# THE ARCHITECTURAL REVIEW

*A Magazine of Architecture & Decoration*

*Incorporating*
THE
*CRAFTSMANSHIP*
SUPPLEMENT

*Two Shillings & Sixpence Net.*

*9 Queen Anne's Gate, Westminster, S.W.1.*

Vol. LXVIII July 1930 No. 404

THE
# ARCHITECTURAL REVIEW
*A Magazine of Architecture & Decoration*

Vol. LXVIII, No. 404 — *July* 1930

## CONTENTS



## *Plates*



*Articles, photographs, or drawings sent with a view to publication will be carefully considered, but the Proprietors will not undertake responsibility for loss or damage. All photographs intended for reproduction should, preferably, be printed on albumenized silver paper.*

*All articles and illustrations should bear the name and address of the sender, and postage should be sent to cover their return.*

*The Editor disclaims responsibility for statements made or opinions expressed in any article to which the author's name is attached, the responsibility for such statements or opinions resting with the author.*

*All communications on Editorial matters should be addressed to the Editor,* THE ARCHITECTURAL REVIEW, *9 Queen Anne's Gate, Westminster, S.W.1.*

## *Prepaid Subscription Rates*

*United Kingdom, £1 5 0 per annum, post free. U.S.A., $8.00 per annum post free. Elsewhere Abroad, £1 5 0 per annum, post free. Cheques and Postal Orders should be made payable to* THE ARCHITECTURAL PRESS, LTD., *and crossed Westminster Bank, Caxton House Brancn.*

*Subscribers to* THE ARCHITECTURAL REVIEW *can have their volumes bound complete with Index, in cloth cases, at a cost of 10s. each, or cases can be supplied separately at 4s. 6d. each.*

*An Index is issued every six months, covering the months of January to June and July to December, and can be obtained, without charge, on application to the Publishers, 9 Queen Anne's Gate, Westminster, S.W.1.*

**THE ARCHITECTURAL PRESS, 9 Queen Anne's Gate, Westminster, S.W.1.**

*Telephone:* 6936 Victoria (3 lines).

*Telegrams:* "Buildable, Parl, London."

Plate I. July 1930.

*A BATHROOM, by Oliver Hill. The bath and step are in honey-coloured Botticino marble. The walls are of translucent Egyptian onyx, illuminated from behind. The back is formed of one piece of curved plate glass with gold leaf backing and the bevelled strips on either side are alternately gold and aluminium colours. The bronze mask, by Phœbe Stabler, is black, polished, the hair being Venetian red in colour. The floor is laid with polished sycamore with Padauk inlay and the ceiling is covered with plate glass with a backing of gold leaf.*

# Pride Without Prejudice.

*By* John Gloag.

DESIGNERS engaged in creative work have inherited a tradition of contempt for machinery and its achievements, and it was the daring "arty" people of the 'eighties and 'nineties who consolidated that obstructive heritage for the confusion of their spiritual descendants. Even Ruskin and Morris were at heart machine-breakers. Fear and disgust, prime movers of invective, were inspired by the spectacle of industry organizing itself and sprawling factories everywhere.

"Back to the hand!" was a cry to which artistic progressives responded. Already they had toyed discreetly with the gentler crafts. Certainly they would support a counter-revolution to the industrial; a rebellion of talent, art and beauty that would call the world sweetly back to the era of handicrafts and would re-establish, with all the securities incidental to cultured (albeit intermittent) patronage, that sacred figure, the honest craftsman.

In the mythology of William Morris and his disciples the craftsman of old had acquired a sublimity that condoned his frequent crude lapses. From this coded worship of handwork and handicraftsmen arose two evils: firstly, blind admiration of the antique, which begot the curse of sterile imitativeness and atrophied all critical judgment of design; and secondly, the intolerance of the creative artist for machine-craft, which has robbed modern industry of immeasurable advantages, and has made the designer a stranger to businesses where he should most properly be a partner.

The re-establishment of handicrafts is a dream that can only come true if it is preceded by a nightmare; for only a world-wide plague, which science was unable to arrest, or a world-wide war, which science could spread to the utmost limits of destruction, could lower the standards of civilization and the size of the population to levels compatible with the productive capacity of any handicraftsmen who happened to survive. There are more opportunities today for an association of art and industry than ever before, and many of those opportunities are unfruitful because of the artist's preoccupation with an ideal, unreal world of resurrected handicrafts and because he assumes too readily that industrial organizers are mentally sub-human. Pride in his own creative work is adulterated with prejudice.

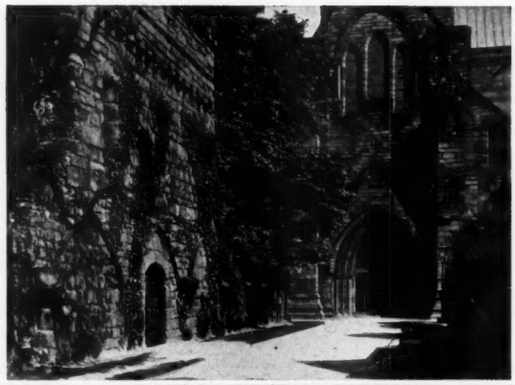
The industrialist is often insensitive to the artist's values, and he speaks a different language. He has a habit of bracketing art with the technical side of his business; but really the artist has only himself and his kind to thank if at first he is regarded as a sort of lesser engineer. From the earliest days of machine-craft the artist has been profoundly unhelpful, and it is but natural that directors of industry should have concerned themselves almost wholly with methods of production when the men who could have deflected some of their interest towards the objects produced, only sneered at the new and largely uncomprehended force that had thrust itself into civilization. Technical execution has commanded inventive genius and engineering skill for more than a century; the machine is guarded by battalions of experts who know exactly what can't be done; and the vitality of machine-craft is preserved and its progressive development largely maintained by the man of business who insists that what is alleged to be impossible is occasionally attempted. He could do with an ally when he invades the ordered rhythms of technical consciousness, and the designer has sometimes fought side by side with the business manager in wearing down the resistance of the production experts in some industry.

The designer should remember that he has two authoritative advocates who can put the case to industry for using his services. Their suggestions have multiplied the opportunities of productive collaboration between art and industry. All their diplomacy has been mobilized to modify the superiority complex of the designer and to dispel the resentment of the business organizer, who is apt to question the utility of people who openly proclaim their hostility to commerce and industry. The first of these advocates is the architect. An old and devoted friend of the artist, he has vast powers of recommendation. He is respected; there are tangible proofs of his capacity: *he has letters after his name.*

The other advocate, whose importance is growing and whose sense of responsibility to industry is intelligently active, is the practitioner in advertising. Usually he is thought to be either a billposter or an inventor of exasperating slogans; for a large proportion of educated and intelligent people are ignorant of the economic function of advertising, and incontinently damn it root and branch because some of its manifestations are unsightly, which is about as silly as damning architecture because jerrybuilders erect Swiss-Tudor bungalows. Apart from the opportunities provided for designers, illustrators and typographers in the actual physical production of advertisements, the advertising practitioner has an even closer association with industry than the architect. His advisory powers are developing, and they are concerned with the actual products of industry. He can introduce capable designers; he can plead for the use of artists in a consultancy capacity in the making of simple everyday things, pointing out that improved design will at least afford additional selling points for exploitation when the goods are put on the market. He is gradually smoothing the way for an extensive commercial acceptance of the artist's work; for he is trying to prove that collaboration with the artist pays. He knows from the character of his own business that such collaboration can be effective and profitable, and he preaches a wider application of that knowledge.

Neither industry nor art can grow if they remain isolated. It is even doubtful if they will survive. Certainly they will degenerate, for art unrelated to life withers, and industry that cannot assimilate new thoughts sinks to bankruptcy. Machine-craft has come to stay, and unless the artist discards his prejudices and makes his peace with business —now rendered more flexible by the presence of young receptive minds in many board rooms—industrial and artistic initiative will pass for ever from this country.

# Carlisle, the Gateway to England.

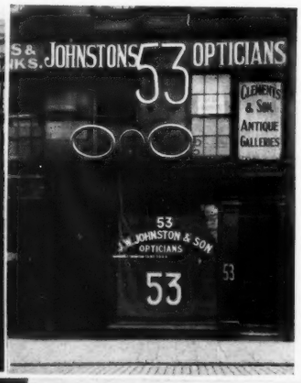


The D.I.A., continuing its policy of revealing twentieth-century England, is issuing two new cautionary guides, one of Oxford and the other of Carlisle. From the latter we have borrowed a few illustrations. It is rumoured, by the way, that the architectural brotherhood of St. Albans is not pleased by the dust of controversy which the guide to that ancient city has raised. We confess that we are not ourselves so horrified by these guides and think the D.I.A. has been more merciful to the architectural profession than it might have been. Carlisle seems fortunate in possessing not only an enlightened Corporation but an energetic Amenity Council,

NEVERTHELESS,


the railway greets us thus,


the North and South route thus, and

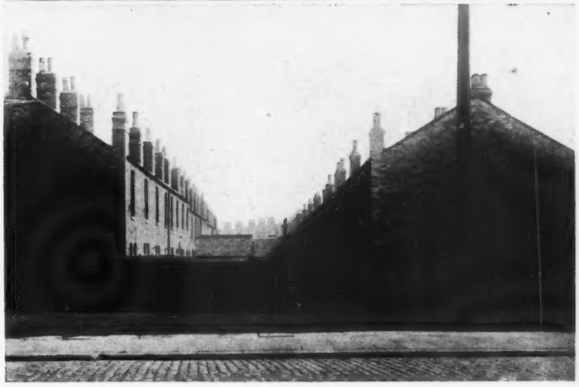




while a few shopkeepers evidently think you can do business without shouting,



the majority believe in delivering the message with a punch, and what a punch !

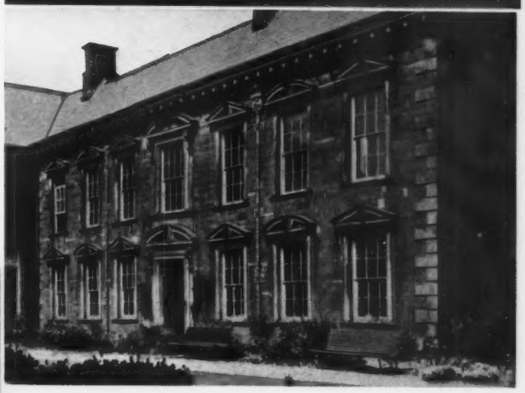

The pubs have such a quiet and decent air that one almost suspects the dead hand of Government.

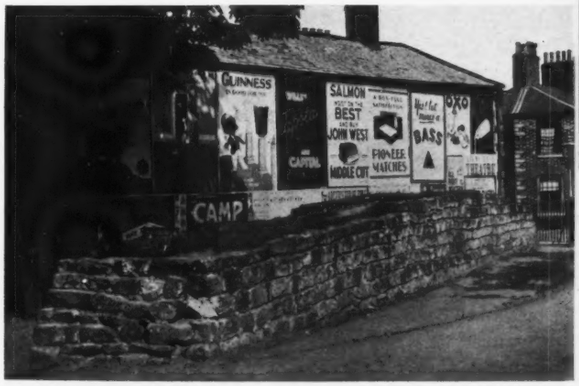


The Corporation, not content with streets of dreary slums,

demolishes them, and builds garden suburbs in their stead.

But when it has the good taste to preserve an architectural gem such as the Tullie House as a museum for the town, why, oh why,






allow it to be faced by this ?

A *FARMHOUSE* of the Dutch period at Weltivreden.

# Architecture at the Cape.

*By* H. H. McWilliams.

## *I—In the Country.*

" For under us were rocks of maine stone—so sharpe that nothing could take land; and the land itself so fulle of tigres and people that are savage and killers of all strangers that we had no hope of life nor comfort—only in God and a good conscience."

THOS. STEEVENS, 1578.

MANY navigators had visited the Cape of Good Hope, and much had been written concerning it before it was considered possible for civilized people to inhabit the land, and it was the enthusiastic report of a handful of Dutch castaways that caused the directors of the Dutch East India Company to form a settlement there.

Under the command of Jan van Riebeek, three ships arrived in Table Bay in 1652, and, after ten years of endeavour a small town arose, and colonists—under the protection of the primitive fort—began to move farther into the country and settle down as farmers. As the marauding natives were driven back into the hills and forests, the tract of habitable land extended as far north as the Simonsberg mountains, until the whole of the Cape Peninsula and a fair portion of the mainland became safe for white men. It is in this district that the first examples of Cape Dutch architecture were built, and it is necessary to realize the difficulty of obtaining suitable building materials in order to understand how such a particular style came to be adopted.

First, there was no stone suitable for building—only a brittle sort of ironstone impossible to work and not always easy to find. Of timber there was plenty, though much of it was unfit for the purpose, so imported teak was used for finer details, and native woods only for roof timbers and rafters. The ground yielded no clay good enough for fine bricks or tiles, and the bricks which resulted were large and soft; tiles either for floor or roof were an utter impossibility.

The best roofing material was the thatch that the natives used for their huts, made from thin reedy grasses and laid with the ends exposed.

Lime was obtained from shells burnt in kilns, and it is partly due to the excellence of this substance that so much of the plaster-work remains in good condition to this day, and that it became the medium for decoration.

With such limited materials, and the help of a few native slaves, these farmer-architects created a type of building which was suitable to the climate and comfortable to live in, whilst possessing many qualities of individuality and charm.

The walls are thick and rough in surface, covered with a flaky texture of dazzling white limewash; the thatch is silver-grey and mushroom brown, with a velvet-like sheen which varies with the hour. The plaster-work is rich and

bold, yet graceful and pleasing in form, casting long shadows at midday and catching the sun's rays at dawn and at sunset.

It is singular that in spite of so many limitations such satisfactory results were obtained, and yet it is perhaps because of them that such was the case, and that the result was an example of necessity producing simplicity which is beauty. It is unlikely that the colonists were familiar with any ideas about theoretical design, and yet in all their work there is a definite sense of rhythm and proportion!

The country houses were almost always planned in the shape of the letter " H." This shape employs six gables, four of which are simple, but those over the front and back entrances are usually enriched with plaster decoration. The planning is as simple as the outside of the house; rooms open off each other, passages being rare; and there is but one large living room, divided by a wooden screen, often skilfully carved, separating a small portion of it from the front door. The rooms in all cases are high—usually about twelve or thirteen feet—with a ceiling of stout teak beams supporting wide planks of teak or yellow wood, or polished bamboos placed closely together. This supports a layer of clay about three or four inches thick called the " brandsolder " (fire-ceiling) which protects the rest of the house if the thatch catches alight. The attic was always used for storage purposes only, all the rooms being on one floor. There are no fireplaces in Cape Dutch houses, except in the kitchen, where a large open fire and Dutch oven usually occupy the total width of the wing. If the old burghers wished to be protected against the cold they put on an extra garment and sat with their feet on a perforated wooden box containing a charcoal brazier.

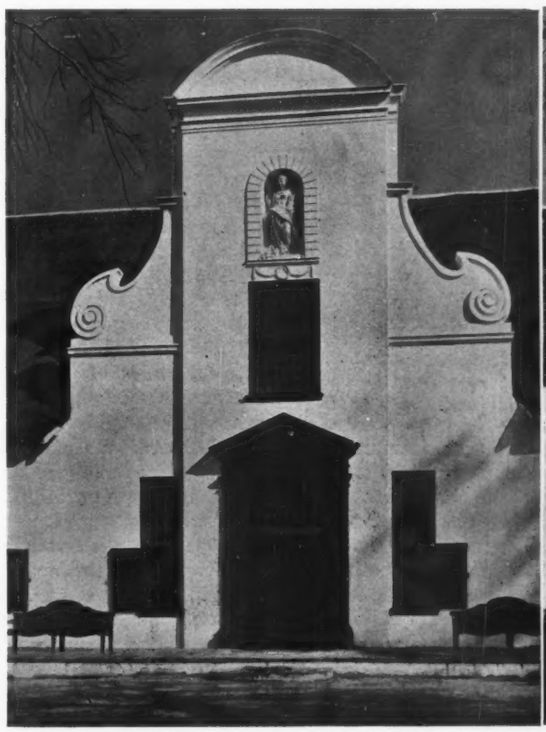
Round all Cape houses runs the characteristic " stoep "—a wide paved terrace, with curved plaster seats at the corners where the farmer sat with his pipe and coffee.

The first dwellings to be erected on newly acquired farms later became the slave quarters or wine-cellars, and possess fewer attempts at decoration than the homestead itself, which was only built when more flourishing times enabled the colonist to indulge in making a home more appropriate to his means.

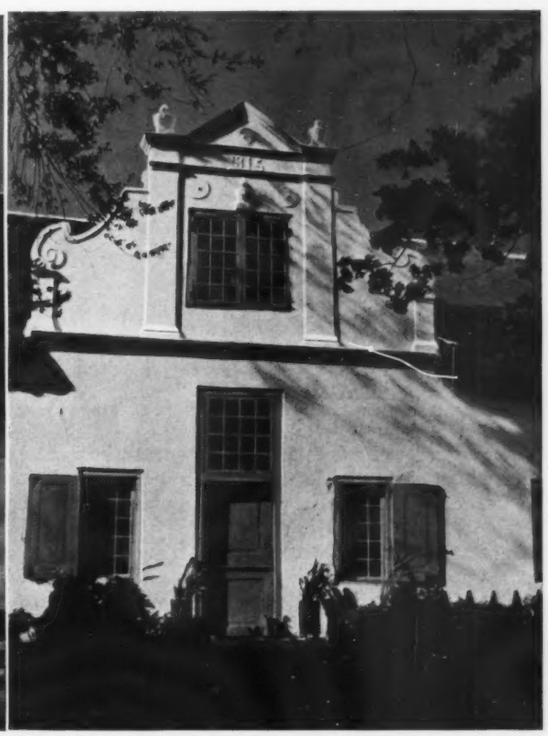
The most important feature of the Cape house is its gables. Of these there are many patterns, which for variety of form and grace of outline excel their prototypes in Holland. Nearly all of them are based on European examples, although in later days other influences became so pronounced that the tradition was barely observed. There are three types: *First Period*, 1670—*Dutch*; derived from examples in Holland. *Second Period*, 1690; *French influence* on First Period. *Third Period*, 1750; *Oriental influence* on First and Second Periods.

Almost always an ornamental panel containing initials and date was placed in a prominent position on the gable.

From prints and engravings such as they had at their disposal, and trusting a great deal to memory, the settlers tried to reproduce the gables of their home country, but the plastic nature of their medium softened outlines and mouldings until they lost all trace of their classic origin. The crow-step gable—a form very common in Holland—is not found to any great extent at the Cape, probably owing to the

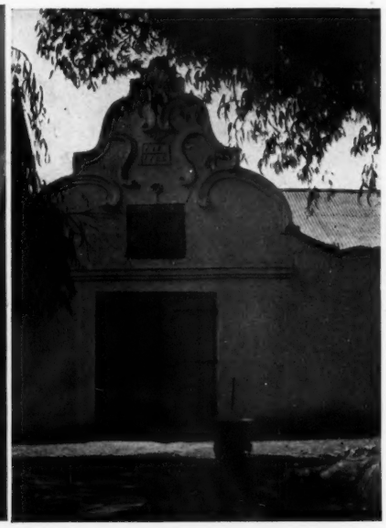


The front *GABLE* of Groot Constantia, built by Simon van der Stel towards the end of the seventeenth century.



The rear *GABLE* of La Provence, in the district of Franche Hoek. The farmhouse was built in 1815.

*GABLES* of the wine cellar, Vleurbij. That on the left is pure Dutch in design, whilst the side gable (centre) belongs to the Transitional period.



The *GABLE* of the wine cellar, Groenleaf. Another example of the Dutch type.

The back of *DAUPHINE* in Franche Hoek. Transitional design.

In *STELLENBOSCH VILLAGE.* Late Transitional period.

fact that moisture was apt to soak into the many horizontal surfaces with disastrous effect on the crude brickwork.

The arched pediment was a popular form, and a number of early houses, including Groot Constantia, possess it, and sometimes the tympanum contained rich ornament in plaster. Constantia is the most representative building of the *first period*, and the gables bear a strong resemblance to those of the Weigh House in Monnikendam.

A traveller, visiting the Cape in 1678, writes of it:

> The Governor hath a pleasant seat called Constantia, about two leagues from the Cape. Here he lives the greatest part of the year, not only on account of the air which is excellent, the fine Prospect, and the admirable Soil, but also by Reason of the Game that are Hereabouts, Hunting being the chiefest and most profitable Diversion of this Country.

The layout of Constantia is on a scale equal to its importance as residency, and the position of its outbuildings, wine-cellar and slave-lodge contrive to give the approach an effect of grandeur which is in keeping with its dignity.

Finer still was Vergelegen, the estate of Adriaan van der Stel, the son of the famous governor, who planned and built a magnificent "country seat," of which, unfortunately, only a few outbuildings remain.

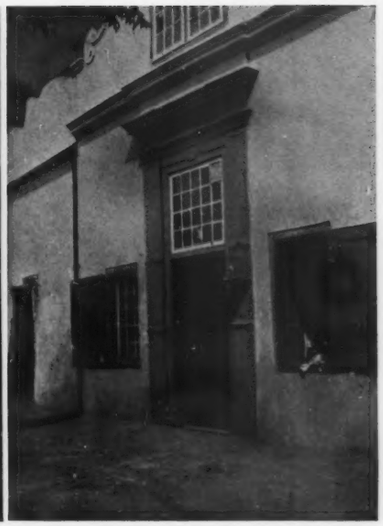
The *second period* is caused by the very noticeable effect of the French influence due to the settlement of a number of Huguenots in a district known as Franche Hoek. Here the Dutch gable forms are taken as a basis, but French detail is used, particularly the pointed pediment flanked by ornamental arms, and swags and wreaths of rosettes play an important part in the decoration of panels and pedestals. In woodwork especially is the French character evident; and at this time furniture, which had hitherto been somewhat clumsy and inelegant, became more refined and graceful.

