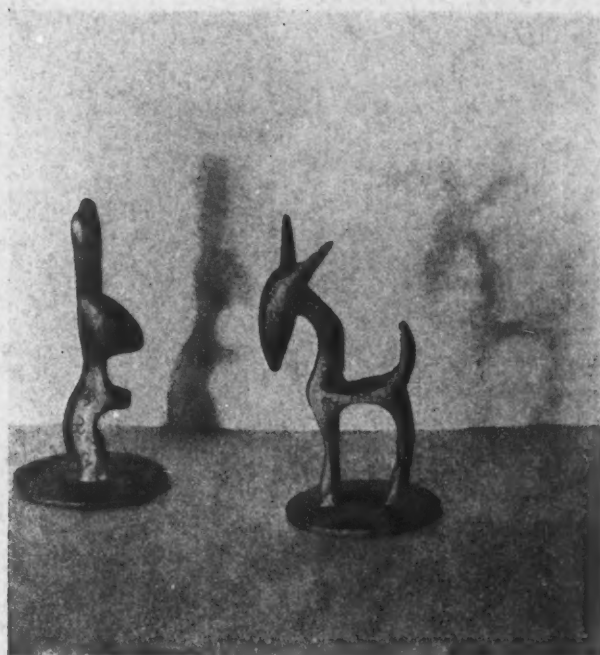


THE

DEC 21 1931

ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



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

Vol. LXX

December 1931

No. 421



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

In 624 Edwin, the powerful King of Northumberland, married Ethelburga, sister of Ebal, King of Kent. Their infant son Edwin was baptised on April 12th, 627, in

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THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

Vol. LXX, No. 421

December 1931

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THE FLIGHT INTO EGYPT. From a landscape painting by Claude Le Lorrain (1600-1682), in the possession of the Museum at Dresden. The reproduction, illustrated by the courtesy of the Medici Society, is from Mr. R. H. Wilenski's new book French Painting, a review of which is published on page 181.

PLATE I. December 1931.

The Death of Modernism.

By John Betjeman.

A SERIOUS comment on architecture must always be in the nature of a sermon. Today it is impossible to get away from buildings. Their importance increases with the disappearance of rural scenery. Rapidly every inhabitable part of the world is becoming industrialized, and communities which formerly possessed a creative art of their own, by coming into contact with the rest of the world, imbibe another culture—the culture of industrialization. Nor should we despair that there is no longer a city which is unexplored, no longer a country replete with eighteenth-century towns of mellow houses and spacious streets, nor even an island of medieval towers and fortresses that is not strung across with wires and scarred with tarmac roads. Only the swamps and thick tropical forests remain and on them it is impossible to build. We have prepared and planned the world beyond recognition, and can hardly be blamed for not turning our attention to the rubbish heap.

In England, with a brave pathos, many, though not all, of the older architects and speculative builders have followed only the mannerisms instead of the spirit of tradition and created an architecture like stage scenery. In the middle of this country of pylons, telegraph poles, factories and water towers, of moving vehicles whose shapes, never devised before, play as important a part in civic life as the stationary objects, they have deluded themselves that the link with tradition is the reproduction of the mere façade of the past. Hardly a villa rises without its half-timber, hardly a front door without its stained glass to hide the world. Hardly a monumental building is erected which is not masking some honest English face behind. On the ground floor the show is given away, for the feet of the honest person peep through. Palpably it would be impossible for that large acreage of shop window thinly divided by pilasters to support the weight of so many storeys of cosmopolitan masonry above, if the building were indeed the stone palace it pretends to be. No amount of skill will disguise the fact that it is a man in fancy dress; no bronze or mahogany devices increase the solidity of that ground floor and the thin pilasters. The truth will out, even when rustications are suspicious. This is a needless break with traditional architecture, as unnatural as it is pedantic, as superficial as the plaster work on Strawberry Hill. These architects and builders have bravely tried to keep to forms of the past, although their plans and materials demanded other proportions.

The revolting phrase "The Battle of the Styles," wherein architecture is now considered a fighting ground between old gentlemen who imitate the Parthenon and brilliant young men who create abstract designs, can only have been coined by the stupid extremists of either side. There is no battle for the intelligent artist. The older men gradually discard

superfluities. The younger men do not ignore the necessary devices of the past. Both sides find their way slowly to the middle of the maze, whose magic centre is tradition.

What conflict there is, exists only between the principles of Gothic architecture and of the Renaissance. In the former the design is influenced by the construction; in the latter, the façade is designed and the rooms are fitted in behind it. It is therefore a Gothic revival to which the more sensible are tending.

In an extraordinary article which appeared in the October issue of *THE ARCHITECTURAL REVIEW* Mr. C. F. A. Voysey, one of the oldest of living architects, used an old-fashioned word "Gothic." He has probably been misunderstood by those whose minds are not yet rid of "period" taste. They will have taken him to mean by "Gothic," machicolations, and crockets, pierced hearts and artiness, which are but the trappings of medievalism.

Voysey means by Gothic the architecture of necessity. The Crystal Palace is Gothic, far more Gothic than the St. Pancras Hotel. "We must remember," he writes, "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 influence of Voysey has been felt all over the Continent and is just being noticed in England, while the more prolific Gilbert Scott has faded out of existence.

Gothic, in the sense that Voysey used it, was even put into practice in the early days of Strawberry Hill Gothic. Those silent country boxes, with their decent fittings and well-planned interiors, expressed the needs of the aristocratic eighteenth century. Inside and out they had become traditional, shorn of the gaudier eccentricities of contemporary architecture abroad. Later, when the pseudo-Gothic of the late nineteenth century was reasoned out of existence, traditional English domestic architecture, by Voysey, and, in a lesser degree, Lutyens, Dawber, and Baillie Scott, again emerged. From the present sightless mass of Greek, Roman, Tudor and Cubist, we are waiting for some monumental architecture to appear that will be fit to house our numberless offices and flats. It is an architecture for artists and not for scholars. There are new materials, a new social order, new proportions to be commanded, and the possibility of creating a new beauty which this generation must not be too stultified to see.

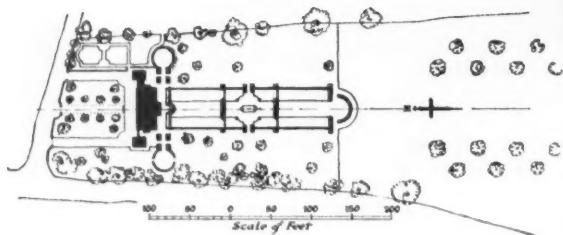
The word "modern" is becoming old-fashioned. It is used by one writer to describe the latest effort of the oldest old stager, by another, some building of Corbusier. Perhaps it were better to do away with it altogether and to discriminate traditional from what poses as such. And traditional architecture, while conscious of the claims of humanism, draws its vitality from the needs inherent in construction. This is the Gothic characteristic, and it is leading to the true Gothic Revival.



I



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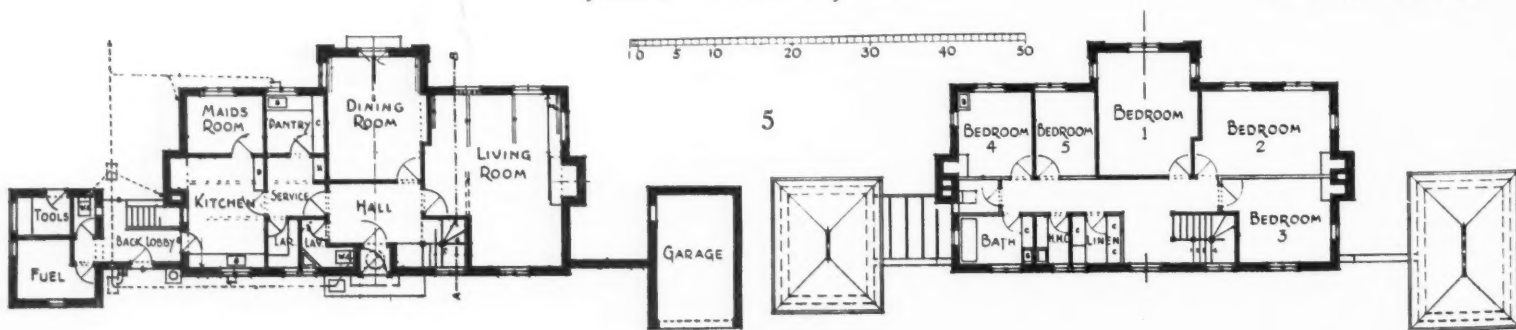
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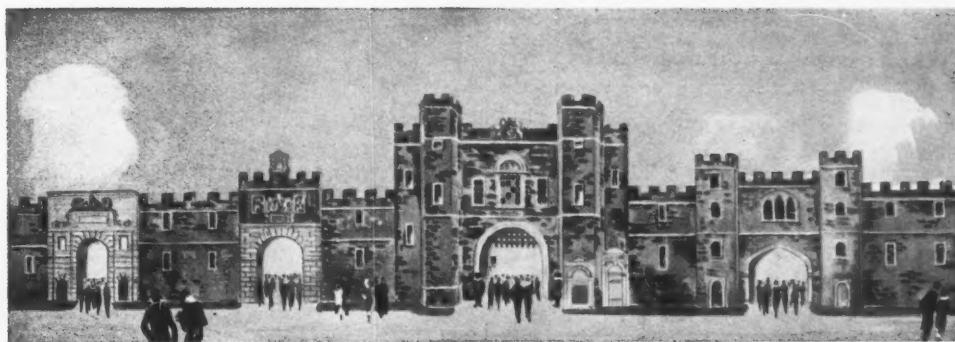


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South of the house lies the garden (1) and (3) looking out on to the wide landscape over a scheme planned to carry the eye out to it. From a paved terrace, segmental steps bring you down on to a grass way some 24 ft. wide, which, with other stepped descents, stretches out its length of over 200 ft. Broad borders of shrubs and perennials run on either side of it. To the central of its three plats importance is given by a lily pool from which rises a charming piece of statuary. To accommodate it, the grass way here broadens out and there are side exits into the rougher ground on either side, planted with trees and shrubs for both fruit and effect. The value of the site has been thoroughly understood. What nature gave has been retained as the basis of a design that just rightly combines an adequate touch of formalism with natural features.

H. AVRAY TIPPING.





More Cute Olde Worlde Design : THE GATES OF OLD LONDON. The entrance to the British Section of the Anglo-Dutch Exhibition to be held in Amsterdam from March 31 to April 24, 1932.

The Anonymous Export.

By John Gloag.

B RITAIN was forced off the gold standard with such indecent haste that it was impossible for those in authority over us to pretend that, although we had skidded into the gutter and might have stayed there, the accident was really the consequence of far-sighted financial policy. The threat of a pain in the pocket roused the nation, and something that at least looked constructive had to be done. Although our politicians are hardly likely to be scared into intelligent political and economic planning for the future, the rather overwhelming National Government may restore confidence to the manufacturer, so that conditions become favourable to planning. Going off the gold standard has momentarily revived memories of that old, happy, Victorian method of marketing goods for which the only apparatus necessary was a letter-box plus an inclination to open the post occasionally; when you booked your orders without effort and fulfilled them in your own chosen time; when the workman's place was in the slum; and when Mr. Ruskin, aloof from the murk of the industrial scrimmage and nobly contemptuous of it, wrote romantic specifications for the artistic regeneration of man.

A manufacturer who has had his confidence restored may become intelligently experimental and willing to spend money on trying out new ideas, willing also to adopt new methods of marketing at home and abroad. But he may become indolent and allow his business policy to be governed by the ancient human inclination to resist change. If tariffs diminish the effect of foreign competition in his field of production, he may never again entertain the notion of progress unless it can be proved, by somebody else having tried it out first with success, that a new idea will pay. Doctrinaire free-traders usually assume that all manufacturers are like this. But however the British manufacturer responds to the opportunities the National Government may provide for him, he can still enjoy an international reputation for technical ability. He has been and still is a master machine-craftsman.

Unfortunately, there is something lacking. Something which other countries possess and exploit and which enables European and American goods to find and to keep markets that are beyond our reach, for we do not realize that France, Germany, Sweden, and Austria have what can only be described as an anonymous export; not an invisible export, for the presence of invisible exports is known, while the existence of this anonymous export is never suspected by British Industry, or the Board of Trade, or the Lords spiritual and temporal, or the Commons in Parliament assembled. It is never suspected because industrial administrators, manufacturers, and large numbers of well-educated and responsible people, are incapable of recognizing it, or of defining its character, although they will admit that things of metal and glass, and pottery and wood, that are designed abroad, look different from things of the same type that are British made. They do look different, and in many ways they look better, the reason being that in most European countries things are well-designed: in Britain they are only well-made, for we have been off the design standard for nearly a hundred years, ever since industry began to blunder along its unplanned way, uninfluenced by any artistic talent, dominated by its individual problems of engineering and production, which were solved without any sense of social or æsthetic responsibility.

Unless we get on to the design standard again, our prestige in overseas markets will, as the world grows more enlightened and artistically expectant, decrease to the vanishing point. Good design is the anonymous export, and it is the foundation of an international structure of propaganda about the superiority of European and American goods.

Organized propaganda concerning national ability in design is not a new idea; it enjoys today fresh modes of expression, of which the American film is, perhaps, the most powerful; but in France it began in the days of Louis XIV when Colbert had the foresight to arrange partnerships between art and industry in the making of glass, pottery, lace, and textiles. Mr. R. H. Wilenski has

THE ANONYMOUS EXPORT

condensed into two sentences the motives and results of Colbert's policy:—

His aim was to acquire for the French the reputation of the finest artist-craftsmen in Europe, because he knew that such a reputation would be a great cash asset to the State. He succeeded; the reputation and the revenue persist to this day.

