

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



The Swedish Exhibition

Dorland House, Lower Regent Street, London. MARCH 17—APRIL 22.

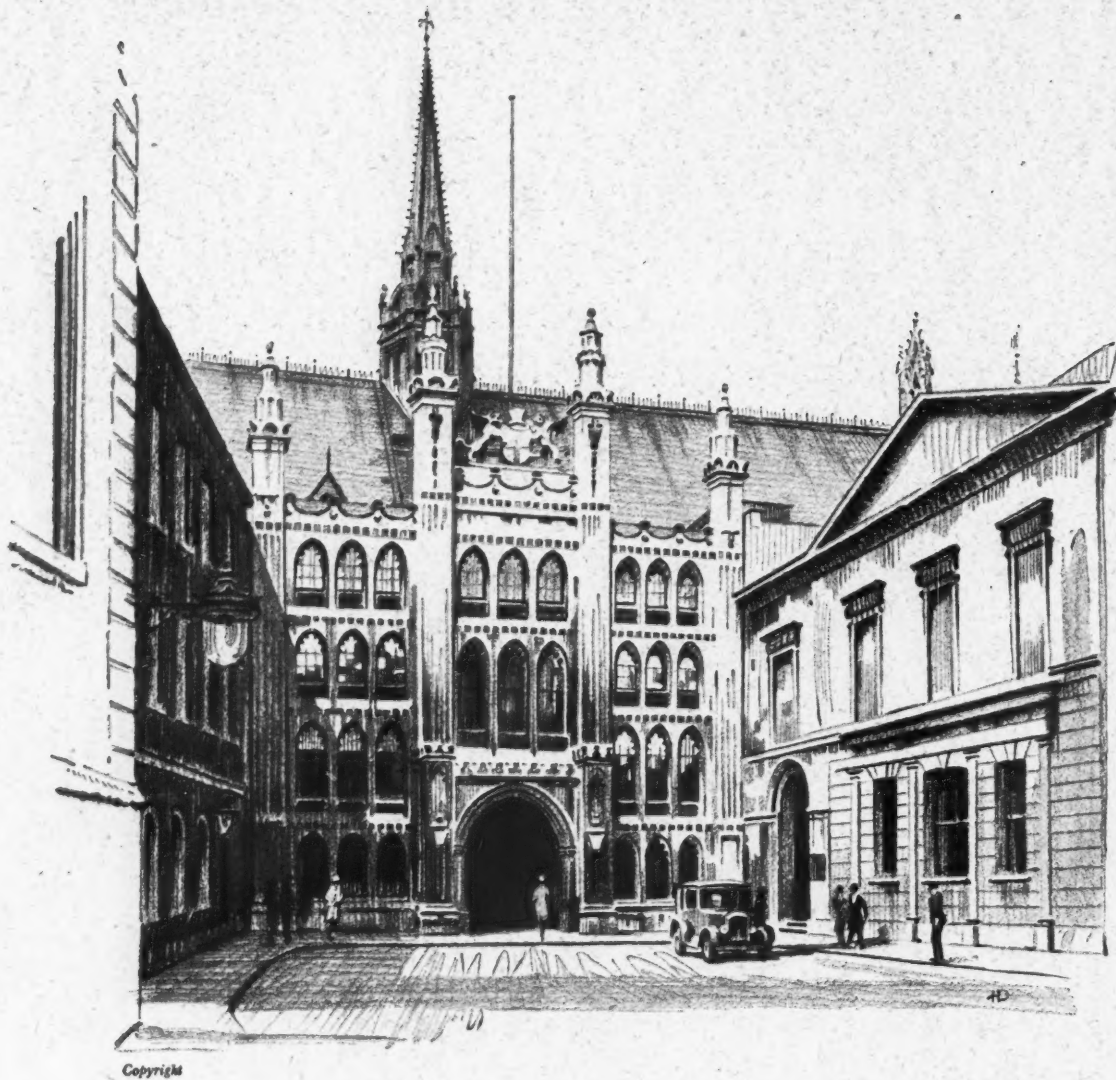
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IN a quiet backwater off the main stream of London's traffic stands the Guildhall, famous for great civic functions since the first Lord Mayor's feast in 1500. Viewed from its secluded forecourt, this beautiful building suggests serenity and peace, contrasting strangely with the crowded business life around it. To few is it given to live and labour

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By the Editor



BOY AND GOOSE. A fountain in cast iron designed by I. VALLDREY and made by NÄFVEQVARN. A wood-cut by E. J. TAVENNER.

IN the ordinary way it might seem advisable to explain why, not a year after the first, a second special number of the *Review* should be devoted to Sweden and Swedish manufactures. But Lord Burnham's remarks on another page seem to make an explanation unnecessary. Sweden has a "message" which England has been trying to fathom ever since the Great Exhibition of 1851. That message, in Lord Burnham's words, is co-operation: co-operation between artist and manufacturer.

It is in our opinion the most important work of the present day, and Sweden the one country which is seriously tackling it. If a special issue such as this does even a little to spread the gospel of co-operation it is not wasted.

But there is another way in which Sweden sets an example to the world, and that is in the example which the Royal Family sets to Sweden. The London Exhibition could not have taken place without the advocacy and mediation of the Crown Prince, who, as a member of the Swedish Committee, has taken an active interest in the whole scheme, and of the Stockholm Exhibition he was an untiring friend.

But he comes of a family with quite an unusual artistic record. Oscar II (born 1829, died 1907) was a poet of distinction. His brother Prince Gustav composed songs which are known by every Swede. King Oscar had four sons—the present King, who, besides distinguishing himself in sport, has inherited a keen musical sense from his uncle; his brothers Carl and Oscar, humanitarians; and the Prince Eugen, a landscape artist. In the Town Hall at Stockholm the Prince's Gallery is decorated with frescoes of the town painted by him. The present King's two sons are both men of talent. The first, the Crown Prince, besides being largely the inspiration of this Exhibition, is also a well-known archaeologist and assisted at the excavations at Asine in Greece. His collection of Chinese pottery is one of the most important in Europe. His son Prince Sigvard has designed some silver which is illustrated in this issue. The King's second son, Prince Wilhelm, has published excellent descriptions of his hunting and exploring expeditions in Siam, Central Africa, and South America. He has also written poetry, novels, and plays whose merits have overcome the disadvantages of being royal productions. He too has a son, Prince Lennart, of whose writings much is expected. With this record of three generations of the Royal Family in a country which is small enough for one member to be aware of the work of another, it is hardly surprising that Sweden is so far forward in the arts.

THE SWEDISH EXHIBITION



MARCH... MDCCCXXXI

Foreword
By His Excellency
BARON PALMSTIERNA
SWEDISH MINISTER AT
The Court of St. James's.

OUR British friends have in past years repeatedly approached me with suggestions to arrange an exhibition in London of Swedish industrial arts and crafts. I will particularly mention the Design and Industries Association and yourself, my dear Editor, who have so kindly encouraged us to make an effort in this respect.

The exhibition, which is now going to be opened at Dorland House, is supported by the Swedish Government and will be the most comprehensive of its kind that Sweden has ever shown in a foreign country. The artists and producers in this field have put their heart into the enterprise, feeling that they had to do their utmost to respond to the expectations of our British friends and to show the British public, as far as the financial grants allow, the best of their products.

The Architectural Review, *March* 1931.

For many of your readers who, I trust, are going to visit the exhibition, a short explanatory note may possibly be of some value.

I wish them to realize that there is a strong and widespread movement in Sweden, which is inspired by the desire to bring beauty into everyday life. This accounts for the remarkable progress we have witnessed in the past few years.

On the other hand it must be understood that the whole movement is deeply rooted in our national soil, and that gave it due strength. The colour from the lakes, mountains and plains, the stories from the Bible and other legends, found an early expression in peasant art. The complexity and the variety thereof can never be understood unless we realize that this decorative art was born on farms situated in a vast country where Nature has bestowed with a lavish hand, a richness of colour and shape almost unexcelled in any other European country. Moreover, the existence of a peasantry on free ground was one of the causes of the striking development that took place when the modern spirit blew over the land.

It is, however, important to keep in mind the influence which France had on Sweden in our "grand siècle" of art and literature, the eighteenth. From the castles and palaces and châteaux of the rich, knowledge of French style was brought by the village carpenter to the man who tilled the soil and felled the trees. This influence from abroad met the traditional craftsmanship in the cottage and a peculiar blend took place. We also may notice an influence from England during the time of the Napoleonic wars.

The many British architects who during the past few years have almost regularly visited Stockholm, have noticed that the Town Hall is a late product of this renaissance of our national rustic art, tempered by a foreign influence and embodying that sense of romance which dwelt in our minds at that period.

The Town Hall was, however, more remarkable in another way. We saw the great architect, the engineer, the bricklayer, the Prince-artist, the cartoonist, the sculptor, the weaving experts, furniture makers and designers, unite in tremendous enthusiasm during the Great War to finish "quand même" a building which should proclaim beauty at a time which saw Louvain destroyed by fire, Rheims Cathedral shelled, and the Halles of Ypres silenced in the dust. This co-operation was not spontaneous. It had gradually grown from an understanding of the opportunities which a co-operation of all branches in the building trade could produce. I think it can be said that in this association of talents and experience, between those who are engaged in providing buildings for the nation, rests the main reason for the standard we have reached.

FOREWORD.

Here democracy comes in to have its say. The people desired their homes to be not only comfortable but appealing to the eye. Art in a decorative form must no longer be reserved for museums and a few wealthy people. "He who designs a beautiful beer bottle, renders a greater service to humanity than the discoverer of the North Pole." This utterance of our great writer, Ellen Key, gave, in a paradoxical way, expression to the opinion of the time.

This raised, however, a great problem. Cheapness and beauty, how to combine them? It cannot be done by ordinary handiwork. Mass-production and machinery must take its place.

And so we find designers and artists attached to the different factories and big stores. "Beautiful everyday ware" became the slogan of the day. We have now achieved so much that our requirements for the house can be satisfied as cheaply as before, if not more cheaply, but the goods have the stamp of beauty.

Beauty breeds beauty. From your flat or house you look round. Why should the street, the shop, look so ugly? They must be inviting to your eye. The advertisements, the posters, the open places, the view over the house-tops, the schoolrooms, must proclaim beauty to a rising generation. There will be no end to this craving for beauty.

Beauty is not a national product, however. It transgresses boundaries and opens a field to us where we can all meet and compete with one another to bring about the highest efficiency in the most beautiful form.

In this light, exhibitions of arts and crafts contribute to a better understanding and to efforts which are common to all nations. This view concords with the view of the Anglo-Swedish Society, which, in this exhibition, sees an opportunity of further strengthening the bonds of goodwill already existing between the two countries, and has therefore given its assistance. I sincerely hope that the British public will regard our exhibition from this point of view; and the fact that THE ARCHITECTURAL REVIEW, entirely on its own accord, is now devoting a number to this Swedish display, gives me good reason to believe that it will strengthen the sincere and gratifying friendship which has so happily developed between our two nations.

Erik Rönquist

Civic Spirit.

By Viscount Burnham.

EVERY land fosters its own art, says the Old Greek proverb. Sweden is without question the pioneer Country of art in industry. She has had no artistic revival; rather must we say that the other countries of Europe are in need of one. Therefore, the Exhibition of Swedish Decorative Art to be held this month in England will be more of an encouragement to British Trade than a rival to it, and by setting an example will show what it is in us to do. Illustrations of the famous Stockholm Town Hall, views of the new buildings in the city itself and of the Stockholm Exhibition of 1930, have been so widely circulated that the general public realizes how important Sweden is as a leader in the arts. It is no longer necessary for us to look to the past and to the southern countries for models of good art, when we realize that Sweden has shown a distinctive northern style more suitable to our climate and conforming more closely to the natural inclinations of our race.

Perhaps it is the result of what I will call an intense civic spirit, that has made Sweden seem so different from more highly commercialized countries. In England we are watching the development of the same sense in cases where public opinion organizes itself, as it does from time to time, to prevent the spoliation of beautiful buildings and scenery, and in public discussion in newspapers, however half-baked, on questions of art. But we have far to go yet, for Civic Sense in Sweden not only criticizes but creates. Manufacturer and artist have co-operated; the one is not

regarded as an artful, hard-headed, grasping capitalist, nor the other as a decadent, impractical dreamer.

The most casual glance through the Swedish Exhibition at Dorland House will show glass, textiles, furniture and metalwork preferable, even when unusual, to the stereotyped reproductions of masterpieces or misfortunes of the past. Why are they preferable? Because they are the work of living men who are not satisfied to reproduce, but desire to create. And wherever this desire to create is found, there too is found that desire to live worthily and well, which is prompted by the instinct in man for civilization. True the Exhibition is not on the scale of Gothenburg nor Stockholm, though it is the biggest that has been held outside the frontiers of Sweden. But its lesson is the same, and it is a lesson which England, even more than Sweden, requires to learn: that the phrase "industrial art" need no longer have its nineteenth-century associations. The Exhibition shows one of the first comprehensive efforts to exhibit a complete outfit of manufactured wares in the so-called "decorative" field, which combine beautiful form with the advantages of mass production, a combination that enables millions of people who are not rich to add delight to their lives by surrounding themselves in their homes and offices and gardens with what is called in Sweden beautiful "everyday ware," that is chairs and china, carpets and glass, things that can be as necessary as food, and can be as stimulating as wine. This is the lesson, the lesson of co-operation between artist and

manufacturer, which England has yet to learn.

And it is not too late, nor are English manufacturers so unsympathetic, nor are English artists so superior that their co-operation is impossible. For already some business men have taken the lead and soon there will be others. While we admire the products in the Swedish Exhibition, they should mainly act as a spur to ourselves. Sweden is helping

us to get back to the splendid tradition of the eighteenth century. And let us hope that England will save herself from an unthinking commercialism, and avail herself of the talent that is in her to create what she has not yet achieved, an industrial civilization wherein the machine is to be the executive of culture, producing order out of disorder, a plan where no plan existed, comeliness and simplicity in return for chaos and squalor.

White Industry.

By Gregor Paulsson.

Director General of the Stockholm Exhibition, 1930.

CAPITALISM killed beauty. The funeral was held in Hyde Park in 1851. Her sepulchre, the Crystal Palace, is now regarded by the *avant garde* as the pioneer of modern architectural beauty.

In his article on Capitalism in the *Encyclopaedia Britannica*, J. L. Garvin says that "from the dirt and crudity, the utilitarian ugliness and social miseries of the generations immediately following the beginning of the machine age, we are moving towards a smokeless civilization commanding more sovereign and more subtle powers than we yet possess. The disappearing of smoke is a physical symbol of the disappearance of moral evils in human relations and conditions."

Coal and water are the physical symbols of those two stages of capitalism. Sweden has coal of inferior quality, won from insignificant mines. It would not pay to work it if it were not for the sake of the clay. Therefore Sweden did not pass through the crucial process of the industrial revolution, i.e. the substitution of coal for charcoal in the manufacture of iron. In Sweden iron is still produced with charcoal—an iron of very high quality, which fortunately the world still needs for special purposes. No "Black Country" developed in Sweden. The ironworks lie in the woods—some until recently slumbering like the Sleeping Beauty; others well known all over the world. Sweden had no industrial revolution in the English sense of the term. There were no great movements of the population; the factories continued to work on the pre-capitalistic basis. At the exhibition in London in 1851, one of the most outstanding objects in the Swedish section was a spinning-wheel. When, in England, the factories moved from the woods to the pits, farmers were living up in the cold north of Sweden, where winters are long and dark and the summers not warm enough to ripen fruits. Here grew vast primeval forests, which now supply about 10 per cent. of the world's consumption of wood, 3 per cent. of its paper, 15 per cent. of its chemical pulp, and 8 per cent. of its mechanical pulp. The return from the industries in Norrland comprises 50 per cent. of the total export.

Norrland, however, is not a "Black Country," but a country of "white coal." Up above the Polar Circle Porjus waterfall has been harnessed, producing a total of 100,000 horse power.

We are fortunate in having escaped the coal age. Not on account of the coal itself, but on account of the migration of the population and the slums which resulted. If a broad view is taken, Sweden has passed directly from the age of handicrafts and self-supporting peasant households to that of white industrialism.

This is the reason why it has been possible to preserve *domestic arts and crafts* alive. Every Swede still has a certain personal contact with ancient country life, for which reason domestic arts and crafts have met with response from the public. Domestic arts and crafts in the art-industrial meaning of the words have developed continuously from the time of the

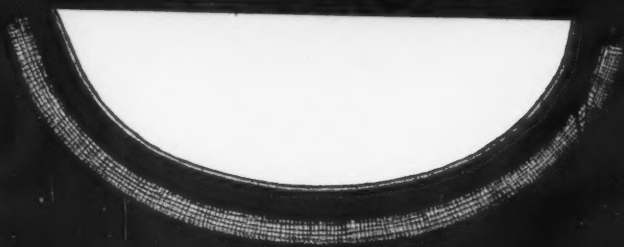
revival of about 1870 until they now cover the whole country. That they could persist and compete with large-scale industry is due to the fact that they comprise subsidiary occupations, for, as is well known, the farmer has no work in the fields and meadows in the winter, when the women, too, busy themselves with weaving. The wages-factor is slight. In the more well-to-do peasant homes spinning and weaving are carried on more as hobbies, since it is the right thing to do, but in the small farms and cottages they live largely on these occupations.

