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Vol. LXVII

June 1930

No. 403



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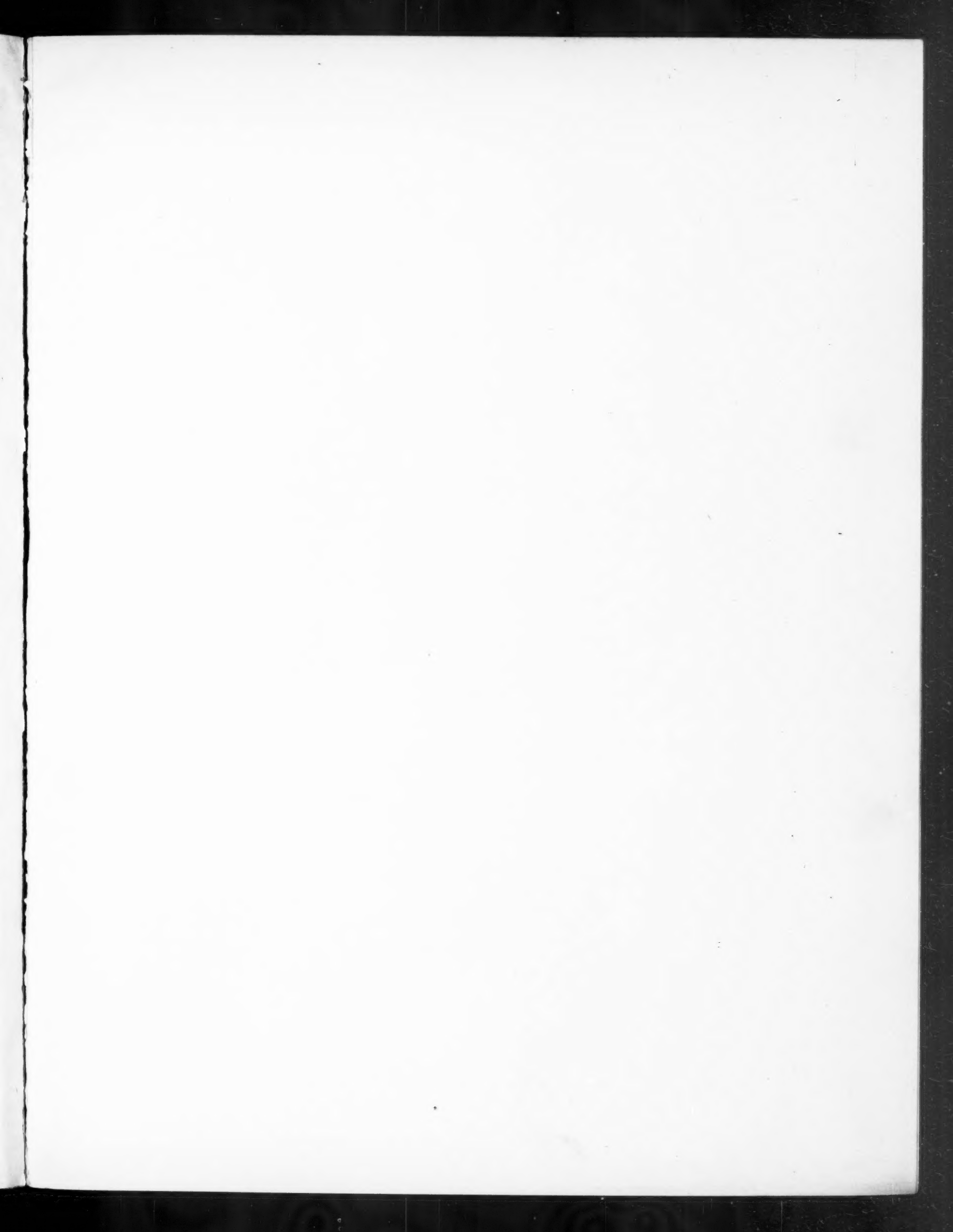




Plate I. June 1930.
A WORM'S-EYE VIEW OF THE
QUADRANT, REGENT STREET,
LONDON.

From the photograph by
M. O. DELL and H. L. WAINWRIGHT,
official photographers to
THE ARCHITECTURAL REVIEW.



Gaudi.

By Evelyn Waugh.

BUT the glory and delight of Barcelona, which no other town in the world can offer, is the architecture of Gaudi. In England we scarcely know the meaning of *Art Nouveau*. Mr. John Betjeman, the chief living authority on the subject, traces it chiefly in the decorative motive of the roots of the water-lily which became prominent in this country at about the time of William Morris's death. I have seen pewter work, too, of about 1900 in which tulips and dock leaves have been very happily rendered; there are stencil designs in some early numbers of the *Studio* in which one can discern the repressed but resilient aspirations of the movement, but with us, as with the Parisians, Decadence proved the more vital force. The peacock's feather and the green carnation outshine the tulip and the water-lily root. Then after a warm but inconclusive flirtation with Holland—when painters made heavily patterned pictures of windmills and umber sails, and put tiles round their hearths and pot-bellied jugs of burnished copper in their windows—English decorative fancy went whirling off among timber and thatch and black old oak. But this was not the case with the Catalans, who responded to the movement with all the zeal of their exuberant but wholly indiscriminating nature. They never concerned themselves with the Decadence or with archaism. *Art Nouveau* came to them at a time of commercial expansion and political unrest, and they took it to themselves and made it their own, even christening it and importing it into Florida under their own name as the Neo-Catalan style. In its new guise it has even, in recent years, come back to England. Near to where I am writing this, on the south coast, there is a small colony of villas and bungalows extending from Bognor Regis for about a mile along the edge of the beach. They are mostly empty during the winter months, so that I can lean on their gates and study them without causing annoyance or suspicion, and in their very new and, I trust, impermanent structure I have been able to discern many features that are fundamentally Neo-Catalan. There is the same eagerness to attract attention, though this, I think, may be more a commercial than an artistic impulse. They are built, not as homes, but as holiday pavilions to be let on short leases at extravagant rents during the bathing season; their aim is to catch the eye with a prominent exterior and leave the interior to chance, in the confidence that the tenants will spend most of the day sprawling on the sand. They exhibit the same irresponsible confusion of architectural styles, here Gothic, here Tudor, here Classical. They exhibit the same abhorrence of an unvariegated line; whenever it is structurally possible substituting machicolation or sweeping curvature. They exhibit the same predilection for very bright colours and

iridescent surfaces, more particularly those achieved by glazed tiles or a mosaic of broken china and pebbles embedded in cement. This last is one of the chief decorative devices of Neo-Catalan architecture; there are examples of it sparkling and blazing all over Barcelona, but Gaudi alone was able to use it with precision and enterprise and make of it the craft which, in New York, is reverently known as "Tiffany bathroom."

Gaudi bears to these anonymous contractors and job-builders something of the same relation as do the masters of Italian baroque to the rococo decorators of the Pompadour's boudoir, or Ronald Firbank to the author of *Frolic Wind*. What in them is frivolous, superficial and *chic* is in him structural and essential; in his work is apotheosized all the writhing, bubbling, convoluting, convulsing soul of the *Art Nouveau*.

I could discover very little about his life save that it began in Barcelona, was for the most part spent there, and ended there less than five years ago, when the aged and partially infirm master was run down and killed by an electric tramcar in the main boulevard of the town. In his later years he did very little creative work, devoting his failing energies to supervising the construction of the great Church of the Holy Family, which I shall shortly describe. The period of his grossest and wildest output is the last two decades of the last century; it was then that his art, cautiously maturing, broke through all preconceived bounds of order and propriety, and coursed wantonly over the town, spattering its riches on all sides like mud.

But, indeed, in one's first brush with Gaudi's genius, it is not so much propriety that is outraged as one's sense of probability. My interest in him began on the morning of my second and, unfortunately, my last day in Barcelona. I was walking alone and without any clear intention in my mind, down one of the boulevards, when I saw what, at first, I took to be part of the advertising campaign of the exhibition. On closer inspection I realized that it was a permanent building which, to my surprise, turned out to be the offices of the Turkish Consulate. Trees were planted in front of it along the pavement, hiding the lower storeys. It was the roof which chiefly attracted my attention; this was coloured peacock blue and built in undulations like a rough sea petrified; the chimneys, too, were of highly coloured, glazed earthenware, and they were twisted and bent in all directions like very gnarled fruit trees. The front of the building, down to the level of the second row of windows, was made of the mosaic of broken china I have already described, but thoughtfully planned so that the colours merged in delicate gradations from violet and blue to peacock green and gold. The eaves overhung in irregular, amorphous waves, in places attenuated into stalactites of coloured

porcelain, the effect being that of a clumsily iced cake. I cannot describe it more accurately than that because, dazzled and blinded by what I subsequently saw, my impression of this first experience, though deep, is somewhat indistinct. I went all round it with a camera trying to find an aspect I could photograph, but the trees and the sun combined to frustrate me.

I knew now what I wanted to see in Barcelona; hiring one of the David taxis, I made the driver understand that I wanted to

go to any other building like this one. He took me to a large apartment house not far away, called, I think, the Casa Milá y Camps. I verified the fact later at a photograph shop that this was by the same architect as the Turkish Consulate, and that his name was Gaudi. I was able to take snapshots of this building which I have before me as I write, but the impression they give is far less eccentric than the reality. It has the same undulating roof of coloured tiles, but Gaudi has here introduced the innovation that the curves of the skyline do not correspond in any way at all with the curves of the top of the walls. The chimney stacks are all different in design, some being decorated in spirals, others in diamonds, others in vertical ribs, but of somewhat the same shape, like great beehives, from the top of which protrude little asymmetrical chimney pots. The walls of the building, which stands at a corner, are faced with rough sandstone pierced by six courses of windows. These are made to look like caves, having no sharply-defined outlines or any straight line anywhere about them—sides, top and bottom being all wildly and irrelevantly curved, as if drawn by a faltering hand. The ground plan, too, is designed with the same undulating boundaries. Perhaps the most unexpected thing about this building is the ironwork; the front door is composed of glass panes set in an iron frame of uncompromising irregularity, like the cuts in a jig-saw puzzle or the divisions in that thing known to gardeners as a "crazy pavement," while outside many of the windows have wrought-iron balustrades that are fearless tangles of twisted metal, like the wreckage of an aeroplane that has fallen burning from a great height and has suddenly been cooled by hoseings of cold water.

There are undoubtedly other houses by Gaudi in Barcelona, and somewhere in the district, I was told, one could see a bishop's palace of his design; but in the short time at my disposal I was obliged to concentrate myself upon his two major works, the Parc Güell and the Templo de la Sagrada



Left. The lodge and turret of the *PARC GÜELL*.
Right. The interior of the *TEMPLO EXPIATORIO DE LA SAGRADA FAMILIA*.

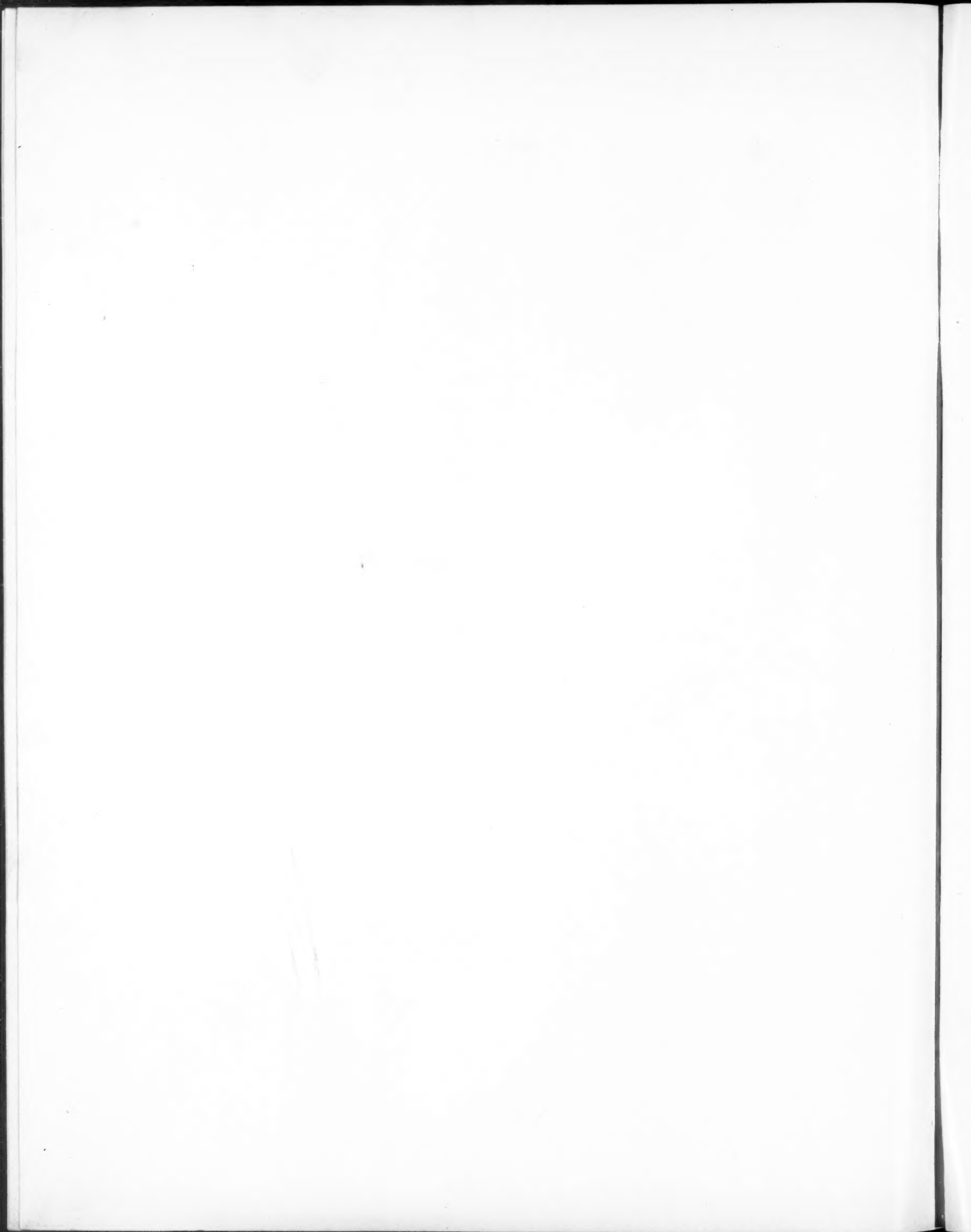
Familia. Both of these lie some little way out of the town. Parc Güell is a public garden and recreation ground; it is also the name of the surrounding suburb, so that it was a little time before I could make my taxi-driver understand which I wanted; this difficulty was increased by my own ignorance. I had simply been told that there was Gaudi work at the Parc Güell; no more. We drove up several streets of villas, all extravagantly Neo-Catalan, but lacking in just that quality which I had already

learned to recognize as the master's. The moment we came into sight of the entrance gates of the gardens there was no more doubt; this was the real thing. I paid off the taxi and entered up a double flight of china-mosaic steps, between curving, machicolated walls, decorated in a gay check pattern of coloured tiles, at the base of which was a little fountain and a kind of totem pole of mosaic.

I think that the whole gardens were laid out by Gaudi; certainly all the architectural features are unmistakably his. There is a great terrace on which the children play games, with a fine crinkled edge of the typical broken china mosaic; there is a battlemented wall built of rough stones and clinkers, and embellished with plaques of the word Güell in contorted, interlacing letters; there is a kind of pergola supported on a colonnade of clinker pillars set askew and at all angles to one another; there is a turret, surmounted by a wrought-iron stand supporting a cross; there is a little lodge that is a gem of Gaudism, looking like a fairy cabin from the worst kind of Rackhamesque picture book. I was able to obtain a very happy snapshot of the last two features, which I reproduce above. It gives the impression that the turret and lodge form parts of the same building; actually they are some fifty or so yards apart. Almost everything in the photograph is noteworthy, but I would draw the attention of all serious students to: (1) the curvature of the ground plan of the lodge; (2) the surface of the walls composed of rough stones; (3) the rough stone shaft at the corner; (4) the mosaic shaft in the centre of the window and the curved shape of the window; (5) the "sugar-icing" eaves and patterned mosaic roof; (6) the high, arching machicolation of the roof; (7) the horned gables; (8) the chimney pot; (9) the sugar-icing eaves and machicolation on the turret; (10) the "fairy pavilion" outside staircase; (11) the proportions of the base of the cross to the spire. The whole of Gaudi's secular architecture seems to



Plate II. June 1930.
 THE SOUTH PORCH OF THE TEMPLO
 DE LA SAGRADA FAMILIA, BARCELONA,
 GAUDI, *Architect.*



me summarized in these two buildings, and as I looked at them I could not help being struck by the kinship they bore to the settings of many of the later U.F.A. films. The dream scene in *Secrets of the Soul*, the Oriental passages in *Waxworks* particularly seem to me to show just the same inarticulate fantasy.

Only a small part has as yet been built of the great Church of the Holy Family, which was to have been Gaudi's supreme achievement, and unless some eccentric millionaire is moved to interpose in the near future, in spite of the great sums that have already been squandered upon it, the project will have to be abandoned. The vast undertaking was begun with very small funds and relied entirely upon voluntary contributions for its progress. The fact that it has got as advanced as it has, is a testimony to the great enthusiasm it has aroused among the people of the country, but enthusiasm and contributions have dwindled during the last twenty years, until only ten men are regularly employed, most of their time being taken up in repairing the damage caused to the fabric by its exposure. There are already menacing cracks in the masonry; immense sums would be required to finish the building on the scale in which it was planned, and the portions already constructed fatally compromise any attempt at modification. It seems to me certain that it will always remain a ruin, and a highly dangerous one, unless the towers are removed before they fall down.

All that is finished at present is the crypt, a part of the cloisters, the south door, two of the towers, and part of the east wall. There is a model in the crypt of the finished building which was shown in Paris at one of the International Exhibitions, but did not attract any great international support. The church is to be circular with a straight, gabled south front forming a tangent touching the circumference, not as might be supposed at its centre, but at a point some way to the east of the main door; beyond the high altar is to be a baptistery with a very high pointed dome, fretted and presumably glazed.

The illustration on page 310 gives a fair idea of the interior—if that is not a slightly ridiculous phrase to apply to a single arc of wall—of the structure as it stands today. The dais and steps enclosed by the east wall is the site of the high altar; the scaffolding between the two middle towers is, of course, temporary; in the finished model a fifth, very much smaller pinnacle rises between them from over the porch and reaches to about half the height of the present scaffolding; the two inner towers are intended to be considerably taller than the outer ones; all four are surmounted by mosaic pinnacles of typical Gaudi design, one of which I reproduce on this page. Broken ginger-beer bottles are here employed in conjunction with the china. Note the *Hosanna in Excelsis*. Like many architects, Gaudi used bands of lettering as a decorative motive, and devised a type suitable to the style of the building. Note also in the view on page 310 the cottages in the right foreground with undulating roofs and the perverse lamp standard to the left of them.

The south door below the towers on the other side is the most elaborate piece of sculpture in the church. Here Gaudi

has again introduced his "sugar-icing" motive, translating it from tile and mosaic into carved stone, giving an effect as though the whole work had been arrested in an early stage of liquefaction. As they ascend, in fact, the forms all become less carefully defined; the birds and animals, figures and foliage of the lower stages being cut with the utmost elaboration of detail, while the birds towards the summit emerge vaguely as though their finer edges had already begun to melt; above these again come the heavens indicated by stars strewn among the signs of the Zodiac.

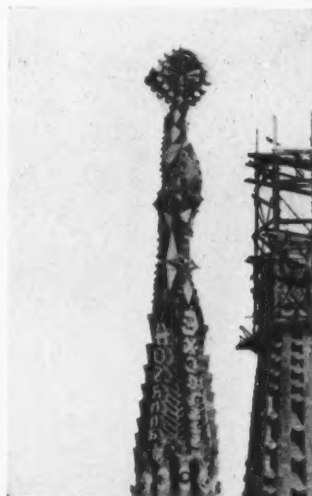
Gaudi has employed two very distinct decorative methods in his sculpture, the one so evanescent and amorphous, the other so minute and intricate that in each case one finds a difficulty in realizing that one is confronted by cut stone, supposing instinctively that the first is some imperfectly moulded clay and the second ivory or mahogany. The descent into the crypt renders one most conscious of this conflict. Here the architecture is, structurally, an austere and rather unlovely Gothic and the decoration strictly formal in design, though indefatigably naturalistic in execution. The door of the cloisters, called the Puerta de Rosario, is another and more exaggerated example of this manner; it is like an old-fashioned paper-lace Easter card, translated with infinite labour and virtuosity into a third dimension.

There is a sacristan employed to show visitors over the building, and it is only by their contributions that the work continues at all. He told me that it makes a very strong appeal to the peasants of the neighbourhood, who come in large numbers to wonder at the cleverness of the carving. Tourists for the most part are unsympathetic, he said, expressing their impatience with the eccentricities of "modern art." I do not say that if I were rich I could not find a better way of devoting my fortune, but I do think that it would be a pity to allow this astonishing curiosity to decay. I feel it would be a graceful action on the part of someone who was a little wrong in the head to pay for its completion.

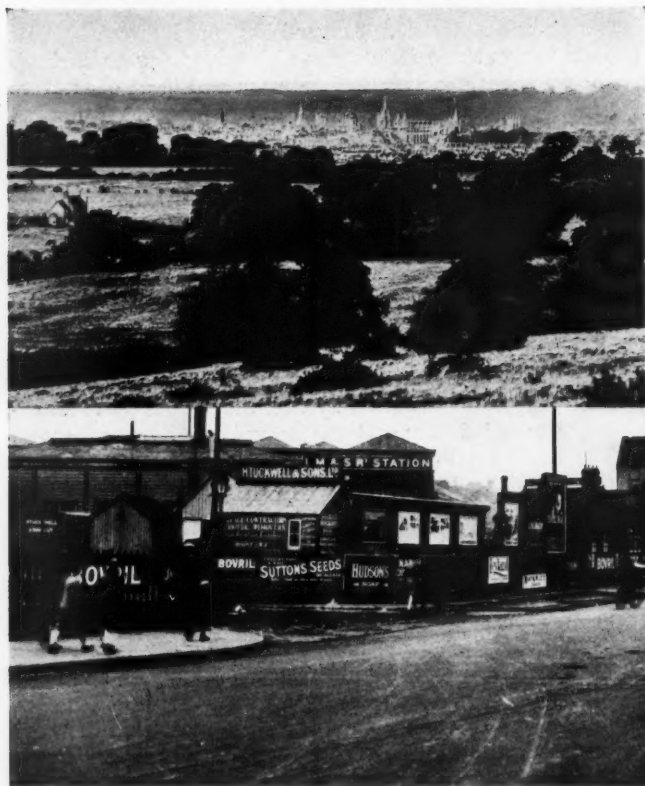
I could easily have employed a happy fortnight at Barcelona tracking down further examples of Gaudism. He designed many things besides houses, I believe, making it his special province to conceive designs for tables and chairs and other objects of common utility which rendered them wholly unfit for their ostensible purposes. He is a great example, it seems to me, of what Art for Art's sake can become when it is wholly untempered by considerations of tradition or good taste. Picabia in Paris is another example, but I think it would be more exciting to collect Gaudis.

There is a large book on Gaudi published in Barcelona which I could not at the time afford to buy, nor, if I had bought it, should I have been able to read it, since it is written in Spanish. But I should dearly like to have gone round with this book identifying the illustrations and making photographs and sketches of my own; perhaps even to have read a paper or produced a monograph upon the subject.

But the *Stella* was due to sail that evening and my passage was booked to England.



A campanile FINIAL,
Templo de la Sagrada
Familia.



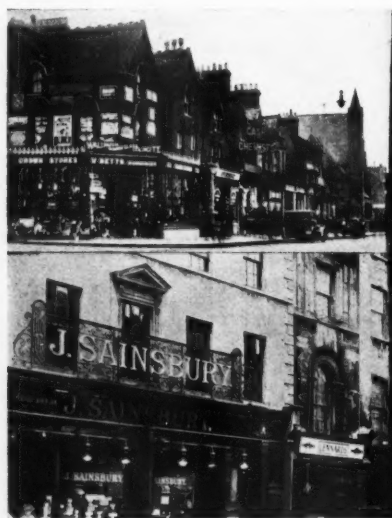
Oxford (near Cowley)

Oxford has been dealt with in these pages before, but the capital of the county has been mysteriously ignored. The notes which follow endeavour to repair this extraordinary omission, and to provide the several hundred thousand Americans who are expected to park their automobiles during Eights Week in and around the quadrangles of Cowley's widely advertised quartier latin with a guide which shall contribute to the fuller understanding of her charms. A more complete survey will appear shortly, edited by Mr. Clough Williams-Ellis, and published by the Design and Industries Association of 6 Queen's Square, London, from whom it may be obtained, price sixpence.

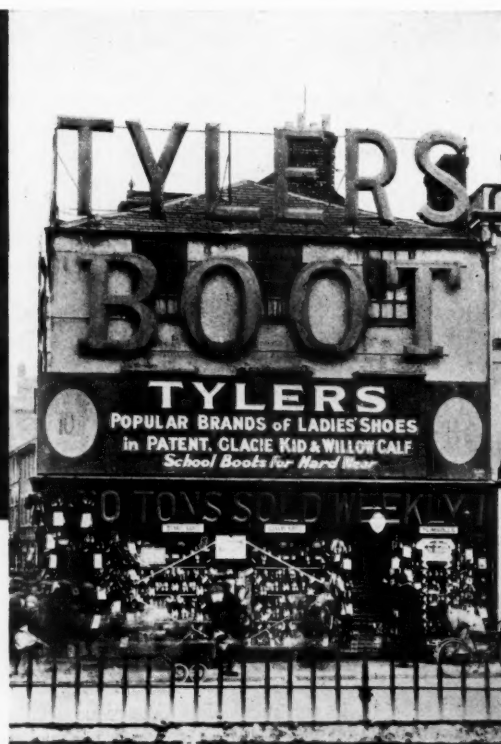
Fifty years ago the famous view of Oxford from Boar's Hill was accepted without comment, but times change, and to modern eyes a row of fields unenlivened by a single hoarding looks rather dull. Fortunately, Oxford herself makes ample amends, and it is a pleasure on arrival by train to approach, by means of this dignified piazza,

a city

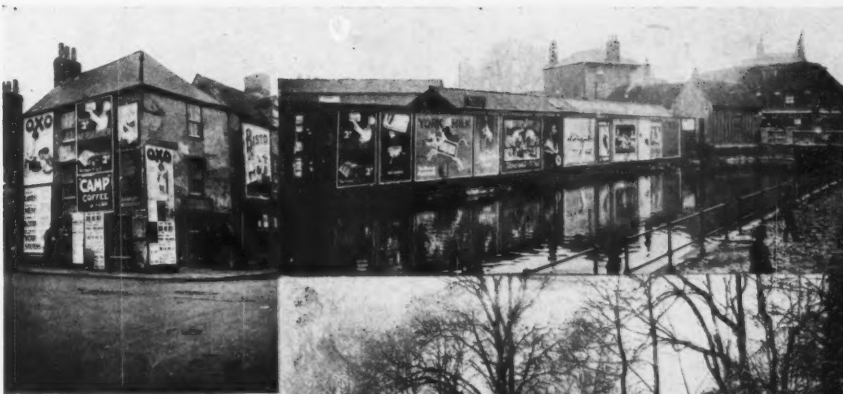
whose natives have learnt from the multiple stores



the art of making themselves understood. Tyler's popular brands prove that Shelley's Oxford still produces men of imagination who are capable of surmounting the limitations of architecture by bringing the refining influences of literature



and the picture gallery into streets and waterways which were



only fit for the illiterate bargee until



Cowley superseded Carfax as the focal point—Cowley the real centre of culture, whence every day thousands of Oxford cars go out into a world which once listened



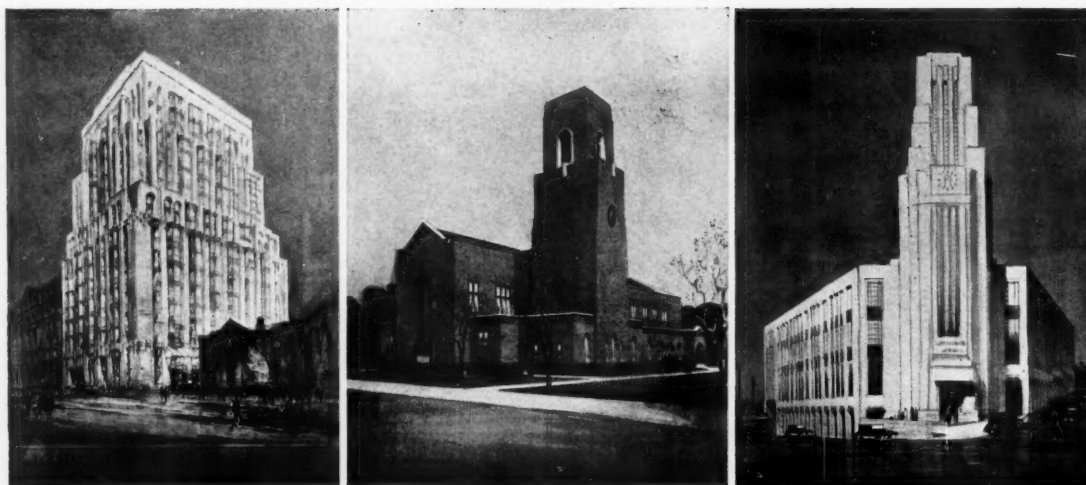
for the lost causes of superannuated dons ; Cowley, where even the grocers sell petrol ;

Cowley, symbol of our age, striking with ruthless efficiency at the slum mind of the past



and creating a newer (and of course better) world.





Left. No. 1366. New Warehouse, Manchester. Harry S. Fairhurst and Son, Architects.
 Centre. No. 1361. Proposed Church in the Diocese of London. Cyril A. Farey, Architect.
 Right. No. 1360. Northcliffe House, Sheffield. Herbert O. Ellis and Clarke, Architects.

"I am afraid your views are very old-fashioned" (said Northcliffe House to Tootals' office block). "What you call swank is really a commendable desire to perform one of the functions necessary to modern commercial life, namely: advertisement." . . . "But need your particular method of advertisement" (said the little church designed to be built in the Diocese of London) "take the form of erecting a tower, an architectural feature which from time immemorial has symbolized the presence of a church, or of some other building of great social consequence?"

The Royal Academy.

Overheard in the Architectural Room.

By A. Trystan Edwards.

MANY people have remarked that the Hanging Committee of the Royal Academy fails to display the discretion which might be expected of it. Their one idea seems to be to arrange the pictures in such a way that the spectator receives the greatest number of intellectual jerks. For instance, one may see a picture of very woolly sheep set in a mountain glade, while to the right of this is a beautiful young lady wearing a pink bonnet and obviously indulging in the ancient arts of coquetry. Immediately above her is an eminent ecclesiastic arrayed in scarlet robes; and on the left a blue sea with elegant white yachts floating upon it. Adjacent to that is a portly Knight Commander of the Bath who has obviously attained great worldly prosperity, and beneath is a little boy playing with toys on the nursery floor; and so on *ad infinitum*. But surely the system is all wrong. If it is assumed that visitors to the Academy take an intelligent interest in the art of painting, the pictures should be arranged in categories of subject. In one room all the seascapes should be arranged in a row, in a second room I should like to see all the Commanders of the Bath assembled so that their several characteristics should be apparent to us. And other types of picture I should have collected together in a similar way. But perhaps the rooms devoted to paintings are regarded merely as a

popular exhibition, and in order to attract the maximum number of visitors it may be necessary to arrange the pictures in such a manner that their juxtaposition provides the maximum of excitement and contrast. But does the same hold good of the Architecture Room? Apparently the members of the Hanging Committee believe that it does and that here also they are catering for an unintelligent public. If I had my way I should display the ecclesiastical architecture all in one part of the room, public buildings in another, the shops in yet a third part, and the houses and flats in a fourth. It would be interesting to discover what the architectural visitors to this room think about the matter. But there is yet another section of opinion which deserves to be considered. What do the pictures themselves think? In order to obtain some information on this point I addressed to them a few questions.

"Good morning, Northcliffe House," I said, addressing myself to a most remarkable picture which gave a perspective view of a towering structure. "Doesn't it annoy you to be mixed up on this wall with a lot of other pictures illustrating quite different types of building?"

"Not at all," said Northcliffe House; "you see, I can accommodate myself to all circumstances. For my lot in life is to domineer over such other architectural units as may be put in association with me. Consequently other buildings may suffer a little by being put next to me, but I have nothing to lose by being put next to them."

"Haven't you, indeed?" replied Tootals' new office block which happened to be glancing from a frame immediately to the right. "I think it quite extraordinary that you should pretend to ignore me. Let me inform you that I am just as tall as you, and, what is more, I am fatter than you."



No. 1354. Design for New Premises, Kensington High Street.
J. M. Easton and Howard Robertson, Architects.

"I show you" (said Neal's Store) "how it is possible for an important commercial building to have the architectural dignity which is appropriate to it while still maintaining an unbroken skyline. My façade, enclosed in a plain rectangle, is yet able to exemplify a distinct style and an interesting and novel method of giving expression to the window treatment of a large modern store."

"Well, that's really funny. This is the first time I have heard that *obesity* is to be the test of architectural merit. Perhaps you will kindly develop your theory a little further," continued Northcliffe House, sarcastically.

"I am so glad that you show a disposition to obtain enlightenment from the right quarter," said Tootals. "In the first instance, you will observe that my great height is entirely occasioned by utilitarian necessity. A certain amount of accommodation was to be provided on a limited site, and the only way to achieve this was to build up to the limit of height permitted by the Manchester Corporation."

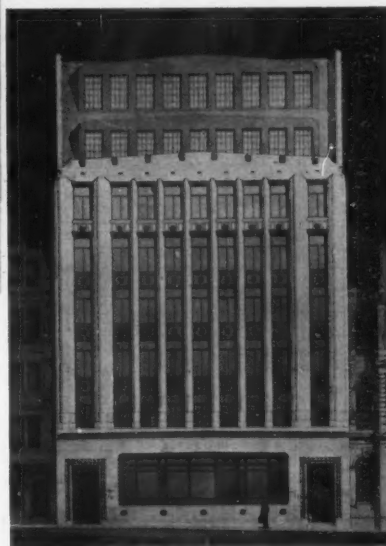
What a remarkable building, I thought. It seems to know everything, from the aesthetics of obesity to the local politics of a great provincial city.

At this point I could not help intervening with a question—"You certainly have attained a remarkable height, and what strikes me about your appearance, if I may say so without offence, is that your façade has a telescopic effect; the several stages seem to bear to one another the kind of formal relation we are accustomed to see in objects which are made to be either shut up or extended. This is because each successive stage in your façades comes to an end suddenly without the spectator being prepared for its conclusion and the bases of the two attics are likewise without any formal emphasis."

"Of course, I am like a telescope," replied Tootals. "Aesthetic stability is not achieved nor even aimed at in my design. In this scientific age we modern buildings are only too pleased if we can claim for ourselves a kinship with any kind of machine. When we attain this, we have a delightful feeling that we really belong to the twentieth century."

No. 1357. Nos. 51 to 54 Gracechurch Street, London.
Leo S. Sullivan, Architect.

"At this point the New Olympia was rudely interrupted by a voice from the other side of the room and the office buildings of Gracechurch Street screamed from their frames, 'Vertical emphasis! vertical emphasis! I express reinforced concrete construction, not you; my prominent vertical lines symbolize the steel stanchions behind them.'"



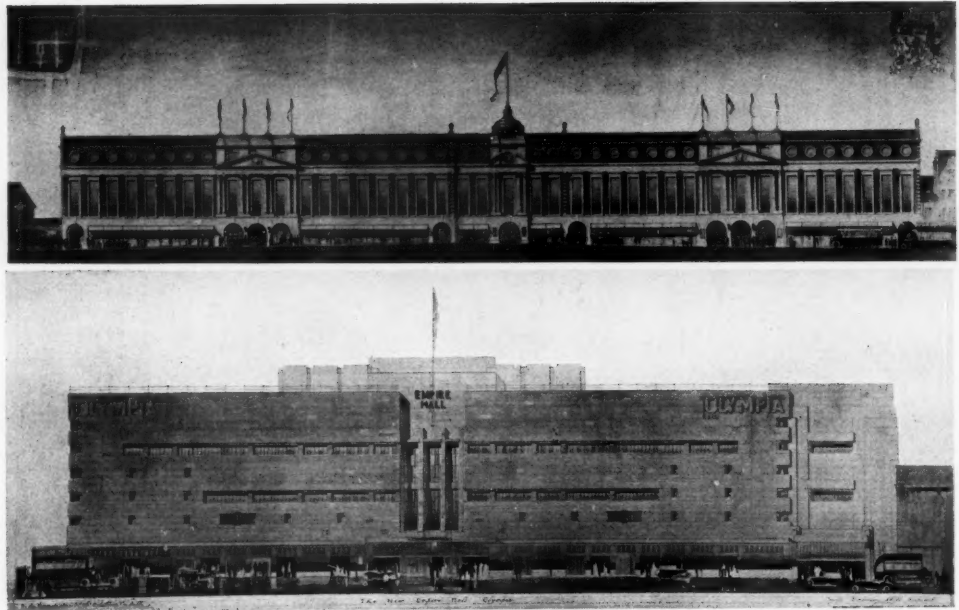
"But I suppose you could recognize," I said, "that if the resemblance between a building to a machine is to redound to the credit of the former, it must be justified in logic and the points of resemblance must correspond to a similarity in function or structure? Now, a telescope is made to be pulled outwards; its very form expresses this possibility of motion, of elongation."

"Precisely; and I too express a capacity, or at least a wish, for elongation, for don't you know"—and here Tootals lowered its voice to a confidential whisper—"the permissive regulation of the Manchester Corporation, according to which buildings in this city may now reach the height of 160 feet, will almost certainly be followed by the granting of still further privileges of upward ascent. My motto is now 'excelsior,' and while of course I have reason to be proud to be so tall as I am, I have every expectation of being taller still. But you must excuse me from carrying this particular discussion further, for I have a few words to say to Northcliffe House."

I was decidedly impressed by Tootals' amiability and self-assurance and looked forward to ascertaining how Northcliffe House would fare in an encounter with so formidable a controversialist. Not that I felt uneasy on behalf of the newspaper office, for the sweeping upward lines of this building suggested a certain intellectual arrogance and I did not doubt that it was quite capable of holding its own in wordy warfare.

"To resume the argument in which my bulk is contrasted with the slenderness of your tower, I may say that this feature seems to me to be entirely supererogatory. For you cannot tell me that your tower is useful for any purpose whatsoever; it is pure swank."

"There is this distinction" (said the new premises at Kingston-upon-Thames). "When two 'Traditionalist' buildings disagree, one of them is generally in the right, but when two 'Modernists' are in conflict, one may always rest assured that they are both of them in the wrong." "Indeed!" (said the New Olympia). "It astonishes me that a building so vulnerable as yourself should venture to take up an aggressive attitude towards your moral and intellectual betters. Surely you ought to know that your ridiculous columns put you entirely out of court when it comes to a discussion of the principles of architecture."



Above. No. 1284. Proposed New Premises, Kingston-upon-Thames. Maurice E. Webb, Architect.
Below. No. 1289. Empire Hall, Olympia. Joseph Emberton, Architect.

"I am afraid your views are very old-fashioned," said Northcliffe House. "What you call swank is really a commendable desire to perform one of the functions necessary to modern commercial life, namely: advertisement."

