olympia in February. The General Electric Company will erect six rooms at this exhibition consisting of a lounge, dining-room, bedroom, nursery, kitchen and bathroom. Designs for the lighting, heating, decorating and furnishing of these rooms are open to competition—in the case of the first four rooms to architects and artists collaborating with them, and the remaining two to electrical contractors. A special section for designs of electric-light fittings is open to artists and art students. The first prize for designs by architects and collaborating artists is 100 guineas, in the Electrical Contractor's Section it is 50 guineas, and in the Artists' Section is 10 guineas. All designs should be sent to Carmelite House, London, E.C.4, not later than December 14, and full particulars may be obtained by writing to "Electrical Competition," *Daily Mail*, Carmelite House.

* * *

At a recent meeting of the Tramways Committee of the Oldham Corporation the question of "to advertise" or "not to advertise" came up for discussion. Councillor Bainbridge asked if the time had not come to resume the allowing of advertisements in the tramcars. When the first five years' contract ran out they stopped the advertisements. Was it advisable to restart? The department wanted revenue. He had recently seen advertisements in cars that could not offend anybody's æsthetic sense.

Revenue, Æsthetic Sense, and a Public Committee.

The chairman, however, pointed out that the majority of the committee had voted against advertisements in the cars, and Mr. Jackson, the general manager, could not advise the committee to allow advertisements. They were, he said, costly to maintain, and when of metal, water was apt to lodge behind them and injure the woodwork. As for the look of the car, he thought a car with them was not so attractive as a well-finished and well-appointed car. And there was not so much money in advertisements as appeared on the surface.

The suggestion put forward was thereupon shelved.

* * *

Mediæval Castles and Modern Advertisements.

A proposal to allow the Empire Marketing Board to exhibit posters in the booking hall of the entrance to Conway Castle has been defeated at a meeting of the Town Council. Mr. W. R. Owen, in proposing that permission be not granted, said that the Empire Marketing Board were doing good work and their posters were admirable productions, but, nevertheless, they were advertisements, and surely the Council could not allow any advertisement, whatever its merit, to disfigure one of the noblest mediæval castles in Great Britain.

The resolution not to grant permission was carried by a large majority. Conway Corporation hold the Castle on a lease from the Crown, and the Mayor of the borough is the Constable of the Castle.

* * *

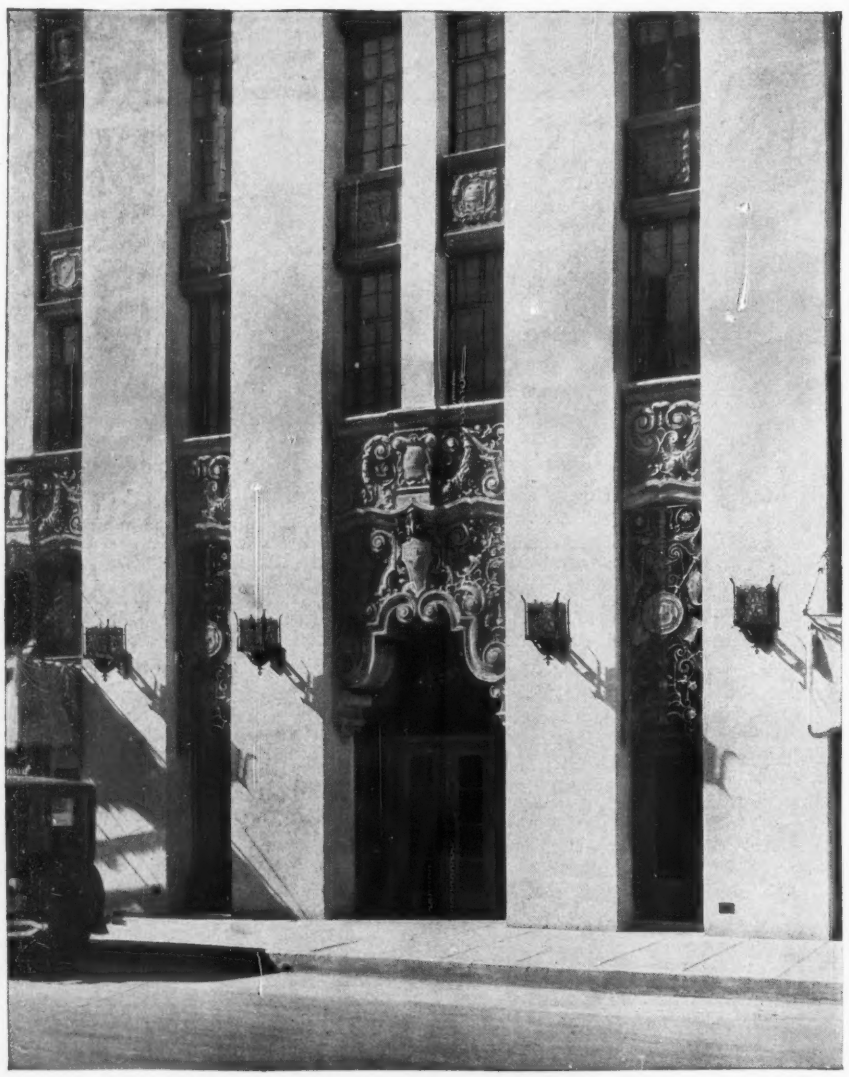
A new Furniture Shop.

To many people the name of Russell furniture and what it stands for have been familiar for many years; many, too, must have visited the Russell workshops in Broadway, that charming old village in Worcestershire. But now a wider public is to have an opportunity of appreciating Mr. Gordon Russell's work, for he has recently opened a shop in Wigmore Street. Mr. Gordon Russell, in the early post-war years of reconstruction, set out to produce furniture suited to the changed conditions of twentieth-century life. But as he wrote, in a pamphlet which he published, "Old work should rightly be regarded as the surest of all foundations on which to build anew with sympathetic continuity . . ." So, a practical designer and maker of new English furniture, Mr. Russell decided to go back to the sources Ernest Gimson had exploited. His designs are as a rule of a pleasing simplicity; and if the proportion of pieces of mediæval flavour is greater than one would wish, that may be purely a matter of personal taste.

