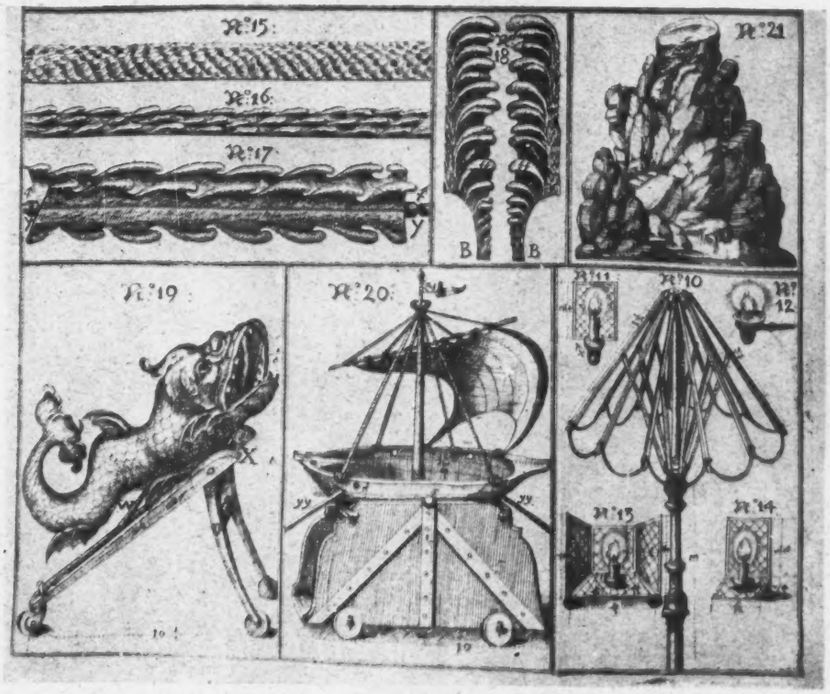
THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



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Vol. LXX July 1931 No. 416

YORK, the "white rose" of olden days, always stirs the pulse as one catches the first glimpse of the historic City with its far-famed Minster, the architectural beauty of which stands unrivalled.

In 624 Edwin, the powerful King of Northumberland, married Ethelburga, sister of Ebald, King of Kent. Their infant son Edwin was baptised on April 12th, 627, in a wooden building, the Mother of the present Minster.

Modern architectural practice, whilst retaining the fine features of the old edifices, has adopted new methods in building construction.

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THE

ARCHITECTURAL REVIEW

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Vol. LXX, No. 416 — *July* 1931

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Plates

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POMME ET VERRE. *From* a painting by PICASSO in 1923. An article on the paintings he has made during the past thirty years, a collection of which were exhibited last month at The Lefèvre Galleries, is published on page 21.

PLATE I. *July* 1931.

Good Taste.

By Bryan Guinness.

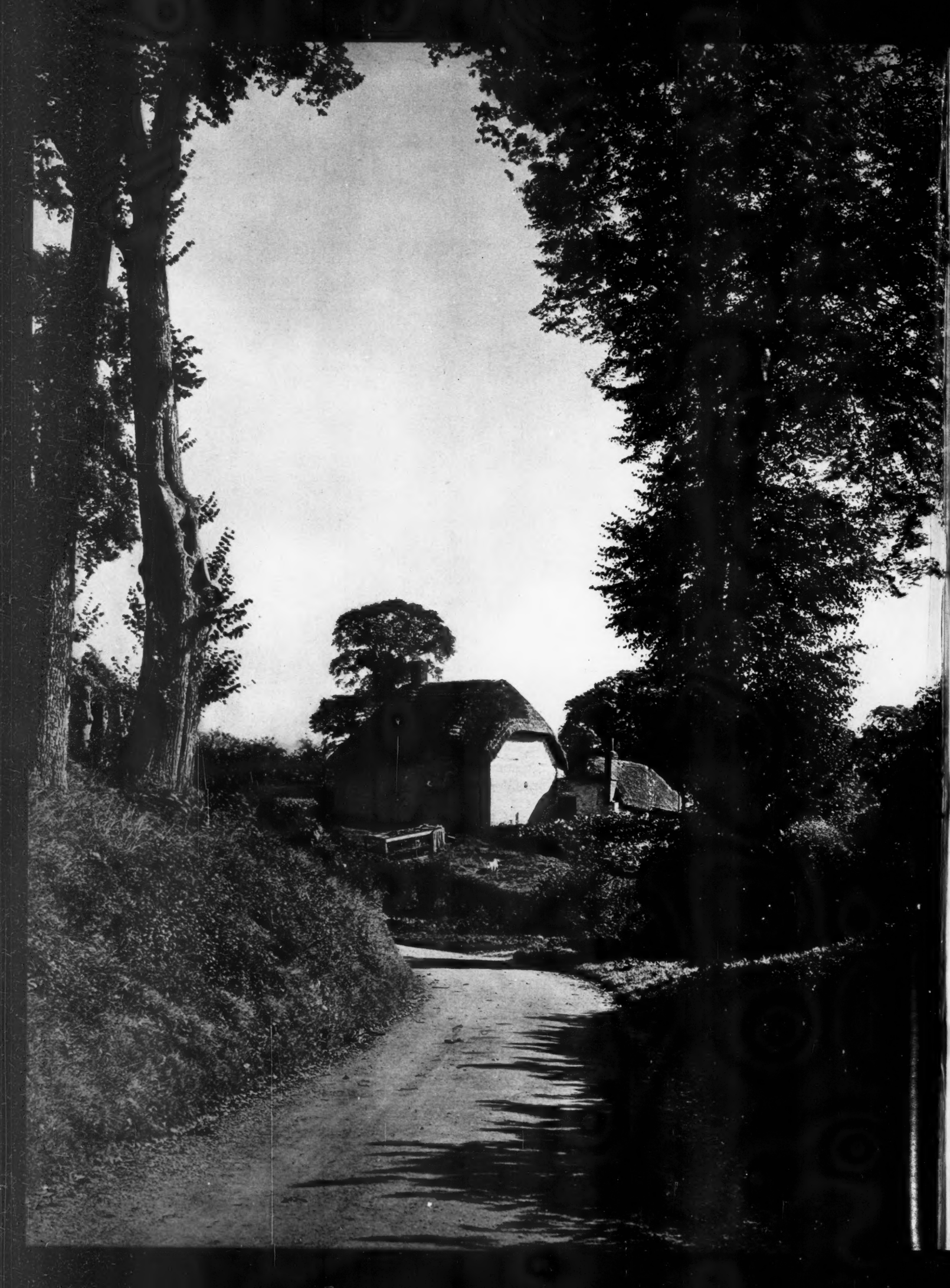
BETWEEN the summits of Art, and the desert of Fashion, stretches the Limbo of Taste. It is a desolate, soulless region, through which a ceaseless warfare rages. Over the foothills the centuries stalk one another remorselessly down. Tudor beam flogs ormolu leg in the sacred cause of Period. Ugliness goes rampant under the banner of Date. A bigoted inquisition invades every household which is luckless enough to lie within this savage borderland, according to whose varying decrees, panels are clothed in papistical polish, or range themselves stripped bare as Anabaptists. Armies of antique dealers, enlisted as mercenaries in the fray, pepper the legs of tables with profitable shotguns, until by a skilful calculation of calibre and cartridge, the billets of their bullets coincide in number with the worms that would have hatched since the century upon whose behalf they are engaged. The public parks of that unhappy country run riot at midnight with savage iconoclasts defacing works of statuary that are not to their liking. Epstein's *Rima*, for instance, is repeatedly bedaubed with paint by those to whom either the writings of Hudson or the sculptures of Epstein are obnoxious. Another sect delights to tar and feather the model of *Peter Pan*, that stands by the shores of his native Serpentine, not presumably because it rouses any perverted æsthetic emotion among them, but because their creed cannot tolerate its existence.

Further engaged in the struggle are bands of free-lances. These enlightened, sometimes, as to the futility of the contest, and amusing themselves by breaking an epigram or two against the breastplate of solemnity, or, at others, blindly reacting against the excesses of some particular camp, charge obliquely into the fray. They threaten the thatch with flame, or crack interminable jokes about that graphic variation of the definite article which is the emblem of the ancient army. But the orthodox forces thunder undaunted on their way, and threaten between them to raze to the ground every object, from the Albert Memorial to the sculptures of Epstein, which stands out from the ruck of the academic mean.

In one region—the house—the struggle reigns supreme. Here the battle between chair and chair rages most fiercely. Here the very china clashes together, and many a plate has been pushed to the edge of the table and destruction by a gently ruthless hand. Man, with the instinctive wisdom of his kind, lives usually a life of peace and tolerance with himself. He has, as a rule, neither real appreciation nor false taste, and lets his engravings swear at one another to their hearts' content without being drawn into the contest. But woman's excitable nature flies madly from period to period, burning, destroying, and selling what its fickle fancy has outstripped. Man's blindness leads to such jumbles of conflicting shapes as are to be found in most museums: woman's ruthlessness to all the follies of fashionable decoration, in which æsthetic values become the slave of a period outlook, and the contents of every room must either be grouped like the background of a *Dutch Picture*, or be reminiscent of the latest *Surréaliste* conception.

In Germany a new kind of furniture is being made, suggestive of machinery, and designed to remain beautiful after mass production on modern lines. Its ideal is to provide the poor with objects of utility that will harmonize with the modern buildings for which Germany and Scandinavia are principally famous. Yet when these simple and practical tables and chairs reach our shores, they are bought up and sold at fabulous prices by adherents to the modern cause. Similarly the columns of the Press are filled with articles describing how oilcloth has gone quite out of vogue, and how no lady of taste would sit in a chair that was not lined with patent leather. There is, in fact, no end to the finicking fads of those who think in terms of period rather than of beauty. They are but followers of fashion, disguised under the euphemism of period, ancient or modern, who fill the marches of Art with such revolting and sanguinary antics.

The sudden thunder of the guns of war sweeps clear these battlefields of taste. It is for this reason that Saki's generation found a relief from discussions upon the merits of *Old Oak* in its very death-knell: or that Rupert Brooke felt the approaching agony of destruction to be a leap into cleanness. In War, as in mathematics, there is but one immediate truth. That the horrors of actual warfare should ever have been preferred to the petty battles of taste, shows the tragic nature of these disputes. Their wounds are inflicted upon the soul. They warp the judgment, distract the eye, nag at the mind, and encumber the spirit. They cause the æsthetic essence of art to be forgotten, and beauty to be sacrificed for an empty echo of its former or its future self.



By Cedric Morris

ST OSYTH'S MILL, ESSEX.

SEE BRITAIN FIRST ON SHELL

the hoardings on which they are displayed. The fault really lies in the hoarding, and it is surprising how many firms do not appear to realize the importance of an attractive setting for their advertisements. There are, fortunately, others who do, amongst whom are the proprietors of SHELL motor spirit, and a selection of their posters are given on these pages.

By Tom Purvis

HARLECH, SNOWDON AND BEDDGELERT.

SEE BRITAIN FIRST ON SHELL

IN DEFENCE OF POSTERS.—There is a good deal of one-sided criticism of posters in the angry letters showered upon those who give publicity to the condemnation of hoardings on the countryside. Many of these posters are undeniably foul, but where the critics go wrong is in condemning all of them because of

By Edna Clarke Hall

LAVENHAM

SEE BRITAIN FIRST ON SHELL

Instead of spoiling charming scenery, like that shown in the lane at Cherhill, Wiltshire, illustrated on page 2, by the erection of hoardings and signs on which to display their posters, SHELL have long since removed theirs from the country roads and put the posters on their motor lorries—to become moving picture-galleries, adornments to arid vistas, respites in

By E. McKnight Kauffer

a traffic block. The idea is an ingenious one, and the SHELL publicity department is to be congratulated on its good taste. It is also excellent publicity, for the revulsion of the country lover for

By E. McKnight Kauffer

of SHELL will in due time be appreciated by other great businesses, so that it will, eventually, be possible for both the countryside and good posters to be enjoyed in their rightful settings.

the firms who persist in spoiling his pleasure by their hoardings must, in the case of SHELL, be transformed into admiration, and convince him that this powerful firm is an ally and not an enemy. No doubt the sagacity

By Elizabeth Holman

The Social Function of the Theatre.

By Gerald Heard.

HAS it got one today? If so, only in the narrowest sense. The theatre is still a place where, owing to the synchronized accidents of machinery and appetite (time must be left for scenes to be shifted, and the smoker also has to shift to assuage his craving), people meet in a compulsory way in its passages. And these jumblings are saved from complete incoherence, are still a function of a sort, by reason of the dress that is worn. Many people seldom put on full evening dress save for the theatre. In America you can be married in it, in France you can attend funerals in it, but in England the only place where you will appear in public in it is the theatre. Certainly the theatre helps the tailoring trade. Mr. Montagu Burton lately founded a chair at Cambridge for the study of Industrial Relations. Would it not have been better business to have followed the B.B.C. and have subsidized the theatre?

But the very fashion of this dressing up shows that it is a kind of "church parade." It is an exhibition of an archaic style. It reveals that the theatre is not functioning as a true social life. We come dressed in such style because we wish very distinctly to show that we are spectators. Jane Harrison in her *Ancient Art and Ritual* made clear how the theatre came to this pass. Pure spectators are really aliens. If the theatre was the true social centre it began by being, it should be a kind of club. As in the old House of Commons, when it was "the best Club in the country," it ought to be possible to cry "I spy strangers" and bring action to a standstill till the alien had withdrawn. And architecture, as clearly as dress, indicates that the theatre is socially decadent. From the scaffold stage of the miracle play, past the apron stage of the Elizabethan down to the picture-frame stage of today, we see in the theatre's structure a steadily increasing separation of audience and actors, of the play and the people. The last state of such a condition —the cinema—is therefore naturally killing the old stage. The theatre prepared its own end when it ceased to be life in the round and sank back into a gilt setting. So now we have ever larger cinemas where we sink in stalls which, in lapping comfort, approach ever more swiftly to sleepers, while the film remorselessly winds and rewinds, reeling out with the indifference of a railway train to the whirling landscape, comedy, tragedy, slapstick. There is no contact with the audience; the story pelts on. If the actors raise a laugh they can't pause for this, the last contribution of the audience. And the synthetic laughter of their long silent fun would bray as loudly if every purple stall was empty. And so in the dusk of these halls, no more social centres than are railway waiting-rooms, we drop in and out all the while the comedy or tragedy flickers away. The cinema is the outward and visible sign of the social incoherence of our lives. It is obvious that the cinema has ended that line of the drama's evolution. It has done for the picture-frame play; but it has done something else as well. It completely eliminates the audience. The theatre has a future. That is far more certain than whether the cinema has. But that future must be through the recovery and development of the theatre's social function. At the picture business the cinema has it beat. Looking on in the dark, looking out, from an anonymous stillness, through a lit window on to an immense moving incoherent world, that is the eclipse of sociality. It may perhaps widen the mind. It certainly dazes the social sense.

That its future lies in a clean breakaway from all this, the theatre seems in a blind sort of way to be realizing. Half a dozen modern plays show how many shifts are being tried to involve the audience with the performance. Is the effort succeeding? It would be difficult just yet to say, but there can be no doubt that it is only the future for the theatre. It must become again a single unit, a social centre. The stage is trying hard, but the public is extraordinarily resistant. We have stiffened into an old age of distantness. We are anchylosed in our chalky, creaking starch. The actor may break out over the top and, across the barbs of the footlights, carry the stalls where we sit entrenched. But will we surrender, even when the gallant attack has brought the issue to a hand-to-hand or elbow-to-elbow contact? No; we have still our armour on. We are sheathed in our full-dress panoply. Indeed, it would seem to come to this: If the theatre is to be again a social centre, and the gallant effort of the stage to reunite with us is not to fail, evening dress must go. But negatives are never enough. Simply to drop in, unchanged, is worse. To change for the theatre was right in its way, but it was a change in the wrong direction. It was a change to emphasize our social superiority; a sort of protective shroud for fear we should lose caste or catch some sort of looseness, being so close to the stage. The very spirit of the theatre is suppleness, adaptability, transformation; its real motto is "put yourself in his place." Forget for a space your importance and your beloved consistency. For a moment be another character. That means that dress clothes must go. They stand for consistency. But it means also that other costumes must take their place. Is it not then obvious where the social future of the theatre lies? Surely in the organized fulfilment and artistic expression of fancy dress. There was never a time when people were fonder of dressing up. This relief is necessitated by present fashion, which is only not a uniform because it is too drab. But when we dress up we have nowhere to go and don't know what to do or how to carry ourselves. Here lies the stage's and the actors' opportunity. The actor is the trained leader. Let him conduct and order this incoherent passion to take part. Let him supervise and super-use the audience, dress them up, give them simple place and direction, and fill the theatres.

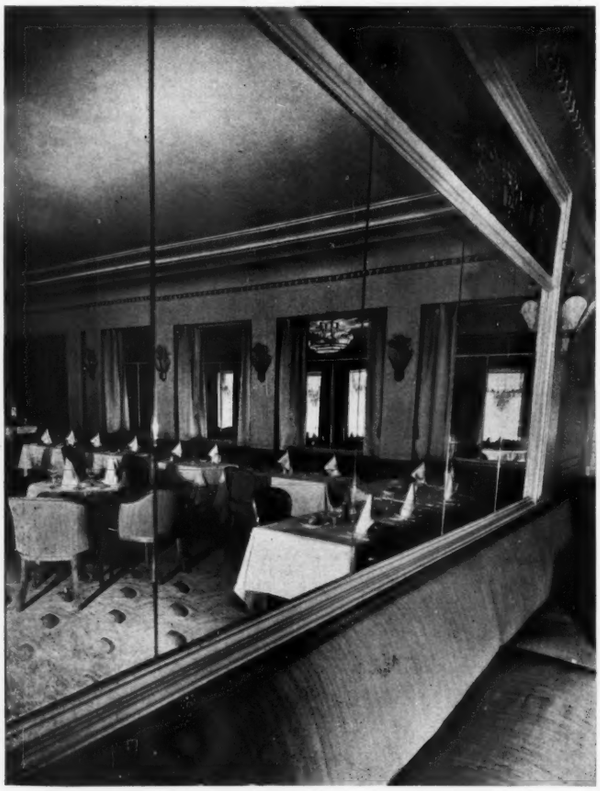
Of course that means the writing of special plays, plays that the cinema can never compete with, plays that go back to the very beginning of play. Ritual, game, dance, each would contribute to the re-created art of the theatre. Different theatres would give different sorts of plays—formal and high in some; free and broad in others. Each would tend to have its own clientele. And, finally, such a re-socialized theatre would demand a new building. The social-functioning theatre would not fit into our picture theatres. So architecture would be presented with a fresh opportunity for its genius—the creation of a new static art-form to frame and set forth a new dynamic one.

1

The raised portions are tinted against a background of gold, the leaves being scumbled russet brown and the grapes purple. (3) Looking along the south wall of the restaurant, a reflection of the east and west walls can be seen in the long tinted mirror, which is the central decorative feature of the room. The decorations in the restaurant were designed by the architect, William Allison.

2

NEW CLARGES RESTAURANT, CLARGES STREET, LONDON.—(1) A general view of the restaurant. The colour scheme is a delicate blend of autumn tints. The ceiling and walls are gradated peach, with a parchment finish; the mirrors are tinted and the curtains gold and red. The upholstery of the fixed seating and chairs is leaf brown striped moquette; all the woodwork has a natural walnut wax finish. The carpet is a modern design in fawn, brown, red-orange and grey. The electric light fittings are amber coloured glass with the metalwork picked out in ceiling wax red, capped by sprays of crystal flowers. (2) A drawing of one-half of the decorative symbolic panel in relief above the long central mirror.



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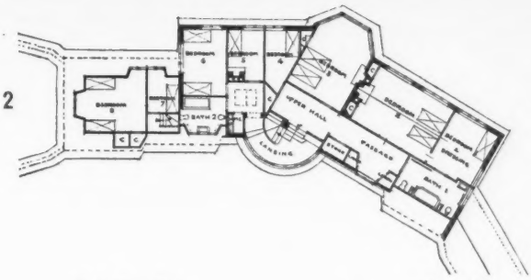

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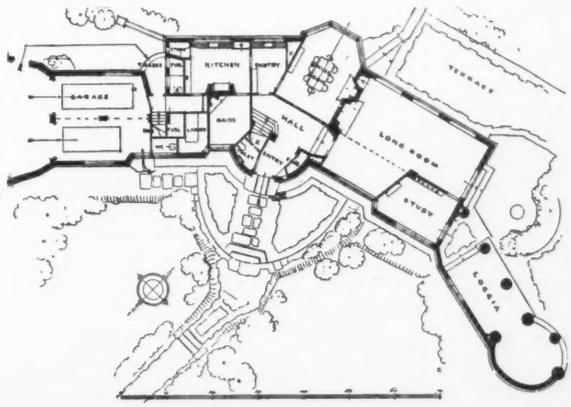

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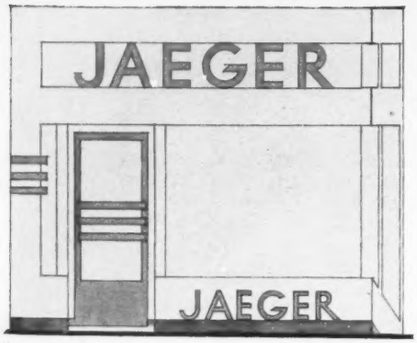
BOLTON MUIR, GIFFORD, SCOTLAND.—The walls are built of whitened brick and the weather boarding is in elm. The shutters to the windows on the first floor are blue-green. Local winstone has been used for the chimney stacks, and the roof is covered with Norfolk reed thatch. The windows have oak frames and leaded lights. The illustrations are (1) The entrance front from the north-west. (2) and (3) Plans of the ground and first floors. (4) The garden front from the south-west, showing the loggia on the left. (5) A detail of the entrance front; the half elliptical forecourt is paved with pebbles and the ornamental lamp is of wrought iron, set on an oak post. (6) The loggia on the garden front. Its piers are of whitened concrete and the beams of oak timbering. On the open rough larch timbering to the roof are perches for peacocks. The paving of the loggia is in stone and brick. P. D. Hepworth, Architect.