The little church designed to be built in the Diocese of London was constrained to utter a protest. "But, need your particular method of self-advertisement take the form of erecting a tower, an architectural feature which from time immemorial has symbolized the presence of a church, or of some other building of great social consequence?"

"Well, I never!" replied Northcliffe House. "Am I not of great social consequence, I should like to know? Is not a newspaper read by millions entitled to be housed in a fine building? A certain measure of architectural privilege even is here appropriate because the activities of the Press do not consist in merely buying and selling, but have a spiritual import."

"Oh!" said the little church.

"I beg your pardon?" replied Northcliffe House.

"I only said, Oh!" said the little church. "I have nothing more to say at the moment."

"Like everybody else, you must march with the times," continued Northcliffe House. "You must remember that he who pays the piper calls the tune. Nowadays, it is considered justifiable that any building which can afford a tower should have one."

"How admirably you express yourself," said a voice from another picture, which illustrated a new warehouse in Manchester. "I am delighted to hear you speak in defence of towers for commercial buildings, for I have a perfectly lovely one myself."

To my surprise, Northcliffe House did not seem at all inclined to respond to this remark in a friendly spirit, for it cut the warehouse short and said, with great asperity, "I think your tower is a quite preposterous affair. What on earth is the use of my going to the expense of having a tower

if every jackanape of a commercial building is entitled to do likewise? Don't you understand that while a great daily newspaper is a unique institution, commercial houses and warehouses are as common as blackberries, and if every one of them is going to have a tower, then the tower form will become utterly meaningless."

At this point the little church again mustered up enough courage to speak and expostulated in gentle tones, "Don't you think that it would be far better if you very expensive buildings stopped quarrelling over this question of the tower, for it is in the nature of things that you will never agree about it. Why not practise the virtue of abnegation and eschew towers altogether?"

"I heartily agree with you," said an elegant building which resided in a frame just underneath that of the little church and illustrated a design for Neal's Store. "I show you how it is possible for an important commercial building to have the architectural dignity which is appropriate to it while still maintaining an unbroken skyline. My façade, enclosed in a plain rectangle, is yet able to exemplify a distinct style and an interesting and novel method of giving expression to the window treatment of a large modern store."

Turning my glance upwards I was confronted with the spectacle of another very tall building which comprises Nos. 51 to 54 Gracechurch Street, E.C. This façade was characterized by "vertical emphasis"; that is to say, the windows were enclosed in long reveals separated by narrow vertical strips of wallage. The picture seemed to be much excited about something, but I soon realized what was the matter. It was engaged in an altercation with two other buildings which were gazing from frames at the opposite side of the room. These were the New Olympia and the Pioneer Health Centre, Peckham. It is always unfortunate when "Modernist" buildings fall foul of each other, for they are apt to quarrel with a zest equalled in the more conventional circles of the "Traditionalists."

"Yes, indeed," said the new premises at Kingston-upon-Thames, apparently divining my thoughts. "There is this distinction, however, namely, that when two 'Traditionalist' buildings disagree one of them is generally in the right; but when two 'modernists' are in conflict, one may always rest assured that they are both of them in the wrong."

"Indeed!" said the New Olympia. "It astonishes me that a building so vulnerable as yourself should venture to take up an aggressive attitude towards your moral and intellectual betters. Surely, you ought to know that your ridiculous columns put you entirely out of court when it comes to a discussion of the principles of architecture. Why you continue to use these obsolete features in a twentieth-century building, I cannot imagine. What structural use can they be, if you apply them to a steel-framed structure in the way you do?"

"My dear Olympia," replied the Classic building, "it really pains me that you should display your ignorance of the origin and purpose of the Orders. The Order has an aesthetic function and not a structural one."

"Oh! for Heaven's sake, stop chattering about the Orders," replied the New Olympia, by this time raising its voice to an angry shout. "I don't want to hear more about the Orders either from you or anybody else. I have determined to cast them out from my architectural repertory. If there is any fresh light to be cast upon the Orders do not throw it in this direction, for it would only worry me and annoy me. It is my particular virtue that I do not think of more than one thing at a time."

I could not help being rather fascinated by the vigour and naïveté of the character which this building displayed, so I thought it desirable to encourage it to explain itself a little more clearly. Assuming my most deferential manner,

I asked the New Olympia what was the single thought which inspired its design.

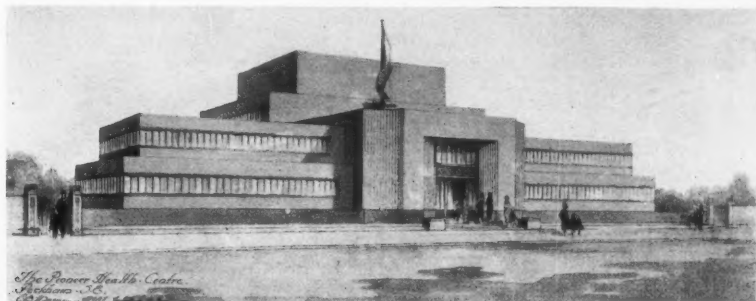
"That is a very easy question to answer," replied the New Olympia. "What I express is logic. You see, there is a reason for everything in my façade, and, consequently, it is sincere and true in a sense in which no Traditionalist building can possibly be. For I believe in structure and utility, and if you express these, architectural beauty will inevitably result. You will understand, I am sure, that as the new reinforced-concrete construction makes possible very wide spans, the horizontal emphasis which results from the continuous windows stretching across my façade expresses admirably the possibilities of this material."

At this point the New Olympia was rudely interrupted by a voice from the other side of the room and the office buildings of Gracechurch Street screamed from their frames, "Vertical emphasis! vertical emphasis! I express reinforced-concrete construction, not you; my prominent vertical lines symbolize the steel stanchions behind them."

"And how do you express the horizontal girders?" interjected the Classic building at Kingston-upon-Thames.

Fortunately for the Gracechurch Street façade, however, it was relieved from the obligation to answer this awkward question because the New Olympia continued its exposition. "Let me explain to you that my wide, continuous windows also express *utility*. They could not be of normal shape, for they had to start *above* the level of the stalls. Consequently, as the vertical dimensions of the windows were thus restricted, it was necessary to make them as wide as possible."

"Thank you so much," said the Pioneer Health Centre, Peckham, another "modernist" building, peeping out of a frame a little to the left of the New Olympia. "I am very

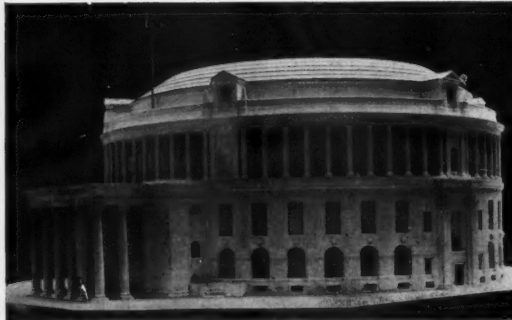
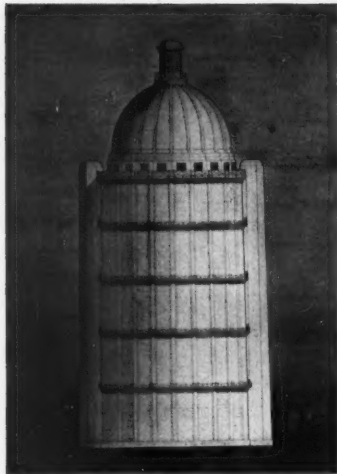
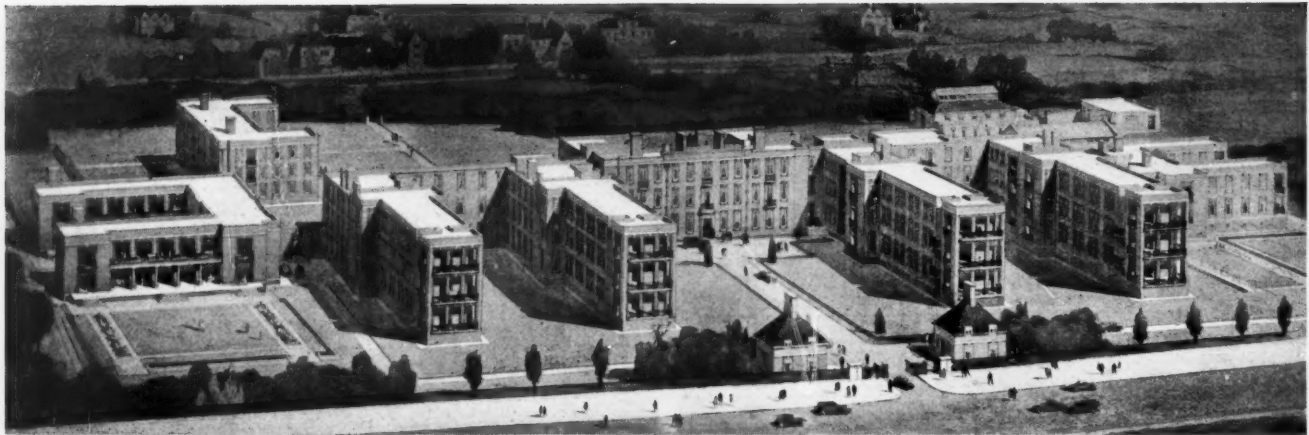


Left. No. 1275. The Pioneer Health Centre, Peckham, London. Ernest B. Musman, *Architect*.

Below. No. 1302. Sketch Design for Royal Corinthian Yacht Club, Burnham-on-Crouch. Joseph Emberton, *Architect*.

"You will see" (said the Pioneer Health Centre) "that I have carried the principle (of horizontal emphasis) even further." "But no further than I did," interrupted the Royal Corinthian Yacht Club. "Haven't I, though," replied the Pioneer Health Centre. "While you have shown slender vertical supports upholding your long, sweeping balconies, I, having drunk from a purer source of modernist inspiration, am able to indulge in a perfect riot of horizontality."





Above. No. 1277. Southend General Hospital. Adams, Holden and Pearson, Architects. Below (left). No. 1343. Design for a Waterless Gasholder. Walter Tapper, Architect. (Right). No. 1470. Model of new Reference Library, Manchester. E. Vincent Harris, Architect.

glad you stuck up for 'horizontal emphasis.' You will see that I have carried the principle even further."

"But not further than I did," interrupted the Royal Corinthian Yacht Club.

"Haven't I, though," replied the Pioneer Health Centre. "Just look at me a little more closely. While you have shown slender vertical supports, upholding your long, sweeping balconies, I, having drunk from a purer source of modernist inspiration, am able to indulge in a perfect riot of horizontality. The wallage above the long, continuous window appears to have no support whatever. The window even proceeds round the corner without so much as turning a hair."

"I suppose you find this arrangement very sanitary, do you?" asked the Southend Hospital Centre in acid tones. "Particularly so."

"The patients who inhabit my wards have so far made no complaints that the amount of light and air I supply them is insufficient, but I do not find it necessary to indulge in such freakish architecture in order to attain this result."

The conversation was proving to me that, after all, my original suggestion that 'he designs should be arranged by category of subject was not really a very helpful one. It seems that buildings of the same species quarrel just as much as do those of different species. I found it quite a relief to go to the other end of the room where I was confronted by a design which was surely unique of its kind, and would, therefore, have the field entirely to itself. This was a "Waterless Gasholder," a cylindrical structure surmounted by a dome. Even here, however, the

seeds of conflict had been sown, for in the corner of the picture there stood a gasholder of the normal pattern with the decorative iron members with which we are all so familiar. It seemed much more vocal than the main subject of the picture and kept on asking it: "In *what* respect are you superior to me and *why* have you got a dome?"

But no answer was vouchsafed, and a similar taciturnity was displayed by the little model of a new bridge at Richmond, which refused to take any notice when I put to it a most reasonable question.

"How is it," I said, "that the haunches of each arch appear to be set upon hinges, while the span is not movable? And what is the purpose of the queer little tunnel between your arches?" I would not have minded if the building had merely sulked, but its enigmatic smile was really most annoying.

How different was the demeanour of the new Reference Library at Manchester, here represented by a charming model. "How do you do?" I said to this Classic edifice. "I am feeling splendid," it replied. And indeed, its elegant rotundity seemed to breathe an atmosphere of content. I left the Architectural Room of the Academy happy in the recollection of the good humour and self-confidence of this building.

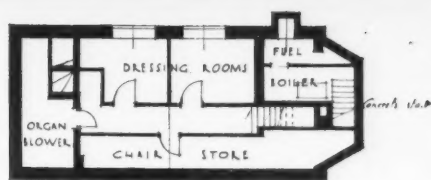
But, honestly, I do not know what advice to give to the Hanging Committee. Surely its members should do something to mitigate the condition of mutual exasperation in which the architectural drawings now find themselves. Perhaps it would be a help if the sociable buildings were aligned together in one place, a little haven of architectural rest, while the unsociable ones could be left to stew in their own juice. One reform, however, is obviously overdue. Let the poor designs have a little more *space* in which to display their respective merits. This could be accomplished if the Hanging Committee would give a larger room to architecture. It is easily done. The Committee can reduce the quota of pretty young ladies, it can confront us with fewer portraits of Knights Commanders of the Bath. After all, are they not there represented in large numbers among the visitors to the Academy? We do not need to see so many of them on the walls as well.



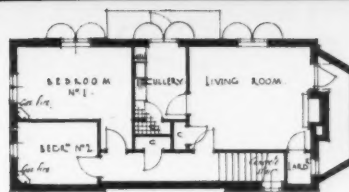
✓ *Empire Hall, the new extension to Olympia, London, from Hammersmith Road. Joseph Emberton, Architect. This is the first multi-storied exhibition building to be erected in England. The horizontal treatment of the façade provides permanent fixings for the advertisement of exhibitions.*



A night view of Empire Hall. The elevation has been specially designed to allow the horizontal shapes formed by the fenestration to be flood-lit without shadows. The building is flood-lit from the marquee.



BASEMENT



CARETAKER'S FLAT

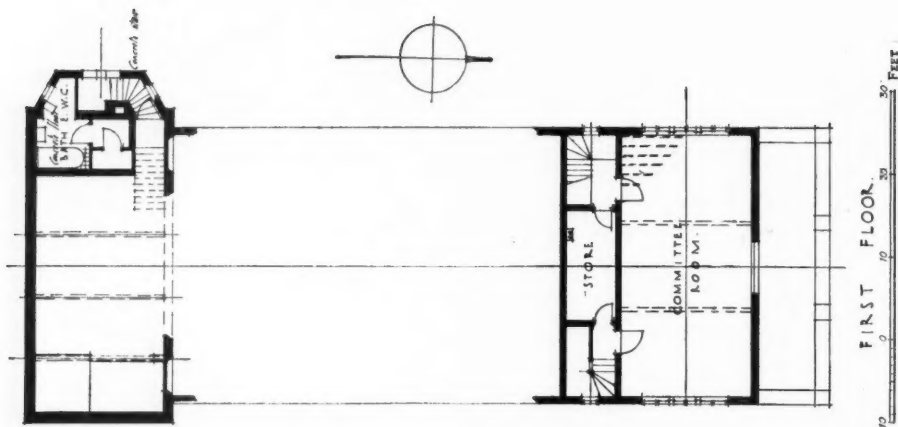
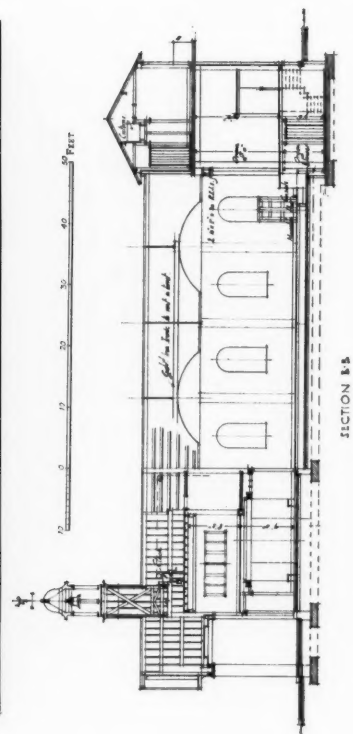
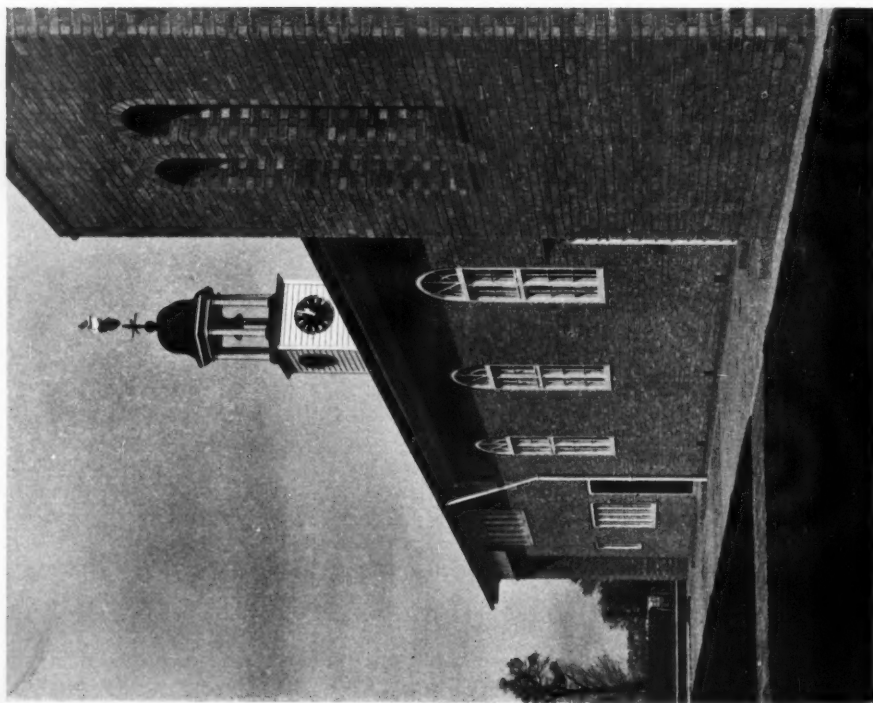
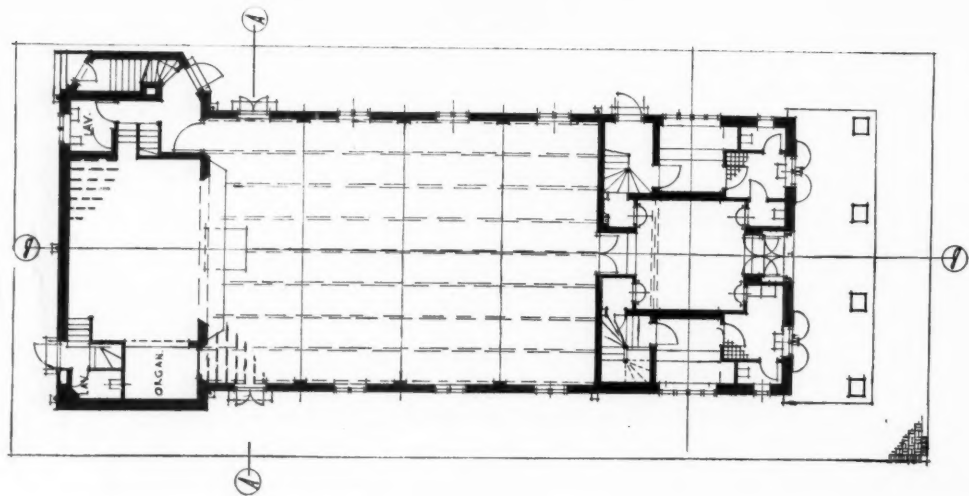
10 0 10 20 30 40 50 FEET

Above: Stewartby Village Hall, near Bedford, from the north-west. E. Vincent

Harris, Architect. The hall was designed for the London Brick Company as a social centre for their employees. Above the doorway can be seen the coat-of-arms, painted by Kruger Gray, of the Chairman of the Company. The hall is built of local bricks,

and the wood-work is painted white. The beehive in the pediment is wood gilt; the lettering of the word Stewartby below it was not designed by the architect. The clock in the turret is copper, painted blue; and the weather vane, representing the Ship of Progress, is copper, gilt. Below: Plans of the basement and the caretaker's flat.

The west front of Stewartby Village Hall, plans of the ground and first floors, and the longitudinal section.



The Royal Academy: Paintings & Sculptures.

By Raymond Mortimer.

EVERY year the most appropriate criticism of the pictures at the Royal Academy appears in *The Tailor and Cutter*. The connoisseur who writes in this paper is even more severe than Mr. Roger Fry and Mr. Clive Bell upon our fashionable portrait-painters. There is no solecism, it seems, which they do not commit; they offer to the disgusted gaze trousers without creases, handkerchief-pockets without handkerchiefs, and morning-coats worn with brogue shoes. And we may agree, though for different reasons, that it is, indeed, shocking to think of such works being hung in the stately homes of England beside the portraits of exquisitely-dressed gentlemen by Gainsborough and Reynolds. But a merely æsthetic criticism of the Royal Academy would be absurd. Neither the exhibitors nor the spectators at Burlington House are for the most part interested in works of art as such. It is, however, noticeable that the authorities of the Royal Academy have departed slightly from their habitual policy. They have chosen as the motto for their catalogue a line from Bridges, "With new attainment new orders of beauty arise," and the exhibition contains, I do not say more works of art, but more pictures which are like works of art than it has for many years. Moreover, two of the Chantrey Bequest pictures are most significant. One is a watercolour by Wilson Steer—the first picture, I fancy, by this most distinguished artist ever to be exhibited at the Royal Academy. (And I understand that this was not sent by him, but purchased by the Trustees before the exhibition.) The other is a landscape by a member of our most serious anti-academic body of artists, the London Group. Let us take these purchases as a sign of grace rather than of cowardice.

A painting and a drawing by Sickert are incomparably the best works of art in the exhibition. (Throughout this article I am leaving architecture out of my considerations.) Apart from the Sickerts, rather far apart, I am afraid, there are the Johns. The portrait of Miss Bankhead is extremely pretty, in the best sense of the word. The portrait of Lord Spencer and the "still life" are dashing, but rather coarse. The two other portraits are, on the whole, more like good pictures than anything else exhibited except the Sickert. Mr. John has had one advantage, apart from his great natural gifts, over his fellow Associates and Academicians: he has evidently seen the work, at any rate the earlier work, of Matisse and Picasso, and he has not forgotten it. I will say nothing of Mr. Ernest Procter, Mrs. Dod Procter, and Mr. Colin Gill, the Academy "moderns," because I can think of nothing good to say. I much prefer the pictures of a La Thangue or a Tuke, which at any rate are unpretentious and skilful as representation. On the other hand, a few pictures—a still life by Miss Cecil Leslie for instance, another by Miss Ethel Walker, a landscape by Mr. Forrest Hewit, and a still life by Mr. Philip Connard—shine in these surroundings like goodish deeds in a naughty world; and there is a bronze by Mr. Glyn Philpot which makes one more angry than ever that so accomplished and obviously intelligent a man should degrade himself by producing objects like "The Creation of Man." In other respects the exhibition runs true to form. Sir William Orpen and

Sir John Lavery continue to be astonishingly skilful but disagreeably theatrical: so that their portraits seem not so much of country gentlemen or financiers as of actors representing such characters. The President turns out portraits almost indistinguishable from the enlarged and coloured photographs you see in shop windows. And lest in your innocence you suppose that this is the furthest point to which the art of painting can go, there are several works by Mr. Cadogan Cowper, A.R.A. Yet the ugliest object at Burlington House is not a picture. Every time one passes Hyde Park Corner one has to avert the eye from that Brobdignagian howitzer. Mr. Jagger has now committed a "Crucifixion" for a church at Kelham. I left the exhibition thankful that I was not a member of the Church of England.

The Academy exhibition ought not to be criticized for including a lot of rubbish. This is inevitable since there are 1,669 exhibits. But it is the exclusions which seem at first sight so surprising: nothing by Duncan Grant, nothing by Dobson or Maurice Lambert or Epstein, nothing by Wyndham Lewis, Nash, Lamb, Maresco Pearce, Richard Wyndham, Ethel Sands, Douglas Davidson, Cedric Morris, Vanessa Bell, Matthew Smith, Wadsworth, Tonks, Lowinski, Roberts, Max Beerbohm, Roger Fry, McKnight Kauffer, Allan Walton, or John Banting, nothing even by Mr. Brangwyn. This is a most incomplete list of artists whose exhibitions are of undoubted interest. These are artists to whose work (though I do not myself admire all of them) I should be forced to direct a foreigner who wished to study contemporary English painting. Why are none of them represented at Burlington House? Not because they would necessarily be rejected; though many of them have in the past been refused, I fancy a fair number would scrape their way in today. They are not represented because they do not submit their works. And in my humble opinion they are perfectly right. The Royal Academy, though it receives a princely subsidy from the Crown in the form of the finest site in London, does not succeed in performing the functions of a true academy. And as a result it is boycotted by almost all the most serious English artists.

There are two possible conceptions of the function of an Academy of Art. The first is that it should include the best artists of the age who would teach the students and select the works for exhibition. This is obviously impossible to achieve, because there is no practicable method of election. Even if the first batch of Academicians by some miracle included all the best artists, as indeed the first batch of the Royal Academy did, the institution, if recruited by co-option, would quickly degenerate. For the best painters of one generation are often blind to the merits of their most remarkable successors. Who can doubt, on the other hand, that for the State to nominate Academicians through a Ministry of Fine Arts would be even more futile? The alternative conception is an Academy which is properly academic; an Academy which would not pretend to include all, if indeed it included any, of the most vigorous living artists; an Academy composed of scholarly artists who would continually insist alike in their practice and in their teaching upon the great traditions of painting. The creation of such an institution was indeed one of the principal

aims of those who founded the Royal Academy, and Reynolds was a man ideally suited to be its President. The complete neglect of this function is by far the most serious charge against the Academy as it is today. I should never guess from the works of Sir William Llewellyn that he had ever learnt anything from the study of the Old Masters. And the same is true of most of the Academicians and Associates. Mr. Ricketts certainly is known to have exquisite taste in Italian art, but in the composition of his own works he entirely disregards the great tradition. Mr. Clausen is an admirable teacher, I believe, as well as a scholarly artist. Mr. Connard is evidently a student of the *dixhuitième*, and Sickert and John, in this respect as in all others, are again exceptions. But where else can one find even the feeblest remains of the classical tradition? The centre of anarchy in contemporary painting is Burlington House; and for the completest disregard of all the principles of composition which have governed painting from Giotto to Raphael and from Poussin to Cézanne, one must look not to the so-called modernist or futurist, but to Royal Academicians like Mr. Sydney Lee, Mr. Richard Jack, and Mr. Julius Olssen. What principles these gentlemen instil into the pupils of the Royal Academy schools it is difficult to imagine. The name of Raphael, one would suppose, should never be off the lips of a truly academic painter, but the works of these Academicians suggest that they are authorities principally on one subject—What the Public Wants. In the last century there was in England one absolutely academic artist, a man who fell short of the highest imaginative genius, but who had studied the great masters of the past till he saw every problem through their eyes, Alfred Stevens. It is characteristic of the Royal Academy that he was never even an Associate.

The anarchic quality of Academy painting struck one with greater force than ever this year, because only a few weeks before Burlington House had extended its hospitality, so to speak, to the Italian Exhibition. Only a lampoon in verse could do justice to the contrast afforded by this change. A Greifenhagen and a Talmage now hang in the place of a Raphael and a Titian; and where Piero's "Christ" was flagellated, Mr. Alfred J. Munnings's horses exhibit their oleaginous flanks.

Though the Royal Academy includes neither our best nor our most scholarly painters, I should be the last to deny that for many years it has performed one function. It has given, as the National Gallery never could, to many excellent people the illusion that they enjoy art. The more sophisticated, especially in London, are aware that the best painters do not send to Burlington House. Every year the favourites of the Victorian and Edwardian Academies slump more disastrously, every year the great Impressionists and Post-Impressionists rise in value. I am not suggesting that prices are a trustworthy test of æsthetic merit, but there is some significance in the fact that private benefactors have to pay enormous prices to give the Tate Gallery the pictures it requires by a Renoir and a Van Gogh, while the vast majority of the Chantrey Bequest pictures would in the market fetch hardly more than the value of their frames. The Impressionists have become Old Masters, while the Royal Academy pictures of the same period have become old junk. In fact, to realize that for the last hundred years Academy pictures have usually possessed no permanent value, there is no need to be an æsthete; it is enough to be a well-informed business man.

But the people who go to the Summer Exhibition are for the most part not well-informed. A large proportion of them are nice, old-fashioned country people, retired colonels, schoolmasters, doctors, clergymen, their wives and their widows, who pay an annual visit to the Academy, like their parents before them, as a customary tribute to the Arts. And even they are increasingly inclined to murmur. There are very few historical or religious subjects this year, and only two works which, with the best will, the journalists can call "problem pictures." (Mr. John Collier, who has probably attracted more visitors to Academy exhibitions than any other living painter, has only one picture accepted, and that one is skied.) It is true that six earls, six viscounts, four baronets, and twenty knights are here exhibited. And no doubt people enjoy a portrait of Princess Mary or Miss Tallulah Bankhead, people enjoy a picture of that picturesque corner of Venice which they remember from their honeymoon, people even enjoy a flower-piece if the flowers are fine specimens and very accurately depicted. But an enormous exhibition consisting almost entirely of portraits, still lifes, interiors, and landscapes becomes rather monotonous. It was not such works as these which made the Academy what it was in the great days of Leighton and Frith and Landseer. I am afraid even the function of appealing to the public is no longer very efficiently performed at Burlington House. This is a very serious matter. For if the R.A.s don't pull themselves together and produce some cardinals drinking the cook's health, or someone cheating at cards, the public will begin to think that after all there is nothing in all this talk about Art. And where shall we all be then?

Seriously, the condition of the Royal Academy no longer seems to be a matter of importance. Until fairly lately it possessed both prestige and a monopoly: Burlington House was almost the only place in London where a painter could exhibit his work. But today the teeth of the Academy have been drawn. The mumblings of old gentlemen about the wickedness of contemporary art are merely pathetic. Their predecessors mumbled in much the same way about Turner, about Rossetti, about Whistler and about Sickert. And even in its palmiest days the Academy was almost as helpless to stem the running tide of art as Mrs. Partington in face of the Atlantic. At present all it can hope to do is to induce one or two good artists to enter its parlour.

In France the divorce between official art and living art is even more complete than it is here. The Paris Salon shows no equivalent for Sickert. But this divorce does not prevent Paris being the acknowledged centre of contemporary painting. The Royal Academy can therefore be acquitted of being in any sense an obstacle to the development of British Art. It is merely an anachronism. Yet it will survive, I hope and believe, for many years. Paintings by amateurs give pleasure to their authors if to nobody else, and summer after summer retired marines and dowager duchesses will find in Burlington House a haven for their touching efforts. Summer after summer new knights and old heads of colleges will have their presentation portraits hung, summer after summer the pomp of aldermen and the dignity of rich men's wives will here be celebrated. In this age of altered standards and crumbling ideals let the Royal Academy survive—an institution as unnecessary as the Beefeaters, if neither as venerable nor as picturesque.

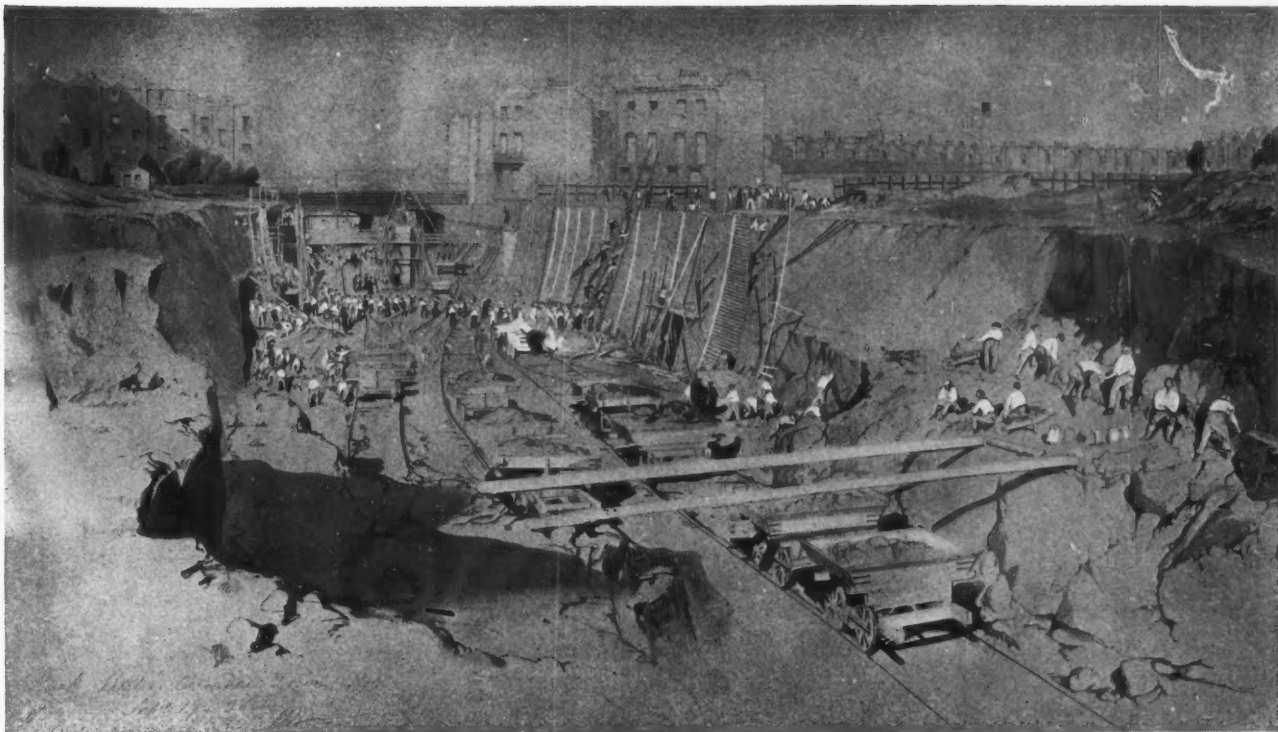


Plate III. June 1930.
MAKING THE RAILWAY AT
PARK STREET, CAMDEN TOWN.

From a drawing by J. C. BOURNE,
dated 1836, in the Exhibition of Draw-
ings of 1800-1850 at the Royal
Institute of British Architects.

*This Exhibition is slightly disap-
pointing, in the sense that just
enough is shown there to whet the
appetite for more. If the Exhibition
Committee could be prevailed upon
to arrange later on a series of
exhibitions covering the four quarters
of the last century, the result would
be extremely interesting, and their
scope might profitably be enlarged
by exhibiting at the same time
representative architectural books
of the periods involved. The R.I.B.A.
library and private collections, such
as that of Professor A.E. Richardson,
ought to provide a priceless yield.*







Plate IV. June 1930.
THE GREAT VENTILATING
SHAFT AT KILSBY TUNNEL.

From a drawing by J. C. BOURNE, dated 1837, in the Exhibition of Drawings of 1800-1850 at the Royal Institute of British Architects.

The "find" of this Exhibition is J. C. Bourne who, in 1836-7, did a series of first-rate drawings of the building of the old London & Birmingham Railway. The first one, Plate III, is reminiscent of Muirhead Bone; Plate V is in the manner of the English water-colourists; and the one above anticipates Gordon Craig by half a century and more.

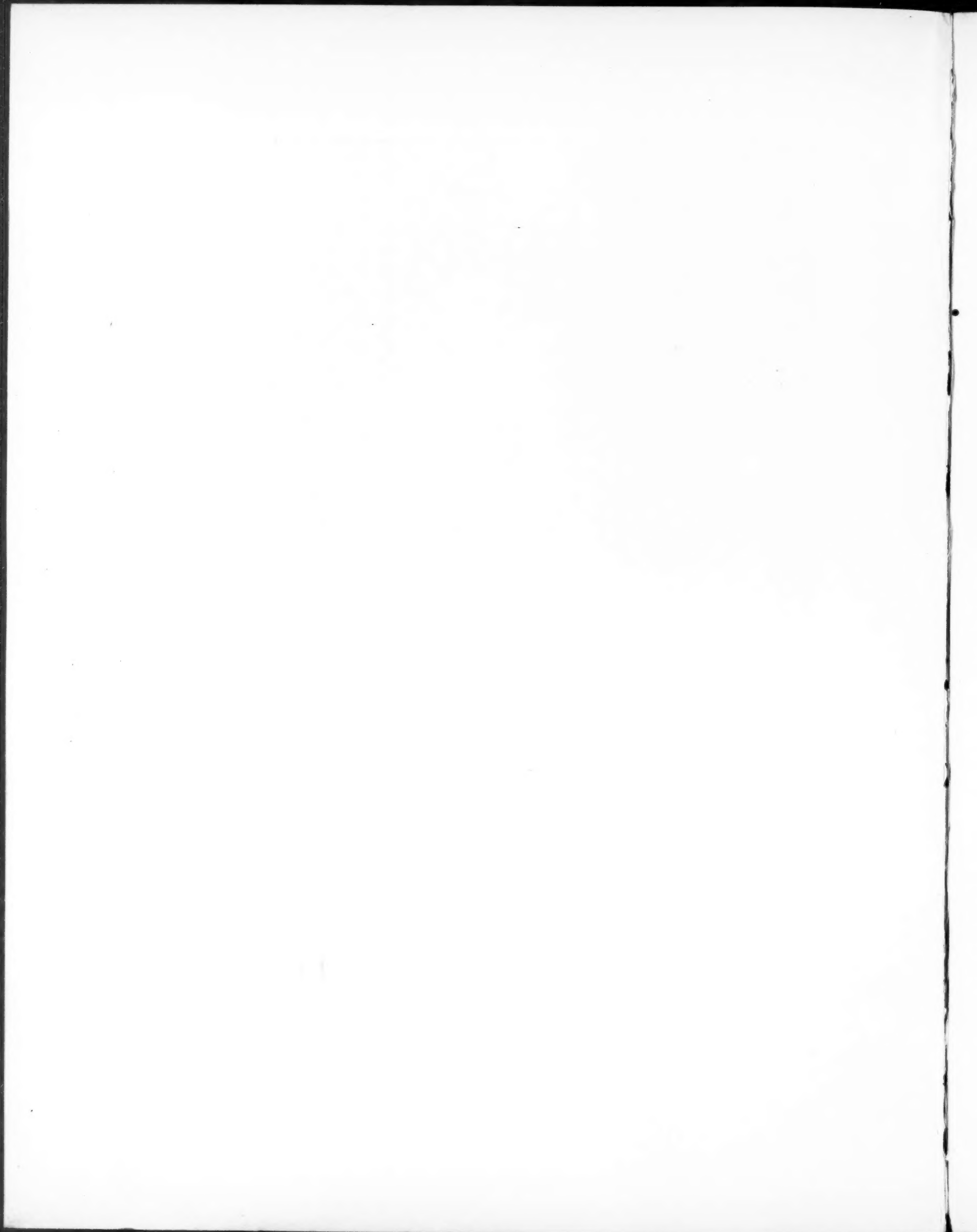
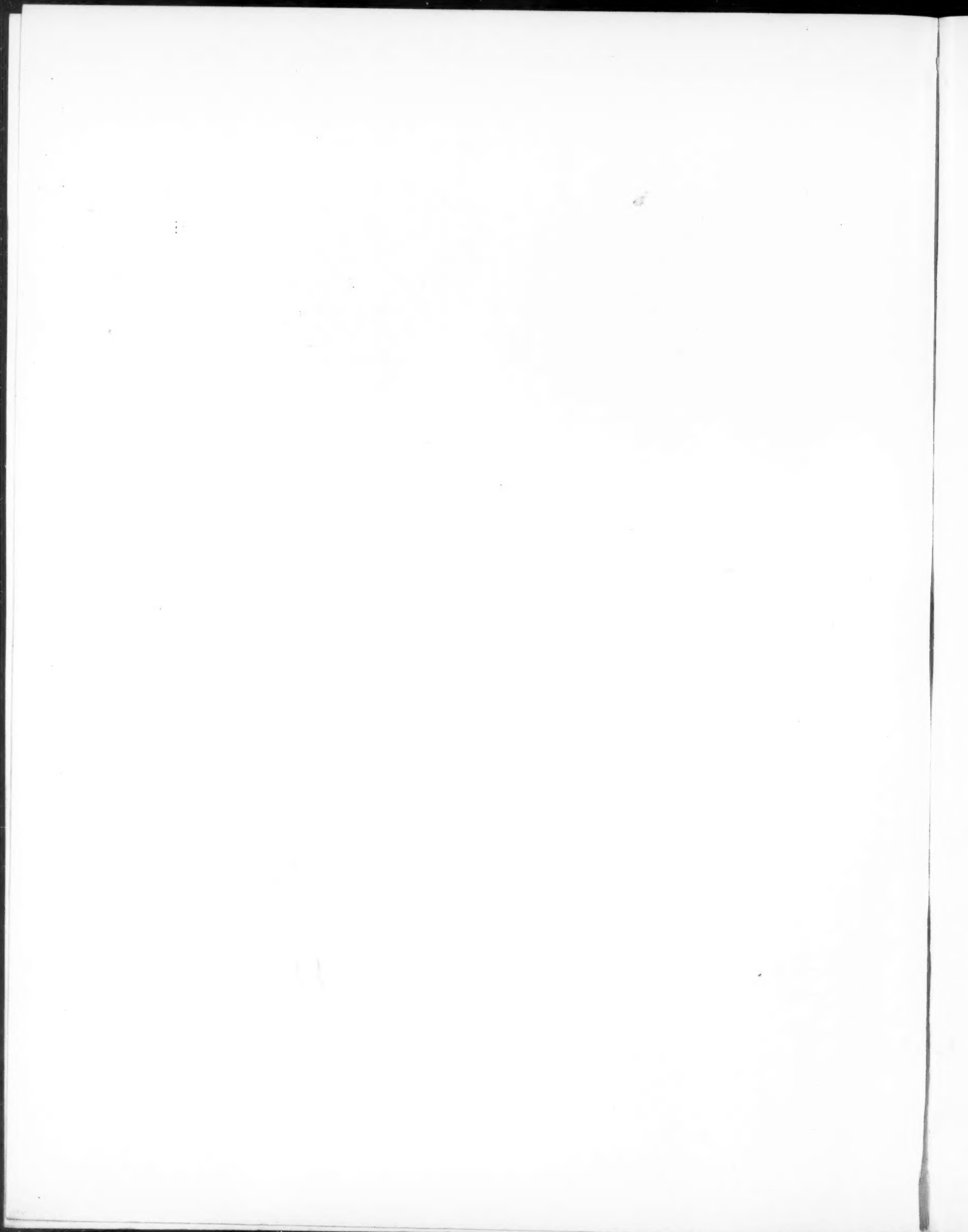




Plate V. June 1930.
THE GREAT VENTILATING SHAFT AT
KILSBY TUNNEL.