The *third period* was the result of the detention at the Cape of a number of Oriental craftsmen who were on their way to Holland. This caused much annoyance to the Dutch East India Company's directors, but the Governor at the Cape made good use of their comparatively skilful labour in the meantime. Most of them were ironworkers and joiners, but some were plasterers, and with deft fingers fashioned new shapes and taught the Malay slaves to use their imagination in creating plaster forms for ornament. The result was a bolder moulding which in a duller climate might have been coarse, but, with its flexibility and ingenuity of movement, the gable becomes a great expanse of interesting shadow.

The most extravagant fancies of Baroque seem pedantic

The Dutch *CROW-STEP GABLE* to an outhouse at Rustenburg.

An eighteenth-century *GABLE*



A Dutch *DOORWAY* at Stellenbosch.

when compared with the naïve delight of a gable of this period. The common architrave was taken and adapted for the moulding, which not only acts as a cornice but starts at the base of the gable as coping, becomes a volute a third of the way up, and if it does not make an effort to justify itself as an architrave by forming an arch at the apex, it makes a leap and a turn, resolves itself into a double volute to unite (almost one feels with joy and relief to find itself there safely !) with a shell to crown the peak of the gable.

Such frivolity might be restless were it not for the simple background of thatch which forms a frame to the composition. On wine-cellars this gable embodies the very spirit of Bacchus—the heavy luxurious scent of grape pressing.

It is the sun which saves the flexible buttery curves from being coarse and vulgar, for shining from overhead most of the day it causes these mouldings to cast wide shadows on the textured walls; the projecting centres of scrolls and volutes throw shadows quite four feet long, glowing with reflected light and colour over the dazzling white surface.

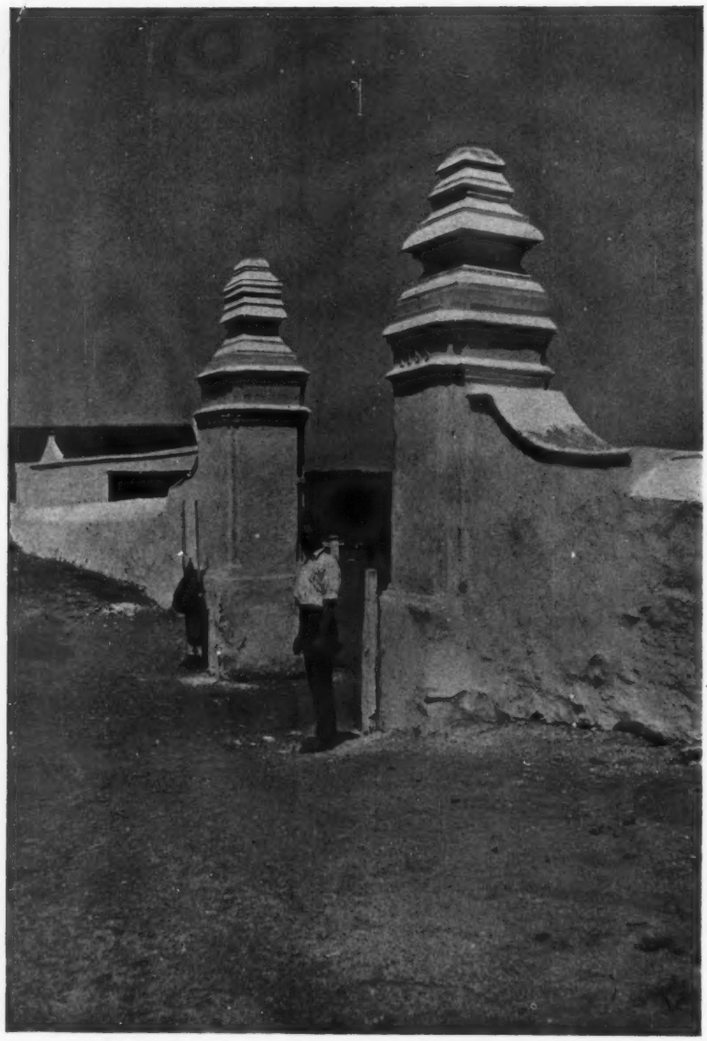
A *GATEWAY* in Klein Street, Stellenbosch.

A *LOFT* at Weltivreden, showing the construction of the roof.

After the second English occupation in 1805 the true art of plaster-work in the country was lost. It was run to imitate stone mouldings and it was rusticated and patterned in stone joints. One of the most disastrous fashions came into effect during the reign of Victoria the Good, when corrugated iron was invented. Since then many gables have been shorn off for what can only be known as " South Africa's Curse."

The woodwork details remained practically the same during the three periods—it was not until the advent of the English that they took on Georgian proportions. The Cape was half-way house from India, and teak was imported in great quantities. All windows and doors were made of it, and main beams also—even ceilings were made of teak in some of the larger houses.

The detail is very similar to that found in Holland; window mouldings and the proportions of panes are identical in many instances. In all cases only the bottom half of sash windows was made to open—the upper portion being fixed, and the half shutters—so unusual to English eyes —were only for defence against marauders. Internal shutters were provided for darkening the rooms and keeping out the heat during the day. Windows were fixed practically flush with the outer surface of the wall—the usual practice in Holland.



*Above* and *Below*. *GATE POSTS* at Vissers Hoek. The measured drawing was prepared by the author.

An article on the wine cellars and minor farm buildings of the Cape was published in the October 1928 issue of the REVIEW.

In country houses the half door is very common, and is sometimes fitted with a sash to slide down and meet the lower half forming a window. This sash was made to slide up behind the fanlight when not required.

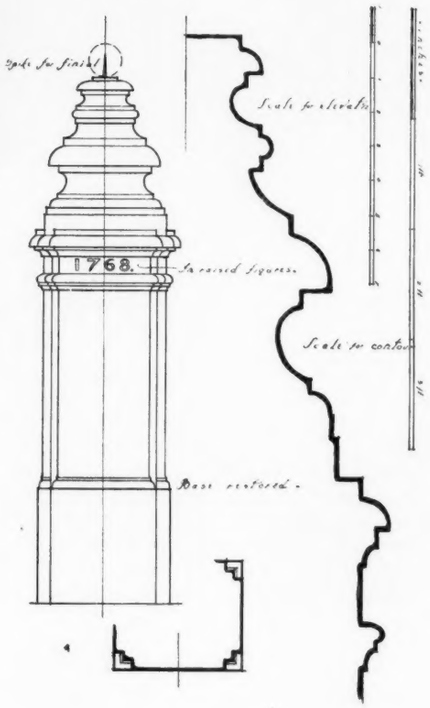
In some houses the front entrance was flanked by well-designed fluted teak pilasters bearing a very tolerable classic cornice.

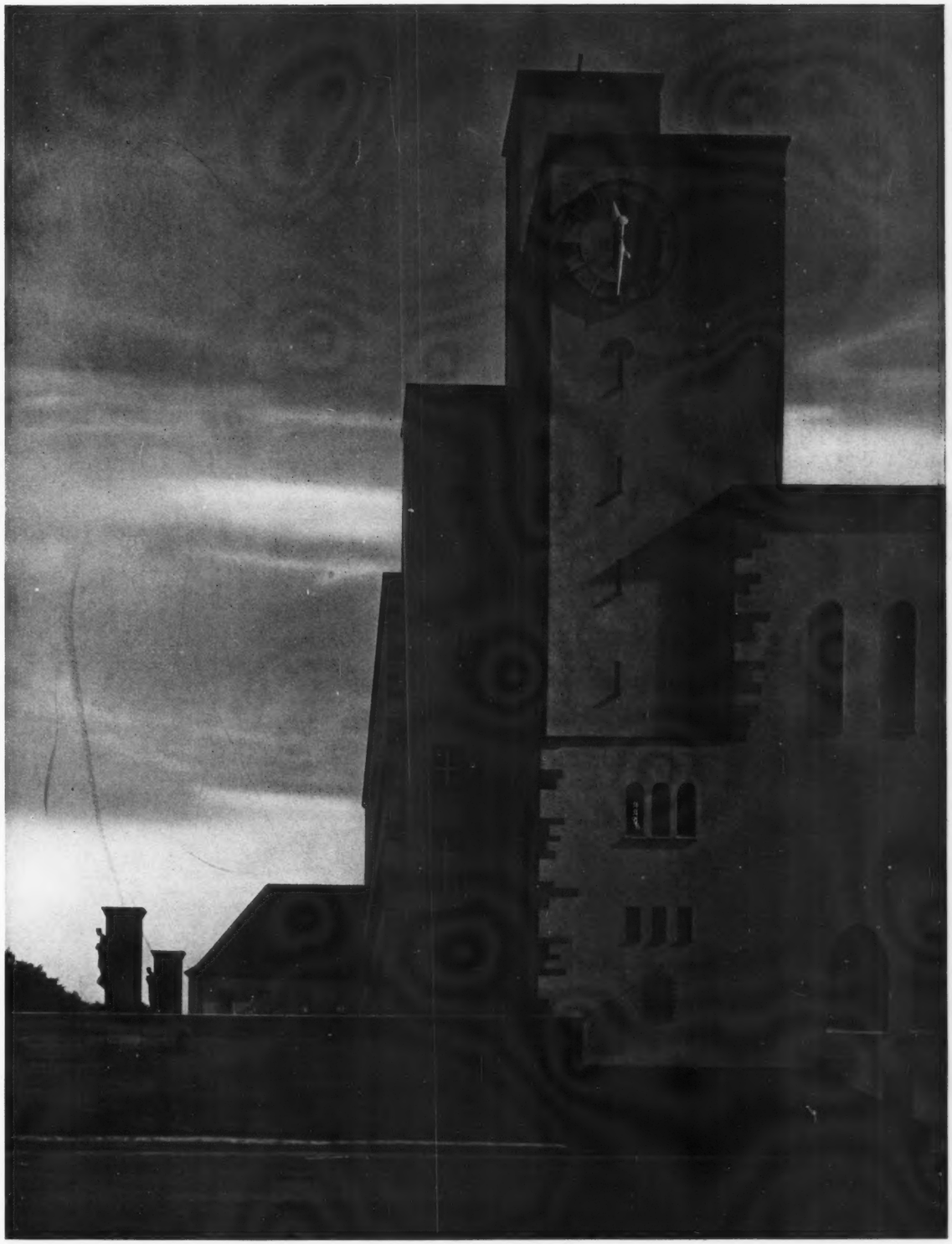
It is evident that the creator of such doorways had access to some book of architectural Orders, or was familiar with them and able to reproduce them from memory.

Blue and white Dutch tiles were imported and used in the kitchens, and the floors were generally paved with large squares of slate or tiles; the stoeps were laid with narrow Batavian "Klompje" bricks which came to the country as ballast.

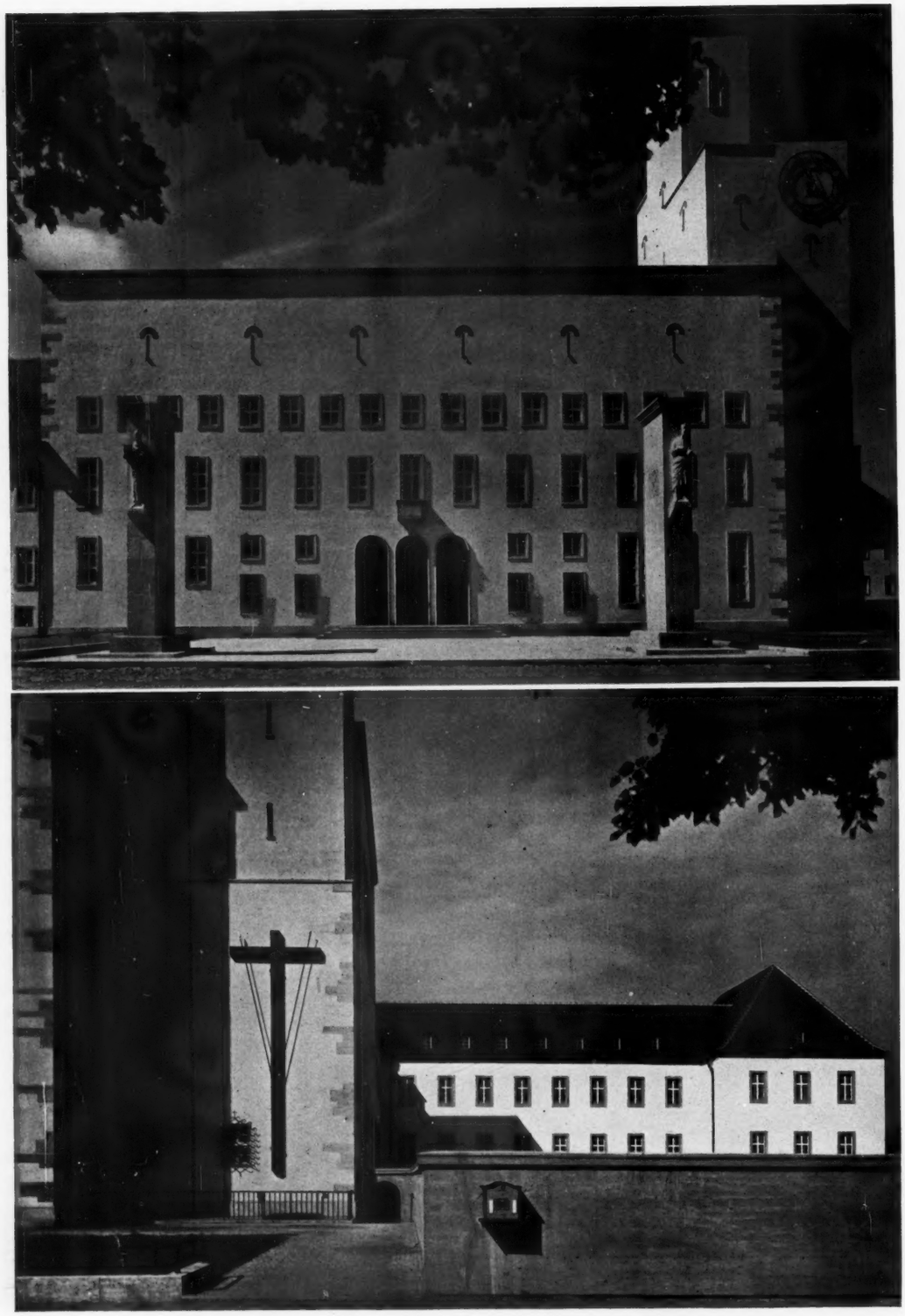
It is curious that the wide eaves usually adopted in hot climates were never employed by the Dutch. Whether this was due to the strong winds which often swept the country, or merely to the fact that they were never used in Holland, it is difficult to determine. Nevertheless, a Cape Dutch farmhouse is never hot in summer, either in appearance from the outside or in temperature within. The dazzling white walls are always broken with patches of shadow from the trees which surround the house, and in many examples a vine-covered trellis carried by great piers extends the total length of the front or occupies the courtyards between the wings.

(*To be continued.*)

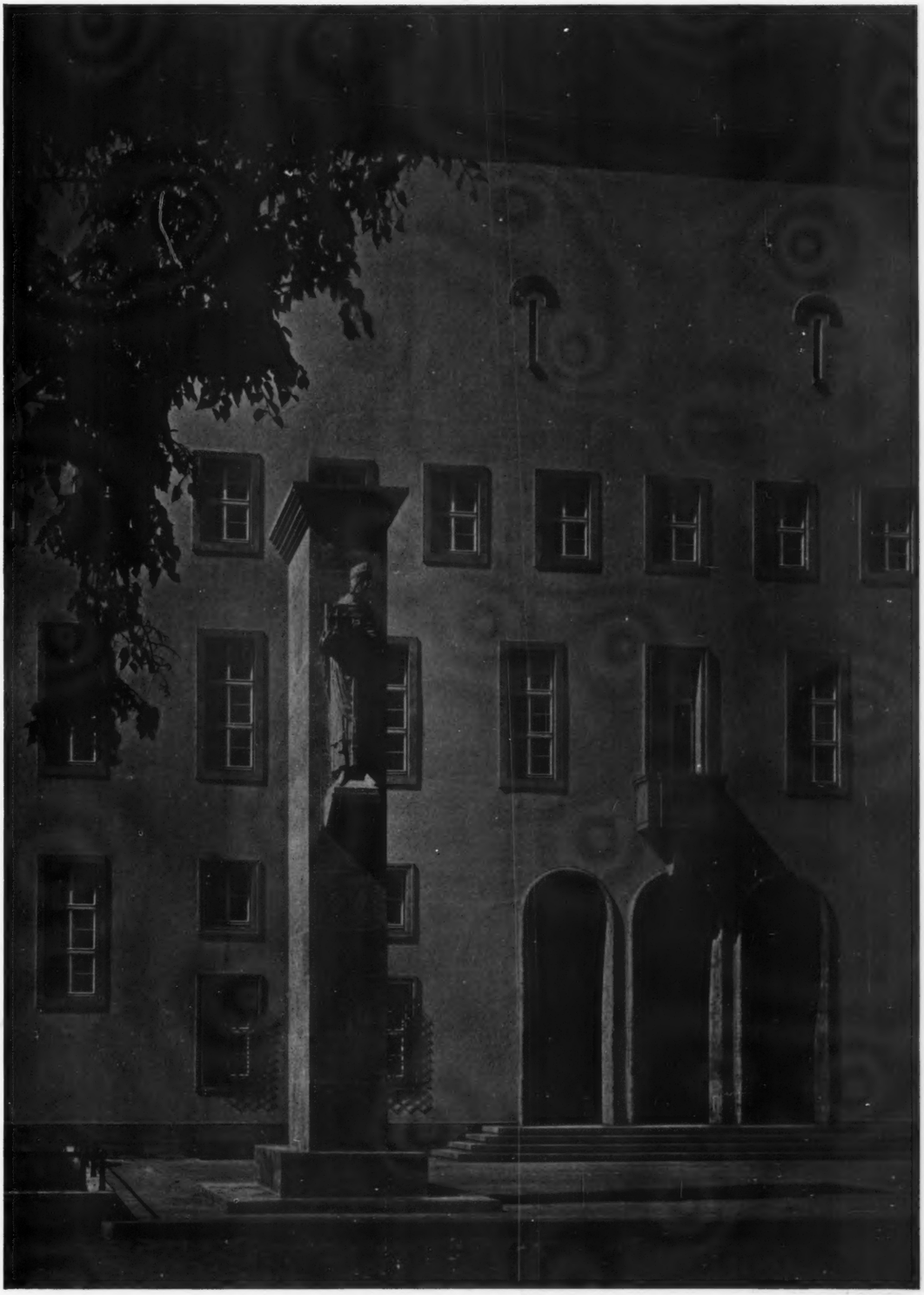




*The bell tower and clock of the Archiepiscopal Seminaries, Bamberg, Germany. Ludwig Ruff, Architect.*