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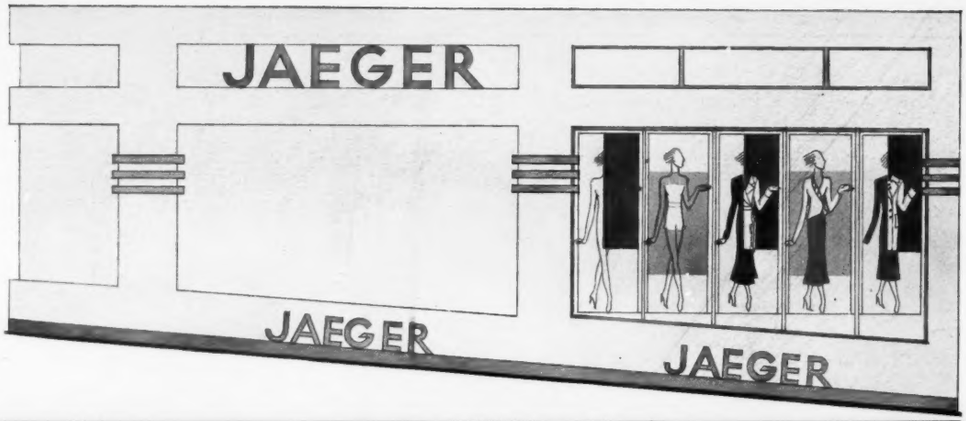

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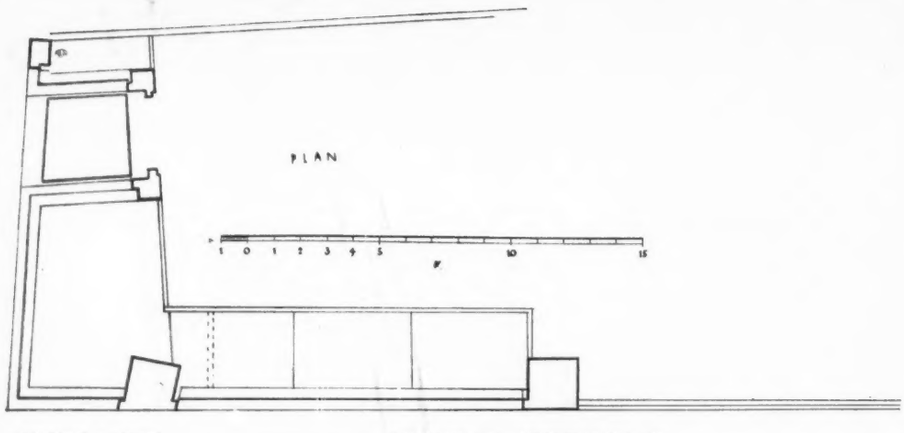

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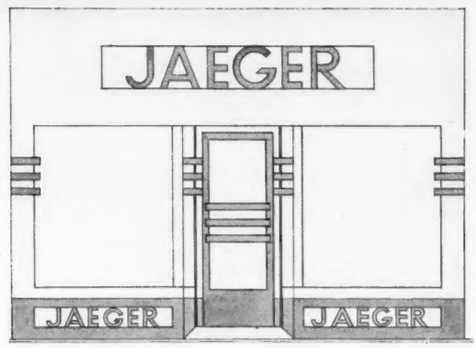
ELEVATION TO STRAND

ELEVATION TO NORTHUMBERLAND ST.



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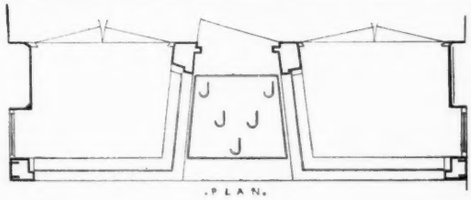

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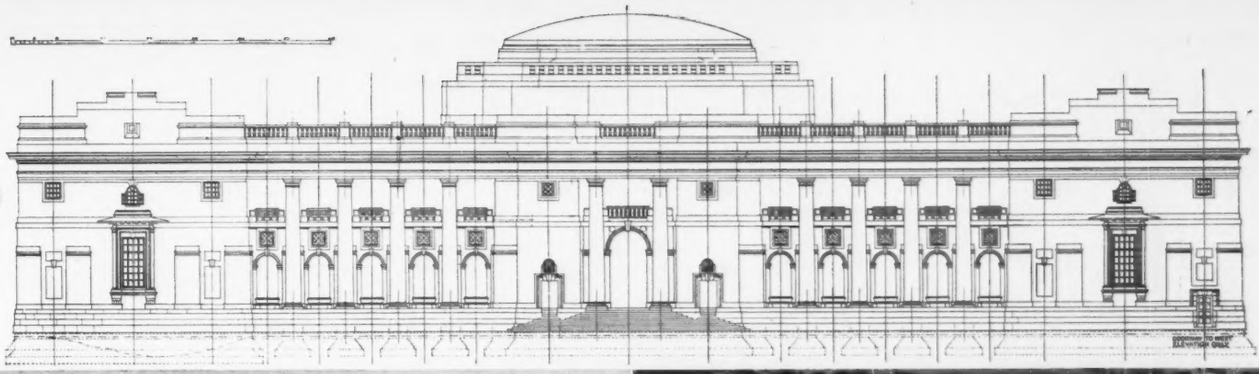
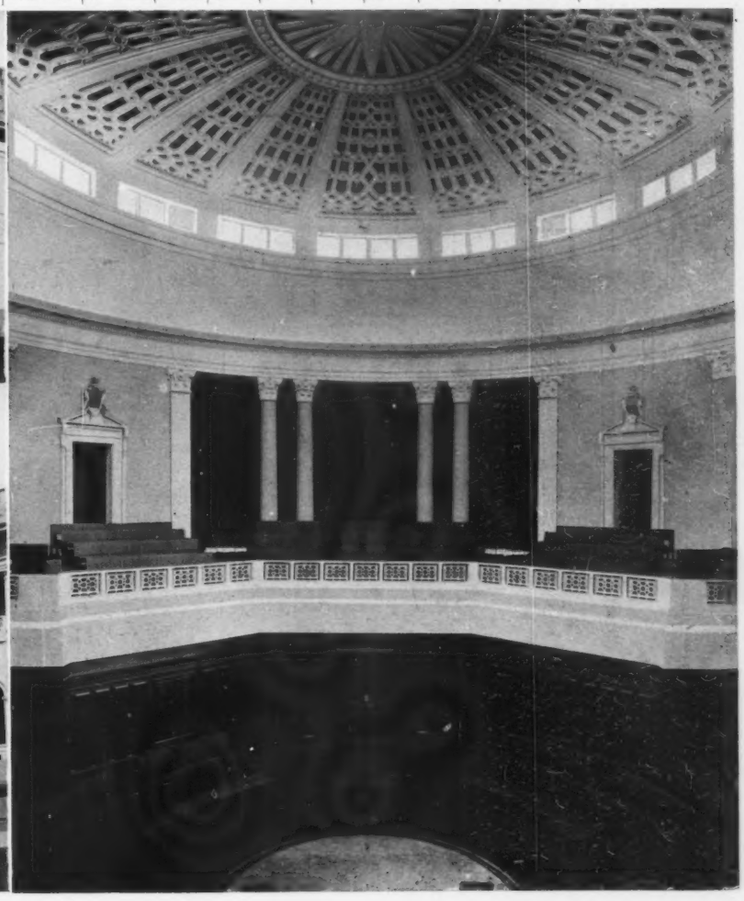
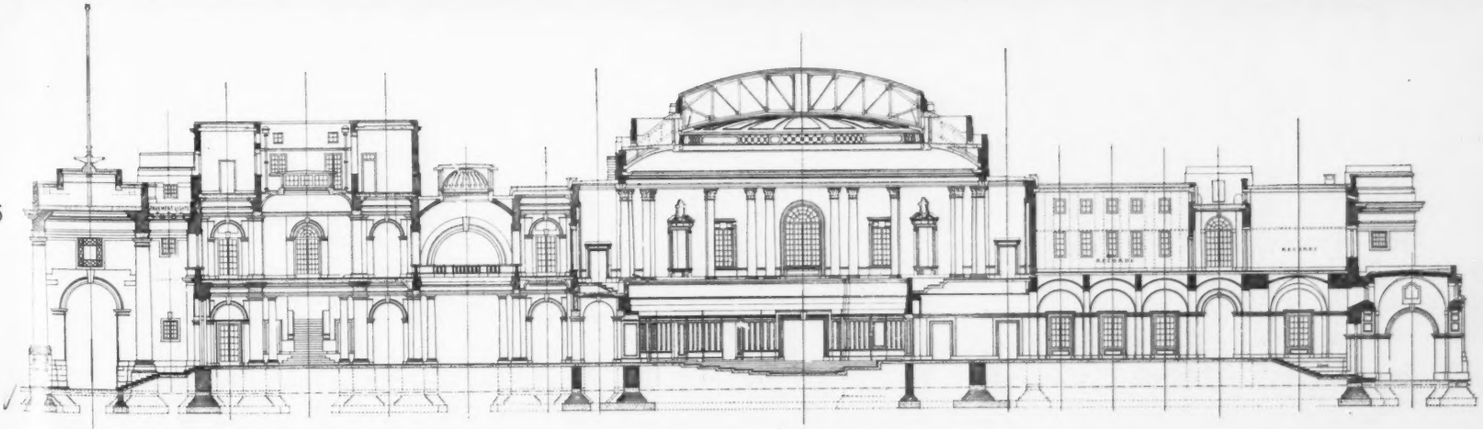
PLAN.

JAEGER SHOPS.—The shops in the Strand, (1), (2) and (3) and in Victoria Street, Westminster, (4), (5) and (6), are the first two of a scheme by which it is intended during the next three years to modernize all the Jaeger branches in the British Isles. The design, therefore, had to be one readily adaptable to any site and easily recognizable in any of its variations. The materials used are stainless steel and coloured cement. The cement is buff in colour—the buff of Jaeger camel-hair. The construction is of this cement on a steel lattice foundation and the doors, kicking-plate and lettering are stainless steel. The lower transom masks the flood-lighting for the windows and these lights also silhouette the tube lettering above, at night. Round each verticle there are three 3-in. square stainless steel tubes, which are continued inside the windows as lights. These tubes also appear on the doors as handles. The mat is of buff rubber with the letter J inset in stainless steel. The window enclosures are mirror sand-blasted on the face in stainless steel frames. In the Strand shop, the ground floor was too narrow to allow windows the whole length of the shop. The window has therefore been divided into five panels, each having an outlined figure. Behind these are boards (which can be changed as the fashions change) with various garments painted on them. The shops were designed by J. Duncan Miller.

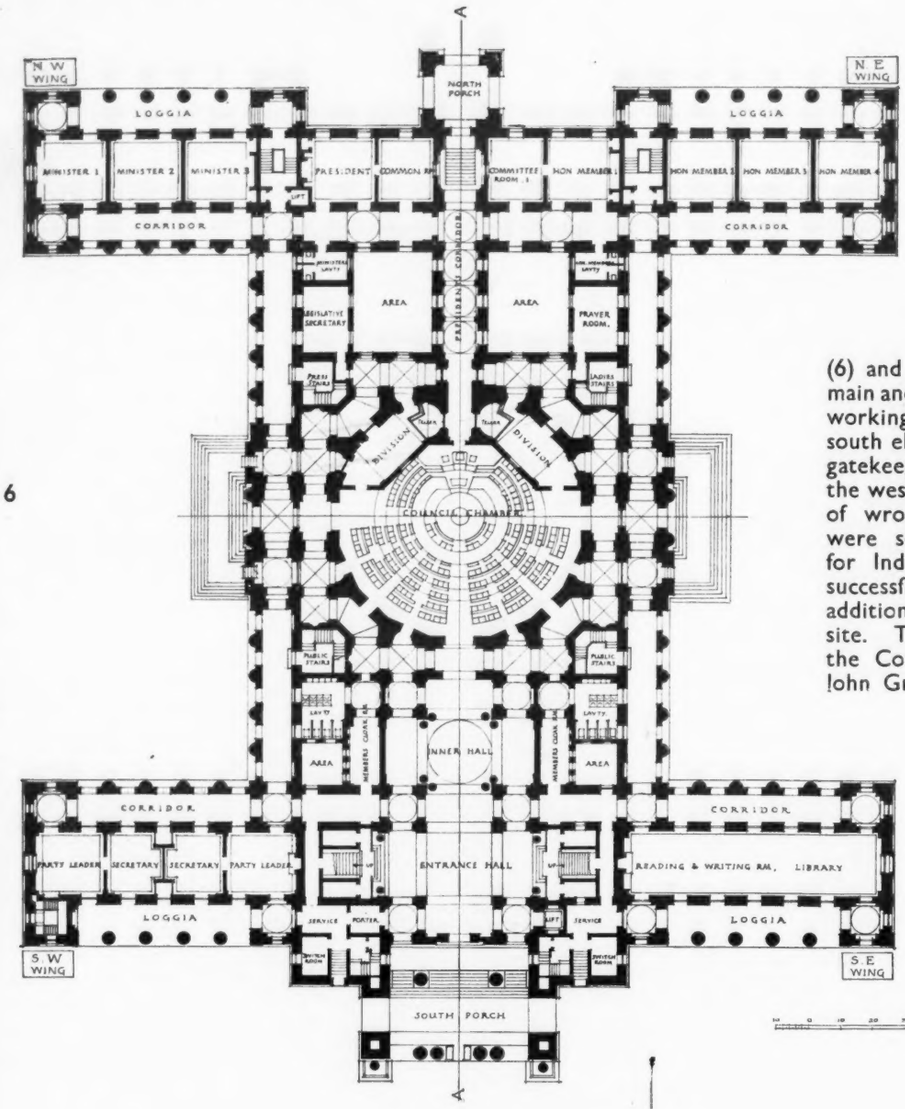






BENGAL LEGISLATIVE COUNCIL HOUSE, CALCUTTA.

(1) A working drawing of the east and west elevations. (2) The south front, showing the members' entrance porch. Only the plinth and the "Jalis" are of stone, the remainder of the building being covered with plaster. (3) The members' terrace on the east side. The Governor of Bengal, Sir Stanley Jackson, is leaving the building after the opening ceremony. (4) The Council Chamber, which seats 160 members and accommodates about 200 persons in the galleries. The seating is in wax-polished teakwood, upholstered in maroon-coloured horsehair. The panelling is in teak and the walls above are covered with acoustic tiling. A thick blanket of special felt is laid over the pierced reinforced concrete ceiling. The Chamber is artificially lit by two complete rings of concealed lighting, one behind the main cornice and one at the crown of the cove. A special cooling plant is installed, and in hot weather the Chamber is maintained at a temperature of about 25 degrees lower than the external shade temperature. (5) A working drawing of section A.A. noted on the plans of the main and first floors on the next page.



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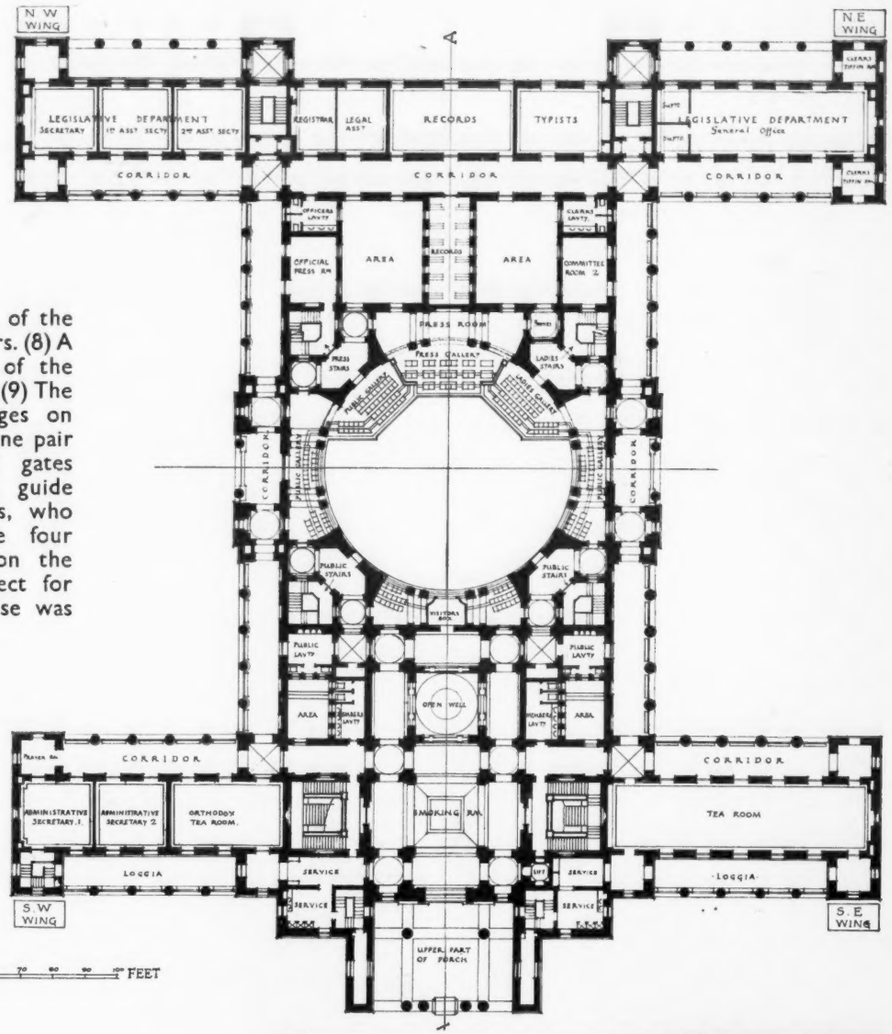
(6) and (7) Plans of the main and first floors. (8) A working drawing of the south elevation. (9) The gatekeeper's lodges on the west side. One pair of wrought iron gates were sent as a guide for Indian smiths, who successfully made four additional pairs on the site. The architect for the Council House was John Greaves.



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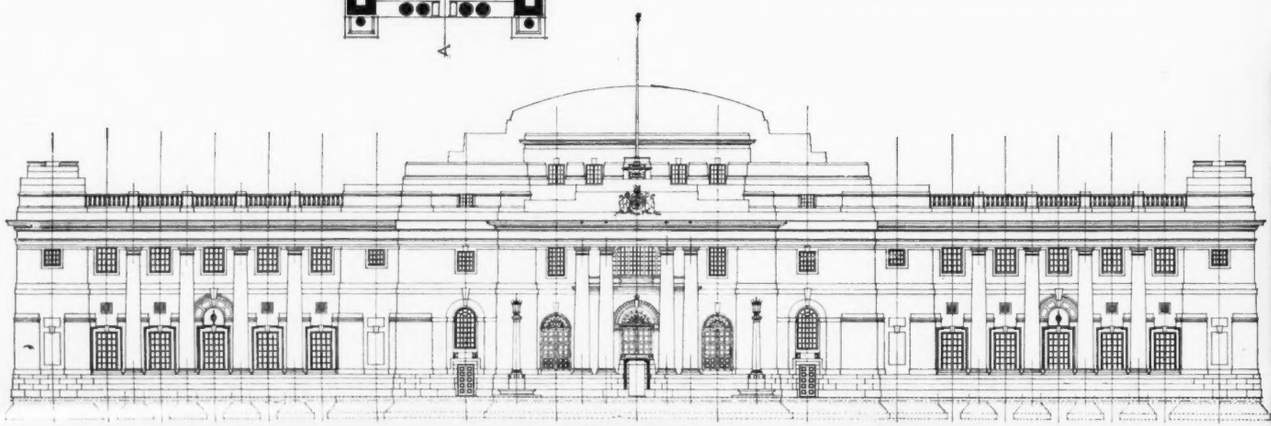

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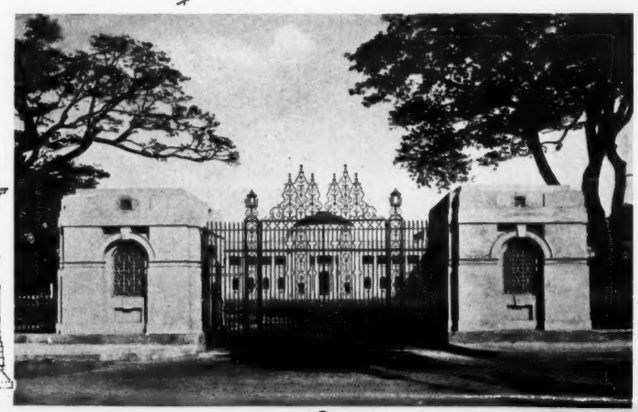

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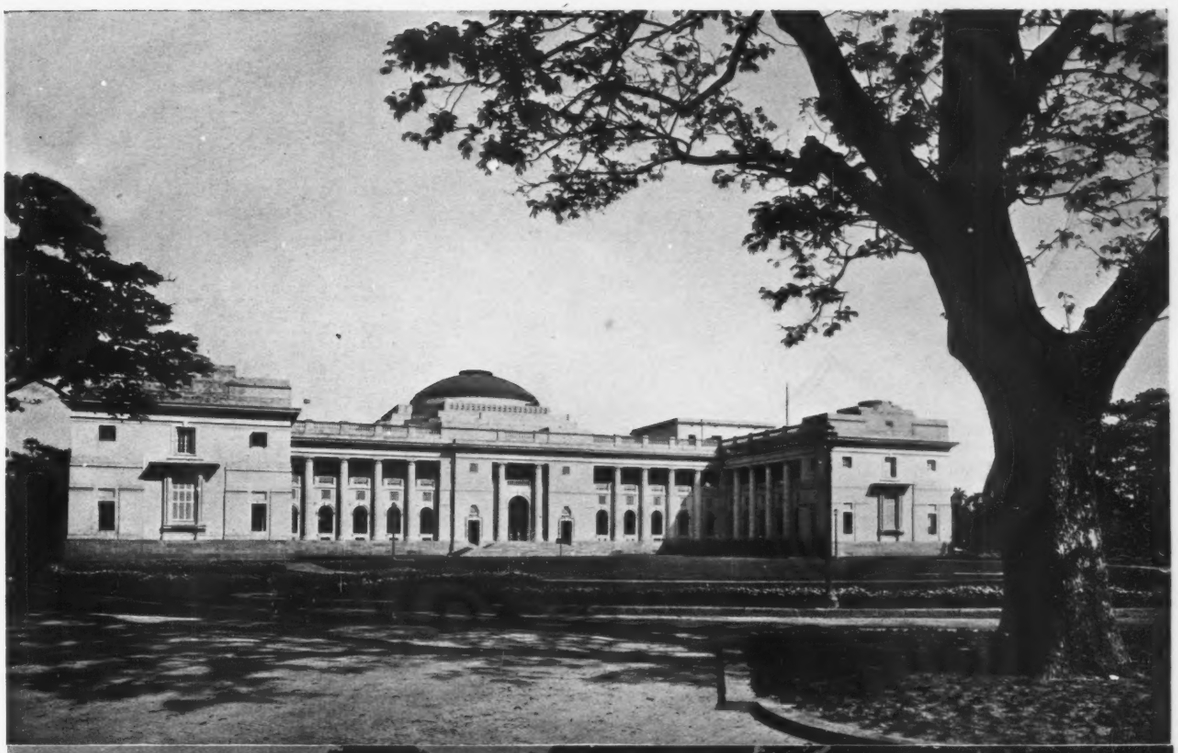

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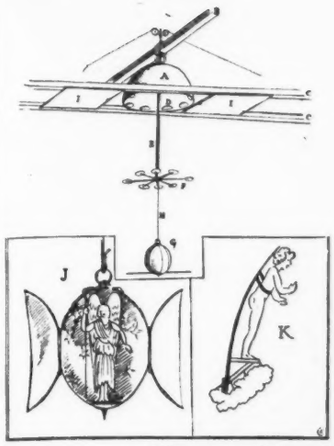
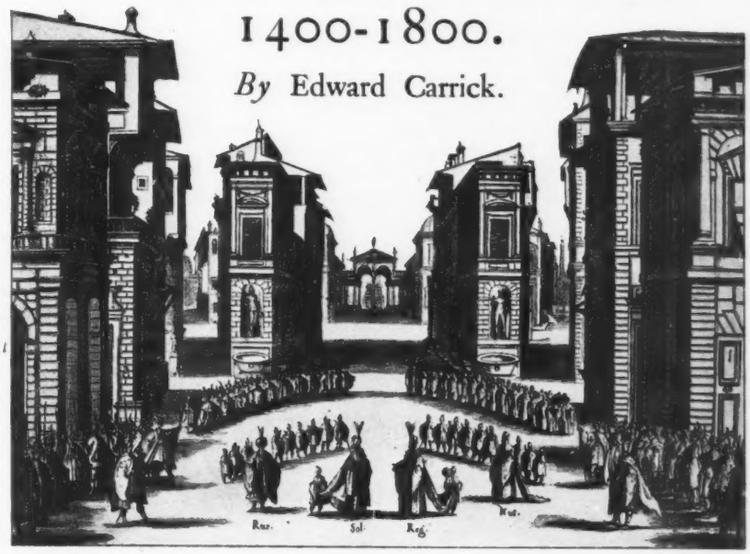
THE BENGAL LEGISLATIVE COUNCIL HOUSE was built from a design made in 1922 which was a modification of one selected in an architectural competition in 1921. The work was not commenced, however, until 1928, and was completed by the end of 1930. The illustrations on this plate are (10) the west front, and (11) the north and west fronts showing the President's entrance porch on the left. The building is completely supported on reinforced concrete piles, of which over one thousand, each more than 50 feet in length, were used. The dome is covered with copper. The constructional work was carried out with Indian labour, and Chinese craftsmen were employed for the joinery. The cost of the building was slightly over one shilling per cubic foot.