* * *

Trade and Craft.

The illustration on this page is of Beverly Professional Building, Beverly, a reference to which appears on page lxxxi.



Board Room
of the
NATIONAL PROVINCIAL INSURANCE CO. LTD. (Plate Glass)
Architect: Harold Goslett, F.R.I.B.A.

A typical example of the dignified effect produced by Jackson's craftsmanship in two delicately blended mediums. The ceiling was executed in fibrous plaster and the wall panelling in oak. Jackson's are always pleased to welcome architects and builders at their workshops in Rathbone Place, where every sort of decoration in fibrous plaster, stuc, cement, wood, composition and lead can be examined both in process and in the finished state.

G. JACKSON & SONS
LIMITED
49 RATHBONE PLACE, LONDON, W.1
Telephones: Museum 3835, 2283, 4667
Telegrams: Actiniform, Westcent, London

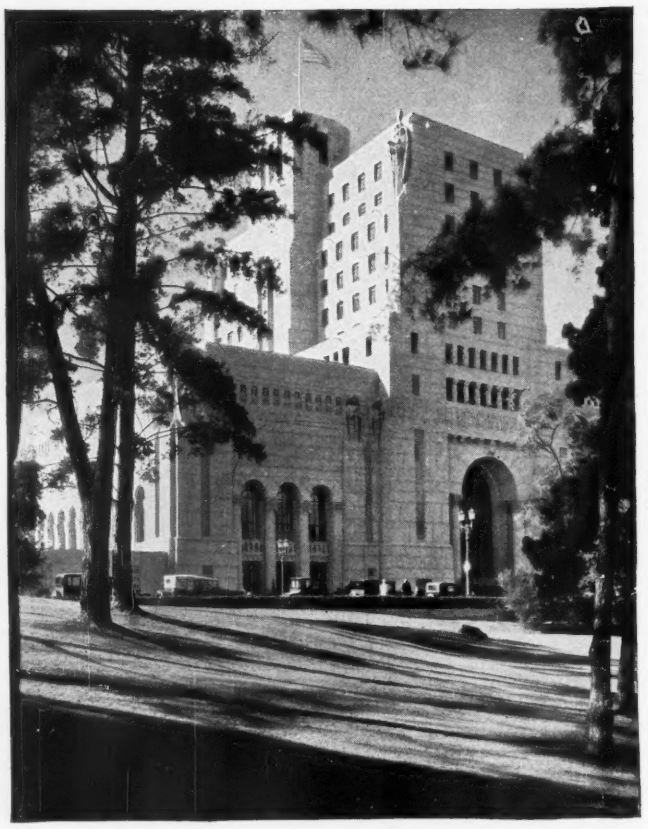
During the last decade great advances have been made in concrete construction. America has led the way, and the British Portland Cement Association, Limited, in issuing their new catalogue, decided by illustrating buildings in America to show how American architects are taking advantage of the great possibilities of concrete. Most of the buildings illustrated are in California, where the architecture is Spanish in type. Perhaps the most striking among the illustrations of the varied adaptations of concrete are those which show it used in ornamentation. These moulded decorations, after the first reproduction from the moulding, can be repeated at so low a cost that they no longer represent a very expensive item, a fact of which the American architects appear to have availed themselves. The illustration on this page is of the Elks' Club, Los Angeles, of which Messrs. Curlett and Beelman are the architects. On page 262 is illustrated the Beverly Professional Building, Beverly, designed by Mr. Harry E. Werner, which shows intricate moulded decoration,

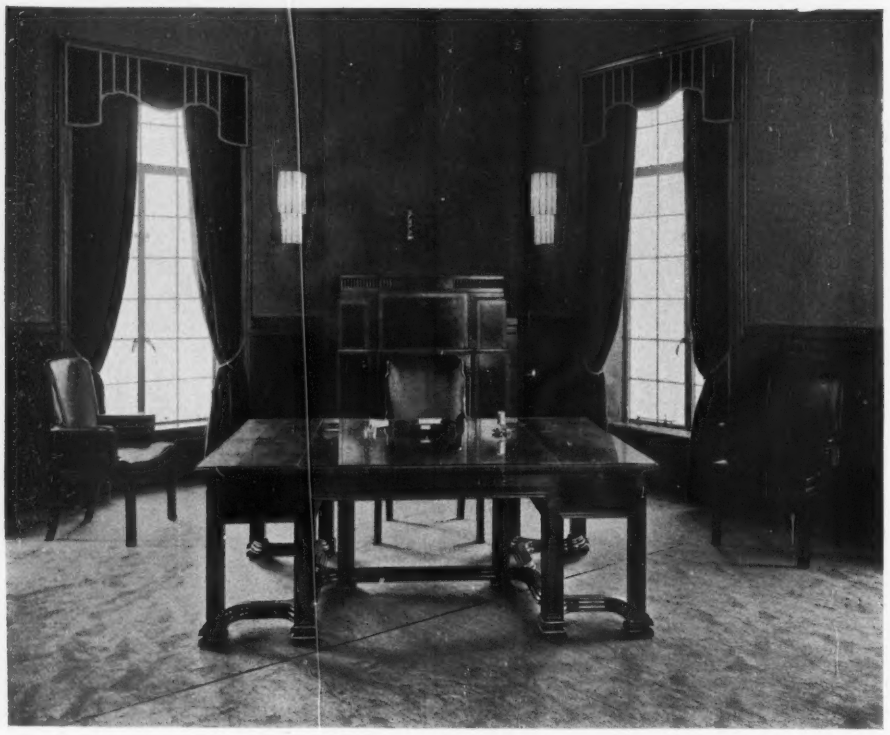
* * *

London's loftiest building, the new headquarters of the Underground Electric Railway over St. James's Park Station, is surmounted with a clock tower with dials facing east and west.

In spite of their size and height,—they are nearly as high as Big Ben—a visitor would be puzzled to find the clock itself, for the simple reason that it does not exist. The clock chamber is empty.

The explanation lies in the fact that this great building is equipped with the Synchronome System of electrical impulse dials, and these turret dials are provided only with the simple "one-wheel" step-by-step movements, which suffice, in that system, to propel the hands of all the clocks on the premises. The movements are actually smaller than the bosses of the hands, and are contained in half the thickness of the wall, yet they are powerful enough to drive them through all weathers.





