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ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

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No. 419



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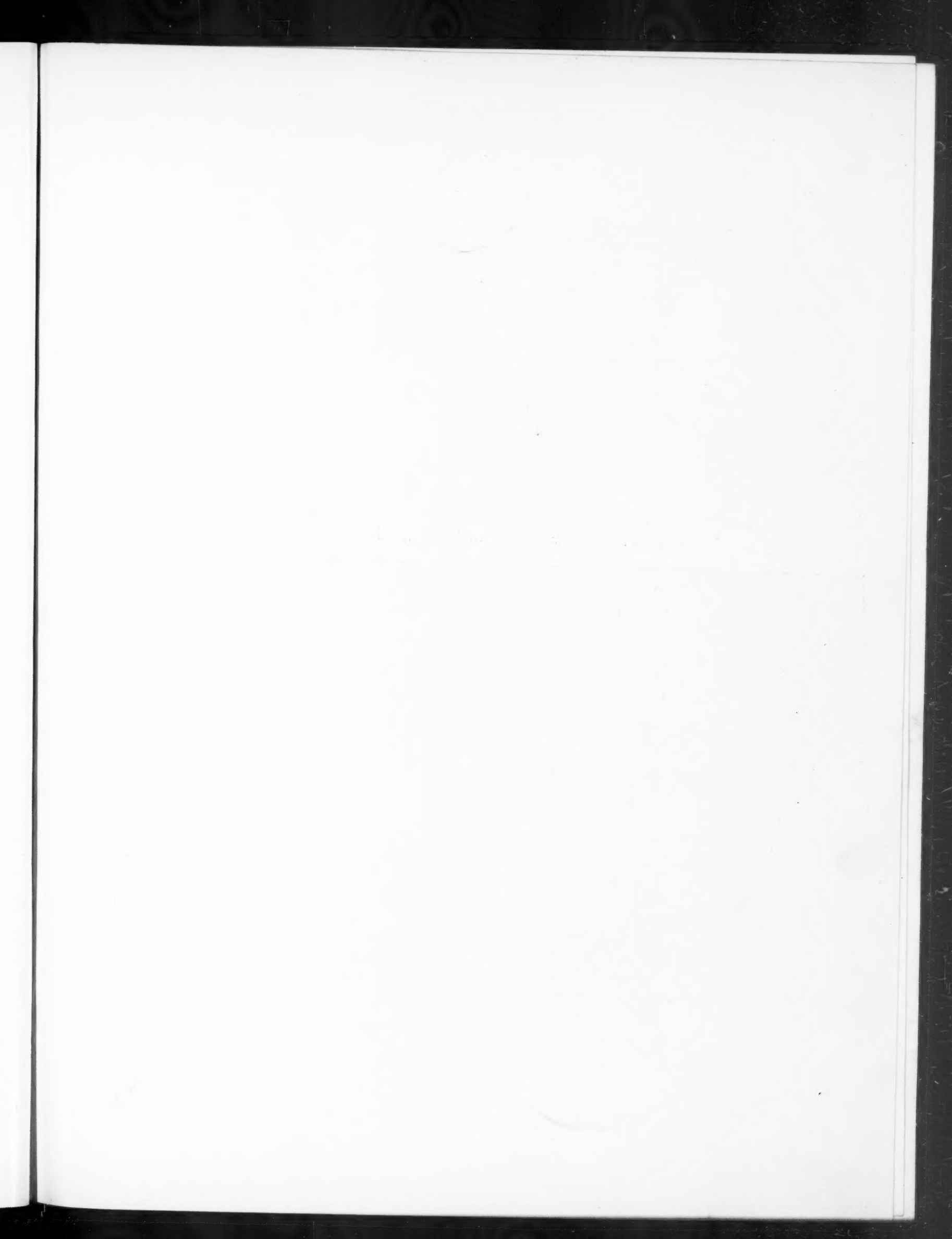
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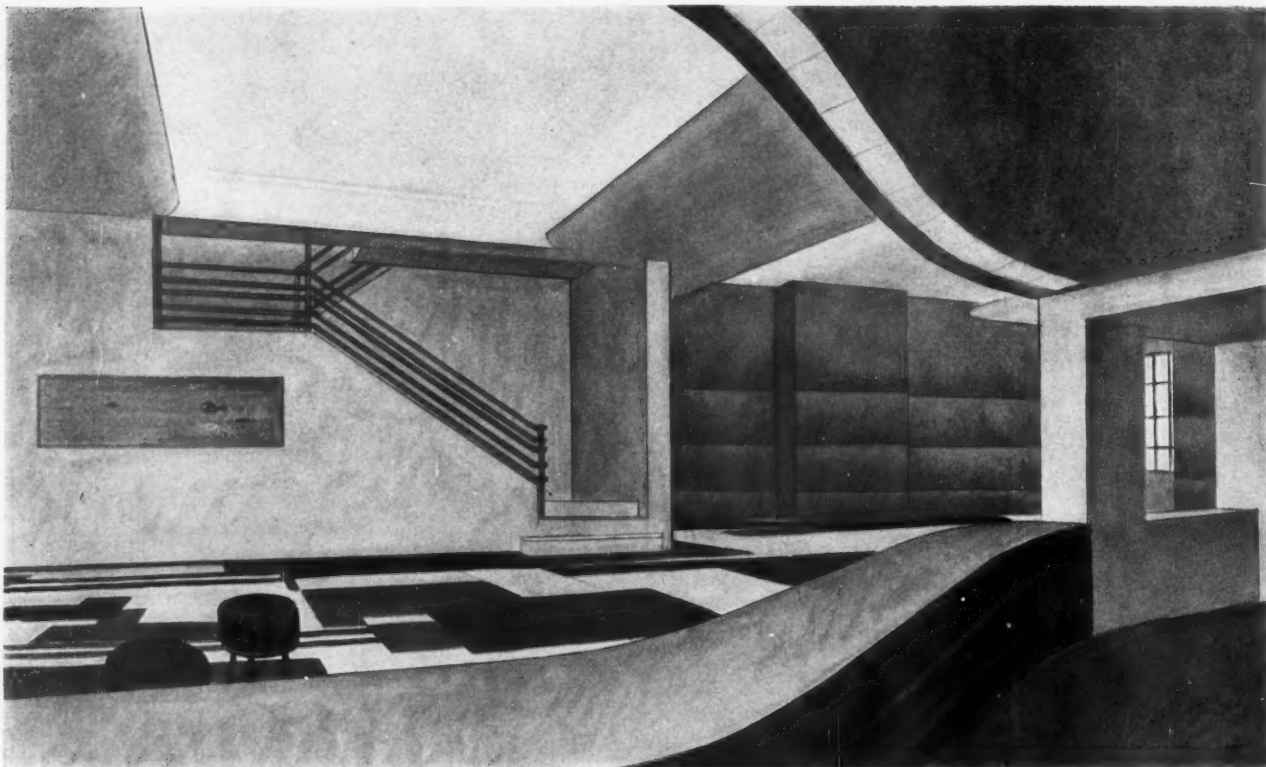
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The first design by Marc Henri and Laverdet for the snack bar
at the Monseigneur Restaurant, London, and



the accepted design. Further illustrations of the Restaurant are given on Plate VI.

PLATE I. *October 1931.*

An exhibition of the architectural drawings, designs for fabrics, stained glass and furniture of C. F. A. Voysey will be held under the auspices of The Architectural Review and B. T. Batsford, Ltd., at the latter's Galleries, 15 North Audley Street, W.1. The private view is on October 2 and the exhibition will remain open until October 17.

FOREWORD. *By Sir Edwin Lutyens.*

Two surprising events in the eighties of the last century relative to my early architectural observations were, firstly, the advent of Randolph Caldecot, who found a new simplicity of expression in the buildings he so wittily portrayed, and, secondly, the work of Charles Voysey, who was building—it was evident—what he liked.

Fresh and serene he created that with which you could laugh—a very different thing from much of the moribund building then prevailing which one laughed at—or was it—so long ago it seems that we really cried. The “hearted” shutters, the client’s profile on a bracket, the absence of accepted forms, the long sloping slate-clad roofs, the green frames, the black base, and the black chimney pots,

with the white walls clear and clean! No detail was too small for Voysey’s volatile brain, and it was not so much his originality—though original he was—as his consistency which proved a source of such delight. Simple, old-world forms, moulded to his own passion, as if an old testament had been rewrit in vivid print, bringing to light a renewed vision in turning of its pages, an old world made new and with it, to younger men, of whom I was one, the promise of a more exhilarating sphere of invention. This was Voysey’s achievement—Fashions, as they ever have and ever will do, come and go.

Hail! then, to those men, amongst whom Voysey stands, who give new kindling to the old flames to warm and cheer conviction in a living future.

1874 & After

By C. F. Annesley Voysey.

IN 1874 the architectural profession was divided into two professionally antagonistic bodies. One called itself Gothic and the other Classic, and both were equally contemptuous of the other’s style. Styleism was rife. When a client called for a design the first questions asked were: What style do you want? Next: What period of that particular style? Where is, and what is, the site like, and what the nature of the soil and aspect, were questions of secondary importance. Given the style and the period, books were drawn from the library shelves and approved examples of details were chosen; a chimneypiece or chimney, an oriel, a door, or a window from several books. Such things as these were copied and welded together and like the ingredients of a Christmas pudding equally hard to digest.

Very slowly and almost imperceptibly a revolt began to develop. We must remember that this revolt against styleism and pursuit of utilitarianism was in the womb years before, and was the child of Science and the Prince Consort. The 1851 Exhibition awakened the idea of utility as the basis of Art. All that was necessary for daily life could be, and ought to be, made beautiful. This utilitarian principle began to be put in practice when William Burgess, E. W. Godwin, A. H. Mackmurdo, Bodley and others regarded nothing in or outside a home as too small to deserve their careful consideration. So we find Burgess designing water-taps and hair brushes; Godwin and

Mackmurdo furniture; Bodley, like Pugin, fabrics and wallpapers. Then soon came the Art Workers’ Guild, the aim of which was to bring craftsmen and architects of every description together, to compare their difficulties and explain their several crafts and peculiarities. All of which motives leading to a more and more practical attitude of mind than to a theoretical one. Styles and Conventions were slighted. All this time be it remembered, the world was growing more and more materialistic, less religious and spiritually emotional. Prosperity was in the air. And the classical frame of mind was beginning to be formed.

Norman Shaw was a leading rebel, although still under the influence of the dying “picturesque” of which George Devey was the most extensive practitioner. He worked for the aristocracy from the Queen downwards: and certainly there was no man alive at that time with a bigger domestic practice. Asked by his client to join a house-party, he would make the most fascinating, catch-penny sketches while dressing for dinner and present them during dessert, charming everyone, but getting them worked out by clerks who had to make all detail on the traditional lines of a bastard Jacobean period.

It is very difficult, if not impossible, to point to any one man as the leader of the emancipation from Styleism. It is more likely than not that the practical point of view given by Science strengthened materialism and set fancy free.

It is quite true many architects and many craftsmen were

influenced by Ruskin, also A. H. Mackmurdo, Norman Shaw, and Bodley, but the influence of certain individuals does not necessarily start a revolution. It is the mental atmosphere that makes men of strong Gothic sympathy use the round arch instead of the pointed, which in the writer's experience really happened.

At this same period, Mackmurdo's furniture, first exhibited in the Inventions Exhibition, showed how the machine should be recognized by the designer, and led many in his day to revolt from over-decoration and strive for the straight, simple and plain. And soon there were signs that the rising generation were rebelling against accepted methods and styles *as such*, and were asking: Can we not do without cornices, mouldings and other furbelows? Once set free from the tyranny of convention, what such a frame of mind may lead to, causes many a tear today—as all extremes are bad.

It was by Mackmurdo that the journal entitled "The Hobby-horse" was started, in collaboration with Professor Selwyn Image and P. Horn. For those days it was beautifully got up and printed on good paper, before Morris came on the scene. The ordinary Press were not accustomed to notice artists' work, so "The Hobby-horse" was only ridden by its sympathetic professional brethren, and consequently short-lived as a publication. But the extent of its influence was impossible to measure.

Artists have seldom been conspicuous as great readers. Reading and reflection seem to take a back seat when structural forces are on the warpath—in spite of the fact that reflection is the food of fancy and imagination. Genuine creative genius was sterilized by the competition methods generally adopted; when the assessor's name was known to competitors, who strove to design up or down to the known predilections and prejudices of the assessor.

Individuality was becoming more and more discredited. And the methods adopted by architectural schools that were started, besides killing the pupilage system, led to a stereotyped curriculum, which forced the student to study Classic rather than English Gothic.

Collectivism was beginning to crush individuality. Happily this tendency was not felt by Bodley, Bentley, Brooks, Butterfield or Oldrid Scott, whose work to the students of 1874 and onwards was, like Shaw's, Godwin's, Burgess's and J. D. Sedding's, watched with greedy interest.

Soon after the building of the Law Courts by Edmund Street, it became generally understood that Gothic was a broad principle and did not depend on the imitation of familiar Gothic detail. It was a system of designing from within outwards, in contrast to the Classic, which was designed from without inwards. In other words, the Gothic architect would allow practical requirements of accommodation, plan, aspect and prospect to govern his elevations, while the Classic architect thought first of his façade. Symmetry and balance were tyrannical laws to him. So his plan often had to give way to the elevations.

To explain the fundamental construction of these two different types of mind, namely the Gothic and the Classic, we must recall the fact that the Gothic spire, pinnacle, and pointed arch, like the spearhead, lightning, and angularity, are all associated with ideas of conflict, aspiration and movement. While the dome, the round arch and the sphere, globe or ball are associated with luxury, ease, repose and amusement. Most games are played with balls.

A severe climate favoured the Gothic, while a mild and

sunny one induced the Classic. It is easy then to see how the commercial prosperity and peace, pervading the period we are now considering, down to the commencement of the Great War, led the public to express itself in a Classical, rather than in a Gothic, manner. This tendency was accelerated by the greatly increased facilities for foreign travel.

The fascinating freshness of foreign architecture completely obscured the importance of climatic conditions, and so delicate Classic mouldings found homes in sunless towns. Broad expansive roofs, as Ruskin pointed out, were a pleasant suggestion of protection to a people of a rainy clime, now alas! ignored.

Later on, the schools found axial planning and symmetrical design less complex and varied than Gothic, therefore more easy to teach. The standardization of details was found to save a great deal of trouble and could be easily committed to memory.

The Art Workers' Guild started in 1883 in Norman Shaw's office, and its principles and objects caused the Arts and Crafts Exhibition to exist and flourish. As long as J. D. Sedding, A. H. Mackmurdo and William Morris were, with others, working for crafts as handmaids to architecture, much good work was done.

The last striking instance of the interest in this combination is to be found in the fact that in 1923 when Sir Aston Webb was President of the Royal Academy of Arts. For the first time in the existence of that body, an Arts and Crafts Exhibition was held under its auspices in Burlington House.

The period when Norman Shaw was in full practice was certainly more Gothic than Classic, and lasted in Baillie Scott, Lutyens, and the two Barnsleys, Andrew Prentice, Guy Dawber, Mallows and others, with domestic practice. But very soon after Shaw's time the Classicism of the Georgian type became fashionable and corrupted even the Great Lutyens.

Commercial and public buildings were before domestic architecture in manifesting the feeling of the time, as men of known business ability were chosen to do the work because the business man shunned the artistic crank. All artists being regarded as cranky in a thoroughly materialistic age.

It was early in the 20th century that architecture seems to have been completely divorced from Gothic. Temporary dwelling-places took the place of homes, that is to say, something to go *from* rather than go *to*, were the outcome of the motor-car. And difficulty of finding domestic servants led to the building of flats. Death duties and local councils' powers to interfere with property owners' vested interests, all combined to kill *home* building, and flats, shops and commercial buildings had to be made to pay commercially: their æsthetic qualities being quite unimportant.

Let us, however, sing a *Te Deum* over the fact that in this dark age we had a Bentley, a Giles Scott and a few others producing lovely Gothic work.

When Gothic architecture ceased to be fashionable, away went that lovely quality so often to be seen in the old towns of Holland, where all the houses are different, though sympathetically respecting each other, like gentlemen. Now an angry rivalry, or a deadly dull uniformity, is the dominant feature of our street architecture.

This, indeed, is a commercial age gone game mad.

Facilis est descensus Averni.



1909. A DESIGN FOR STAINED GLASS for the Essex and Suffolk Equitable Insurance Society.

CHARLES + + + +
FRANCIS + + + +
ANNESLEY + + + +
VOYSEY + + + +
The Architect of + + + +
Individualism + + + +
By + + + + + + + +
John Betjeman + + + +

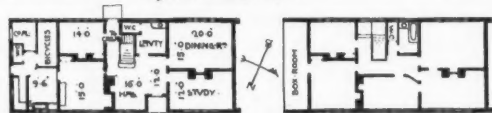
The lettering of the TITLE of this article is taken from a type designed by C. F. A. Voysey.

ONCE it would have been as risky to praise the work of Voysey to, say, Sir Gilbert Scott, as it would be today to praise Le Corbusier to a modern "traditionalist." Now, what Ruskin was to Scott probably Voysey is to the "traditionalist." Yet it would be a mistake to consider either Ruskin, Voysey or Corbusier as particularly "dated"; the dates remain with Sir Gilbert Scott and his modern equivalent. The other three are the true pioneers and their messages differ but little. Only in England is Voysey not taken at his true value, for he is dismissed as *art nouveau* or even "arty," and the extravagancies of new architecture at the end of Victoria's reign are considered more of a joke than they really are. Later, when considering the influence of Voysey on European architecture, we can estimate him and his school at their true worth. To understand the architecture and decorations of Voysey it is necessary to know his principles and life, for the man and his work are closely allied. The originality of much that he did is due to the originality of his character, just as the works of Wren and Soane bear the personal imprint of the architect and make them stand shoulder high above the work of contemporaries. It is significant, too, that Voysey should consider A.W. Pugin one of our greatest English architects, for that bold man with his sailor's clothes and outspoken opinions can be compared with Mr. Voysey, who has an original and pleasing way of dressing and whose opinions are as brave and outspoken.

Charles Francis Annesley Voysey is the son of the famous Reverend Charles Voysey, who was removed from the Church of England for preaching against the doctrine of hell fire, and founded the Theistic Church. He is descended from the Duke of Wellington, and as has been written of one of his younger brothers: "He perpetuates on his gentle visage the Iron Duke's nose and in his gentle nature the Iron Duke's will." Yet he is probably prouder of the blood of Wesley. What his father preached to thousands in London, Mr. Voysey has interpreted in stone and colour. He was articled for five years to J. P. Seddon, one of the more prominent competitors for the New Law Courts, and in 1882 he started practice. From the first his work was original, yet it would be a mistake to call it revolutionary. As he stated, in a letter he wrote this year to *Country Life*, upon the signing of their buildings by architects, it would be presumption to put the name of one man to a house. Architecture is a growth, and all knowledge

of material and construction is the product of generations of experimental architects. Therefore, the house at Bedford Park (Fig. 12) which he built in 1888, and which must have surprised even the modern Mr. Norman Shaw, is the product of necessity, for Voysey allowed his materials to dictate to him. As he himself writes: "... there yet remain certain elements which change, not like certain kinds of stone, which by their nature have dictated certain forms of architecture, as for instance, stone found in large sizes lead to the lintel and column treatment, while smaller stones called for the arch. These are what we may term enduring qualities. . . . The Traditionalist is shocked by what he calls the mixture of styles. Fitness does not appeal to the mind already wedded to definite modes of expression. The fact that the two forms of arch (Tudor and Classical) were seldom, if ever, used together in ancient times, blinds his eyes to the fact that altered conditions of modern life may demand the consideration of requirements non-existent in previous ages. The individualist is always ready to cast off the shackles of a bygone time, and is willing to meet the needs of the present while still holding fast to all enduring qualities." And again, "Certain conventions, dictated by a complete knowledge of material and needs, would naturally lead to the use of many familiar forms. The principles of the lintel and the arch, which are based on material qualities, must for ever remain true principles. But if we cast behind us all preconceived styles, our work will still possess a style, but it will be a living, natural and true expression of modern needs and ideals: not an insincere imitation of other nations and other times." The sincerity of Voysey's architecture refutes all those slurs which might be cast upon it as deliberately unusual. The heavy sloping buttresses by which most of his later houses may be distinguished were the products of necessity for they are there to support a wall only nine inches thick. The bedroom windows high under the eaves of his houses are protected from rain, and by being high "give a feeling of security to the bedroom."

Voysey's architectural principles have remained the same from the time he started. It is not, therefore, necessary to give a detailed history of his career. In 1924 he became Master of the Art Workers' Guild with which he had long been associated. With characteristic sincerity and thoroughness he learnt all the crafts connected not only with the building but also with the decoration of the house. He followed



THE ORCHARD, CHORLEY WOOD, HERTFORDSHIRE



DOMESTIC WORK BY
C. F. A. VOYSEY.

(1) 1905. The elevation of the first sketch plan for the *WHITE HORSE INN AT STETCHWORTH*. The roof is of green and blue slates, the chimneys and the base are black, the walls white rough-cast and the dormer window frames are green. (2) 1899. C. F. A. Voysey's former home, "*THE ORCHARD, CHORLEY WOOD, HERTS*," drawn by himself. (3) 1893. "*PERRYCROFT, MALVERN*." "A well-balanced mind is reposeful, so a well-designed house must be reposeful, too." (4) The first-floor landing of "*THE ORCHARD, CHORLEY WOOD*—"The sense of order conveyed by breadth of surfaces and reposeful arrangement..." (5) 1908. An interior of "*THE HOMESTEAD, FRINTON-ON-SEA*." The furniture is in unstained oak.



A COLLECTION OF DOMESTIC OBJECTS AND FABRIC DESIGNS BY C. F. A. VOYSEY. (6) A cruet stand in silver. (7) A folding table in oak left without stain or polish. (8) A printed linen. (9) A toast-rack in silver. (10) A design for a fabric. (11) A seat in oak left without stain or polish of any kind, designed in 1906. The architect's opinions on the treatment of the interior of a house are well worthy of study. "The very poker at your fireside becomes of interest to you the moment you recognize the sentiments of its maker. Maybe its maker's mind was absorbed by greed and apish imitation for greed's sake; then will you find no grace, no truth, no dignity in your poker. It will be an ill-bred poker, and you will feel no joy in it. . . So, too, with all the objects of daily use; if we train ourselves to look for signs of moral quality we shall do much to encourage true culture and bring spiritual joy out of material mire." The quotation is from *Individuality*, by C. F. A. Voysey.

the principles of William Morris. He even carried them further. He must be the only architect who has designed everything, down to the very spoons and forks, for his buildings.

After building nearly two hundred houses with such care, he explained his principles in a book, *Individuality* (Chapman and Hall), which was published in 1915. It is a work of more importance than any detailed biography could be, for it expounds the religion of the architect and

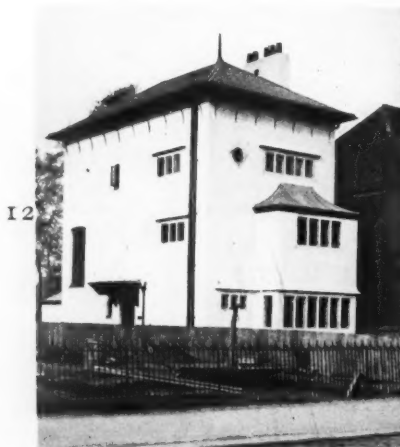
the consequent reverence with which he made his buildings.

To him æsthetic and moral values are inseparable, and since he is an individualist, he considers the training of character to be of far greater importance than any knowledge of styles and books. He therefore deploras the foundation of architectural schools and the disappearance of the personal contact between architect and pupil. "Many architects of today say in effect 'Let us have an established

Opposite is a WALLPAPER DESIGNED BY C. F. A. VOYSEY. Contrary to William Morris, he holds that the ideal room should have plain walls and patterned fabrics on the chairs. If there is a patterned wallpaper, other coverings should be plain. For particulars of this paper see page lxxv.

mode, a national style of architecture. Save us from the individual who, if left alone, will shock our prejudices, and violate our established ideas. The standard of past ages is good enough for us and must be kept up, even at the sacrifice of living men. What care we for the development of human faculties for future good, by the side of dead records of dead men. Let us make the mode of a man or a period the fashion. . . . It is the old trades union tendency to provide one dead level of mediocrity in order that the feeble may fare as well as the famous." Mr. Voysey is as high a Tory as the old Duke of Wellington. And in architecture we need a Tory party of this sort to cope with the bolshevism of "traditionalists"; to battle with Mr. Voysey's materialistic town councillor who says: "'Is not this competitive design something like St. Paul's?' and the general standard, however low, is accepted when an individual standard whole heavens higher would be regarded with fear and trembling." In fact, as Voysey says, the architect today, to save his pocket, must often lose his soul—if it has remained through a "course of architecture" at a school. Nor without reason does Voysey attack modern "traditionalists" for their subversive methods. "The concrete form with them must precede the final conception, while others of the individual type will evolve the final concrete form, out of thoughts and feelings quite intangible—building, as it were, the material out of the spiritual, from within outwards, rather than from without inwards. This last type must, of course, be affected indirectly by memory of existing things. But there is a wide difference between the influence of memory not deliberately referred to, and the determined espousal of a pre-existing design."

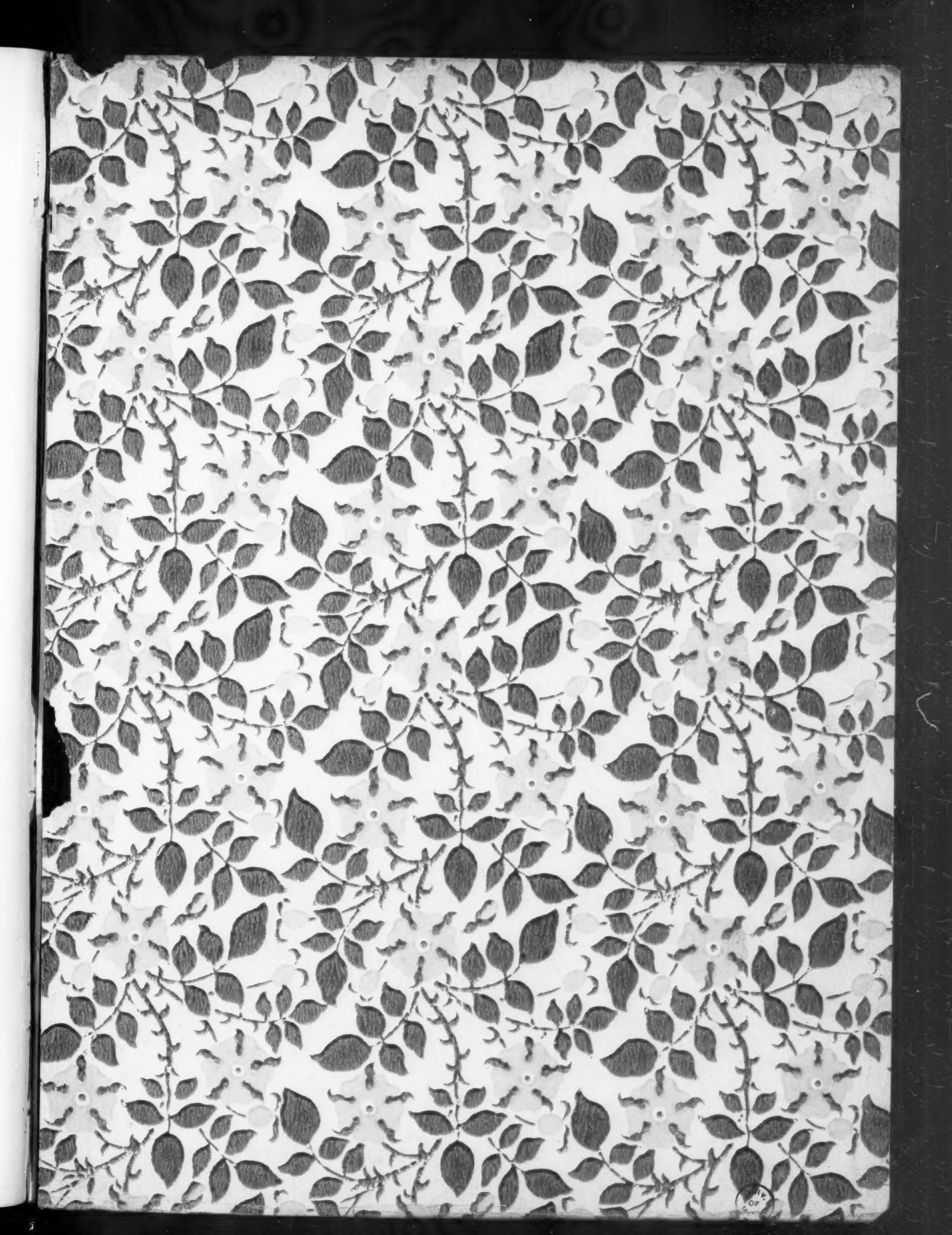
Naturally in the individualist world in which Mr. Voysey would have us live there are varying tastes, and although we may not admire everything he designs we can admire the principles on which he does his work. Nor can so long a life of lonely fighting have passed unrecognized. Although we see many of his decorative details reproduced *ad nauseam* in tea shop, waiting room and monster furnishing store, the simplicity to which he—as much if not more than William Morris—leads us back from the complex and futile revivalism in which many architects still remain, has made itself felt at least on the Continent. I remember asking Mr. F. H. Newberry, who taught Charles Rennie Mackintosh at the Glasgow School of Art, from whom his pupil derived his inspiration. And I learned that it was from Voysey, who was at that time starting practice. Mackintosh did more probably than anyone else for a healthy, simple architecture abroad. So Voysey has not fought in vain. An intelligent visitor to Mr. Voysey's Exhibition at Batsford's Galleries during the first two weeks of this month will see that his productions are not mere reproductions of Walter Crane and Morris, nor have they anything in common, as the ignorant suppose, with Beardsley and the twining horrors of debased *art nouveau*, but they are attempts at evolving a truly traditional architecture. Voysey differs from modern individualistic architects in that he evolves from the Tudor period since he considers Classical architecture "foreign," whereas they continue from the architecture of English Georgian. But Voysey, like other truly modern architects, is strictly traditional. In common with them are his attempts to evolve from tradition, not to copy, and to him "Collectivism is the Coward's Cloak."