(1) Three rough diagrams by the author showing *HOW BRUNELLESCHI'S* PARADISO *WORKED*. (A) Inverted half globe suspended to a pinewood beam (B), between two tie-beams of the church (C, C); (D) Brackets of wood to support angels within the half globe; (E) Iron bar holding (F), an eight-branched support for more angels; (G) Copper "Mandorla" held by rope (H); (I, I) Two large sliding doors on rollers which were opened or shut by means of a cord; (J) Detail of Mandorla open and showing the announcing angel. (K) Detail in section of the inverted half globe showing the bracket supporting a small angel screened by a cloud of cotton wool. (3) A pen-and-ink drawing showing the working of the *HIND LEGS OF A THEATRICAL CENTAUR* by Francesco Giorgio Martini di Siena (1423–1506). *From* the original in the British Museum.

(2) San Gallo was the first to bring into fashion street scenes *built* in perspective. For these scenes all the mouldings, cornices and statues on the façades of the buildings had to be modelled in perspective. The illustration shows the *BUILT PERSPECTIVE SCENE* used in *Il Solimeno*, produced in Florence in 1620. *From* an engraving by Jacques Callot.



Theatre Machines in Italy, 1400-1800.

By Edward Carrick.

MACHINES were used in the earliest form of theatre, the Pagan temples, when the great figures of gods were made to move their hands and eyes. They were brought to great perfection by the requirements of the Greek tragedies. With the Romans they became more and more spectacular; the sudden appearance of a full-sized galley, or a mountain with sheep grazing upon it, was a familiar occurrence to a Roman audience of A.D. 150. But when Rome faded out, the theatre and all its trappings faded with it. After a long interval, during which Mysteries and Moralities had usurped the boards, the old spirit of the Theatrical Theatre once again began slowly to make its appearance, this time in Christian temples—the great churches of Northern Italy.

It was the Princes of the Church who brought about the revival. They wanted to help the people to believe by showing them heaven in a material form; so great spectacles were given in the churches and the best architects of the time were called in to design the costumes and invent the machines, or "ingeni" as they were called, by which angels and cherubs could rise and descend to and from this material heaven.

Filippo Brunelleschi (1377–1446) led the way; it was he who, about 1400, invented the first machine which was commonly called a Paradiso (1). Vasari has given a very long description of it in his life of Brunelleschi which I quote here in a rather reduced and concentrated form.[1] The Paradiso was invented for the representation of the Annunciation which used to take place every year in the church of St. Felice in Florence during the month of March.

[1] "For this effect Filippo had arranged a half-globe between two rafters of the roof of the church, like a hollow porringer or a barber's basin turned upside down. It was formed of thin laths secured with iron. . . . . The whole machine was supported by a strong beam of pine well bound with iron, which was across the timbers of the roof. In this beam was fixed a ring which held the basin in suspense and balance, which, looked into from the ground, resembled a veritable heaven. Round the inside edge were certain wooden brackets just large enough for one to stand on. On each of the brackets was placed a child of about twelve, so girt about that they could not fall even if they wanted to. These children, twelve in all, being arranged, as I have said, on pedestals and clad like angels with gilt wings and caps of gold lace, took one another's hands when the time came, and extending their arms they appeared to be dancing, especially as the basin was always turning and moving. Inside and above the heads of the angels were three circles of tiny lanterns arranged so as not to turn over. These lights looked like stars from the ground, while the beams, being masked with cotton, resembled clouds. From the centre of the basin issued an immense iron bar, at the end of which were eight branches like the spokes of a cartwheel. At the end of each branch was a kind of plate on which a boy of nine was seated, tied in, but so as to allow him to turn in every direction. These eight angels, by means of a crane, descended from the top of the basin to beneath the plane of the beams bearing the roof, a distance of eight braccia,[1] so that they could be seen and did not interfere with the view of the angels surrounding the inside of the basin. From the centre of what we may truthfully call the nosegay of eight angels, there hung a copper ball or mandorla, filled with small lights placed in many niches, which appeared or disappeared upon touching a spring. When the nosegay had reached its place the mandorla was slowly lowered by another crane to the stage where the performance took place. A man was placed below the stage and when the mandorla reached its station he secured it. Inside the mandorla was a youth of fifteen, representing an angel, surrounded by an iron and fixed in the mandorla so that he could not fall. The man beneath the stage unfastened this iron which held the angel, so that he came out, walked along the stage, and when he came to where the Virgin was saluted her, and made the Annunciation. Then he returned to the mandorla, and the lanterns, which had been extinguished when he stepped out, were relighted, and the iron which bore him was newly fastened by the unseen man beneath, whilst the angels of the nosegay sang, and those of the heaven turned about. It thus appeared a veritable Paradise. In addition to this, in order that the heaven might be opened or shut, Filippo fitted large sliding doors beneath the basin of the heaven, provided with iron or copper rollers running in grooves, so arranged that by drawing a slender cord the doors could be slowly opened or closed. These doors had two properties: one was that, being heavy, they made a noise like thunder, the other was that, when closed, they formed a scaffold for fixing the angels and arranging the other things needed inside."

[1] One braccia is about 22 inches.

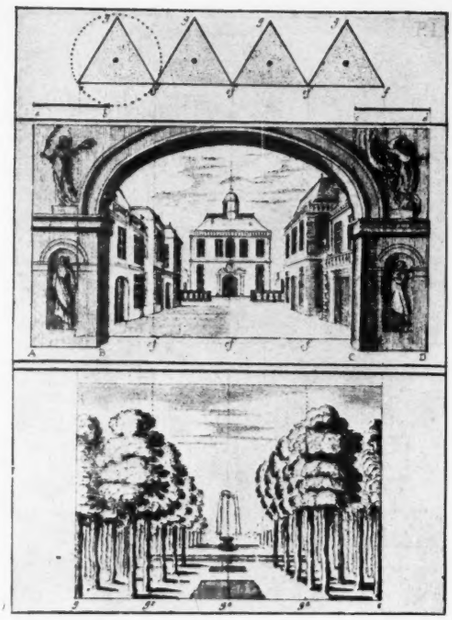
After Brunelleschi's death a young carpenter called Il Cecca arrived on the scene. He was a genius at inventing machines either for war or peace. He carried on from where Brunelleschi left off and added clouds, or "nuvole," to theatrical history. He was not content to see a Paradise suspended in the air with a single angel descending to make an announcement. He wanted things on a grander scale with many angels, cherubims and seraphims all moving together, and as this required a tremendous number of ropes and pullies he had to invent something that would hide them. Why not clouds?—clouds of cotton wool. He tried them at the next feast of the Ascension at the Chiesa degli Camini, which was much larger than St. Felice, where Brunelleschi had made his Paradiso. When the moment arrived on the evening of the performance, hundreds of little white clouds were seen clustered together above the mountain on which stood Christ and the apostles; then to the sound of beautiful voices, accompanied by lutes and viols, the clouds began to move apart and revealed a heaven full of angels in beautiful array, surrounded by cherubims and seraphims; these were seen gradually to descend till they reached the mountain, when the angels advanced and announced to Christ his ascension; then the clouds seemed to surround that piece of the mountain on which he stood and the whole ascended into a Paradiso above. After this, clouds were used on every occasion when machinery had to be hidden; even in processions when saints, represented by human figures, were carried through the streets, they were always surrounded by clouds hiding their supports, thus making them seem more supernatural. After a while painted canvas, shaped and mounted on battens (6), took the place of cotton wool, and as a form of screen for the mechanical working of any supernatural being lasted until the end of the eighteenth century.

By the end of the fifteenth century the comedies of Plautus and other Romans and Greeks began to creep back, and with the beginning of the sixteenth century sacred spectacles seemed to have taken a back seat. Architects therefore had to turn their attention to new kinds of devices—devices for changing scenes quickly and others for imitating such things as lightning and thunder. Comedies could not be acted in churches, so theatres had to be constructed. This was generally done in some big room with a semicircle of gradines at one end and a platform at the other. The platform generally had a proscenium of some kind, either with or without an arch across.[1]

The theatre being established once again, the princes who had helped to bring this about, first of all used it as a form of private entertainment, and later, on special occasions, they admitted the public. In order to surpass one another in magnificence, they collected around them the finest painters and architects in the land. This led to jealousy and competition, until the theatre became a figure of extreme political importance. Performances were then only given in the event of visits from princes from the neighbouring states or abroad, for the celebration of a marriage, or when entertaining dignitaries of the Church. On these occasions the performance was selected with tremendous care, or composed especially to suit a certain political situation that was to be discussed. Likewise with the theatre itself, its symbolical decorations and the placing of the guests. Ambassadors and spies were always present at these performances, and usually sent detailed reports of the proceedings to the princes or prelates they served.

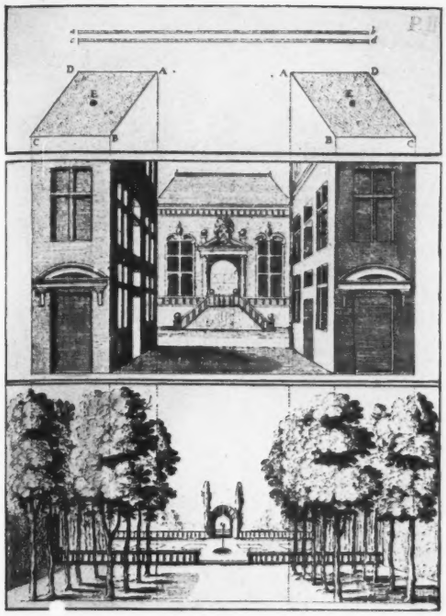
This situation, and the fact that the country was so divided, prevented any really *steady* growth in theatrical representation during the whole period from the beginning of the sixteenth century to the middle of the seventeenth century; instead, it advanced in fits and starts. Perhaps it would be better to say the advance was spontaneous rather than studied. Inventions were made if a special occasion so required, but otherwise what was left over from previous shows had to be adapted. Few, if any, of the architects and painters who prepared these spectacles studied the theatre for its own sake; it was just part of the day's work together with the building of churches and palaces, the draining of marshes, the designing of implements of war and state carriages, but though the theatre was only a side line for these great artists, among whom may be numbered Mantegna, Leonardo da Vinci, Baldassare Peruzzi, Andrea del Sarto, Giulio Romano, and Cristoforo Gherardi, they did not treat it in an offhand way. They joined in the excitement and allowed their fancies to run wild, not merely on paper, but in reality. Thus, in order to study the development of theatrical machinery, we must spring about from province to province in twelve-league boots, and witness the different performances of historical significance that took place, and meet the different men who had occasion to be inventors.

It would seem that only one of the sixteenth-century artists ever really gave his whole time and energy to the theatre, and he was Aristotile da San Gallo. He and his contemporary, Baldassare Peruzzi, achieved great things; Peruzzi by inventing perspective scenes; San Gallo by his unceasing experiments, for which he had ample opportunity. San Gallo, who worked chiefly in Florence, reintroduced the old Roman idea of prisms turning on pivots the three sides of which were painted with different scenes, and could be turned with ease when a change was required (4) and (5). These prisms as wings, together with perspective backcloths, were used a great deal during the early part of the sixteenth century and appeared again at different times in the seventeenth century in the smaller towns of Italy, Germany, and France. An old French Jesuit, who published a book on perspective in 1649, totally ignored Torelli's innovations, which at that time



(4) and (5). Two plates showing the type of scenery which was re-introduced by San Gallo in his first experiments. Although it was soon superseded by built perspectives, many of the colleges of Germany, France and Italy used these *PRISM SETS* as wings, together with perspective backcloths, for their private theatricals till the end of the seventeenth century. (4) illustrates how

[1] Through a succession of misstatements it is now considered an historical fact that the first proscenium arch was that of the Teatro Farnese, built in Parma in 1617–18. Who started this story I do not know, but many celebrated historians have repeated it. In any case, Francesco Salviati (1510–63), who designed some very beautiful scenes in his lifetime, designed them with quite unmistakable proscenium arches, and that was almost a hundred years before the Teatro Farnese.



four prisms as a background, revolving on pivots, can be turned and show a different scene, there being three scenes painted on the different sides of the four prisms. (5) shows a similar arrangement but with two revolving pieces in the foreground and two changing backcloths. *From* Padre du Bruils' *La Perspective Pratique*, published in Paris in 1649–51.

were astonishing the whole of Europe, and reproduced diagrams showing the working of this prism scenery then just on one hundred and fifty years old ! Joseph Furtenbach, the German architect of whom we shall speak later, also published a book in 1663 in which this type of scene is shown in plan and elevation as quite up to date. It was San Gallo who brought into fashion street scenes *built* in perspective (2). They required great skill to be good, as all the mouldings, cornices and statues on the façades of the buildings had to be modelled in perspective. These streets, when the hour permitted, were lighted from one side by daylight, but more often than not by thousands of candles in crude holders stuck all over the backs of the scene. The skies above were often represented by domed ceilings, painted blue with little clouds floating about—these old domed ceilings were certainly the forerunners of the Fortunay Panorama of today. San Gallo also devised a most amusing method for making the sun rise and set; a wooden arch was built right across the back of the scene and out of sight of the audience. This arch was grooved beneath, and in the groove ran a slot from which was suspended a crystal ball filled with water and surrounded by golden rays and lighted behind with candles. This device was managed by a windlass so as to raise it to the meridian by the middle of the play, and sink in the west at the close.

With Florence leading the way, the other great cities soon followed suit: first Ferrara, then Mantua, Urbino and Milano, and gradually the whole of the north of Italy. Duke Ercole d'Este, one of the most powerful princes of the age, was a great lover of the theatre; since 1496 he had been experimenting with productions of Plautus in the courtyard of his castle. But in 1502, to celebrate the marriage of his son with Lucrezia Borgia, a political alliance of extreme importance, the splendour of the performances that were to be given would surpass anything done before. In February of 1500, in order to keep Ercole d'Este well informed, Sigismondo Cantelano, one of his agents in Mantova, had sent a most minute description of Gonzaga's beautiful theatre, which had been decorated by the Mantegna panels, since transferred to Hampton Court; so now Isabella, Duke Ercole's daughter and wife of Gonzaga, Duke of Mantova, having left her husband to be present on this great occasion, wrote home and told him all that was happening, so that when the next opportunity arose the Gonzagas should again surpass the Estes. That a beautiful princess should bother so much about architectural and theatrical details may seem strange, but it was these details that her husband wanted to know. Her letter runs as follows :

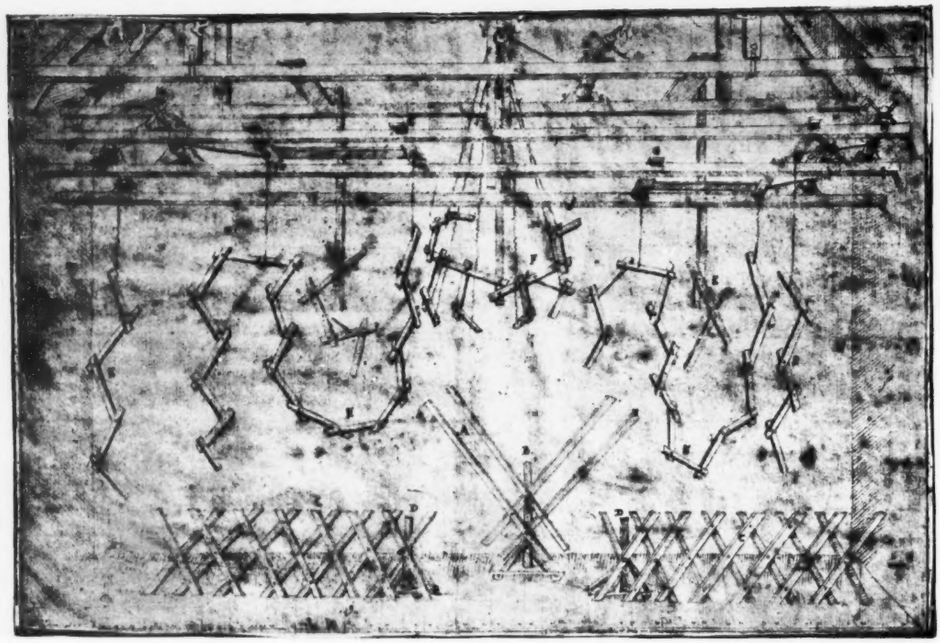
My father took me to the Hall where they act the comedies, which is in length 146 piedi[1] and 46 piedi wide, on the side of the piazza are made the " grade " (gradines or banks of seats as in the Greek theatre) numbering 13 from top to bottom, having two gangways to divide the women from the men : The women sit in the middle and the men on each side. The ceiling and the seats are all covered with green, red and white cloth. On the other side, that is facing the seats, there is built a wall (the front of the stage) of wood to the height of a man, indented like the battlements of a city, on this are the houses of the comedy, which are six. I reckon that it (the theatre) will hold about 5,000 people : First the foreigners will occupy the seats, and if any remain they will be taken by the Ferrarese gentlemen : On the ceiling of the hall are five coats of arms.

After describing these she ends : " There is nothing more that I saw worth notice." Later she writes saying that on the stage in front of the " houses " (a street scene built in perspective) was a space about 40 by 50 braccia,[2] where a ballet was danced by soldiers dressed like ancients. She also saw the theatrical wardrobe numbering 110 costumes, which had been specially made for the five plays to be presented, the first being given on February 3, the other four on the days following. Those employed in designing, painting and building the scenes were Fino de' Marsigli, il Trullo, il Segna, il Brassone, Giovanni da Imola, Pelligrino da Udine, Dosso Dossi and his pupils, all men who had worked previously on the Sacred Plays and the early comedies. The music was composed by Alfonzo della Viola, Ruzzante and his company acting the plays. The end to one of Isabella's letters shows that she did not really enjoy her reporter's rôle in Ferrara, for she says : " Although this Fête may be the most beautiful the world has seen, without yourself and our little son it seems nothing to me."

From Ferrara we jump to Rome in 1513; Giuliano di Medici has become Pope and Roman citizenship has just been conferred upon him. For this occasion, between the Palazzo Conservatori and the Campidoglio, a theatre was built entirely of wood and holding over 3,000 people. It was covered by a blue-and-white vellarium from which hung beautiful white candles in sconces, and was built under the direction of one G. G. Cesarino. The performance given was Plautus's *Penulo*, the actors all being sons of the great persons of Rome. These boys wore stockings the colour of flesh so as to seem bare-legged, short boots of blue decorated with precious stones, and the most beautifully coloured costumes, all of which are minutely described in contemporary records. The performance was accompanied by the delightful music of pipes and drums. In the same year (1514), when honouring the arrival in Rome of Isabella Gonzaga, the *Calandra* by Cardinal Bibbiena was given which was the starting point in modern theatrical history with regard to scene *painting*, owing to Baldassare Peruzzi's marvellous scenes painted in perspective which Vasari says " opened the way to all who came after him."

Six years later Arioso's *Suppositi* was given, and this time the designer of the scenes was Rafael himself. Alfonso Paulucci, who was present, wrote a most careful description of the rather merry evening. He describes the theatre, and says that the scenes painted in perspective by Rafael were greatly admired. The illuminations seem to have attracted attention, too; there were thirteen chandeliers of six candles hanging from the ceiling, each one in the form of a letter, and together spelt the words : LEO PON MAXIMUS. The play was relieved by intermezzi in the form

[1] One piedi is about 8½ in.
[2] One braccia is about 17 in.



(6) The design illustrates the arrangement of battens to which *PAINTED CLOUDS* were attached; by slightly moving the ropes that supported them, the clouds took on new formations. This is the kind of machinery that supported and moved the clouds in scenes similar to that shown on Plate IV. Attributed by the author to Gasparo Mauro, Venice, *c.* 1650.

of music, the orchestra consisting of fifes, bagpipes, two cornets, viols, lutes, a flute, and a small organ. The whole performance cost 1,000 ducats.[1]

During the first half of the sixteenth century all the performances given in Florence took place in the numerous vast palaces in the town, and particularly in the Palazzo dei Priori, but in 1585 it was decided that a permanent theatre was necessary, and therefore Francesco Salviati's pupil, Bernado Buontalenti, was called on to build one in the Fabrica degli Uffizi, where now is situated the Magliabechiana Library. This is the theatre shown in a superb pen-and-ink drawing made by Callot in 1616. The scenery and machines used here were a mixed kind; perspective in relief against a painted backcloth, and with wings run in grooves on the stage like those shown in the Inigo Jones' section of the stage for *Salamancida Spolia* (1640).

Inigo Jones went to Florence between 1613 and 1614, and it was here that he must have met Buontalenti's pupil, Giulio Parigi, who had been working on nearly every spectacle in that city since 1565. Giulio Parigi had many pupils, among them two foreigners, one a Frenchman, Jacques Callot, the other a German, Joseph Furtenbach.[2] Callot most of us know about, but few of us have come across Furtenbach. He probably met Inigo Jones in Florence, for they both went to Italy for ideas. But when the German felt that he had picked up a good sackful, he returned to his native land and wrote volumes on all that he had found out, so that those at home might profit. In one of these volumes, published in 1663, he describes the workings of the diagrams, and on Plate VI I give some of these in an abbreviated form.

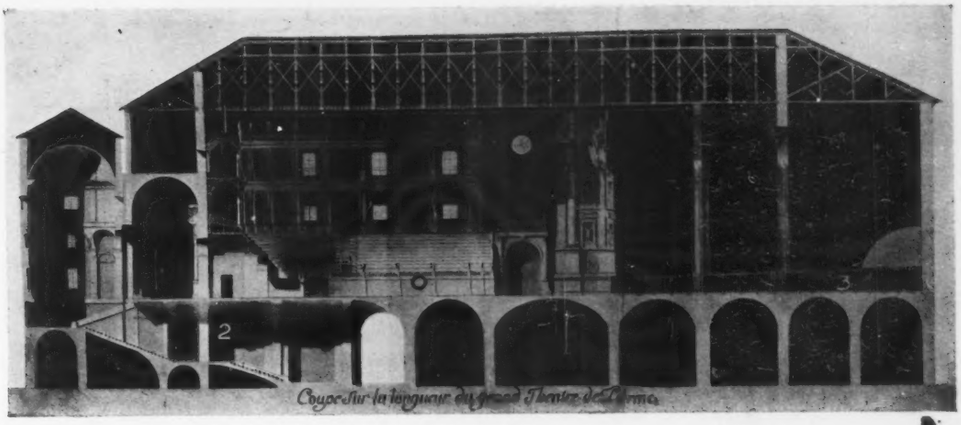
In 1637, after his achievement at the Teatro del Sole in Pesaro, Nicolo Sabbatini published his first 89-page treatise on theatre machinery; it bore the title *Pratica di Fabricar Scene e Machine ne' Teatri*, and I think that old Furtenbach often referred to this book, which, although written in 1639, was far behind the times. On page 72 (second edition) he says, with regard to changing scenes, that you can make trumpets blare, or have an arrangement with someone in front to pretend that some of the seats are breaking down at the back of the auditorium; this will attract the attention of the spectators away from the scene, which can then be changed unperceived. He advises the use of the trumpets, however, as the other method may lead to a panic. This would seem to suggest that the Pesaro theatre had no curtain!