*From a drawing by J. C. BOURNE, dated 1837.
Besides Bourne's sketches there are at the
R.I.B.A. working drawings of bridges,
etc., made by the engineers for the North
Eastern Railway in 1858 which are extra-
ordinarily beautiful. A study of an engine
—a detail from one of the large drawings
—is illustrated on page 344.*





c. 1734-51.
King: George II.
FIG. 456.—*Perseus and Andromeda*. Fountains on the terrace on the south front, Holkham Hall, Norfolk.
William Kent, Architect.

A History
of
The English House
By Nathaniel Lloyd.
XXI.¹—The Eighteenth Century
Palladian and Georgian (*Continued*).

KINGS:

GEORGE I 1714-1727

GEORGE II 1727-1760

JAMES GIBBS, an Aberdonian (1682-1754) is best known as the architect of the churches of St. Martin's-in-the-Fields, 1721-26, and St. Mary-le-Strand, 1714-17, and of the Radcliffe Library, Oxford, 1737-47. He studied in Italy, where he was sent by his patron, the Earl of Mar. He was architect of a number of houses, amongst which was the Palladian villa built for another patron, the Duke of Argyll, at Sudbrooke Park, Richmond, Surrey, c. 1726 (Fig. 446). In the dedication of his *Book of Architecture*, published 1728, Gibbs acknowledges the early encouragement received from the Duke of Argyll and Greenwich on his return from Italy.

The introduction to this volume not only shows the object the author had in view in preparing it as a guide to amateurs (he also made a profit of £1,900), but reflects certain phases of the practice of architecture at this time to which reference already has been made. Having referred to "Persons of Distinction" by whose direction the work was undertaken, he goes on to say:

They were of opinion that such a Work as this would be of use to such Gentlemen as might be concerned in building.

¹ The previous articles were published in the issues of *THE ARCHITECTURAL REVIEW* for January-July, October-November 1928; January-May, October-December 1929; and January-April 1930.

especially in the remote parts of the Country, where little or no assistance for Design can be procured. Such may here be furnished with Draughts of useful and convenient Buildings and proper Ornaments which may be executed by any Workman who understands Lines, either as here Design'd, or with some Alteration, which may be easily made by a person of Judgment; without which a variation in Draughts, once well digested, frequently proves a Detriment to the Building, as well as a disparagement to the person that gives them. I mention this to caution Gentlemen from suffering any material change to be made in their Designs, by the Forwardness of unskilful Workmen, or the caprice of ignorant, assuming Pretenders. Some, for want of better helps, have unfortunately put into the hands of common workmen, the management of Buildings of considerable expense; which, when finished, they have had the mortification to find condemned by persons of Taste, to that degree that sometimes they have been pulled down, at least altered at a greater charge than would have procur'd better advice from an able Artist, or if they have stood, they have remained lasting Monuments of the ignorance or Parsimoniousness of the Owners, or (it may be) of a wrong-judged Profuseness. What heaps of Stone, or even Marble, are daily seen in Monuments, Chimneys, and other Ornamental pieces of Architecture, without the least Symmetry or Order? When the same or fewer Materials under the conduct of a skilful Surveyor, would, in less room, and with much less charge, have been equally (if not more) useful, and by Justness of Proportion have had a more grand Appearance and consequently have better answered the Intention of the Expense. For it is not the Bulk of a Fabrick, the Richness and Quantity of the Materials, the

THE ENGLISH HOUSE.



c. 1740. King: George II. c. 1742.
FIG. 457.—St. Swithin's, Lewes, Sussex.



FIG. 458.—Ranger's House, Greenwich. King: George II.

FIG. 457.—This house in the High Street is singularly bare, but is not without character. The doorway and cornice are good and the keystones of the flat arches over the windows (which are without architraves) are effective. The house beyond belongs to circa 1770. FIG. 458.—Lord Chesterfield's "villa at Blackheath." His town house is illustrated in FIG. 461. FIG. 459.—Chesterfield House is described by its architect as "a town house of the greatest elegance." The wings and colonnade have been rebuilt, reducing the width of the court by one half. The wing building on one side of the court is devoted to the kitchen and offices, and on the other to stables. The court is on the west side and the gardens on the east of the main building. The architect says: "The house being intended for elegance and magnificence must have the parts great . . . not to be thrown into a number of small rooms, for this would disgrace the external form. . . . A dressing-room in the house of a person of fashion is a room of consequence. . . . The morning is a time many chuse for dispatching business; and as persons of this rank are not to be supposed to wait for people of that

kind, they naturally give them orders to come about a certain hour, and admit them while they are dressing. This use of the dressing-room shows also the necessity of a waiting-room." The following is a key to the plan:—(A) Hall and staircase; (B) back stairs; (C) dining

Reproduced from Ware's "Complete Body of Architecture."



FIG. 459.—The ground-floor plan of Chesterfield House, Mayfair, London. Isaac Ware, Architect.

parlour; (D) ante-room; (E) waiting-room; (F) dressing-room; (G) library; (H) drawing-room; (I) lobby; (K) water-closet; (L) colonnades; (M) porters' lodges. FIG. 460.—The west front of Thame Park, designed by "Smith, of Coventry," stands at right angles to the early sixteenth-century south front illustrated in FIG. 201; indeed, other sixteenth-century buildings were pulled down to make way for that shown here. The wide front of eleven windows, divided into three groups in the usual way, is exceptionally flat, for the pedimented centre breaks forward only a few inches. It furnishes an instance of uninspired design, only distinguished by its academical precision. FIG. 461.—The centre block of Chesterfield House is the only unaltered feature, the flanking colonnades shown in the plan (FIG. 459) with the wings having been pulled down and rebuilt.



c. 1745. King: George II. 1749.
FIG. 460.—Thame Park, Oxfordshire.



FIG. 461.—Chesterfield House. Isaac Ware, Architect. King: George II.



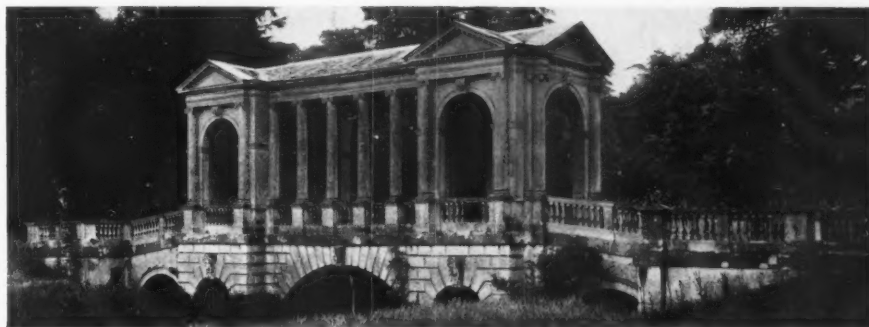
c. 1750. King: George II. 1753.
FIG. 462.—Underdown Farm, Eddington, Kent.



King: George II.
FIG. 463.—Broad Farm, Horsham Road, Sussex.

FIG. 462. — The brick house with a five-windowed front and a handsome painted wood doorway, with a cut or purpose-moulded brick cornice and a hipped roof wholly or only half concealed by the parapet, is to be found in many counties. The brickwork was built in Flemish bond and the window frames were almost flush with the

remote country parishes, and was often combined with the hipped roof and other features of the second half of the seventeenth century. FIG. 464.—Bridges almost identical in design were built by Robert Morris at Wilton, Wiltshire, in 1736, and (possibly by Wood) at Prior Park, Bath, in 1756. The bridge at Stowe spans a shallow



Mid-eighteenth century. King: George II.
FIG. 464.—The Palladian Bridge, Stowe, Buckinghamshire.

wall face, except in houses within a radius of fifteen miles from London, where 4 in. reveals were established by law. The flat window arches were carefully gauged and a band of moulded brick two, three, or four courses deep projected over the ground-floor window arches. FIG. 463.—The desire for "correctness" of design extended even into

pond and can only have been designed and built for pictorial effect. FIG. 465.—The gateway and interior of the kitchen court at Blenheim possess a severity which confers a singular air of reserve and dignity. FIG. 466.—A gateway in a screen in the manner of James Gibbs, who designed many garden temples, etc., at Stowe.



1706-24.
FIG. 465.—Blenheim Palace, Woodstock, Oxfordshire. Sir John Vanbrugh, Architect.



c. 1730. King: George II.
FIG. 466.—Stowe, Buckinghamshire. Giacomo Leoni, Architect.

THE ENGLISH HOUSE.

FIG. 467.—A fine doorway in the Corinthian Order. The pilasters are set on pedestals—a practice seldom seen later in the eighteenth century. The ramped Portland stone steps and their flanking iron railings complete an excellent composition. In FIG. 468 can be seen a doorway incorporating all the details current at the time, but having distinct originality. The balustrade and vases are exceptional, but the whole effect is satisfactory. FIG. 469.—The doorway in the south portico has a flat entablature supported by consoles. The narrow pilasters are panelled and the frieze is pulvinated and carved with laurel leaves and crossed ribbons; the architrave mouldings are also enriched with

Multiplicity of Lines, nor the Gaudiness of the Finishing, that give the Grace or Beauty and Grandeur to a Building, but the Proportion of the Parts to one another and to the whole, whether entirely plain, or enriched with a few Ornaments properly disposed.

Photo by courtesy of H. W. Fincham, Esq.



c. 1715. King: George I.
FIG. 467.—No. 179 Clapton Road, London.



1723. King: George I.
FIG. 468.—Argyll House, Chelsea, London.
Giacomo Leoni, Architect.



1723. King: George I.
FIG. 469.—Mereworth Castle, Kent.
Colen Campbell, Architect.



1729. King: George II.
FIG. 470.—Rainham Hall, Essex.

Gibbs's remarks upon the real essentials of good architecture are sound and to the point, and, incidentally, he gives us vivid pictures of events which actually had taken place.

Gibbs was one of the most able architects of those who followed Wren, of whom, indeed, he confesses he was a protégé.

William Kent (1684-1748) was a Yorkshireman, apprenticed to a coach painter, from whom he ran away to London, where he earned a living by painting portraits and there attracted the attention of some patron who enabled him to study in Italy. Here he secured further patrons, including Lord Burlington, to whom he became closely attached and in whose house he lived and worked for nearly thirty

carving. Comparison with the window (FIG. 476) shows how little the treatment of openings varied, the same motifs being used for them all. FIG. 470.—The fine quality of design, richness of detail, and excellent workmanship lavished upon internal doorcases is reflected in entrance doorways, of which this is probably the best remaining example. The door is modern, but conforms to current eighteenth-century details. The window frames are not original, though in the eighteenth-century manner. Segmental, gauged brick window arches are characteristic of this period. FIG. 471.—The entrance doorway and ironwork. The door is narrow, but the substantial nature of its setting prevents any impression of lankness.

years; indeed, dying there and being buried in the Burlington vault at Chiswick.

Kent's painting, whether of portraits, of which he produced many,

or of wall decoration, was inferior, but his designs for furniture and decoration are now recognized as reaching a high standard. He was also a pioneer in introducing into England a bad style of scenic gardening, quite unrelated to the house to which it should have been an harmonious setting.

In addition to the assistance he rendered Lord Burlington in architectural designing (which must have been considerable, for his patron cannot be supposed to have lodged him in his own house so many years from motives of esteem alone), he was architect of a number of town and country houses. His most important buildings are the Horse Guards, Whitehall (c. 1742) an admirable composition, and Holkham Hall, Norfolk, 1734-61 (Figs. 453, 454, 455),



c. 1740. King: George II.
FIG. 471.—Manor House, Petersham, Surrey.

FIG. 472 shows the entrance porch with columns carrying a segmented hood. The shallow, recessed panels have small ogee mouldings. FIG. 473.—A Doric doorway with pilasters and cornice, the whole being severely rectangular in design. Glass has been substituted for two of the door panels. FIG. 474.—The doorway has an entablature supported by consoles; the frieze is enriched with rococo carving. The ironwork consists of panels connected by railings. These panels are filled with straight and scroll work—one merging into the other—and are sur-

where his pupil, Matthew Brettingham, 1699-1769 (once a brick-layer's apprentice in Norwich, and afterwards a successful architect), became clerk of the works, and, after Kent's death, superintended the completion of the works; it is not



c. 1740. King: George II.
FIG. 472.—No. 9 The Close, Salisbury.

mounted by scrolled crestings. The uprights of the railings have, alternately, arrow and spear heads, and below the rail is a fringe of spearhead and two scrolls between each upright. The elaborate leaf treatment of Tijou was discarded by the Georgian smiths, all their effects being produced by curving and scrolling the bars. FIG. 475.—An Ionic doorway of wood. The pulvinated frieze is carved with acanthus in a manner verging upon the rococo. The staircase is a good example of that type, found in country houses, which rises from a square hall.

over 200 feet apart, and communication between the two entails crossing the main block.

Holkham is severe and bare to the uninitiated eye (barer looking than it would appear had not the original glazing bars of the windows



1742. King: George II. c. 1750.
FIG. 473.—Church House, Beckley, Sussex.



FIG. 474.—No. 44 Great Ormond Street, London. King: George II.

necessary here to enumerate all the architects who meddled with what was substantially Kent's design. For the design of Holkham, Brettingham took the whole credit in a volume entitled *Plans, Elevations and Sections of Holkham in Norfolk*, which he published in 1761, and in which no mention of Kent is made.

The plan of Holkham (Fig. 454) consists of a large central block and four smaller blocks, symmetrically disposed and connected with the centre by links. The centre block contains the State apartments and reception rooms, designed to receive the collection of works of art brought by the owner from Italy. The subsidiary blocks are assigned to Library, Visitors, Chapel and Kitchen. The centres of the kitchen and the dining-room are



c. 1750.
FIG. 475.—Brancaster Staithe, Norfolk.

been superseded by large sheets of plate-glass), but it has fine architectural qualities. The grouping of masses and the proportions are excellent. The architect has relied upon such fundamental factors for his effects and has not depended upon adventitious ornament. The formal setting, fountains (Fig. 456), etc., are in harmony with the house. The whole covers an immense area, and the fine effect may be seen in the illustration (Fig. 453).

Amongst other London architects of this period, mention should be made of: Thomas Archer (c. 1680-1743), a pupil of Vanbrugh, who designed Heythrop Hall, Oxfordshire, c. 1705; Roehampton House, Surrey, 1712; and several churches, the most famous of which is St. Philip's, Birmingham, which has an exceptionally fine tower.

FIG. 476.—The detail of this window, which resembles that of the doorway (FIG. 469), is in the best manner and workmanship of the period.

FIG. 477.—The Venetian window used by Scamozzi in Venice was freely employed by Palladian designers. The example at Montagu House is of stone and retains the original sashes, which have the usual divisions by wide glazing-bars. Instead of being glazed with large squares, however, they are filled with separate lead-lights, each containing four rectangular quarries.

FIG. 478.—In these large houses the entrance doorways were relatively unimportant. Ware describes Venetian windows as "very pompous in their nature and, when executed with judgment, of extreme elegance" (*A Complete Body of Architecture*, pp. 466-7. London, 1756). This Venetian window violates the rule laid down by Ware that the side lights should not be narrower than the centre light.

FIG. 479.—The blind window recalls the window tax imposed in 1697, increased six times between 1747 and 1808, and not repealed until 1851. The rusticated brickwork is well designed.

FIG. 480.—A detail of the south portico at Mereworth Castle showing the pediment mouldings and the design of the plaster ceiling.



1723. King: George I. 1731.
FIG. 476.—Mereworth Castle, Kent.
Colen Campbell, Architect.



King: George II.
FIG. 477.—Montagu House, Boreham Street, Sussex.



1734-61. King: George II. c. 1750.
FIG. 478.—Holkham Hall, Norfolk.
William Kent, Architect.



King: George II.
FIG. 479.—Montrose House, Petersham, Surrey.



1723. King: George I.
FIG. 480.—Mereworth Castle, Kent.
Colen Campbell, Architect.

Thomas Ripley, a Yorkshireman, was a carpenter who, in 1721, succeeded Grinling Gibbons as chief carpenter of H.M. Works, and in 1727 became Comptroller-General. Amongst houses of which he was architect are Houghton Hall, Norfolk, 1722-5, a design by Colen Campbell, in which Ripley substituted domes for pitched roofs on the corner pavilions, and made other alterations of a minor nature. He succeeded Campbell as Surveyor of Greenwich Hospital, part of which he built. Ripley died in 1758.

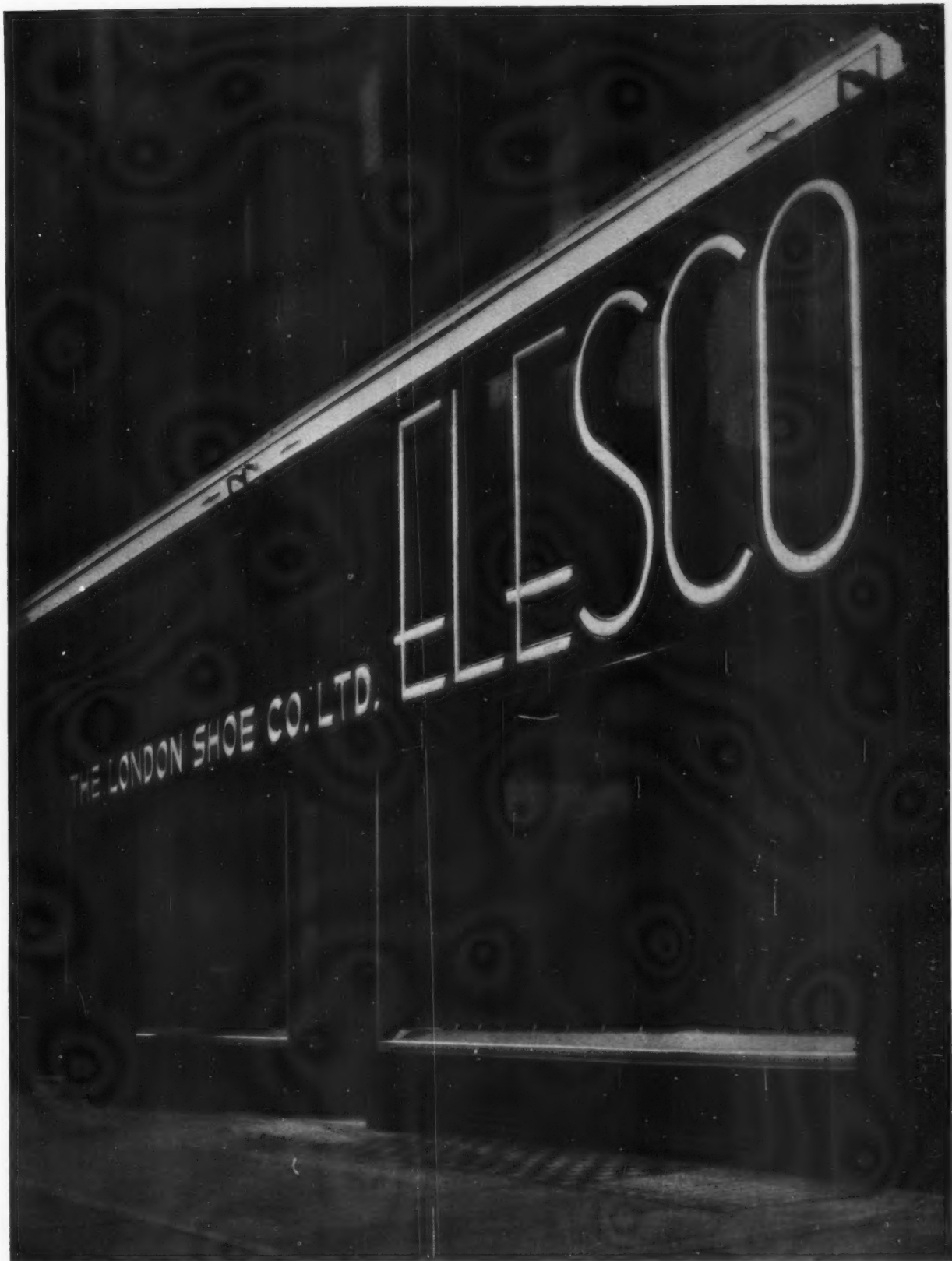
Henry Flitcroft (1697-1769), who was also a carpenter, succeeded Ripley as Comptroller of Works in 1758, having followed Kent as Master Mason in 1748. He made the drawings for all the plates in *The Designs of Inigo Jones*, edited by W. Kent, 1727. He was a protégé of Lord Burlington and a man of ability, who designed Woburn Abbey for the Duke of Bedford, c. 1740, which, afterwards, was considerably altered by Henry Holland.

John Vardy was an assistant of Kent, whose design for the Horse Guards he completed. He was the architect of Spencer House, London, 1762, a distinguished piece of work. He died in 1765.

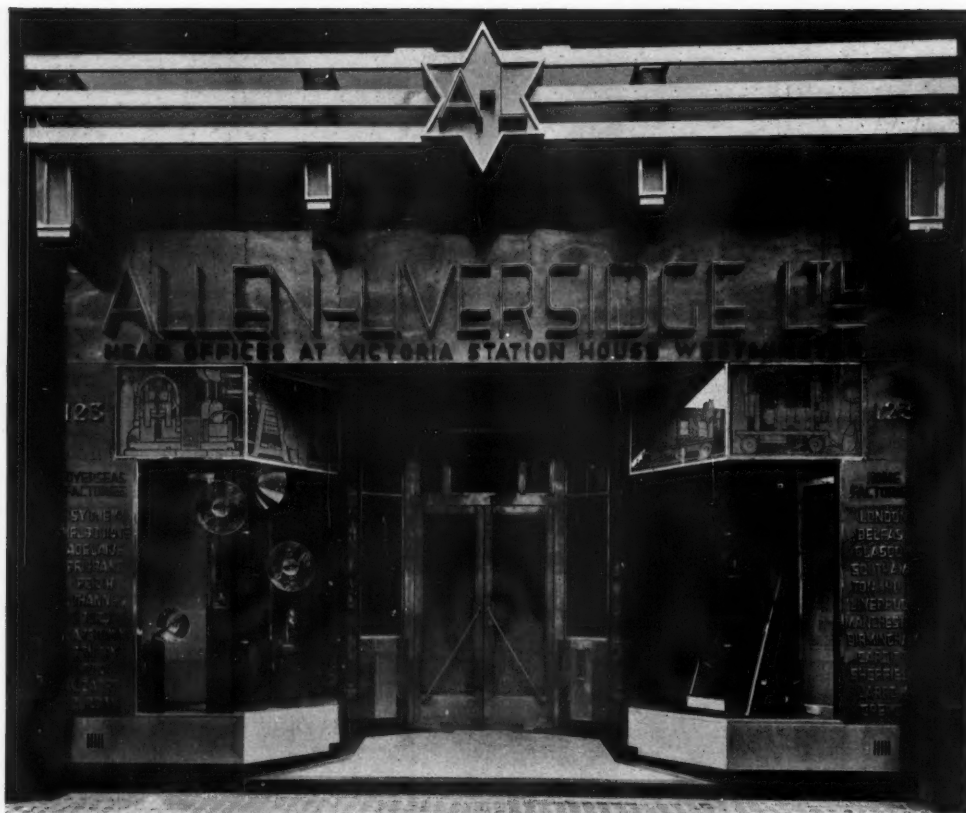
(To be continued.)



This well-head was designed and carved by Mr. H. Tyson Smith, of Liverpool, as a memorial to Mr. H. Goodison, the treasurer of the Kenwood Acquisition Fund, and was given by his widow. It is placed over a callibrate spring which has been used by the older inhabitants of Hampstead and Highgate for many generations. The London County Council desired to abolish the spring by turning it into a drain, but eventually agreed to its preservation in this form on the understanding that the well-head was so constructed that boys could not get at the water in it. Hence the stone plate within the basin which the sculptor would not have otherwise provided.

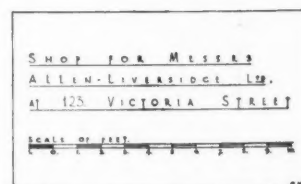
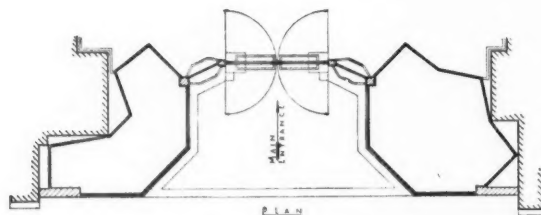
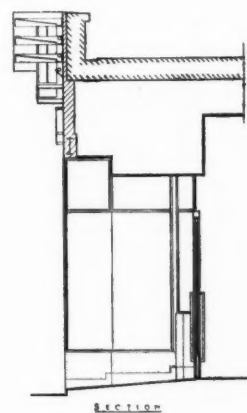
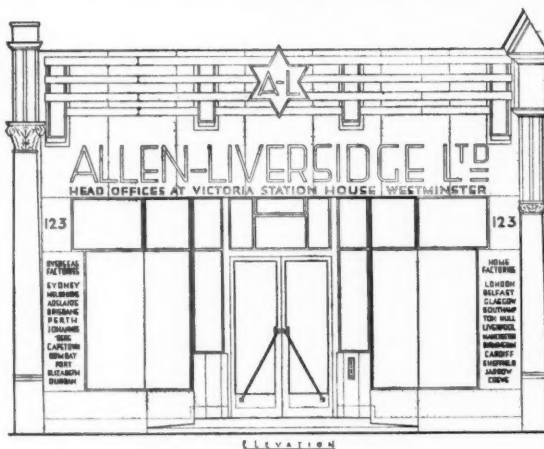


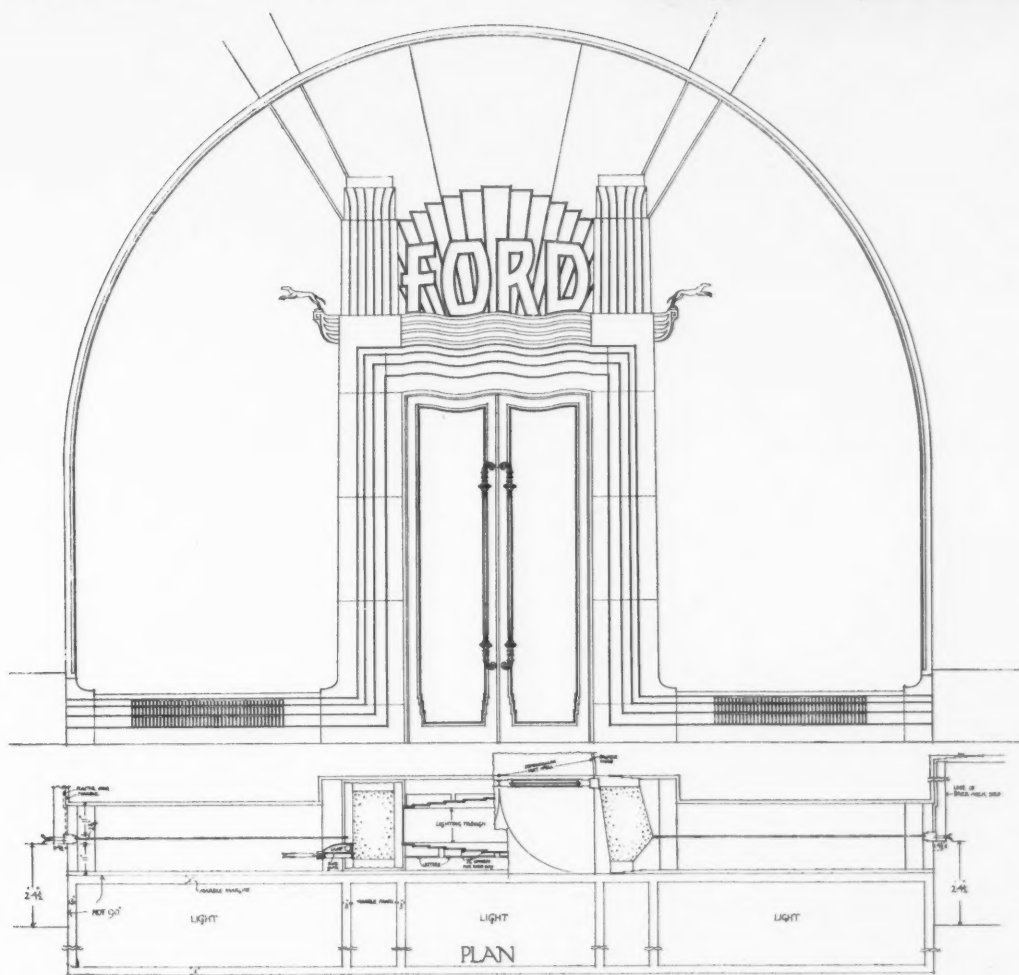
The shop front is finished in cellulose gold than 7 ft. above the footway, and the Blue Belge bronze, framed with an architrave of black marble facia carries the illuminated day and night sign in letters which are 5 ft. 6 in. in height.



A shop front at No. 123 Victoria Street, London. Joseph Emberton, architect. A series of raised niches were provided down each side of the narrow showroom, and are carried out to the street to form the two show-windows flanking the door. The lighting of the niches formed an important part of the scheme, the lights in

their upper parts being screened by a continuous engraved glass screen which was designed by Percy Metcalfe; the background of the niches was sprayed with silver cellulose paint. The shop front is in stainless steel, without enrichment other than the lettering and the luminous cornice.





Above: Day and night views of the entrance to a showroom at No. 88 Regent Street, London. Charles Heathcote and Sons, Architects. The shop front and the main showroom are the work of Gerald Brown in collaboration with the architects. Below: The elevation and plan of the shop front.

The main showroom is two storeys in height, the upper part being a study in silver and gold, the gold mosaic of the piers merging into green as they fan toward the ceiling, which is composed of eighty-one coffered panels, whole being covered with silver metal leaf.



Night and day views of a "basket of flowers" sign, designed by Norman Wilkinson and carried out in Neon tubing at Atkinson's Scent Shop, Old Bond Street, London. Vincent Harris, Architect.

BOOKS.

THE BOOK OF THE MONTH;

A Catholic Artist.

By Peter Quennell.

Art-Nonsense and Other Essays. By ERIC GILL. London: Cassell and Francis Walterston. Price 21s. net.

THERE are innumerable forms of art-nonsense, and of one of these, at least, Mr. Eric Gill's new volume of collected essays provides an almost perfect example. The author himself, no doubt, would be the first to admit an element of inconsistency. In the essay which gives the book its title, he announces that, while collecting a few specimens of popular art-heresy, he will not feel unduly disturbed "should some of my own notions . . . appear in the net." The caution was certainly well advised. Mr. Gill casts in his net and, among much genuine and interesting material, makes haste to draw up an entire net-load of squirming and vociferous contradictions.

For the gist of Mr. Gill's message is that the artist, whether sculptor, painter or poet, should be content to mind his own business; should remember that the artist is primarily a man with skill in creating things, and hence must on no account allow his vision to become clouded by external and irrelevant considerations. "There is a lot of nonsense," he writes, "about the 'arts and crafts movement' and all the 'peasant arts' and 'back to the land' business. Art and morals have got mixed; and people who are simply responsible workmen, making this or that deliberately as well as they know how, and doing so for the sake of the thing made, are in precisely the same position as any responsible chemist or engineer. If, on the other hand, they do their work with some idea of social reform or moral rectitude, they make nonsense of the whole business"—which is sensible enough and contains several home-truths that the present writer, for one, is by no means inclined to question. It is unfortunate, however, that Mr. Gill should heave his drag-net into the turbid waters of popular art-superstition after he has been himself busily engaged, for the greater part of his book, in stocking those very waters with a numerous fry of red herrings. He deprecates, as the reader has seen, the attempt to connect art and morals. Then why, since every moral code other than the purely utilitarian must depend upon divine sanction, and morals are, in fact, a minor department of theology, does Mr. Gill do all that he can to confuse aesthetic and theological issues?

Seldom have I read a book in which the name of the Deity was so recklessly employed—and employed, moreover, with the kind of argumentative prodigality from which a mere unbeliever would recoil with an emotion of something like disgust. Observe that Mr. Gill is an artist and that his theme

professedly is art. This book of his, apparently, is intended as a work of aesthetic criticism. He is not, like M. Jacques Maritain, a neo-medievalist schoolman engaged upon a philosophic exposition of his creed. Besides, M. Maritain is a writer of great merit; his propaganda is always grave and temperate. Whereas in Mr. Gill's volume the "Hound of Heaven" rages up and down his paragraphs with a lack of direction that is sometimes positively hydrophobic. The fervour of belief, which one had imagined was calming and clarifying, seems to exercise upon this Catholic thinker an effect which is precisely the opposite.

If I have stressed this aspect of his book, it is not because I should presume to quarrel with the palpable sincerity of Mr. Gill's religious beliefs, but because the noisiness and vehemence, not to say the rhetorical obtrusiveness, of the essayist's religious convictions may prejudice readers who would otherwise find much to interest and entertain. As a counterblast, it is agreeable to turn to the sober good sense of an earlier artist and writer, less orthodox perhaps, but in his own idiosyncratic way no less fervently a Christian. "The worship of God," declared this earlier prophet, "is honouring His gifts in other men each according to his genius, and loving the greatest men best; those who envy and calumniate great men hate God, for there is no other God." Elsewhere, it is true, Mr. Gill approximates more closely to the robust and sensuous Christianity of William Blake. "Songs Without Clothes" is an expansion of Blake's aphorism that "The pride of the peacock is the glory of God; the lust of the goat is the bounty of God; the wrath of the lion is the wisdom of God; the nakedness of woman is the work of God." Here Mr. Gill ventures on a straightforward and courageous glorification of natural love. But it is instructive to note that, in the essay which immediately precedes it, Mr. Gill is leading a forlorn attack against the alleged "immodesty" of women's clothes. He asserts, for instance, that the vanity of men and male creatures in general is right and proper and has usually no sexual significance; while "among women, I maintain, vanity is *ipso facto* vicious—a sign of degradation, a proof of departure from the divine plan, the fruit of irreligion and sexual abnormality and abandon. . . ." "Vanity," he adds later, "is virtue in the male and, *per contra*, vice in the female. Such is the will of God." If such, indeed, is the Almighty's plan, one would be glad to ascertain in what portion of the Scriptures it has been revealed, or whether the copyright is vested exclusively in Mr. Gill. He goes on to remark that the present "state of affairs is always the accompaniment of decadence and that thing of which decadence is the result—irreligion." Alas, that the centuries during which Roman Catholicism flourished most strongly and the greatest miracles of Christian art were produced should also have been the centuries when women's clothes reached a climax of extravagance and sexual innuendo! It must be admitted, of course, that men's fashions were then equally improper; but that *both* sexes should have been immodest at the same time hardly seems to mend matters. Mr. Gill's sweeping conclusion—"Nuns, nurses and servant-maids are the only decently dressed women. Women should dress in uniforms and be thoroughly covered up"—puts the question in an appropriate light. He is suffering, evidently, from a severe attack of *religio tremens*; his pronouncements, when this mood is upon him, rival the utterances of some bigoted parish priest in darkest Hibernia or hysterical seminarist who has glimpsed a communicant's silk stockings.

But let the reader now refer back to a Mr. Gill decently clothed once more in the sober mantle of art and in firm possession of his undoubted critical faculties. Probably his best essay deals with the relationship of architect and sculptor. "It is the greatest mistake," he observes, "to regard the sculptor only as a purveyor of applied ornament or as a purveyor of the occupants of niches. Such work is simply a special department of the business of sculpture. If that be the only work of sculptors in these days, so much the worse for these days . . ." Soon after reading the above lines, walking along Kingsway, I happened to look up and caught sight, vaguely grouped about some debased pedimental structure, of a large gathering of disconnected marble figures which included an ostrich and a family of colossal elephants. There, too, flattened out upon a ledge, precisely as though it had crawled forth to take advantage of the pale winter sunshine, lay the effigy of a monstrous crocodile. Many times larger than life and twice as naturalistic, that group seemed adequately to symbolize the degradation of the modern architectural sculptor. Nor can we pretend that it is an isolated specimen. Except for the ambitious new *Underground* building at Victoria, our London streets afford very little evidence of any conscientious attempt at regeneration. It would appear that most architects still commission a band of sculptured ornament in much the same spirit as a third-rate dressmaker buys a yard of machine-made trimming.