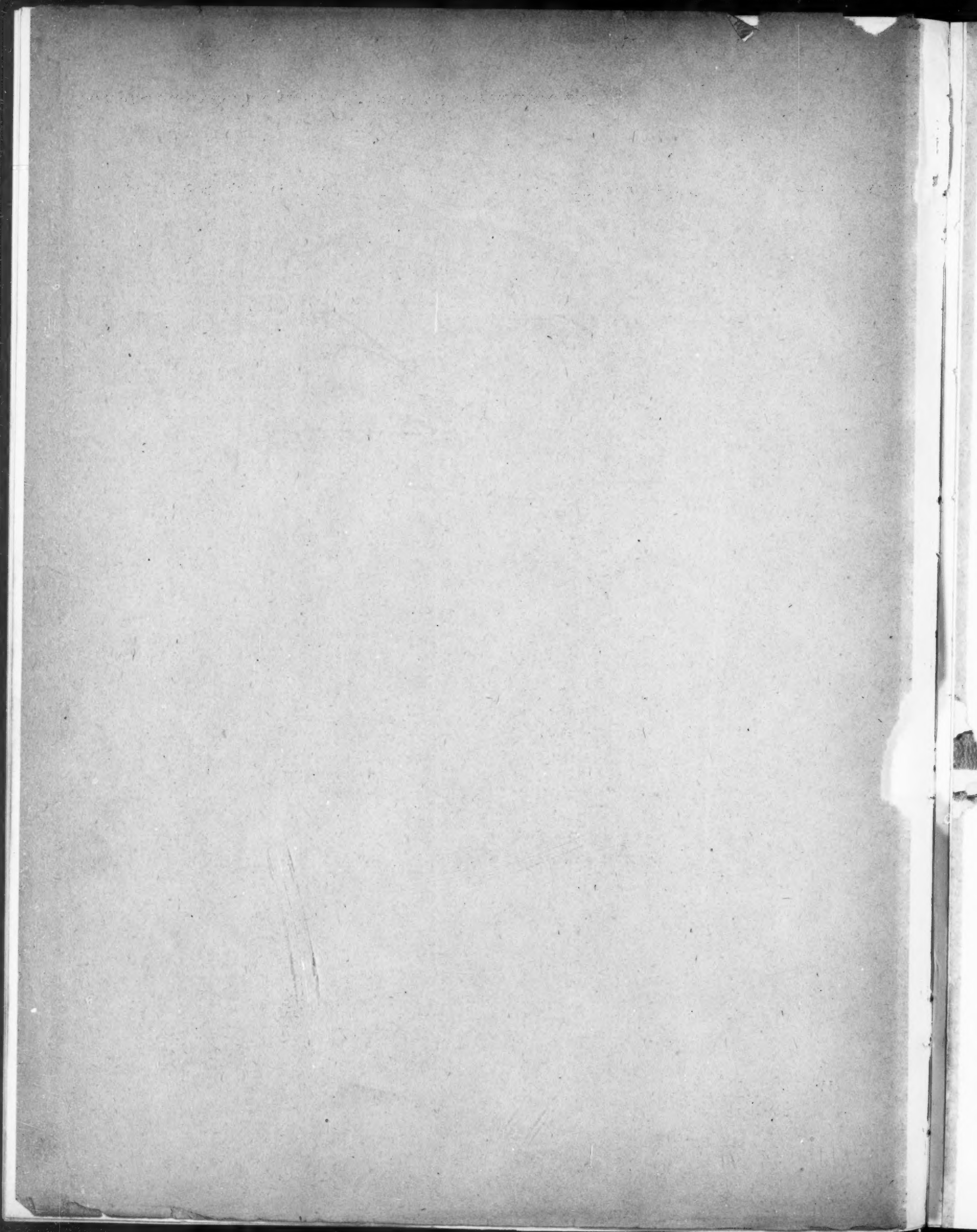


(12) 1888. A HOUSE AT BEDFORD PARK, WEST LONDON. Designed by C. F. A. Voysey. The walls are of grey rough-cast and the architraves of stone. The architect subsequently added a wing to the house after this photograph was taken.



(13) 1896. COTTAGES AT ELMSTHORPE, for the Earl of Lovelace. Designed by C. F. A. Voysey. These are in the best tradition of English domestic architecture and are a foretaste of the work of Sir Edwin Lutyens and other modern domestic architects.





THE SAVILLE THEATRE, SHAFTESBURY AVENUE, LONDON.—

(1) The entrance foyer. The warm grey colour of the walls is echoed in the patterned carpet and is the dominant note of the colour-scheme. An emerald-green skirting and frieze serve as an introduction to the yellow ceiling, from which the major portion of the illumination is obtained by concealed cornice lighting. The grey walls set off the richness of the cross-banded and figured walnut doors.

(2) The proscenium arch from the dress circle. The graded bands of grey and apricot, lead through the enriched and illuminated proscenium arch, with its black and silver surround

framing the varying shades of green and silver in the pelmet and tableau curtains.

(3) One of the boxes from the stalls. A pre-

set stage flood or spot-light is housed in the decorative corbel. The silver grille provides

a means of inlet for warm and conditioned air to the front of the stalls, and above this runs the illuminated band carrying

on the lines of the dress circle front. The conventionalized

ballet dancer in the chromium-plated box railings stands out

from the green and silver striped silk backing which, with the box curtains and pelmet, are designed

to match the proscenium curtains.

(4) The stalls bar counter from one of the lobbies. Entering

18 in. above the general floor level,

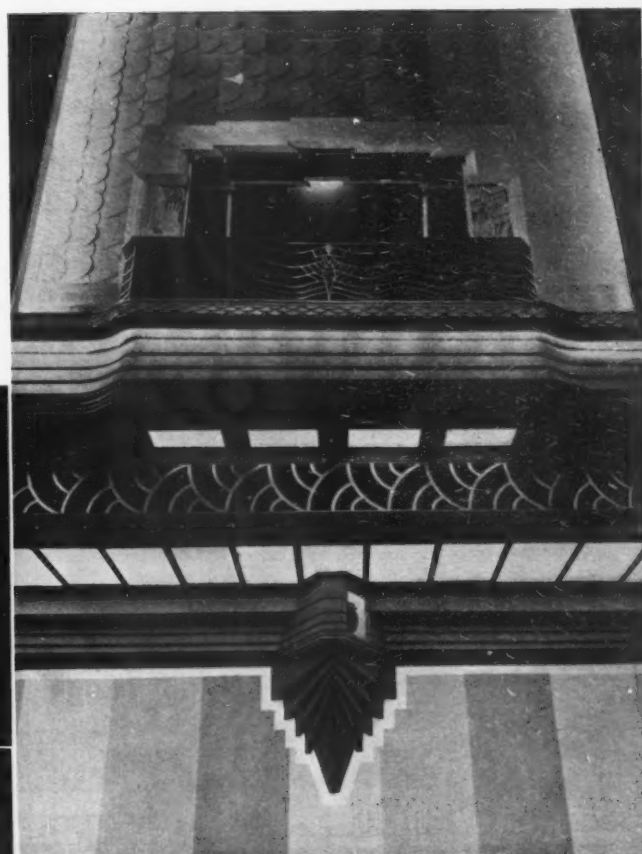
an interesting view would be obtained of this bar when in use. The colour-scheme is based on simple yellow

walls and ceiling and a grey carpet bordered with terra-cotta and black. The paintings on the walls

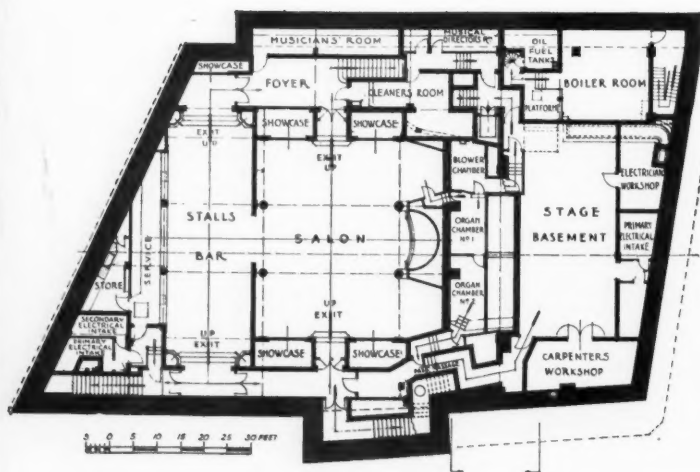
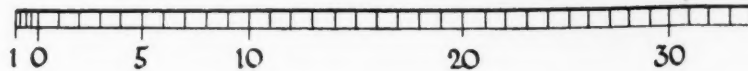
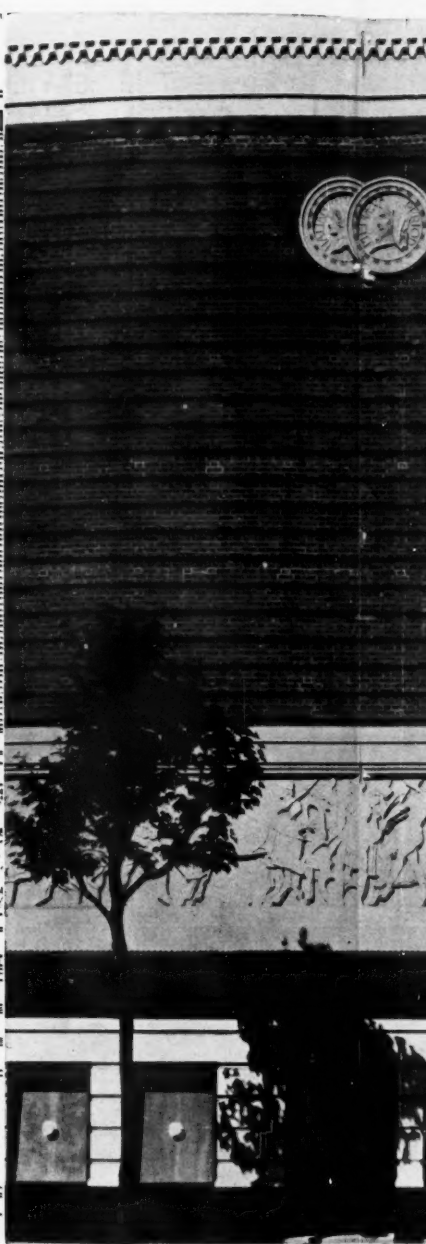
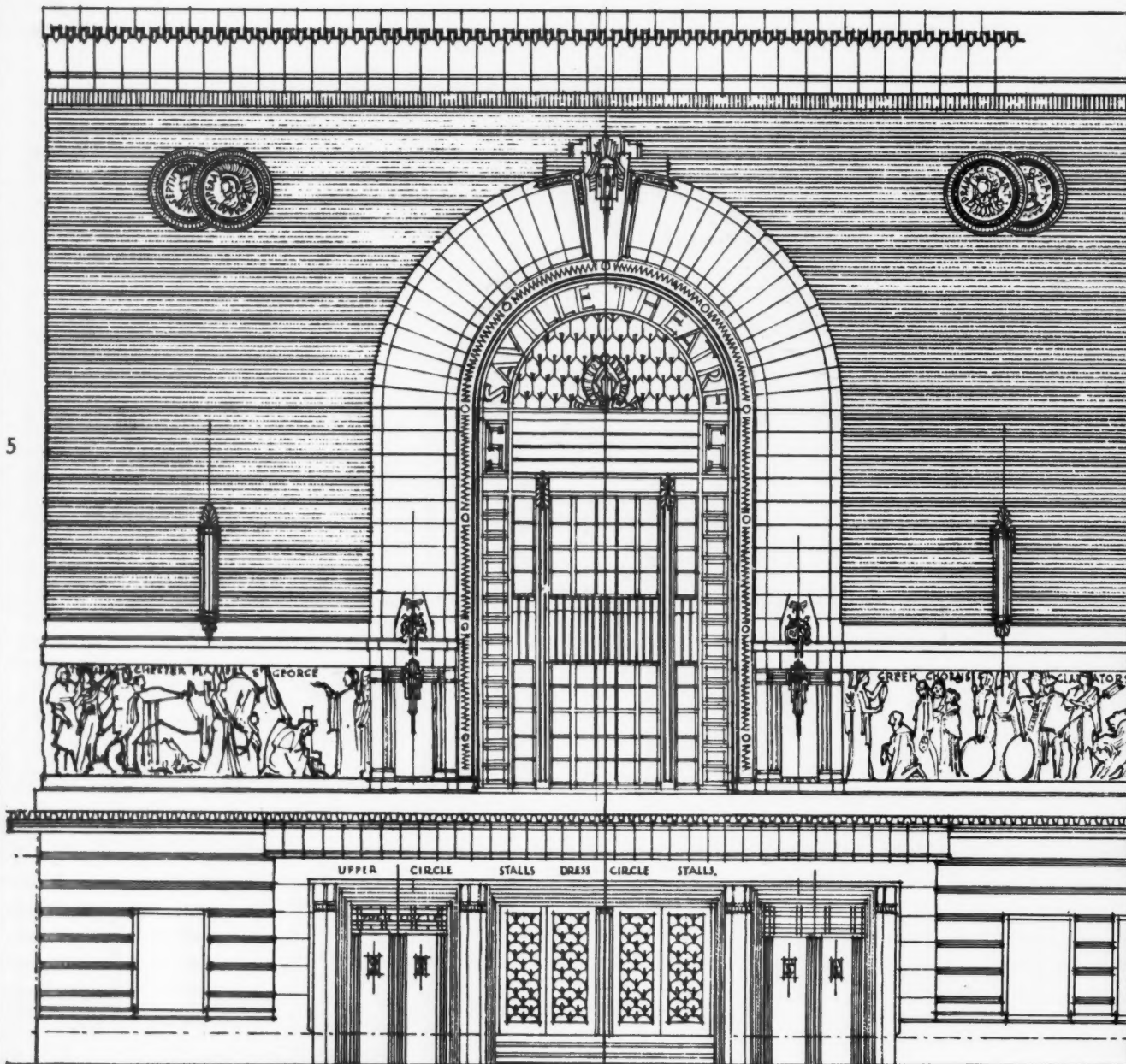
are by Mr. A. R. Thompson, and depict *Silenius*, a *Venetian Wine Bar*, and a *Modern Cocktail Bar*.

The counter-front is in cross-banded and figured walnut to match the doors throughout the theatre, and the counter-top is finished in diagonally-striped yellow and red rubber. The architects for the

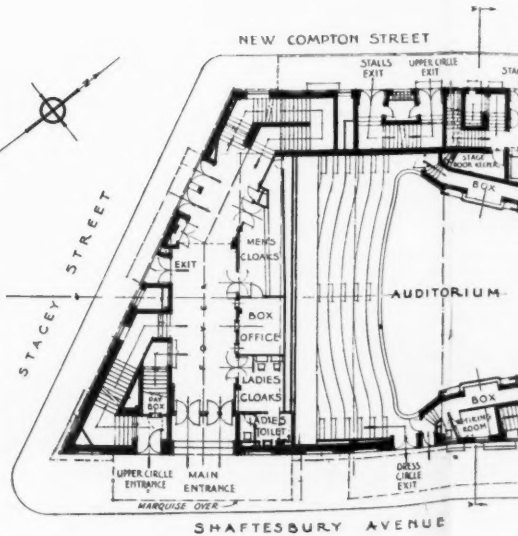
theatre were T. P. Bennett and Son.



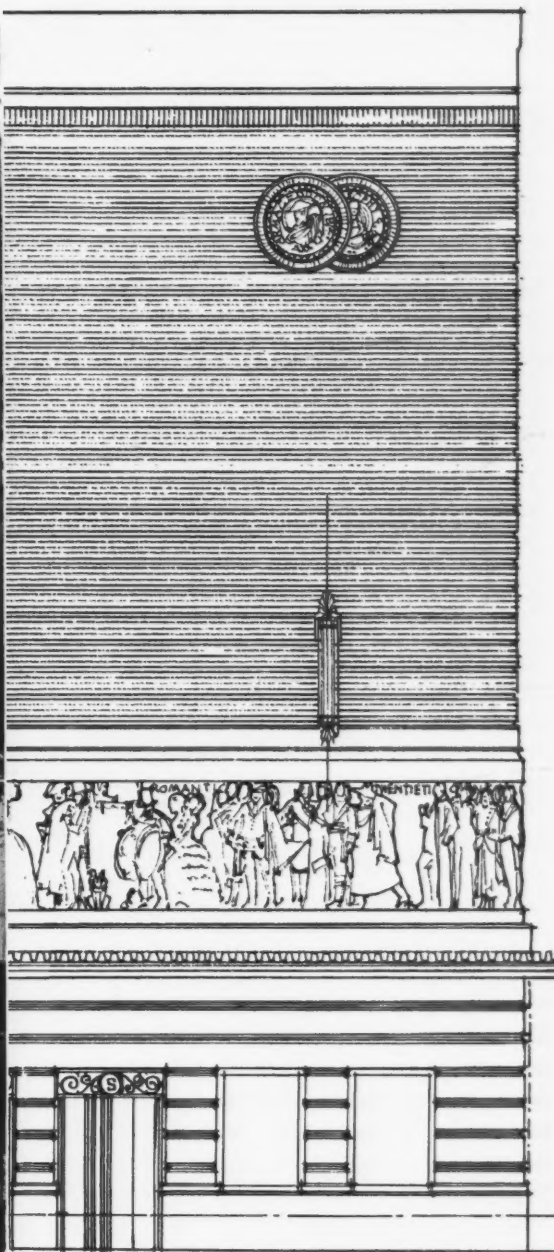
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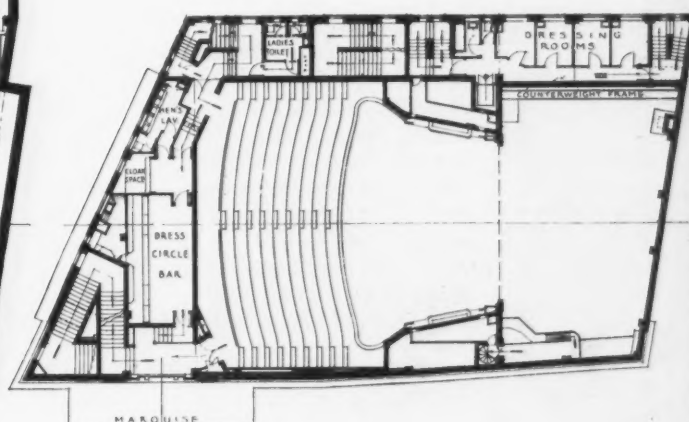
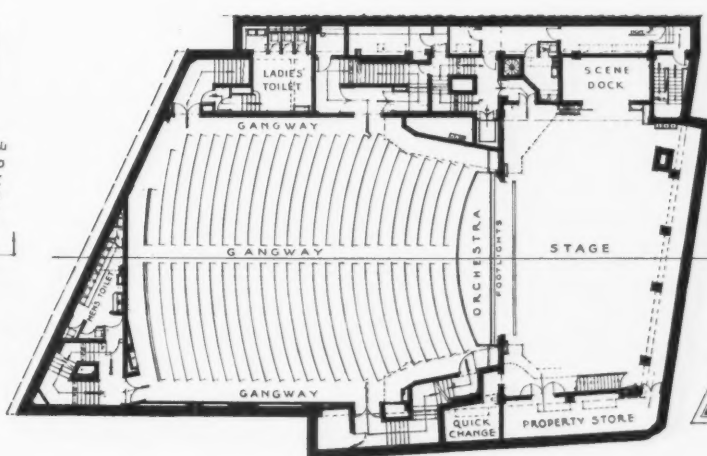
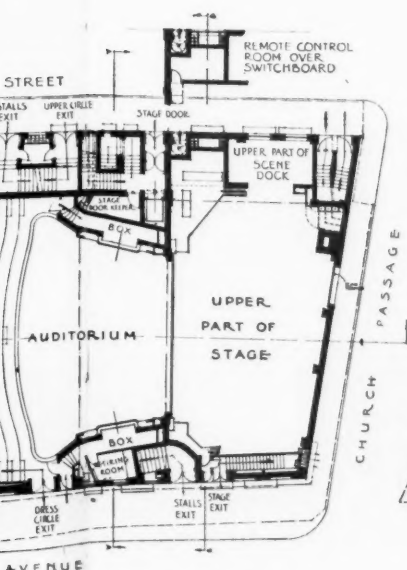
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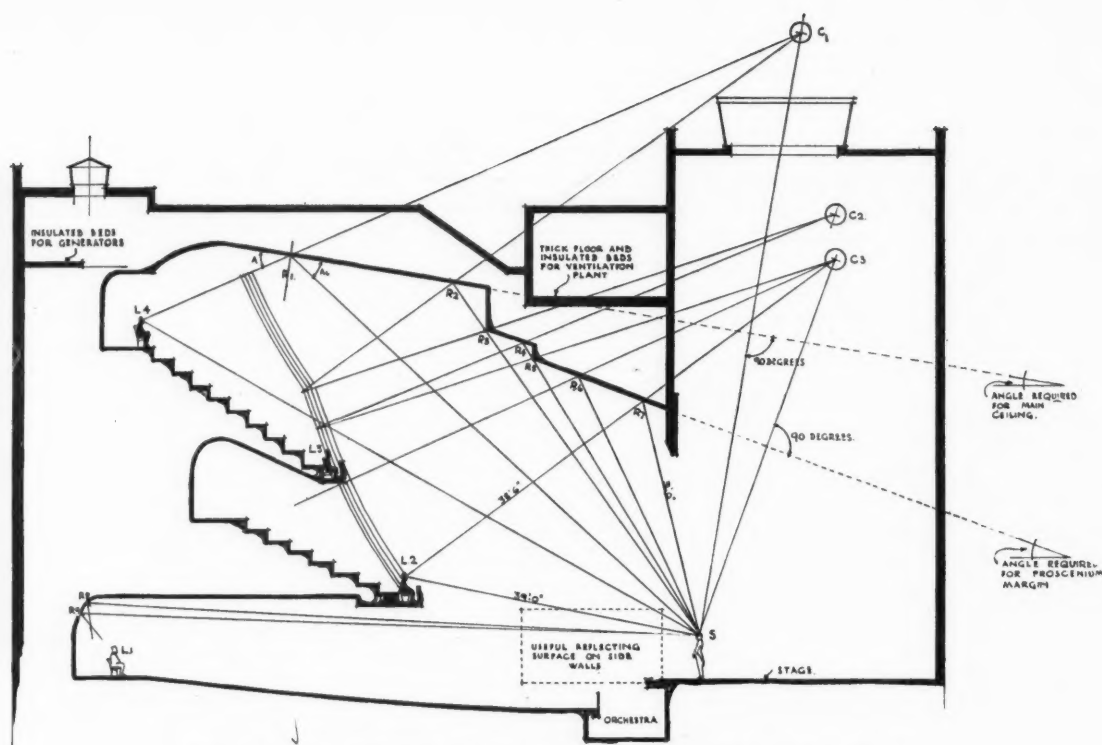


(5) The elevation to Shaftesbury Avenue. The working drawing has been cut in the centre to allow a photograph of the part omitted to be inserted in its place; the photograph has been reproduced to the exact scale of the drawing. This composite illustration will enable the reader to study at a glance, not only the elevation as drawn out by the architects, but also a part of it as actually built. The length of the building is accurately shown, and the features seen in the photograph are those that would be there if the drawing had been left intact. The chief feature of this elevation is the black marble plinth under a heavily rusticated Portland stone basement storey, which is surmounted by an artificial stone frieze cast from the models of Gilbert Bayes depicting *The Drama thro' the Ages*. The true function of the building is further expressed by the rusticated unpierced brick wall rising to 50 ft. above the pavement, and capped by a simple artificial stone cornice. The double medallions are in neutral-coloured terra-cotta and serve to carry the colour of the great semicircular arch along the entire frontage. The green-bronzed arched window emphasizes the main entrance, which is protected by a green-bronze canopy. Illuminated poster-frames at eye level link up the various windows and exit doors. (6) A night view of the theatre.

30 40 50

enhances the value of the bas-relief frieze, and four flood-lights on the canopy pick out the great semicircular arch. Lighting around the canopy serves the double purpose of illuminating the pavement and the interchangeable sign. (7), (8), (9), and (10) Plans of the basement, foyer (or street level), stalls, and dress circle.





AN ACOUSTIC DIAGRAM OF THE SAVILLE THEATRE

This is one of the acoustic diagrams prepared by Mr. Hope Bagenal upon which the general design of the auditorium is based, and shows how the most advantageous angles for the ceilings were obtained. Questions of absorption, reverberation, resonance, etc., were, of course, fully considered.

Sound-waves, like those of light, are reflected from a surface at the same angle as they meet it, and in a simplified form can be plotted on a diagram. For example, a sound emanating from the speaker "S" strikes the main ceiling in the diagram at R1, making the angle of incidence A1. The path of the reflected sound is, therefore, R1-L4, the angle of reflection A being equal to the angle A1. It has been established that syllables are separated by about $\frac{1}{20}$ th of a second, and as sound velocity is approximately 1,100 ft. per second, this represents a sound path of 55 ft. Hence, a reflected sound—that is, an echo—will advantageously reinforce an original sound if the interval between the

original sound and the echo reaching the listener is less than $\frac{1}{20}$ th of a second. By reference to the diagram it will be seen that the total length of the path of a reflected sound, S-R7-L2 (31 ft. plus 38 ft. 6 in. equals 69 ft. 6 in.), only exceeds the direct path of the sound, S-L2 (39 ft.), by 30 ft. 6 in., representing a time interval of slightly more than $\frac{1}{40}$ th of a second. The echo from the proscenium margin will, therefore, assist the hearing of the listener in the front of the dress circle. The remaining reflected sounds will be found to give even smaller intervals.

Consequently, by designing the auditorium ceiling slope, R1-R2, the intermediate band, R3-R4, and the proscenium margin, R6-R7, as nearly as possible to the angles indicated by the acoustic diagram, an actual reinforcement of the original speech and music is obtained in the upper circle and the dress circle, and, echo intervals being considerably less than $\frac{1}{20}$ th second, slurring of syllables is avoided.

The diagrammatic lines, S-R8 and S-R9, show how similar reflections are used from the large cove at the junction of the walls and ceilings to assist the hearing of listeners at the rear of the stalls. The points C1, C2, and C3 are the centres from which are struck the radii of the reflected sound-waves. They are, in other words, the sound images of the speaker when considering the sound-paths reflected from, respectively, the main ceiling, the intermediate band, and the proscenium margin.

Apart from obtaining "short interval" echoes, the sloping design of the ceilings also reduces the air volume per seat to the low figure of 124 cubic feet, thereby producing minimum reverberation. In cross-section the main ceiling is flat-topped with a large cove at each side joining ceiling with walls, and this prevents concentration of sound on any particular section of the theatre and helps to give even distribution of sound from whatever position on the stage the actor may speak. No correction in the

shape of absorbent plaster or material has been necessary. Considerable care was taken in the elimination of external air-borne sounds and vibrations. All stanchions were bedded on special "acoustic mats" formed with alternate layers of lead and asbestos; the wall next Shaftesbury Avenue is constructed with nearly 2 ft. thickness of brickwork having insulating and deadening quilt on its internal face; the internal plaster wall is formed on expanded metal lathing leaving a cavity between the quilt and the plaster. All doors and window shutters in this wall which communicate with the auditorium are specially constructed and hung in rubber-buffered rebates. The windows are glazed with a double thickness of glass with a cavity between the two thicknesses. Noises and vibrations from ventilating and generating plant are reduced to the absolute minimum by the use of particularly large slow-running fans, anti-vibration bases to machines, and ample disconnection of sheet steel ducts by means of canvas sleeves.