Thanks to the traditions created by the domestic arts and crafts, textile manufacture on handicraft lines can be carried on in workshops, large or small. There is a market which is interested and hands which can weave. Therefore we have in Sweden textile handicrafts. On the whole Sweden is the only industrialized country where an industry both survives and flourishes on the lines laid down by William Morris. There is no reason to believe that the future of domestic arts and crafts is not fully assured, come what may. The production is considerable and commercially is being more and more freed from the stamp of dilettantism which characterized its infancy.

It is organized by counties or provinces, contact with all the special crafts being thus attained; the county associations are united into a national league, so that the work can be organized on large collective principles.

It is true of textile handicrafts as also of other handicrafts, furniture, silver, etc., that they can hardly exist without the support of the more well-to-do classes. There is no reason to believe that the interest of these classes will slacken now, but on the other hand it is subjected to fluctuations in economic conditions, certainly also to irrational changes in taste as in every "de luxe" trade.

On the other hand, as far as the *industrial* manufacture of utensils for the home—pottery, glass, furniture, wallpapers, etc.—is concerned, Sweden has had her coal age. The piece goods we manufactured were just as ugly as those of England, Germany, and France, because we imitated them. It is no special credit to us that domestic arts and crafts have been preserved in Sweden; it is so only because they have had no possibilities of becoming industries. Where they had the possibility of developing into industries, of course they died out as domestic crafts and beauty disappeared. In the Lancashire of Sweden, "the seven counties" in Västergötland, homecrafts flourished more than elsewhere, because the ground was poor and did not provide the cultivator with a living. But through this tract run small rivers with many waterfalls. The enterprising peasants with plenty of initiative borrowed money and built factories by these falls, as the craftsmen in England borrowed money to build their factories near the mines. The same thing happened in another province with the furniture trade. All the enthusiasm and faculty of



Above and Overleaf. ANTEPENDIUMS, designed by SOFIA WIDÉN and made by LICIUM.



By Way of Contrast



A.



B.



C.



D.



E.



F.



G.

Some exhibits from the Paris Exhibition of 1855, with quotations from the Art Journal of that date, whose illustrations we are taking the liberty of reproducing. **A.** A Cabinet, by M. Durand, which is "simplicity without any attempt to reach the 'beautiful' by means of elaborate carvings." **B.** A Coffet in pear-wood by M. Thiebault, "graceful, without being overdone." **C.** A Cabinet by Messrs. Guéret. **D.** A Candelabrum, by M. Clagmann, "rich and chaste in effect." **E.** "This exceedingly elegant Baronial Elizabethan Grate is contributed by the eminent firm of Pearce of London." **F.** A Candelabrum by M. Paillard, containing also a clock case. **G.** A Cup, by a French lady, which is "of Gothic design, bold in character, and extremely simple in the arrangement of its details." **H.** A Goblet, "very chastely decorated, by Mr. Hancock."



H.



AN ENGRAVED GLASS BOWL *designed by* VIKTOR LINDSTRAND *and made by* ORREFORS.

The Architectural Review, March 1931.

organization on the side of the pioneers of the domestic arts movement, would have been in vain had not the economic conditions made the existence of the domestic crafts in modern times possible.

Since the time of Ruskin there has existed a widely spread but false idea that it was machinery which destroyed the beauty of the object. But the machine is a tool which does what it is set to do; whether it is worked by hand or is a power machine is a difference of degree only, not one of principle. Mechanical and industrial principles had been in force in textile manufacture for 75 years before the productions became tasteless. I believe that lack of taste was due to changes in the tastes of the buyers, for in Europe it was contemporaneous with the commencing improvement in the standard of living in the 1850's among the English factory workers, which resulted on the passing of the Factory Act. This meant that they gave up their slum existence and began to exhibit a certain purchasing power. Naturally they had to content themselves then with inferior imitations of what the more well-to-do classes purchased. A peasant living under stable conditions is not a purchaser of these things. It is thus industrialization in its consequences upon communities and dwellings, but not the machine-manufacturing, that causes the desire to purchase to change direction, and results in requirements that have no social tradition behind them, and which are, quite logically, satisfied with tasteless wares.

It is a good thing to know that *lack of taste has a social cause* for, as we all know, these social conditions are changing; the industrial community of to-morrow will be quite different from that of the industrial revolution.

At the present time, however, this tasteless production is going on all over the world. How shall beauty be served? Is not the modern idea of combining industry and beauty vain? Is it not like trying to sweep the sea back with a broom?

The fact that we in Sweden have managed to get certain industrial enterprises to believe in us, to some extent, is very largely due to the fact that we had the domestic arts and crafts and the textile handicrafts: an argument showing that an article sells even if it is beautiful. Our endeavour to raise and preserve handicrafts and domestic arts and crafts can, however, only attain a very limited degree of effectiveness from purely economic reasons; we must transfer its principles to industry. As is well known, this principle is not a Swedish invention, but in Sweden we emphasized its final results, i.e. that the main problem was to make the accessories of daily life beautiful, not only the things intended for decorative purposes. The result was that it was realized that industrial arts are something which concern the whole people, every individual; industrial art became a trade with public interest.

If the pre-requisites for a task are logically clear, and it is thus known that it can be carried through, then there only remains political art to do it. After the war when there was—as there still is—a shortage of dwellings all over the world, the craving for homes allied itself with the prevailing spirit of reconstruction, for making the world different from what it was before. This was the chance of a lifetime for the architect and the manufacturer to build up a new world. This spirit of reconstruction has been taken advantage of by the industrial art movement in Sweden. When it is a question of the methods to be employed, we must first and foremost bear in mind that industrial art is something unknown to the masses. It must be made known, must be carried down to the masses.

Compared with these it is of secondary interest how the goods are produced. The old story repeats itself, that the prevailing system of art teaching is incompetent to provide industry with good designs. Nearly all the leading artists in industry are recruited from without. Another point in the Swedish system is that the artist is a salaried expert, not a wage worker. In the leading factories, he works in the factory for only a certain period, not daily. By this system he is enabled to paint, to sculpture, to travel, to obtain experience, so that he does not work blindly but ponders over his own work. (On the whole the world would be relieved of much unworthy and absolutely unnecessary work if this principle were carried out in other spheres.)

The whole reform movement is rather like an advertising campaign; if you can get a selling slogan, you succeed.

Now the difficulty is to get a slogan for, say, a service of pottery or glass. You can get a slogan for a particular make of stout, but it is very difficult to get one for the glass out of which you drink it. Advertising campaigns for domestic utensils therefore always have something fumbling about them. They are vague and indefinite. There is, however, nothing in the article which makes advertisement impossible. An advertising campaign can be carried on for a wineglass just as well as for a fountain pen. A year or two ago an American motor car firm had an advertising campaign for a car of which the note was that the car was for the rising man. The whole factory, including constructors and body designers, were said to have had these men of to-morrow in mind when this car was constructed.

These reflective thoughts in the office of a society for the promotion of industrial art are only intended to call attention to the necessity of utilizing up-to-date methods of propaganda. It is a far cry from the noble and reserved appeal of domestic weaving to the clamour about a fountain pen, but they belong to the same world, perhaps to the same person.

Of course a thing cannot live long if there is nothing in it which places it in contact with the time. Naturally domestic arts and crafts and handicrafts cannot convey more beauty to our civilization; beauty is not dependent on them; to say so would be to repeat Ruskin's fallacy. In Sweden we have only gained a temporary benefit from domestic arts and crafts, but they are of no importance for raising public taste. *Objects produced by industry will develop to greater beauty because industrial civilization as a whole does so.* This is particularly obvious in functional objects such as in the exterior of ocean liners, aeroplanes, motor cars and omnibuses, underground railways, typewriters, steel furniture, bags, sporting clothes. It may be said that only the objects which industry has taken from older handicraft culture, such as household goods in the narrower sense of the word, are on the whole tasteless, while on the other hand those which it has itself produced, such as those mentioned above, are on the whole, beautiful. In cases where they appeared as early as during the infancy of the industrial revolution—in railway carriages, and thus were ugly in the beginning, they have developed to greater freedom than has furniture.

These things have given the time its special stamp. They are the active element among all that still exists among us from times past. Within certain spheres as, for example, the manufacture of shoes and clothing, the past has disappeared almost entirely. The queer changes of frocks' length have nothing to say in this development.

There is no doubt that the home of the future will also follow with its time. Gauged with such a short measure as half a century, the decisive change has come about, thanks chiefly to the work and influence of English architects.

On the whole it may also be said that development within handicrafts and the decorative industry has gone in the same direction, although with caution. In contrast to the profusion of decoration in the 1850's to the 1880's, is the modern worship of the material itself with plain unornamented surfaces; in contrast to the art collectors' love of the splendour of the Baroque period is their interest in primitive cultures, the highest values in industrial art, in the simple prehistoric forms of primitive Chinese porcelain. What is this tendency on the whole but the purification of form in technical products, the cultivation of elementary forms which are symbolic of a purpose and strive to be this as purely as possible?

As both handicrafts and industry are thus developing on the same main lines, there is no occasion for rivalry between arts and crafts and industrial arts, but on the other hand there is a certain hierarchy in their relation to each other, where there can be no doubt as to which of them can dominate. That is the one which can attain the greatest general acceptability. The search for this general acceptability is the crux of the problem of the spirit of all art industry. General acceptability, or even general interest in the matter of ceramics, cannot be



A COCKTAIL SET in silver, *designed by*
H.R.H. Prince Sigvard and *made by* J. JENSEN.

attained as long as we only try to talk to the people about the delicacy of their glaze-effects. They are of about as much general interest as the question of various kinds of Queen gambits in chess.

I cannot see that there is anything which has greater possibilities of general acceptability than the nature of the whole of the milieu in which we live our lives from the cradle to the grave. Therefore it should not be difficult to find an argument of general acceptability.

I intended to write something about the organization of the work for improving Swedish industrial art. This I have now done, not literally, for that would be meaningless. The other forms of an organization are of no importance. The main thing is to see one's chance in the present state of things, to realize the importance of development, to endeavour to come into contact with its dominating forces, in the decided assurance that the world is in danger if one does not have one's will.

SWEDISH EXHIBITION OF INDUSTRIAL ARTS, Dorland House, Lower Regent Street, London. March 17—April 22.

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SIR CECIL HARCOURT SMITH, C.V.O.
SIR HUBERT LLEWELLYN SMITH,
G.C.B.
MRS. PHILIP SNOWDEN
THE RT. HON. THE LADY ST. JOHN
OF BLETSO
C. H. ST. JOHN HORNBY
MRS. CAMPBELL STUART
JOHN WALTER
HUGH WALPOLE, C.B.E.
SIR WILLIAM WATERLOW, BT., K.B.E.
AXEL WELIN, C.B.E.
THE LADY ZIA WERNHER
CLOUGH WILLIAMS-ELLIS, F.R.I.B.A.
SIR ROBERT WITT, C.B.E.
LADY HILTON YOUNG

SWEDISH HONORARY COMMITTEE:

Honorary President: H.R.H. THE CROWN PRINCE OF SWEDEN

Chairman: DR. H. ELMQUIST, GOVERNOR-GENERAL OF STOCKHOLM



Plate 2.

March 1931.

A BOWL AND CANDLESTICKS IN GREEN, YELLOW AND
MANGAN-VIOLET, *designed by* ARTHUR C. PERCY
and *made by* The GEFLE PORCELAIN FACTORY.



Plate 3.

March 1931.

A TRAY IN GREEN, YELLOW AND MANGAN-VIOLET, *designed*
by ARTHUR C. PERCY and *made by* The
GEFLE PORCELAIN FACTORY.



Plate 4.

March 1931.

A CRYSTAL OPTIC BOWL *designed by*
EDWARD HALD and
made by ORREFORS.

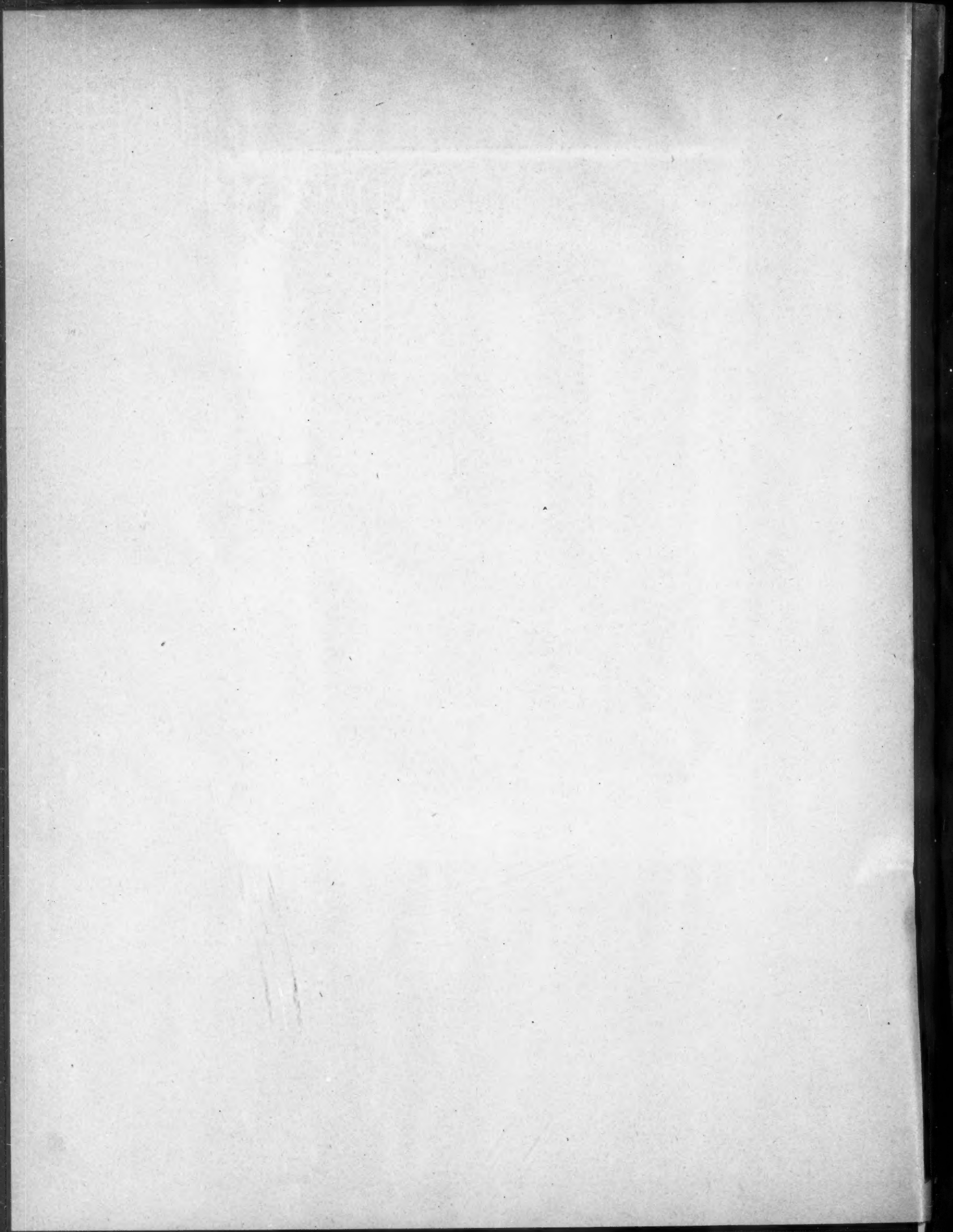


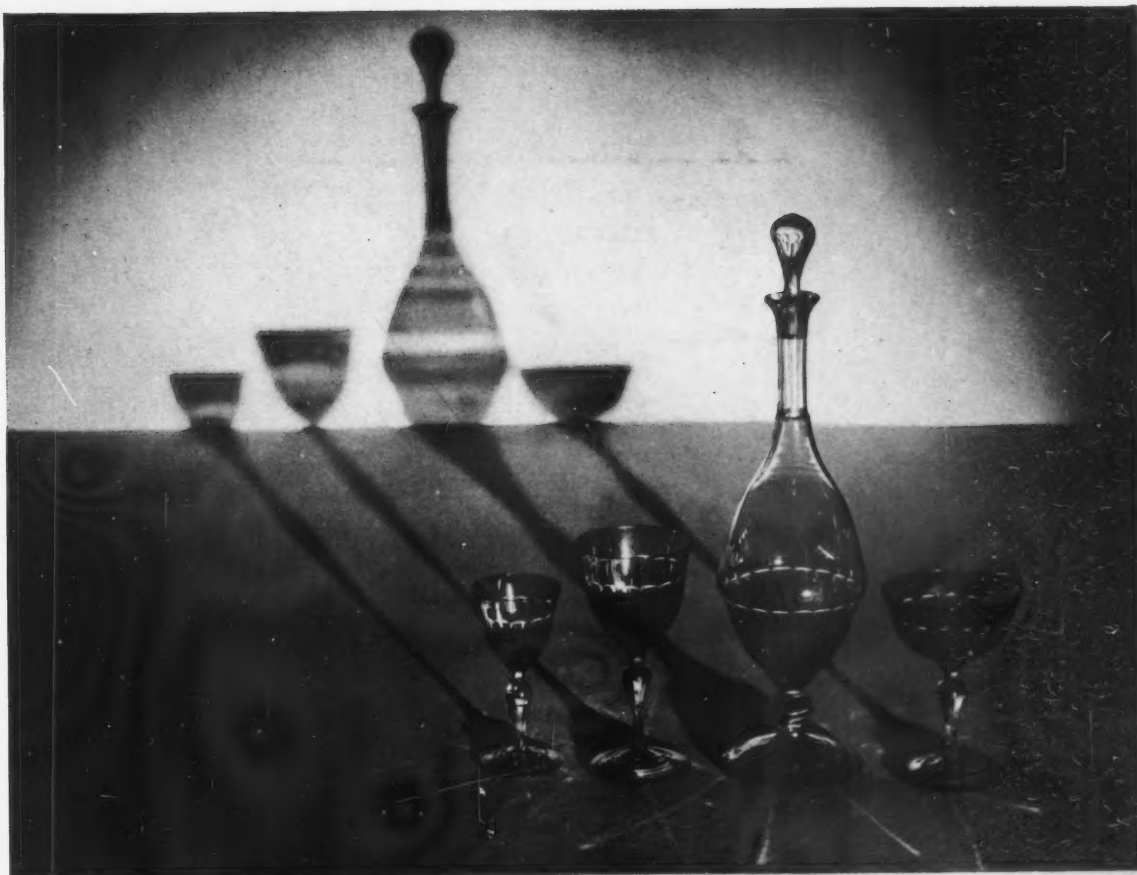


Plate 5.