In this respect the *Underground* clock is unique. Various methods of operating turret clocks electrically have been suggested and several have been used, but they do not come within measurable distance of the economy and simplicity of this system.

The absence of works implies that the clock chamber will serve some more useful purpose, and that access can be freely obtained to the outside of the clock dials *through their centres, from within,* thus dispensing with the necessity of scaffolding or ladders and enabling them to be cleaned as frequently and as easily as one's dining-room window.

The work, other than the design of the dials and hands, has been carried out under the personal supervision of Mr. F. Hope-Jones, M.I.E.E., F.R.A.S., the inventor of the system, and the managing director of the Synchronome Company Ltd., of 32 and 34 Clerkenwell Road, E.C.1.

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The illustration on this page is of the Chairman's Room in the Underground building. The furniture, which is of English walnut was designed by Charles Holden, and manufactured by Howard and Sons Ltd., who were also responsible for the joinery. The table has cross-banded mouldings, and the top is lined with green morocco leather covered with plate glass.

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FRIDAY, **NOVEMBER 1**—

Craftsmen of the Middle Ages.	12 *noon.*	BRITISH MUSEUM
The Early Christian Period	12 *noon.*	,, ,,
Between the Old Testament and New.	3 *p.m.*	,, ,,
Origins of Writing and Materials.	3 *p.m.*	,, ,,
Early Costumes	12 *noon.*	V. AND A. MUSEUM
Gothic Woodwork ...	12 *noon.*	,, ,,
Chinese Paintings ...	3 *p.m.*	,, ,,
Loan Exhibition of Russian Ikons throughout month.		
Italian Primitives ...	11 *a.m.*	NATIONAL GALLERY
,, ,, ..	12 *noon.*	,, ,,
Some Recent Painting ...	11 *a.m.*	TATE GALLERY
,, ,, ,, ...	12 *noon.*	,, ,,
The Wars of the Roses ...	3 *p.m.*	NATIONAL PORTRAIT GALLERY
French Furniture ...	3 *p.m.*	WALLACE COLLECTION
Exhibition of Paintings by J. le Tournier. Until November 10.	10–6 *Sats.* 10–1	BEAUX ARTS GALLERY, BRUTON PLACE, W.1
Exhibition of Water-colours by Sir D. Y. Cameron, R.A. Until November 16.	10–6 *Sats.* 10–1	THE COTSWOLD GALLERY, 59 FRITH ST., SOHO SQ., W.1
Exhibition of Modern Art	10–6 *Sat.* 10–1	THE GOUPIL GALLERY, 5 REGENT ST., S.W.1
Pastel Paintings by Persis Kermise. Until November 12.	10–6 *Sat.* 10–1	WALKER'S GALLERIES, 118 NEW BOND ST., W.1
Portraits by I. M. Cohen, R.P.R.O.I. Until November 15.	,, ,,	,, ,,
Watercolours of Italy, Egypt, North Africa, etc. By C. B. Prescott. Until November 13.	,, ,,	,, ,,
Pictures and Engravings by Henrik Lund. Pictures by Lucien Pissarro.	10–6 *Sat.* 10–1	THE LEICESTER GALLERIES, LEICESTER SQ., W.C.2

SATURDAY, **NOVEMBER 2**—

History of Handwriting in West Europe.	12 *noon.*	BRITISH MUSEUM
Life and Arts of the Middle Ages.	12 *noon.*	,, ,,
Tour of Several Sections	3 *p.m.*	,, ,,
A Sectional Tour ...	3 *p.m.*	,, ,,
Costumes of Seventeenth Century.	12 *noon.*	V. AND A. MUSEUM
Costumes of Eighteenth Century.	3 *p.m.*	,, ,,
Indian Section : Sculpture	3 *p.m.*	,, ,,
Precious Stones ...	7 *p.m.*	,, ,,
Rodin	7 *p.m.*	,, ,,
General Survey—I ...	11 *a.m.*	NATIONAL GALLERY
,, ,, ...	12 *noon.*	,, ,,
General Visit	11 *a.m.*	TATE GALLERY
,, ,, ...	12 *noon.*	,, ,,
History of the Collection	12 *noon.*	WALLACE COLLECTION

MONDAY, **NOVEMBER 4**—

Records of Babylon and Assyria—I.	12 *noon.*	BRITISH MUSEUM
Arts and Customs of Ancient Egypt—I.	12 *noon.*	BRITISH MUSEUM
Monuments of Egypt—I	3 *p.m.*	,, ,,
Monuments of Assyria—I	3 *p.m.*	,, ,,
Costumes of Nineteenth Century.	12 *noon.*	V. AND A. MUSEUM
Corean Pottery	12 *noon.*	,, ,,
General Tour	3 *p.m.*	,, ,,
Miniatures	3 *p.m.*	,, ,,
Landscape—I : Dutch and French.	11 *a.m.*	NATIONAL GALLERY
Landscape—I : Dutch and French.	12 *noon.*	,, ,,
Turner	11 *a.m.*	TATE GALLERY
,, ...	12 *noon.*	,, ,,
Some Victorian Novelists	3 *p.m.*	NATIONAL PORTRAIT GALLERY
Selected Pictures ...	3 *p.m.*	WALLACE COLLECTION
Inaugural Meeting. Presentation of the 1928 R.I.B.A. Medal.	8.30 *p.m.*	THE ROYAL INSTITUTE OF BRITISH ARCHITECTS, 9 CONDUIT ST., W.1

TUESDAY, **NOVEMBER 5**—

Arts and Customs of Ancient Egypt—I.	12 *noon.*	BRITISH MUSEUM
Monuments of Egypt—I	12 *noon.*	,, ,,
Monuments of Assyria—I	3 *p.m.*	,, ,,
Arts and Customs of Ancient Egypt—II.	3 *p.m.*	,, ,,
Vestments (I)	12 *noon.*	V. AND A. MUSEUM
Vestments (II)	3 *p.m.*	,, ,,
Early Florentines ...	11.50 *a.m.*	NATIONAL GALLERY
Botticelli	1 *p.m.*	,, ,,
Reynolds and Gainsborough.	11 *a.m.*	TATE GALLERY
Reynolds and Gainsborough.	12 *noon.*	,, ,,
The End of the Middle Ages.	3 *p.m.*	NATIONAL PORTRAIT GALLERY.
Dutch Genre	3 *p.m.*	WALLACE COLLECTION