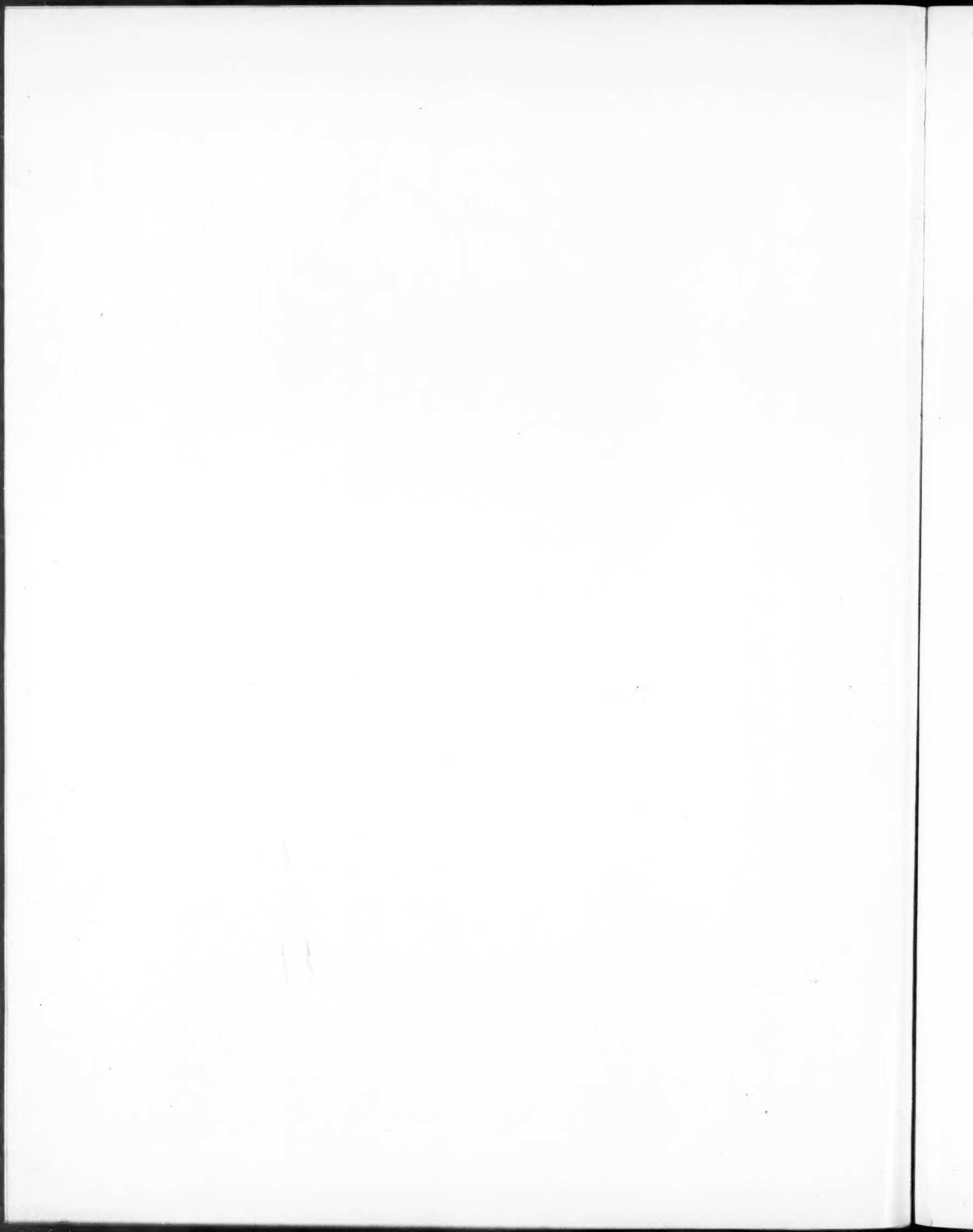
THE PUBLIC HOUSE. From
a painting by Algernon Newton.



CUMBERLAND TERRACE,
REGENT'S PARK, LONDON.
From a painting by Algernon
Newton.

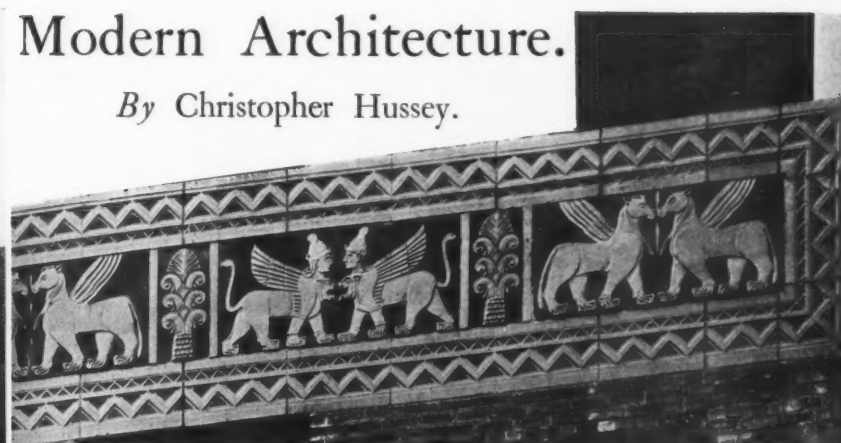


LONDON'S SAVAGE GRANDEURS.—October 10 will be a date of special interest to good Londoners, for on that day there will be opened, at the Leicester Galleries, the first complete exhibition of Algernon Newton's works. Nowadays we are all expected to see beauty in ancient village stocks or recognize the charms of olde Tudor Teas, but we are seldom asked to go through the smoke of the City to the backwaters of Fulham, Pimlico and Camden Town, there to admire the savage grandeur of chimney-pots, brown public houses, and derelict stuccoed palazzos standing "in their own grounds" amongst sooty but sub-tropical vegetation. Mr. Newton has set out to show that somewhere behind the noble but conventional glories of London's Cumberland Terraces there lurk the wistful box-like panoramas that are so exquisitely perpetuated in The Public House (and he has done it).



Faience as a Medium for Modern Architecture.

By Christopher Hussey.



(1). NO. 130 WEST 30th STREET, NEW YORK CITY. Cass Gilbert, Architect. (2) The polychrome terra-cotta frieze and black terra-cotta spandrel on the building.

IT is doubtful whether any building material with virtues so marked as terra-cotta—still more so in the case of its heir, faience—has fallen in modern times into such sad repute, and it is worth inquiring why. The answer must be that Nemesis has pursued, perhaps a thought too relentlessly, the offence of using design profoundly ill-adapted to the nature of the material. During the last hundred years terra-cotta has been regarded as a cheap alternative to stonework, and the facility—the fatal facility—that it offers for detail has encouraged thoughtless people to reproduce in terra-cotta forms which developed from the technique of stone.

Terra-cotta is a ceramic material, the rich relation of brickwork, not the poor relation of masonry. Its true begetter is the potter, not the detailer of stonework. Its character is plastic not glyptic. To a disregard of the simple fact that it is moulded and not cut, its vulgarization must be attributed. One of its merits consists in its inexpensive repetition of fine detail by casting in moulds, and that is a real merit so long as it is neither misunderstood in point of technique, nor abused in point of excessive quantity.

To what a grotesque extent it has been both misunderstood and abused may be seen during the course of a walk along Tottenham Court Road or in the neighbourhood of "the Cadogans." Yet even as we wag our heads over the deceased architects, the contents of whose holiday sketch books are there bodied large to our eyes, it is impossible not to respect the material, *qua material*, in which their mistaken enthusiasms are so well reproduced and preserved. It would be only slightly less intelligent to dislike Portland stone because one objected to Palladian architecture in England, than to condemn even "hardbake" because it was a favourite material of bad architects.

The extent to which modern faience wares are now being used in America, both as a casing for steel-framed skyscrapers and for introducing bright colour into classic designs, shows that it is high time for us in this country to revise our opinions. The reaction from what we can now see to have been its abuse has gone far enough, and there is a danger that many architects are continuing to dismiss without examination a material that has been shown to be extraordinarily well adapted to the needs of "industrial" architecture.

Broadly speaking, the main requirements made of the elevations of a modern city building that is not under any obligation to harmonize with an historical monument, or to fit into a co-ordinated scheme, are these:—

- (1) To assure maximum daylight for the interior by the glazing of a large proportion of the wall space.
- (2) Since the structure of the building is of steel or concrete, the solids should be of a material and treatment sufficiently economical to counterbalance the expense incurred in the framework, whilst presenting an attractive appearance and ensuring the adequate preservation of the skeleton.
- (3) For æsthetic and practical reasons alike, many pseudo-structural enrichments derived from classic precedent—cornices, columns, sculptured groups, over-hangs—need to be eliminated as having lost their meaning, contributing to expense, and collecting impurities from the atmosphere that may destroy the material.
- (4) The need for bright streets, and the growing importance of flood-lighting for nocturnal publicity, encourages the use of materials that possess, and retain, a high reflecting co-efficient.

In our northern climate, and in the smoky atmosphere of our industrial towns, we have for centuries put up with architectural styles and building materials that, were we starting afresh with open minds, we should hesitate to employ under existing conditions, for they fail to meet satisfactorily the modern-life requirements tabulated above. For a building constructed of steel and largely walled with glass, such a vitreous casing as faience is highly appropriate. The C. & A. Modes premises in Glasgow (Fig. 5), designed by North, Robin & Wilsdon, and constructed of faience selected to resist the Glasgow atmosphere, seems to me as logical and pleasing a modern shop building as can be desired.

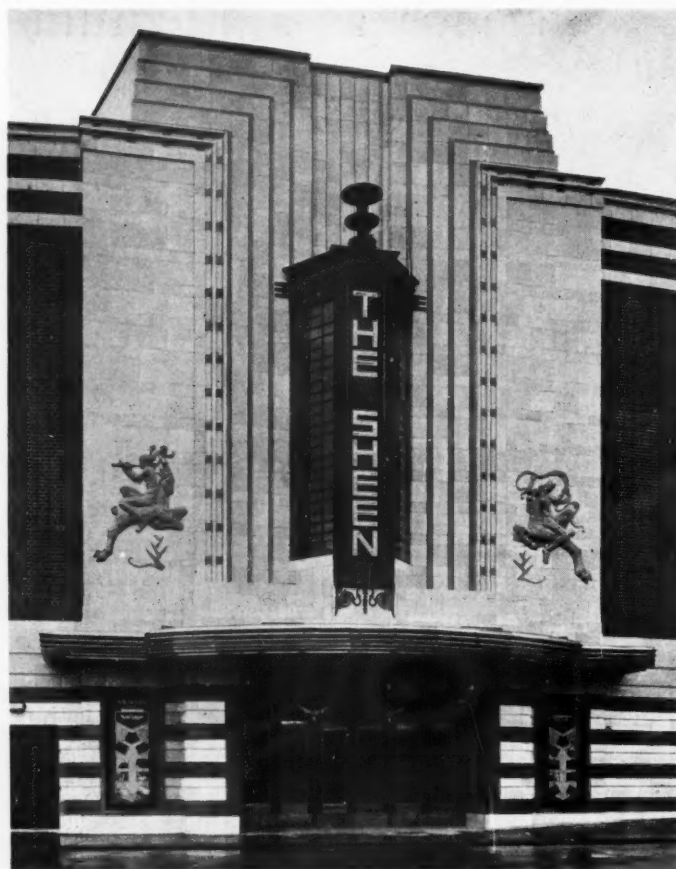
Modern architecture relies progressively less on cast shadows for effect, the place of projecting members being taken by bands of enrichment or colour. An unglazed black faience can be used either to emphasize the shadow of shallow projections, or to introduce lines on its own. A very striking use of it has been made on a new building in Fifth Avenue, New York, by Shreve, Lamb & Harmon (Fig. 14), where three vertical bands of black faience are carried up the blank side of the shaft, emphasizing its slender height. The device might well be extended to using black faience for the window aprons or "leg screens" throughout a building, thus running all the windows together in vertical bands of apparent shadow.

FAIENCE AS A MEDIUM FOR MODERN ARCHITECTURE

Sculpture, natural to buildings with solid stone walls, is generally inappropriate on thin-shelled buildings, whilst flat enrichment, being dead repetition, has ceased to bear any relation to sculpture as an art. Nobody looks at it with any feeling whatsoever, yet it is expensive. If the design imperatively demands bands of flat enrichment, such a material as terra-cotta can be used appropriately and economically. Perhaps the most delightful example of flat enrichment integral to a modern design, and cheaply and yet satisfactorily provided, is to be seen in Mr. Cass Gilbert's building, 130 West 30th Street, New York (Figs. 1 and 2). It is a steel structure cased with a pinkish brick, and is horizontally banded at the sides with faience friezes repeating an Assyrian pattern in which the glazed ivory design has a buff grey ground. As each piece is repeated more than a hundred times, the cost of these friezes is kept to a minimum, whilst the scale is sufficiently small in relation to the whole for the eye not to be offended by the repetition.

The problem of colour in modern architecture is still too vexed to be settled in a few sentences. In this country, however, we seem to have forgotten that colour can even be associated with architecture. I like to visualize the city of the future looking rather like the town in the background of a Giotto fresco—an assembly of towers, pink, golden, green and blue, the sun glittering on their million windows like the spangles on tall harlequins. A startling project appeared in an illustrated paper last year for a New York skyscraper in faience that repeated on a large scale the colour gradation of the spectrum, beginning with violet at the bottom and ending up in a pinnacle of crimson against the blue firmament. Nothing so revolutionary has yet been carried out, but the Union Trust Building at Detroit, designed by Smith, Hinchman and Grylls (Fig. 12) makes a suggestive if rather crude use of colour, and both above the base, and at the peaks, geometric bands of coloured faience are introduced, white and green below, gold and black at the top.

Excellent use of faience capitals, doorcases, and fillets has been made on the Firestone Tyre and Pyrene factories on the Great West Road designed by Wallis, Gilbert, and Partners (Figs. 8 and 10). Several cinemas have resorted to this most justifiable means of gaiety, notably the Sheen Theatre, Richmond, by Leathart and Granger (Fig. 3), the façade of which has colossal bas-reliefs (Fig. 4) designed by Mr. W. Aumonier. A clever and very pleasing introduction



(3). A detail of the entrance front of *THE SHEEN CINEMA*, East Sheen, Surrey. Leathart and Granger, Architects.

of colour has been made by Mr. E. A. Stone at the Astoria Cinema, Finsbury Park (Fig. 7). Above the entrance, at the apex of a triangular site, rises a massive pylon of mat-glazed faience, slightly battered and stepped back and kept strictly plain except for recessed panels of jade green faience. These provide a background for illuminated lettering so that this usually disturbing feature is here worked into an ordered design, and illuminates the reflecting surface of the faience.

As soon as it became apparent that steel and reinforced concrete structure had come to stay, I was one of those who doubted whether Geoffrey Scott had finally disposed of the "mechanical fallacy." Even Mr. Trystan Edwards's drawing of a gentleman wearing a "structural" costume failed to scotch the heresy in me, and I took an increasing dislike to seeing Portland stone in thin slabs being applied to interesting steel skeletons to represent massive rustication and ponderous arches. But I was not moved to examine the case of terra-cotta as one of the more logical casings for steel skeletons, until the publication in 1928 of an interesting, if somewhat forbidding, report on its permanent qualities prepared by the Department of Industrial and Scientific Research.

The report is naturally of a technical nature, but in its opening words it makes a straightforward acknowledgment of the material's durability:

An outstanding feature of the investigations has been the relative scarcity of examples of faulty terra-cotta in service as compared with faulty stonework; the two years' work has, indeed, made it clear how well the majority of terra-cottas withstand exposure to the atmosphere of our towns.

The deteriorations that in some quarters led to aspersions being cast on terra-cotta's durability, happen to have occurred on well-known public buildings—parts of the Victoria and Albert and Natural History Museums. These failures have occurred chiefly in certain unglazed pinkish buff wares which were purposely underfired in order to produce the desired colour, but which are not offered by manufacturers today. The failures took the form either of flaking produced principally by sulphation—crystallization of salts in the material with gasses in the atmosphere—or cracking produced by the differential expansion of an unsuitable filling material such as breeze concrete.

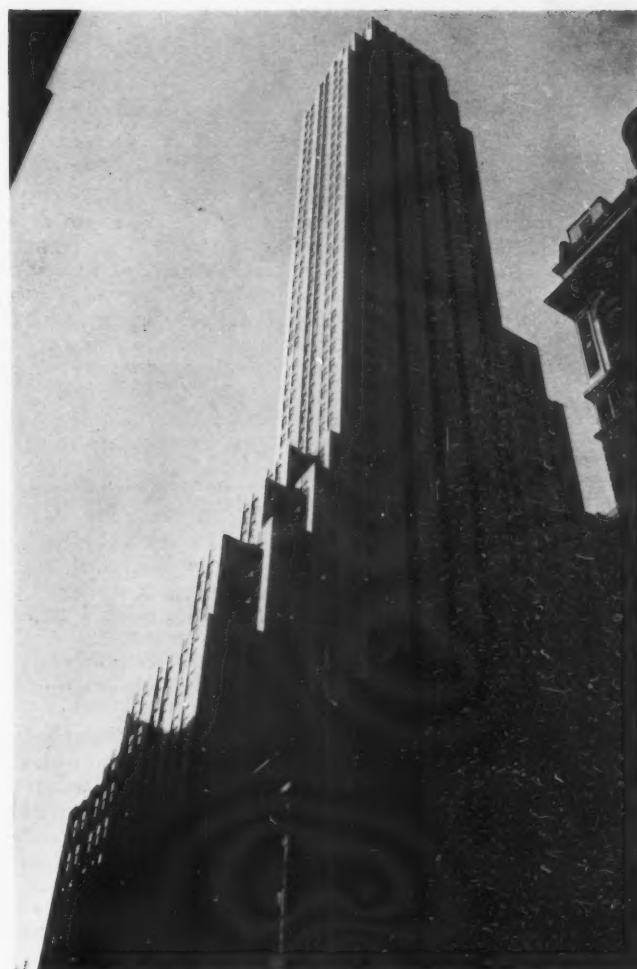
The faience wares, which range from the white "marble" to "granites" and sand-faced wares, are burnt at a much higher temperature and are in fact almost vitrified. They



(4) One of the bas-reliefs on the façade of the Cinema at East Sheen. W. Aumonier, Sculptor.



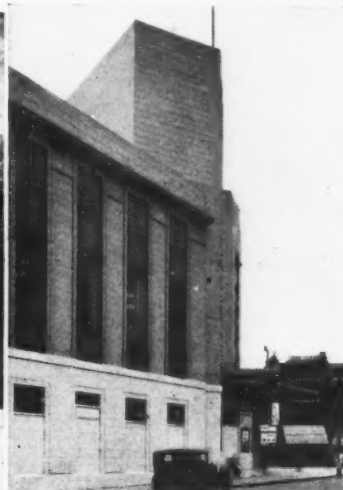
(5) Premises for C and A Modes, Glasgow. North, Robin & Wilsdon, Architects.



(14) No. 500 Fifth Avenue, New York City. Shreve, Lamb & Harmon, Architects.



(6) Summit House, Red Lion Square, London. Westwood & Emberton, Architects.



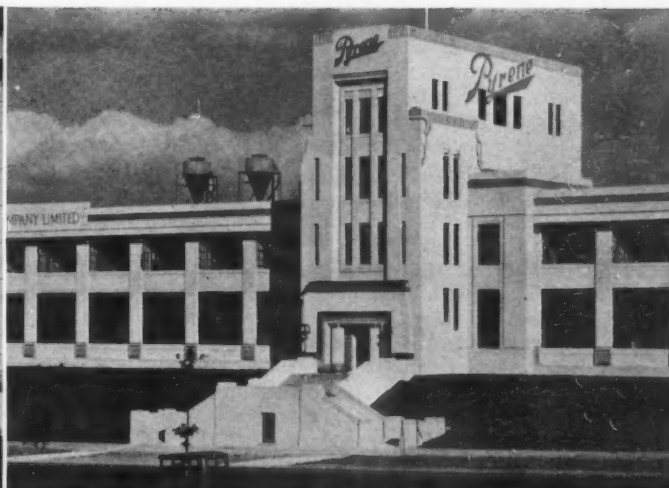
(7) Astoria Cinema, Finsbury Park, London. E. A. Stone & Partners, Architects.



(8) The entrance to the Firestone Tyre Factory, on the Great West Road. Wallis, Gilbert & Partners, Architects.



(9) The entrance to Fenchurch Buildings, Fenchurch Street, London. Richardson & Gill, Architects.



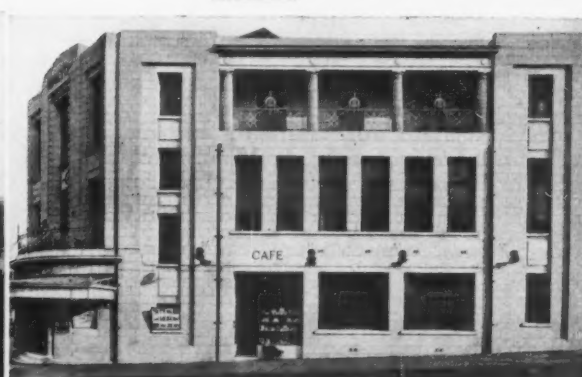
(10) A detail of the Pyrene Factory on the Great West Road. Wallis, Gilbert & Partners, Architects.



(11) The new Spicer Building in New Bridge Street, London. F. W. Troup, Architect.



(12) The new Union Trust Building, Detroit, Michigan. Smith, Hinchman & Grylls, Architects. Donaldson & Meier, Consulting Architects.



(13) Rialto Cinema, Rochdale. Butterworth & Duncan, Architects.

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have therefore a much greater resistance to the action of acids and liquids in town atmospheres, and for the same reason can be washed down at negligible cost without danger of damage to the surface. The report drew special attention to "the latest development in the manufacture of terra-cotta which, although not adopted to any extent in England, has made great strides recently in America, namely, the introduction of polychrome work where a brilliant colour-scheme can be employed with a white or light coloured background." One of the latest New York sky-scrapers is constructed of a faience with a lustre glaze giving a subdued luminous surface ranging from dark ivory to light cream, according to the incidence of light.

Coming to the matter of costs, faience is in a very strong position. The growing cost of masonry, together with the increasing scarcity in many localities of suitable building stones at a reasonable price, has certainly led, as the report expressed it, to "an extensive search in recent years for substitutes for stone . . . When modelled and enriched work is considered, the advantage is strongly with terra-cotta, as the modeller's work is needed once only." I have before me the figures for several jobs executed in faience and put at my disposal by the architects. I would like to quote them. But costs vary so widely in accordance with the intricacy or simplicity of the design, and with the choice of a full-glazed, semi-glazed, or unglazed ware, that it is impossible to generalize from particulars, however numerous. Sufficient to say that in each case the cost, including the enrichments, the laying, and the filling of the blocks, was well below that of Portland stone if it had been used for similar designs. In the best faience buildings—where the design has been evolved from a knowledge of the material's aptitudes—comparisons with the probable cost in other materials are not worth making, since in such cases materials are not interchangeable without radically altering the design, and, needless to say, sending the cost up.

One of the prevalent misconceptions about faience relates to the very method of its use. Although the advent of the steel frame has caused stone to be applied in the nature of a shell, with all the consequent illogicalities imposed by the pretence that it is solid, faience definitely is not a shell, though it may well be called a highly legitimate casing for a steel-framed building. The hollow blocks, for which concrete is the best filling, and breeze the worst, are capable of themselves providing the whole necessary wall thickness for a modern city building, being made in blocks $4\frac{1}{2}$ in. deep or multiples of that amount. The impending revision of the Building Regulations will undoubtedly give an impetus to the use of any material which combines durability and lightness with the impermeability of cavity walls of brick or stone. Under the existing regulations there are, moreover, numerous inconsistencies and local variations that cause endless inconvenience to architects and clients alike. One such regulation, or rather prejudice, led to the London County Council prohibiting Mr. Corbett from employing faience for the cornice of Bush House where, after the American usage, he purposed to use the lighter and more economical material for the upper portion of the walls. The Department of Woods and Forests likewise are too prejudiced against terra-cotta to allow its use on any part of the estate that it administers. In the case of a homogeneous thoroughfare, such as Regent Street, the regulation is justified. Nothing but Portland stone should be, or has been, used. But permission was withheld to use faience for the back of the Café Royal in the narrow and ill-lit Glasshouse Street, where the material is used, with obvious advantage to the street, in the hotel on the freehold opposite. Moreover, definitely unsightly glazed bricks were sanctioned

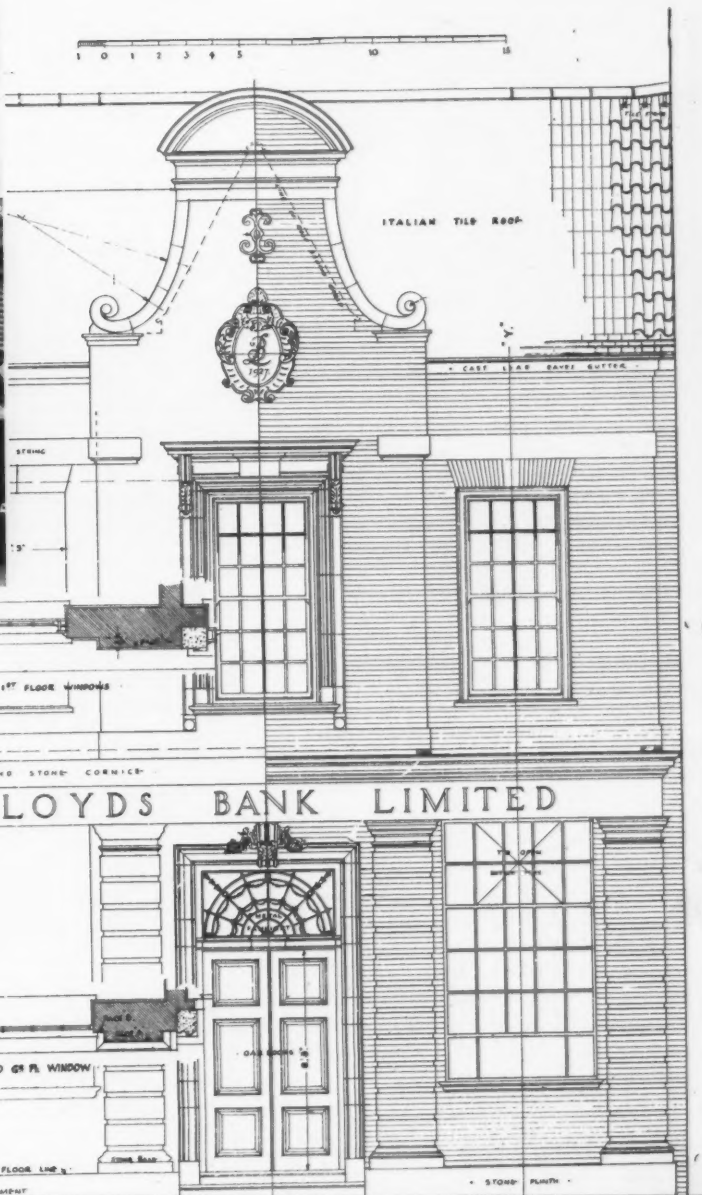
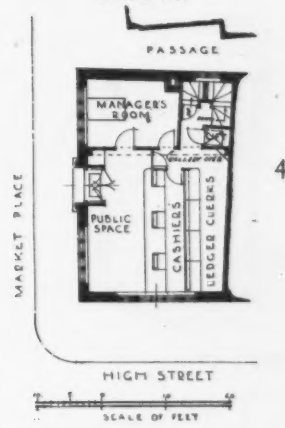
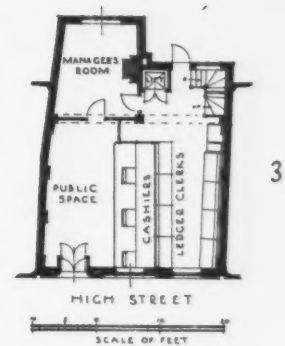
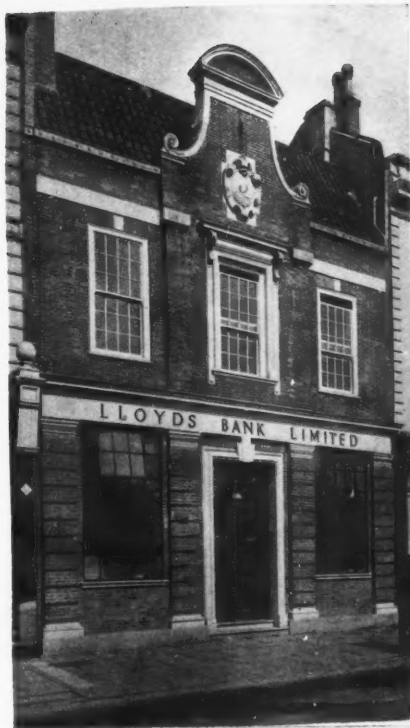
by the Department for the back of Verrey's Café. These instances of the prejudice against faience or terra-cotta are given simply as showing the extent to which a lack of understanding of modern urban requirements and of the possibilities of modern materials may hamper the development of a sane architecture.