When English manufacturers want new patterns today they usually get them from Paris, because an overworked French statesman two hundred and fifty years ago had the wit to make a plan for design in industry. New movements in applied art are crystallized at the quarter-century international exhibitions that are held in Paris. Magazines all over the world illustrate French furniture, French interior decoration, and textiles and glass; and other countries are learning to advertise their abilities in design by the same methods. Within eight years Sweden has held two exhibitions on a big scale, at Gothenburg in 1923 and in Stockholm in 1930; exhibitions that have been talked about and illustrated everywhere, and which evoked the admiration of this country in particular by the excellence of their lay-out and the standards of design illustrated by the exhibits. In the Spring of 1931, Swedish design invaded London in a small, highly selective, exhibition of contemporary industrial and decorative work. Everywhere photographs are being published of Swedish, German, and Austrian work in those branches of industry that should enjoy an inventive alliance with art, while Hollywood sends her film stars driving into every town and city on earth in the most shapely cars.

But Britain is off the design standard and is resting on laurels earned and deserved in the pre-Victorian past. We have been for many years purveyors of the genuine antique. We have made "the English interior" and all that it implies a marketable commodity. We have talked about English craftsmanship and the great traditions of beauty we have inherited, and we have exalted the dealer and ignored the designer. We are experts in copying things that Englishmen once designed, but how long will the world be interested in "Old English" labels? How much have we already lost by failing to make industrial design stand on its own feet?

There is now a great chance for industry to take design into partnership. Industry, relieved for a time by tariff adjustments from the worst forms of depression, could afford to try some experiments. Businesses that have entered into such partnerships have not lost money by their boldness, and there are such progressive businesses in Britain. Some firms have made themselves responsible for the artistic education of promising technicians, for technical knowledge alone is seldom adequate as equipment for directing the production of good design; and travel and art schools, British and Continental, can give flexibility to the imagination, a quality that is seldom acquired in the factory. Some firms employ free-lance designers in a consultancy capacity, allowing them to familiarize themselves with methods of production. Such arrangements exist and they work; but there are not nearly enough of them. As a nation we do not understand or respect design, apart from engineering. In only one form of activity is there a recognized caste of designers, and people are generally prepared to consider employing members of that caste; but, although architects enjoy this unique position, it is generally the fear of complications with drains, local authorities and contractors, plus certain legal requirements, that decide people to employ an architect. Except among a

small section of the discriminating rich the architect is not regarded as a designer at all.

Creative original design does not greatly interest contemporary England; but it does interest the rest of the world, and, as a nation, we are doing nothing to satisfy that interest. The manufacturer may be able to hold the home market by producing articles that are appropriate for the people who make their homes in near-Tudor houses, but unless he can find and exploit large new barbarian markets abroad, which would find such rubbish acceptable, he will be limited to the home market. And in time even the home market may rebel.

If industry is to move forward, its controllers must bring into the factory the abundance of designing talent that exists in this country. Collaboration between design and industry must be deliberately planned. And design, which is too often regarded as either a nuisance or an extravagance, must be honoured as an economic factor. It is hopeless to expect any political party, or fusion of political parties, to produce a plan for the association of design and industry, as Colbert produced a plan. Politicians merely apply faith to a problem, and political faith is usually a composition of funk, watery ideals, and greed. No problem is judged on its merits, and although politicians may barely acknowledge the existence of this particular problem by setting up a committee, the recommendations of a committee are always apt to get shelved unless they can be exploited to drag a government out of the mire of a crisis. The Trades Unions, which might have been expected to take an alert interest in the things that were made by their members, and in education that would improve the character of industrial products, have never risen above the bitterness of battles about wages and hours. What work is about, or the way it is done, are alien matters that cannot claim the time of Union officials; quantity not quality interests them; how much cash for how little time is the theme that engages their constant attention, although they can occasionally spare some of their energy for diverting the public with exhibitions of their dignity: when, for example, they withheld official approval from the election of a little girl as Railway Queen, in a beauty contest, because her father, although a railwayman, was not a member of the Union. In the hands of clerks without vision the Unions can never produce a creative plan, for they abhor the essence of all industrial planning, which is partnership. Industry must help itself.

Are we then to be respected by the world only for our workmanship, for our engineering, our locomotives and shipbuilding, and in applied art for our ability to ape the things our Tudor, Stuart, and Georgian forerunners originated? Are we to continue to lose the credit and the profit that come from the anonymous export, or shall we take our place in the modern industrial developments of the world by going on to the design standard?

The responsibility for answering those questions is upon those who control industry, and the way they are answered will decide whether British manufacturers are to use the new conditions that may follow the black year of our industrial history, for planning or for sleeping. A home market secured from foreign competition may make us comfortably drowsy. We may not hear when the rest of the world, like Russia, has decided that it must plan or perish. But if we sleep, we shall only awaken upon our industrial deathbed.

The History of the building in Pictures.

November 1928. The Site.

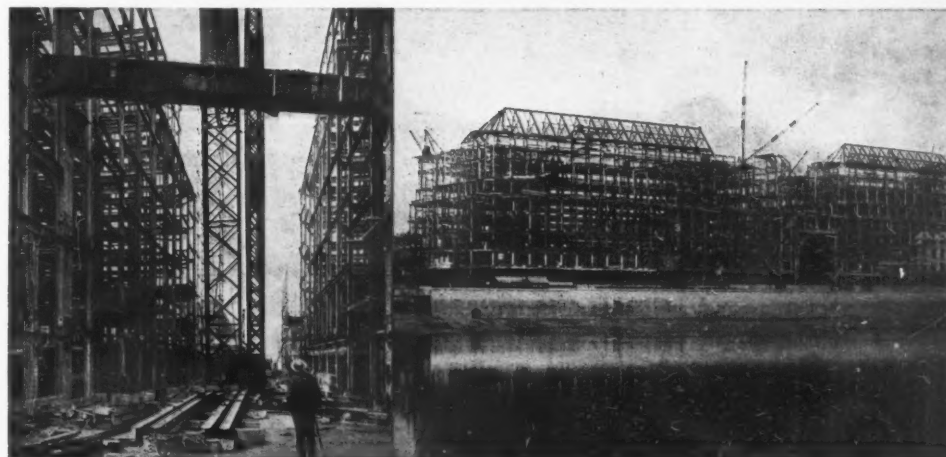
February 1929. Ready for Excavation.

June 1929. Fighting the Water.

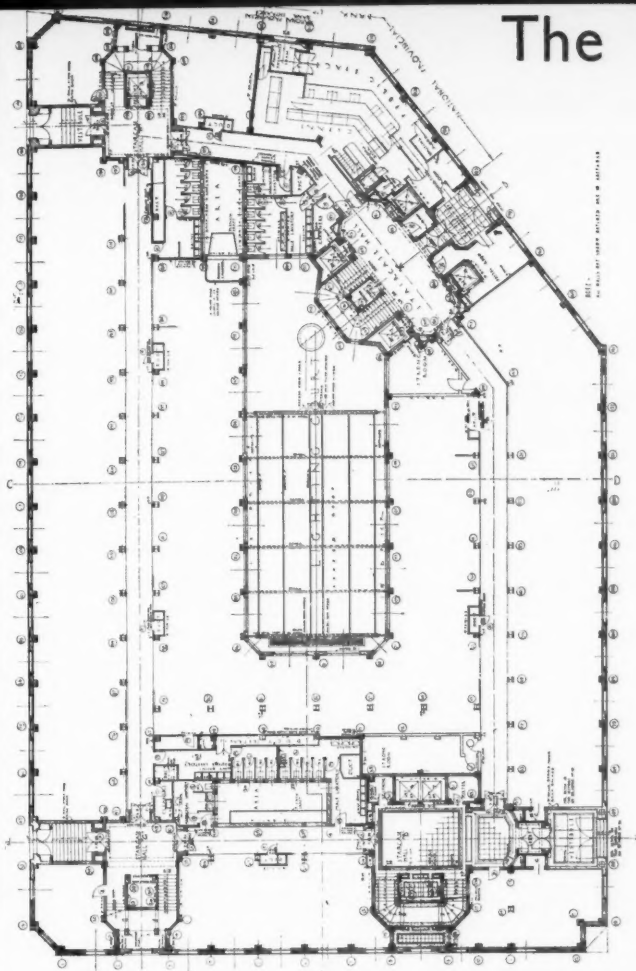


May 1930. Assembling the Steelwork.

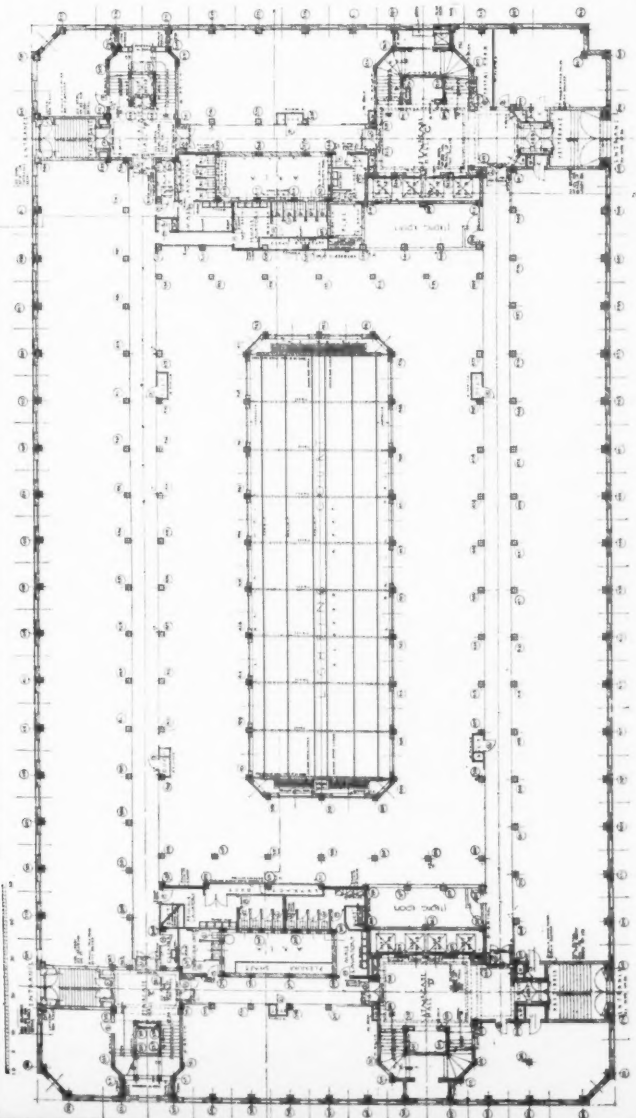
May 1930. The Steel Frame completed.



September 1931. Views of the building complete.



THAMES HOUSE
Grosvenor Road, London.
Sir Frank Baines - Architect.

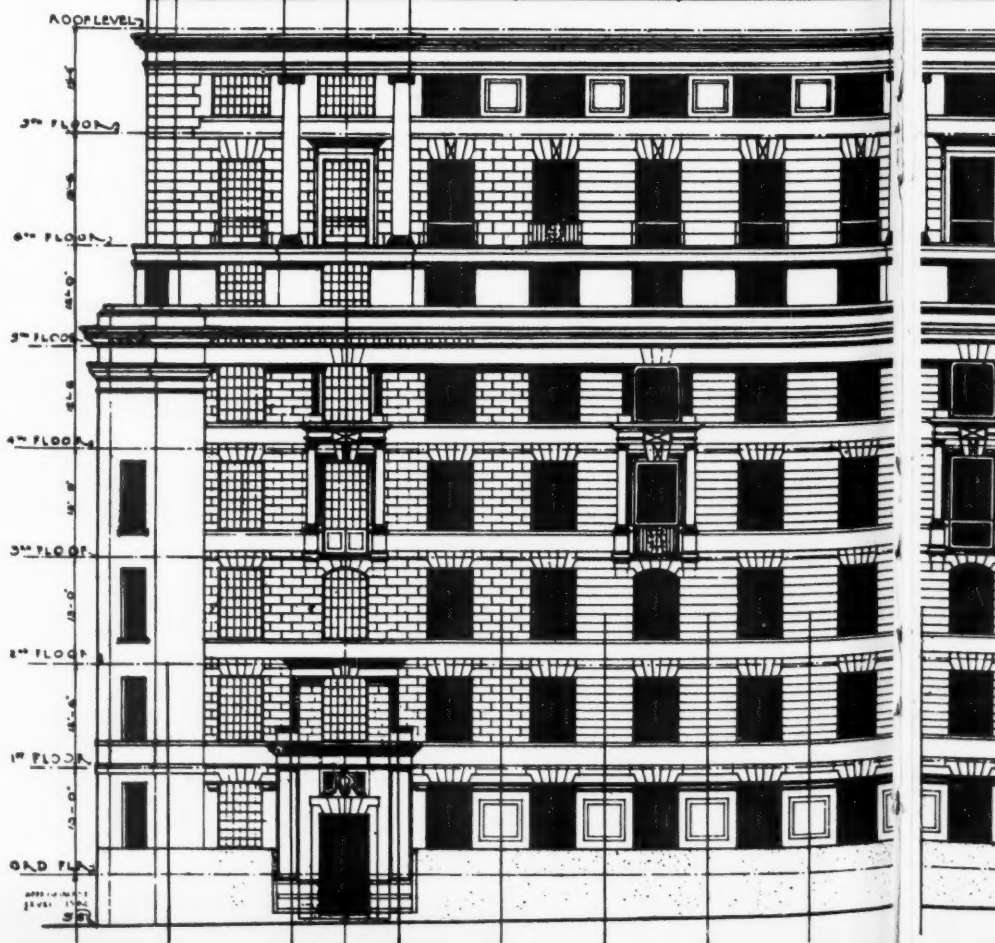


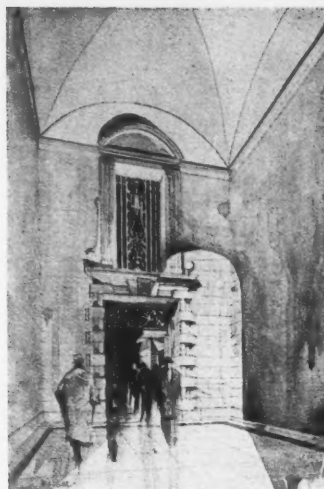
Plans of the ground floor.