March 1931.

AN ENGRAVED GLASS CUP, *designed by*
EDWARD HALD and
made by ORREFORS.

1.



2.



(1) and (2). GLASS SERVICES, *designed and made by* EDA.



1.



3.



4.



5.



6.



7.



8.

(1). An engraved glass BOWL, *designed by* EDWARD HALD and *made by* ORREFORS. (2). An example of engraved glass, *designed by* EDWARD HALD and *made by* ORREFORS. (3). An engraved URN in rock crystal, *designed by* JOHANSFORS. (4) and (5). Engraved

glass BOWLS, *designed by* VIKTOR LINDSTRAND and *made by* ORREFORS. (6), (7) and (8). Engraved glass CUPS, *designed by* SIMON GATE and *made by* ORREFORS.

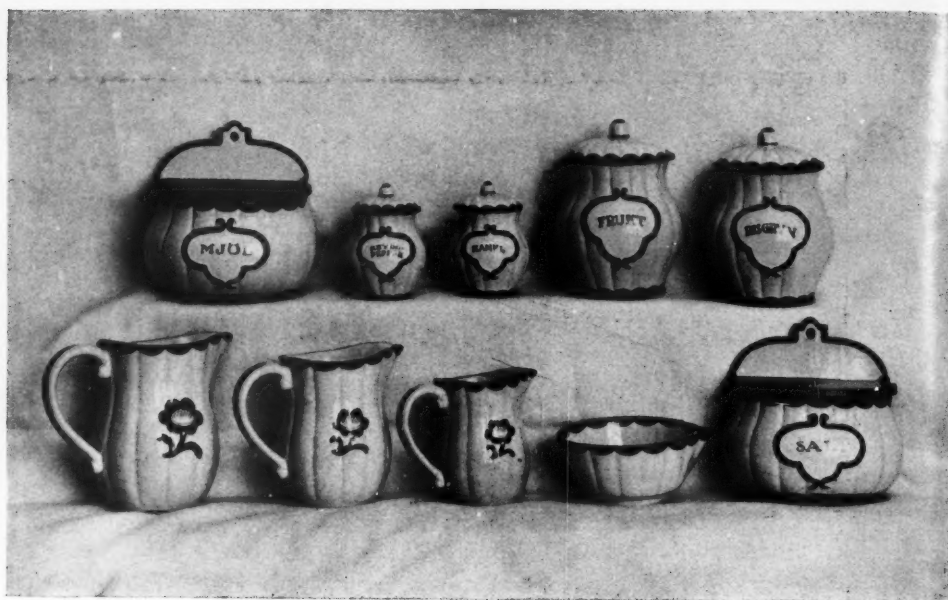


(1). A painted glass CUP, *designed by* VIKTOR LINDSTRAND and *made by* ORREFORS. (2) and (3). Engraved glass DECANTERS and GLASSES, *designed by* VIKTOR LINDSTRAND and *made by* ORREFORS. (4). An engraved glass CUP, *designed by* VIKTOR LINDSTRAND and

made by ORREFORS. (5). A cut crystal PUNCH BOWL, *designed by* EDWARD HALD and *made by* ORREFORS. (6). An engraved URN in rock crystal, *designed by* JOHANSFORS. (7). Engraved glass SCENT BOTTLES, *designed by* EDWARD HALD and *made by* ORREFORS.



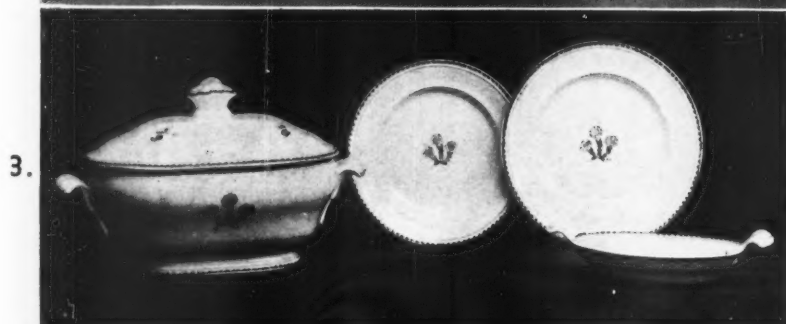
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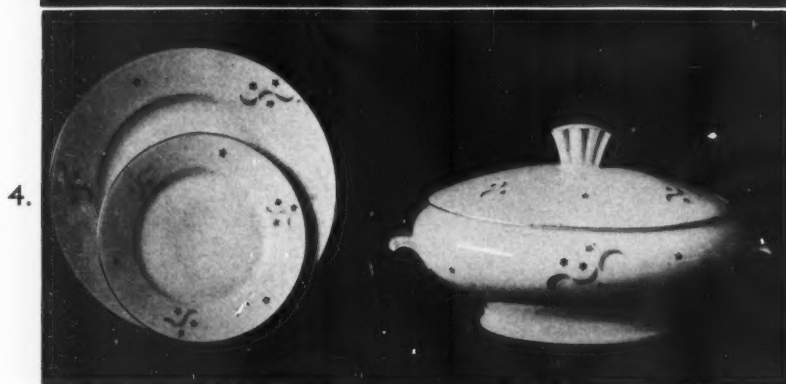
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6.

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Plate 6. March 1931.
THE BLACK DIANA.
Tapestry designed by NILS
DARDEL and made by ELSA
GULLBERG.

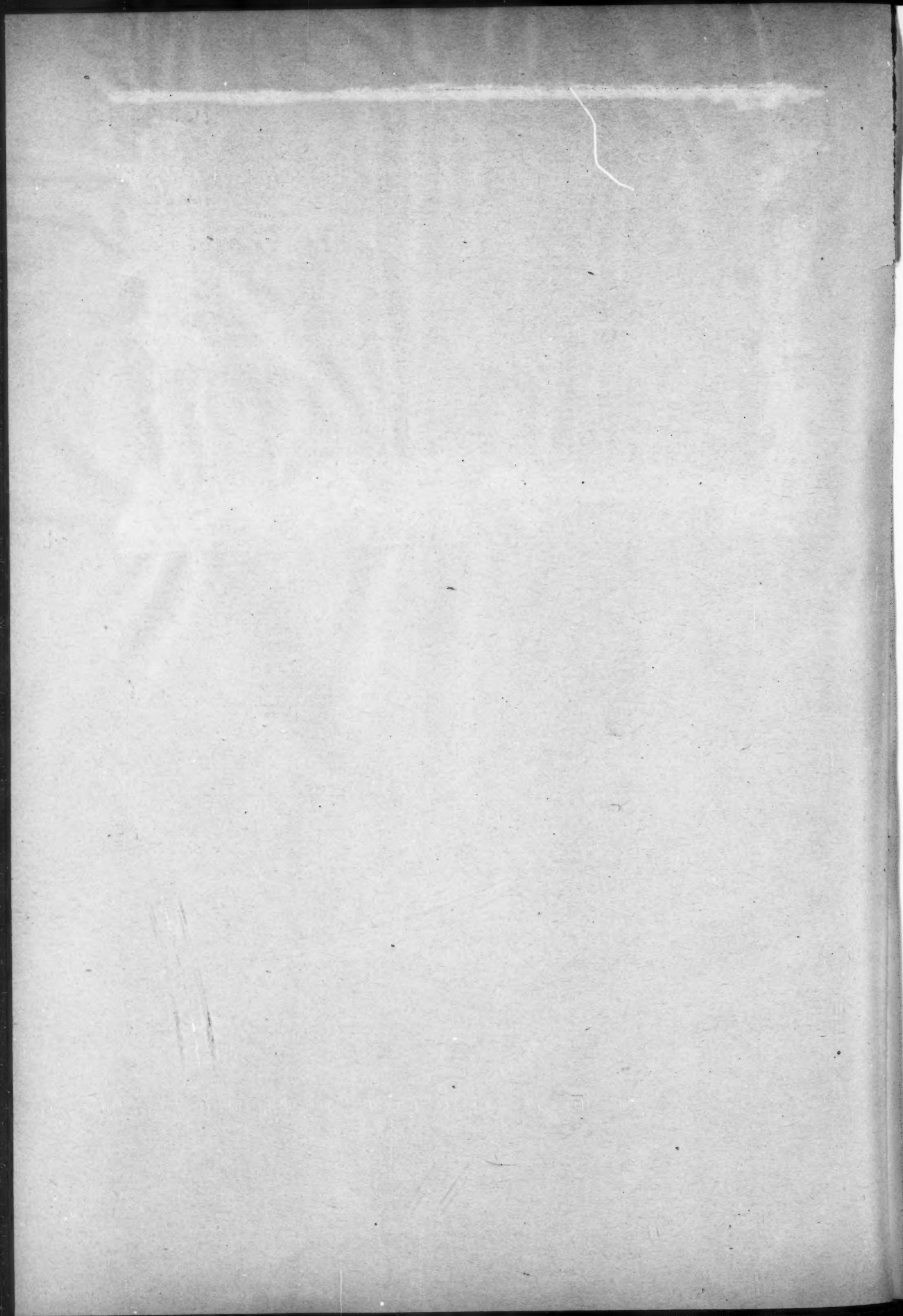
(1) and (6). PLATES in faience, designed by WILHELM KÅGE and made by GUSTAFSBERG. (2). Two pieces in porcelain, designed by NILS LUNDSTRÖM and made by RÖRSTRAND. (3). A simple DINNER SERVICE, designed by WILHELM KÅGE and made by

GUSTAFSBERG. (4). Pieces from a DINNER SERVICE, designed by LOUISE ADELBERG and made by LIDKÖPINGS PORSLINSFABRIK. (5). Fireproof STONEWARE, designed by WILHELM KÅGE and made by GUSTAFSBERG.



931.
NA.
NLS
ELSA

igned
(5).
made





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4.



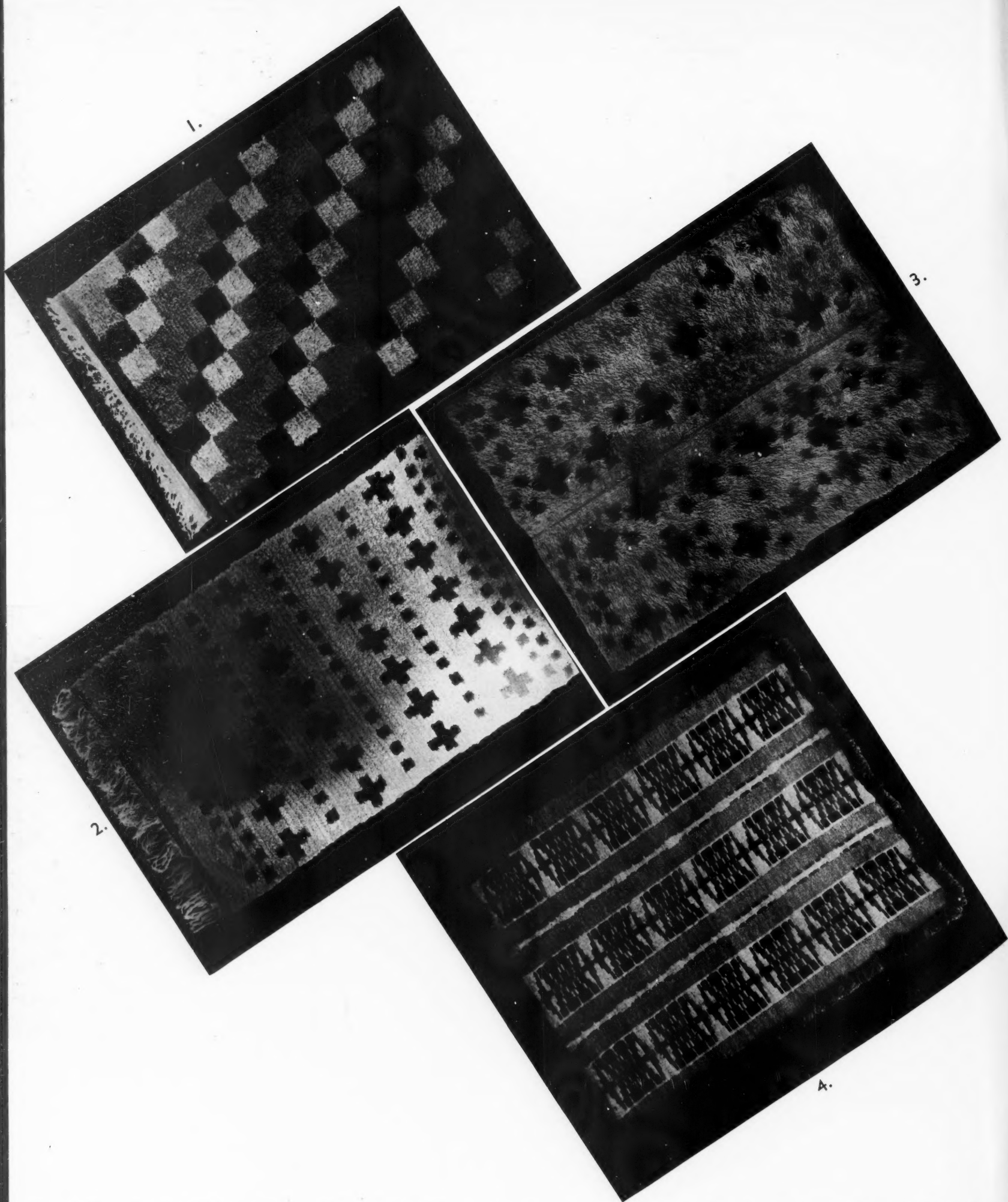
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5.

(1). An ornamental piece of faience, *designed by WILHELM KÄGE and made by GUSTAFSBERG.* (2). A FLOWER VASE, *designed by TYRA LUNDGREN and made by LIDKÖPINGS PORSLINSFABRIK.* (3). A CUP in faience, *designed by WILHELM KÄGE and made by GUSTAFSBERG.* (4). Pieces of a TABLE-SET,

designed for H.R.H. The Crown Prince of Sweden by WILHELM KÄGE and made by GUSTAFSBERG. (5). An example of decorative faience, *designed by OSKAR DAHL and made by LIDKÖPINGS PORSLINSFABRIK.* (6). An ornamental piece of faience, *designed by WILHELM KÄGE and made by GUSTAFSBERG.*



(1) and (2). "Rya" RUGS. (3). An old Swedish RUG now in the NORDISKA MUSEUM. (4). A CUSHION COVER, made from a traditional design by the peasants of the county of UPSALA.

Plate 7.
March 1931.

AN ADDRESS-
BOOK COVER
AND
ILLUMINATED
ADDRESS.

The ornamenta-
tion is by VIKTOR
ÅSTRÖM and AKKE
KUMLIEN and the
binding by P. A.
NORDSTEDT & SONS.