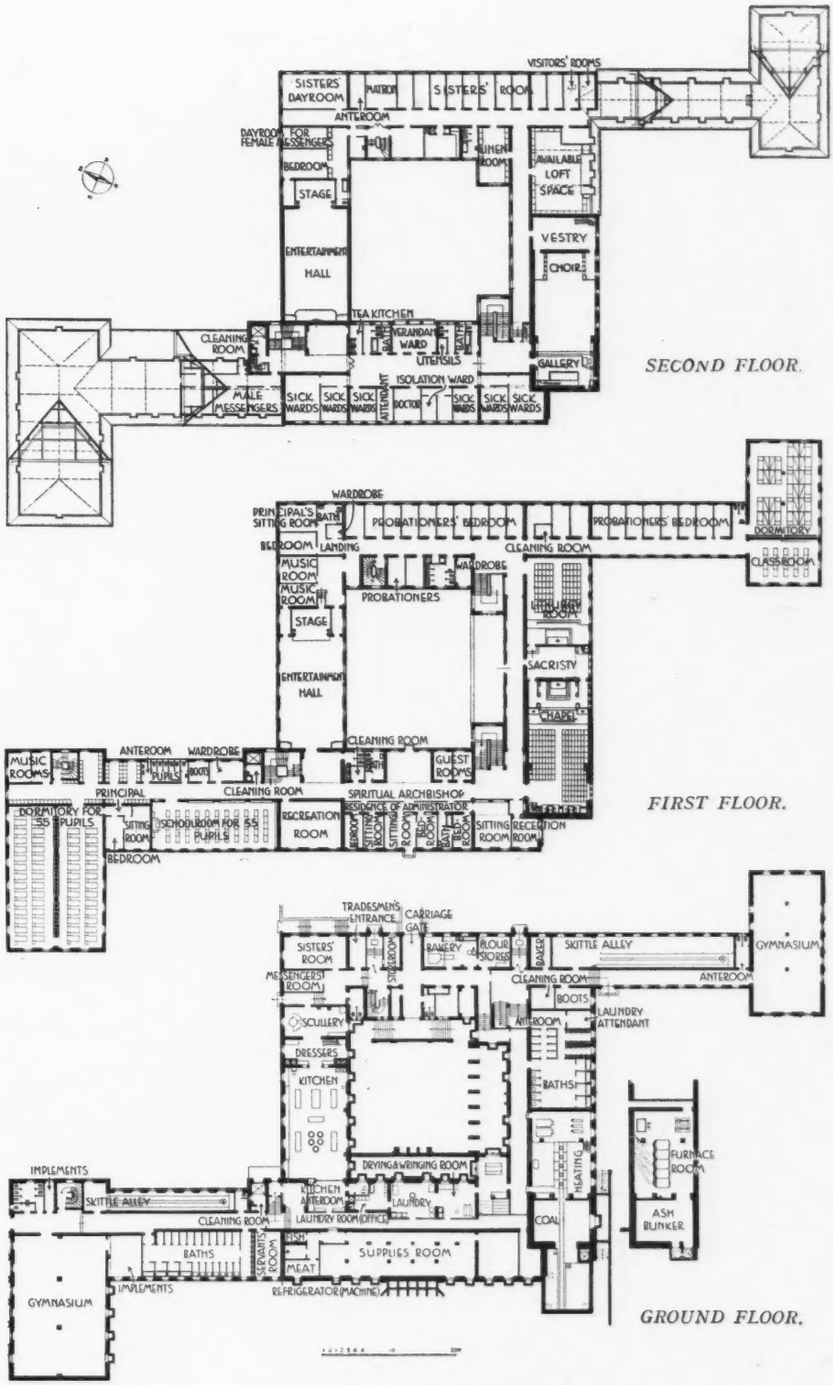


*Above. The entrance front of the Seminaries. Below. The novices' wing.*

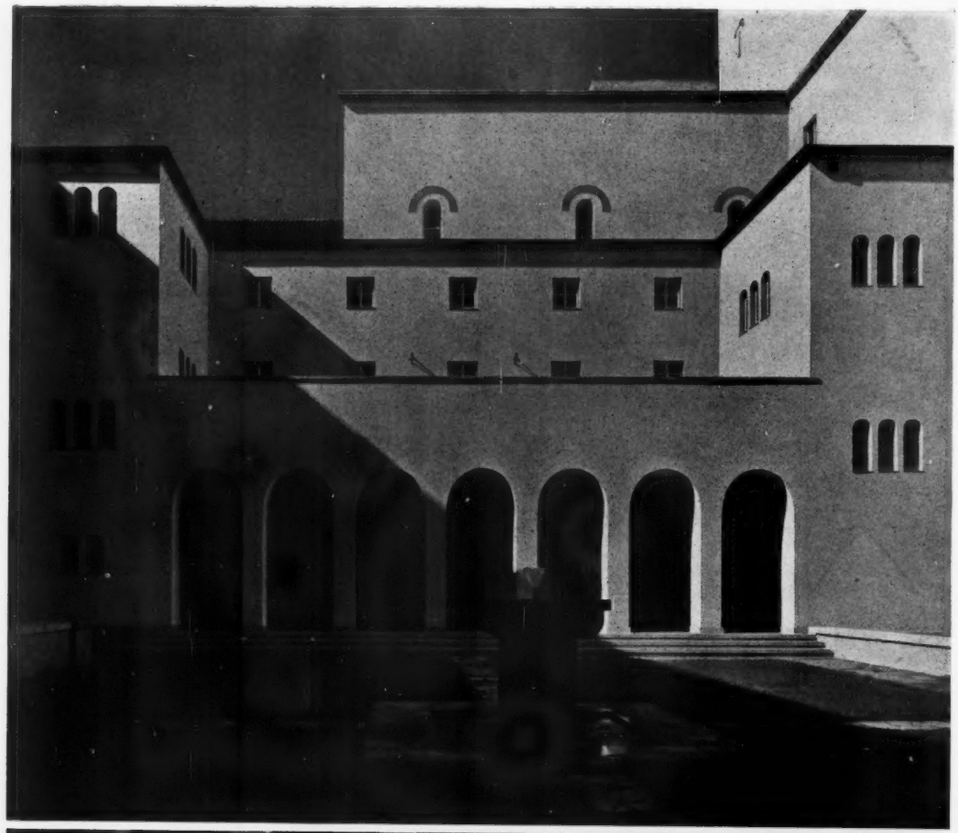


*A detail of the entrance front. The statue of Kaiser Heinrich was carved by Professor K. Killer.*

*Above. The Seminaries from the boy pupils' playground. Below. Looking towards the novices' and sisters' quarters.*




*The plans for the Archiepiscopal Seminaries at Bamberg date from* 1914 *when, in open competition, Architectural Professor Ludwig Ruff won the first prize. The building was to have been begun in* 1915, *but the War necessitated a postponement. When the work was undertaken in* 1927, *although building conditions had considerably changed the broad outlines of the plans had to be adhered to, and the architect was not allowed to alter anything but minor details; this accounts for a seeming incongruity in some aspects of the building. The erection of the Seminaries occupied thirteen months, and cost* 2,000,000 *marks (approximately* £100,000).



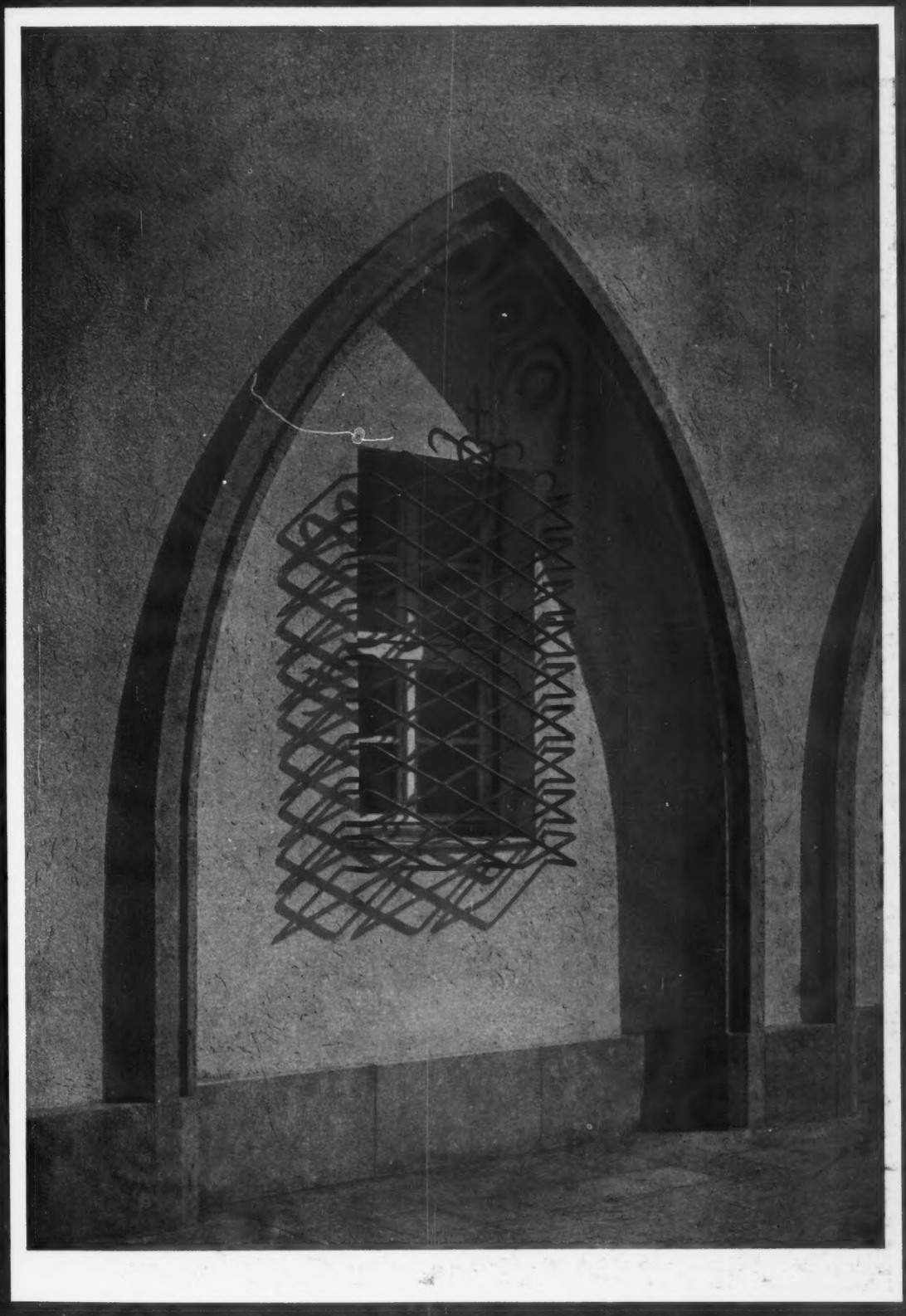
*Above. The courtyard of the Seminaries. Below. A detail of the fountain in the courtyard.*



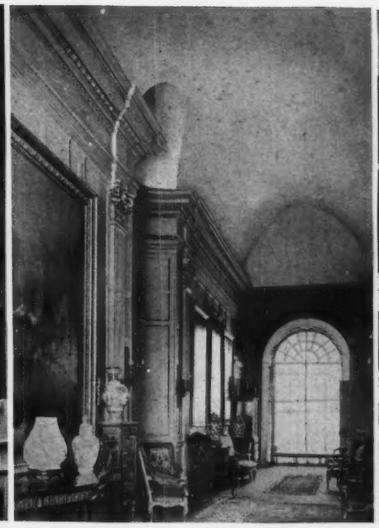
The Opposite Page.

Plate II. July 1930.

*One of the grilled windows on the ground floor of the Archiepiscopal Seminaries, Bamberg, Germany.*



1702–11. *Queen:* Anne, 1702–13.
FIG. 481.—Easton Neston, Northants. FIG. 482.—Easton Neston, Nicholas Hawksmoor, *Architect.*



*c.* 1714. *King:* George I.
FIG. 483.—Bradbourne, Larkfield, Kent.

FIG. 481.—*In the great staircase at Easton Neston the iron balustrade is combined with the wood handrail, as it was by Wren at Hampton Court. The walls are "ornamented with subjects from the life of King Cyrus in* chiaroscuro, *painted by Sir James Thornhill, who was paid 25s. a yard for such work at Blenheim, but only 20s. at Greenwich, though there he received 60s. for ceilings. In the six niches are plaster casts of celebrated antique statues"*—(Baker's History of Northants, 1836). FIG. 482 *shows the first-floor gallery which traverses the house. The great height of this floor has been well treated by lining the walls with panelling of large size, having tall pilasters and deep entablature. The semi-circular-headed windows—one front and one back—are well proportioned to their positions. Compare the division of the tall panels into two with those at Bradbourne* (FIG. 483). *In both interiors, but by different means, the effect of height to which the designers aspired was achieved.* FIG. 483.—*The withdrawing room contains the original furniture and pictures, mostly of the early eighteenth century. The exceptional height of this room is accentuated by the tall panels. In the panelling we still have raised panels, the framing of which is enriched with carved egg and tongue moulding, but the bolection mouldings and carvings of fruit, flowers, game, musical instruments and trophies were already out of fashion. Oak panelling, also, had given place to pine, which was painted and gilded.*

A History

*of*

# The English House

*By* Nathaniel Lloyd.

## XXII.[1]—The Eighteenth Century

### Palladian and Georgian *(Continued).*

*KINGS:*

GEORGE I .. .. 1714–1727 GEORGE II .. .. 1727–1760

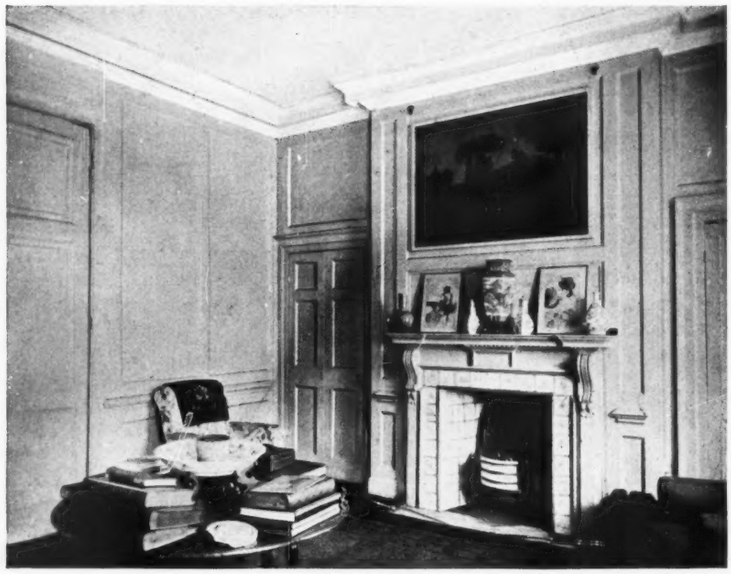
ISAAC WARE, d. 1766, was of humble origin. The story is that he was a sickly boy, apprenticed to a chimney sweep—at a time when such boys had to climb up the flues, many of which were ample but in some of which a wretched child might get wedged. He had a passion for drawing, and one day, whilst indulging in this by drawing the elevation of the Banqueting House in Whitehall, upon the stones of its rusticated ground storey, a gentleman who was passing was struck by his ability, questioned him, bought him off the remainder of his term of apprenticeship, educated him, sent him to Italy and enabled him to become an architect. The patron is reputed to have been Lord Burlington, but this is mere surmise. From the year 1728 and onwards Ware received various official appointments and was concerned in the production of numerous books on architecture, of which *A Complete Body of Architecture*, 1756, was the most important. In the preface to this large folio he justifies its publication by stating that :—

> We propose in this undertaking to collect all that is useful in the works of others, at whatsoever time they may have been written, or in whatsoever language. . . . By this means we propose to make our work serve as a library on this subject to the gentleman and the builder; supplying the place of other books.

He points out that other writers have been so carried

[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 and June 1930.

*Photo by H. W. Fincham, Esq., F.S.A.*



1723. *King:* George I.

FIG. 484.—Argyll House, King's Road, Chelsea, London.
Giacomo Leoni, *Architect.*

FIG. 484.—*In this front room on the ground floor, the panelling, mantelpiece, and the panel with a picture over it, are characteristic of small house details at this date; they contrast strongly with such contemporary interiors of great houses as those shown in* FIGS. 486 *and* 490. FIG. 485 *illustrates the entrance hall and staircase, in which the panelling is contemporary.*

*Photo by H. W. Fincham, Esq., F.S.A.*

1723. *King:* George I.

FIG. 485.—Argyll House, Chelsea.
Giacomo Leoni, *Architect.*

away by ideas of grandeur as to have ignored utility, saying:—

> Architecture has been celebrated as a noble science by many who have never regarded its benefits in common life; we have endeavoured to join these several parts of the subject, nor shall we fail to say that the art of building cannot be more grand than it is useful; nor its dignity a greater praise than its convenience. From the neglect of this consideration, those who have written to inform others of its excellence have been too much captivated by its pomp, and have bestowed in a manner all their labour there, leaving the more serviceable part neglected. This is the character of many of the celebrated books of architecture, and 'tis this has swelled such performances to an expense too great for persons for whom they would be most useful; while, on the other hand, those of small price are, in general, of less value: most of them, indeed, useless. Upon these considerations, we have been induced to undertake the present extensive work: the purpose of which is to instruct rather than to amuse; in which nothing will be omitted that is elegant or great; but the principal regard will be shown to what is necessary and useful.

As an indictment of fashionable architecture and an exposition of sound principles, this extract from Ware's preface could scarcely be surpassed.

Ware enters into each stage of building; beginning with terms and materials, he passes to the consideration of situation, foundations and drainage, the carcass of the house, ornamental parts, including the use of the Orders, proportions and design, with all the minutiæ of details and decoration. His comprehensiveness is tedious; indeed, he is even more long-winded than his contemporaries, but there are many enlightening passages, which show us the accepted methods of working in vogue, most of which are applicable to building at the present day. Ware's book, and others like it, brought knowledge of architecture into remote counties, where they formed tastes, and inculcated sound principles of design and building.

Batty Langley, 1696–1751, was the author of upwards of twenty works of varying merit. As an "architect and surveyor" he had no reputation amongst his contemporaries, by whom he was ridiculed, and as a designer of buildings he seems to have been so incompetent as to have brought his books into the same disrepute as his ventures into practical architecture. Elmes said that

> he formed a school of excellent workmen, although his taste as an architect was deservedly derided.[1]

Blomfield mentions Langley's name in a foot-note as a

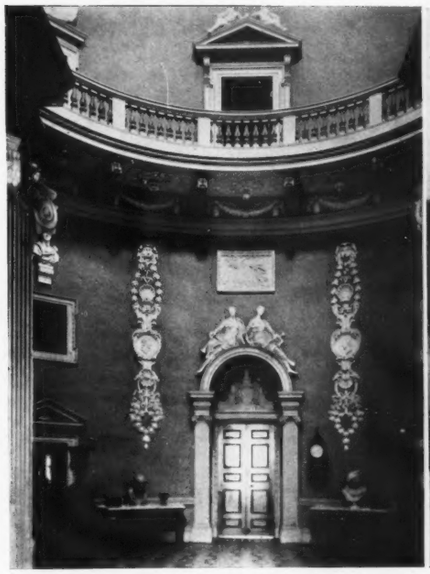
> voluminous writer . . . none of whose works are of sufficient value to warrant a detailed account.[2]

Another historian[3] does him greater justice in respect of the school which he opened, and of his writings. He tells how Langley was the son of a gardener, and followed that trade in his youth, and that four of his books relate to gardening and cognate pursuits. His *Gothic Architecture Restored and Improved by Rules and Proportions* had some

[1] *Dictionary of Architecture*, vol. iii, p. 18; cf. Langley.

[2] *A History of Renaissance Architecture in England*, R. E. Blomfield, 1897, vol. ii, p. 316.

[3] E. Beresford Chancellor in *Lives of the British Architects*, 1909 and 1911, pp. 231–3.



1725. *King:* George I. *c.* 1725.

FIG. 486.—Mereworth Castle, Kent.
Colen Campbell, *Architect.*

*King:* George I.

FIG. 487.—Finchcocks, Goudhurst, Kent.

FIG. 486.—*The circular central salon at Mereworth is lighted by circular windows in the dome and has a gallery or "Poggio" from which to reach the first-floor bedrooms. Campbell states that "The ornaments are executed by Signor Bagutti, a most ingenious artist." For 200 years the Italian stuccoists had been famous and they had perfected their art to a point far beyond anything English artists could achieve; particularly in the modelling of human figures.* FIG. 487.—*The square entrance hall is the full depth (front to back) of the main building, the stairs rising from one corner. This is essentially a countryman's work: the design of the wainscotting is crude and its author has been unable entirely to break away from the Gothic wide, open fireplace, though he has furnished it with a classic architrave instead of the ponderous oak lintel.* FIG. 488.—*The dado panelling and staircase are in mahogany, with the exception of the treads, which are of oak inlaid with bands of mahogany. The wall decoration is in stucco and is probably the work of one of the Francini from the chapel of St. Mary near by. The reduction in the size of the newels made possible a narrower handrail than can be seen in staircases of the Wren period (see* FIG. 403). *The collapsible dog gate is contemporary.*

*Photo by Mallett & Son, Bath.*

1727–30. *King:* George II.

FIG. 488.—No. 15 Queen Square, Bath; the staircase was removed later.
John Wood the Elder, *Architect.*

vogue but was ridiculed by competent persons, and Walpole (in *Anecdotes of Painting*) remarked that

> all Langley's books achieved has been to teach carpenters to massacre that venerable species—

Gothic Architecture. Later, his name became a byword, and "Batty Langley Gothic" a term of architectural opprobrium. About 1740, Langley set up a school of architecture in Soho, where his brother Thomas, an engraver, assisted him in teaching drawing. Elmes states that all his pupils were carpenters, and that many skilful artisans were turned out of Langley's Academy. Langley also practised as a surveyor and valuer of timber.

It is only during the present century that the value of Langley's books has been recognized. Of these the following may be mentioned:—

*A Sure Guide to Builders.* 1726, 1729.

*The Young Builder's Rudiments.* 1730.

*The Builder's Compleat Assistant.* 1738. 4th Ed. after 1788.

*The City and Country Builders and Workman's Treasury of Designs.* 1740, 1741, 1750, 1756.

*The Builder's Jewel.* 1741. 11th Ed. 1787.

*The London Prices of Bricklayers' Materials and Works.* 1747, 1748, 1749, 1750. 2nd Ed. 1818.

*c.* 1730. *King:* George II.

FIG. 489.—A panelled room at No. 26 Hatton Garden, London.

*c.* 1740. *King:* George II.

FIG. 491.—Montrose House, Petersham, Surrey.

*c.* 1744. *King:* George II.

FIG. 492.—Honington Hall, Warwickshire.

*c.* 1730.

FIG. 490.—Easton Neston, Northants.

FIG. 489.—*This panelled room at No. 26 Hatton Garden, London, photographed before its removal to the Victoria and Albert Museum, should be compared with* FIG. 325 (*Thorpe Hall, Peterborough*) *in order to 'obtain an idea of the influence of the Inigo Jones school on the Palladian architecture of* 1730. *A new feature was the niche—semi-circular or semi-elliptic in plan, with or without doors, which was frequently introduced as a decorative feature of panelled rooms'; its shelves served to display china.*

FIG. 490.—*The stucco wall decoration of the south-east room (now the dining-room) was probably the work of Artari or Bagutti, the Italian stuccoists.* See also *Honington* (FIGS. 492, 493).

FIG. 491.—*A typical square entrance hall and staircase. The elliptic arches over the doorways and entrances to the passages were often features of these halls, and were sometimes executed in oak, sometimes in painted pine. The bolection mouldings to the panels had long been out of fashion, but the raised panel still persisted; the sunk panel, with a small ovolo moulding, however, was the more fashionable. The soffit of the upper flight of stairs is treated as one panel; a more economical finish than that of moulding each stair soffit, as shown in* FIG. 406.

FIG. 492.—*The ironwork of the stair balustrade to the staircase of the inner hall at Honington is somewhat wiry, although well designed. The decoration of the spandrils is of stucco like that of the outer hall.*

*c.* 1744.