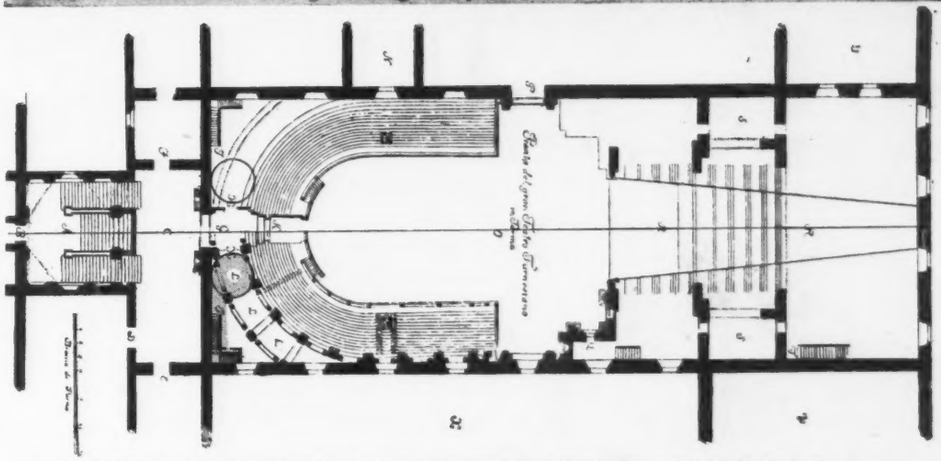
But before going too far on into the seventeenth century I must mention the building of the first permanent theatre in Milan, which took place in 1594 to celebrate the marriage of the Conte d'Arco, the son of Juan Fernendez de Verlasco. The performance of *Il Fetonete*, which was given on the occasion, showed a considerable advance in theatre technique at that time. The theatre, which was in the Palazzo Ducale, was built of wood in order to be ready by October 13, 1594. The designing and building was the work of Giuseppe Meda. The scenes and machines were especially made for the occasion by Valerio Profondavalle. The play and intermezzi were the invention of Nunzio Galiti, the company being the celebrated Compagnie degli Uniti, thirty-two strong. The ambassador to the court of Mantova reported all that happened to his master, and from his report I have extracted the following:

"On the signal being given the Cloth representing the sea, and adorned with every kind of fish, fell away discovering the scene depicting Naples. Across the middle of the stage was a cloth showing the sea front, on which appeared Victory, an actress dressed like a siren. She recited the prologue, at the end of which the stage was immediately covered by a cloth painted with trees, woods, mountains and dells into which came the characters Fetonete and Epapho . . ." Fetonete, according to the fable, gets Phœbus to grant his request to drive the chariot of the sun and we pass on to the

[1] Up to this time the theatres that had been built were not of a very permanent type. Few princes put on more than three or four performances a year and frequent wars caused great gaps in between. The theatres, therefore, were always of a light construction fitted into a large hall, decorated with damasks, paintings, statues and candelabra, all of which came down afterwards. By the middle of the sixteenth century plays became more frequent, and so, one after another, permanent theatres were built. In 1532 the poet Ariosto, who also considered himself an architect, built one of the earliest permanent theatres in Ferrara which, however, did not have a long existence, as from his death-bed the following year Ariosto could see the flames consuming it. By 1551 Mantova could boast of one of the finest theatres in northern Italy, built by G. B. Bertani. After Mantova came Siena with a theatre built in 1560 by Bartolomeo Neroni for the Academy of the Intronati. Five years later Venice had a beautiful theatre built by Palladio in part of the monastery of the Carita; this building was destroyed by fire in 1650. The same architect in 1579 started to build another for the Academia Olimpico in Vicenza; this was finished in 1584 after his death by Scamozzi, and is still in existence, giving a fine example of built perspective scene. In 1589 Scamozzi built a miniature theatre for Vespasiano Gonzaga in Sabionetta.

[2] Furtenbach was born in Lentkirch in 1591, and between 1612 and 1622 travelled in Italy.





In the *LONGITUDINAL SECTION OF THE TEATRO FARNESE IN PARMA* (7) (O) indicates the part of the auditorium which was flooded by water; (2) indicates where members of the audience who arrived on horseback, rode up into the theatre; and (3) the spot at which water was stored before it was released into the auditorium.

The *PLAN* (8) was designed by Paolo Donati. (A) The great stairway. (B) Guard Room, now Museum. (C) Vestibule. (E) Entrance to Biblioteca Palatina. (F) The Pinacoteca Reale. (G) Little Vestibule. (H) Door leading to the gradines and the three galleries above. (I) Stairway to the galleries. (K) Entrance to the theatre under the gradines. (L) The galleries. (M) Small stairs for going to and from the gradines. (N) Part of the road that passes under the theatre. (O) The parterre, or floor, of the theatre; this space was flooded for the battle of monster fish. (P) Entrance to a small theatre (holding about 1,500 persons). (Q) Entrance to stage. (R) Stage. (S) Room for storing machines. (T) Stairway communicating with the under stage. (U) and (X) Courtyards. (V) Ducal Furniture store.

SECOND INTERMEZZO.

The scene is "covered with a cloth representing a dry forest, the trees all burnt by the sun and all the stage seeming to be scorched by the great heat." In the middle of the stage sit two figures representing Rivers, but their empty urns signify drought. Then come many people and all pray to Jove, who appears in the sky mounted upon an Eagle accompanied by a clap of thunder. Then Fetonete appears on his chariot and Jove causes him to fall from it, much to the distress of his mother and sister and all present, and the scene closes amid claps of thunder and flashes of lightning, which is all made light of by the jokes of the two comedians, Relichino and Pedrolino, who convulse the audience in laughter.

THIRD INTERMEZZO.

"The curtains show a scene of beautiful spring. Then enters a lovely woman, gorgeously dressed, on a car drawn by two lions." This lady, who represents Aurora, sings some verses and the stars in the heavens disappear on her entry. She is accompanied by the songs of various birds, chiefly nightingales and cocks. Then enter five shepherds with viols, who play; with them come four peasants who dance the *nizzarda* and other dances, all beautiful to see and hear. Then appear the Rivers with their urns full of scented water which they scatter while singing verses.

FOURTH INTERMEZZO.

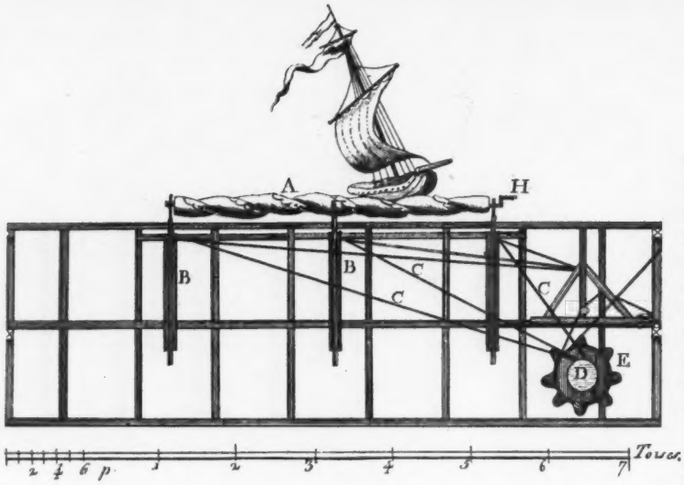
A cloth with trees covers the scene, and then enter the four seasons and four gods who sing madrigals that are truly beautiful. This ends the performance.

"This cost the city of Milano 2,000 ducats. The spectators exceeded 6,000. There was present the senate and all the magistrates, as well as those of the provinces, and an infinite number of well-dressed ladies, His Excellency and all his household."

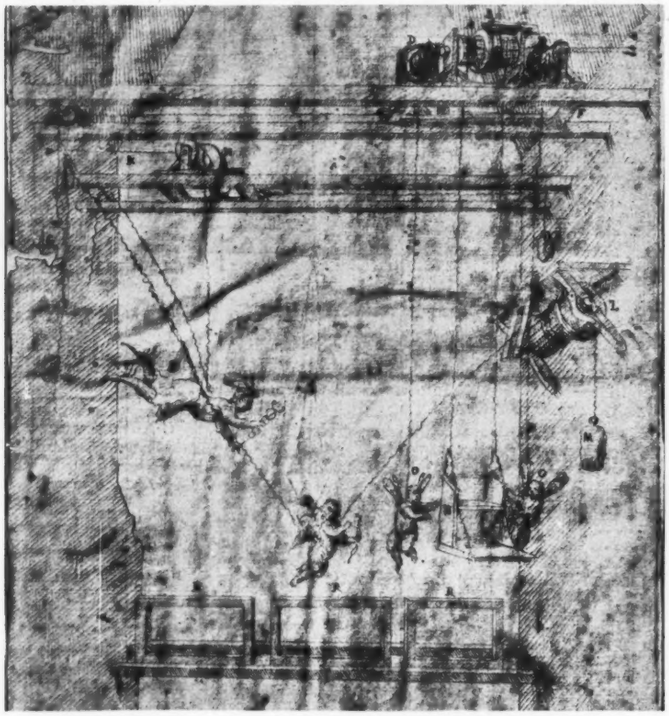
Another writer describes two of the four gods in the last act more minutely, as they seem to have pleased him particularly. One was "Venus all naked and beautifully white, with golden curls, garlands of roses, a pale blue veil and a shell in her hand, wearing little boots of gold." Then "Diana in a dress of sparkling silver with a golden bow in her hand and little silver boots on her feet, her hair being almost silver, very abundant and curly and hanging to her shoulders; she wore garlands of flowers and a moon and a transparent veil of black dotted all over with stars."

In 1617 we come to the building in Parma of the largest private theatre in history, the auditorium measuring 150 by 102 ft. and with a stage almost as large. It was Ranuccio Farnese I who had it built. He wanted to show off in front of Cosimo II di Medici, as he wished to unite the two families by marrying his son to one of Cosimo's daughters. The reason for building a theatre as a means to this end was prompted by the fact that in 1604, when he was in Florence, he witnessed the performance of one of the first operas recorded in theatrical history, Rinuccini's *Dafne*, and Ranuccio would not be content until he had gathered together the greatest brains he could find in order to surpass it; at the same time a theatre afforded plenty of opportunity for decorations symbolizing the unity of the two Houses. In this theatre between 1627 and 1690 were to be given the most sumptuous spectacles known in the history of the theatre, spectacles far beyond the dreams of Mr. Cochran. They are too long to describe minutely here, but I have collected a volume of documents on them which I am stringing together for publication shortly.

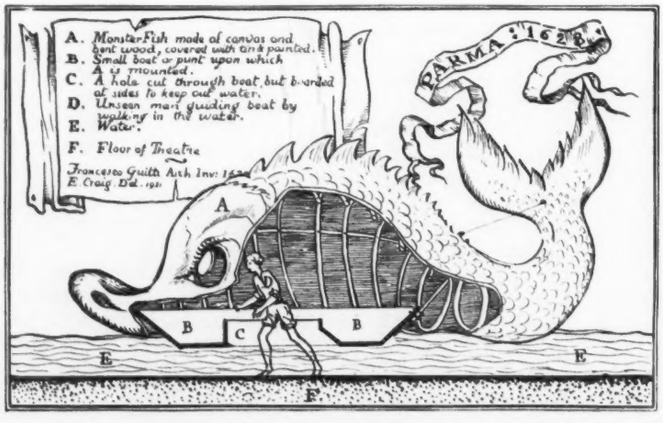
The performance of 1628 was a drama, opera, tournament and regatta all thrown into one. Claudio Archellini wrote the words; Monteverde wrote the music; Francesco Giutti, Luca Redi and Carlo Rainaldi designed the scenes, machines and monsters. The performance, which was to celebrate the marriage between Ranuccio II and Margherita di Toscana, took place on December 21. The town was crowded; the whole Florentine court having arrived, as well as all the most powerful princes and their followers from the neighbouring states. At 2 o'clock at night the doors of the theatre were thrown open and all took their seats on the gradines, leaving the vast parterre empty for



(9) *WAVES* were made of wood and were similar in design to the spiral columns so frequently found in late Renaissance churches. The illustration shows the workings of a wave, identical with those used at the performance in Parma in 1628, and is reproduced from an engraving in Diderot's *Encyclopædia* (1776).



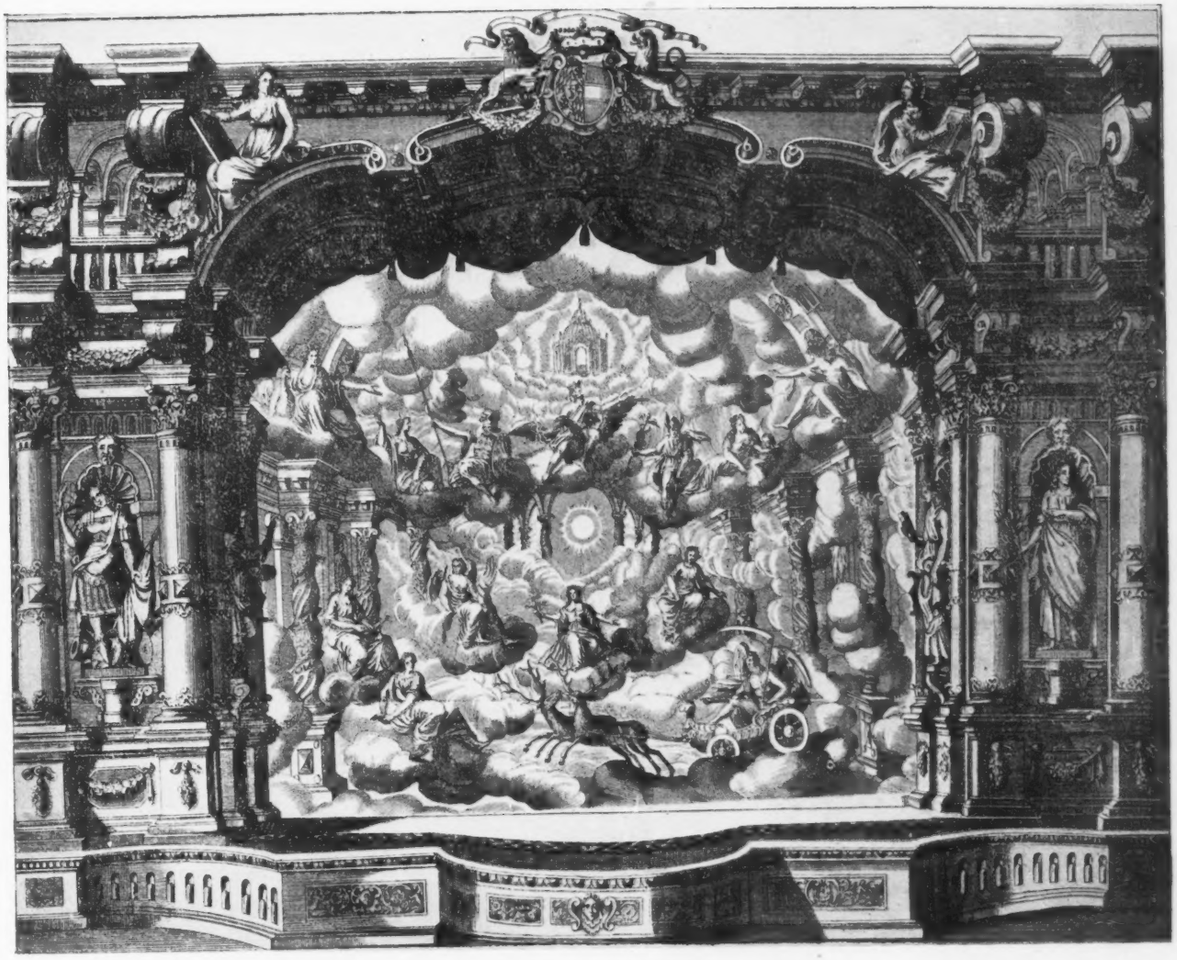
(10) A seventeenth-century drawing of a *FLYING MACHINE* of the kind used in the Performance in Parma of 1628 and also in scenes such as that illustrated on Plate IV. Devices to make a man fly were used in the earliest known plays and it seems to have been a pet machine of all countries in all the ages since drama first began. The drawing is taken from the Collection in the Biblioteca Palatina at Parma. (11) A design by the author, made from Francesco Guitti's description of the *MONSTERS* he designed in 1628 for the Parma Performance.



the ballets that were to come; the chief princes rode their horses right upstairs into the theatre, which was on the second floor built over arches (7). When the newly-married couple had taken their seats upon a special throne directly opposite the proscenium arch, a most beautiful symphony was begun, first by one orchestra, and then followed by four others in different parts of the theatre, and eventually joined by two powerful organs behind the stage. As this died away the curtains were drawn, and Aurora appeared from the sea on a marvellous chariot drawn by fiery steeds; she sings about the happiness caused by the wedding. Following this appear, one after another, the twelve Months, the Golden Age, Discord and the Furies, Mercury, Mars, Venus, Apollo, Juno, Cybele, Bellona and Saturn. Each, either descending from the clouds, flying through the air or rising from the sea; some alone, others, like Venus, accompanied by nymphs and tritons, and seated in symbolical chariots superbly decorated. Every now and then an excuse is found for a "Torneo" or "Combattimento," when warriors would come dancing into the centre of the auditorium; these, to music and the measured steps of a quadrille, go through the antics of a combat. Twenty-one machines were made and used for this performance. The nineteenth intermezzo, or the entry of Neptune, was the climax of the evening, for suddenly, to the piercing notes of the organs, Neptune issued from the waves surrounded by singing tritons, and the sea gradually swelling on the stage overflowed through gullies into the auditorium, ever increasing in volume, until the whole floor was covered. Then through side doors entered great marine monsters and little islands, upon each of which sat warriors who fought until, at a given signal, they disappeared and all was dry. The gods ascended into heaven wishing everlasting happiness to the Prince and his bride, while Discord was hurled down into an abyss.

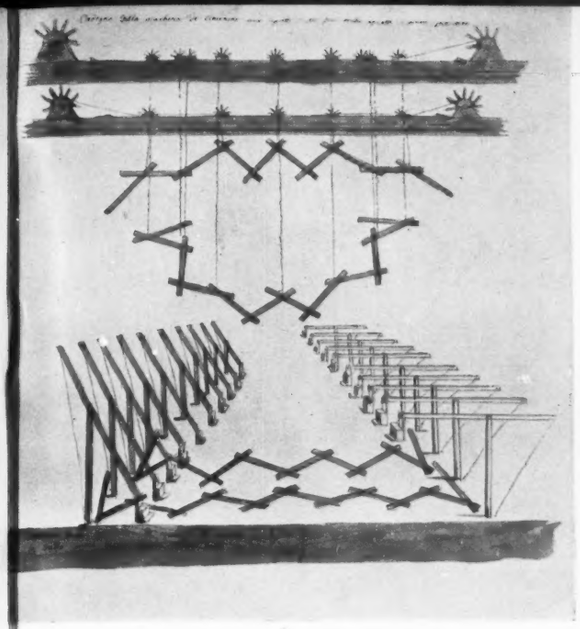
I have found documents showing how all this was done. The water was, the day before, pumped up into great iron tanks below the stage (7), and at a signal let out into the auditorium to the height of about two feet, the lower part of the theatre having been previously covered with sheets of lead. When the monsters made their appearance, covered in glittering scales, they seemed to be floating on the water. To show how they were worked I have made a diagram according to notes left by Giutti, the man who designed them (11). Beneath the theatre a great walled and buttressed reservoir had been built, and at another signal some Venetian sailors, who were in charge, knocked away a few poles which stopped up some sluice holes, and the water ran into it. The sea on the stage was composed of a number of "waves" that stretched right across the stage and went far back, diminishing in perspective (9). These waves were made of wood and were exactly the same as the spiral columns so much used in the later Renaissance churches which, being laid on their sides and slowly turned, gave a most beautiful effect.

NOTE. In his second article, to be published next month, the author will include a magnificent series of hitherto unpublished drawings of seventeenth-century theatre machines from the Palatine Library in Parma. Until now these have been attributed to the Performance of 1628 *in Parma, described above, but the author will give his reasons for believing them to have been drawn by the Mauro brothers from machines made in Venice in* 1645 *by the great Giacomo Torelli.*

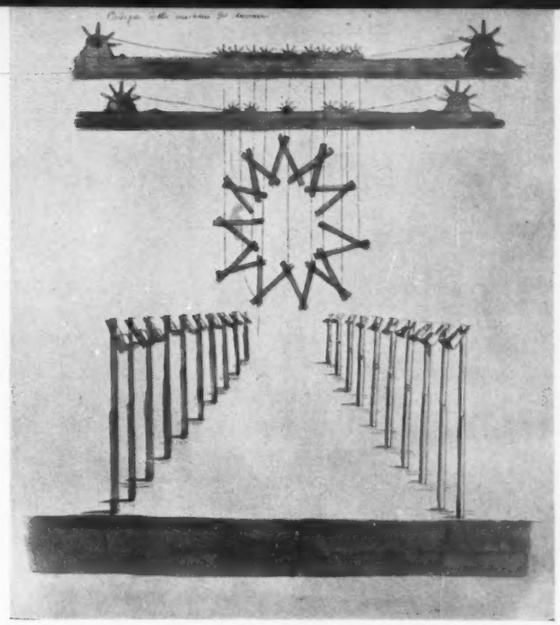


Although the scene shown here was not designed for the Performance in Parma of 1628, *it illustrates the kind of design that was used for it, and indicates how complicated the machinery must have been. This scene is taken from the production of* Servio Tullio *in Munich, in* 1685, *for which Gasparo and Domenico Mauro designed the machines and built the theatre.* From *an engraving in the libretto of* Servio Tullio.

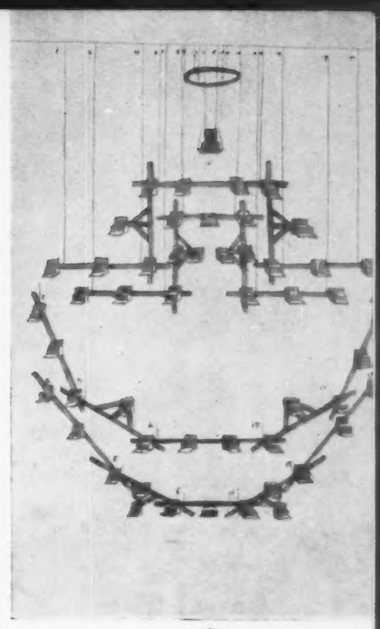
PLATE IV. *July* 1931.