WEDNESDAY, **NOVEMBER 6**—

A Selected Subject ...	12 *noon.*	BRITISH MUSEUM
Early Greece (Crete and Mycenæ).	,,	,, ,,
Early Age of Italy (Etruscans, etc.).	3 *p.m.*	,, ,,
A Selected Subject ...	3 *p.m.*	,, ,,
Far Eastern Pottery ...	12 *noon.*	V. AND A. MUSEUM
Bayeux Tapestry (I) ...	3 *p.m.*	,, ,,
Woodwork	3 *p.m.*	,, ,,
Spanish Painting ...	11 *a.m.*	NATIONAL GALLERY
,, ,, ...	12 *noon.*	,, ,,
Blake and Watts ...	11 *a.m.*	TATE GALLERY
,, ,, ,, ...	12 *noon.*	,, ,,
Jacobean Portrait Painters.	3 *p.m.*	NATIONAL PORTRAIT GALLERY
Exhibition of Works of Adrien Daintrey.	10–6 *Sat.* 10–1	THE REDFERN GALLERY, 27 OLD BOND STREET
The History of Architecture (Ancient). Series of Lectures by Sir BanisterFletcher,F.S.A., P.R.I.B.A. On Wednesdays throughout month.	6 *p.m.*	THE CENTRAL SCHOOL OF ARTS AND CRAFTS SOUTHAMPTON ROW, W.C.

THURSDAY, **NOVEMBER 7**—

Origins of Architecture—I: Greek.	12 *noon.*	BRITISH MUSEUM
Early Age of Italy (Etruscans, etc.).	12 *noon.*	,, ,,
Early Britain—I (Old Stone Age).	3 *p.m.*	,, ,,
Life and Arts of the Dark Races—VIII.	3 *p.m.*	,, ,,
Bayeux Tapestry (II) ...	12 *noon.*	V. AND A. MUSEUM
Carpets	3 *p.m.*	,, ,,
English Leadwork. Lecture by Sir Lawrence Weaver.	5.30 p.m.	,, ,,
Oil Paintings	7 *p.m.*	,, ,,
Celtic Ornament ...	7 *p.m.*	,, ,,
Early Netherlands ...	11 *a.m.*	NATIONAL GALLERY
,, ,, ...	12 *noon.*	,, ,,
Hogarth and Illustration	11 *a.m.*	TATE GALLERY
,, ,, ,,	12 *noon.*	,, ,,
Henry VII	3 *p.m.*	NATIONAL PORTRAIT GALLERY
English Portraits ...	3 *p.m.*	WALLACE COLLECTION

FRIDAY, **NOVEMBER 8**—

Early Greece (Crete and Mycenæ).	12 *noon.*	BRITISH MUSEUM
How the Bible Came Down to Us.	12 *noon.*	,, ,,
Greek and Roman Life—I	3 *p.m.*	,, ,,
Greek Sculpture—I (before 450 B.C.).	3 *p.m.*	,, ,,
Tapestries	12 *noon.*	V. AND A. MUSEUM
Tudor and Jacobean Woodwork.	12 *noon.*	,, ,,
Early Mural Decoration	3 *p.m.*	,, ,,
Francesca, Perugino, and Raphael.	11 *a.m.*	NATIONAL GALLERY
Francesca, Perugino, and Raphael.	12 *noon.*	,, ,,
French Painting ...	11 *a.m.*	TATE GALLERY
,, ,, ...	12 *noon.*	,, ,,
Henry VIII	3 *p.m.*	NATIONAL PORTRAIT GALLERY
Miniatures —the Artists...	3 *p.m.*	WALLACE COLLECTION

SATURDAY, **NOVEMBER 9**—

Early Britain—II (Late Stone Age).	12 *noon.*	BRITISH MUSEUM
Early Christian Period	12 *noon.*	,, ,,
A Sectional Tour ...	3 *p.m.*	,, ,,
Tour of Several Sections	3 *p.m.*	,, ,,
Ecclesiastical Metalwork	12 *noon.*	V. AND A. MUSEUM
English Plate	3 *p.m.*	,, ,,
Indian Section : Cave Paintings.	3 *p.m.*	,, ,,
Watercolours	7 *p.m.*	,, ,,
Chippendale	7 *p.m.*	,, ,,
Exhibition of Industrial Art. Till December 18.	10 *a.m.* to 5 *p.m.* *Sundays* 2.30–6 *p.m.*	,, ,,
General Survey—II ...	11 *a.m.*	NATIONAL GALLERY
,, ,, ...	12 *noon.*	,, ,,
Pre-Raphaelites	11 *a.m.*	TATE GALLERY
,, ,, ...	12 *noon.*	,, ,,
French Life and Art ...	12 *noon.*	WALLACE COLLECTION

MONDAY, NOVEMBER 11

Arts and Customs of Ancient Egypt—II.	12 *noon.*	BRITISH MUSEUM
Records of Babylon and Assyria—I.	12 *noon.*	,, ,,
Greek Sculpture—I (Before 450 B.C.).	3 *p.m.*	,, ,,
Monuments of Assyria—II	3 *p.m.*	,, ,,
Continental Plate ...	12 *noon.*	V. AND A. MUSEUM
English Porcelain ...	12 *noon.*	,, ,,
Goldwork and Jewellery	3 *p.m.*	,, ,,
Stained Glass	3 *p.m.*	,, ,,
Landscape—II: Wilson, Gainsborough, and Crome.	11 *a.m.*	NATIONAL GALLERY
Landscape—II: Wilson Gainsborough, and Crome.	12 *noon.*	,, ,,
Blake; Rossetti	11 *a.m.*	TATE GALLERY
,, ,, ...	12 *noon.*	,, ,,
Some Victorian Poets ...	3 *p.m.*	NATIONAL PORTRAIT GALLERY
Rubens	3 *p.m.*	WALLACE COLLECTION