I have attempted, in the earlier part of this notice, to convey some idea of the obvious disadvantages of Mr. Gill's outlook and of a certain obliquity of purpose which, beginning with a strenuously no-nonsense view of the artist and the artist's functions, ends by precipitating us head-foremost into the quagmires of religious controversy. It is only fair to add that, scattered throughout these pages, there is also a prodigious amount of good sense and a great deal of vigorous,

though sometimes muddled, thinking. One wishes that Mr. Gill could be persuaded to take to heart his own excellent definition of the artist as "a man who makes this or that as well as he knows how . . . for the sake of the thing made," and leave religious dialectic for others. One wishes that, since he is the happy possessor of faith, Mr. Gill were content to use his faith as a pedestal and not as a controversial spring-board. His book might then have made up, in immediate practical importance, what it lost in that quality of spiritual exaltation which comes from seeing life unsteadily and seeing it in bits.

The Primitive in Design.

The Elements of Domestic Design. By ARTHUR J. PENTY. London: The Architectural Press, 9 Queen Anne's Gate, S.W.1. Price 15s. net.

IN *The Elements of Domestic Design*, Mr. Penty has succeeded in producing a work which has much to commend it, in that he attempts to formulate certain definite principles which underlie good domestic building design—principles which are, in general, to be found exemplified in most good modern domestic work, but which are conspicuously absent in the epidemic of cheap speculative building which is defacing the country at the present time.

Mr. Penty states, in his introduction, that the book is called "The Elements of Domestic Design" because it is based upon study of the primitive in design, and the elemental things in Architecture are to be found in the primitive."

This is very well illustrated by his chapter on informal roof-planning, which is one of the best things in the book, although possibly the author hardly makes sufficient allowance for the greater and, perhaps, unfortunate variety of materials available under modern conditions, nor does he trace the influence of climate upon certain elemental structural forms, such, for instance, as chimney cappings, the omission of which has become a modern

The opposite page.

DETAILS OF OPEN AND PLASTERED EAVES.

From *The Elements of Domestic Design*.

The following description by the author is reprinted from the book:

The treatment of the eaves in most houses today is very unsatisfactory. They are generally given too great a projection and are clumsy in detail; and badly designed eaves will ruin any building.

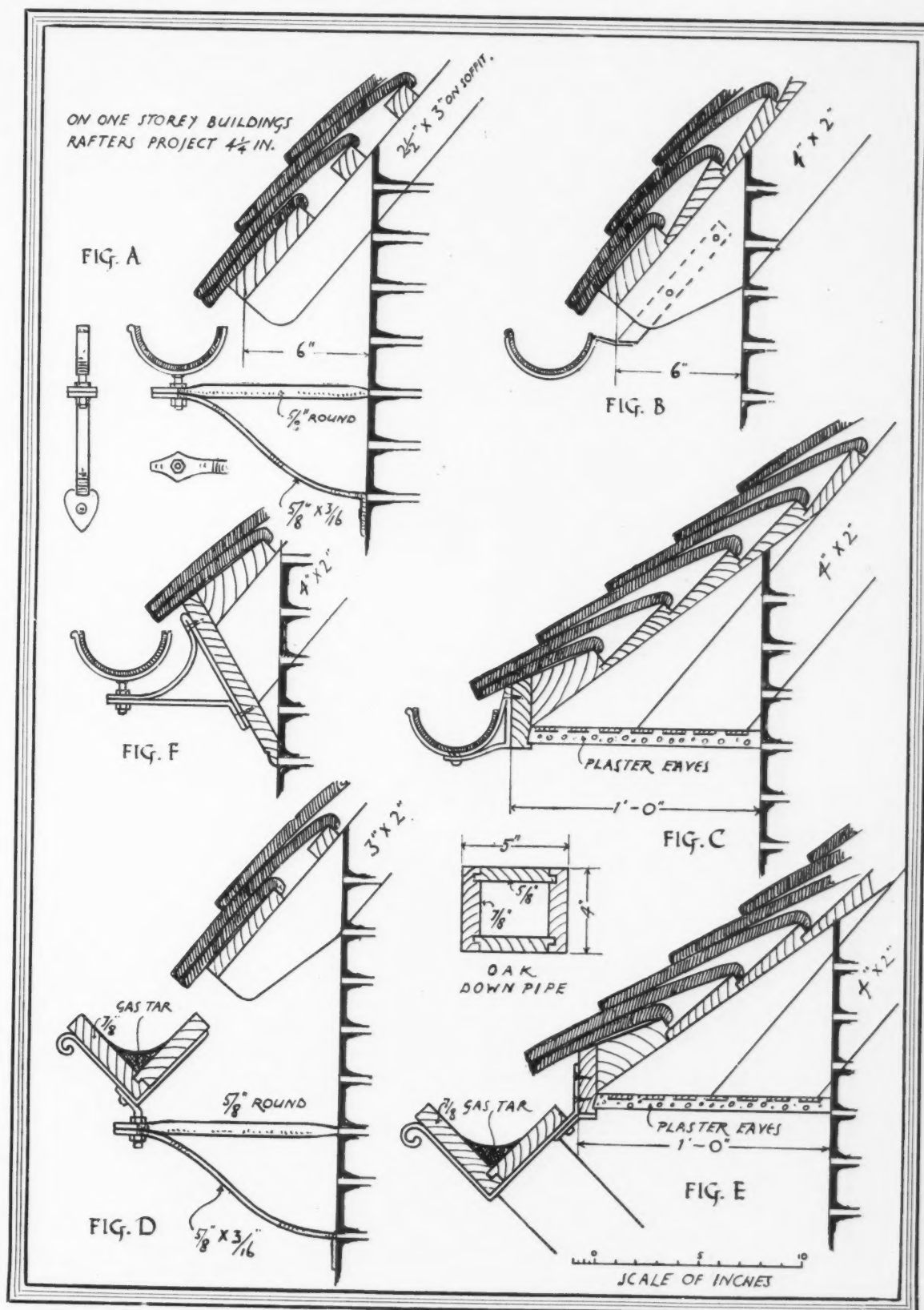
Fig. A is typical of a great number of eaves on old houses. The projection is only 6 in. to the end of the rafters. On old buildings the rafters vary a great deal in size, but they are invariably laid flatways, and the dimensions I have given, 2½ in. deep and 3 in. on soffit, are about the average size. The cast-iron rainwater gutter is half-round, 4½ in. wide, and supported by wrought-iron brackets fixed into the brickwork.

Fig. B is a design embodying the principle of Fig. A and adapting it for use with 4 × 2 in. rafters which we have to use today. The rafter ends should not be planed or painted, but left from the saw. The rainwater gutter in this case is fixed by iron brackets to the sides of the rafters, which is often the case in old buildings. In execution the general effect is, apart from the iron brackets, practically the same as Fig. A.

Fig. C shows plastered eaves. The projection of 12 in. exclusive of rainwater gutter would do for any medium-sized house. In setting it out the back of the rafter should strike a line which is half the projection of the eaves at the plaster level, for if the back of the rafter starts from the fascia the roof will look like an extinguisher, while if it starts from the wall line there will be too big a tilt. Then the fascia should not be more than 3 × 1 in., otherwise the eaves will look clumsy, and this is where most plastered eaves fail. I suppose most of the fascias are 5 × 1 in. or 6 × 1 in. This results in the fascia showing below the rainwater gutter, which makes the

eaves look clumsy. Theoretically there should be no fascia at all. The plaster should finish behind the tiles, and before rainwater gutters were used this is the way plastered eaves were done. But when a rainwater gutter is used the brackets must either be fixed on top of the rafters under the tiles, which is a nuisance if anything goes wrong, or they must be fixed to a fascia. A 3 × 1 in. fascia is all that is required for practical purposes and does not spoil the effect, because it is hidden behind the rainwater gutter. I always paint the fascia and rainwater gutter the same colour, namely, black.

Fig. D is a measured drawing of open eaves with a wood gutter, supported by iron brackets fixed into the brickwork. Fig. E shows a wood gutter combined with plastered eaves. Both are very effective. It is a pity oak gutters are not more used in domestic work, for they are very effective in execution. Sometimes they are lined with lead, but this is expensive. A cheaper way is to fill the angle with gas tar. Oak gutters demand oak downpipes. The one I have shown is 5 × 4 in., but they are made in a variety of sizes. I have a note of one in my sketch-book which is 6 × 4½ in., and another 4 × 4 in. Old ones are generally fixed to the wall with holdfasts. A more imposing way is to fix them with wrought-iron collars. Fig. F is a type of eaves which is sometimes found on old buildings. It consists of a sloping fascia to which are fixed iron brackets that support a half-round gutter. It is a very useful type of eaves to know about—and one especially suitable for one-storey buildings where a Georgian elevation is used, while it is equally effective when used higher up, though in this case the depth of the fascia should be increased, and it might be expedient to use a 5 in. half-round gutter.



BOOKS.

Modern Art in Europe.

Modern European Art. By ERNEST H. R. COLLINGS, pp. 176. London: Cecil Palmer. Price 7s. 6d. net.

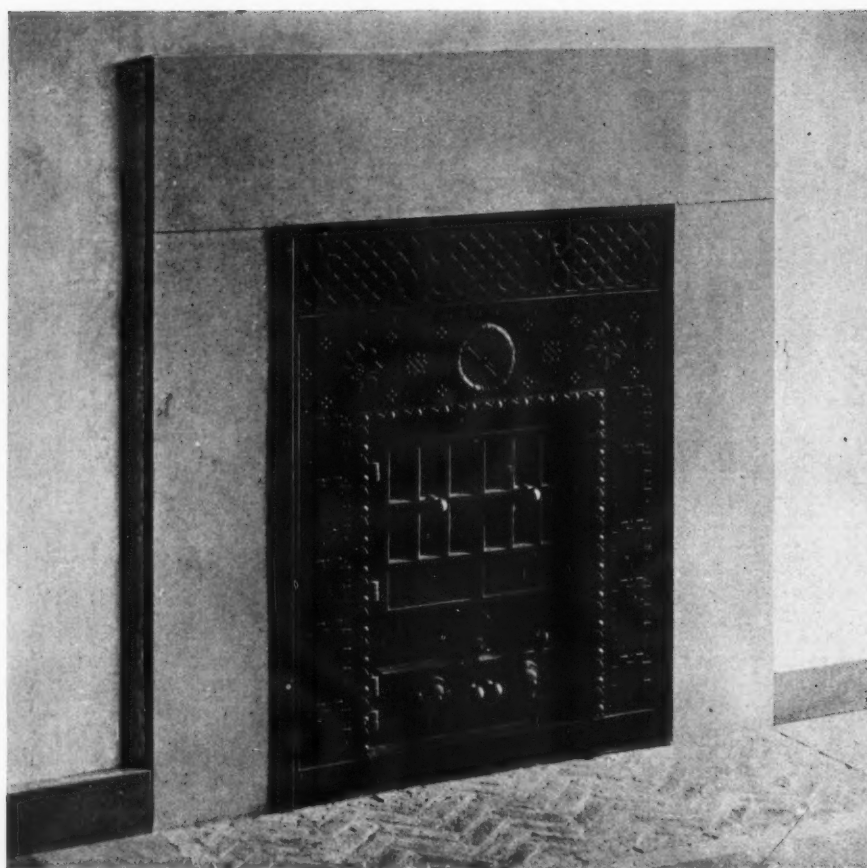
MR. COLLINGS has the merits of brevity combined with wide knowledge. He has here summarized the art of sixteen European countries without employing either the jargon of the art critics or the parrot talk of the guide-books. He gives us plain facts, most of them new to the ordinary reader, adorned with brief, but clearly expressed and original criticisms. In consequence he gives us a handbook of modern developments in painting, architecture, sculpture, and minor arts, which we can use to very great advantage, not only as a guide through the labyrinths of modern art, but as a book of reference before visiting the galleries of this and other countries. Those whose interest it is to search for coming genius will find mention of almost all the living artists whose work will later emerge into the limelight of fame, and a just appreciation of all artists in recent times who have moulded the course of new ideas and fresh developments. Thus the author explains how Barye and Rude were the forerunners of Rodin, how Holbein was the inspiration of that much-neglected Swiss master Hodler, how the mosaics of Boris Anrep are truly Russian in spirit and not mere

archaisms. The reader benefits at every page from Mr. Collings' research and travel. How many are there who know that in Iceland, at Reykjavik, there is a gallery full of the sculptures of Jonsson, a fine native artist, and how many people know the artists who are responsible for the lovely porcelains of Copenhagen? Hanak, an Austrian sculptor, is given due praise, and architects like Le Corbusier and Mallet-Stevens are given their place in modern developments. There is room even for mention of book illustrators like Jean de Bosschère or etchers like Zorn.

The mass of material is too great for us to get a very clear perspective, nor is it possible until present developments are more mature. But the reader is left with the clear impression that, out of the sixteen countries dealt with, France emerges triumphantly as the leader of the *present* generation by virtue of her astonishing achievements of the *last* generation. But that her future is as brilliant is still obscure: Sweden in sculpture, Germany in architecture, and Belgium in painting seem to be full of vitality, and the general standard of invention in all countries is high. Of the new states, established after the war, Poland and Yugoslavia are intensively active. Of the old states Holland and Denmark are full of promise. Italy, on the other hand, is clearly laggard, for Fascism has not been accompanied by any reawakening of the arts, still less of architecture.

Mr. Collings has, in effect, given us little more than the contents of his own notebooks. This booklet deserves to be expanded, fully illustrated, and made into a standard work. Today, when the tendency of art criticism is towards verbiage and jargon, a simple exposition in plain English such as this, is an admirable contribution to a study of modern art.

S. CASSON.



A COZY STOVE.

From *The Elements of Domestic Design*.

craze, much to the detriment of both the practical and æsthetic value of the stack.

A careful study of good traditional architecture, or, as Mr. Penty calls it, the "vernacular tradition," leads one invariably to the conclusion that climate was a very potent source of inspiration to the old craftsmen before they were obsessed with classical forms; and if we are to understand origins, a recognition of this fact is essential and seems to require some notice in this work. Again, "Any intensive study of Architecture inevitably takes us back to the primitive. In the primitive are found the beginnings of things; and an understanding of origins alone can provide us with the necessary background for elucidating the complex æsthetic problems of the present day. To be familiar with the primitive is, therefore, to be equipped for dealing with the modern.

"Indeed, in the best sense it is modern; for the general drift of things in the art world among painters, sculptors and other craftsmen is towards a renewal of belief in the primitive as a source of inspiration."

Undoubtedly this should apply to an immense amount of simple modern domestic architecture, restricted as it is by the need for economy both in capital outlay and maintenance, and it is little short of a tragedy that it is so seldom understood or practised.

The book is illustrated with forty-five practical and carefully drawn plates of details exemplifying the principal trades, and with several photographs of the author's work at Ditchling; it is, perhaps, to be regretted that there are not more of these plates to illustrate, even more fully, the principles so clearly enunciated in the text.

It is hoped that the work will receive the recognition it undoubtedly deserves.

H. P. G. MAULE.

THE FILMS.



FIG. 1.

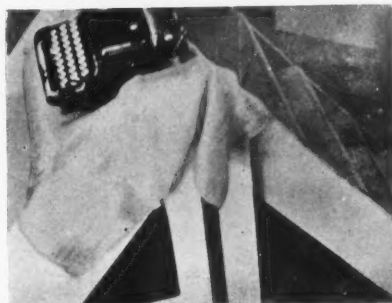


FIG. 2.



FIG. 3.



FIG. 4.



FIG. 5.

Mr. Oswell Blakeston's film, *I Do Like to be Beside the Seaside*, is a brilliant and amusing commentary on the technical devices of many well-known producers of films. Held lightly together by an airy thread of story, it exposes, by a constant reduction to absurdity, more clearly than learned disquisition or exact analysis, the merits, the defects, the potentialities and the dangers, of the methods they employ. Mr. Blakeston's wide knowledge of cinematic art, the satirical but kindly manner of his criticism, and the wide range of information and appreciation to be gained from his film, are sufficiently indicated by the few extracts given on these pages. FIG. 1.—The danger of the unintelligent use of the well-known technical device of isolating a part of a figure to give emphasis to a significant movement, to raise a mundane action to an epic plane, is illustrated here by what the producer of the film has called an "epic posterior shot." This legitimate device, here used indiscriminately to emphasize an action where no emphasis is required, has created an obvious absurdity. FIG. 2.—The woman in the film, a typist, is completely absorbed by her work. Other aspects of her life are repressed. In this scene the steps stand for her ambition, the

THE PIPES OF PAN.
I DO LIKE TO BE BESIDE
THE SEASIDE.

Produced by
OSWELL BLAKESTON

typewriter represents her active life, the cloth is eventually dis-

covered to be her nightdress. The symbolism of the objects and their visual relation to each other is obvious, and provides an amusing comment on the methods used by the brilliant producer of psychological films, Miss Germaine Dulac. Compare *The Sea Shell* and the *Clergyman*. FIG. 3.—This shot of a down-pipe in a light well shows, in the manner of Paul Leni, how light and shadow can be made to create interest in the most prosaic object. FIG. 4.—The relation of the ordinary audience to the cinema lies in the identification of the spectator with the actors in the film. Men do brave deeds, women make conquests. The popularity of the cinema depends very largely, to put it psychologically, on a compensatory illusion. In this scene Mr. Blakeston has pointed the fact by a reversal of the usual order. The actors in the film dissociate themselves from the audience and leave the cinema in disgust! FIG. 5.—This scene, in the manner of Man Ray, the producer of *Emak Bakia*, *Etoile de Mer*, etc., illustrates the use of partial obscuration to give interest to ordinary objects. Mr. Man Ray alternates clear and obscure photography to maintain a level of interest in a sequence of scenes of alternating interest and prosaicness.

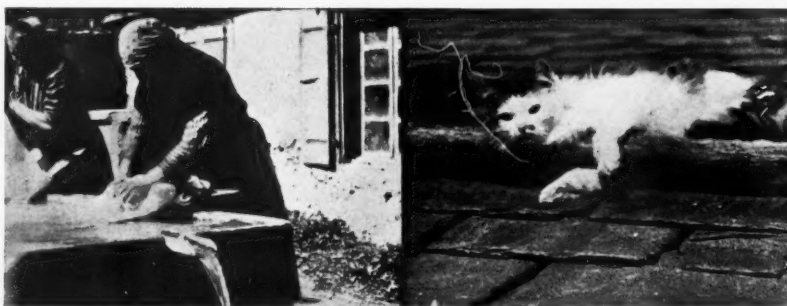
FIGS. 6 AND 7.—A valuable technical point is brought home by these sequences showing the church wall and the mountain railway. Of the two leading characters in the film the young man's aspirations are expressed by shots of the church wall taken with an ascending camera, whilst the bathetic tendency of the woman is expressed by shots of the mountain railway taken with a descending camera. The same scenes are then taken with a still camera. In the latter case nothing is expressed, although the objects photographed are the same. These sequences demonstrate that the power of expression can exist, not in what is photographed, but in how it is photographed. The stills shown here help to illustrate the point. FIGS. 8 AND 9.—The method adopted by Carl Dreyer, the producer of *Jeanne d'Arc*, is humorously illustrated in this scene. The constant alternation of figures, seen "close up," and taken from below and at a slant, with similar figures at an opposite slant,



FIGS. 6 and 7.



FIGS. 8 and 9.



FIGS. 10 and 11.

gradually creates the effect of a kind of emotional oppression which, in Dreyer's case, is the keynote of the film. FIGS. 10 AND 11.—In these two inter-related scenes, in the manner of the well-known Russian producer, Eisenstein, Mr. Blakeston has humorously and intentionally exposed the futility of the use of visual symbols superficially alike, but essentially different, to emphasize an abstract idea. The abstraction here is the whiteness of the clothes in the washtub. The attempt to emphasize this idea by cross-cutting the scene with the image of the white cat is clearly absurd. Another example of the misuse of symbolism is seen in Eisenstein's famous film, *The General Line*, where an attempt is made to give scale and dignity to the incident of the milk separator by cross-cutting the scene with shots of breaking sea-waves and tumbling foam. The symbolism here is false, the relation being superficial and not fundamental. On the other hand, an astoundingly successful use of emphasis by symbolism may be seen in the same film, *The General Line*, where the episode of the bull and cow, after increasingly rapid cutting, is closed by a crescendo of shots of falling water and rushing torrents. The symbolism in this case is absolutely true and raises to an epic grandeur what would otherwise be a mundane incident.

MERCURIUS.

PAINTING.

Architects' Drawings.

1800:1850:1930

(The coincidence of the Exhibition of Architects' Drawings of 1800-1850 at the R.I.B.A. with the Royal Academy Summer Exhibition, affords an opportunity for the comparison of the architectural draughtsmanship of the nineteenth century with that of our own day. In the following pages Mr. McIntyre compares the merits and shortcomings of the two periods.)



1819. The Old Corn Market and Tuns Inn, Guildford. H. Gurling, Architect.

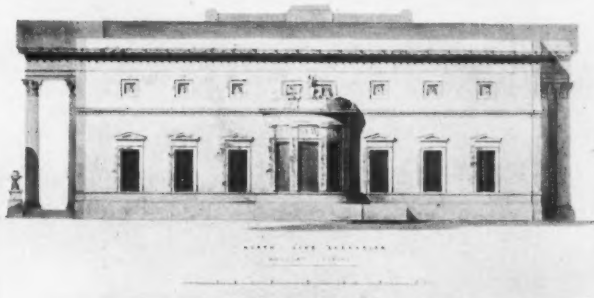


1930. Barclays Bank, Chesterton, Cambridge. Charles F. Skipper, Architect. From The Royal Academy (No. 1291)

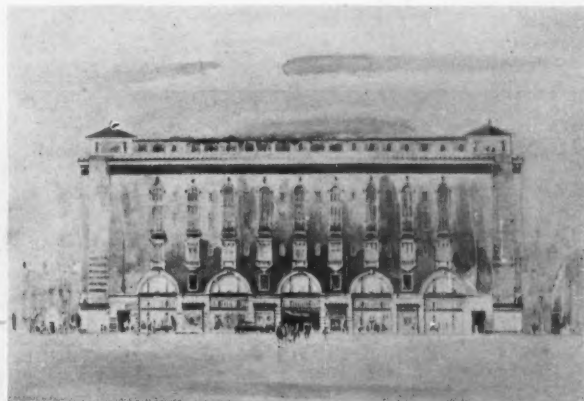
The precision and neatness of the little coloured engraving of the Old Corn Market and Tuns Inn at Guildford has not prevented it from being entirely sympathetic in feeling. Because the shadowed parts which show underneath the colours supply the light and shade, a sense of unity is preserved. The little groups of figures in the street are evidently carefully recorded normal types of the period. There has been an effort at "picture-making" and the result is entirely successful, and the picture would be attractive upon any wall, a position where one could not for long tolerate some of the drawings at the Royal Academy.

The drawing of Barclays Bank, Chesterton, is an attempt at picture-making, and a pretty one at that. It is obviously

intended to be naturalistic, but this end is defeated by the abnormal perspective which is too much according to plan, and not as the eye sees it. There is not much air in the picture because the sky is not very well related to the building; it is too heavy and hangs rather too closely round the roof; also the lines, being ruled, do not undulate or vibrate as they would do when seen through atmosphere. In the figures introduced, some attempt has been made to characterize the sort of persons—though their faces have been discreetly hidden—who might presumably be clients of the bank. All these varying efforts seem rather misdirected when a "straight" architectural drawing would serve so much better.



1824. Elevation of the Royal Manchester Institution. By an unknown artist. From The Exhibition of Architects' Drawings of 1800 to 1850 at the Royal Institute of British Architects.



1930. Elevation of the Accepted Design for a New Store at Kensington. E. Berry Webber, Architect. From The Royal Academy (No. 1369).

The elevation of the Royal Manchester Institution is a consistently true architectural drawing; it is deliberately kept within a severe artistic convention. The forms are brought out clearly by washes particularly applied only to that end; there are no glittering reflections to dazzle the eye; a quiet uniform tint has been chosen to represent the local colour of the stone, and is not confused with accidents of light. Shade is used where it is necessary to accentuate shapes and show the construction. The little group of figures at the top are put in by one who obviously knew how to draw; but it is the quietness and restraint of this drawing—a sense of knowledge held in reserve—that gives it dignity and poise. The discovery by present-day architects that sunlight can be yellow, and that shadows can on occasion be blue, has played havoc with many of their drawings.

It is rather difficult to classify the design for a New Store at

Kensington. It is not exactly a drawing, nor is it a painting: the attempt to make it a painting has spoiled it as a drawing. It is probably what uninformed persons would call "impressionistic," but of course it is nothing of the kind—for among other things an impressionistic painting looks effective at a distance, whereas from a few feet this drawing practically vanishes from sight except for a few meaningless spots of colour which float about the surface of the paper. Although the resources of the colour box have been brought to bear upon it, the colours which have been used have no significance from whatever artistic standpoint it is considered, and in an architectural drawing they are entirely irrelevant to the structure, giving neither the local colour of the building nor the colour acquired under varying aspects of light. Colour cannot be applied in an irresponsible way over a carefully ruled drawing; different attitudes of mind are involved which are entirely irreconcilable.

We must distinguish between the drawings of projected and those of actual buildings. The drawings of Shotton Boys are done from actual scenes and the quality of his line shows his emotional feeling for those scenes. Obviously anyone who is making a drawing of a proposed building will not experience similar feelings unless he has a vivid imagination, and even then his drawing may not give any idea of the eventual appearance of the building. Architectural draughtsmen today do not seem to have acquired that touch, sympathetic and personal, which was so attractive in the drawings of Shotton Boys. He used what the trade lithographers call "an artist's line"; that is, no mechanism such as a ruler, came between his thought and its expression. Architects in those days did not specialize so much; they were artists too, and in some cases painters as well. For this special branch of architecture modern painters are particularly well fitted—and it would be intriguing to see what they might produce in conjunction with architects. The lack of individuality in many of the drawings at Burlington House is easily accounted for: the work is handed out to professional draughtsmen who make slick drawings for exhibition purposes. We do not see the original effort of the designer to get down the idea as it was revealed to him; his concern is to show how clever he is. Year after year we see the same displays of self-satisfied skill of a certain kind because many architects employ the same men.

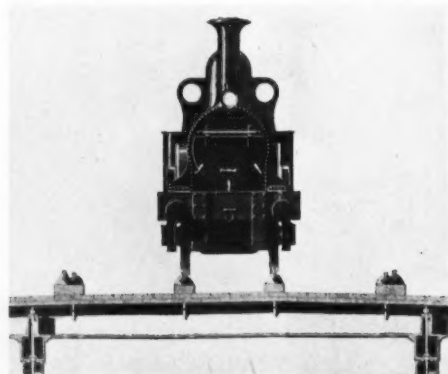


1842. Notre Dame, Paris. From a lithograph by Thomas Shotton Boys.

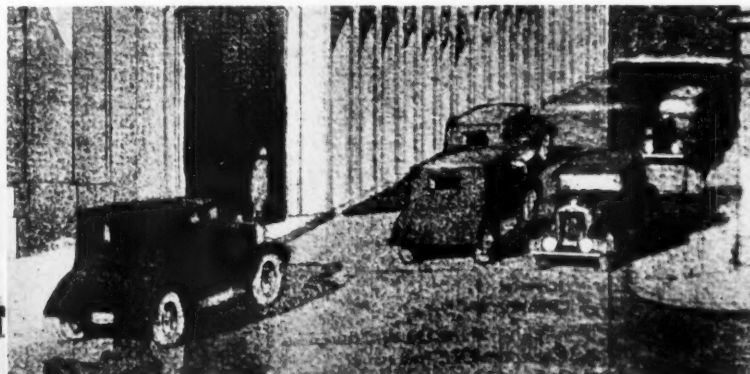


1930. Entrance Doorway to a New Warehouse in Manchester. H. S. Fairhurst & Son, Architects. From The Royal Academy (No. 1325).

The drawing of the entrance doorway to a warehouse at Manchester is evidently by a follower of William Walcot; the hard glitter of the building is revealed with those clever splintery touches; the figures appear like a handful of chopped-up shapes thrown to the winds and tossed in every direction, giving a sense of movement in contrast with the immobility of the buildings and having the sort of cheap realism with which we are very familiar both at the Royal Academy and elsewhere. Although this is a drawing of a doorway it is not particularly "featured" so that we can see what it is like.



1858. A detail of the High Level Bridge at Newcastle-upon-Tyne. From The Exhibition of Architects' Drawings of 1800 to 1850 at the Royal Institute of British Architects.



1930. A detail from the drawing of Northcliffe House, Sheffield. Herbert O. Ellis and Clarke, Architects. From The Royal Academy (No. 1300).

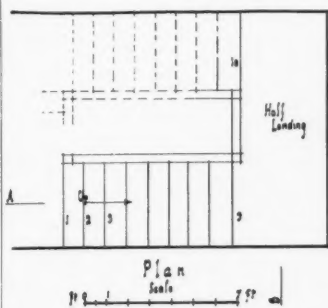
The precision with which the engine in the drawing of a high-level bridge at Newcastle is done gives exactly the feeling of the material of which the engine is constructed. The draughtsman has kept entirely within the limits he has clearly defined in his own mind for a technical drawing; he has made no attempt to copy nature. Colours are used to suggest the properties of the various materials: blue represents steel, grey represents iron, and green and red, picked out here and there with yellow, embellish and decorate the engine as a whole and make details of the parts clear to the eye.

In the detail from the drawing of Northcliffe House, Sheffield,

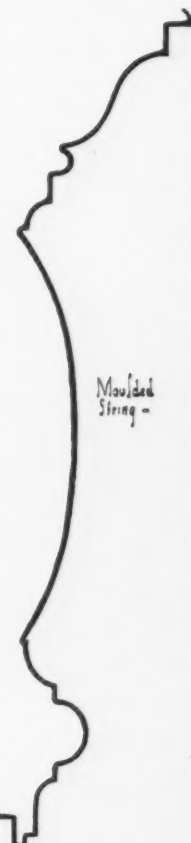
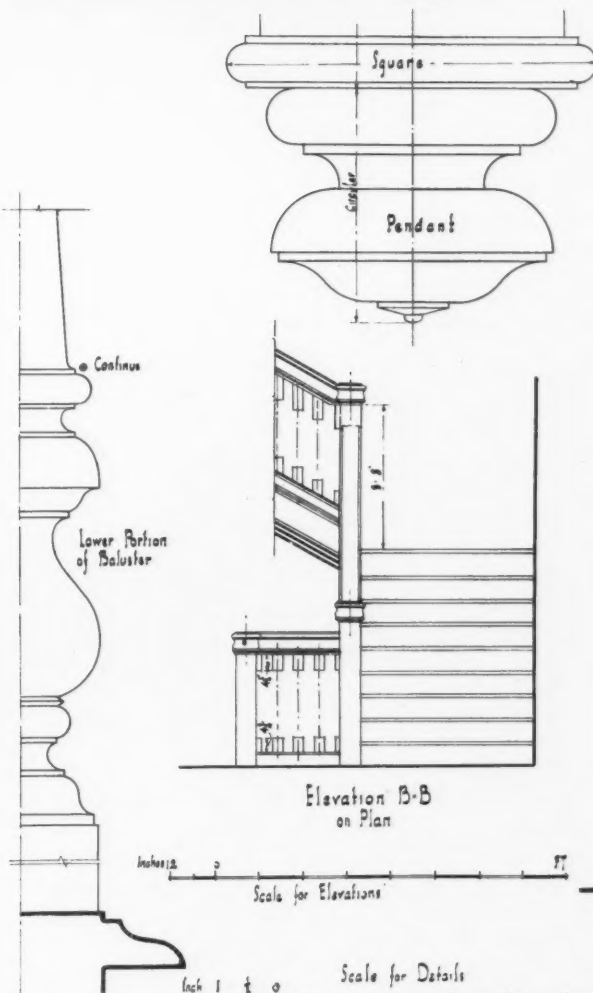
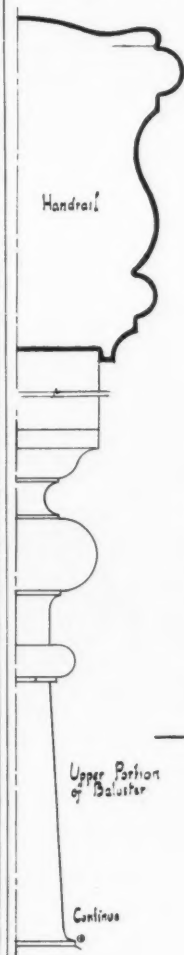
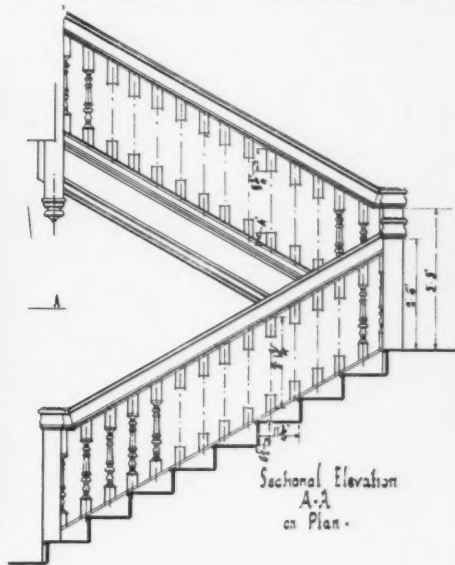
the attempt to combine a watercolour painting with a technical drawing has produced a horrid sort of hybrid. The motor-cars look as if made of the same substance as coloured porous rubber sponges; and the colours have been degraded to make them look "natural" and to give "atmosphere" and "feeling." Why are architects ashamed of the beautiful detailed drawings which are presumably underneath these washes, apparently preferring effects which at their best are merely sloppy and sentimental; or are these washes attempts to obscure an inability to make technical drawings beautiful things in themselves?

RAYMOND MCINTYRE.

SELECTED EXAMPLES OF ARCHITECTURE.



Quite close to the well-known Old House in Hereford is an early seventeenth-century house, in Owen Street, in which there is a closed string oak staircase. Although the house has been considerably altered, the staircase, illustrated here, remains untouched and possesses excellent pendants and a moulded string.



MEASURED AND DRAWN BY TUNSTALL SMALL AND CHRISTOPHER WOODBRIDGE.

A Free Commentary.

By Junius.

A HEARTY word of congratulation (to sweeten this somewhat spleenful commentary) must be conveyed to the authorities in Surrey who are stemming the litter tide by explaining what will happen to those who offend in this matter. A recent careful survey of the country round and about Hindhead gives heartening evidence that there is a growing conscience. I found, contrary to expectation, no cartons, tins, bottles or newspapers (to speak of) in the Devil's Punch Bowl, an apparently ideal receptacle designed by Nature, while the marge of Frensham Great Pond was covered with a crowd of cheery motoring picnickers who were sedulously gathering up their fragments—urged thereto by appropriate notices—and conveying them, I cheerfully assume, to their own dustbins. And if this can be done in the dry wood of Surrey, what shall not be possible in the green?

On the other hand, a famous firm, to the happy wit of whose illustrated catalogues the discerning owe so many gay moments, takes occasion to announce its new line of "Race and Motoring Hampers . . . supplied with bamboo forks and throw-away plates, so that there is nothing to pack up after the meal." !!!—**!!*—!

And I knew a mayor, a more than ordinarily "enlightened" citizen, unhappily still living, whose hobby was—and for all I know still is—to find a pleasant stretch of moorland and play Aunt Sally with the empty bottles left from his plentiful feasting, so that there should be "nothing to pack up," oblivious of consequent danger to barefoot child or galloping pony and to that other by no means negligible danger of heath fires from lenses thus extemporized. Could the man not be hanged—in effigy at the very least and worst—upon a gallows-tree, together with a director of Messrs. X and Y? I suppose not. A pity!

A managing director, writing to *The Times* and quoting a beautiful passage from A Memorandum as to the Deduction of Income Tax for the Year 1930-31, asks if any reader can tell a poor layman what it all means and whether it is deliberately designed to be unintelligible. The answer to the first question is, quite patently, "No"; to the second, "Probably no; but is, rather, a particular example of the stupidity of most experts in assuming that laymen understand their jargon and can master in a few moments what it has taken them all their time to learn." Manufacturers, explaining machines and processes in catalogues, often make the same mistake.

If, as the Somerset House people definitely maintain, it is in fact true that as their authorizations sanctioned by Parliament are couched in jargon their demands must be in the same jargon, then certainly a translation should be appended.

A reply from Mr. H. T. Stretton to the baffled managing director is too good not to be repeated. The notice, "Break Glass, Pull Knob, Wait Engine," would, he suggests, be thus translated by a Somerset House clerk:—

In the event of information having come to the knowledge of any person or persons with regard to a fire having broken out, or in any way being, according to such information, said or thought to have broken out, the person, or persons, to whom such information shall have or may have come shall summon the assistance of a fire engine by pulling the knob, said person or persons having broken the glass through which said knob may be observed but the existence of which unbroken presents an obstacle to the pulling thereof, the latter action to take place subsequently and in no case previously to the former, whereupon, and as a result thereof,

the fire engine thus summoned by the action or series of actions on the part of the person or persons aforementioned, shall be awaited by the said person or persons whose action it was, and by no other, at or near the spot where the action or actions before described as having caused or having been intended to cause the arrival of the fire engine were carried out or otherwise executed, and in no case elsewhere, such waiting to be subsequent to and not in advance of said action or actions.

The Automobile International Association having unanimously agreed a sign to indicate approach from bye to main roads, the British authorities have promptly adopted another on the grounds, apparently, that British motorists cannot tell a triangle standing on its apex from one sitting on its base. Thus is missed the opportunity of taking a small step forward to the establishment of a universal direction-sign language for the high road such as we already have for the high seas—a reform eminently commonsensical and long overdue.

Cotton Week, to advertise distressed Lancashire, has come and gone. In so far as it represents co-operation in the cotton trade, a breaking-down of the proud, teak-like Lancashire individualism—well and good. In so far, too, as the sales of British cotton goods are increased at the expense of foreign cotton and silks, Lancashire and England stand to gain—though one wonders how much cheap Japanese cotton was "moved" under the "Week's" banner. One supposes, however, that cotton gained at the expense of other British fabrics, and that we may expect in due course a Wool Week, an Artificial Silk Week, a British Rabbit Fur Week, and a Leather Week to redress the balance.

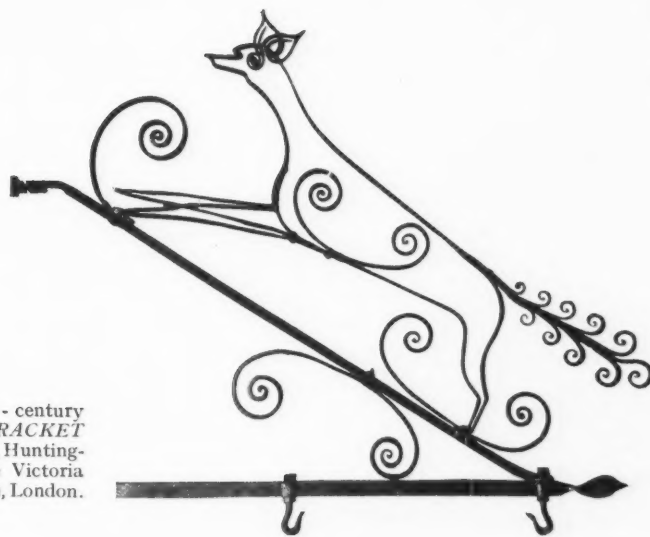
It is permitted to wonder whether, if the cotton trade could bring itself to take seriously the factor of design as a market winner, it would not do more for cotton than any number of "Weeks." An attempt made here and there some fifteen years ago gently fizzled. Perhaps the pioneers were discouraged not to find a large body of designers ready waiting and technically instructed. Obviously there is no lack of competent creative designers (as distinguished from ill-paid hacks confined in the manufacturers' "studios"). The relatively enlightened printing trade has discovered that. But you cannot build up a School and a Tradition of Pattern Designing, however promising your material, without taking a good deal more trouble and displaying a greater patience than was then apparent. Nor, when you have found your designers, must you shackle them by saying in effect: "We want something just like this, only, of course, quite original." The first necessity is, as in all these adventures, conversion, and practical men are not readily converted. Cotton still, no doubt, looks upon the artist as a poor fish.

