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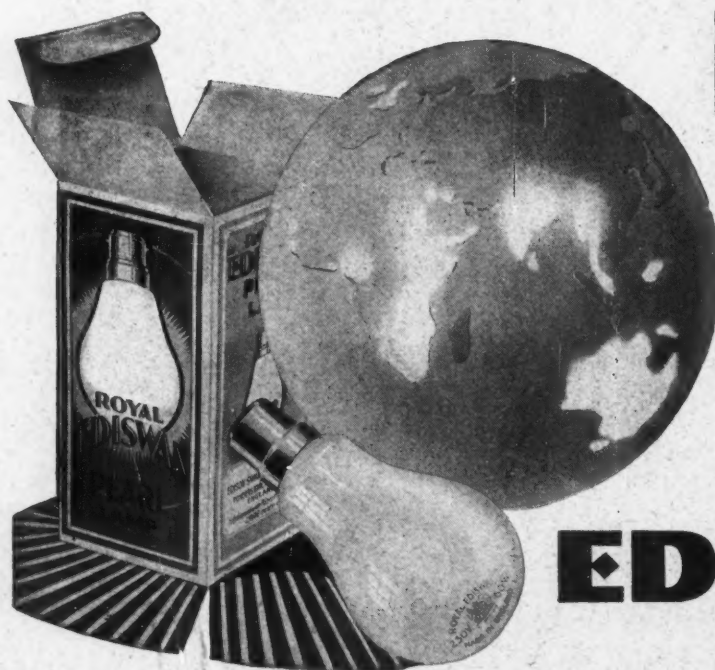
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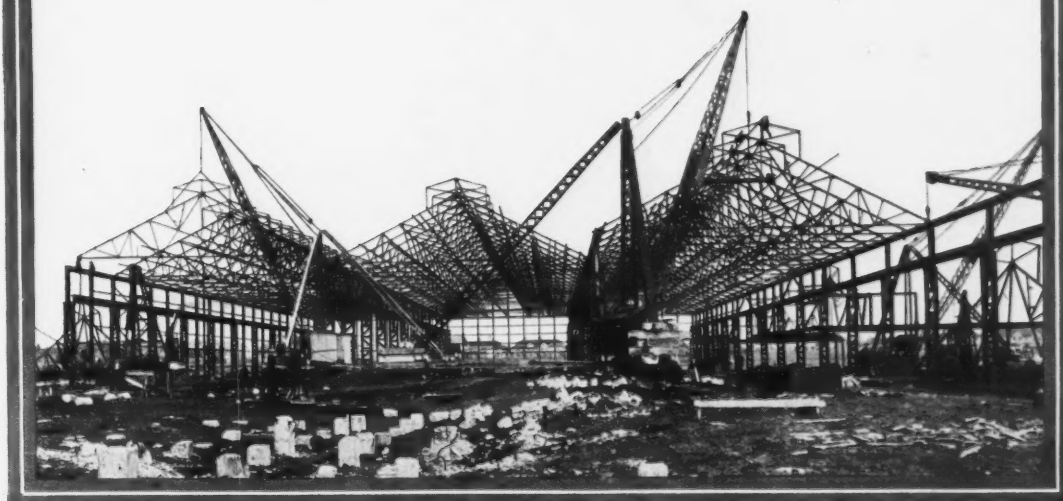


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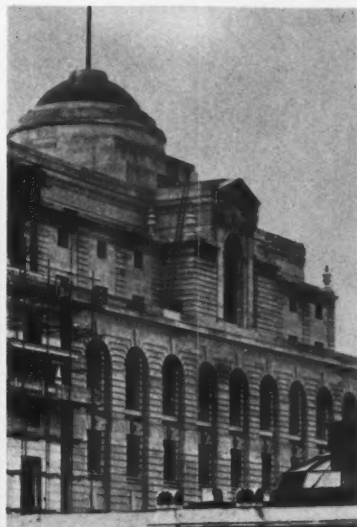
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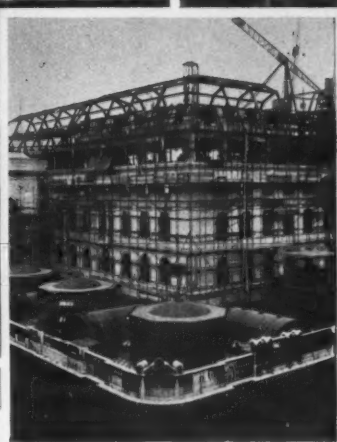
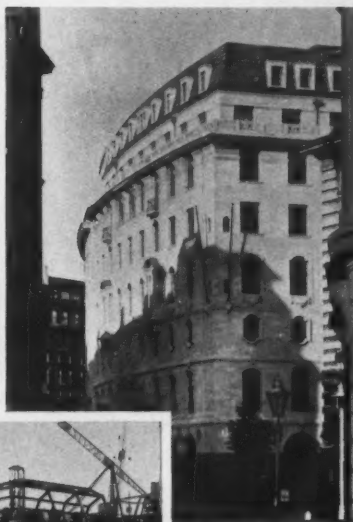
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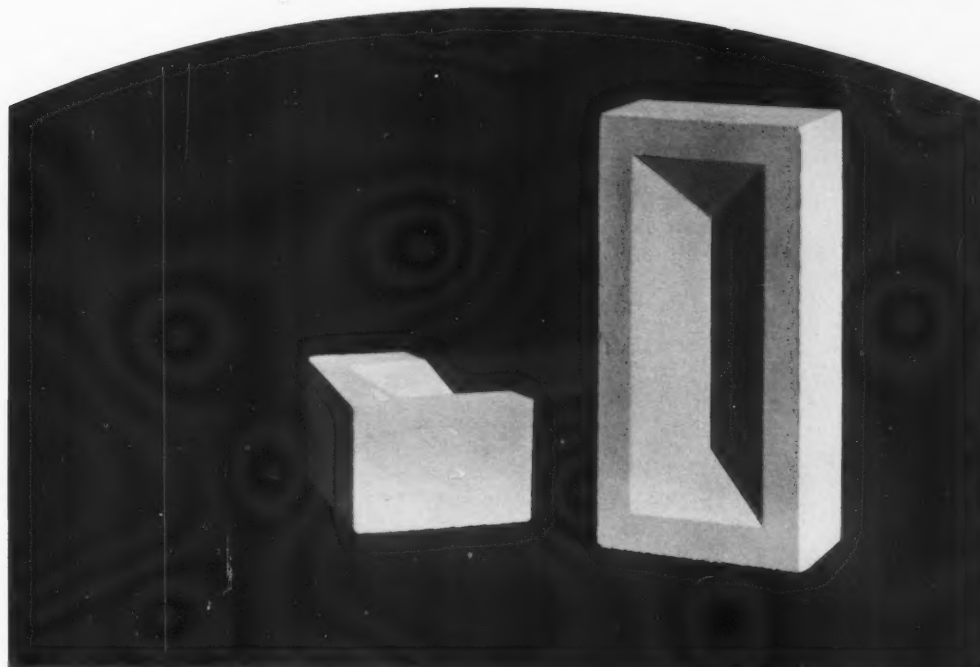


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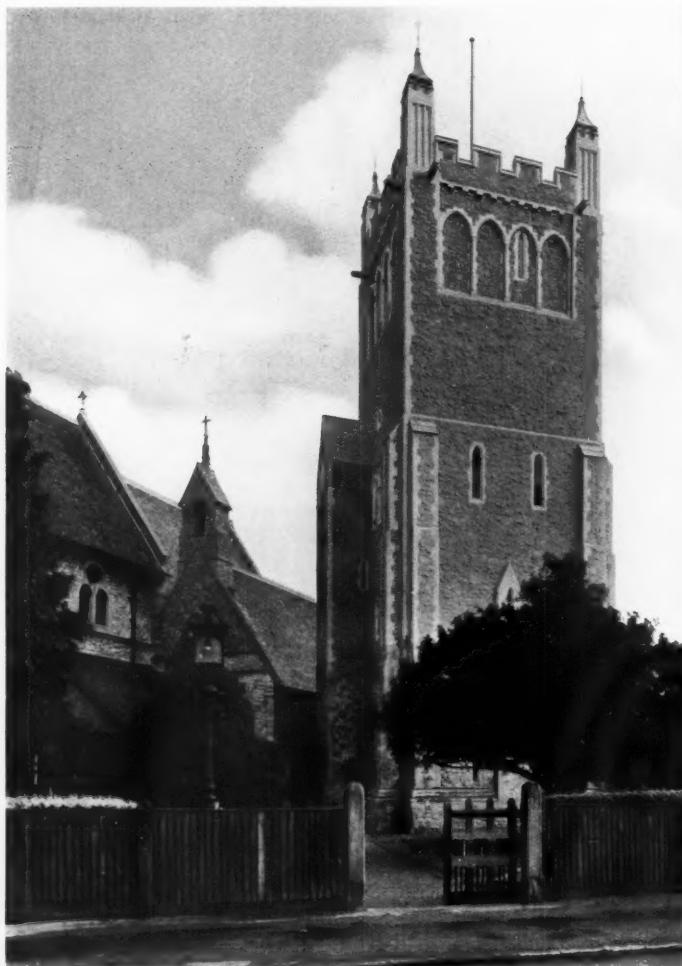
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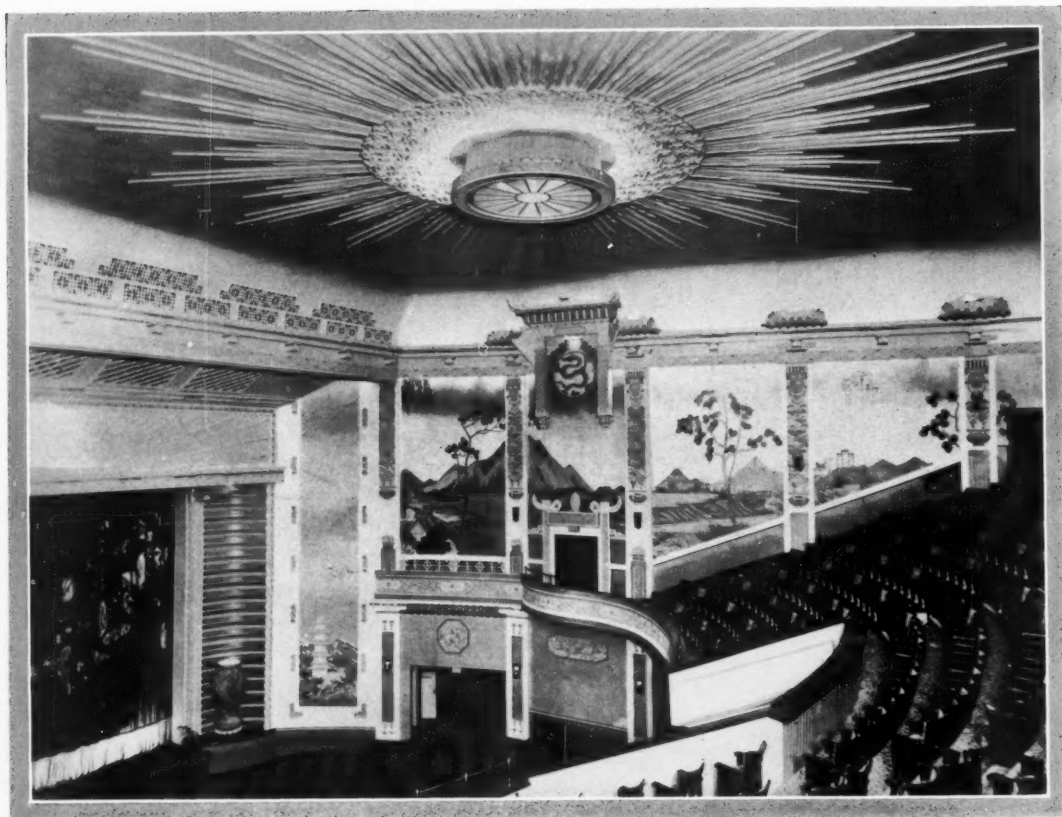


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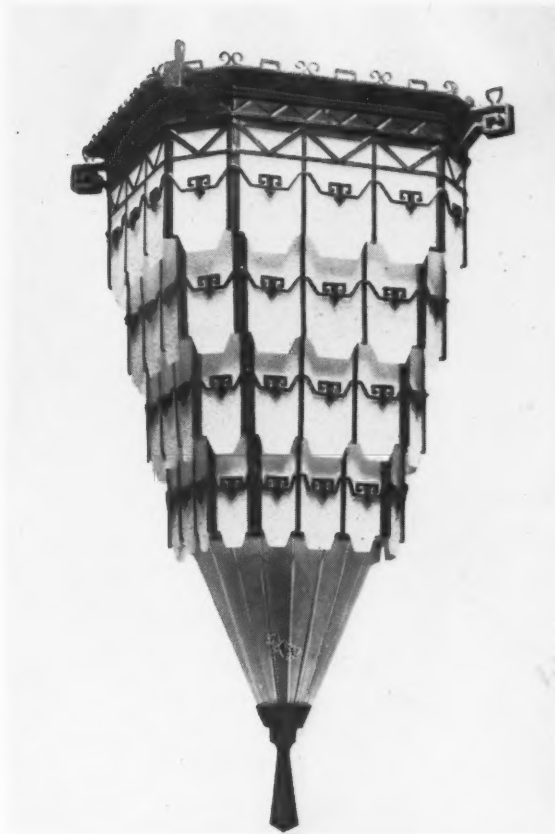
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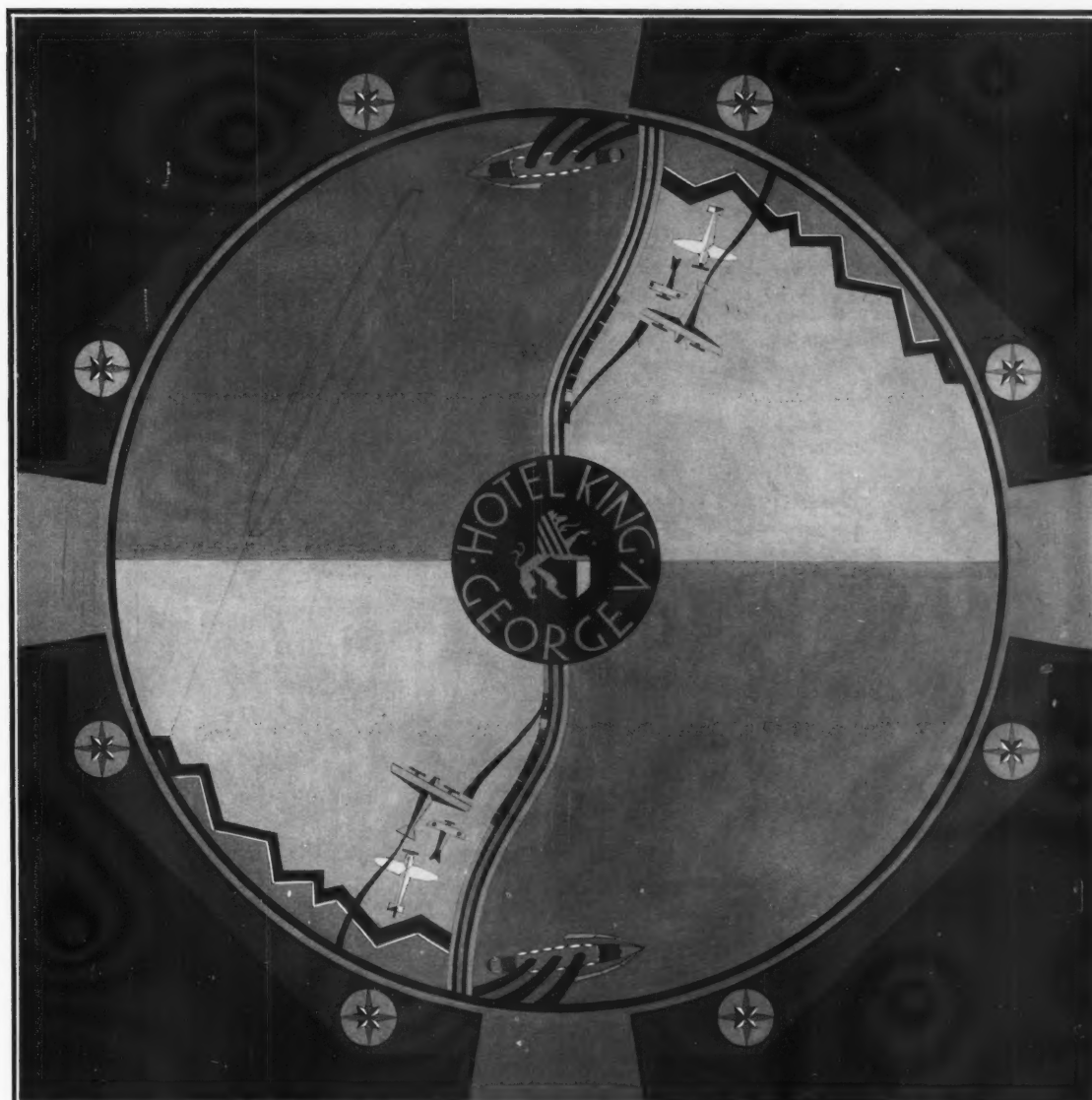
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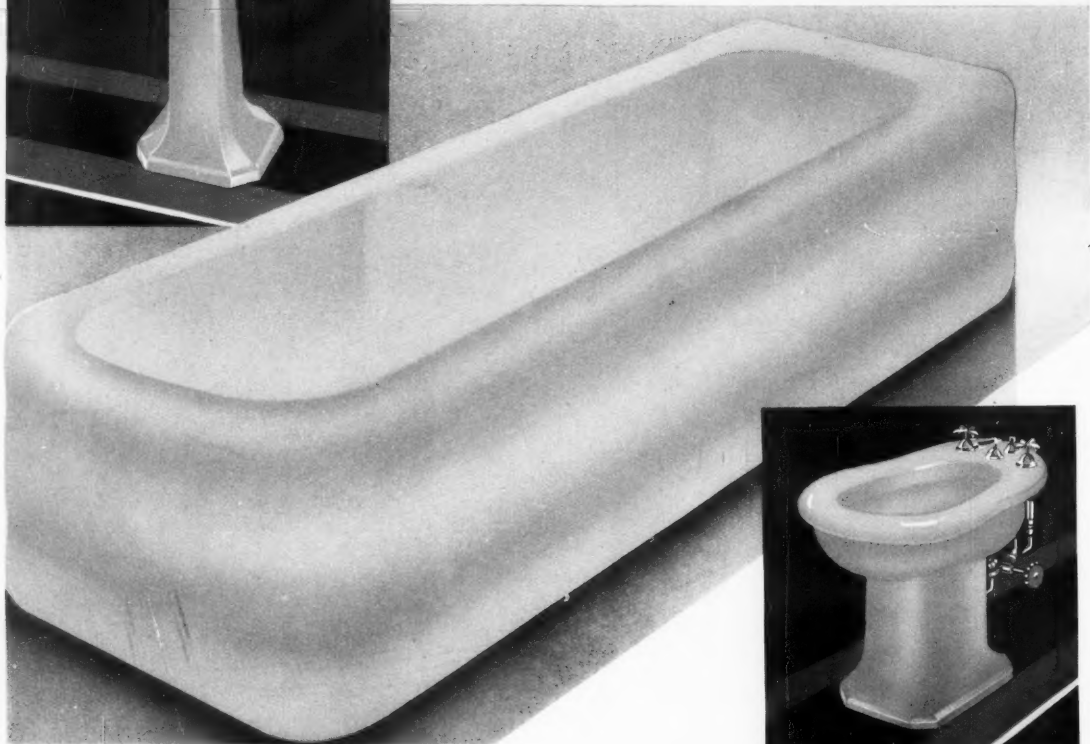
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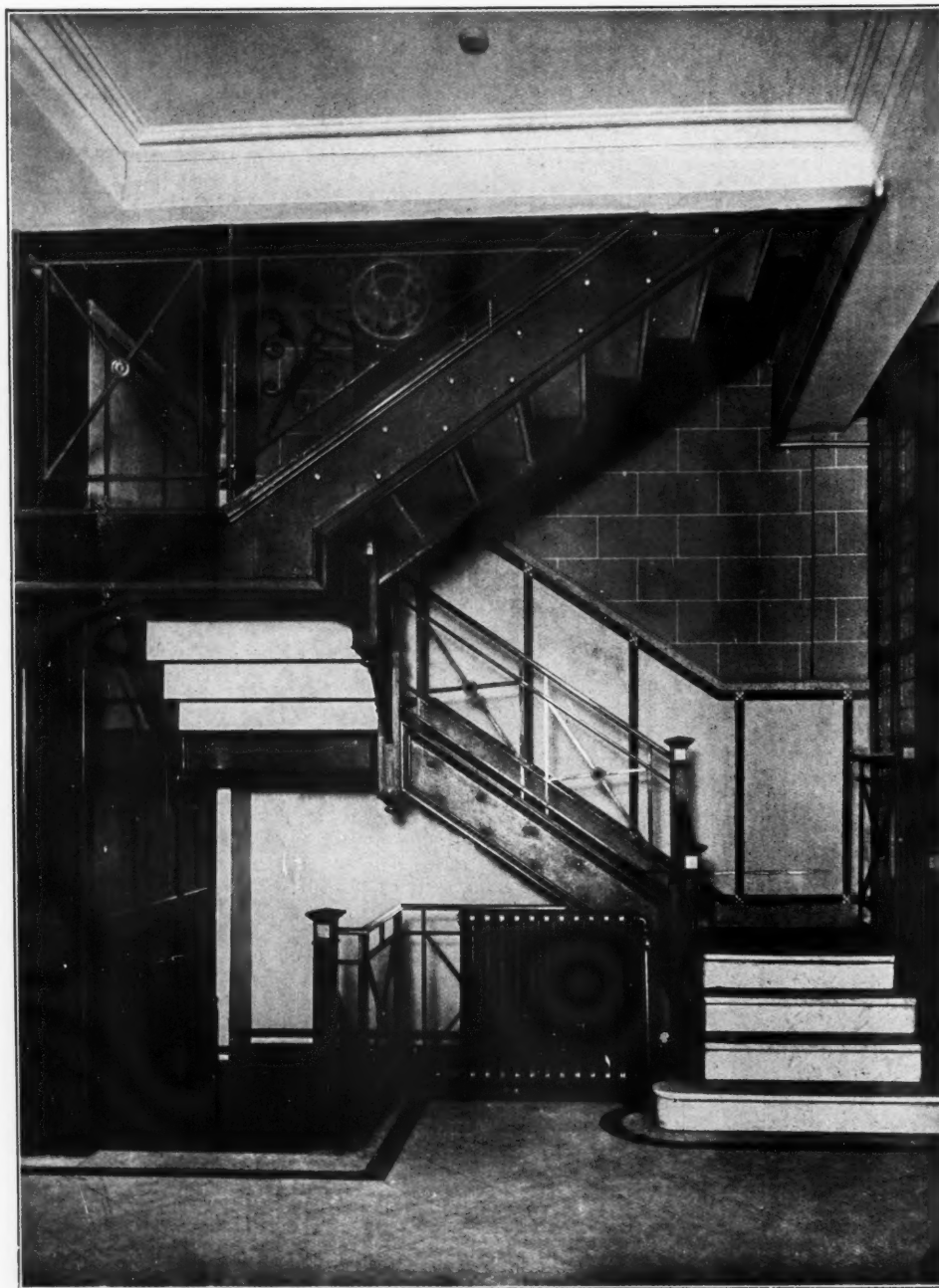
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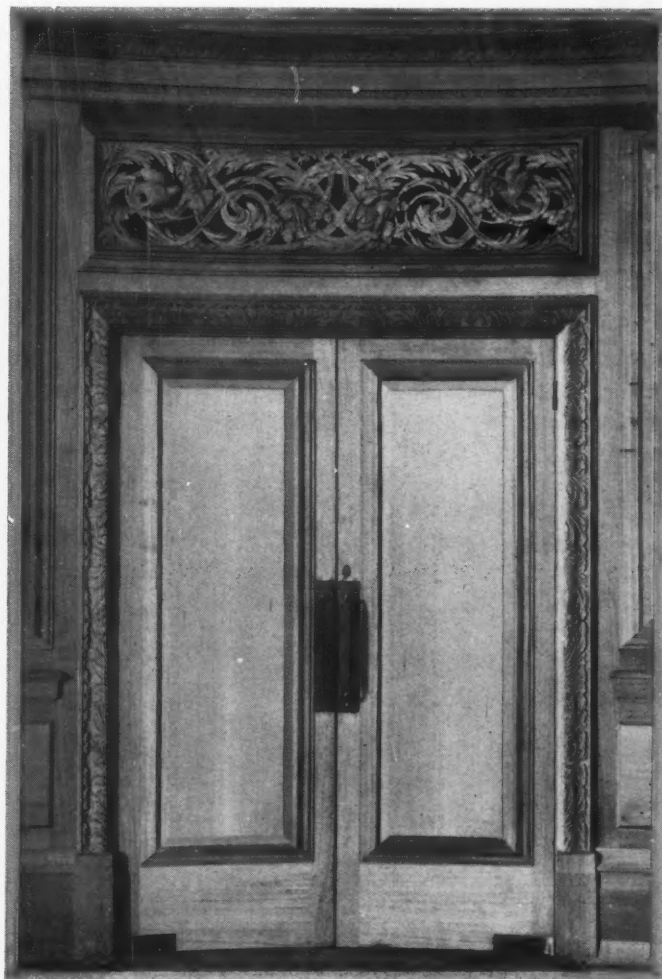
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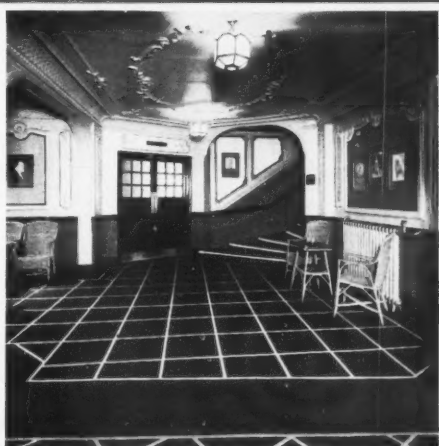
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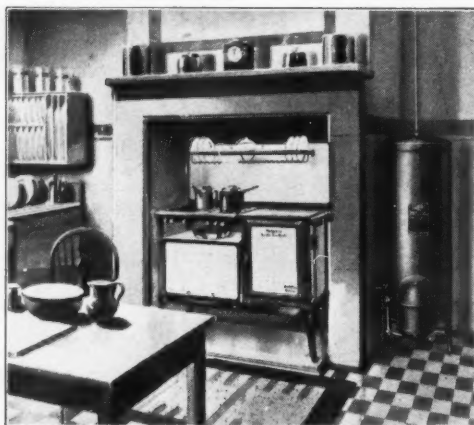
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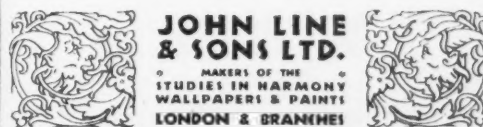
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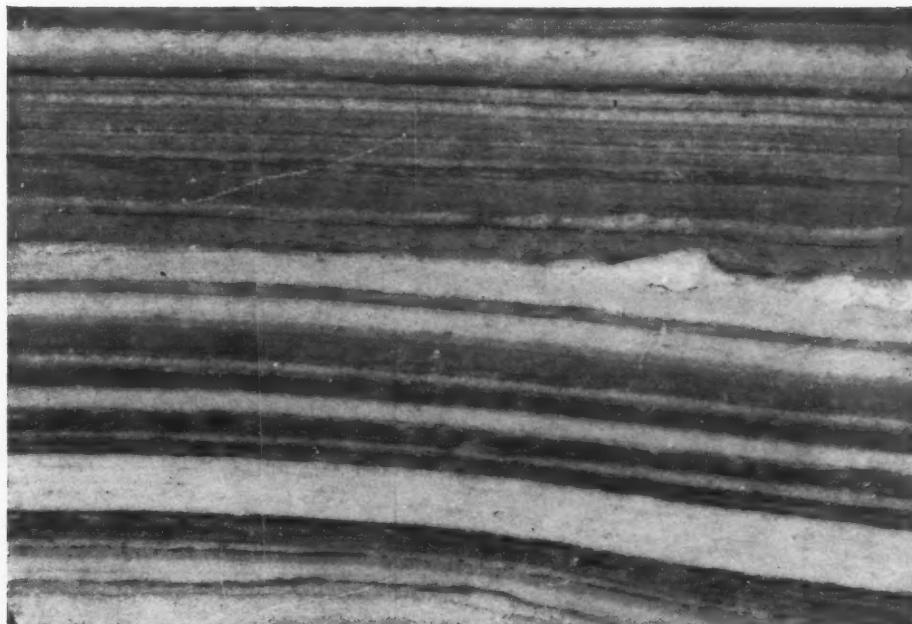
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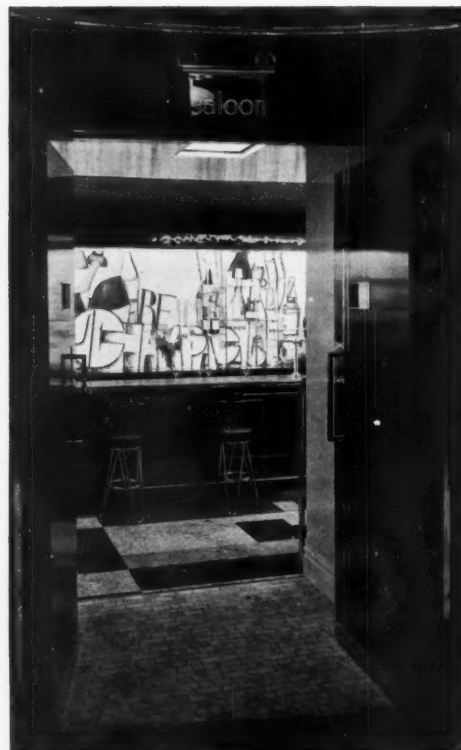
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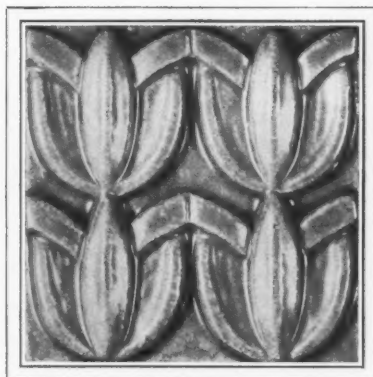
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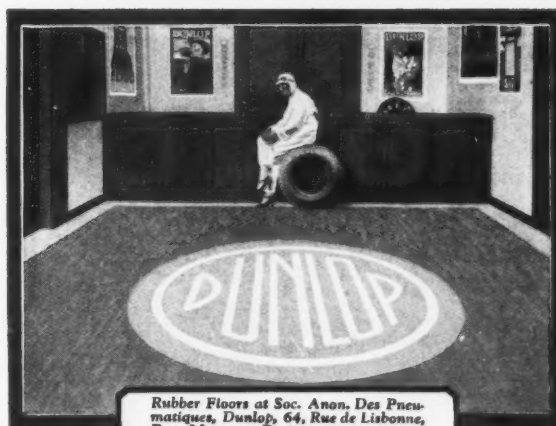
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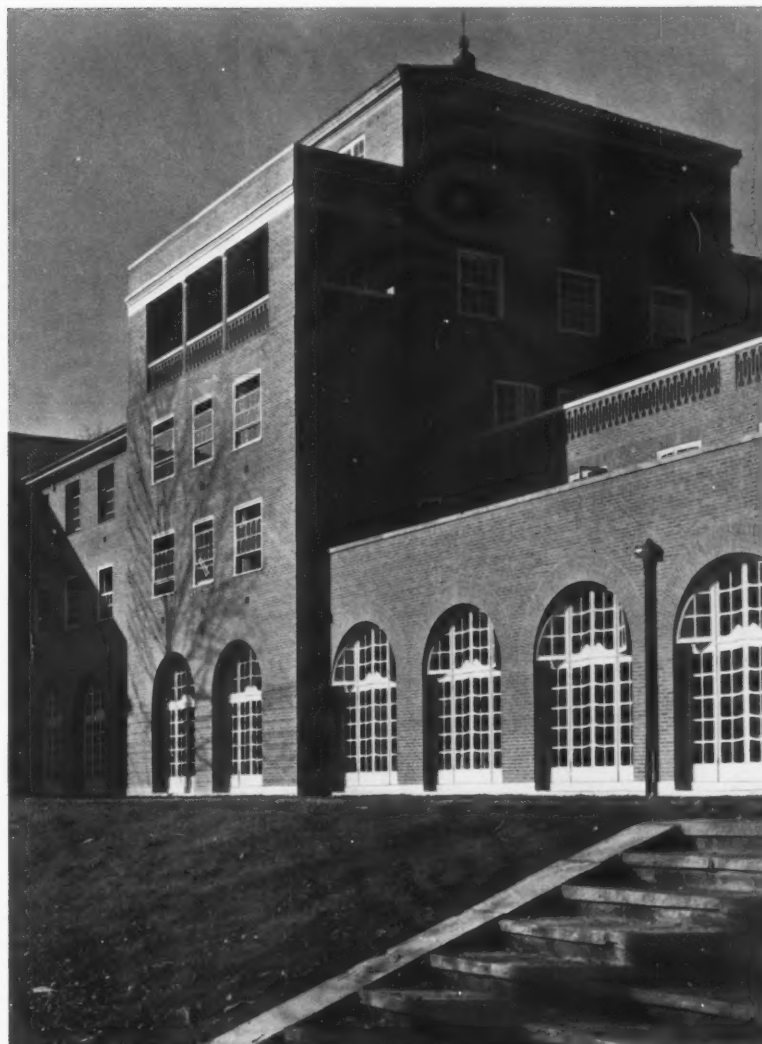
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A close-up photograph of the
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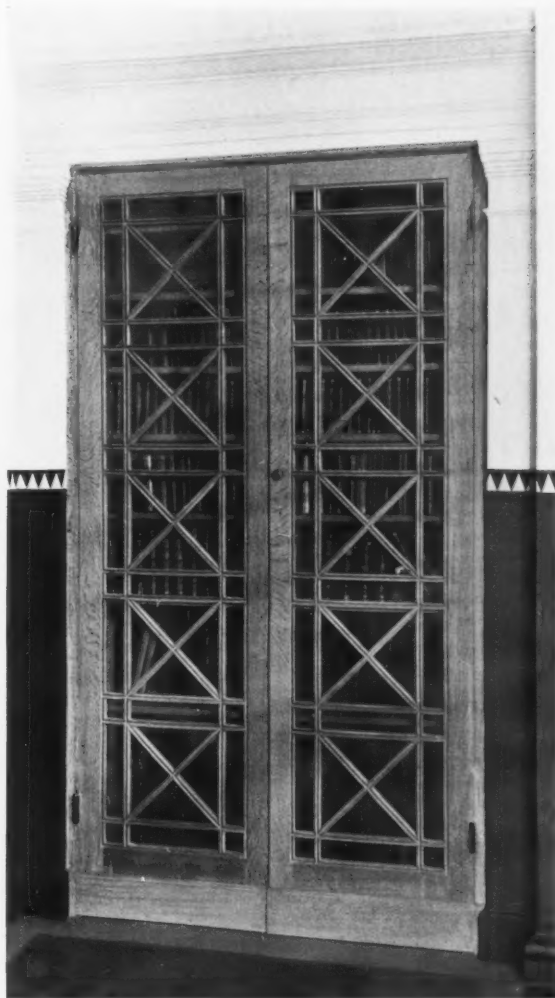
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Below: Carved Oak Clock Case
Surround and Panelling in the
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Right: One of the Oak Bookcases in
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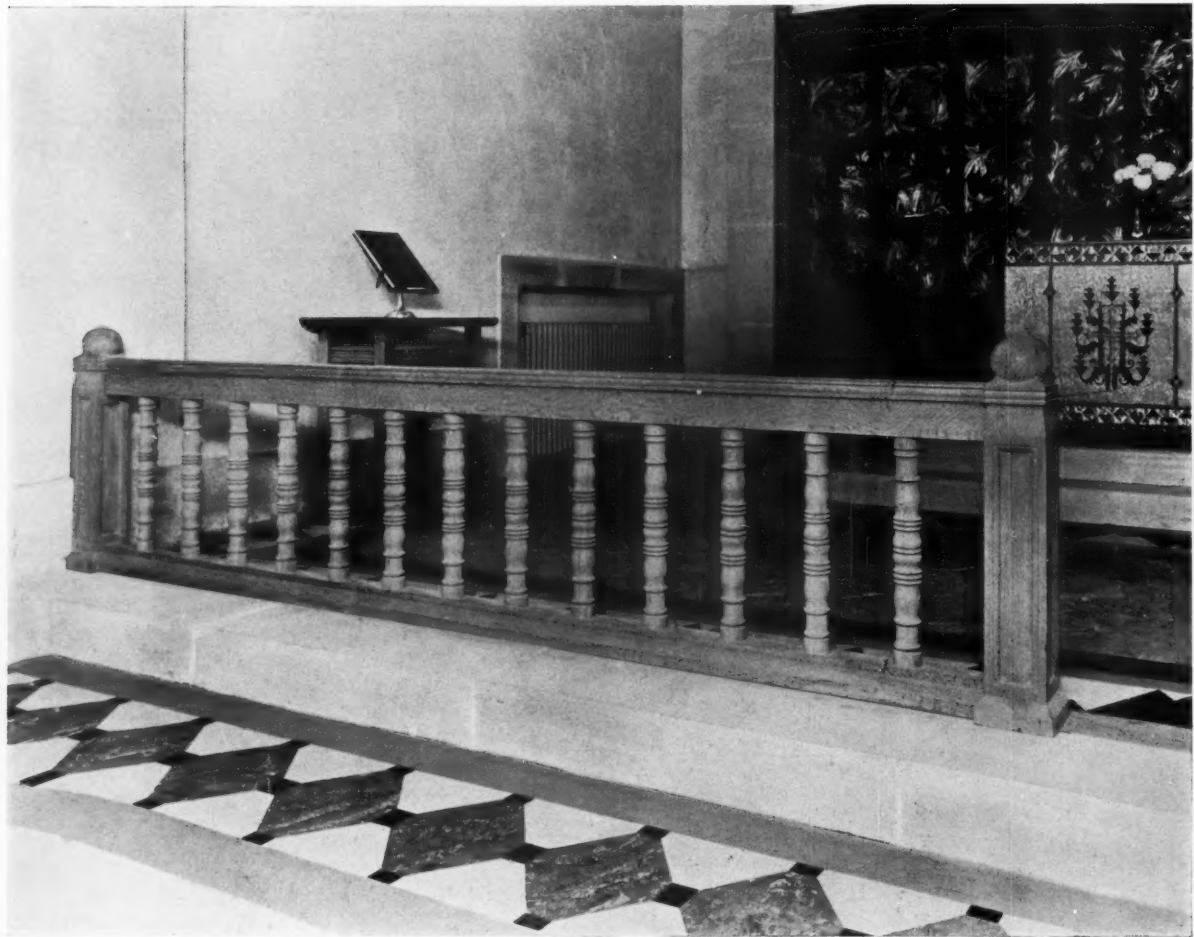
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View of Portion of Sanctuary showing Altar and Communion Rails

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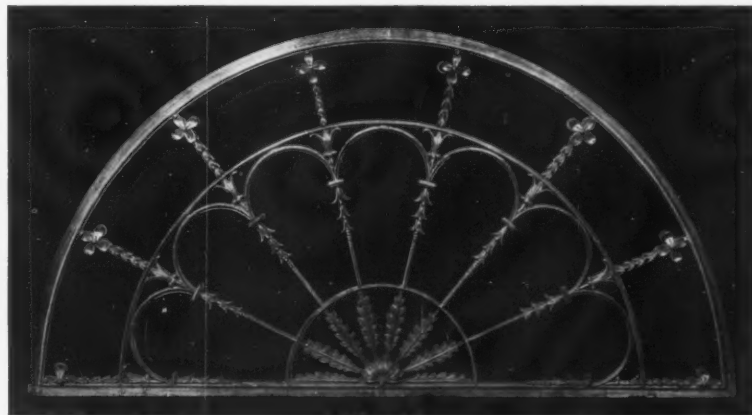
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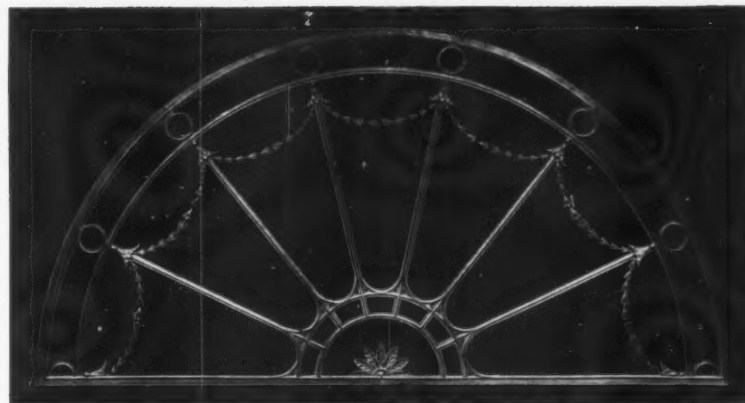
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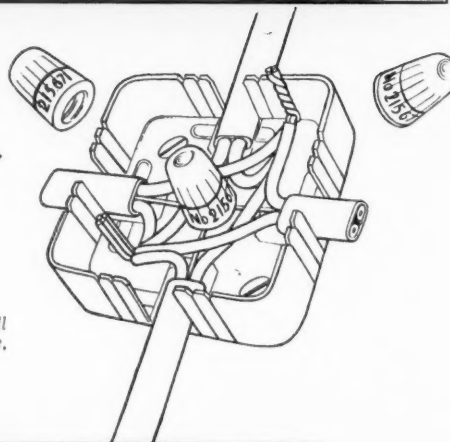