8

The steel frame of Thames House is faced with Portland stone, rising from a base of polished grey granite. The roofs are steeply pitched and covered with slabs of faience. The great archway which spans Page Street connects the north and south blocks at the third and fourth floor levels, and the frieze contains sculptured panels, representing the Arms of Westminster, London and the Port of London. The key-stone is carved with a presentment of Justice, the sculptor being Mr. C. S. Jagger.





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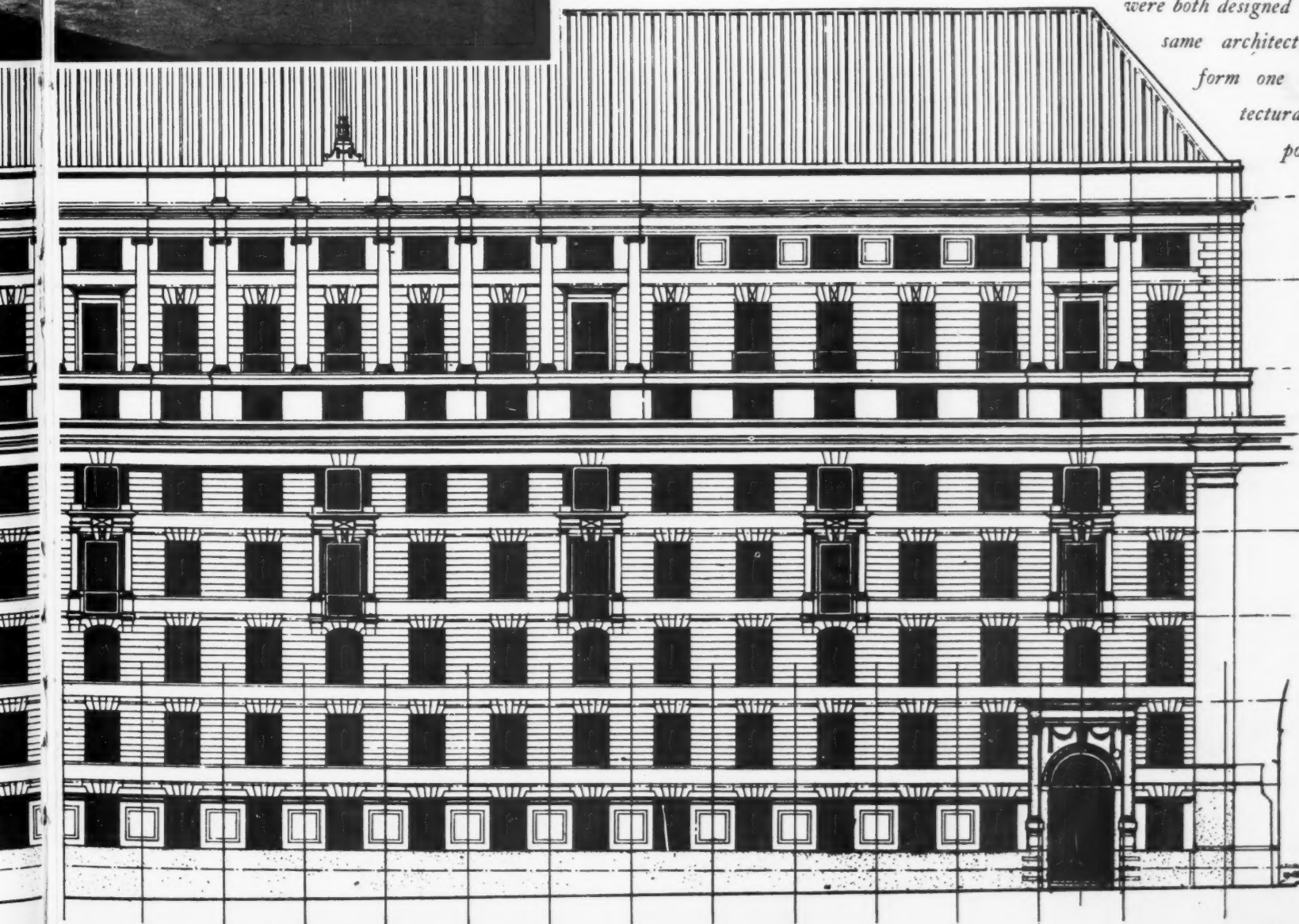
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12

The total superficial area of the building is 772,000 cubic feet and the total frontage is 1,652 feet. The weight of the structural steel employed was 11,208 tons; 137,000 cubic feet of Portland stone and 9,000 cubic feet of granite have been used for the elevations. The illustrations on these pages are: (6) and (7) plans of the fourth floor; (8) a drawing of "A" staircase hall on the seventh floor; (9) Thames House and Imperial Chemical House from the embankment in front of St. Thomas's Hospital; (10), (11) and (12) drawings of entrance vestibules B and C, entrance doorways E, F and G, and the entrance doorway D respectively; (13) a working drawing of the east elevation of the south block. Thames House and Imperial Chemical House

were both designed by the same architect, and form one architectural composition.

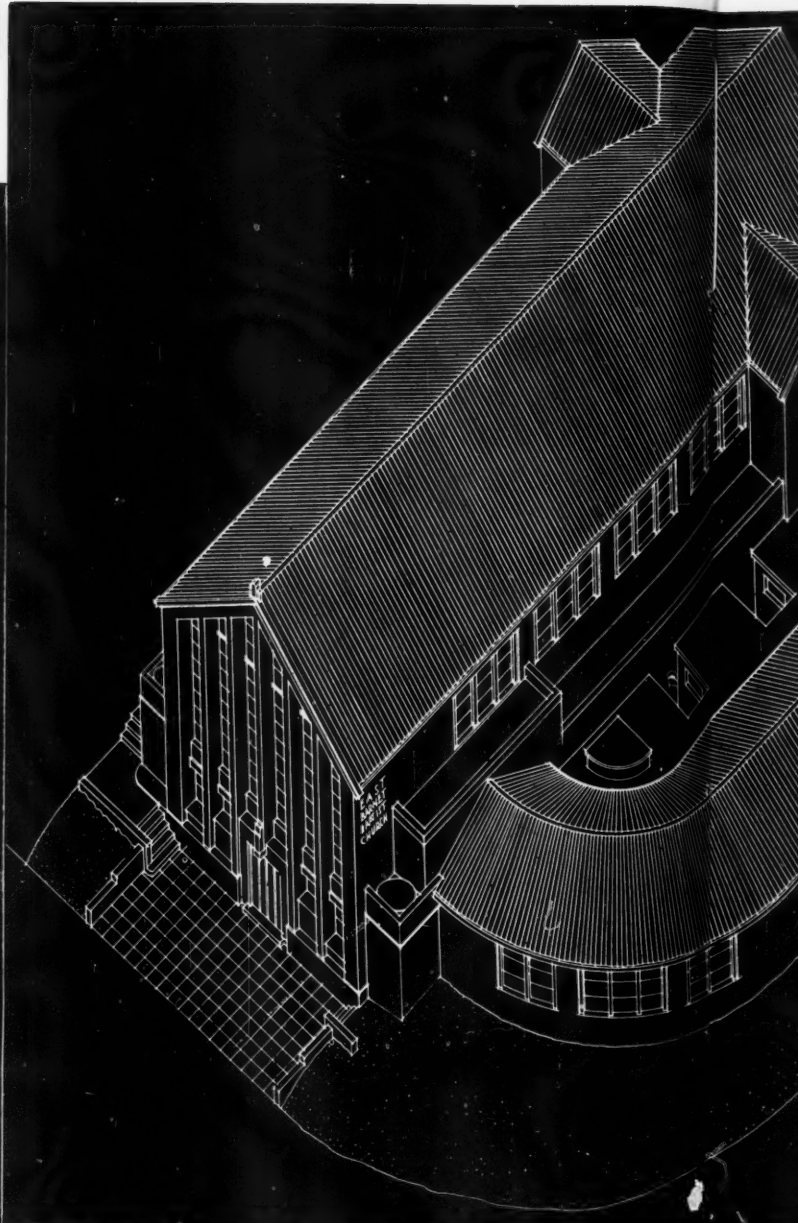


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A CHURCH



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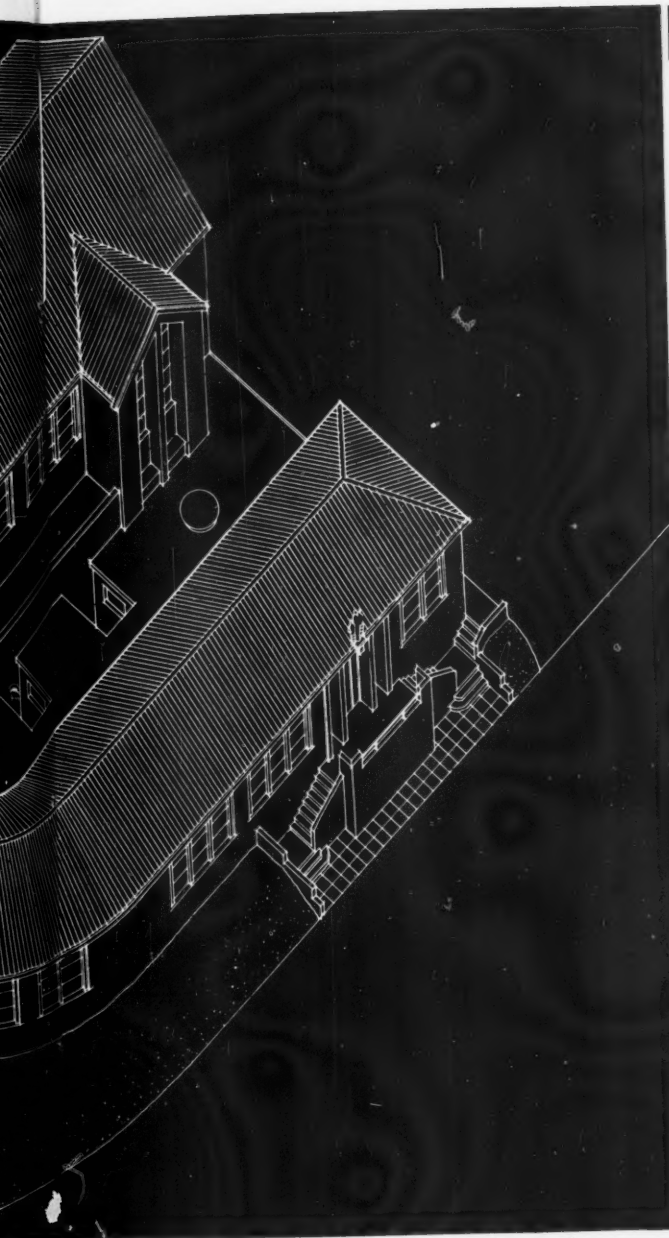


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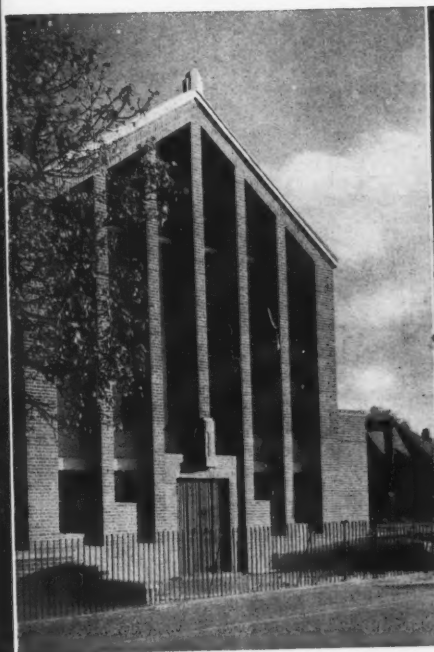
BAPTIST CHURCH AND SCHOOLS AT EAST BARNET, HERTFORDSHIRE. Felix Goldsmith, Architect. *At present only the entrance hall and three bays of the nave, with temporary vestries at the east end, have been built. The main entrance from Crescent Road is at a lower level than the rest of the site. Steps at either end of the entrance hall lead up to the nave, and a gallery is placed over. 1. Detail of the main entrance doorway. The corbel and carving are in Portland stone. A light is*

concealed in the corbel to illuminate the doorway at night. 2. An axonometric sketch of the completed building. The right is to the schools and vestries. 3. The main entrance. The external walls and piers are built of bricks varying in colour from light blue-grey to light grey. 4. A detail of the interior, showing the nave and gallery. 5. The plan of the completed building.