Adventuring with some misgivings a week-end in a pleasantly reconstructed hotel in a sophisticated county, I thought the allowance of one bathroom to eight bedrooms somewhat inadequate. I was wrong. The reconstructors knew what they were about. By providing a cuisine of a dismayingly lugubrious nature they contrived that I should have the bathroom (and the dining-room) all to myself—a triumph of long-headed organization.

The energetic and enlightened Minister of Health might do worse than appoint a Royal Commission to consider how far the general dying-down of the fires of energy and ambition in this unhappy island is due to the quality of fuel provided for its individual human engines. A Cooking Week now—that *might* be of some use!

Two items (at least) from the world of Art deserve notice. We are threatened with statues in manipulated gnarled oak for the parks—this with the direct approval of the benevolent and sedulous Mr. Lansbury. And a famous surgeon at the Academy banquet complained, among other things, that Raphael, setting out to draw a congenital cripple, had actually given him the hypertrophied muscles of an athlete—criticism after the manner of the Editor of the *Tailor and Cutter* with which custom has made us familiar. A joke, possibly, but one which shows which way the wind really blows.

An eighteenth-century wrought-iron *BRACKET* from the Fox Inn, Huntingdon, now in the Victoria & Albert Museum, London.



The Architectural Review
Supplement

June

1930

Decoration &
Craftsmanship

OVERLEAF:
AT CLOSE RANGE.

A panel carved in wood on one of the great side doors of the Duomo of Florence: Vanity weighed in the balance and found wanting. This panel has never before been photographed.





THE BOXERS. A design for Filet lace.
Designer: GIULIO ROSSO.

Sport: A Subject for Design. By Adam Prosser.

MR. HENRY FORD is reported, in his new book, as saying, "Discouragement! I don't know the meaning of the word." In the eyes of our industrial monarchs "discouragement" is like a poor relation, a thing you don't own to, so Mr. Ford turns haughtily away as he would from a frayed shirt-cuff.

No doubt most of the I-don't-know-what-it-means flapdoodle derives from the Nelsonian gesture *in re* Fear, but as it is on record that our immoral and one-eyed admiral "preferred to walk" after the briefest acquaintance with the pleasures of driving furiously, even the ancestor of Mr. Ford's bad egg smells rather unhealthy.

As a matter of fact, you can bet your bottom spanner that Mr. Ford knows what discouragement means; only, like the others, on the crest of the wave he forgets.

To think that we are still building villas with William-Morris-Philip-Webb-art-nouveau-cum-Mr.-Bloggs-the-Builder insides, not to mention medieval exteriors of art-Liberty rough-cast and creosoted boards pinned on with nails! To think that the very élite are still in the period-furnishing age which is at least a quarter of a century out of date! To think that

current ideas will take anything from twenty-five to fifty years to become common property! One of the discouraging moments is when you discover that things take a long time to happen.

At the present rate of progress, 1955 or 1980 are about the dates that we may expect the man-in-the-street to become familiar and matey with the "modern" movement, and O dear how very stale the modern movement will be. By the time people are beginning to savvy our current modern art bone-shakers with the high front seat, the red flag, and the door in the back, the artists will be producing a line in Bentleys which on the same reckoning will win through to popular approval about 2200.

Which is absurd, and, I think, partly the fault of the artists, who, having the advantage of brains, ought to use them with more cunning.

The trouble with our modern bone-shaking producers of art is that they are partisans, not so much artists as prophets, and not so much prophets as die-hards clinging to the ancient Faith in a world of Bolshy stockbrokers and aristocrats who mouth the red flag, for alas, anarchy has grown so respectable that three generations of nice people have mistaken it for the constitutional view. And, being prophets and die-hards, they naturally want to bump us about, or even bump us off.

If only their bone-shakers weren't so uncomfortable.

If only Mr. Fry's bone-shaker wasn't quite so puritanically cushionless. If only Le Corbusier's wasn't quite so full of cocksure misfires. If only Mr. Nash and Mr. Grant weren't quite so uncompromising about driving down the very centre of the road.

Then we, the great British Public, might begin to think about going for a drive.

The other day somebody described with disgust, as a prime example of the bovine stupidity of the Public, how



A *RUG*, hand-knotted and in tones of sage-green and beige, depicting country life and sports in Rockland County, America. The rug was made in Czecho-Slovakia.

Designer: RUTH REEVES.

Right. FOOTBALL and CRICKET. Panels in the mosaic pavement of the east vestibule at the National Gallery, by Boris Anrep.



A. P. Herbert, just because he is funny with it, finds that his comic attacks on the inanities of the time are never taken seriously. Just because he is funny with it.

But how right they are not to take A. P. H., nor allow him to take himself seriously. They like him because he is funny, and they like his fun because it is fun and not something else disguised as fun. Here is a case where the mob still reveals an unerring instinct, a deep intellectual health. Here is a case where people are still religious, accepting a thing for its own sake, having a sense of absolute values. How right they are!

And it is a fact, despite the senile idiocy of ordinary education, that people are still fundamentally sound—so sound that when they are shown the Bentleys of Italian art they really think them extremely nice, and they would even consent to drive in a modern bone-shaker if Mr. Fry or Mr. Nash would drive rather slowly and kindly.



Left. THE WICKET-KEEPER. A keystone at Melbourne House, London, carved by Gilbert Seale, Trehearne & Norman, Preston & Company, Architects. The keystone is a sporting gesture to Australia House across the road.

Not they. Not they. Bang, zump, poop, poop! poop, poop! Off they go at a mad fifteen miles an hour, waving the red flag in front.

Yet with a little more sympathy we might get on quite a long way: sympathy, compromise, and wisdom—the wisdom of the serpent.

This, it seems to me, is where interior decoration steps in. Pictures are like lyrics, a legitimate field for the more intimate self-expression of the artist; but interior decoration is architecture, and the architect builds with the bricks of compromise, as Mr. Tupper might have said.

In decoration, both sides are more amenable. In his carpet the man-in-the-street submits as a matter of course to the pattern which he can't abide in a frame on the wall. On the other hand, the artist knows he's got to fit in his whatever-it-is with all the other whatever-they-are.

For this reason the arts of interior decoration form the real jumping-off ground, the real white hope of the modern movement. The atmosphere is right.

In the competition published in the May issue of THE ARCHITECTURAL REVIEW there was a condition laid down that all designs should have a sporting subject. Sport. Here is a subject calculated to intrigue millions of British subjects. Why shouldn't the artists get hold of a good thing like that and use it with the wisdom of the serpent for their own ends? I should like myself a rug for a smoking-room which gave a Kaufferian rendering of a race-course, a sort of Ascot Jardinière.

You might say, of course, that subjects like sport in which people are vitally interested, would lead them to be more exacting than ever in demanding Grade A naturalism. This may be true of certain sorts, but I believe there are thousands of people who would, as it were, see the joke of an Ascot Jardinière

SEGRAVE or TWO HUNDRED AND THIRTY MILES PER HOUR. A French design for an artificial silk and cotton curtain inspired by Sir Henry Segrave's world's record. Designer: Dubois Leclercq.

CRAFTSMANSHIP.



Left. **HUNTING SCENE.** A hand-woven woollen RUG in fawn, green, red, brown, and blue. Designer: THEODORA M. MOORMAN. Centre. **RUGGER.** A lino-cut hand-painted wallpaper in black-and-white and five colours. Designer: EDITH LAWRENCE.

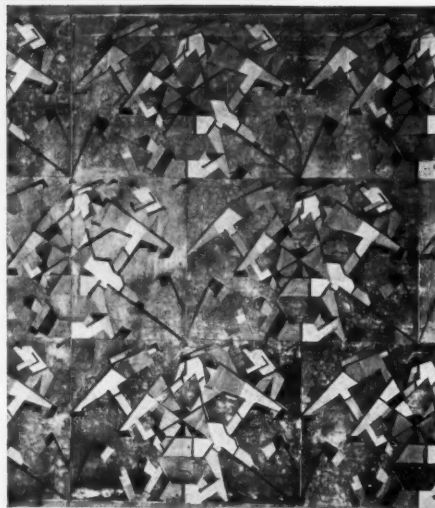
and enjoy making the recondite passages plain to their friends. There are any amount of people who would simply love the rug illustrated on p. 350.

Not that it is easy to satisfy all the conditions. It isn't—as some of the other illustrations show.

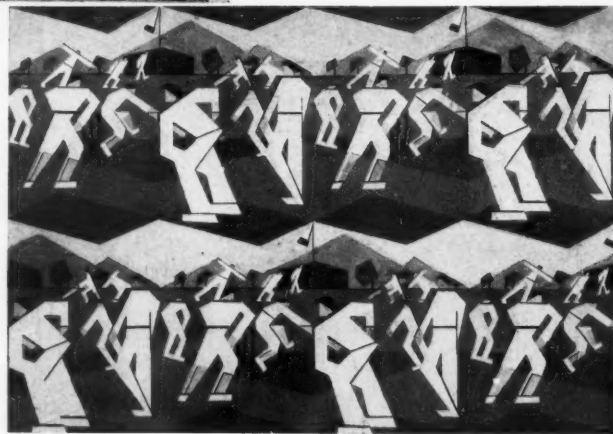
The problem obviously presented acute difficulties to Mr. Anrep, and the business of representing actions with which he is not, possibly, familiar (no doubt he was urged to be "realistic" in this particular job) have led him to discard his usual methods of stylization in favour of a natural effect. In fact, it looks as though he had been working from photographs and feared that any departure from the camera's statement would lead him into inaccuracies calculated to draw hoarse protests from the fans.

Miss Edith Lawrence obviously suffers from no such disabilities; her cricket and rugger designs are executed with a gusto which shows that she knows well what each man on the field ought to be doing. The bowler and the man in the deep field who is making a brilliant catch, are excellent characterizations. But the person who buys this wallpaper will never be able to discard his blazer for a dinner-jacket.

I think that ought to be avoided. Your game wants to peep through the idea of the design like the moon through a cloud. Miss Lawrence is more successful in her rugger design, where there is just the right amount of conventionalization, but here again the canvas is a bit crowded. Rosso is full of facile mannerisms, pale substitute for



CRICKET. A design for a wallpaper or textile. Designer: EDITH LAWRENCE.



style, but he knows all this sort of thing backwards, and his lacework on Plate VI shows the perfect compromise between design, material, and subject. You hardly know what the subject is until you look for it; then it is as clear as daylight, and idiosyncrasies of form seem to happen inevitably from the nature of the material. Great Uncle Castledine can't grumble about the thickness of the tennis racket, because lace is lace. This is the way to wean

our eminent Victorians from the dogma of the Immaculate Imitation.

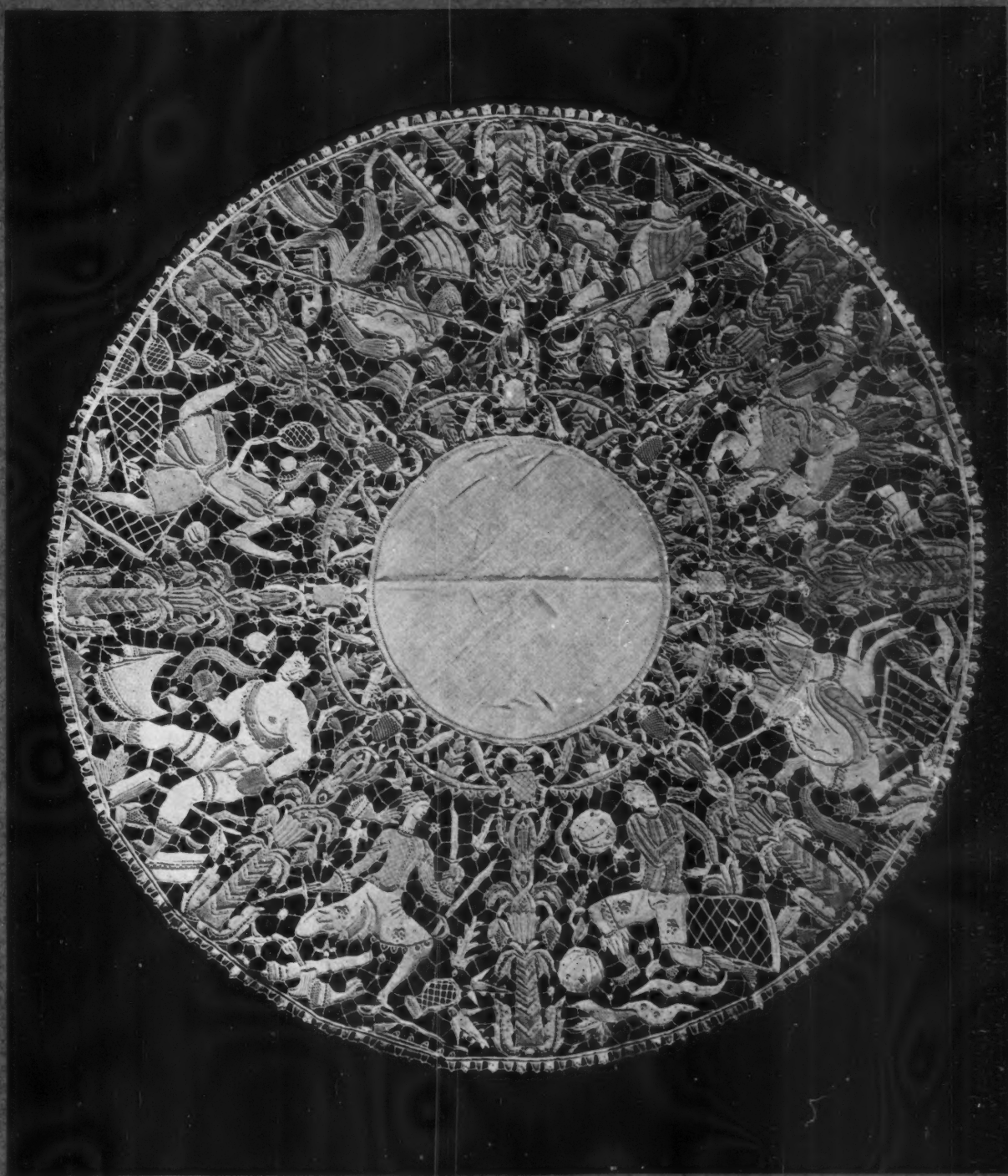
Leclercq's *Segrave* curtain looks better in the piece than it does in the photograph; but even then it is rather busy, unlike Ruth Reeves' rug, which just shows how much incident you can cram into a small area without crowding the space, cracking up the design, or turning the floor on which the rug lies into an exhibition of pictures on which it would be sacrilege to put the unresponsive boot. It has just the right balance of literary and pictorial interest.

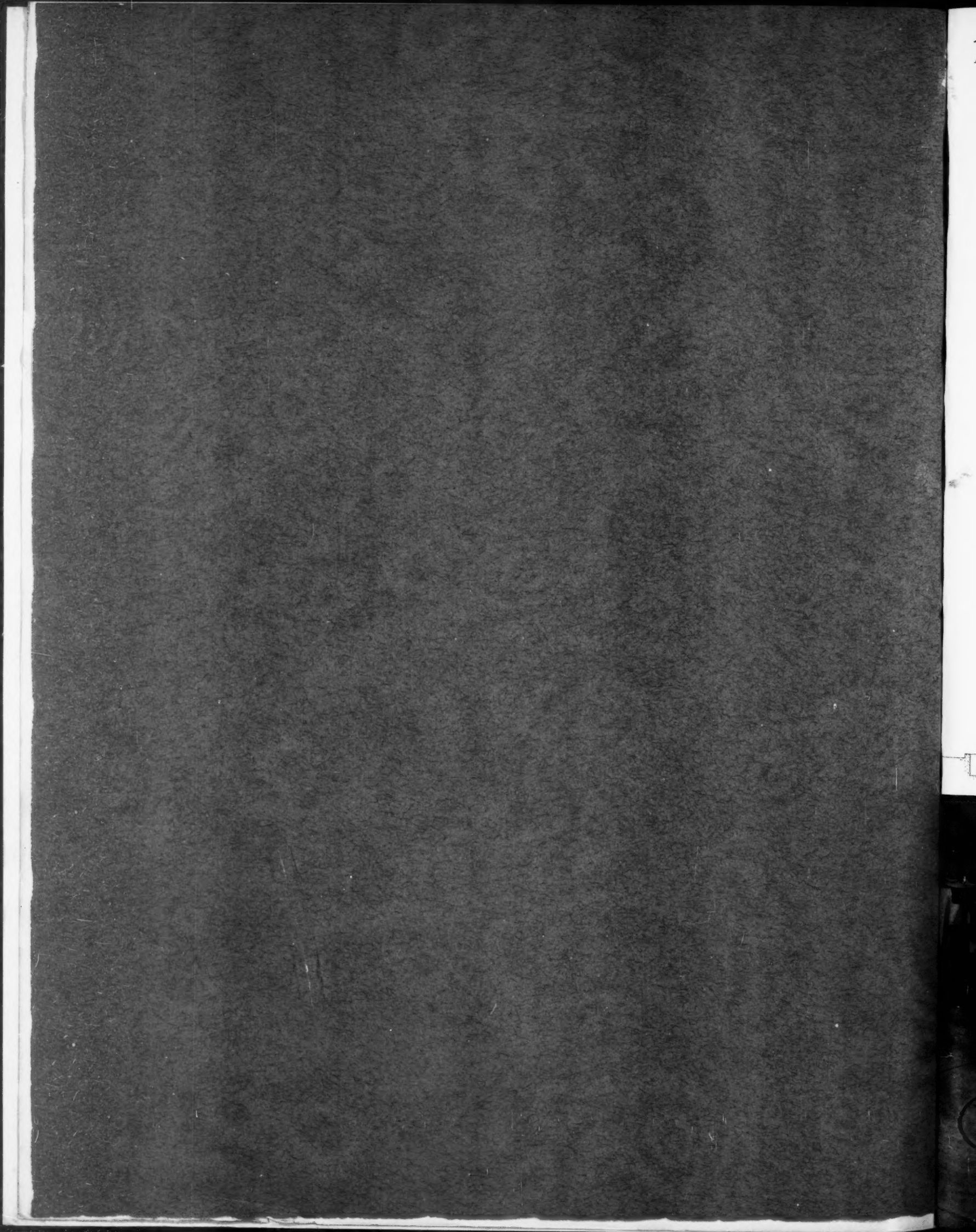
In October, when the results of THE ARCHITECTURAL REVIEW competition are to be announced, perhaps we shall be allowed to see what other artists can do in the way of sporting designs.

The Architectural Review Competition.

May issue of THE ARCHITECTURAL REVIEW will be published in July. The Competition is for a design for the two main rooms of Lord Benbow's apartments in London. Designs for rugs, curtains, carpets, etc., should, where possible, have sporting subjects. The prizes are £100, £50, and £25, and the winning design will be carried out and put on exhibition at Waring & Gillow's showrooms. At the time of going to press a limited number of copies of the May issue containing the announcement of the Competition and the entry form are available, but prospective competitors are warned that the issue in question is certain to go out of print. Further particulars of the Competition will be found on page six.

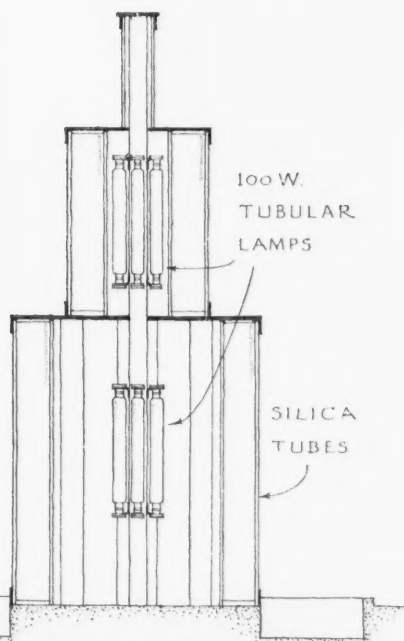
Correspondence regarding the COMPETITION announced in the



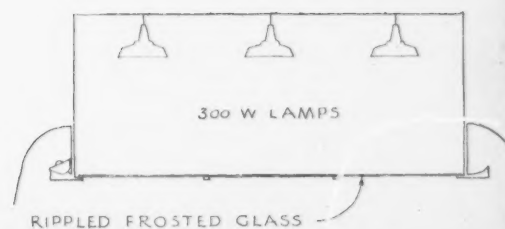


Many decorative lighting elements are being designed in our modern buildings to form part of the structure of the building. These elements are arranged in such a manner as to form a definite pattern on either ceilings or walls, thus providing luminous decoration as well as the necessary illumination.

The lighting of the *FOYER* at the Titannia Pilast illustrated at the top of this page, is interesting from the fact that a single trough, which is continuous round the entire auditorium, provides illumination in an unusual manner. Two separate coves of suitable shape are introduced, and tubular lamps are built in to the small cornice in the walls and similarly housed in the central trough, thus providing an even illumination over the ceiling surface and achieving a dramatic effect.



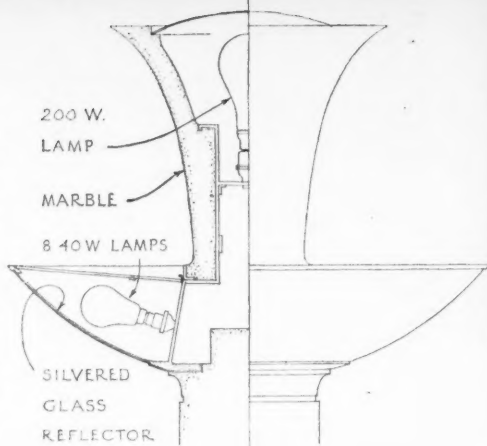
The lighting of the luminous *FOUNTAIN* in the Bar Chiquito forms an interesting study in luminous decoration. It is composed of a series of silica tubes, which have been illuminated in the centre of the fountain owing to the excellent diffusing properties of the material; the light is well distributed over the fountain and gives the effect of one mass of light.



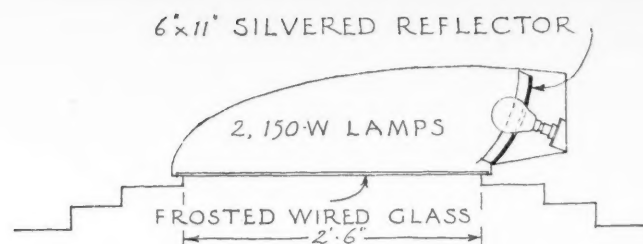
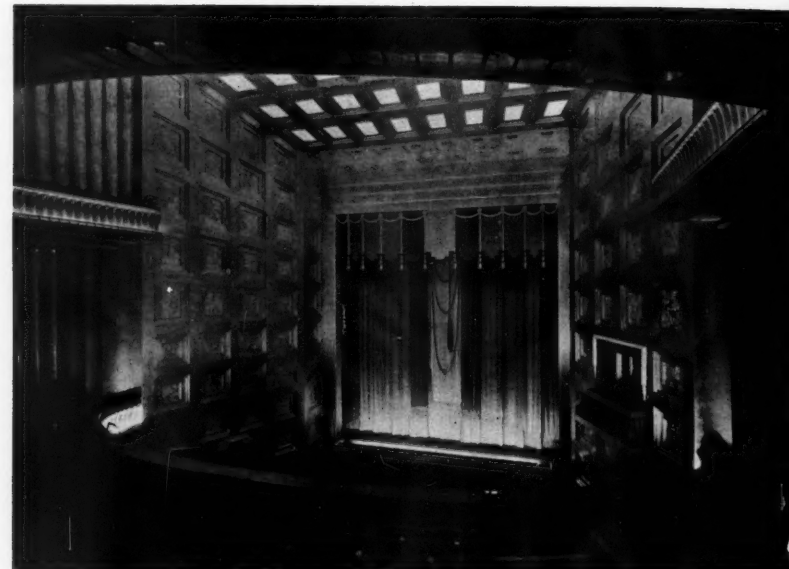
The *RESTAURANT* of the Bar Chiquito has a skylight which is used for the illumination of the interior. This form of lighting is comparatively economical, and very effective when a proportion of indirect lighting surrounds the skylight.



The lighting of the *UNDERGROUND STATION* at Piccadilly Circus, London, has been achieved in an interesting manner. The isolated columns with opaque bowls at the top, house the lamps. From the centre of each bowl, a marble cone-shaped reflector is introduced to enable the light to be thrown in an outward and downward direction. On the inside of this marble reflector another lamp has been placed to illuminate the ceiling. The object of introducing the reflector was to give brightness to the interior which could not have been achieved had the lighting been provided only from the opaque bowl.



The space under the balconies at the *WINE RESTAURANT*, Gourmenia, Germany, have been effectively illuminated by introducing an interesting recessed lighting motif; by placing the lamps in a kind of trough and reflecting it on to a curved gold reflector, a warm and comfortable illumination is obtained in the room. This lighting motif combines both ventilation and lighting. A description of the system of ventilation is given on page 358.



The lighting of the *AUDITORIUM* of the Savoy Theatre, London, illustrates another method by which direct lighting panels may be arranged; a gold coloured reflector has also been employed which, in effect, warms the light. The frosted wired glass as shown on the drawing was found to be necessary because, without it, acoustical difficulties were immediately encountered.



The entrance *FOYER* to the Atrium, Berlin, is lighted in an unusual manner; the introduction of tubular lamps is well suited to the decorative ceiling. The lamps have been arranged to form a definite unit in the decoration of the ceiling, and the polished surface adds considerably to the effect.

Obituary.

On April 19 Vernon Blake died at the age of fifty-four, of pneumonia, at Avignon. He was a regular contributor to THE ARCHITECTURAL REVIEW, and his great work, *Relation in Art*, could have been written by no other living Englishman. It is safe to say that the name of Vernon Blake will be very much better known in twenty years than it is today.

Mr. Stafford Leake writes:—

As writer, painter, and sculptor, above all as philosopher, Vernon Blake was a familiar figure to the many visitors to the unique medieval stronghold of Les Baux. Blake had made his home in Provence since some time before the war, taking one of the many ruined houses built on the rock, rebuilding and adding to it from time to time; the last addition—a stone shelter built on the roof, which he decorated with a fresco—was completed shortly before his death.

To those who knew him intimately, his long-striding figure, clad only in pink jumper, white trousers, and beret, was an essential part of Les Baux. During the last few years he had led a solitary life, engrossed in writing and research, varied only by an occasional discussion on philosophy or painting with any artist visitor who had sought him out. To these he extended a welcome which often developed into close friendship, though his remorseless logic and at times bitter criticism of accepted standards in art, and particularly of the state of painting in England, would frequently annoy some successful painter who had ventured to approach him. Possibly in his criticism he was not always fair. His long residence in France—he had spent most of his life abroad and rarely visited England—had prejudiced him in favour of the æsthetic standards of the French. Perhaps he was, though he might not admit it, inclined to imagine that painting in England had not progressed since the time he had first studied “freehand drawing” as a boy at school—a study which so disgusted him that he forsook art for chemistry, and did not definitely decide to be a painter until after leaving his university.

Relation in Art, his first published work, was written in 1913. Blake came to England six years later, and searched long for a publisher. But no reader could understand his book, and it was not until 1925 that it came to the notice of the Clarendon Press, and the publication of this volume led to *The Art and Craft of Drawing* and other works. *Relation in Art* is far and away his finest literary achievement, and is undoubtedly the greatest contribution to philosophical criticism written in recent times. He mastered many languages, and his often-expressed admiration for the art of the extreme Orient led him to some study of Chinese. He had travelled extensively, his wanderings once taking him, disguised as a native, as far as Khartoum.

Through the death of a near relative some few years ago Vernon Blake came into a comfortable annuity which was riches to him after years of hardship and self-denial. It was partly poverty that compelled him to undertake the war memorials which may be found in seven small towns in Provence.* Here there was no sculptor's studio with

competent assistant and labourer for the rough work. Every single part of these memorials was hewn out with his own hands, and an accident caused him to lose the sight of one eye.

Vernon Blake had a one-man exhibition of his paintings in Paris in 1919, and another at the Mansard Gallery in London in 1924. He was a frequent contributor to THE ARCHITECTURAL REVIEW. He was also a cyclist and mountaineer, and *Who's Who* adds yachting to these recreations. He had climbed in the Lake District, and on the Aiguilles of Chamounix, and suffered a permanent injury to his back through a fall on the rocks of the Grands Charmoz. His articles on the scientific construction of the bicycle—one of the wildest of his hobbies—were regular features of the cycling press.

Mr. William Bell writes:—

No one who knew at close quarters the six-foot tall, loose-limbed, bearded, bespectacled figure that was Vernon Blake is ever likely to forget the friendship. The apparently limitless energy of the man was evinced in everything he did and in every aspect of his amazingly versatile brain. Though an Englishman born he had lived fully two-thirds of his life abroad. He held the belief that environment and contingencies have a greater influence than heredity on the inception of thought, though an individual would always retain marked traces of his origin. Thus Blake's early contact with Asia and Egypt, and his long residence among Latin peoples had transformed him into one of the most un-English persons imaginable.

From his completely unstudied “carelessness” of personal appearance to his simple Provençal *ménage*, he was “a typical Frenchman” of the *Midi*. He had reduced to Confucian simplicity that momentous item which looms so largely in Western civilization—wearing apparel. Pagan at heart and in every cell of his brain, he unwittingly out-Christianised the Christians in preferring the outward chastity of the lilies of the field! In summer a two-piece garment was his irreducible minimum—trousers and pull-over, both of cotton—and his sockless feet were protected by sandals. When necessity demanded his presence from home—Paris, Marseilles, London mayhap—and he had for the nonce to leave his lofty eyrie on the rocks of Les Baux, he would meet half-way the inexorable demands of society by donning shirt, collar and tie (cursing meanwhile about the wisdom of Diogenes in having chosen to be born in a “less-advanced” age than the present!).

For a man of slender means, Blake had probably travelled farther and appreciated and gathered more, intellectually, than most cultured men of limited purse. Shunning the company of his fellow-countrymen whenever possible, he would live and eat with the “natives,” whatever their colour; and as an inveterate cyclist he consequently spent little on transport. Abstemious in all his habits (“Why do these great men in London, Bell, go on drinking whiskies all the evening?”) he satisfied his personal wants as easily even after he came into his patrimony some five years ago. “A loaf of bread, a jug of wine” were almost all he needed in the wilderness of Provence wherein he pitched his tent during his latter years.

Only his intimates knew how much his direct-cutting and his personal manipulation of the huge stone blocks for his *Monuments aux Morts* had demolished his health. For it

*These were illustrated in an article, *Vernon Blake*, by William Bell in THE ARCHITECTURAL REVIEW for April 1924.

was upon them that he lost the sight of an eye, and developed the cardiac affection which caused his end at the early age of fifty-four. Only relatively speaking did Blake die young; for he had crammed into his restless life more incident, art-expression and thought-adventure than the average million who may impotently attain the psalmist's allotted span of years.

Sculptor, painter, mathematician, scientist, philosopher, linguist, and author, Vernon Blake was a born creative thinker. Steeped in the æsthetics of the Orient, at home in the intricacies of Hellenic philosophy, and conversant with the achievements of modern Science, he was busy to the last week of his life theorizing upon the future. The title of one of his three (as yet) unpublished books—*Thought: A State Asset*—indicates the final direction of his great gifts. While certain of the few who have been privileged to read the MS. of that work may doubt the wisdom of posthumous publication, it must be borne in mind that Blake's mind-cast was such that he declined intellectually to consider as valid the "accepted" canons of "good taste." In any case, the sustained coherency of his thesis and his accustomed lucidity of expression must adequately prove the brilliance of Blake's last phase; while the hope that Jonathan Swift, François Voltaire and Erewhon Butler have not written in vain, may be helpful in the ultimate appraisal of its value.

* * *

As we go to press the news reaches us of the death of W. J. Locke, the well-known novelist, in Paris. Mr. Locke will not only be remembered warmly by his wide reading public, but also more vividly by a smaller public, by those architects who came into touch with him during the ten years he acted as secretary to the R.I.B.A. For them he will always be thought of gratefully as a cultured, tactful and sympathetically able figure.

* * *

We regret to announce the death on April 26 of Mr. Thomas E. Jago. Mr. Jago was well known not only for his skill and ability as a stone-carver, but by reason of his very long career, which dates back to 1863, when he entered the firm of John Daymond & Son. Those who knew him could attest to his excellent work as draughtsman and carver. Mr. Edward P. Warren writes:—

"By the death of Mr. Jago, which occurred on Saturday April 26, a remarkable personality and a most valuable and sympathetic coadjutor has been lost to the architectural world.

"Mr. Jago died at the mature age of 84, after a long career of honourable and incessant industry. Born, as I remember he informed me, at Plymouth, his name denotes a 'Latin' origin, and his handsome, slight personality, and vivid intelligence in all artistic matters, strongly supported that theory of his descent.

"My innumerable visits to his workshops, or my interviews with him, for the discussion of designs, in my office, were a constant source of pleasure and interest to me, and greatly enhanced by his quick and kindly appreciation of difficulties, and his invariably helpful suggestions.

"It is with profound regret that I have to recognize that all such pleasant contacts and discussions are now mere memories."

ANTHOLOGY.

THE two girls were soon walking swiftly down the main road of Beldover, a wide street, part shops, part dwelling-houses, utterly formless and sordid, without poverty. Gudrun, new from her life in Chelsea and Sussex, shrank cruelly from this amorphous ugliness of a small colliery town in the Midlands. Yet forward she went, through the whole sordid gamut of pettiness, the long, amorphous, gritty street It was strange that she should have chosen to come back and test the full effect of this shapeless, barren ugliness upon herself. Why had she wanted to submit herself to it; did she still want to submit herself to it, the insufferable torture of these ugly, meaningless people, this defaced countryside? She felt like a beetle toiling in the dust. She was filled with repulsion.

They turned off the main road, past a black patch of common-garden, where sooty cabbage stumps stood shameless. No one thought to be ashamed. No one was ashamed of it all.

"It is like a country in an underworld," said Gudrun. "The colliers bring it above-ground with them, shovel it up. Ursula, it's marvellous, it's really marvellous—it's really wonderful, another world. The people are all ghouls, and everything is ghostly. Everything is a ghoulish replica of the real world—a replica, a ghoul, all soiled, everything sordid. It's like being mad, Ursula."

The sisters were crossing a black path through a dark, soiled field. On the left was a large landscape, a valley with collieries, and opposite hills with cornfields and woods, all blackened with distance, as if seen through a veil of crape. White and black smoke rose up in steady columns, magic within the dark air. Near at hand came the long rows of dwellings, approaching curved up the hill-slope, in straight lines along the brow of the hill. They were of darkened red brick, brittle, with dark slate roofs. The path on which the sisters walked was black, trodden-in by the feet of the recurrent colliers, and bounded from the field by iron fences

She (Gudrun) clung to Ursula, who, through long usage, was inured to this violation of a dark, uncreated, hostile world. But all the time her heart was crying, as if in the midst of some ordeal: "I want to go back, I want to go away, I want not to know it, not to know that this exists."

D. H. LAWRENCE:
WOMEN IN LOVE.

Marginalia.

Mr. Frank Pick is a man who deserves well of the Republic. He has shown in his own person that the most mobile organizing brains in the country find the "modern" outlook valuable for the solution of business and organizing problems of the day. The Underground Railways, of which he is Managing Director, are, in their efficiency, rolling stock, posters, stations, permanent way, and slot-machines, the best as well as the biggest piece of modern machine-art in the world.

Mr. Frank
Pick and
Charing
Cross Bridge.

* * *

A CANADIAN SKYSCRAPER

The Montreal Offices of the Bell Telephone Co. of Canada



Barott & Blackader, Architects.

Geo. A. Fuller Con. Co., Contractors.

OWING to the complete dependence upon artificial heat during the long Canadian winters, the boiler room of such a building has an importance that is hardly realised in more temperate climates. This particular boiler room is deep down below two basement floors, and, deeper still, are the furnace pits. The whole of this underground work is permanently protected against flooding or dampness by Portland cement made waterproof with

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Under the circumstances, therefore, his letter to *The Times* (May 8) was one of the strangest events of a month which kept most of its thrills East of Suez. Those who have always believed that Mr. Pick is the one man who sees in the modern æsthetic an instrument exquisitely adaptable to the requirements of modern life must have received a severe shock, for it is evident from the whole spirit of his letter that Mr. Pick doesn't (or pretends for heaven knows what reason that he doesn't) understand what the modern idea of town-planning is.

One need not go into details because Lord Crawford took the fight to the man (*The Times*, May 19), and quickly had Mr. Pick in a horizontal position with one of those polite and charming punches which only Lord Crawford knows how to deliver. He pointed out that the development of an area such as that involved in the Charing Cross Bridge scheme depends on the innumerable issues which govern the social life of urban communities; and to say, as Mr. Pick did, that "traffic considerations must be dominant" is to perpetrate an awful howler. In other words, the area has to be "planned" and for a real plan you require *all the experts with the organizing and co-ordinating architect as focus*. The final result is the Town Plan, the *architectural* solution, which is a kind of lowest common denominator of all the factors.

But Mr. Pick, in saying that the architect is a servant, and not a master—which is perfectly true—implies that the architect is the servant, not of his clients but of the

"experts" who settle the "facts and circumstances" of a given problem before handing it over to the architect for his application of "orderly and coherent form and appearance" (a sort of scullery-maid who comes to tidy-up the fireplace after the traffic-considerations-butler or the engineer-footman has lighted the fire).

There are many people suffering from this delusion who ought to be under lock and key as a danger to the public, but the extraordinary and wonderful thing is that there are still parliamentary committees which really do their job. When the L.C.C. has got over its bad temper we may hope that a serious scheme may emerge, and then the names of the men who extinguished the late unlamented Charing Cross Bridge Bill ought to be inscribed in letters of gold on the bridge that is eventually built, for they will have been its real promoters.

A new society of artists which has just been formed—the National Society of Painters, Sculptors, Engravers, and Potters—is now holding its first exhibition at the Grafton Galleries. The exhibition is the result of an interesting venture, and the inclusion of potters in the society is a timely acknowledgment of their right to be recognized as artists. The painting is, perhaps, the least interesting section, but the sculpture section contains original work by Frank Dobson, Maud L. Wethered, Maurice Lambert, and Barney Seale. Mr. Seale has two bronzes of excellent craftsmanship and individuality; one of these, "The Goatman," is reproduced on this page. Among the pottery exhibitors is work by Staite Murray, Bernard Leach, and Charles Vyse.

The Society of Painters, Sculptors, Engravers, and Potters.

Josiah Wedgwood, whose bicentenary is being celebrated, has been described as "the father of English pottery." He came of a family of potters, and was the thirteenth child of Thomas Wedgwood, who owned the Churchyard Pottery Works, Burslem. Owing to his father's death, Josiah Wedgwood entered the works at the age of nine. While still a child he was a keen experimenter, and was filled with an intense curiosity. These qualities were the cause of disagreement with the brother who had inherited the works, and eventually, in 1751, Thomas Whieldon, who owned potteries at Fenton, took Josiah into partnership. He remained at Fenton until 1759, when he was able to buy works at Burslem and start as a master potter. Here he worked, experimenting, improving, devising new implements, originating new materials, and reproducing those classic designs which were so popular in the eighteenth century, and were to make Wedgwood pottery famous.

Josiah Wedgwood.