Three outstanding experiments in the application of faience to modern designs have been made by three of the most thoughtful of architects: Messrs. Spicers' building in New Bridge Street, by Mr. F. W. Troup (Fig. 11); Summit House, Red Lion Square, by Messrs. Westwood & Emberton (Fig. 6); and Bury Court House, St. Mary Axe, by Professor Richardson. The latter I shall illustrate in a subsequent article in which the influence of faience upon modern design will be considered.

Professor Richardson is one of the few undoubted artists in the profession, as distinct from the designers, engineers, and scholars who largely compose it. The use by him of any material is in itself a guarantee of its capacity to satisfy the most exacting taste, and he has designed a number of faience buildings. Here he must be represented by an earlier but no less original design for Fenchurch Buildings (Fig. 9).

Each of these designs shows appreciation of the fact that faience is a material with fine qualities of its own, and ideally suited to a design based on the repetition of uniform parts. The design for Messrs. Spicers' building is derived from that of an Italian palace, but in spite of the necessary divergencies has a comparable dignity, largely as a result of the treatment of the two upper tiers of windows as a deep frieze. In its particularly dingy thoroughfare this building arrests and holds the eye by its cleanliness and massive grace. The understanding of faience's qualities that Mr. Troup brought to its designing is seen most noticeably in the slight softening of every contour and edge. Sharp edges are as unnatural to faience as they are natural to stone, and the designer in faience should avoid them except for defining planes in very low relief. Not only are Mr. Troup's window reveals and angles slightly rounded, but the sides of the vertical piers are not at right angles to the faces but at a slightly obtuse angle. It is largely this softening of edges that gives the building a genial, comfortable air.

Where a building is definitely a plastic conception, deriving its design from reinforced concrete, the softened edges natural to faience are most valuable in expressing "plasticity" in a material more agreeable than concrete itself. When stone is used in the same connection, its sharp edges are apt to make the result disagreeably angular and restless. Summit House is essentially a plastic expression of the steel armature that frames it. The batter of its walls and its softened edges derive from concrete but are reproduced in the far more slightly buff glazed faience—a material that glows like the travertine of Rome when the sunset catches it. Mr. Emberton tells me that one of his reasons for using faience was that the simple repetitive nature of the design made it both appropriate and economical. And in the second place, the portion built constitutes only half the projected whole. When the remainder is built, the existing half can be washed, at the cost of a few pounds, so as to be indistinguishable, whereas if stone had been used years would elapse before the whole building was of an even tone. As the faience blocks were not ground, the joints are evident, and Mr. Emberton has so arranged the blocks that the joints form a regular pattern. It is when the pattern formed by joints is not related to the general design that faience buildings are sometimes spoilt by this factor. As it is, Summit House shows with what advantage faience might have been used for Adelaide House, to which it bears a family likeness.

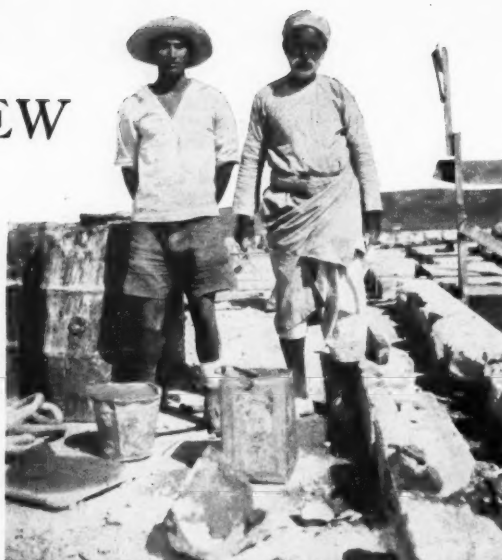


THREE BANKS FOR LLOYDS.
 Designed by T. M. Wilson. (1) and (6) Lloyds Bank, High Street, Deptford. The building is faced with 2-inch red facing bricks; the stone used is Portland and the stone carving is by Joseph Armitage. The roof is tiled. (2) and (3) Lloyds Bank, High Barnet. This bank is only one storey in height, but the design is influenced by the two-storey shops which flank the building on either side. The walls are faced with 2-inch multicoloured bricks, and the brick arch over the central window is of red rubbers. The roof is covered with hand-made tiles. (4) and (5) Lloyds Bank, Sevenoaks, Kent, which is built on the site of the old Lloyds Bank in the Market Place, is faced with 2-inch bricks of varying colours. The window frames and doorway are in Ancaster stone, and the carving to the doorway and cornice are by A. H. Wilkinson. The roofs are covered with hand-made tiles and the valleys are swept.

JEW

*The New
Govern-
ment House*

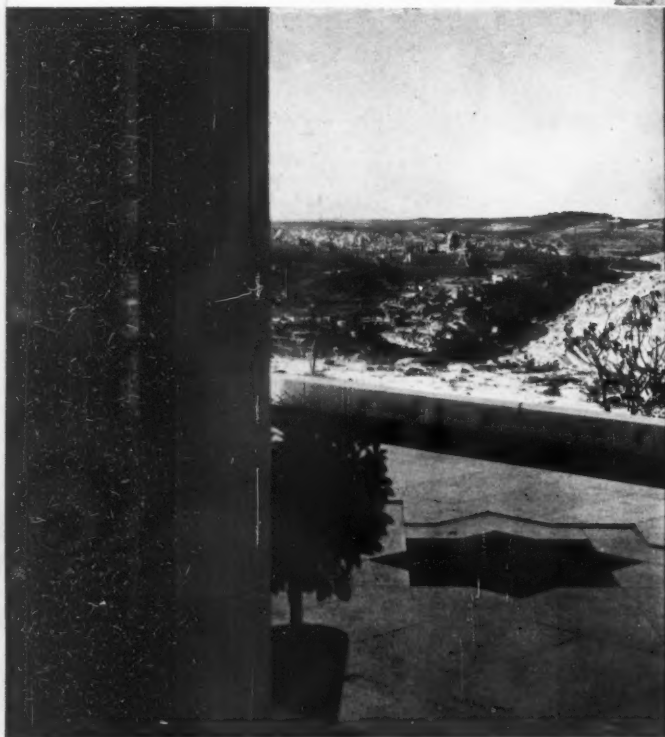
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ARAB

*Jerusalem
ment House*

A. St. B. Harrison



I

Since the Mandate over Palestine has been administered by the British Government, its High Commissioners have, until the erection of the new Government House, suffered much discomfort through the inadequacy of their temporary residences. It was Lord Plumer who, at the expiration of his term of office, completed arrangements for the new building, which was designed as the official residence of the High Commissioner. A site of about twenty-five acres was selected

some two miles to the south of Jerusalem, on a hilltop, on the opposite side of the Kedron Valley to the village of Bethany and to the east of the Jerusalem-Bethlehem Road. Work was begun on the foundations in 1929, a few months after the arrival of Sir John Chancellor, the present High Commissioner, and proceeded leisurely until the building was completed and occupied by him in March last. Of political



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(1) Jerusalem from the French windows of the dining-room of Government House. To the left is the Dome of the Rock, which is built on the site of the temples of Solomon and Herod, and to the right the Mount of the Ascension, whilst between can be seen Siloam and the Kedron Valley. (2) The new Government House, on the horizon, from the walled city of Jerusalem. In the foreground is the Dome of the Rock. (3) From the north-east.

A



B



GOVERNMENT HOUSE, JERUSALEM. (A) The north-east front. (B) The south-east front from the terrace above the covered walk. A portion of the sunk garden can be seen in the foreground on the left.

PLATE III. October 1931.

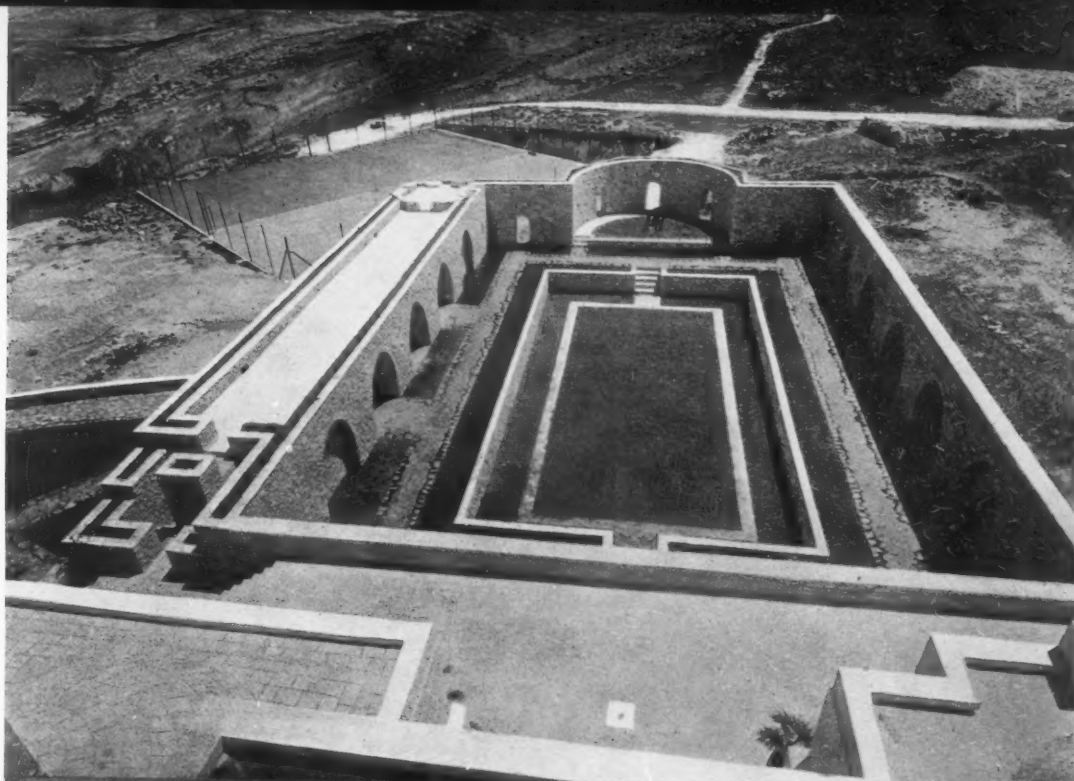
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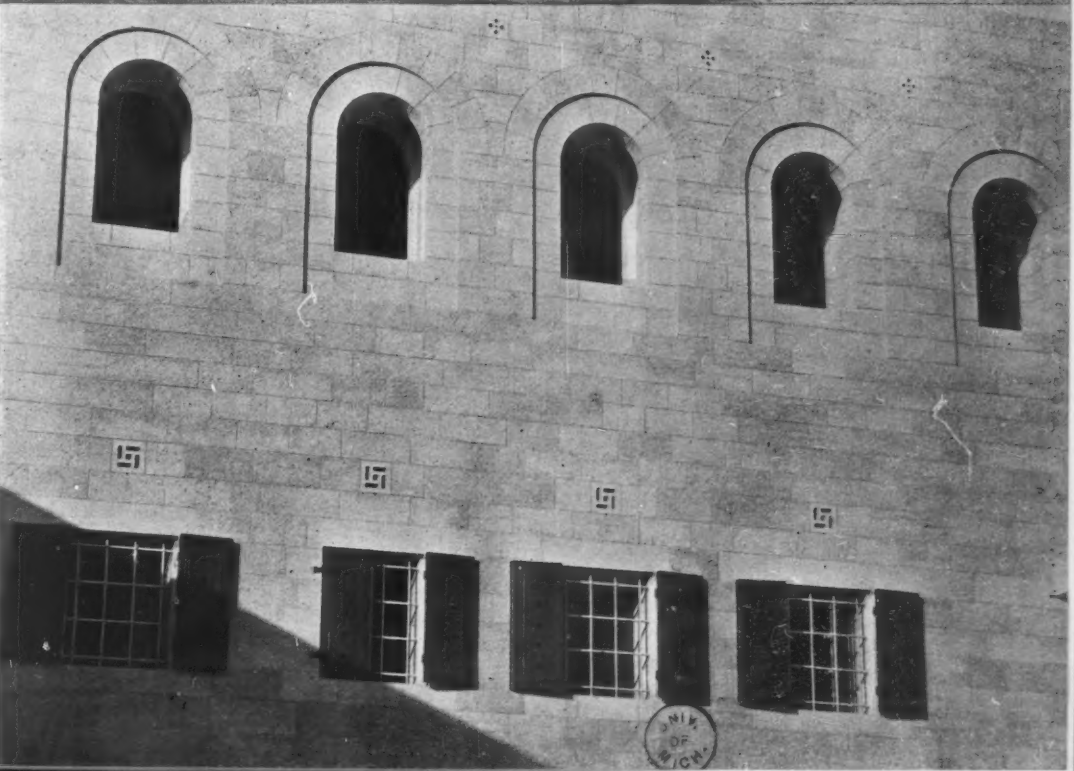
The sunk garden from the terrace outside the bedroom of His Excellency. To the left can be seen the covered (vaulted) walk, and to the right the grotto with its swimming-pool. The summer-house on the terrace of the covered walk (at the extreme end) is not yet completed.



The south-west front of Government House. In the centre is the porte cochère, and to the left, the servants' quarters.



A detail of the south-west front, showing windows on the mezzanine and first floors. Austen St. B. Harrison, Architect.

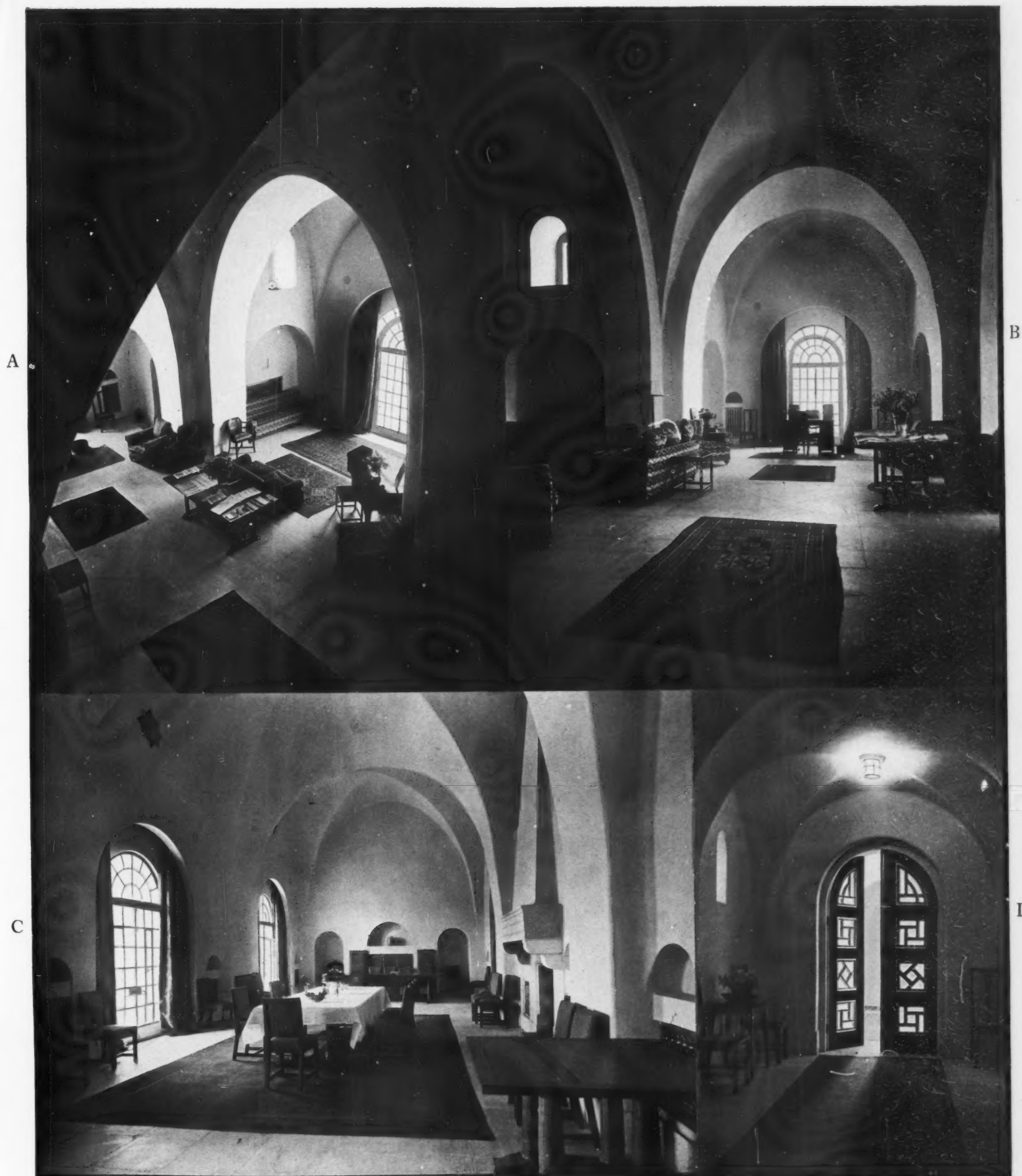


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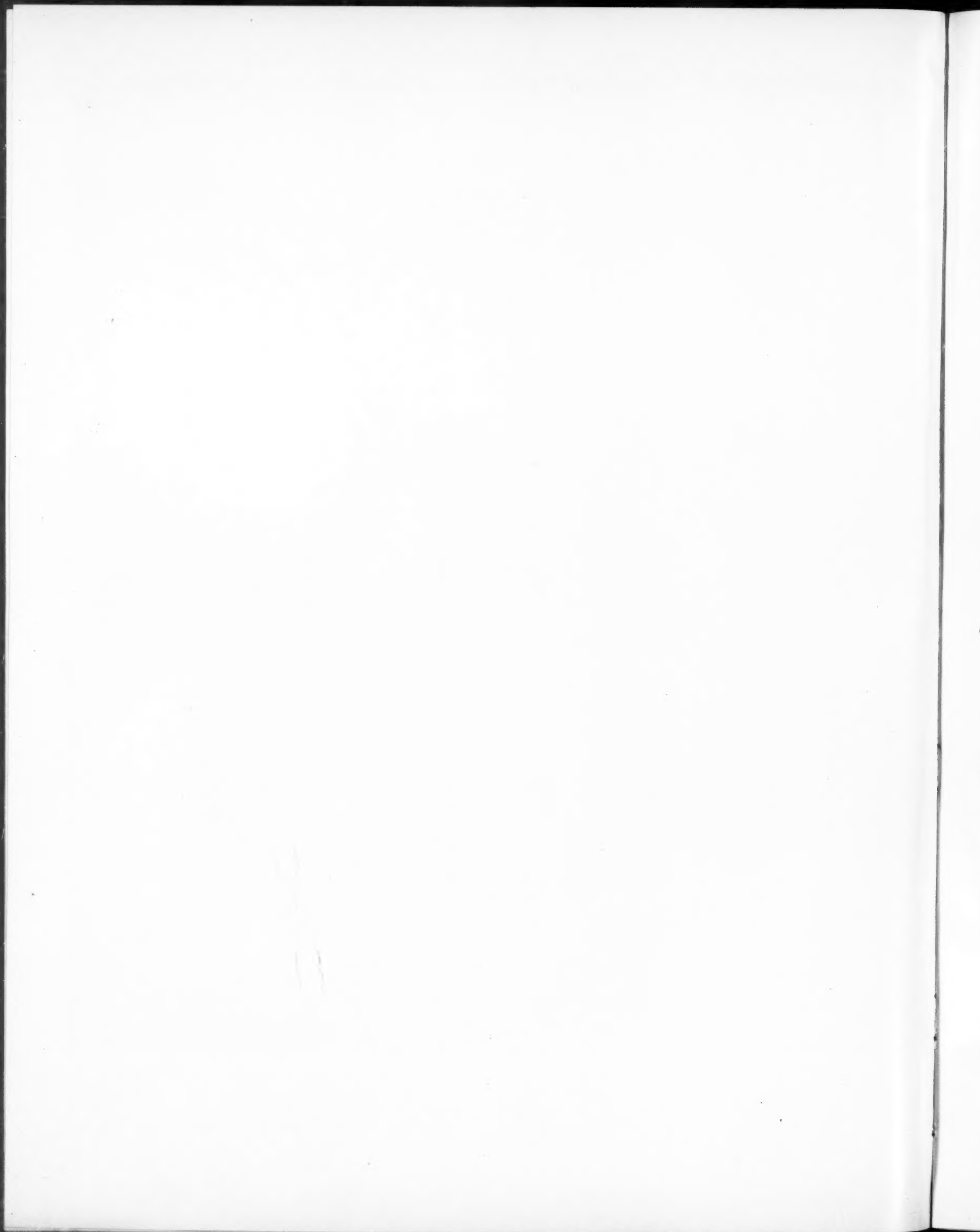
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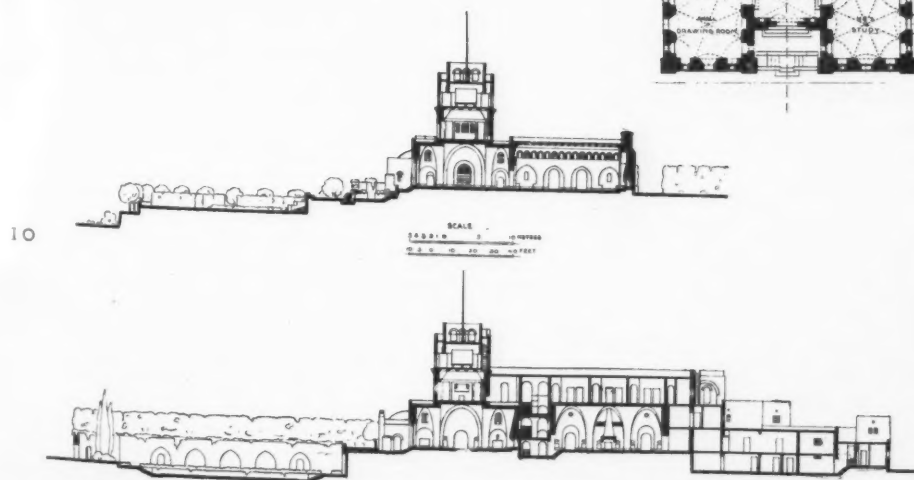
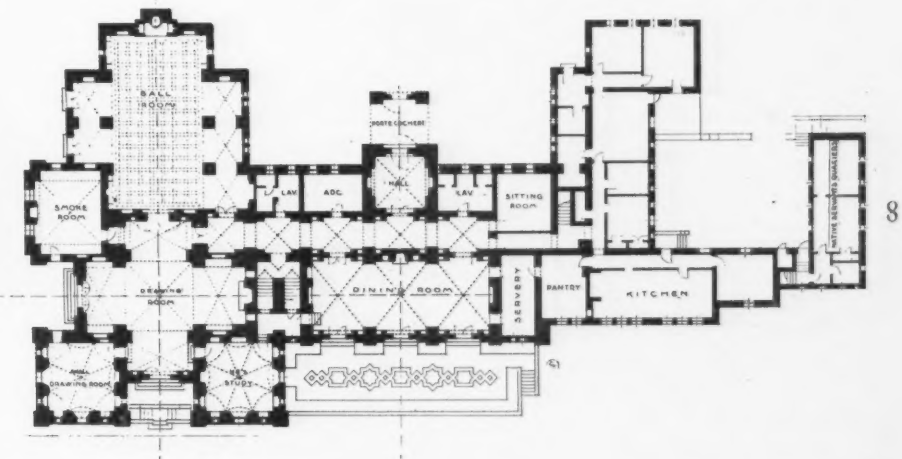
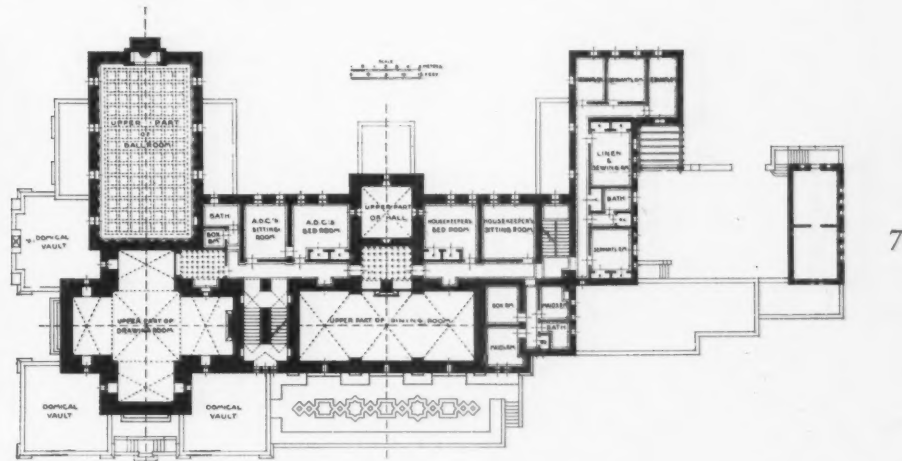
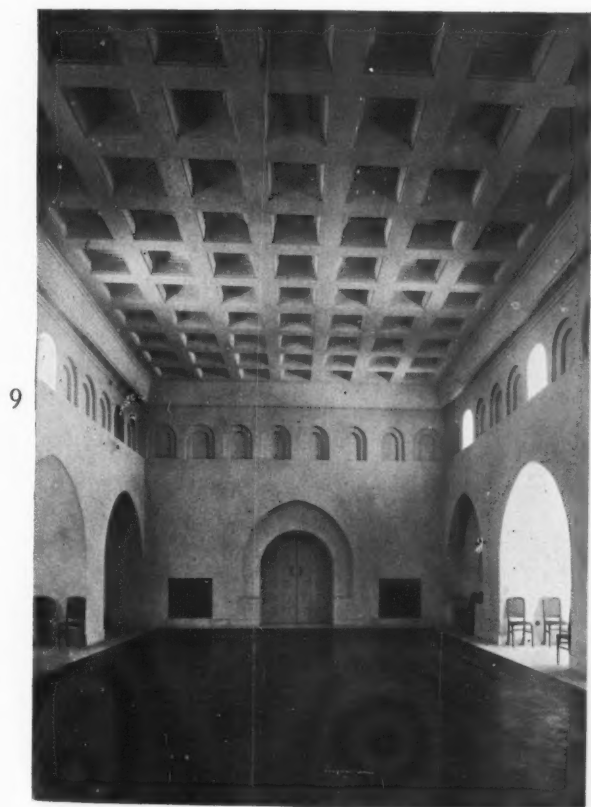
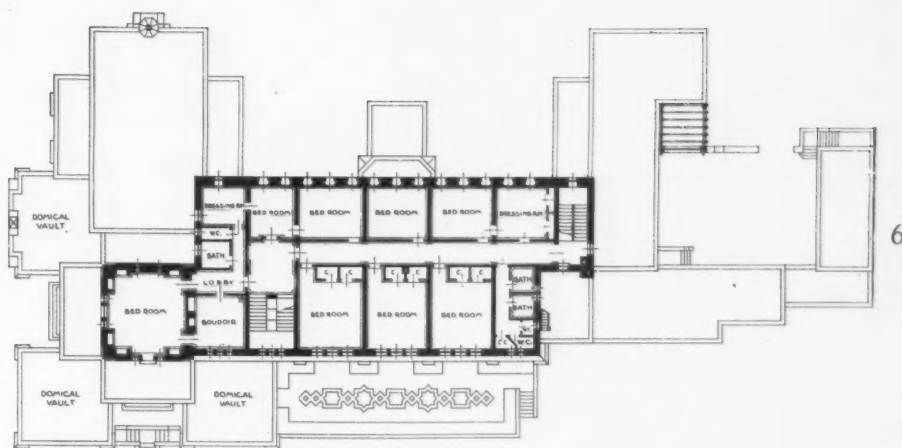
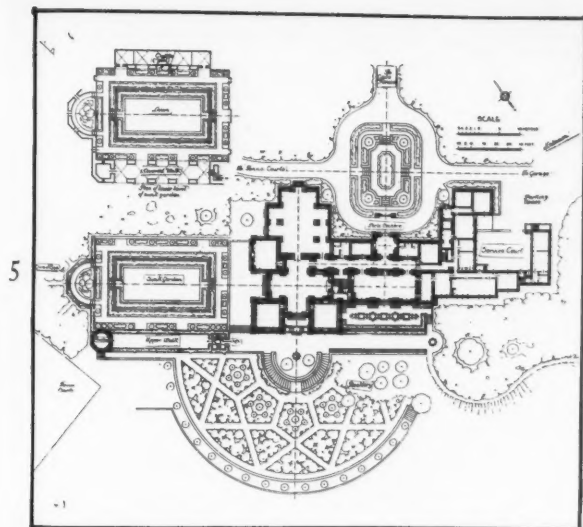
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(A) The drawing-room from the music gallery. (B) The drawing-room. The walls and vaults are of plaster, colour-washed ivory. The floor is in limestone. The vaulted ceiling is flood-lit from the cills of the upper windows. (C) The dining-room. (D) The door leading from the corridor into the

drawing-room. Many of the rooms have domed ceilings in the traditional Arab style, and those on the ground floor have long French windows opening out on to balconies. The house is equipped with central heating and fireplaces, which are almost unknown in Palestine.