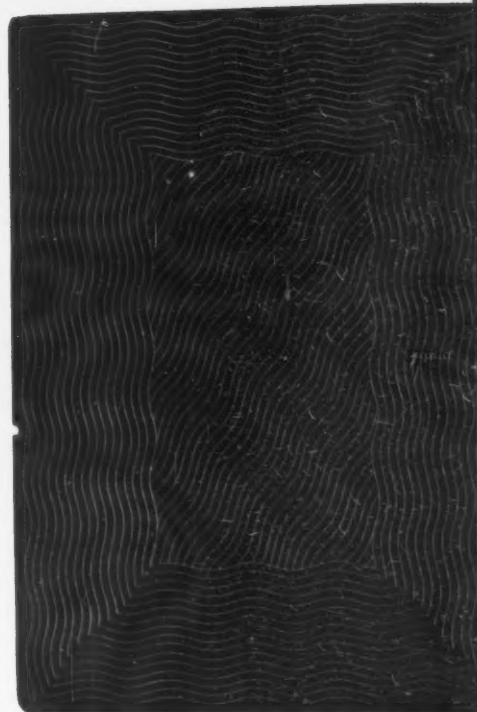
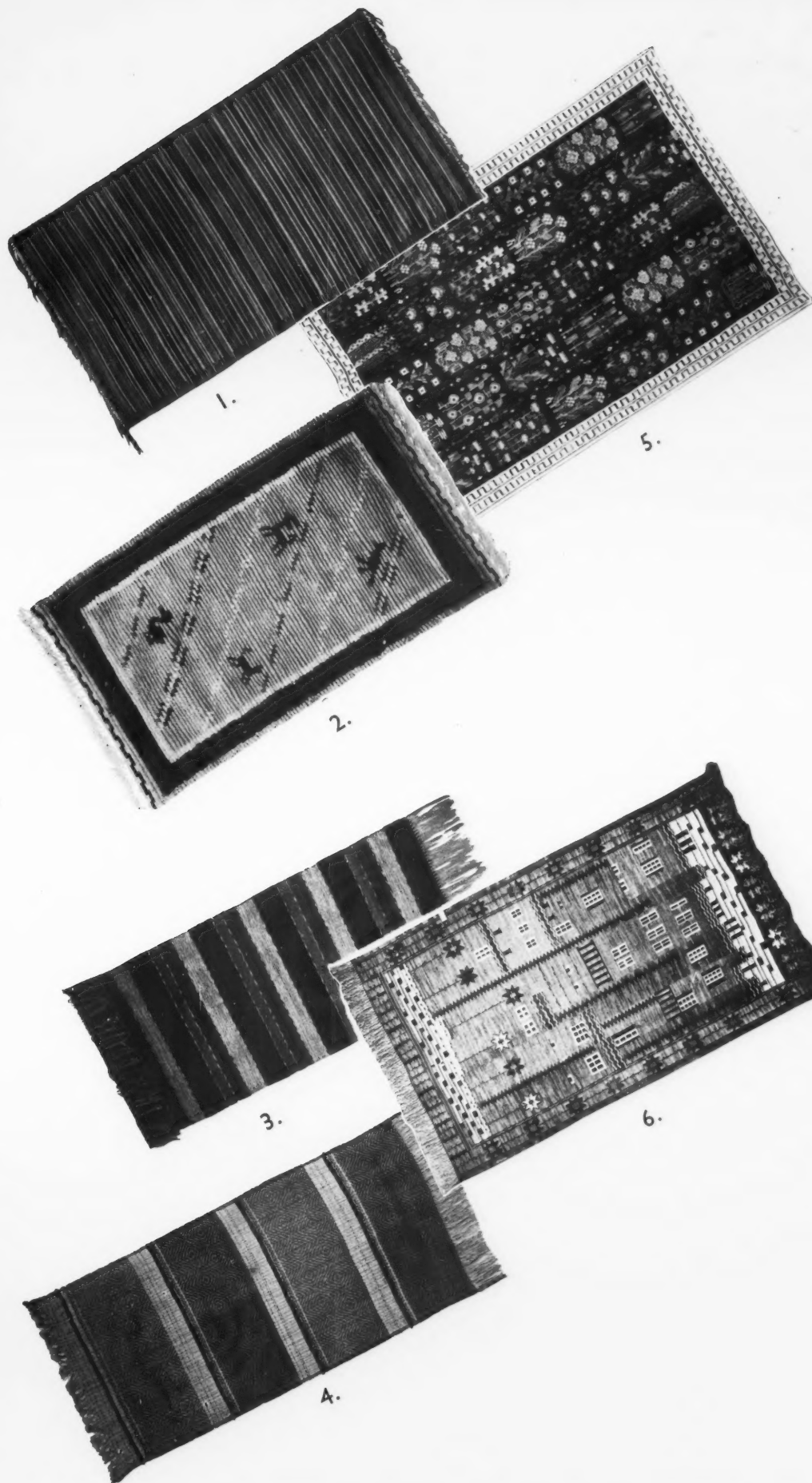


TILL
GROSSHANDLARE
**EDVARD
SCHNEIDLER**
MED VÖRDSAM LYCKÖN-
SKAN OCH HYLLNING
PÅ 70-ÅRSDAGEN
DEN 23 JULI 1928 FRÅN
TACKSAM PERSONAL



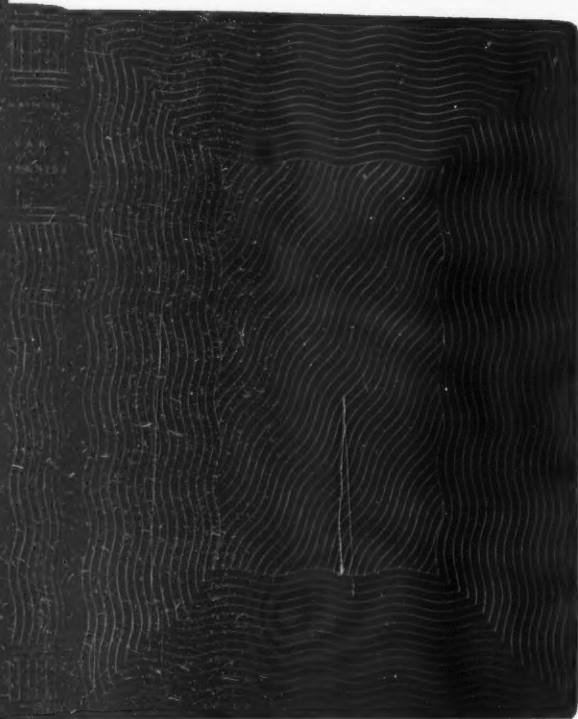
GUSTAF A. ANDERSSON	ERIK NILSSON
GUNNAR LARSSON	CARL STEIJ
E. SCHNEIDLER	JARL SCHNEIDLER
I. BROMS	M. BERGH
M. SALETTI	H. JONASSON
CRETA ISACSON	ESTER AHRNE
R. SANDBERG	E. FRIBERG
E. HALLING	M. ÅSBRINK
G. LINDBLAD	KARL ANDERSSON
G. ANDERSSON	OSKAR GUSTAFSSON
J. STJERNSTRÖM	H. JOHANSSON
ERNST ERIKSSON	ERIK ERIKSSON





(1). The back of a RUG, made from a traditional design by the peasants of the county of ÖREBRO. (2). A "Rya" RUG, *designed and made by* HANDARBETETS VÄNNER. (3). A decorative TABLE CLOTH, made from a traditional design by the peasants of the county of UPSALA. (4). DRAPERY, *designed and made by* HANDARBETETS VÄNNER. (5). FLOWERS OF JUNE, and (6).

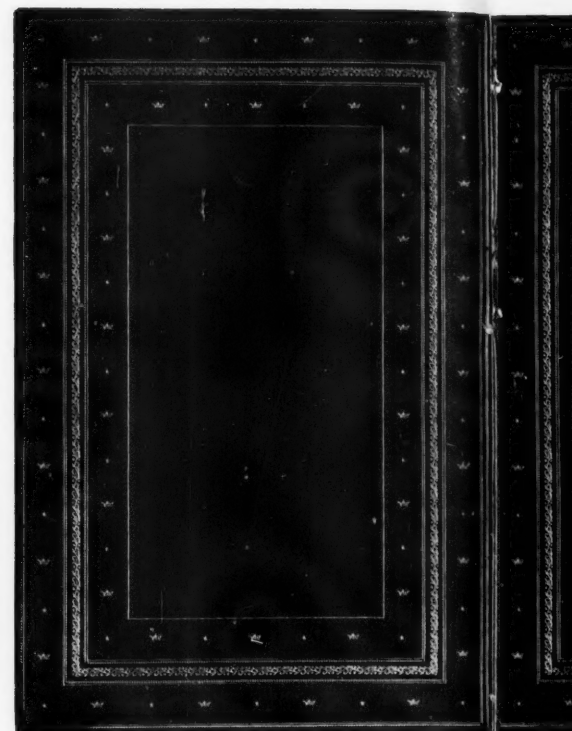
PERUGIA. Hangings by MÄRTA MÅÅS-FJETERSTRÖM. (7). The reverse side of a BOOK COVER, illustrated in No. 1, page 92, *decorated by* AKKE KUMLIEN and *made by* P. A. NORDSTEDT AND SONS. (8). The reverse side of an ADDRESS-BOOK COVER, illustrated in No. 2, page 92, *designed by* VIKTOR ÅSTRÖM. The monogram is by AKKE KUMLIEN, and the cover was *made by* P. A. NORDSTEDT AND SONS.



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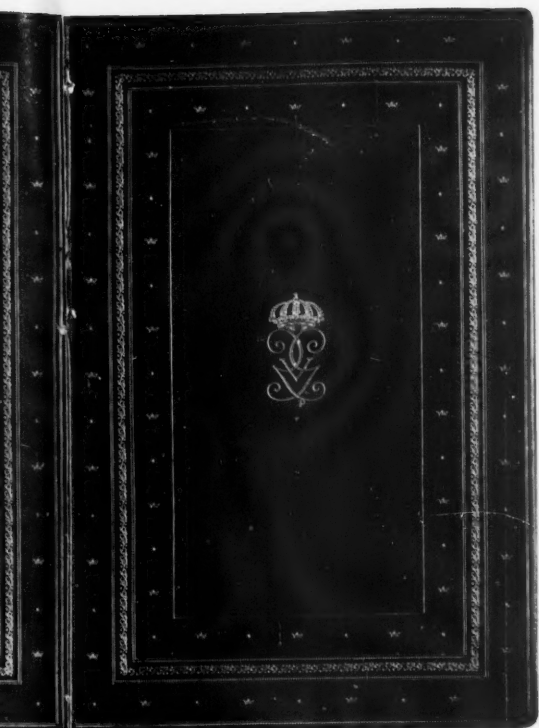


2.



5.

(1) and (2). The front sides and spines of BOOK COVERS, of which the reverse sides are illustrated in Nos. 7 and 8, page 91. (3). ST. BRIDGET. Silk embroidery, *designed by* ELSA FLENSBURG and *made by* BIRGITASKOLAN. (4) and (5). The reverse sides of ADDRESS-BOOK COVERS illustrated in Nos. 1 and 2, page 93.



1.



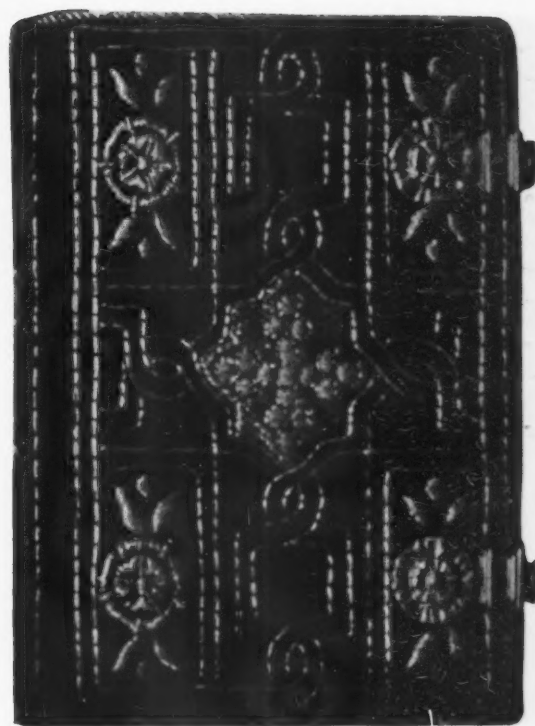
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(1) and (2). The front sides and spines of ADDRESS-BOOK COVERS for H.M. King Gustaf V, decorated by VIKTOR ÅSTRÖM and made by P. A. NORDSTEDT AND SONS. (3). ST. ERIC, PATRON SAINT OF STOCKHOLM, CRUSHING THE HEATHEN UNDER HIS FEET. A banner in silk with gold embroidery, designed by OSCAR BRANDTBERG and made by LICIAM. (4) and (5). A PSALM BOOK AND BIBLE, designed by SOFIA WIDÉN and made by LICIAM.



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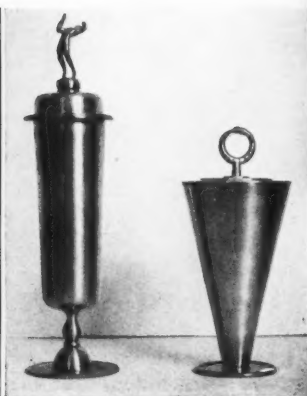
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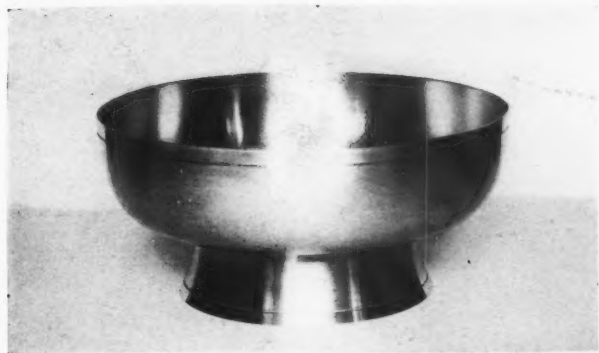


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6.

(1). A TRAY in pewter, *designed by SVENSKT TENN.* (2). An URN in pewter, *designed by ASTRID M. AAGESEN.* (3). A decorative silver PLATE, *designed by KARL WOJTECH.* (4). A CLOCK in pewter, *designed by SVENSKT TENN.* (5). A CLOCK and CANDLESTICKS in pewter, *designed by SVENSKT TENN.* (6). Ornamental VESSELS in pewter, *designed by SVENSKT TENN.*



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(1). A pewter BOWL, *designed by HUGO GEHLIN and made by YSTAD-TENN.* (2). A silver TUREEN belonging to H.R.H. The Crown Prince of Sweden, *designed by KARL WOJTECH.* (3). A BOWL in pewter, *designed by ANNA PETRUS and made by SVENSKT TENN.* (4). An engraved pewter CUP, *made by HALLBERGS.* (5). A decorative pewter PLATE, *designed by OSKAR ANTONSSON and made by YSTAD-TENN.* (6). Pewter FLAGONS, *designed by NILS FOUGSTEDT and made by SVENSKT TENN.* (7). A small pewter figure, *designed by OSKAR ANTONSSON and made by YSTAD-TENN.*

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Plate 8. March 1931.

A FLOSSA RUG designed by
MÄRTA MÅÅS - FJETTERSTRÖM
for SVENSK HEMSLÖJD.