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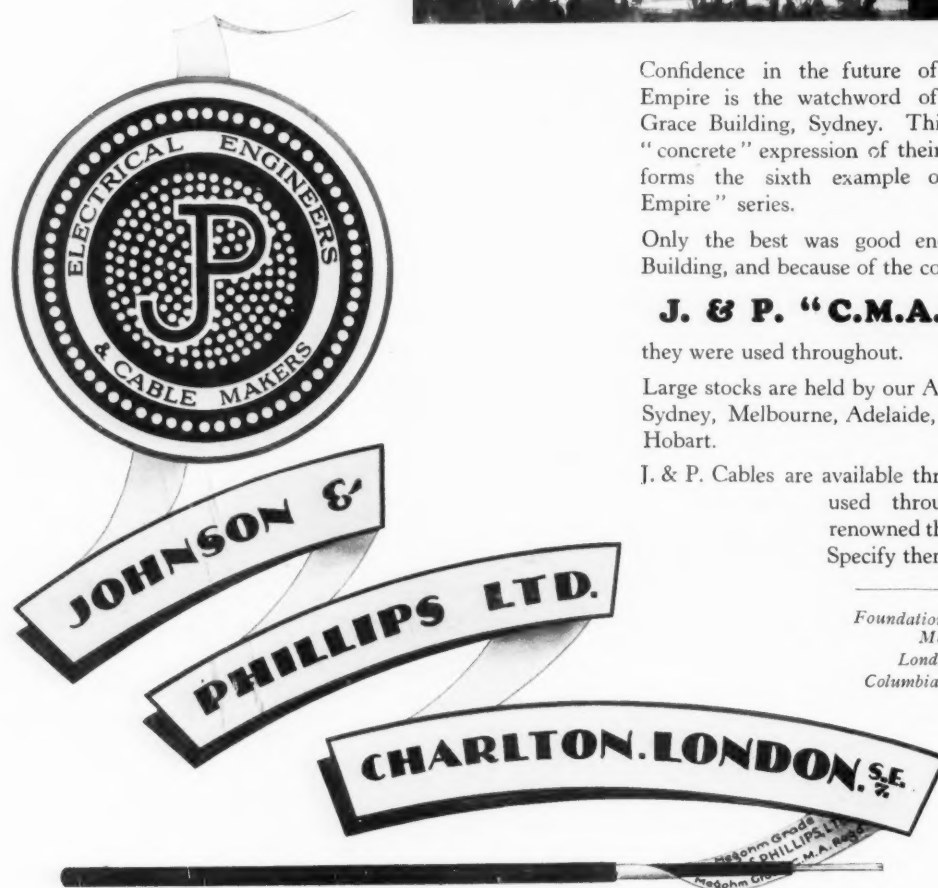
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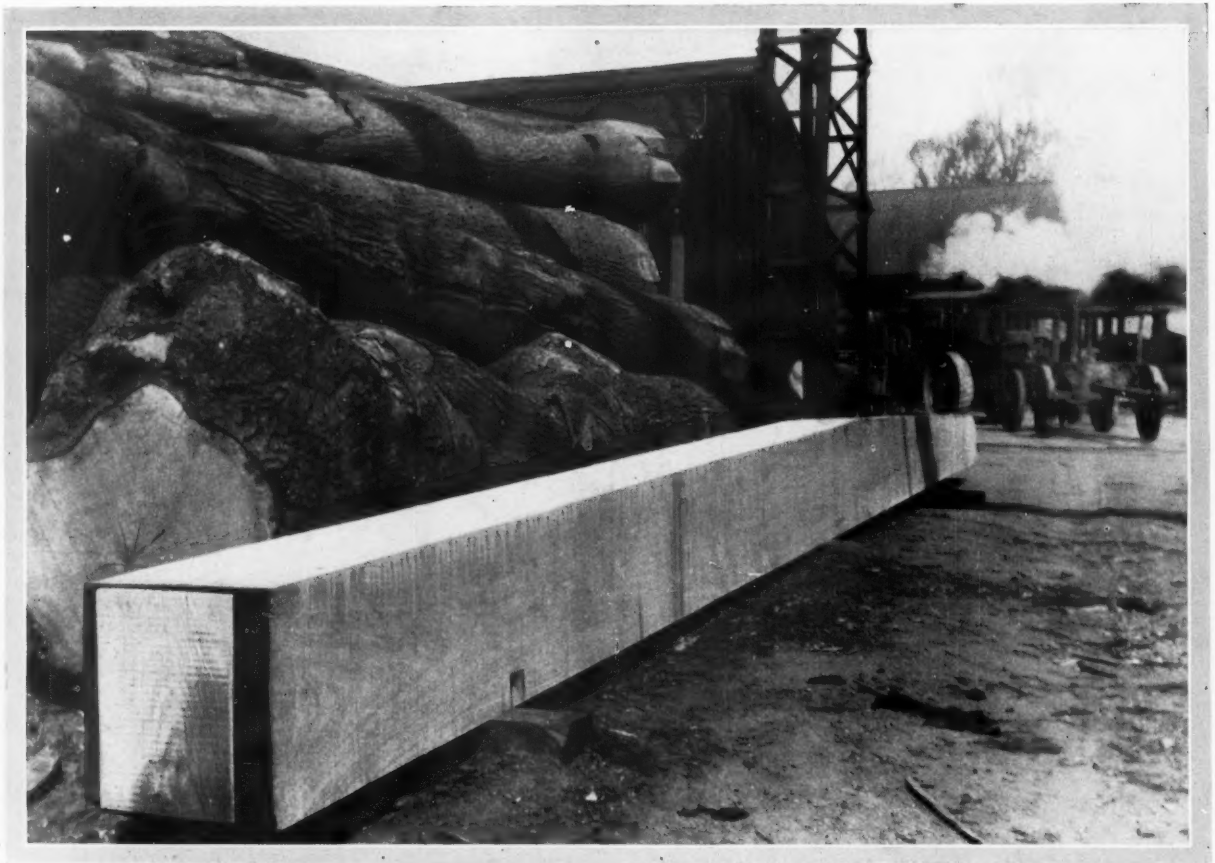


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In error last month this description omitted due reference to Messrs. E. A. Stone & Partners.

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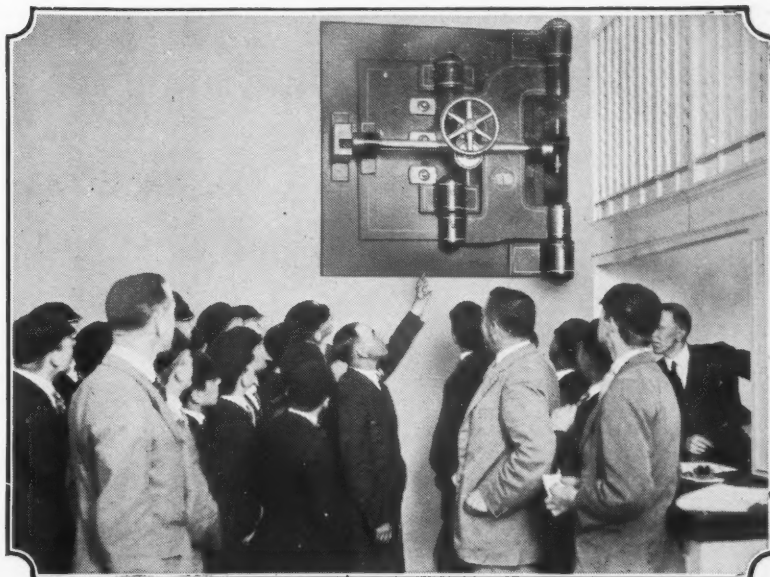
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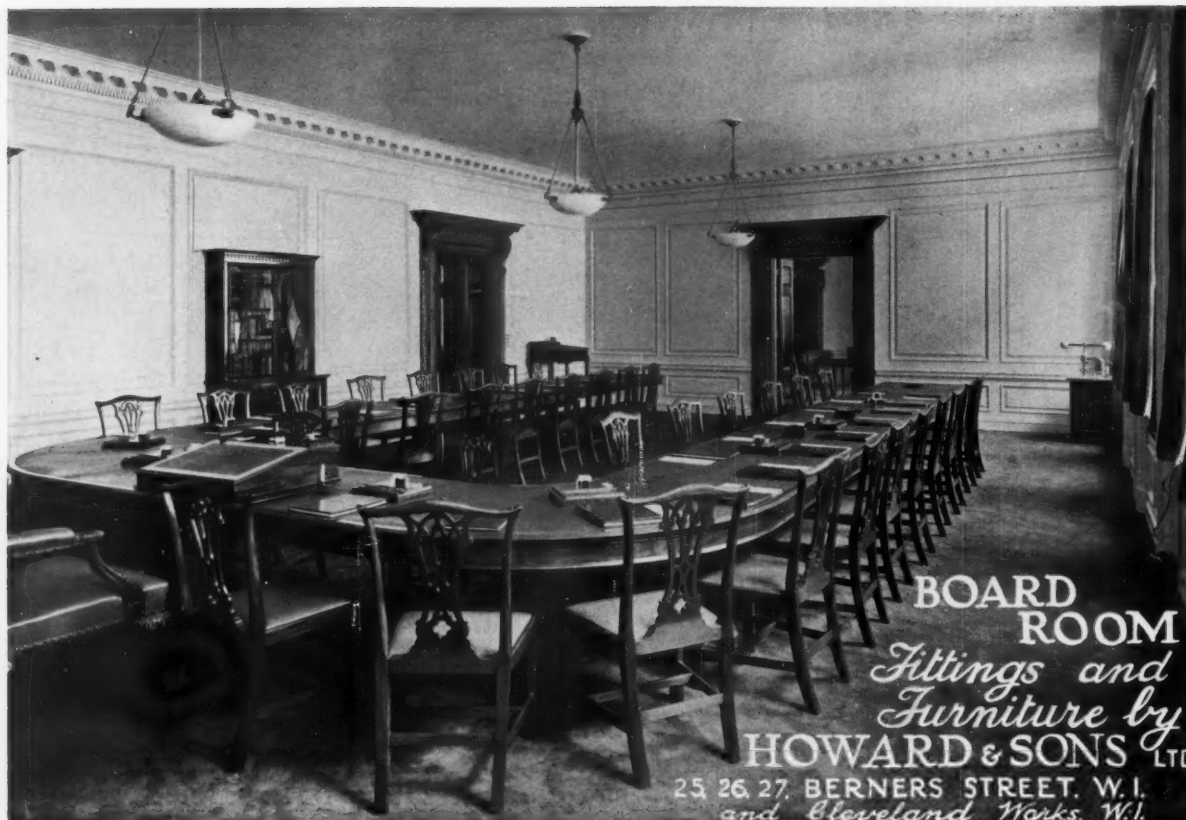
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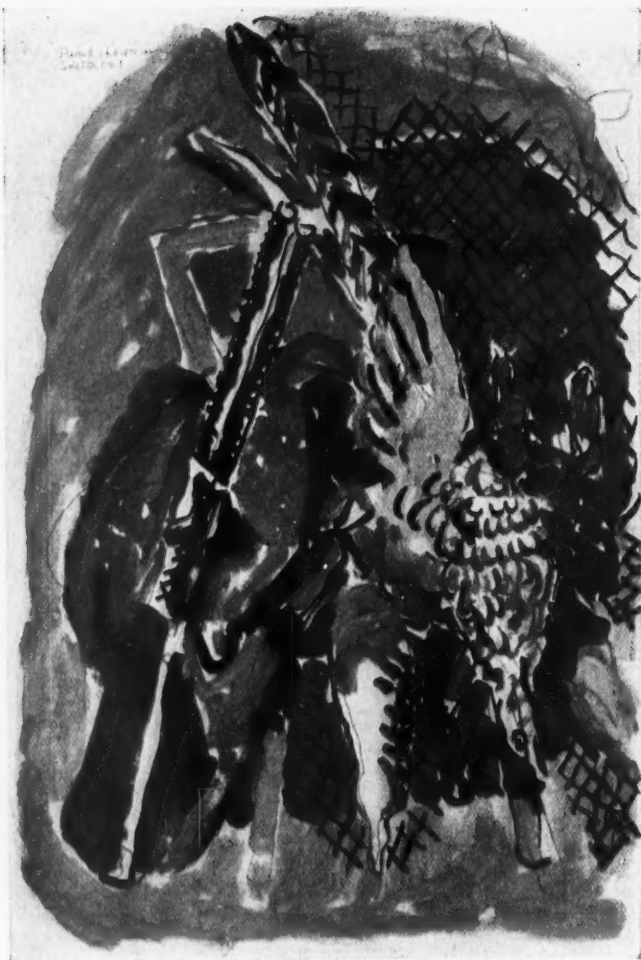
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A.



B.

Plate I. December 1930.
*Painted panels in the design awarded the
 Third Prize in the Competition for Lord
 Benbow's Apartments. (A) HUNTING.
 (B) HORSE RACING.*

By Vanessa Bell and Duncan Grant.



The New Chair of Art.

By John Betjeman.

TO right and left around the country—in mansion, cottage and museum—citizens, rustics and curators are indebted to the generosity of Mr. Courtauld. They are indebted, too, to the kindness of Sir Joseph Duveen and to the championship of Lord Lee of Fareham. *The Times* of October 27 this year published a letter from the last-named which divulged a scheme, in the air at present. A Chair of Art is to be founded. The patrons have promised immense sums of money and London University has graciously bowed and accepted them.

Such an expression of civic spirit is almost beyond praise, and one must hope that it will not only cause the skeletons of many immortals to stir joyously in their graves, but also bring a flutter to the hearts of many more young artists. It is sad that so few philanthropists have benefited art of recent years. From the time of Hayley and his awkward championship of Blake to that of the late Lord Iveagh and his even more unfortunate championship of Brangwyn, things have not been quite as they ought to have been. It will remain for these present benefactors to act like Medicis and keep our British artists busy.

Vague and tentative are the present arrangements about the Chair, so vague that even *The Times* could devote no more than two columns to such an important act of generosity so tentative that the first committee meeting has not been held before our going to press. And because it is still vague and in the air, a suggestion may be made in good faith that will, perhaps, get to the ears of the provisional committee which is to contain Lord Lee of Fareham as Chairman, Sir Gregory Foster, Dr. Edwin Deller, Professors Ernest Gardner, A. E. Richardson, and Henry Tonks, Sir Martin Conway, Sir Robert Witt, Mr. Samuel Courtauld and Mr. W. G. Constable. If this suggestion reaches such distinguished ears as those of these men, there is every hope that it will be heard. For, surely, men of such public spirit will welcome any form of public discussion. The very publicity which has been given to the act demands a reply from the people, and one small section herein replies.

What sort of "Art" will be benefited? A definition of the term is perhaps, naturally, considered impossible. The University to receive the gift is defined instead. What kind of people will be benefited? The function of the Institute of Art that will be founded is defined. *It is for the training of art critics and art experts.*

In fact it seems but remotely concerned with artists, and more closely related to the antique trade. Nor is it related to the antique trade alone. The Institute may set up an atmosphere of pedantry and donnery about the

remote artists of the past and remoter sculptors and architects.

Mortality, behold and fear

What a change of flesh is here!

Think how many royal bones

Sleep within these heaps of stones

pale young men in horn-rimmed spectacles, arrogant old soothsayers on ever-changing criteria, will flop about monumental Queen Anne passages and gibber in a rapidly accumulating collection of books. Let it not be supposed that this *will* happen, but it may; and if it does, whom will it benefit? Are there not enough critics already? Nothing is more laudable than a knowledge of the past, and the means of obtaining information about it are abundant enough. Sickly, indeed, is a generation which dare not encourage its modern artists, but which must hark back and back and send up the prices of antiques. It seems to be a true statement that no error of taste was committed in England before 1820. For we were then inclined to despise the work of our forbears and to create new designs, or to house the old ones in a modern but sympathetic setting. The connoisseurs of the eighteenth century, even Horace Walpole, paid tribute and paid money to the artists of their time. The broad parks, the elegant elevations, the wild convolutions of an eccentric patron stand respected today. Yet it is supposed that we must not only know about them but copy them. Henry VIII did not make Holbein an antiquarian; not all the learned patrons of the eighteenth century insisted upon that sort of thing.

But perhaps the Institute of Art is filling the gap the Royal Academy has left. We do not know, we cannot tell. It is for training art critics and art experts. That is ominous. Ever before the founders the vision of the "Beaux Arts" of Paris must be placed. That has done a lot for French painting. It has caused designers to revolt, and a style unlike the international dagoism of Beaux Arts has been the result. The Institute may cause a healthy revolution, egged on by the Royal Academy.

Yet we must not blame the modern patrons who get no inspiration from the present, but who idolize now this century, now that. For we are in a great transitional period which we are only just beginning to recognize. The Institute of Art may turn the scale in favour of the present or it may do untold damage. The old form of decoration by easel pictures is dying. For frames and worthy canvases must have a panelled room. Designers such as Paul Nash and E. McKnight Kauffer have realized the media of the artist. They are wood and steel and paper, mackintosh, linoleum and glass. Pencil and paint are no longer among the only means of an artist's self expression. The Institute must keep our artists busy and turn for ever the pale young critics from its ferro-concrete threshold.

A History
of
The English House

By Nathaniel Lloyd.

**XXV.¹—Later Eighteenth Century: Early
Nineteenth Century: Revivals.**

Kings:

GEORGE III .. 1760-1820. GEORGE IV .. 1820-1830. WILLIAM IV .. 1830-1837

THE changes in architectural design wrought by Robert and James Adam are best described in their own words. In the Preface to *The Works in Architecture of Robert and James Adam, Esquires*, London, 1778, they state:

We have not trod in the path of others, nor derived aid from their labours. . . . The skilful . . . will easily perceive within these few years a remarkable improvement in the form, convenience, arrangement, and relieving of apartments; a greater movement and variety in the outside composition, and in the decoration of the inside an almost total change. The massive entablature, the ponderous compartment ceiling, the tabernacle frame, almost the only species of ornament formerly known in this country, are now universally exploded, and in their places we have adopted a beautiful variety of light mouldings, gracefully formed, delicately enriched, and arranged with propriety and skill.

Footnotes develop this theme. Of "the massive entablature" they say:

Nothing can be . . . more sterile and disgusting, than to see for ever the dull repetition of Doric, Ionick and Corinthian entablatures in their usual proportions, reigning round every apartment, where no order can come or ought to come, and yet it is astonishing to think that this has been the case in the apartment of every house in Europe, that has any pretensions to magnificence, from the days of Bramante down to our time. In smaller rooms the places of architrave and frieze have been ponderously supplied by a cornice of most ample proportions fit for the temple of Jupiter Tonans, from which it was . . . probably copied.

The following of their definitions are interesting:

Movement is defined as "meant to express the rise and fall, the

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, June, July, October and November 1930.



c. 1790.

King: George III.

FIG. 54I.—Milton Abbas, Dorset.

FIG. 54I.—*The whole village of thirty or forty standardized pairs of cottages, was built at the same time. The walls are cream coloured and the roofs are of thatch. There is a joint doorway to each pair of cottages. The street winds up the slight incline of a narrow valley; halfway up is the church, and opposite it a row of almshouses. At the top of the street is the inn. Between each pair of cottages horse-chestnut trees (planted when the buildings were set up) have grown into fine trees and soften the repetitive arrangement of the cottages. Except that the common entrance would not now find favour, this eighteenth-century housing scheme is not inferior to any modern one, whilst the rough grass broken by paths, trodden where wanted, compare favourably with untidy scraps of gardens enclosed by cheap fencing.*

been more than a little enmity between the Adam Brothers and Sir William Chambers, who was the leading contemporary exponent of Palladianism.

The self-appreciation proceeds:

We have introduced a great diversity of ciellings, freezes and decorated pilasters, and have added grace and beauty to the whole, by a mixture of grotesque stucco and painted ornaments together with the flowing rainçeau with its fanciful figures and winding foliage.

advance and recess, with other diversity of forms, in the different parts of a building, so as to add greatly to the picturesque of its composition. For the rising and falling, advancing and receding, with the convexity and concavity, and other forms of the great parts, have the same effect in architecture, that hill and dale, foreground and distance, swelling and sinking have in a landscape: that is, they serve to produce an agreeable and diversified contour, that groups and contrasts like a picture and creates a variety of light and shade, which gives great spirit, beauty and effect to the composition. It is not always that such variety can be introduced into the design of any building but where it can be attained without encroaching upon its useful purposes, it adds much to its merit as an object of beauty and grandeur."

Tabernacle frame: "The whole dressing of a door, window, niche or chimney, when the dressing consists of columns or pilasters, with an entablature and pediment over them" (Figs. 496, 500).

Compartment ceilings: "The heavy compartment ceilings adopted in France were introduced into England by Inigo Jones with as much weight but less fancy and embellishment. Vanbrugh, Campbell and Gibbs followed too implicitly the authority of this great name" (Figs. 346, 348, 407, 480).

The authors of these views must have shocked the Palladians of their day: indeed, there seems to have

FIG. 542. — The detail (which is timber-framed and rendered with plaster) may be compared with other bow windows of the period. It is all of excellent design and workmanship, showing carpenters' work at its best. FIG. 543. — The glazing bars of the doors belong to the Gothic revival, those of the lights over being in the "Chinese" manner. At this date the window entablatures have become very thin and scanty; indeed, the whole front is the design and work of local carpenters. FIG. 544.— These were built as cottages

c. 1790. King: George III.
FIG. 542.—A house and shop in High Street, Hastings.



and were not so converted from a better-class house. They illustrate a local practice of building in brick up to first floor and continuing in timber framing covered with weather tiling. The only marked classic features are the entablatures on the consoles over the doorways. FIG. 545.—A late eighteenth-century front. The practice of furnishing the windows with slight architraves and bringing the glass line out almost as far as the wall face, confers a certain quality upon the façade which would be lacking were the frames set back within 4½-inch reveals.

c. 1790.
FIG. 543.—A house and shop at Witham, Essex.



c. 1795.

King: George III. Late eighteenth century.
FIG. 544.—A pair of cottages at Marden, Kent.

King: George III.
FIG. 545.—The White House, Chipping Ongar, Essex.

The definition of *Grotesque* is given in the footnote:

By grotesque is meant that beautiful, light stile of ornament used by the ancient Romans, in the decoration of their palaces, baths and villas. . . . The Italians . . . give to ruins dug up and cleared the name of "grotto" . . . hence the modern word "grotesque."

Of *Rainçeau* they say:

This French term is used by artists of this country to express the winding and twisting of the stalk or stem of the acanthus plant . . . often intermixed with human figures, animals, birds, imaginary or real, also with flowers and fruits. . . . Well composed, attains a wonderful power of pleasing.

A final thrust at fellow-architects runs:

Among architects destitute of genius and incapable of venturing into the great line of their art, the attention paid to those rules and proportions (of the Orders) is frequently minute and frivolous. The great masters of antiquity were not so rigidly scrupulous, they varied the proportions as the general spirit of their composition required, clearly perceiving that however necessary these rules may be to form the tastes and to correct the licentiousness of the scholar, they often cramp the genius and encumber the ideas of the master.

In this passage, Adam (for Robert was the moving spirit amongst the brothers) shows himself to have been an independent thinker, who was not tied to Palladian or other conventions, but who searched for truth himself. He enters

more fully into details in his disquisitions upon Orders, their entablatures, mouldings, and of correct *versus* current wall decoration.

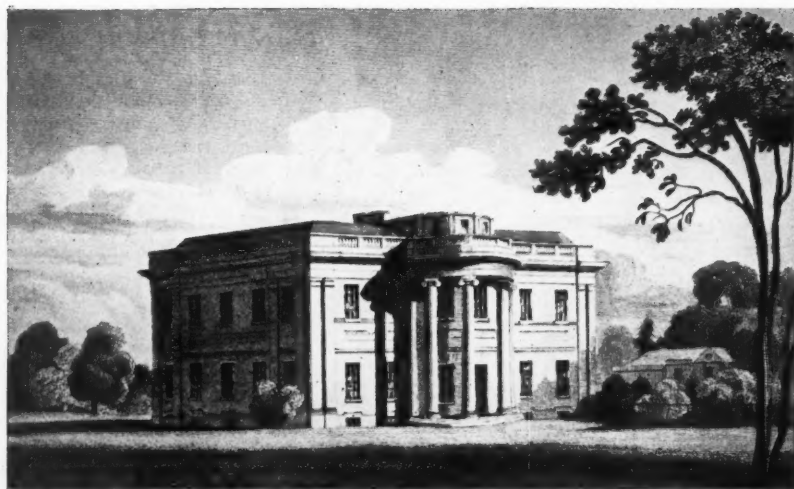
Here, in 1778, we have an instance of genius in rebellion against convention and particularly against stereotyped use of the Orders. The parallel between his attitude and that of some modern architects is apparent, but Adam was no iconoclast, and his heresy was regulated by the discretion of well-balanced judgment arising from profound study. His activities extended to designing for arts and trades connected with architecture in general, and with the house in particular, including every description of furniture and textile, far surpassing the scope, in these directions, even of William Kent. So prolific was Adam, and so extensive were his incursions into these minor arts, that he has been regarded as being more a decorator and designer of fittings than an architect—a summary which scarcely does him justice, and which no one familiar with his completed works would endorse.

An obituary notice¹ stated that

Mr. Adam produced a total change in the architecture of this

¹The Gentleman's Magazine, 1792.

THE ENGLISH HOUSE.



c. 1796.

FIG. 546.—Tyringham, Buckinghamshire.
Sir John Soane, Architect.

King: George III.



c. 1796.

FIG. 547.—Tyringham, Buckinghamshire.
Sir John Soane, Architect.



Early nineteenth century.

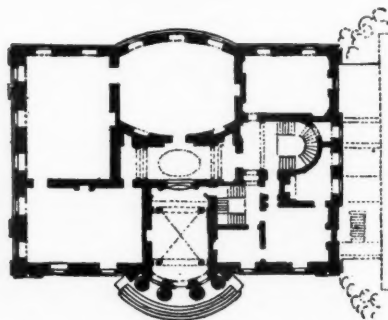
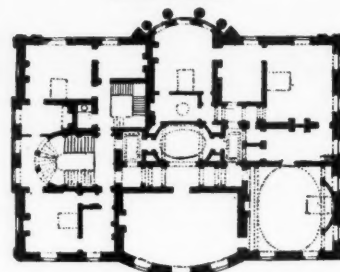
FIG. 548.—Houses at Strand, Dawlish, Devon.

King: George III.

FIG. 546.—Soane's predilection for horizontal skylines did not always produce satisfactory effects. This engraving, dated 1820, shows the house in its original form, where the columns and their entablature serve no useful purpose, the whole design being vague and incomplete.

FIG. 547.—The same building made reasonable by the modern addition of a dome and by an adequate base in the form of balustraded garden walls. FIG. 548.—The segmented bays, the doorway entablatures on consoles, and the parapet with a deep frieze, are all stuccoed and painted after the fashion of the period.

Reproduced by courtesy of the Curator of the Soane Museum.



1796.

FIGS. 549, 550.—Plans of Tyringham,
reproduced from *The Works of Sir John Soane, R.A.*, by Arthur T. Bolton.

country: and his fertile genius in elegant ornament was not confined to the decoration of buildings, but has been diffused into almost every branch of manufacture.

The notice goes on to say:

To the last period of his life, Mr. Adam displayed an increasing vigour of genius and refinement of taste: for in the space of one year preceding his death, he designed eight great public works, besides twenty-five private buildings, so various in their style, and so beautiful in their composition, that they have been allowed by the best judges, sufficient of themselves, to establish his fame unrivalled as an artist.

Amongst architects of the later eighteenth and early nineteenth century was George Dance the elder, 1700-68, clerk of City works, who was architect of the Mansion House, since altered. His son, George Dance the younger, 1741-1825, studied in Italy and was one of the original forty Royal Academicians. He was architect of several domestic buildings having little distinction—Ashburnham Place, Sussex, is one of them—but is best known as the architect of Newgate Prison, a fine building, now demolished.

Robert Morris, born early in the eighteenth century, was brought up by a relative (Roger Morris, carpenter) who had a considerable architectural connection, his most important building probably being Inverary Castle, Argyllshire.

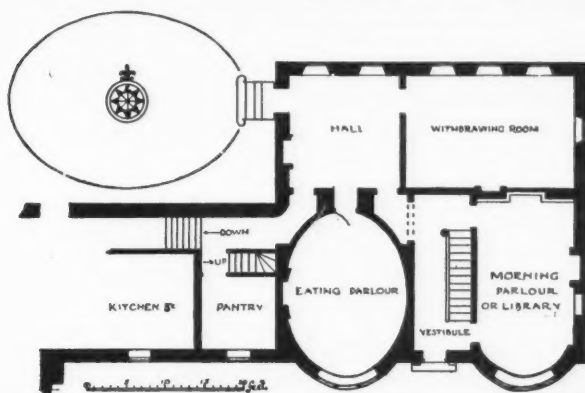
Photo by courtesy of Mrs. J. D. Griffiths.



c. 1800.

FIG. 551.—Barlborough Rectory, Chesterfield.

King: George III.

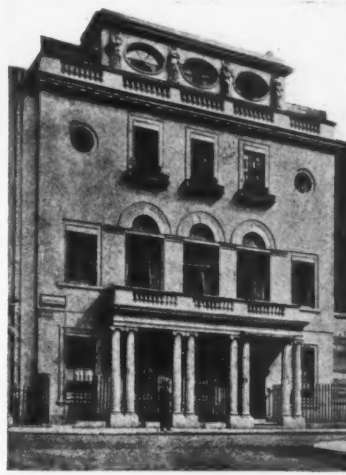


c. 1800.

FIG. 552.—Ground plan of Barlborough Rectory.

FIG. 551.—The main block is symmetrical and the offices in the lower building are, as usual at this date, screened from the front by a plantation of trees or shrubs. Towards the close of the century the growing tendency to starve details produced mean cornices, whilst window architraves and dressings were reduced to mere flat

bands, and, often, not even these. Stucco was supreme. FIG. 552.—An ingenious plan for symmetrical effects. The north front of the main building is regular and unrelieved except for a slight pediment over the central window. The south front is symmetrical. The doorway from the Hall to the Eating Parlour is square headed, but those on each side have round heads. In the Eating Parlour the true curve of the ellipse has been preserved in the door and in the glazing of the windows, but there is a straight length of about 5 ft. on each of the longer sides which mars the effect; this has been corrected in the drawing because such rooms were usually set out perfectly. The principal staircase rises to a central landing, around which the four principal bedrooms are grouped.



c. 1810.

FIG. 554.—No. 29 Dover Street, London.
John Nash, Architect.

FIG. 553.—Comparison with the Adam centre block at Kedleston (FIG. 524) will show how greatly Soane was influenced by that design. Whereas at Kedleston the columns support the main cornice those at Pitzhanger do not; indeed, with their statues they produce the impression of being unnecessary "trimmings," having no structural functions or relation to a design which

would be complete without them. In other respects Pitzhanger has the Soane characteristics of severity, able grouping of masses, and the introduction of sculpture. The mouldings are simple and project little. There is such a remarkable similarity between Soane's design and a painting of classic ruins, not identified, by G. P. Pannin, that it cannot be regarded as an original composition. FIG. 554.—This is perhaps one of the best of Nash's fronts, but it is a poor composition and suggests an assemblage of stock units rather than a considered design.

Reproduced by courtesy of the Curator of the Soane Museum.



c. 1802.

FIG. 553.—Pitzhanger Manor, Ealing, London.
Sir John Soane, Architect.

King: George III.

Robert was author of several books on architecture, amongst which were a volume of *Lectures*, 1736; *Rural Architecture*, 1750; *Architecture Improved*, 1755; and in conjunction with William and John Halfpenny, "architects and carpenters," and with T. Lightoler, "carver," he produced, in 1742 and 1757, *The Modern Builder's Assistant*, which included the inevitable directions for drawing the Orders together with plans, elevations, and sections of small and large houses and outbuildings, with brief specifications and approximate estimates of costs; also designs for chimneypieces, windows, doors, stairs and decorations, with sections of roof construction. Morris's share in this book is not defined, but apparently he was responsible for the text and the Orders. The designs for buildings were by the Halfpennys and by Lightoler, whose name is attached to a mansion, estimated to cost £10,676. Lightoler also provided the decorative

THE ENGLISH HOUSE.



1813-20.

FIG. 555.—The west side of old Regent Street, London.
John Nash, Architect.



FIG. 556.—Castle Place,
No. 166 High Street, Lewes, Sussex.

Photo by Thompson, Newcastle.



c. 1819.

FIG. 557.—No. 86 East Hill, Colchester, Essex.
King: George III.



1820-4.

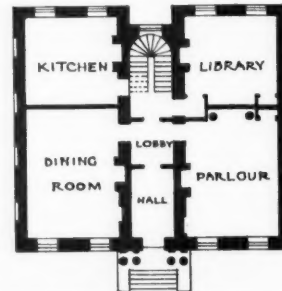
FIG. 558.—Cresswell Hall, Northumberland
John Shaw, Architect.
King: George IV.



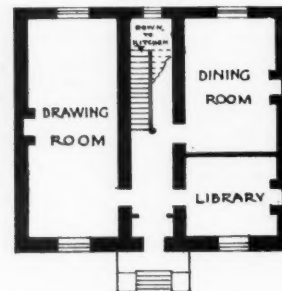
c. 1846.

FIG. 559.—White Rock, Hastings.
Queen: Victoria.

FIG. 555.—The chief merit of Nash's Regent Street was its unity. Each block was a complete composition and designed also in relation to adjoining blocks and to the whole street. The illustration shows how the ground floor of one block was designed for shops, and the upper floors as fashionable residences. The angle of the block beyond shows variety in design, whilst, however, maintaining general unity. FIG. 556.—A façade built by Dr. Gideon Mantell, the famous geologist. The capitals of the pilasters have volutes in imitation of ammonites—hence the term "ammonite order," a shell variation of the Ionic volute also used by George Dance, R.A., in 1789 at a gallery



c. 1823. King: George IV.
FIG. 560.—A villa plan of the early nineteenth century, reproduced from Nicholson's *Practical Builder*.



c. 1860. Queen: Victoria.
FIG. 561.—A variation of Nicholson's villa plan.

type for more than fifty years. FIG. 561.—A variation of Nicholson's villa plan. The drawing-room is the full length of the house, whilst the kitchen and offices are relegated to the basement. Often there was an open area on each side of the steps and porch. The exterior was a cube of yellow brick with a low-pitched slate roof and deep eaves.

FIG. 562.—Until about 1860, scholars had to wash at the old conduit in Chamber Court at all seasons of the year; in the dark, in rain, snow and frost. "Conduit" was the name given to half a dozen brass cocks fitted on the wall; these often froze and had to be thawed with fire before water would flow. FIG. 563.—This composition shows Soane at his best, in its skilful handling of masses with the minimum of decorative adjuncts, for nothing is lost by its stark severity. It might be the prototype of modern essays in concrete construction. FIG. 564.—An excellent design in the eighteenth-century manner, recalling that by Adam for Syon House, of which Adam said: "The colonnade and iron rail beneath not only give an air of magnificence to this building, but were also intended by His Grace to gratify the curiosity of the public, by giving travellers an opportunity of viewing, from the road, the park, lawn, bridge, river; and the house itself, at a little distance, closing the beautiful scene."

illustrations, both for walls and ceilings, which sufficiently indicate the vogue in large and small houses. Morris, with S. Wright, designed the centre block of the White House, Richmond Park; Kirby Hall, Yorks, was his, as well as other large country houses. He was the designer of the Palladian Bridge at Wilton, which probably was the prototype of those at Bath and Stowe (Fig. 464), which nearly resemble it.

William Halfpenny, who was one of those associated with Morris in *The Modern Builder's Assistant*, and who described himself as "architect and carpenter," is stated to have been a carpenter named Hoare, of Richmond, Surrey. He was author of a dozen works, including, 1722, *Magnum in Parvo: or The Marrow of Architecture*; 1725, *The Art of Sound Building*, which was a practical work, showing how to set out, geometrically, brick arches, niches, columns, pilasters, and included a few draughts of buildings and staircases. This was essentially a tradesmen's textbook; indeed, the author disclaims any intention to "teach our Architects," and gives as his reasons for publication:

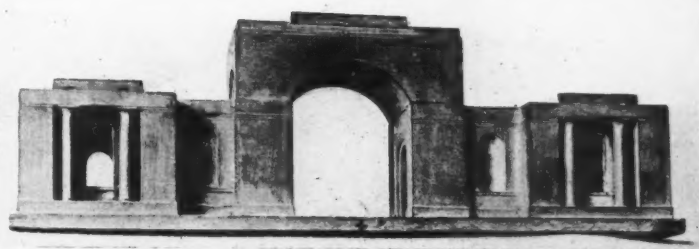


FIG. 562.—Winchester College, Hampshire. From an old print republished in *School Life at Winchester College*, by R. B. Mansfield.

the daily errors that I saw Workmen commit in framing their Works for Buildings, on account of their want of Knowledge of the Proportions contained in this Book, being the only Thing, that I know of, that is wanting to make the Art of Building complete.

In 1749 he published *A New and Compleat System of Architecture Delineated in a Variety of Plans and Elevations*

Reproduced by courtesy of the Curator of the Soane Museum.



1795.

FIG. 563.—A model of the entrance gateway to Tyringham. King: George III. Sir John Soane, Architect.



c. 1824.

FIG. 564.—The gateway and lodges to the park at Easton. King: George IV. Neston, Towcester, Northamptonshire.

of *Designs for Convenient and Decorated Houses*. The distinction between "Convenient" and "Decorated" houses is naïve. This work included sundry details and estimates of costs of erecting the buildings illustrated. It was, actually, an advertisement of the writer as "architect," but in the preface he acknowledges indebtedness to "Robert Morrice, Architect." Other publications by Halfpenny were *Rural Architecture in the Gothic Taste* and *Rural Architecture in the Chinese Taste*, both, no doubt, designed to meet current fashions, for which he was prepared to cater.

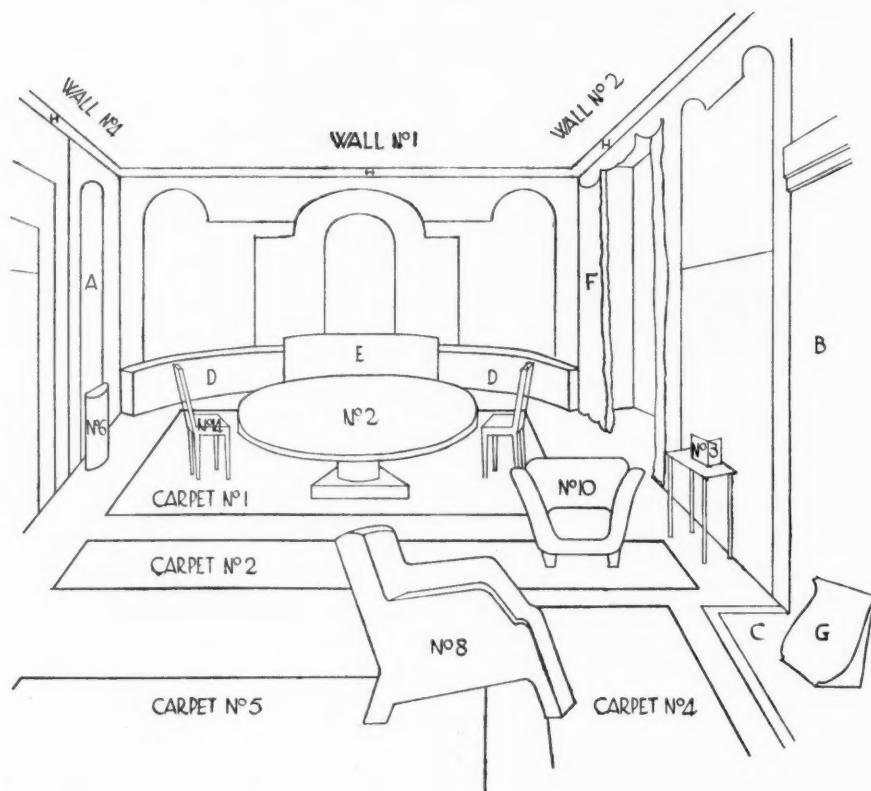
Another tradesman-architect was Francis Price (d. 1753), whose *British Carpenter*, pub. 1733, 4th ed. 1759, was long the best textbook on the subject. Price was (1734) clerk of the works and surveyor of Salisbury Cathedral. The frontispiece of the 2nd ed., pub. 1835, of his book is the representation of a pedimented tablet, on the field of which is a testimonial:

June the 28th, 1733
Having perused this Treatise
of CARPENTRY compiled
by Mr. Francis Price, We think
it a very Useful and Instructive
Piece, and as such, recommend
it to everyone concerned in
Works of that kind.
N. Hawksmoor
Jno. James
Ja. Gibbs.