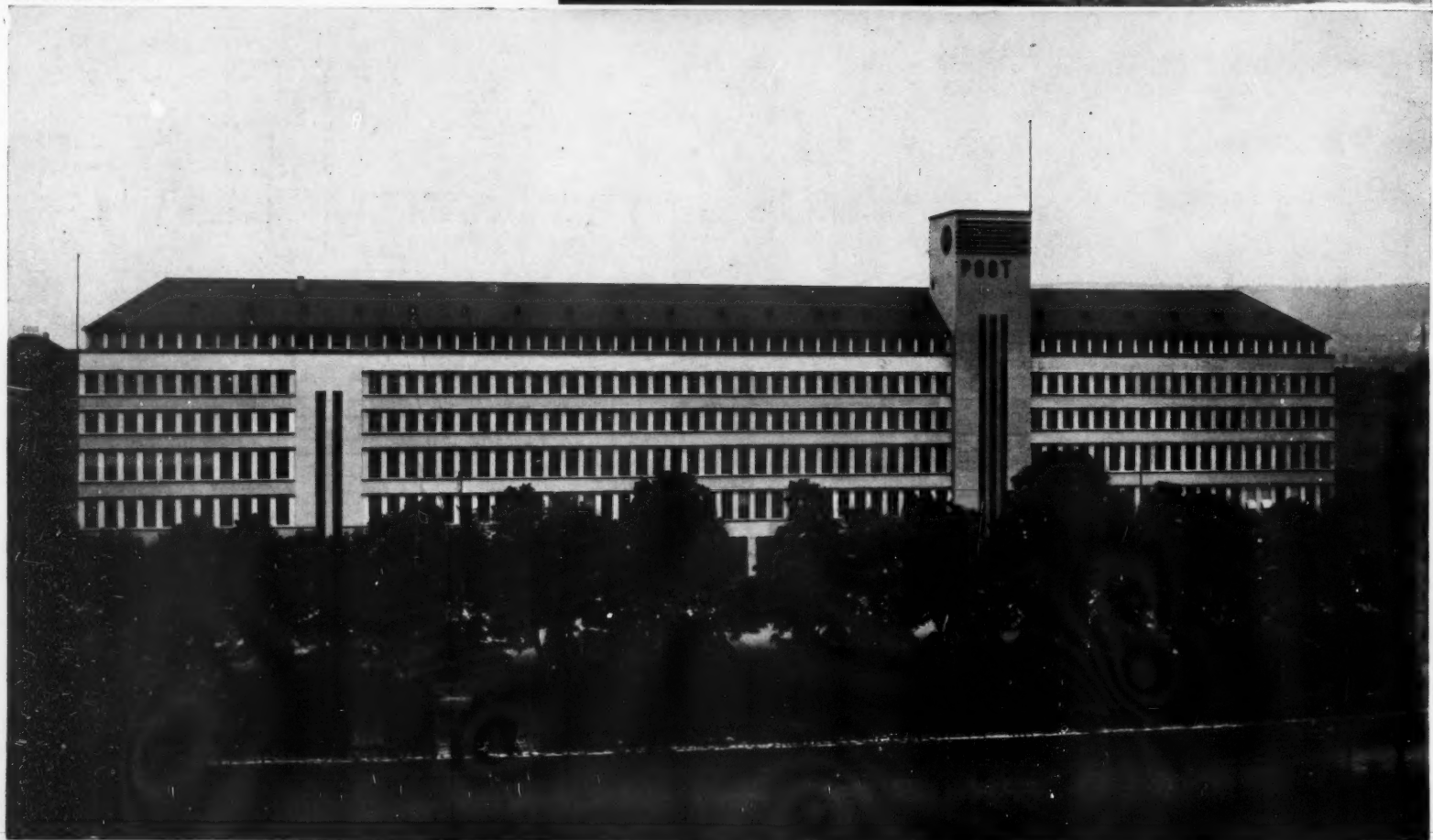




(5) Plan showing the layout of the house and adjoining grounds. (6), (7), and (8) Plans of the first-, mezzanine-, and ground-floors. (9) The ballroom. (10) The upper illustration is the longitudinal section through the circular terrace, upper terrace, drawing-room and ballroom. The lower one shows the section through the sunk garden, drawing-room, staircase, and dining-room.

THE NEW SIHL GENERAL POST OFFICE AT ZÜRICH—Zürich, the largest and most important city in Switzerland, and the postal clearing house between Germany, Northern Europe, and Italy on the one hand, and France and the Danubian countries on the other, lies at the intersection of the main Continental north-south and west-east railway routes. Since 1900 the population has increased by a fifth to 250,000, and the different branches of postal business by 180 to 420 per cent. The old general post office on the Stadthaus Quai was cramped, antiquated, and hopelessly constricted. A long-deferred decision of the Swiss Federal Railways to rebuild the Central Station on its existing emplacement led to the choice of a spacious site immediately adjacent to it for the new. The Swiss Postal Administration was determined that although all architectural extravagance in the way of displays of the classic orders or sculptural enrichment (such as our own G.P.O. has accustomed us to) must be renounced, the building should be the most completely mechanized and technically efficient of its kind in the world. A start was made with the plans in 1923, and in 1927 the Federal Parliament voted a building credit of 8,051,000 Swiss francs (something under £320,000). Work began in September of the same year, and was finished by the end of 1928; but owing to the intricacy of the mechanical equipment (for the selection and installation of which Dr. von Salis, the chief engineer of the Administration was responsible) the building was not fully brought into use until early in 1930. The architects were Gebrüder Bräm, of Zürich, with whom M. Robert Maillart, of Geneva, was associated as structural engineer.

The site, which covers 23,200 square metres in all, lies between the River Sihl and the south side of the Central Terminus. The long and narrow main building faces the Sihl (1) and (2). Behind it are two one-storied, steel-framed annexes, the first rectangular in shape and the second circular, which house the Outward and Inward Parcels Departments, respectively; the latter is illustrated in (4). Immediately behind them is a very extensive postal railway station with seven covered platforms and three bays for the loading and unloading of travelling railway post offices. A mechanical sack transporter, connecting directly with both these departments, runs between the two longest platforms. To the left of the postal station is a garage for the 100 motor mail vans which serve the twenty sub-offices in the town, and stands for 400 express messengers' bicycles. This same one-storied structure contains car-repair workshops, a car-washing plant, a capacious petrol reservoir, and the electric transformer station for lighting the whole group of buildings, supplying current for driving the mechanical conveyors, and recharging the accumulators of a fleet of fifty electric run-about trucks.



A subway connects the heads of all the platforms of the Central Terminus with the "Umleitstelle": a nodal point also served by a miniature underground railway from the branch post office in the booking-hall.

The main building is a five-storied reinforced concrete structure, the prominent clock-tower of which houses the principal lift and staircase, with a water tank on top. The sloping roof is of wood covered with Valais slates. The window-cills and balcony copings are of shell limestone and granite. All casements are fitted with double windows. A four- or six-pane window and a uniform dividing mullion form the standard unit of fenestration on both façades, as temporary partitions take the place of interior walls. On the ground and first floors the concrete surface of the walls is bush-hammered. Above it is rendered in white distemper. The only parts of the building that have received decorative treatment are the twin public entrances (3), which are faced with mosaics designed by Herr Karl Rösch, of Diessenhofen. Owing to the prevalence of beam spans up to 10 metres, and in order to avoid encumbering the basement, where space was precious, with massive foundations for the large number of bearing points, mushroom-slab construction on the Maillart system was adopted up to the second floor. Where the weight to be borne is relatively light, as in the third, fourth and fifth stories (which are occupied by the offices of the Zürich Administrative Division of the Swiss Federal Railways), hollow-slab flooring was used. There is not a single expansion joint in the whole building. Most of the furniture is of steel. The tables are arranged so that light falls on them from the left. The table-tops have standardized 150 x 75 cms. dimensions.

In the basement is the focal "Umleitstelle," where the subways, lifts, transporters, travelling-belts, spiral chutes and mechanical-conveyors converge. The ground floor contains the Public Post Office (5), and Private Post Office Boxes, and the Railway Post Office, Newspaper, Cash-on-Delivery, and Foreign Transit Customs Departments. This floor is equipped with special conveyors for dealing with heavy group postings of circulars, parcels, etc. The first and second floors are occupied by the Customs and local postal administrative departments. Ventilation is automatic throughout. Steam for central heating is supplied through the mains of the municipal refuse-destructor plant. In case of breakdowns or strikes the supply can be maintained from the boiler of a steam locomotive run into a siding at the postal station.

Mechanical conveyors of one kind or another have been installed wherever they were economically and technically justified, or likely to diminish wear and tear. Their advantages may be summarized as follows: Reduction in the number of times that each letter or parcel is touched by hand, and each mail-sack has to be filled and emptied; reduction to a minimum of the number of journeys for hand and electric trucks; reduction of noise and dust; reduction of physical labour, and innumerable manual movements, walks from table to table, room to room, etc., on the part of the staff; avoidance of congestion and delays by an uninterrupted sequence of automatic, or semi-automatic, operations; saving in storage and working space, and the number of sacks, trucks, and baskets required; better protection for all objects handled. There are about a dozen groups of conveyors in all. The flaps of the public letter-boxes inside and outside the building automatically actuate a travelling belt which conveys letters direct to the automatic postmarking machines, and thence to the Letter-Sorting Office. On arrival in the Inward Parcels Department by endless belt from the "Umleitstelle" a sorter stamps each parcel with a number. These numbers correspond to the twelve postal divisions of Zürich. The parcel then descends a spiral chute, and drops on to a circular revolving platform. Here it is propelled down one of six double switchbacks (each of which serves two postal districts), into a truck belonging to the particular sub-office serving the street it is addressed to. With outward parcels the procedure is very similar. The parcels arrive at the "Umleitstelle" by motor-van from the sub-offices ready packed in hand trucks. The loaded trucks are then propelled by a chain-conveyor up a ramp to the Outward Parcels Department, where the parcels are numbered into eight different groups of destinations, and tipped through a chute on to another revolving turn-table. Here they are deflected down one of four double switchbacks (each serving two destination groups), into sacks hanging from their mouths. When full the sacks are hitched on to the sack-conveyor, and carried along it to the railway mail-vans in the postal station.

This immense, and decidedly impressive, white building is plainly visible on the right-hand side of the line to everyone arriving in Zürich by train. To those accustomed to the monumental Renaissance trappings of French and English post offices, the word "Post" on the top of the clock-tower will probably be the only clue to its functions.

The accompanying illustrations are reproduced by courtesy of the Bauinspektorat of the Swiss Postal Administration.

[P. MORTON SHAND.]



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5

THE BOOK OF THE MONTH.

Dutch and
Double Dutch.

By Rockingham Newbolt.

Nieuw Nederlandsche Bouwkunst. By Professor Ir. J. G. WATTJES.
Amsterdam: N.V. Uitgevers-Maatschappij "Kosmos." Price
17.50 florins.

Die Alten Lagerhäuser Amsterdams. By Dr. MAGDA RÉVÉSZ-ALEXANDER.
The Hague: Martinus Nijhoff. Price 16 florins.

AFTER turning only a few pages of Professor Wattjes's admirably comprehensive work on Modern Dutch Architecture it becomes clearer than ever that the war saved the world from what might have been a disaster of almost equal magnitude. At its outbreak *art nouveau* was still struggling to gain some sort of footing in the countries where that devastating weed was of spontaneous growth. For four years building was at a standstill in nearly every part of Europe. When it was resumed the romantic spirit and the cult of the picturesque, its misbegotten love-child, had been forgotten in application to the technique of scientific slaughter. The paramount need of economy and the tardy discovery of the æsthetic of the machine, which was the direct result of the mobilization of industry for the mass-production of engines of war, inevitably deflected the main current of post-bellum architecture into the straight-banked channel of Functionalism. But in Holland, which had succeeded in preserving its neutrality, and had prospered accordingly, building knew no such interruption. The peaceful Netherlands had gone on where belligerent Europe broke off, and were still fast in the coils of opening sesames and writhing waterlily roots when allied and enemy bricklayers began to down their rifles and pick up hods again. Since able-bodied Dutch architects had not had four years' involuntary holiday under arms to cure them of floral idealism, it is perhaps only natural that this luxuriant mannerism should still be alive and wriggling in the Holland of today.

The place where many aspects of modern Dutch architecture that would otherwise defy comprehension can be instantly appraised, is that holy city of what before the war was called "the modern style," the ex-Grand-Ducal "Residenz" of Darmstadt. But if Germany is the chief culprit, England has also much to answer for. Though the Principal of Delft Technical High School says in his Introduction that modern Dutch architecture is "mainly of a strongly Dutch character," he adds:

The new radical tendency in English country house architecture (Baillie Scott and Voysey) which started during the last years of the nineteenth century, and the work of the American Lloyd Wright have also influenced its birth and development.

The word "modern," he warns us, has little sense in this connection, since "no opposite tendency exists." It is only

used, if used at all, to designate those who, as exponents of "the newest," are opposed to "the new," or "twentieth-century," architecture, which is the accepted fashion. In spite of Professor Wattjes's claims that "the process of the rejuvenation of architecture" has triumphed in no country so radically as in Holland, where "the period of transition has been left more than thirty years behind," it seems perfectly clear that the salutary Puritanism of Lloyd Wright was, till very recently, one of the only effective antidotes to the extravaganzas of Franco-German *art nouveau* and the sentimentalities of much English pseudo-rusticity. Indeed, many of the buildings illustrated belonging to the war and early post-war periods are pure Lloyd Wright. But if Berlage and Dudok were his disciples, they obviously owed as much to that Unknown British Warrior of Modernism, the late Rennie Mackintosh. The Da Costa School at Utrecht of Maas and Zonneveld is a good instance of the fusion of these heterogeneous influences. Even where the type of structural forms which we associate with *art nouveau* has been abandoned, decoration nearly always retains that unmistakable character. The influence of Javanese art—which is considerable in Holland, as was manifested in the Dutch national pavilion at the Paris Exhibition of 1925—has cross-fertilized these pullulating hothouse forms with festoons of sub-tropical flora. One of the most hideous offshoots of this hybrid strain is the pretentiously complex type of electric light fittings endemic in modern Dutch homes.

In spite of outstanding exceptions like Brinkmann and Van der Vlugt's magnificent factory at Rotterdam and Oud's colony of two-storied dwellings at the Hook of Holland, "pure" Modernism appears to be almost as rare in Holland as it is in England. The prevailing idiom is one in which the flesh—not to say the fat—of *art nouveau* has been grafted on to the bones of Functionalism.

It is with something approaching relief that one turns from the posthumous eruption of *art nouveau* to the calm dignity and urbane grace of old Dutch warehouses, on which Dr. Révész-Alexander has written (wisely in German instead of Dutch) a monograph that is as well-documented as it is well-produced. The enthusiasm inspired in the authoress by what was clearly a labour of love has led her to adopt a form of notation to illustrate the different rhythms of these buildings, which looks like the scansions pre-war schoolboys used to scribble at the head of their "verse papers" to aid them in transmuting into Greek alcaics any metrically-appropriate thoughts they might have had on such appropriately-metrical subjects as "The Relief of Mafeking" or "Sunday Afternoon in the Country."

Yet it would be a mistake to claim for England no more than a brief decorative prance through the forest of *art nouveau* whence she emerged trailing roots and weeds that were little better than the thorns and stickiness of the Gothic Revival. Much of the purity of the modern work resulting from the experimental theory which lay behind *art nouveau* may be put down to English domestic architects, who soon cast off some of its arty tendencies. Voysey and Baillie Scott in their simple breadth of line, small windows and reposeful surfaces, unmarred by decoration, undoubtedly had a great influence. Not only did Voysey influence C. R. Mackintosh, and indirectly all modern Continental architects, but he and the simpler and bolder domestic architects of England reformed Continental building by direct influence.

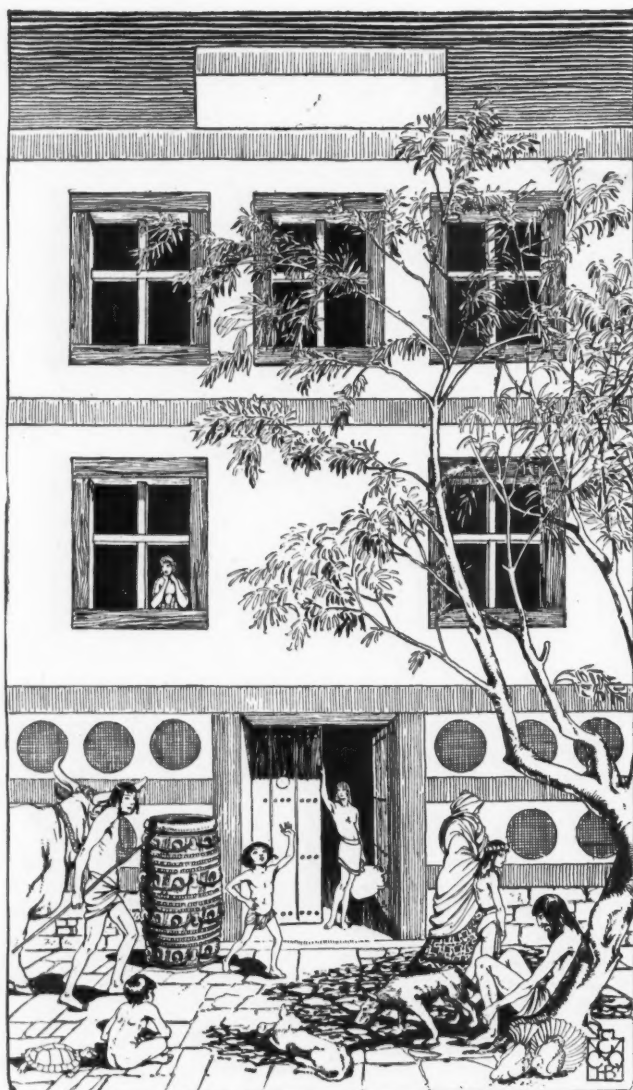
THE REVIVAL OF NATURE FILMS AND THE COLLAPSE OF THE "TALKIE."

The terrific boom in talking films in 1929 was not continued in 1930, and figures show that attendances for the winter season of 1930-31 have dropped to the same level as the pre-talking film period in England. This is largely due to an unintelligent use of the possibilities of sound in a film by the great commercial producers. These men are under the impression that in order that a film may be a success it must be staged with the utmost sumptuousness and show a standard of living, though certainly not of life, above the level of the audience. Consequently the public has been regaled with a series of costly daydreams, such as *The Smiling Lieutenant*, *The Bridge of San Luis Rey*, *Whoopee*, and many others, whose type is happily not proving successful. The only expensive films which have been really successful are those depicting jungle and animal scenes where sound can play an important part, and where expensive photography and production can do more good than harm. It is a very creditable sign in public taste that these films have been so successful in England, although as yet a film like *Earth* (Soviet) cannot be fully appreciated. It is curious that the obvious lessons to be drawn from these and from the brilliant Disney sound cartoons have not been put into practice in many of the big films in America. The revival of nature films may lead to experiments in sound and to a second life for the "talkies."

Celluloid. The Film Today. By PAUL ROTH. London: Longmans, Green & Co. Price 7s. 6d. net.

(1) Storm over Mont Blanc (German) AAF. (2) Earth (Soviet) VUKU. (3) Trader Horn (American) METRO - GOLDWYN - MAYER.





A Minoan House. An interesting illustration, full of life, for young readers
From *Everyday Things in Archaic Greece*.

"Art" in Schools.

Art in the Life of Mankind. By PROFESSOR ALLEN W. SEABY. Vol. I. A General View of Art, its Nature, Meaning, Principles and Appreciation. Vol. II. Art in Ancient Times. Vol. III. Greek Art and its Influence. Vol. IV. Roman Art and its Influence. London: B. T. Batsford, Ltd. Price 5s. per volume.

Everyday Things in Archaic Greece. By MARJORIE and C. H. B. QUENNELL. London: B. T. Batsford, Ltd. Price 7s. 6d. net.

THE usual "art" book produced for schools on shiny art paper, with indifferent drawings from photographs of small fragments of Greek and Roman sculpture, is fortunately sinking into the background. *Everyday Things in Archaic Greece* is a successful attempt to give the life, not merely the "art," of the times. No junior reader for whom such books as these are intended is able to appreciate a picture which has not a story, nor an object which has no definite use. Even a ruin means little, unless inhabited by ghosts.

To Professor Seaby's book, *Art in the Life of Mankind*, less praise is due. The illustrations are of that kind so familiar and dusty on the walls of classrooms and in the studies of the more pedantic and boring schoolmasters. Greek Art cannot be appreciated until one has reached an age when Professor Seaby's book will seem too juvenile. At such phrases as "exquisite workmanship," a "creative impulse," youthful eyelids droop.

The two illustrations, the first from one of Professor Seaby's books, the second from the Quennells', speak for themselves.



The Temple of Apollo at Corinth (550 B.C.). An uninteresting illustration unlikely to inspire young readers with an interest in Greece.
From *Art in the Life of Mankind*, Vol. III.

A Decline.

English Monasteries in the Middle Ages. By R. LIDDESDALE PALMER. London: Constable. Price 24s. net.

IN an age whose characteristic expression is the bungalow and the petrol-pump, it is good to turn to the relics of the past which, for all its defective technique, was yet spiritually perhaps more civilized. When through the stillness of some clear summer evening the church bells sound across the meadows, they bring the memory of a past mellow with a traditional discipline and dignity. Although the Reformation shattered the fabric of Medieval Catholicism in England, from the days of Dunstan to the Dissolution, the monasteries stood for civilization and good taste, and when Henry the Eighth broke them the tradition of Catholicism went on in the parishes, enshrined in the architecture of the parish church. The palaces of the new nobility rose round a monastic core and the lesser foundations formed the nucleus of some of the most lovely of the lesser houses of England. The best traditions of the old agricultural English civilization are essentially bound up with the medieval church.

Mr. Palmer has written a book rich in scholarship and lucid in exposition. His account of the monastic economy is particularly interesting. If as landlords the monks were often more rapacious (*excoriant firmarios suos*) than the lay proprietors, they were more progressive, and bore the foremost part in the age-long effort to tame nature in which medieval man was continually engaged. Their system of irrigation in many districts survives fundamentally intact, and the English wool trade owed its prosperity to monkish initiative.

The relics of their material achievement have not wholly vanished, but the faith which created them seems, in its Anglican interpretation, less able to fight the vulgarity of a materialistic age than the stones of its buildings to resist the corroding hand of time. Industrialism, for good or ill, has come upon us; and, in the face of the problems of its particularly repulsive and brutal adolescence, Anglican Christianity can only pray God for better markets and petition the Creator for a trade revival. Meanwhile hassocks and pitchpine give place to washy and spinsterish romanticism. Only sometimes, in its music and its ritual, the Anglican Church lives up to its inheritance; but still the swans glide by the moated palace at Wells, and the Avon still curves smoothly beneath the shadow of Salisbury spire.

JOHN BOWLE

THE FILMS.

FILM INQUIRY—4.¹

SCREEN MATERIAL.

RUSSIAN cinéastes and their black-hatted devotees talk of nothing but the intellectual cinema, making generous fun of the emotional cinema. As far as they are concerned the psychological drama is a corpse. Personally, I have yet to be convinced that even such a simple theme as the eternal triangle has ever been presented on the screen with any subtlety.

We live in an age in which psychoanalysis plays a continuously increasing part. Why not, then, sometimes complete the third side of the triangle? Why not give significance to all the wretched "laugh clown laugh" stuff by revealing the sadistic nature of the clown who destroys the world of ideals with ridicule? Why not write a drama round the narcissus complex? How well most of the Hollywood stars could play the part of a man in love with himself! It could be worked out as a plot by showing a neglected artist, disappointed with the reception the world has given to his art, forced to retreat into a world of his own. The climax would show the mind of the man finally decayed. What a Jannings rôle!

Can we really say that the possibilities of the emotionally sophisticated picture are exhausted? And is not the device of using the film as a machine to make people think, already producing from the Russian market a glut of pictures designed to illustrate the evils of reading novels, or to impregnate us with a mad enthusiasm for steam tractors?

Let, therefore, scenarists seek inspiration and justification in the textbooks.

Our illustrations are from a surrealist film by Bunuel, *Le Chien Andalou*. They are rather striking examples of situations, based on Freudian material, which are honestly cinematic and in no sense "theatre." (1) A pictorial comment on all love scenes. The producer has made use of the film-past of the audience; he has relied on the filmic subconscious of all audiences to achieve his effect. Who has not tittered at many of the Hollywood love scenes? The almost burlesque exaggeration introduced into this shot satisfies the wish-fulfilment impulse of the normal patron who must often laughingly have wondered to himself where exactly the Hollywood magnates draw the line. The capitalization of the past audience-experience is only possible in films. The cinema presents pictorial incidents directly (i.e. they become an experience, the screen being used as the retina of the mind); theatre has to be subjected to a mental process before it becomes an experience. (2) This gruesome scene of the man cutting a woman's eye would be either ludicrous or unbearable on the stage; yet it exactly reproduces nightmare atmosphere. It is flashed up in the opening sequences of the film; the purpose of the shot not only being to create atmosphere, but also to shock the audience into strained attention. (3) Another dream scene. The people gathered round the severed wax hand appear, in the actual film, to be unable to move. This sensation has been experienced by every dream-troubled sleeper; it has been worked out in cinema by printing the same single picture on the celluloid many times in succession.

These illustrations are perhaps rather extreme. The Bunuel film was designed specially for cultured audiences. But, as our purpose is to make suggestions for the future of the film, it is only natural that we must wait for the perfect examples. At least, Bunuel's film is pregnant with the right kind of possibilities.

OSWELL BLAKESTON.

¹The previous articles were published in the June, July and August issues.



A Free Commentary.

By Junius.

THIS commentary is going to be freer than usual.

Two ladies of my near acquaintance recently set out for Welwyn Garden City from the suburban station of a great railway terminus. One of these ladies was going to Welwyn to live. The other, struck dumb and "all of a heap" by the grime, squalor, draughts, fly-blown buns, dirty marble-topped tables, leaking lavatories, depressed visages of unfortunate employees, said to the one, "But, darling, you can't possibly live at Welwyn if you have to use this station. You'd die. Please pause, I implore you, before it's too late."

The ladies returned in due course. Both resisted the temptation to throw themselves under the engine. Both expected to see the bodies of suicides, less strong-minded, being carried into the mourning waiting-room. Both fled to the nearest respectable hostel and "had a quick one" against their usual sober habit but having a vague memory that in dreadful emergencies their men friends did something of the kind. And both went to the writing-room and indited a letter to the Managing Director (if any) of the Blank Railway—for me to forward.

These sad letters are too full of passion, bile, disdain, invective, sarcasm, irony, home truths, gibes, jests, pin-pricks, stabs and what all, to be transcribed in these sober pages; or to be forwarded, as they stand, even to a Railway Manager.

"One does not throw off lightly," writes the elder and more bitter of the twain, "the impression of such grime, gloom and hideous sordidness. Think of the effect of this day after day on your confiding suburbans, your admirable artisans! No wonder people rush to the gay, clean motor-buses! Have you personally ever seen this black inferno? Not a resting place for waiting travellers, but a passage, wind-swept (and that's the only sweeping it's ever had apparently), black with grime, soot from worn out, drab, dirty engines (unrelieved by any touch of decent colour), and dust blown in from the streets. Walls rotting with damp and decay; mildewed distemper like a poster advertising disease and decomposition. And the waiting-room! Why have you forgotten the carafe and glass of water and the Bible, thumbed in the less edifying passages, which graced the waiting-rooms of the 'eighties? My friend thinks the colour on the walls was once cream. Once!! When the station was opened?

"Is this fair to us who, after all, pay for these privileges? And the carriages? . . . The windows of the carriages? The door-handles of the carriages?—My gloves have, of course, to go to the cleaners. The cushions of the carriages? Are there no dusters, soaps, brushes, paint, left in the world? Have not vacuum cleaners been invented these twenty years? . . ."

The other lady is briefer, covering the same ground with

less spleen but similar accuracy. Having no pattens she managed to get her feet wet in the lavatory!

Now for the free comment—which, I admit, is "too easy." But I, too, am going to live at Welwyn with one of the ladies (*honi soit*, etc.). I shall have to crawl through this drab squalor with a certain regularity. And I do hereby swear on this page of this journal and on the beard of Pluto, that I will by insult and gibe in tactful letter and untactful "par"—every journalist is at heart a potential blackmailer—make the life of the people who have forgotten this corner of their property a burden.

Of course I know the glib answer.

ECONOMY.

Thrice blessed word! . . . But as business man to business men is it economy, even if your railway is dying, to give the impression that it is already "dead and stinketh"? Do you not sell space to guileless advertisers on your railway hoardings to post their appeals to come and live along your line on this or that new estate? Does not every new commuter mean a season ticket?

Is it unlikely that some people going to see these advertised estates will say, "No!! I couldn't face that every day of my life"? . . . Economy!! Economy be blowed!

Because I am temperamentally more prone to try to be helpful than merely to complain, I will, dear sirs and directors of your railway (but not of this part of it which is obviously not directed), I will make you this comprehensive offer, which for convenience I will schedule point by point.