TUESDAY, NOVEMBER 12—

EarlyBritain—III (Bronze Age).	12 *noon.*	BRITISH MUSEUM
Life and Arts of the Dark Races—II.	12 *noon.*	,, ,,
Greek Sculpture—II (Elgin Marbles).	3 *p.m.*	,, ,,
Monuments of Assyria—II	3 *p.m.*	,, ,,
Precious Stones	12 *noon.*	V. AND A. MUSEUM
Jade and Lacquer ...	3 *p.m.*	,, ,,
Pollaiuolo, Verrocchio, Leonardo.	11.50 *a.m.*	NATIONAL GALLERY
Michelangelo and Later Florentines.	1 *p.m.*	,, ,,
Turner	11 *a.m.*	TATE GALLERY
,, ...	12 *noon.*	,, ,,
Inigo Jones	3 *p.m.*	NATIONAL PORTRAIT GALLERY
Rembrandt	3 *p.m.*	WALLACE COLLECTION
Paintings of Cyprus by Keith Henderson. Until end of the month.	10–6 *Sat.* 10–1	BEAUX ARTS GALLERY

WEDNESDAY, NOVEMBER 13—

A Selected Subject ...	12 *noon.*	BRITISH MUSEUM
Early Britain—I (Old Stone Age).	12 *noon.*	,, ,,
Early Britain—IV (Iron Age)	3 *p.m.*	,, ,,
A Selected Subject ...	3 *p.m.*	,, ,,
Ironwork	12 *noon.*	V. AND A. MUSEUM
Ivories	3 *p.m.*	,, ,,
Indian Section: Metalwork.	3 *p.m.*	,, ,,
French Painting ...	11 *a.m.*	NATIONAL GALLERY
,, ,, ...	12 *noon.*	,, ,,
General Visit	11 *a.m.*	TATE GALLERY
,, ,, ...	12 *noon.*	,, ,,
Van Dyck	3 *p.m.*	NATIONAL PORTRAIT GALLERY
Exhibition of the Southern Society of Artists. Until November 22.	10–6 *Sat.* 10–1	THE ARLINGTON GALLERY, 22 OLD BOND ST., W.1

THURSDAY, NOVEMBER 14—

Greek Vases—I	12 *noon.*	BRITISH MUSEUM
Greek and Roman Life—I	12 *noon.*	,, ,,
The Romans in Britain—I: Conquest.	3 *p.m.*	,, ,,
Early Britain—II (Late Stone Age).	3 *p.m.*	,, ,,
Early Renaissance Sculpture.	12 *noon.*	V. AND A. MUSEUM
Donatello	3 *p.m.*	,, ,,
The Windows of a Medieval Church. Lecture by Mr. McN. Rushforth, F.S.A.	5.30 *p.m.*	,, ,,
Glass	7 *p.m.*	,, ,,
Lacquer	7 *p.m.*	,, ,,
Dutch Genre	11 *a.m.*	NATIONAL GALLERY
,, ,, ...	12 *noon.*	,, ,,
Watts; Stevens	11 *a.m.*	TATE GALLERY
,, ,, ...	12 *noon.*	,, ,,
Henry VIII	3 *p.m.*	NATIONAL PORTRAIT GALLERY
French Furniture ...	3 *p.m.*	WALLACE COLLECTION
Oil Panels (with Opalescent Effect) by Sam Webley. Until the end of the month.	10–6 *Sat.* 10–1	WALKER'S GALLERIES, 118 NEW BOND ST., W.1

FRIDAY, NOVEMBER 15—

How the Bible Came Down to Us—I: MSS.	12 *noon.*	BRITISH MUSEUM
Illuminated Manuscripts	12 *noon.*	,, ,,
Monuments of Assyria—II	3 *p.m.*	,, ,,
Greek Sculpture—II (a) Elgin Marbles.	3 *p.m.*	,, ,,
Michelangelo	12 *noon.*	V. AND A. MUSEUM
Evolution of the Panel ...	12 *noon.*	,, ,,
Coptic Tapestries ...	3 *p.m.*	,, ,,
Sienese, Umbrians, and Lombards.	11 *a.m.*	NATIONAL GALLERY
Sienese, Umbrians, and Lombards.	12 *noon.*	,, ,,
Some Recent Painting ...	11 *a.m.*	TATE GALLERY
,, ,, ,, ...	12 *noon.*	,, ,,
Mary I	3 *p.m.*	NATIONAL PORTRAIT GALLERY
Miniatures—The Sitters—I	3 *p.m.*	WALLACE COLLECTION
Watercolours by L. Burleigh Bruhl. Until November 28.	10–6 *Sat.* 10–1	WALKER'S GALLERIES, 118 NEW BOND ST., W.1

SATURDAY, NOVEMBER 16—

The Romans in Britain—II: Life and Arts.	12 *noon.*	BRITISH MUSEUM
EarlyBritain—III (Bronze Age).	12 *noon.*	,, ,,
Tour of Several Sections	3 *p.m.*	,, ,,
A Sectional Tour ...	3 *p.m.*	,, ,,
Rodin	12 *noon.*	V. AND A. MUSEUM
Architecture—I	3 *p.m.*	,, ,,
Indian Section: Architecture.	3 *p.m.*	,, ,,
Vestments	7 *p.m.*	,, ,,
Chinese Bronzes	7 *p.m.*	,, ,,

SATURDAY, NOVEMBER 16—*(continued.)*

General Survey—III ...	11 *a.m.*	NATIONAL GALLERY
,, ,, ...	12 *noon.*	,, ,,
French Painting ...	11 *a.m.*	TATE GALLERY
,, ,, ...	12 *noon.*	,, ,,
Some Italian Pictures ...	12 *noon.*	WALLACE COLLECTION