These architects gave a similar testimonial to *The Builder's Dictionary*, published 1733-4.

The practical illustrations for setting out roof timbers, steeples, staircases, etc., are supplemented in the 2nd edition of *The British Carpenter* by a supplement containing the Orders according to Palladio, with "the ornaments of doors and windows."

(To be continued.)



KEY TO THE THIRD PRIZE DESIGN.

A.—Mirror. B.—Cement wall at back of hearth. Design in mosaic might be introduced on this concrete double shelf at top of which a piece of sculpture is suggested. C.—Tiled hearth (modern painted tiles) with low curb in firebrick. D.—Painted cupboards. E.—Radiator hidden by hanging cords with design in beads. Mirror top with concealed lights behind front edge. F.—Curtains in different shades of blue poplin with pelmet embroidered or with appliqué work. G.—Ferranti electric movable fire with chromium-plated lining. H.—Semi-opaque glass cornice with concealed lights.

FURNITURE.

No. 2.—Table (top painted with abstract yachting design). No. 3.—Small table with reading lamp. No. 6.—Cocktail-bar with either mirror top or glass with lights beneath. No. 8.—Arm-chair. No. 10.—Arm-chair. No. 14.—Dining-room chairs. All woods are suggested provisionally.

Lord Benbow's Apartments. *The Architectural Review Competition.*

The Third Prize of £25 for the decoration of Lord Benbow's apartments has been awarded by the Assessor to Vanessa Bell, as we announced in our November number. The originality of the scheme will be recognized at once. The Assessor remarks in his report :—

"Here the Competitor has shown a still greater contempt for the plan provided by Lord Benbow, and one feels that with very little alteration, the same scheme could be carried out in almost any kind of room. In fact, it hardly requires a room. At the same time, there is a largeness of conception about it which cannot be ignored, and the scheme of colour is superb and puts it in a class apart. It has therefore been awarded the third prize."

This is the chief weakness of Vanessa Bell's scheme; it treats the plan of the room as a comparative irrelevancy. It will be remembered

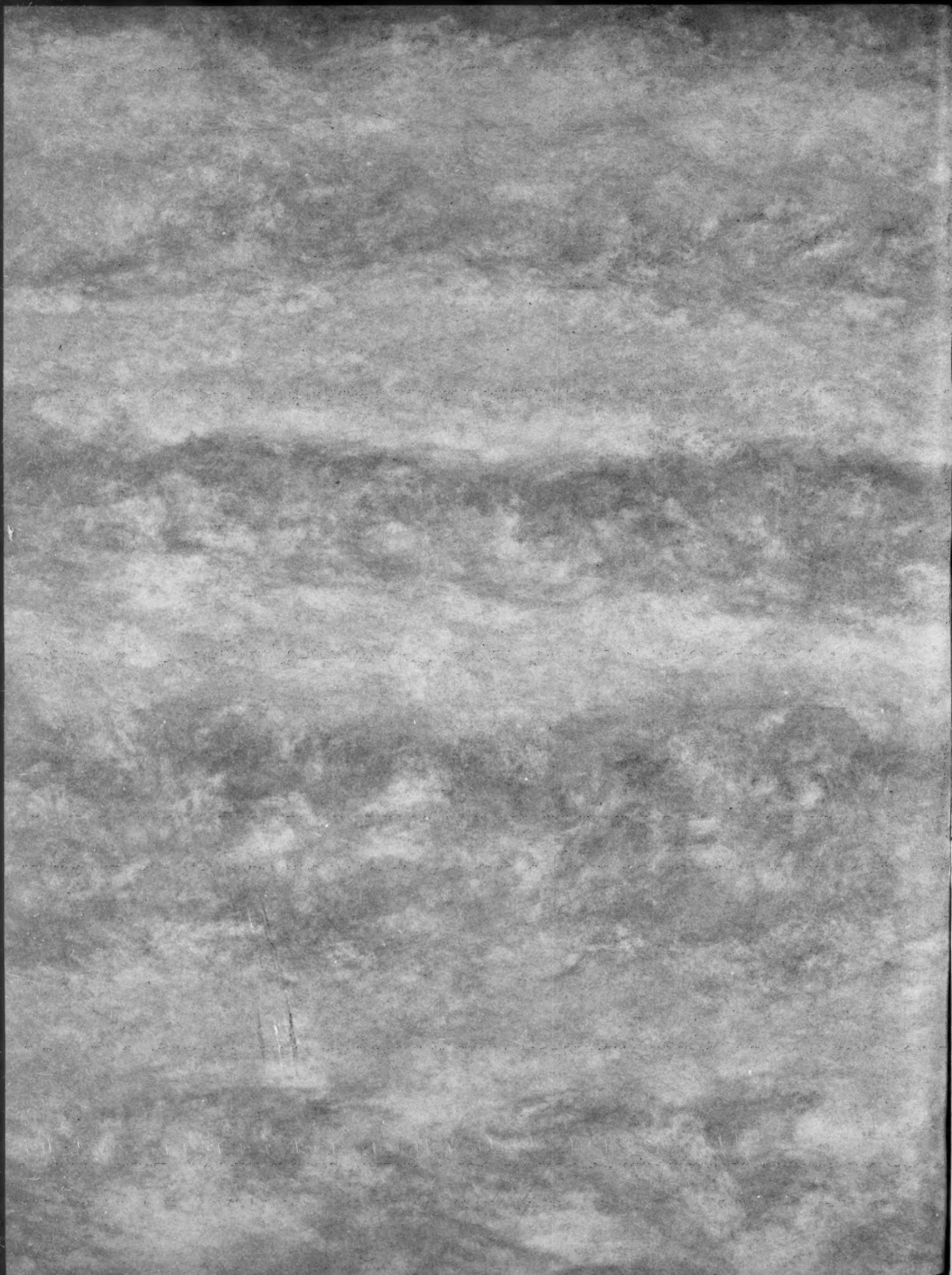
that the plan for Lord Benbow's apartments illustrated a dining-room with a bay window and a living-room with the same. The competitors did not always take full advantage of these features, and the rooms

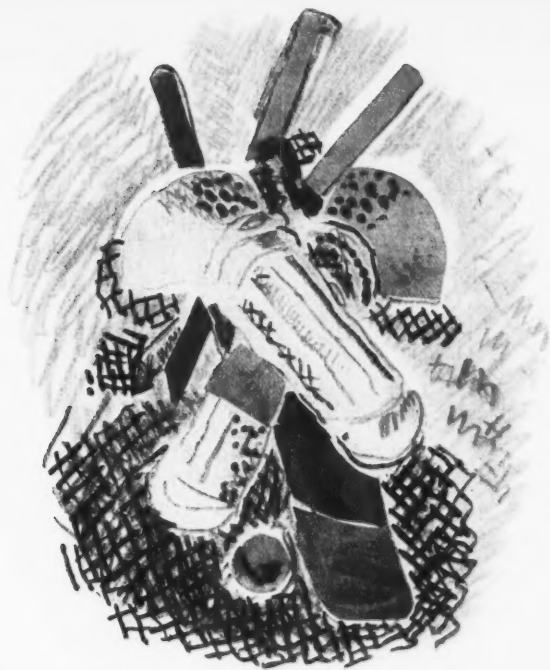
were often of an ordinary type that, with a little more frilling and a few pieces of sham-Jacobean furniture, would have made a Drage-way drawing-room. That is to say the inevitable plan of side-board and cupboards round the walls, curtains across the bay window and a table in the middle, were resorted to. At the same time there can be no doubt that the room conceived by Vanessa Bell, if carried out, would be extremely beautiful, though no reproduction can do justice to the subtle colour of the original.

The facing page.

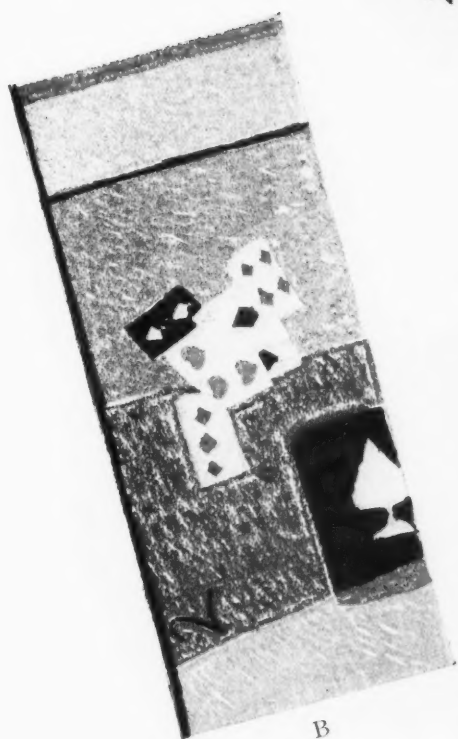
The design awarded the Third Prize of £25 in the Competition for Lord Benbow's Apartments, by Vanessa Bell.



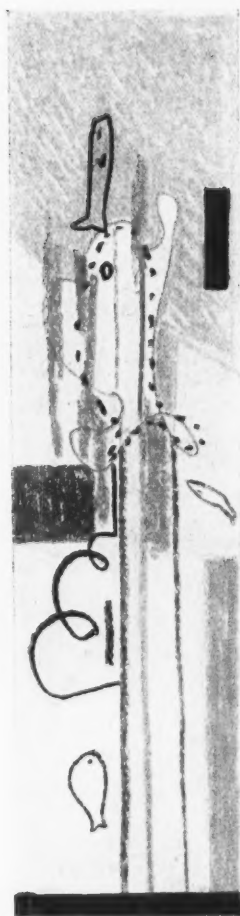




A



B



C

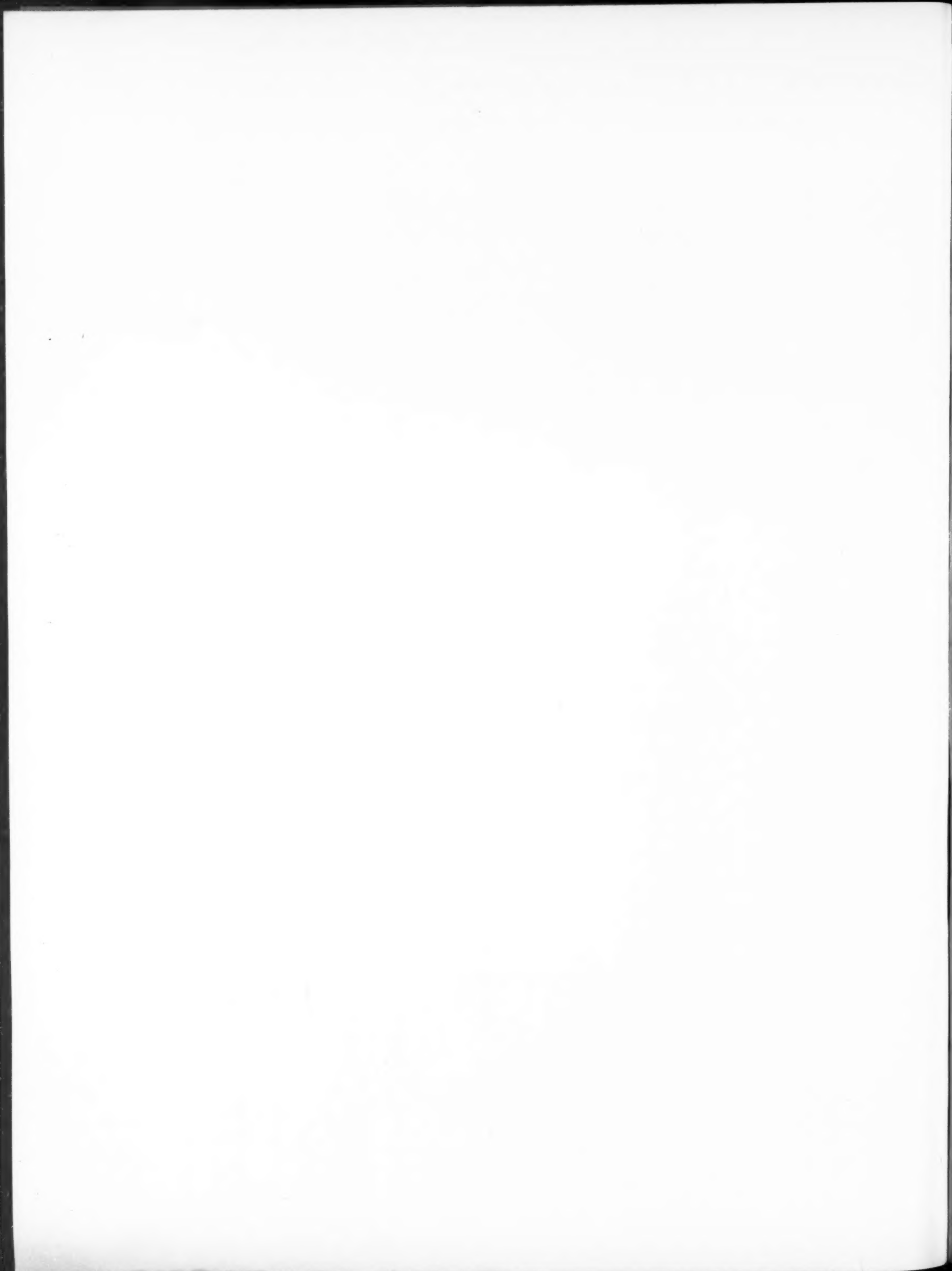


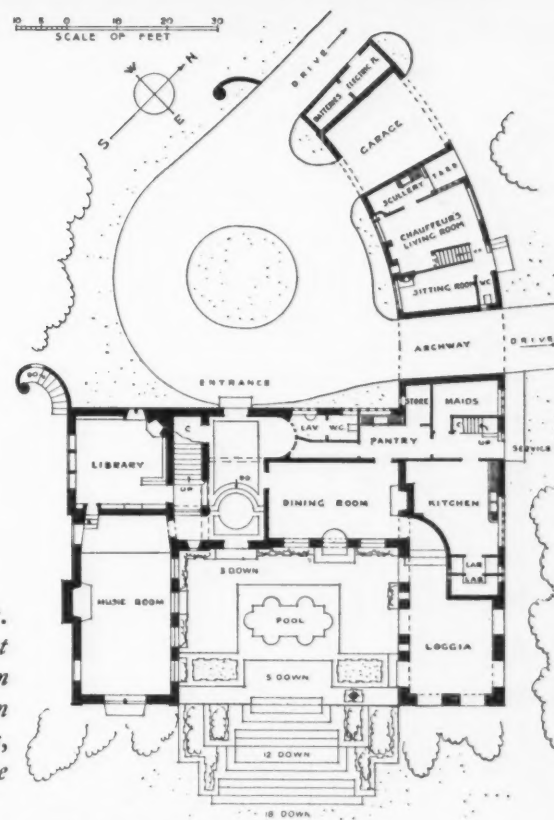
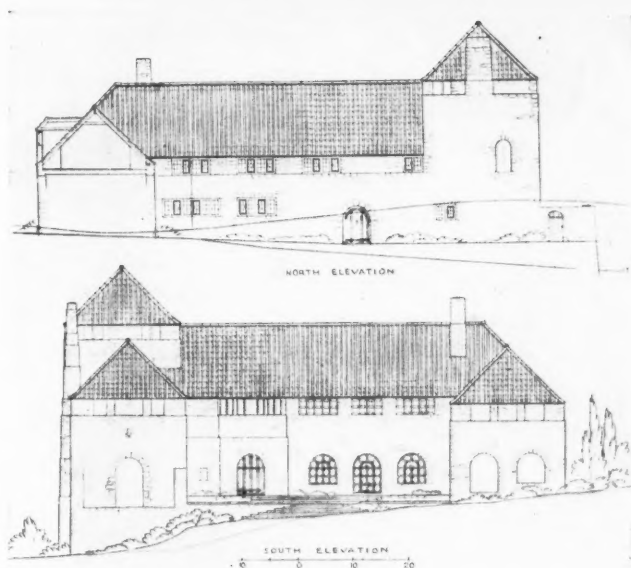
D

Plate III.

December 1930.

(A) *CRICKET*. A painted panel, by Vanessa Bell and Duncan Grant, in the design awarded the Third Prize in the Competition for Lord Benbow's Apartments. (B) *CARDS*. (C) *FISHING*. (D) *THE RACECOURSE*. Rugs in the Third Prize design, by Vanessa Bell and Humphrey Slater.





"Marylands," Hurtwood, Surrey. Oliver Hill, Architect. Above. The south front. The house is built almost exclusively of local stone which quickly weathers to a warm grey colour. The roof is covered with Swedish jade green glazed pantiles. Centre. The north and south elevations, and a plan of the house and grounds. Below. From the south-east, showing the silver birch tree which was left in the fountain court and incorporated in the scheme.





Above. Looking across the fountain court at night. Centre. A night view from the garden door, showing the illuminated blue mosaic pool and one of the jade frogs. Below. A view from the loggia looking across the fountain court to the music-room. The loggia ceiling is built of unsawn pine logs; the hanging lantern is of brass, burnished on the inside and has a verdigris finish on the outside.



The double window at the south end of the music-room is divided by an octagonal Irish green marble column and shows on to a balcony. The curtains, which are of coarsely-woven grey and green material, were designed by Rodier. The undyed black-and-white wool rug was designed by D.I.M.



The hall, from the first-floor gallery, showing the garden door and the foot of the main stairs. The flooring is of grey-green Cornish slate from Delabole, with roof tiles on edge set radiating and herringbonewise. The risers to the steps are of blue iridescent tiles, and the cill tiles are of copper lustre. The small window is engraved with the names and trades of the various craftsmen engaged on the building.

The dais end of the music-room. On the right is the door to the hall, and on the left the small bolt hole to the library. The cupboard doors on the wall conceal a loud speaker. All the oak woodwork, including the floor and the ceiling beams and fillings, is bleached a silver-grey colour.



One Bright Spot.

The Council House.

By Noel Carrington.

ARCHITECTURALLY, what a civilization! The little palaces of Edgware and the baronial halls of Colindale. The Tudor garages and Burmese petrol stations. What a brood the romantic pretty-pretty school of architects has given us. Our architects must certainly take the blame; not the ill-educated public avid for its portion of good taste to grace the sorry routine of city life, nor even the magazines which continue to popularize these awful shams. For, unlike the rest, our architects have sinned against the light. Nor do I see signs of many of them having taken warning. Genteel Georgian may be infinitely more suitable than exuberant Tudor, but no one has yet imagined what the estate developer will make of it. There is only one safe fashion to set and that is honest architecture: houses that are just twentieth-century houses.

Fortunately there is one bright spot. Travelling about the country, one sees pairs of cottages, groups of small houses, sometimes whole suburbs, which, in general siting and pleasant simplicity, are as conspicuous as a gentleman in a crowd of overdressed book-makers. And if one asks, What houses are these? it is a hundred to one that the answer is, Council Houses. It is curious that the name of Council House, uninspiring as it sounds, should stand for decent architecture.

I think the main reason is that these houses are not built for

show, but for economy. The very rigid limitations imposed on their designers have made for decent architecture—a curious illustration of fitness for purpose as an aid to æsthetics; and one is forced to the conclusion that, generally speaking, domestic architecture has suffered from the extravagance of the private client.

One must also give credit to the architects or city engineers responsible for the many good schemes. London has a number of excellent suburbs to its credit; Roehampton and Edgware amongst them, and the new estates of St. Helier. Bristol and Liverpool are rival aspirants for honours among provincial cities. Amongst smaller cities Oxford can boast some of the best. Manchester, unfortunately, considering its civic pride, shows a curious absence of good taste in its housing schemes.

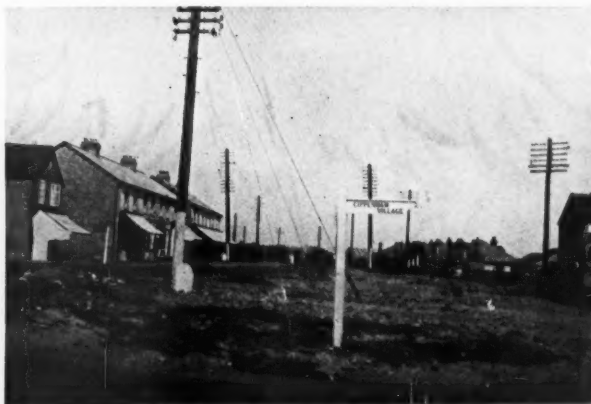
This unevenness of achievement as between one city and another is also reflected in the contrast between one labourer's cottage and another in the rural areas. Some of these latter are disgracefully bad. The fact is that many large cities have no architect in their service, and rural councils very seldom employ one. The council buys a plan or two which have to serve for all occasions. Siting, material, and other important matters, are left to the parish council and local builder. It is an urgent task for the R.I.B.A. (or for the C.P.R.E. if architects are too modest) to see that the architectural profession has control of all council schemes.



Compare this pepper-pot development in North Wales with the scheme at



Newbury, built round the border of an open field which remains a playground for children.



Or the layout of some new factory land at Slough with



Billingham, where Imperial Chemical Industries and the local council have co-operated.



The houses of our modern "six-cylinder saloon" gentry of the suburbs compare unfavourably with



these typical labourer's cottages on a country road near St. Albans.



Here is some good L.C.C. housing at Roehampton



and a satisfactory scheme at Oxford.



Bristol has so many excellent estates that it is a matter of difficulty to choose between them.



Photographs by The Design and Industries Association.



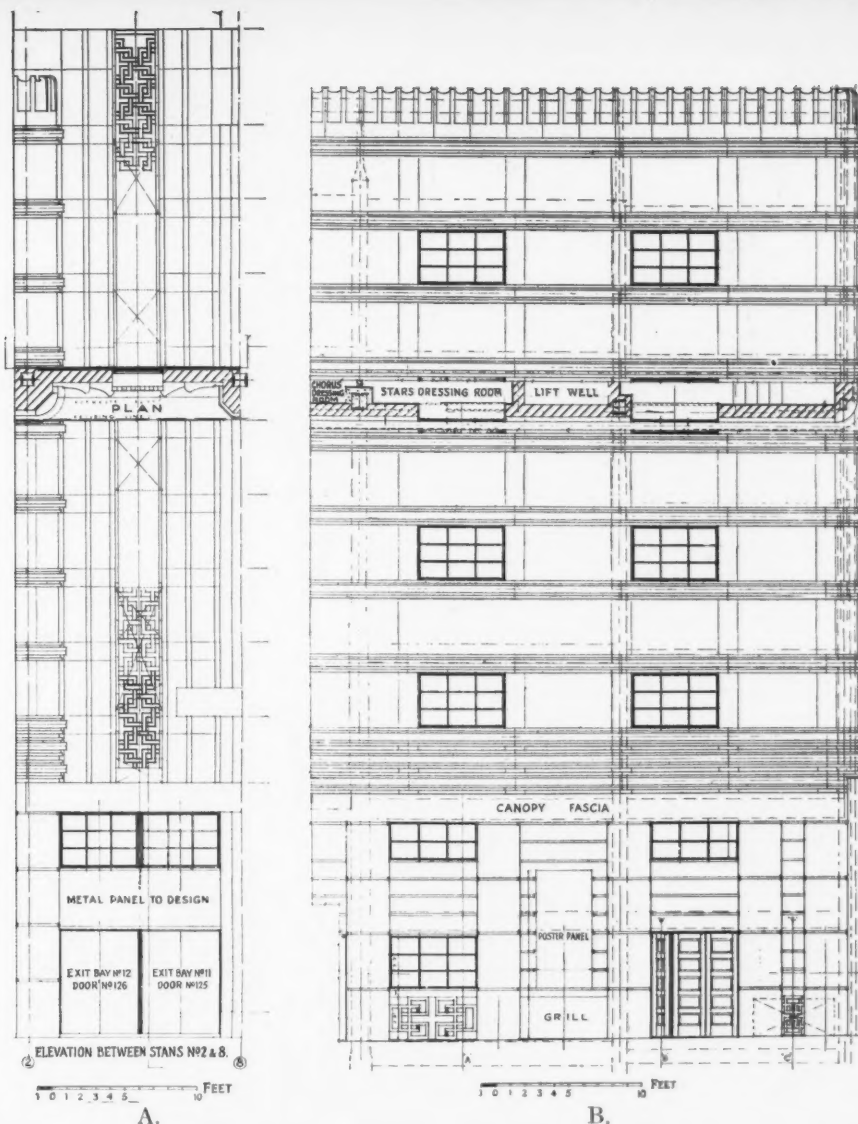
So, too, has Liverpool, which makes the architectural meanness of



the Manchester schemes the more surprising.



The New Victoria Cinema, Wilton Road, London. W. E. Trent and E. Wamsley Lewis, Architects. With photographs by M. O. Dell and H. L. Wainwright, the official photographers of THE ARCHITECTURAL REVIEW. The vertical motive over the main entrance was designed to direct the attention of the passer-by to the entrance of the theatre. The big sign and lamps on the black granite columns are not quite as designed by the architects. Gaiety by the use of colour is introduced into the canopies and doors. The main entrance doors are of mahogany stained vermillion and polished with lacquered silver foil on the sash bars.



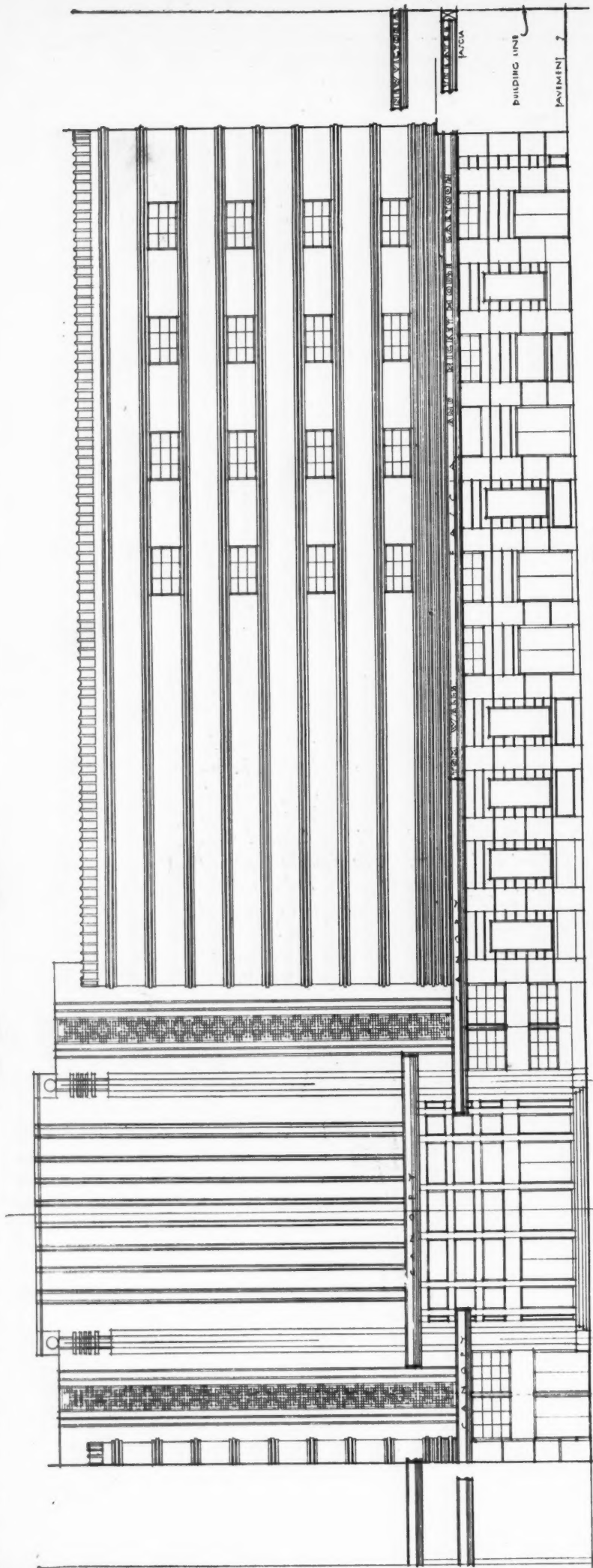
A. A working drawing of a grille in the main elevation.

B. A working drawing of a detail of the main elevation to Wilton Road. C. The hall foyers are designed to create a reasonable transition between the exterior and the auditorium. The lady in the large panel represents the spirit of the films

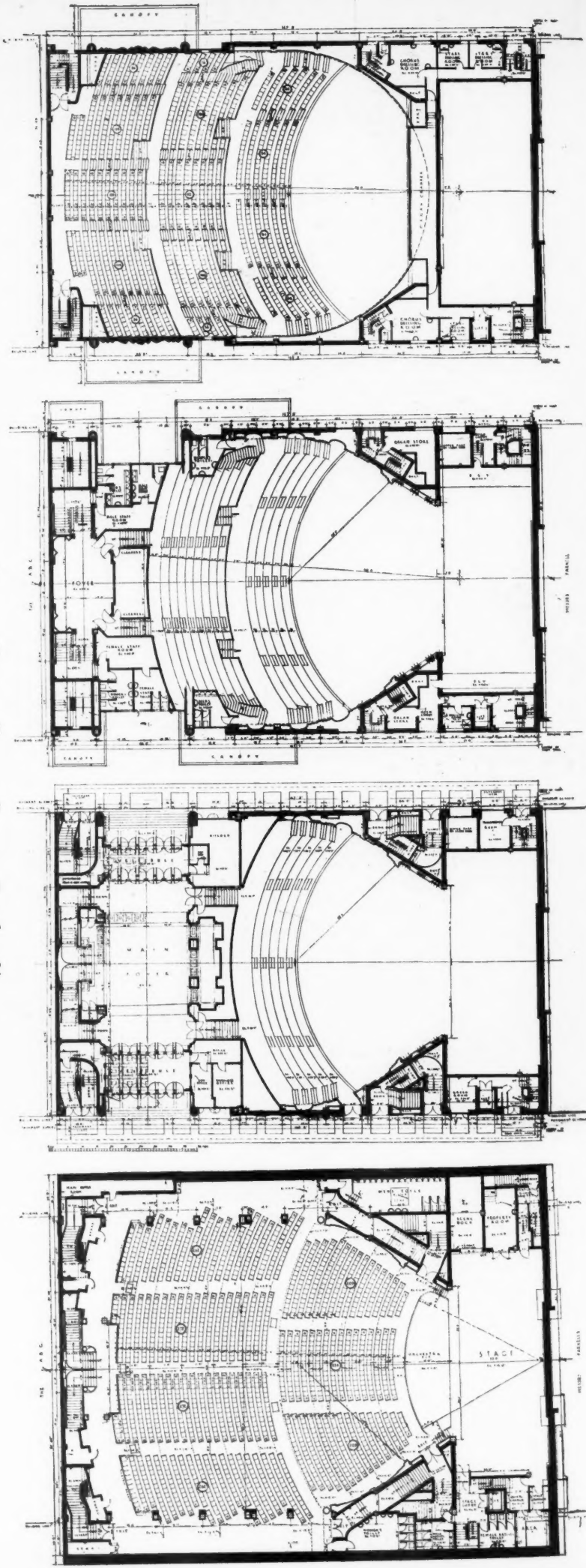
is green lap. The walls of the hall are covered with plymax cellulosed with silver. The floor in the main hall is of rubber in grey, red, and green, and the staircase walls are lined with wood veneered with harewood or grey sycamore.



C.



FEET
10 5 10 20 30 40 50



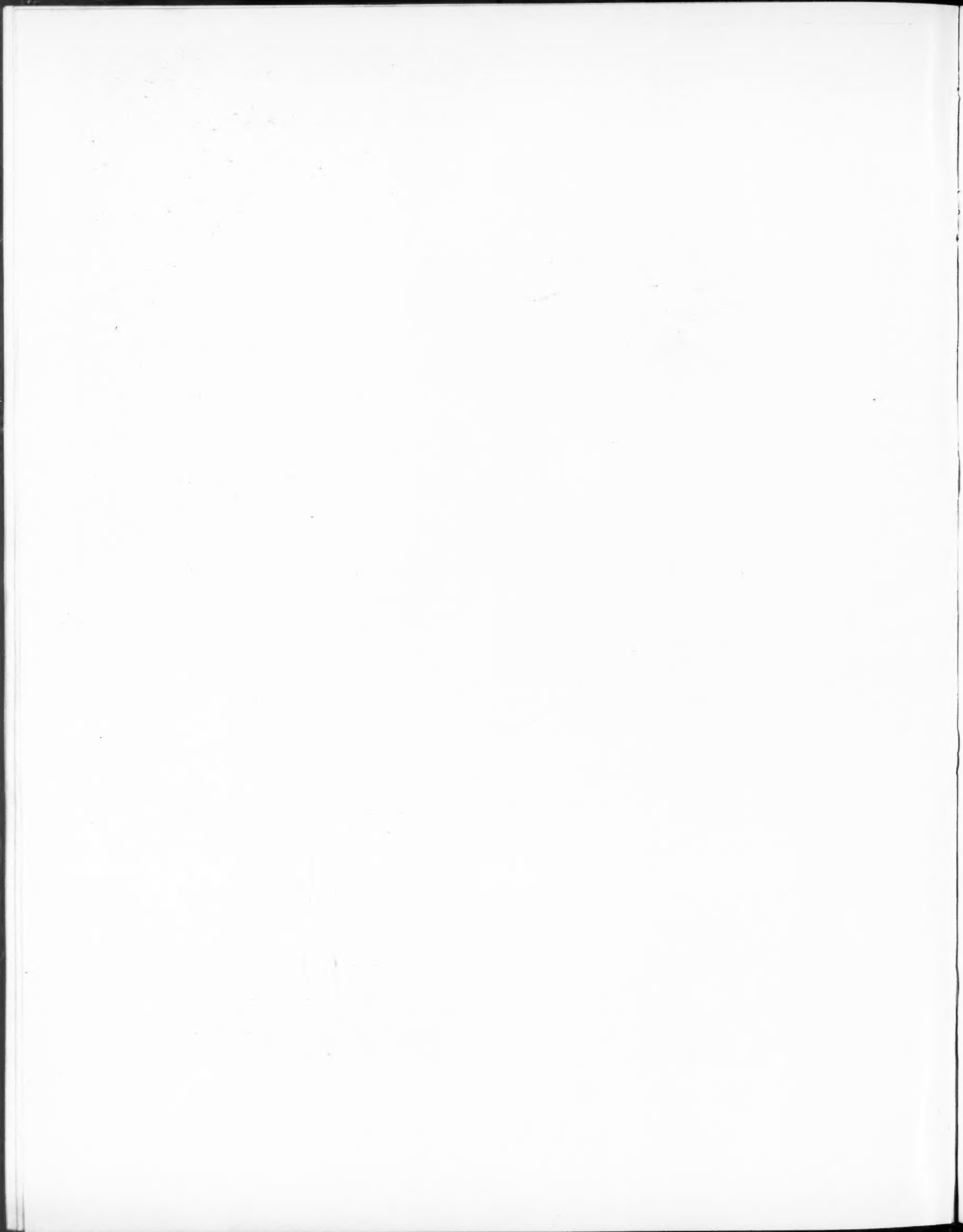
The Elevation of the Wilton Road Façade and Plans of the Stalls, Ground Floor, Upper Foyer and Balcony Floor.



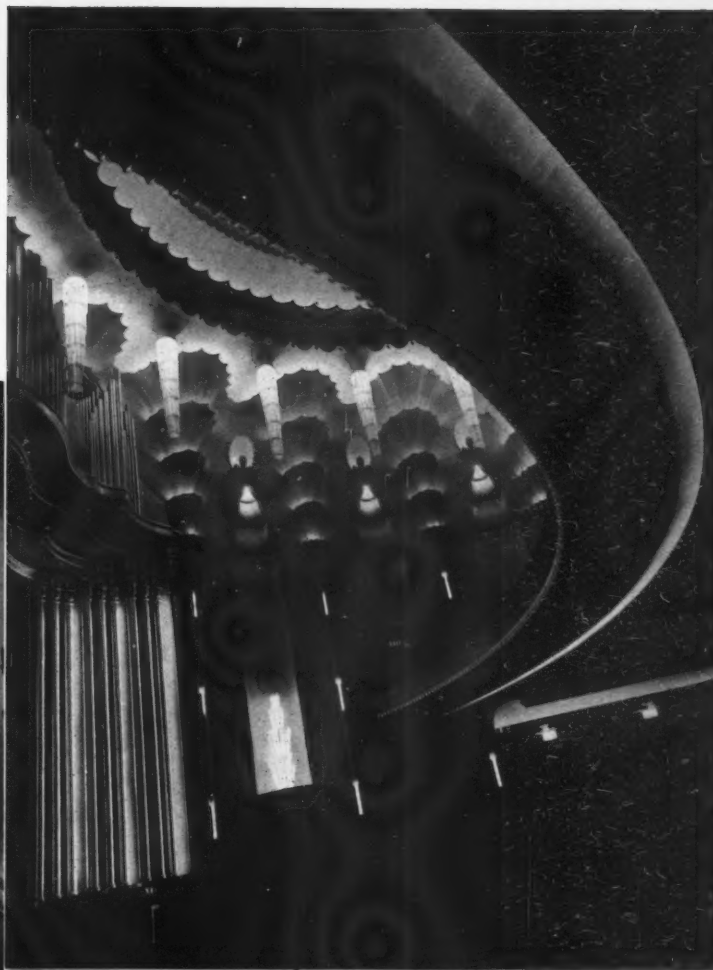
Plate IV.

December 1930.

The facing slabs of cast stone are large because they are intended to express the fact that the stone is only thin and a veneer. The horizontal projecting bands suggest movement, and to further this idea the corners are rounded. The lower or ground floor is faced with a granolithic material made in a similar way to the cast stone slabs above, but with granite chippings for aggregate. The grilles of cast stone form a pleasing contrast with the towering columns of black Swedish granite.



A



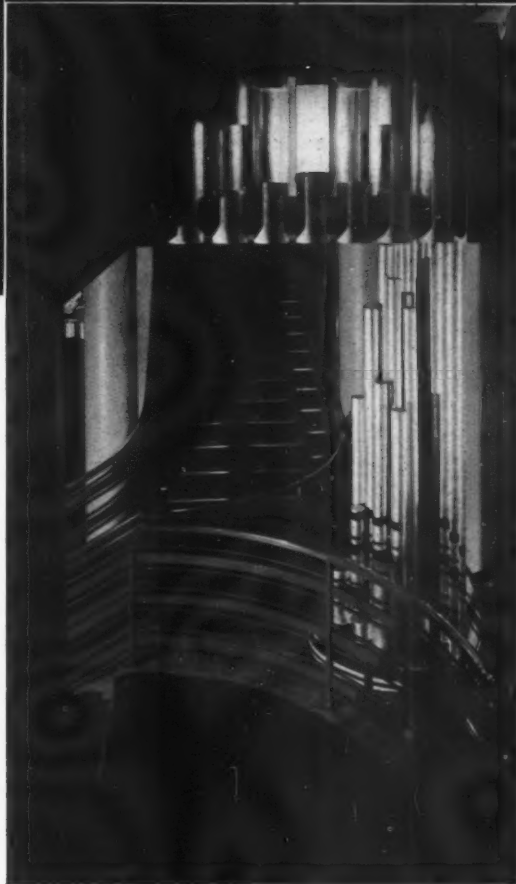
B



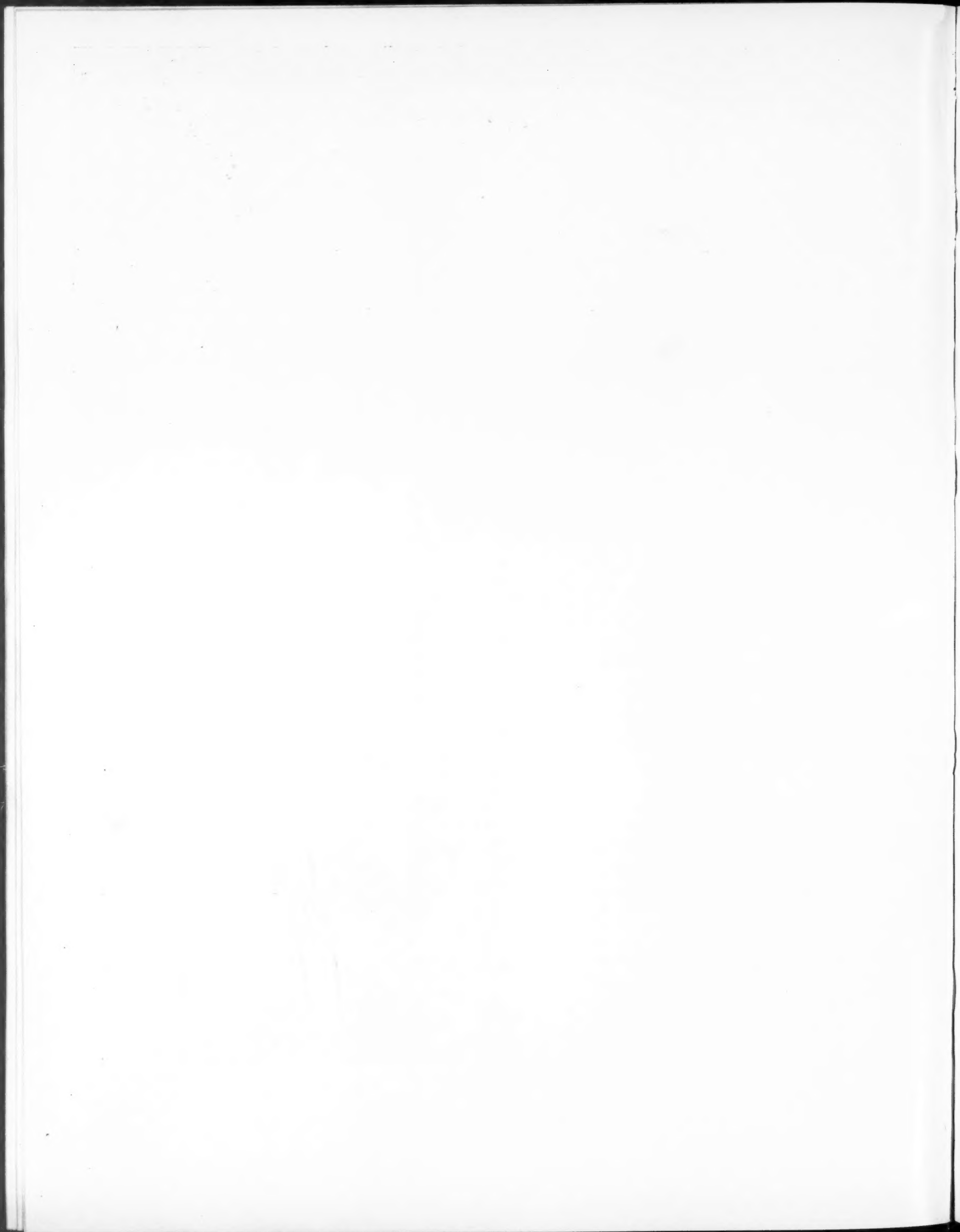
Plate V.