His success, however, only came gradually, and it was not until the excellence of his craftsmanship was recognized by Queen Charlotte that as "Queen's potter" he became fashionable and, accordingly, prosperous.

In his way he was a great man, but owing to the stupidity of English potters his influence has been anything but good. Exhibitions are being held at his works, Etruria, at the Victoria and Albert Museum, at the British Museum, and at some of the London stores.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—The Press has recently directed attention to a statement attributed to the Minister of Transport that the use

Tar and Rivers.



THE GOATMAN.
By Barney Seale.

of British materials on British roads would in future be a condition precedent to Treasury grants. So far so good.

The writers, however, have ventured to suggest that this means that tar must be used on roads in preference to bitumen, and so far as this can be done without injury to public and private interests no objection can be taken.

But it cannot be too often stated that the washings from tar-bound roads (whether newly laid or old) are deadly poisons to fish and not only so but destructive to most forms of river life. The authorities recognize this so clearly that only last August the Minister of Transport undertook to consider withholding Treasury grants from all authorities which by the use of tar or other material on roads cause injury to fish.

Although great efforts are being made to produce a satisfactory preparation of tar which is not injurious to rivers the Ministry admits that so far none has been found, whereas bitumen is harmless to fish and other forms of water-life.

In view of the dreadful pollutions of our beautiful rivers it is ardently to be hoped that all local authorities will bear these facts in mind and act accordingly.

The suggestion has been recently broadcasted in the Press that patriotism requires us to submit to poison being spread in large quantities in places where it can do inestimable damage because a particular industry wishes to find a profitable means of disposing of one of its by-products. This would hardly require an answer if it were not that several gentlemen of some eminence appear to have come forward to support it without realizing some of the most important aspects of the agitation. And while it is true that the gas industries employ large numbers, there seems little reason for supposing that many would cease to be so employed if the use of coal-tar on the roads were forbidden until such time as an innocuous form of it can be produced in commercial quantities. What is much less open to doubt is that the wholesale pollution of rivers will lead to a great amount of unemployment among the many thousand employees of the fishing tackle manufacturers. The slogan "British tar for British roads" will certainly be echoed very loudly by the ratepayers of Redditch.

Yours faithfully,

THOS. W. GOMM,

Hon. Secretary the Pure River Society.

1 Lincoln's Inn Fields, London, W.C.2.

Ventilation
at the
Gourmenia
Restaurant,
Berlin.

The following explanation of the ventilation by means of a light fitting, in the Gourmenia Restaurant, Berlin, illustrated on p. 354, is taken from *Cinema Construction* :—

"Until recent years the only known method of air distribution was the use either of an extract or inlet grating from which a tapered duct connection was taken to link with the air conditioning or extracting system. In some cases, of course, designers realized that it was necessary to insert some sort of baffles or guide-vanes to ensure equable air flow. But it is only recently that it has been realized that draughtless ventilation must be the centre around which the whole system is designed if the ventilation system is to be faultless.

"The device is the 'Anemo-stat' Air Spreader, which has been specially designed to overcome the difficulties hitherto encountered in air distribution. This air spreader reduces the velocity of an air current to about one-eighteenth of the inlet velocity without causing any appreciable resistance to air flow, thus allowing large

volumes of fresh air to be introduced into a room without causing draughts, so that if necessary the air can be brought close to the face of a person without the actual movement being felt.

"As may be seen, the air spreader consists of a series of concentric cones increasing in diameter arranged one within the other so that, for instance, if we are considering that the spreader is being used for introducing air into a building, the outer cones actually pass air into the room whilst the centre cones fulfil the function of extraction cones, ensuring a mixing of the air in the room with the fresh air which is actually being introduced.

"This property is particularly valuable when cool air is being introduced into a room, as some of the warm air already there is drawn into the air spreader and then mixed with the cold air from the ventilation plant to pass into the room in a tempered condition.

"Perhaps the most important item is the fact that the air spreader can be fixed to the inlet of any existing ventilation plant, and in all cases can be adapted to harmonize with the architecture or decorative scheme.

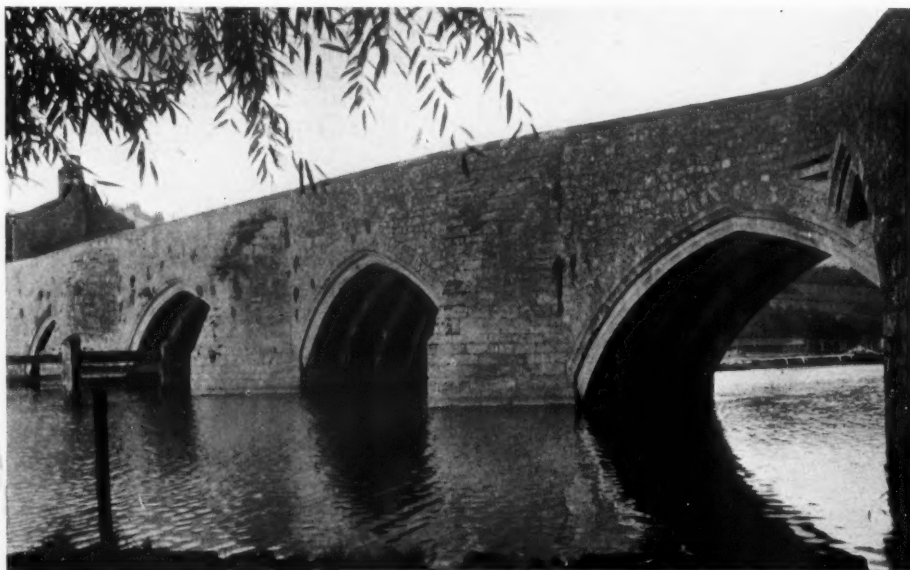
"The photograph illustrates a system of combined lighting which has the great merit of simplicity and cheapness. As may be seen, the air is introduced in the usual way through an air spreader, which may, if desired, be ornamented on its face in any possible way and at the same time the spreader is surrounded by a tray concealing a reflector and a series of lamps actually reflecting the light on to a hollow, gilded reflector in the ceiling structure, the light being reflected downwards from the ceiling reflector . . .

"It is obvious, of course, that by combining lighting and ventilation in this manner a very large saving may be effected in the lighting installation, as no complicated lighting fittings are required."

* * *

Four years ago the Society for the Protection of Ancient Buildings asked Mr. E. Jervoise to undertake a survey of the old bridges of the southern counties of England, with the exception of Devon and Cornwall. Since this time Mr. Jervoise has been at work on his survey, following each river from source to mouth. The information thus collected was of such an artistic as well as technical and historical nature that the Society determined to publish the material in book form, realizing that it would make an appeal to a very much wider public than a purely historical or technical work and would thus help towards a truer appreciation of English bridges. *The Architectural Press* was asked by the Society to undertake the publication, and a book containing 78 plates and over 100 pages of text has been produced for the very modest sum of 5s. 6d. The format too—pocket size—will appeal to the explorer of the countryside no less than to the student of history and architecture.

A Book on
Ancient
English
Bridges.



A Medieval Bridge on the Medway.

From *The Ancient Bridges of the South of England*.

Published for the Society for the Protection of Ancient Buildings by *The Architectural Press*.

FACT



TRAVERTINE AS UNEARTHED
IN SURFACE BEDS OF VARYING QUALITIES
DIFFICULT MATERIAL TO HANDLE IN LARGE SIZES
CERTAIN PORTIONS OF THE BEDS SHOWN ABOVE
ARE NOW CORED MONOLITH COLUMNS AT
THE NEW HEAD-QUARTER'S BUILDING OF
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Maldone, the film described on page 212 of the April issue of the REVIEW, was shown recently at the Shaftesbury Avenue Pavilion, London. By the time these notes appear in print the Shaftesbury Avenue Pavilion, which for so long has been the home, in this country, of the silent film as an art, will have been reopened after being temporarily closed for repairs and alterations, for the exhibition of unusual "talking pictures" and short silent films. We would like to take this opportunity of recording our appreciation of the magnificent achievement of this theatre, first under the management of Mr. Leslie Ogilvie and later of Mr. Stuart Davis; and of expressing our hopes for the continuance of the splendid work which they have carried so far.

* * *

At the present moment there are about half a dozen new buildings going up in London. Within these half-dozen buildings are acres of bland white interiors. What is to be done with them? Are we, as usual, to find that some firm, expert in period reproduction, is to be called in to produce a most excellent *réchauffé* of Good Queen Anne or Thomas Chippendale? Is there no hope that part at least of the hundreds of thousands to be spent on interior decoration within the next year or so will be used to employ living English artists whose job it is to provide us with surroundings adapted to the age in which we live? Thames House, Gamages, Dorchester House, are amongst the huge buildings now going up—above all, the B.B.C. building. The B.B.C. has done great things for modern life. When the time comes will it do the same for the modern artist? The B.B.C. has always lived up to high standards, and the public look to it not to fall below these standards when its programme is modern interior decoration.

* * *

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—May we ask for a little of your valuable space to call attention to the enclosed copy of a letter which is being sent out today to a considerable list of appropriate addresses?

When all is said and done, it is the great public who, more than anyone, has it in their power to come to the assistance of a temporarily "unfashionable" craft.

It is certainly no part of our mission to decry the beauty and simplicity of twentieth-century furniture and architectural work which relies for its undoubted charm and effectiveness on applied rather than incised ornamentation. It would surely be as grievous a mistake, on the other hand, to regard all carving as merely "dust-traps" (involving unwarranted extra labour) as it would be to condemn it merely because an earlier and more leisurely generation gave it too much prominence. All "labour-saving" and no ornamentation would make "home" a rather dull place.

Yours faithfully,

H. E. TAYLOR,
General Secretary, London Cabinet and Upholstery
Trades Federation (Employers).

B. ROCKMAN,
London Secretary, National Amalgamated Furnishing
Trades Association (Operative Carvers).

280 Euston Road,
London, N.W.1.

"SIR,—We venture to appeal for your assistance in a matter which we are sure cannot fail to strike a responsive chord.

"Owing partly to general industrial conditions, but even more to 'changes of fashion,' unemployment among wood-carvers is exceptionally heavy at present. This is not only serious to these men (and their families) personally, but also from the point of view of their skill in an ancient and honourable craft.

"It would surely be most regrettable if, owing to lack of opportunity, these men's 'hands' should 'lose their cunning.'

"We ask you, therefore, as we are asking furniture manufacturers, to consider the propriety of endeavouring, wherever

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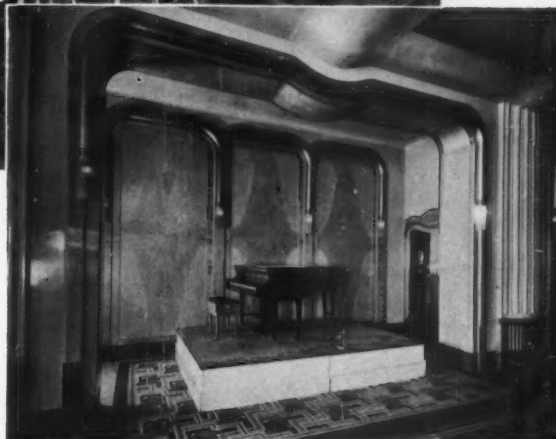
London: Ideal House, Great Marlborough Street, W.1

Brighton: 48 Grand Parade. (Tel.: Brighton 2683)

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Trocadero
Restaurant*



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possible, to introduce *some* woodcarving at any rate into any schemes on which you are engaged, to which it would be appropriate.

"Thanking you in anticipation of your most valued assistance,

"Yours faithfully,

(Signed) H. E. TAYLOR,
General Secretary, London Cabinet and Upholstery
Trades Federation (Employers).

(Signed) B. ROCKMAN,
London Secretary, National Amalgamated Furnishing
Trades Association (Operative Carvers)."

The experiment of holding a British Glass Convention, which was made in September 1928, was such a success that at its close it was suggested that the experiment should be repeated at an early date. The second British Glass Convention has therefore been arranged for September of this year, and will be held at Buxton (the first having been held at Bournemouth), from September 17 to 20. Mr. Walter Chance, J.P., has been nominated president, and has inaugurated a fund which will be used for the entertainment of guests and other special purposes. Some of the items on the programme are: a reception by the President on the 18th, a conference on "Elimination of Waste in the Glass Industry" on the 19th, and a conference on "Marketing in the Glass Industry" and on "Publicity and Propaganda in the Glass Industry" on the 20th. Anyone interested may obtain fuller details from the Hon. Secretary, Mr. G. Marchand, M.A., at Aldwych House, Aldwych, W.C.2.

The Royal Commission on Historical Monuments has completed the fifth of its surveys of London, and His Majesty's Stationery Office has published the fruits of its

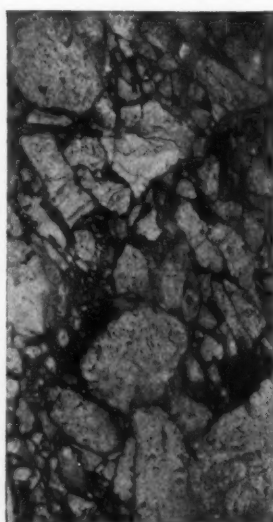
labours in the familiar demy quarto volume. The survey has dealt with East London, and, with the exception of any Roman Monuments which have already been dealt with in "Roman London," the volume is a complete book of reference to East London, doubly valuable in view of the imminence of slum clearance and reconstruction. The excellence of the illustrations is only equalled by the conciseness and methodical arrangement of the text, and there is also a section to which Lord Crawford draws attention in his preface, containing surveys of special subjects—building materials, glass, brass, sculpture, etc.—signed by well-known authorities.

But, surely, in view of the importance of these volumes they ought to be better produced. Their covers and general make-up are a disgrace to 1930 and add nothing to the look of one's bookshelves.

Messrs. J. Wippell & Co. have issued a pamphlet entitled "In Defence of Church Furnishing Firms," which first appeared in the *Liverpool Review*. Mr. Donald Wippell is quite willing to own that the church furnishing firms have made mistakes, but refuses to hold them responsible for the atrocities that are so prevalent. Nineteenth-century church decoration, he confesses, was bad, but it was only the expression of the period; and if much of the twentieth-century decoration is equally bad, that is greatly owing to the nineteenth-century tastes of churchwardens. As regards the artist and the fact that he is so seldom employed, the difficulty is that it is not possible to give the artist the time and liberty of design that he requires. Nor, according to Mr. Wippell, is the furnishing firm more liable than the artist to put gain before design.

There is, of course, a certain element of truth in all this. But surely it would be more to the point if Mr. Wippell would state

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Photograph by Dell & Wainwright



New Empire Hall, Olympia

by Joseph Emberton, A.R.I.B.A.

Even when a building is of the ultra-modern style associated with concrete construction, the use of brick is standard practice to-day . . . The new Olympia of Joseph Emberton, A.R.I.B.A., instances this. It is built with 1,800,000 Phorpres Flettons . . . In specifying these bricks the architect knows that he is playing safe . . . This same safety is secured with the new Phorpres Cellular Flettons. A leaflet dealing with this unique building product — the economies in steel which it permits: its heat, sound and moisture insulating properties — may be obtained from the LONDON BRICK COMPANY & FORDERS LTD., Africa House, Kingsway, W.C.2. Telephone: Holborn 8282.

frankly that the business of church furnishing firms, like other furnishing firms between whom he continually draws comparisons, is, in plain English, to make profits; that there is nothing wrong in this; and that it ought to be possible to make the heaviest profits by employing the best artists. As to hidebound churchwardens, is not the public as a whole hidebound, and must it not be led by good designers? Great firms like Wippell's have great responsibilities and great difficulties, but they also have great influence. It is to people like them that we must look for help in the campaign against churchwardens' mentality.

An endeavour was made last month to increase the interest of the public in home industries: in English cotton manufactures, and especially in pottery through exhibitions of Wedgwood ware. The Queen has shown a personal interest in both these industries, and firms have followed her example by holding exhibitions to which the public were invited. Messrs. Heal & Sons held, during May, both an exhibition of pottery and a Lancashire Cotton Week display. During the Cotton Week they confined their exhibits entirely to British printed and woven fadeless furnishing fabrics. It is hoped by these means to increase the pottery and cotton trades, which are both—and more especially the cotton trade—in a serious condition.

Trade and Craft.

Messrs. Samuel Haskins & Bros., Ltd., have asked the Editor to announce that the recent fire which occurred at their head office works will in no way interfere with the contracts they have undertaken. They have made arrangements for these contracts to be completed, and all inquiries will be answered as usual. As soon as is humanly possible they will erect new premises which will contain the most modern equipment.

The Editor, ARCHITECTURAL REVIEW, 9 Queen Anne's Gate, S.W.1

SIR,—Owing to a most regrettable error in our Publicity Department, a recent advertisement of ours, illustrating

King George V Bridge, Glasgow, read as though this was built with *CIMENT FONDUE*, whereas in reality it was built with "England" brand Portland Cement.

CIMENT FONDUE was delivered to that site, but was used by the same contractors on an adjoining contract—hence the error which was, of course, quite unintentional.

We apologize to your readers for having thus misled them, and hope that you will find space to publish this letter.

Yours faithfully,

LAFARGE ALUMINOUS CEMENT COMPANY, LTD.

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The general contractors for Stewartby Hall, Bedfordshire, were Stanford and Clark, who were also responsible for the reinforced concrete, glass, plumbing, and joinery. Among the artists, craftsmen, and sub-contractors were the following: Permanite, Ltd. (asphalt and waterproofing materials); London Brick Co. (bricks); Bath and Portland Stone Firms, Ltd. (stone); Archibald D. Dawney and Sons (structural steel); Frank Burkitt (fireproof construction); Ellis and Everard, Ltd. (slates); S. E. Goodwin (central heating); Standard Range and Foundry Co. (stoves, door furniture and sanitary fittings); National Radiator Co. (boilers); Baxter and Caunter, Ltd. (electric light fittings); British Electric Transformer Co. (electric heating); Crittalls (casements and window furniture); David Rowell & Co. (iron staircases); Jones Bros. (plaster); G. and A. Brown (decorative plaster); G. Alexander (lettering of stonework and signs); F. Gamman and Sons (furniture); and Gillett and Johnston (clocks).

The general contractors for the Ford Showroom in Regent Street were the Western Construction Co., and among the artists, craftsmen, and sub-contractors were the following: The London and Wales Steel Construction Co. (steelwork); Caxton Floors, Ltd. (floors); Samuel Elliott and Sons (joinery and metal framework); Wiggins-Sankey (slates); Thos. Parson (paint); John

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Architects: Wimperis, Simpson & Guthrie, F.F.R.I.B.A., with Sir Edwin Lutyens, R.A., as Consultant.

View of the South Block (Erected 1927-1928).

The North or corresponding Block is now (1929) in course of erection. The exterior stonework of the above building is Salamandre Blanc.

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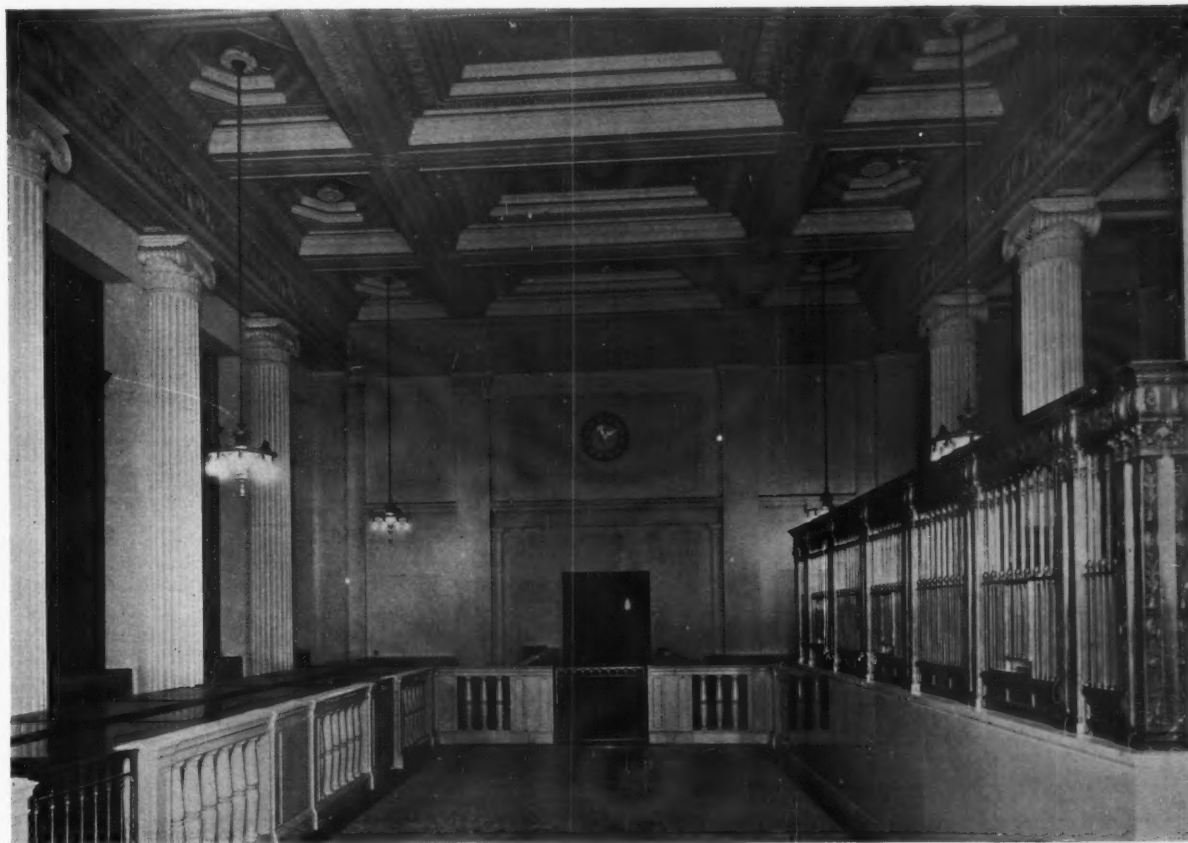
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Hall and Sons (distemper); Veronese, Ltd. (plasterwork); G. and A. Brown (fibrous plaster and decorations); G. N. Haden and Sons (heating); Waring, Withers and Chadwick (electric installation); Relay Automatic Telephone Co. (internal telephones); Stitson, White & Co. (plumbing and sanitary fittings); Haywards, Ltd. (iron escape stairs, light fittings, and balcony); Henry Hope and Sons (steel windows, roof lanterns); United Stone Firms, Ltd. (Portland stone frontage); Empire Stone Co. (precast stone); Art Pavements, Ltd. (staircase and floor tiling); Marble Mosaic Co. (partitions and floors); Fenning & Co. (marblework and granitework); Waygood-Otis, Ltd. (lifts); General Electric Co. (electric fittings); Osler and Faraday (electric fittings); Best and Lloyd (electric fittings); White, Allom & Co. (decoration); Shoolbred, Ltd. (furnishings); Shannons, Ltd. (special fittings); David Rowell & Co. (metalwork); Mather and Platt (hydrant service); Milners Safe Co. (strong room); Light Metal Work, Ltd. (steel doors); Gent & Co. (synchronized clocks); Samuel Elliott and Sons (metal framework); Thos. Firth and Sons (metal framework); Floorcraft, Ltd. (floors); Fram Reinforced Concrete Co. (floor finish); Cashmore Art Workers and Morris Singer Co. (wrought-iron work); K. F. M. Signs, Ltd. (electric signs); A. E. Davis (ironmongery); A. L. Gibson & Co. (shutters); Gilbert Seale & Co. (stone carving); and Minton Hollins & Co. (tiling).

The general contractors for the Empire Hall, Olympia, were James Carmichael, Ltd., and among the artists, craftsmen, and sub-contractors were the following: Dorman, Long & Co., Ltd. (steelwork); Francis Polden & Co., Ltd. (electrical); J. H. Nicholson & Co. (heating); Richard Crittall & Co., Ltd. (ventilation); the Hoffmann Sprinkler Co. (sprinklers); Siegwart Fireproof Floor Co., Ltd. (floors); Stuart's Granolithic Floor Co., Ltd. (granolithic); Emerson and Norris, Ltd. (stonework); Limmer and Trinidad Lake Asphalt Co., Ltd. (asphalt); Carter & Co. (London), Ltd. (terrazzo and sanitary fittings); J. Starkie Gardner, Ltd. (metalwork); Fenning & Co., Ltd. (marble); London Brick Co. and Forders, Ltd. (bricks); Crittall Manufacturing

Co., Ltd. (windows); Waygood-Otis, Ltd. (goods lifts); Express Lift Co., Ltd. (passenger lifts); Ewart and Sons, Ltd. (copperwork); Le Grand, Sutcliffe and Gell, Ltd. (turnstiles); Thos. Firth and Sons (Staybrite); Chance Bros. & Co. (glass); London Sand Blast Decorative Glass Works, Ltd. (ornamental glass); J. W. Gray and Sons, Ltd. (lightning conductors); James Gibbons, Ltd. (door furniture, etc.); Luxfer, Ltd. (pavement lights); Brunswick Metal Casement Co. (roof lights and patent glazing); J. A. King & Co., Ltd. (flat roof lights); General Electric Co., Ltd. (flood-lighting); Davey, Paxman & Co., Ltd. (boilers); Thomas Potterton, Ltd. (domestic gas hot-water system); Burn Brothers (London), Ltd. (drainage); Benjamin Electrical Co. (electric light fittings).

The general contractors for the Elesco Shoe shop (the London Shoe Company), Sloane Street, were Heeps Willard & Co., Ltd., and among the artists, craftsmen, and sub-contractors were the following: Aston Construction Co., Ltd. (structural steel); F. Sage & Co., Ltd. (electric wiring and fittings); the General Electric Co., Ltd. (electric light fixtures); M. and R. Moore, Ltd. (marble); Waring and Gillow, Ltd. (furniture); Nash and Hull, Ltd. (signs).

The general contractors for the Allen-Liversidge shop were George Parnall & Co. The sub-contractors were: Thos. Firth and Sons (Staybrite steel); and the Leyland and Birmingham Rubber Co. (rubber flooring).

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Records of Babylon and Assyria—I.	12 noon.	BRITISH MUSEUM
Arts and Customs of Ancient Egypt—I.	12 noon.	" "
Monuments of Egypt—I	3 p.m.	" "
Monuments of Assyria—I	3 p.m.	" "
General Tour	12 noon.	V. AND A. MUSEUM
English Pottery	12 noon.	" "
General Tour	3 p.m.	" "
Gothic Woodwork	3 p.m.	" "
Exhibition of Wedgwood Ware.	—	" "
Exhibition of English Mediaeval Art. Until September 14.	—	" "
Landscape—I: Italian	11 a.m.	NATIONAL GALLERY
" "	12 noon.	" "
French Painting	11 a.m.	TATE GALLERY
" "	12 noon.	" "
Eighteenth-century Poets	3 p.m.	NATIONAL " PORTRAIT GALLERY
English Portraits	3 p.m.	WALLACE COLLECTION
Exhibition of Paintings of France by Pierre-Marie Lacroix. Until June 7.	Sat. 10-1	BRUTON PLACE, W.1
Exhibition of Royal Society of Miniature Painters, Sculptors, and Gravers. Until June 13.	10-6	ARLINGTON GALLERY, 22 OLD BOND ST., W.1
Exhibition of Pottery decorated by Spencer Edge. Until June 6.	Sat. 10-1	GIEVES GALLERY, 22 OLD BOND ST., W.1
Exhibition of Drawings and Watercolours by A. M. Hind. Until June 14.	Sat. 10-1	AGNEW GALLERIES, 43 OLD BOND ST., W.1
Exhibition of Watercolours by J. M. W. Turner.	Sat. 10-1	COTSWOLD GALLERY, FRITH ST., W.1.

TUESDAY, JUNE 3—

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.	" "
Early Renaissance Sculpture.	12 noon.	V. AND A. MUSEUM
Donatello	3 p.m.	" "
Sienece Painters	11.50 a.m.	NATIONAL GALLERY
Early Florentines	1 p.m.	" "
Pre-Raphaelites	11 a.m.	TATE GALLERY
" "	12 noon.	" "
The Foundation of the Royal Academy.	3 p.m.	NATIONAL " PORTRAIT GALLERY
Dutch Genre	3 p.m.	WALLACE COLLECTION

WEDNESDAY, JUNE 4—

A Selected Subject	12 noon.	BRITISH MUSEUM
Early Greece (Crete and Mycenae).	12 noon.	" "
Early Age of Italy (Etruscans, etc.).	3 p.m.	" "

WEDNESDAY, JUNE 4—(continued).

A Selected Subject	3 p.m.	BRITISH MUSEUM
Jade	12 noon.	V. AND A. MUSEUM
Michael Angelo	3 p.m.	" "
Indian Section: Metalwork	3 p.m.	" "
From Van Eyck to Brueghel	11 a.m.	NATIONAL GALLERY
" "	12 noon.	" "
Eighteenth-century Painting.	11 a.m.	TATE GALLERY
Eighteenth-century Painting.	12 noon.	" "
From Romney to Lawrence.	3 p.m.	NATIONAL PORTRAIT GALLERY

THURSDAY, JUNE 5—

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 Ages—I.	3 p.m.	" "
Rodin	12 noon.	V. AND A. MUSEUM
General Tour	3 p.m.	" "
Early English Mural Decoration.	7 p.m.	" "
Illuminated MSS.	7 p.m.	" "
Angelico, Masaccio, and others.	11 a.m.	NATIONAL GALLERY
Angelico, Masaccio, and others.	12 noon.	" "
Blake and Watts	11 a.m.	TATE GALLERY
" "	12 noon.	" "
Eighteenth-century Novelists (I).	12 noon.	NATIONAL GALLERY
French Seventeenth Century.	3 p.m.	WALLACE COLLECTION

FRIDAY, JUNE 6—

Early Greece (Crete and Mycenae).	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.	" "
Architecture (II).	12 noon.	V. AND A. MUSEUM
Rug Weaving and Knotting.	12 noon.	" "
English Primitives	3 p.m.	" "
Colour	11 a.m.	NATIONAL GALLERY
Turner and Landscape	11 a.m.	TATE GALLERY
George I and Walpole	12 noon.	" "
" "	3 p.m.	NATIONAL " PORTRAIT GALLERY
History of the Collection	3 p.m.	WALLACE COLLECTION

SATURDAY, JUNE 7—

Early Britain—II (Late Stone Age).	12 noon.	BRITISH MUSEUM
Early Christian Period	12 noon.	" "

SATURDAY, JUNE 7—(continued).

A Sectional Tour	3 p.m.	BRITISH MUSEUM
Tour of Several Sections	3 p.m.	" "
Architecture (II).	12 noon.	V. AND A. MUSEUM
Ecclesiastical Metalwork	3 p.m.	" "
Indian Section: Architecture.	3 p.m.	" "
General Tour	7 p.m.	" "
Stained Glass	7 p.m.	" "
General Survey	11 a.m.	NATIONAL GALLERY
" "	12 noon.	" "
Italian Masterpieces	2 p.m.	" "
General Visit	3 p.m.	" "
" "	11 a.m.	TATE GALLERY
" "	12 noon.	" "
Dutch Pictures	12 noon.	WALLACE COLLECTION
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SUNDAY, JUNE 8—

English Mediaeval Art	2.15 p.m.	V. AND A. MUSEUM
" "	4 p.m.	" "

MONDAY, JUNE 9—

A Sectional Tour	12 noon.	BRITISH MUSEUM
Tour of Several Sections	3 p.m.	" "
General Tour	12 noon.	V. AND A. MUSEUM
Museum Masterpieces	3 p.m.	" "
General Tour	7 p.m.	" "
Stained Glass	7 p.m.	" "
No Lecture	—	NATIONAL GALLERY
No Lecture	—	TATE GALLERY
No Lecture	—	NATIONAL PORTRAIT GALLERY
No Lecture	—	WALLACE COLLECTION

TUESDAY, JUNE 10—

Early Britain—III (Bronze Age).	12 noon.	BRITISH MUSEUM
Life and Arts of the Dark Ages—II.	12 noon.	" "
Races—II.	3 p.m.	" "
Greek Sculpture—II (Hellenistic Marbles).	3 p.m.	" "
Monuments of Assyria—II	3 p.m.	" "
Ironwork	12 noon.	V. AND A. MUSEUM
English Panelled Rooms	12 noon.	" "
Oriental Arms and Armour	3 p.m.	" "
Tapestries	3 p.m.	" "
The Lippi, Pollinolo	11.50 a.m.	NATIONAL GALLERY
Botticelli	1 p.m.	" "
General Visit	11 a.m.	TATE GALLERY
" "	12 noon.	" "
Some Portrait Sculptors (I)	3 p.m.	NATIONAL " PORTRAIT GALLERY
Rubens	3 p.m.	WALLACE COLLECTION

WEDNESDAY, JUNE 11—

A Selected Subject	12 noon.	BRITISH MUSEUM
Early Britain—I (Old Stone Age).	12 noon.	" "
Early Britain—IV (Iron Age).	3 p.m.	" "



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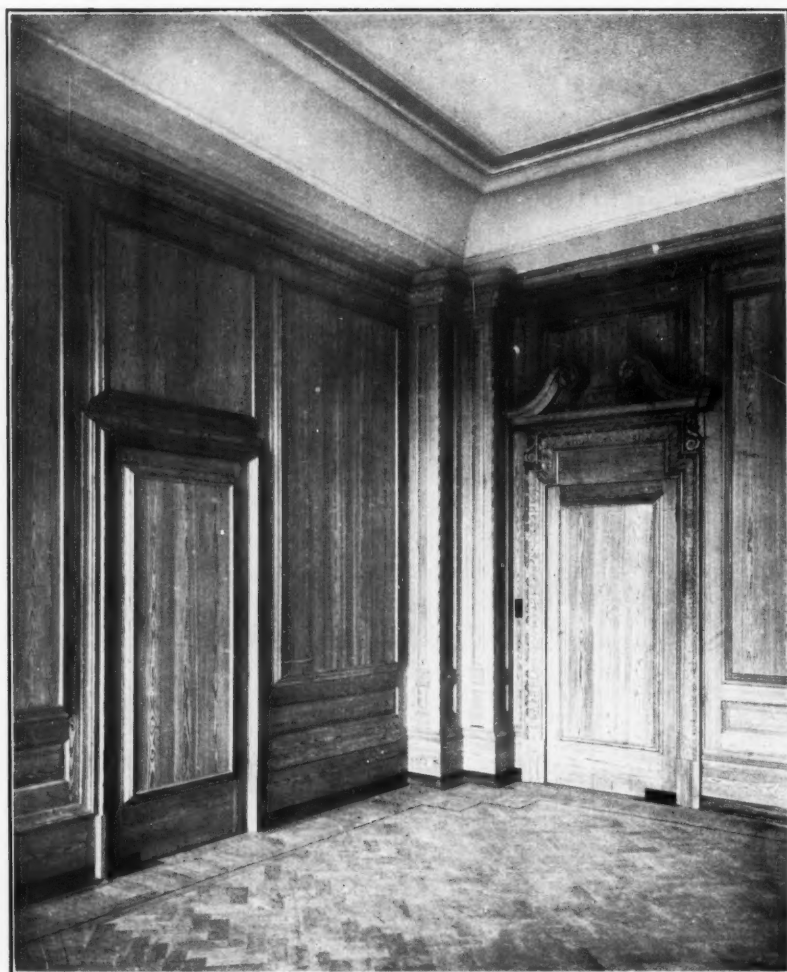
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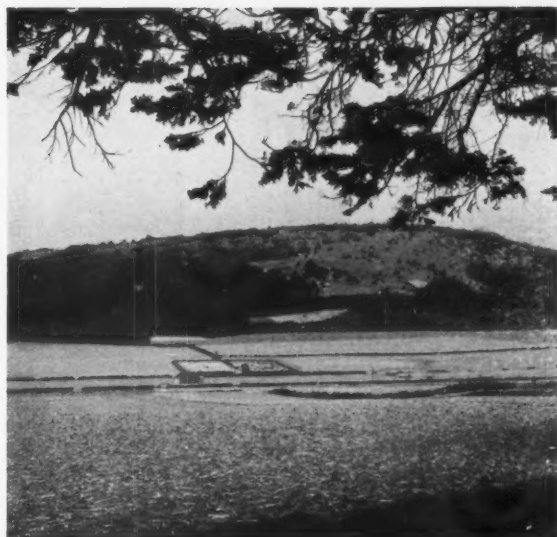
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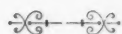
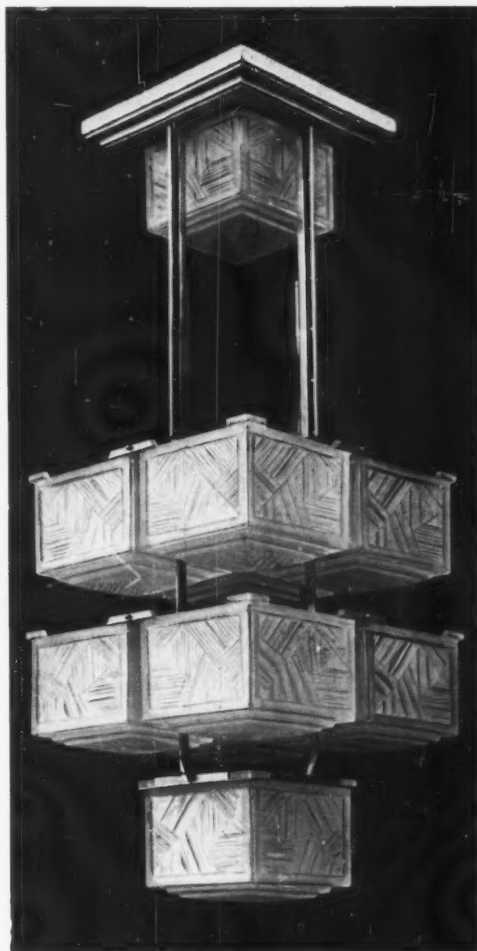
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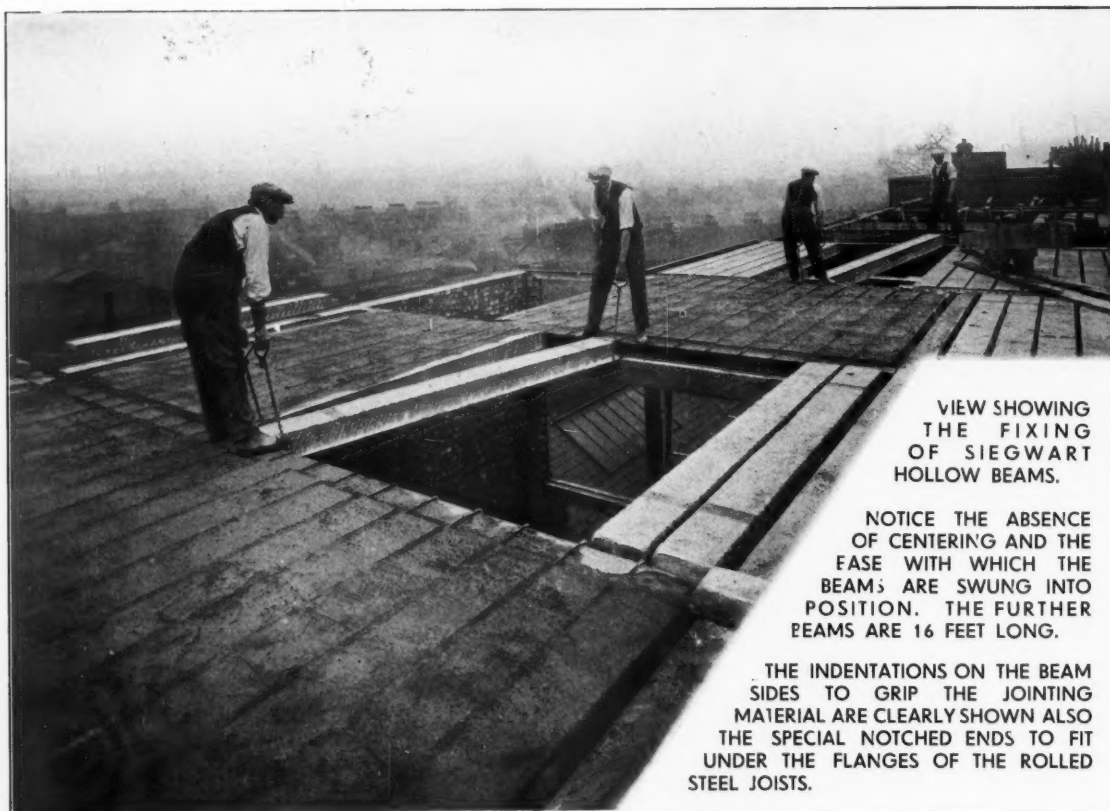
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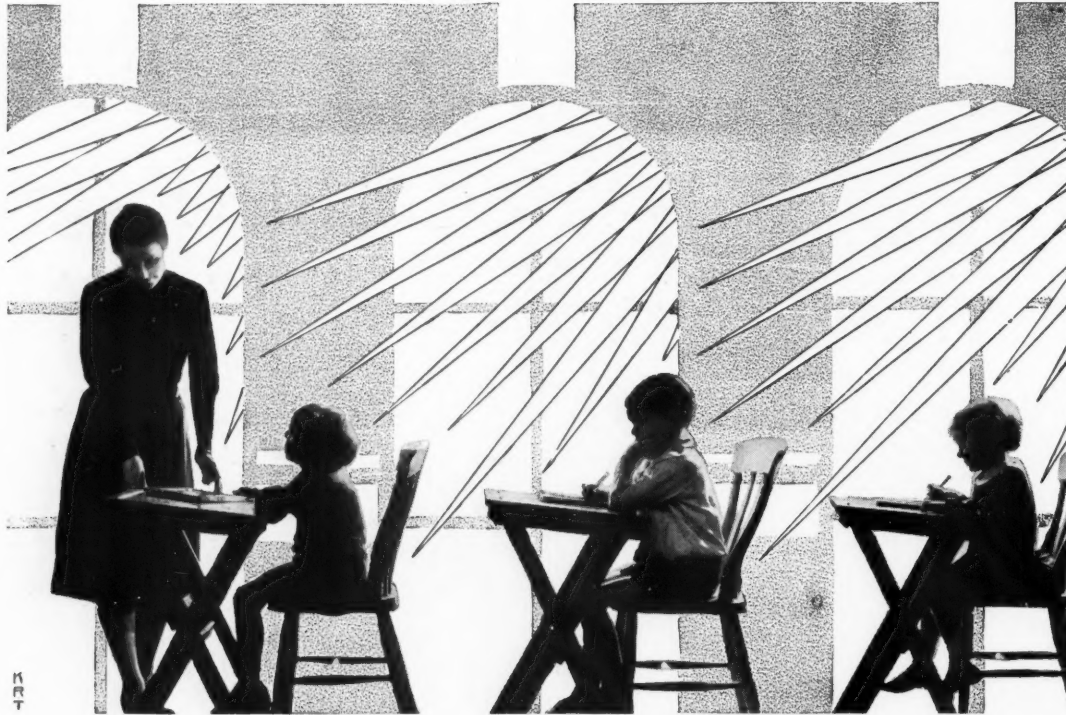
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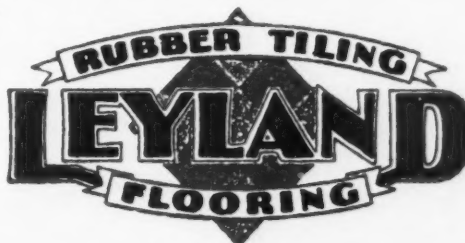