MONDAY, NOVEMBER 18—

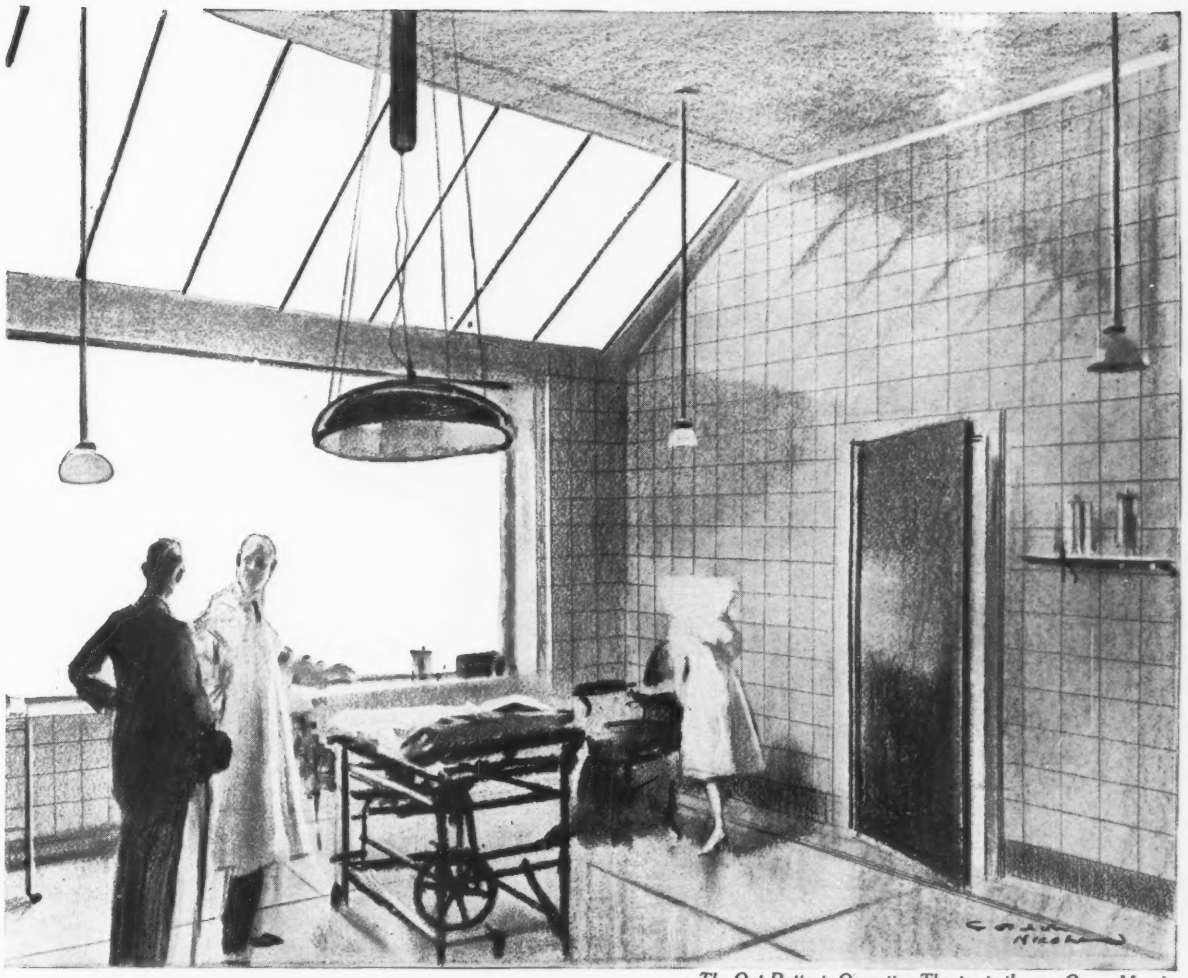
Records of Babylon and Assyria—II	12 *noon.*	BRITISH MUSEUM
Arts and Customs of Ancient Egypt—III.	12 *noon.*	,, ,,
Monuments of Egypt—II	3 *p.m.*	,, ,,
Greek Sculpture—II (b) (Elgin Marbles).	3 *p.m.*	,, ,,
Architecture—II ...	12 *noon.*	V. AND A. MUSEUM
Chinese Porcelain ...	12 *noon.*	,, ,,
General Tour	3 *p.m.*	,, ,,
Illuminated MSS. ...	3 *p.m.*	,, ,,
Landscape—III: Turner and Constable.	11 *a.m.*	NATIONAL GALLERY
Landscape—III: Turner and Constable.	12 *noon.*	,, ,,
Hogarth; Millais ...	11 *a.m.*	TATE GALLERY
,, ,, ...	12 *noon.*	,, ,,
Actors and Actresses—I	3 *p.m.*	NATIONAL PORTRAIT GALLERY
History of the Collection	3 *p.m.*	WALLACE COLLECTION
General Meeting. Address by Mr. Alan E. Munby, M.A., on The Design of Science Buildings.	8 *p.m.*	THE R.I.B.A., 9 CONDUIT ST., W.1
Exhibition of the Work of the late Mr. Bertram Goodhue. Until end of the month.	10 *a.m.*–8 *p.m.* *Sat.* 10–5	,, ,,

TUESDAY, NOVEMBER 19—

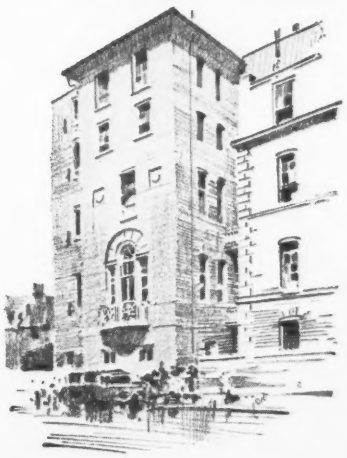
Greek Vases—II ...	12 *noon.*	BRITISH MUSEUM
Greek and Roman Life—II	12 *noon.*	,, ,,
Arts and Customs of Ancient Egypt—III.	3 *p.m.*	,, ,,
Records of Babylon and Assyria—II.	3 *p.m.*	,, ,,
Ironwork	12 *noon.*	V. AND A. MUSEUM
Oriental Arms and Armour	3 *p.m.*	,, ,,
Early Venetians	11.50 *a.m.*	NATIONAL GALLERY
The Bellinis	1 *p.m.*	,, ,,
Blake; Rossetti ...	11 *a.m.*	TATE GALLERY
,, ,, ...	12 *noon.*	,, ,,
Actors and Actresses—II	3 *p.m.*	NATIONAL PORTRAIT GALLERY
Titian, Van Dyck, and Gainsborough.	3 *p.m.*	WALLACE COLLECTION