1. I will meet you, when you have returned from Scotland on your 599 mile non-stop express, on the platform of this dead suburban branch. (Bring fur coats and wear your oldest clothes, I beg you.)

2. There, in the presence of your solicitor and mine (borrowed for the occasion), and a reporter or two, I will offer a few words of free comment—on the actual terrain.

3. I will, mindful of your need for economy, write to a soap-maker of my acquaintance asking him to supply free of charge enough Zog, Sapolio, Brookes' Monkey Brand, Vim, or other cleansing materials to remove the clotted grime of the past thirty years—in return for an advertisement upon the renovated site.

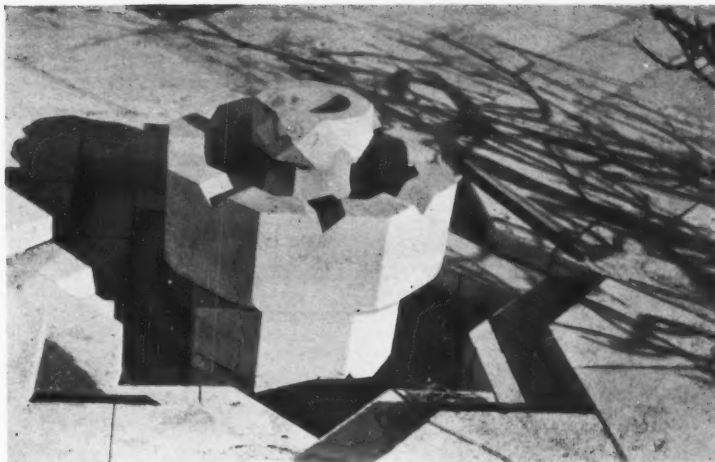
I will recruit a body of Welwyn Garden Citizens to form a working party and show you what we think our terminus should look like. . . . You can repay me by giving me a share of the increased traffic returns and advertising.

A paint maker shall supply paint on the same terms as the soapmaker.

I will borrow some of your quite admirable posters (displayed elsewhere *passim*) and post them with some semblance of order and decency.

And then I will invite you to come and see Welwyn Garden City (which you may not have heard of) and show you how the approach to it, which has been laid out, so far as the city is concerned, with some sense of decency and imagination, is spoiled utterly by the squalid gallery leading from the station with disorderly little posters rambling all over it. Excellent business this! Pound wise hundred pound foolish! Ten thousand travellers from Welwyn to London on your line could be swelled into twice as many with your co-operation. And this (with other things) is what you do to help you to get more business.

Space fails me. But not words, certainly not words. All this, gentlemen, is bad business, bad economy, bad advertising, bad organization, and damn-bad citizenship. And I've only touched the fringe of the affair.



A fountain on the lower terrace of the new Government House at Jerusalem. Designed by Austen St. B. Harrison.

The Architectural Review
Supplement October 1931

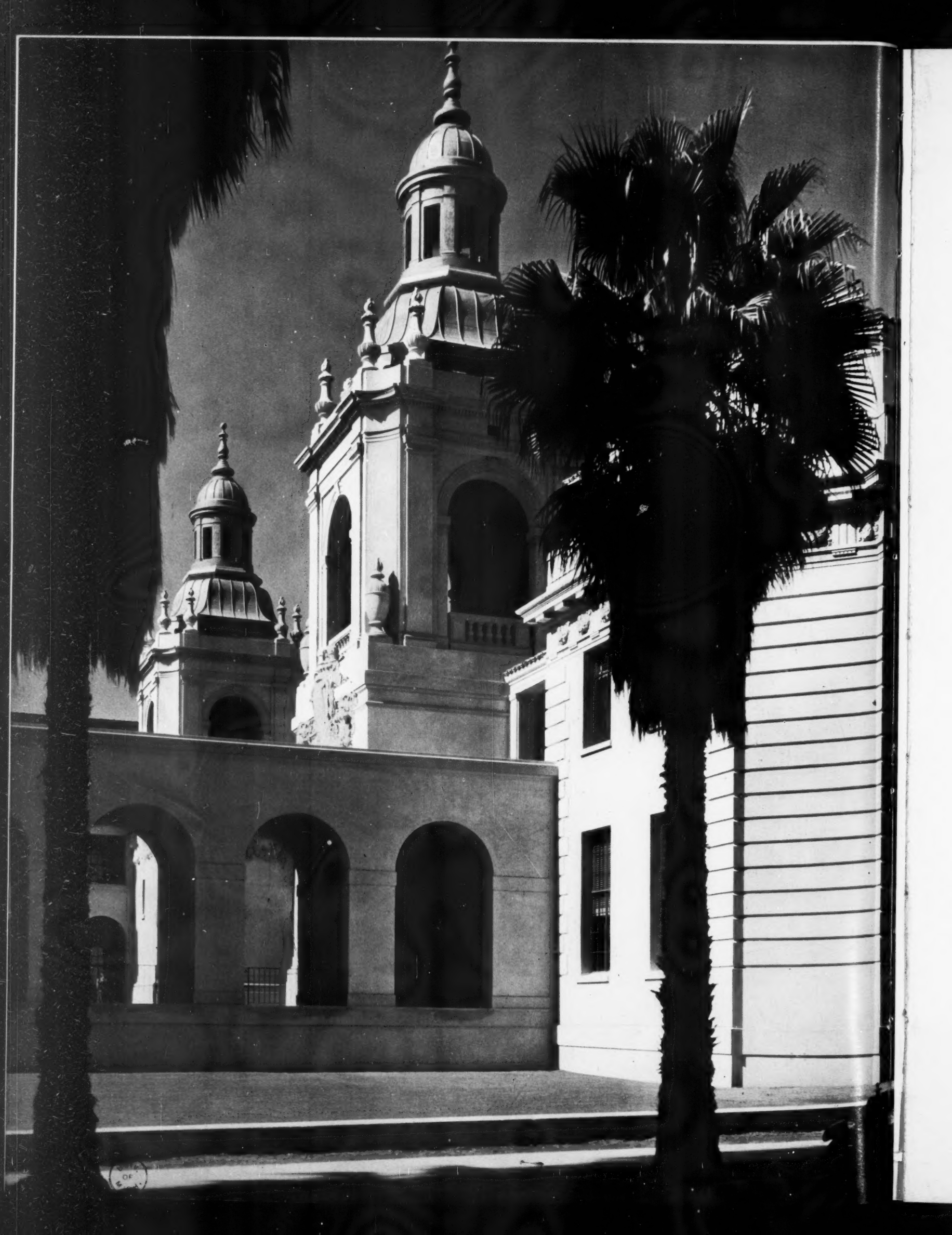
Decoration & Craftsmanship

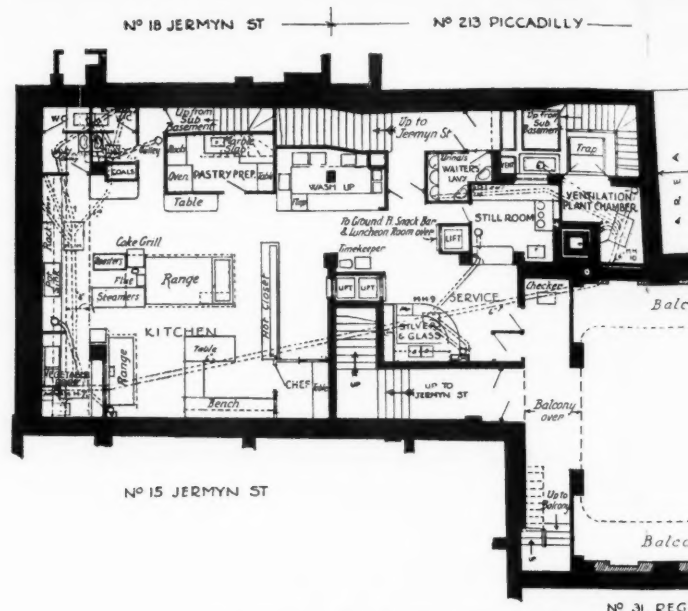
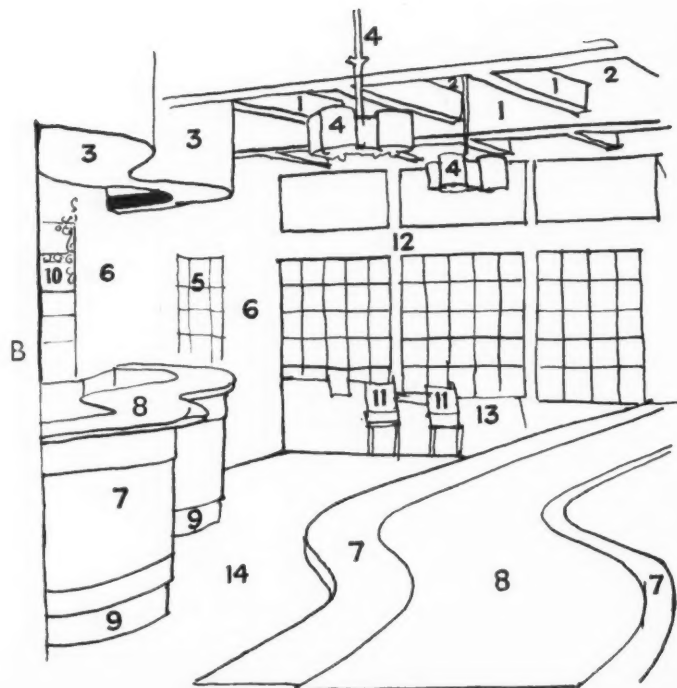
OVERLEAF: *AT CLOSE RANGE.*

THE CITY HALL, PASADENA, CALIFORNIA.

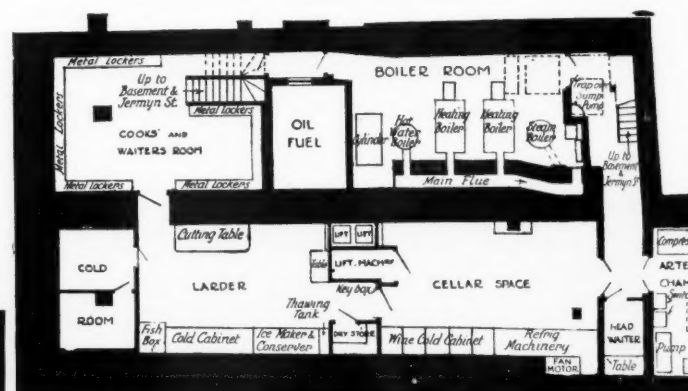
Although the design is based on tradition, it is one of the many successful monolithic buildings built in California. It illustrates how ideally Portland cement concrete can be employed to interpret the architects' dream of beauty and dignity. In this building the architects, Messrs. Bakewell & Brown, have used concrete not only for structural purposes, but for ornamental detail. This building is in reinforced concrete, finished with buff stucco, with all ornamentation in concrete, either precast or cast-in-place. Here concrete provides an environment in which dignity is tempered with grace and massiveness becomes a thing of beauty.

[CYRIL SAUNDERS SPACKMAN.]





RESTAURANT PLAN (BASEMENT)



SUB-BASEMENT PLAN
(UNDER BASEMENT KITCHEN ETC.)



THE MONSEIGNEUR RESTAURANT AND GRILL, PICCADILLY HOUSE, LONDON.—(A) The basement plan. (B) A key to the materials used, and the colour-scheme for the snack bar.

(C). (1) Fibrous plaster beams, flat black. (2) Ceiling panels in gold plastic paint with red and white border. (3) Fibrous plaster lighting beam, flat black, with white opal glass to light openings. (4) Light bronze metal and glass electrical fittings. (5) Wood door, gloss black cellulose, showing reflections from a window. (6) Wall, small stone textured plastic paint, pale cream. (7) Ebonized wooden fronts and top rims. (8) Counters with composition filling. (9) Stainless steel plinths. (10) Metalwork to glass shelving, vermillion and gold. (11) Chairs, black oak with vermillion leather seats and backs. (12) Interior of green bronze shop front, ebonized wood. (13) Tablecloths

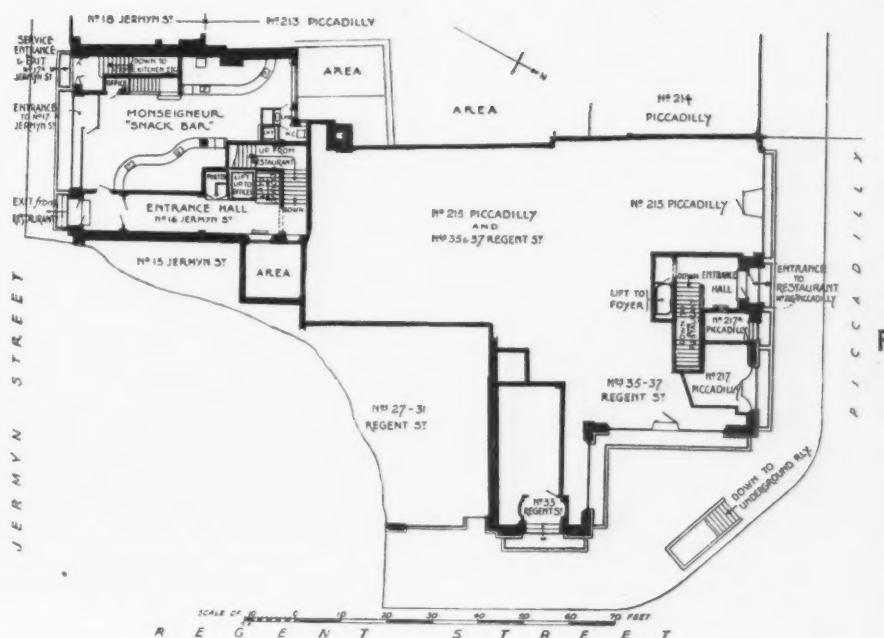
PLATE VI. October 1931.



DILLY-



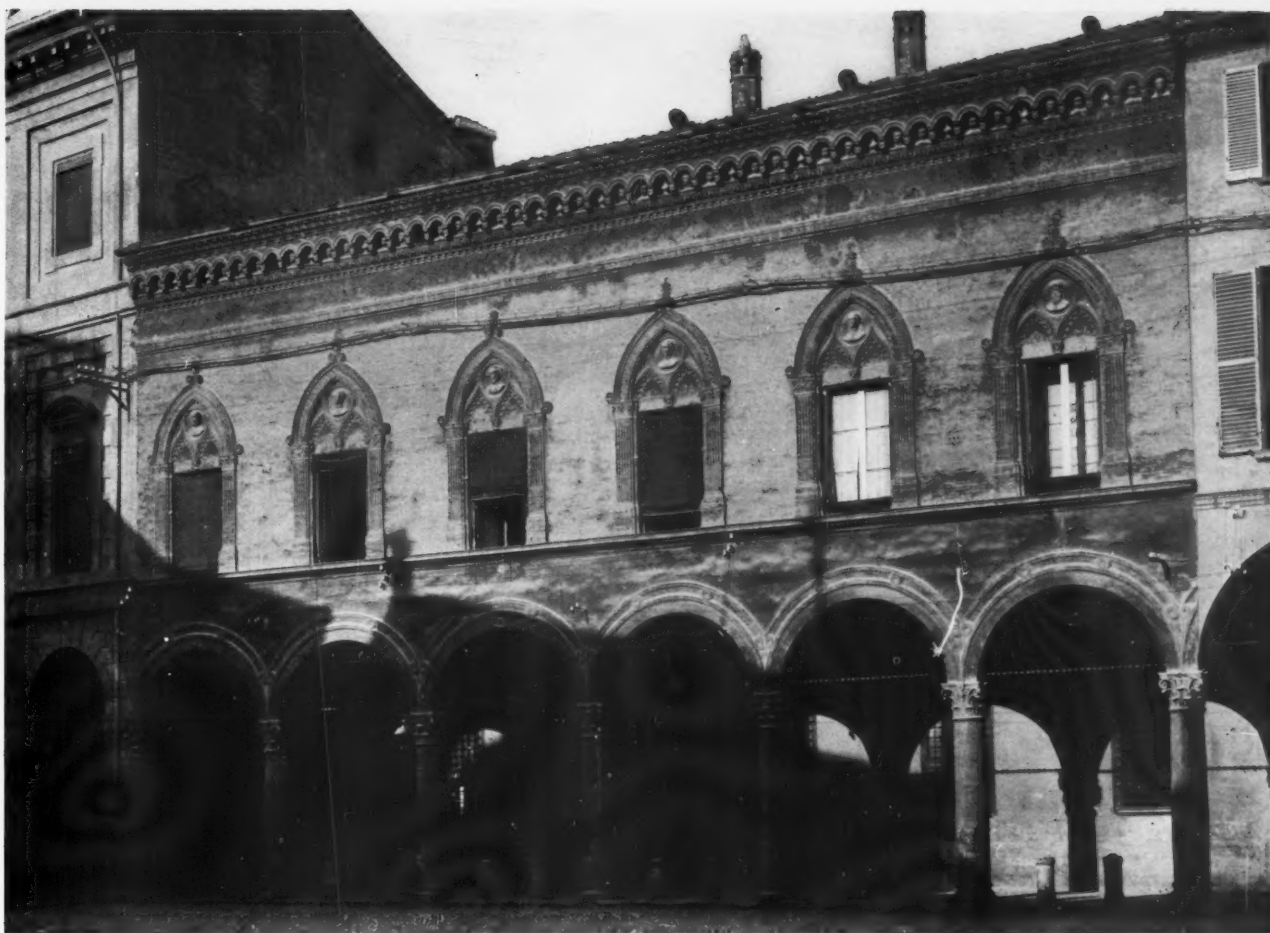
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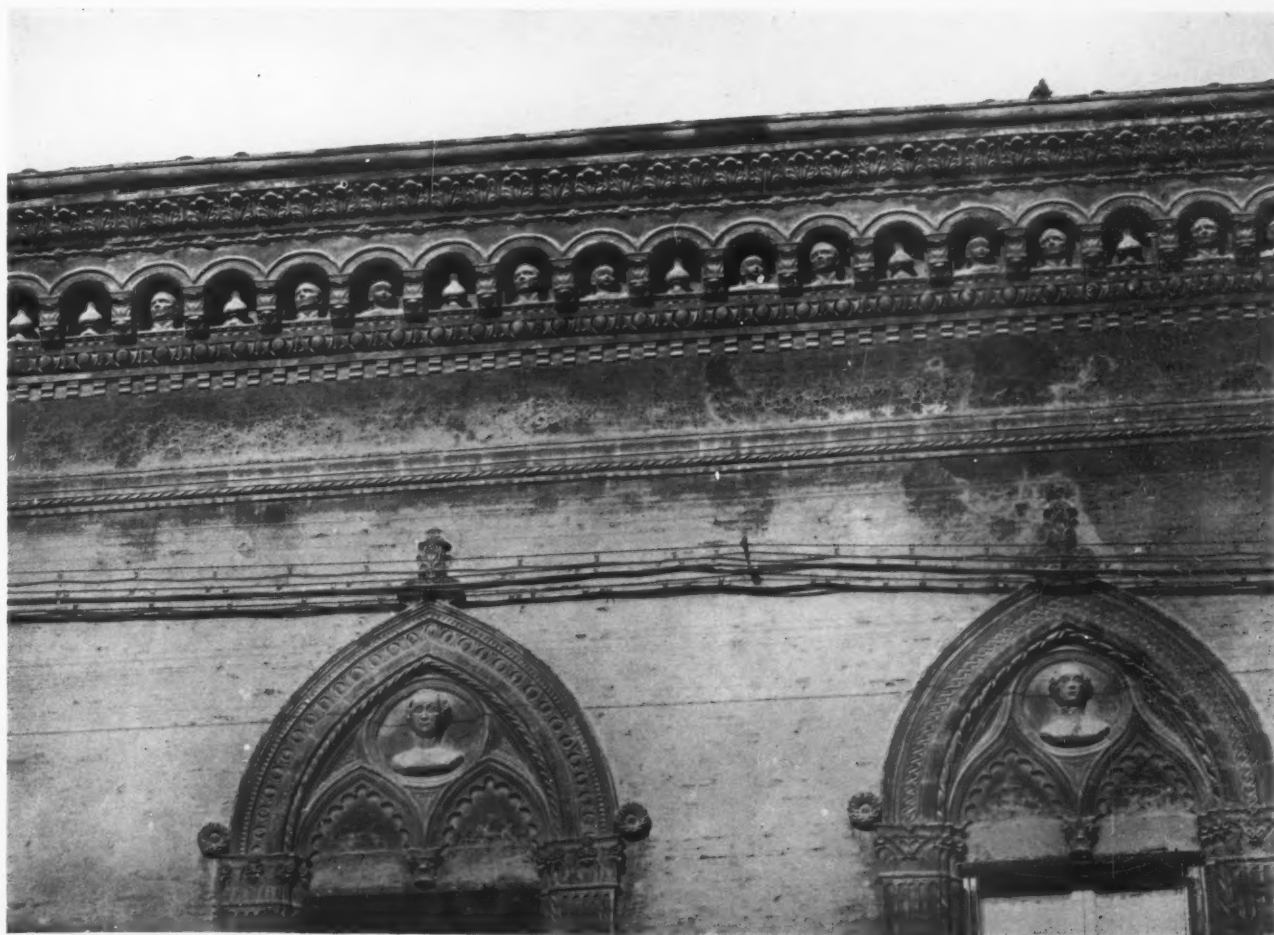
(1) PALAZZO ON VIA SANTO STEFANO, BOLOGNA. A simple architectural composition of large wall surfaces relieved by terra-cotta ornament.

THE CRAFTSMAN'S
PORTFOLIO.

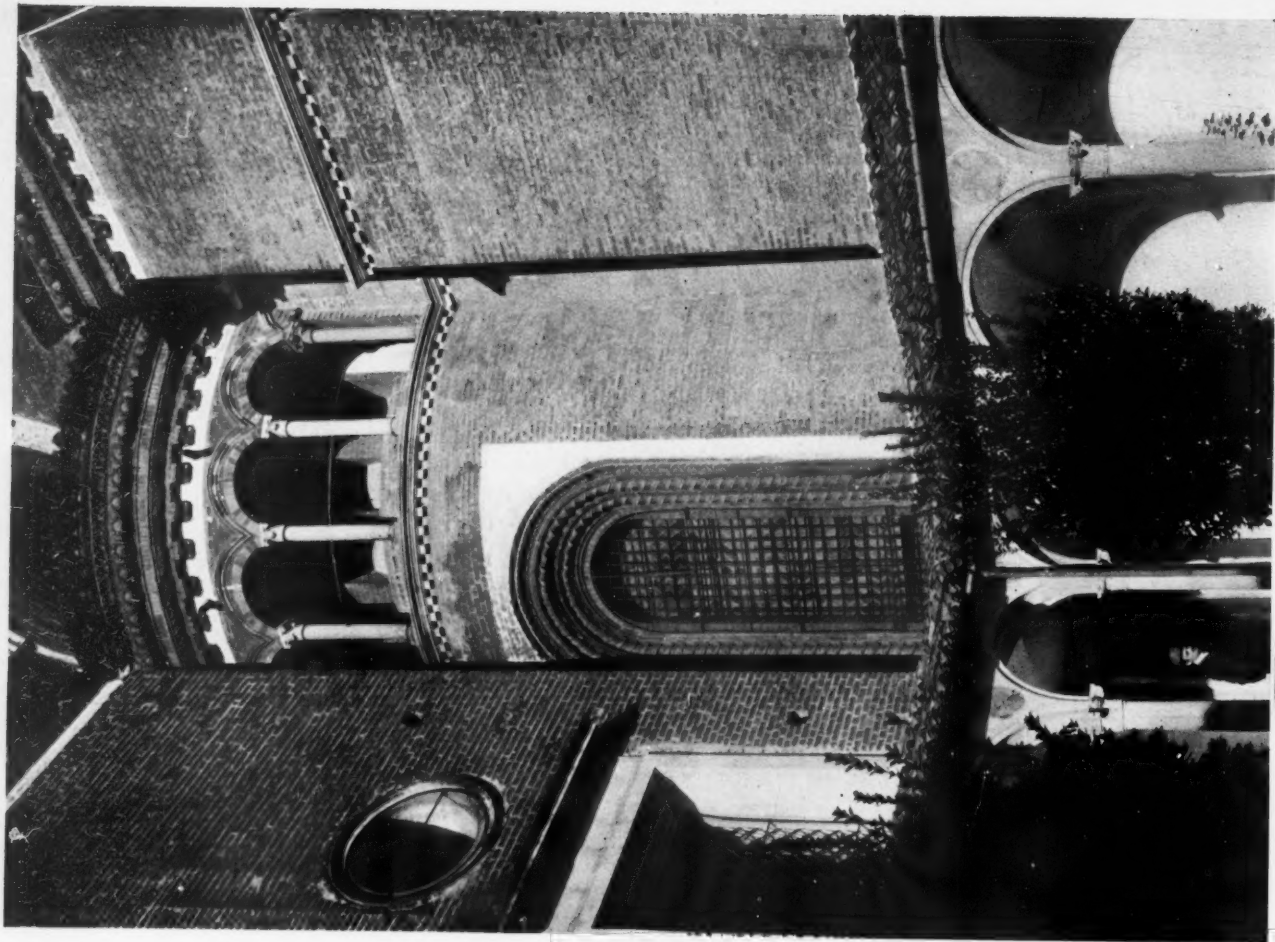
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ITALIAN RENAISSANCE ARCHITECTURE
IN TERRA-COTTA.

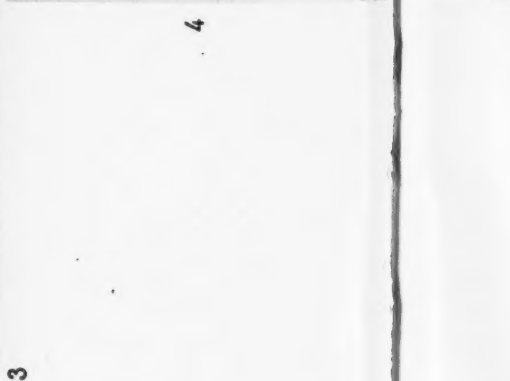
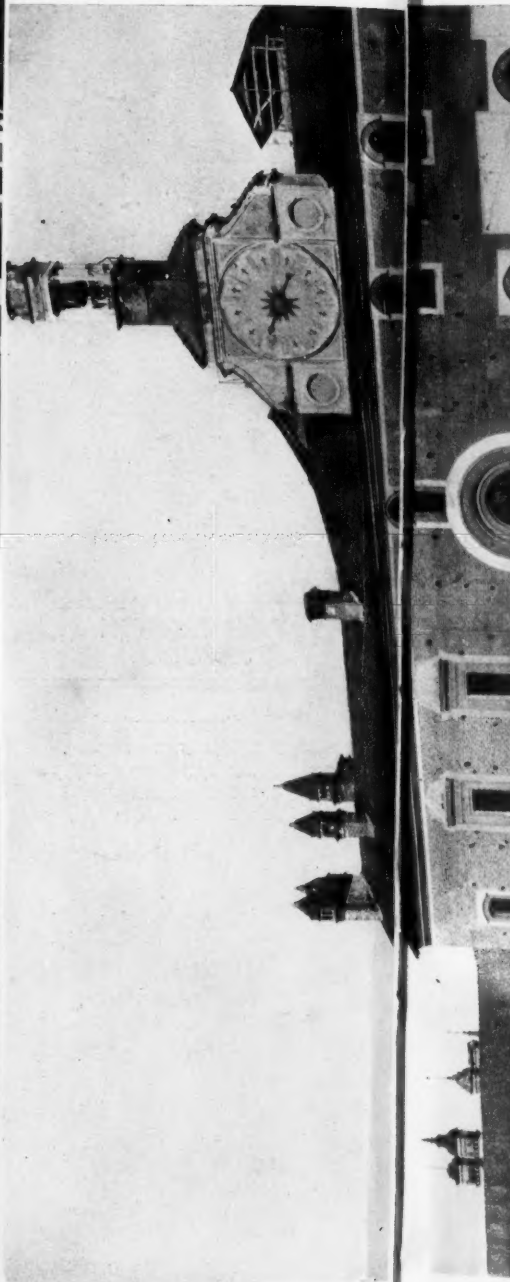
The illustrations in this
Portfolio are repro-
duced by the courtesy
of the Terra-Cotta
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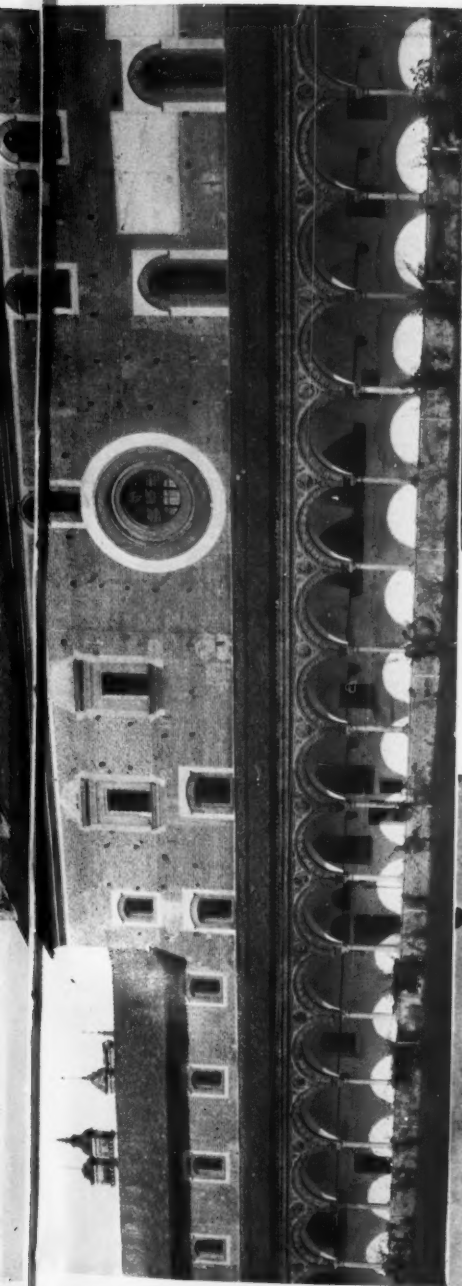


(2) PALAZZO ON VIA SANTO STEFANO, BOLOGNA. The effect of depth is achieved with the deeply recessed niches.