IN BRICK



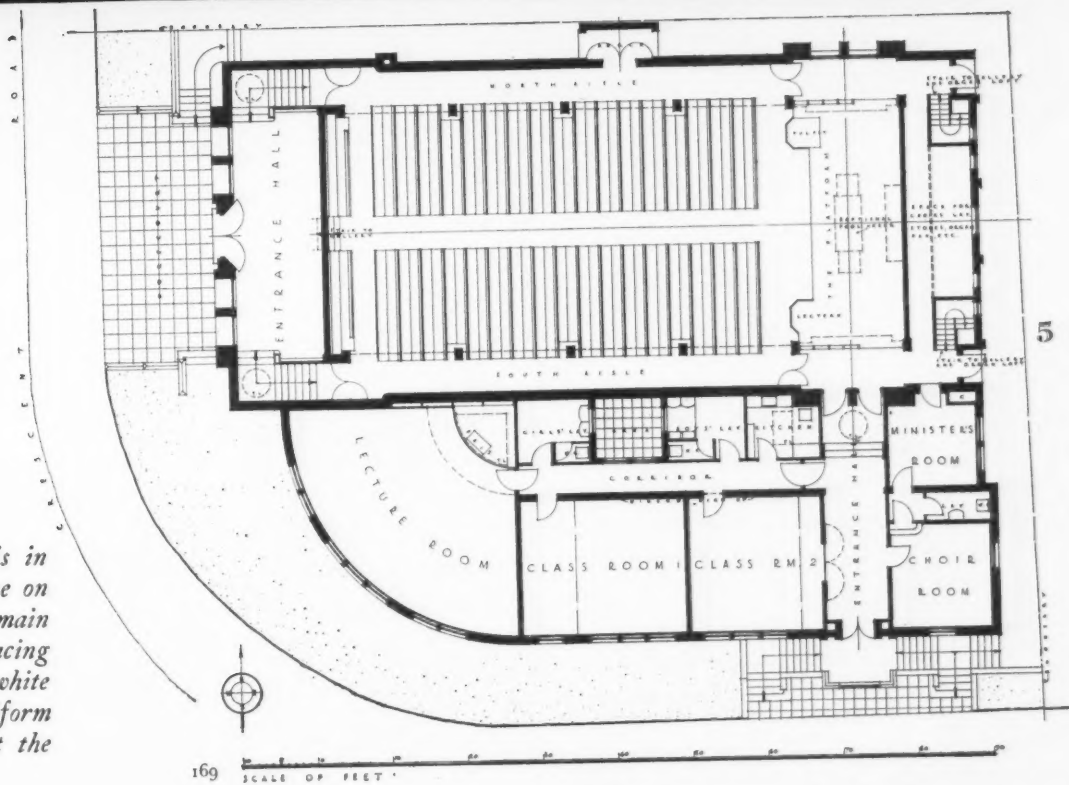
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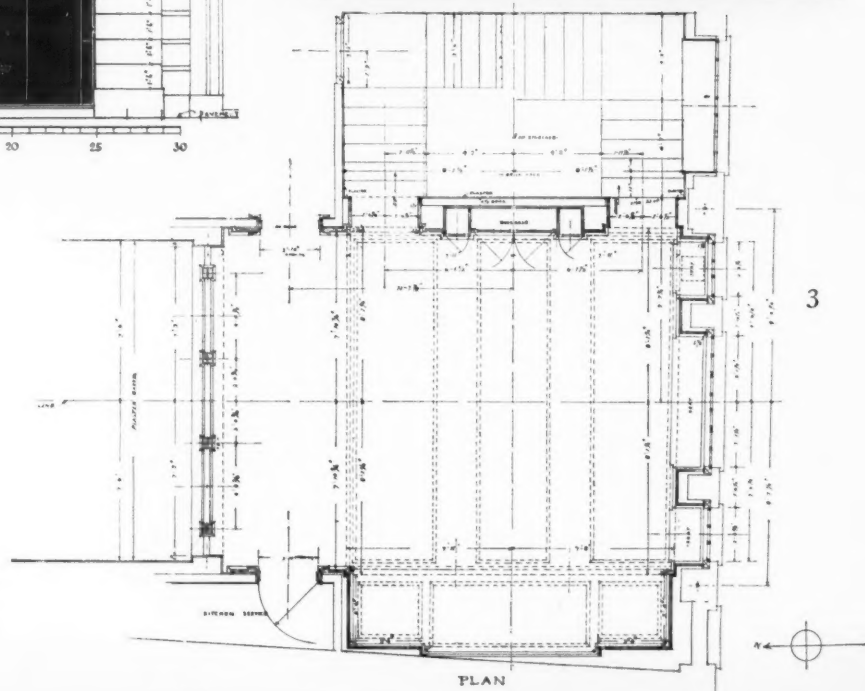
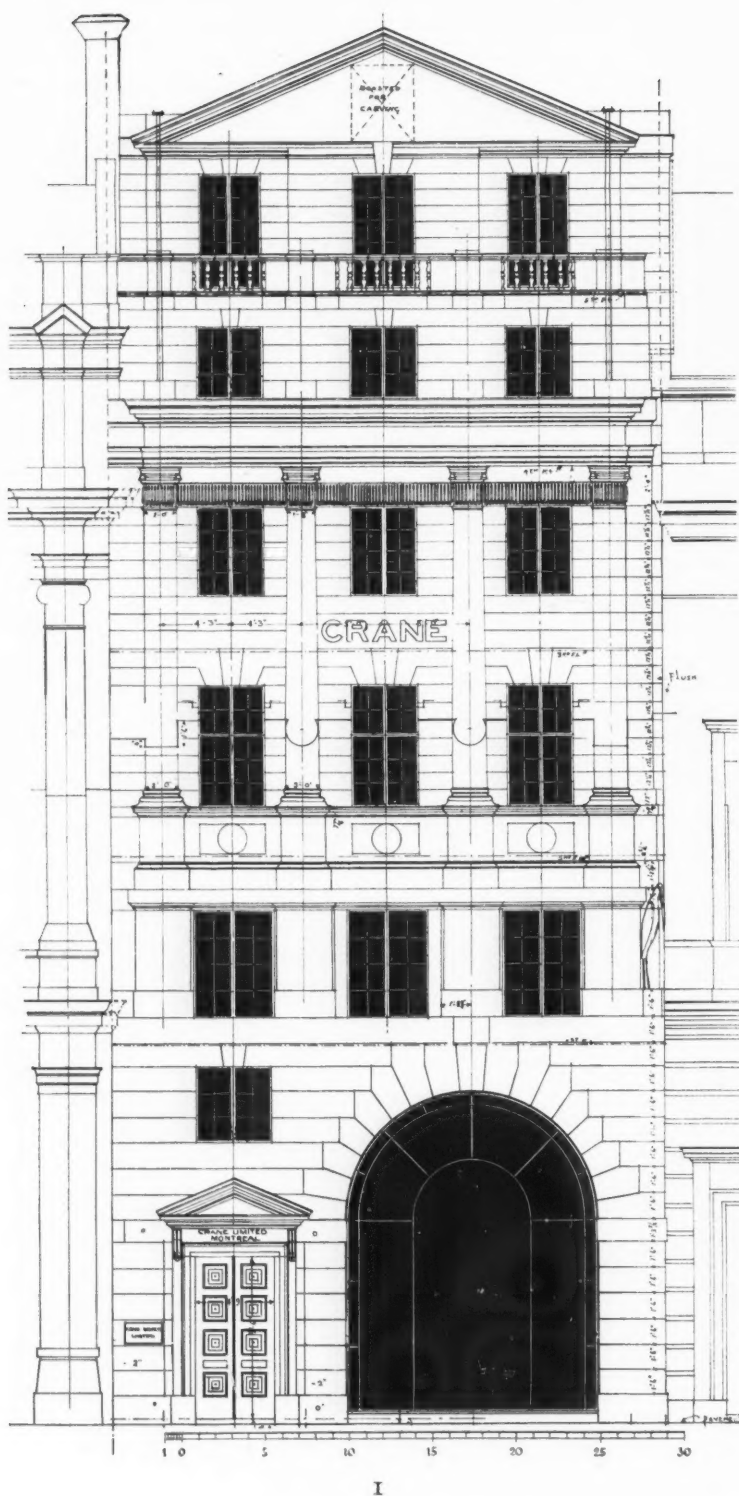


4



te the doorway and forecourt. The door is in
of the completed building. The entrance on
vestries. 3. The west front, showing the main
d piers are built with 3-in. bricks, the facing
ght blue-grey to a light plum colour. A white
eral effect of the brickwork is a fairly uniform
terior, showing the gallery and window at the
ompleted building.





Nos. 120-121 PALL MALL, LONDON. The new showrooms and offices of Messrs. Crane-Bennett, designed by Sir Edwin Lutyens. (1) A working drawing of the elevation to Pall Mall. (2) The main front is faced with Portland stone, and the roof is of solid concrete, covered with cast lead. The semi-circular window to the showroom is bronze, and those above are of wrought iron. (3) The ground-floor plan.

4



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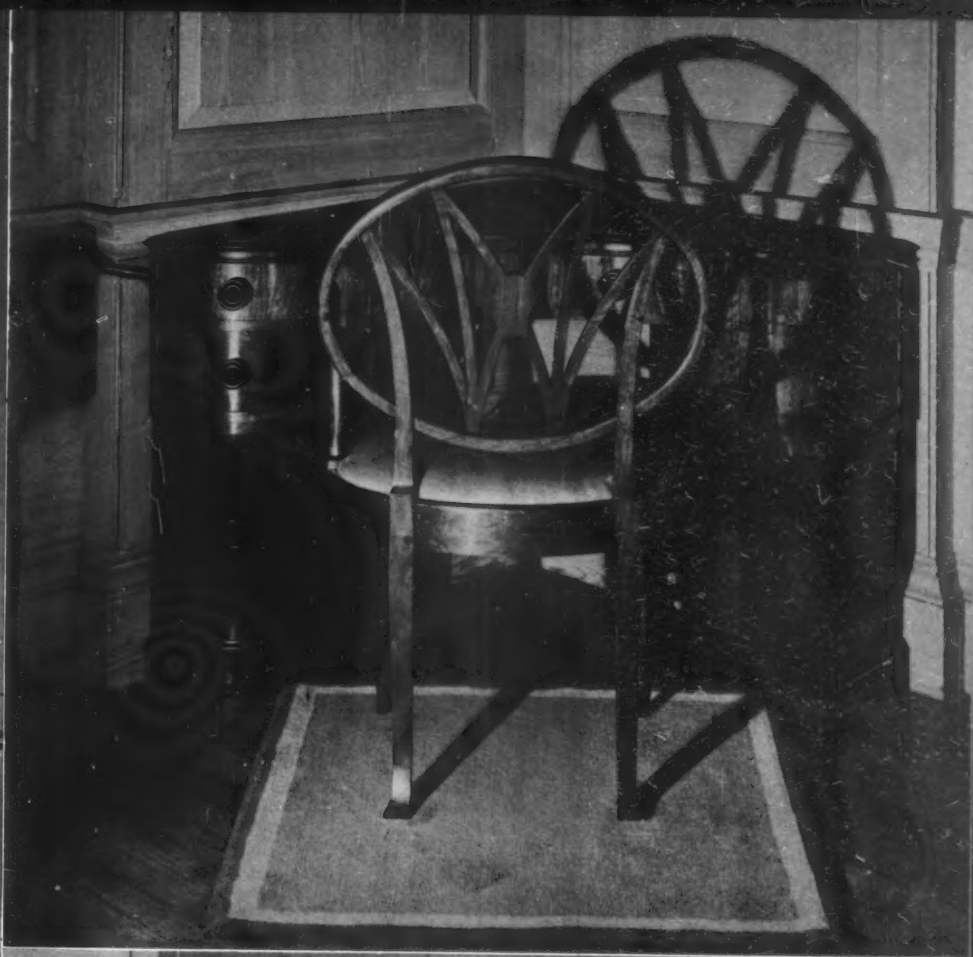
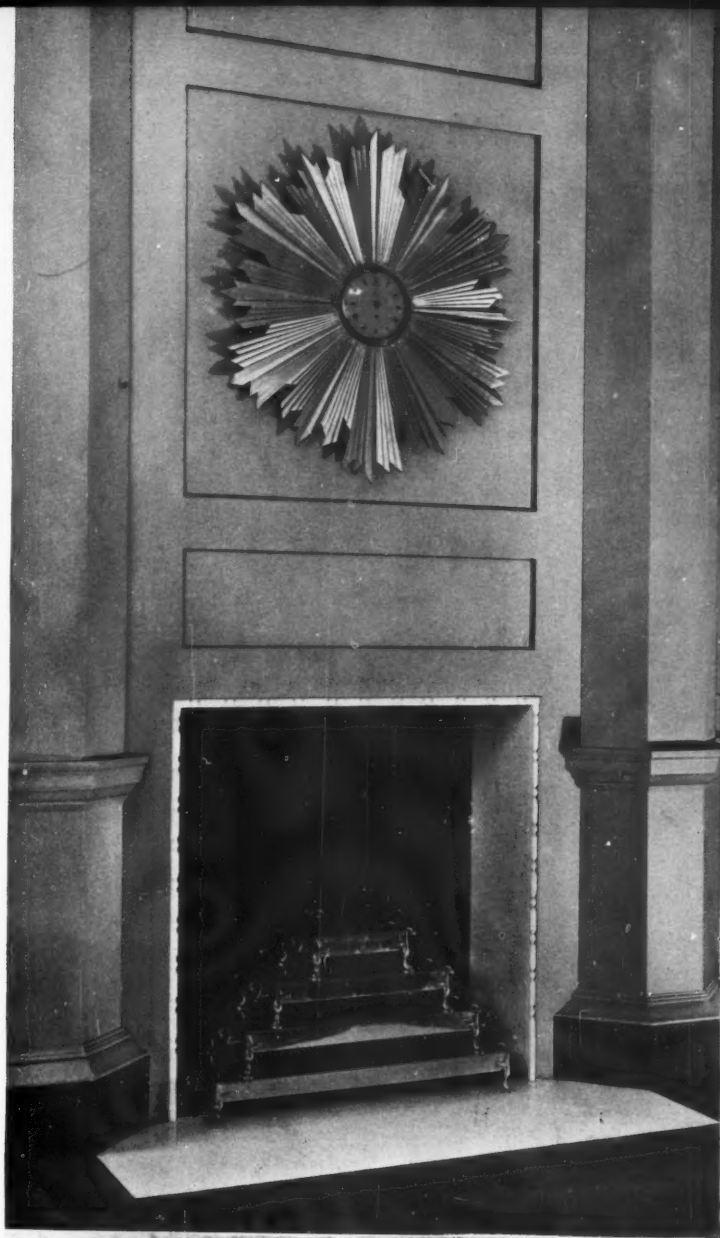