December 1930.

(A.) The auditorium represents a dreamlike palace under the sea which can be changed in colour by hidden electric lights. (B.) A view through the entrances to the balcony, with a glimpse of the organ and the dome, which consists of thousands of semispheres for diffusing light and sound. The fibrous plaster walls are covered with one of the new plastic wall finishes and coloured in such a way as to give a translucent effect when coloured lights are on. (C.) On the stairs leading to the stalls. The view is reminiscent of the Giant's Causeway. The tubes are of fibrous plaster covered with silver foil, lacquered and lit by lights behind opal glass.



C



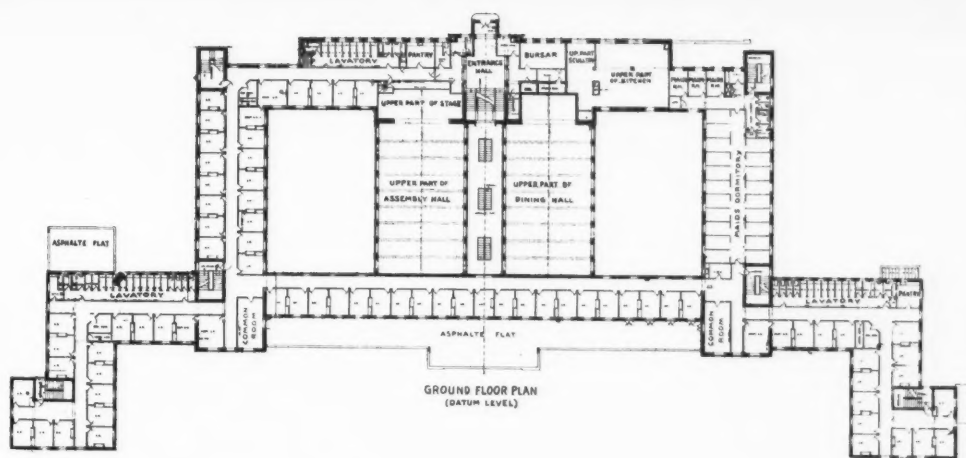
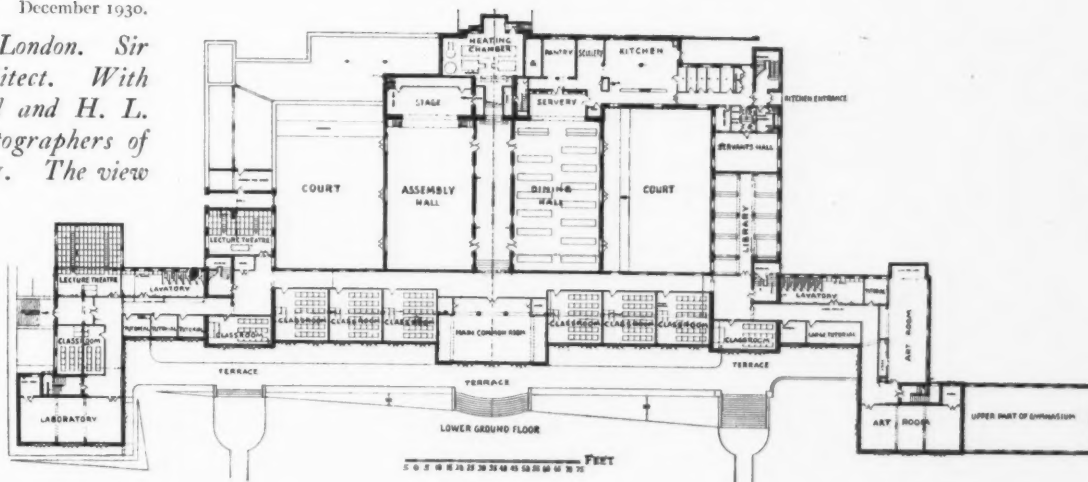
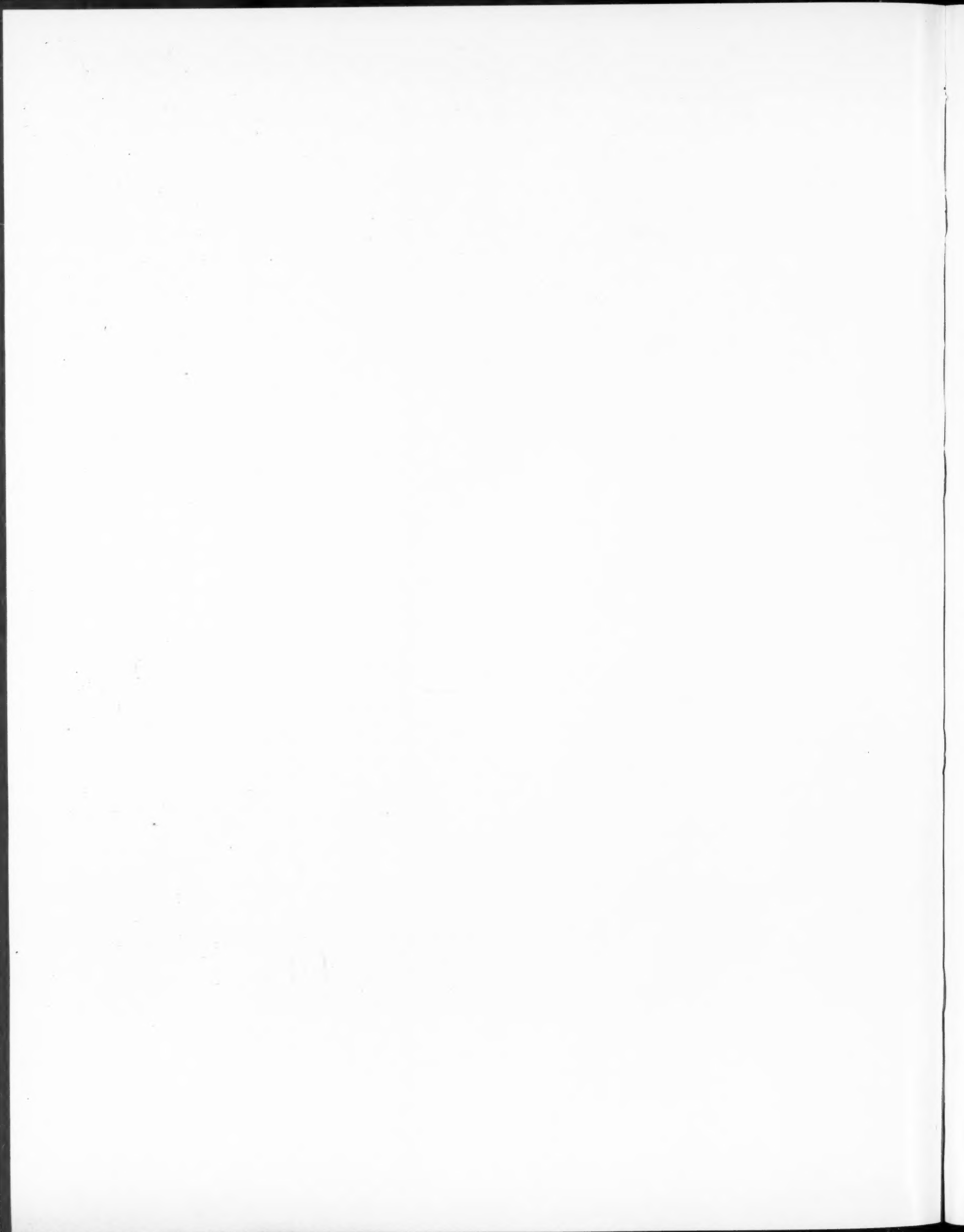


Plate VI.

December 1930.

Whitelands College, Putney, London. Sir Giles Gilbert Scott, Architect. With photographs by M. O. Dell and H. L. Wainwright, the official photographers of THE ARCHITECTURAL REVIEW. The view is of the garden front, which faces south-south-east. The college has been designed to admit as much sunlight, and to provide as large an area of roof garden, as possible. The classrooms are all on the ground floor on this front and are lighted by large French windows, while the tower on the right contains an isolation block and an infirmary below, with a loggia. The central tower which crowns the main staircase contains water tanks. The upper of the two plans is the ground floor, and the lower the lower ground floor.





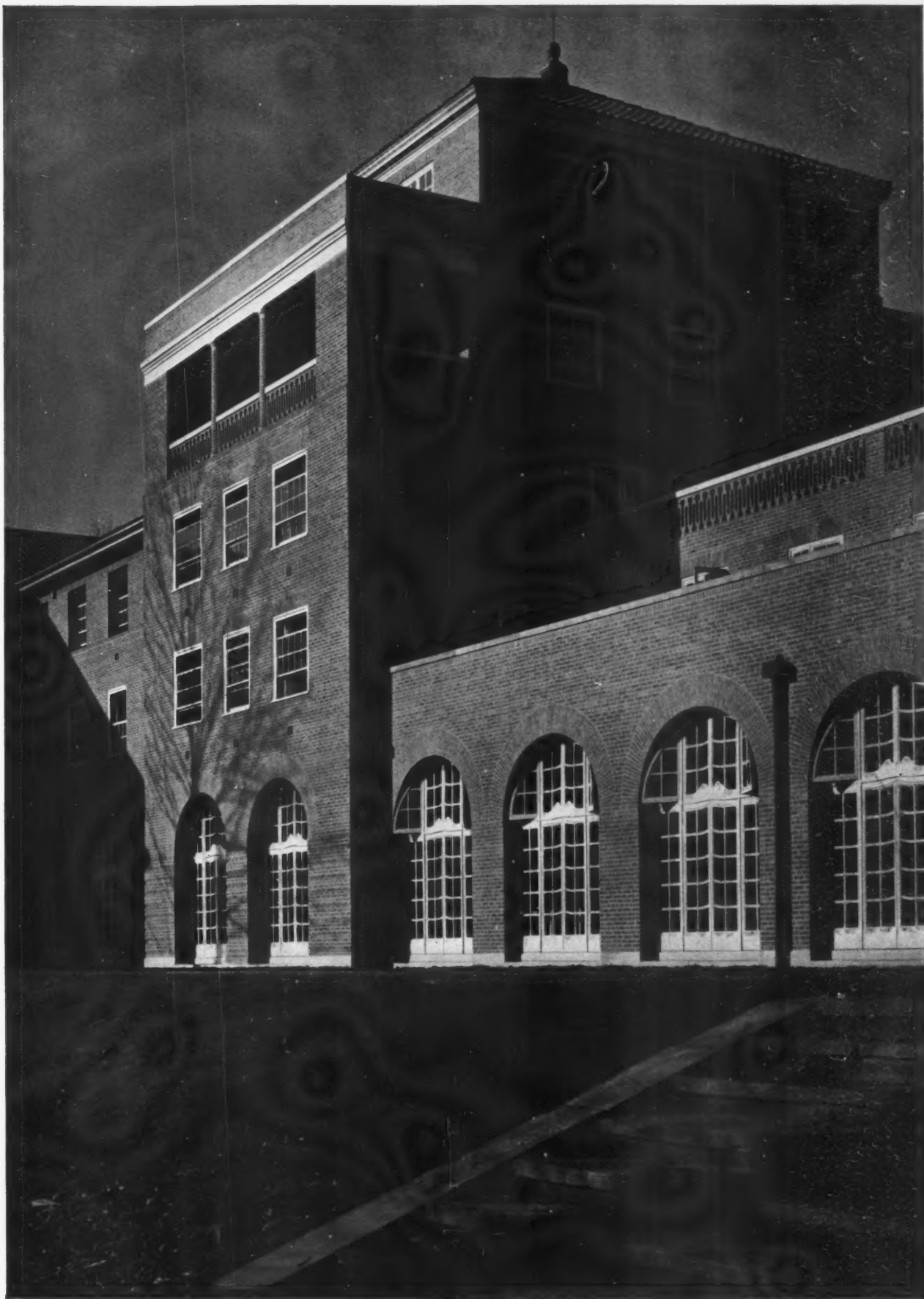
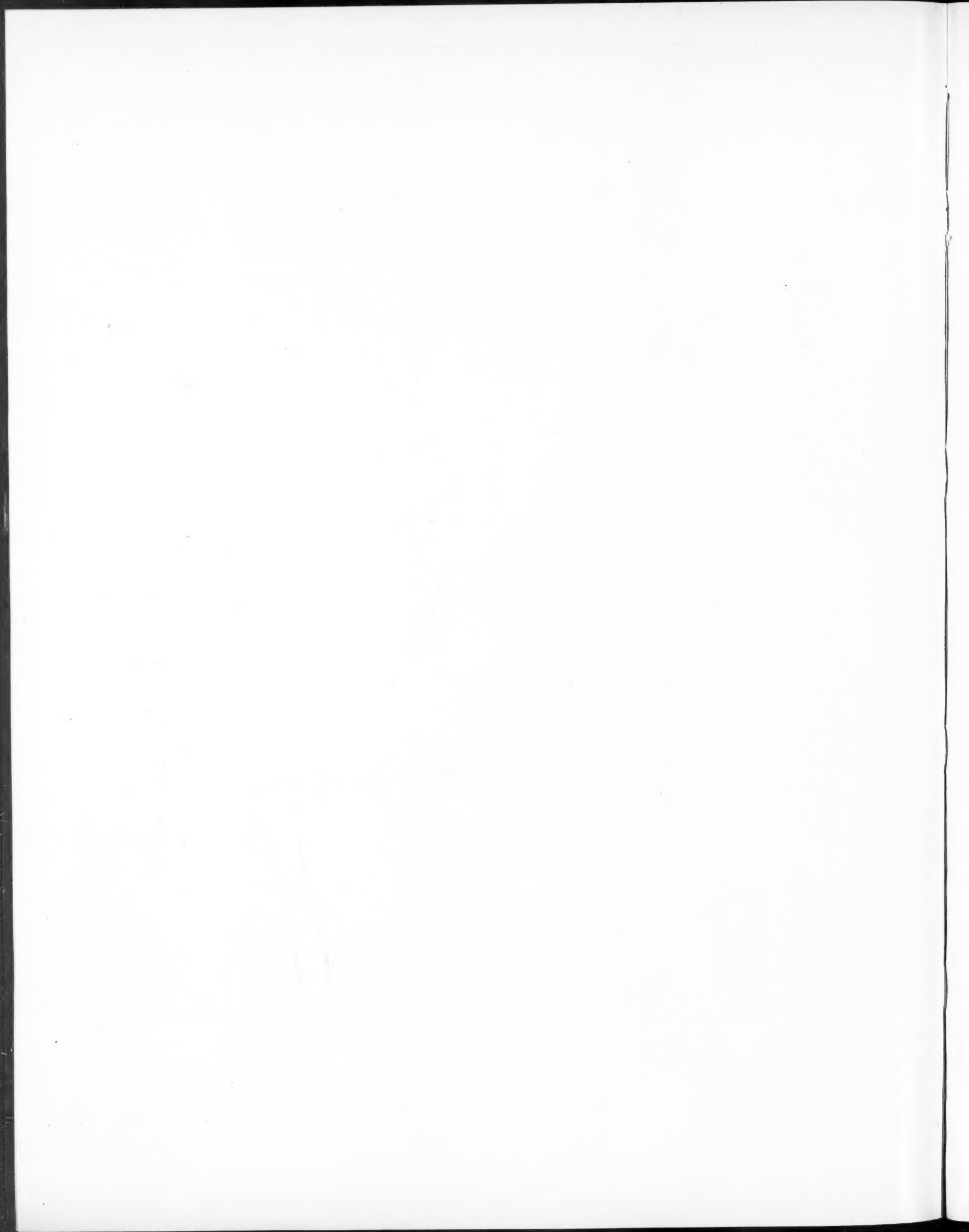
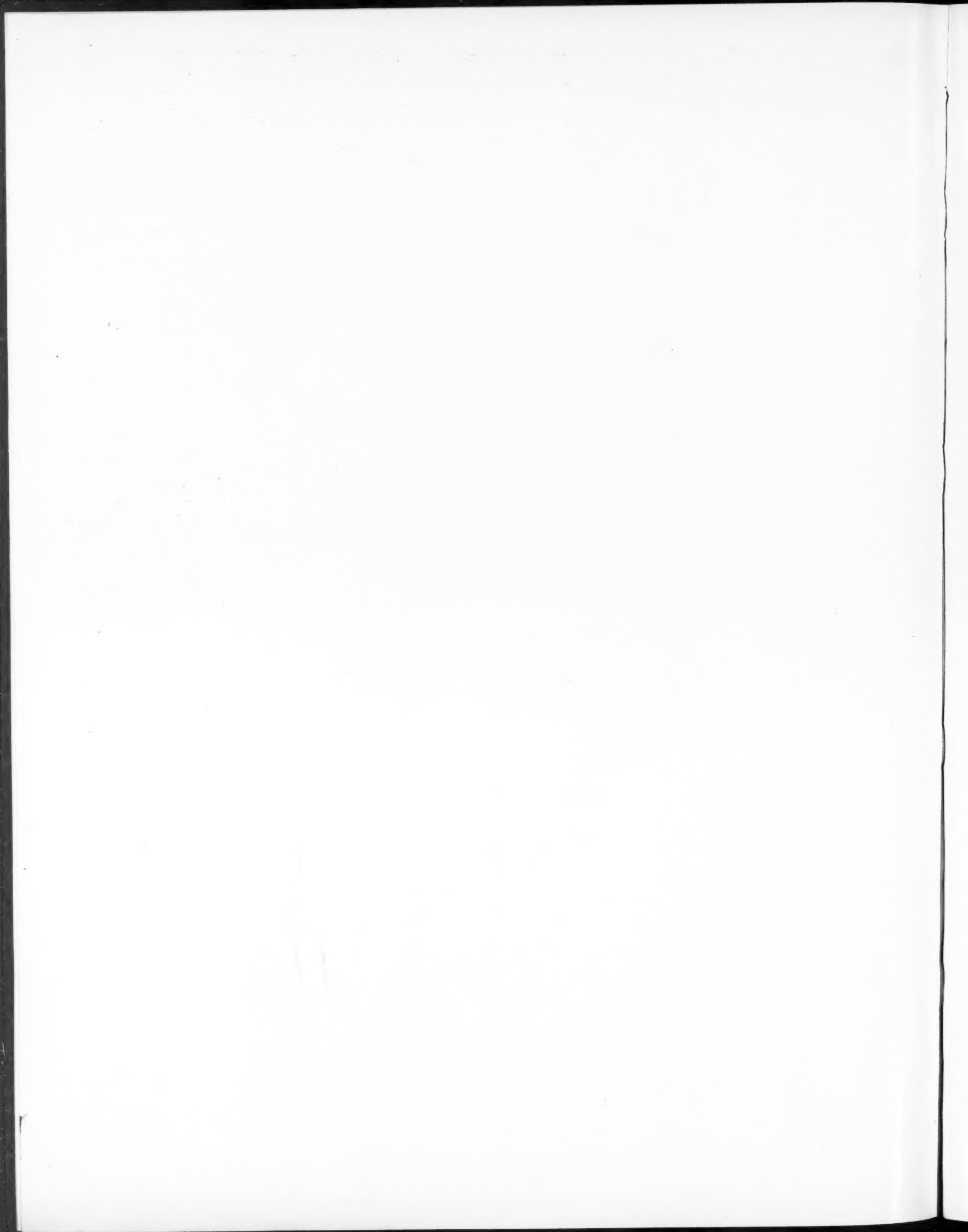


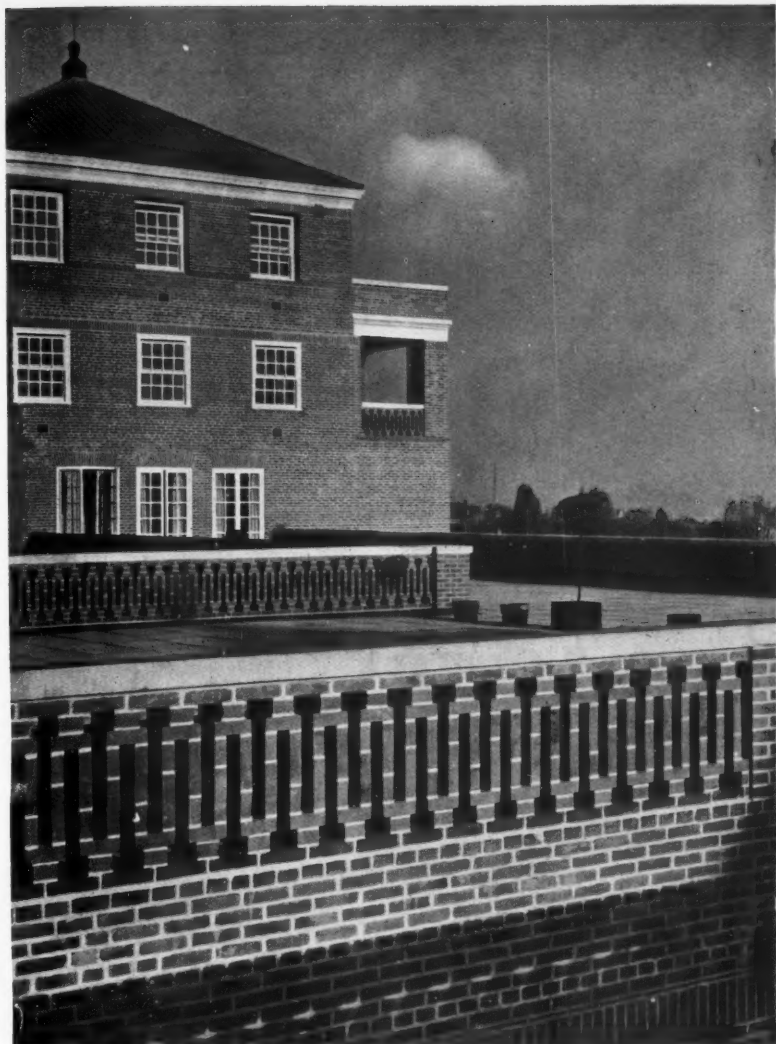
Plate VII.

December 1930.

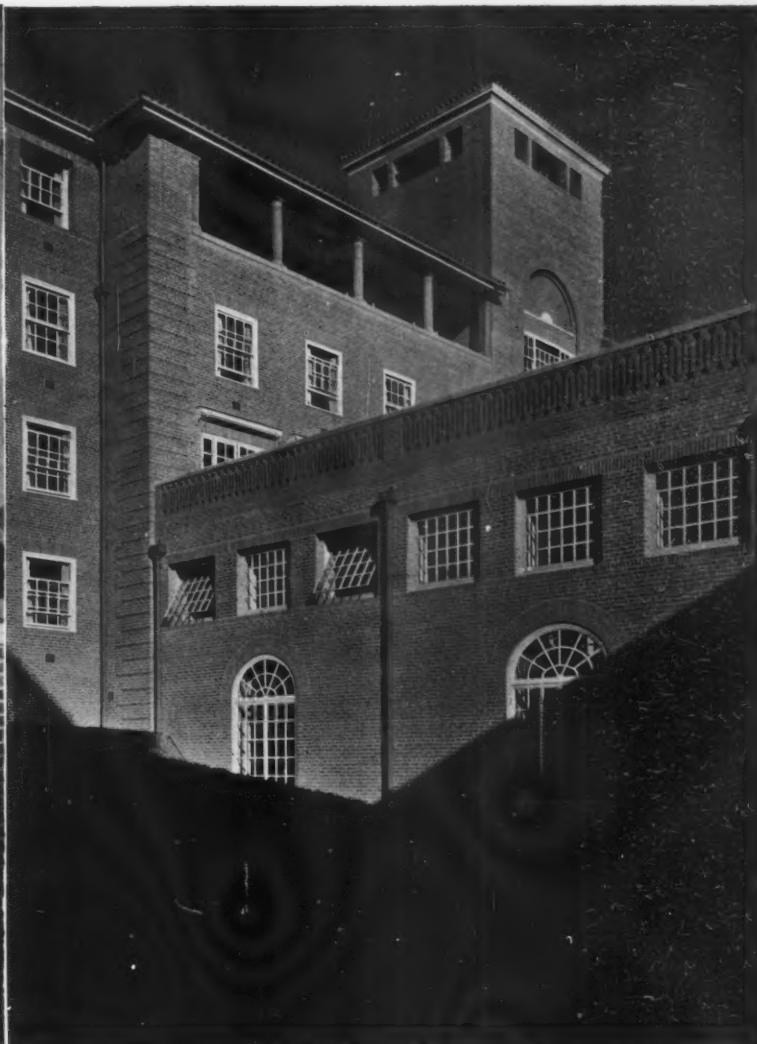
The western tower on the garden front. The bricks used throughout the building are purple-brown with white pointing. The dressings are of stone and the roof is covered with red Italian tiles.







A

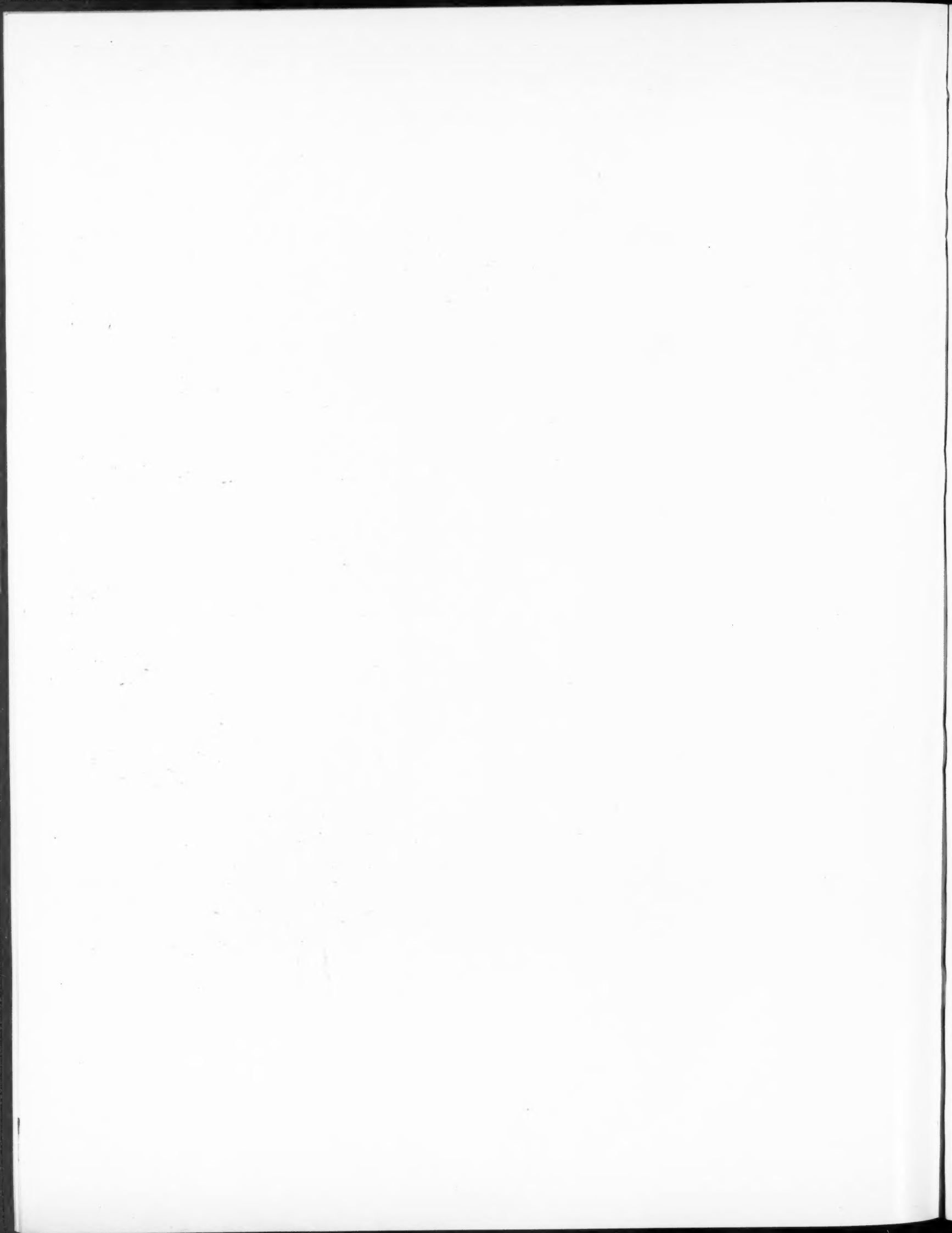


B

Plate IX.

December 1930.

(A.) From one of the courts looking across the roof garden, which is paved with artificial stone with wide raked out joints. In the distance is the infirmary wing. (B.) A view from one of the internal courts, showing the assembly hall with a pierced brick parapet wall and the central tower beyond.



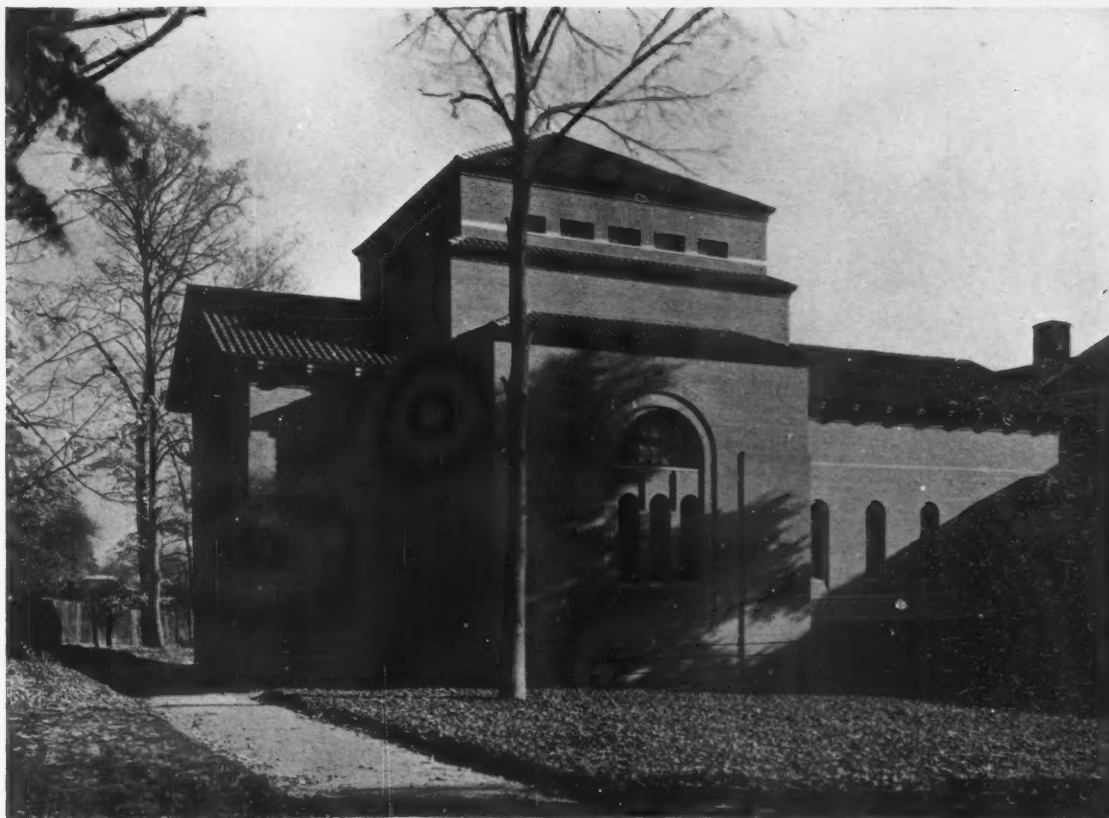
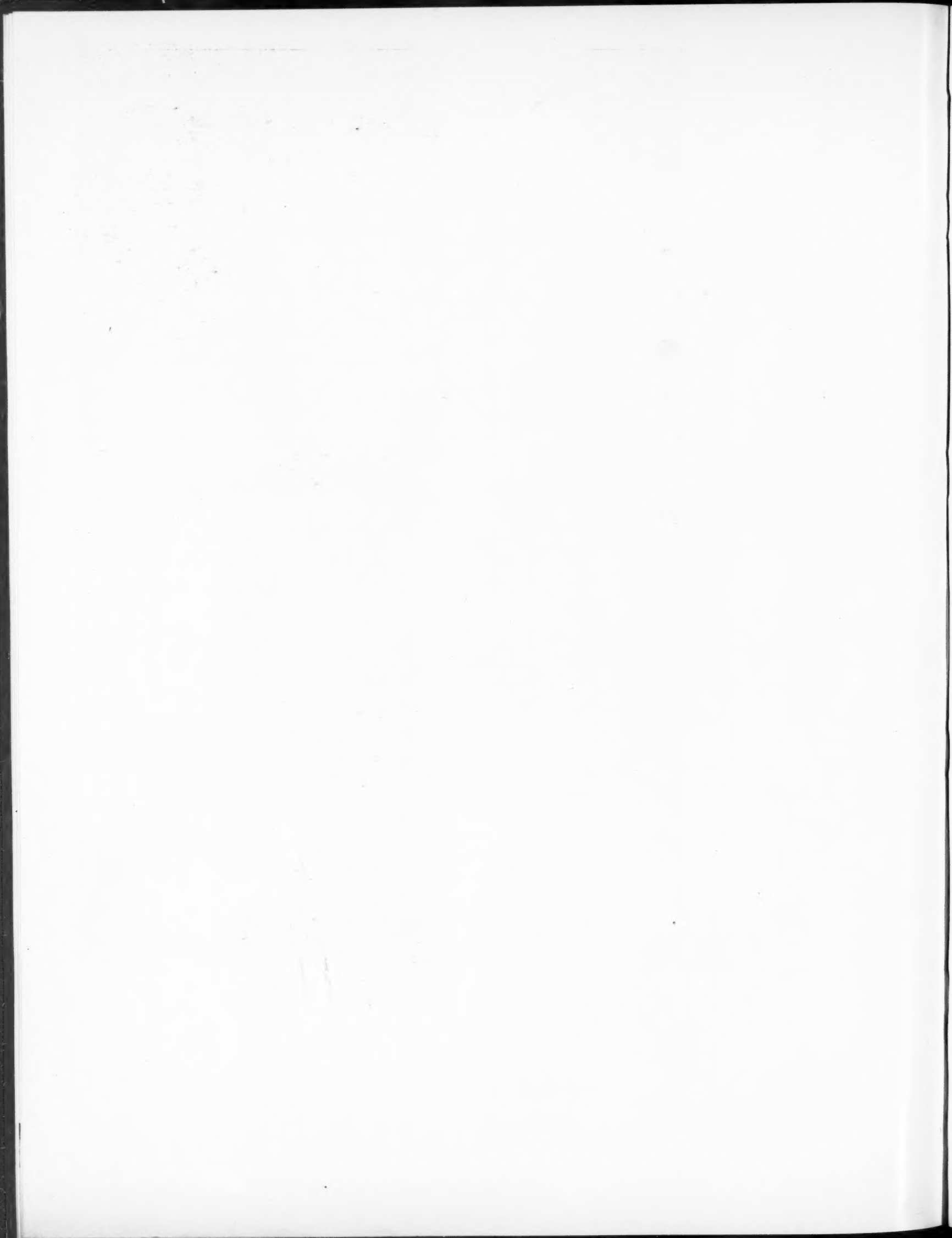


Plate X. December 1930.

The chapel from the west. It is carried out in the same bricks as the main building, which can be seen on the right, and the dressings within and without are of Clipsham stone. The size of window openings was determined by Burne-Jones's

stained glass, which was removed from the old White-lands Chapel in the King's Road, Chelsea. The lower picture is a vista of red Italian tiles with the roof of the main building in the foreground and the roofs of the chapel beyond. The main drive is on the left.



A



B

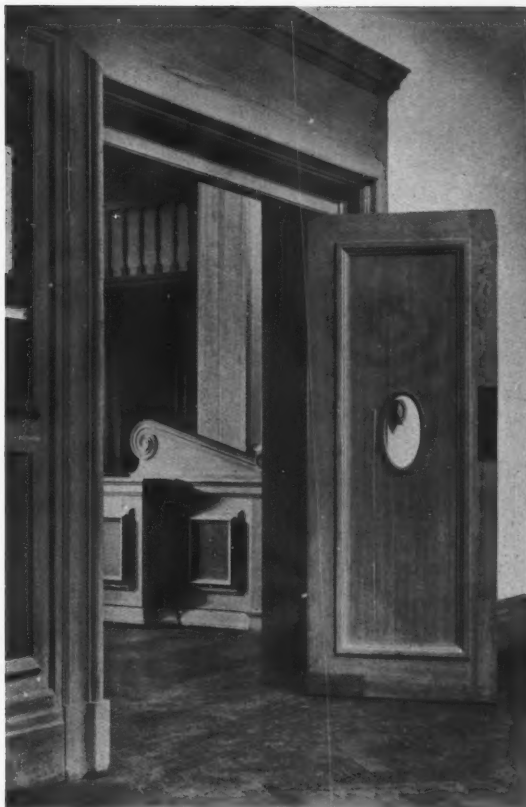
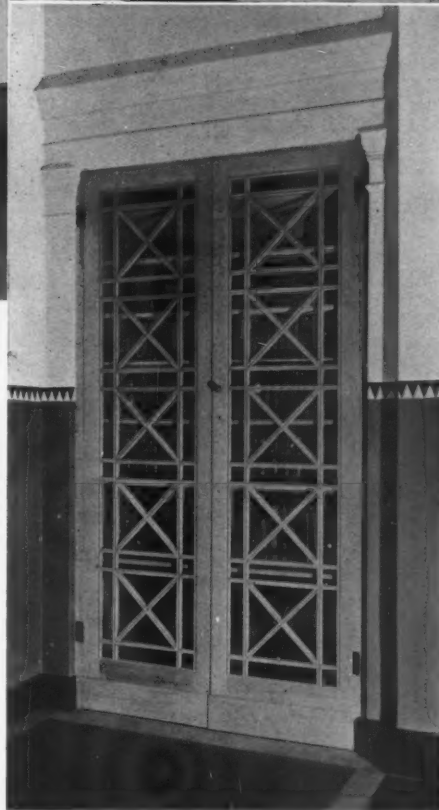


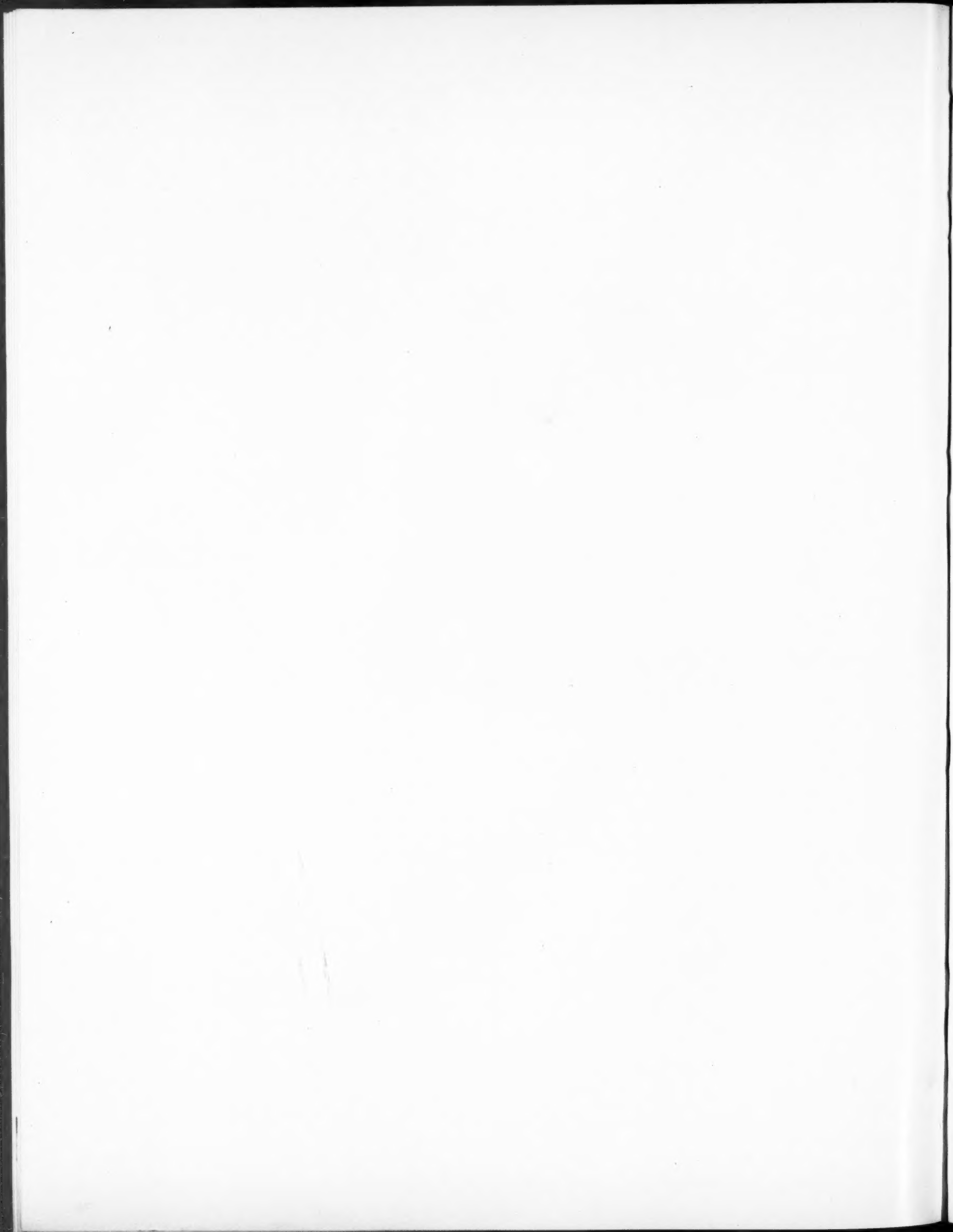
Plate XI.