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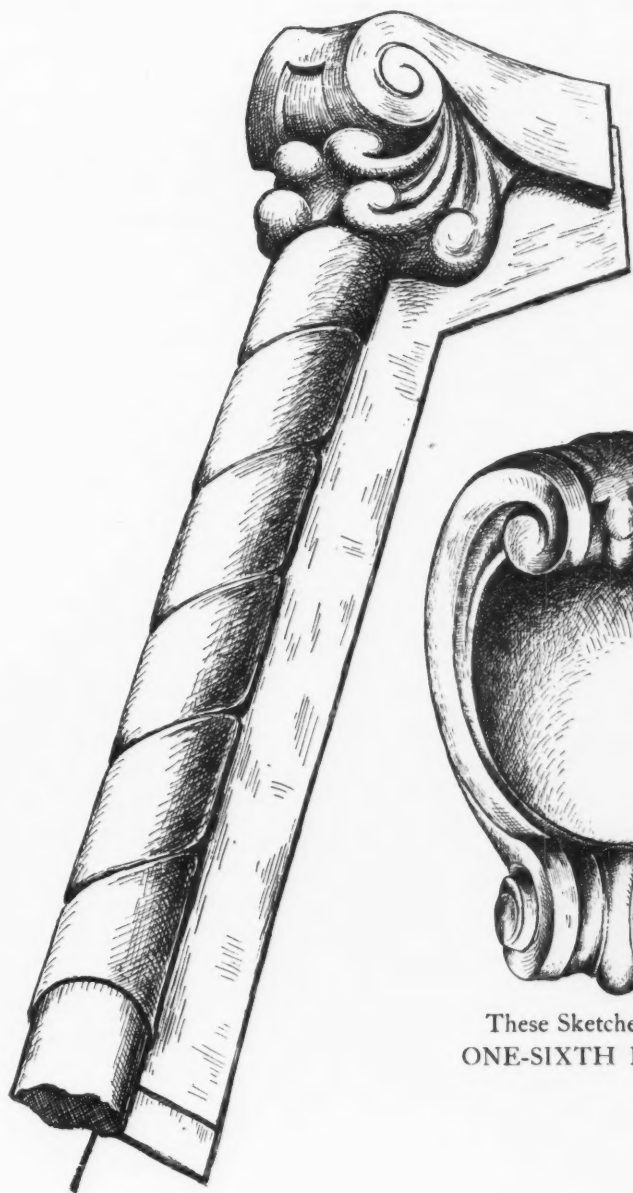
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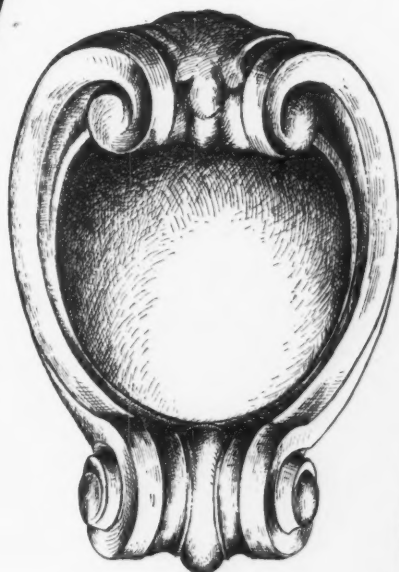
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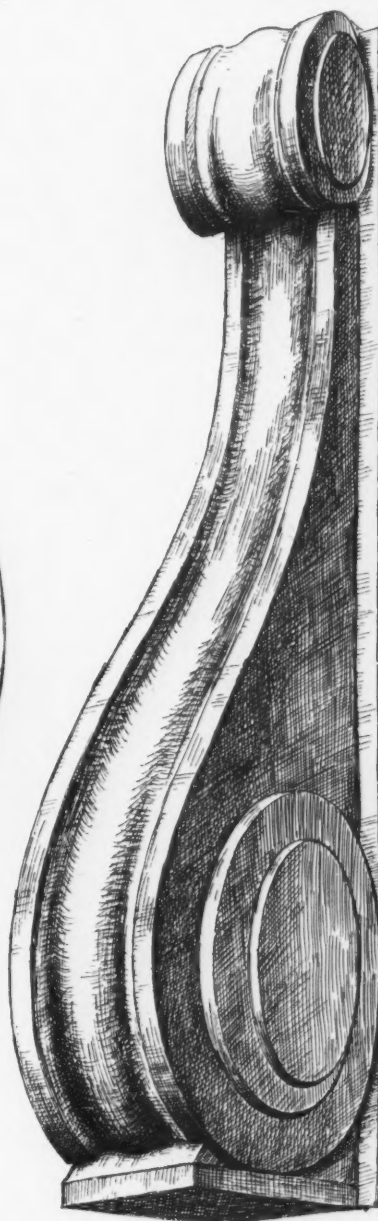
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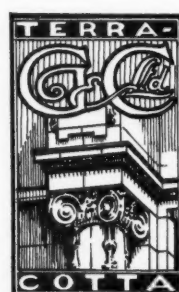
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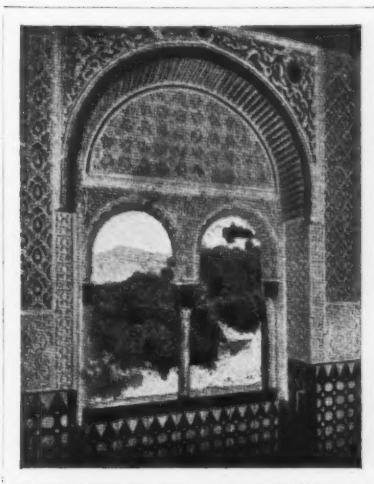


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LULLEBROOK MANOR, COOKHAM. *Architect:* J. D. Hossack, Esq.
NORFOLK HOTEL, MARGATE. *Architects:* Messrs. Reeve and Reeve.
PARISH CHURCH, FRINTON-ON-SEA. *Architect:* Sir Charles A. Nicholson, Bart.
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BERKELEY COURT, BAKER STREET, N.W. *Architect:* W. E. Masters, Esq.
LITTLE SARRATT HALL, RICKMANSWORTH. *Architects:* Messrs. Adshead and Ramsey.
TIFFANY & Co., LONDON. *Architect:* A. W. Moore, Esq.
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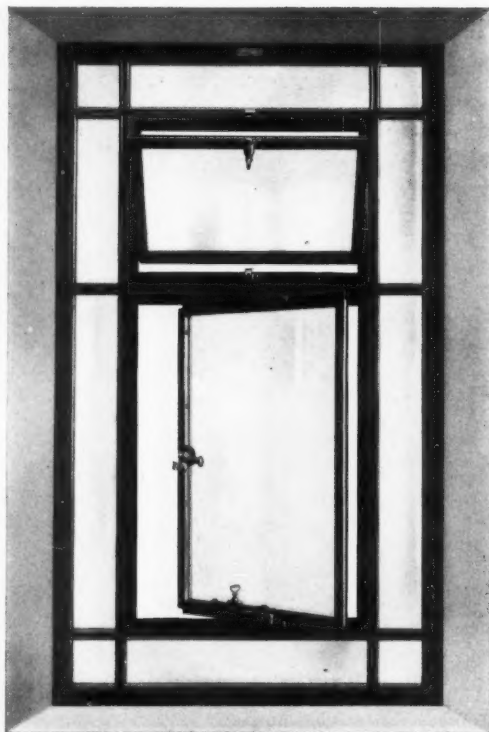


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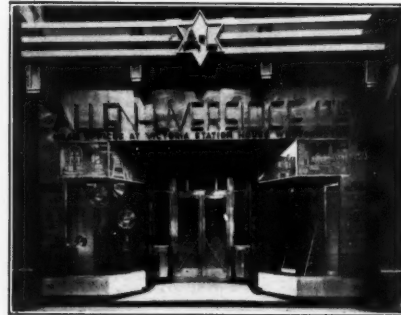
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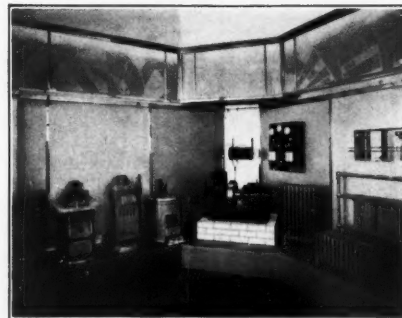
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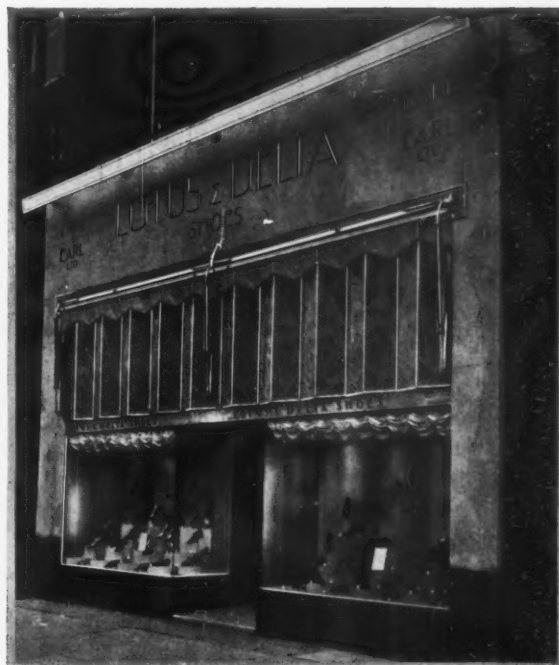
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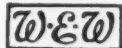
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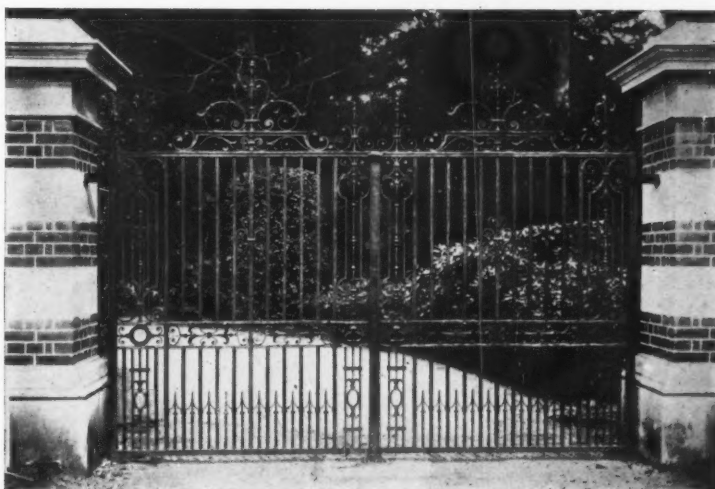
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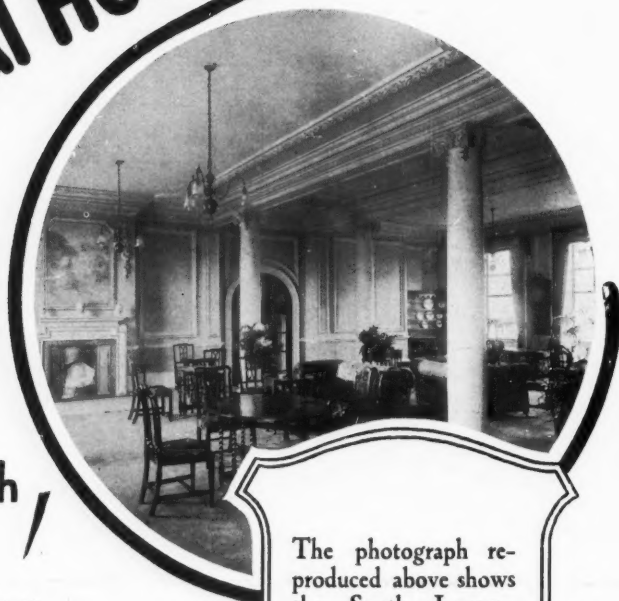
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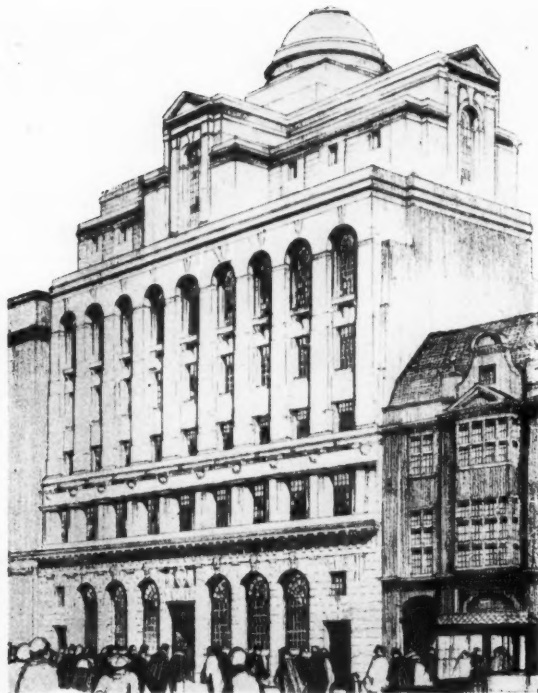
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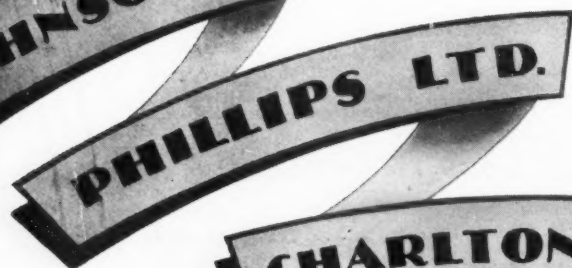
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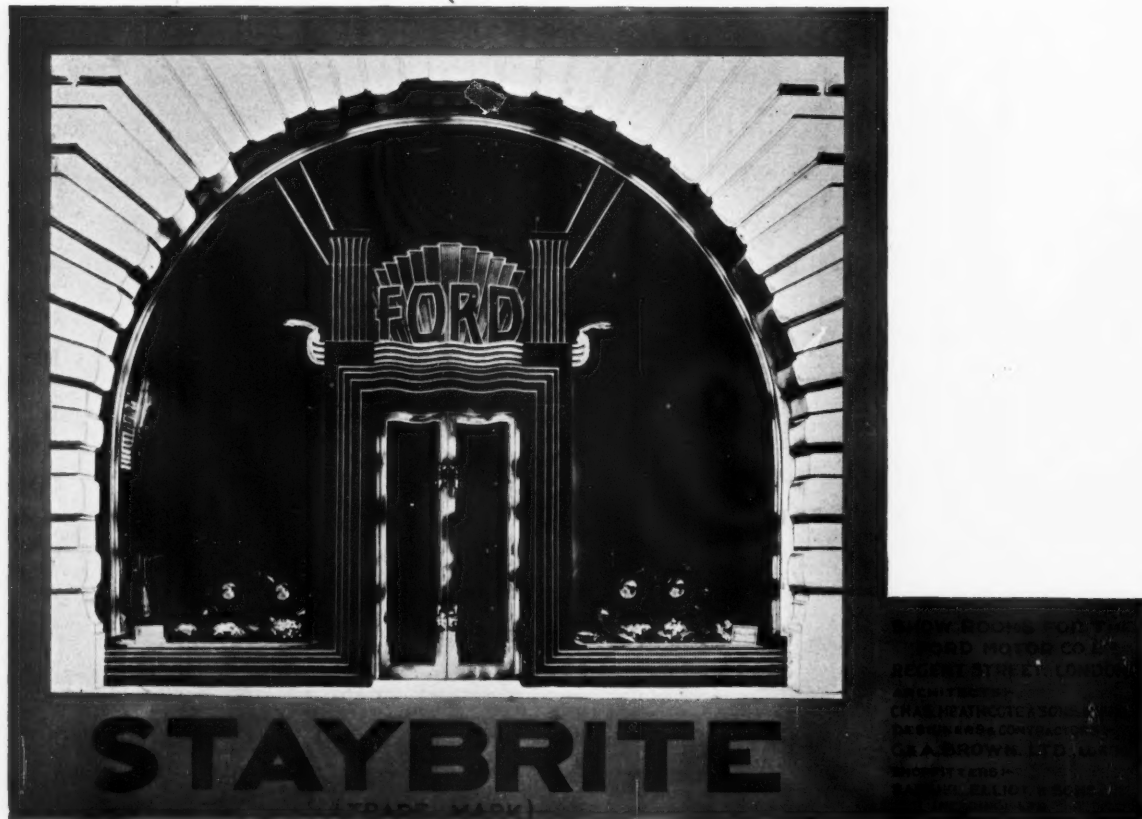


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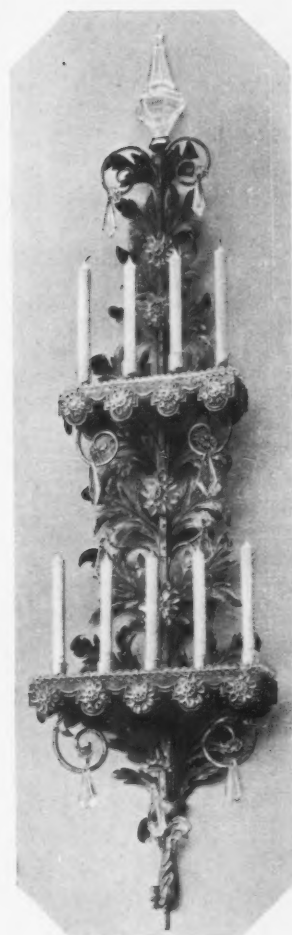
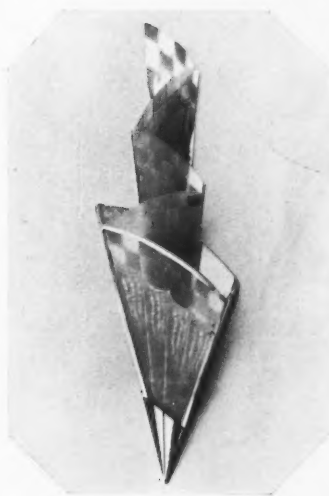
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*The Sixth of a series of eleven short Articles
on Fine Wood Veneers*

MAHOGANY (2)

In the last article Mahogany was viewed in general, and it is now the purpose of these remarks to particularize as far as space permits. The beautiful Mahogany Curl, or Crotch, is formed when the heart of a branch joins the tree. Although the effect of a polished Curl is a revelation of beauty, it has found disfavour on account of its liability to "crack," or open on the surface, after polishing. It seems impossible to guarantee any class of Curl against this defect. The Cuban Curl is certainly the least likely to "crack," and the mild "rat-tailed" Honduras is also moderately safe, but the glorious African Curl, with its depth and riot of colouring, and true flame of fire, is a very uncertain specimen when polished.

The variety of "figure" in Mahogany is wonderful. There is the perfectly straight stripe of the Sapeli; the broken stripe, where the monotony of the stripe is broken by a mottle; the rich "roe" of the Honduras, often once again broken up by a cross figure into a figure that seems a battle of beauty. The rare and entrancingly delightful "bee's wing" figure in the Cuban variety, and the dapple figure, and pure fiddle mottle, all give a selection to suit any and every taste, however fastidious. Most Mahoganies, except the highly figured Cuban wood (sometimes called Spanish), can be cut perfectly with the knife veneer machine. The best method of cutting is "on the quarter," and the thickness is controlled by the class of work and method of usage. If machinery is employed for cleaning up, then a stout one-twenty-eighth inch veneer is required, but it is not desirable to have the veneer too thick, otherwise the grain is fractured in the process of cutting. A thickness which seems to be the best for veneering purposes is about one-thirty-fifth inch. The sawn Cuban veneer is not only a very costly wood, but naturally the cost of veneers is increased enormously by the waste caused by the sawing, which waste is obviated in knife-cut veneers.

Chippendale, Sheraton, and their contemporaries constitute a group of immortals among designers, chiefly because they adapted their talents to an ideal medium. Their period has aptly been called "The Age of Mahogany."

They made it that. Craftsmen of today can readily imagine what it must have meant to a man like Thomas Chippendale when he first got the feel of Mahogany. It must have thrilled him as gold thrilled the first goldsmith. Its qualities we know brought him new inspirations: its adaptability for working, richness, and warmth of tone must have largely contributed to the ripeness of his genius.

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Article No. 7 will appear in the next issue, and will deal with Bird's Eye Maple.

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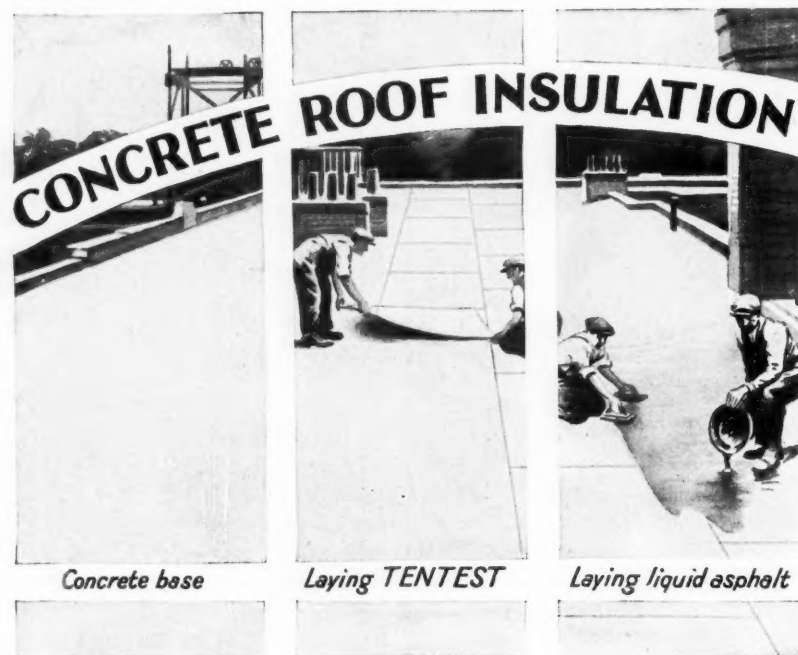
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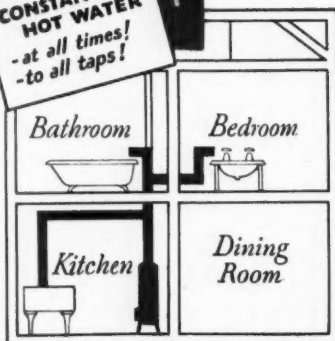
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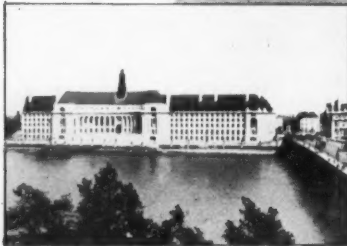
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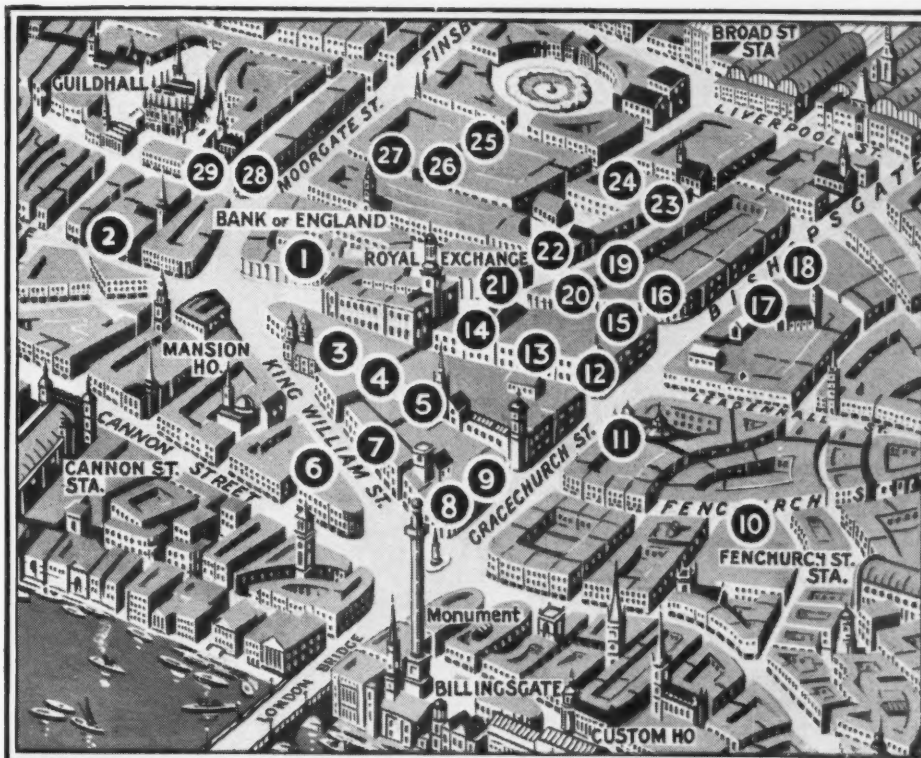
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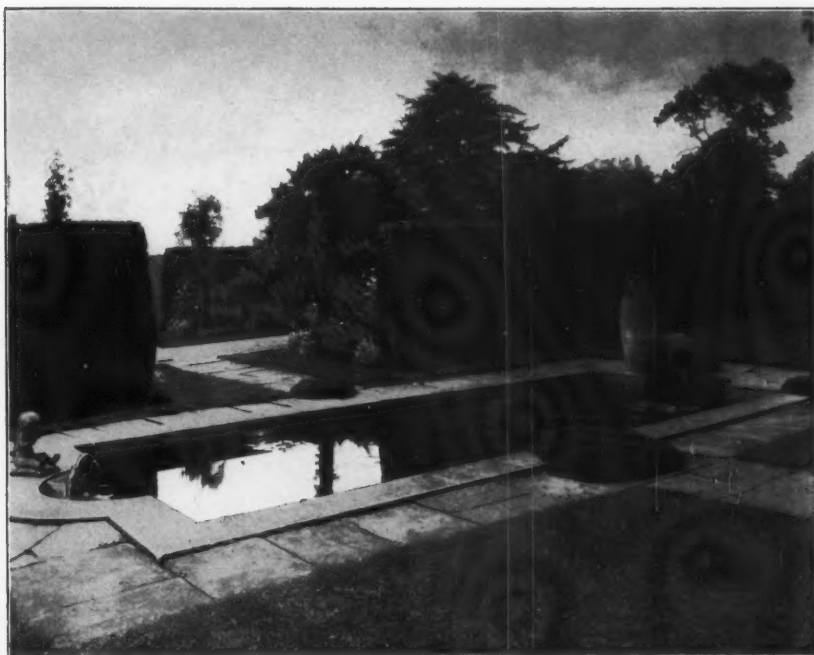
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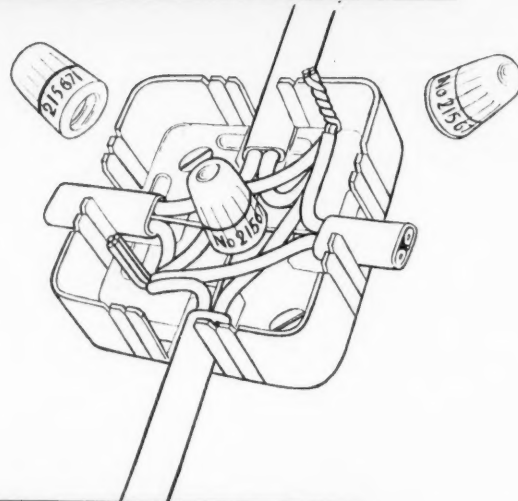
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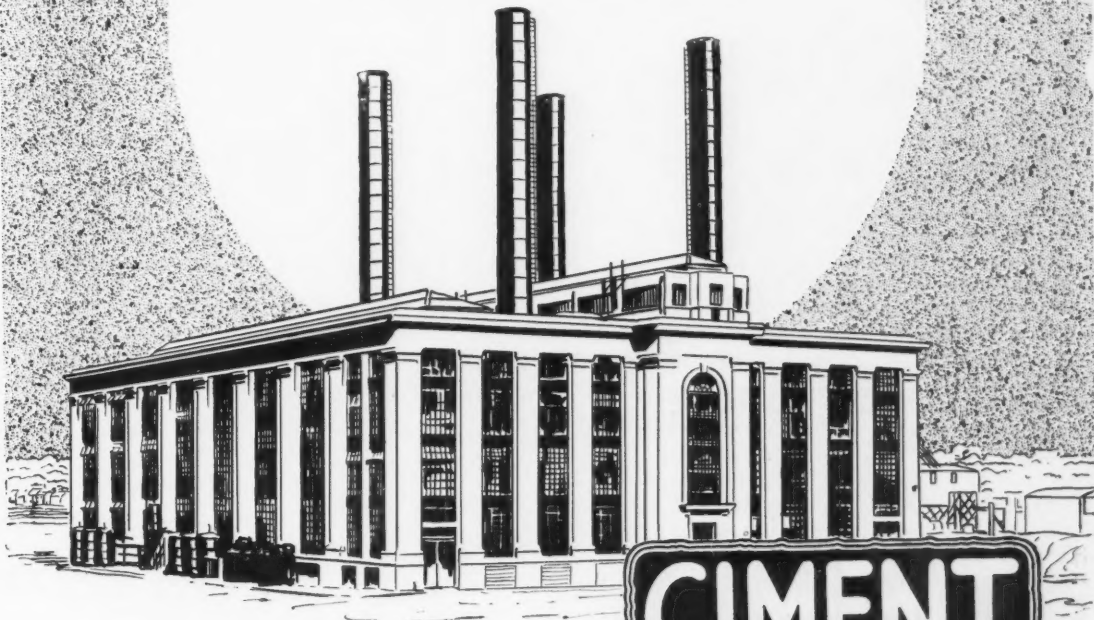
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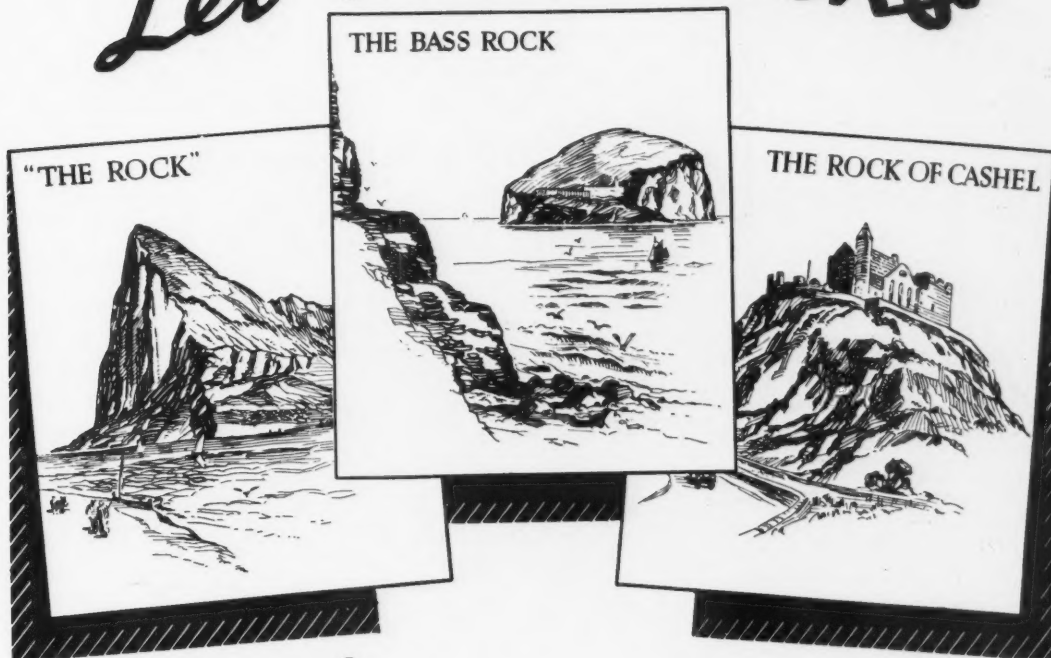
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Stone 329

A LONDON DIARY.

The Architectural Review, June 1930.

WEDNESDAY, JUNE 11—(continued).

A Selected Subject ..	3 p.m.	BRITISH MUSEUM
Lacquer ..	12 noon.	V. AND A. MUSEUM
European Arms and Armour ..	3 p.m.	" "
Indian Section: Cave Paintings ..	3 p.m.	" "
Velasquez, Hals, and Rembrandt ..	11 a.m.	NATIONAL GALLERY
Velasquez, Hals, and Rembrandt ..	12 noon.	" "
Hogarth; Millais ..	11 a.m.	TATE GALLERY
" ..	12 noon.	" "
Some Portrait Sculptors ..	3 p.m.	NATIONAL PORTRAIT GALLERY
Exhibitions of Paintings of America by Arrah Lee Gaul ..	10-6	BEAUX ARTS GALLERY, BRUTON PLACE, W.1

THURSDAY, JUNE 12—

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.	" "
General Tour ..	12 noon.	V. AND A. MUSEUM
Oriental Pottery ..	3 p.m.	" "
Watercolours ..	7 p.m.	" "
Evolution of the Chair ..	7 p.m.	" "
Paduans and North Italians ..	11 a.m.	NATIONAL GALLERY
" ..	12 noon.	" "
French Painting ..	11 a.m.	TATE GALLERY
" ..	12 noon.	" "
Eighteenth-century Novellists (II) ..	3 p.m.	NATIONAL PORTRAIT GALLERY
French Eighteenth Century—I ..	3 p.m.	WALLACE COLLECTION
Exhibition of Modern Embroidery ..	10-6	BEAUX ARTS GALLERY, BRUTON PLACE, W.1
Exhibition of Drawings by French Masters of the Nineteenth and Twentieth Centuries. Until June 28.	10-6	THE TOTTEN GALLERY, 155 NEW BOND ST., W.1.

FRIDAY, JUNE 13—

How the Bible Came Down to Us—I ..	12 noon.	BRITISH MUSEUM
Illuminated MSS. ..	12 noon.	" "
Monuments of Assyria—II (a) ..	3 p.m.	" "
Greek Sculpture—II (a) (Elgin Marbles) ..	3 p.m.	" "
Maiolica ..	12 noon.	V. AND A. MUSEUM
Persian Metalwork ..	12 noon.	" "
Celtic Ornament ..	3 p.m.	" "
Line ..	11 a.m.	NATIONAL GALLERY
" ..	12 noon.	" "
Blake; Watts ..	11 a.m.	TATE GALLERY
" ..	12 noon.	" "
George II and Chatham ..	3 p.m.	NATIONAL PORTRAIT GALLERY
Miniatures: the Artists ..	3 p.m.	WALLACE COLLECTION

SATURDAY, JUNE 14—

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 Pottery ..	12 noon.	V. AND A. MUSEUM
Della Robbia ..	3 p.m.	" "
Indian Section: Mogul Design ..	3 p.m.	" "
Precious Stones ..	7 p.m.	" "
Paintings (English) ..	7 p.m.	" "
Flemish and Dutch Masterpieces ..	12 noon.	NATIONAL GALLERY
Flemish and Dutch Masterpieces ..	3 p.m.	" "
Turner ..	11 a.m.	TATE GALLERY
" ..	12 noon.	" "
Portraits ..	12 noon.	WALLACE COLLECTION

MONDAY, JUNE 16—

Records of Babylon and Assyria—II ..	12 noon.	BRITISH MUSEUM
Arts and Customs of Ancient Egypt—III ..	12 noon.	" "
Monuments of Egypt—II (b) (Elgin Marbles) ..	3 p.m.	" "
Chinese Porcelain (I) ..	12 noon.	V. AND A. MUSEUM
Salt Glazed Stoneware ..	12 noon.	" "
Chinese Porcelain (II) ..	3 p.m.	" "
Period Furniture: Walnut ..	3 p.m.	" "
Landscape—II: Dutch Painters and Crome ..	11 a.m.	NATIONAL GALLERY
Landscapes—II: Dutch Painters and Crome ..	12 noon.	" "
Hogarth; Millais ..	11 a.m.	TATE GALLERY
" ..	12 noon.	" "
The Lake Poets ..	3 p.m.	NATIONAL PORTRAIT GALLERY
Italian Painting ..	3 p.m.	WALLACE COLLECTION
Business General Meeting ..	8 p.m.	R.I.B.A., 9 CONDUIT ST., W.1.