FIG. 493.—Honington Hall.

FIG. 493.—*For a small house, probably the decorations of the interior of Honington are unequalled. No record exists of the artists employed, but Artari did work at the Radcliffe Library, Oxford, and, with Vessali and Serena, at Ditchley near Oxford, during this period; the demand for stucco ornaments, which extended from Northumberland to the English Channel, brought many craftsmen to England.*

*Photo by Bedford Lemere & Co.*

1749. *King:* George II.

FIG. 494.—Chesterfield House, Mayfair, London.
Isaac Ware, *Architect.*

*Photo by Bedford Lemere & Co.*

1749.

FIG. 495.—Chesterfield House, Mayfair.
Isaac Ware, *Architect.*

FIG. 494.—*The decoration is in the extreme French rococo style, of scrolls and C's and curves, which came into fashion in England* c. 1740. FIG. 495.—*The staircase balustrade (brought with the marble steps and the columns from Lord Chandos's house, Canons) was made* c. 1730 *and was probably the work of a French smith. Of the staircase the owner, Lord Chesterfield, wrote: "The staircase, particularly, will form such a scene as is not in England." The wall decoration is in the Palladian manner, affecting that of Inigo Jones.* See FIGS. 343, 346.

Although the matter in one book was often repeated in another, the number of editions sold, and the long period during which these works remained standard text-books, are testimonies to their value and importance. *A Sure Guide to Builders* comprised geometry applied to architectural drawing; proportions of the Orders, which included comparative drawings showing the proportions of Vitruvius, Palladio, Scamozzi, Vignola, Serlio, Perrault, Bosse, and Angelo; a summary of Acts of Parliament relating to building; and forty plates of designs for doors, windows and other details; evidently drawn from many sources and of varying merit. *The Young Builder's Rudiments* and *The Builder's Jewel* consisted chiefly of architectural geometry; the drawing of the Orders and (in the latter) some details of mouldings, etc., and of roof trusses. *The Builder's Compleat Assistant* gave instruction in arithmetic, geometry, architecture (which included proportioning the Orders and practical instruction in building, surveying, etc.), mechanics, and hydro-statics. *The Builder's and Workman's Treasury of Designs* displayed the drawing of the details of the Orders "at large" and included plates showing over four hundred details from ceilings

to pavements—including chimneypieces and bookcases, some of which are ridiculous, but many of them illustrate forms current at the time.

Like other writers of his period, Langley does not spare rival authors. In *A Sure Guide to Builders* he says :—

> The Great Want of Architectonical Principles has caused many good-natur'd Workmen, such as Halfpenny,[1] Hoar &c. to communicate what little they knew for the Good of their Fellow-workmen, in as good a manner as they were capable; but being without Demonstration, they have left Workmen in the dark, and all that they have done, is, therefore, of very little Service; and the *Builder's Dictionary* (the most surprising, undigested Mess of Medley that yet was ever put together), consists of nothing more than Hear-says, Reports of God knows who, and what, without any real Matters of Fact that either Workman or Master can depend upon.

Batty Langley's works were the most widely used architectural textbooks in the eighteenth century. From them provincial architects, master carpenters and masons, obtained that knowledge of classic design which enabled them to produce the multitude of small and medium-sized houses by which most of our country towns are enriched. Their plans were simple and practical; their rooms were designed for use, rather than for show; they were built of local materials and their elevations were conceived in the spirit of the house of Wren's period, modified by elements inspired by the Palladians, but avoiding their extravagances. At first, these houses had hipped roofs (Figs. 368, 369), but ultimately these were generally superseded by roofs concealed behind parapets (Figs. 428, 432, 438); indeed, Walpole contemptuously referred to houses roofed in the former manner as having "cottage roofs." In considering the relative merits of English house design of different periods, these earlier Georgian houses (Figs. 431, 432, 438) and the later Tudor types (Figs. 198, 212, 217) will be found nearly approximating to modern requirements. Each has its advantages and, equally, its shortcomings. Each is a vernacular. What the Tudor house gains in its flexibility and adaptability, the Georgian house matches in its compactness and reasonableness. Either may better suit a situation or particular requirements; in other cases, both are equally suitable and possess outstanding merits.

Amongst provincial architects of distinction whose names are associated with their buildings are :—

John Carr, of York, 1723–1807, architect of many notable and admirable buildings, of which one well known is Harewood House, near Leeds, Yorkshire, 1760, the interior of which was decorated by Robert Adam.

James Smith, of Warwick, built the south front of Stoneleigh Abbey, c. 1720, and the Court House, Warwick, c. 1725, as well as other houses, many of which are only attached to him by inference.

John Wood, of Bath, was a native of Yorkshire, whose connection with Bath began as Road Surveyor in 1727, but who speedily attained a prominent position in connection with the planning of those large extensions of the city which have made it what it is. It has been said that Inigo Jones anticipated Wood by combining several houses in one architectural composition, in his designs for the north and south sides of Covent Garden,[2] but, even if this claim be allowed, it was an insignificant achievement in comparison with the breadth of view and ability shown by Wood in his conception of a city as a whole, as distinguished from the mere assembling of individual buildings. As a designer of buildings, Wood varied. The great house of Prior Park, built by him for Ralph Allen, the owner of the quarries from which Bath stone was obtained, is one of his best efforts and, on a smaller scale, the elevation shown in Fig. 452 of Belcombe Brook possesses a distinction many of his houses in the city itself lack. Wood designed Queen Square, the north side of which, begun 1729, is shown in Fig. 449. The illustration of an interior and staircase (Fig. 488) shows the quality of his design and work, but the stucco decoration of the walls was, no doubt, carried out by Italian workmen. Blomfield points out[1] that, although Wood seems to have worked quite independently of any London architects, he conformed to the accepted standards of design, which, if they resulted in a tendency to monotony,

> at least preserved architecture from the vulgarities of unmitigated ignorance—

a view equally applicable to Carr, of York.

The names of those architects mentioned far from exhaust the list which could be compiled, but however comprehensive such a list might be, there would still remain a great body of men of local reputation, authors of admirable buildings, whose names are unknown. It would be difficult to point to a building by any architect the equal of that in the main street of Burford (Fig. 428), yet attempts to trace its author have been fruitless. Similarly, the front of Compton Beauchamp, illustrated in Fig. 426, the unadorned and basic merits of which appeal more strongly to the observer the longer he regards it. We can only say that the first half of the eighteenth century was a great architectural period, great in its diffusion, in its ideals, and great in its opportunities for the manifestation of native talent.

Much of what has been written here relates to the exteriors of houses. It may, therefore, be convenient shortly to indicate certain characteristics of internal details and decoration.

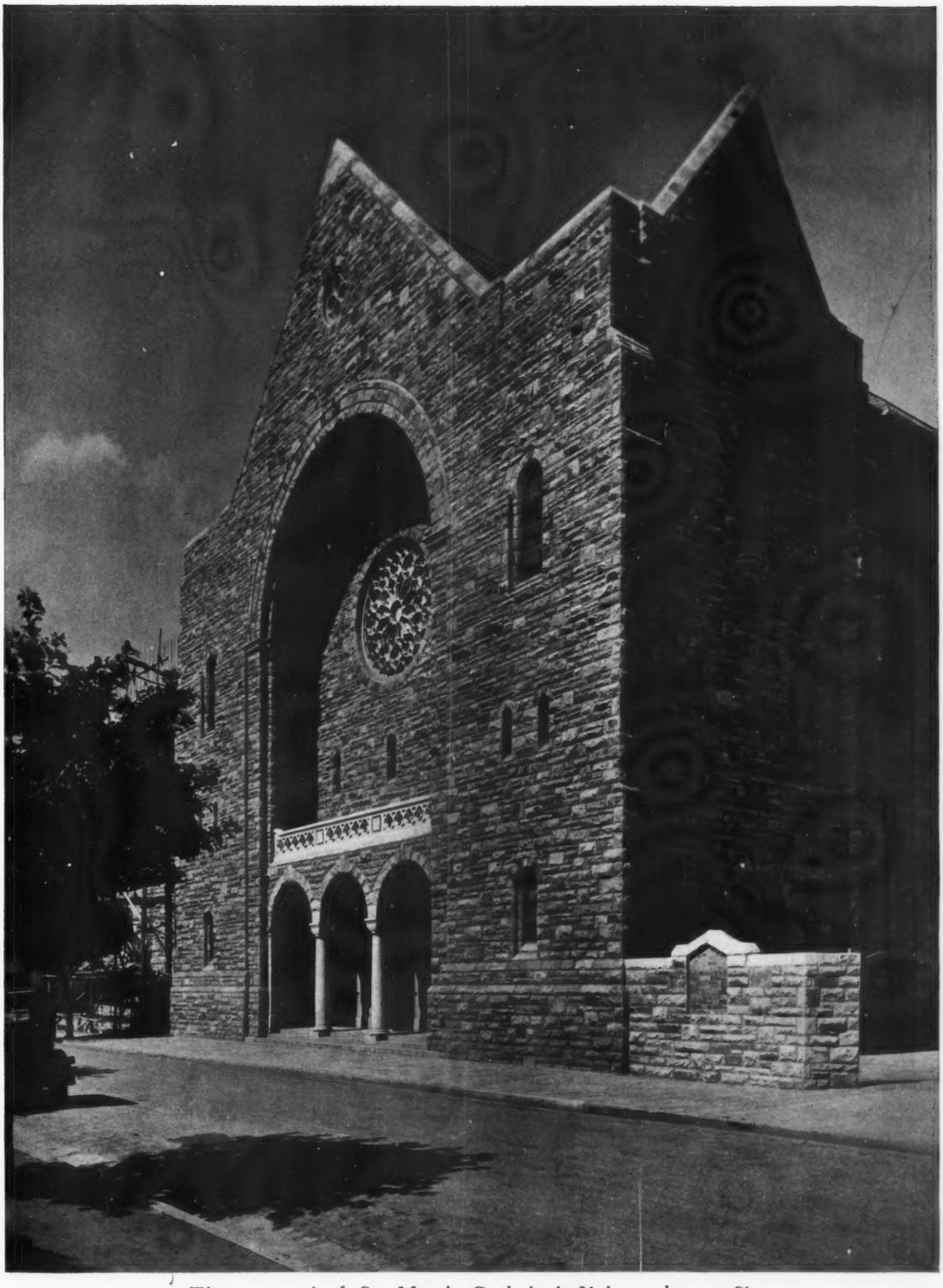
In the early part of the eighteenth century, the practice of wainscotting rooms with oak, and the later one of using painted pine, continued, but presently the heavy bolection panel moulds (with raised panels) of the Wren period (Figs. 396, 402) were superseded by slightly sunk panels, having a small ovolo moulding (Fig. 484). Although panelling never was entirely superseded, after the first quarter of the century the tendency (particularly in large houses) was to do away with it in favour of stucco decoration (Figs. 488, 490, 493). Decoration itself underwent a radical change about the same time (1735–40), when rococo ornament (consisting of C and S shaped scrolls and other curves terminating in little volutes and flourishes, of a rather meaningless kind) was introduced from France (Fig. 494). Other carved and modelled ornament included masks, festoons and swags, often remarkably like work designed by Inigo Jones (Figs. 346, 395). At no time has the workmanship of this period been excelled. Doorcases and chimney pieces, designed with columns or pilasters, were admirably proportioned and worked (Figs. 486, 489, 492). Mouldings were inclined to be large in scale, often enriched with carving and gilded. Some mantelpieces were designed in monumental manner and constructed of marble. Rooms had massive cornices; mantels and doorcases were furnished with triangular and other pediments, both being continued upwards by decorated frames to contain paintings (Figs. 484, 489, 494).

*(To be continued.)*

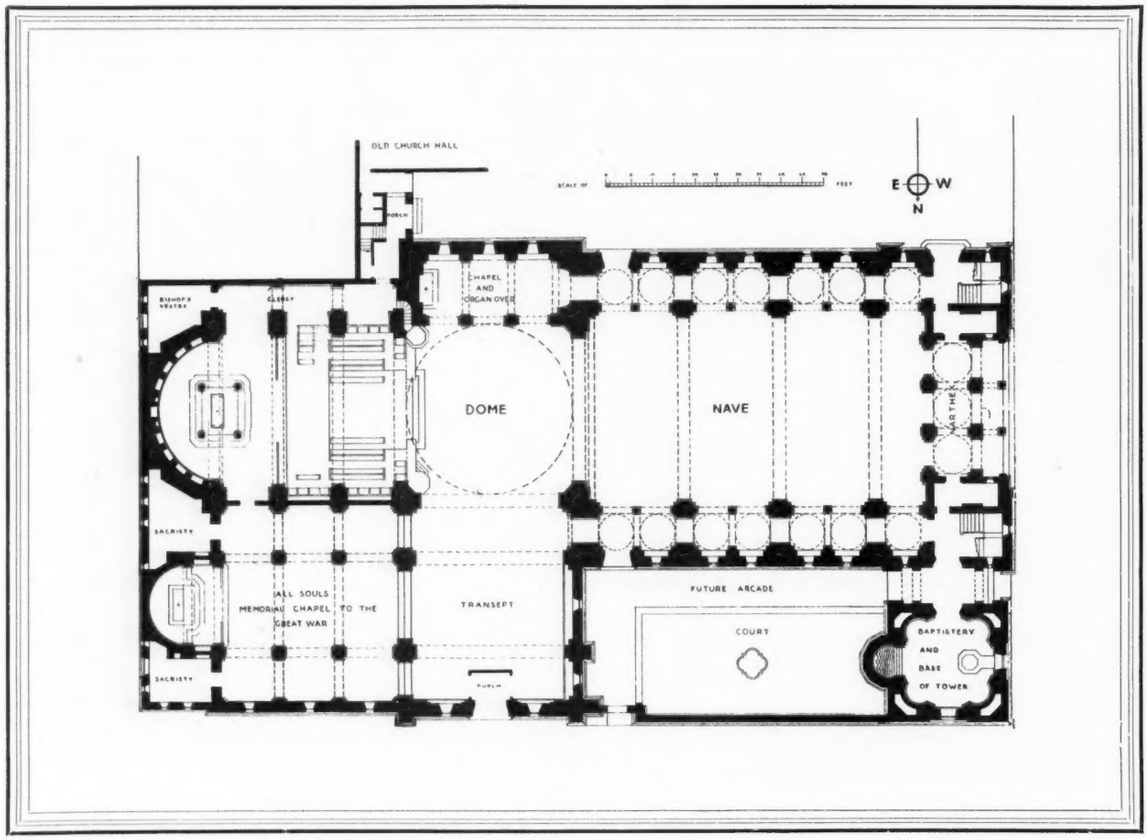
[1] William Halfpenny, "carpenter and architect," author of *The Art of Sound Building*, 1725, and other works.

[2] *History of Renaissance Architecture in England*, R. E. Blomfield, vol. ii, p. 248.

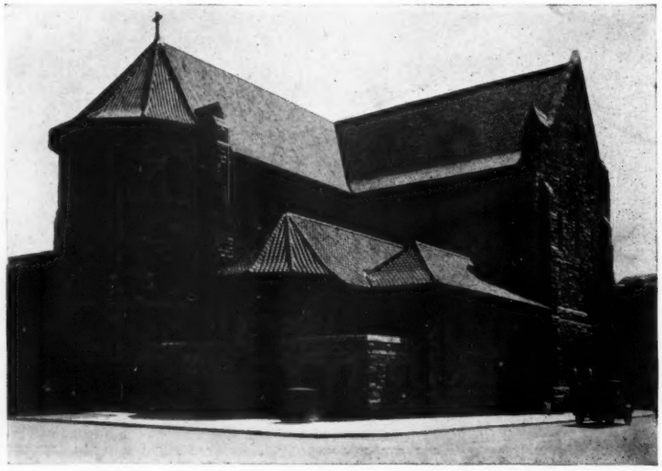
[1] *Ibid.*, p. 250.



*The west end of St. Mary's Cathedral, Johannesburg. Sir Herbert Baker and F. L. H. Fleming, Associated Architects.*




*Above. The plan of St. Mary's Cathedral. Below. The east end and All Souls Chapel. The materials used for the Cathedral were largely South African. The exterior is built of hammered "mountain stone" which is a local metamorphosed sandstone of varied colours. The roof is covered with Pretoria tiles. The interior is of plastered brick and has rounded arches and a domical vaulting throughout. The pavings are of granite or marble, slate and wood-block. The five stained-glass windows in the apse were designed by Karl Parsons and the east window of the Epiphany Chapel was the work of the same artist. The rose window at the west end and the three smaller windows beneath were designed by A. J. Davies. The memorial to the late Lord Milner, who was at one time High Commissioner of South Africa, is situated in the north transept opposite All Souls Chapel, and was carried out by Laurence Turner from the designs of Sir Herbert Baker; the sculptured figures are by Alfred Turner. The ornaments in the Epiphany Chapel are by Omar Ramsden, who also designed and made the aumbry door and lamp for this Chapel, as well as the Processional Cross.*



*Above. All Souls Chapel, dedicated to South Africans who fell in the Great War. Right. The nave of the Cathedral looking towards the choir and sanctuary. The High Altar with Baldachino is ornamented in modelled plaster and decorated in colour and gold. The altar rails, choir and clergy stalls, the Bishop's Throne and the lectern are all in Indian teak. The pulpit is of modelled concrete, highly enriched with symbolic carving. These decorations, and those of the Baldachino, High Altar, and the Nave Aisle Arcade capitals, were designed and carried out by the Reverend E. Paterson. He was also responsible for the heraldry on the walls of the nave, of the arms of the diocese of Johannesburg and the five other dioceses of Pretoria, Bloemfontein, Capetown, York, and Canterbury, through which Johannesburg traces its origin.*

*THE BOOK OF THE MONTH:*

# That Green and Pleasant Land.

*By* Alister G. MacDonald.

*Photo by M. O. Dell.*

A typical English scene showing how beautiful our countryside is (or, as one must often say, was). From *The Face of the Land.*

**The Face of the Land.** The Year Book of the Design and Industries Association, 1929-1930. Edited by H. H. P. and N. L. C. With an Introduction by Clough Williams-Ellis. London: George Allen and Unwin, Ltd. Price 7s. 6d. net.

THIS book sets out to illustrate the vulgar, ugly civilization we are making in England by our indiscriminate development, by our unseemly advertisements, and by our thoughtless lack of design in the everyday things of life. It also illustrates how changing progress need not produce disorder and ugliness.

It succeeds in its objects without giving us the usual lecturing thesis. It actually is a compact magazine of powder and shot which it is joy to read and to look at. The Council for the Preservation of Rural England ought to buy up every copy, including another edition, and send them round to all their members. These members, in turn, should make it a joyous crusade to put their copy into the hands of their friends and make each and all read it. For there is spice enough in this book to arouse the righteous indignation of mechanic and of huntsman, of workman and of squire, and of business man and fisherman.

The pictures themselves show us some charming views and some very interesting architecture, besides excellent examples of present-day civilization as thrust upon us by advertisements. When you have looked at all the pictures, and, so to speak, have read the sub-titles and the one or two short chapters, you will be amazed at the simplicity of the argument and the undeniable truth of these cases. You will want more truth about the situation. It is rather like reading in the evening papers the latest news about some terrible yet entrancing human tragedy, because this book shows us Britishers how tragic we are. Remember, we go abroad to see their charming old towns and countryside, and we come back time and again to deplore the unsightliness of some of our own places.

And yet we seem to have done nothing. There is an excellent bibliography at the end of this book which makes a starting-off point for knowledge, and there is the C.P.R.E. and the Design and Industries Association, which are both actually trying to get something done to make our land still worthy of its tradition and still proud of its character.

We know a great deal about the roads from what we read in the papers concerning the accidents that occur thereon. Very many of us have cars and so we have practical experience of the road, but how much clear thinking is there concerning the proper development of our new roads and the adaptation of the old ones? Read the book:

> It is nothing short of folly for the authorities to allow building right up to the edge of the main roads. It is done, as everyone knows, to save road make-up charges. It means that the main road is soon cumbered with tradesmen's vans and private cars waiting outside houses, and suffers all the impediments to fast traffic (such as playing children and dogs) that the road was designed to avoid. Buildings should be set two or three hundred yards back from the road and served by parallel roads. That is not merely a matter of "amenities," it is one of vital importance to the future of road transport.

In the same way that a doctor is called in to a patient sooner or later (and who cannot remember wishing that the doctor had been called in sooner?) so will it be necessary for a town planner to be called in, not only to prescribe for regional roads, but to see that his plan is enforced immediately.

The best factory is the clean one, with machinery laid out in an orderly fashion, so that one process follows another

*Photo by J. F. Lumbers.*

The Gibbet Memorial at Gopsall, Leicestershire. Very few County Councils have tackled the collection of refuse and tins, which in many areas are a breeding ground of flies and a foul eyesore. From *The Face of the Land.*

*Photos by C.P.R.E.*

Both pairs of cottages are in the same moorland valley in Derbyshire. The left-hand pair is built in native stone and tiles and seems to grow out of the soil, harmonizing perfectly with the landscape. The pink roofs of the right-hand pair pursue one for miles. Is the latter style really cheaper in such a district? From *The Face of the Land.*

with the minimum of congestion Politicians are always being told by business men that they, the latter, being business men, would be far more capable of running the country than the dilettante politicians. There are business men on local councils, and the local politics, because of their proximity to them, should be more easily understood than most. Is it too much for the business man, who will agree on the above obvious first condition of a good factory, to consider how to join with the politicians who consider that those big human factories, the town and country, where men's energy must be conserved for efficiency in production (looking at it purely from the business standpoint) must have their machinery (their houses and other buildings) properly laid out and their means of transport from one process to another (their roads) efficiently thought out to save congestion?