A

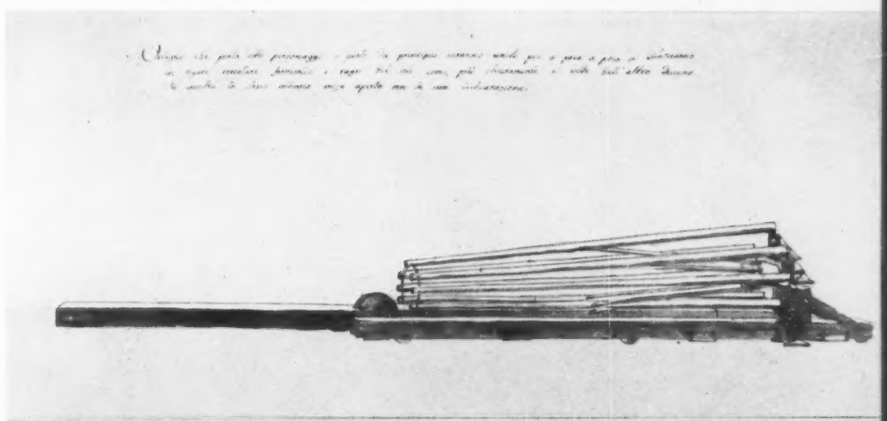


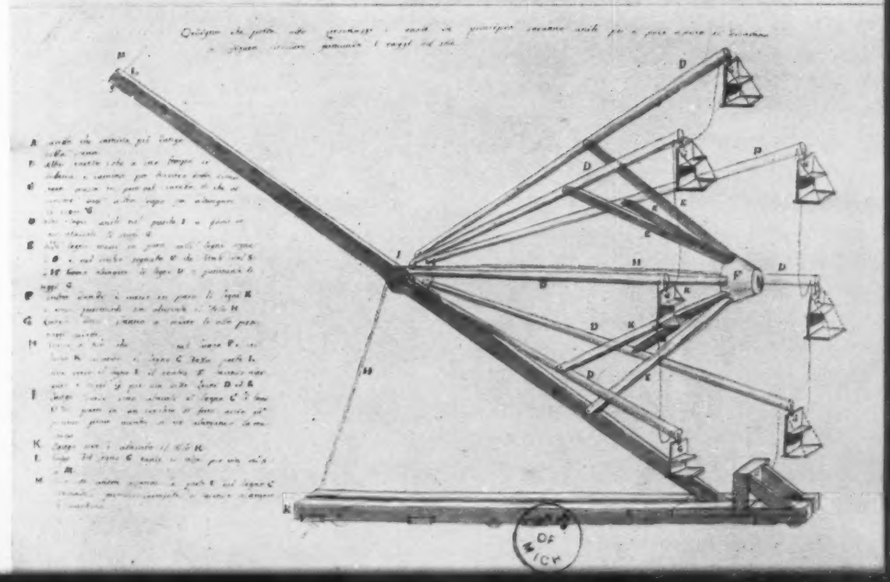
B



C

In Plate IV we are with the audience, but here we go behind the scenes. The illustrations (A) and (B) are two pen-and-wash drawings showing the working of a machine which, by turning a windlass beneath the stage, caused twenty people to rise in the air. In (A) the seats on the left for the deities are placed near the ground, with clouds below them. The next stage can be seen on the right where the seats have risen and the clouds have been pulled above them. In (B) the ropes have been pulled to raise the seats to the top of the supports and to change the shape of the clouds, much to the terror of the actors, but highly pleasing to the audience, who drank more sherbet, ate more sugar plums, and applauded. Although these designs were used for eighteenth-century productions, similar devices were employed for the Performance of 1628, *and for scenes like that in Plate IV.* (C) *AN EIGHTEENTH-CENTURY DESIGN FOR A STAGE MACHINE. The scene would start with the machine as shown below and then by pulling different ropes the shape would be changed as shown above. As the seats indicate, this would hold twenty-five people.* (D) *Two eighteenth-century pen-and-wash drawings showing THE SIDE VIEW OF A MACHINE TO HOLD EIGHT SEATED PERSONS. This machine opens like an umbrella, and the eight persons separate and form a circle when seen from the front. Although the drawings on this page are preserved in the* Archivio di Stato, Parma, *they are not well known, and are published here for the first time.*





D

No. 1. *FIRST CLOUD.*

A box 5 ft. square and 4½ ft. deep with a back seat and two side seats for three angels, little boys dressed in white with red sashes and curly wigs. The inside of the box is covered with brass or gilt in a rough manner so as to catch and reflect the light. Candles put inside, but carefully shaded. The outside is painted with angels' heads. The whole is lowered by a windlass arrangement and appears between other clouds. Unseen persons sing behind the stage, representing the heavenly host, and the three angels move and act and let their voices be heard.

No. 2. *SECOND CLOUD.*

This cloud is lowered from a horizontal bar, fixed into a vertical one which is firmly nailed to the floor of the theatre and to the roof of it. It acts like the machinery of a village pump, lowering and raising a pail. It has to be hidden behind the scenery and worked by two unseen men. The angel of death seated at QQ. steps out, when the cloud is lowered, fulfils his office, and is taken up again by the cloud, which has disappeared in the meanwhile and returns to fetch him again.

No. 3. *THIRD CLOUD.*

The cross-bar between A.A. is firmly fixed over the "scene." B is a counterweight by means of which the cloud can be lowered and raised. The angel sits on the bars at R.R. (the lower one for his feet).

No. 4. *FOURTH CLOUD.*

To which belong Nos. 5, 6 and 7.

No. 6 shows a shaped board; four of its kind form

No. 7, a "prospective" box with a square opening at the back. At pp and oo three shaded lights should be put. The whole box gilt inside (and a glass with water, and light behind it, placed outside the opening to reflect the light).

No. 5 is a little door to open and shut the opening. It is made of a board and is painted over with clouds as shown in

No. 4. Opening the little door makes the sun shine at the right moment. The sun is made of brass or cut out of barbers' signs and polished with brick dust. The eye in the middle O. is cut out, and an uneven glass flask, filled with coloured water, inserted into the hole through which the light will play in broken colours. There is an arrangement of rods by which this eye can be turned, and can thus shine and twinkle still more. When God or Moses talks, the whole sun is turned round.

[These four "cloud" effects are of the Brunelleschi-Cecca tradition and as such are interesting.]

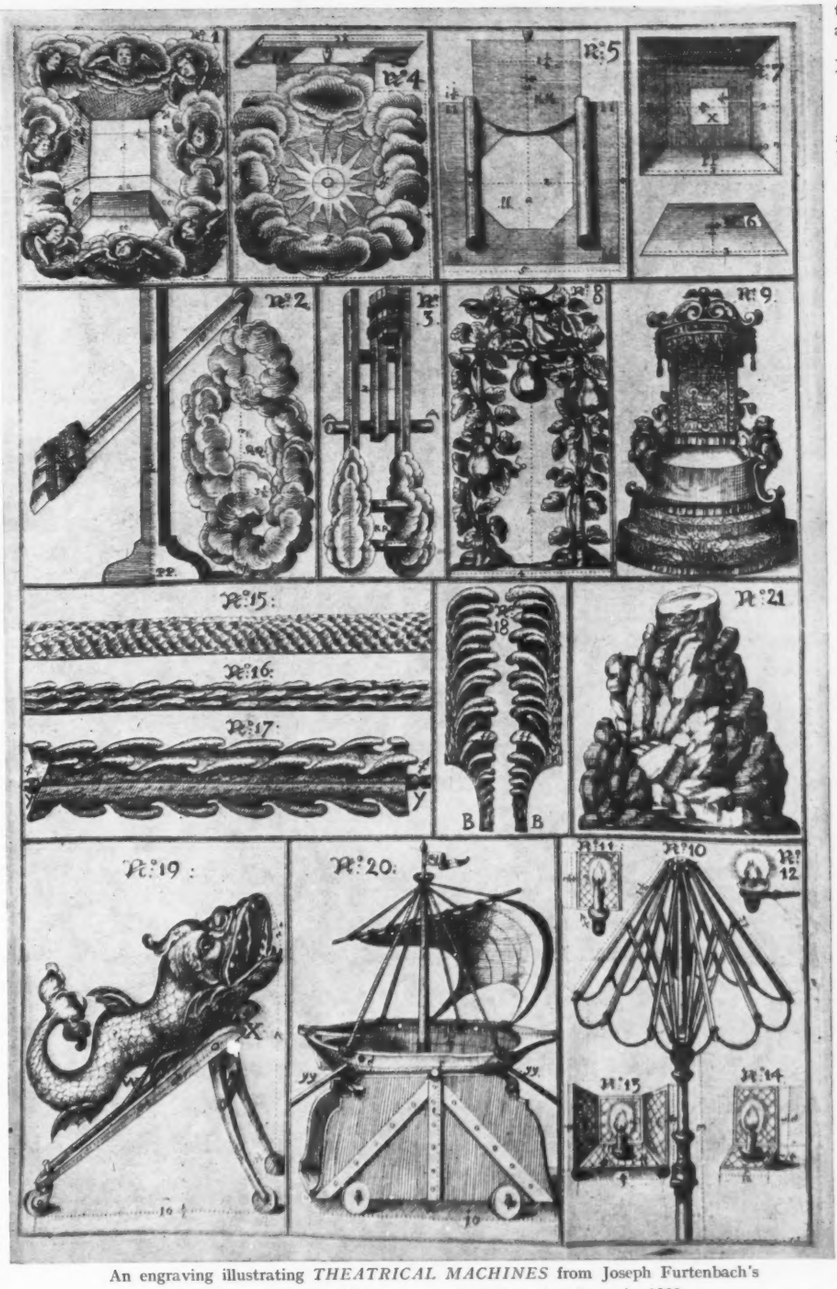
No. 8. *JONAH AND THE PUMPKIN.*

The device to make the fruit grow and decay in front of the audience's eyes, consists in having it painted green on one side and rotting on the other, and turning it as required.

No. 9. *PHARAOH'S THRONE.*

No. 10. *THE FIERY BUSH.*

"I had the idea that this could be done with such a simple thing as an Italian 'parisole' which is used in Italy for travelling, like a little roof over the head against the heat of the sun and the rain-storms. It is very convenient, as it can be opened like a peacock's tail and again can be folded so that one can almost put it into a trouser pocket." This "parisole" is painted with gold and opened and closed invisibly amongst other naturally painted bushes, with light reflected on it to make it shine.



An engraving illustrating *THEATRICAL MACHINES* from Joseph Furtenbach's *Mannhafftter Kunst-Spiegel, etc.*, published at Augsburg, in 1663.

Nos. 11, 12, 13 and 14.

Oil lamps and reflected candle light, and how they are made to fit in different places.

Then come the Four Different Waves of the Sea:

No. 15. The first, very quiet sea-waves; these are cut out and lean against the back-cloth.

No. 16. The second, moving sea-waves; these are painted in a more lively style, pushed backwards and forwards on a rail.

No. 17. The third, very enormous waves; they have to be painted on the spike-like protrusions and fixed with nails into a big wooden pole, which can be turned on the pivots yy like a spit.

No. 18. The fourth, upright waves; they are used for the passage of the Israelites through the Red Sea, and are put right and left into the floor with a counterweight and rods attached to them at B, so that they can be lowered gradually in order to drown Pharaoh, who, "with his host and with dreadful noise and lifting of hands will drown miserably."

No. 19. *A WHALE.*

It has globes and lights in its eyes, a hole on its far side by which Jonah can escape below the scene, and have a rest until it is time for him to creep back into the fish and be spat out again. The whale can be raised and lowered on a hinge at X, by moving the bar W. up and down. Its jaw is opened by a wire or string from above, and is weighted so that it closes over Jonah of its own accord when the wire is slackened.

No. 20. *THE SHIP IN THE SEA.*

This is rocked on the waves by alternately pulling the ropes Y.Y., the boat moving on the pivot Z.

Together with these descriptions of the plate come some receipts for thunder and lightning:

OF FLAMES AND LIGHTNING.

Take some "Colofonia" (i.e. Greek pitch) nice and yellow like gum, rub it through a sieve and put as much powder as the size of a hazelnut into the flat of your hand; in the same hand hold a lighted candle protruding ½ inch between your middle fingers. Then stretch out your arm and swing it. This will cause a long, big flame, like lightning, which can neither set fire to the building nor will cause a bad smell. You can have a metal lining made for your hand so as not to get singed.

OF THE THUNDER.

Above the ceiling of the theatre and along its whole length a board has to be placed, with two other boards forming a gully or kind of bowling alley. Twelve stone balls weighing about 8 lb. each must then be held ready. When the bell goes to start the thunder-storm, two men must be at either end of these boards, and first one ball is rolled down slowly and then rolled up again, and so on. When the weather gets worse the balls must meet in the middle with a terrific crash, etc. This will cause much terror among the spectators.

OF THE ROARING WINDS.

The sound is made by swinging round in the air at a great rate a two-foot lathe attached to a string, at the same time using bellows on the scene.

OF RAIN AND HAIL.

During warm weather, in order to refresh spectators, one can have holes made in the ceiling of the theatre, but only above the seats of high-born ladies and young people, from whence rose-water and other perfumes can be dripped down like lovely rain. Hail can be represented by almonds, cinnamon and sugar, so that the comedy may end in happiness. Furtenbach says this was done in the theatres of the gentry of Italy where cost did not matter.

It is interesting to compare this last passage about rose-water and sugar with a passage in Richard Lascelles' *Italian Voyage* published in 1670. In his description of Rome, which he wrote about 1630–40, we find the following:

". . . . Then the curious Opera, or musical Drammata, recited with such admirable art and set forth with such wonderful changes of scenes, that nothing can be more surprising. Here I have seen upon the stage, Rivers swelling, and Boats rowing upon them; water overflowing their banks and stage; men flying in the air, Serpents crawling upon the stage, Houses falling on the suddain, Temples and Boscos appearing, whole towns, known towns, starting up on a sudden with men walking in the streets, the Sun appearing and chasing away darkness, sugar plums fall upon the spectators' heads like Hail, Rubans flash in the ladies' faces like lightning, with a thousand such like representations."

MEDIEVAL BOLSHEVISM. A recent remark of Mr. Maurice Webb's suggested that the modern world is divided into cornice and non-cornice men—traditionalists and modernists. It is generally assumed that until the twentieth century all architects were traditionalists. This is a ridiculous assumption, since without modernists in the past none of the greatly varying styles of architecture could have been evolved. Even in the tenth century, there were some playful persons who helped in the building of the church at Gropina, near San Giovanni, Valdarno, Italy. In the capital below the pulpit some cornice men are expressing horror at what has been done to the columns beneath them. It is as well that they cannot see the braided cloister columns on their right at San Pedro de la Rua, in Spain.

1

A NEW FORM OF LITERATURE.—The illustrations in almost all books, though often good in themselves, are photographic representations of scenes. For this reason it is frequently impossible to associate or dissociate the picture illustrating the prose with, or from, one's own conception of the text. Thus, to some, Cruikshank and " Phiz " are an essential part of Dickens, while any illustrations to Meredith or good poetry would be utterly ruinous and would spoil those works of art. A literary inversion has been invented wherein the emotional part of a book is contained in abstract illustrations and the prose consists of photographic representations of slices of life. Mr. Blakeston has written minute descriptions to which Mr. Bruguière's photographs are " emotional overtones." An attempt to represent emotionally the conversation of a Gertrude Stein poetess sitting among her coterie in a café is made in (1); while the effect of giving oneself up to prayer in a Catholic church is the substance of (2). The kicking and beating from the point of view of a youth who is bullied is the inspiration of illustration (3). Whether this method of composing a book is liable to as much misinterpretation as the usual photographic book-illustration, must be left to the individual reader to decide.

Few are Chosen. By Oswell Blakeston and Francis Bruguière. London : Privately subscribed by Eric Partridge, Ltd., at The Scholartis Press. Price 30s. net.

2

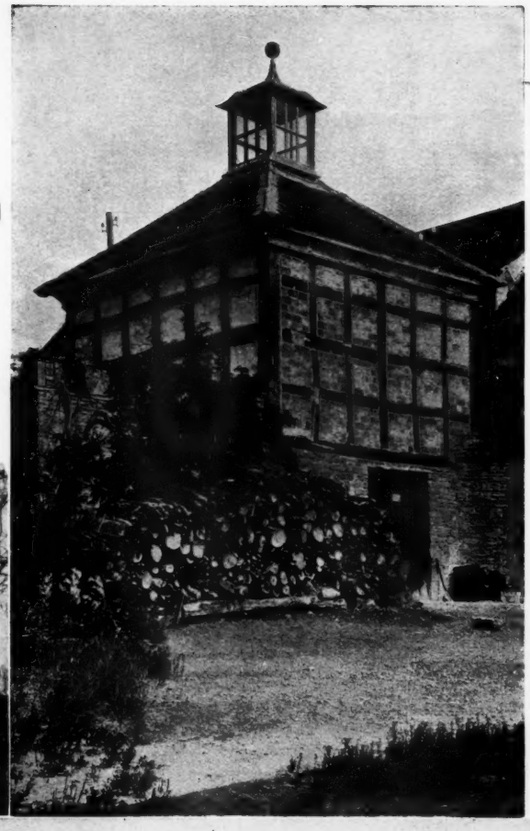
EMOTIONS INDUCED BY (1) *THE CONVERSATION OF A MODERN POETESS SUCH AS GERTRUDE STEIN,* (2) *A CHURCH SERVICE,* (3) *A BEATING.*

3

MEDIEVAL FUNCTIONALISM.—The dread word "functionalism" must be applied to timbering because it is so frequently connected with all that is not functional in the more unhealthy branches of modern architecture. At the moment of writing who knows how much half-timber is being fixed on to passive concrete walls, and simple constructive lines disregarded in a truly rococo manner? Herefordshire is a county which, more than Cheshire, shows the true beauty of half-timber work. For the buildings are simple and small, and in the first medieval instances of the style, no more than the mere lines of construction were used (3 and 4). Later, as in Vowchurch Old Vicarage (2) and Sellack (Caradoc) (5), the timber decoration became more elaborate, but did no more than emphasize the constructional lines of the house. Only in occasional town houses were unnecessary twists and turns fixed on to the buildings as an offset to pargeting. This perhaps gave rise to the rife idea that timber and half-timber are purely decorative. That they can, incidentally, be of great decorative value, the dovecote (1) at Kentchurch stands witness.

The new addition to the Royal Commission on Historical Monuments Survey, which is a sumptuous and exhaustive description of South-West Herefordshire, is an invaluable work and should be published in an abbreviated form as a guide book. The illustrations from it are reproduced here as a justification, on æsthetic merits, of timbered houses, but should not be regarded as an inducement to build any longer in the style, since we have other and better means of construction.

An Inventory of the Historical Monuments in Herefordshire. Vol. I. South-West. Published by His Majesty's Stationery Office. London, 1931. Price 30s. net.



1

2

(1) *KENTCHURCH. PONTRILAS COURT.* The Early-Seventeenth-Century Dovecote is a particularly satisfying example of timber and brick. (2) *VOWCHURCH.* The Old Vicarage, Early Sixteenth Century. (3) *HENTLAND.* Great Treaddow. A Medieval Cottage. (4) *HEREFORD,* a Medieval Cottage. The two latter examples show the strictly constructional lines of the timbers.

3

4

5

6

(5) *SELLACK. CARADOC, FROM THE NORTH-EAST.* Sixteenth Century and later. (6) *SEVENTEENTH-CENTURY PAINTED DECORATION IN AN ATTIC AT SELLACK (CARADOC).* This illustration is introduced by way of parenthesis in order to show the influence of seventeenth-century painted design on Morris and his school. These wall decorations might easily be the work of the later nineteenth-century pre-Raphaelites and Arts and Crafts workers.

1

2

THE BRIDGES IN THE NORTH OF ENGLAND.

The granite and hard stones of which bridges were constructed, whether in medieval or later times, and the immense spans of such bridges as Twizel and Lanercost, show that Northerners were always the better engineers. In the South of England no such large structures of ancient date exist and in Northumberland there are better examples of Northern bridges than in any other county. At no period was the bridge more pleasing than in the eighteenth century; it was built in a style which, according to a description of Wallington Bridge (3), "though heavy, is sumptuous and suitable to a fine place." The necessity for preserving all bridges, whether medieval or early nineteenth century before the decline in architecture, becomes increasingly great with the traffic that is shaking them to pieces.

The Ancient Bridges of the North of England. By E. Jervoise, author of The Ancient Bridges of the South of England. Written on behalf of The Society for the Preservation of Ancient Buildings. Published by The Architectural Press. London. Price 5s. 6d. net.

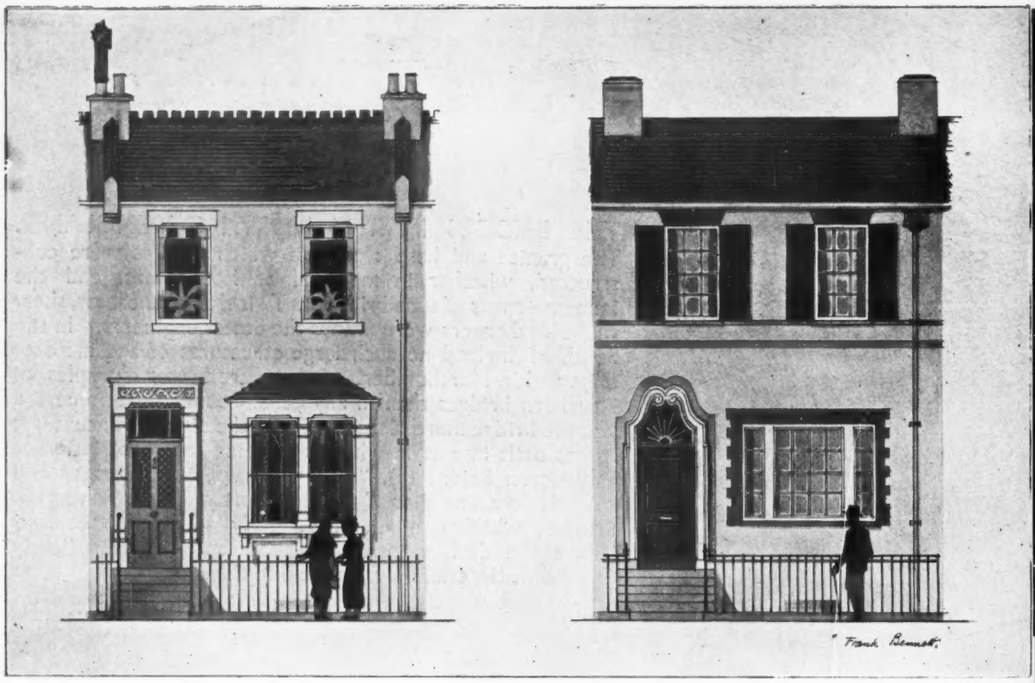
3

4

5

6

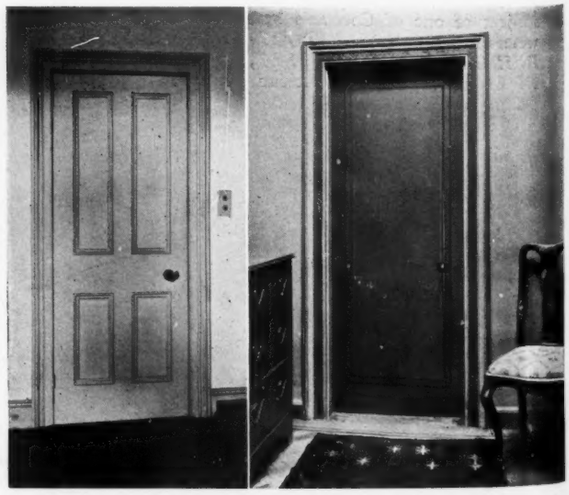
(1) *OTLEY BRIDGE, R. WHARFE.* Medieval and seventeenth century. (2) *LANERCOST BRIDGE, R. IRTHING.* A two-arch medieval bridge with a total span of fifty yards. 1543. (3) *WALLINGTON BRIDGE, R. WANSBECK,* built in the mid-eighteenth century. (4) *TWIZEL BRIDGE, R. TILL.* Medieval with a ninety-foot span. (5) *GRETA BRIDGE, R. GRETA.* Built 1789. The subject of one of Cotman's best watercolours. (6) *A FOOT-BRIDGE AT STOKESLEY, R. LEVEN.* Late seventeenth century.