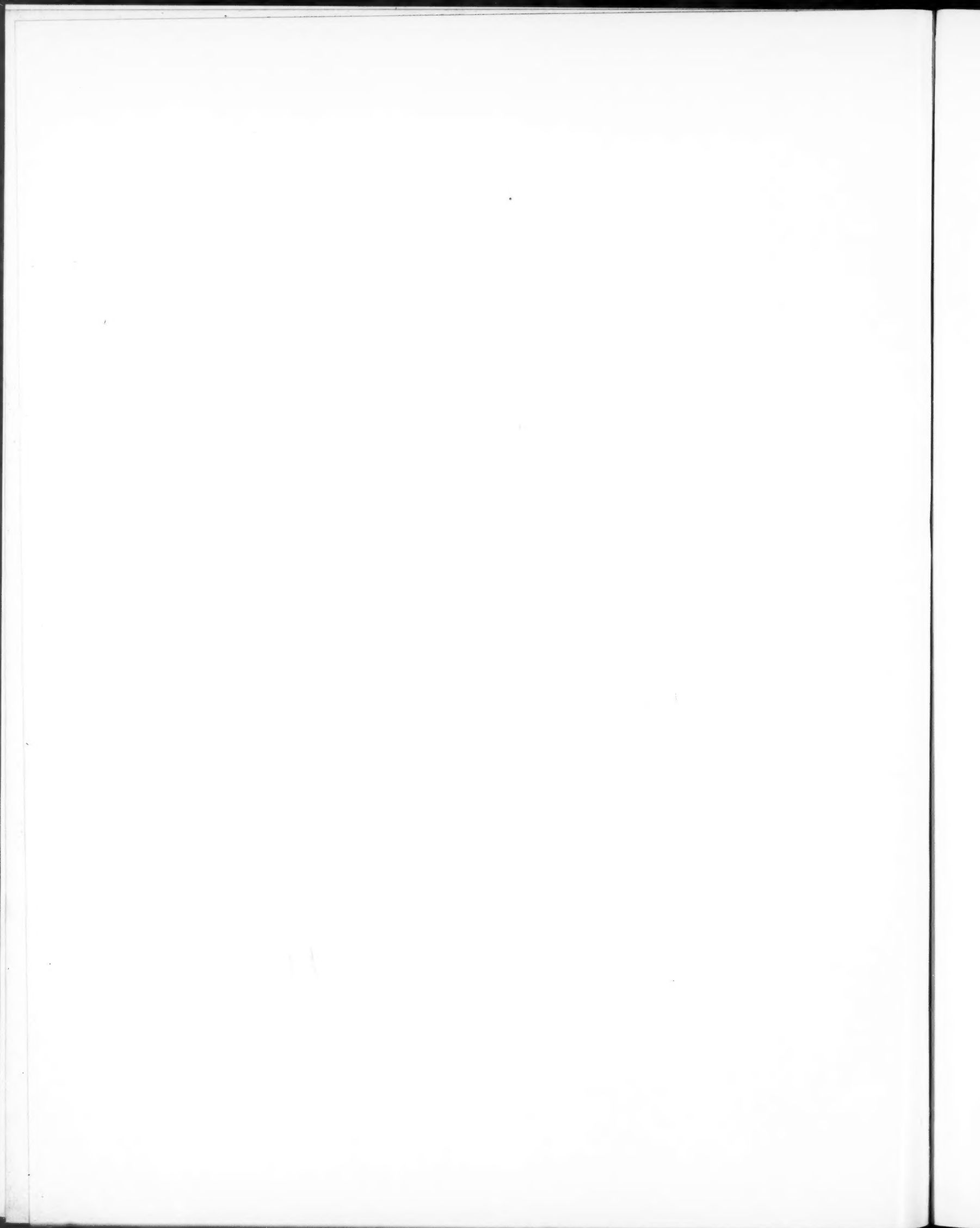
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(4) A show bathroom at Nos. 120 and 121 Pall Mall, London. The walls are of white (arabescata) marble, with carved marble beads; the plaster ceiling is painted broken black. The window is black mirror glass, and the floor is white and dove marble. The columns are of convent sienna scagliola, with white marble bases and plaster caps. (5) A showroom on the ground floor. The

walls are of Zenitherm—neutral colour; the cornice and caps and the ceiling are plaster; the floor is in dove and white marble; the table and chairs are walnut and yellow niger leather. (6) One of the two bathrooms adjoining the principal showroom. The walls and floor are marble; the bath is in pale-green porcelain with chromium-plated fittings.

The Facing Page. PLATE III. Nos. 120-121 PALL MALL, LONDON. (Top, right) In the visitors' lounge in a corner of the mezzanine floor. The walnut corner writing-table has a red niger leather top and black ebony handles to the side cupboards; the chair is walnut with a red niger leather seat; the rug is grey pile with a black and yellow border. (Top, left) In the boardroom on the first floor. The plaster walls are painted duck egg-green; the fireplace surround and hearth are of white marble with a carved marble bead; the panel over the fireplace and the cupboards on either side of the fireplace are of wood, painted to match the walls; the clock is a gilt sun-ray French timepiece; the electric heaters consist of four graduated electric hot plates, nickel-plated; the radiators are used for central heating and were designed by Messrs. Crane-Bennett; the floor is of oak. (Bottom, left) The main staircase. The walls are of travertine; the stairs are of solid travertine, also the soffits of the landing; the wrought-iron balustrade has a polished mahogany handrail. (Bottom, right) The octagon table and chairs in the boardroom are made to fit round the table to give the appearance of one piece of furniture; the chair seats are of hand-split cane with red niger squabs; the circular carpet is of dark blue circular pile.

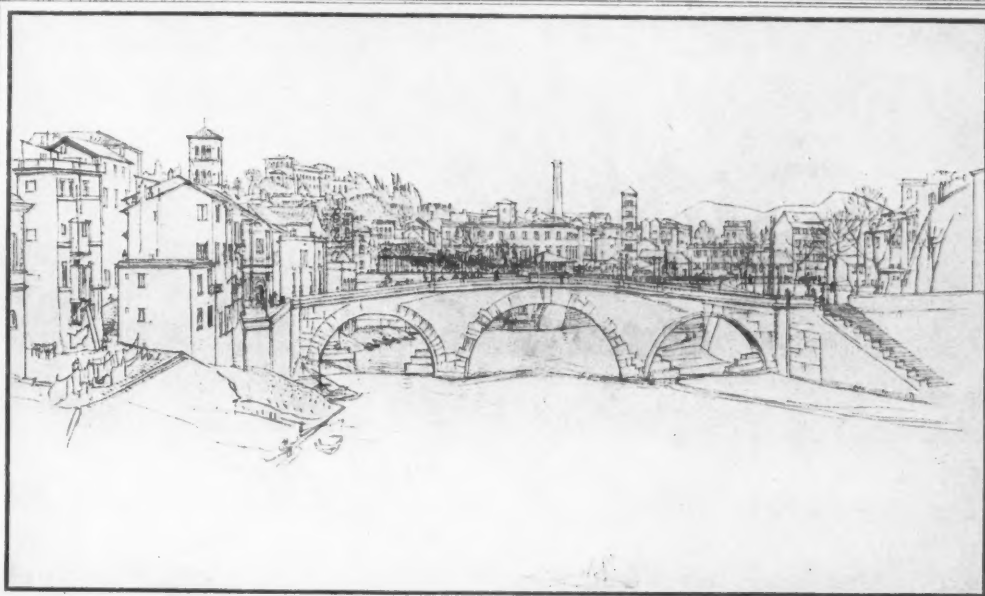




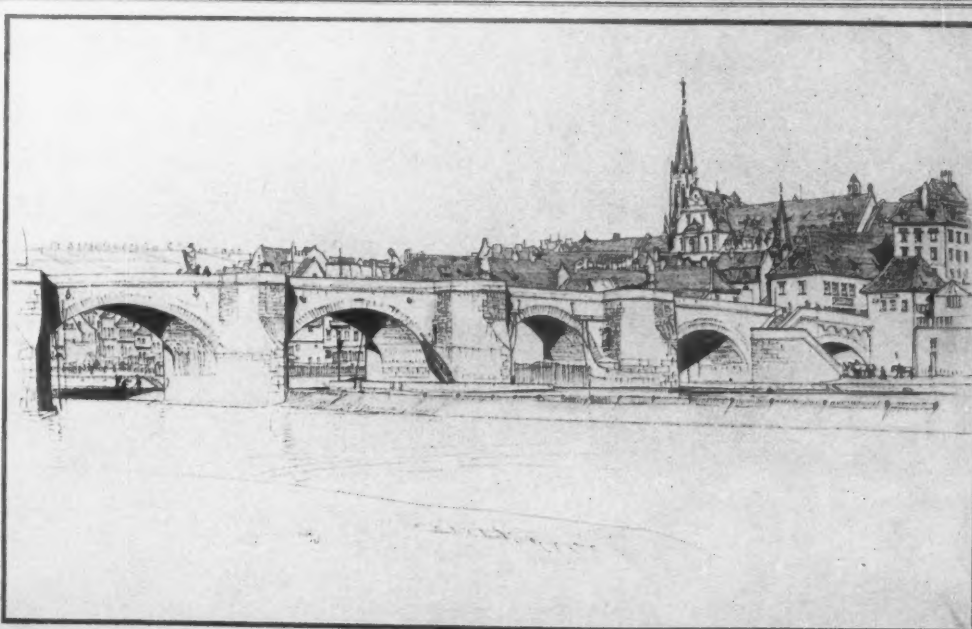
THE RIVER MAIN
INFLOOD, FRANK-
FORT, GERMANY.
From a drawing by
Robert Austin.

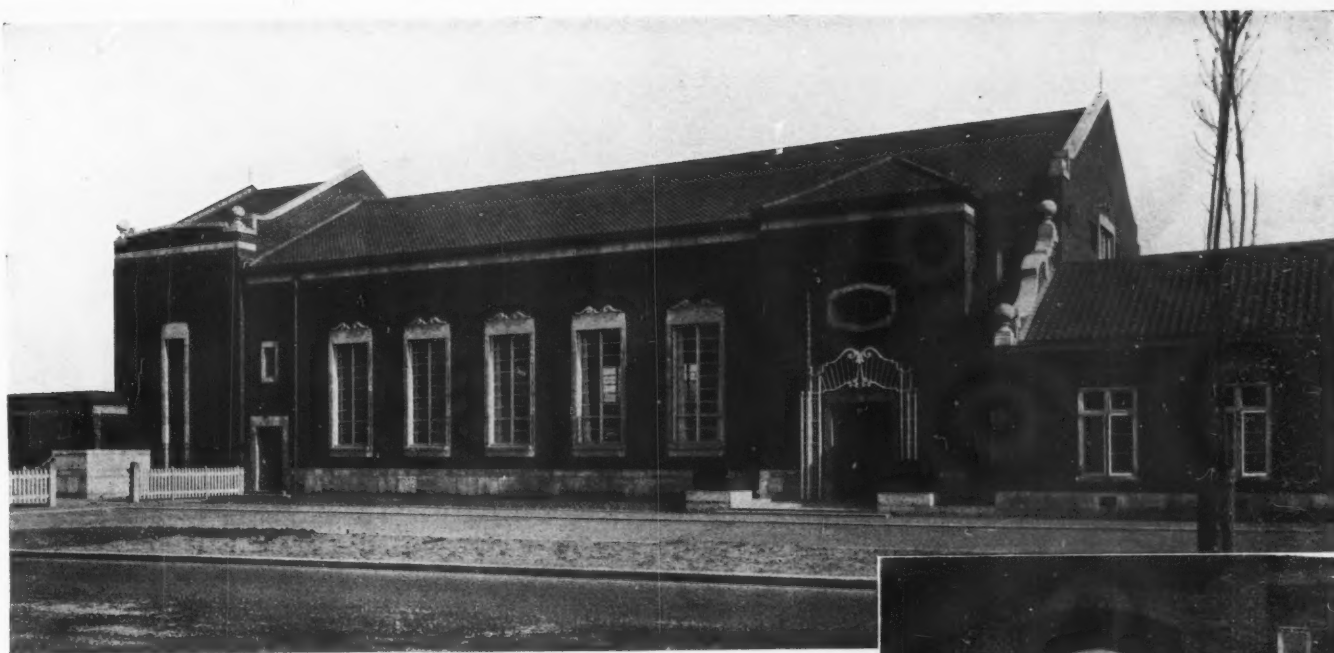


SAN BARTOLOMEO
BRIDGE, ROME,
ITALY. From a
drawing by Robert
Austin.



WÜRZBURG,
GERMANY. From a
drawing by Robert
Austin.