Here is an interesting game that goes on. New values are created from public money and for the benefit of the public by laying down new roads; not to be gathered, as we should surely think, by the public themselves, but by private individuals who have not even the decency, in a great many cases, to show their appreciation of what the public has done for them by building houses or developing plots in a way which keeps up the dignity of the British countryside and the British people. Another picture of the road's haphazard development:

*Photo by C.P.R.E.*


A display of patriotism at Sevenoaks, Kent, which one could do without. From *The Face of the Land.*

Where our inns have sinned most grievously is in not meeting the reasonable demands of the ordinary motorist and commercial driver. . . It has too often been the policy of the brewery owners to encourage only the sale of beer, and the pedestrian or cyclist who asked for the simplest of meals was sent elsewhere.

What a chance the inns had of drawing custom if they had provided decent tea-rooms and garden cafés! Others took their chance, and the main roads are now lined with "Rosary Cafés." Shoddy and vulgar though they look, their owners know how to make a quick return on their outlay. In time they will learn good manners and the value of good design.

A word must also be said of the tea and coffee stall, the "good pull-up" by the road side, which caters for the lorry driver day or night. It serves a need which the inn has neglected and despised. The commercial driver wisely keeps clear of the saloon and the bar. Here again inns have failed in their duty. As much as anyone the innkeepers are responsible for the corrugated shanty with its scaly hide of enamel signs.


*Left.* This scene on the Salisbury Road in Hampshire illustrates the serious blight of ribbon development. *Right.* If cottages are needed on a road, here is the way to do it: decent grouping, the old hedgerow trees preserved, and the provision of a path between the roadside and the gardens. From *The Face of the Land.*

*Photos by Underground Railway*


The evolution from an old-time suburban station at Ealing Common, on the Underground Railway, to the new station at Edgware provides a lesson the larger railways might study.
From *The Face of the Land.*

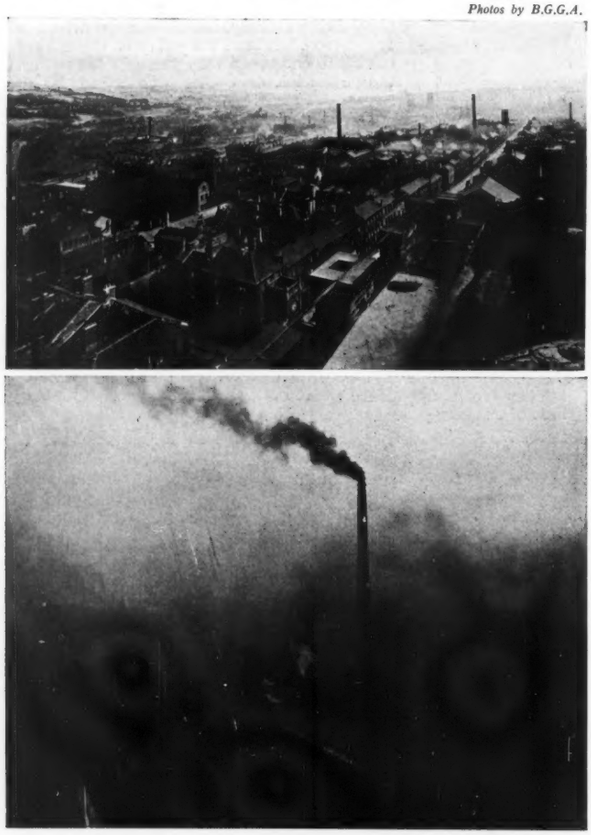
A further quotation, which, if you think about it, unfolds a story as dramatic and as gripping as any film or " penny dreadful," but *which is also real :*

We are naively horrified to discover that the apprehending of beauty can be killed by starvation. Eighty per cent. of the population of England is now urban, 80 per cent. of that great majority sees nothing but meanness and ugliness from cradle to grave in its immediate home surroundings.

We are told that in the matter of æsthetics the public know what they want and will demand it. How can the public know what it wants if it has never had a chance of seeing more than one particular selection of goods? The public would most assuredly want the selection of goods sketched in this booklet, but they have not yet been allowed to see them.

Think of examples in your own experience, and it does not need paragraphs here to convince you in your own thoughts. The C.P.R.E. should send a copy of this book to every councillor on the local authorities in the country. Every member of Parliament is already inundated with tracts so it seems hard to add their names to the list; but this is no worthless tract or matter which has merely its own axe to grind. The case which this book pleads is not the sort behind which a government can plead delay for consideration because it has to make investigations of its own and then consider the matter. The investigations have been made. Examples meet one everywhere. The remedy is obvious. A government should welcome such a straightforward opportunity to do something quickly and effectively to help mould by its authority and patronage the development of Britain today.

*Photos by B.G.G.A.*



Two views of Sheffield. The upper one was taken during the coal strike, and the lower shows the customary appearance of the city.
From *The Face of the Land.*

## Sculpture.

**Tait McKenzie, a Sculptor of Youth.** By CHRISTOPHER HUSSEY. London: Country Life, Ltd. Price 25s. net.

**Modelling and Sculpture.** By F. J. GLASS. London: B. T. Batsford, Ltd. Price 18s. net.

MR. HUSSEY'S hero is a good draughtsman and a good modeller but he is no sculptor in the full sense of the term. Perhaps his greatest ability is seen in his medals, wherein he seems to have the authentic touch and style. He has let science (for by profession he is a Director of Physical Education with a medical training) carry off his art, and the numerous athletic figures that he has made seem largely to be based upon a series of statistics of measurements which enables him to make figures that the initiated can distinguish as " Young Canadians " or " Young Englishmen " or " Young Americans." The distinctions are drawn from differences in the facial types, the length of limbs,

and the proportions of bodies. The resulting statues are not art, but rather studies for Madame Tussaud's. Nor is any of it stone-cutting but always bronzes or plasters. Consequently Mr. Hussey's flamboyant claim that McKenzie's work is "the first considerable *œuvre* since the time of the Greeks to take as its subject and purpose the athletic ideal," apart from being inaccurate in fact, loses all its value when we inspect the masterpieces themselves.

There is no questioning the interest of the statues and the indefatigable realistic accuracy of the artist, but if, as has been said, "art is appropriate distortion," then Mr. McKenzie is certainly no artist. For there is little or nothing in any of his work that comes from the creative hand of a sculptor. At no point can one say "that is the essence of the style of Tait McKenzie," for he has no style at all; he merely synthesizes and does not create.

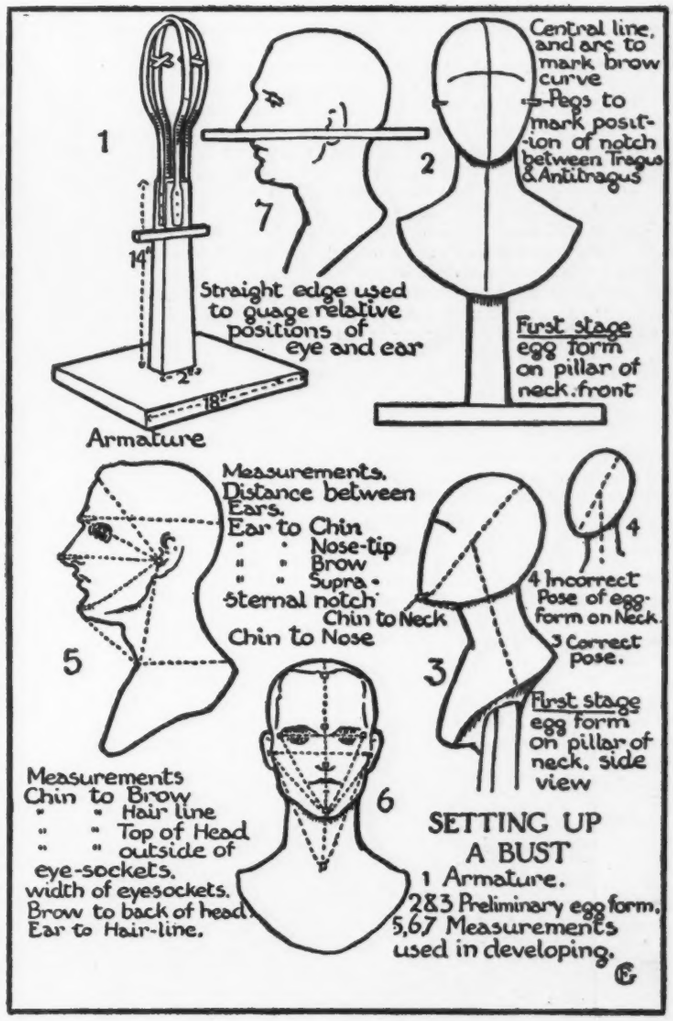
His work will indubitably be popular, for it is realistic in every detail and steeped in fine and proper sentiments. His various war memorials appal by the conscious nobility which shines from the faces of the young hero-warriors. They seem to enshrine all that is noblest in the noblest of worlds—but always with the tacit addendum of "And don't you forget it." In fact they are the sort of war memorials that would positively help recruiting in a next war. It would be worth perishing if one could be so interpreted.

In fact, quite briefly, I do not like Tait McKenzie's sculpture because it is at once jejune and vacuous, trivial and sleek. But that it is competent and careful no one would deny. As a teacher of art McKenzie would be admirable, for he is both thorough and painstaking and has a profound knowledge of anatomy.

The book by Mr. Glass is a modest and most instructive work. Every young sculptor will find it useful. But again too much stress is put upon modelling and too little information given about stone-carving. The author has, however, given a splendid series of illustrations, diagrams, and sketches which illustrate the essentials of the structure of the human body, first from the point of view of the sculptor in the round and then from that of the relief carver; for the artist is selective in a different way in each kind of work.

The historical section is inadequate but not uninteresting; and the author, who is a teacher of art, is to be congratulated upon a very clear exposition of a number of extremely intricate subjects.

STANLEY CASSON.




MODELLING A BUST.
From *Modelling and Sculpture*.

## A Modern French Architect.

**H. Sauvage** (being No. 19 of *Les Albums d'Art Druet*). Paris: La Librairie de France. With 24 Photogravures and Plans. Price 30 francs.

IT is a little hard to understand why the nineteenth number of this excellent series of popular monographs on modern French artists, and the second to be devoted to the work of an architect, should have taken as its subject a man who can hardly claim to have designed any really important or generally admired building. It is not Sauvage's skill—for he is an excellent planner and a constructor of originality who, in the process of time, seems to have become deliberately more and more of a civil engineer and less and less of an architect—but simply his taste that must be questioned. Indeed, Sauvage has been in many ways an innovator. Born at Rouen in 1873, he took part in an exhibition of *architecture d'avant-garde* at the age of twenty, while still a student at the Beaux-Arts. M. Gabriel Mourey, in a not very convincing introduction, admits that Sauvage was early influenced by "certain decorative formulæ in favour between 1895 and 1905," as can be only too plainly seen in that distressing *art nouveau* villa at Compiègne (1910) and the *immeubles* in the Rue de Provence and the Rue Vavin in Paris (both built in 1912), which he designed in collaboration with Charles Sarrazin. Less enthusiastic critics are inclined to think that until 1928—the date of his one really satisfactory building—he has remained persistently under their baneful sway. Many of the plates in this portfolio ought to be included in any French work on the lines of *England and the Octopus*, as examples of frightfulness achieved in a praiseworthy endeavour to produce the very opposite effect.

It should be frankly admitted that Sauvage was one of the first to welcome the discipline imposed by the increasing structural use of steel and concrete, and to set an example in denuding his façades of those ornamental kickshaws and excrescent flummeries typical of French architecture between 1850 and 1914. He was, moreover, the first, or almost the first, architect to employ setting back by storeys. Latterly he has been concentrating his attention on the perfection and codification—one ought, perhaps, to say rather the industrialization and standardization—of building materials and interior fitments.

Sauvage was early impressed with the great loss in materials, labour, and time resulting from actual methods of construction; especially as regards the damage caused to the first during transit or assembly and their deterioration through exposure while lying on the site waiting to be used. He argued that whereas

over a hundred different materials and almost as many firms are employed, directly or indirectly, on any important building, the substitution of a single contractor for the latter would enable the various margins of profit which have now to be allowed for to be reduced by fully a tenth. Taking a building costing a million francs, of which materials and labour could be considered as each representing 50 per cent. of the outlay, he estimated the total dead loss at no less than 375,000 francs, or well over a third of the price. The desire to obviate this waste led Sauvage to consider the possibility of manufacturing standardized rooms complete with all their fittings. Within a short time he had produced three *projets* for steel buildings, compared to which Lord Weir's boiler-plate cottages are positively architectural. Although a one-storey house of 150 square metres floor space composed of these units was erected in three days for the Arts Ménagers Exhibition in 1926, the experiment proved only partially successful owing to the necessarily high cost of transport and the difficulty of procuring sufficiently powerful mobile lifting gear. Feeling that the mass-production room was still rather premature, Sauvage began to study the problem of producing standardized parts of rooms which could be easily assembled. A Société des Constructions Rapides, formed to exploit his plans, was able to complete a two-storey house of seventeen elements in forty-two days, in spite of many unforeseen delays. This company is willing to contract to build on any rectangular site, but stipulates that no room shall be wider (though it may be considerably longer) than five metres, windows must be in multiples of 43 square centimetres, and doors have uniform dimensions of 2·03 by ·78 metres. All parts are numbered and are delivered only as and when needed. This, it is claimed, results in a perfectly synchronized organization of the different teams of specialized workmen employed, dry materials, and the almost total elimination of every form of waste, pilfering and delay. The elements used are steel and concrete joists and beams, concrete facing slabs with a surface finish of artificial stone, Solomite partitions and ordinary deal doors and casements. An eight-storey building in the Rue Legendre in Paris was finished within five months.

Sauvage's two most ambitious constructions, the *immeuble* at 26 Rue Vavin, already referred to, and the block of workmen's dwellings built for the City of Paris in the Rue des Amiraux in 1926, are zoned buildings rendered gratuitously repellant by being completely faced with white glazed bricks, such as are used in public lavatories. Both have a brave display of terraced gardens that are in reality no more than glorified window-ledge flower-boxes. The first is so dark inside that it is impossible to find one's way up the staircase at midday without artificial light. The second (which has a very interesting and ingenious design of concrete marquise) contains a large public swimming bath, and cellars placed on the third and fourth floors so as to be relatively equidistant for all tenants. Though it is not exactly attractive, there are several good points about the Cinéma Gambetta (1920). The *maquette* of a *rue en gradins* (1920), in which the light wells look like enormous flagstaff sockets, shows a further development of zoning principles that differ considerably from the prevailing American practice. The carbuncled, rhinoceros-hide design of his tumulus-like pavilion for the Magasins du Printemps (Ateliers Primavera) at the 1925 Paris Exposition des Arts Décoratifs will be remembered for what in all charity can only be described as its deplorable taste. The *maisons de rapport* at 50 Avenue Duquesne (1925) and 19 Boulevard Raspail (1928) are much more satisfactory, if totally undistinguished, compositions. The former is spoilt by the clumsy placing of a chimney which destroys the whole unity of the elevation. There remains the block of flats at the corner of the Boulevard Maillot and the Rue Montrosier, which has a surprising softness and harmony in spite of the bold asymmetry adopted for its twin façades. This marks a notable advance in design and is the only one of his buildings which does not involuntarily chill the spectator. The carriage entrance and the wrought-iron work are here decidedly successful. Sauvage's latest buildings include a large new shop for "Samaritaine," various blocks of flats with terraced studios overlooking the Seine at Passy, and a garage in the Montparnasse quarter to house several hundred cars.

P. MORTON SHAND.

F. Shurrock, *Sculptor.* F. J. Glass, *Sculptor.* F. Shurrock, *Sculptor.*

*STUDIES FROM LIFE.* In the female figure the thorax is relatively smaller than in the male and the pelvis is broader and shallower. The result is that the female shoulders slope outwards and downwards more distinctly, the upper portion of the trunk is smaller and the hips are wider. The angles at which the breasts are set on the thorax should also be noted. The right-hand study illustrates the subtle modelling peculiar to a youthful figure.

From *Modelling and Sculpture.*

Plate III. July 1930.

THE PLUNGER.

Tait McKenzie, *Sculptor.*

The model for this statuette was Griffin Armstrong, the Intercollegiate diving champion of America, and his position is that taken up by a swimmer at the start of a race when the word to get set is given.

From *Tait McKenzie, a Sculptor of Youth.*

# Reality and Fantasy.

## *ARSENAL.*

| | | |
|---|---|---|
| *Producing Firm* | ... | VUJKU 1929. |
| *Direction* ... | ... | O. DOVJHENKO. |
| *Photography* | ... | D. DEMUSKY. |
| *Art Direction* | ... | MÜLLER AND SPINGEL. |
| *Principal Role* | ... | C. SVASKENKO. |

*ARSENAL*, the Soviet film directed by Dovjhenko, is concerned with the revolt of the Ukrainian troops—the first episode of the Russian Revolution—and more particularly with the resistance of the Arsenal to Tsarist forces and its ultimate defeat by Petlura's army—a defeat which was but a step in the progress of the new régime.

FIG. 1.

From the view-point of technical achievement in cinematic art the principal interest of the film lies in the successful blending, in a constructive unity, of fantasy and reality.

A few incidents taken from the film will illustrate the character of the achievement and indicate the emphasis it may be made to give to the expression of an idea. Soldiers, plodding through the mud on their way to the firing line, carry with them a coffin; a widow sits by an empty grave awaiting her husband's death; horses, dragging the guns to the front, are urged on by the shouts of their drivers—"we are doing our best," the horses reply, "we can go no faster"; soldiers arriving at a town smother their horses with whitewash and ride through the streets.

This superimposition of the unreal on the real recalls the opening sequences of *The Student of Prague*. It is used here, not as in the German film, to point the imagination, but to emphasize the problems of factual existence.

FIG. 2.

FIG. 3.

Dovjhenko's experiments in the fusion of these opposing qualities of illusion and materialism, and his development of a technique by which this strange compound is made acceptable without arousing antagonism by reason of its actual impossibility and, at the same time, without dissociation from the facts of everyday existence, have strengthened the power of the film to express, by a kind of roundabout allusion, those deep-seated forces in the current of life which are beyond the range of direct or simple explanation.

The stills shown here can convey no idea of Dovjhenko's development of this contribution to cinematic art. But the film is also remarkable for the great merit of its photography, the skill of its grouping, and the sincerity of its direction.

The scene of the family gathered round the table (Fig. 1) with its carefully considered relation of head to head, the balance of its pictorial composition and the concentration of the lighting

FIG. 4.

to reveal significant aspects of the group, will repay the most careful analysis. Such an appearance of inevitable naturalness is not achieved without deliberate artistry. Again, the group of Cossacks, with bowed heads (Fig. 2) is notable for the depth of its sincerity and the apparently effortless manner—a further instance of concealed art—by which attention is drawn to the central figure. The scenes of the worker in the arsenal (Fig. 3) and of the Ukrainian soldiers returning from the front (Fig. 4) give no hint of reconstruction. They might rather be fortunate shots from a topical film of the actual events which *Arsenal* so brilliantly recreates.

Soviet films are marked by strongly national characteristics. For the greater part they are made with a serious intention. Their sincerity is generally unquestioned. But a critical analysis will show them to have the defects of their virtues and we shall hope to discuss later in these columns some other aspects of the Russian films.

MERCURIUS.

*HOUSE OF VINCENT AT ARLES. From* a painting by Van Gogh, 1853–1890.