REFINED VULGARITY.—A typical Victorian house-front, hideous, disproportioned, jerry-built, Venetian, Gothic, or Romanesque as it may be, is nevertheless in a style of its own. It is neither unobtrusive nor uninteresting. There is something praiseworthy in the pretentiousness of it, with the medieval stained glass and the touch of suburban romance in the dog-tooth moulding. But an "improvement" robs such a building of all character, and the rather weak Architectural Student door is more mannered and regrettable than the original.

While this simple Victorian mantel and grate, neither badly proportioned nor cheap, is spoiled by the suggested wood framing in which it is to be encased—

even the hideousness of this conglomeration loses distinction.



And a door like that in the right-hand picture is a matter of personal preference.

The House Improved, by Randal Phillips, Hon. A.R.I.B.A. London. Country Life, Ltd. Price 7s. 6d. net.

PHOTOGRAPHS FROM

FILMS BY

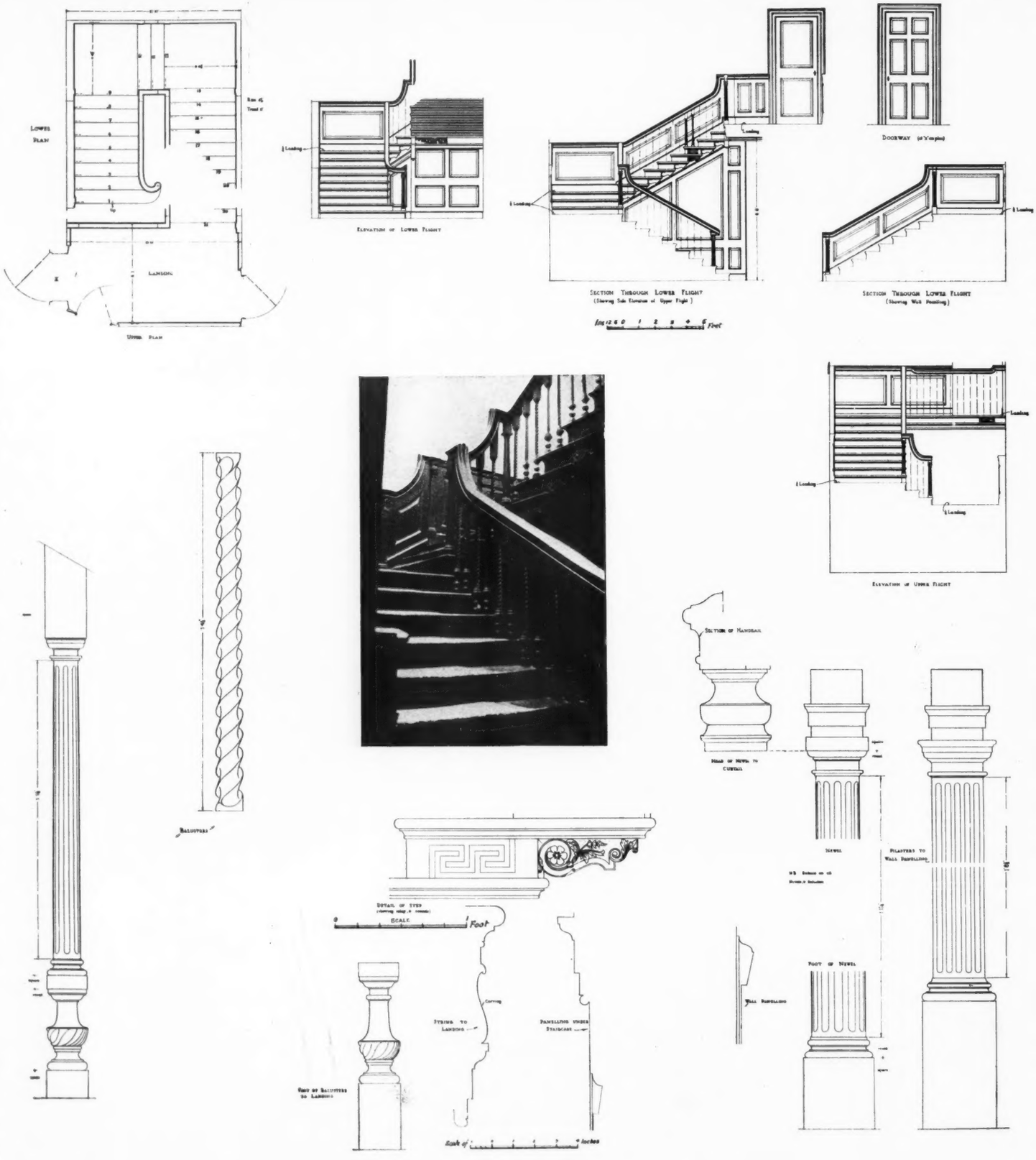
MARCEL L'HERBIER

POSED BY

JACQUE CATELAIN.

FILM INQUIRY. NUMBER TWO.—The cinema intellectuals make a great fuss because the Russian directors have *passed on* from actors to types. Men are picked off the street and placed in front of the camera. The viewpoint of the celebrators of cinematic advancement is that a man can be more convincing as himself than an actor can be imitating him. The *type* is not expected to act ; he is given a " resistance." Supposing the director wanted to show the man in a temper. He would ask him to gaze at the wall and count silently to ninety-nine ; very soon the man would become genuinely upset. The method has had a limited success and, therefore, the highbrows argue that a trained actor is no longer an acolyte of film art. But the highbrows overlook, in an extremely short-sighted manner, a thousand possibilities and different lines of development. The type would soon be out of favour were the cinema poets to open their eyes to the magic of the actor who tries to get away from life as far as possible ; the actor who is also an acrobat and a dancer. It is worth remembering that the early German masterpieces of fantasy, such as *Doctor Caligari*, *Raskolnikov* and *Genuine*, never quite came off because the spell of their bewitched settings was contrasted with the real everyday flesh of the artistes, which might so easily have been strangely decorated. Moreover, we have had glimpses of the authentic enchantment in one or two maquillages worn by the intelligent and sensitive French actor, Jacque Catelain, for films produced with Marcel l'Herbier. The " stills " here reproduced illustrate some of these make-ups. They give to the face an emotional mask ; they intensify expression to a point the brain, but never the human face unaided, can achieve. Jacque Catelain has suggested the very chemistry of a new emotional drama of lovely unreality. One step at a time will be enough ; after the dancer-acrobat one cannot say, but one can blame the imaginative powers of those who are content to rest at the present stage.

OSWELL BLAKESTON.



THE STAIRCASE AT No. 92 HIGH STREET, SOUTHAMPTON, consists of two flights, framed together with cut strings, and steps with returned ends embellished with bracket carvings and inlaid work. The handrail is supported by balusters, two to each step, which are alternately spiral and columnar. The walls are panelled up to the dado. The staircase, which was built during the first half of the eighteenth century, was measured and drawn by Walter E. Troke.

PAINTING.

NOTE.—The following is a general record of Picasso's work and art. 1901-04: Epoque Bleue. 1905: Epoque des Saltimbanques, les Bateleurs *and* La Famille des Saltimbanques. 1906: Epoque Rose. 1907: Les Demoiselles d'Avignon, *belonging to the collection of the late Jacques Doucet.* 1908: Epoque Nègre. 1909: Paysages de Horta. 1910-14: Cubisme Analytique. Natures Mortes, l'Homme à la Clarinette, La Femme à la Mandoline. 1914-18: Cubisme Synthètique. 1917: *Voyage to Italy with the Russian Ballet of Serge Diaghileff, Painting in Rome the décors and costume designs for* Parade, *the ballet of Cocteau, which caused a scandal when produced at the Châtelet theatre with music by Erik Satie. The programme contained the first manifestation of the "new realism,"* l'Esprit Nouveau, *by Guillaume Apollinaire.* 1919-23: Epoque Antique. 1924: *Décors for the ballet :* Mercure. 1924-30: Epoque Surréaliste.

These dates do not always agree with those at which some of the pictures shown on this page were painted, but the paintings belong to the Periods attached to them in manner if not always in date.

LA VIE
1903
The Blue Period

LE CORSAGE JAUNE
1907
Negro Period

FEMME AUX POIRES
1908
The transition into Cubism

PICASSO.

Painting is today the most flourishing of the arts. Is there any poet alive, any composer or any architect who can seriously be ranked with Baudelaire, Brahms, or Wren? But if you hang Matisse with Veronese, Braque with Chardin, and in England Duncan Grant with Gainsborough, the living stand proudly the comparison. As for Picasso, I believe him to be one of the great peaks in the long chain of European painting.

He is fifty years old, his father was Spanish, his mother Italian, his wife is Russian, and he lives in Paris. (Anyone who objects that a painter should remain rooted in his native soil must remember that Greco was born in Crete and that Poussin spent his adult life in Italy.) A boy who drew as the young Mozart composed, Picasso came to Paris, where he was influenced first by Lautrec and Steinlen. Then the first of his protean styles developed. He projected an imaginary blue world of beggars and blind men, hollow-ribbed striplings and tattered acrobats. These pictures and their successors in which he used a monochrome in pink instead of in blue, are already classics. Poetic, poignant, drawn with unsurpassed elegance, they are an easy enjoyment, and if Picasso had continued in this vein, he might have become a popular favourite. Instead he looked at negro sculpture, invented cubism, and the fat was on the fire. A valuable discipline for many, for others a method, transparent enough, of disguising their incompetence, cubism gave to a few painters, notably Braque and Juan Gris, the scope they required. Also it finally cleared up one point in æsthetics; in a painting as in a pot, a carpet or a building, the essential virtue can be independent of representation. Probably there will always be a few painters who will find congenial the austerity of abstract painting. But the invention of cubism was above all an enormous act of emancipation, a successful assertion that for the artist all means are legitimate. Picasso is the great liberator of our time.

In fact, the means employed by a good cubist are only superficially different from those of an Old Master. Botticelli has more in common with Juan Gris than with Sargent. And Picasso was soon alternating between abstract works and heroic figures which not only by their monumental design but by their classical sentiment definitely recall Raphael. This is no more inconsistent in him than it is for a composer to write sometimes a fugue, and sometimes a song. In Picasso's latest manner he definitely represents three-dimensional objects, but the objects represented are, as it were, abstract sculpture. Like all his works they make a formidable impact upon the imagination.

The most important collection of Picasso's ever shown in London was shown in June at the Lefèvre Galleries, including magnificent examples of each of his manners. The pictures on this page are reproduced from that collection. The lazy public cannot forgive Picasso his variety; just as they are beginning to be used to his work, he starts on a new and disconcerting tack. In fact, the fertility of his imagination sets him above all other living painters. His genius is a great natural force gushing up exuberantly in a thousand jets from an inexhaustible reservoir of imagination. Everything he produces is signed by him in every line. His abstractions are as personal as his harlequins and his colossal muses; he is as certain as he is bold. Indeed, I do not know which of the Old Masters united such sureness with such originality, for a curious ill-fortune befell the most enterprising Italians. Masaccio and Giorgione and Raphael died young; Leonardo's most important works were destroyed. To compare Picasso with these gods may seem folly to those who have not followed his development. He is not an artist who can be quickly judged, and the exhibition at the Lefèvre Galleries, admirable as it was, could only represent him as a small anthology represents a great poet. His influence has been prodigious. There is hardly a good painter alive who has not been affected by Picasso; textiles, clothes, even architecture owe some of their contemporary characteristics to his inspiration, and designers who have never heard his name are his unconscious debtors. But his own paintings and drawings must be his eventual title. The great artists of the past are, as it were, canonized, and, indeed, it is impossible to exaggerate the virtues of a Giotto, a Botticelli, a Raphael, a Rubens, an Ingres and a Cézanne. But that is no reason for supposing that their great line is already extinct. And in the present world of newspaper-peers, prohibitionists, and film-stars, Picasso, like Einstein, is living evidence of the grandeur which human imagination can attain, of the creative power, always rare, which now seems in danger of disappearing from the arts.

RAYMOND MORTIMER.

Above: NATURE MORTE À LA GUITARE, 1922
The Cubist Period.

Right: LA GRECQUE, 1923, Antique Period.

1930
ABSTRACTION
The Surréaliste Period.

A Free Commentary.

By Junius.

I HAVE more than a little sympathy with Mr. Spenceley in his protest in the last issue of the REVIEW against "sophisticated sarcasm." I have often had doubts about this business. The difficulty is that, as the Editor well observes, failing the light fantastic gibe you are thrown back upon the high moral tone—the unforgivable sin.

* * *

But there is a defence for sarcasm. Any speaker of experience knows that if he wishes really to get ideas into the heads of an unlikely audience—as apart from merely pleasing, amusing, or flattering it—he will find that a few well-judged gibes will sting the dullest into infuriated attention. And it is attention that is the first necessary step.

* * *

If one sedulously, even with sophisticated and snobbish sneers and sarcasms, spreads abroad the impression that, for instance, Peacehaven is not precisely the Earthly Paradise of our high dreams, some good unsophisticated and snobbish people will begin to feel misgivings.

* * *

And, curiously, the most insulting of the D.I.A.'s cautionary guides deprecated by Mr. Spenceley resulted in an invitation from the insulted party to come and help.

* * *

But one freely admits there is a more excellent way, and that "The Institute" might take an authoritative hand in the matter. The Bill for registration is not—may it not plead?—a bad beginning. Possibly some sort of fundamental Primer for Councillors could be compiled, though it need not be called precisely that.

* * *

There are, of course, difficulties about architects advertising architecture, even when they remain anonymous. The arguments of Cicero on behalf of his own establishment are apt to be discounted.

* * *

But we are probably going to have a new, infamous, unprecedented, extortionate, flagrantly unjust and doom-bringing tax—the Land Tax. These adjectives are freely used of all new taxes—but the taxes are imposed just the same. What if in every county or town (in some given unit or area of administration, not too large) the promoters of the best housing scheme or public building, in the judgment of a Sanity and Amenities Committee organized or inspired by the Institute, could have their tax remitted for five years?

* * *

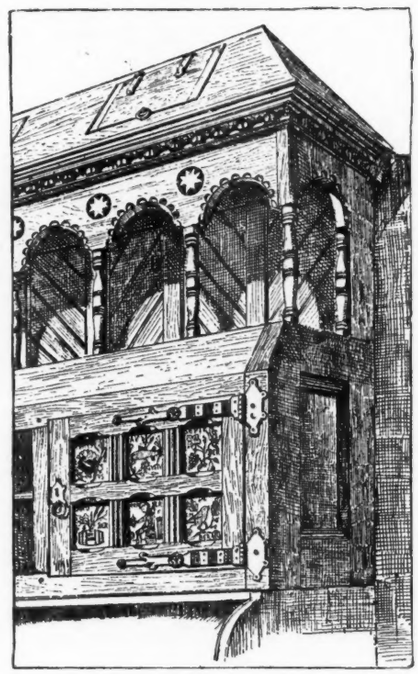
Here the State could get exceeding good value for the remittance, competition and the gambling spirit setting a good many sound wits and energies to work in the public service. Cologne had some such device in highly successful operation before the war—perhaps may have so still. With enlightened bribery of this sort, I am convinced, much good work could be accomplished. What is needed, of course, is a Ministry of Precedents and Stunts.

* * *

But surely even Mr. Spenceley will approve the portrait of the Sitz Bath (A.D. 1897)? It is a wholesome thing to remind ourselves that some of the last-word modernist designs that we so complacently accept and applaud at the moment will look exceedingly funny to some "armchair critic" of the nineteen-sixties, though because of their greater simplicity they can never be surely quite so funny. It is the eight saveloys on the legs, the dainty ring of ox-eye daisies, the scalloped edges, and the crazy pavement marbling which give this period bath its gravity-removing quality.

* * *

Perhaps the adjoining design from *Hints on Household Taste* by Charles L. Eastlake (1878) may be added to the



REVIEW's museum. This is entitled "Portion of a Cabinet executed from a Design" by the C. L. E. aforementioned. The trap door in the roof for lumber, the handsome loggia for what-nots, and the massive strong-room with carved panels representing *The Months*, the whole executed, I should guess, in best varnished pitchpine, make us wonder what possible basement could have been designed by Mr. Eastlake to carry and live up to this egregious superstructure.

* * *

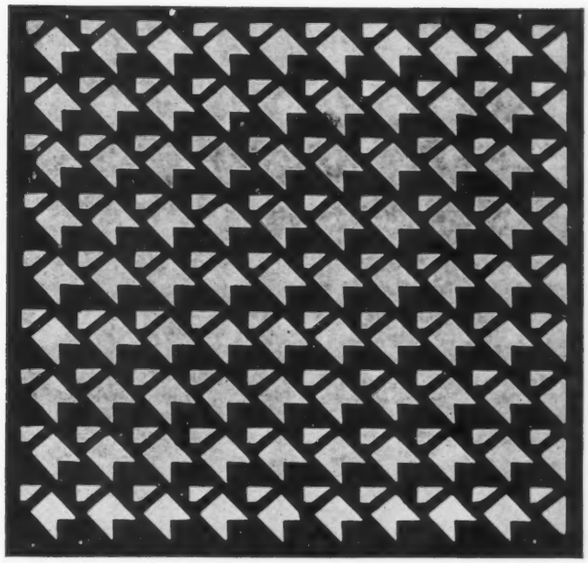
Sir Arthur Keith has given Lord Beaverbrook an argument for his patriotic campaign against the League of Nations, though he may not be disposed to use it as it might have popular repercussions. Reluctantly but unescapably, says the hardy minority-minded anthropologist, he is convinced that race prejudice is, biologically speaking, for the ultimate good of mankind; struggle against competition is the law of life. And this struggle necessitates, periodically, war. War is nature's pruning hook. You cut away growth that the tree may be stronger. (Cut away the best growth? the unscientific thinker asks.) So we reach a new phase of the apologetic for war. War used to be, with disease, a device for keeping the population level with the means of subsistence. Now it is to be a pruning-hook!

* * *

We hope we needn't believe Sir Arthur. But the close of his argument cannot be dismissed with a sneer. Universal peace means in effect not merely a pooling of natural interest, but an ultimate pooling of blood—black, yellow, brown and white—a complete and absolute mixture of stocks. Here is indeed a formidable new aspect of the controversy to depress us.

* * *

The day is not far distant, we surmise, when the nations, abandoning the arduous processes of traditional government through taxation, will live by taking each other's Sweep tickets. Meanwhile a really popular Government could, I feel sure, put another shilling on the income tax (to be paid by the few) and distribute a reasonable part of the proceeds in Stupendous Prizes, thus putting out of business the mere private prize-mongers (newspapers, tobacconists, and what-not) and having one Great Patriotic National Sweep Movement with the incidental advantage of keeping up the breed of horses which we are told are still so necessary for the Army and the milk-rounds.



A modern cast-iron *SCREEN* in a simple geometrical pattern, *designed by* H. L. Curtis, and made by Thomas Elsley

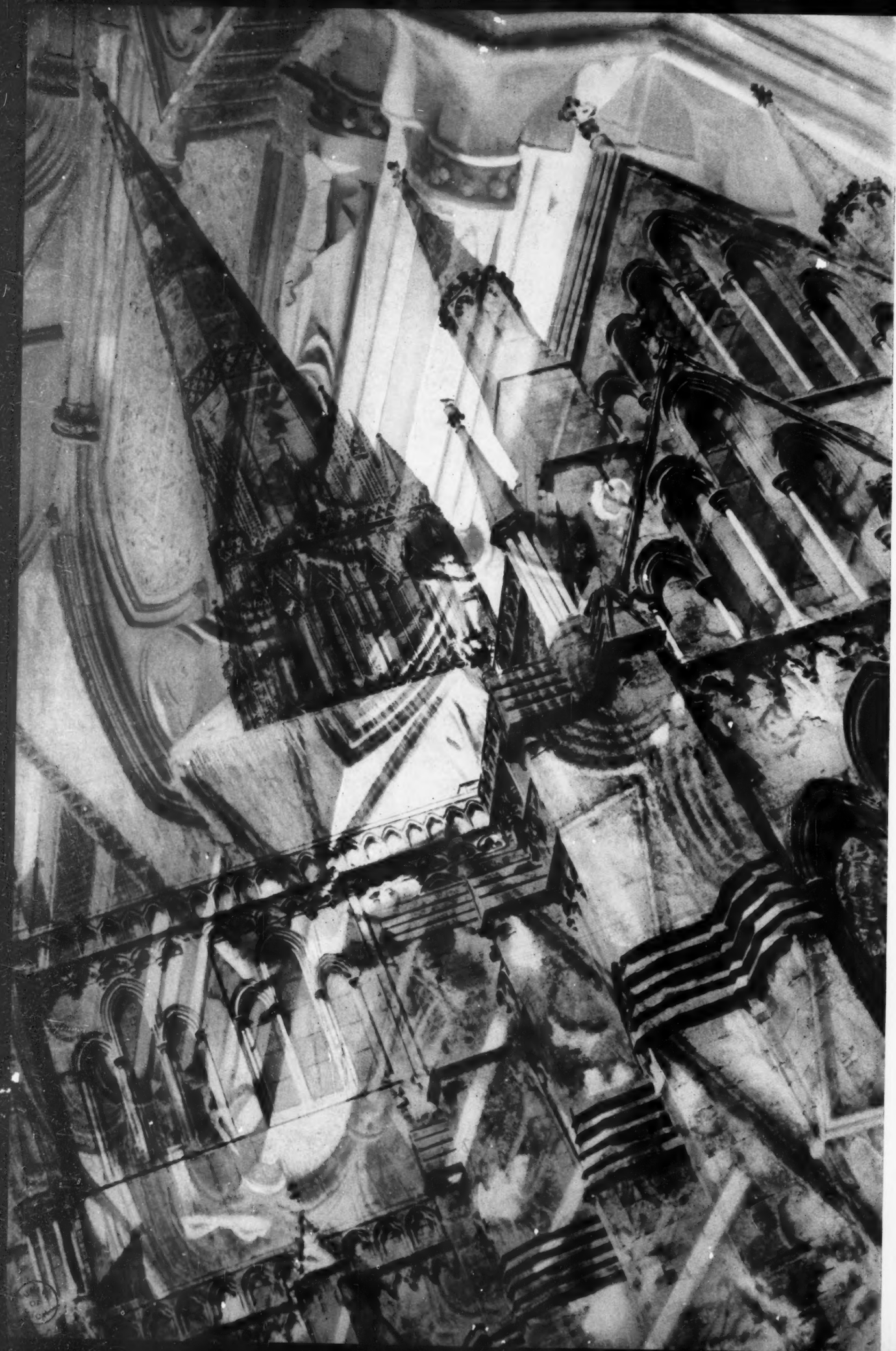
The Architectural Review
Supplement
July 1931

Decoration & Craftsmanship

OVERLEAF: *AT CLOSE RANGE.*

A visualization of memory pattern after studying the tracery of the early Gothic cathedral at Salisbury. The photograph was taken so as to give the impression of ascending and descending planes in movement. Gothic patterns give syntheses of cumulative photographic impressions; being patterns of organized light and shade, they become a mosaic in movement. At close range Gothic tracery is a lacey mass, an infinite warp and woof of design; it is a dead thing that lives only through tradition, and a contrast to modern architecture which is based on the cube.