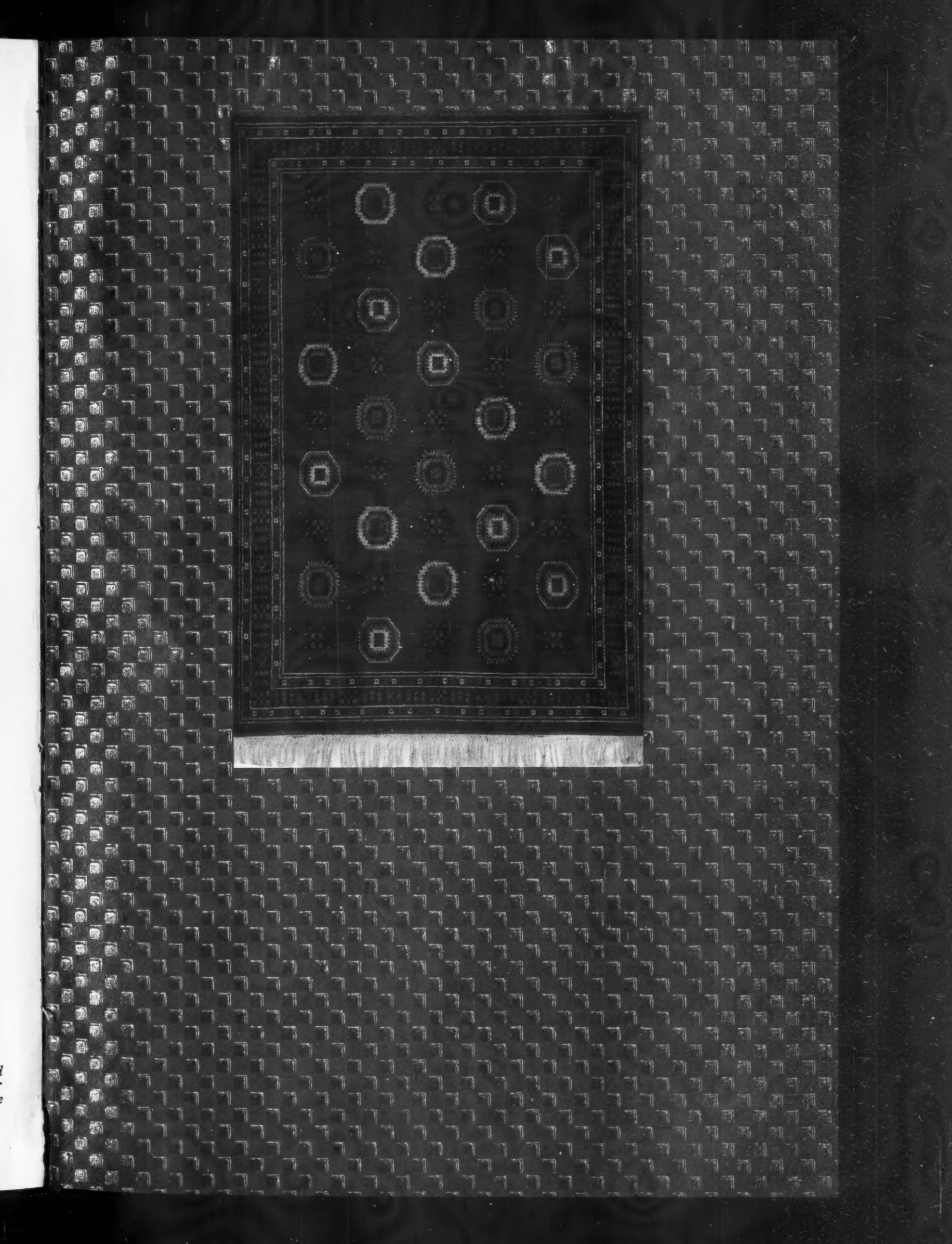


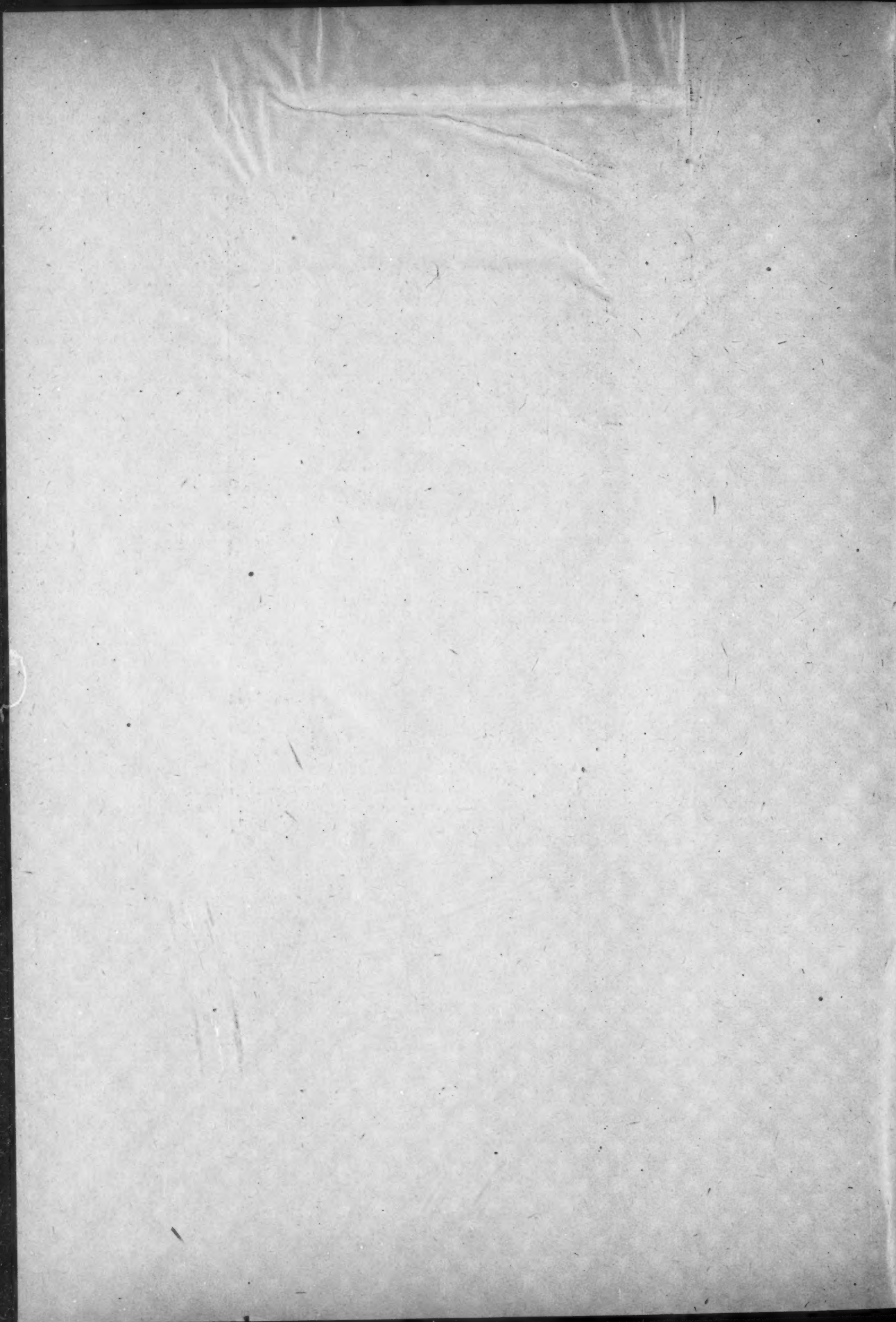
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(1). A pewter URN. (2). Pewter ornaments, *designed and made by SVENSKT TENN.* (3). A FLOWER TRAY, *designed and made by SVENSKT TENN.* (4). A MIRROR framed in pewter, *designed and made by SVENSKT TENN.* (5). A pewter TOBACCO JAR, *designed and made by ASTRID M. AAGESEN.* (6). A pewter CUP, *designed by NILS FOUGSTEDT and made by SVENSKT TENN.* (7). A pewter CUP, *made by HALLBERGS.*

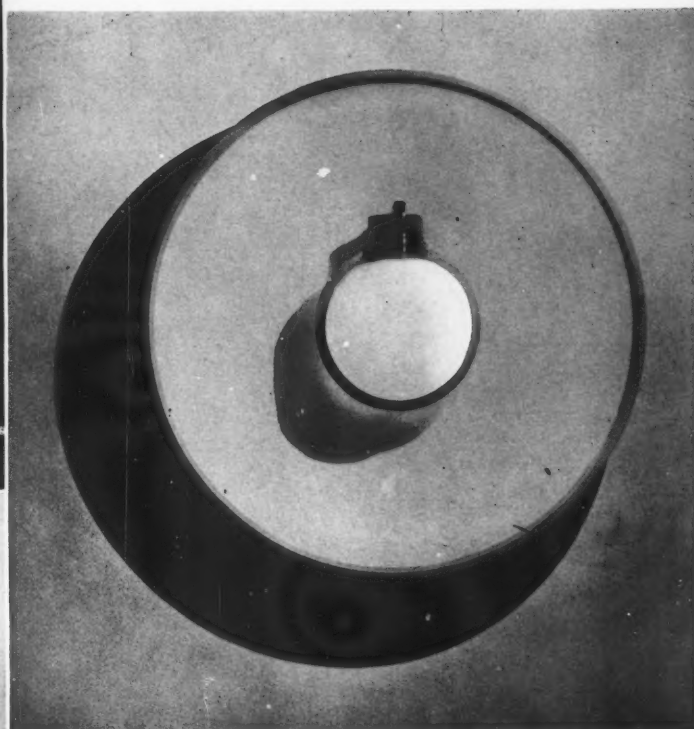




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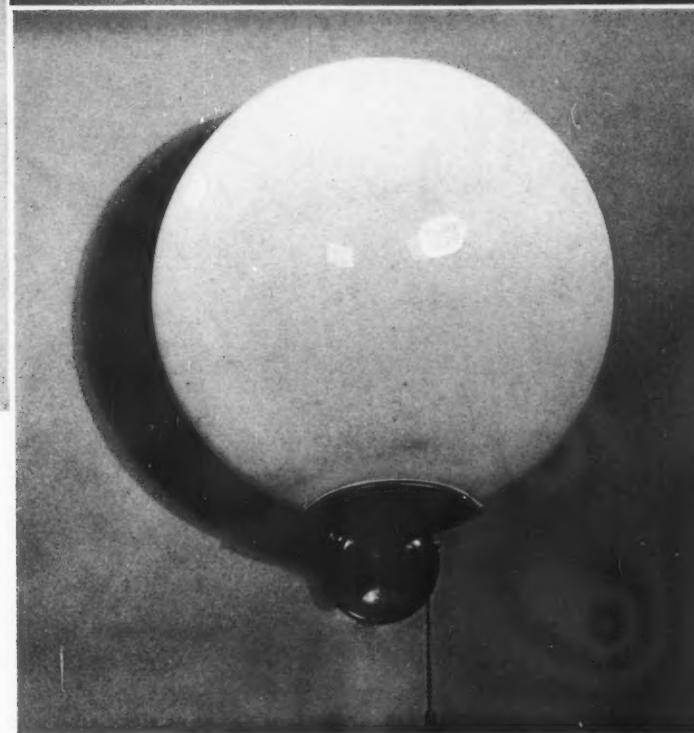
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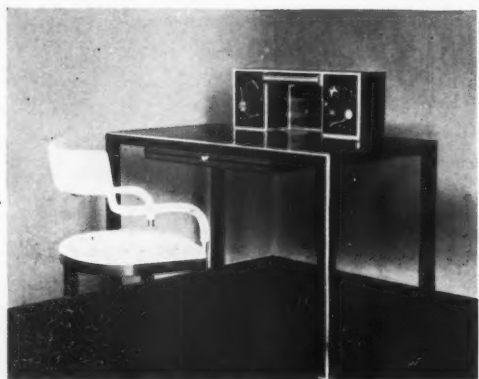


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6.

(1) and (3). TABLE LAMPS. (2) and (4). WALL-LIGHTS, *designed by OLLE ELMGREN.* (5). A pewter SCONCE, *designed and made by SVENSKT TENN.* (6). A TABLE LAMP with a lacquered shade, and a support of ebony with a black oxidized base, *designed by ERIK TIDSTRAND.*



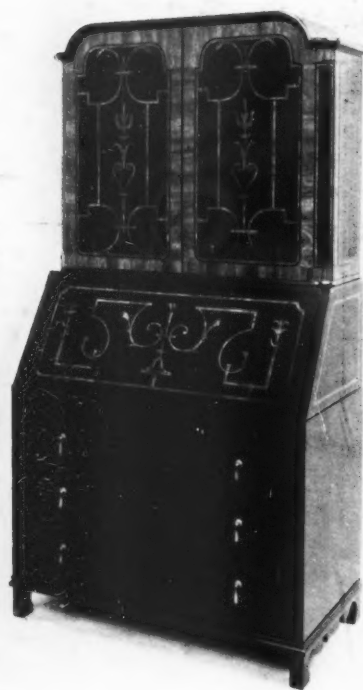
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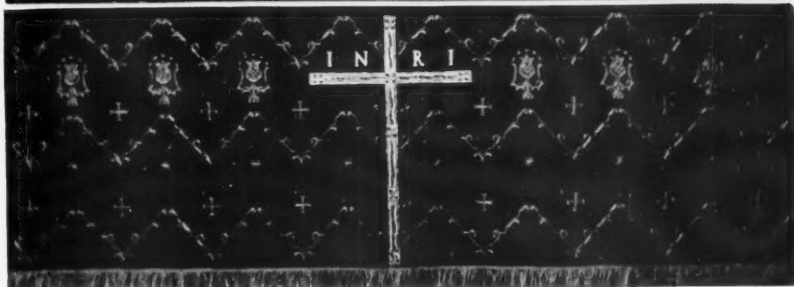
(1). A lady's WRITING TABLE of polished jacaranda, with inlays of silver, and a CHAIR of polished jacaranda, with leather upholstery and steel tubes, *designed by T. RYBERG and made by NORDISKA KOMPANIET*. (2). A dining-room TABLE of lemon wood, with legs of polished birch, the top being covered with table linoleum in two colours, *designed by A. E. HJORTH*

and *made by NORDISKA KOMPANIET*. (3). A CABINET, *designed by CARL MALMSTEN for A. B. SVENSKA MOBELFABRIKEN*. (4). A BUREAU, *designed by CARL MALMSTEN for NORDISKA KOMPANIET*. (5). A CHEST in beech and jacaranda, *designed by CARL MALMSTEN and made by SVEN JESPERSSON*. (6). A BUREAU in rosewood, *designed by CARL MALMSTEN and made by NORDISKA KOMPANIET*.

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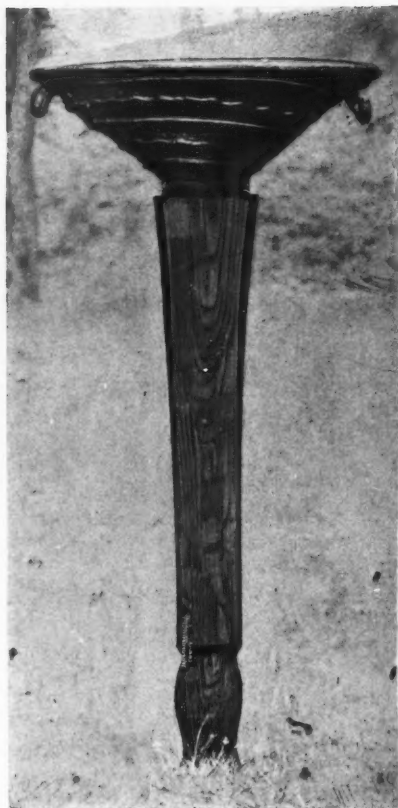


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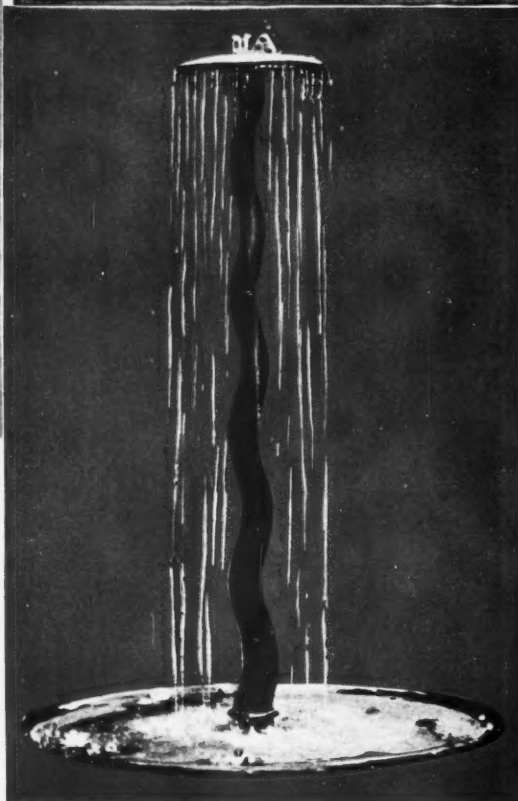
(1). An ANTEPENDIUM, *designed by GURLI HILLBOM and made by LICIAM.* (2). An ANTEPENDIUM, *designed by ELLIN PETTERSON and made by LICIAM.* (3). An ANTEPENDIUM, *designed by OSCAR BRANDTBERG and made by LICIAM.* (4). CLIPENS, *designed by SOFIA WIDÉN and made by LICIAM.* (5). A CHASUBLE in purple silk, with gold embroidery, *designed by ELIN PETTERSON.*



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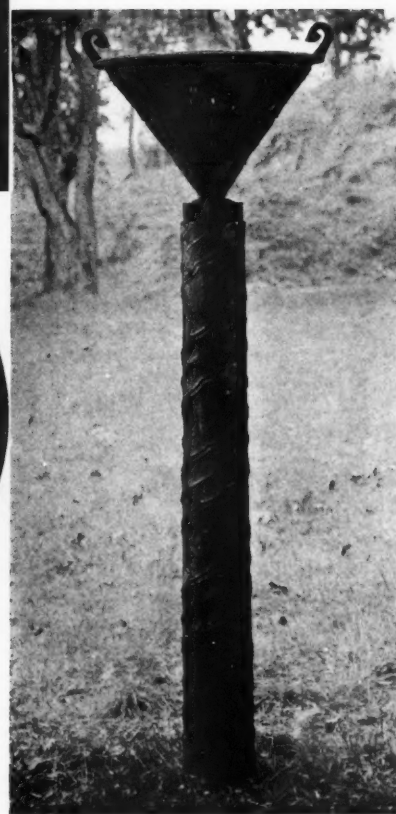
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(1). SEASHELL. An urn, designed by OLOF HULT and made by NAFVEQVARN. (2). A decorated FLOWER BOX, made by NAFVEQVARN. (3). WATER PLAY. A fountain, designed by ROLF BOLIN and OLOF HULT and made by NAFVEQVARN. (4). An URN, made by NAFVEQVARN. (5). A cast-iron MEDALLION, designed by SVANTE NILSSON and made by NAFVEQVARN. (6). SPORT. An urn, designed by ROLF BOLIN and made by NAFVEQVARN.



A WATER-POWER STATION.
Oswald Almqvist, *Architect.*

Contemporary Swedish Architecture

By Edward Maufe

IN Sweden it is definitely the modern buildings which excite one by their freshness, their vitality and their style. It is true that there are many fine old buildings in the line of the French tradition—many interesting old churches of Northern European character—but we have seen such elsewhere; whereas it would be difficult to think of any other country where the buildings of the last 25 years combine such freshness *without* obviously strained and self-conscious attempts to break with tradition.

And here, at the outset, one must seek the cause of the violent contrast between the spirit of the Stockholm Exhibition of last year and the spirit of modern Swedish architecture in general. I think we shall find that this contrast is largely political; that is to say, the modern work in general is largely the result of an aristocracy—an intellectual and artistic aristocracy—while the spirit of the

Stockholm Exhibition represents the swing of the pendulum. It was organized by the present Government which has democratic tendencies.

It is interesting to know that the great impetus towards a living architecture was caused by a body of people with a definite purpose, people who were not primarily architects but who demanded the best and were prepared to make personal sacrifices to get it. A country undoubtedly gets the architects it deserves. An architect cannot work in a vacuum. Sweden had to demand good architects before it got them.

Conscious revivals always seem to be the most depressing things, and here it was not a question of these Swedes saying that they would work for good architecture; certainly they did not say that they would revive anything of the past. They had a great pride in their own country and had a strong desire to live well, and fine buildings were necessary

SWEDISH ARCHITECTURE.

to help them to this end. One frequently hears men described in Sweden as great men, not by reason of what they have done, but by how they had lived. By "live well" I do not mean in the way that this is usually interpreted in England; that is to say, that they should be merely good and kind. The Swedish interpretation of "live well" seems to be much more in the line of the old Greek tradition of living magnificently.