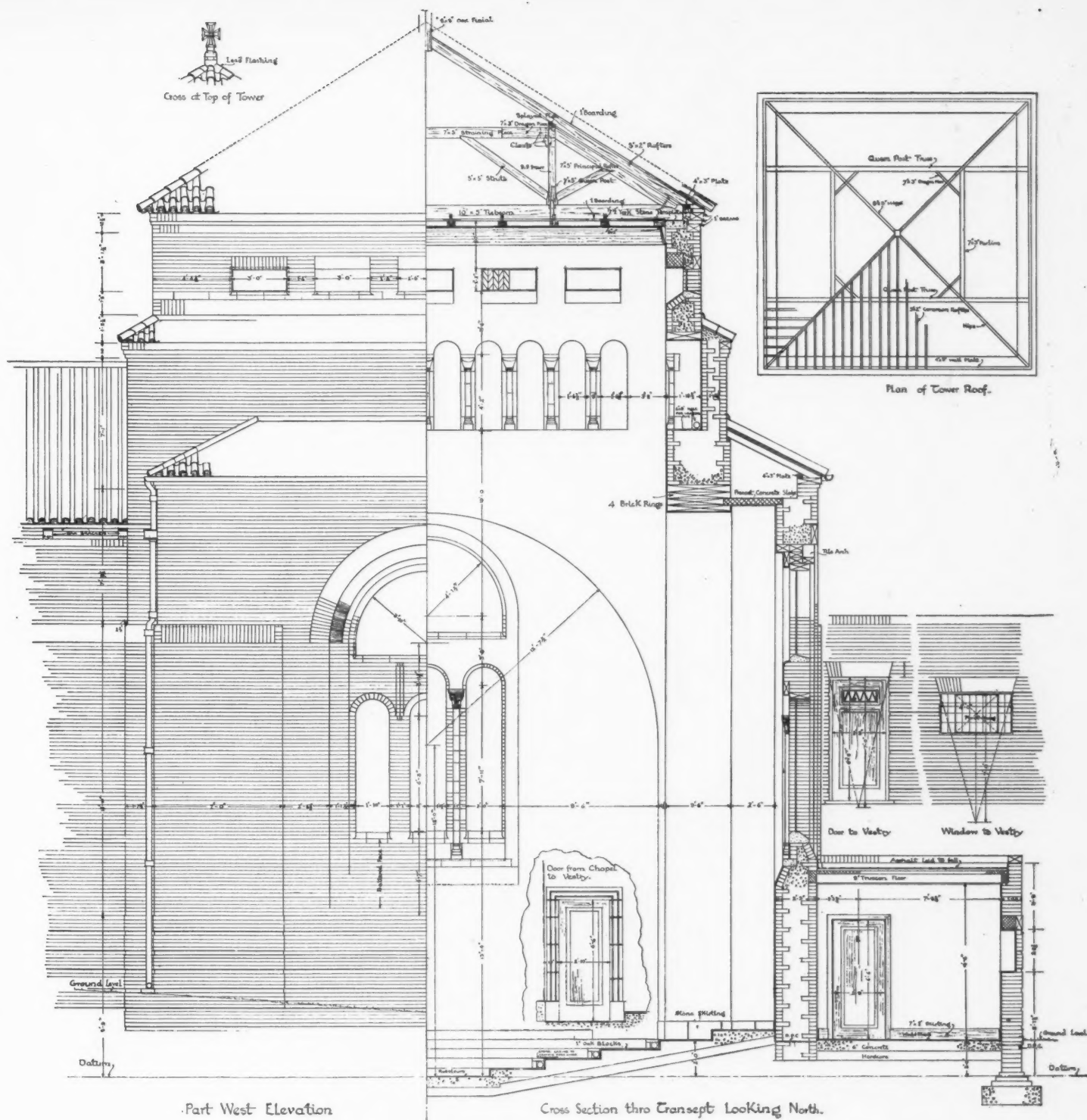
December 1930.

(A.) Part of the chapel screen showing the principal's and staff's seats under the gallery at the end.
 (B.) Looking from the main corridor to the stage in the assembly hall. (C.) A fitted bookcase in the main common room; the dado is painted red, and the chevron border is black and white. The skirting all round the room and the bases to the columns and pilasters are black.



C





A working drawing of the chapel at Whitelands College, showing a portion of the west elevation, a cross-section through the transept looking north, and a plan of the tower roof.



THE TRANSBORDEUR BRIDGE, MARSEILLES, 1905.

ARNODIN, Architect.

From *Die Baukunst der neuesten Zeit*.

BOOKS OF THE MONTH.

Modern Furniture and Decoration.

Modern English Furniture. By JOHN C. ROGERS, A.R.I.B.A. London : Country Life, Ltd. Price 21s. net.

THIS is a most depressing book. It is not the author's fault; he has collected some three hundred photographs of work by over forty designers. And at the end we feel that it is almost as difficult now to make a chair as to write an epic. Why is this? Furniture is needed as much as ever; indeed more, for we spend less time in the fields, and more in rooms. There is a demand, but nothing satisfactory is supplied except large entirely upholstered armchairs. In an intelligent introduction Mr. Rogers whistles to keep his courage up. He repeats once more that as we do not wear period clothes or lead period lives, it is silly to insist on living in period rooms. To make chairs in the style of Chippendale is just as much a confession of creative

bankruptcy as to build banks in the style of Wren. The only difficulty is to find a contemporary who has Chippendale's genius. And here Mr. Rogers seems to have failed. The furniture he shows can be divided into three types, which, for lack of better names, I will call the Imitative, the Cocotte, and the Surgical.

The first of these is the product of a mitigated, but pessimistic, conservatism. The designer takes an old design and modifies it to escape the charge of not being modern. The greater the modification the more disastrous, as a rule, the result. A particularly bad example is Mr. J. Murray Reid's table (p. 100); another is Mr. Jack's cabinet (p. 37). Most of the work of Messrs. Symonds and Lutyens is of this order. The better examples are those with a faintly Artycrafty flavour. Mr. Waals, for instance, works in a tradition which seems to me outworn and sterile, but he obviously understands his material and possesses a good sense of proportion. Mr. Barnsley and Mr. Ambrose Heal also provide tasteful work in this manner. Mr. Hully's chairs and Sir Edwin Lutyens's walnut bookcase are likewise felicitous. But most of the furniture of this sort, illustrated by Mr. Rogers, gives me an uneasy feeling that its designers are not in sympathy with the best work now being done in the allied arts of architecture, painting, and sculpture. Moreover, even at its best, all furniture of this sort invites disadvantageous comparison with the models which inspire it.

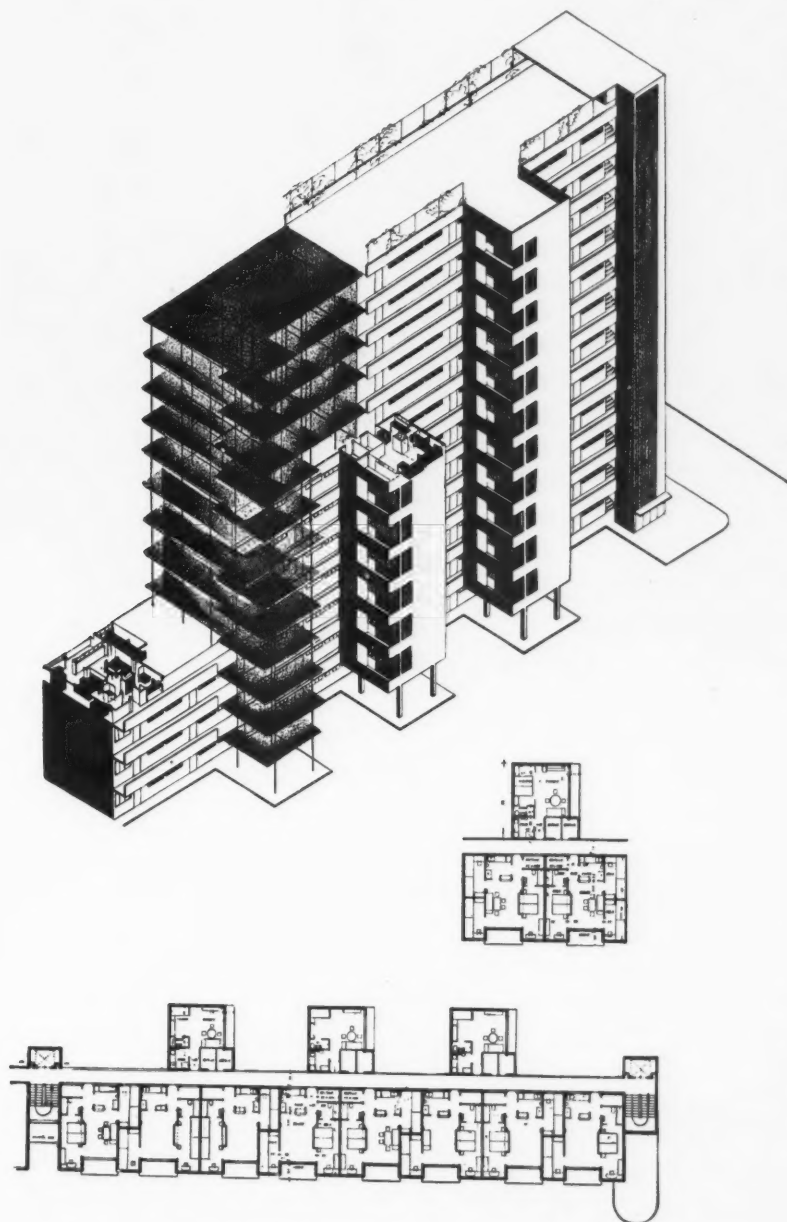
The Cocotte style was the Star of the Paris Exposition des Arts Décoratifs. In the ensuing five years it has become cheaper, but not more beautiful, and it is now exposed to the vulgar gaze in the cheaper furniture stores. Like the ladies whose ephemeral homes it was so well suited to adorn, this style depended for its effect largely upon the magnificence of its attire. The most exotic woods, elaborately moulded glass, shagreen, varicoloured ivory and fantastic furs made this furniture excitingly expensive. And the utter capriciousness of its forms, influenced only by certain Freudian preferences, won for it instant admirers in Alexandria, Rio de Janeiro, and Hollywood. Mr. Rogers

has refrained from illustrating the more imaginative vagaries of this style, but Mr. Chermayeff, Messrs. Symonds and Lutyens, and, above all, Mr. Charles Richter show signs of a considerable gift for it.

Finally there is the Surgical or Operating Theatre style; Metal and glass furniture, upholstered in shiny leather or *toile cirée*, infinitely disinfestible, but rather ascetic. Unluckily Mr. Rogers allows few illustrations of this style, and the work of Mr. Denham Maclaren, for instance, is not represented. But there is Mr. Chermayeff's dining-room and the living-room and bedroom in a flat decorated by Messrs. Easton and Robertson. (Incidentally the armchair from this flat, which is conspicuous on the jacket of the book, ought, I think, to be attributed to Mr. Curtis Moffat.) I feel the furniture in these rooms is the most satisfactory which Mr. Rogers shows us. Unfortunately its designers seem very uncertain in their taste. Mr. Chermayeff often deserts the Operating Theatre for the Cocotte, and Messrs. Easton and Robertson are least happy when they are trying to be most imaginative. (The curves above the fireplace and the stepped diagonal mirrors in the bedroom show a curious absence of sensibility.) But as long as they stick to the simpler use of their aseptic materials the result is pleasant and eminently habitable. Mr. Edward Maufe shows good work in a milder version of the same style.

It is possible that when psychoanalysis has further purified our minds, we may all be happy to live in these austere surroundings. At present many of us find them rather bleak and puritanical. We English are a cosy people, distrustful of logic, it is said, and not fond of being surprised. But if we are to have modern furniture at all, it is surely better to have furniture which is the genuine product of the age, rather than nostalgic reminiscences which are only called modern because they are more or less different from the antique. Corbusier is not a Wren, surgical furniture is not so beautiful as Chippendale. But if we are going to develop a style in architecture and furniture, it will be from work of this type, I suggest, rather than from fiddling with modifications of eighteenth century forms. The most beautiful things we produce, apart from a few pictures, are probably aeroplanes. And as the best Chippendale furniture would not have looked out of place against the background of a contemporary flagship, so the best contemporary furniture would not look inappropriate by the side of the monoplane which carries the air mail to Karachi.

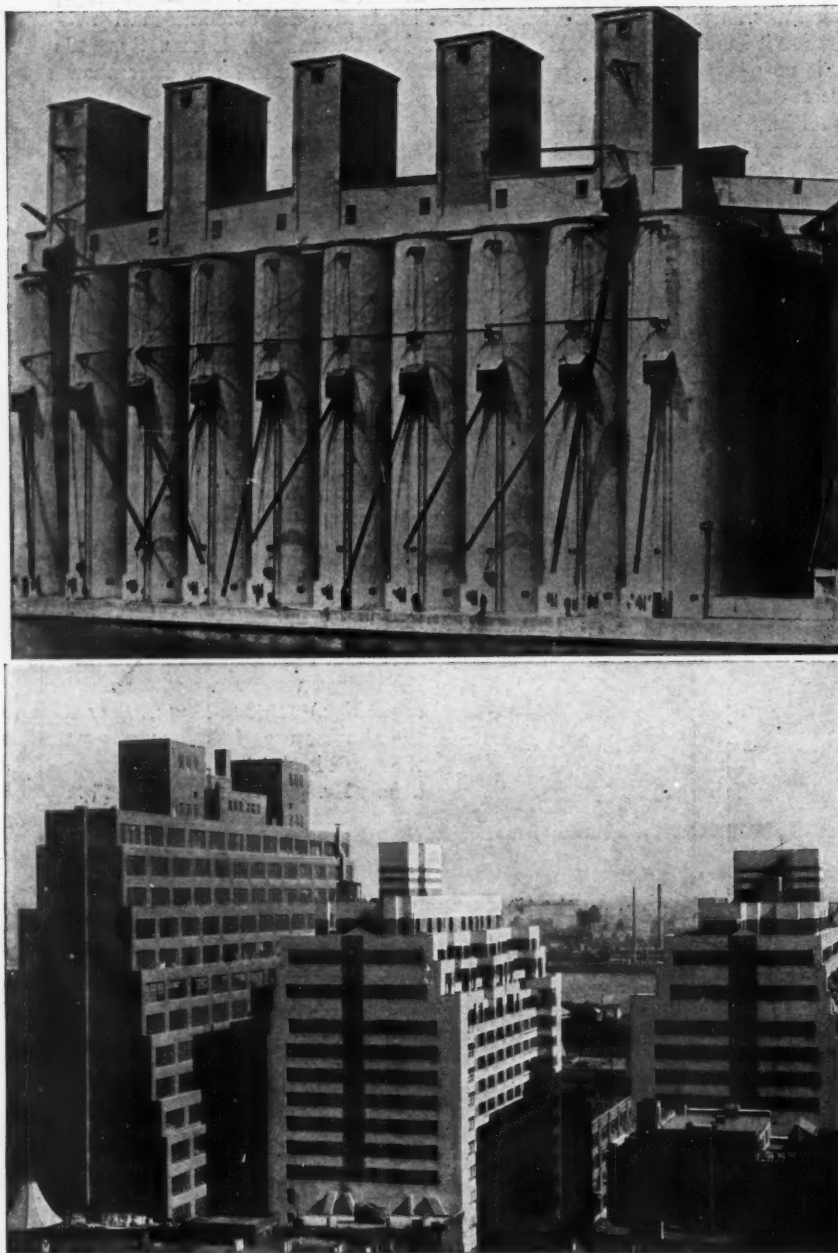
RAYMOND MORTIMER.



A COMPETITION DESIGN FOR A TWELVE-STORIED BUILDING FOR THE REICHSFORSCHUNGSGESELLSCHAFT AT SPANDAU-HASELHORST, 1928.

Walter Gropius, Architect.

From *Die Baukunst der neuesten Zeit*.



Top. GRAIN SILOS AT FORT WILLIAM, ONTARIO, CANADA, 1914. Bottom. STEEL-FRAMED BUILDINGS ON THE RIVER HUDSON, NEW YORK, 1928. RAYMOND HOOD, Architect.
From *Die Baukunst der neuesten Zeit*.

Einzelmöbel und Neuzeitliche Raumkunst. Edited by ALEXANDER KOCH, Darmstadt. Alexander Koch. Price 22 marks.

Modern Decorative Art. By MAURICE S. R. ADAMS. London: B. T. Batsford Ltd. Price 15s. net.

THERE have been times in the past when the expression "modern furniture" has conveyed a tolerably precise meaning. How vague and uncertain the words are today may be acutely realized by the examination of two books recently published on the same subject. One is English. *Modern Decorative*

Art, by Maurice S. R. Adams, amply illustrates one extreme of taste. The second is German, and represents another. *Einzelmöbel und Neuzeitliche Raumkunst*, compiled by Alexander Koch, differs remotely from the English volume. Bewildered, the amateur of modern furniture turns from the straight line and plain surface, from the glass and from the steel, to the rather breathless swoopings and curvings, the silvered brass foliage and the burr walnut veneer. Nor, in either book, does the letterpress greatly assist him in his search for security. Mr. Adams' complacent dogmatism ("considered artistically, I believe this to be a thoroughly sound proposition") is of little more use than the vague vapourings about Life in the modern world that preface the German collection of photographs.

The plates themselves show significant differences.

Whereas Mr. Adams and his school of thought reveal an almost panic fear of the straight line, the designers in the Continental manner display at least a distrust of anything else, and only admit the most rigidly geometrical curves into their designs. It is true that Mr. Adams has some photographs of a London flat, in which he is, of a sudden, Continental and rectilinear, but of these plates the less said the better, as the method ill becomes him. How could this be otherwise, when we have his own considered judgment on Continental furniture? "The product," he says—shaking the milder ink of self-satisfaction from his nib and reaching for the vitriol—"of impudent incompetence."

Of English furniture Herr Koch has nothing to say, but it is doubtful if his opinion would be more flattering. Of the merits of the rival manners the reader must judge according to his taste.

The difference between the two methods may perhaps be stated somehow as follows.

The English method (the name is only partially justifiable, but may be used to describe work of the Adams kind) takes *Shape* as given, and attends to the treatment and variety of which a fairly constant shape is susceptible. This line of attack has its dangers, as the illustration on page 255 clearly shows. In the hands of an artist there is indeed an endless variety of beauty to be obtained from a constant shape. In the hands, however, of lesser men variety is achieved by more and more meaningless curves, more sickeningly dizzy swoops, until what is fundamentally a straight line appears merely to have been drawn freehand in a jolting train. A mirror with side wings—the idea is sound enough, but the English designer is not content with this. In his vocabulary no word is more important than the word "different." Hence the convolutions, hence the foliage, the wreathes, the knots and the bulges. The whole unhappy performance results from the search for difference in what is fundamentally identical.

The Continental designer faces his problem in another way. To him the invention of shape is the whole duty of his ingenuity. This statement he would, I think, contest with heat; but I shall try to show that it is true. We hear a great deal nowadays about the logic of design. The modern designer claims that his only end is the solution of a practical problem. This, he protests,

The Facing Page:

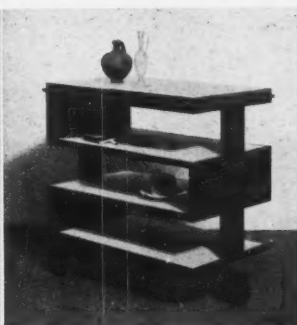
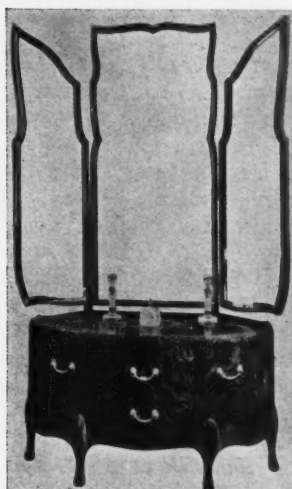
Plate XII. December 1930.

AN AERIAL VIEW OF A STUDY FOR THE PRAUNHEIM HOUSING SCHEME AT FRANKFURT A.M., 1927. ERNST MAY and EUGEN KAUFMANN, Architects.

From *Die Baukunst der neuesten Zeit*.



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Left. A CORONET DRESSING TABLE IN BURR WALNUT designed by MAURICE ADAMS. "To create in beautiful form is at once our work and joy." From *Modern Decorative Art*. Right. A FOOD WAGON designed by LUDWIG KOZMA. "The product of impudent incompetence." From *Einzelmöbel und Neuzeitliche Raumkunst*.

is the reason for banning ornament, for putting aside the swerving and foliage of the Adams manner. A straight line is practical. Why contort it? But alternatively, why not? The dressing table illustrated above is eminently practical, but none the less ugly. Consider the little food-wagon from the German collection. Is its design determined by the most straightforward solution of the problem? If so, it is a failure. The cutting away of the support clearly makes for more room for the moving in and out of trays, but the same result—if that indeed be the end—could have been attained more simply by making the left-hand support broad and the right support narrow. The design has been made much more interesting by the reversal of this arrangement in the middle tier. This has no practical significance, but from it emerges at once a shape. Can it be doubted that the invention of shape was the concern of the designer? Here we really have a reason for the casting aside of ornament. Aesthetically it has become unnecessary. For any practical reason the trolley may be contorted, twisted and smothered with burr walnut veneer and silvered brass love knots. As an object of use it would remain unaltered. As an object of art it would be ruined.

It follows that the Continental manner of design presents difficulties unfelt by Mr. Adams. His nearest approach to invention lies in the substitution of a vegetable leg for an animal. The passage describing the "Palm series of designs" in which this discovery is embodied is a literary treat such as is seldom met with. A complete rethinking of each problem in terms of shape appears to have been far outside his thoughts.

Each book contains a large number of failures, but it is easy to see why the successes illustrated in *Einzelmöbel und Neuzeitliche Raumkunst* are so much more stimulating and interesting than those in *Modern Decorative Art*.

MICHAEL DUGDALE.

Architecture Abroad.

Die Baukunst der neuesten Zeit. By GUSTAV ADOLF PLATZ. Berlin: The Propyläen Press. Price 50 marks.

THIS is a second edition of the sumptuous volume first published by the Propyläen Press in 1927. The present book is revised and its capacity increased from 608 to 635 pages. Many of the new illustrations are of buildings erected subsequently to the issue of the first edition. One of the difficulties encountered in a publication of this nature is that, inevitably, it so soon falls behind the times. Nevertheless the book is a valuable record of architectural achievement and advancement in Europe during the present century. The illustrations begin with a photographic review of architectonic engineering. Some of the works illustrated evidence a remarkable quality of design. The

second section of the book provides a valuable basis for comparison by showing the most significant work achieved in Germany and Austria during the years immediately preceding the War, before the more advanced architecture in Germany and Central Europe had escaped from "art-nouveau" influence. The third, and by far the largest, section, gives an illustrated review of evolutionary architecture, mainly German, built in the years subsequent to the War. We are left with the conviction that Germany has made an immense effort in the architectural field and has achieved a remarkable success. The letterpress, which occupies two hundred pages, presents a comprehensive critical review of the trend of architectural development on the Continent today. Every architect and layman who is interested in what is being accomplished in architecture abroad will find this book an invaluable guide.

JAMES BURFORD.

Clerkenwell Revisited.

Elsie and the Child. By ARNOLD BENNETT. Illustrated by E. McKnight Kauffer. Edition limited to 750 copies. London: Cassell & Co., Ltd. Price £2 2s. net.

ELSIE AND THE CHILD was first published in a collection of short stories in 1924, but well merits reprinting in this special edition. Elsie is the Elsie of *Riceyman Steps*. She is married to her Joe, and works with him for Doctor Raste. Mr. Bennett begins by showing us the workings of the Raste household from behind the scenes. We are shown the elaboration of ceremonial which surrounds the doctor's dining-table and which causes food to be handed upon the left-hand side and drink upon the right. Elsie is barely initiated into such mysteries—in fact, she is for the first time dealing with the presence of "company" to dinner—when Miss Eva, the doctor's daughter, bursts into tears in the middle of the meal, and the distressed Elsie cannot but follow her example. The secret cause of the child's tears proves to be the suggestion that she should go to school and, above all, that she should have to leave her beloved Elsie behind. There is a touching scene in a neighbour's twilight garden when Miss Eva tells Elsie the reason of her tears—a scene which affords Mr. Kauffer the opportunity for one of his happiest illustrations. As a result, a psychological drama at once violent and subtle is set up, beginning with the wrath of the shell-shocked Joe at the disturbance to his proper relations with the Raste family, and ending with his sudden and conclusive admonition of Miss Eva, which sends her submissively off to school.

The story, slight though its substance is, comes near to perfection by reason of its psychological and dramatic balance. Mr. McKnight Kauffer has, with a power of imagination almost unknown among illustrators, seized on just the most important incidents, and shows at once a most ingenious power of invention and great faithfulness to the facts of the narration. His drawings are reproduced by a new and highly successful process of stencil-colouring, under which one colour is printed from a key-block in ink, while the remaining tones are executed by hand through stencils cut from the original drawing, each colour requiring a separate stencil. By the use of a sponge-brush a textural quality of great beauty has been achieved. The frontispiece, with its stucco wall, area railings, lace curtains and touch of aspidistra summons up in a flash the spirit of Clerkenwell. The composition of the picture which shows the massive Elsie sitting on the bed of the thin-necked Miss Eva also deserves mention. Mr. Kauffer shows great skill in boiling down the objects of everyday existence into their essential form and colour, and thus distilling their intrinsic beauty for the eye of the reader. It is indeed hard sufficiently to praise such admirable colouring and form, which at the same time so successfully interpret the mood of the story.

The technical difficulties, where the pictures are on special paper, and separately produced, are well known. But is it too much to hope that a publisher will some day take the trouble to overcome them?

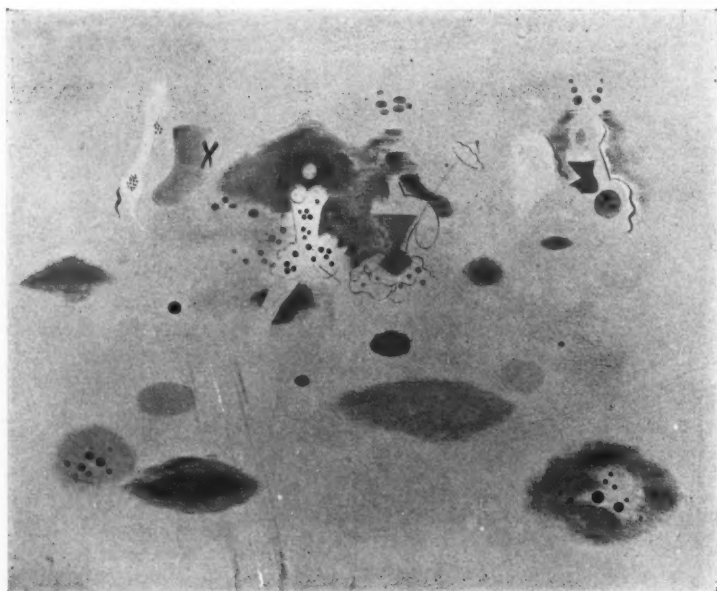
BRYAN GUINNESS.



CIRCUS. From a painting by H. M. Carr. The result is impressionistic—in the English sense of the word—inasmuch as it is the impression of something actually seen. It is, in a degree, apart from realism because it does

some meaning in form and colour apart from representation. The painter's motive was not directed towards these ends, but in producing a painting which has no particular significance beyond the subject treated.

TWO CONCEPTS OF A CIRCUS.



THE CIRCUS. From a painting by Paule Vézelay (M. Watson Williams). This picture, on the other hand, is distinctly controversial, even more so in the reproduction than in the original, because its colour variations define forms which, being of nearly the same tone value, are hardly per-

ceptible in monochrome. Here the same subject is treated in an entirely different manner. The painter was not interested in things as they appear, but has used the elements which go to make up a circus to suit her pictorial instincts. Powder and patches, skirts and pantaloons, limbs and bodies of circus riders, horses and a unicorn, are seen only in partly realized forms, much as the eye would see them, but not related as they would be at a circus. The relationship is entirely artistic, and the imaginative person, looking at the painting, can adjust and readjust its contents in endless combinations and even then not arrive at the painter's intentions, which may have been to give the atmosphere of a circus without the aid of any very tangible physical facts. The picture, though not abstract, is not very definite in pattern; if it were, the forms would perhaps have been held too rigidly in place and we would have been deprived of the artistic stimulus of reassembling them to suit ourselves. It is hardly probable that this painting was done from a circus, though a careful inventory may have been made of the contents of one. Both paintings were shown at the London Group exhibition at the New Burlington Galleries, Burlington Gardens, London.

RAYMOND MCINTYRE.

A Free Commentary.

By Junius.

“LET us now praise famous men.” And first Mr. Callard and his partner Mr. Bowser. Oh courageous Callard, Oh enlightened Bowser. May your shadows increase, and babes and sucklings and striplings and adults be made happy and sticky with your luscious butter-scotch. And why? Because these admirable gentlemen have put in their packets an appeal to their customers not to defile the face of England with the wrappings “of same.” When I suggested a similar policy to a much richer and more powerful company some four years ago, I was met by the (I admit) quite reasonable argument that a trader cannot afford to annoy his customers by preaching at them. I am not sure there was not an idea that their packets, strewn about the places where jolly citizens most do congregate, were a very good advertisement. This, I believe, to be an error. Well, two real gentlemen of England have shown the way. It is to be seen whether anybody else will be decent enough to follow them. Meanwhile I assert solemnly that it is a serious duty for each of us to purchase for ourselves, and our children and children’s children, the sweetmeats of the first firm to strike a blow—at the hazard of their pockets—for a cleaner England.

And next let us give thanks to, and for, Messrs. C. and J. Hampton of Sheffield, who have turned out a family of planes as good in every way and as cheap as the deservedly famous Stanley planes. It is true that these are accurate copies of their prototypes, even to a similar coloured panel containing the trade-mark. But I am informed by the retailer who discussed these with me that this was the only way to make them acceptable to the British public, who, having got accustomed to a good thing with a red label, couldn’t possibly recognize another thing as good with a label of blue. I am almost prepared to believe this. I think that Messrs. Stanley, whose excellent tools I have used for years, have a grievance. But all’s fair in war. And we are too hard put to it in England to be too squeamish about little matters of etiquette. And after all, Messrs. Stanley have had a good innings, and much honour. Messrs. Nettlefold’s also have produced a screw-holding turn-screw, of original pattern (the Americans have, of course, made one for years). It seems as if the British manufacturer was stirring in his sleep!

Apropos a recent note on Welwyn Garden City in this page, a correspondent writes: “I think you unintentionally did us a disservice in taking the trouble to deny that we were cranks! You know how hard it is to get an idea into people’s heads, and how much harder, once you have got it there, to get it out again. The subject should never be mentioned or it will inevitably arouse the old associations—‘Garden City—oh, yes—cranks.’ We suffer from that stupid generalization to this day.”

I am afraid my correspondent is only too right, and I am sorry. But perhaps I can make amends. I, Junius, who find it difficult to restrain myself from biting in the leg all pale monomaniacs—vegetarians, high-thoughters, wool-next-the-skin-ers, haters of the vine and good malt-brews—have, after descending upon this city, asking mistrustful questions secretly in by-ways, spying mainly upon its inhabitants, worming myself into their confidence

—I, I say, have been so overwhelmed by the evidence of a sound and jolly way of life, of sane planning and direction, of “peace and quiet,” of strenuous work and recreation, of absence of snobbery, of variety of type (these two last qualities alone would commend it to the sensible man), that I have decided to inflict myself upon it. *Quid plura dicam?* It is true my candid spouse hints that I may be drummed out of this city as a public nuisance before many moons have waxed and waned. (But, then, wives are like that!).

The President of Horsensia (on whom the Freedom of the City was recently conferred), when I waited upon him for an interview in his luxurious suite in the Imperial Palace, thus delivered himself: “You are a great and surprising people! If you want to speed-up your traffic-flow you boldly, and at enormous expense, widen your streets. Before the widening is quite complete you build broad-beamed motor coaches and lorries and turn them loose so that the effect of the expensive widening is immediately negated. The names of your streets are where no one driving a modern car can see them; the numbers on your houses in your thus-labelled streets are also either non-existent or practically invisible. You do not seem to see that this omission to do a job properly, steadily slows down your traffic flow. And with the problem of congested traffic in your great city already acute, whenever you pull down a building you replace it with a larger one—although you have the experience of New York to warn you. But perhaps you have never heard of New York?”

The President, who I discovered had, before the War, practised as a constructional engineer in New York, showed himself, in fact, a little peevish and I thought it tactful to withdraw to the platinum counter of the hotel and toy reflectively with a cocktail. I saw that our distinguished visitor was getting worked up and had a good deal more to say. What a bore these people are who think that things that are done at all might as well be done properly! How exigent, how un-English!

To descend to the serious for a moment. I questioned an intelligent taxi-driver after we had both been trying to find an unnumbered house in an unlabelled block. “What about these missing numbers of houses, and street names up on the second storey, don’t they cause you fellows a lot of unnecessary trouble?” His answer was embroidered with *** and !!! and †††. “You should try finding a house in Kingsway,” said he. “Why don’t you all,” I said deliberately, “drive all your fares furiously up and down and past the addresses they want till this thing is remedied. It would be money in your pockets! And when all the richest city men had had to pay 3d. extra on every taxi drive, something might be done. Or, alternatively, strike till its done, or seriously promised. That’s the kind of strike that would get you the support of the public. How about letting me write an article in *The Green Badge*, or address a mass meeting of you in Trafalgar Square.” “Thank you very much, Sir, it would be a good idea . . .” “A kindly, mad gentleman,” he murmured, no doubt, as he swung off. “But something really ought to be done. It’s so *** silly.”

At a recent inquest “it transpired” that two cars swinging boldly round a corner crashed into each other. A distinguished gentleman was killed. The jury declared that no blame attached to either of the drivers. It would seem to the detached observer who is not an infatuated motorist (and jurymen and women are mostly that nowadays, of course) that, provided there was no really unforeseeable factor such as a large patch of oil, or some obstacle such as a standing car left by some careless fool, that blame *must* attach to one at least, or more probably both of the drivers; and until juries learn to reason a little more clearly, our death-roll from accidents on the high road will continue to mount. What, dear reader, is your expectation of life? A jolly sight smaller than you, in your optimism, are inclined to think, let me tell you!

THE FILMS.

This is a story set in a "borderline" town, of "borderline" people—of people, as it were, on the edge of life. A story of four people, two black, two white. Pete, the negro, and Adah, his negress wife, who has left him. Thorne and his mistress, Astrid. There is commingling of relationships, a complication of emotions, a given set of circumstances; and, given these circumstances and these people thus constituted, inevitable reactions—the reactions of "borderline" people, of people who "don't fit" in this world.

ACT, FACT, AND ABSTRACTION.

BORDERLINE.

A POOL Film.

Scenario, direction and camera work
by KENNETH MACPHERSON

PETE - PAUL ROBESON

art, has necessarily to be revealed by acts and facts, by actualities in the process of actuation. The film is, as it were, a counterpoint of hard facts, revealing, in the process of their revolution, a complex abstraction.

The interest of the story does not lie in the crude accident of events, but in the abstraction of the mental reaction of these people, thus enmeshed, when faced with these events. The interest—the point is important, and may be repeated—lies in the abstraction. But this abstraction, expressed by cinematic

FIG. 1.—An example of (a) pictorial suggestion, and (b) "overtonal" mounting.—Thorne, who has had an affair with Adah, breaking into Pete's room, finds him with her. The manageress, the barmaid, and the pianist in the room below, fear trouble from his action. The pianist has additional reason for apprehension. (a) The pictorial composition of this shot—a close-up taken from below and at a slant—suggests a world gone awry: the mental view of the pianist. (b) The audience in a film theatre identifies itself with the actors imaged on the screen and, in imagination, acts



FIG. 1.

through the piece in identification with the scene before them. In "overtonal" mounting a powerful suggestion is made to the audience—in this case by the pictorial composition of shot (a)—who are then left to carry on the suggested scene by means of their imagination, whilst a different scene is enacted on the screen. The impression made by the second scene is co-existent with the train of thought arising from the first suggestion. In other words, the direct impression

of the second scene receives what is known as an "overtone" from the imaginary enactment started by the first suggestion.



FIG. 2.



FIG. 3.

FIG. 2.—Thorne quarrels with Astrid, who collapses. Rising, she seizes a knife. FIG. 3.—Thorne accidentally kills Astrid.—Between these two scenes there is a shot of curtains, at an open window, blown by the wind over a stuffed seagull. The relation of the dead seagull to the wind is indicative of Astrid's inability to cope with life and of the imminence of her death—an instance of the expression of the abstract and of dramatic preparation. The expression of the mental state of the actors in the scene is assisted by the use of the opposing colours, black and white. Black and white are used throughout the film in one guise or another—black race and white race—to emphasize the underlying idea of dissonance. In this case they are seen in the clothes. The white woollen

sweater of the man may also convey a subconscious suggestion by association with a biblical analogy.



FIG. 4.

FIG. 4.—This scene is inter-related to the sequence in which Thorne kills Astrid. On the impulse of a moment Pete, picking up a rose, mimics a Spanish dancer. The barmaid, playfully following his lead, takes up a knife. The purpose of this scene, apparently insignificant, is, again, the expression of those abstract forces, internal and external, which control the destinies of the actors in the story. This mock Spanish dance in the bar-room, with knife and rose, is a kind of satirical commentary on the fate of these "border-

line" people, who, having no grip on life and overcome by circumstances, may make the angels weep, but the gods laugh. MERCURIUS.

HARLEQUIN WITH A GUITAR. A painting by Picasso which is suggestive of a design for a carpet. See also pages 261-6.



The Architectural Review
Supplement

December 1930

Decoration & Craftsmanship

OVERLEAF: *AT CLOSE RANGE.*

This head, which is scarcely more than three feet high, lies at present, unconsidered, on the ground in the Ramasseum, the mortuary temple of Rameses II, at Thebes, close to the Valley of the Queens. It can therefore be roughly dated at 1250 B.C., towards the end of the XIXth dynasty. The head is in no way an accepted "work of art," but merely an example of the fragments which litter the ground in most Egyptian ruins.

ALAN PAYON PRYCE JONES.



Looking Down. The Possibilities of Floor Decoration.

By Raymond McGrath.



FIGS. 1 AND 2. LACE DESIGNS by WIENER WERKSTÄTTE, illustrating the similarity between the problems of designing lacework, especially table-pieces, and those of floors.

NOTE. The illustrations referred to in the following article are continued in *A Craftsman's Portfolio* on pages 265 and 266.