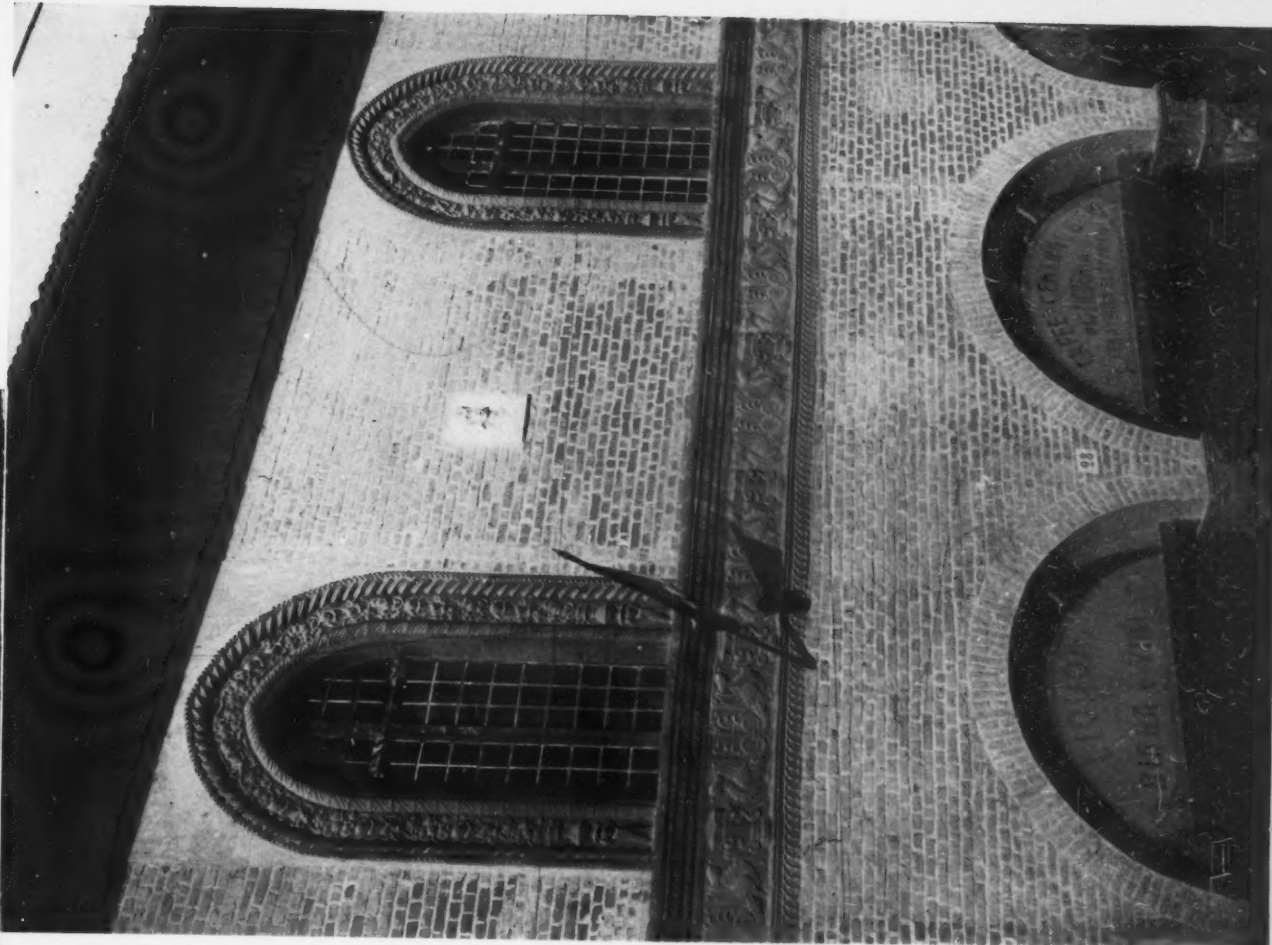
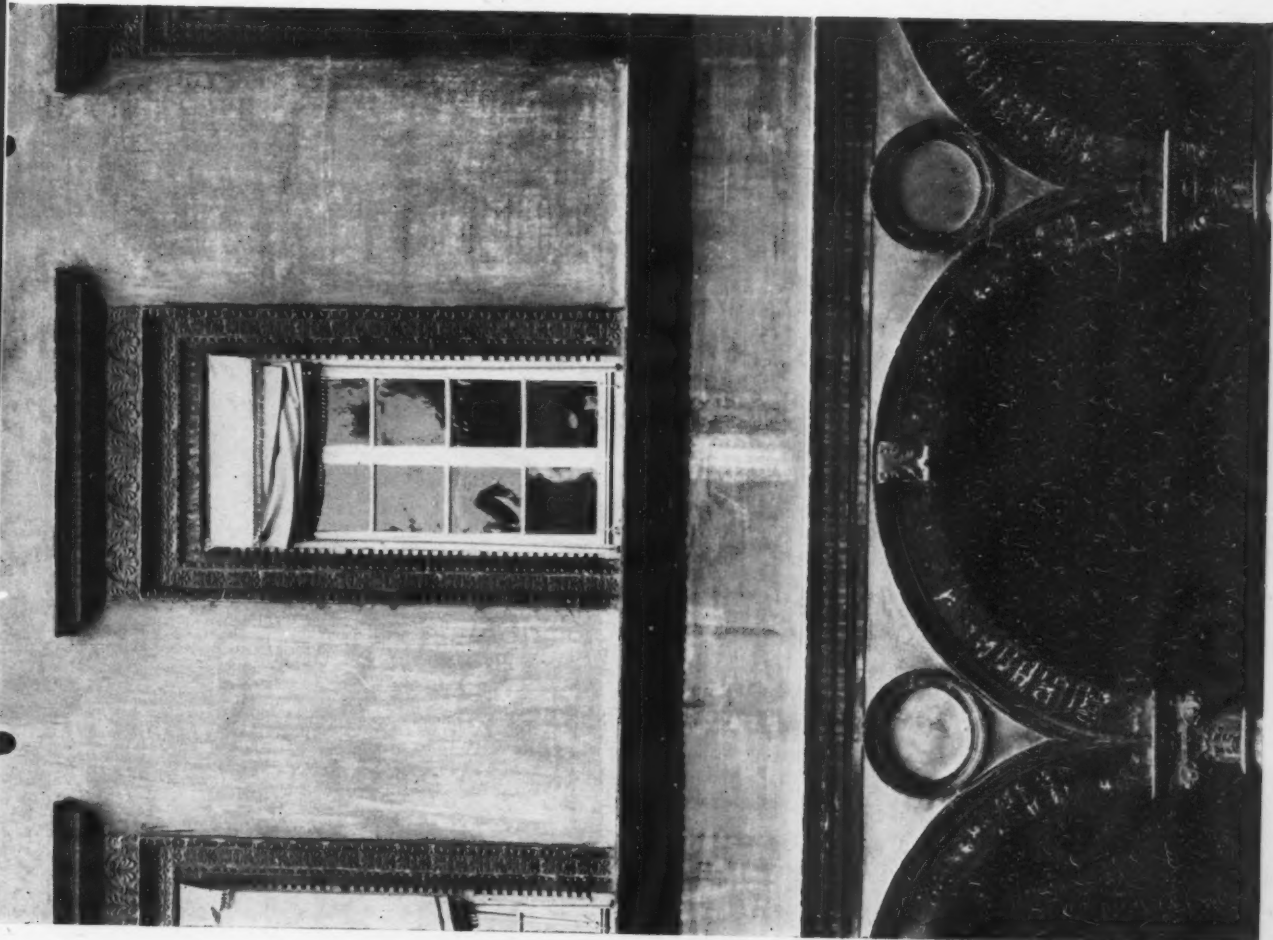


(3) CHURCH OF SAN FRANCESCO, BOLOGNA. This building was begun by Marco da Brescia about 1236-63. The tower at the left is of red brick and terracotta, by Antino di Vincenzo. (4) CERTOSA DI PAVIA. A view of the Great Cloister dating from 1453. The terracotta arches and cornices were designed by A. de Surtis. (5) CERTOSA





6

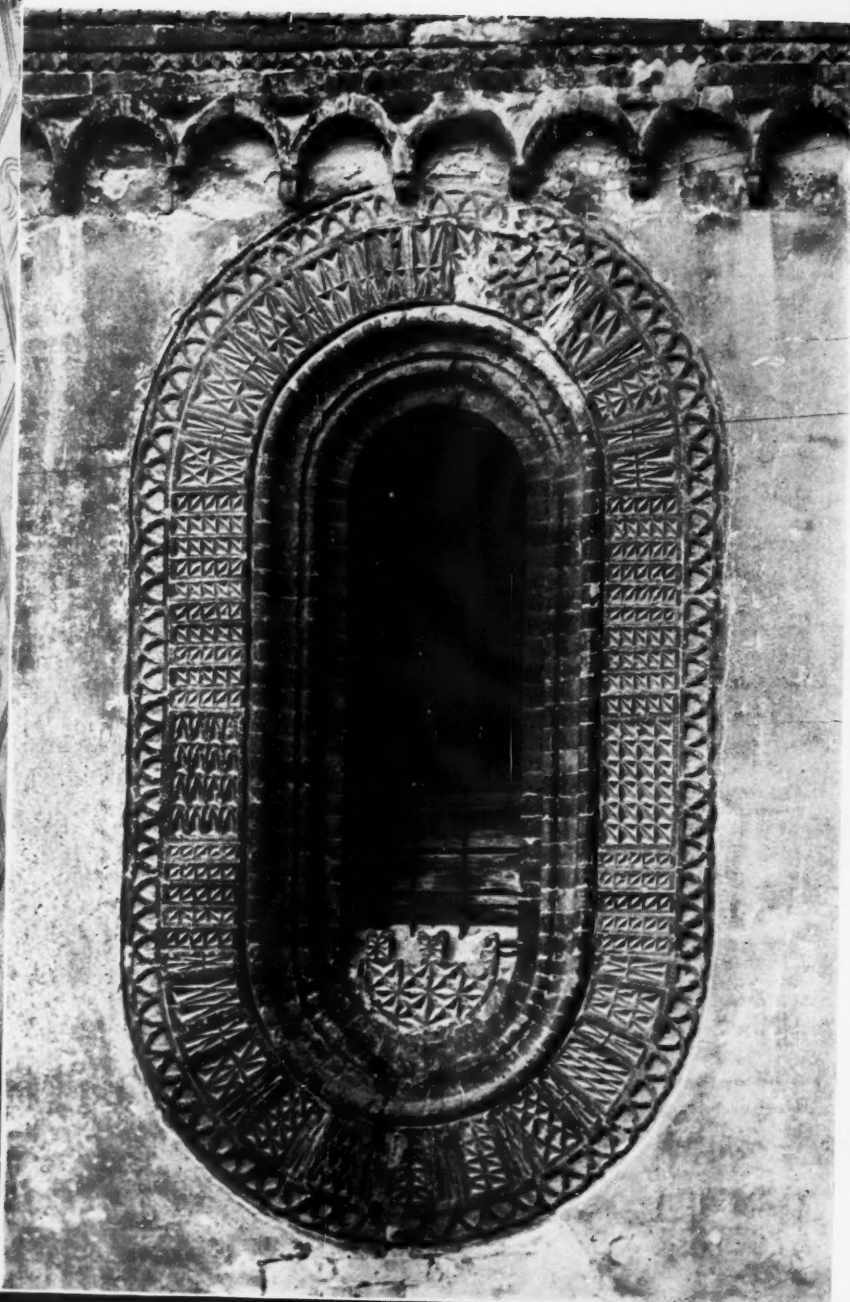
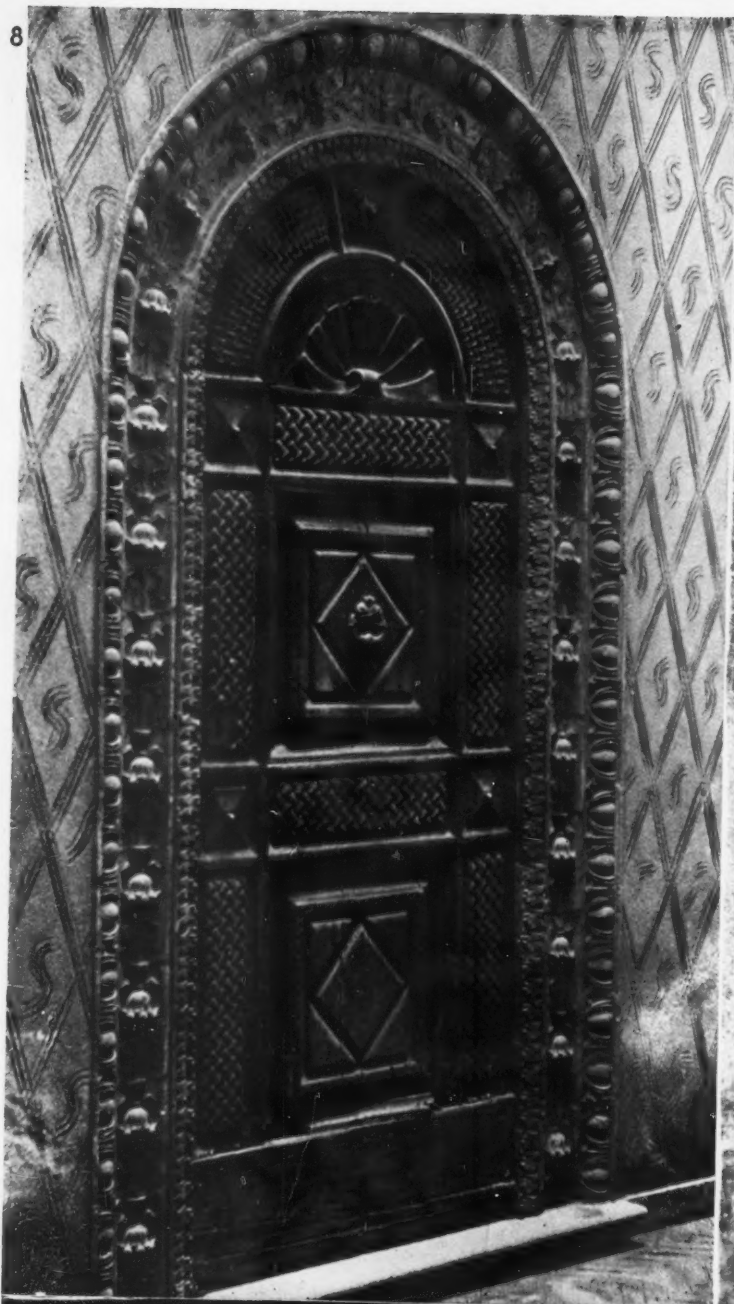


7

DI PAVIA, PAVIA. Detail of the Corte del Capitolo. The columns are of stone, with the capitals, arches, window and cornice of terracotta. The white surfaces have been achieved with stucco applied to the brick.

(6) PALAZZO ORLANDI, PAVIA. Modelled ornament in terra-cotta after Bramante, dating from about 1500.

(7) PALAZZO COMUNALE, BUSSETO. Terra-cotta frieze and windows in early Renaissance.



(8) The terra-cotta architrave of a doorway near Milan. This architrave is built in three courses—the inner band bearing the leaf ornament, the ornately modelled central detail and the egg and dart crown, each consisting of a separate series of blocks. (9) CREMA. Detail of terra-cotta ornament of the cathedral, dating from the thirteenth century. (10) FLORENCE. Altar piece of glazed polychrome terra-cotta by Giovanni della Robbia, dating from about 1500, now in the National Museum.



Great strides in the manufacture of woollen materials have been made during the past few years by R.M.C. Textiles (1928) Ltd. culminating today in the erection of Textile House, Golden Square, as a distribution centre. Textile House is a fine example of the modernistic trend in building construction, embodying the most up-to-date methods and materials. In a building of this kind where pedestrian traffic is heavy, the question of eliminating the danger of slipping needed careful consideration. The architects decided to utilize "Alundum" non-slip tiles on the staircases and landings—on both treads and risers. "Alundum" tiles, which are permanently non-slip, wet or dry, are supplied in seven colours. The illustration above shows a portion of the staircase at Textile House leading from the entrance hall, finished in grey-white "Alundum" non-slip tile. Write for a copy of "Safe Walking in Public Buildings" which illustrates typical methods of installing "Alundum" stair tile.

Regent House,
Regent Street
London, W.1

The Adamite Co. Ltd.

Architects: Messrs. Gordon & Jeeves.
"Alundum" tiles laid by Brookes, Limited.



Builders: C. Taverer & Son, Hampstead



The new Public Health Station erected by the Borough of Hampstead is typical of the improved standards of architecture which municipal authorities are beginning to adopt. That the architect, Mr. Geoffrey T. Mullins, F.R.I.B.A., has secured such a pleasing result within the moderate cost limit necessarily set for this utilitarian building, is due in no small measure to "Phorpres" Rustic bricks.

Black glazed bricks, as used round the front porch, are expensive, so at the rear Mr. Mullins specified that the lower nine courses of "Phorpres" Rustics should be painted with tar before pointing. And very well they look.

LONDON BRICK CO. & FORDERS LIMITED

Africa House, Kingsway, London, W.C.2

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ANTHOLOGY.

CARNATION, LILY—LILY, ROSE.

THE PALACE OF ILLUSIONS: THE UNIVERSAL EXHIBITION OF 1900.

IT has been said that the nineteenth century came to an end in 1914. Having had the melancholy privilege of being born in it, I am not prepared to accept this view. The nineteenth century ended in 1900: a year in which the ancien régime still subsisted in love, cooking and finance. Just as dresses cease to be fashionable without necessarily becoming "styles," so certain events cease to belong to the present before they have won the right to be considered as part of history. It is so with 1900. One's imagination wanders back to it as one might wander into the waxworks of the Musée Grévin; for one no longer speaks, or writes, about it. Those who have survived from that hey-day seem lost to it for us. By dint of having become our contemporaries they seem no longer to remember 1900—perhaps because it is only by forgetting that life can be made endurable. Or else their coquetry makes them reluctant to refer to what they have seen. The cross-section we are going to cut through that fin-de-siècle period will surprise them red-handed in flagrante delicto of their own past.

... We read our future in your wrinkles, dear 1900; but we have much to reproach you with! Why were you so ugly, so rich, so happy? The one thing you doubted, and the one thing you had no right to call in question, was your happiness—which, typically enough, you described as "pessimism." For the only tears you ever shed were those Baroque pearls which fell from Lalique's pendentives—"Cher grand Lalique!" as Sarah Bernhardt used to say.

The French are ignorant of geography. In 1900 geography came to the French, like Mohammed to the mountain, in the guise of the great Paris International Exhibition, held in that year. To it Germany brought a decorative art that was quite new, and instinct with a certain vitality, which sounded the knell of the Louis XV fauteuil. Further, she imposed the beauty of steel on us. Thus, on the morrow of the exhibition, French art turned her back on pre-Raphaelitism; and opened her arms to Munich, synthesis, massiveness, quantity and cheapness. England (as thirty years later at Buenos Aires) was represented by a Tudor manor house; Denmark by little windows framed in varnished mahogany, and the vague, pearl-grey mistiness of Copenhagen porcelain, which was just becoming fashionable. As to the Americans, they were a distant people who exported nothing but false teeth. No one visited their pavilion.

Although the most perfect expression of the taste of that age, this celebrated Exhibition has been much abused—and still more its monumental entrance (which, incidentally, was only one, if the most magnificent, of fifty), known as the Porte Binet. It was flanked on either side by minarets, bedizened with polychrome statues, and fretted with plaster tracery countersunk in sky-blue, which were crowned by oriflammes capped with fungoid finials. Between them, surmounting an enormous flamboyant arch (nicknamed "The Salamander"), a siren, casqued with the heraldic ship of the arms of Paris, soared into flight from a gilt

ball, with skirts falling straight and unbilowed from her waist, and a sham ermine opera-cloak thrown wide to the wind. This flatulent atrocity was "La Parisienne," and closely resembled the ladies in "La Vie Parisienne," that then "select" periodical.

When I was taken to the Champs-Élysées to play on the sandy site of the recently demolished Cirque d'Été, I used to watch the ramshackle façade of the old Palais d'Industrie being pulled down, and the Grand and Petit Palais gradually rising in its place. These buildings, it was said with pride, were not of lath and plaster like the rest; and would remain when the exhibition was over. Alas! they do remain! Whereas in 1889 architecture had gladly turned to the inspiration of iron and steel, in 1900 it returned to stone and the "styles" taught at the Beaux-Arts. Long before either Palais was finished, forty-two bemedalled sculptors, actively supported by the Deputies for Toulouse—for Toulouse was the Athens of 1900—set to work to carve every sculpturable surface with statues and conventional trophies. They enlivened the cornices with urns and saucepans, and tressed the domes with a wealth of ornament. When no room was left for more on the immense console of the Grand Palais, the glass roof of a railway station was clapped on top of it. People walked round Deglane's masterpiece, "to which so many artists had brought their several stones," admiring the riot of mural frescoes, friezes in coloured faience, and allegorical statues representing "Science Marching Breast-Forward in Spite of Ignorance" or "Inspiration Guided by Wisdom"; asking themselves whether the façade fronting the Avenue Nicolas II, or that on the Avenue d'Antin was the finer. Everyone seemed to find it perfectly natural that the art of the nineteenth century should peter out in this noisome midden. Bronze quadrigæ, with reins cast to the winds, drawn by madly-plunging steeds, which hurled naked women into the void, cleft the heavens at each angle of the building—the incorrectness of their turn-out contrasting very unfavourably with the barouche and powdered flunkies of the Comte Boni de Castellane turning into the Rond-Point.

The Petit Palais was given over to ancient art. In the Grand, the contemporary art of the last decade was piled up in ten salons, one on top of the other. The public made its way straight to the works of the masters who were "guaranteed": Flameng's "blends of fantasy and truth"; a "Green Madonna" of Dégna-Bouveret, the immortal painter of "The Photographer's Wedding," "Vaccination," etc.; and "The Virgin among the Angels" of Bouguereau... (At the Choquet sale, Cézannes had just sold for 150 francs, and Monets for 310.) The sculpture of Paul Dubois and Antonin Mercié made a wilderness of the ground floor. Falguière's work was "exquisitely modern." Anecdote, allegory, slickness, meaningless ornamentation, the technique of the waxwork gallery, and the page of history were everywhere triumphant. At the corner of the Avenue de l'Alma, far from the Prix-de-Rome and all this gesticulating, campo-santo marmorealism, Rodin held his first exhibition—a one-man show.

Being passages selected from Paul Morand's "1900," freely rendered and arranged by P. Morton Shand. ("1900," par Paul Morand. Paris: 20 Avenue Rapp. Les éditions de France. 15 francs net.)

To The Lord Chamberlain.

My Lord,—We are mostly the great British public who are content to pass the outsides of buildings and very occasionally to look at them. We therefore understand **your Lordship's** desire to keep the insides of those buildings of which you have control closed, and deeply appreciate **your Lordship's** kindness in allowing the State apartments at Kensington Palace to be opened on Saturdays from 10 till 6 from April to September, and on Sundays from 2 till 6 during the same months, for the fee of sixpence, which, the guide book is candid enough to confess, more than pays for the upkeep. We would, moreover, have taken the occasion to obey the instructions in this little paper guide, "**Kensington Palace**," by Ernest Law, L.B., C.V.O., which contains a cordial invitation "to write to the author (The Pavilion, Hampton Court Palace) if we have any suggestions to offer, or criticisms or corrections to make in this book." But the author is dead, and we are referred to you. We do not know **your Lordship's** opinions on architecture, but we know those of the author of the guide. Should his opinions be distributed as gospel truth amongst us?

Wren had been driven from his office, in 1718, by a shameful backstair intrigue; and two years afterwards, Kent, doubtless by the influence of his patron, the Earl of Burlington, was commissioned to build a set of new state rooms.

How very mediocre were his artistic talents, the exterior of his addition to Wren's work will, as we have already said, ever remain a palpable proof; and though for internal construction he shows less incapacity, still this room exhibits all his false ideas of pseudo-classicism—developed, as we shall see, to a most extravagant extent in the adjoining "Cube or Cupola Room."

Examining the decoration in detail, we perceive everywhere evidences of his awkward, graceless style. The doorways, for instance, are unnecessarily lofty and gaunt, and with their heavy cumbrous architraves, flat moulded, with little light and shade, greatly impair the proportions of the room. In the tall semi-circular headed central window also, surmounted by a purposeless oak bracket—even in such details as the mouldings of the paneling and of the framing of the doors, and the flatness of the raised panels and their relative sizes to the width of the rails and "stiles,"—we detect his marked inferiority to Wren in the designing of such fittings.

Is he quite justified in writing so long and vehement an attack on William Kent?

Kent had also a great reputation as a horticulturist, and was generally designated, at the end of the eighteenth century, as the "Father of Modern Gardening"—his ghastly progeny consisting of the destructive and desolating "landscape-gardening" enterprises of "Capability Brown," Repton, and their followers. His hand doubtless fell heavy on the old Queen Anne formal gardens about Kensington Palace. We can see the influence of his taste which was followed with enthusiasm by Queen Caroline and her gardener Bridgman, in the barrenness and commonplace appearance of the grounds that lie immediately below in front of us, as we look out of the windows of this room and of those of the King's Gallery, and in the entire absence of planting or gardening in the large expanse surrounding the "Round Pond."

This Round Pond, or "the Basin" as it used to be called, is, by the by, not round at all, but of a geometrical figure, more of an oval form than circular, with the four sides flattened and the intermediate portions of the circumference bent into "ogees." In thus shaping this basin the designer, whether Kent or Bridgman, has overstepped artistic discretion; for from no point of view, neither in Kensington Gardens, from the ground beside it, nor even from this window is its real shape to be made out—only from Rocque's plan or bird's-eye view, of 1736, can it be seen to be so eccentric.

Is it quite fair to allow criticisms of English landscape gardening which has made England herself beautiful with

parks and avenues and which has helped to establish her reputation abroad, to go unchallenged?

We appeal to **your Lordship** to have this prejudiced little book suppressed, and a more accurate, *fairer*, and better printed and cheaper work put in its place.

We also beg some more favours of **your Lordship** that must go nearer home. Why are we refused admittance—even on the fourth Wednesday in June, between 2.30–2.45, when the **Golden Humber** for the year is 7—to the State apartments of St. James's Palace? The Throne Room, the Banqueting Room (63 ft. long), Queen Anne's Drawing-room, and the Tapestry Room cannot be in constant use. Could we be allowed to see them, and can we only see the Chapel Royal at 11.15 on Sunday? We would even pay a shilling for this.

One more favour we must beg **your Lordship**. It is our lot to pass in our thousands the ever-closed (except at 4.30 on Sunday for a Danish service) door of the Marlborough House Chapel. This is a lovely building, as those who are Danish churchgoers know, and would be not only a source of spiritual, but also architectural delight to many of us. May we ask **your Lordship's** permission to see it?

For these and for any other favours which you may think fit to confer on us, we beg to remain,

Your Lordship's obliged Servants,
The British Public.

* * *

Onwards to the Days of Good Queen Bess.

It is rumoured that some splendid Tudor surprises are being prepared for London next year. The *Daily Mail* Exhibition, they say, is not going to contain any more of this jazz-modern rot, but that it is going to be executed in the olde worlde style like ye Buenos Aires Showe. It will be very nice to have another Stratford-on-Avon at Addison Road, and probably it will be made to look much older, though, of course, it will not really be old; but thanks to the Wonders of Modern Science we can do anything we like nowadays.

It is also rumoured that Shepherd's Market, off Piccadilly, has been purchased and the whole thing is going to be done up to look like a Tudor village. It seems that a great opportunity will be missed if the purchaser of Shepherd's Market and the organizers of the *Daily Mail* Exhibition do not combine. Considering the present boom in Tudor, they probably have enough money to buy up the intervening space between Shepherd's Market and Addison Road and to construct a grand Tudor approach from the one to the other. This will make London something like what our American friends expect it to be. It will be a great relief to see the rest of those "ordinary" Georgian terraces removed from Kensington High Street.