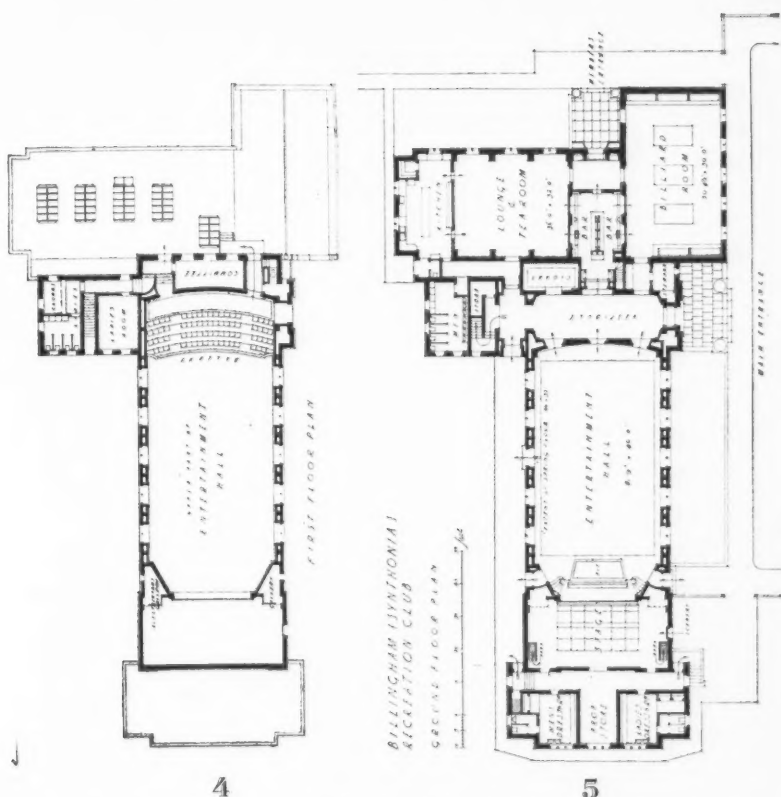
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BILLINGHAM (SYNTHONIA) RECREATION CLUB, BILLINGHAM, STOCKTON-ON-TEES. L. H. Bucknell, Architect.

1. The front to Belasis Lane, showing the main entrance which leads to the entertainment hall. The exterior walls are built of multi-coloured sandfaced bricks, and the stonework is in reconstructed stone of Ancaster colour. The roof is laid with red sandfaced, hand-made tiles. 2. The main entrance. 3. The entertainment and "club" hall, from the stage. The windows are in two tiers to allow for a loggia. The general colour-scheme is Pompeian red, cream and grey. The teak doors and windows are picked out, the former with grey and pink, the latter with vermilion. The curtains are warm grey in colour. There is seating capacity for 550 on the ground floor, and for 74 persons in the balcony. 4 and 5. Plans of the first and ground floors.

FROM ORDER—



1. A saddler's shop at *Cerne Abbas, Dorset.*

Shop Fronts

By H

IT has always been the custom for shopkeepers to put their goods in the window, but only recently has it been recognized that merely to display goods in a haphazard way is not sufficient, and in these days of increasingly keen competition the shopkeeper must study the psychology of the buyer, turn showman, and display his wares in a manner so attractive that the prospective purchaser will be lured into the shop if only to inquire the price.

Nor is it sufficient to provide a display for effect by day alone. The increasing popularity of cinemas and theatres, and night life generally, have left behind the time when people retired early to their homes; and, subconsciously perhaps, those who spend their evenings in town have come to expect from the shop a series of brilliant side-shows.

Most of us, at a fair, have spent dozens of pennies in an attempt to secure some garish object, enhanced by its vivid setting on a cloth of scarlet, and mysterious under the light of a flare. And the shopkeeper, having benefited from advertisement in other directions, is eager to learn the art of

adornment which the travelling showman has practised for centuries. Gone is the stuffy, old-type shop, with its heavy mahogany fittings and showcases, composed of more wood than glass, and in order to make his goods commercially attractive the progressive shopkeeper consults a specialist on the design of fittings, and the artist seizes the opportunity to show himself in this direction more valuable as a sales promoter and advertiser than the man whose mind runs solely on business.

Shop-fittings are temporary things, changing with each change of fashion and opening up a field for experiment, second only to exhibition buildings as a melting pot into which every modern idea is cast, and from which many stable modern elements have emerged.

In (1) we have the archaic shop, a perfect example, fulfilling its purpose now as efficiently as when it was first built, and incorporating in fundamentals all that is really vital in a shop today.

The window is best treated as a showcase containing, not

THROUGH DISORDER— TO ORDER



2. A dining parlour at St. Albans, Hertfordshire.
3. A grocery shop at St. Albans.



4. A beauty salon at No. 24 Grafton Street, London. Ernest Goldfinger, Paris, in association with Ashley S. Benjamin, London, Architects.

and Fittings.

By F. R. S. Yorke.

a jumbled heap of what one feels must be the entire stock, but a selection suggesting the nature of the shop, which should find expression also in the design of the front as a whole.

Excepting shops which are really intended to be exclusive and for the sole patronage of the very rich, it is dangerous to suggest a too extravagant air. It may attract a crowd to the window, but most of us fight shy of entering a shop so luxurious that we must conclude the expense of the display will be defrayed by the excess profit on our purchases.

Emphasis of the doorway is an essential often overlooked by the designer, who imagines that a shop is approached at right angles instead of along a pavement almost parallel. The door should be inviting and must present itself as the final urge to the acceptance of an invitation already extended by the window. So many doors have that forbidding CLOSED-for-ever look.

In signs and fascias the character of a shop is summed up,

and from them one should be able to gauge the nature and quality of the business carried on within. The fascia considered as an advertising space is an admirable ground for lettering, usually for the name, though there is much scope here for originality in other directions.

The illuminated sign is most important. Though in the past it was usually offensive by day, there are now available types to select from which, instead of defacing a building, can be harmoniously incorporated in the scheme, and serve splendidly the dual rôle of day and night signs, (21).

A serious purpose is expressed by bold box lettering and a frivolity in curling tubes. The fragrance of perfume almost exudes from the basket of flowers, worked in Neon lights of varying colours, that hangs at Messrs. Atkinson's scent shop in Bond Street.

Coming to the showroom itself, we find two distinct types: the one in which a counter separates the public from the selling-space, which is giving way to the second, an open showroom, because of the greater sales value of the latter.

The Facing Page. **PLATE V. ARCHITECTURE IN SHOP DESIGN.** These three *Cresta* shops designed by Wells Coates are excellent examples of legible lettering used decoratively and showing that large letters are not of necessity ugly. The shops are: (top left and bottom right) No. 68 East Street, Brighton. The shopfront is in oak and glass. The large letters "Cresta" are designed to do a structural job—i.e. they form the "web" of a truss which supports the transome, thus making it possible to use a flat-section here, in keeping with the other oak details, and also eliminating the necessity for a vertical member in line with the "E". (Top right) In Brompton Road, London. The recessed fascia and canopy supporting the

name *CRESTA* are framed in deal, faced with $\frac{1}{2}$ in. double-sided galvanized steel plymax. The back screen and the returned end to the shop window are in steel standard sections, and glazed with $\frac{1}{2}$ in. Georgian wired roughcast glass, sandblasted on one side. (Bottom left) In High Street, Bromley, Kent. The letters "Cresta" are in steel, cellulosed putty colour, and on the face a chocolate colour; they are suspended from the transome member inside the glass. The back-screen to the shop-window and the portion of the circular partition to the fitting room seen at the left, is in sapele veneered plywood and laminated board. The back screen is arranged to slide horizontally (there are three screens). The headrail is in solid mahogany,



5. The Parkey Galleries, Berkeley Square, London, are an example of modernized tradition which finds favour with those who sell art and the antique.



6. An Austin Reed showcase on the Aquitania (P. J. Westwood, Architect), carrying on the general scheme of decoration.

The showroom must stimulate the curiosity and hold the attention of those who enter, having that air of comfort which will induce them to stay, expand, and make a second purchase.

The stupidity of the Wren style tailoring depot is obvious; there is no originality, nothing to hold the interest, excite, or even express twentieth-century tailoring. Here is an opportunity for the artist to create suitable expression without resort to old stand-by elements and to visualize the decorative possibilities of the objects on show; incorporating them in the general scheme as at Messrs. Froy's showroom (26).

Mr. Emberton gets enormous decorative value from refrigerators in the B.T.H. showroom (30), by a clever use of shapes and colour in materials as a contrasting background.

When this is achieved the shopkeeper will consider that his goods



7. Good lettering, carefully placed, emphasizes the entrance of the R.M.C. Textiles Building in Golden Square, London, designed by Gordon Jeeves.

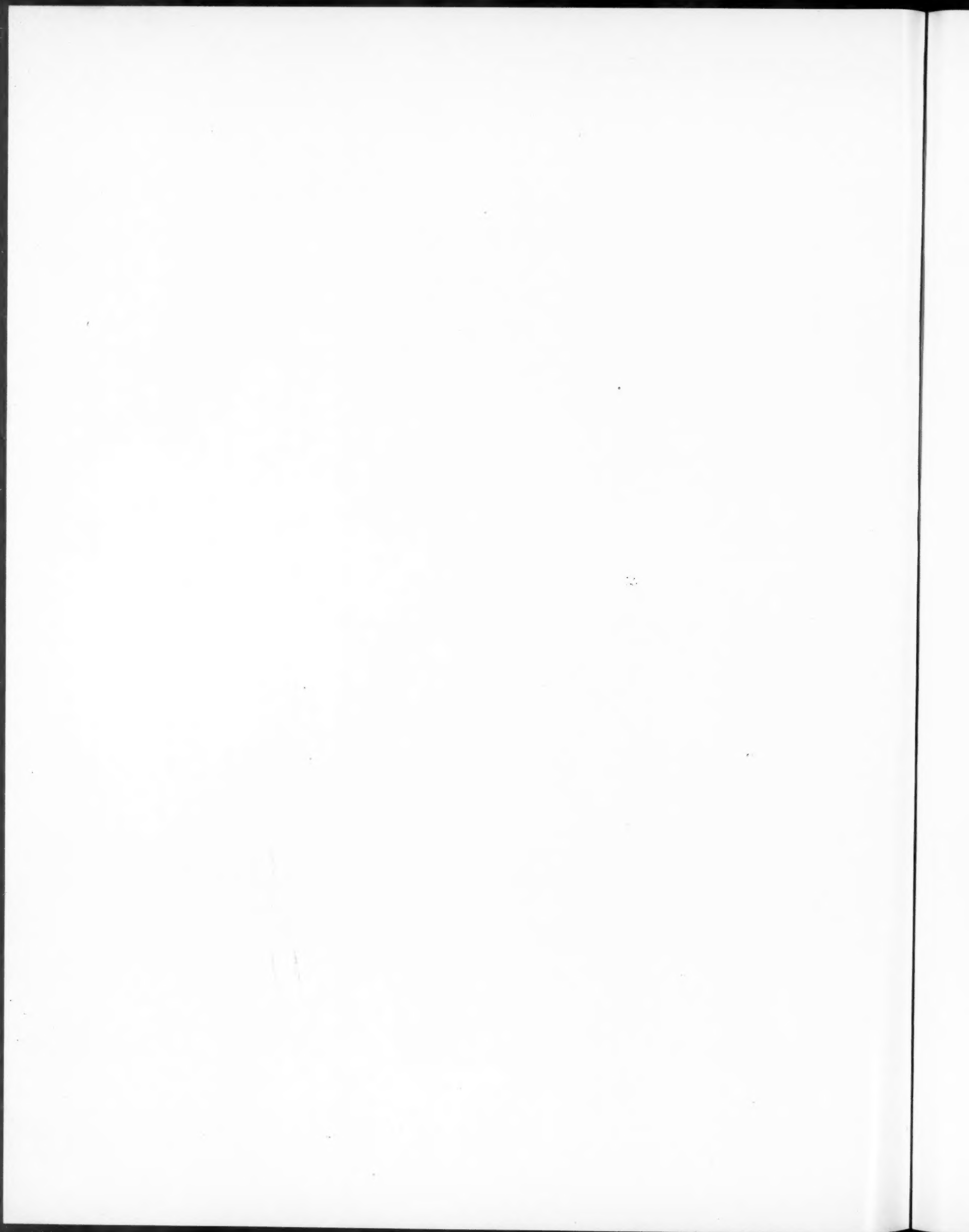
really do look "prime," "distinguished" or "selected," and so dispense with offensive labels to that effect.