The Swede is incurably romantic and has a very strong national conscience. It must be remembered what a very small population there is in Sweden—6,000,000 for the whole country—so that once even a small intellectual or artistic aristocracy is formed its influence is enormous. If a good building is put up in Stockholm, its architect is a marked man; if a bad building is put up, that architect is a marked man too; whereas we can put up either sort of building and keep it all our own secret.

Then in Sweden they have a virile peasantry with its traditional crafts almost unspoiled by the industrial revolution, and they have their Crown Prince, an acknowledged arbiter of taste and humanism; it would be difficult to over-estimate his influence towards better architecture, sculpture and painting.

I feel certain too that it is primarily along political lines that one can explain the amazing contrast of the Exhibition of 1923 at Gothenburg and the Exhibition of 1930 at Stockholm. Gothenburg was selective and aristocratic in character—distinction set its seal on the lay-out, the buildings and the exhibits. The exhibitors were ruled by a small despotic band of artists; they were told that if they all whispered they would be heard just as well as if they all shouted. Only a few examples, and these only of the very best work, were allowed. These exhibits were shown against the most sumptuously simple settings. One came away from the Gothenburg Exhibition with the firm conviction that there was no bad modern work in Sweden, that the whole country was inhabited only by good artists, and by cultured and wealthy clients who appreciated and employed them. What a result to have obtained; what an advertisement to have made for Sweden; yet no advertising, as it is generally understood, was permitted.

Where Gothenburg whispered, Stockholm shouted. At Stockholm *everyone* was represented, and one discovered that manufacturers, whom one previously thought only produced really good things, also produced things not so good. The spirit behind the Stockholm Exhibition we have seen elsewhere, and we have seen it producing results better in Germany and probably too in France. When I first met, in 1924, Asplund, the architect of the Stockholm Exhibition, he said "When you have Sir John Soane at home, I can't make out why you trouble to come to Sweden." I think this statement is extraordinarily interesting to remember, as it shows the line along which he travelled to functionalism. I think perhaps one would have expected a more exciting interpretation of it; but he is still young—he is a man to watch.

One must not force this contrast too far. I do not wish to suggest that last year's Exhibition was not full of good things; moreover these, quite frequently, were the inexpensive things; but Swedish contemporary architecture must definitely be connected with the Gothenburg rather than the Stockholm Exhibition. It is, of course, possible that Swedish architecture may take on an entirely new lease of life from the Stockholm Exhibition. Some critics have put this point of view forward. I myself, however, can see no sign yet of any spiritual decline in the 25 years' work of which I am speaking, but in any case I do not see that functionalism need exclude romanticism. The 1931 Swedish Exhibition in London is especially valuable, as from it we can form a definite opinion on this point—it gives us a *résumé* of what Sweden has done, and enables us to judge where she is going.

But for the moment let us leave the exhibitions and get to actual buildings in town and country. It is convenient to start with the Stockholm Town Hall; not that it is by any means, in date, one of the first buildings to show the modern spirit. The buildings of Westman, for instance, built several years before, are more modern, but the Town Hall's great reputation and influence make it a good starting point. Fully to understand it, we must realize that it was conceived in the past, that Östberg had lived in this building all his architectural life; he determined that he would build it by the waters of Lake Malar when he was quite young, and he travelled all over Europe and in America preparing for it, gathering from all ages and all countries. Inevitably one is reminded of Walter Pater's description of Mona Lisa: "The presence that thus rose so strangely from the waters is expressive of what, in the ways of a thousand years, men had come to desire." Here is a building upon which all the ends of the world are come.

In 1924 the world's press acclaimed the Stockholm Town Hall. When I saw it in that year I was immensely impressed and in particular with the vitality of the associated painters, sculptors and craftsmen and the sympathetic way in which they had obviously been employed; but I could not help feeling that the structure itself did not always ring true; one almost felt that Östberg had travelled too much. But with this proviso, what an extraordinarily suitable setting it is for the Swedes and for their idea of living well. It is both magnificent and romantic in the extreme. The reaction, however, seems to have set in, some very disparaging comments on this building having lately been made.

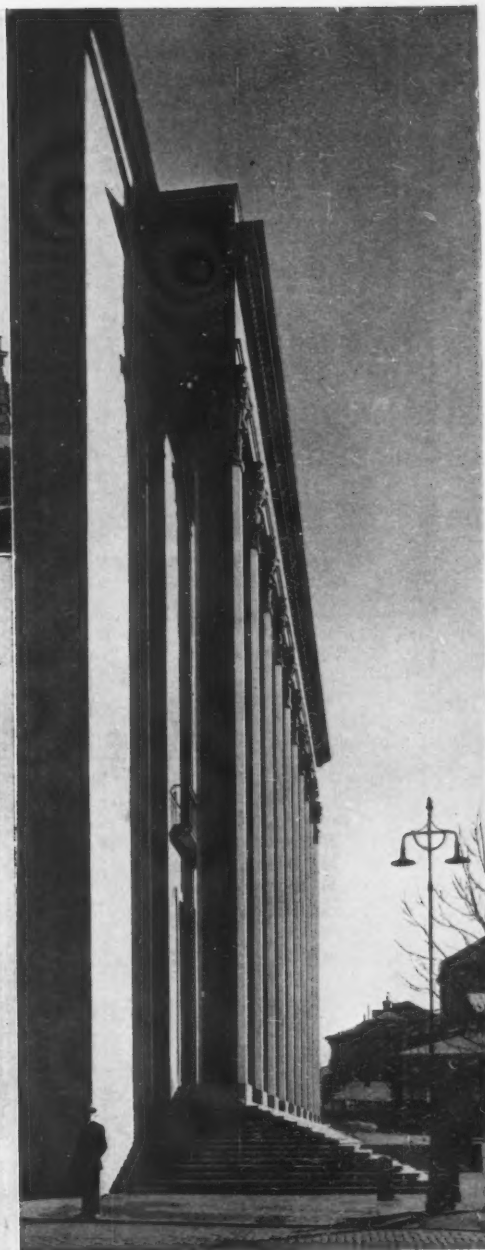
But let us not be swung this way and that way by the pendulum of fashion. It seems that it is the architect's secret and one which the layman is unable to hear, that he can at the same time see the good and the bad in work of different times and different places. He can see the good both in Östberg and in Asplund—the good both in Butterfield and in Mendelsohn.

Östberg has designed other buildings of great merit, and the work he is designing to-day might almost be termed "functional," but after considering this

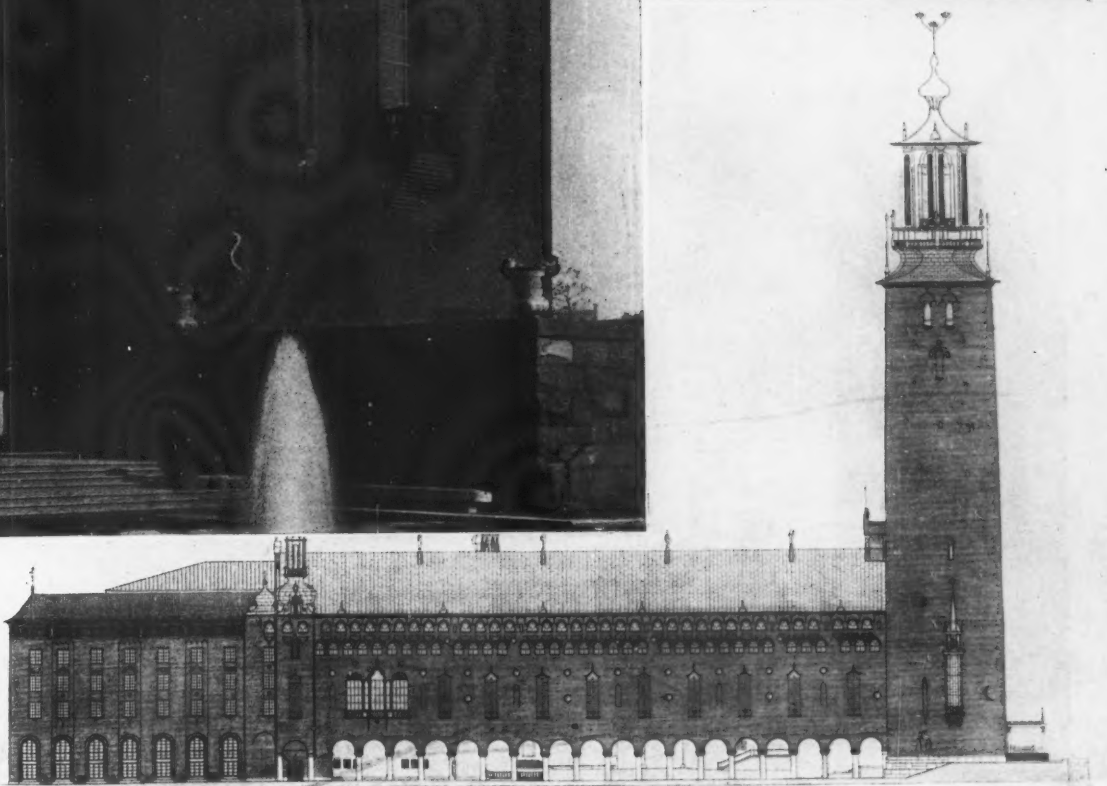
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(1). The entrance front of Chalmers' Technical Institute, Gothenburg. Arvid Fuhre, Hugo Jahnke, Conny Nyquist, and Karl Samuelson, *Architects*. (2). The base of the tower of THE STADSHUS, Stockholm. Ragnar Östberg, *Architect*. (3). The architect's drawing of the south elevation of THE STADSHUS facing Lake Malar. (4). The portico of THE CONCERT HOUSE, Stockholm. Ivar Tengbom, *Architect*.



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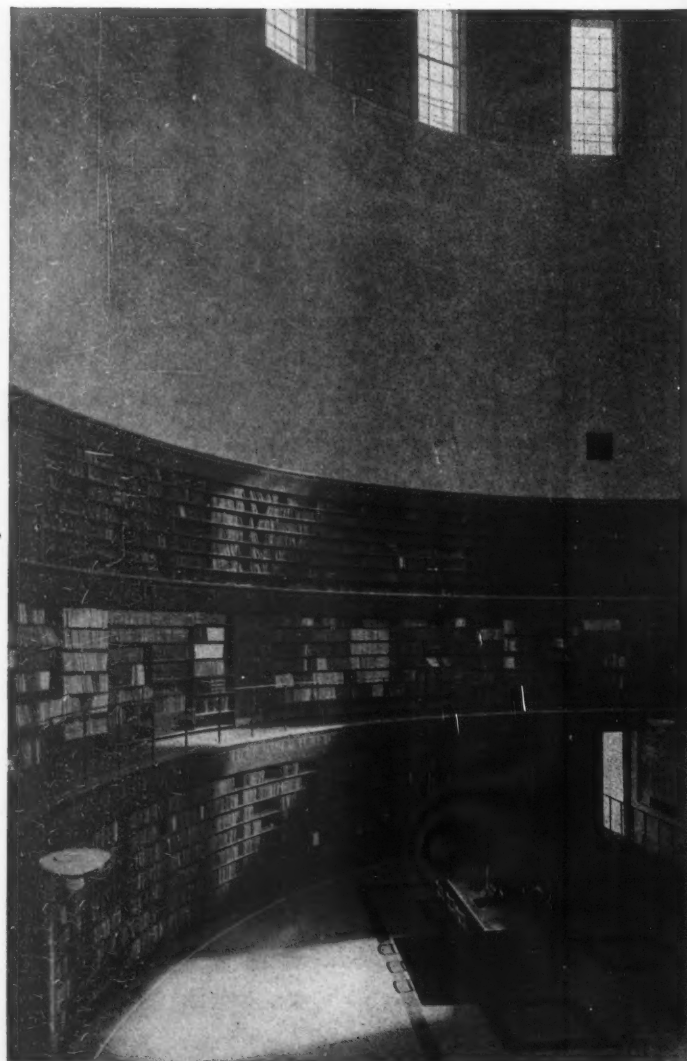


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(1). The banking hall of the OFFICES for the Swedish Match Company in Stockholm. Ivar Tengbom, *Architect*. (2). The folding doors to a lift at the entrance to the dining saloon on E deck of the Swedish MOTOR-LINER, *Kingsholm*. Carl Bergsten, *Architect*. (3). The central lending hall in the Stockholm PUBLIC LIBRARY. E. G. Asplund, *Architect*. (4). The rotunda of the Stockholm PUBLIC LIBRARY.

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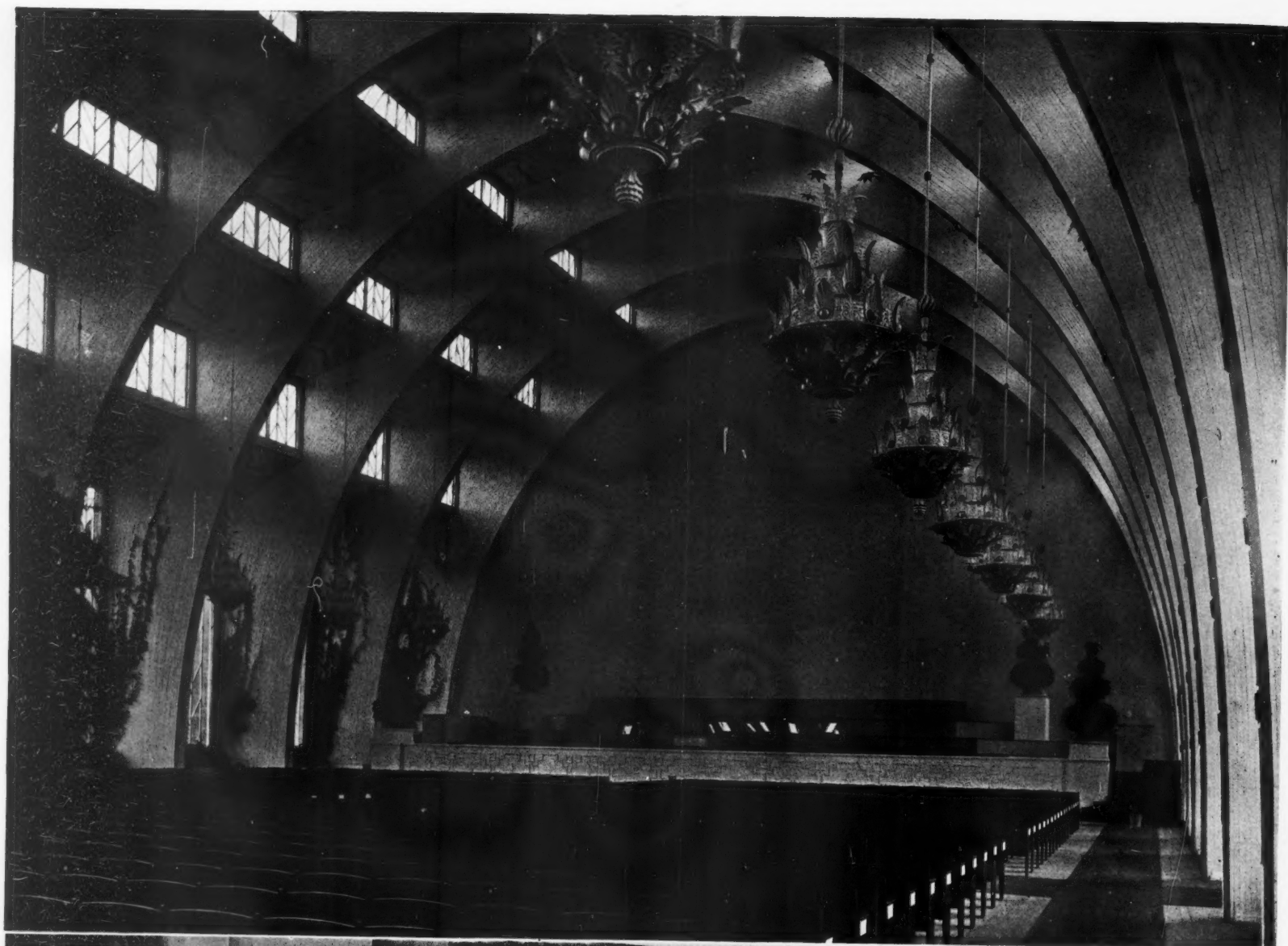


THE HOGELID CHURCH, Stockholm. Ivar Tengbom, *Architect*.

master it is probably best to go back to other architects who were more definitely the precursors of the modern movement. The Swedes themselves put Clason as the outstanding pioneer, but this, I think, is more for his teaching than his work. It was he who condemned so vehemently the use of inferior materials and false construction. The importance of Clason's teaching is clearly shown by the fact that, on his 60th birthday, a medal was struck in his honour by his fellow architects and pupils, and on it was the significant inscription "The Builder—The Sower." From the seed which he scattered has sprung up vigorous plants which

bear witness to its excellence, even though he has not escaped the habitual lot of the sower, who sees strange and startling growths appear side by side with his own seedlings.

To a foreigner, who can only judge by actual buildings, probably Westman is the more obvious pioneer, and in his work one seems to feel a strong English influence—one thinks of Norman Shaw. Two typical Westman buildings are the Law Courts at Stockholm and the Rhoss Museum at Gothenburg, both clean straightforward buildings with strong national characteristics. To the rising generation they probably do not appear to be what would be



1.