THE tumult of controversy which has raged round many parts of architecture seems to have stirred up little dust amongst the floors. Vagaries of style play havoc about walls and ceilings, with panelled and moulded pranks untold, but floors remain imper-
turbably flat. Do not suppose that floors, decorative wilderness so long, have escaped quite unscathed. You need only call to mind the schemes of half a dozen new cinema lobbies or shop entrances to realize that a renaissance of activity has arrived.

Dressed in a coat of new materials, many a decorated modern floor appears to pay deference to nothing of the surrounding structure. Very often the floor owes its origin to a by-the-yard catalogue, "any colours, any sizes to suit any spaces in any buildings," so that circles, diamonds, dog-eared squares and star and sunbursts are thrown about with strange disregard for room-plan and traffic-flow.

Yet the floor is a most utilitarian part of the building, calling for logic in its treatment. It bears the brunt of our traffic and has our tempers in keeping. This supplement is concerned with the decoration rather than the structure of floors, but in floors architectural ornament prominently displays structural qualities, and first considerations are durability, cleanliness, damp-resistance and capacity for absorption or reflection of sound.

So utilitarian is the floor that some modern spirits apparently doubt that it is a subject for decoration at all—placing floor decorations amongst the entire superfluities, in *fantaisie*. When Madame Charlotte Perriand, partner of Le Corbusier and Jeanneret, was in London a few weeks ago, she was reported to have said: "I used to like *fantaisie*; now I am sick of it. In my own flat I have gradually got rid of all the things which I once thought were amusing, all the little decorative jokes. One gets to hate them. There should be nothing which is not useful."

Our starting-point might therefore be a pessimistic inquiry. Of what use are floor decorations? But let us take heart from Paul Frankl: "It is wrong to assume that everything that is useful is beautiful."¹ Creative decoration enhances life. Gratuitous decoration alone is nauseating.

The Roman Era, rich we must note in *fantaisie*, was the heyday of permanent floor decoration. Many fine mosaics have survived fiery devastations of Vesuvius and onslaughts of time. The clouds and rain of Northern regions did not foster such lavish artistry underfoot; but the dry climate, the bright sunshine, and the brilliant reflected lights of Mediterranean countries produced precious pavements sparkling with colour

¹ *Form and Re-form*—Paul T. Frankl.



FIG. 3.

and crisp forms—Roman, Byzantine, and Early-Christian pavements of marble and mosaic and Moorish tiled courts and stairways. The eyes of Gothic builders were not upon the ground. Their imagination soared up into decorated vaults, to bossy pinnacles. The lighting of cathedrals did not encourage them to elaborate pavements. Renaissance Italy revived something of Græco-Roman splendour. The tiled pavements which feature in Florentine paintings proclaim the importance and possibilities of floor decoration. I recall the fine marble terrace in Fiorenzo di Lorenzo's *Birth of St. Bernardino*, which was amongst the Italian pictures at Burlington House.

In modern times electric light, all-pervading like the Mediterranean sun, once more brings our gaze to bear upon the floor, and sleek materials and sharp-cut forms are designed to bear the onslaught of well-lit scrutiny.

Floor decoration has distinctive qualities, and a good floor design is rich and intimate because we move amongst the elements of the design itself, the rhythm of which surrounds and directs us. A good design leads us unobtrusively from door to door or guides the eye to the hub of the room. The great Basilican floor designs sweep you in their coils towards the high altar. The floor of the great Gold Room in Stockholm Town Hall has the same eye-directing quality. The directional requirements of floor design deserve emphasis, but the scale of the decoration is of prime importance. Modern design shows a tendency toward big-scale treatments, and although a disposition of large masses usually results in an effect of spacious simplicity, it very often happens that borders and figures are out of scale with the architectural features of the room itself and destroy their elegance. The floor in India House, on the contrary, strikes one as being too small in scale and consequently has the effect of having been designed by another hand.

It would be difficult to decide whether scale or colour is the most important consideration of floor design. There is great

FIG. 3.—*La Parapluie*. A PAINTED PANEL. By Fernand Léger, which is suggestive of a subject for floor decoration. FIG. 4.—A MOSAIC LIVING-ROOM CARPET in white, grey, ochre and red, designed by Marcel Breuer, who also designed the MOSAIC PAVED TERRACE in black, white, grey, red and brown tessera (Fig. 5).

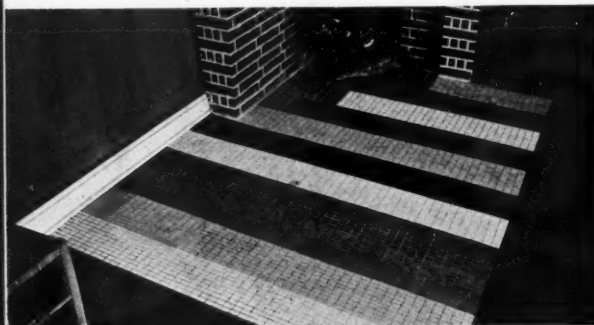


FIG. 4.

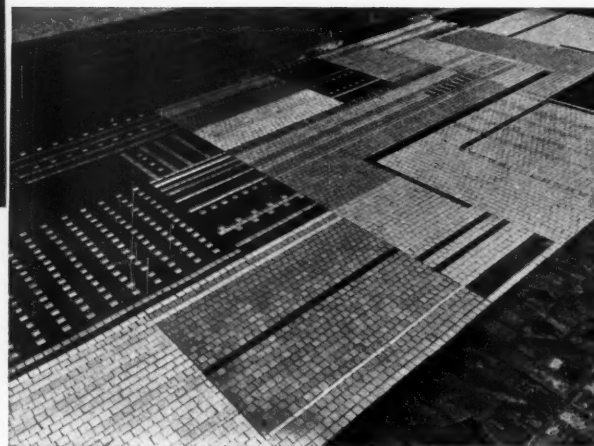
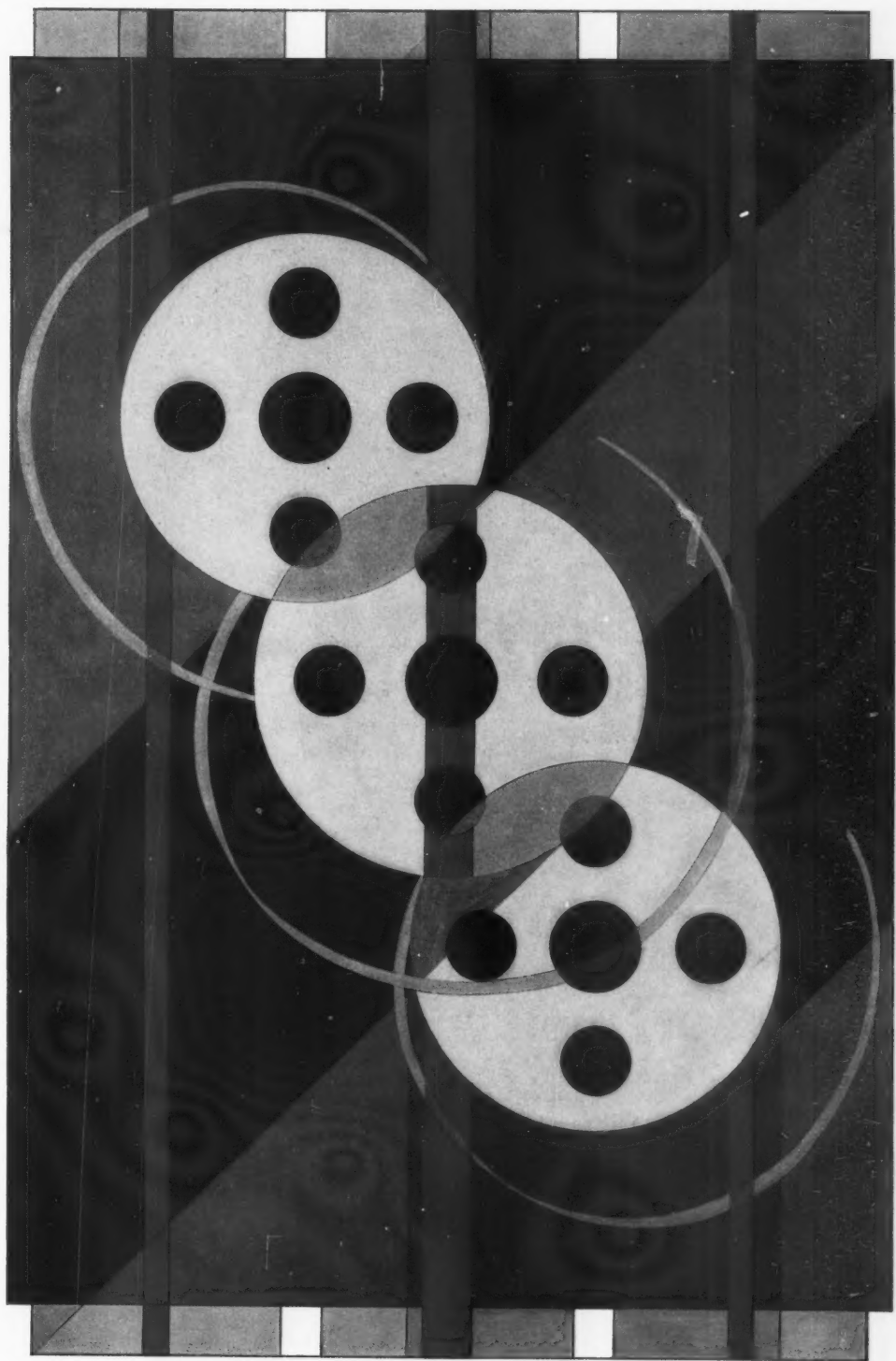


FIG. 5.

danger in the fact that floors must be covered up as other decoration proceeds, it being impossible to judge the completed effect as the work progresses; but the greatest danger of all is that of a floor laid down when everything else is completed, and possibly done by a different hand. Many subtle colour-schemes are wasted in the laying down of a new carpet. To judge a carpet away from its setting is difficult indeed. Actual floor colours employed are a matter of individual taste, but I should like to remark here on a common fetish revered by many manufacturers—dirt-proof colours. Dirt-proof colours are usually dirty to begin with, and many attractive colour-shades which are not considered suitable for traffic-wear, turn out, when laid down, to be very satisfactory. A soiled floor of good, clear colour is much better than a dull colour showing no footmarks. The chocolate dadoes of school walls are a notable instance of this established fetish.

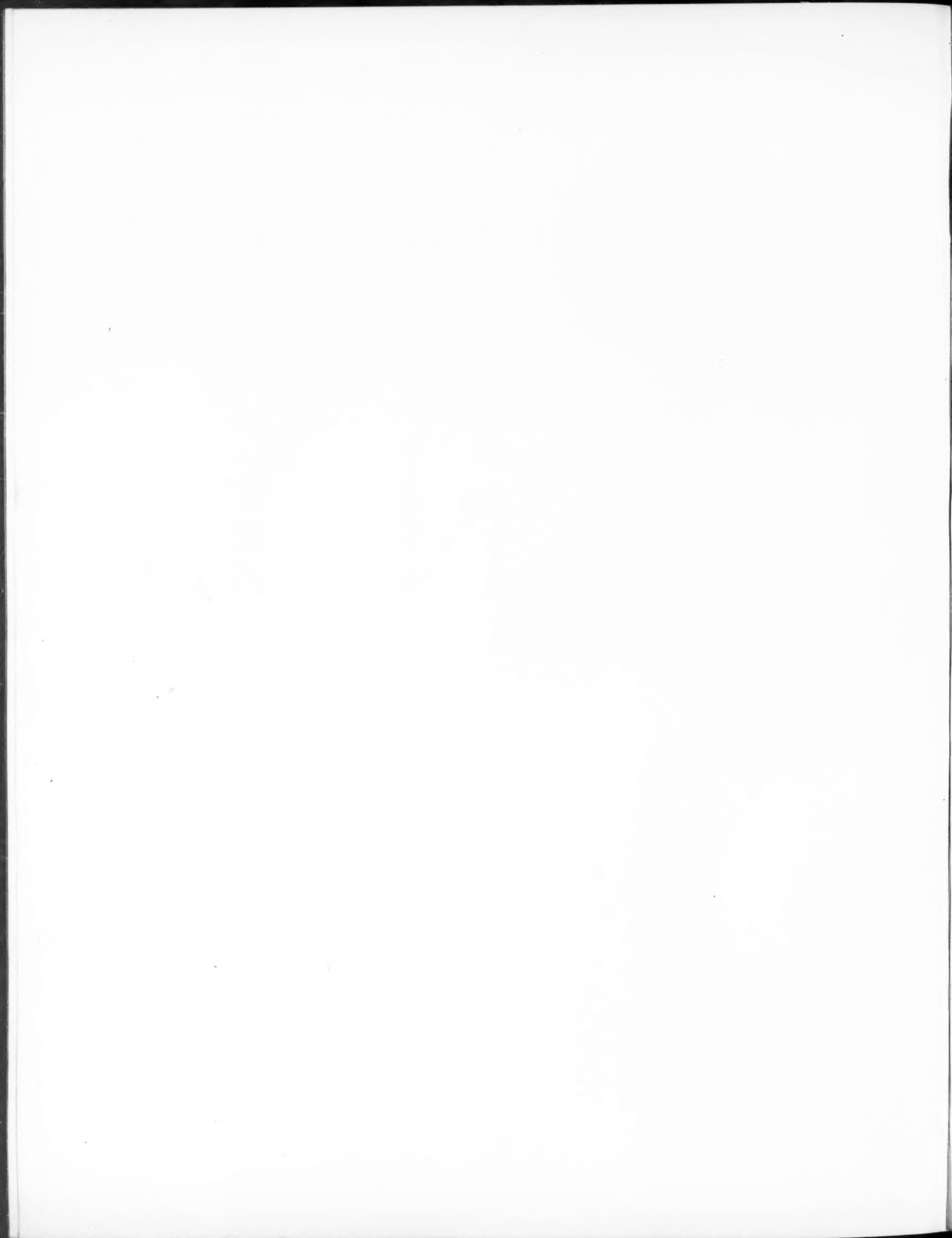
Modern floor decorations are usually abstract in character, and the now oppressive conventions of heraldry begin to disappear in favour of freer and more personal expression. Cubism has enormously influenced the decorative arts, and the typical modern carpet is a lineal descendant of Picasso, Léger, Braque. By way of illustration I therefore reproduce Picasso's *Harlequin with a Guitar* (see page 259), a painting which, in reproduction, might easily be mistaken for a carpet, and which, in fluency of lines and textures, certainly offers valuable suggestions.

What should be the subject-matter of floor decoration?



0 1 2 3 4 5
SCALE OF FEET

Plate XIII. December 1930.
*A design for a RUBBER
floor for the foyer of a
cinema.*
By Raymond McGrath.



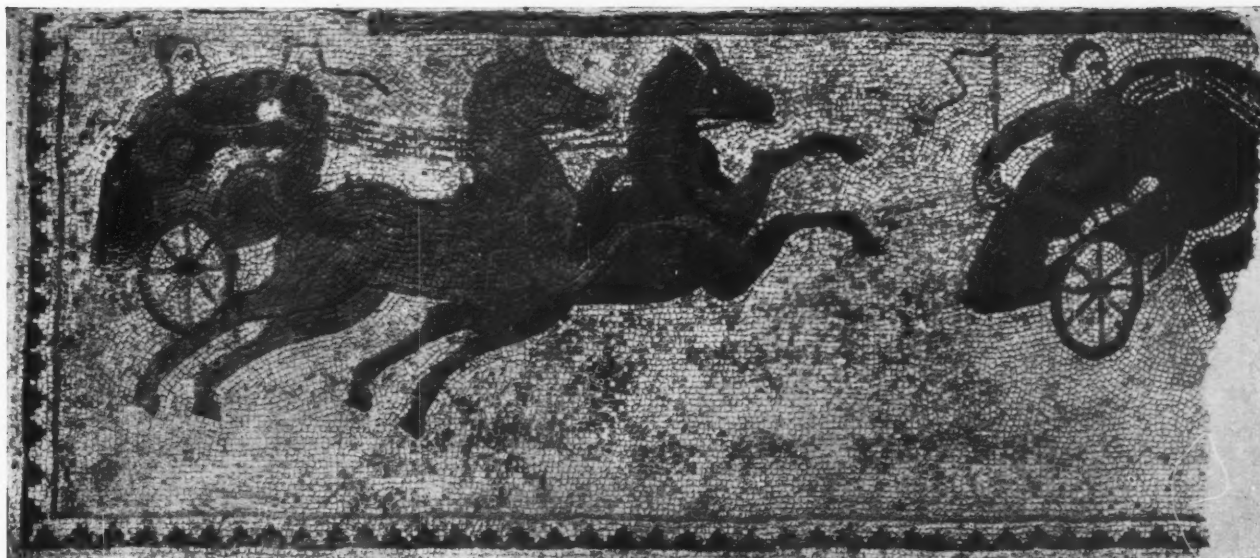


FIG. 6.—A detail of the MOSAIC PAVEMENT from Horkstow.

The limitations are entirely a matter of technique. Boris Anrep has decorated floors with *The Pleasures of Life* and *The Labours of Life*. The Romans decorated a floor in mosaic with a design depicting the fragmentary remains of a banquet. If the subject-painting has seen its day we need not therefore deprive the floor of a subject for decoration. Fernand Léger's panel, *La Parapluie* (Fig. 3), suggests some overlooked possibilities. Paintings are not the only source of inspiration. Lacework, particularly table-pieces, present design problems similar to floors, and the two lace designs by the Wiener Werkstätte (Figs. 1 and 2) are in this way instructive. Let us now consider the materials to be employed.

It is supposed that the Romans learned the art of mosaic from the Greeks. The great Nile-scene pavement at Palestrina and the Battle of Issus from Pompeii are examples of Græco-Roman work. But mosaic was inevitably worked in Egypt and passed thence to the Assyrians and Asiatic Greeks. Palestrina is near Tivoli. The pavement discovered at Palestrina measures 20 ft. by 16 ft., and represents an inundation of the Nile. It has a tapestry-like quality, and the design is executed with almost Chinese technique. A pavement called *Doves* was dug up in Hadrian's Villa. This represented an unswept floor with remnants of a banquet intact. *Fantaisie*, you will remark. Other pavements have been taken from the Baths of Caracalla. No Roman villa was complete without its mosaic. Excellent examples of Roman work are to be seen in England. A detail of the pavement from Horkstow, the whole of which measured about 54 ft. by 24 ft., is reproduced in Fig. 6. Great mosaic art died out in A.D. 900, and since that time the only real revival has been that of the twelfth century in Rome and Sicily. The modern revival of mosaic is represented in England by Boris Anrep, who has rescued his medium from nineteenth-century church-gloom and decorated walls and floors in houses and public buildings with rebellious vitality; 15 Vale Avenue, 35 Upper Brook Street, and the pavements in the Tate and National Galleries, are good examples of his work, which is always wittily conceived and executed with a fine colour-sensibility. As interesting examples of secular mosaic abroad I might instance the decorations of Stockholm Town Hall, the panels on the S.S. *Bremen*, and admirable mechanical conceptions by Ely Kahn in the Film Centre Building, New York.



FIG. 7.—A MOSAIC FLOOR at the Winter Garden, Budapest. Designed by Ludwig Kozma.

We turn our attention to more abstract floor treatments in mosaic. The modern contracts executed by versatile firms abroad, single themselves out from the extensive bulk use of mosaic in contemporary architecture. The Berliner Kindl-Brauerei—architects, Claus and Schepke—is a fine instance of mosaic in a commercial context. The whole architectural ensemble is notable, but the bold, simple design of the floor deserves attention. The pattern is carried out in shades of blue contrasting with the polished copper of the tanks. The floor has been slip-proofed by the addition of carborundum aggregates. Marcel Breuer, leading Berlin architect, is responsible for two of our further illustrations—a terrace (mosaic-paved in black, white, grey, red, and brown tesserae) (Fig. 5); and a mosaic living-room carpet (white, grey, ochre, red) (Fig. 4). In the latter the mosaic forms a kind of extended hearth, and the remainder of the room is soft-carpeted.

A refreshing scheme is the winter-garden floor in the house of Dr. P. in Budapest (Fig. 7). This is very typical of the personal decorative idiom of Ludwig Kozma, a baroque geometry with a dash of Constantinople. Returning after a lapse of centuries to the true home of mosaic, we find a vestibule in a modern block of Roman flats—architects, E. Lancia and Gio Ponti—laid out in the simple linear style that links modern Italy with modern Sweden (Fig. 8).

The foregoing examples illustrate the richness and variety of

mosaic paving, most permanent and expensive of floor materials. Such pavements are usually composed of marble tesserae—Roman mosaic. The marble cubes are pasted on paper to the required design and laid *en masse* into the cement concrete bed. The tesserae are carefully rammed and the final surface is rubbed down with the stone, but the innumerable facets invariably retain those irregularities which constitute so much of the quality of this medium. Ancient mosaics were not first pasted up, but laid *in situ*—an uncomfortable position for workmanship. The famous *opus Alexandrinum* employed in the Christian basilicas is composed of marble, porphyry, and serpentine fragments in geometric patterns, a richer form of the ordinary Roman pavement. Opaque glass mosaic, in addition to marble, is now used for floors.

Finally, Venetian mosaic, better known as terrazzo, and more akin to the compositions, is copiously employed in modern institutional buildings. Terrazzo is poured. Its designs are formed by placing templates, and the result in no way resembles mosaic proper.

Marble is not a comfortable material. It is concerned with important things—the font, the bank, the grave. Its beauty, luxuriance, and permanence are undeniable. That iron should imbue limestone with such an infinite variety of colour and markings is in itself a romance. To the Mediterranean we turn again for choice examples of its use—Greece, Rome, Renaissance Italy. Italy, with her rich marble quarries, has particular genius for its use in decoration, a genius still much in evidence. This year, at La Triennale di Monza, the Fascist Government awarded the gold medal to Giovanni Muzio for his Sala del Marmo Italiano. Onyx and nearly every marble find a place in the scheme of this entrance hall which, complex as it sounds, possesses a certain grand dignity. The elements of the composition have that naïve charm which characterizes all the best modern Italian versions of classical motifs. The floor is inlaid with a huge kaleidoscopic oval which spreads in diamond shapes of marble from a dark sunlike centre.

Three English pavements might be singled out as worthy examples of marblework: the floor of the Chapel of St. Andrew and the Saints of Scotland in Westminster Cathedral; the floor of the circular entrance vestibule in India House (Fig. 17); and the foyer of the Cambridge Theatre (Fig. 15). The second is a simple circle containing twelve crests of the States of India, notable amongst which is a rampant yellow tiger; the third shows circular motifs designed to suggest the vortex of traffic at this point of the theatre.

The modern composition floor now plays a considerable part in all interiors. It is obviously a very great advantage to pour a plastic mass which will set as a homogeneous floor. Varieties of such floors are now legion, but they almost all consist, in varying amounts, of magnesia cement to which is added either wood-flour, sawdust, cork-powder, talcum, kieselguhr (an earth found in Ireland and Algiers), or asbestos fibre; or else combinations of these. This filling is chosen for its elastic or non-conducting properties, and without this addition magnesia cement is itself valueless. The colouring matter completes the composition.

The decorative possibilities of such floors are great. They take on a sleek polish. They may be coved to the walls. They may be inlaid with mosaic designs. I am familiar with at least one floor composition which, besides offering a range of attractive colours, can be inlaid with quite elaborate designs by the simple process of chiselling out the pattern and filling in with the required colours. These possibilities have been little explored.

Early in the nineteenth century a mysterious and valuable substance found its way into England from the headwaters of

the Amazon River. This was the coagulated sap of the rubber tree, *Hevea Brasiliensis*, which, originally confined to South America, now flourishes in the Malay Peninsula, Ceylon, Sumatra, and Java, and yields from its plantations something like 600,000 tons of rubber a year. When Goodyear discovered the process of vulcanization, the future of rubber was assured and its uses copiously increased. Vulcanization not only made rubber practically unaffected by temperature changes, but greatly increased its strength and durability. Modern refinements of the process enable the employment of delicate colours hitherto unobtainable.

Rubber satisfies a long-felt building need. It is soft to the tread, noiseless, non-slipping, and capable of fulfilling the hygienic requirements of modern life. It possesses the impervious and durable qualities of marble and mosaic without their hardness. Floor designs in rubber are usually laid down as interlocking tiles, as separate inlays, or as a single piece with all the joints of the design vulcanized. The inlay method derives a certain crispness from the knife-cut edges, and the vulcanized design has obvious advantages of homogeneity and impermeability. In addition to the solid rubber floor there is now the application of cellular rubber. Such floors consist of a layer of highly resilient sponge rubber under a thick skin of solid rubber. Having great frictional resisting qualities the sponge rubber floor is unusually soft and silent.

A further application of rubber is the rubber-surfaced asbestos cement tile. Cellulose compositions resembling rubber are also available. They are really most akin to linoleum. There are also important floor materials consisting of compressed and calendered semi-cork compositions.

S. Chermayeff's most effective abstract floor patterns at the Cambridge Theatre, Seven Dials, are examples of vulcanized manufacture. The Stalls Bar (Fig. 16) is a scheme of blues, pinky brown, greys and black. It is the principal feature of decoration, and is first seen on descending the stairs. The design is divided into repeating motifs, and still reads as a pattern when the floor is crowded. The abstract modern designs for the New Victoria Theatre have been executed by the same vulcanizing process. Metal up to this time has not been considered as a floor material, and the blue and silver cellulosed bathroom (Fig. 18), with floor in blue rubber and aluminium plymax, is, therefore, of special interest. Rubber in this design is a concession to the feet, and consequently an admission of disadvantages in metal.

It remains to consider the wood floor of which parquetry is the principal enrichment. The parquet floor is laid in hardwood. Austrian oak, Burma teak, maple and beech, are the usual timbers employed, with inlays of mahogany, ebony or walnut. Parquetry timbers are kiln dried and

laid in mastic on stone, concrete, or wooden sub-floors. In England the commonest parquet design is the inevitable herringbone. I illustrate a charming wood floor from the Continent which suggests that we overlook the richness and warmth of wood. Pierre Chareau's Grand Hotel at Tours shows floors laid in a variety of woods admirably contrasting with plain walls (Fig. 13).

The final comfortable furnishings of the floor, the carpets, have only been considered in passing. Whatever may be said against them hygienically, carpets are essential in a climate where it is a pleasure to bask beside the radiator. Again, there are rooms and corridors in which no other floor material could give the required quietness underfoot. Such an example is the Radiotjänsts Studio, Stockholm, by Hakon Ahlberg, the carpeted floor of which is most harmonious and soothing (Fig. 10).

Enough has been said to show the diversity of available materials and the possibilities of their decorative treatment. For the rest I leave my illustrations to speak for themselves.



FIG. 8.—The MOSAIC FLOOR in a block of modern Roman flats. Designed by E. Lancia and Gio Ponti.

✓
A CRAFTSMAN'S PORTFOLIO.
LIV.—Floor Decoration.



FIG. 9.—A *LINOLEUM FLOOR* designed by the Italian architect, ALBERTO ALPAGO NOVELLO, for the recent Exhibition of Decorative Art, Monza.



FIG. 10.—A *CARPET FLOOR* in the Radiotjänsts Studio, Stockholm, designed by HAKON AHLBERG.

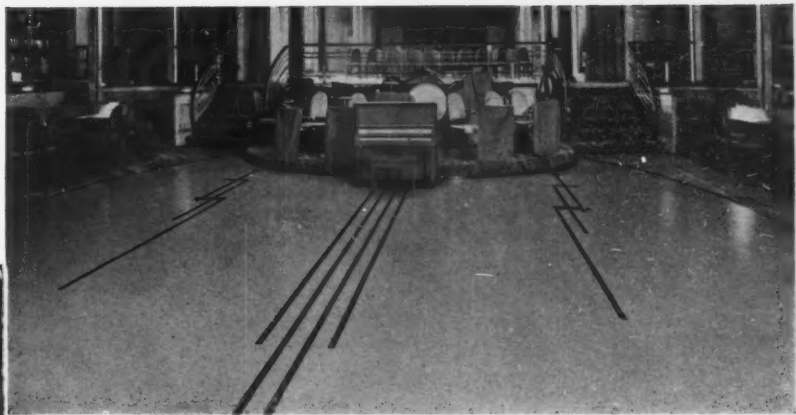


FIG. 11.—The dance floor of the Club Leviathan, the new night club on the *Leviathan*. The floor is laid with orange and brown *LINOLEUM*. A carpet in gold and orange, decorated with black musical notes, surrounds the dance space.

Designed by EUGENE SCHOEN.

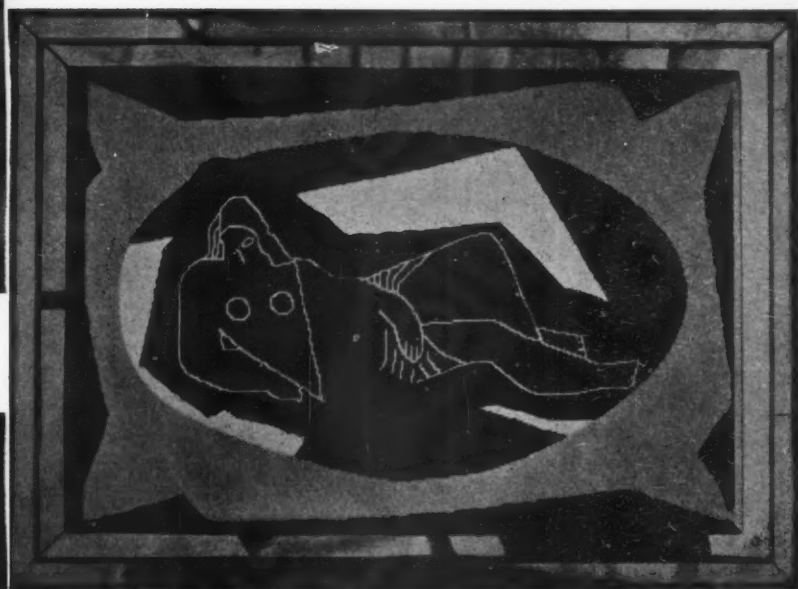


FIG. 12.—A design for a *CARPET* by HENRI LAURENS.



FIG. 13.—A *WOOD FLOOR* at the Grand Hotel, Tours, designed by PIERRE CHAREAU.

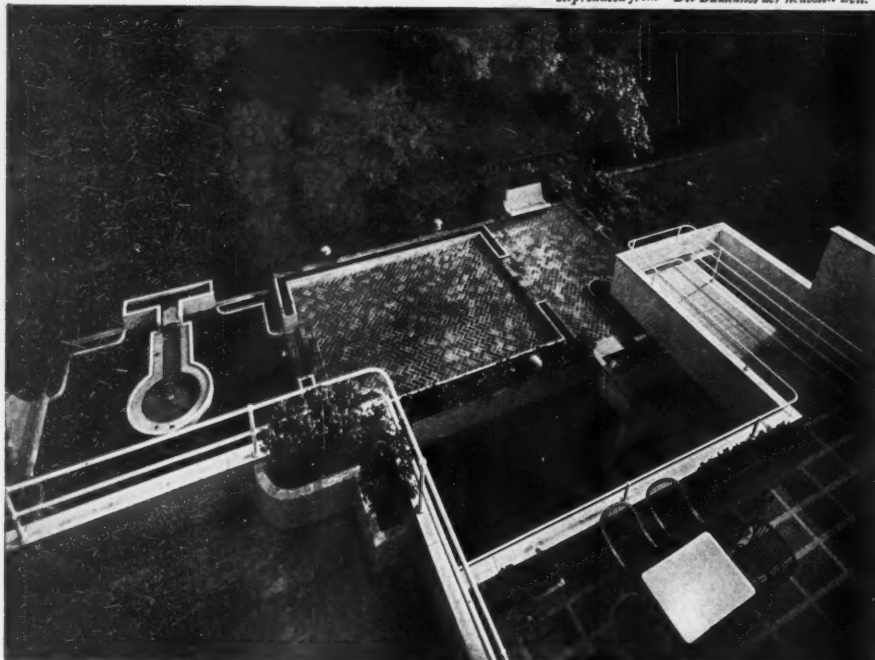
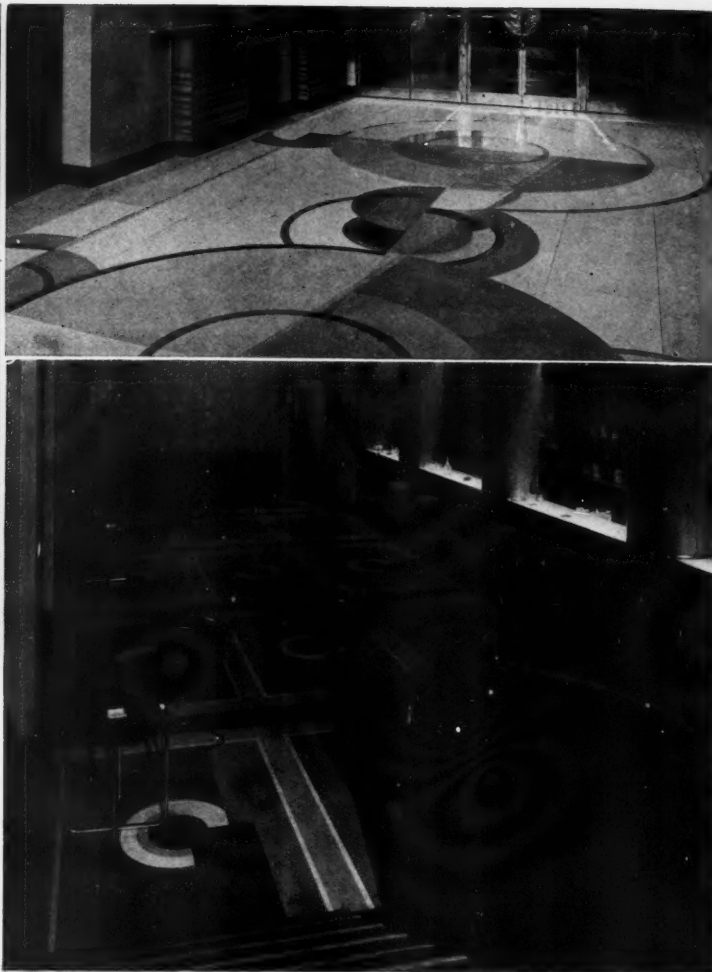


FIG. 14.

FIG. 14.—Illustrates delightful variations of pavement at the Villa of Monsieur J. Heim at Neuilly, Paris, designed by GABRIEL GUÉVRÉKIAN. The garden paving is of red BRICK. FIG. 15.—The MARBLE FLOOR in the foyer of the Cambridge Theatre, London, designed by S. CHERMAYEFF. FIG. 16.—A vulcanized RUBBER FLOOR in the stalls bar at the Cambridge Theatre, designed by S. CHERMAYEFF.



FIGS. 15 AND 16.



FIGS 17 AND 18.

FIG. 17.—The MARBLE FLOOR of the circular entrance vestibule in India House, London, designed by SIR HERBERT BAKER and A. T. SCOTT. The scheme is a circle containing twelve crests of the States of India. FIG. 18.—A bathroom floor in blue RUBBER and ALUMINIUM PLYMAX, designed by S. CHERMAYEFF. FIG. 19.—The inlay in the floor of the dining-room of Finella, Cambridge, designed by RAYMOND McGRATH. The floor covering is Plevna pink COMPOSITION, inlaid with a central wheel pattern in a black Pictavian design and bordered with black glass and gold mosaic.

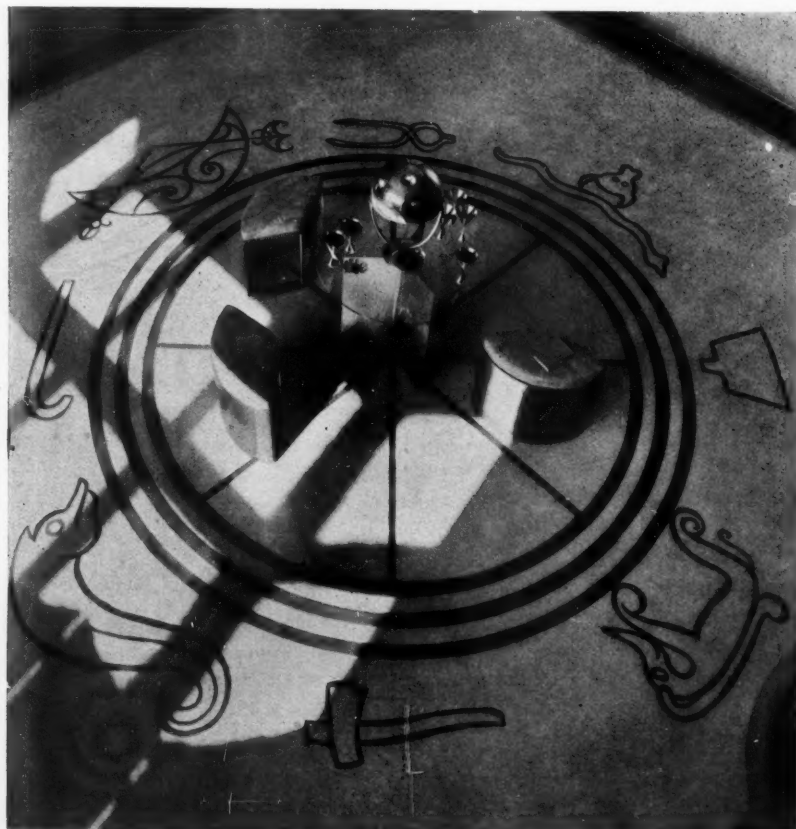


FIG. 19.



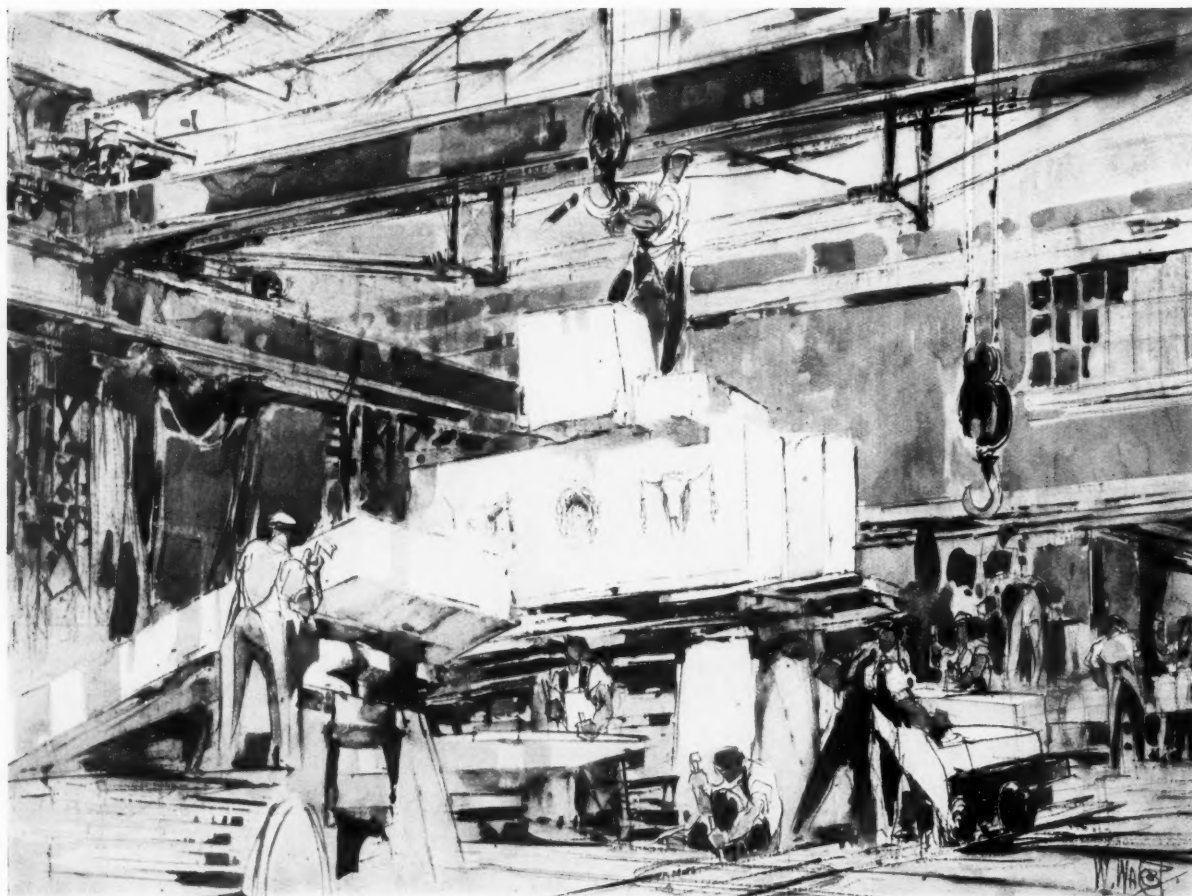
The above illustration shows the recently completed Church of St. Francis of Assisi at Bournemouth. Mr. J. Harold Gibbons, F.R.I.B.A., produced a design for the church which has resulted in a very striking addition to Bournemouth's churches. A figure of St. Francis, carved in stone by Mr. A. G. Walker, A.R.A., seven feet in height, may be seen on the front of the tower. The general colour scheme of the exterior finish (and the interior finish as well) is in an ivory tone of "Atlas White" Portland cement stucco with dressings in Purbeck stone. The ingredients of the stucco are "Atlas White" and an ivory-hued silica sand from the Leighton Buzzard area. The use of the ivory-hued sand to give the stucco a soft colour content, just off a white, admirably suits the character of the building. The main structure is in brick. The "Atlas White" stucco rendering brings out the architect's design to the best possible advantage. It may well be studied as an example of the manner in which a white Portland cement rendering may be usefully and artistically employed. Write for a copy of our "Atlas White Stucco Specifications." They were embodied in the architect's instructions to the contractors, thereby producing the effect obtained on the Church of St. Francis of Assisi.