*Van Gogh's brush-marks and lines are twisted and turned to enforce the impression a subject has made upon him: in order to give movement to a line he will start it off with a sort of spin. His work being done on the spot, all the discomforts of heat and cold, and other conditions met with by the outdoor worker, form part of his impressions, and are incorporated in his paintings; indeed, they sometimes determine the methods he employs. The eager effort to get down some figure while it is passing; to record a certain grouping of persons round a café table which may last only for a few seconds—show the work of a swift recorder reacting intensely to the scenes before him: and the emotions the painter felt have not evaporated, but remain upon the canvas, wrapped up, as it were, in the paint.*

*Pictorial effectiveness always received first consideration at his hands; this is shown in the adjoining illustration by the deep blue shadow inside the windows, which was required to give intensity to the green of the adjacent shutters; the arbitrary deep red shadow seen through the doorway on the left; and the assertive red of the roof intervening between the intensely blue sky and the yellow building, strikes a positive and resounding note which harmonizes all these colours, steadying the composition and holding the picture in its place.*

*Van Gogh's paintings exactly reflect his thoughts. By the intelligent use of paint, rather than by attempting to copy nature, he is able to give just that little extra kick of colour and line that will, in a measure, caricature his subjects and stress his feelings towards them.*

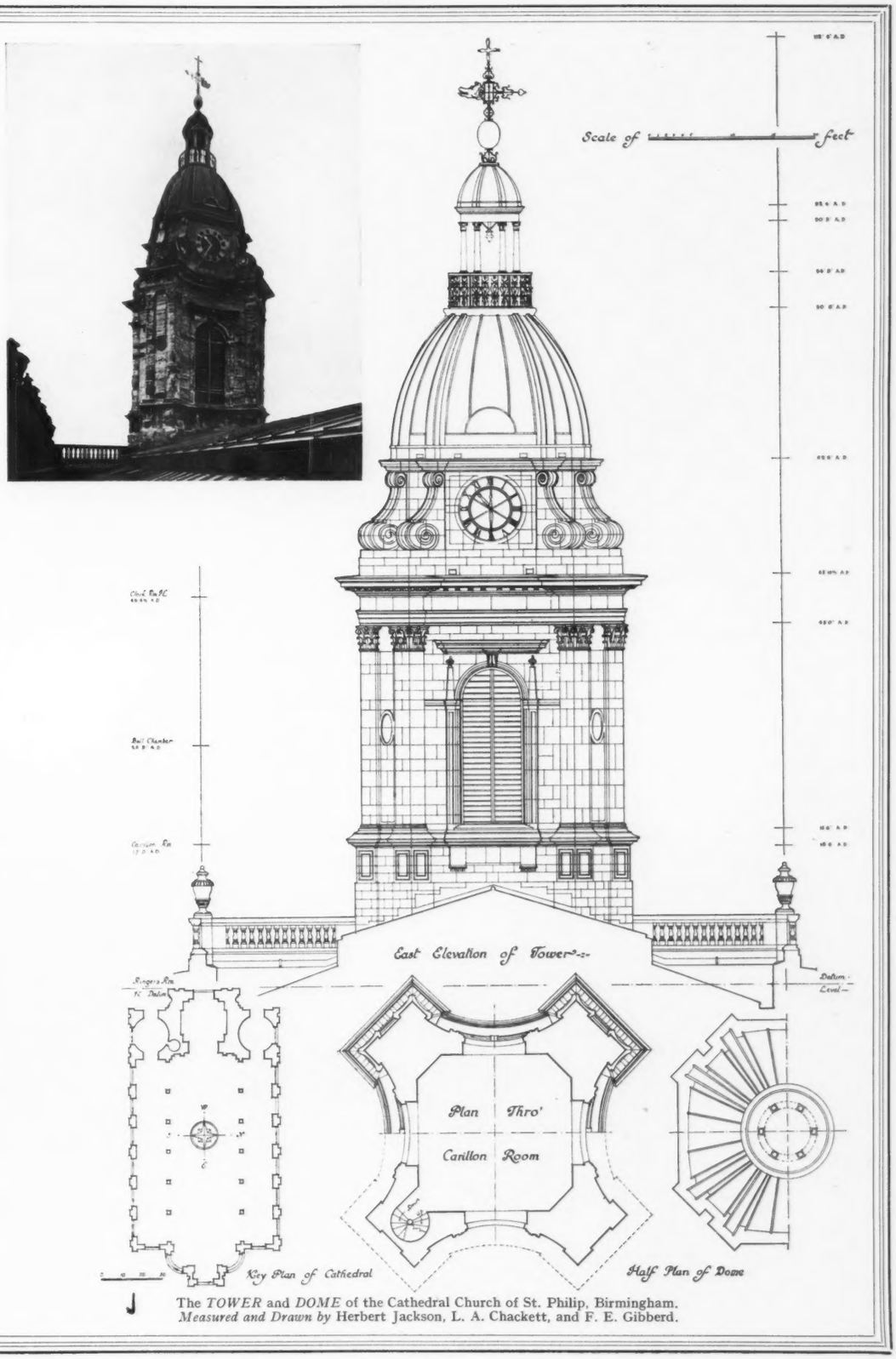
## *A CONTRAST* of *STYLES.*

*RICHMOND. From* a painting by Spencer Gore, 1878–1914.

*This painting by Spencer Gore is the production of a temperament quite different from that of Van Gogh. On the whole it is static; "correct" perspective has been carefully observed throughout, and probably few liberties have been taken with the colours which were there when the painter made his notes. The emotion the scene produced upon him is of the kind that can be retained and kept for future use, and be "remembered in tranquillity." The picture expresses a calm state of mind —not exultant or excitedly emotional, but philosophical and able to play a waiting game; on the other hand, Van Gogh, one feels, had to get things down at once while the inspiration was hot upon him, or not at all.*

*The painting has been scaled to a larger size from a drawing very carefully made on the spot, as the lines drawn up and down and across the canvas, and which still remain in, will show. The colour is reserved and applied in definitely and consciously flat tones, the painter having the opportunity, in the quietness of the studio, for making improvements and for careful deliberation and consideration of the relationship of tones; he could, at leisure, put in objects or leave them out just as he decided; unlike Van Gogh, who worked under the strain of immediate decision.*

RAYMOND MCINTYRE.




The *TOWER* and *DOME* of the Cathedral Church of St. Philip, Birmingham.
*Measured and Drawn by* Herbert Jackson, L. A. Chackett, and F. E. Gibberd.

# A Free Commentary.

*By* Junius.

THE Big Men of Business are slow in taking up their inheritance as Intelligent Patrons of the arts and the living artists, in succession to the Church, the Renaissance Tyrant, the enlightened Eighteenth Century Nobleman.

* * *

Are we forgetting, we are asked, that Business is Business? Only to the extent of begging to be allowed to protest against the narrowest interpretation of that hallowed formula—that anything can be done which increases, or anything omitted which fails directly to increase, immediate profits. There are clearly certain moral considerations that should restrain men of business in action, and do in fact restrain a certain proportion of them—definitely moral considerations, that is to say, as against considerations of mere policy. This, indeed, at any rate, is commonly supposed, denied only by the completely cynical. And even these, perhaps, would allow us to assume that at least the successful business freed from the agonies and hazards of early struggles recognizes such restraints. Men, in fact, are constantly striving to be better than their job—chivalrous in the bloody business of war, not altogether merciless in the ruthless business of buying and selling. Else life would be wholly intolerable for any but tigers.

* * *

May we then not recognize a further spiritual consideration that has its influence—an æsthetic consideration? The business shrine—the shop, the store, the factory—is quite often built a little better than it need be (advertising considerations duly allowed for). A natural sense of pride in past achievement, of fundamental decency, often of actual and, so far as business is concerned, irrelevant pleasure in the "fun" of doing a job well for its own sake—all these factors operate.

* * *

I think, indeed, we might fairly deduce from the best practice the ethical proposition that Business Wealth carries the definite responsibility not merely of morally correct, but of æsthetically correct behaviour. In both categories the responsibility is, of course, proportioned to the enlightenment or benightedness of the moral or æsthetic conscience.

* * *

It is more important than will, at first sight, be apparent to the average man of business to admit the importance of this æsthetic enlightenment. I think it could be quite strictly argued that you have no more right wantonly to rob your fellow citizens of beauty than to give them short change, but it would be an argument of considerable length and with some difficult corners to it. It will be simpler and more in accord with the random method of this commentary to point out that the splendid building of the Underground Railways in Westminster Broadway would never have been built if a certain managing director, while still in a subordinate position, had not given much time and thought to making the posters and labels on his railways as seemly as he could, with the assistance of young artists of talent, make them. We might very well have had a dull pretentious massive building like ——. We have, instead, something that by its classic simplicity, dignity and fitness, lifts every day, consciously or unconsciously, the spirits of those who pass by it.

* * *

I feel moved to an immediate application of these random thoughts. The B.B.C. is re-housing itself—and the laymen among us do not know whether the building will be fairer or less fair than the promise of the architect's drawings. At any rate, that particular die is cast. The detailed decoration and fitting, however, of the interior offers a splendid opportunity for enlightened treatment; and enlightened patronage and patriotism —the employment of as many as possible of living designers, instead of falling back on the easy method of period pastiche.

We do not, indeed, suspect the B.B.C. of any such retrogression. It has deserved well of the public. It is by reputation the most enlightened of the world's wireless directions. It experiments freely. It has something of the sagacity and competence of the business man, the stability of a Government institution, the ethos of a university. It retains much of the dignity that the press has sacrificed. It is obviously a civilizing influence of great power and significance among many current decivilizing influences.

* * *

Shall we then see it taking heart of grace and experimenting boldly in this matter of its equipment and adornment; using its opportunity as a wealthy patron and a truly national civilizing institution to assemble, with due regard to real, not merely cheeseparing, economy, the work of as many intelligent living designers as possible, designers working in the living, not in the dead, mode? There will be wall spaces in the public rooms and corridors for any one or all of a dozen of our best men to cover. There are the more important hangings, carpets, and furniture for the waiting halls and boardroom, of which the designing can be specially commissioned. Perhaps it may be taken for granted that the walls of the working parts of the establishment will *not* be painted in bathroom green and chocolate (which can be proved in the laboratory to be deadening to the human spirit and conducive to slacker work); nor covered with photographs of the staffs on their yearly outings, and suchlike mournfulnesses.

* * *

Possibly, on the analogy of the theatre, a "producer" could be found (the architect it may be assumed will care for these things, but be too much absorbed by the, to him, more fundamental anxieties of his structure)—a producer to plan, commission and assemble the general *décor* and properties from the *pièce-de-résistance* of the boardroom table to the inkpots, and the seemly writing of the names and numbers on the doors!

* * *

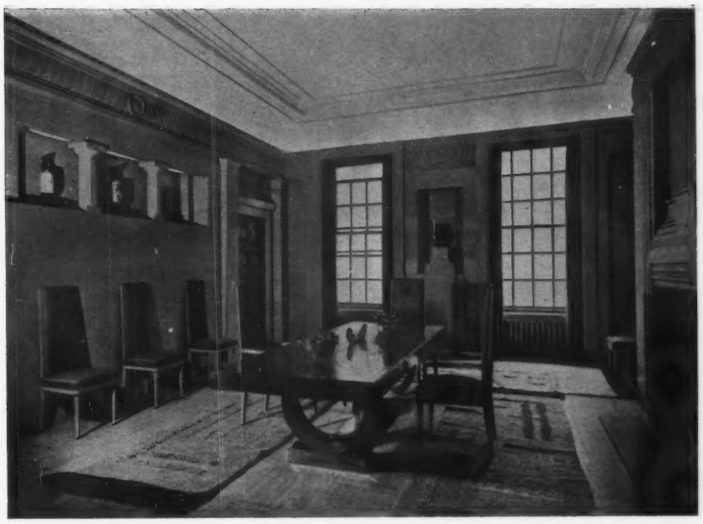
This will not mean art inkpots from a peasant pottery or violently asymmetrical metal-tubular chairs in the most intemperate modernist mood. It would mean no more than that a seemly, even a noble, setting could be consciously and not at haphazard given to a great national enterprise, and that its spiritual and educational and progressive ideals would be worthily reflected in this imaginative treatment of its material home. Yes, I think a "producer" would be a sound idea.

* * *

Talking of design in its humbler yet not less important aspects, can nobody persuade British manufacturers to cease issuing boot polishes and other similar pastes in boxes which can only be opened by savagely bashing them upon tables or other hard surfaces? The answer is No.

* * *

Meanwhile the progressive movement for "Pandemonium in Our Time" goes forward with swift strides. Naturally every coast town with pretensions to be the English Mentone, Palm Beach or Coney Island, or the seaside Colney Hatch, resounds to the jocund din of the spume-compelling speed-boat. The motor omnibuses shake down the façades of venerable Oxford colleges. The Klaxon still causes nervous old gentlemen to leap into the air and die under the bonnets of the hurrying not-to-be-thwarted charioteer by day, and by night destroys the fitful sleep of the city worker. The once quiet skies are increasingly invaded by the thrumming plane. In spite of Mr. A. P. Herbert's impassioned jests, the speed limit goes. Statistics are not yet available, but it is likely that for every one of the few hundreds killed or broken every week upon our high roads, half a throat is quietly cut by some discouraged person who feels that it is useless to try and keep abreast of all this Progress. A pity that the less progressive of us cannot, with Mr. Yeats, arise and go there and go to Innisfree. Yet if we did we should probably find a motorcycle reliability trial going forward in the bee-loud glade.



The *DINING ROOM* at Mulberry House, Smith Square, London. Darcy Braddell and Humphry Deane, *Architects.*

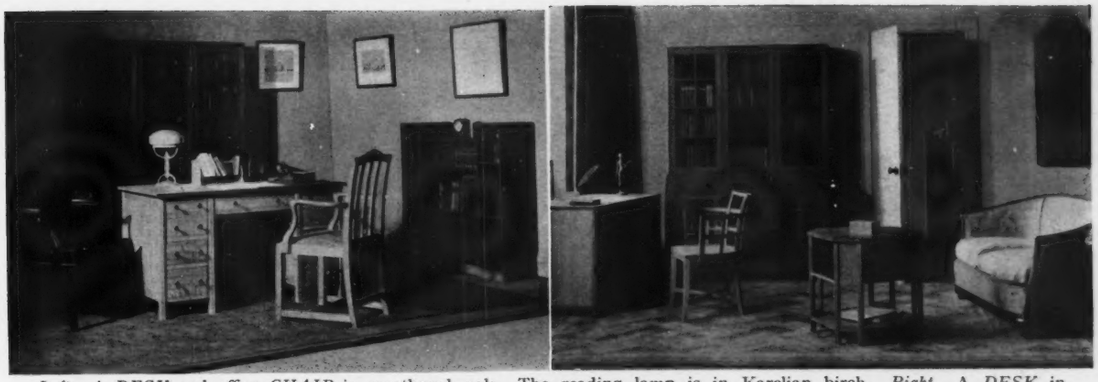
**The Architectural Review**
**Supplement**
**July 1930**

# Decoration & Craftsmanship

OVERLEAF: *AT CLOSE RANGE.*

A study in South African Dutch colonial architecture. Its prototypes in Holland are built of stone and brick, but these materials are here translated into terms of plaster. The date of this building is 1778.

Examples of the different types of gables to be seen in the country districts of the Cape are illustrated on pages 4 to 8.



*Left.* A *DESK* and office *CHAIR* in weathered oak. The reading lamp is in Karelian birch. *Right.* A *DESK* in weathered and brown oak, with a top of green morocco. The *BOOKCASE* and *CHAIR* are also in weathered oak, and the latter is fitted with a loose rush seat.

*Designers* and *Craftsmen:*
HEAL'S.

# The Furnishing & Decoration of a Modern Office.

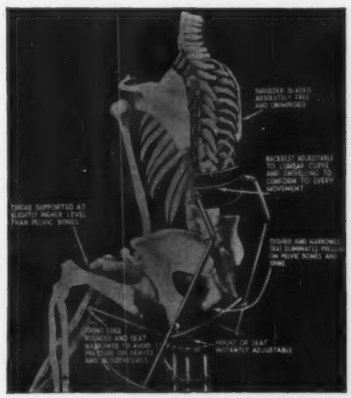
*By* R. Gordon Stark.

THE modern business man is slowly but surely coming to the conclusion that the old order of office furniture is no longer good enough; that he requires something more up-to-date in appearance more cheerful in style, than the stuffy and conservative atmosphere of a Government office or the dinginess and decay of typical Victorian business premises in the City: in fact, so long as it is not at the expense of practical considerations, he wants a place less aggressively office-like in which to spend the greater part of his days. He is beginning to realize the importance of the psychological effect upon his clients or the men of business whom he interviews of an "alive" scheme of decoration that will strike a note of efficiency combined with comfort and good taste.

No longer do we live in the somewhat depressing atmosphere of the early Forsytes. No one today can afford to be superior to appearances. The successful "captain of industry" wants, as a rule, to keep abreast of the times, in outward looks as well as in business methods, and to reflect by means of his surroundings the spirit of alertness and progress. Even the Men of Law have, in some cases, begun to think along the same lines and to wonder whether something cannot, without great expenditure, be done to liven up their rooms and to create a less sinister, though still perfectly dignified impression on the tired client who has climbed so far up those dark and spiral stairs!

Will the majority of architects, however, I wonder, still prefer to remain in a happy dreamland of the past?

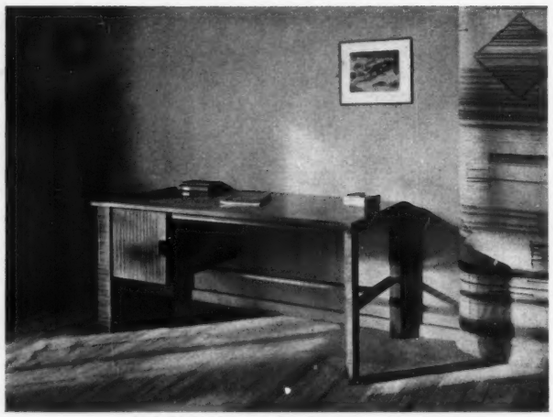
But, surely, for the Director of a modern engineering firm —for a pioneer of motoring, flying, wireless and the latest inventions of modern times—to show a preference for antique or period reproduction furniture for his offices would be a glaring anachronism of which he could scarcely allow himself to be guilty. So you would imagine; yet how many have shown the vision and originality to renounce the worn-out, musty creed? Truly, I think they have



*THE DOMORE CHAIR.* A skeleton panel depicting graphically the scientific efficiency of this type of steel chair. Several firms in England are now producing steel furniture which, in its essentials, is superior to that of foreign competitors. The Tan-Sad chairs, for instance, continue to develop in the right way, and if those natural refinements which arise from their scientific efficiency were further modified in design, the result would be a really excellent type of steel furniture.

*Designers* and *Craftsmen:*
THE TAN-SAD CHAIR COMPANY.

*The August* REVIEW *will be a Special Number devoted to the Swedish Exhibition at Stockholm. The issue will contain a series of plates illustrating the Exhibition, and also articles on the Swedish decorative arts. Readers of the* REVIEW *should order their copies early to avoid disappointment, because the demand is likely to be heavy and the Number will soon be out of print.*



A *DESK* in straight-grained walnut.
*Designers* and *Craftsmen :*
WARING AND GILLOW.

been as backward, and with almost less excuse, as the hidebound, unimaginative proprietors of the average modern hotels, who might do so much better at vastly less expense if only they could shake themselves free from the influence of " interested parties " with their bags of stale ideas. Let us away with this antediluvianism and live consistently with the times !

Professional men of the old school may answer petulantly that they are not shopkeepers, and what have they to do with appearances ? . . . etc. But I would remind them that not only has that most conservative institution, the Bank of England, decided to have itself rebuilt, in order to preserve a face more in keeping with its inner dignity, (though some of us may think that in this respect it has shot a little wide of the mark), but our Ambassador at Washington is at last to be housed in a building more in consonance with the importance of his office. And here let us all devoutly pray that the new Thames House of the I.C.I. may not repeat the blatant anachronism in its furnishing of which the professional decorators of its present building on the Embankment have, I hear, been guilty, viz. of filling the essentially modern building of one of the most up-to-date combines in the world with nothing but imitations or copies of period styles. Surely someone has blundered pretty badly ? And may one venture to hope that whoever advises the directors of Gamages will put in a plea to the same effect for their new building, or do they feel that they must stick to the old or seeming-old in order to maintain that appearance of British solidity ?

Last, but not least, I would urge the B.B.C. above all things to consider whether they will not be committing a grave mistake, and one which will greatly prejudice them in the eyes of all who have at heart the encouragement of the development of English art, if they do not give at least a sporting chance to those who have for years had an up-hill fight for recognition, but whose work in furniture design is now generally recognized by all who have any knowledge in such matters. Emphatically these ought to be represented in a national institution of such importance. Our point of view is changing ; something must be allowed for show, though the modern taste will not brook tinsel. One can hardly imagine, for instance, that the new offices of the Underground Railways, one of the most efficient and go-ahead organizations in the world, would be furnished and decorated with anything but the best examples of modern English taste. There can be had so much today that is really beautiful without

A *DESK* in straight-grained walnut.
*Designers* and *Craftsmen :*
WARING AND GILLOW.

The *OFFICE* of S. Chermayeff, Esq. The top of the *DESK* is of polished rubber in black and red with an edge of bright silver metal. The *REVOLVING CHAIR* is untarnishable metal covered with red deerskin, and the *VISITOR'S CHAIR*, which has an untarnishable metal frame, is upholstered in pigskin.
*Designers* and *Craftsmen :* WARING AND GILLOW.

A *DESK* in oak, with a black top and bog oak handles and base. The *LAMP* is rustless steel.
*Designers* and *Craftsmen:* GORDON RUSSELL.

relying on the slavish imitation of the past, however much we may be, and indeed are, indebted to it.

One must grant, of course, that all that is modern is, alas, anything but lovely. We all know that there are a few who seem to aim at sheer ugliness in order to be "original" and create a sensation. These attempt to force a market by appealing to the more foolish and gullible of man- (and woman-)kind who are ever on the look-out for the latest thing that can be turned into a fashion. There are others who mean well but who fail because they put the need for originality first. "Let us now do something striking, let us be 'shatteringly beautiful'!" . . . And there will always be others who mean well but who achieve nothing, either simply through lack of individuality or because they have missed their *métier*. There are, however, several who can combine imaginative powers with balance and commonsense practical knowledge; and it may perhaps be worth the professional and business man's while to find them out and see what is being doneand, further, what might, with a little more encouragement, be done today.

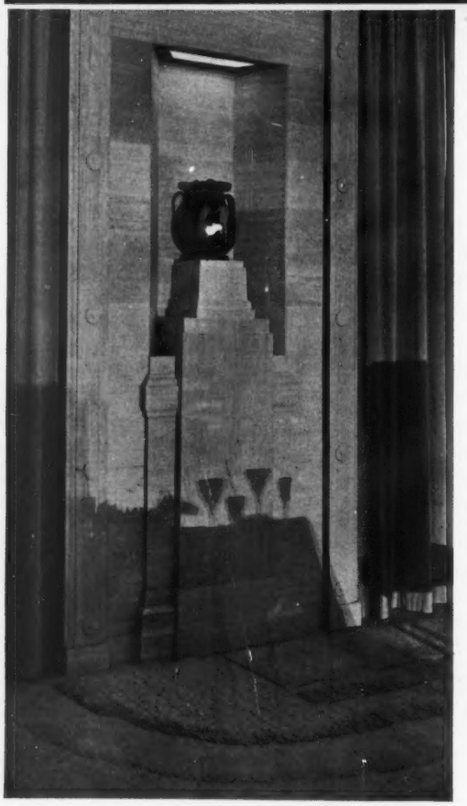
*BOOKCASES* in English walnut. The framework of the *EASY CHAIR*, along the arms and down the front of the legs, is walnut. The screen is in leather.
*Designers* and *Craftsmen:* GORDON RUSSELL.