TUESDAY, JUNE 17—

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.	" "
Chinese Porcelain (III) ..	12 noon.	V. AND A. MUSEUM
General Tour ..	11-50 a.m.	NATIONAL GALLERY
Early Venetians and Antonello ..	3 p.m.	" "
Giovanni Bellini ..	1 p.m.	" "
Blake; Rossetti ..	11 a.m.	TATE GALLERY
" ..	12 noon.	" "
Cartoonists and the Cartoons ..	3 p.m.	NATIONAL PORTRAIT GALLERY
Rubens, Poussin and Velasquez ..	3 p.m.	WALLACE COLLECTION

TUESDAY, JUNE 17—(continued).

Exhibition of Watercolour Landscapes ..	10-6	ARLINGTON GALLERY, 22 OLD BOND ST., W.1
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WEDNESDAY, JUNE 18—

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 Ages—III ..	3 p.m.	" "
Enamels ..	12 noon.	V. AND A. MUSEUM
Continental Porcelain ..	3 p.m.	" "
Indian Section: Buddhist Art ..	3 p.m.	" "
Rubens, Van Dyck, and Poussin ..	11 a.m.	NATIONAL GALLERY
Rubens, Van Dyck, and Poussin ..	12 noon.	" "
General Visit ..	11 a.m.	TATE GALLERY
Some Pastellists ..	12 noon.	" "
Some Pastellists ..	3 p.m.	NATIONAL PORTRAIT GALLERY
Exhibitions of Paintings by Baroness Doblhoff ..	10-6	GIEVES GALLERY, 22 OLD BOND ST., W.1
British Architects' Conference. To June 21.	—	NORWICH.

THURSDAY, JUNE 19—

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 (Mausoleum) ..	3 p.m.	" "
French Porcelain ..	12 noon.	V. AND A. MUSEUM
English Porcelain (I) ..	3 p.m.	" "
Oil Paintings ..	7 p.m.	" "
Evolution of the Panel ..	7 p.m.	" "
Umbrians and Raphael ..	11 a.m.	NATIONAL GALLERY
Pre-Raphaelites ..	12 noon.	" "
Pre-Raphaelites ..	11 a.m.	TATE GALLERY
Keats, Shelley, and Byron ..	3 p.m.	NATIONAL PORTRAIT GALLERY
French Eighteenth Century—II ..	3 p.m.	WALLACE COLLECTION

FRIDAY, JUNE 20—

Greek and Roman Life—II ..	12 noon.	BRITISH MUSEUM
How the Bible Came Down to Us—II ..	12 noon.	" "
Between the Old Testament and the New ..	3 p.m.	" "
The Romans in Britain—II: Life and Arts ..	3 p.m.	" "



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FRIDAY, JUNE 20—(continued).

English Porcelain (II)	12 noon.	V. AND A. MUSEUM
Medieval Ivories	3 p.m.	"
Illuminated MSS.	11 a.m.	NATIONAL GALLERY
Lighting	12 noon.	"
Turner and Landscape	11 a.m.	TATE GALLERY
American Independence	12 noon.	NATIONAL PORTRAIT GALLERY
Miniatures: the Sitters—I	3 p.m.	WALLACE COLLECTION

SATURDAY, JUNE 21—

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.	"
General Tour	12 noon.	V. AND A. MUSEUM
Lace	3 p.m.	"
Indian Section: Pottery	3 p.m.	"
Musical Instruments	7 p.m.	"
Eighteenth-century Wall Hangings	7 p.m.	"
Spanish, French, and German Masterpieces	2 p.m.	NATIONAL GALLERY
Spanish, French, and German Masterpieces	3 p.m.	"
French Painting	11 a.m.	TATE GALLERY
Portraits	12 noon.	WALLACE COLLECTION

MONDAY, JUNE 23—

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.	"
Bayeux Tapestry (I)	12 noon.	V. AND A. MUSEUM
English Porcelain	12 noon.	"
Bayeux Tapestry (II)	3 p.m.	"
Period Furniture: Mahogany.	3 p.m.	"
Landscape—III: Claude, Wilson, and Turner.	11 a.m.	NATIONAL GALLERY
Landscape—III: Claude, Wilson, and Turner.	12 noon.	"
Reynolds; Gainsborough	11 a.m.	TATE GALLERY
Early Nineteenth-century Essayists.	12 noon.	NATIONAL PORTRAIT GALLERY
French Furniture	3 p.m.	WALLACE COLLECTION
St. Paul's Cathedral Exhibition. To June 28.		R.E.A., 9 CONDUIT ST., W.1.

TUESDAY, JUNE 24—

Early Christian Period—II	12 noon.	BRITISH MUSEUM
Anglo-Saxon Period—I	12 noon.	"

TUESDAY, JUNE 24—(continued).

Greek Sculpture—III (Mausoleum, etc.)	3 p.m.	BRITISH MUSEUM
Monuments of Assyria—III	3 p.m.	"
Vestments (I)	12 noon.	V. AND A. MUSEUM
Vestments (II)	3 p.m.	"
Giorgione and Titian	11.50 a.m.	NATIONAL GALLERY
Tintoretto and Veronese	1 p.m.	"
General Visit	11 a.m.	TATE GALLERY
The Great English Architects (I).	12 noon.	NATIONAL PORTRAIT GALLERY
Dutch Landscape	3 p.m.	WALLACE COLLECTION

WEDNESDAY, JUNE 25—

Anglo-Saxon Period—II	12 noon.	BRITISH MUSEUM
Life and Arts of the Dark Ages—IV.	12 noon.	"
Greek Sculpture—IV (Epheus, etc.)	3 p.m.	"
A Selected Subject	3 p.m.	"
Miniatures	12 noon.	V. AND A. MUSEUM
Carpets	3 p.m.	"
Indian Section: Rugs and Weaving.	3 p.m.	"
Dutch Genre	11 a.m.	NATIONAL GALLERY
Turner and Landscape	12 noon.	TATE GALLERY
The Great English Architects (II).	12 noon.	NATIONAL PORTRAIT GALLERY

THURSDAY, JUNE 26—

How the Bible Came Down to Us—II.	12 noon.	BRITISH MUSEUM
Arts and Customs of Ancient Egypt—IV.	12 noon.	"
Life and Arts of the Middle Ages.	3 p.m.	"
Greek Sculpture—IV (Epheus, etc.)	3 p.m.	"
Tapestries	12 noon.	V. AND A. MUSEUM
Early Costumes	3 p.m.	"
Rodin, Chippendale	7 p.m.	"
Leonardo, Michael Angelo, Correggio, and others.	11 a.m.	NATIONAL GALLERY
French Painting	12 noon.	TATE GALLERY
Women Novelists of the Nineteenth Century.	12 noon.	NATIONAL PORTRAIT GALLERY
French Nineteenth Century	3 p.m.	WALLACE COLLECTION

FRIDAY, JUNE 27—

Illuminated MSS.	12 noon.	BRITISH MUSEUM
Historical and Literary MSS.	12 noon.	"
Origins of Writing and Materials.	3 p.m.	"

FRIDAY, JUNE 27—(continued).

Anglo-Saxon Period—II	3 p.m.	BRITISH MUSEUM
Costumes of Seventeenth Century.	12 noon.	V. AND A. MUSEUM
Oriental Rugs	12 noon.	"
English Wallpapers	3 p.m.	"
The Use and Abuse of Realism.	11 a.m.	NATIONAL GALLERY
The Use and Abuse of Realism.	12 noon.	"
Pre-Raphaelites	11 a.m.	TATE GALLERY
The Industrial Revolution	12 noon.	NATIONAL PORTRAIT GALLERY
Miniatures: the Sitter—II	3 p.m.	WALLACE COLLECTION

SATURDAY, JUNE 28—

The Romans and their Art	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, Eighteenth Century.	12 noon.	V. AND A. MUSEUM
Costumes, Nineteenth Century.	3 p.m.	"
Indian Section: Sculpture	3 p.m.	"
Michael Angelo	7 p.m.	"
Paintings (Barbizon)	7 p.m.	"
English Masterpieces	2 p.m.	NATIONAL GALLERY
Blake; Watts	3 p.m.	TATE GALLERY
Miniatures	12 noon.	WALLACE COLLECTION

MONDAY, JUNE 30—

Glass and its History	12 noon.	BRITISH MUSEUM
Records of Babylon and Assyria.	12 noon.	"
Early Greece (Crete, and Mycenae).	3 p.m.	"
Monuments of Egypt	3 p.m.	"
Ivories	12 noon.	V. AND A. MUSEUM
Chinese Pottery	12 noon.	"
Jade and Lacquer	3 p.m.	"
Period Furniture: French	3 p.m.	"
Landscape—IV: Rubens, Gainsborough, Constable.	11 a.m.	NATIONAL GALLERY
Landscape—IV: Rubens, Gainsborough, Constable.	12 noon.	"
French Painting	11 a.m.	TATE GALLERY
Tennyson and Browning	12 noon.	NATIONAL PORTRAIT GALLERY
Rembrandt	3 p.m.	WALLACE COLLECTION
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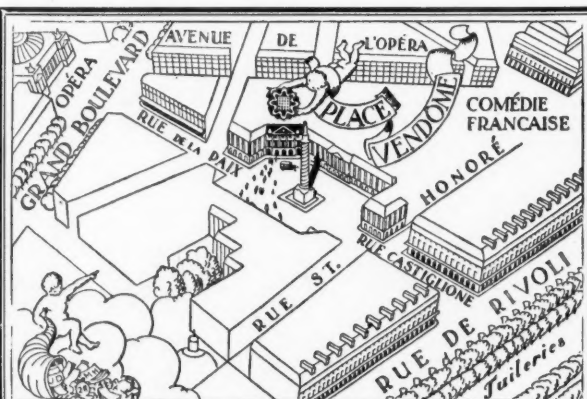
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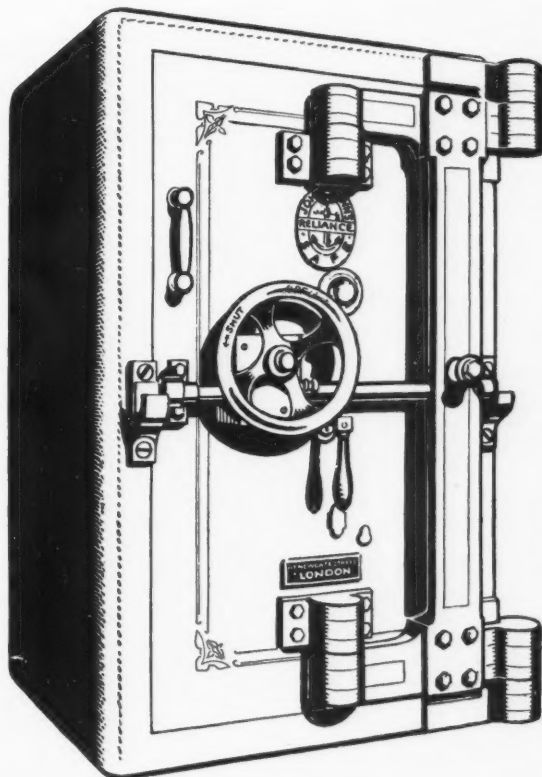


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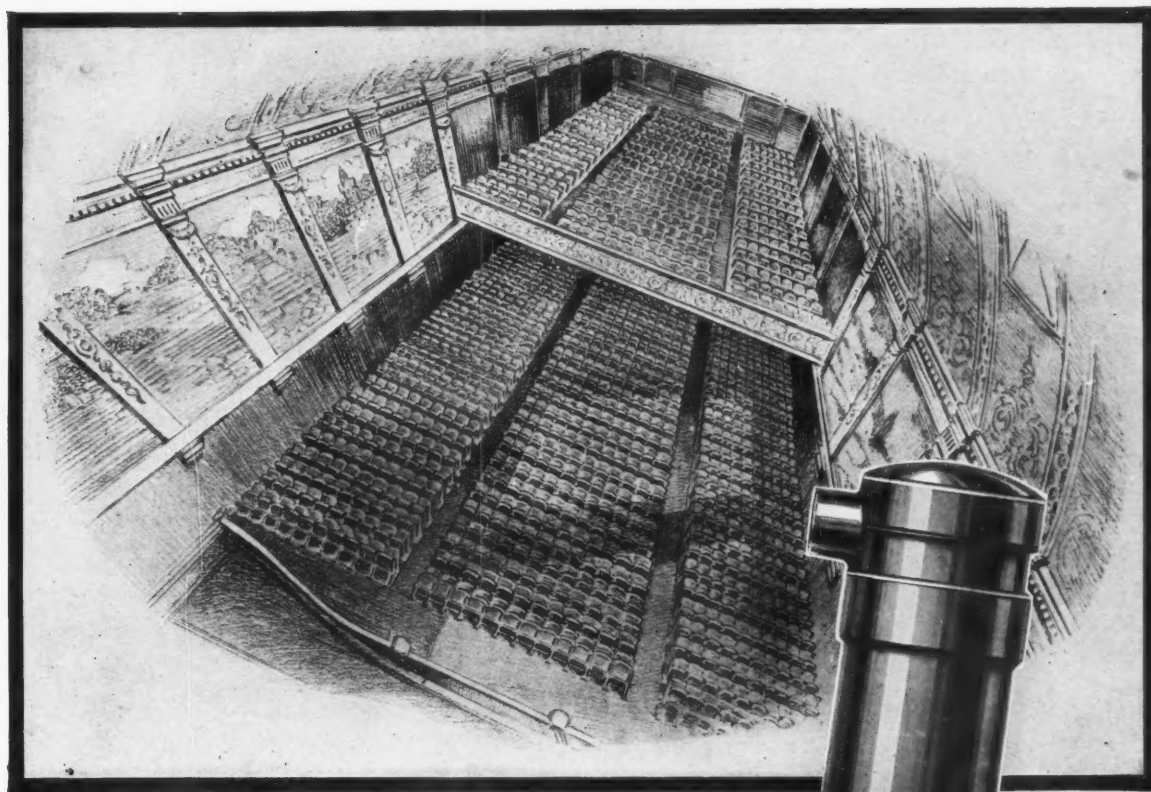
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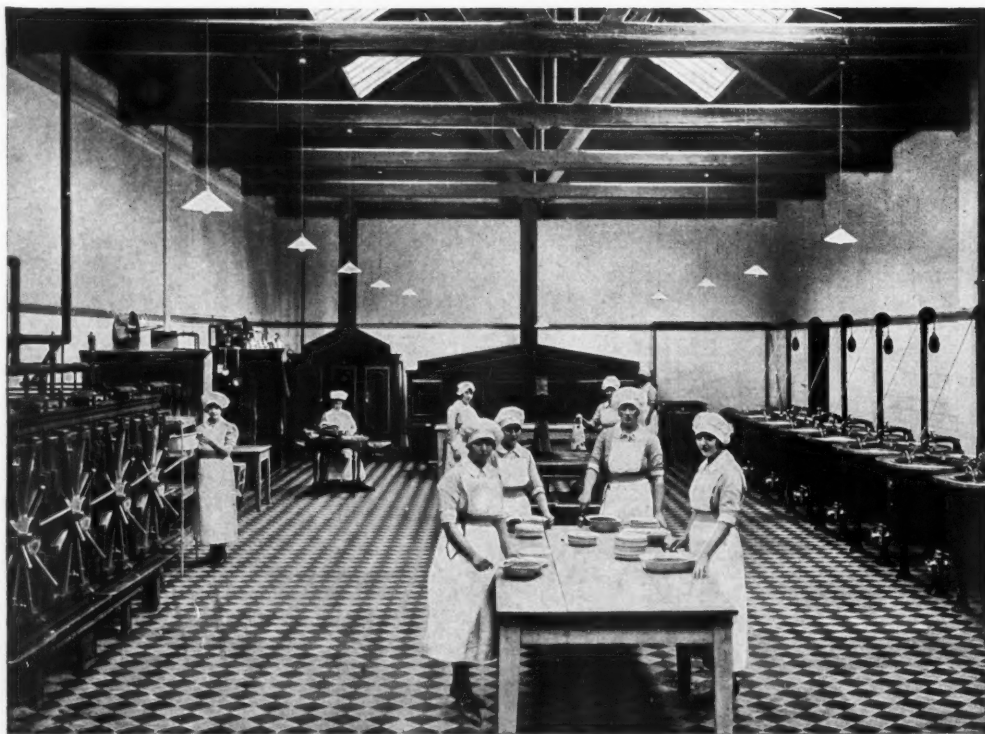
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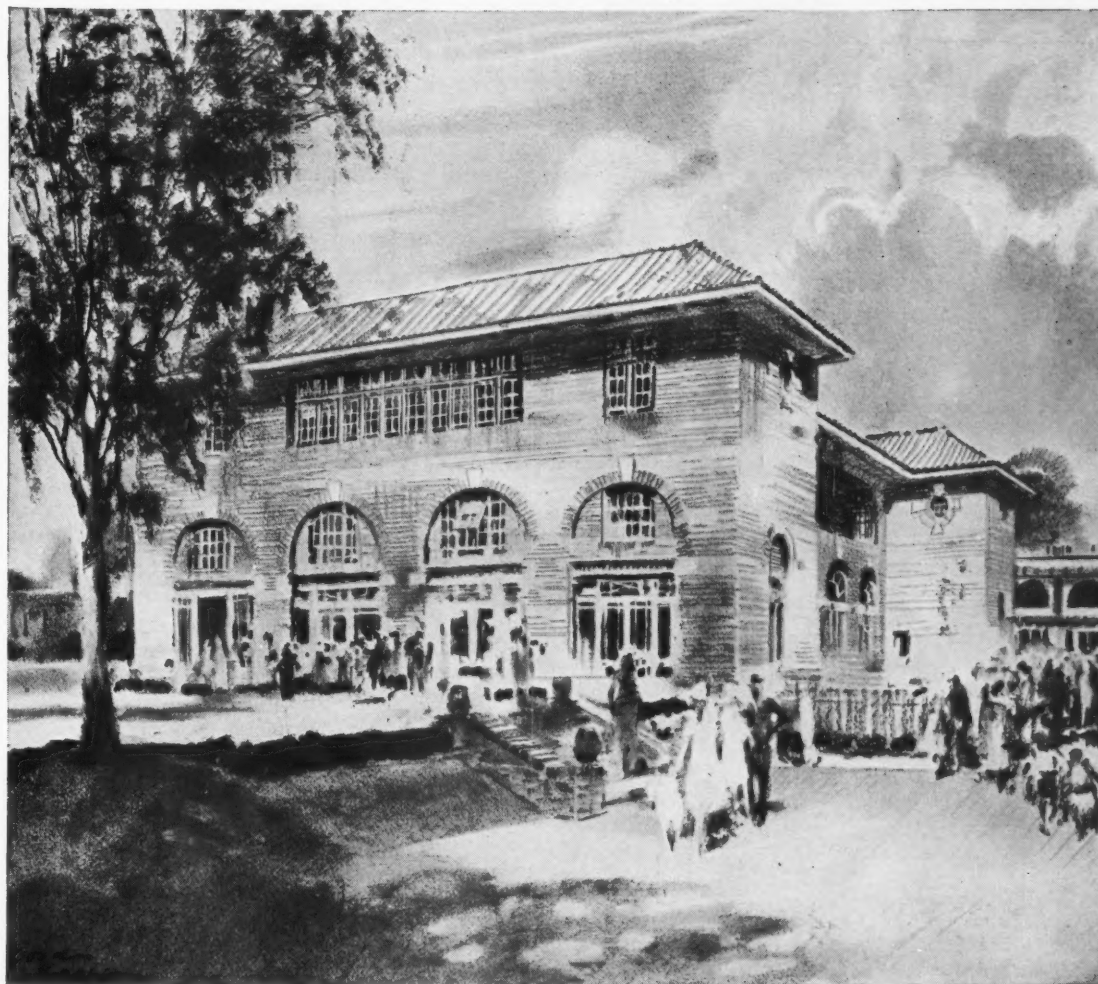
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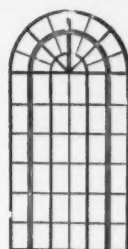
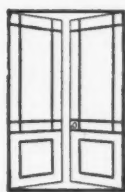
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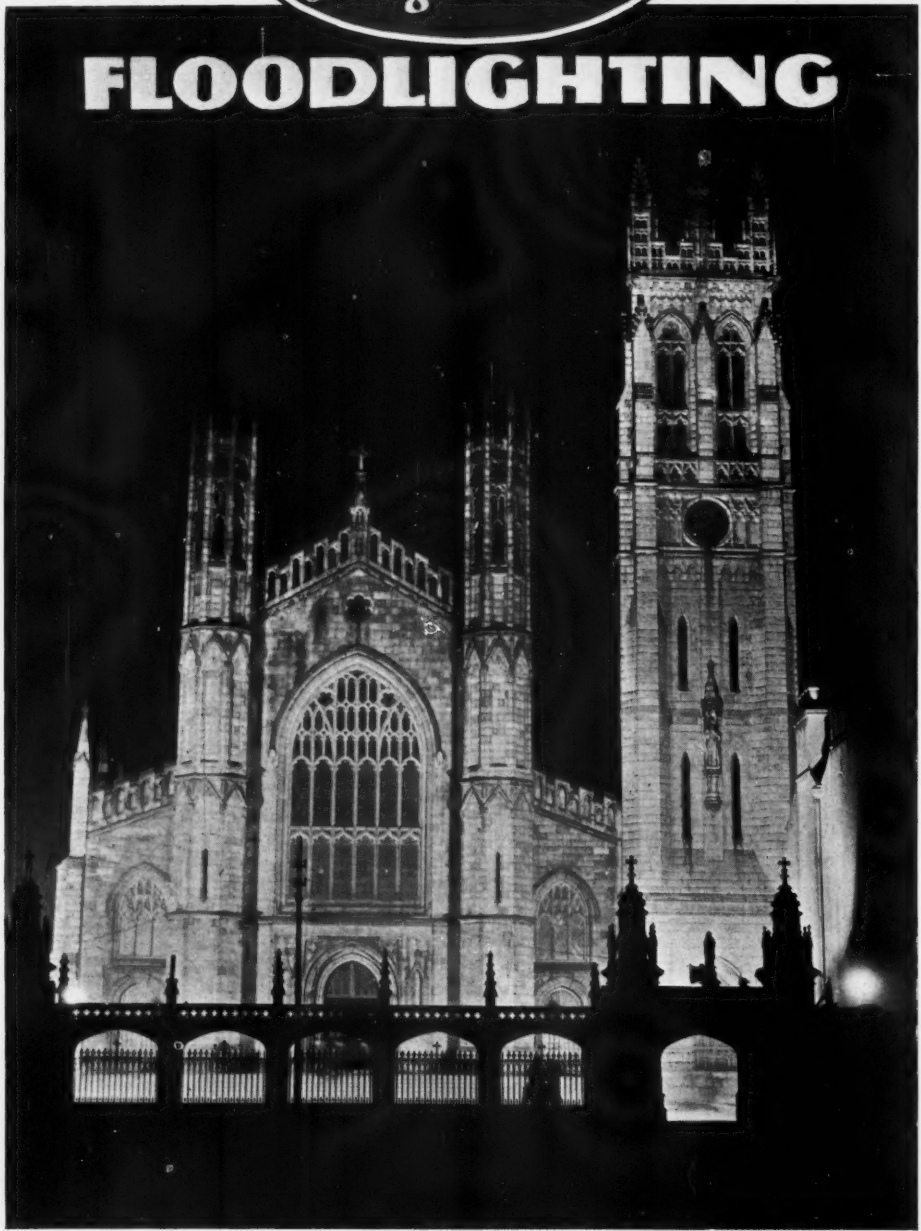
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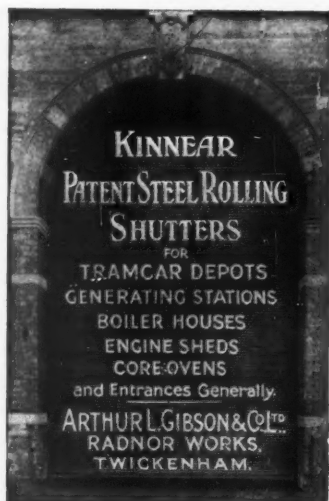
He does not cringe to this god of light and heat, but stands a moment like some Titan, face hidden by impenetrable mask of metal, expressionless ; then swings away his ladle, to hold it poised above the waiting machine. A moment's pause ; a sudden dexterous twist ; a dull thud ; and then the remorseless rollers start their torture of the glass, to mould it with its lenses and its prisms. Then on into another furnace, there to temper, to cool and lose its baleful glow The glass for Olympia is on its way.

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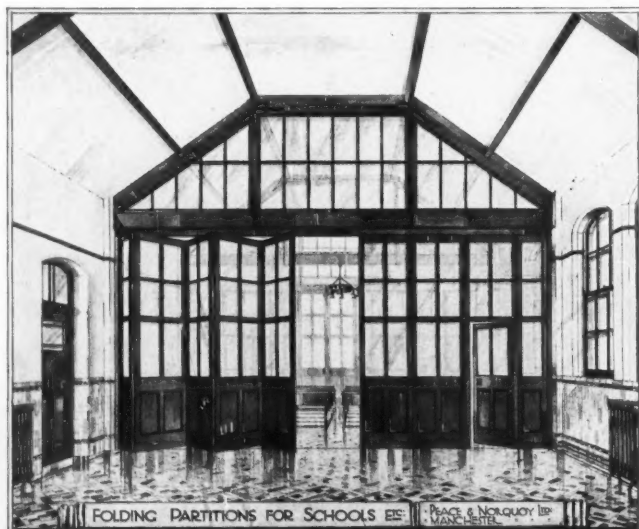
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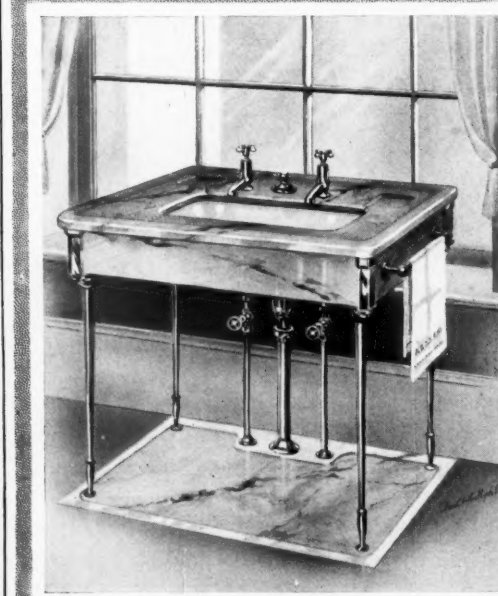
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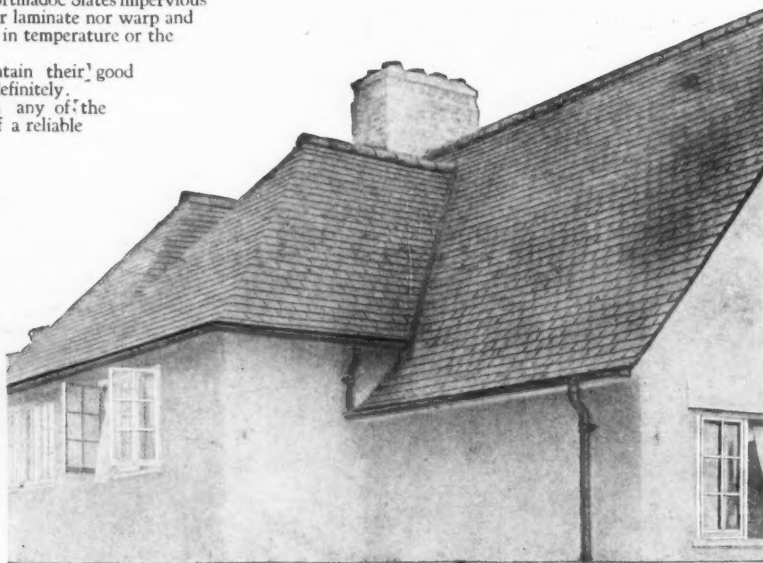
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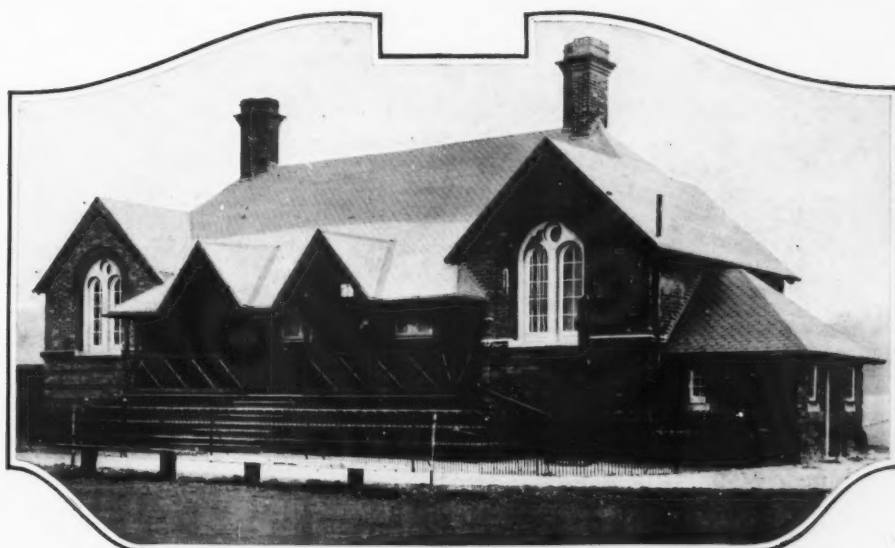
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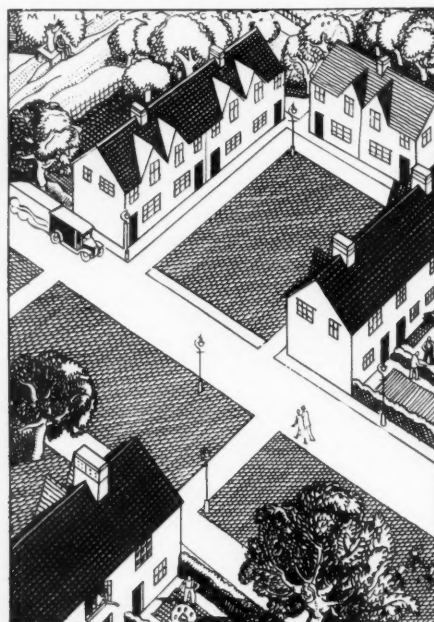
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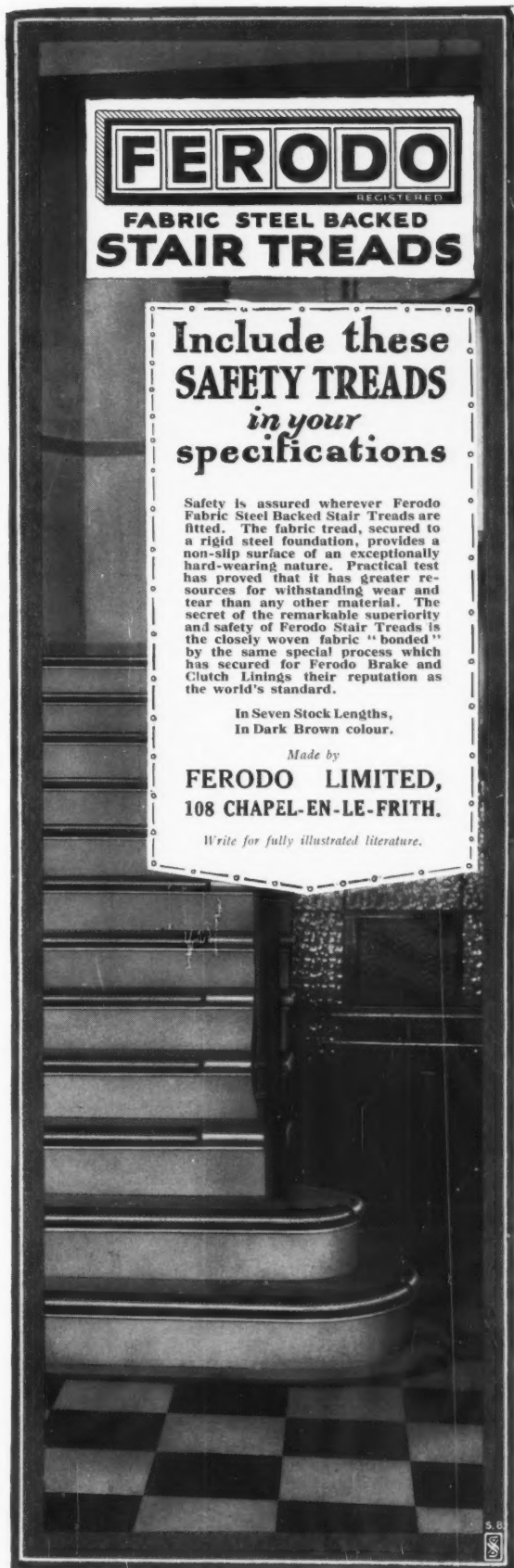
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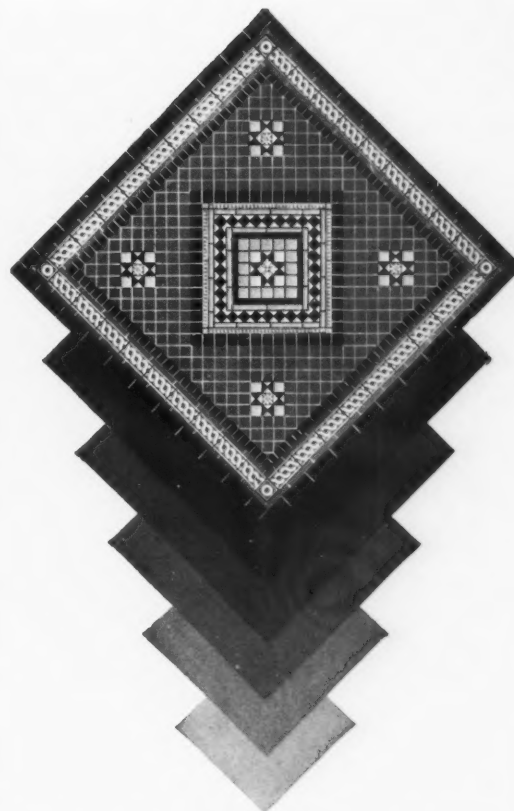
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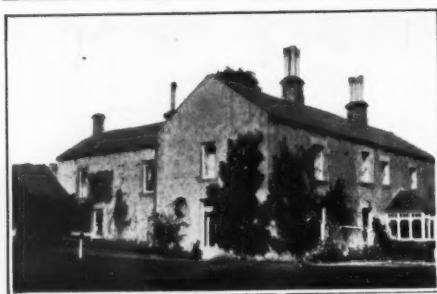
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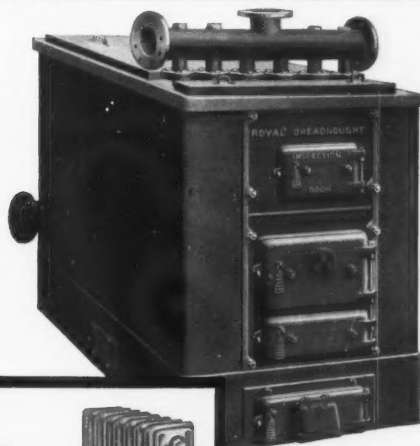
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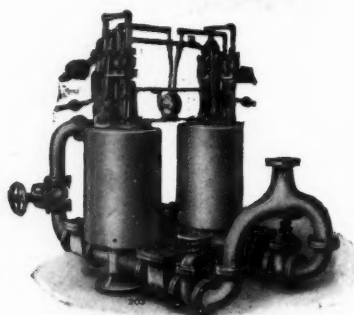
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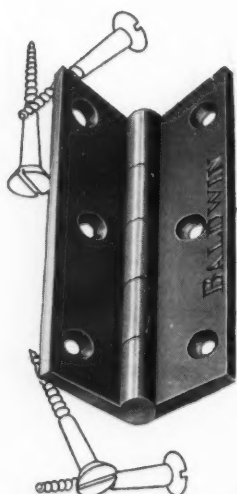
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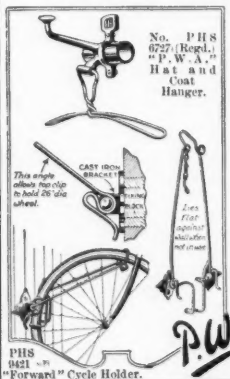
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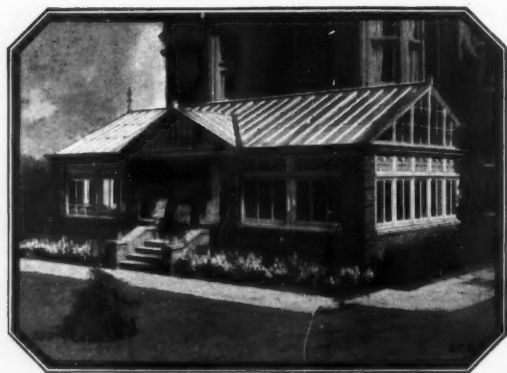
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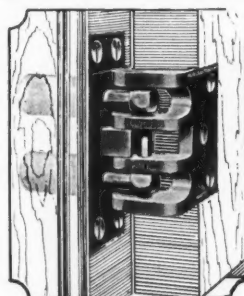
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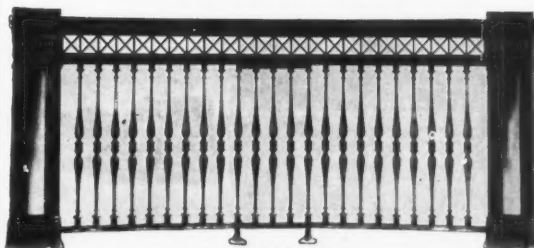
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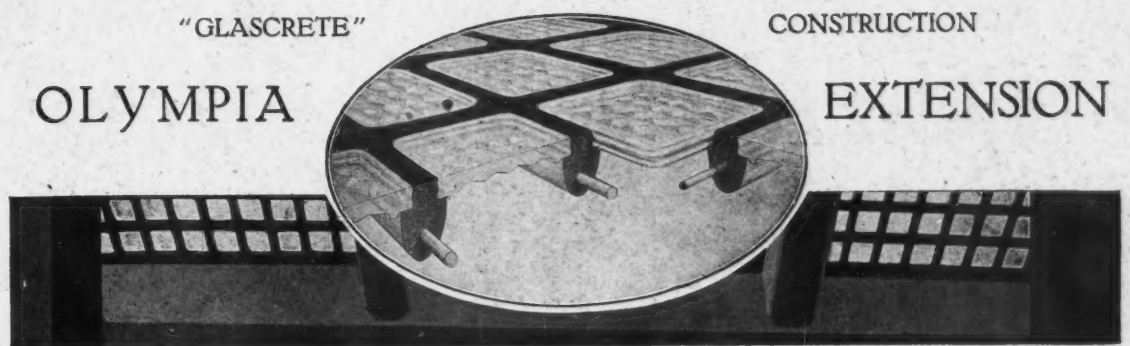
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