2.

(1). THE CONGRESS HALL at the Gothenburg Exhibition, 1923. Arvid Bjerke and Sigfried Ericson. *Architects*. (2). The back of the auditorium of the large Concert Hall in THE CONCERT HOUSE, Stockholm. Ivar Tengbom. *Architect*.

termed modern, but their direct rhythmic lines and complete absence of fuss must have made them very remarkable when they were built.

I am sure sufficient attention has not been called to Swedish interiors and the extraordinary subtlety of their colourings. The Rhoss Museum is an excellent example of this; its colouring and arrangement are worth the most careful study.

Here each room has been considered as a setting for its exhibits, and the most extraordinarily subtle and fresh low-toned backgrounds and spontaneously painted ceilings have been evolved—obviously the work of a consummate artist producing a result completely beyond the decisions of any Committee. This is not an isolated instance; one sees this highly developed colour sense, more or less, in all Swedish interiors. It is a thing which of course cannot be described, it must be seen. It is a definite proof that there is a great field, almost entirely unexplored by us, which lies between the "mud" so violently condemned by William Morris and the "arty" colourings so much in favour during the last few years.

The Gothenburg Exhibition was primarily the work of Ericson and Bjerke—the former a traditionalist working along the lines of the old Swedish timber buildings; the latter working on classical lines but not being tied by them, allowing himself a wide freedom and, in the case of his Congress Hall, being a decided experimentalist. The two most important buildings are this Congress Hall, a daring and interesting piece of construction—the forerunner of the London Horticultural Hall—and the Museum of Fine Arts, which forms a serene and dignified end to the great Gota Platz.

Bjerke has done other work of note in Gothenburg: some very interesting houses and the great Carlander Hospital, the latter a magnificently romantic building but one which lays itself open to the most severe criticism from our standard of hospital planning.

Tengbom, however, is probably the most virile figure in the architecture of Sweden to-day, his chief buildings being the Hogelid Church, a Bank, the Swedish Match Offices, and the National Concert House, all in Stockholm.

The Hogelid Church and its setting is, I think, the most completely satisfying modern Swedish building I have seen. It grows out of the soil and keeps one in excitement—justifiable excitement—the whole time both inside and out. Its superb interior of beautifully constructed slurried brickwork and low clear-toned colouring leading up to the richest possible altar with a great rood above, is a thing not to be forgotten.

Tengbom's Bank is well known; it has been frequently illustrated as an excellent example of the use of sculpture on buildings, while the interior shows a fresh outlook on the treatment of a Banking Hall.

The Head Office of the Swedish Match Company is more recent; the building is excellent inside, but one cannot fail chiefly to remember its open court with the delightful fountain by Carl Milles in the centre.

In thinking of the Concert House, as so often before, I find myself wishing to use the word magnificent. To a material purist the columns on the main front may be anathema, but surely they give something to the spirit which nothing else would give, and therefore may even be said to be functional. The large Concert Hall is a fine example of an atmospheric interior, and the way in which the painter, the sculptor and the craftsman have been brought into the work, wherever they should be, is admirable. Here again, the fittings of every description are so obviously especially designed. The building gives the appearance of being at least 20 years' work, yet Tengbom is not an old man and has built all over Sweden, and is Surveyor General to the Crown.

Asplund has been previously mentioned, but only as architect to the Stockholm Exhibition. Before considering his work for this, it is illuminating to study his earlier works, in all of which one sees his great admiration for Soane. If one thinks of it, it really is a very natural and easy transition from Soane to functionalism. It is our reaching out towards something—call it functionalism or what you will—which causes us now to look at the work of the Regency with such sympathy. Though the architecture and furniture of that period may have had much atavistic ornament, yet its lines were simple, straightforward, and direct.

The entrances and corridors of Asplund's cinema called "Skandia" are charming modern classical studies, but in the cinema itself he obtains more than this, something new. The design is most orderly, yet it is full of fantasy; the decoration is decidedly Pompeian, yet it is most modern and fresh. By his ceiling treatment he has created the impression that one is not in an enclosed space; the walls go up into a velvet black sky from which hang, by invisible cords, sunset coloured balls of light and a fantastic crescent moon.

But Asplund's most important work is the New National Library. Externally it is not satisfactory, but the whole building is worth much study. The plans and sections have been treated from a practical point of view but, not only this, they have also been treated as aesthetic problems in themselves. To an architect, this building seems to be the result of years of thought, planning, selecting and eliminating. To a layman it probably seems so obvious that he is quite unconscious of all the artistry which has gone to its making. We here see Asplund as a supporter of that old-fashioned classical belief that a clear and elegant plan is the most likely, in the long run, to be of the greatest practical utility.

There is no lack of younger architects to follow on. It is difficult to pick out a few names only, but the work of such men as Ryberg, Ahlberg, Hjorth and Almqvist gives assured hope for the future. The Water Power Station (illustrated) by the last-named architect is but one example of the work of this younger generation.

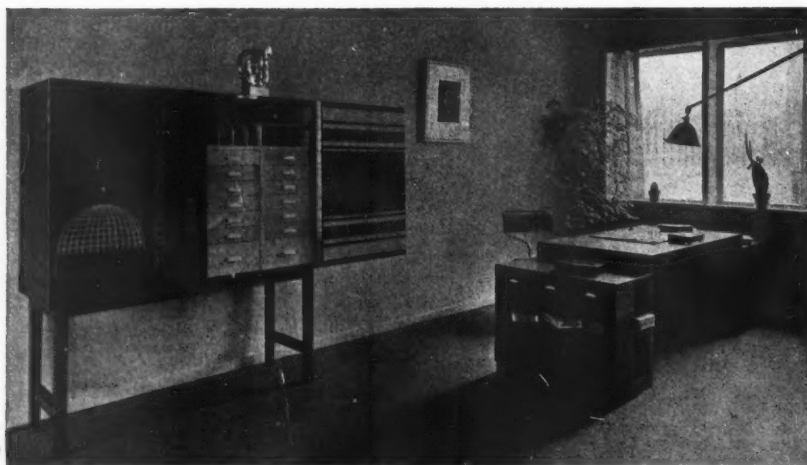
But now in Sweden everyone is talking "functionalism." Asplund, as the architect of the



A DRAWING-ROOM, *designed by* Uno Åhrn. The walls are green and the carpet white and black. The furniture is mahogany and the upholstery a brownish-yellow velvet.



A LIVING-ROOM in a house *designed by* Carl Hörvik, who also designed the furniture.



A CABINET and WRITING-DESK *designed by* Eskil Sundahl and *made by* Svenska Möbelfabrikerna.

SWEDISH ARCHITECTURE.

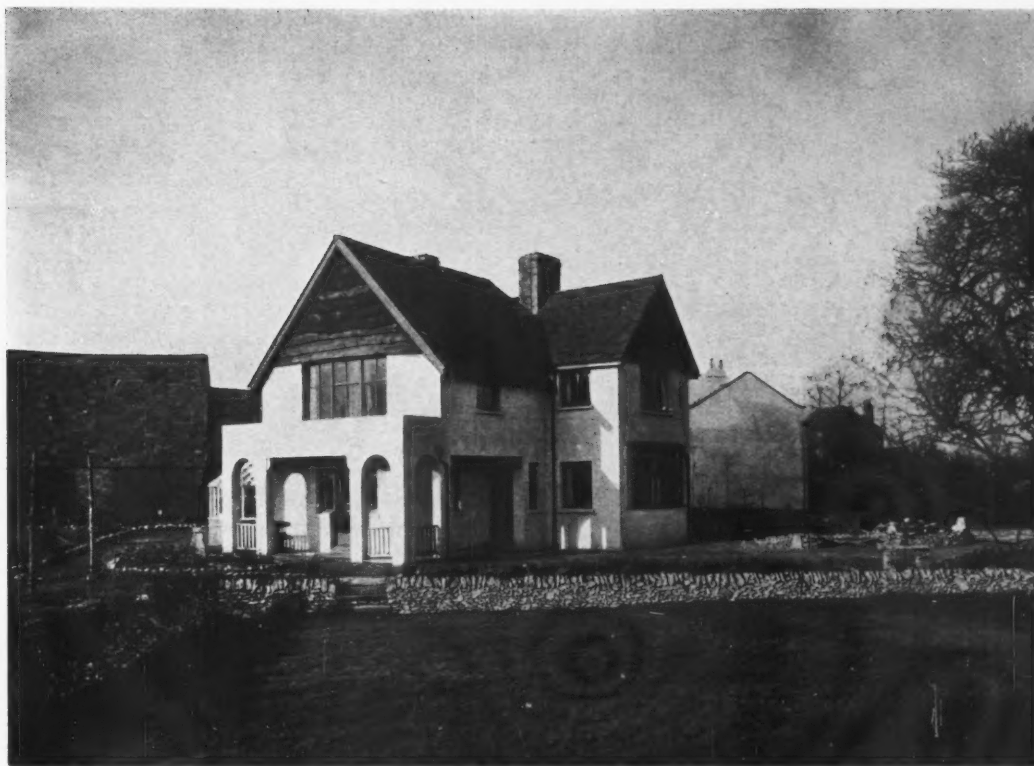
Stockholm Exhibition, is chiefly responsible, though he seems to have done little to support its cause. The site of the Exhibition was a most beautiful one, by the side of the water, yet little was made of the frontage, and the general lay-out appeared to be almost haphazard. A well-known critic has stated it as his opinion that an exhibition should consist merely of a series of booths to show exhibits, but I am one of those who think that an exhibition should be a place in which to try out architects' dreams, in stick and rag. See, for instance, the illustration of the Congress Hall at the Gothenburg Exhibition.

At Stockholm the interiors of the small houses were good, with their sense of height and their shiplike fittings. Some slight idea of this may be gathered from the illustration of the living room designed by Eric Sundahl. The way the flags were used was good, but one cannot disguise poor design by flags, and yet more flags. The Swedes, with their simple blue and yellow flag, almost did, but we could not with our Union Jack.

In conclusion, I must again remark the virile modern Swedish painting and sculpture. The Swedes have got their painters and sculptors out of their galleries and into and on to their buildings.

Almost all the buildings I have mentioned have somewhere really good frescoes on their walls and, in many cases, charming painted ceilings. Take the Town Hall for instance; one thinks of the cool low-toned frescoes on the high walls of a small room, where reflections from the ripples of the water below cast themselves on to a representation of the Birth of Stockholm amidst her islands. Or one thinks of the talented drawings of Axel Wallert in a blue pigment, on the bare wooden ceilings of the long, low, open arcade through which is seen the garden stretched out by the water.

Almost all the buildings, too, have sculpture on them, used in a most exciting and spontaneous way. Sculptors in Sweden are obviously a part of the rest of humanity; they are not petrified in galleries. In Sweden art is the art of living.



Far and wide, all up and down the country, homes peopled by folk contented with their habitat are made "the most attractive house hereabouts" by "Atlas White." White, ivory, cream and buff renderings, in shades that do not fade or change colour, give contrast to the greens of spring and summer. Not only is the appearance of the building made more desirable by finishing it in "Atlas White" stucco. The inch or so of sound, true Portland cement concrete rendering is a protection as well. It is "good sense and good building." Write for a copy of "Stucco" which tells of half a dozen types of textural effect in which to execute a rendering such as that pictured above—an "Atlas White" house at Arle. Specifications for such work are simple. The actual cost of the "Atlas White" required is about a shilling per square yard. A forty shilling barrel of "Atlas White" is sufficient for fifty yards super of stucco rendering.

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

Frederic Toleman

Architects: L. W. Barnard & Partners, F/L/A.R.I.B.A.

THIRTY MINUTES FROM LONDON.

"Suburban villas, highway-side retreats
That dread the encroachment of our growing streets;
Tight boxes, neatly sash'd and in a blaze
With all a July sun's collected rays,
Delight the citizen who gasping there
Breathes clouds of dust and calls it country air."

W. COWPER—"Retirement," 1782.

* * *

A LONG-STANDING ENGAGEMENT.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—The February number of THE ARCHITECTURAL REVIEW is more than usually interesting. Apart from the variety of its matter and its beautiful advertisements, it contains an article by Mr. John Gloag which should be of particular interest to all Fellows of the Royal Society of Arts. The heading is as follows: "An Engagement *might* be Announced. . . . A Marriage *could* be Arranged. . . . A question for the Royal Society of Arts, the Design and Industries Association, and the Society of Industrial Artists." Mr. Gloag says that the two most important organizations that could act as liaisons between art and industry and are potentially of immense value for this purpose are the Royal Society of Arts and the Design and Industries Association. He then proceeds to state the objects of the founders of the Royal Society of Arts since 1754, viz., "Encouragement of the Arts, Manufactures and Commerce of the Country," and points out how comprehensive the work of the Society is as its work covers every department of the arts and sciences. It excludes only the decorative art of painting and sculpture.

Mr. Gloag might well be reminded that the Royal Society of Arts has the historic privilege of being associated with the beginning of the Royal Academy, which in the eyes of the public is the most representative of all the societies. We quote from the history of the Royal Society of Arts as follows:—

A very important service rendered by the Society to the promotion of the Fine Arts in England was the establishment of periodical exhibitions of the works of contemporary artists, since it was directly as a consequence of those exhibitions that the Royal Academy was founded. The Society may, therefore, legitimately claim to have been not only the precursor of the Academy, but the original source from which that great institution was developed.

Mr. Gloag rightly refers to the improving and interesting courses of lectures given in the Society's spacious and beautiful building, but is very critical of its attempts to bring about a co-operation between manufacturers and designers, and deplores the unbelievable paucity of talent revealed in its competitions. In fact, he says, these competitions are a damning indication of contemporary art education. If his criticism has any justification, it would appear to be the best argument for linking up the talents in all the rival societies to remedy such a defect in a society of such prestige. The Society is taken severely to task for lavishing interest and energy and collecting money for the purchase of West Wycombe Village and the Bibury Cottages, which it is suggested should have been the work of other societies organized for such purposes.

The obvious reply is that these individual societies cannot function so effectively as the Royal Society, and this provides another argument for a general amalgamation for the purpose of getting the old and the new world put in the right perspective. In this connection, it should be borne in mind that the societies specially referred to were all represented on the committee concerned. We would refer Mr. Gloag to the *Royal Society of Arts Journal* of March 14, 1930, where the concentrated effort he so much desires seems to be fully set forth:—

There was never a period in the Society's history since 1754 when its services should be more in demand. The country's industries require every ounce of concentration and reconsideration to compete with the growing vitality of other countries. Agriculture, on which this country must always be so dependent if it is to survive, needs the application of the latest scientific methods. The Society has always devoted much attention to

this matter—more, perhaps, than to some of the more familiar branches of the art. The recent activities of the Society in connection with the preservation of urban and rural England suggest that the importance of this side of the work has become apparent; as *Country Life* well says: "Modern conditions have made of preservation a new and vitally important undertaking—in part an art, in part a method of government. In a sense it is synonymous with civilization itself, the old significance of which has been usurped by material progress. Industry, speed, wealth, and invention are not, as the age is in danger of believing, ends in themselves, but means to the appreciation of intellectual and spiritual values of which nature is the source. But the means will destroy the end unless all cultured persons and bodies unite to guard civilization from the wrong sort of 'progress.' A Royal Society of England can co-ordinate all the forces necessary to unite the nation into something that will have the integrity of the period of 1861, but with a more informed scientific attitude and a nobler vision of what art really means to the individual citizen."

Yours faithfully,

A FELLOW OF THE ROYAL SOCIETY OF ARTS.

* * *

THE GOOD TASTE, CLEAR JUDGMENT
AND COMMON SENSE OF MIDDLESEX
MAGISTRATES.

The Middlesex County Council recently prosecuted the owners of over twenty posters and hoardings erected along the Bath Road.

All that was required to be proved was that these posters and hoardings "disfigured rural scenery." The prosecutions failed because a bench of magistrates decided that there was no rural scenery along this particular stretch of the Bath Road, or if there was, that it was sufficiently disfigured by the hoardings and posters to be beyond redemption.

If you travel westwards along the Bath Road from London you will pass first through an area of modern factories that by some strange mischance have been allowed to occupy with their tongue-in-the-cheek architectural façades the frontage on to a fine highway. Next you must suffer a mile or two of fancy villas, diversified by filling stations and large pseudo-Tudor inns. Last, after miles of suppressed rage, comes an end of horror: fields spread out, hedges, trees. It is the country.

* * *

But not quite the country, for as you speed westward there is no view for you to left or right that gives you country and sky in return for your days in town; for the merchants have followed you, the salesman, the importunate advertisers' bagmen are keeping pace with you, waiting for the moment when your eye seeks release to pop up with a "buy this"—"try this"—"come to here"—"go to there."

Let there be but a gap in the hedge, a generous view towards long horizons, and there is the billposter's board. Beer, custard, jam, pickles, whisky, tyres, cigarettes, baked beans, and beer again and again.

You are frustrated, annoyed, cheated, and your case is hopeless because three magistrates sitting upon a bench in Uxbridge have decided that what you see between the gaps in the palisade of hoardings is no longer rural scenery, having lost caste. They have decided that because there is no visible waterfall, millstream, mountain, or distinguished rustic scene it falls outside the pale of the respectably rural. Here, therefore, you advertisers fall upon it and rend it. Use it as you like. It is yours.