It is quite a mistake to suppose that—if the adjective may be forgiven—an *artistic* exterior cannot contain the most severely practical and serviceable interior mechanism. Is there any excuse for the hideous, conventional type of yellow varnished oak office desk? Are we to bear it simply because it contains a convenient number of drawers, pigeon-holes of sensible dimensions and a roll-top device? It hasn't even the merit, I am told, of being cheap. On the other hand, one does not want to go to the other extreme of making one's office furniture into pseudo-drawingroom pieces, with the inevitable cabriole legs, etc. A man can have his sliding trays, ordered files, pigeon-holes and drawers built into pieces of furniture that will make his room less like a dingy office and more like a cheerful and comfortable place to work in and talk to people. Even his revolving office chair need not be an eyesore merely because it partakes of the mechanical nature in that it revolves.

Heaven knows there is little enough light in London offices as a rule; so much the more reason, then, for counteracting this more or less inevitable failing by brightening up the room with well-chosen furniture, carpets and hangings of the fresh modern designs, and by an intelligent wall colour-scheme to harmonize.

[NOTE.—Further examples of modern office furniture and decoration are illustrated in *A CRAFTSMAN'S PORTFOLIO* on pages 39–40.]

A *DESK, CHAIR* and *BOOKREST* in weathered oak.
*Designers* and *Craftsmen:* HEAL'S.



*The dining-room at Mulberry House, Smith Square, London, the residence of the Honourable Henry Mond. Darcy Braddell and Humphry Deane, Architects. (Above) The dining table, designed by D.I.M. of Paris. It is in nickel and is made to reduce in length when desired. (Below) A recess holding a black and red amphora, lit from above through alabaster. The niche is placed between windows at the end of the room. This dining-room is an essay in the adaptation of ancient Greek culture to the usages of modern life. The material chosen for the walls and floor (travertine marble, dull polished) has largely inspired the design. Although the architectural ornament is of an academic pattern, the grouping and masses are not, so that the room as a whole cannot be described as a "period" one. It has been built in direct contradiction to that school of modern decoration which owes its birth to the influence of the "Ballet Russe." While colour plays a part, the handling of marble forms is the chief interest of the room. There are no pictures, and the only extraneous ornaments are sculpture and pottery. These have been placed in heroic positions in carefully designed recesses in the walls.*

Plate IV. July 1930.

*Looking towards the service end of the dining-room at Mulberry House. The buffet is in travertine marble and conceals a radiator. Above the buffet hangs a terra-cotta bust. There are four doors to the room, two at one end for service purposes and two on one side; all four are coffered and covered with sheet pewter. They are studded with dull gilt pateræ, and the handles are similarly treated. On the floor are rugs in cream-coloured wools with dark brown wool borders. The room is lighted from concealed lights in the travertine cornice which runs round the walls, and a moonlight effect has been obtained by the use of coloured strips of glass laid along its top. All the recesses have their objects top-lighted through alabaster panels.*

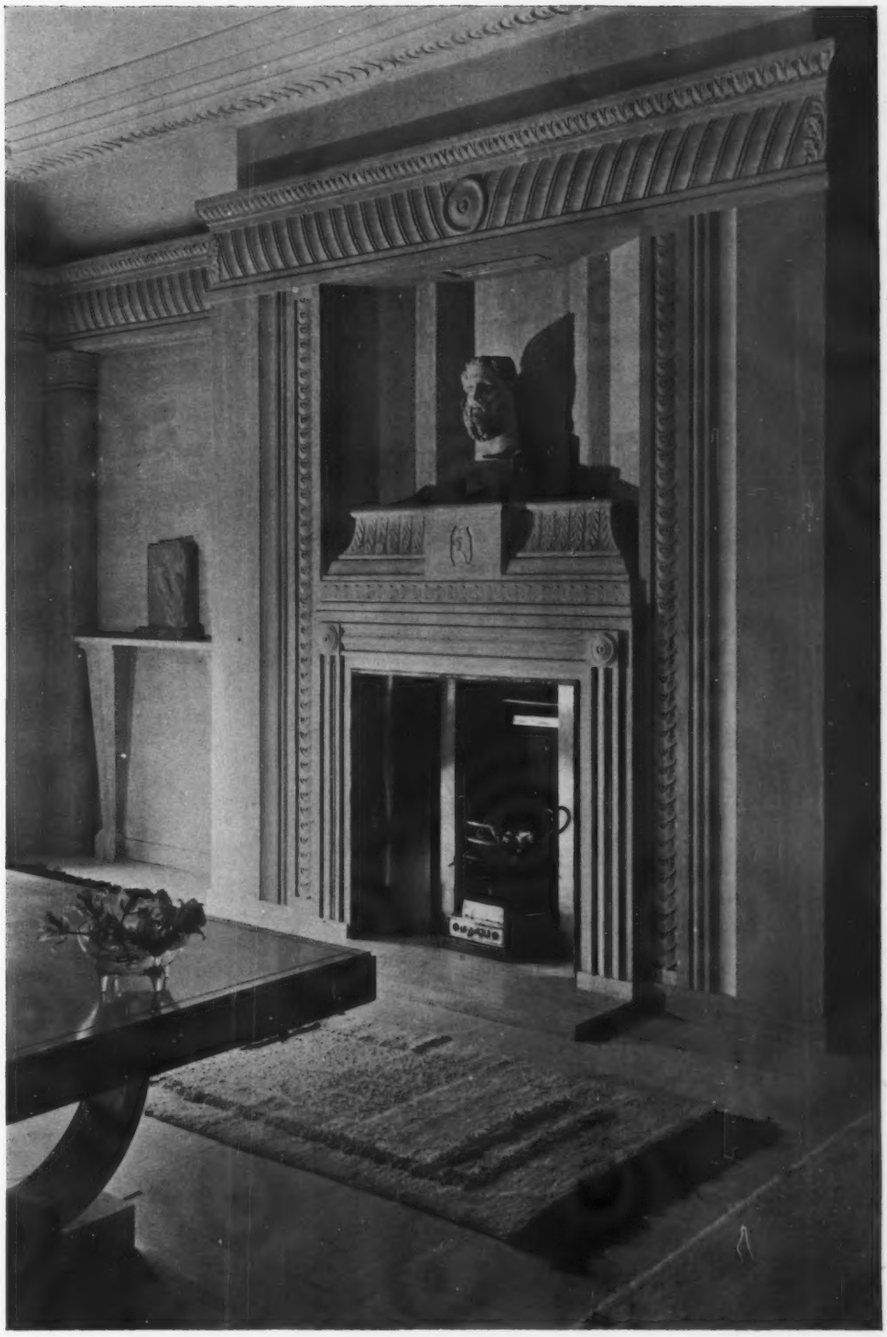


Plate V. July 1930.

*The chimneypiece in the dining-room at Mulberry House. The marble head, round which the chimneypiece is designed, is the chief feature of interest in the composition. The electric fire appears to burn in a steel urn set between cheeks of brightly polished steel. The rug is of lambs wool, which has been partly shaved and partly left long.*

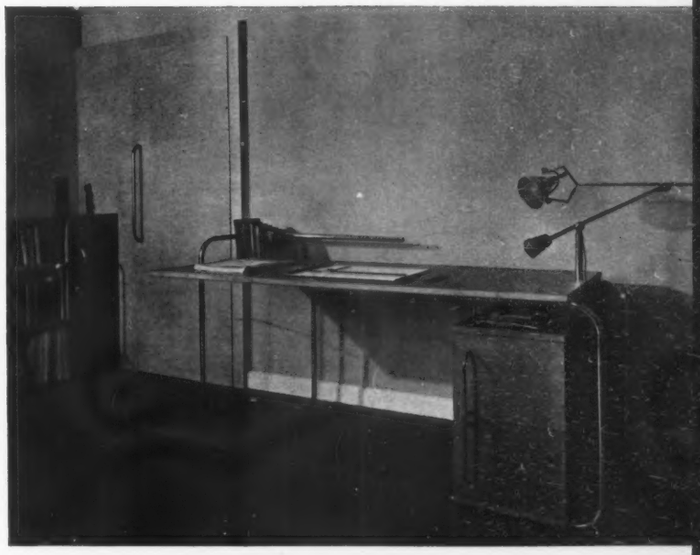
Plate VI. July 1930.

*Three "lekythoi" in cream, black and red, set into a recess between the pewter doors of the dining-room at Mulberry House, and lit from above. The chair coverings form the one definite colour note in the decorative scheme. They are in green horsehair, upholstered on to sycamore frames.*

*This is the only room in any private house in England that has been completely carried out in Travertine marble.*

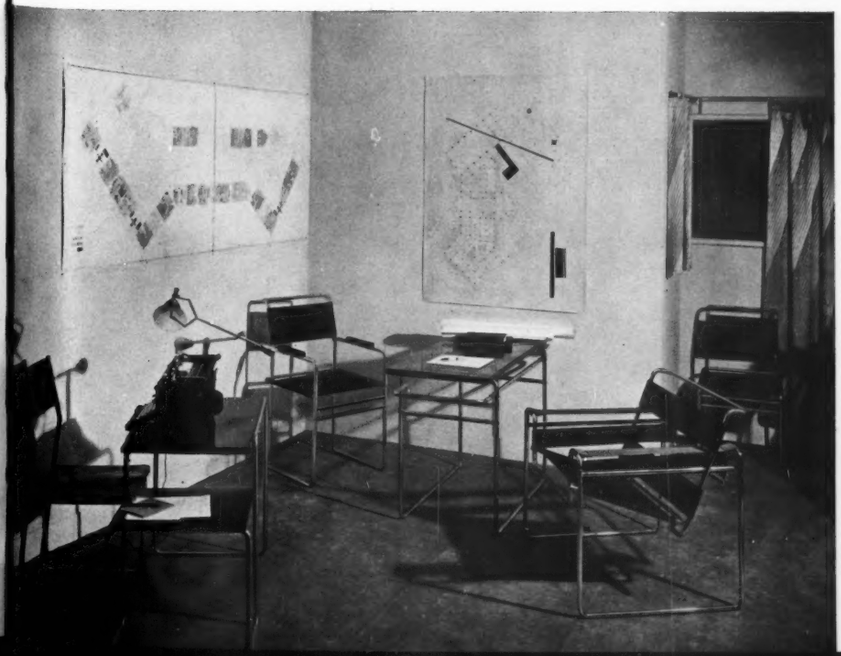
A *DESK* in highly figured walnut, with a rubber top. The revolving *CHAIR* is in untarnishable metal, with a covering of pigskin. The *LAMP* has a metal shade which can be tilted to any angle. The *BOOK REST* is in glass, and the decorated metal *ASH TRAY* has a glass interior.

*Designers* and *Craftsmen :*
WARING AND GILLOW.



The *DOOR* of this office was cut out of a sheet of 1 in. gaboon mahogany laminated board, the remainder forming the frame so that the grain remains unbroken. The door is hinged along its full height with a piano-hinge, and the chromium-plated steel handle is fitted with a patent fixing device. The *DESK* is in mahogany laminated board and tubular steel. The desk top board has a gaboon mahogany laminated core, and the board for the two-drawer filing cabinet a pine core. The steel framework, part of which returns to form a book-rest, is in one piece, chromium-plated. The *BOOKCASE* can be used in various combinations, the height being the same whether it be used with the cupboard end vertical or horizontal. It is made of pine-core gaboon laminated board, with adjustable shelves.

*Designer :* WELLS COATES.
*Craftsmen :* VENESTA.



A Paris architect's office equipped with steel furniture. This furniture was originally designed by Marcel Breuer, a German architect, who was one of the pioneers in Germany of the utilization of steel for the manufacture of furniture. The early nickel-plating has now been replaced by chromium plating, which possesses marked advantages as regards tarnishing and brightness. The *EASY CHAIR* on the right has a sloping seat, and the back is set at an angle which gives maximum support and comfort. The chair has been so designed that there is no contact of the body with the steel itself, but only with the special material, resembling canvas, which stretches across the seat and back and also serves as armrests. The seats and backs of the *CHAIR* underneath the window and of the *ARMCHAIR* at the desk are also covered with this material. The *CHAIR* on the left has a wood seat, saddle-shaped, and a wood back; both are cellulose sprayed to match the material on the other chairs. The *TYPEWRITING DESK* has a wood top and a wood shelf for papers, etc., below, both being cellulose sprayed. The *LAMP* fixed to the wall pivots upwards and sideways and is so counterbalanced that it will remain in any position. The *TABLE* in the background has a wood top screwed on to the steel frame

*Craftsmen* (of the furniture) :
THONET BROTHERS.

An *OFFICE* panelled in marquetry of natural oak and walnut, relieved by severe drawing in crossed grains. The rugs and upholstery are in tones of the wood, touched with pale yellows and shades of brick red. Daylight is subdued by a double window of warm coloured glass which can be concealed behind a curtain of string colour decorated with designs in browns and orange. A long *DESK* with drawers and space for spreading plans runs under the window, filling one side of the room, while the *WRITING DESK* is at right angles to it, with the telephone, dictaphone, files and devices for opening doors at hand.

*Designer :* S. CHERMAYEFF.

*Craftsmen :* WARING AND GILLOW.

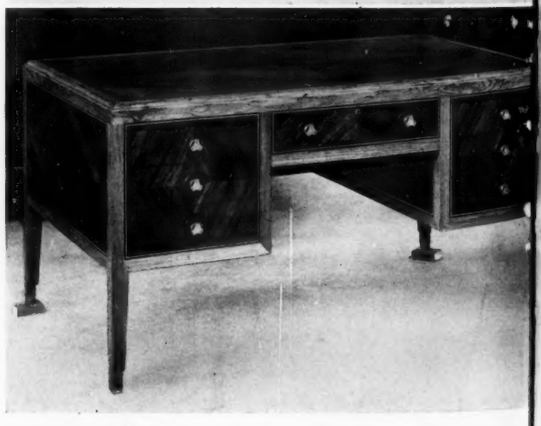
A *DESK* in macassar ebony with ivory inlay and knobs

*Designers* and *Craftsmen :* HEAL'S.

A glass-fronted *BOOKCASE* in walnut. The *OFFICE WAITER* on castors is for the reception of foolscap papers. The top tray lifts off and the lower two slide out either way.

*Designer :* DUGALD STARK.

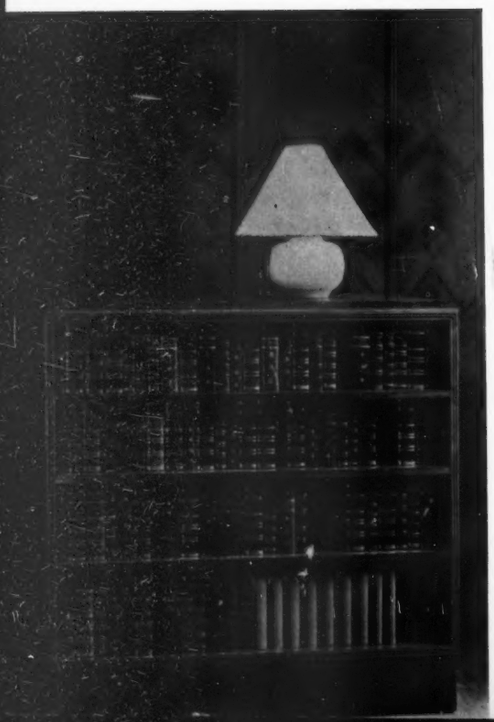
*Craftsmen :* STARK DEPARTMENT, PETER JONES.



A *DESK* in greywood with laurel wood panels and ebony and boxwood lines. The mounts are oxidized silver

*Designers :* WALLIS GILBERT.

*Craftsmen :* SHANNON.



A *BOOKCASE* in French walnut, arranged in herring-bone pattern and inlaid with lines of ivory.

*Designers* and *Craftsmen :* WARING AND GILLOW.

Stairways, up and down which hundreds of thousands of hurrying feet pass daily, are to be found in every Woolworth Store. Woolworth's equip their showrooms with non-slipping Alundum stairs and landings. The above illustration shows a section of a Woolworth stairway. The stair-treads illustrated were made absolutely non-slip and wear-proof by the admixture of crushed Alundum aggregate with the aggregate of the marble terrazzo tread—25% of crushed Alundum to 75% of crushed marble aggregate. The platform landings are in precast Alundum terrazzo tile. Write to me for costs and specifications for securing safety—prevention of slips and falls whether the floor or stair is wet or dry—everlasting wear and attractive appearance. Alundum abrasives in crushed form, Alundum semi-vitreous stair and floor tile and Alundum ceramic mosaic tile are supplied in seven colours. "Safety first" is a maxim, when applied to stair-treads and floors in busy commercial areas, that is not only good sense and humanity—it is good business! Ask for a copy of "Safe Walking in Public Buildings," in which are reproductions from more than a score of photographs of "Alundum" floors and stairs.

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

Frederic Toleman

# *The Architectural Review* Competition

A NUMBER of well-known architects and artists have stated that they intend to enter for the Competition.

* * *

Readers of the May issue of the REVIEW will remember that Lord Benbow, in spite of his enormous industrial undertakings, found time to take the keenest interest in sport, an interest amounting almost to a passion. Now that he has decided to lead a less strenuous life, he wishes this interest to be expressed in the decoration of his house. His personality and tastes can be clearly deduced from the following account of his life reprinted from that issue:

> A well-known Clydeside shipbuilder, Lord Benbow, who was knighted and later elevated to the peerage in recognition of his public services to Glasgow—a city which has reason to be grateful to him for many reasons—desired a new London establishment.
>
> Having recently become a widower, and having devolved all official functions upon his sister, he has sold his house in Curzon Street, and has rented bachelor apartments not far away, of which the two principal rooms are shown.
>
> Although born in a London suburb nearly sixty years ago, Lord Benbow's active life has naturally been associated with Glasgow and the Clyde; and it was in the early years of his success thirty years ago that he became intimately acquainted with the school of thought now associated with the name of C. R. Mackintosh.
>
> This early enthusiasm has gradually crystallized into a devotion for the later developments of the modern movement and has led him to seek for a distinguished modern treatment in the decoration of his apartments.
>
> He therefore desires that several artists should be employed on this job, as collaborators, the artist who presents the scheme being regarded as the architect.
>
> One other condition he lays down. Although much in sympathy with the modern movement, as he understands it, he has an invincible dislike to abstract patterns, which he has never been able to understand. In the course of a life devoted to business, he has patronized or taken part in most available games and sports, from street football to hunting and horse-racing, and in fact he is now the owner of a large racing stable and stud farm—Purple Streak, who won a recent Derby, carrying his racing colours.
>
> Without producing an atmosphere which will be too redolent of the stable and the country, and therefore unfitted for a sophisticated town abode, he wishes to produce an effect which is gracefully sporting, and he therefore lays it down that as many as possible of the patterns used in the decoration of his apartments (such as carpet designs, fabrics, paintings, wallpapers, etc.) should have as their basis a sporting subject. Beyond these few conditions, he wishes to give the artists concerned as free a hand as possible.
>
> The general effect must be definitely of the twentieth century, though antiques, provided they fit into their modern setting, need not be excluded.

* * *

Although the Editor has received correspondence regarding the Competition, it has been mainly of personal, rather than of general interest. The rules apparently are quite plain, and there have been no outstanding queries. The only point raised was in a letter from Mr. Alexander Melvin, who enquired whether the word "sport"—it will be remembered that many designs for rugs, fabrics, paintings, etc., etc., were to be of a sporting subject—embraced all games, sports, and pastimes, or referred purely to sport in the technical sense, such as shooting, hunting, etc. The Editor wishes to make it clear that the word "sport" is used broadly and covers anything from horse-racing and cricket to motor-cycling and indoor games.

* * *

Some correspondents, however, take exception to the mention of Lord Benbow's sister, who, they feel, as Lord Benbow has devolved all social duties upon her, must be a strong-minded woman in whose hands Lord Benbow may be as wax. The Editor, from personal knowledge of Miss Fleming, can say that she is not only a woman of outstanding ability, but of the greatest good sense and tact. Therefore, although she takes the liveliest interest in all that concerns her brother, she realizes that the decoration of a bachelor apartment is not a matter for feminine interference, and refrains from stating her views until the scheme is completed.

* * *

A portrait purporting to be that of Lord Benbow has been sent by a correspondent, who, in his letter, remarks that he considers it a grave omission that no one appears to have published "a portrait of that celebrated nobleman, Lord Benbow. A portrait, however slight, would surely give some insight into his dominating personality—a personality which should find some expression in that room which is destined to be the casket of our national jewel . . ."

* * *

The portrait, which is evidently in the private collection of the correspondent, he states is "by that well-known painter, Arcue Sukle, and is obviously a prelude to a more serious study of our hero's character; and I am assured that, should you think it of any interest, you would use it with the fullest approbation both of Lord Benbow and the artist . . ."

* * *

If, as at first seemed probable, there has been no mistake, and this is an authentic portrait of Lord Benbow, the only explanation for the extraordinary dissemblance lies in the fact that the portrait-painter is an extreme "modern," who, therefore, paints Lord Benbow as he sees him, and not as his friends know him. His Lordship, who has an aquiline nose, an indomitable chin, and iron-grey hair, is, as his sister never tires of remarking, "most handsome." The portrait claimed to be that of Lord Benbow is reproduced here.