WEDNESDAY, NOVEMBER 20—

A Selected Subject ...	12 *noon.*	BRITISH MUSEUM
Early Britain—IV (Iron Age).	12 *noon.*	,, ,,
Anglo-Saxon Period—I	3 *p.m.*	,, ,,
Life and Arts of the Dark Races—III.	3 *p.m.*	,, ,,
Early English Embroidery	12 *noon.*	V. AND A. MUSEUM
European Arms and Armour.	3 *p.m.*	,, ,,
Indian Section: Rugs ...	3 *p.m.*	,, ,,
Rubens and Van Dyck ...	11 *a.m.*	NATIONAL GALLERY
,, ,, ,, ...	12 *noon.*	,, ,,



The Out-Patients Operating Theatre in the new Queen Mary's wing of the Elizabeth Garrett Anderson Hospital for Women.



In the Mellowes Windows embodied in the newest wing of this famous hospital the efficiency demanded of every part of a public-service building has been attained without sacrifice of beauty—either beauty of design or that which comes from sound craftsmanship working on worthy material.

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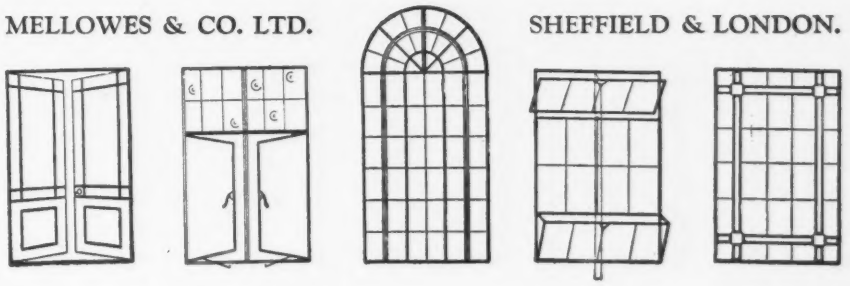
The adjoining diagrams indicate the wide variety of Mellowes products. The full range is described and illustrated in the Mellowes catalogue, which will be sent on request.



WEDNESDAY, NOVEMBER 20—*(continued.)*

General Visit	11 *a.m.*	V. AND A. MUSEUM
,, ,, ...	12 *noon.*	,, ,,
Lely	3 *p.m.*	NATIONAL PORTRAIT GALLERY
Exhibition of Pottery, Stoneware, and Hard Porcelain by Mr. and Mrs. Charles Vyse.	10–6 *Sat.* 10–1	WALKER'S GALLERIES, 118 NEW BOND ST., W.1

THURSDAY, NOVEMBER 21—

Origins of Architecture —II : Roman, etc.	12 *noon.*	BRITISH MUSEUM
The Romans in Britain —I : Conquest.	12 *noon.*	,, ,,
Monuments of Egypt—III	3 *p.m.*	,, ,,
Greek Sculpture—III ...	3 *p.m.*	,, ,,
Lace	12 *noon.*	V. AND A. MUSEUM
Della Robbia	3 *p.m.*	,, ,,
The Van Eycks. Lecture by Mr. M. W. Brockwell.	5.30 *p.m.*	,, ,,
Illuminated MSS. ...	7 *p.m.*	,, ,,
English Landscape Painting.	7 *p.m.*	,, ,,
Early French, German, and English.	11 *a.m.*	NATIONAL GALLERY
Early French, German, and English.	12 *noon.*	,, ,,
French Painting ...	11 *a.m.*	TATE GALLERY
,, ,, ...	12 *noon.*	,, ,,
Elizabeth and Her Statesmen.	3 *p.m.*	NATIONAL PORTRAIT GALLERY
French Painting—I ...	3 *p.m.*	WALLACE COLLECTION

FRIDAY, NOVEMBER 22—

Greek and Roman Life—II	12 *noon.*	BRITISH MUSEUM
How the Bible Came Down to Us—II.	12 *noon.*	,, ,,
Between the Old Testament and New.	3 *p.m.*	,, ,,
The Romans in Britain—II Life and Arts.	3 *p.m.*	,, ,,
Oriental Pottery ...	12 *noon.*	V. AND A. MUSEUM
Seventeenth-century Furniture.	12 *noon.*	,, ,,
Rug Knotting and Weaving.	3 *p.m.*	,, ,,
Mantegna, Crivelli and the Paduans.	11 *a.m.*	NATIONAL GALLERY
Mantegna, Crivelli and the Paduans.	12 *noon.*	,, ,,
Turner	11 *a.m.*	TATE GALLERY
,, ...	12 *noon.*	,, ,,
Elizabeth and Mary Queen of Scots.	3 *p.m.*	NATIONAL PORTRAIT GALLERY
French Painting—II ...	3 *p.m.*	WALLACE COLLECTION

SATURDAY, NOVEMBER 23—

Historical and Literary MSS.	12 *noon.*	BRITISH MUSEUM
Origins of Writing and Materials.	12 *noon.*	,, ,,
A Sectional Tour ...	3 *p.m.*	,, ,,
Tour of Several Sections	3 *p.m.*	,, ,,
English Pottery	12 *noon.*	V. AND A. MUSEUM
Chinese Porcelain (I) ...	3 *p.m.*	,, ,,
Indian Section : Rugs ...	3 *p.m.*	,, ,,
Raphael Cartoons ...	7 *p.m.*	,, ,,
Symbolism in Design ...	7 *p.m.*	,, ,,

SATURDAY, NOVEMBER 23—*(continued.)*

Drawing	11 *a.m.*	NATIONAL GALLERY
,, ...	12 *noon.*	,, ,,
Pre-Raphaelites	11 *a.m.*	TATE GALLERY
,, ...	12 *noon.*	,, ,,
Dutch Landscape ...	12 *noon.*	WALLACE COLLECTION