[FRANCIS BRUGUIÈRE].



ARNOLD BENNETT'S STUDY in his last home at Chiltern Court, London. The illustrations show the room as he left it when he was writing a new book at the time of his death; the title of that book is unknown. In the later years of his life, Arnold Bennett was a good patron of living artists, for he purchased pictures by C. R. W. Nevinson, Roger Fry, Gauguin, Lewis, Woolf, Sickert, Bakst, and many others, whilst the general plan, colour scheme and hangings of his study were designed by Marion Dorn, the carpets by E. McKnight Kauffer, and the furniture by E. A. Brown.

Bennett was an example of a man without very much taste in artistic matters, who was willing to rely on the ideas of experts —if only there were more like him, architects would do much better in England, for they are constantly thwarted by the ill-informed opinions of their clients. In his earlier days he lived in Paris, and his modest flat is described by Somerset Maugham in an admirable criticism published in the June issue of *Life and Letters*. He says :

Arnold lived in Montmartre, I think in the rue des Dames, and he had a small dark apartment filled with Empire furniture. He was exceedingly proud of it. It was very tidy. Everything was in its place. It was not very comfortable, and you could not imagine anyone making himself at home in it. It gave you the impression of a man who saw himself in a certain rôle, which he was playing carefully, but into the skin of which he had not quite got.

In a later passage he describes Bennett in the heyday of his prosperity, thus :

But it was not only in appearance that he was a very different man from the one that I had known in Paris. I dare say it was all there then, and perhaps it was only my stupidity and youth that prevented me from seeing it. Perhaps, also, it was that life had changed him. I think it possible that at first he was hampered by his extreme diffidence, and his bumptiousness was a protection he assumed to his own timidity, and that success had given him confidence. It had certainly mellowed him. He had acquired a very sensible assurance of his own merit. He told me once that there were only two novels written during the last thirty years that he was confident would survive, and one of these was The Old Wives' Tale. It was impossible to know him without liking him. He was a character. His very oddities were endearing. Indeed, it was to them that the great affection in which he was universally held was partly due, for people laughed at foibles in him which they were conscious of not possessing themselves, and thus mitigated the oppression which admiration for his talent must otherwise have made them feel. He was never what in England is technically known as a gentleman, but he was not vulgar any more than the traffic surging up Ludgate Hill is vulgar. His common sense was matchless. He was devoid of envy. He was generous. He

was courageous. He always said with perfect frankness what he thought, and because it never struck him that he could offend he never did ; but if, with his quick sensitiveness, he imagined that he had hurt somebody's feelings, he did everything in reason to salve the wound. His kindness glowed like a halo about a saint.

I was surprised to see how patronizing, on the whole, were the obituary notices written at his death. A certain amount of fun was made of his obsession with grandeur and luxury, and the pleasure he took in trains de luxe and first-class hotels. He never quite grew accustomed to the appurtenances of wealth. Once he said to me, " If you've ever really been poor you remain poor at heart all your life. I've often walked," he added, " when I could very well afford to take a taxi because I simply couldn't bring myself to waste the shilling it would cost." He admired and disapproved of extravagance.

And of his attitude to the world, Maugham says :

But that Arnold should have spent the last of his energy and determination in the description of a hotel seems to me to have a symbolical significance. For I feel that he was never quite at home in the world. It was to him, perhaps, a sumptuous hotel, with marble bathrooms and a marvellous cuisine, in which he was a transient guest.

The colour scheme of Bennett's study was pale beige, silver grey, yellow and grey-brown. The hangings are in yellow and beige woven linen ; the furniture is in sycamore and dull silver metal, the desk-top and chair being covered in grey-brown leather ; and the carpets are in beige-grey, yellow and brown.

COLOUR IN INTERIOR DECORATION.

By John M. Holmes.

IV.—*COMPARATIVE SIZE OF AREAS OF COLOUR.*

F

G

The colour schemes of carpets, pottery, and paintings shown here and on page 26, with their colour analyses, further illustrate the theory of colour relationship previously stated,[1] but it will be obvious that the proportionate size of their areas of colour plays as important a part in their effect as the relationship of their colours. It may be convenient therefore to compare the conditions here involved with those of general interior decoration.

The painter of pictures is not usually interested in colour relationship theory, because a picture may contain very many colours of various tones and degrees of purity in small "mosaic" patches, and none of these patches need necessarily be large. The decorator on the other hand may have very few, though large, areas of ungradated colour in which he must build up a satisfactory colour scheme, without reliance upon the representative interest of shapes and forms and possibly without variety of gradation or texture. Where fewer colours are used, in large areas, more necessity exists for good relationship. Innumerable colours of innumerable tones and degrees of purity may be satisfactorily embodied in a colour scheme where it is possible for the area of each colour to be relatively small, for such colours will be resolved into *grey* when viewed from a short distance. Similarly, a bad, i.e. unrelated, colour scheme will become tolerable if all areas are thickly outlined with *black*, *white*, *grey*, or with *silver* or *gold*.

There are Chinese Cloisonné vases which seem to have almost all colours of all tones and degrees of purity on their surfaces, including many Discords, but the separate areas of colour are so small that the colours mix optically to produce *greyish* general tone when seen from a short distance.

Moreover, these small facets of colour are further separated by the *grey* metal cloissons which serve to isolate each colour from its neighbour and enable the colour to induce a little of its contrast into its *grey* border. Many of the colours seen in medieval painted glass would be definitely unpleasant if they impinged upon one another, whereas the leading, appearing as a black line, isolates each patch of colour which glows with individual brightness before being involved in the general colour effect. The problem of colour relationship thus only becomes very acute when two or more colours touch one another, and when colours occupy comparatively large areas.

H

EXEMPLARY COLOUR SCHEMES—II. (*continued*).[1]

Three examples of Oriental colour schemes are here chosen, because they are all based upon two Contrast colours—*scarlet* and *blue-green* (see Diagram I)[2]—and the different effects achieved by the comparative areas of the colours may be easily appreciated.

In (F) the *scarlet* is slightly neutralized with *blue-green*. It becomes the more precious colour of the two because it occupies very small areas in the scheme, which is completed by *yellow* in harmony with the *greens*.

In (G) the areas of the two Contrast colours are almost equal, though the designer has kept the *blue-green* neutralized so that the *scarlet* becomes the climax colour. This scheme is perhaps the least satisfactory of the three. It is usually undesirable to have Contrast colours in equal areas because of duality of interest. A light tone of *blue-green* is seen in small areas on the *scarlet* and a light tone of *scarlet* in small areas on the *blue-green*. These two Discords serve to add sparkle to the colour. A neutralized *orange* in harmony with the *scarlet* appears in other small areas.

In (H), which is perhaps the most satisfactory of the three schemes for adoption to interior decoration, the large areas consist of *blue-green greys*, while the bright colours, *scarlet* and *blue-green*, are reserved for small areas and thus appear more rich and interesting than the same colours in the other examples. *Crimson* in harmony with *scarlet*, and *green* in harmony with *blue-green*, are also introduced. The colour scheme is thus built up from two colours with their two Contrasts. A golden line gives a still richer appearance for reasons stated. These illustrations are reproduced by the courtesy of the Victoria and Albert Museum.

[1] *The Architectural Review*, April and May, 1931.

[1] See also Plate XII in the June issue.

[2] Plate X, *The Architectural Review*, April 1931.

J

K

Example (J) shows five Harmonious Colours used with one Discord. Reference to Diagram I[1] will show these six colours—*violet*, *blue-violet*, *blue*, *blue-green*, *green* and *yellow-green*—adjacent to one another and therefore harmonious. The dark background contains the first three, gradated and broken into one another, while *blue-green*, *green* and *yellow-green* appear in the pattern. The colours have all Primary Tone Order except the *yellow-green* which is darker in tone than the *blue-green*, as in Diagram II[2]. It is this discordant *yellow-green* which makes an otherwise obvious harmony interesting.

In (K) two Contrast Colours are neutralized by mixture and one Harmonious Colour is added. Although full of subtle gradations it is based on two colours, *scarlet* and *blue-green*, and the various tones on the *brownish* figures may be produced by the mixture of these. (See Diagram I[1] for similar mixtures.) The general *cream* colours of the costumes may be produced by adding *white* in different proportions to such neutralized mixtures. Neither of the two basic colours appear in Primary purity but the *blue* (a colour adjacent to and harmonious with *blue-green*) is a Primary and the latter therefore appears most precious and vivid as a climax. These illustrations are reproduced by the courtesy of the British Museum.

These are the normal conditions in interior decoration and the decorator is therefore much more closely concerned with the relationship of colours than the painter of pictures or the individual designer. His problem is to unite colour to architectural form, and his freedom to break up large areas with patterns, is necessarily limited.

The effect of a colour largely depends upon the relationship of surrounding colours. Primary tone colours will deteriorate and be mutually destructive if used in large areas in interiors, while appearing rich and precious if used in small areas and supported by larger areas of neutralized or greyish colour. The paintings of Giorgione, Titian and Turner, who are usually regarded as master colourists, provide evidence of the use of Primary strength colours in small areas as compared with large areas of neutralized colours in the rest of their pictures, but the sense of vivid colour is largely due to careful orchestration of related neutral tints, and not merely to the use of pure colours. We have the effect of bright colours, but comparison with any similar Primary strength colours from Diagram I[1] will show that even the brightest colours in their paintings are much neutralized.

It is as if the theme of purer colours were supported by a chord of neutral colours in the same sense that chords of notes, mixed so as to neutralize one another by the ear, may support and enrich a theme of purer notes in the air of a musical composition.

Primary colours are more dramatically attractive and stimulating than neutralized colours, and therefore have a more instantaneous appeal. If, however, they are used on large areas in interiors, familiarity will negative their dramatic and stimulating quality. The "grey" or neutralized noises of a city are more tolerable than the continued ringing of a bell, however pure the note of the latter may be. Vivid red may be a cheerful colour, but if applied in large areas the principal effect will be to tire the eye and to make it long for green. A further disadvantage is that primary red will tend to induce green in the faces of the room's occupants.[1]

The Primary colour circle (Diagram I[1]) has only a temporary appeal to the eye, because all colours are brilliant and of equal area; there is no climax. Where every colour is used then no one colour is of especial interest. As a colour scheme it is perhaps suitable for a poster or a chocolate box. Primitive paintings and those of children show contentment with this instantaneous appeal of many pure colours together, but permanent satisfaction is more usually gained by adequate relationship of a limited number of colours with one or two colours dominant because of their greater purity.

The use of Primary colours or neutralized colours and the comparative areas of each is thus seen to be a matter of expression and need.

The following general conclusions may, however, be stated in connection with Interior Decoration :—

Primary colours should not be used in large areas except in small interiors for temporary use.

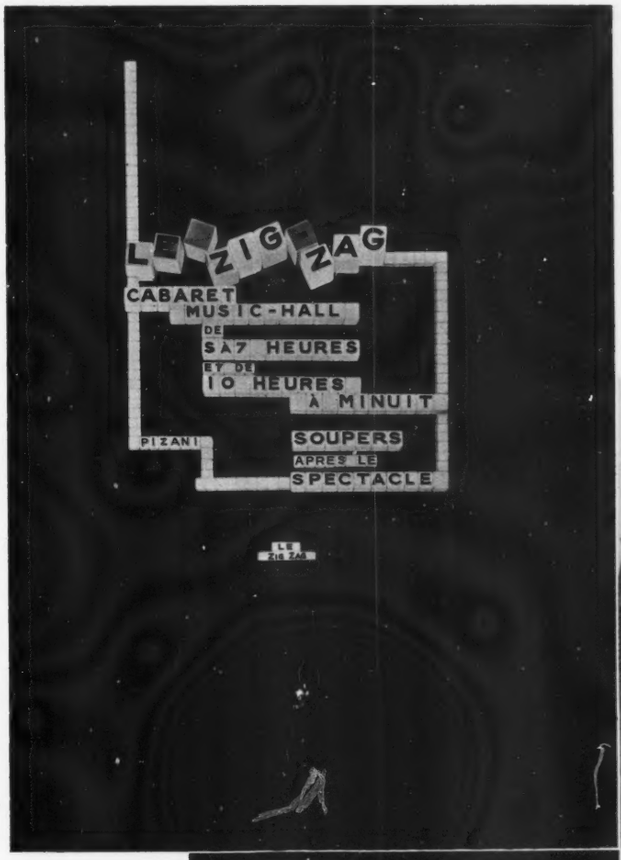
It is better to use Primary colours in small areas against larger areas of related neutral colours than vice versa.

It is better to limit the number of basic colours to two, three, or four, supported by related *greys* produced by mixing these colours.

It is not necessary for the climax colour to be brilliant or of Primary purity. Its *apparent* brilliance will depend upon adjacent related colours.

Bright colour is more stimulating to the eye and is therefore more tiring than neutralized colour. It is also more active in inducing its contrast colour in other objects. *(To be continued.)*

[1] Plate X, *The Architectural Review*, April 1931.
[2] Plate XI, *The Architectural Review*, April 1931.



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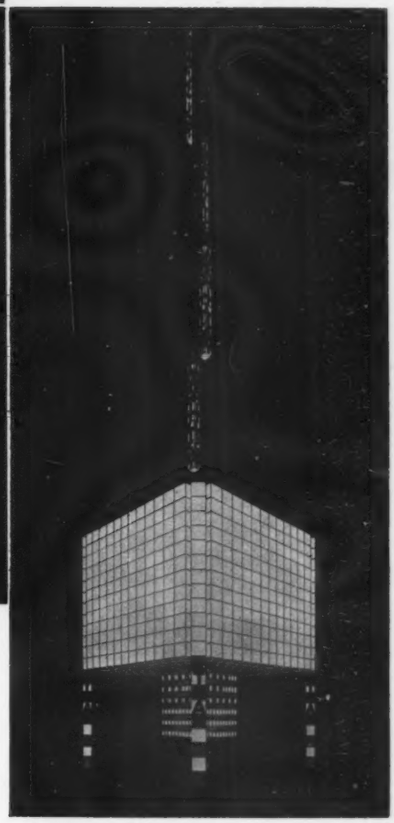


5

THE ARCHITECTURE OF NIGHT.—

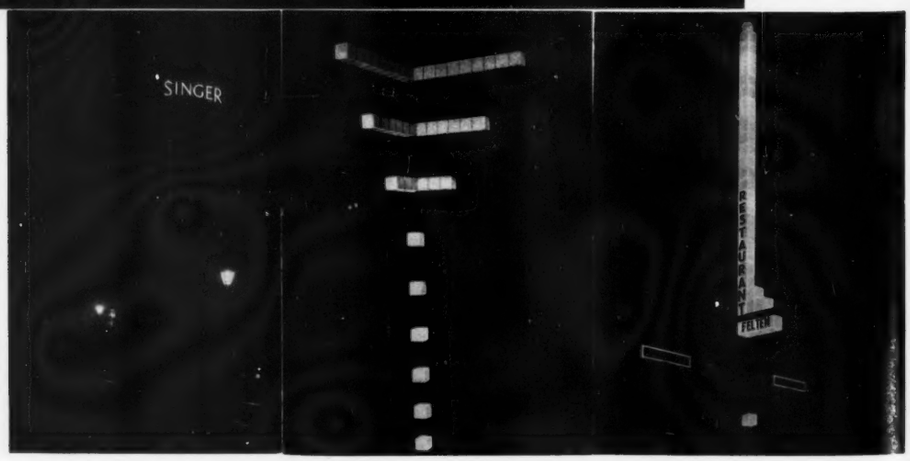
Until recent years the night population of a town was so small that its buildings were designed solely for their appearance during the day. Until the middle of the nineteenth century nearly everyone arose early and went to bed soon after sunset, or remained at home during winter evenings. Save in the country such behaviour as this is now almost unknown. Cinemas, theatres and public houses whose duty it is to attract the crowds in streets after dark, have found it necessary to make use of a new architecture — the architecture of artificial light. For this reason shops have increased their window space, and day-buildings have superimposed another pattern in electric signs on their exteriors. Night architecture confines itself at present chiefly to detail. Often this is hideous and discordant, as at Piccadilly Circus, London, where no architectural scheme runs through the electric signs. Yet buildings can be designed entirely for night use (5). A day-building, such as that of the Halifax Building Society in London, can be dressed for night effects in a manner that will do no harm to the architecture (3 and 4). But the more intelligent design is that which makes provision for both day and night architecture. The Elesco Shoe shop (7) is surmounted by lettering that is an integral part of the architectural scheme by day and night. In Mr. Holden's new London Underground stations the electric signs are an

(1) A sign for the outside of a place of entertainment in Paris. (2) A cinema sign in Birmingham. (3) The Halifax Building Society, London, by day. (4) The same by night. (5) A design for a place of entertainment.

6

essential feature, not merely a decorative afterthought (6). Whether the flood-lighting of buildings designed to be seen by day, or their transformation by means of skilfully imposed signs, is to be the predominant medium of night architecture, rests with the sign makers. It is important that signs should be architectural and specially designed for each building, if they are to make a worthy display.

7



8 9 10

(6) Trinity Road Station on the Morden Branch of the London Electric Railway. (7) The London Shoe Company's shop in Bond Street, London. (8) The Singer Building, London. (9) A shop sign. (10) A restaurant sign.

The ever increasing progress in building construction in London is particularly noticeable along the river front. The multitudes who pass along the embankment daily cannot fail to notice the tall white tower which marks the location of the Oxo warehouse on the south bank of the Thames. Completed three years ago this tower, even on the dullest of days, stands out in its striking whiteness against the more sombre roofs of the surrounding buildings. No better medium than "Atlas White" Portland cement to give permanent dignity to the exterior of this building could be found. "Atlas White" has stood at the top for more than twenty-five years. It can truthfully be said that it is the standard by which all other makes are measured. Write for "Atlas White Stucco Specifications" and take advantage of our service department, for whose assistance no charge is made. Its guidance is often worth more than the total cost of the stucco.

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

The Adamite Co. Ltd.

ANTHOLOGY.

MANCHESTER.

BY L.E.L.

Go back a century on the town,
That o'er yon crowded plain,
With wealth its dower, and art its crown,
Extends its proud domain.
Upon that plain a village stood,
Lonely, obscure, and poor:
The sullen stream rolled its dull flood
Amid a barren moor.

Now, mark the hall, the church, the street,
The buildings of to-day;
Behold the thousands now that meet
Upon the peopled way.
Go, silent with the sense of power,
And of the mighty mind
Which thus can animate the hour,
And leave its works behind.

Go through that city, and behold
What intellect can yield,
How it brings forth an hundred-fold
From time's enduring field.
Those walls are filled with wealth, the spoil
Of industry and thought,
The mighty harvest which man's toil
Out of the past has wrought.

Science and labour here unite
The thoughtful and the real,
And here man's strength puts forth its might
To work out man's ideal.
The useful is the element
Here laboured by the mind,
Which, on the active present bent,
Invented and combined.

The product of that city, now
Far distant lands consume;
The Indian wears around his brow
The white webs of her loom.
Her vessels sweep from East to West;
Her merchants are like kings;
While wonders in her walls attest
The power that commerce brings.

From wealth hath sprung up nobler fruit,
Taste, linked with arts divine;
The Gallery and the Institute
Enlighten and refine.
And many a happy English home
With love and peace repays
The care that may be yet to come,
The toil of early days.

Had I to guide a stranger's eye
Around our glorious land,
Where yonder wondrous factories lie
I'd bid that stranger stand.
Let the wide city spread displayed
Beneath the morning sun,
And in it see for England's trade
What yonder town hath done.

From THE PEOPLE'S GALLERY OF ENGRAVINGS.
Edited by The Rev. G. N. WRIGHT, M.A. 1844.

* * *

Marginalia.

The Replies of Royal Academicians.

Last month those artists who did not exhibit at the galleries of the Royal Academy were approached by THE ARCHITECTURAL REVIEW and asked, by means of a questionnaire, to state their reasons. It was felt that this month an opportunity should be given to the members and associates of the Royal Academy itself of explaining their views. A "questionnaire," more or less the same as that sent to non-exhibitors, was therefore sent to them. The questions were as follows:

1. **Do you submit your work to the Royal Academy?**
2. **What useful purpose does the R.A., as at present constituted, serve?**
3. **What reforms, if any, do you consider desirable in the R.A.?**

The letters which have come in up to the time of going to press, are printed below. An unsolicited letter from Mr. Frank Emanuel is included as an appendage to them.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—As a member of the Royal Academy it is impossible to answer your questions *for publication*.

I would not remain a member of the body if it did not serve a very important purpose both through its exhibitions and great and costly schools, as well as through the administration of its many large and charitable funds on behalf of Art.

It is continually carrying out far-reaching reforms and doing a multitude of public services all but unknown to its critics and detractors, who forget it is not a body dependent on public funds, but is under the patronage of the King.

I am, yours truly,
D. Y. CAMERON.

P.S.—Any member replying to No. 3 would prove himself grossly disloyal, as ample opportunities are given for discussion and carrying out of reforms within the R.A.

Outsiders may reply to these queries for publication, but no member of the Academy may.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—In reply to your letter. I have read the letters in the June issue of THE ARCHITECTURAL REVIEW, attacking the Royal Academy. I notice that you preface this correspondence by stating "That very few of the best artists exhibit at that institution," which is of course an easy statement to make and one that could be challenged. My answer to all this is: "Fashions come and fashions go, and no one can say with certainty what work by contemporary artists may stand the test of time." One can only judge by what has stood the test of time, and in this the Royal Academy has a wonderful record. For the names of all the great artists in the past, who have made British art famous all over the world, are, with very few exceptions, the names of members of the Royal Academy elected by their fellow members. In the past, therefore, the members of the Royal Academy have let very, very few geniuses escape their net. No age or generation has the prerogative of talent, and history has a curious way of repeating itself. Now I put it to you, Sir, that it is at any rate probable that the present seventy members and associates of the Royal Academy are as capable of discerning talent in contemporary artists as were their predecessors, or at any rate as, say, any seventy of their critics. Unless of course you believe, as the critics would have you, that directly any artist is elected to the Royal Academy, he not only loses all ability, but also taste and judgment. I have been surprised at the extreme bitterness of the letters you publish. One expects intolerance from youth, but one at least of the writers is no longer young. He is to my knowledge about my own age, and when he sneeringly refers to the Academy as a shop, I have yet to visit any exhibition where the exhibits are not for sale, and which is, therefore, not a shop. The advantage of the Royal Academy is that it is the only exhibition where exhibitors are mulcted with no charges of commission or hanging. The members of the Royal Academy, at any rate, do not rush into print attacking other institutions, and I think it is a great pity that artists should choose these difficult times to vilify the only institution which is open to all comers free of charge.

Yours faithfully,
ALGERNON TALMAGE.

To the Editor of THE ARCHITECTURAL REVIEW.