*PORTRAIT OF LORD BENBOW. By Arcue Sukle*

## *ANTHOLOGY.*

*HOUSES are either builders' houses or architects' houses. Not that speculative builders do not employ architects, but they generally employ architects who efface themselves behind the deadly conventionality and bewildering fantasy of their façades. Architects' houses are generally built to the order of a gentleman who wishes his house to have some distinctive character, to stand out from the common herd of houses, either by its greater splendour or its greater discretion. The builder's house, like the dresses of the lower middle class, is generally an imitation of the gentleman's, only of a fashion that has just gone out of date and imitated badly in cheaper materials. No one defends it. It is made so because you must make a house somehow, and bought because it is the usual and therefore inevitable thing. No one enjoys it, no one admires it, it is accepted as part of the use and wont of ordinary life. The gentleman's and architect's house is different. Here time and thought, and perhaps great ingenuity and taste are employed in giving to the house an individual character. Unfortunately, this individual character is generally terribly conscious of its social aspect, of how the house will look, not to those who live in it so much as to those who come to visit. We have no doubt outlived the more vulgar forms of this social consciousness, those which led to the gross display of merely expensive massiveness and profusion. Few modern houses would satisfy Mr. Podsnap. But its subtler forms are still apparent. They generally make themselves felt in the desire to be romantic. As it requires much too much imagination to find romance in the present, one looks for it in the past, and so a dive is made into some period of history, and its monuments studied and copied, and finally "adapted" to the more elaborate exigencies of modern life.*

*. . . The search has flagged of late, people know it is useless, and here and there architects have set to work merely to build so well and with such a fine sense of the material employed that the result should satisfy the desire for comeliness without the use of any style. . . .*

*. . . Now, style is an admirable thing; it is the result of ease and coherence of feeling; but, unfortunately, a borrowed style is an even stronger proof of muddled and befogged emotions than the total absence of style . . . What if people were just to let their houses be the direct outcome of their actual needs, and of their actual way of life, and allow other people to think what they like? What if they behaved in the matter of houses as all people wish to behave in society without any undue or fussy self-consciousness? Wouldn't such houses have really a great deal more character, and therefore interest for others, than those which are deliberately made to look like something or other? Instead of looking like something, they would then be something.*

ROGER FRY.

*VISION AND DESIGN.*

*DOMESTIC ARCHITECTURE.*

# Marginalia.

*To the Editor of* THE ARCHITECTURAL REVIEW

*A Letter in Defence of Advertisers.*

SIR,—Everyone with a sense of the fitness of things will share your anxiety for an English countryside not yet wholly spoiled. Yet, in stigmatizing the advertisers as the "chief villains of the piece" and the advertising men as their "lively allies," may I suggest that you are doing something less than justice to the advertising men—by which, as I take it, you refer to those engaged in the business of advertising?

It is well, perhaps, to bear in mind that the late Sir Lawrence Weaver was himself an advertising man. The name of John Gloag—another of your contributors—is also not unknown in advertising circles. Nor are these isolated instances. The practitioner in advertising to-day—whatever he may have been a generation ago—is usually neither philistine nor vandal. He is commonly endowed with the sensibilities of an artist and with a genuine love of the open. He reads widely, but in the favourite corner of his shelves you will find W. H. Hudson, Richard Jefferies, and even maybe the D.I.A. Year Book. Indeed, I venture to believe that you would discover amongst the members of the more modern advertising agencies some of the warmest supporters of D.I.A. principles—and incidentally of your own campaign.

In this connection the letter published in your May issue over the name "Jack Blunt" appears to be more truly representative of responsible advertising opinion than is your extract from a "bright little journal devoted to the interests of the advertising trade"—a journal of which, in the course of nearly twenty years "in advertising," I had never before been aware.

Whatever our individual points of view on this subject, one fact remains. Marketing—whether we like it or not—is a necessary function of the age in which we live; as necessary as is housing or any other public service. Surely the cause of the countryside in which we are all interested may be assisted best by recognizing that amongst those engaged in the designing of advertisements, as also amongst those engaged in the designing of houses, there is an appreciation of values other than those of £ s. d. Surely, also, it is for all who share this appreciation, whatever their calling, to co-operate as far as may be towards the ideal of greater seemliness in the business as well as the pleasure of living.

As evidence that this is more than a pious wish, may I add that the advertising agency with which I am associated recently put forward some strongly worded recommendations *against* a project which, if carried out, would have scattered hundreds more advertising signs up and down the roads of Great Britain. My agency maintained that this course would have been in the interest neither of the public nor, in the long run, of the advertiser himself. In this attitude I believe they would be supported by every enlightened advertising service agency at the present time.

Yours faithfully,
LESLIE STUBBINGS.

10 Cork Street,
W.1.

* * *

*English Windmills.*

The Society for the Protection of Ancient Buildings began in 1929 a campaign for the preservation of windmills. Windmills, which have been in use in England since the thirteenth century, are fast disappearing, and the Society is attempting, first, to make a record of English examples which will be published in book form, and, secondly, to raise

a fund for their preservation. In many cases a windmill might be prevented from falling into ruin by timely financial aid, and the Society is continually receiving letters from owners, unable to find the necessary money, asking for help. In spite of letters and appeals in the Press, there have, so far, been very few contributions. Until a considerable fund has been raised the Society is powerless, and it therefore makes a most urgent appeal, which it hopes will be responded to generously by all who regret the disappearance of the windmill from the countryside, either because of its attractiveness or on account of its historical and mechanical interest. A record has already been made of the windmills in Warwickshire and Cambridgeshire, but any information or photographs of windmills in other counties will be most welcome. It is necessary, however, to insist on the fact that it is financial help that is primarily needed.

*From the "Architects' Journal."*

*CHESTERTON MILL, WARWICKSHIRE.*

* * *

*Architects and Draughtsmanship. The Royal Academy and the R.I.B.A. Exhibition.*

*To the Editor of* THE ARCHITECTURAL REVIEW.

SIR,—Mr. Raymond McIntyre's comparisons between the architectural draughtsmanship of 1800-1850 and that—if it can be so called—of today are timely and chastening, and his strictures on modern superficiality are well-deserved. Are not his methods, though, slightly unfair? An enlargement of a portion of a painting by Cotman or Samuel Prout, sound draughtsmen both, might produce some funny results, and the drawings of the High Level Bridge at Newcastle and that of Northcliffe House at Sheffield are not quite similar in intention or scale. It is difficult to share his optimism about the co-operation of architects and painters—or indeed quite to catch his meaning. Why are modern painters "particularly well-fitted" for "this special branch of architecture"? The only attempts I have seen of painters pure and simple without architectural training to illustrate buildings not yet erected have been painful, in spite of every assistance by the architect. Two men cannot do a drawing.

Undoubtedly much of the draughtsmanship at the Royal Academy is cheap and meretricious—like many of the buildings it illustrates. The one is a product of the other: when, if ever again, we get fine architecture, draughtsmanship will respond. The nineteenth-century draughtsman had one great advantage over his present-day brother—he had charming architecture to illustrate. This is not always the case now, and many an architect viewing his building complacently enough in plan, section, and elevation, often even in its completed glory, would stand appalled before the shortcomings revealed by a plain line perspective. So the chocolate-box colour scheme, the seccotine and the palette-knives are produced and the more exotic and juicy delights of the colour manufacturer save the situation.

The present flashy character of illustration is encouraged and demanded by the architectural profession as a whole, and is gladly supplied by draughtsmen too overwhelmed with the masses of work necessary for their livelihood to attain that calm, unhurried ease and confident mastery of drawing shown in the works of the nineteenth-century craftsmen. Again—there is a confusion of purpose. A perspective of a building is made, nowadays, for three reasons: to study the building, to dazzle the eyes of the client, or to attain the cloistral peace of the architectural room at the Royal Academy. The first purpose, indeed, is so rare as to be almost entirely neglected: so far as my own experience goes it is practically unknown. Drawings are made only after the design has been irrevocably settled—often down to the smallest detail. Thus, glaring errors revealed by a setting-up are obscured by a bob's worth of ultramarine ash, and both client, architect and (apparently) the Hanging Committee are bemused. So are all three birds killed.

Why not a conference at the R.I.B.A. on architectural draughtsmanship? An exchange of views and a crystallization of opinion in conjunction with the present exhibition could surely do nothing but good. But presumably this is too much to hope for.

Yours faithfully,
J. D. M. HARVEY.

*An Exhibition of Garden Sculpture in a Garden.*

Garden sculpture, which is usually exhibited to such disadvantage in a gallery, is now being given its rightful setting—or a setting as nearly ideal as it is possible to achieve in Central London—in the Roof Garden at Selfridge's. Thus, by excellent mutual arrangement, the garden sculpture of members of the London Group is shown to the largest number of people in appropriate surroundings. None of the exhibits is either extreme or insipidly naturalistic, and yet there is wide variety of style and subject. Maurice Lambert's *Bather*, Edna Manley's *Eve*, John Skeaping's *Torso*, Adrian Allinson's *Madonna*, and Henry Moore's *Woman* are among the more interesting figures. There are also some delightful birds and animals; *Pigeon* in marble by Barbara Hepworth, *Ape* in mahogany by Edna Manley, *Memorial to Nebo* in concrete by Rupert Lee, and *Cat* in stone by John Skeaping are specially pleasing.

At the entrance to the garden are three exhibits which are not strictly garden sculpture, but are included in the Exhibition. These are: *Angel Fish*, a motor mascot in bronze by Elizabeth Andrews, *Man and Beast* by Anne Strauss, and the head of Paul Robeson by Epstein in bronze. This latter is not for sale, but has been lent to the Exhibition by Mr. Hugh Walpole.

An indirect, but most important, result of the Exhibition will undoubtedly be its effect on people who would not take time to make a special visit to a gallery, but can, and will, enjoy the sculpture in the best possible setting—a garden, though it be a roof garden in one of London's busiest thoroughfares.

The Exhibition remains open until 30th August.

* * *

The illustration on this page is of the Chapel in the Archiepiscopal Seminaries, Bamberg, of which Professor Ludwig Ruff is the architect. The building is dealt with fully on pages 9–14 of this issue.

* * *

*To the Editor of* THE ARCHITECTURAL REVIEW

*French Perfume and French Glass.*

SIR,—I should like to express my appreciation for a certain passage which occurred in your last issue.

The writer most cleverly and wittily sets down the enormous vogue which has sprung from the name of Lalique. He also goes on to say that we should invent some British Lalique.

I therefore take this opportunity of expressing a certain opinion, though not necessarily endorsing his own.

For some years now, amongst other things, and in a somewhat private way, I have been setting about revolutionizing the English perfume trade, for we have sadly declined in this art since the days of the Elizabethan "pomander." One of my first tasks was to endeavour to find an English "flacon" maker to compete with the French. I need scarcely say that this has proved quite fruitless. America has developed this particular industry and so has Germany, but is there anybody in this country who can produce even the simplest elegant container such as, for example, used by Coty? My reason partly for mentioning this latter name is because it may not be generally known that M. François Coty, who himself saved the French perfume industry when it was beginning to fall into a rut by introducing new, beautiful, and charming containers, was probably also the first person to employ and introduce Lalique to the public.

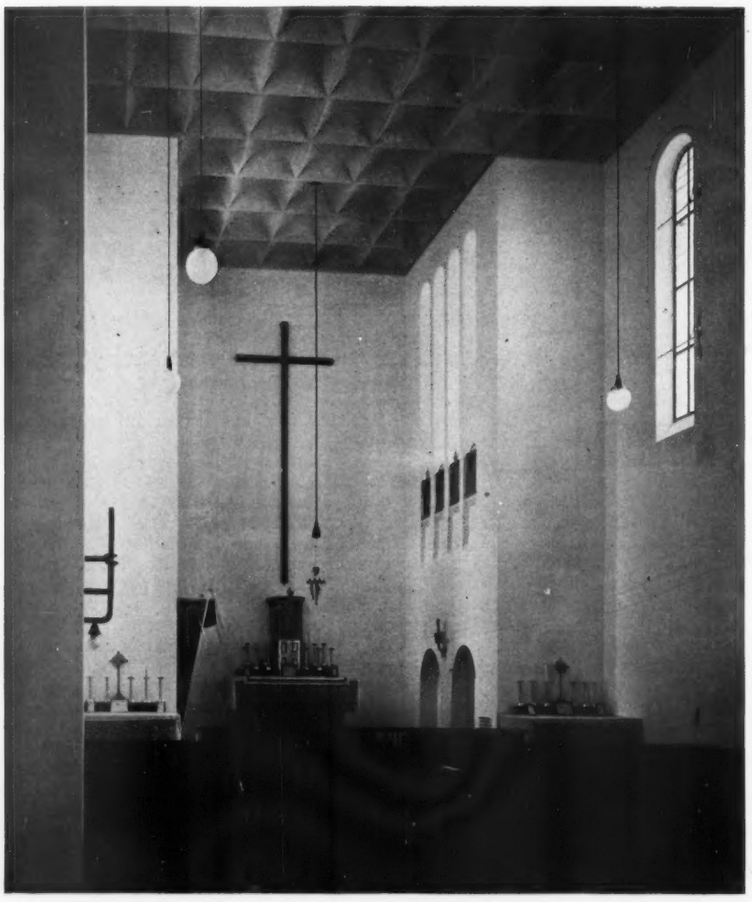
That was about twenty years ago, and at least two of Coty's models may be seen on the market designed and signed by Lalique. These were very early examples, but nevertheless delightful creations.

I should, indeed, be most grateful to learn whether there *are* any English people capable of producing similar bottles to those designed by Coty or Lalique.

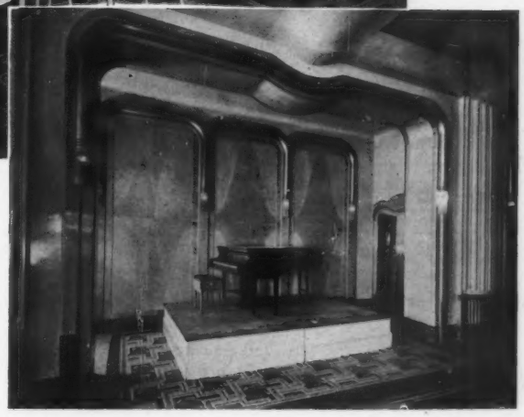
Yours truly,

CARTWRIGHT FARMILOE.

Purley Park,
Near Reading,
Berks.



*THE CHAPEL OF THE SEMINARIES, BAMBERG.*
*Professor Ludwig Ruff*, Architect.



*The New 'Empire' Room*
*Trocadero*
*Restaurant*
*Designed by Oliver P. Bernard, Esq.*

ALL THE JOINERY, THE SHAPED SYCAMORE PANELLING AND THE GILDING CARRIED OUT BY

# HAMPTONS
Decorators · Furnishers.

PALL MALL EAST, TRAFALGAR SQUARE, S.W.1
*Works* - - - QUEEN'S ROAD, BATTERSEA, S.W.8

*The English Manufacturer*

The following extract from a letter sent to the Editor by Mr. W. G. Riley, of the Soho and Vesta Glass Works, is an interesting statement of the problems of the English manufacturer.

> " . . . I might say that this (the manufacture of flacons) is a problem which I have been considering for some time, and had it not been for the general trade depression I should have hoped to get through with my experiments that I have in hand at the moment. I realize there are no English manufacturers producing the kind of article which is required, and for that reason I am out to give them something really good. You are no doubt aware of the work which we have been doing in the past two years, and the long-felt demand which we are now supplying to the architectural profession in our new production, " Vesta " glass. A highly specialized imitation of high quality, well-designed glass, suitable for indirect lighting and constructional decoration in large buildings, is one which has been required for some time by the leading architects of the profession. This we have produced after considerable experiments and expense, and it is now, as you know, being used in many of the large buildings in London and elsewhere. On the question of design, Mr. Walter Gilbert, sculptor, is collaborating with me for this purpose, and I might venture to say that in my opinion I consider his work equal to the best that the profession can produce. I am therefore hopeful that the coming year may see some of his conceptions interpreted in glass bottles for the perfume trade. The production of these, however, is a separate industry of itself, and requires special plant and specially trained men for its efficient production. It is not a question of a few moments, therefore, and cannot be done at once, but active efforts are being made here to produce these requirements . . ."

* * *

The plaintive letters that appear so frequently in the Press from patient income tax payers attest to the bewilderingly involved nature of Inland Revenue language, and legal wordiness is almost a foreign tongue to the lay mind. Certainly a more than ordinary mental clarity is necessary to thread the labyrinthine way of the official sentence. Parliamentary language is scarcely better. The following question in the House is an excellent example :

> *Mr. Arthur Michael Samuel :* To ask the Minister of Health whether he will request the National Physical Laboratory and the Building Research Station to embark upon an investigation with the specific object of enabling them to advise on their own initiative local authorities as to how such authorities can advantageously eliminate rules and practices from existing building regulations which do not take into adequate consideration modern improvements in building materials and methods, and are consequently hindering employment in the building and co-operant trades.

* * *

*To the Editor of* THE ARCHITECTURAL REVIEW.

SIR,—So far as street improvements are concerned, Leeds is making history. She is engaged upon what Professor Reilly in his " Broadcast talk " said " is the biggest thing attempted in this country for a hundred years." Vast areas of old buildings are being demolished, and the centre of the city is one great wide open space, upon which is to be built the biggest, widest, newest street in the country, outside London. It is a civic enterprise. Already one palatial building is completed, and two more are in course of erection.

As I have watched this great demolition and reconstruction going on, I wondered if the powers that be had considered the " line " the street should take, and I ventured to write upon the subject to the *Yorkshire Evening Post*, suggesting that a curve would be better than a straight line, and intimated that High Street, Oxford, and Regent Street, London, both gained immensely by their curves, which bring into view as you proceed from one end of the street to the other, all the beauty of the buildings before you arrive at them, whereas in a straight street you only see the special

features of the buildings when you come actually opposite to them: take, for example, a new and beautiful building which Mr. Greenwood has erected at the top of Briggate, Leeds—you can only see it when you get right opposite to it, whereas had Briggate been curved it could have been seen from the far end.

The Editor of the *Yorkshire Evening Post* considered the question raised of sufficient importance to devote a leading article to it, and interviewed Mr. J. E. Ackfield, the city engineer, upon it, but he is an engineer and, I imagine, stresses and strains, and strength of girders, are more to him than lines of beauty, for he says: "This is the first time he has heard of the matter of the line of the new street raised, and it is impossible to dogmatize on such a subject, and that Princes Street, Edinburgh, is the most admired street in the United Kingdom, and it is dead straight. A street ought to have a definite line; it ought not to wobble."

I submit that Princes Street owes its beauty more to its natural setting, on the one side, than to its buildings on the other, also that a graceful curve is not a wobble.

As this scheme will involve the expenditure of millions of money and will be of national, as well as local importance, I thought it would be of interest to your *professional* readers.

From the view of prospective builders or owners of the properties, too, it is desirable that no mistakes should lead to after-regrets.

I am, yours faithfully,

Horsforth. W. A. GOLDSWORTHY.

* * *

Sir Herbert Baker, A.R.A., F.R.I.B.A., was among those to receive Birthday Honours, being made a Knight Commander of the Indian Empire. He was architect for India House, London, and the secretariat and legislative buildings at Delhi. His work in South Africa includes the Union Buildings and Government House, Pretoria, and Cathedrals in Salisbury and Pretoria. He was also the joint architect for St. Mary's Cathedral, Johannesburg, which is illustrated on pages 21–23 of this issue.

* * *

Owing to the August REVIEW being a Special Number, devoted entirely to the Swedish Exhibition and Swedish decorative art, Mr. Lloyd's next article in his series on *A History of the English House* will be published in the September issue. In this article the author will conclude his study of Palladian and Georgian houses.

# Obituary.

We regret to announce the death, on May 27, of Mr. F. G. Sayer, the managing director of Messrs. Nash and Hull, following a serious operation. Mr. Sayer was still a comparatively young man, being only fifty-five years of age. He had spent practically all his business life with Messrs. Nash and Hull, having started there over thirty years ago as a journeyman, and by his ability, keenness and industry reached the position of managing director. No one who had dealings with him can fail to regret his loss.

## Trade and Craft.

The new Pyrene building, on the Great West Road, is one of the most interesting of recently built warehouses. The building, of which Messrs. Wallis Gilbert and Partners are the architects, has been designed not only with a view to efficiency, but with every consideration for the health of the workers. The greatest amount of light is found in all parts of the building. The ventilation is so arranged that a constant supply of fresh cooled air is maintained in summer, and the air in winter is warmed by means of steam heat. The kitchens and restaurants are fitted with the latest types of equipment.

The exterior is distinguished by the colour of its façade, which in faience of greens and reds, forms a striking contrast to the concrete. The illustration shows the entrance into the main hall.

How closely knit together is the whole business of interior decoration is well illustrated by recent developments in the firm of Gordon Russell, Ltd. Mr. Russell started by making furniture at Broadway in the Cotswolds, and his furniture is well known to readers of the REVIEW, but he has found himself bid by the demands of his clients to interest himself in other aspects of decoration. The firm has now, both at Broadway and at their Wigmore Street showrooms in town, a large selection of textiles, including those Continental and English patterns which best suit modern furniture. There is also one room in London entirely devoted to modern glassware. In fact, Gordon Russell's are now prepared to carry through a complete decorative scheme, whether for domestic interiors, schools, offices or churches, and offer their co-operation to architects for this purpose. We understand that Mrs. Gordon Russell is in charge of the textile and rug section of the business.

* * *

The General Contractors for the decoration of Mulberry House, Smith Square, were John Mowlem & Co., and among the artists, craftsmen and sub-contractors were the following :— " Dim " of Paris (furniture and decorations) ; E. E. Pope, Reading (central heating) ; Stanley Cooper of Bournemouth (electric wiring) ; Berry (electric heating) ; Escare Bros. (the coffered and pewter covered doors) ; and J. Whitehead & Sons (tiling).

* * *

The Contractors for the bathroom designed by Mr. Oliver Hill were : Stabler (marble) ; H. T. Jenkins & Son (marblework) ; Howard & Sons (woodwork) ; General Electric Co. (illumination) ; Pilkington Bros. (glass) ; and Bagues (ornaments).

* * *