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

Frederic Coleman

Contractors: Dove Brothers, Ltd.
Plastering Sub-Contractor: T. F. Hawkins.

MARBLE EXPERTS



Whitehead's Works, Kennington.

From a watercolour by W. Walcot.

J. WHITEHEAD & SONS LTD
IMPERIAL WORKS
KENNINGTON OVAL, LONDON, S.E.11

ANTHOLOGY.

The Cit's Country Box, 1757.

*Vos sapere & solos aio bene vivere, quorum,
Conspicitur nitidis fundata pecunia villis.* HOR.

THE wealthy Cit, grown old in trade,
Now wishes for the rural shade,
And buckles to his one-horse chair,
Old *Dobbin*, or the founder'd mare;
While wedg'd in closely by his side,
Sits Madam, his unwieldy bride,
With *Jacky* on a stool before 'em,
And out they jog in due decorum.
Scarce past the turnpike half a mile,
How all the country seems to smile!
And as they slowly jog together,
The Cit commends the road and weather;
While Madam doats upon the trees,
And longs for ev'ry house she sees,
Admires its views, its situation,
And thus she opens her oration.

What signify the loads of wealth,
Without that richest jewel, health?
Excuse the fondness of a wife,
Who doats upon your precious life!
Such easeful toil, such constant care,
Is more than human strength can bear.
One may observe it in your face—
Indeed, my dear, you break apace:
And nothing can your health repair,
But exercise, and country air.
Sir Traffic has a house, you know,
About a mile from *Cheney-Rock*:
He's a good man, indeed 'tis true,
But not so warm, my dear, as you:
And folks are always apt to sneer—
One would not be out-done, my dear!

Sir Traffic's name so well apply'd
Awak'd his brother merchant's pride;
And Thrifty, who had all his life
Paid utmost deference to his wife,
Confess'd her arguments had reason,
And by th' approaching summer season,
Draws a few hundreds from the stocks,
And purchases his Country Box.

Some three or four mile out of town,
(An hour's ride will bring you down,)
He fixes on his choice abode,
Not half a furlong from the road:
And so convenient does it lay,
The stages pass it ev'ry day:
And then so snug, so mighty pretty,
To have an house so near the city!
Take but your places at the Boar
You're set down at the very door.

Well then, suppose them fix'd at last,
White-washing, painting, scrubbing past,
Hugging themselves in ease and clover,
With all the fufs of moving over;
Lo, a new heap of whims are bred!
And wanton in my lady's head.

Well, to be sure, it must be own'd,
It is a charming spot of ground;
So sweet a distance for a ride,
And all about so *countrified*!

'Twould come to but a trifling price
To make it quite a paradise;
I cannot bear those nasty rails,
Those ugly broken mouldy pales:
Suppose, my dear, instead of these,
We build a railing, all Chinese.
Although one hates to be expos'd,
'Tis dismal to be thus inclos'd;
One hardly any object sees—
I wish you'd fell those odious trees.
Objects continual passing by
Were something to amuse the eye,
But to be pent within the walls—
One might as well be at St. Paul's.
Our house beholders would adore,
Was there a level lawn before,
Nothing its views to incommode,
But quite laid open to the road;
While ev'ry trav'ler in amaze,
Should on our little mansion gaze,
And pointing to the choice retreat,
Cry, that's Sir Thrifty's Country Seat.

No doubt her arguments prevail,
For Madam's TASTE can never fail.

Blest age! when all men may procure,
The title of a Connoisseur;
When noble and ignoble herd,
Are govern'd by a single word;
Though, like the royal German dames,
It bears an hundred Christian names;
As Genius, Fancy, Judgment, Goût,
Whim, Caprice, Je-ne-scai-quoi, Virtù:
Which appellations all describe
TASTE, and the modern *tasteful* tribe.

Now bricklay'rs, carpenters, and joiners,
With Chinese artists, and designers,
Produce their schemes of alteration,
To work this wond'rous reformation.
The useful dome, which secret stood,
Embosom'd in the yew-tree's wood,
The trav'ler with amazement sees
A temple, Gothic, or Chinese,
With many a bell, and tawdry rag on,
And crested with a sprawling dragon;
A wooden arch is bent astride
A ditch of water, four foot wide,
With angles, curves, and zigzag lines,
From Halfpenny's exact designs.
In front, a level lawn is seen,
Without a shrub upon the green,
Where Taste would want its first great law,
But for the skulking, fly *ha-ha*,
By whose miraculous assistance,
You gain a prospect two fields distance.
And now from Hyde-Park Corner come
The Gods of Athens, and of Rome.
Here squabby Cupids take their places,
With Venus, and the clumsy Graces:
Apollo there, with aim so clever,
Stretches his leaden bow for ever;
And there, without the pow'r to fly,
Stands fix'd a tip-toe Mercury.

The Villa thus completely grac'd,
All own, that Thrifty has a Taste;
And Madam's female friends, and cousins,
With common-council-men, by dozens,
Flock ev'ry Sunday to the Seat,
To stare about them, and to eat.

From Poems by ROBERT LLOYD, J.M.

LONDON, 1762.

The Vestry.

St. Pancras-in-the-Stocks.

To the Editor of THE ARCHITECTURAL REVIEW

An
infuriated
letter
from
a
City
gentleman.

SIR,—There are certain questions of "good taste" and "bad form" with which not only architectural papers voicing the opinion of a very small section of a tolerant and not unintelligent public but also persons whose interests are a little wider and capabilities of appreciating true artistic merit considerably greater although they may be condemned as "old-fashioned" in this age of hideous concrete and steel and jazz and cubist lunatics who pass themselves off as artists and architects while these very "old-fashioned" persons are too gentlemanly to describe the attitude of youthful cranks as "bad form" in the public press or to hold it up to ridicule are qualified to deal.

I for one fail to comprehend the remarks in your last number about a society for the

Destruction of Inappropriate Stained Glass

To my mind stained glass is **never** inappropriate. St. Pancras-in-the-Stocks had little to commend it after the Fire of London, though it is rich in historic association. On the very spot where the present structure stands Thomas Occleve, the friend of Chaucer, probably stood sponsor to the child of one his friends,

"a certain merchaunte and chandlere of ye parishes of Pancrass stockinges."

We have done our best to make a pseudo-classical barn into a Christian church. The ugly box pews and heavy woodwork have been removed while, of course, we have destroyed the hideous galleries. The ornate altarpiece has been replaced by delicate work in mosaics, and the whole east end has been raised so that it now resembles a chancel. But the chief glory of the church is the stained glass, the work of comparatively modern firms and a tribute to their craftsmanship, and now that electric light has been installed we are able to appreciate it from both sides.

Yours faithfully,

SIR WILLIAM BREWSTER,
(Churchwarden).

Let it not be supposed that all work is being carried out in the City churches in the spirit of Alderman Sir William Brewster's letter. The restoration of St. Sepulchre's, Holborn, is quite in a different spirit. The walls are white-washed, the "cathedral glass" has been ejected, and the shiny oak romanesque screen has been skilfully disguised. It is a relief to see such enlightenment at last.

The following is reprinted from "Lang's Monthly."

"THE SOUL OF A BILLPOSTER"

A LIVING REPLY TO THE CRANKS WHO
WOULD KILL ALL ADVERTISING

An
infuriated
criticism
from
an
advertising
journal.

THE ARCHITECTURAL REVIEW has "let itself go" over us and especially a recent article on "The Soul of a Billposter." Its comment—"the sensitive soul of the billposter (from whom all heaven preserve us)"—shows how utterly out of touch with the realities is this organ of a small section of the architectural world.

So we will give them a little illustration. Mr. Lisle Rockley, the well-known Nottingham billposter, lost his only son in the war. He travelled all over Britain seeking for a suitable memorial to his boy. He inspected hundreds of those dreadful atrocities which the architectural profession inflicted on us in the years after the war—atrocities which make the Albert Memorial (another mighty architectural work) seem almost beautiful.

Nowhere did he find anything worthy of his object, and he returned to Nottingham convinced that not in British architecture lay the solution of his problem. Then his soul came into play. For many years he had been engaged in preparing beautiful things, in improving posting, in working where others merely shriek.

On the banks of the Trent, at Radcliffe, about six miles east of Nottingham, lay a tract of practically waste land. Mr. Rockley purchased this, some thirty acres, and laid it out to include an ornamental park of between three and four acres, a rest park of

about three acres planted with forest trees, and about a mile of avenue and well wooded cliffs.

The ornamental park is laid out with grass, flower beds and shrubs and contains a pavilion in which a memorial plate is raised dedicated to the men of Radcliffe who fell in the war and especially to William Lisle Rockley.

Then Mr. Rockley presented the whole to his native village of Radcliffe, to be preserved for all time for the free use of the public. No finer illustration of public spirit has ever been given, and this from a "mere billposter," who, according to THE ARCHITECTURAL REVIEW, cannot possess a soul!

The promenade running along the top of the cliffs commands magnificent views of the Trent valley and a well-kept bungalow containing all modern appliances is provided for the park keeper.

Prior to Mr. Rockley's acquisition of the land the whole of the now beautifully laid-out park and drive was just rough grass. It is a magnificent testimony to Mr. Rockley's generous soul, and we of the advertising world must always be proud of it, but we seriously ask THE ARCHITECTURAL REVIEW if, after this, they will continue to deny that the billposter may possess a soul?

We know, in the business, that those of us associated with it pay far more regard to the real beauties of the country than those who look with but a jaundiced eye on everything that is novel, or may have a suspicion of "trade," but Mr. Rockley's great gift may serve as an illustration that the preservation of the beauty of the country is as dear to us as to those who self-assertively claim the right to be sole judges of what should or should not be.



We apologize; we did not realize that—



—billposters had souls.

'PUDLO'

BRAND
CEMENT WATERPROOFER

MAKES CEMENT STUCCO STORMPROOF & STAINLESS



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*The Marino Casino, Clontarf, Dublin.
Sir William Chambers, Architect.*

consternation, eight hundred words of undiluted admiration lurking shamefacedly behind such a comparatively icy title, was, as we can see, in a dilemma. Such a title, at the head of such an article, would certainly be regarded as both inconsistent and ungenerous; possibly, not quite sane. One can imagine the editor trying to decide what to do, as he became more and more excited by the text glowing and palpitating on the desk before him. Obviously, Mr. Wilenski had discovered a new Rowlandson. Wasn't Rowlandson supposed to be one of the world's geniuses? What did that mean? It meant, indubitably, that here was a new world genius. How to intimate this to the public? Mr. Wilenski must not be allowed to muffle his drums. The editor took his decision. Mr. Wilenski could only be, should only be, at least, pleased, if his discovery was given the downright, the resounding title it deserved. Matters, the editor decided, must not be minced—and the rousing headline was evolved:

A NEW ROWLANDSON.

What happened? Mr. Wilenski was pleased. He found it "quite defensible," and he still defends it. A title so hilariously absurd that I am sure Mr. Gaunt himself was the first, though not the last, to laugh.

Now, Mr. Wilenski concludes his letter (has he no one to curb his rashness?) by offering me a "sixpence for every occasion when I have hailed a living artist as a world genius." He says that he already owes me a shilling. Convinced though I am that he owes me a great deal more, I am prepared to wait. I have not yet earned it. But there is something that I have earned, and that is sixpence. Sixpence for a new Rowlandson. I have earned it. I insist upon having it. And I think it will be most un-Polish of Mr. Wilenski if he makes his editor pay.

Yours faithfully,
BRIAN HOWARD.

P.S.—On inquiry at the post office, I have discovered that postal orders for

sixpence cost sevenpence. I am prepared to receive, in view of this, a straightforward sixpence in an envelope. Or, indeed, stamps. But what I am not prepared to receive is payment in kind. There must be no barter. So, if Mr. Wilenski thinks to foist on me any of his new Rowlandsons, Gainsboroughs, Constables, or Romneys, instead of my sixpence, I must warn him that I shall simply send them back.

* * *

The field which surrounds the Marino Casino, Clontarf, is climbing the steps now, for this photograph was taken well before the war. Since then hooligans have invaded the interior and smashed the furniture. Last month we mentioned the rapid ruin of this building. Let us hope that Ireland which, up till now has had no nineteenth century, is not about to plunge into one.

* * *



*A Stag (in ironstone) by John Skeaping.
From the Exhibition at Arthur Tooth & Sons' Galleries, New Bond Street, W.1.*



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Obituary.

We regret to announce that Mr. George Mitchell, one of the Managing Directors of the Limmer and Trinidad Lake Asphalt Company, Limited, died on Wednesday, October 29.

He had been associated with this Company for over twenty years, during which time he had seen it develop to its present position in the road and building business.

Mr. Mitchell was Past-Master of the Paviers' Company and an active member of many charitable organizations.

Trade and Craft.

The illustrated booklet which the London Sand Blast Company has just published contains illustrations selected from work which they have done during the last year. With the exception of the shortest of captions these illustrations are allowed to speak for themselves and form an interesting record of the variety of work undertaken by this firm, which has made to the designs of many well-known architects. It was this firm who, in 1875, introduced the sand-blasting method into this country, and since then they have systematically experimented and improved their process. Perhaps the firm's speciality, if it can be so called, is coloured glass made to tone with the architect's decorative scheme. With what success this glass lends itself to the architect's design, and how effective is the result, may be judged from the illustration on this page of an engraved glass screen made for Joseph Emberton, and a miniature reproduction of a mirror in the vestibule of Claridge's Hotel, designed by Oswald Milne, on page lxx.



The fine
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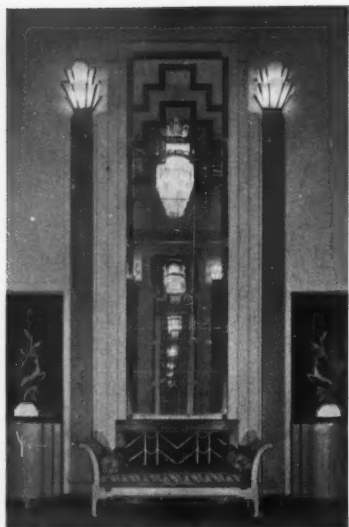
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Eddystone Rock, although the base of it may still be seen, but the Smeaton Tower at Plymouth Hoe is an example of his work still in existence.

The Carron Company, which was founded in 1759, has had some famous men connected with it in their time, and the company is issuing leaflets on these men and their work. One of them is on John Smeaton, the well-known engineer, who in 1755, when the second wooden lighthouse on Eddystone Rock was burnt down, was commissioned to build a new one. In 1760, Smeaton entered the Carron Company, and while there introduced many ingenious inventions, including a new powerful blast, and a scheme for using the force of the Carron for power. Smeaton's lighthouse no longer stands on the

offices with great success, the firm states, in every case. It has been found that oil has some distinct advantages over other fuels. The heat is easily regulated, and may be automatically controlled; oil is cleaner than most fuels and needs less storage space. The illustrations in this catalogue show different kinds of apparatus, some buildings in which Hope's have been responsible for the heating, and interiors showing heating panels fixed to the walls, and designed to give off heat by radiation, which can be painted to tone with the decoration of the room. There are also diagrams showing how the storage tank and the apparatus may be adapted for domestic use.

★ ★ ★

The illustration is a view of the interior of a house at Edgbaston designed by Messrs. Tanner & Horsburgh, F.F.R.I.B.A., and shows the panelling installed by Hope's Heating and Lighting, Ltd., which is the only method of heating used in the room. As will be seen the panels are entirely unobtrusive.



★ ★ ★

Hope's Heating and Lighting, Ltd., install heating systems using hot water, steam, hot air, gas or electricity, and in each of these departments they employ specialists. In their new catalogue, however, Hope's deal with only one type of heating, chiefly because its merits are not so well known, that of oil-fired installations. These have been installed in private houses, factories, churches, hospitals, schools, and blocks of flats and

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Illustrated lists on request.

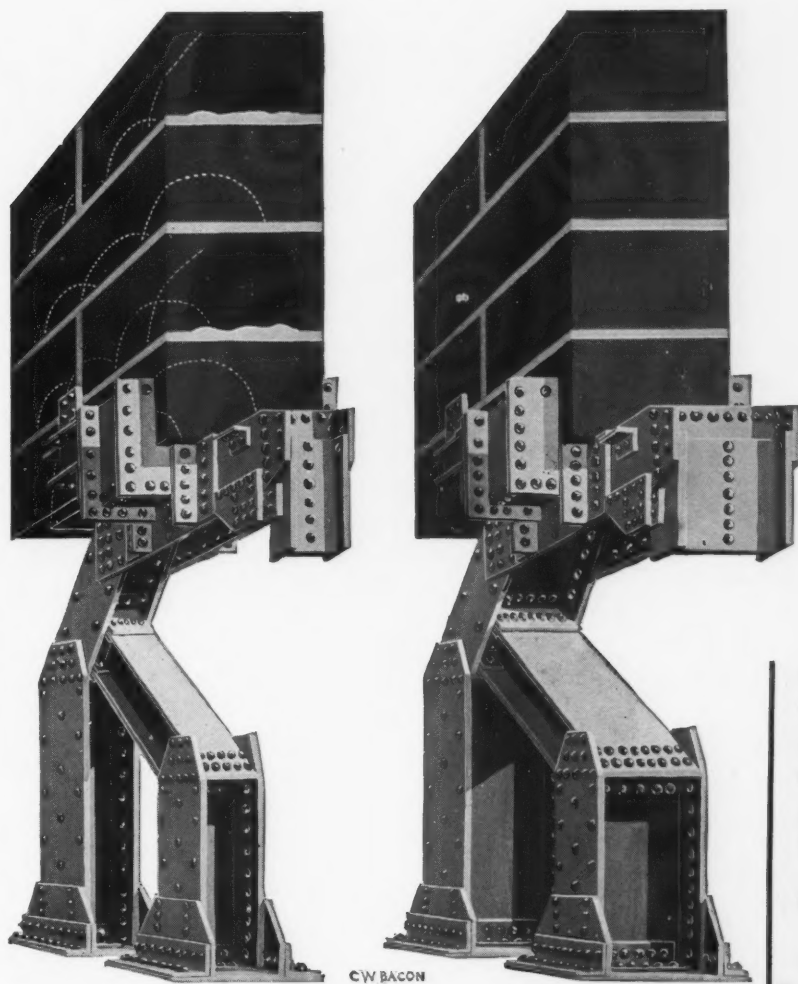
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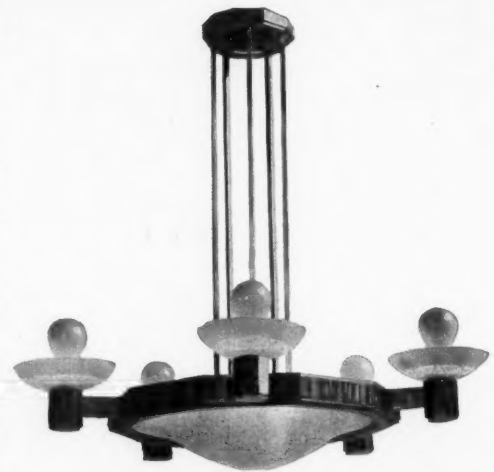
improve rather than deteriorate with use. That they are confident their fittings will stand this test is proved by their having taken "that will improve with age" as a device. That such an end can only be attained by excellent materials and equally excellent workmanship is obvious, and Woodfyt Sales, Ltd., take the utmost care that both will be, as far as humanly possible, faultless. They make light-fittings to harmonize with decoration of any period, and they guarantee that these reproductions are correct in every detail. As will be seen from their latest catalogue they date from the 16th century and are of the great-

est variety of design. But we cannot help feeling that this firm must produce many more "period" light fittings than all the genuine "period" houses in the country could possibly utilize, and regret that in a catalogue of about 50 pages less than half a dozen should be given to modern designs. Doubtless, making faultless reproductions is no easy task, but making entirely new and good designs needs, in addition, at least

ingenuity, and firms like Woodfyt Sales, Ltd., who are known for their excellent workmanship are best fitted to specialize in modern fittings.

The illustrations have been taken from the pages of modern designs in the catalogue, and are typical examples. The hanging light on the left has a gold-leaf finish and amber opalescent glass; the one on the right is in walnut and Macassar ebony with glass sconces. Wall lights of the same designs may also be had.

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TRADE AND CRAFT.

but in its upkeep. All these points are illustrated in the catalogue which has just been published.

Architectural Leadwork is the title of an illustrated booklet published by Messrs. Stoner and Saunders. It has been written to remind architects of the well-known qualities of lead, of its wonderful durability and resistance to weather, of its many possibilities in architectural design and decoration. It is illustrated by reproductions, mainly of waterheads made to the designs of architects, or from the firm's own designs, and by sketches of stock designs and their prices. Messrs. Stoner and Saunders will be glad to send a copy of their booklet to architects and to anyone interested in leadwork. The waterhead illustrated was designed by G. G. Macfarlane, A.R.I.B.A.

The popularity of miniature golf has spread so quickly that it is not surprising to learn that a permanent course is being made at Cannes. The order has been given to Messrs. W. H. Gaze and Sons, Ltd., of the Gazeway, Kingston-on-Thames, who have also been asked to send one of their portable sets to the Malay States.

The general contractors for "Marylands," Hurtwood, Surrey, were Jas. Langley & Co., and among the artists, craftsmen, and sub-contractors were: T. S. Knight and Son (central heating); W. M. Williamson (electric wiring); Higgins and Griffins (electric light

fixtures); Shanks & Co. (sanitary fittings); R. E. Pearse & Co. (casements); T. Elsley (metalwork); H. T. Jenkins and Son (marble); Sibley Tiles (tiling); Rodier (textiles); Barnes, Brand & Co. (water supply); and Samuel Elliott and Sons (Reading), Ltd. (joinery, panelling, doors, and chapel seating).



The general contractors for Whitelands College, Putney, Surrey, were John Garlick (1910), Ltd., and among the artists, craftsmen, and sub-contractors were: J. L. Green and Vardy, Ltd. (special joinery, furniture, library panelling and carving, carved stalls in chapel); Ragusa Asphalte Paving Co., Ltd. (asphalt); Trussed Concrete Steel Co., Ltd. (reinforced concrete); Ames and Finnis (bricks, roof tiles); Portland Stone Co. (stone); Moreland, Hayne & Co., Ltd. (structural steel); Acme Flooring and Paving Co. (1904), Ltd. (woodblock flooring); G. N. Haden and Sons, Ltd. (central heating, boilers, electric wiring, electric light fixtures, bells, telephones); Davis Gas Stove Co., Ltd. (gas fixtures); Jas. Reekie and Sons (plumbing); Leeds Fireclay Co., Ltd. (sanitary fittings); Nicholls and Clarke, Ltd. (door furniture); Xelite Plaster Co., Ltd. (plaster); Yetton Safe Co., Ltd. (metal work); J. Whitehead and Son, Ltd. (marble); Bennet Furnishing Co., Ltd., and Associated Purchasers, Ltd. (furniture); Bennet Furnishing Co., Ltd. (school fittings); John Garlick (1910), Ltd., and S. Elliott and Sons, Ltd. (joinery and church fittings); Watts & Co., Ltd. (church fittings); Jas. Gibbons, Ltd. (cloakroom fittings); Express Lift Co., Ltd. (lifts).

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MONDAY, DECEMBER 1—

Mesopotamia—I: Sumer (Ur) to 2000 B.C.	12 noon.	BRITISH MUSEUM
Egypt—I: Life and Arts before 3000 B.C.	12 noon.	" "
Egypt—I: Life and Arts before 3000 B.C.	3 p.m.	" "
Mesopotamia—I: Sumer (Ur) to 2000 B.C.	3 p.m.	" "
Early Costumes	12 noon.	V. AND A. MUSEUM
Ecclesiastical Woodwork	12 noon.	" "
Costumes, Seventeenth Century.	3 p.m.	" "
English Pottery	3 p.m.	" "
Exhibition of Drawings, Caricatures, etc., of Sir Henry Irving. Throughout the month.	" "	" "
Exhibition of the Collection of Indian, Tibetan, and Burmese Fine Arts bequeathed by Lord Curzon of Kedleston. Throughout the month.	" "	" "
Landscape—I: Italian	11 a.m.	NATIONAL GALLERY
Turner and Landscape	12 noon.	" "
Turner and Landscape	11 a.m.	TATE GALLERY
The Jacobean Dramatists	12 noon.	" "
French Furniture	3 p.m.	NATIONAL " PORTRAIT GALLERY
Exhibition of a Collection of Photographs of Original Drawings by Sir Christopher Wren. Until the 14th.	10 a.m.—8 p.m.	WALLACE COLLECTION R.I.B.A., 9 CONDUIT ST., W.1
General Meeting. Paper by J. R. Leathart on "Modern Cinema Design."	8 p.m.	" "
Exhibition of Contemporary English Drawings.	10-5.30	ARTHUR TOOTH GALLERIES, 155 NEW BOND ST., W.1
Exhibition of Pottery Statuettes by a Group of Sculptors. Until the 20th.	10-5.30	BEAUX ARTS GALLERY, BRUTON ST., W.1
TUESDAY, DECEMBER 2—		
Mesopotamia—II: Records, 2000-800 B.C.	12 noon.	BRITISH MUSEUM
Egypt—II: Monuments, 3000-1600 B.C.	12 noon.	" "
Egypt—II: Monuments, 3000-1600 B.C.	3 p.m.	" "
Egypt—II: Life and Arts, 3000-1600 B.C.	3 p.m.	" "
Costumes, Eighteenth Century.	12 noon.	V. AND A. MUSEUM
Costumes, Nineteenth Century.	3 p.m.	" "
Lecture on Persian Art by Herbert Furst.	3 p.m.	" "
Some Fifteenth-century Portraits.	12 noon.	NATIONAL GALLERY
Dürer: Holbein and his School.	1 p.m.	" "

TUESDAY, DECEMBER 2—continued.

Blake; Watts	11 a.m.	TATE GALLERY
Francis Bacon	12 noon.	" "
Francis Bacon	3 p.m.	" "
English Portraits	3 p.m.	NATIONAL " PORTRAIT GALLERY
Lecture on The Baroque in Sculpture. Bernini, by Professor Percy Dearmer.	5.30 p.m.	WALLACE COLLECTION UNIVERSITY OF LONDON, KING'S COLLEGE

WEDNESDAY, DECEMBER 3—

A Selected Subject	12 noon.	BRITISH MUSEUM
Early Greece (Crete and Mycenae).	12 noon.	" "
Early Age of Italy (Etruscans, etc.).	3 p.m.	" "
Mesopotamia—II: Records, 2000-800 B.C.	3 p.m.	" "
Miniatures	12 noon.	V. AND A. MUSEUM
Carpets	3 p.m.	" "
Indian Section: Buddhist Art.	3 p.m.	" "
Botticelli, Francesca, Bellini.	11 a.m.	NATIONAL GALLERY
Botticelli, Francesca, Bellini.	12 noon.	" "
General Visit	11 a.m.	" "
General Visit	12 noon.	TATE GALLERY
James I and Buckingham	12 noon.	" "
James I and Buckingham	3 p.m.	NATIONAL " PORTRAIT GALLERY

THURSDAY, DECEMBER 4—

Origins of Architecture—I: Greek.	12 noon.	BRITISH MUSEUM
Early Age of Italy (Etruscans, etc.).	12 noon.	" "
Early Britain—I (Old Stone Age).	3 p.m.	" "
Life and Arts of the Dark Ages—I: Asia.	3 p.m.	" "
Tapestries	12 noon.	V. AND A. MUSEUM
Vestments	3 p.m.	" "
Ivories	3 p.m.	" "
Symbolism in Design	7 p.m.	" "
Flemish and Dutch Painting—I.	11 a.m.	NATIONAL GALLERY
Flemish and Dutch Painting—I.	12 noon.	" "
French Painting	11 a.m.	TATE GALLERY
Seventeenth-century Lyric Poets.	12 noon.	" "
Rembrandt	3 p.m.	NATIONAL " PORTRAIT GALLERY
Rembrandt	3 p.m.	WALLACE COLLECTION

FRIDAY, DECEMBER 5—

Early Greece (Crete and Mycenae).	12 noon.	BRITISH MUSEUM
How the Bible Came Down to Us—I: MSS.	12 noon.	" "
Greek and Roman Life—I	3 p.m.	" "
Greek Sculpture—I (before 450 B.C.).	3 p.m.	" "
Vestments—II	12 noon.	V. AND A. MUSEUM
Medieval Sculpture	12 noon.	" "
Chinese Paintings	3 p.m.	" "

FRIDAY, DECEMBER 5—continued.

Chiaroscuro	11 a.m.	NATIONAL GALLERY
Reynolds and Portraiture	12 noon.	" "
Charles I	12 noon.	TATE GALLERY
Charles I	3 p.m.	" "
History of the Collection	3 p.m.	NATIONAL " PORTRAIT GALLERY
Lecture on Persian Art by Herbert Furst.	3 p.m.	WALLACE COLLECTION CENTRAL SCHOOL OF ARTS AND CRAFTS, SOUTHAMPTON ROW, W.C.1

SATURDAY, DECEMBER 6—

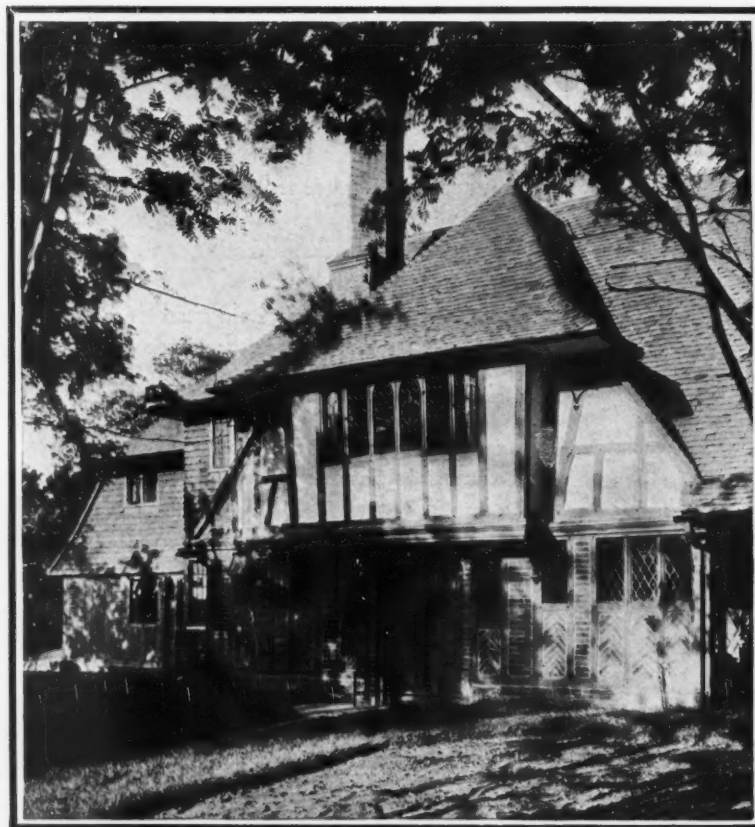
Early Britain—II (Late Stone Age).	12 noon.	BRITISH MUSEUM
Early Christian Period	12 noon.	" "
A Sectional Tour	3 p.m.	" "
The Story of Man: Ur to Rome.	3 p.m.	" "
General Tour	12 noon.	V. AND A. MUSEUM
Early English Furniture	3 p.m.	" "
Indian Section: Pottery	3 p.m.	" "
Jade and Lacquer	3 p.m.	" "
Persian Rugs	7 p.m.	" "
General Survey	11 a.m.	NATIONAL GALLERY
From Giotto to Angelico	2 p.m.	" "
Pre-Raphaelites	11 a.m.	TATE GALLERY
Pre-Raphaelites	12 noon.	" "
Selected Pictures	12 noon.	WALLACE COLLECTION

MONDAY, DECEMBER 8—

Egypt—III: Life and Arts, 3000-1600 B.C.	12 noon.	BRITISH MUSEUM
Mesopotamia—II (a) Assyrian Monuments, 1100-800 B.C.	12 noon.	" "
Greek Sculpture—I (before 450 B.C.).	3 p.m.	" "
Egypt—IV: Monuments, 1600-1100 B.C.	3 p.m.	" "
English Seventeenth-century Furniture.	12 noon.	V. AND A. MUSEUM
Chinese Pottery	12 noon.	" "
English Seventeenth-century Furniture.	3 p.m.	" "
Illuminated MSS.	3 p.m.	" "
Landscape—II: Flemish and Dutch.	11 a.m.	NATIONAL GALLERY
Landscape—II: Flemish and Dutch.	12 noon.	" "
French Painting	11 a.m.	TATE GALLERY
Milton and Bunyan	12 noon.	" "
Milton and Bunyan	3 p.m.	NATIONAL " PORTRAIT GALLERY
French Furniture	3 p.m.	WALLACE COLLECTION
Exhibition of Paintings and Watercolours by Arnyne Ware.	10-5.30	BEAUX ARTS GALLERY, BRUTON PLACE, W.1

TUESDAY, DECEMBER 9—

Early Britain—III (Bronze Age).	12 noon.	BRITISH MUSEUM
Life and Arts of the Dark Ages—II: Africa.	12 noon.	" "
Greek Sculpture—II (Elgin Marbles).	3 p.m.	" "



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TUESDAY, DECEMBER 9—continued.

Mesopotamia—III (b) Assyrian Monuments, 800–700 B.C.	3 p.m.	BRITISH MUSEUM
Italian Renaissance Furniture.	12 noon.	V. AND A. MUSEUM
French Renaissance Furniture.	3 p.m.	"
From Poussin to Watteau	12 noon.	NATIONAL GALLERY
From Chardin to Rosseau	1 p.m.	"
Hogarth and Reynolds	11 a.m.	TATE GALLERY
Kneller and the Augustan Painters.	12 noon.	"
French Painting—I	3 p.m.	NATIONAL PORTRAIT GALLERY
		WALLACE COLLECTION

WEDNESDAY, DECEMBER 10—

Mesopotamia—III (Assyrian Monuments, 1100–800 B.C.).	12 noon.	BRITISH MUSEUM
Early Britain—I (Old Stone Age).	12 noon.	"
Early Britain—IV (Iron Age).	3 p.m.	"
A Selected Subject	3 p.m.	"
Stained Glass	12 noon.	V. AND A. MUSEUM
French Eighteenth-century Furniture.	3 p.m.	"
Indian Section: Mogul Design.	3 p.m.	"
Michelangelo and Titian	11 a.m.	NATIONAL GALLERY
General Visit	11 a.m.	TATE GALLERY
Theorists and Dilettanti	3 p.m.	NATIONAL PORTRAIT GALLERY

THURSDAY, DECEMBER 11—

Greek Vases—I	12 noon.	BRITISH MUSEUM
Greek and Roman Life—I	12 noon.	"
The Romans in Britain—I: Conquest.	3 p.m.	"
Early Britain—II (Late Stone Age).	3 p.m.	"
Musical Instruments	12 noon.	V. AND A. MUSEUM
General Tour	3 p.m.	"
Precious Stones	7 p.m.	"
Chippendale	7 p.m.	"
Early French, German, and Spanish.	11 a.m.	NATIONAL GALLERY
Early French, German, and Spanish.	12 noon.	"
Turner and Landscape	11 a.m.	TATE GALLERY
Turner and Landscape	12 noon.	"
Cromwell	3 p.m.	NATIONAL PORTRAIT GALLERY
French Painting	3 p.m.	WALLACE COLLECTION

FRIDAY, DECEMBER 12—

How the Bible Came Down to Us—I: MSS.	12 noon.	BRITISH MUSEUM
Illuminated Manuscripts	12 noon.	"
Mesopotamia—III (b) Assyrian Monuments, 800–600 B.C.	3 p.m.	"

FRIDAY, DECEMBER 12—continued.

Greek Sculpture—II (a) (Elgin Marbles).	3 p.m.	BRITISH MUSEUM
Architecture—I	12 noon.	V. AND A. MUSEUM
Medieval Ivories	12 noon.	"
Japanese Paintings	3 p.m.	"
Representation and Intervention.	11 a.m.	NATIONAL GALLERY
Representation and Intervention.	12 noon.	"
Blake, Rossetti, Watts	11 a.m.	TATE GALLERY
Cromwell	12 noon.	"
Cromwell	3 p.m.	NATIONAL PORTRAIT GALLERY
French Painting—III	3 p.m.	WALLACE COLLECTION

SATURDAY, DECEMBER 13—

The Romans in Britain—II: Life and Arts.	12 noon.	BRITISH MUSEUM
Early Britain—III (Bronze Age).	12 noon.	"
The Story of Man: Ur to Rome.	3 p.m.	"
A Sectional Tour	3 p.m.	"
Architecture—II	12 noon.	V. AND A. MUSEUM
Early Renaissance Sculpture.	3 p.m.	"
Indian Section: Cave Paintings.	3 p.m.	"
Ironwork	7 p.m.	"
Persian Pottery	7 p.m.	"
From Pisanello to Bellini	12 noon.	NATIONAL GALLERY
Pre-Raphaelites	3 p.m.	"
Pre-Raphaelites	11 a.m.	TATE GALLERY
French Furniture	12 noon.	WALLACE COLLECTION

MONDAY, DECEMBER 15—

Mesopotamia—IV: Records, 800–500 B.C.	12 noon.	BRITISH MUSEUM
Egypt—V: Life and Arts, 1600–30 B.C.	12 noon.	"
Egypt—IV: Monuments, 1600–1100 B.C.	3 p.m.	"
Greek Sculpture—II (b) (Elgin Marbles).	3 p.m.	"
Donatello	12 noon.	V. AND A. MUSEUM
Panelled Rooms	12 noon.	"
Michelangelo	3 p.m.	"
English Porcelain	3 p.m.	"
Landscape—III: Claude	11 a.m.	NATIONAL GALLERY
Wilson, Gainsborough.	12 noon.	"
Landscape—III: Claude	12 noon.	"
Wilson, Gainsborough.	11 a.m.	TATE GALLERY
French Painting	12 noon.	"
Writers of the Restoration	3 p.m.	NATIONAL PORTRAIT GALLERY
French Painting—IV	3 p.m.	WALLACE COLLECTION

TUESDAY, DECEMBER 16—

Greek Vases—II	12 noon.	BRITISH MUSEUM
Greek and Roman Life—II	12 noon.	"
Egypt—V: Life and Arts, 1600–300 B.C.	3 p.m.	"

TUESDAY, DECEMBER 16—continued.

Mesopotamia—III (c) Assyrian Monuments, 700–600 B.C.	3 p.m.	BRITISH MUSEUM
Rodin	12 noon.	V. AND A. MUSEUM
General Tour	3 p.m.	"
Caracaggio, Honthorst, Zurbaran.	11 a.m.	NATIONAL GALLERY
Velasquez	12 noon.	"
Old English Watercolour	11 a.m.	TATE GALLERY
Hogarth	12 noon.	"
Hogarth	3 p.m.	NATIONAL PORTRAIT GALLERY
French Painting—V	3 p.m.	WALLACE COLLECTION

WEDNESDAY, DECEMBER 17—

A Selected Subject	12 noon.	BRITISH MUSEUM
Early Britain—IV (Iron Age).	12 noon.	"
Anglo-Saxon Period—I	3 p.m.	"
Life and Arts: Dark Ages—III.	3 p.m.	"
Ironwork	12 noon.	V. AND A. MUSEUM
Della Robbia	3 p.m.	"
Indian Section: Metalwork.	3 p.m.	"
Correggio, Tintoretto, Veronese.	11 a.m.	NATIONAL GALLERY
Correggio, Tintoretto, Veronese.	12 noon.	"
Blake; Watts	11 a.m.	TATE GALLERY
Painters of the mid-Eighteenth Century.	12 noon.	"
Painters of the mid-Eighteenth Century.	3 p.m.	NATIONAL PORTRAIT GALLERY

THURSDAY, DECEMBER 18—

Origins of Architecture—II	12 noon.	BRITISH MUSEUM
The Romans in Britain—I: Conquest.	12 noon.	"
Egypt—VI: Monuments, 1100–30 B.C.	3 p.m.	"
Greek Sculpture—III (Mausoleum, etc.).	3 p.m.	"
Oriental Pottery	12 noon.	V. AND A. MUSEUM
English Pottery	3 p.m.	"
European Arms and Armour.	7 p.m.	"
Chinese Jade	7 p.m.	"
Flemish and Dutch Painting—II.	11 a.m.	NATIONAL GALLERY
Flemish and Dutch Painting—II.	12 noon.	"
Hogarth; Millais	11 a.m.	TATE GALLERY
James II	12 noon.	"
James II	3 p.m.	NATIONAL PORTRAIT GALLERY
French Painting—VI	3 p.m.	WALLACE COLLECTION

FRIDAY, DECEMBER 19—

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



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FRIDAY, DECEMBER 19—continued.