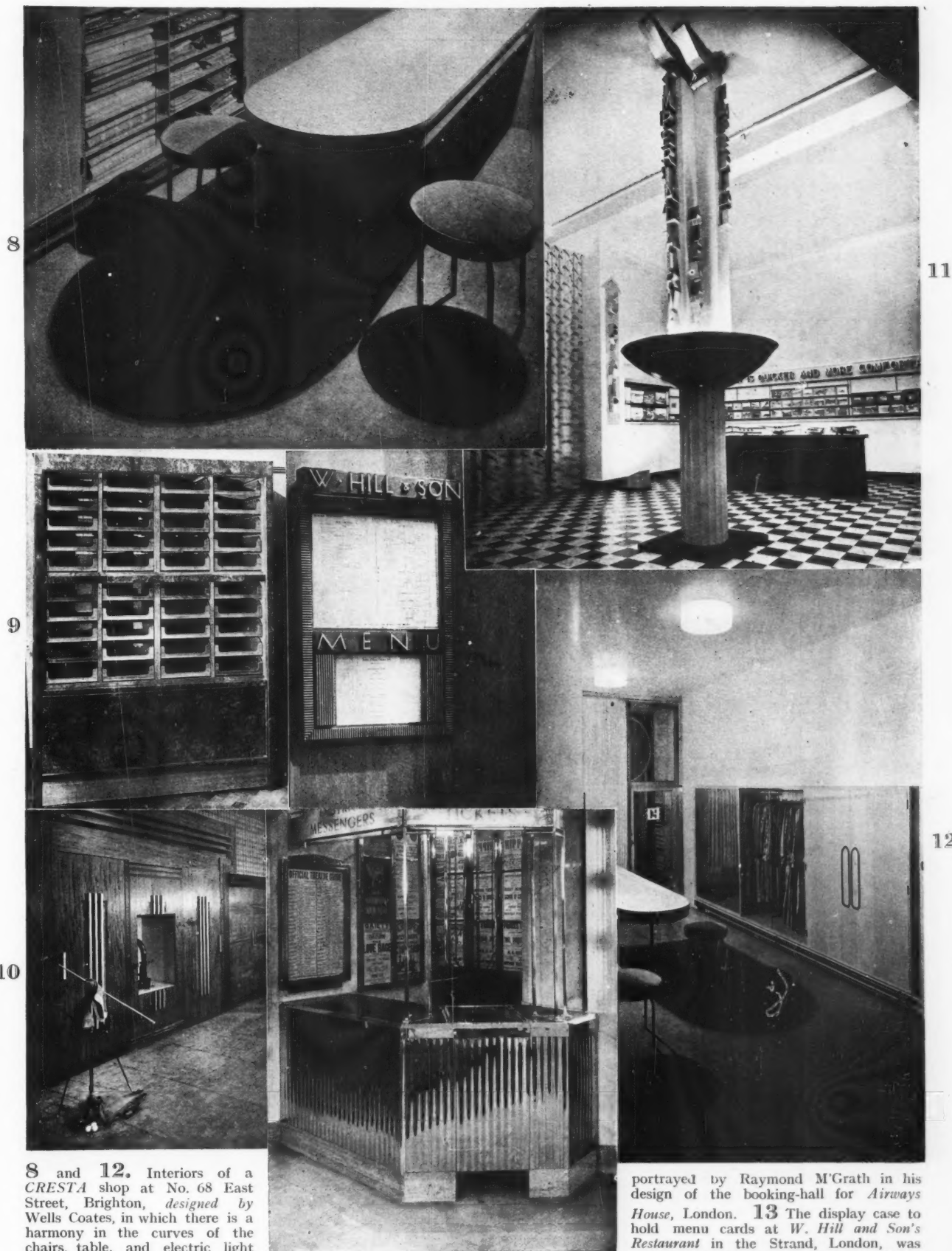
The *Cresta* shops (Plate V) are in the front rank of modern work and their showrooms (8) and (12) have a refinement and simplicity combined with an air of comfort, contributed largely by a warm pile carpet, and the soft lines of furniture and fittings.

In these days when advertisement is rife, and the public receive so much consideration from those whose aim it is to make them buy, it is necessary to study their comfort and play up to their imagination if anything like regular custom is to be obtained.

The tobacco shop is amongst those that have more or less regular custom resulting as a rule from the shop's particular situation. Casual purchasers are those who realize suddenly that they have run out of cigarettes, and make for







8 and 12. Interiors of a *CRESTA* shop at No. 68 East Street, Brighton, designed by Wells Coates, in which there is a harmony in the curves of the chairs, table, and electric light fittings. 9 A neat tailor's fitting

10 The walls of Messrs. *Gamages'* Sports Department in the building designed for them in Oxford Street, London, by Messrs. Joseph, are treated with a combination of plywood and patterned wallpaper. 11 The efficiency of flying is

portrayed by Raymond M'Grath in his design of the booking-hall for *Airways House*, London. 13 The display case to hold menu cards at *W. Hill and Son's Restaurant* in the Strand, London, was designed by Matthews, Son and Ridley.

14 In the District Messengers' Kiosk at the *Strand Palace Hotel*, London, designed by Oliver P. Bernard a clean finish and interesting play of light is obtained by the use of corrugated stainless steel for the counter front.

SHOP FRONTS AND FITTINGS.



15, 16, 17. Shop Fronts for Messrs. Boots. Designed by Percy Bartlett. In 15 can be seen their early standard fascia, and in 16 and

17 that they have been sufficiently progressive not to insist on its perpetuation. In these two examples the name, which is of great advertising value, retains its original form, but is written in Neon tubes. Messrs. Lipton and Woolworth's would do well to follow this excellent example of adapting a standard to suit a particular building or street.



17

the nearest tobacconist, where they find such a jumble mixed up with trade advertisements (2) and (24) that nothing in particular catches the eye; and the purchase ends in the bare necessity.

Surely the man who really wants to sell a pipe or a pouch should make a careful selection and show it attractively; so intriguing the customer that he will feel the object which arouses his interest to be a necessity, and buy a spare pipe on the spot rather than wait until he loses the one he has and buy the next elsewhere.

And so on through all this class of trade: chocolate shop, hosiers and booksellers, who, incidentally, as far as orderly arrangement goes have made a splendid effort, following perhaps the lead of Messrs. W. H. Smith & Sons, who stand almost alone among the multiple shops in showing any degree of taste.

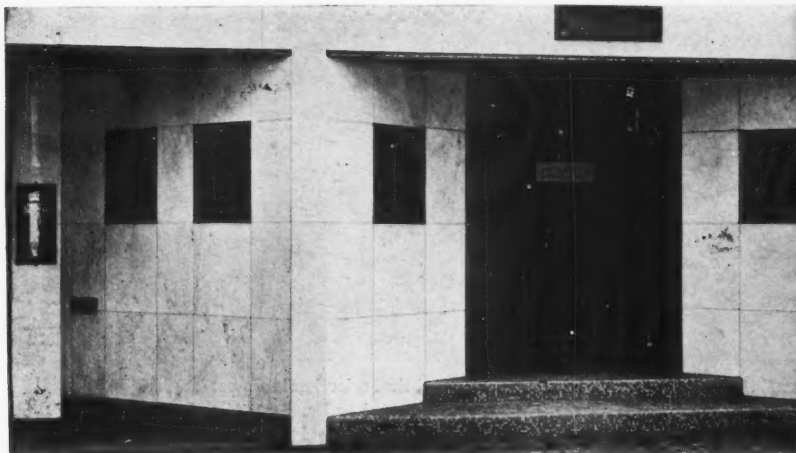
Those who have the vision to employ the architect to

design the fittings as well as the shop, instead of selecting from the abortions in a specialist's catalogue, will benefit from the selling aspect. It should be obvious that a standard fitting will rarely fit in with the scheme of a particular show, or harmonize with the architect's conception of the whole. And it is rarely designed with that all-important originality which provokes admiration or interest and is so essential to the shopman's appeal for sales.

The public, which has a passion for almost any sort of display, is becoming expert in its criticism and demands originality, and what is more, it discerns and demands quality.

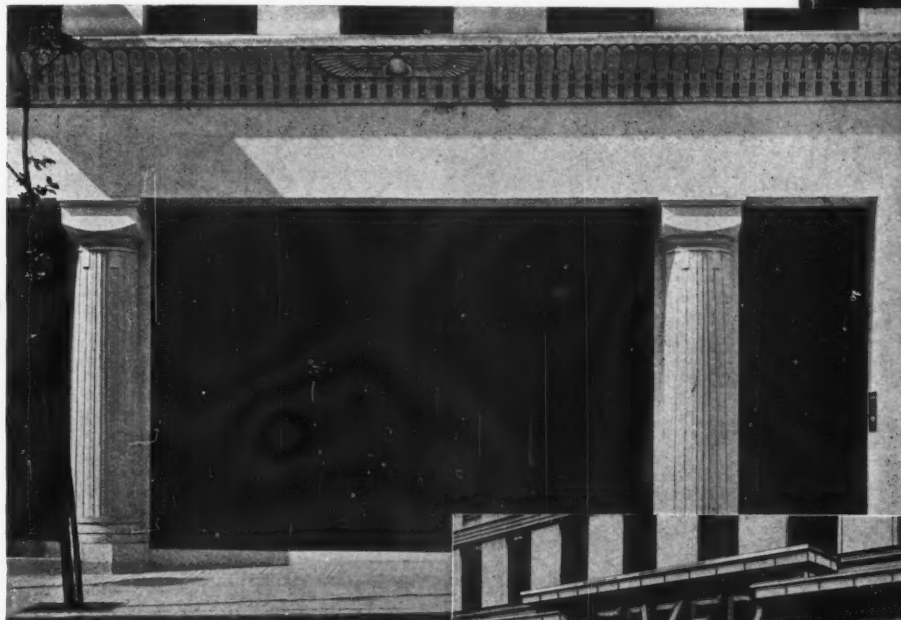
It was all very well when "Futurist" designs were a craze to use a lot of sorry cardboard and jazz glass. It may have had its commercial value, but it should have long since died a natural death. The public has seen the gleam of something better—and wants it.

18



18. *Paris Trades* in Berkeley Street, London (designed by D.I.M., Paris, in association with Paul Turpin, of London), has the smallest shopfront of all, with, incidentally, windows set diagonally to the pavement that can be seen when approached from either direction. With a small window the difficulty of keeping the shopfront in harmony with the rest of the building disappears, but as a general rule a big window is demanded, and the difficulty is then wellnigh insoluble.

19



Another method giving an impression of enormous strength by frieze and cornice supported by heavy piers or pilasters which, however, has the disadvantage of isolating the shop from the mass above is shown in 19, *Britannia House*,

22

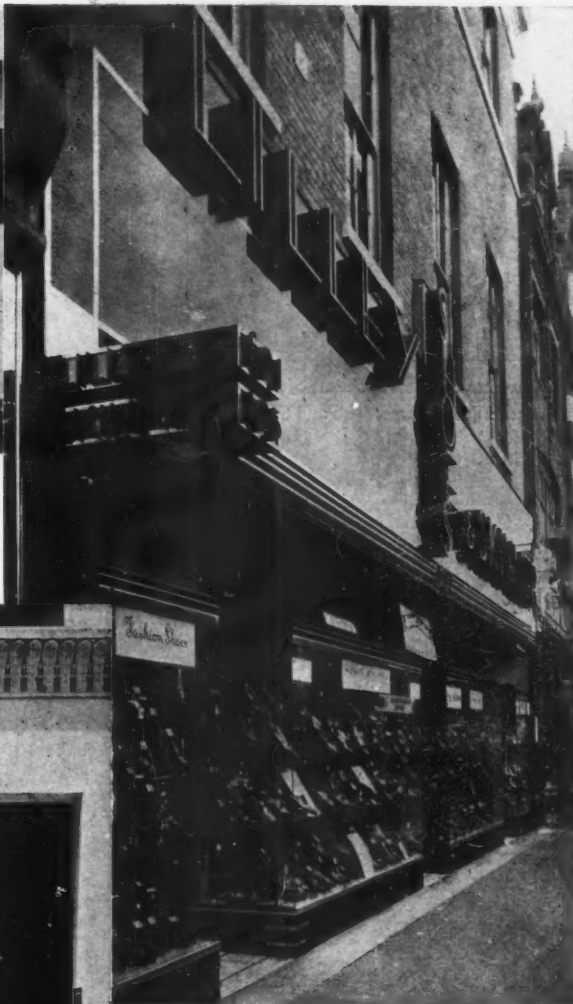


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shop at Nos. 101-105 High Road, Ilford. An enormous fascia spans the opening and is joined to the upper part of the building by a brilliant use of lettering, whilst the showcases stand unattached in the cavity below.

The moment the whole façade is designed according to its construction instead of in some fashion, the whole problem disappears, as these Continental examples 22. The Telchow Building, Potsdamer Platz, Berlin (Luckhardt and Anker, Architects) and 23. Gourmenia Restaurant, Berlin (Leo Nachtlicht, Architect) show, though by an irony so often associated with the "modern" movement, these superb shopfronts hardly present themselves as shops.

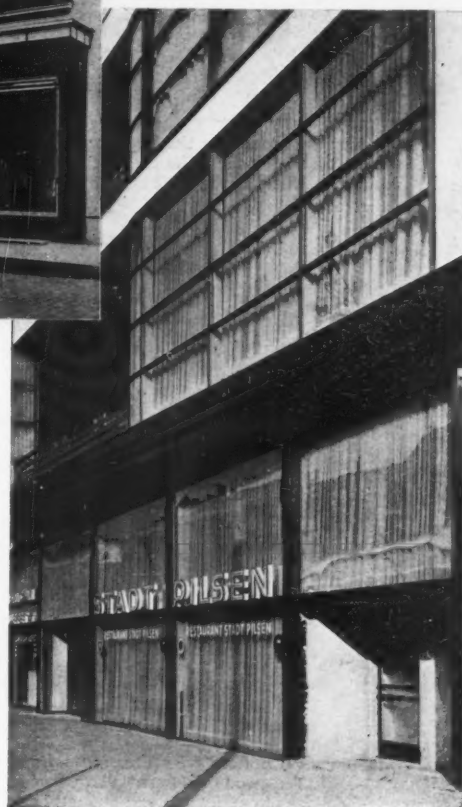
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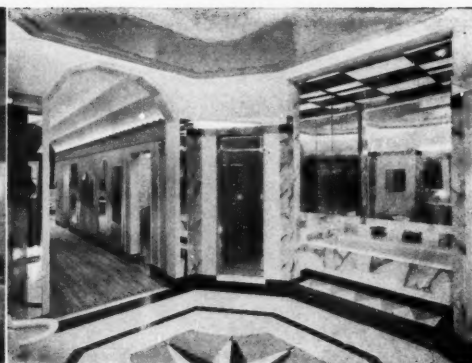


London (Hobden and Porri, Architects), and 20 Fazer's Chocolate Shop, Helsingfors, Finland.