MONDAY, NOVEMBER 25—

Arts and Customs of Ancient Egypt—IV.	12 *noon.*	BRITISH MUSEUM
Hittite and Hebrew Collections.	12 *noon.*	,, ,,
The Early Christian Period—I.	3 *p.m.*	,, ,,
Monuments of Egypt—III	3 *p.m.*	,, ,,
Chinese Porcelain (II) ...	12 *noon.*	V. AND A. MUSEUM
Limoges Enamels ...	12 *noon.*	,, ,,
Chinese Porcelain (III) ...	3 *p.m.*	,, ,,
Oriental Rugs	3 *p.m.*	,, ,,
Some Landscapes Compared.	11 *a.m.*	NATIONAL GALLERY
Some Landscapes Compared.	12 *noon.*	,, ,,
Some Recent Painting ...	11 *a.m.*	TATE GALLERY
,, ,, ...	12 *noon*	,, ,,
Costume (I)	3 *p.m.*	NATIONAL PORTRAIT GALLERY
French Painting—III. ...	3 *p.m.*	WALLACE COLLECTION

TUESDAY, NOVEMBER 26—

Early Christian Period—II	12 *noon.*	BRITISH MUSEUM
Anglo-Saxon Period—I	12 *noon.*	,, ,,
Greek Sculpture — III (Mausoleum, etc.).	3 *p.m.*	,, ,,
Monuments of Assyria ...	3 *p.m.*	,, ,,
Continental Porcelain ...	12 *noon.*	V. AND A. MUSEUM
French Porcelain ...	3 *p.m.*	,, ,,
Giorgione and Titian ...	11.50 *a.m.*	NATIONAL GALLERY
Tintoretto and Veronese	1 *p.m.*	,, ,,
Eighteenth-century Painting.	11 *a.m.*	TATE GALLERY
Eighteenth-century Painting.	12 *noon.*	,, ,,
Costume (II)	3 *p.m.*	NATIONAL PORTRAIT GALLERY
French Painting—IV ...	3 *p.m.*	WALLACE COLLECTION

WEDNESDAY, NOVEMBER 27—

Anglo-Saxon Period—II	12 *noon.*	BRITISH MUSEUM
Life and Arts of the Dark Races—IV.	12 *noon.*	,, ,,
Greek Sculpture — IV (Ephesus, etc.).	3 *p.m.*	,, ,,
A Selected Subject ...	3 *p.m.*	,, ,,
Medieval Ivories ...	12 *noon.*	V. AND A. MUSEUM
English Porcelain (I) ...	3 *p.m.*	,, ,,
Indian Section : Mogul Art	3 *p.m.*	,, ,,
Dutch Portraits	11 *a.m.*	NATIONAL GALLERY
,, ,, ...	12 *noon.*	,, ,,
General Visit	11 *a.m.*	TATE GALLERY
,, ,, ...	12 *noon.*	,, ,,
Lely's Contemporaries ...	3 *p.m.*	NATIONAL PORTRAIT GALLERY

THURSDAY, NOVEMBER 28—

How the Bible Came Down to Us—II : Print.	12 *noon.*	BRITISH MUSEUM
Arts and Customs of Ancient Egypt—IV.	12 *noon.*	,, ,,

THURSDAY, NOVEMBER 28—*(continued.)*

Life and Arts of the Middle Ages.	3 *p.m.*	BRITISH MUSEUM
Greek Sculpture — IV (Ephesus, etc.).	3 *p.m.*	,, ,,
English Porcelain (II) ...	12 *noon.*	V. AND A. MUSEUM
Italian Renaissance Furniture.	3 *p.m.*	,, ,,
Painters of the Norwich School. Lecture by Mr. S. C. Kaines Smith, M.B.E.	5.30 *p.m.*	,, ,,
General Tour	7 *p.m.*	,, ,,
Watercolours	7 *p.m.*	,, ,,
Early Netherlands and Italy Compared.	11 *a.m.*	NATIONAL GALLERY
Early Netherlands and Italy Compared.	12 *noon.*	,, ,,
Hogarth	11 *a.m.*	TATE GALLERY
,, ...	12 *noon.*	,, ,,
Elizabethan Adventurers	3 *p.m.*	NATIONAL PORTRAIT GALLERY
French Painting—V ...	3 *p.m.*	WALLACE COLLECTION

FRIDAY, NOVEMBER 29—

Illuminated MSS. ...	12 *noon.*	BRITISH MUSEUM
Historical and Literary MSS.	12 *noon.*	,, ,,
Origins of Writing and Materials.	3 *p.m.*	,, ,,
Anglo-Saxon Period—II	3 *p.m.*	,, ,,
Early English Furniture	12 *noon.*	V. AND A. MUSEUM
Georgian Furniture ...	12 *noon.*	,, ,,
English Wallpapers ...	3 *p.m.*	,, ,,
Mond Collection	11 *a.m.*	NATIONAL GALLERY
,, ,, ...	12 *noon.*	,, ,,
French Painting ...	11 *a.m.*	TATE GALLERY
,, ,, ...	12 *noon.*	,, ,,
Leicester and Essex ...	3 *p.m.*	NATIONAL PORTRAIT GALLERY
French Painting—VI ...	3 *p.m.*	WALLACE COLLECTION

SATURDAY, NOVEMBER 30—

The Romans in Britain —II : Life and Arts.	12 *noon.*	BRITISH MUSEUM
Early Britain — III (Bronze Age).	12 *noon.*	,, ,,
Tour of Several Sections	3 *p.m.*	,, ,,
A Sectional Tour ...	3 *p.m.*	,, ,,
English Seventeenth-century Furniture.	12 *noon.*	V. AND A. MUSEUM
French Renaissance Furniture.	3 *p.m.*	,, ,,
Indian Section : Pottery	3 *p.m.*	,, ,,
English Eighteenth-century Furniture.	7 *p.m.*	,, ,,
Evolution of the Chair ...	7 *p.m.*	,, ,,
Representation and Invention.	11 *a.m.*	NATIONAL GALLERY
Representation and Invention.	12 *noon.*	,, ,,
Pre-Raphaelites	11 *a.m.*	TATE GALLERY
,, ...	12 *noon.*	,, ,,
Miniatures : The Sitters —II.	12 *noon.*	WALLACE COLLECTION