The Romans in Britain—II: Life and Arts .. 12 noon.	BRITISH MUSEUM
Chinese Porcelain .. 12 noon.	V. AND A. MUSEUM
Medieval Ecclesiastical Embroidery .. 12 noon.	" "
Japanese Prints .. 3 p.m.	" "
The Structural Idea .. 11 a.m.	NATIONAL GALLERY
" .. 12 noon.	" "
General Visit .. 11 a.m.	TATE GALLERY
" .. 12 noon.	" "
William III and the Revolution .. 3 p.m.	NATIONAL PORTRAIT GALLERY
French Painting—VII .. 3 p.m.	WALLACE COLLECTION

SATURDAY, DECEMBER 20—

Historical and Literary MSS. .. 12 noon.	BRITISH MUSEUM
Origins of Writing and Materials .. 12 noon.	" "
A Sectional Tour .. 3 p.m.	" "
The Story of Man: Ur to Rome .. 3 p.m.	" "
Chinese Porcelain—II .. 12 noon.	V. AND A. MUSEUM
Chinese Porcelain—III .. 3 p.m.	" "
Indian Section: Sculpture .. 3 p.m.	" "
Oriental Arms and Armour .. 7 p.m.	" "
Persian Embroidery and Weaving .. 7 p.m.	" "
From Masaccio to Michelangelo .. 2 p.m.	NATIONAL GALLERY
From Masaccio to Michelangelo .. 3 p.m.	" "
Turner and Landscape .. 11 a.m.	TATE GALLERY
" .. 12 noon.	" "
Miniatures .. 12 noon.	WALLACE COLLECTION

MONDAY, DECEMBER 22—

Egypt—VII: Burial Customs .. 12 noon.	BRITISH MUSEUM
Hittite and Hebrew Collections .. 12 noon.	" "
The Early Christian Period—I .. 3 p.m.	" "
Egypt Monuments, 1100-30 B.C. .. 3 p.m.	" "
Continental Porcelain .. 12 noon.	V. AND A. MUSEUM
Georgian Furniture .. 12 noon.	" "
Illuminated MSS. .. 3 p.m.	" "
Maiolica .. 3 p.m.	" "
Landscape—IV: Crome, Constable, Turner .. 11 a.m.	NATIONAL GALLERY
Landscape—IV: Crome, Constable, Turner .. 12 noon.	" "
Pre-Raphaelites .. 11 a.m.	TATE GALLERY
" .. 12 noon.	" "
Newton, Boyle, Shaftesbury .. 3 p.m.	NATIONAL PORTRAIT GALLERY
Dutch Genre .. 3 p.m.	WALLACE COLLECTION

TUESDAY, DECEMBER 23—

Early Christian Period—II .. 12 noon.	BRITISH MUSEUM
Anglo-Saxon Period—I .. 12 noon.	" "
Greek Sculpture—III (Mausoleum, etc.) .. 3 p.m.	" "
Mesopotamia—IV: Records 800-500 B.C. .. 3 p.m.	" "

TUESDAY, DECEMBER 23—continued.

Watercolours .. 12 noon.	V. AND A. MUSEUM
Chinese Embroideries .. 12 noon.	" "
Oil Paintings .. 3 p.m.	" "
Chinese Bronzes .. 3 p.m.	" "
Rubens and Van Dyck .. 12 noon.	NATIONAL GALLERY
Rembrandt .. 1 p.m.	" "
Turner and Landscape .. 11 a.m.	TATE GALLERY
Horace Walpole .. 12 noon.	" "
" .. 3 p.m.	" "
Dutch Landscape .. 3 p.m.	NATIONAL PORTRAIT GALLERY
" .. 3 p.m.	WALLACE COLLECTION

WEDNESDAY, DECEMBER 24—

Anglo-Saxon Period—II .. 12 noon.	BRITISH MUSEUM
Life and Arts: Dark Ages .. 12 noon.	" "
Races—IV .. 12 noon.	" "
Greek Sculpture—IV (Ephesus, etc.) .. 3 p.m.	" "
A Selected Subject .. 3 p.m.	" "
Coptic Tapestries .. 12 noon.	V. AND A. MUSEUM
Raphael Cartoons .. 3 p.m.	" "
Indian Section: Rugs and Carpets .. 3 p.m.	" "
Gallery Closed	NATIONAL GALLERY
Gallery Closed	TATE GALLERY
Gallery Closed	NATIONAL PORTRAIT GALLERY
Gallery Closed	WALLACE COLLECTION

THURSDAY, DECEMBER 25—

No Lecture	BRITISH MUSEUM
Gallery Closed	V. AND A. MUSEUM
Gallery Closed	NATIONAL GALLERY
Gallery Closed	TATE GALLERY
Gallery Closed	NATIONAL PORTRAIT GALLERY
Gallery Closed	WALLACE COLLECTION

FRIDAY, DECEMBER 26—

General Tours .. 12 noon.	BRITISH MUSEUM
" .. 12 noon.	" "
General Tour .. 12 noon.	V. AND A. MUSEUM
English Furniture .. 12 noon.	" "
General Tour .. 3 p.m.	" "
Museum Masterpieces .. 3 p.m.	" "
No Lecture	NATIONAL GALLERY
No Lecture	TATE GALLERY
No Lecture	NATIONAL PORTRAIT GALLERY
No Lecture	WALLACE COLLECTION

SATURDAY, DECEMBER 27—

The Romans and their Art .. 12 noon.	BRITISH MUSEUM
Life and Arts of the Middle Ages .. 12 noon.	" "
The Story of Man: Ur to Rome .. 3 p.m.	" "
A Sectional Tour .. 3 p.m.	" "
Ecclesiastical Metalwork .. 12 noon.	V. AND A. MUSEUM
English Plate .. 3 p.m.	" "
Indian Section: Goldwork and Jewellery .. 3 p.m.	" "
General Tour .. 7 p.m.	" "
English Landscape Painting .. 7 p.m.	" "

SATURDAY, DECEMBER 27—continued.

From Giorgione to Veronese .. 2 p.m.	NATIONAL GALLERY
General Visit .. 3 p.m.	" "
" .. 11 a.m.	TATE GALLERY
" .. 12 noon.	" "
No Lecture	WALLACE COLLECTION

MONDAY, DECEMBER 29—

Bronzes and Terra-cottas .. 12 noon.	BRITISH MUSEUM
Greek and Roman .. 12 noon.	" "
Mesopotamia (a) — Ur .. 12 noon.	" "
Babylon, Assyria .. 12 noon.	" "
Glass and its History .. 3 p.m.	" "
Egypt (a) Life and Arts .. 3 p.m.	" "
Continental Plate .. 12 noon.	V. AND A. MUSEUM
Chinese Porcelain .. 12 noon.	" "
Goldwork and Jewellery .. 3 p.m.	" "
Persian Metalwork .. 3 p.m.	" "
Some Portraits Compared .. 11 a.m.	NATIONAL GALLERY
General Visit .. 11 a.m.	TATE GALLERY
" .. 12 noon.	" "
Augustan Poets .. 3 p.m.	NATIONAL PORTRAIT GALLERY
" .. 3 p.m.	WALLACE COLLECTION

TUESDAY, DECEMBER 30—

History of Handwriting in West Europe .. 12 noon.	BRITISH MUSEUM
Egypt (b) Monuments .. 12 noon.	" "
Greek Vases .. 3 p.m.	" "
Mesopotamia (b) Monuments .. 3 p.m.	" "
Bayeux Tapestry (I) .. 12 noon.	V. AND A. MUSEUM
Rug Weaving and Knotting .. 12 noon.	" "
Bayeux Tapestry (II) .. 3 p.m.	" "
Chinese Sculpture .. 3 p.m.	" "
From Mytens to Hogarth .. 12 noon.	NATIONAL GALLERY
Reynolds, Gainsborough, Romney .. 1 p.m.	" "
Hogarth; Reynolds .. 11 a.m.	TATE GALLERY
Reynolds .. 12 noon.	" "
" .. 3 p.m.	NATIONAL PORTRAIT GALLERY
Rubens .. 3 p.m.	WALLACE COLLECTION

WEDNESDAY, DECEMBER 31—

Celtic Art in France, Ireland, and Britain .. 12 noon.	BRITISH MUSEUM
Greek and Roman Life .. 12 noon.	" "
Greek and Roman Architecture, etc. .. 3 p.m.	" "
Greek Sculpture .. 3 p.m.	" "
Watercolours .. 12 noon.	V. AND A. MUSEUM
General Tour .. 3 p.m.	" "
Indian Section: Woodwork .. 3 p.m.	" "
English Porcelain .. 7 p.m.	" "
Persian Paintings .. 7 p.m.	" "
Leonardo, Raphael, and their Followers .. 11 a.m.	NATIONAL GALLERY
Leonardo, Raphael, and their Followers .. 12 noon.	" "
Turner and Landscape .. 11 a.m.	TATE GALLERY
Reynolds as Critic .. 12 noon.	" "
" .. 3 p.m.	NATIONAL PORTRAIT GALLERY

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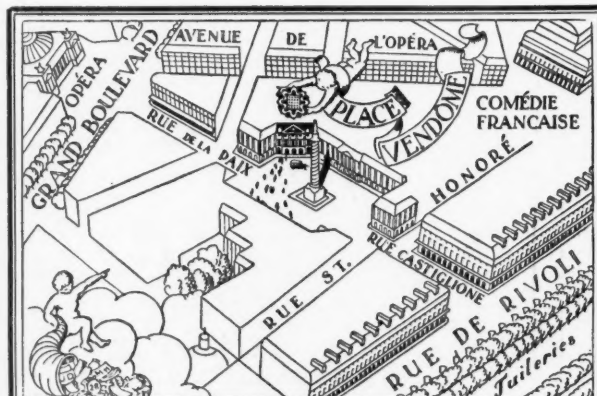
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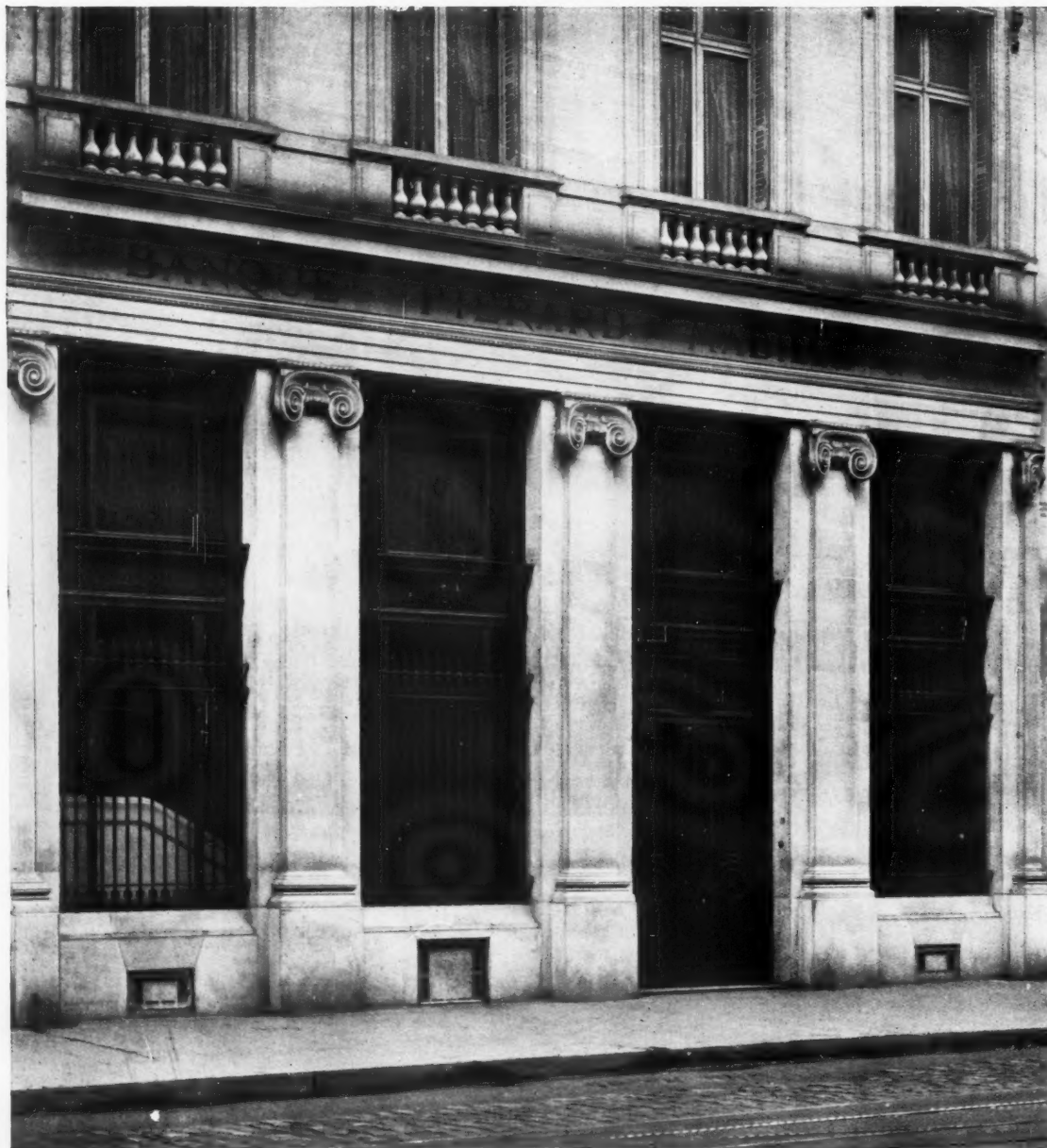
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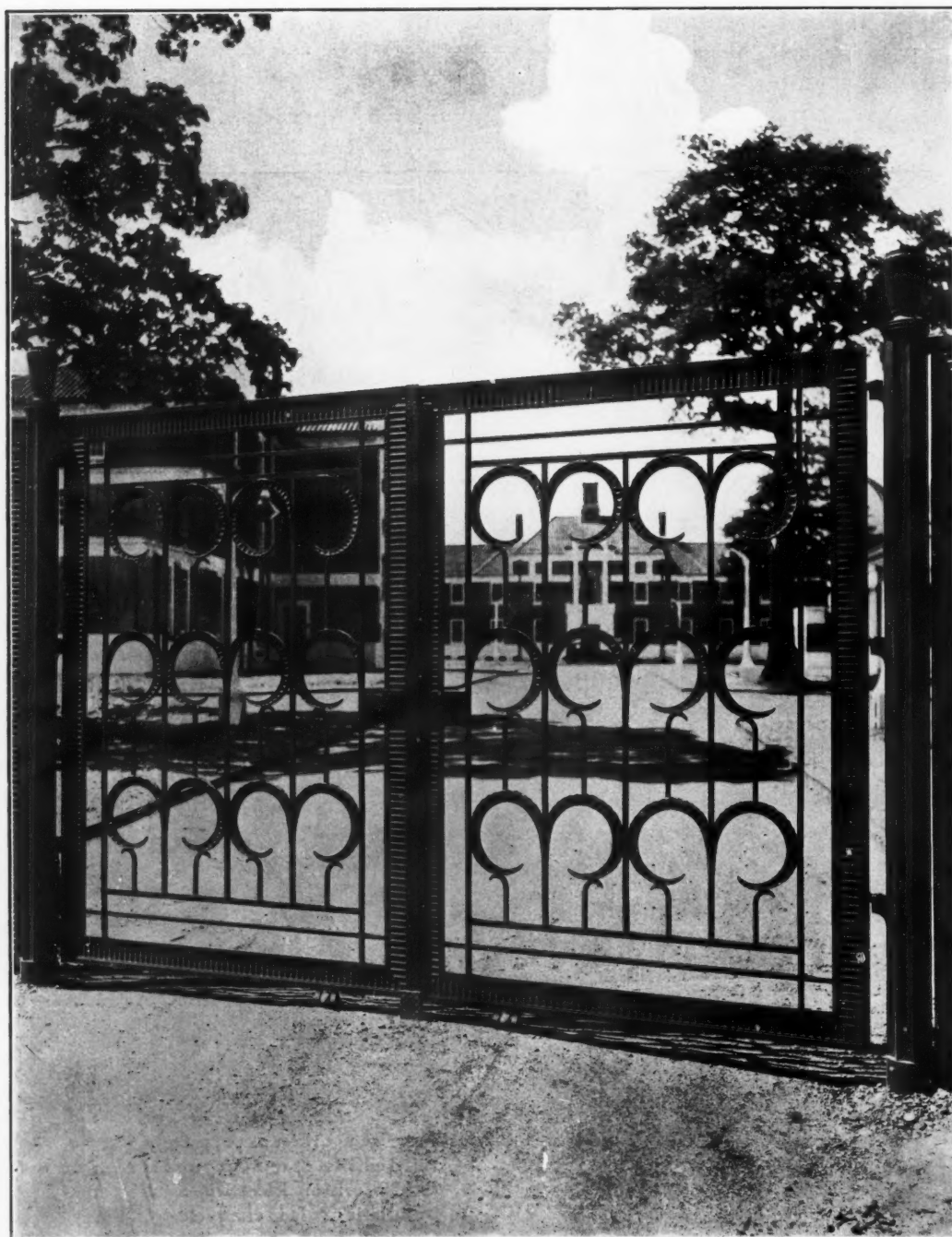
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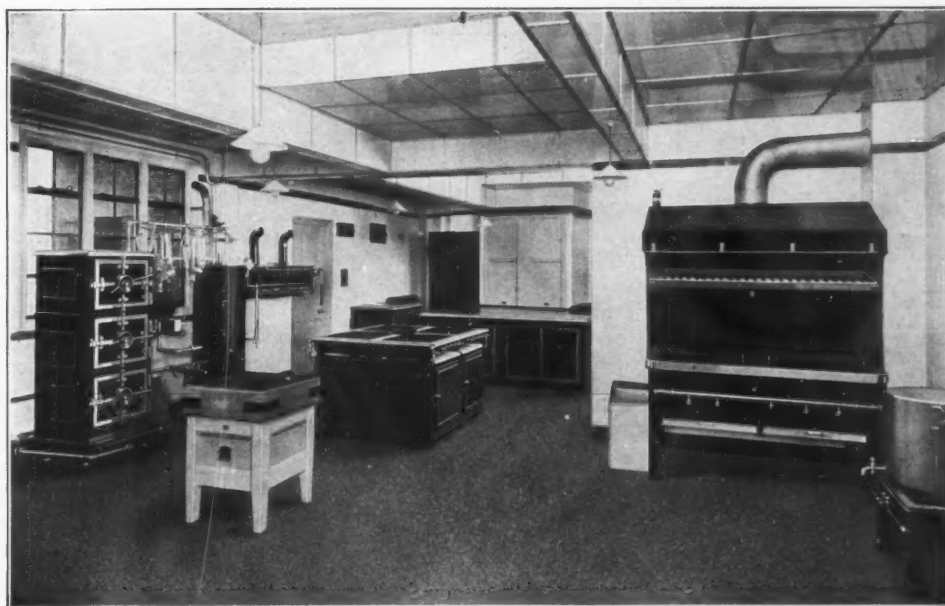
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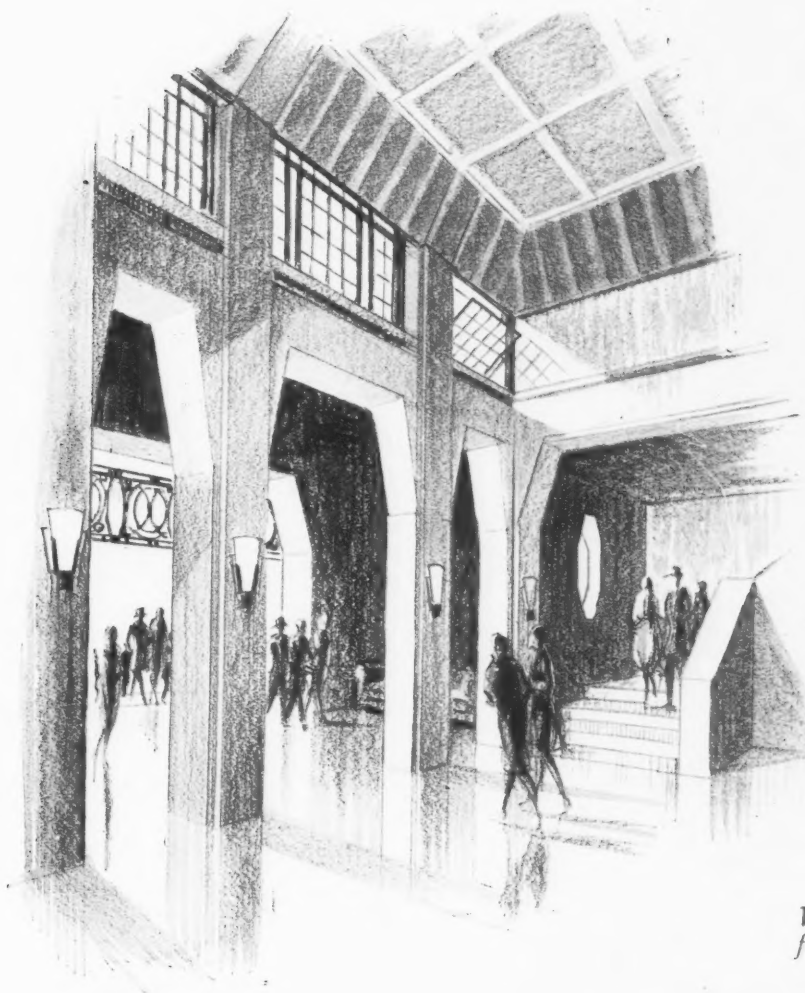
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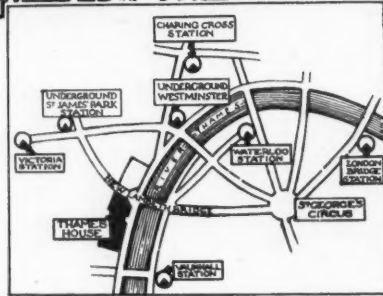
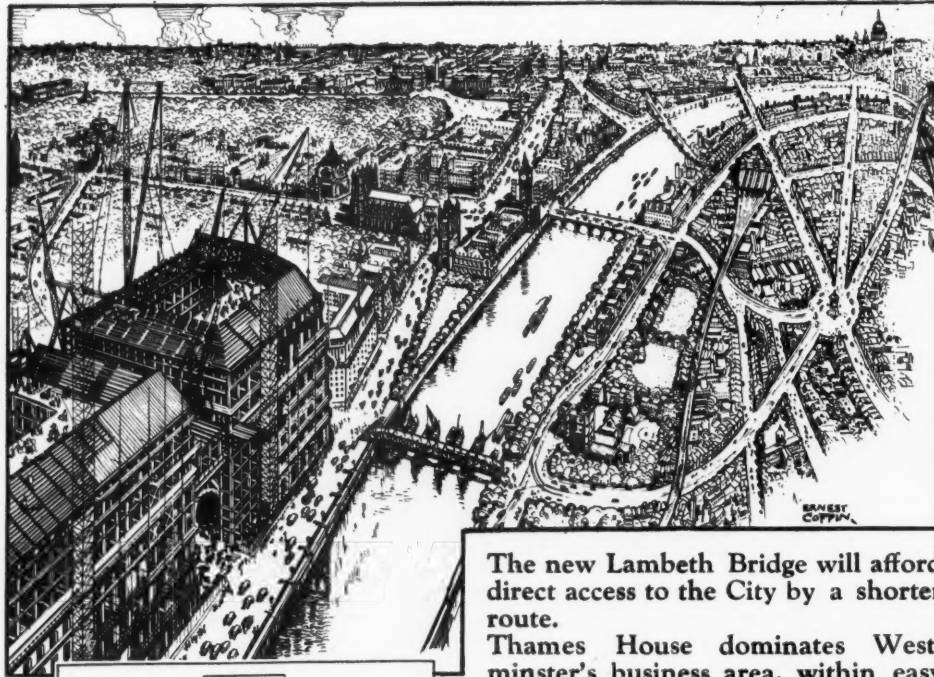
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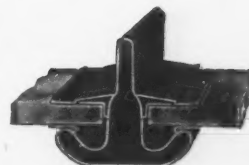
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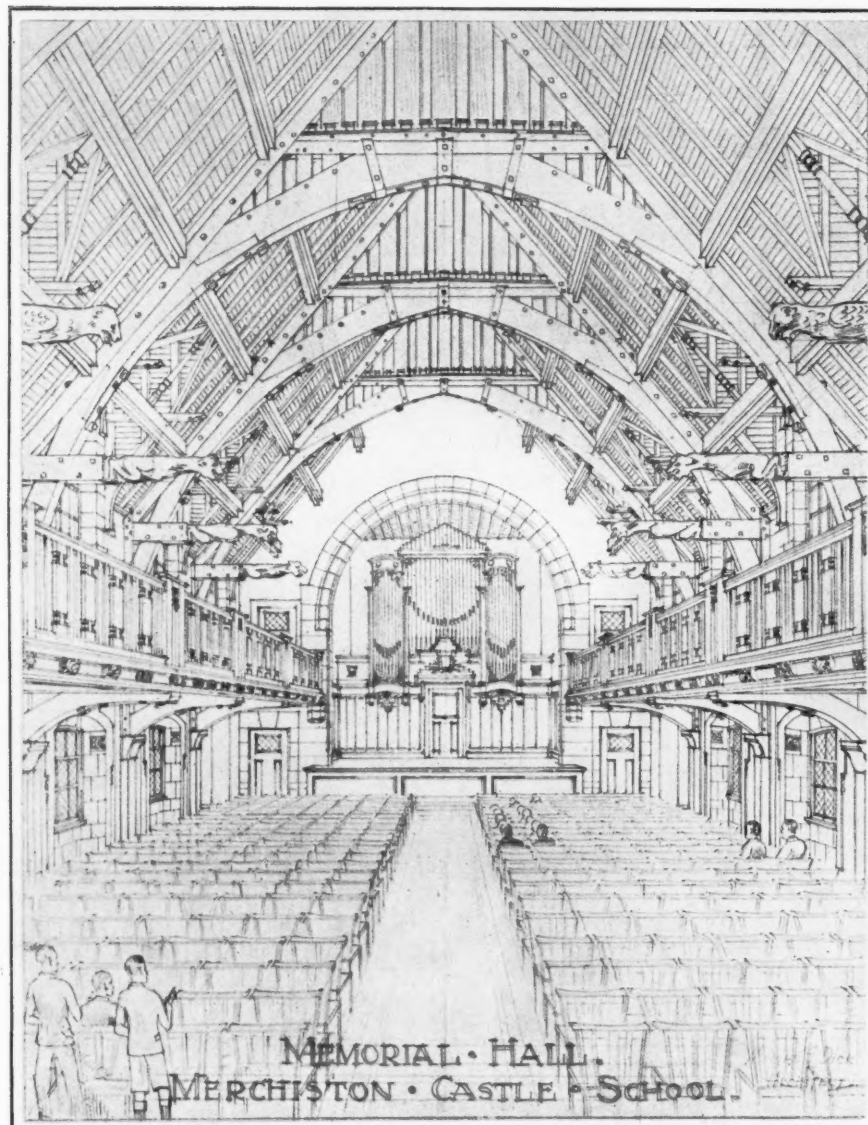


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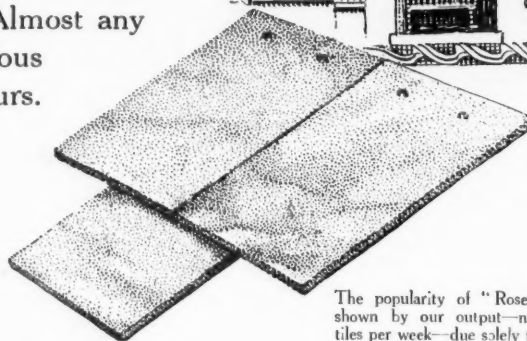
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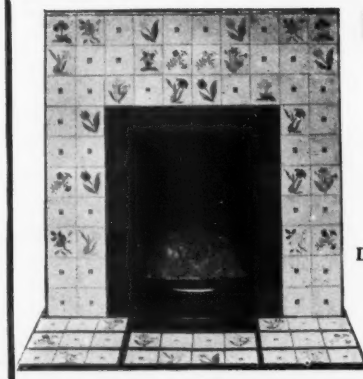
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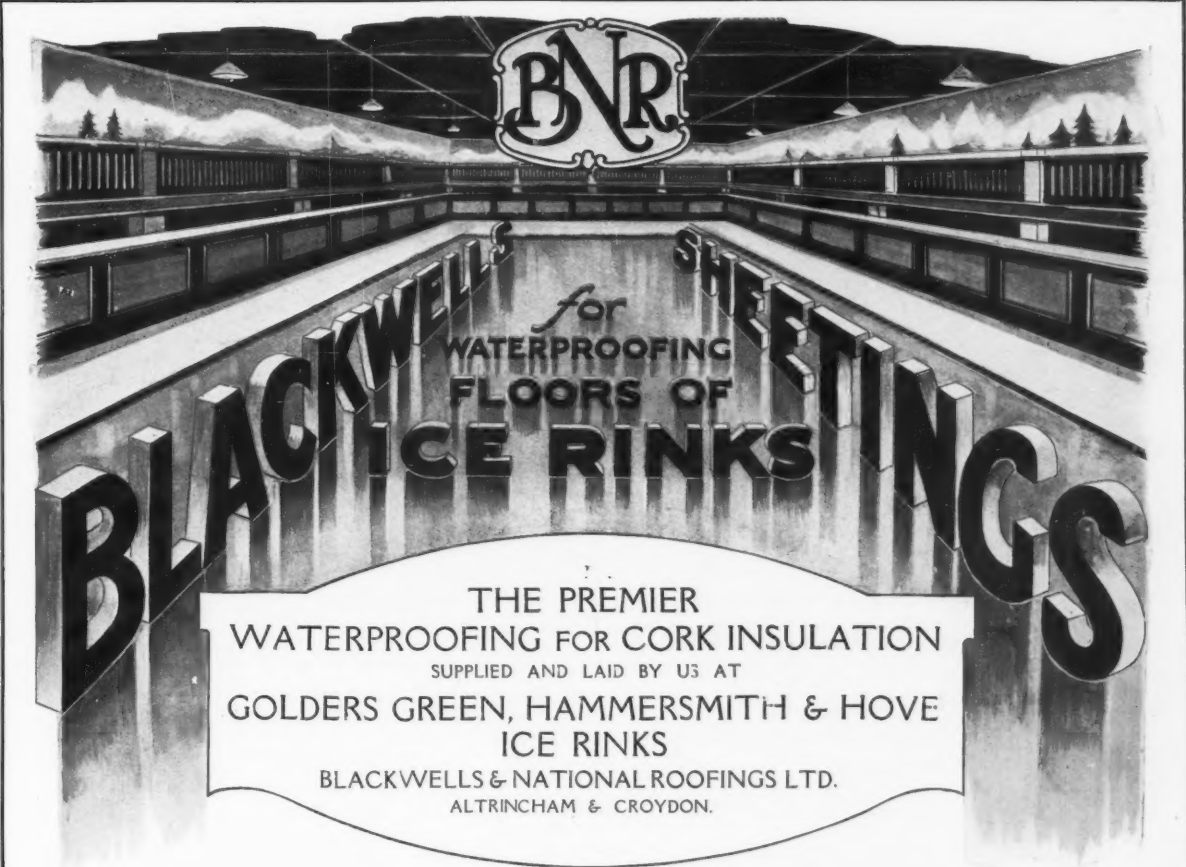
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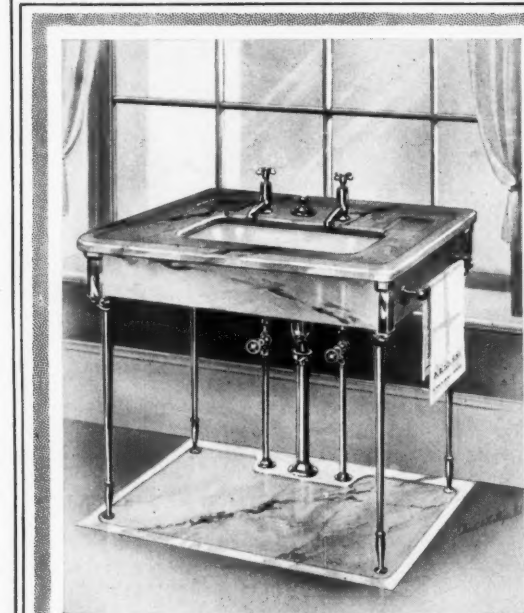
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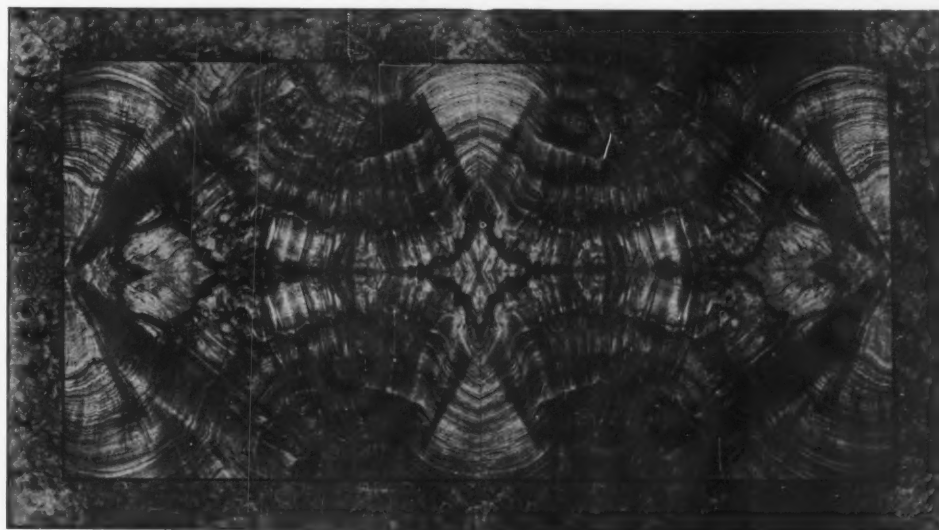
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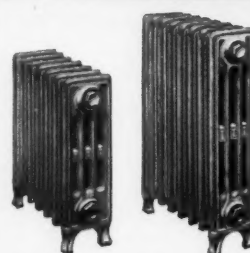
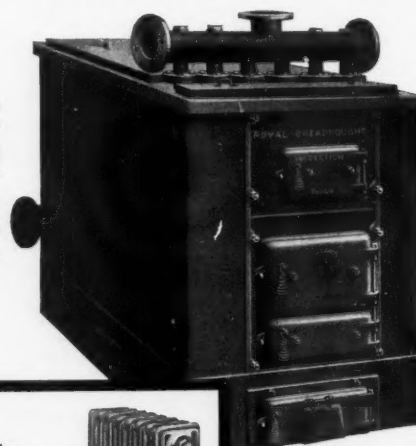
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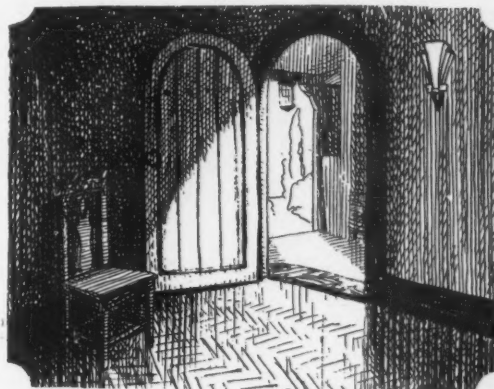
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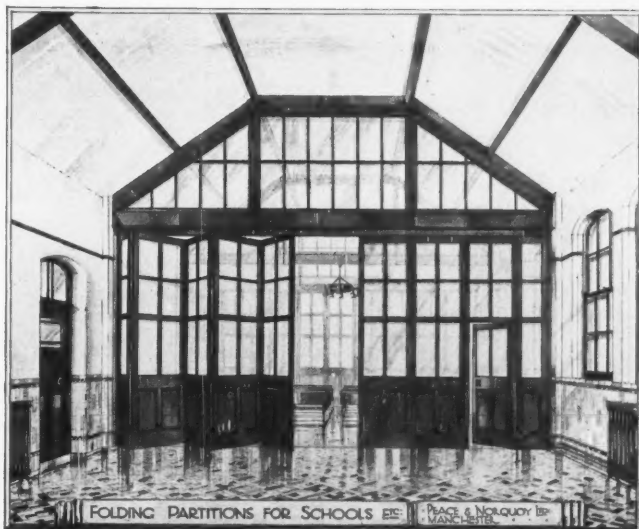


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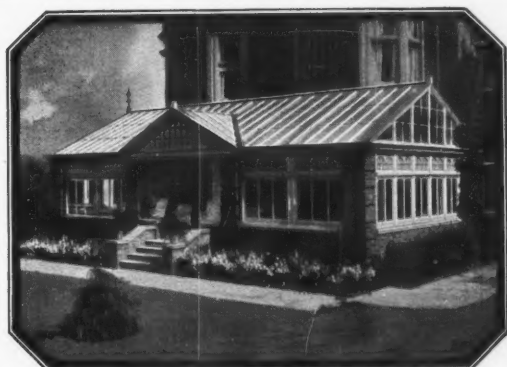
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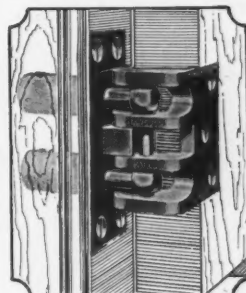
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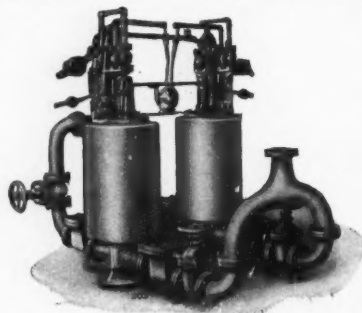
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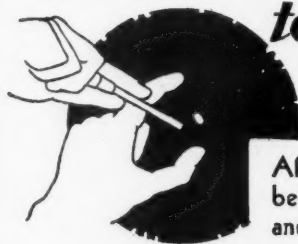
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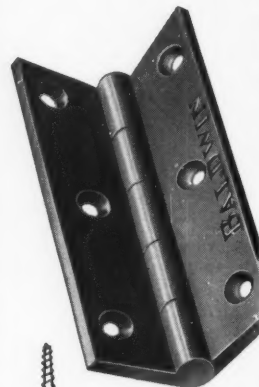
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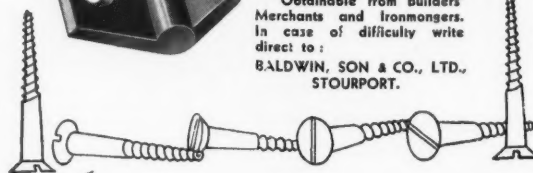


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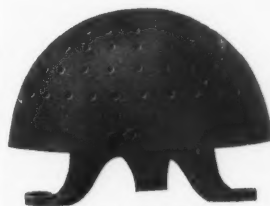
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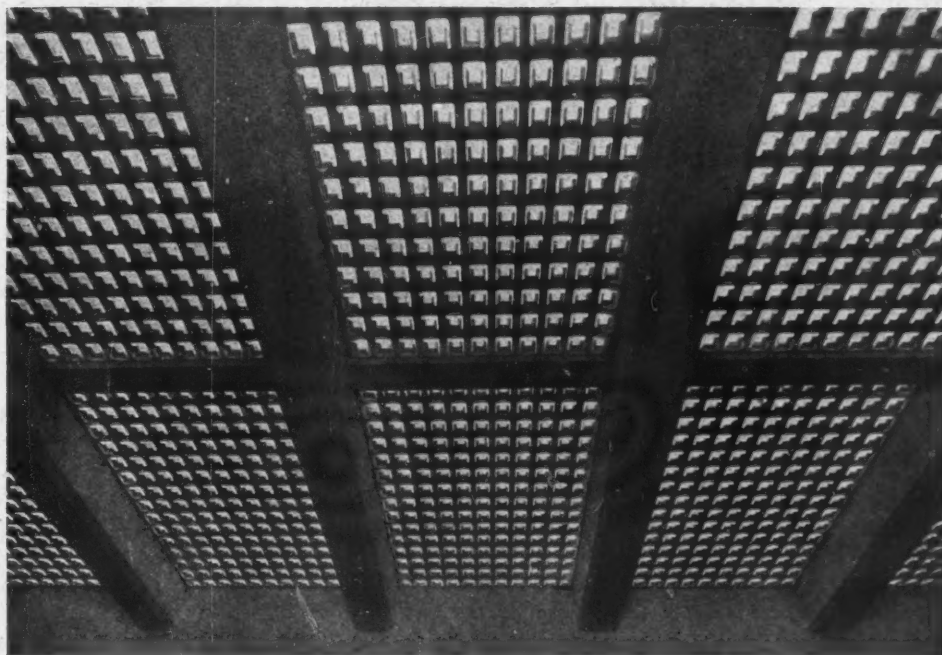
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