(1) I have never hesitated to submit my work to the judgment of my brother artists.

(2) Over 150,000 people visited the summer exhibition of the Royal Academy last year! *Verb. sap.*

(3) *No* art society is above reform, not even the youngest of them.

(Sir) W. GOSCOMB JOHN, R.A.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—I see that you address me as A.R.A., so evidently you know I am a member of the Royal Academy and consequently am privileged to show certain work at the annual exhibition. I think this answers your first question.

As to question No. 2, as a member of any body it is hardly my business to criticize that body publicly. I am, however, justified in answering this particular question, and my answer is by another question: What institution besides the R.A. gives free tuition in good class-rooms and for a term of years to any student of painting, sculpture, and architecture who can pass certain simple tests of efficiency with the right of competing each year for a great many valuable prizes?

This I think is serving a very useful purpose, because it may give a great lift to poor students who could not pay high fees.

I am, yours faithfully,
5 Cedar Studios, ARTHUR G. WALKER.
Glebe Place, Chelsea, S.W.3.

To the Editor of THE ARCHITECTURAL REVIEW.

1. I have done so for many years and have had no cause for complaint concerning the hanging of my work, which has received generous treatment from the different hanging Committees.

2. Strange, is it not, that in the whirl of modern thought and action you can think of nothing more original for discussion than that hoary question—the iniquity of the R.A.? a question that has been debated in art circles for so many generations that surely it must by now be an Old Master—anathema therefore to the modern spirit.

Yet the R.A. has survived, and still remains the most *catholic* of all present-day art institutions functioning under the jury system. Therein lies its strength and its value to the community.

It is well to remember that a considerable proportion of its present members consist of those who were once the heroes of the opposition. Here lies one of the Academy's important functions—to select from the medley of much modern pictorial debauchery, irrespective of school or clique, those artists who have something to say and know how to say it, as it has done—more than any other single body—in the past; to be sufficiently catholic to admit to its ranks the best exponents of various schools of thought, and to be sufficiently sound in courage and discernment not necessarily to take at their own valuation, nor be mesmerized by those who loudly cry—Here we are! Look at us!

In so continuing to function the R.A. will earn and deserve the continued confidence of the public and render a real service to the art of the country—a service that would be impossible were Burlington House in the possession of a *clique* of whatever school.

The tone of some of the answers to these questions by non-exhibitors published in the June issue of THE ARCHITECTURAL REVIEW reveals how narrow would be the view taken of what is art, were they in control at the R.A.

3. Being an Associate of the Academy no answer is applicable.

REGINALD G. BRUNDRIT, A.R.A.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—The general gist of the answers to your "questionnaire" is that (*a*) the work of the modern extremist artists is of such fine quality that it would be useless to submit it to Royal Academicians, they being inept judges and effete artists; (*b*) that they would consider it a dishonour to be seen hanging in the R.A., as at present managed, and that if their work was accepted they would remove it; (*c*) they would, however, honour the Royal Academy with the presence of their works if the control of that institution were handed over to the tender mercies of themselves and their comrades.

But there is a number of these heroes who have given forth similar wails and protests and have not only exhibited at the R.A., but have joyfully accepted membership thereof, when the Academy, in an attempt to stop the incessant yapping of red critics, has courted suicide in electing them.

Your revolutionary correspondents complain of the type of art that they practise being excluded from the R.A., but they affect to forget its room full of "Bolshie" or modernist art known as "The Chamber of Horrors" which was instituted under the Presidency of Sir Aston Webb, he being, as he told me, impressed with the views of Mr. Sims, R.A., of whom the typically tragic end will be recalled.

Yet the quality of the work at the current exhibition at the R.A. is conceded on all sides to be the lowest within living memory. This is equally well known throughout the profession to be due to the fact that the selection of works fell this year to past and present members of that link in the revolutionary, modernist ring, the New English Art Club.

The plea that modernist art (modern art, despite disreputable attempts to dupe the public by confusing the terms) has no champions within the academic fold is incorrect. Do the work and sympathies of Augustus John and Sir W. Orpen, the work of R. Sickert, and the championship of Sir D. Cameron, Messrs. Connard, Munnings, Philpot, Stokes, Lawrence, Monnington, Rushbury, Dodd, Laura Knight, and others count for nothing? If so what gross ingratitude to them and to the R.A. True, the protagonists of modernist art have not yet succeeded in entirely poisoning the R.A. as they have the R.B.A. and other societies, but it is a provable fact that practically the whole of official art direction and art education in this country has been allowed to fall into the hands of the brazen little ring which is now alternately whining and clamouring for those last two or three strongholds of Fine Art which they are busily at work undermining.

The Tate Gallery, the Imperial Art Gallery, the Prix de Rome, the Chantrey Bequest (quite illegally too), the Royal College of Art, the Contemporary Art Society, the Slade School, the national art posts, art committees, Royal Commissions dealing with art galleries, etc., etc., are with few exceptions in the hands of members of the ring, as a result of its untiring excellence in the art of mutual log rolling. The art press, and the posts of art critic, are almost exclusively in the hands of members of the same communistic coterie and are entrusted with the wielding of enormous influence. This is used, along with publicity (or advertising) agency not only to "boost" the work of their comrades, but to boycott or sneer at those artists, art societies and exhibitions refusing to sink to their level. The proprietors of private show-galleries, once renowned for their splendid stock, have, as they have told me, been forced into stocking art garbage in order to secure the favourable critiques or advertisements which are the life-blood of art commerce.

Fine art in this country as in others is, as irrefutably shown by the great French critic Camille Mauclair in his "Art gone Mad" (Pitman, 1s.) tyrannized over by an unprincipled ring or Soviet.

Of what then have your poor ill-treated geniuses to complain? Have they not their London Group, their New English Art Club, their Leicester Galleries, their Tate Gallery, their Imperial Art Gallery and their hundred-and-one other galleries which sprang up as soon as it was seen that works such as are produced by babes, lunatics, and four-footed donkeys could be bought here or imported wholesale from abroad for next to nothing and sold to the British dupes of the critics and of faked sales.

Why do not these modernists stick to the galleries of which they are proud and leave those they despise alone—not only in word but in fact? Are they so generous? Do they accept the work of representational as distinguished from misrepresentational artists at their galleries—unless such work happens to be by one of the handful of capable artists who subscribe to their communistic tenets but not to their incompetent craftsmanship?

Now let us descend to details.

Mr. Rex Whistler who, if I mistake not, shared with the Trustees his sense of the dignity of our National Gallery of Modern British Art by producing some farcical cabaret-show posters to advertise it, regards the R.A. as a market in which work is sold such as would not sell in "galleries where competition is keener and criticism by the public more exacting." How about the competition for acceptance at the favourite form of modernist exhibitions—the non-jury show. The public, once it dare express an opinion so adverse to the critics, shows itself entirely with that immense preponderance of sane artists who abhor ludicrous incompetence and hideous abortions raised on to pedestals.

Mr. Nash, the arboreal inventor, thinks a few modern (*i.e.*, modernist) paintings would only make confusion at the R.A. and fears that if he sent his work it might be accepted. What a noble abstention! But with one quarter of the work hung at the R.A. this year beneath contempt, his contribution would not have added greatly to the confusion. He would like a room reserved for "independent" painters, with its specially composed jury. These people have had their "Chamber of Horrors" and this year they have had their special jury, in each case with lamentable results. All wall space at the R.A. apart from that reserved for members is used by independent artists.

Mr. Armstrong would have the Selection Committee nominated by the Directors of the National Gallery and the Tate Gallery (who have already nominated themselves) "they being the men in constant touch with works of art." Mr. Armstrong should learn that there are other less biassed men of broader views in constant and nearer touch with works of art, men who could be relied upon not to betray the trust placed with them.

Mr. McKnight-Kauffer tells us that art is not a social function nor a copy of photography. He might have added that merit in art is not a matter of socio-politics, nor is originality in design the borrowing from modernist "Plakat" art.

Mr. Henry Moore considers "the sculpture at the R.A. is of an even lower standard than the painting." But sculpture outside the R.A. falls even as low as potato level—*see* reproduction of this sculptor's work recently reproduced in the *Morning Post*, etc. Yet he was until then *teaching* sculpture at our Royal College of Art! He would "select an R.A. Committee from the New English Art Club, the London Group, and 7 & 5 Society." Precisely! That would just suit him and the artists of his calibre.

Mr. Wyndham Lewis, of "Blast" if I mistake not, would not allow a picture of his to remain on a wall in the midst of any official or unofficial herd of English pictures. We'll find some ancient Hottentots for him. Hooroo!

Mr. Cedric Morris states that the R.A. maintains a "standard of specifics and quackeries and is the principal agent in hoodwinking the public as to pictorial values" (*see* Mauclair again). If this were so, they would be the very reasons why the modernists with their post-impressionists, cubists, dadaists, fauvists, surrealists, vibrists and the hundred other artificially boosted quackeries which constitute what at last the French realize is the modern art swindle, should approve of the R.A.

Mr. Maresco Pearce, once a fine artist whom we regret to see falling in with this crowd, regards the R.A. as a shop. But so are the modernist and one-man show galleries. The only difference being that the R.A. charges the artists no commission on sales.

Mr. Henry Lamb says that the advantage of the R.A. is that it segregates dullness. It does; his weary lugubriosity, the portrait of Mr. Strachey, keeps company in the British section at the Tate with that of Miss Sitwell in an earthquake, by Mr. Guevara. The vogue for painting all shadows black whatever the local colour of objects and their environment, more than counteracts the blatant vulgarity of the use of crude colour raw from the tube and are among the international stock patterns of modernism.

Mr. Dobson would burn down Burlington House. He is milder than Marinetti and other modernist firebrands who in their manifestos advocated not only the destruction of galleries and museums—but of their contents. The distinguished curator of one of our national galleries also shared these views many years ago, if what I read is true.

Mr. Banting has two good reasons for not sending to the R.A. He knows he would not be accepted, and he would be ashamed if he were. May he persevere in his deprivation.

Mr. Varda, though he indicates that, unlike the modernist critics, he is able to distinguish between the qualities of monochrome machine-made photographs and highly accomplished paintings in naturalistic colours wrought by hand and eye and brain, yet judging by the reproductions of his "Proposal" and "The Ship," he shows regrettable hardihood in poking fun at those who passed that stage of attainment in their early childhood.

FRANK L. EMANUEL.

2 St. John's Gardens, W.

The Hall Decoration at Highfield, Birmingham.

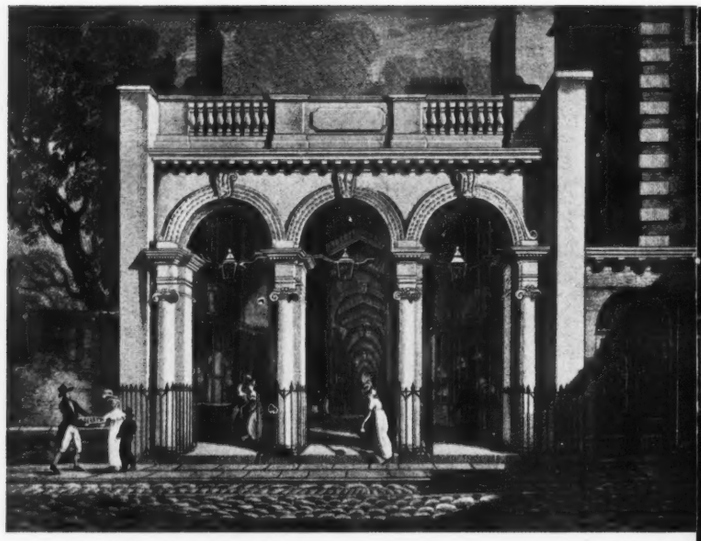
By FRANK FREEMAN AND SOUTER ROBERTSON.

This decoration, which was illustrated in the May issue of the REVIEW, was done as an experiment in the use of cheap materials.

The medium used on the walls was Walpamur distemper; on the woodwork ordinary commercial oil paint; while, for convenience of handling, artist's colours were used to paint the decoration on the glass and the panels on the doors. The area of wall covered was a thousand square feet, and the total cost of materials was well under £10. (This included scaffolding for the large wall which is twenty-three feet high.)

The distemper seems to be a satisfactory medium provided one recognizes its limitations. It does not need a specially prepared ground, but can be applied over almost any existing surface. The colours can be easily mixed to give tints intermediate to those supplied in the pots, but it is almost impossible to obtain any gradation of tone. This is just as it should be, since to combine the high degree of complexity possible in oil painting, with a medium which is not only much cheaper but which has a life limit of seven or eight years, is obviously absurd; and also, were such elaboration possible, the time expended would necessitate a high price and the work could not be called "cheap decoration."

A detail of the painted entrance hall at Highfield, Birmingham.



THE BURLINGTON ARCADE, as originally designed by Samuel Ware in 1819.

The additional storey added to the Arcade by Professor Beresford Pite in 1911.

Work of this kind seems especially suited to the present time, when people tend not to live long in one place, and when the *appearance* of our surroundings is being consciously realized to have as great a practical importance as their other qualities.

To those who demand that any work of art which they buy or commission shall have a bequeathable value at a greatly enhanced price, work of this kind will have no appeal. This attitude is still too prevalent, but a renaissance of courage would entirely dispel it.

The painting on the glass was done mostly with glaze colours after the glass had been thoroughly washed and dried. How long it will last we do not know, but it was very easily done; it has turned a bleakly designed doorway into something pleasant to look at; it does not appreciably interfere with the intensity of the light transmitted; if it lasts for three years that will be sufficient. It can be done again. [F.F.]

* * *

A National Heritage.

Sir Mervyn Macartney has presented the isometric drawing of St. Paul's Cathedral by Mr. R. B. Brook-Greaves to the Victoria and Albert Museum, where it will shortly be placed on exhibition in the Architectural Index Gallery. The drawing has been justly proclaimed as the largest and most important that has ever been made of any building—it measures 12 ft. by 8 ft., and took the artist over four years to complete. Every detail of the Cathedral, inside and out, is shown with microscopic accuracy and precision.

Collotype reproductions of the drawing have been published by *The Architectural Press* at the price of 30s. each.

* * *

The New President of the R.I.B.A.

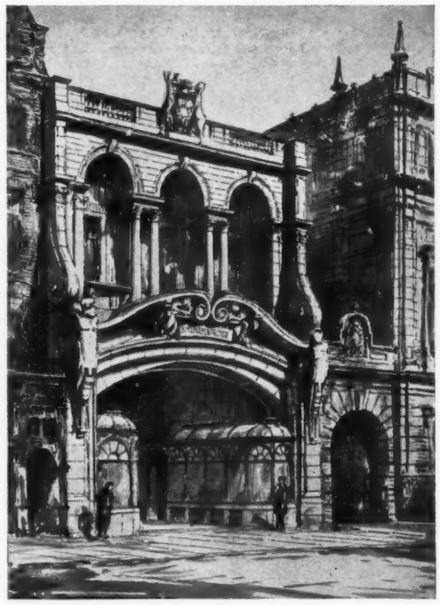
The architectural profession can congratulate itself on its new president, Dr. Raymond Unwin. He is one of the few English Architects with a European—and indeed an American—reputation. He is the pioneer of Garden City Building and has built the small type of English House in a simple manner that has become famous everywhere.

* * *

The Three Lives of Burlington Arcade.

The triple arch whose unpretentious and dignified appearance led the young exquisite into the Burlington Arcade from Piccadilly, was originally designed by Samuel Ware in 1819. When it became necessary, in 1911, to raise the arcade by a storey, Professor Beresford Pite was called in. His brilliant superimposition of another triple arch, surmounted by Lord Chesham's Coat of Arms, was certainly an architectural triumph, for it preserved the Regency character of the Arcade and even enhanced Ware's own design.

How much his later "improvement" is to be regretted. It is in a Michelangelesque provincial manner that gives full scope to the mahogany shopfitting "expert." The whole appearance of the arcade is spoiled. Can Professor Pite have ruined his own masterpiece to satisfy the needs of a committee of shopkeepers?



A sketch of the new front to Piccadilly, designed by Professor Beresford Pite and Partners.

Architect: G. Val. Myer. *Contractors: Ford & Walton*

At the corner of Langham Place, Broadcasting House stands awaiting the final touches of its host of skilled Tradesmen. With boards and ropes and contractors' carts still advertising its unfinished state, its magnificence is clear. Here is bold modernism of truly British character most successfully handled—a fitting home for the finest Broadcasting service in the World.

Mr. G. Val. Myer, the architect responsible for its design and construction, has obviously held well in mind the *National* importance of his work, and to ensure its strength and the perfection of its acoustical properties he has used more brick than has been specified for any other modern building of similar size. Nearly two million strong, hard, reliable, Phorpres Flettons are hidden beneath the stone and plaster.

LONDON BRICK COMPANY & FORDERS LTD.
The largest Brickmakers in the World
Telephone: Holborn 8282 (10 lines). AFRICA HOUSE, KINGSWAY, LONDON, W.C.2. Telegrams: Phorpres, Westcent, London

It was in June 1920 — scarcely eleven years ago—that the World's first broadcast entertainment was organised by the "Daily Mail". Dame Nellie Melba sang, and there were but 300 listeners who could receive her voice. In these few years Radio has swept the World. In England alone some 15 million people are said to listen every night.

An old building in a side street has long been out of place as the home of British Broadcasting. The Nation expected its B.B.C. to house itself with dignity.

So Broadcasting House was planned.

PHORPRES
(four times pressed)
The Symbol of Security

Phorpres Flettons for foundations and heavy loading.

Phorpres Cellular Flettons for walls and partitions.

Phorpres Rustics (Normal and Cellular) for facing flank walls and houses.

Phorpres Whites for light reflection at negligible cost.

Some months ago a review of a book on steel bridges, issued by the British Steelwork Association, appeared in these pages. The aim of that book had been to prove the economic soundness and advantages of the use of steel in bridge building. The second book, just issued, is designed to prove that steel in bridge construction, used boldly, and innocent of any brick or concrete disguise, may have a distinct æsthetic value. Beginning with Telford's Menai Bridge (1818) the development of the use of steel in bridges is traced to the modern all-steel construction. The examples chosen, and which are taken from countries all over the world, include some of the earlier and less happy experiments, though the Menai and Forth Bridges are, of course, cited as great exceptions and among the experiments which proved wonderfully successful. Among the bridges illustrated are the Elizabeth Suspension Bridge at Budapest — which has the longest span in Europe, being 951 feet between its towers; the Pont Alexandre III, Paris; the plate-girder bridge over the Danube Canal in Vienna; and the Haven Bridge at Yarmouth, an open lift bridge. There are several of the bow-string type, one of which, over the Rhine at Rudesheim, is reproduced here. What amounts to a short article prefaces these illustrations, on the æsthetic possibilities of steel if there can be a closer co-operation between the practical and æsthetic factors; that is between the architect and engineer, and the artist and manufacturer.

* * *

Diespeker & Co., Ltd., known to the architectural profession as makers of mosaic and terrazzo of all descriptions, need no introduction. Their latest catalogue deserves to be brought to the notice of all interested in this type of work. It consists mainly of illustrations of work this firm has completed. There are examples of Venetian and Vitreous glass, of Florentine, Ceramic, Alundum and Roman Cube mosaics, of Smaltino and Terrazzo in colour as well as black and white, and in buildings as varied as chapels and operating theatres. These are followed by a section on bronze doors, and finally by an appendix of what must, from the practical point of view, prove to be an invaluable collection of illustrations of Terrazzo samples in colour and full size, and of Roman Cube marble.

* * *

In their advertisement on page xxiii of this issue Messrs. Wm. List & Sons, Ltd., offer to send to readers of *The Architectural Review* a sample set of patterns of modern horsehair materials. To be shown over their London factory is a revelation of the progress made in methods of manufacture and how really delightful is the colouring and texture of modern horsehair. Horsehair has always been associated with the ostentatious discomfort of boarding-house parlours —and is still often regarded as a dull black chair covering with loose ends protruding in a most disconcerting manner. To find that today it is being made in almost every conceivable colour and with an interesting variety of pattern was news—it may be news to others.

* * *

The general contractors for the Bengal Legislative Council Chamber, Calcutta, were Martin & Co., Calcutta; and among the artists, craftsmen, and sub-contractors were Smith Walker, Ltd. (steelwork); General Electric Co., Ltd. (electric wiring and fittings); Shanks & Co. (sanitary fittings); Birmingham Guild, Ltd. (gates, grilles and metalwork); Thomas Elsley, Ltd. (bronze lantern); Frederick Braby & Co. (copper dome); May Accoustics, Ltd. (accoustic plaster); Waygood-Otis, Ltd. (lifts); T. H. Ball & Co. (mirror glass); Pilkington Bros. (glass); Wm. List & Sons, Ltd. (hair covering material); Bratt Colbran & Co. (electric fires); Carrier Engineering Co., Ltd. (cooking installation); John Elbo (cork paving); James Gibbons, Ltd. (ironmongery); and Gent & Co. (synchronized clocks).

The general contractors for Fleming's New Clarges Hotel and Café Divan were Maple & Co., Ltd., and among the artists, craftsmen, and sub-contractors were the following:—Salte, Edwards & Co., Ltd. (asphalt); Invictus Flooring Co., Ltd. (reinforced concrete); The Aston Construction Co., Ltd. (structural steel); Kleine Co., Ltd. (fireproof construction); Sankey's Molar Blocks (partitions); London Sandblast Co., Ltd. (glass); The British Challenge Glazing Co. (patent glazing); Jos. F. Ebner (wood-block flooring); The Briffault Range Co. (kitchen stoves); Benham & Co., Ltd. (kitchen steam fixtures); Fletcher, Russell & Co., Ltd., and James Stott & Co., Ltd. (gas fixtures); The Gas Light & Coke Company (gasfitting); Hartley & Sugden, Ltd. (boilers); Bagues, Ltd. (electric light fixtures); Keith Blackman & Co., Ltd. (ventilation); Comyn Ching & Co., Ltd., and Joseph Kaye & Sons, Ltd. (door furniture); C. E. Welstead, Ltd. (casements); The Bostwick Gate Co. (folding gates); S. W. Francis & Co., Ltd. (rolling shutters); Modellers & Plastic Decoration Co. (decorative plaster); The Merchant Trading Co. ("Salubra" wallpapers); Frigidaire, Ltd. (refrigeration plant); G. A. Harvey & Co., Ltd. (cloakroom fittings); Stigler Lift Co. (lifts); The Neolight Signs, Ltd., and The Franco-British Electrical Co., Ltd. (signs); Ripolin & Co. (enamel); and Harland & Sons (paint).

* * *

The general contractors for "Bolton Muir," Gifford, Scotland, were Richard Baillie & Co., who were also responsible for the electric wiring, plumbing, electric bells, and plasterwork, and among the artists, craftsmen, and sub-contractors were the following:—R. W. Farman (special roofings); Vita Glass Co. (glass); City Iron Co. (stoves); Bratt Colbran, Ltd. (grates); Gillham & Jones (electric light fixtures); Rownson, Drew and Clydesdale (sanitary fittings); Comyn Ching & Co., Ltd. (door furniture); and J. Binder (casements and window furniture).

* * *

The decorations in the flat of the late Mr. Arnold Bennett were designed by Marion V. Dorn, and the rugs by E. McKnight Kauffer. The Royal Wilton Carpet Factory were responsible for making the rugs, Crossley E. Brown for the furniture, and Curtis Moffat, Ltd., for the electric light fixtures.