* * *



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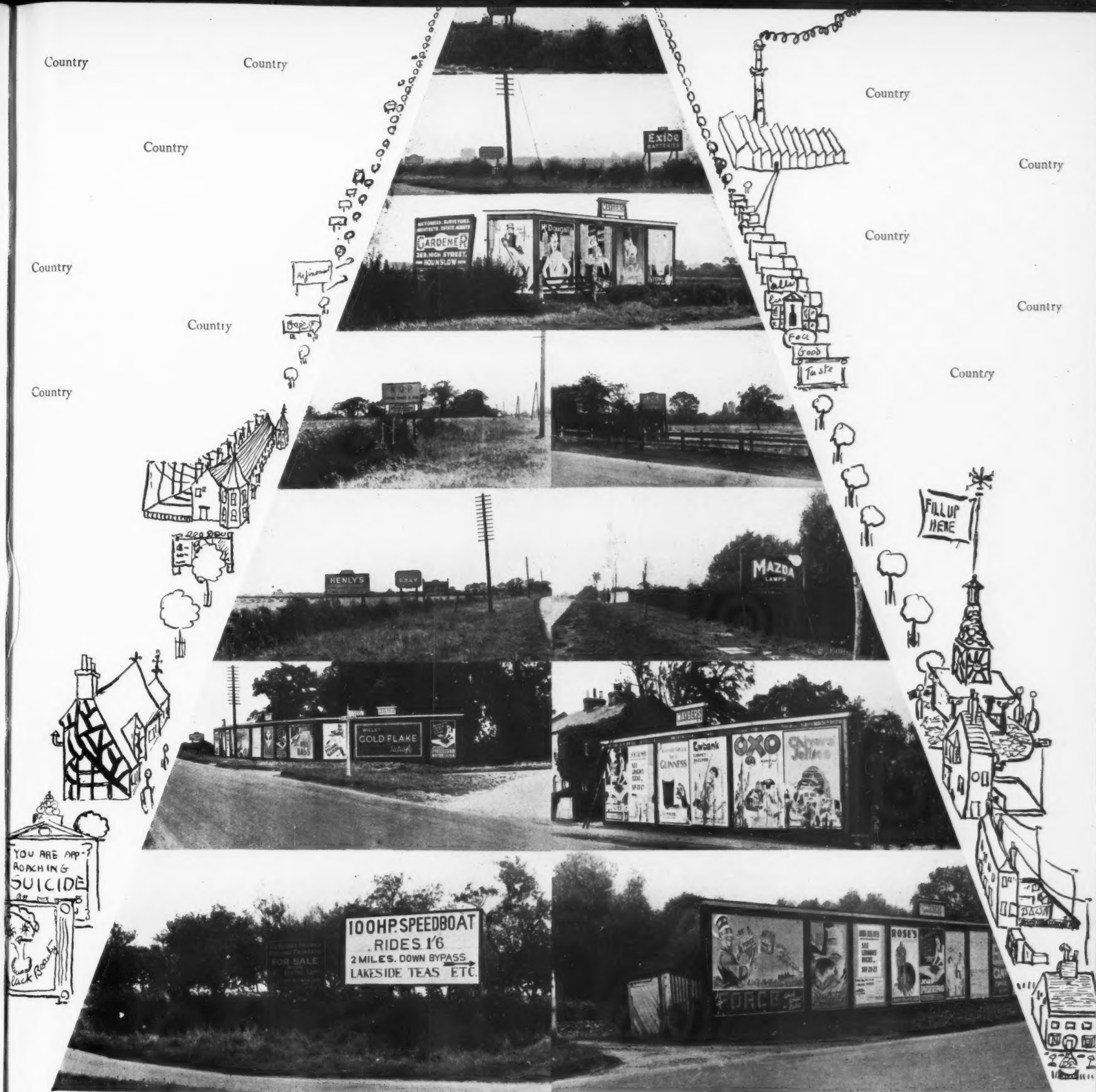
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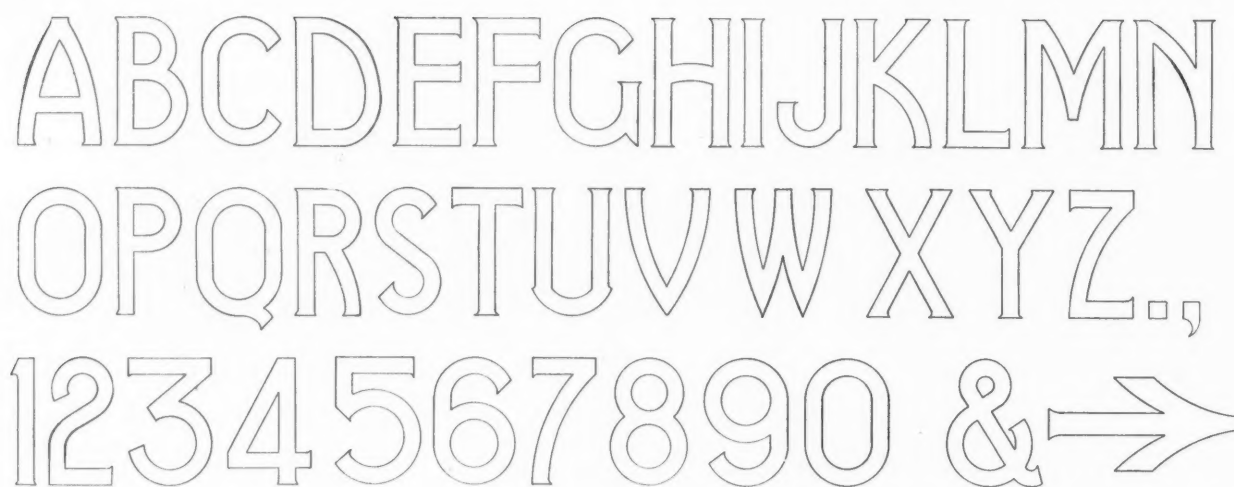
Phone: RODNEY 3208 & 2440



Curiosities of Architecture: [Magistrates' Section].

THE BROAD HIGHWAY WHICH LEADS TO SUCCESS

In fact this is THE BATH ROAD. These photographs were produced in Court at Uxbridge last month in order to prove that the hoardings depicted in them were defacing the landscape. The Middlesex County Council was stupid enough to make this suggestion. However, the Magistrates on the Uxbridge Bench were more far-sighted and gave judgment in favour of the hoardings, asserting that there was no landscape to deface. And, of course, there wasn't—just some trees and fields and hedges and a farm or two.



Junius writes:—

"The Ministry of Transport under its energetic minister, Mr. Morrison, has deserved well of the republic. Its recently issued schedule of regulations is sane and comprehensive; and no reasonable person could condemn them as niggling or subversive of decent freedom. Perhaps there was unwisdom in the proposed embargo on the motor-coaches when the worse obstructionist, the horse-drawn lorry, is still left upon the London streets. And there is still enjoined the counsel to blow the horn 'when necessary' which gives in effect the right of way at crossings to the cad—and that must be an unwise provision.

"The Ministry has recently issued two sheets—Standard types of Illuminated Traffic and Direction signs, and Standard Lettering 'for same.' The signs are well designed—we should indeed suppose them to err on the side of too great cost; but it would be churlish to press this point when meanness of general conception and detail in such things is what we so consistently suffer from.

"But the Standard Lettering—the ART Lettering—which is reproduced above to excuse the passion with which we propose to protest against it—what sedulous student of the worst Handbooks for Architects' Draughtsmen invented these?

"Look, I beg you, upon the low-barred, bow-legged A with toes turned in; at the broken-backed D; at the ignoble G; at the 'artistic' arched bar of the H; at the untraditional and unnecessarily curved tail of the K; at the degraded M, N, V and W; at the pigeon-breasted Z which (to save work perhaps) is just the standard figure 7 with a tail; at the fatuous U! Why deprive P and R and K and V and W of one of the hooked excrescences which is their due?

"Have we learnt nothing about letter-forms during the last three decades? Has the general improvement of letters on shop-facias, name plates, and advertisements of the soberer kind made no impression? Has the clear simple sans-serif lettering on the District Railway provided no model? Has no one in the Ministry ever heard of Mr. Eric Gill? Has nobody ever seen the street names in the Royal Borough of Kensington? Does no one remember Mr. Herrick's lettering at Wembley? What possible gain can there be in departing from the classic form of the Roman capital letter, preserved to us by the honourable labours of our craftsmen (carvers, sign-writers, and typesetters) and our scholars?

"Clearly what was here intended was a little Art to add grace and variety to our dull lives! Twenty years ago such inept tude might have been excusable. Now it has no possible excuse. It is an infamy. No, sir, the word is not too strong in the

circumstances. For this standard sheet will go out to confirm in their folly fools who consider that a letter is a sort of general motif to be twisted and punched and nicked and knobbed in the interests of Artiness. The letter is a standard code not lightly to be trifled with; and letters for official public and permanent signs should be as austere as possible; for apt direction they should be as legible as possible.

"It is a mournful fact that the Motor authorities A.A. and R.A.C. have always been oblivious of fine standards in the matter of lettering. It is a sorrowful thing to find a Government Department following in their footsteps. Why shouldn't the transporters step across to Sir Lionel Earle and his colleagues and learn a thing or two to their advantage?

"The great Art Joke of the past month has been Mr. Hardiman's Horse. The controversy is now bravely closed by Mr. George Lansbury's very proper firmness. If committees of experts are appointed to decide, their decision, like that of referees in football matches, must be final. But in view of our prevailing ideas of memorial statues that they should be effigies exactly reproducing their originals without any symbolic intention, it would, I think, be as well if in future the contracts for them all should be handed to the heirs and assigns of the incomparable Madame Tussaud, modelled to the life in wax, with clothes cut by the dead hero's tailor and bootmaker, while the charger could be shot and stuffed.

"There will be more fun about Mr. Epstein's 'Genesis' (I write as the first notes of the overture are sounding). I wonder no one has suspected that the great discovery of the non-existing bullet marks on the statue of 'Day' was engineered by the sculptor's press-agent.

"We may note with some sort of satisfaction that the Institute of British Carriage and Automobile Manufacturers have offered prizes to be awarded only to British competitors for motor bodies: and add the comment that it is not by spasmodic competitions that designers can be manufactured or (incidentally) make a living. The trade, this or any other, must pluck up courage and establish and support a school of design in the trade and for the trade. The designers must know the technical processes thoroughly: paper designs by casual outsiders will never be of any real value. It is the entirely wrong way to go about a difficult—but necessary—business. And good results will not come at once. That takes time.

"Some half-hearted attempts are being made to lessen the death-roll of the streets. 'Death rides with the careless driver' is the heading of a poster issued by the National Safety Council of America—over a figure of death with bony hand outstretched above a hurtling car. We may well come to that ourselves!"



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Trade and Craft.

The new showrooms opened by the International Refrigerator Company, Limited, at 169 Regent Street, were designed by Joseph Emberton, A.R.I.B.A. The exterior is in Monel metal with coloured electric signs of an arresting design. The interior, which is illustrated on this page, has as colour scheme grey and apple-green. Mr. Emberton has used Monel metal extensively in his design, for, apart from the exterior and the entrance, he has used it to panel the walls, the lift is made entirely of it, and the interesting staircase is also in Monel metal. The rubber floor and furniture tone in with the colour-scheme. Special arc lamps are used in the interior to act as "spot-lights" for the refrigerators, otherwise the lighting is indirect, and arranged by means of

floodlights and reflectors. The International Refrigerator Company is to be congratulated on having had Mr. Emberton as the designer of showrooms which are conspicuous, not by reason of ostentation, but by reason of the excellence of their design.

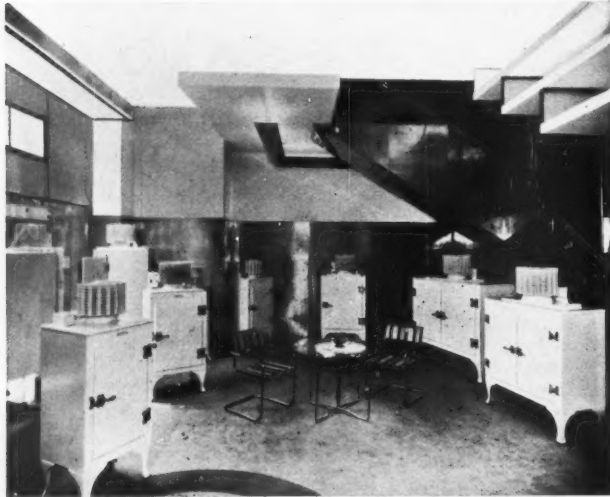
★ ★

The Edison Swan Company were responsible for the lighting in Everyman House, Oxford Street, W.1, of which Messrs. Gordon Jeeves, F.R.I.B.A., and

Herbert A. Welch, F.R.I.B.A., were the associated architects. The lighting equipment was specially designed to fit into the architects' design. Thus on the ground floor indirect lighting only is used by means of Edison Cornice Lighting Strips, and on the other floors additional decorative lighting has been employed, as etched glass panels in the main stanchions. Where lighting is obtained by means of "troughs," they are wired so that half or full lighting may be used. In the Interview Rooms the lighting is again indirect and designed to harmonize with the colour scheme. The illustration on this page shows one of these rooms.

★ ★ ★

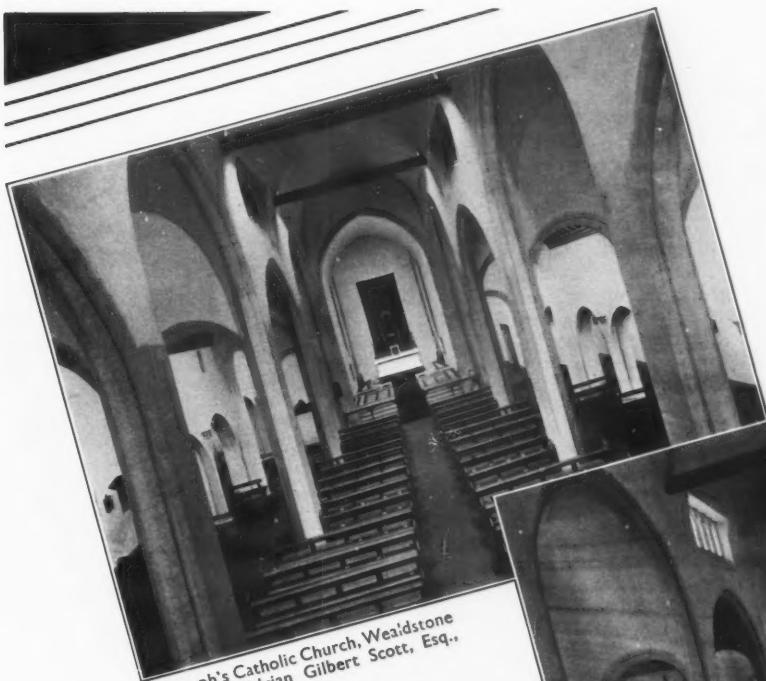
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St. Joseph's Catholic Church, Wealdstone
Architect: Adrian Gilbert Scott, Esq.,
M.C., F.R.I.B.A.

LIGHTING BY HADEN

For over one hundred years the name HADEN has been synonymous with good heating. Eminent Architects for the past century have specified Haden Heating for their most famous buildings, and many thousands of installations in all parts of the country bear testimony to a great and long established reputation.

It is not, perhaps, so widely known that Haden were, too, amongst the pioneers of Electrical Engineering in this country—that for half a century they have studied, developed and practised the science of electrical engineering as applied to building construction. The illustrations on this page exemplify modern flood lighting carefully planned and adapted with charming effect for the illumination of a Church built in the English Gothic Style of the XIVth century. It is typical of thorough, painstaking workmanship and conscientious consideration of the Architect's requirements.



An untouched night photograph making an interesting comparison with the daylight picture immediately beneath.

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Another interior view taken at night.

claimed by them to be an unique product for the construction of footwalks, platforms, gangways and stairs. One of its virtues is that it may be used where ventilation and light are essential, another is its strength and durability combined with lightness. Apart from its combination of lightness and rigidity, it gains by being manufactured entirely without rivets, and is very easily installed. Grill Flooring is, moreover, all steel and all British. Messrs. Grill Floors, Ltd., the patentees, have issued a booklet illustrating their floors used in various ways and giving technical details which they will be pleased to send to anyone interested.

Glass is at least one of the most important exhibits at the



Swedish Exhibition in London, for Sweden is famous for its glass. One of the most attractive of the many kinds exhibited is certainly the engraved. This is all done by hand, the cutting being done by means of copper wheels, and not stone as in the case of cut glass. The deftness of hand necessary for the work may easily be imagined from the accompanying illustration, where the design is, in parts, so delicate. This goblet or glass miniature urn is made by the firm

of Johansfors.

The General Electric Company was entrusted with the flood lighting of Bath Abbey—for our cathedrals and abbeys are not to be left in obscurity while all other public buildings are on occasions brilliantly lighted. Circumstances made it necessary for the lighting to be done from one side, but the effect has not been spoiled by



this fact as may be seen in the accompanying illustration.

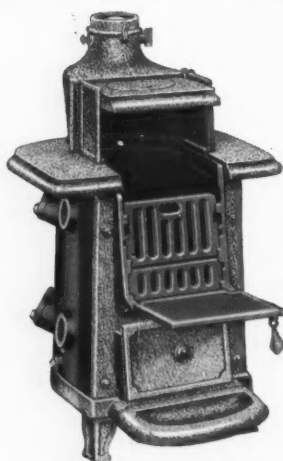
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