A splendid example has been set by the removal of Upper Phillimore Place. There ought to be big money in this scheme.

* * *

The Illumination Congress.

The flood-lighting of London's Public Buildings performed one valued service; it drew people's attention to London's Public Buildings. There are several lessons to be drawn from it. The chief is that some of the buildings ought not



GALLE FACE FLATS, COLOMBO, CEYLON.
EDWARDS, REID & BOOTH, F. & A.A.R.I.B.A., Architects.

IT is difficult to imagine any material, other than waterproofed concrete, in which the design of the dome to this building could have been so well interpreted. The great heat of the tropical sun, and the torrential monsoon rains, put such a structure to a severe test, and it says much for the care spent upon the design, and the construction of the work under difficult climatic conditions, that it is so satisfactory. The concrete was amply reinforced and cast as a monolith in order to avoid the use of expansion joints which would have broken up the plain surface. The admixture of 'PUDLO' Brand waterproofer with the whole of the cement used for this work, not only made the dome watertight, but substantially reduced the risk of cracking which, otherwise, would have been very probable as a result of the serious expansion that inevitably occurs when porous concrete is saturated.

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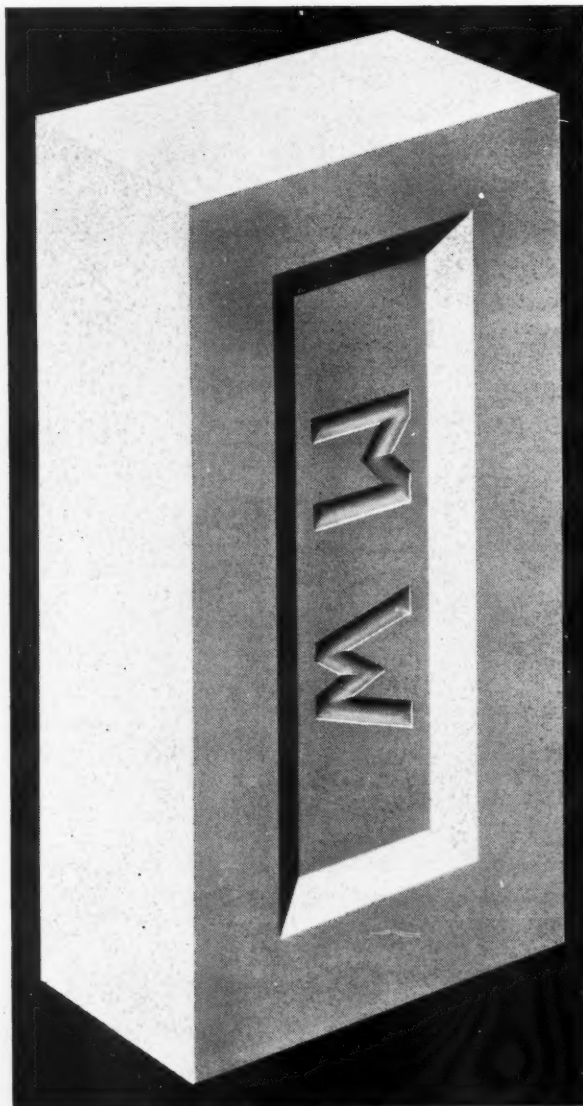
Midhurst Whites transform the gloom of dark interiors and outer walls into airy lightness. They relieve the oppression of exteriors. And their life and beauty are lasting. These qualities are not spoiled by smoke deposits, by chemical fumes, by climatic extremes. Whatever the building you have in mind, consider first the many advantages of Midhurst Whites.

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to be flood-lit again. The aridity of the Aston Webb façade of Buckingham Palace is settled once for all. The lack of continuity—despite its excellent details—in the front of the National Gallery, is emphasized when flood-lit, and the exquisite porch and wings lose emphasis in the general glare. It seems that Gothic—and Pugin's Gothic at that—comes best out of the experiment. A long classical façade must be lit evenly and from above. A broken classical façade, on the other hand, stands the experiment well, and Kent's Horse Guards was a lovely sight, resembling a new and carefully executed copperplate engraving on grey paper.

Suggestions of buildings that should have been flood-lit and were not, have doubtless been numerous. But more City church steeples which the City of London has permitted to appear above office blocks would have been worthy of more notice.

When flood-lighting becomes general the cause of healthy architecture will be greatly aided. A good strong glare on those tasteful façades of Shaftesbury Avenue, Oxford Street, the Strand, and Tottenham Court Road may be a death-blow if not to monumental Queen Anne, at least to commercial Jacobean and terra-cotta-beaux-arts-international-Elizabethan-rococo-art-nouveau. Until buildings like these are scraped clean of decoration, flood-lighting cannot spread far—and London is full of such buildings.

* * *

One of the best comments on the illumination congress was made by the charlady of the writer of this paragraph. She thought the flood-lighting was to celebrate Mr. Drage's birthday.

* * *

CORRESPONDENCE.

From the Point of View of the Ship-builders—a reply to last month's articles.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—The witty and pungent articles by Lord Clonmore and Mr. H. P. Shapland in your September issue, are like counsel's speech for the prosecution—convincingly one-sided. Though in these days the unhappy naval architect must defend himself *in forma pauperis* and be content with less imposing counsel, he is not yet convinced, and something should be said in his defence.

All large constructions today, whether boats, buildings or bridges depend on steel for their structure. In bridges alone, which no one inhabits, the steel may be left undecorated, utilitarian, but still frequently imposing or beautiful. Steel buildings, on the other hand, even if structurally self-sufficient, require encasement in non-metallic material to render them habitable. The applied protection is treated decoratively save, perhaps, in barns and barracks, and in principle no one objects.

For the same reason of habitability, the naval architect must contrive his vessel clad internally and considers himself entitled to bring his artistic leanings to bear on the problem.

With proper modesty, and acting on precedent, he bases his decorative treatment on that of the outside architectural world. Turn to the old draughts and ship models in South Kensington, vessels the decoration of which never raised anyone's ire but, on the contrary, was accorded then and now great praise. The living-rooms below the quarter deck were panelled in oak or beech, or walnut, identically the

same as the manor houses of the day. The very rank pillar-ing which the wooden ships required, was effected by turned and ornamented columns of wood, such as might be found in any principal stairway ashore.

Externally, the façade of the stem was outlined in tiers of windows, railings, carvings and pillars, indistinguishable from the elaborate town houses of the age. The bow received a carved figure-head, no distant relation of the statues at the town fountain. The bulwarks of the poop were enriched with carved reliefs in wood, quite similar to the carved work applied so extensively to the decoration of bare surfaces for the city guildhouses. "Wreath Ports" even were introduced in evident imitation of a feature of the classical and Renaissance innovations on land.

Something may be said against these embellishments, where external, as unpractical for seafaring purposes, but only admiration will be elicited from a study of their artistic effect.

From the age of Elizabeth until wood shipbuilding died out, the naval architect copied the decorative work of his colleagues on shore, and the result was good. Today the situation persists. Even had the modern naval architect talent enough to contrive his own styles in decoration (perish the presumptuous thought!), his more immediate problems of design—strength, economy, speed, spaciousness, seaworthiness, national and international regulations, and owners' approbation—would prohibit its cultivation.

No. Today, as yesterday, the interior decoration of ships must rest on the same schemes that are in vogue ashore. In both we find the public building and the private enterprise conditioned by somewhat different circumstances. On the one hand, few, indeed, are they who refrain from travelling by Metropolitan Railway, through dislike of the statuary which ornaments that company's head office. What increase of deposits will be gained by the Westminster Bank in Lothbury because their less pre-occupied clients admire the external façade? In such cases, those in control can acquiesce in decoration whether radical or conservative, with a thought only to their artistic conscience, and the depth of their pocket. The condition precedent of the survival of these great institutions is the approval by the public of their train services or banking facilities, not of their sympathy with art.

Quite otherwise when we turn to hotels, either afloat or ashore. Here the public pays for comfort, including artistic comfort, and goes where it finds the greatest value for its money.

Beyond controversy, the decoration of a large passenger vessel cannot be carried out for the artistic satisfaction of her owners, and still less for that of her architects, but only for that of the travelling public. That the public taste may relinquish its grasp of the lavish and exotic features portrayed by these articles is to be hoped for devoutly. To a small extent the change has already commenced and the indication of better times which Lord Clonmore finds in Continental productions are to be found in British examples also. In any case, if the whole is to be condemned for the defects of the parts, architects, whether on land or sea, are in a bad case.

Broadly speaking, however, one may assert that the interior artistic excellence of a vessel is a measure of that of her passengers. If certain judges, your contributors and many others, find the one is at fault, the remedy, it appears to me, is to educate the other.

Experience the ancients affirmed to be a good teacher, and those amongst us who would like to see a different standard in these matters, must, after admiring "a bright blue Bay of Biscay from a Moorish lounge peopled with perspiring bridge players," wile away the tedium of a dark stormy November day in the North Atlantic in a lounge of which the hard bare simplicity of the frigid walls is countered by the bare hard frigidity of the simple seats. A middle course may still be the best to steer, even at sea. In the particular case of ships, whose clients include those who would hurry to New York, as well as those who would idle amongst the Islands of the Blessed, art for art's sake must make some compromise with comfort.

Yours truly,

W. R. G. WHITING.

Walker Shipyard,
Newcastle-upon-Tyne.

Thoughts of a Naval Architect on two articles in THE ARCHITECTURAL REVIEW of September 1931.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—Lord Clonmore has taste and Mr. Shapland has an intimate knowledge of the Prayer Book, yet both agree to condemn the British decoration of British Ships. And what thinking man can disagree with them—not even a Naval Architect! If he would, let him turn to page 64: "A Symposium of Interiors,"—the title itself suggests the horrors of a shambles—and let him eschew "period" decoration for evermore.

But the Naval Architect finds little salvation in either Lord Clonmore or Mr. Shapland; even the three examples "of beauty and of promise" on page 62 are false guides. The centre picture of a doorway shows a "period" scribble on a whitewashed wall, and are we to turn from Tudor panels to Georgian samplers? The lower picture is of a bedroom decorated in a really pleasing modern blend of colour and straight lines, but it includes that latest type of furniture apparently compounded of gas pipes or park railings! The upper picture is, perhaps, the least happy. Surely this austere classical "period" bath should be steeped in sunshine instead of being buried in the lowest depths of a ship. The phase of the dungeon bath in ships is almost past, and lingers mainly for the benefit of Press reporters and architectural publications. The passenger—who, alone, matters in the end—would rather sun bathe in and out of the roughest nautical canvas contrivance on the weather deck, than disport himself fathoms deep under the electric lamps. Is not the lamp-lit bath "something to look like something else" and, therefore, bad art?

And it must be said, at the risk of disclosing trade secrets and of destroying Lord Clonmore's last vestige of faith in the Naval Architect, that this same bad art is often responsible for the external beauty and balance of the modern liner. Is not a funnel where no funnel should be, a dummy funnel, bad art? Yet such outstanding examples as the "Empress of Britain," and the "Viceroy of India" each have this "aid to beauty," an adornment akin to the bustle of Victorian days.

But if the naval architect, putting aside "period" things, gives heed to the critics, he finds that but one broad principle emerges, that of plain surfaces. He turns for

guidance to the pages of THE ARCHITECTURAL REVIEW, and, on page 68 discovers—presumably for the edification and instruction of architects—a photograph of a cornice, complete with lions' heads as in the Symposium of Interiors already repented of, and with further detail such as he never even dreamt of; and all, mark you, 70 feet from the nearest eye. He sighs, and looks across the page to a noble view of a Banking Hall. Here are the broad plain surfaces, the bold treatment, for which his critics clamour: but the material is marble and stone, and such heavy material is not for a ship.

In the building of a ship there are many restrictions unknown to house building; deadweight and cargo must be carried, restricting the choice of structure to the lighter materials which, again, must stand up to extreme variations of climate, a combination of qualities not easy to meet; stability must be preserved, entailing restricted height; and strength both of structure and decoration must be sufficient, not merely in the one vertical position as on land. Consider how lamentably the house builder fails when the earth rocks!

Now, behind all these natural differences between land and sea there is one important factor seldom mentioned—that of Cost. The shipbuilder, like the architect, makes an estimate of the cost of structure and decoration, and, if the cost is exceeded, the shipbuilder pays out of his own pocket. The custom on land is different, and it is not for a naval architect to say which is the better.

This over-decoration of ships, however, is a thing of recent growth and it is already passing; the naval architect has tried to graft the art of architects on ships and has found it wanting; he has even enlisted the aid of painters and artists of the first rank, and the result is hardly satisfactory. Lord Clonmore may be trusted to deal with rooms decorated with gargantuan replicas of magazine illustrations, comic or otherwise.

The naval architect considers, first and all the time, the comfort of the occupant of this structure, to wit, the passenger. Can all architects say the same?

In the ships of today, the windows are growing larger in each successive ship, as it is realized that it is better to view the bright blue sea than a linenfold panel, and if the scheme or period of decoration clashes with the line or height of window, it is the scheme that goes, not the window.

How many houses, in this matter of windows, suffer from the insistence by the architect that the man in the street, viewing the house, shall have greater pleasure than the occupant inside?

And, while on the subject of windows, is it permissible to ask Lord Clonmore whether Manchester bridge is splayed longitudinally instead of in the usual four-square manner, as how otherwise could the four vast women all have their backs to the "vasty deep"?

Yet one other restriction peculiar to ships and unknown to the untrammelled house architect may be briefly referred to. A centre line, or rather a centre plane, runs from bow to stern, invisible yet ruthless when its laws are flouted. (True, many naval architects have not yet realized the limitations of the law, and still place their stairways exactly on the centre line, and fit an unnecessary doorway on the port hand exactly to balance its fellow to starboard.) But let the naval architect imitate his brother on land and place the swimming bath away to the far side of, shall we say, the nursery, and the ship by her unrighteous behaviour

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will periodically advertise the time of the passenger bath night.

None the less, Mr. Shapland's very pertinent remarks deserve attention. As regards decoration, the rôle of penitent now passes from Mr. Shapland to the naval architect. But what is this freshness—this novelty—that Mr. Shapland desires in his stateroom? The naval architect, the shipbuilders, even the supreme heads of the shipping companies spend not hours but weeks scheming out the last detail for his comfort. They even build on land exact replicas of his cabin, and spend lonely vigils in it to determine where he would deposit his garments, his books, and even his toothbrush, to the best advantage: his bed is of the finest, the upper bunk is a thing of the past, hot and cold water is laid on, and every device to give him light, warmth, ventilation and instant service is provided without stint. And Mr. Shapland now complains that his stateroom is too like a first-class hotel!!! It cannot be the decoration, which is of simple character—unless he had the misfortune to travel in a "De Luxe" Cabin. But, perhaps, he sighs for the hammock of Marryat's days, with a seaman, complete with pigtail, to cut him down at 6 bells.

Mr. Shapland appears to confuse the decoration of the Saloons with the comforts of his cabin, but he gets on firmer ground when he complains of the practice of putting two strangers into one cabin. Yet, what are the Companies to do? They cannot build floating skyscrapers. The available space is limited, and obviously a cabin for two persons requires less area than two separate cabins. And even with all these difficulties, a leading shipping company recently built a ship with all single cabins—500 passengers, 500 staterooms. With what result? The ungrateful

The Architectural Review, October 1931.

passengers clamoured for some two-berth cabins, and the succeeding ships had to revert to the old arrangement.

After all, there are many kinds of passenger, and while Mr. Shapland and Lord Clonmore together number two, the "vast women from Manchester" number four, and the companies must endeavour in the future, as in the past, to please the greater number without wholly displeasing the minority.

Yours truly,

SHIRLEY B. RALSTON.

Glasgow.

* * *

A Voice from Bedford Park.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—Referring to the interesting reproduction of John Greenidge's painting and the short article on the work of the late G. E. Street, R.A., is it correct to state that North Oxford is the Mother of Garden Suburbs? I see it is described as a city!

The older residents of Bedford Park claim their interesting oasis as the first effort to get away from the commonplace in the lay-out of a suburb.

In one of the monthly issues of *Harper's Magazine* of the year 1879 an illustrated article dealing with the Bedford Park experiment of the late Norman Shaw, R.A., and the brothers Carr, has been the means of bringing American visitors here, down to the present day.

Unfortunately, the residents have had no voice in preventing some outrageous additions by jerry-builders.

Yours faithfully,

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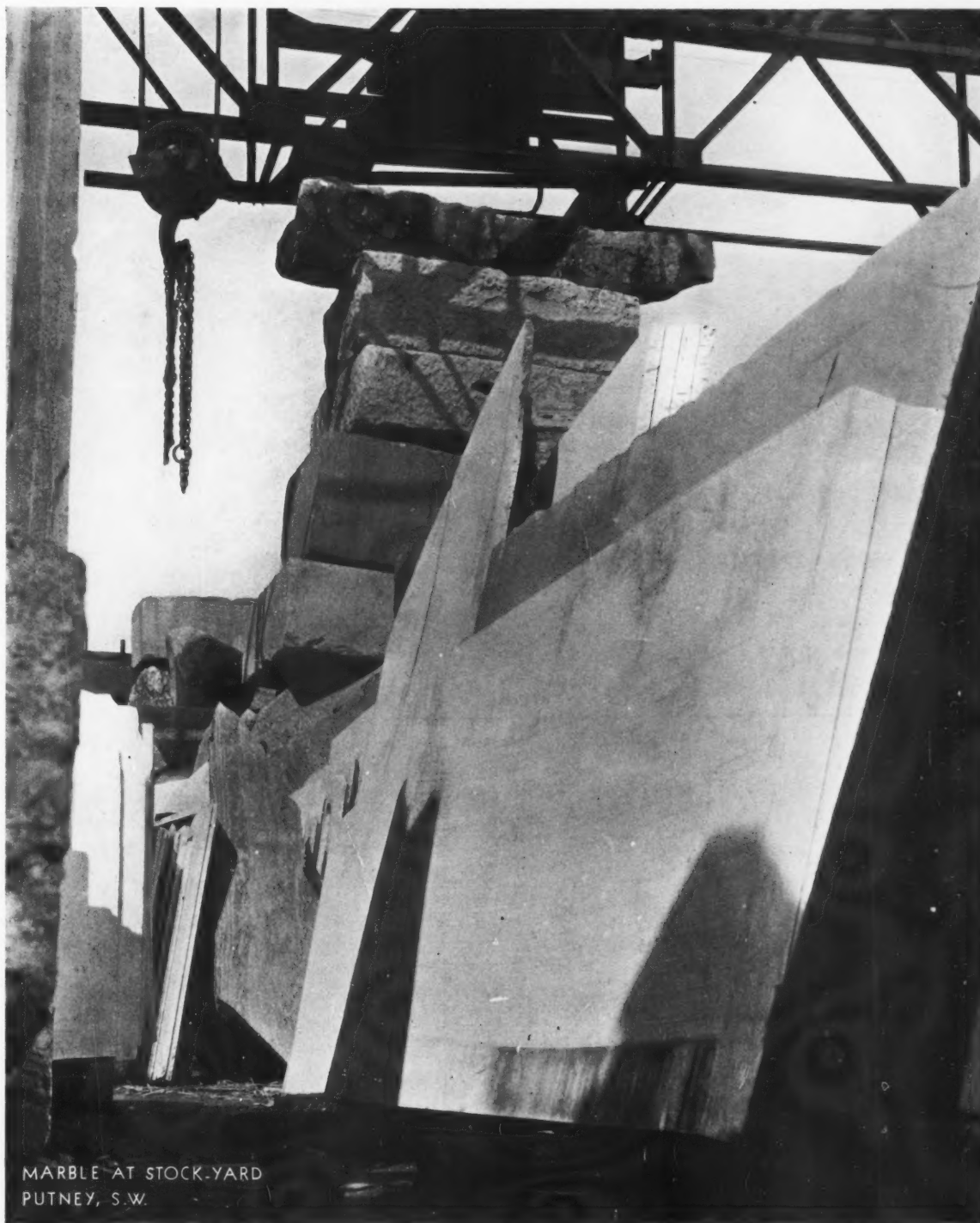
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The advantages and special construction of *Copperlite* Fire-Resisting Glazing, which is made by Haywards, Ltd., is fully explained in a booklet recently issued by them, by text, illustration and technical drawings. *Copperlite* is built up of small panes of glass mounted in copper bars, which hold the panes independently of the copper deposition. The glazing has been put to the severest heat and flame-resisting tests. But Messrs. Haywards do not only aim at technical perfection, but at effective and pleasing designs, and the booklet is illustrated with drawings



The Architectural Review, October 1931.

of proposed or actual schemes and designs as well as of photographs of buildings where *Copperlite* glazing has been fitted. The combined drawings and photographs give some idea of the variety and the effectiveness of Messrs. Haywards' glazing. The illustration of *Dorchester House* is an example of this glazing.

An automatic door-closer that is small and unobtrusive yet reliable and capable of withstanding a great deal of rough usage, has been made by Messrs. Parker, Winder and Achurch, Ltd., for the reasonable price of 12s. 6d. It is easily adjusted, fits either right- or left-hand doors, and is guaranteed to last years without further attention. As it is chromium-plated it will neither tarnish nor discolour, and does not attract dust. The makers have applied for a patent.

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The wallpaper in this issue—facing page 96—is one designed by C. F. Annesley Voysey some years ago, and made by the Wallpaper Manufacturers, Limited. This particular paper is machine-made, but the firm has many of his designs for hand-printed as well as machine-made papers. A number of these are always kept in stock, and any of the designs may be repeated to order.

The Scottish Ideal Home Exhibition opened on September 30th at the Kelvin Hall, Glasgow. Most of the features which proved interesting and popular at the exhibition at Olympia are included in the Scottish one. The All-Scottish Ideal Home is built from the design of the winner of the competition, which was limited to Scottish architects. There is also an exhibition of works of art, paintings and sculpture by well-known artists born in Glasgow, which has been organized by the co-operation of the Glasgow School of Art with the *Daily Mail*.

The steelwork construction at the Saville Theatre is not only very extensive but also especially interesting. In order to give an absolutely uninterrupted view of the stage from the auditorium the roof, upper circle and dress circle are supported on plate girders, one girder immediately over the back wall of the dress circle taking the weight of the upper circle, dress circle bar and entrance foyer, with a part of the dress circle. The stage, fly galleries, lighting control, etc., are all also supported on steel girders. The canopies of the Shaftesbury Avenue and Stacey Street fronts are on a steel frame, the beams being carried back into the interior floor construction. All the steelwork was made

and erected complete by Messrs. A. D. Dawnay and Sons, Ltd., of Battersea.

The general contractors for the Saville Theatre were Geo. Walker and Slater, Ltd., who were also responsible for the foundations, dampcourses, reinforced concrete and joinery, and among the artists, craftsmen, and sub-contractors were the following:—Willment Bros. (excavation); C. W. Courtenay (Portland stone); The Empire Stone Co. (artificial stone); Archibald Dawnay & Sons, Ltd. (structural steel); The Kleine Floor Co. (patent flooring); Macinlop, Ltd. (rubber flooring); J. Jeffreys & Co. (ventilation and central heating); The Berkeley Electrical Co. (electric wiring); Venreco (stage equipment); Rownson, Drew and Clydesdale, Ltd. (sanitary fittings); Yannedis (door furniture); The Reliance Telephone Co. (telephones); F. A. Norris & Co. (iron staircases); H. H. Martyn & Co., Ltd. (decorative plaster); The Art Marble Co. (marble); W. B. Simpson and Sons (tiling); Geo. Pixton, Ltd. (seating, carpets and curtains); Hammond Bros. and Champness, Ltd. (lifts); The Synchronome Co., Ltd. (clocks); and David Allen (Neon Displays), Ltd. (signs).

The general contractors for the Monseigneur Restaurant and Grill Room were Thomas and Edge, who were also responsible for the plumbing and joinery, and among the artists, craftsmen, and sub-contractors were the following:—Marc. Henri and Laverdet (decorations); Archibald D. Dawnay and Sons, Ltd. (structural steel); Joseph F. Ebner (wood-block flooring and dance floor); H. J. Cash & Co., Ltd. (central heating, domestic supplies, steam supply and fittings); Lund Bros. & Co. (electric wiring, etc.); Ozonair, Ltd. (ventilation); John R. Vennings & Co., Ltd., Nicholls and Clark, Ltd., and John Bolding and Sons, Ltd. (sanitary fittings); Stuart's Granolithic Co., Ltd. (stair-treads); Parker, Winder and Achurch, Ltd. (door furniture); F. de Jong & Co., Ltd., and H. E. Gaze, Ltd. (decorative plaster); Kingsmill Metal Co., Ltd., Conrad Parlanti and Galsworthy, Ltd. (metalwork); Decorative Tile Co. (tiling); Waygood-Otis, Ltd. (lifts); C. Isler & Co., Ltd. (water supply); W. M. Still and Sons, Ltd. (kitchen equipment and apparatus); A.J. Refrigerating



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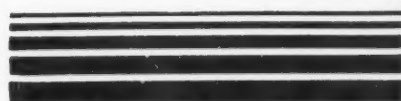
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The general contractors for Lloyds Bank, Sevenoaks, Kent, were A. Tye, Ltd., who were also responsible for the demolition, excavation, foundations, plaster and joinery, and among the artists, craftsmen, and sub-contractors were the following:—A. H. Williamson (stone carving); Lawford & Co. (dampcourses and asphalt); Aston Construction Co., Ltd. (reinforced concrete and structural steel); Roberts, Adlard & Co., Ltd. (tiles); John Hall and Sons (Bristol) (glass); Henry Hope and Sons, Ltd. (cast lead); Carter & Co., Ltd. (patent flooring and tiling); R. W. Whittington & Co., Ltd. (central heating); Tyler and Freeman (electric wiring); Osler and Faraday (electric light fixtures); George Jennings & Co., Ltd. (sanitary fittings); A. E. Davis, Holborn (door furniture and window furniture); C. E. Welstead, Ltd., Croydon (casements); Chubb and Sons Lock and Safe Co., Ltd. (fireproof doors); R. J. Jefferys, Ltd. (sunblinds); Gregory Quarries, and Mansfield (Ancaster stone and stone-work); Carter & Co., Ltd. (tiling); Bath Artcraft, Ltd. (office fittings); George Johnson, Ltd., Battersea (lifts); and Birmingham Guild, Ltd. (signs).

The general contractors for Lloyds Bank, High Barnet, Middlesex, were G. and L. Waterman, Ltd., who were also responsible for the demolition, excavation, foundations, joinery and office fittings, and among the artists, craftsmen, and sub-contractors were the following:—Aston Construction Co., Ltd. (reinforced concrete and structural steel); Binfield Brick and Tile Co., Ltd. (bricks and tiles); John Hall and Sons (Bristol), Ltd. (glass); Cashmore Art Workers (cast-lead gutters); F. A. Hughes & Co., Ltd. (patent flooring); R. Whittington & Co., Ltd. (central heating); Sadd and Halsey (Finchley) (electric wiring); Wiggins, Sankey & Co., Ltd. (sanitary fittings); A. E. Davis, Holborn (window furniture and door furniture); Chatwood Safe Co., Ltd. (fireproof doors); Geo. Jackson and Sons, Ltd. (decorative plaster); Dixon, Powner and Sons (metalwork); Geo. Johnson, Ltd., Battersea (lifts); and Birmingham Guild, Ltd. (signs).

The Architectural Review, October 1931.

The general contractors for Lloyds Bank, Deptford, were Trollope and Colls, Ltd., who were also responsible for the excavation, foundations, Portland stone, joinery, stonework, and plaster, and among the artists, craftsmen, and sub-contractors were the following:—B. Goodman & Co., Ltd. (demolition); The Seyssel and Metallic Lava Asphalte Co., Ltd. (dampcourses and asphalt); Aston Construction Co., Ltd. (reinforced concrete and structural steel); The London Brick Co. and Forders, Ltd., and Sussex Brick Co. (bricks); Ames and Finnis (tiles); John Hall and Son (Bristol), Ltd. (glass); J. A. King & Co., Ltd. (patent glazing); Cashmore Art Workers (cast lead); Triolin Cellulose Flooring, and F. E. Hughes & Co., Ltd. (patent flooring); Hopes Heating and Lighting Co., Ltd. (central heating); Haycroft and Sons, Ltd. (electric wiring); Forward Electric Co., Ltd. (electric light fixtures); Geo. Jennings, Ltd. (sanitary fittings); Stuart's Granolithic Co., Ltd. (stairtreads); A. E. Davis (door furniture); C. E. Welstead, Ltd. (casements); Bostwick Gate Co., Ltd. (folding gates); John Tann, Ltd. (fireproof doors); J. Panichelli and Sons (decorative plaster); Comyn Ching & Co., Ltd. (metalwork); Carter & Co., Ltd. (tiling); Bath Timber Supply Co., Ltd. (office fittings); and Birmingham Guild, Ltd. (signs).

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31st July, 1931.

NOEL B. RUDD,
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