21. One of the test solutions is to deliberately ignore the question, as Mr. Jeeves has done in the Lilley and Skinner

23





Inside we have the rival claims of the "busy" appearance, **24** *Benthall's shop at Kingston* (Sir Aston Webb and Son, *Architects*), and refined simplicity, **25** a boot shop in the *Boulevard de la Madeleine, Paris* (Rob. Mallet-Stevens, *Architect*).

The former is so crammed that selection is almost impossible. In **26** *Messrs. Froy's showroom, Bond Street, London* (Easton and Robertson, *Architects*), the baths and toilet fittings displayed are incorporated in the scheme of decoration.

27



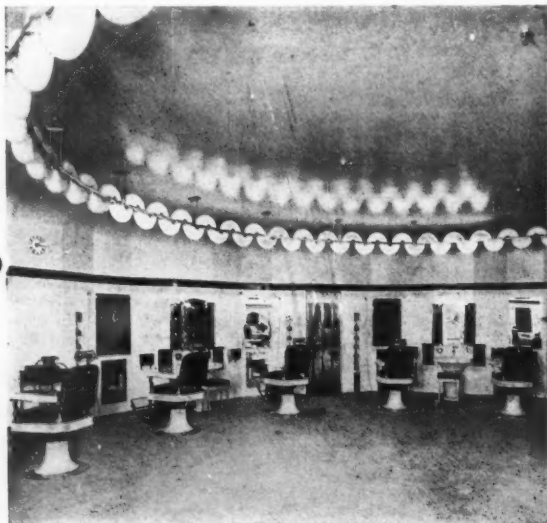
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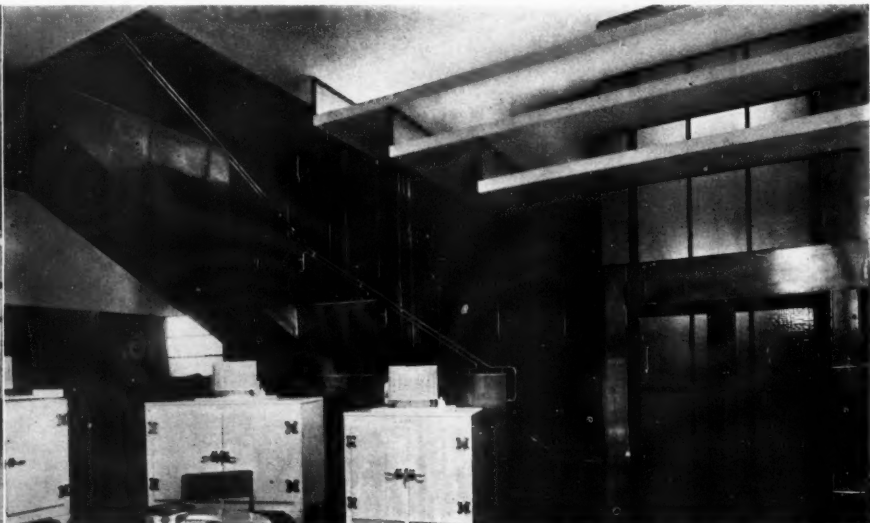
Fitness to purpose should be the keynote of the showroom. Pompeian halls do not show off a motor-car to its best advantage, nor do Wren salons express gents' plus fours. The *Jaeger Shop* in Oxford Street, London (Frederick Etchells,

Architect), **27** and that of *Easiwork*, in Tottenham Court Road, London (Raymond M'Grath, *Architect*), **28** are designed as backgrounds to a display.

29



30



29. *Messrs. Austin Reed's hairdressing saloon* in Regent Street, London, designed by P. J. Westwood, is essentially a barber's shop, and is convincingly hygienic and efficient in appearance. The only decoration is obtained from the amusing lighting fitting which follows the curve of a shining ceiling. In the

B.T.H. Showrooms in Regent Street, London, designed by Joseph Emberton, **30**, the refrigerators have an air of dignity and their form is carried on in the square lines of the ceiling and staircase. Note the clever use of metal tubing in the handrail.

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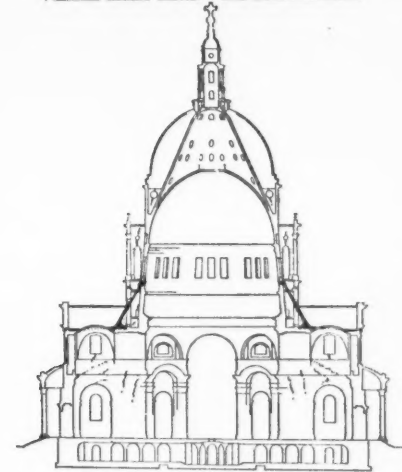
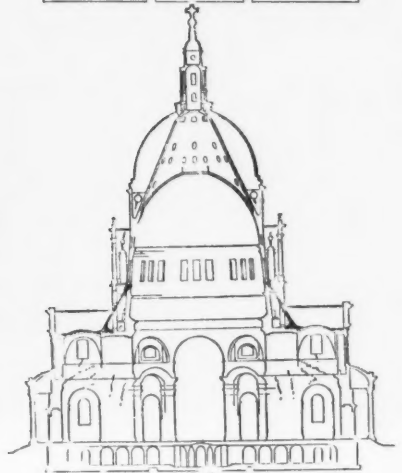
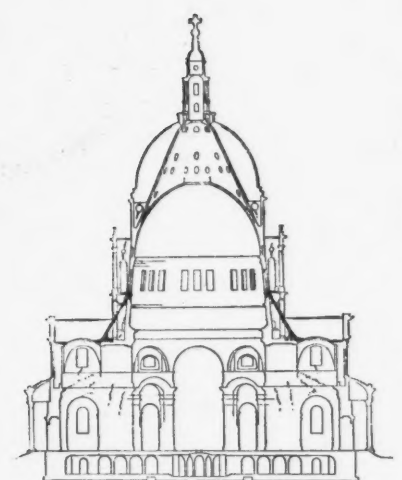
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(A) The entrance hall to the Empire State Building from Fifth Avenue. The frieze, ceiling and light cornice were designed and detailed by M. Read, a fourth-year student at the Liverpool School of Architecture.

(B) The foyer on the ground floor showing the stairs,

on the right, by which escape could be made in an emergency. Rose Famosa and Estrallante marbles were selected for the decoration of the great entrance halls—ten thousand square feet of marble devoid of detail, depending for effect entirely on their colours and veining.

PLATE VI. December 1931.



I

1092 FEET

1000

900

800

700

600

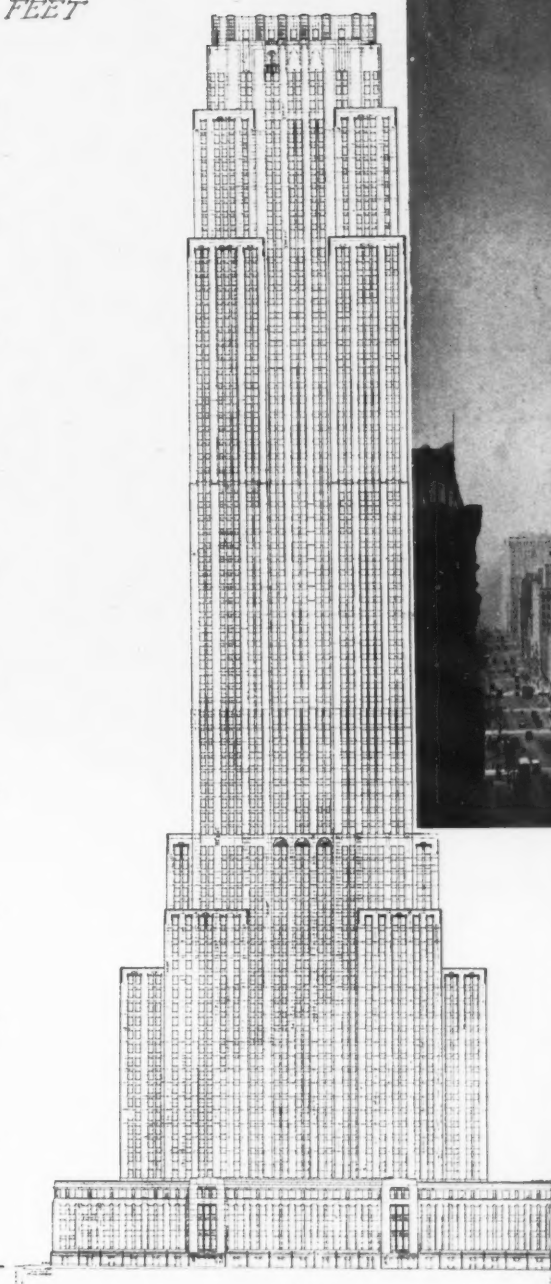
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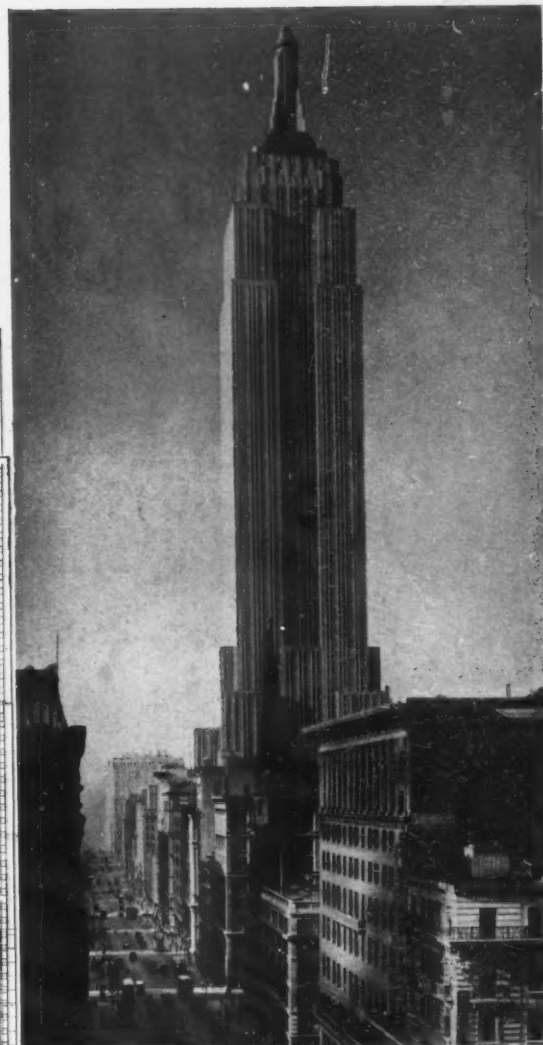
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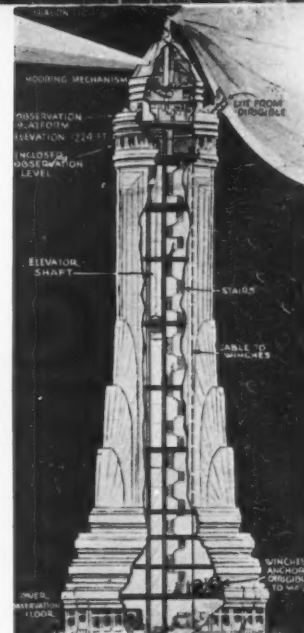
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Nearly three times as high as St. Paul's. THE EMPIRE STATE BUILDING, FIFTH AVENUE, NEW YORK. The outstanding feature of this vast structure is its height, which is 1,250 feet from the pavement level to the top of the mooring mast (4). It is the highest office block in the world. An interesting comparison is shown on this page between the heights of the Empire State Building (2 and 3) and St. Paul's Cathedral (1), from which it can be seen that the former is nearly three times as tall as the latter. The steel frame of the Empire State Building is clothed externally in limestone with a brick backing, and a chrome-nickel steel trim. The

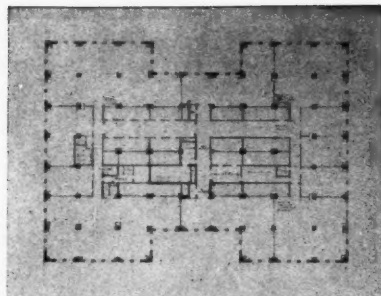
buttressing forms at the lower part of the building are set back from the street lines well within the limits of the zoning envelope, their supporting forms extending about 350 feet or 29 stories above the street level. Above them rises a tower of 55 stories, nearly 700 feet high above its base line and 1,050 feet above the sidewalk. There are more than 6,400 windows in the building, 4,000 of which are in the tower walls. The architects for the Empire State Building were Messrs. Shreve, Lamb and Harmon, who, from the inception of the project, worked in

Photo: Amemva

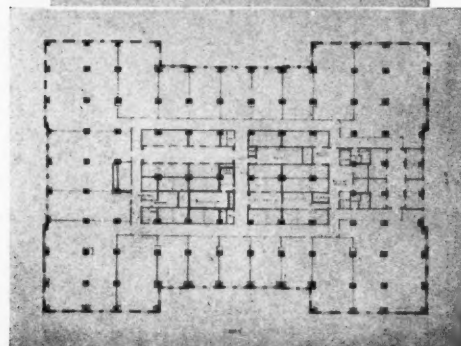
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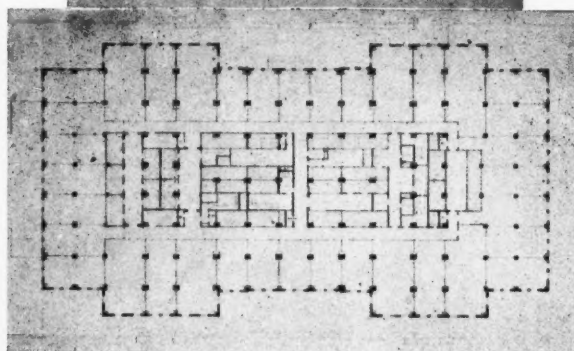
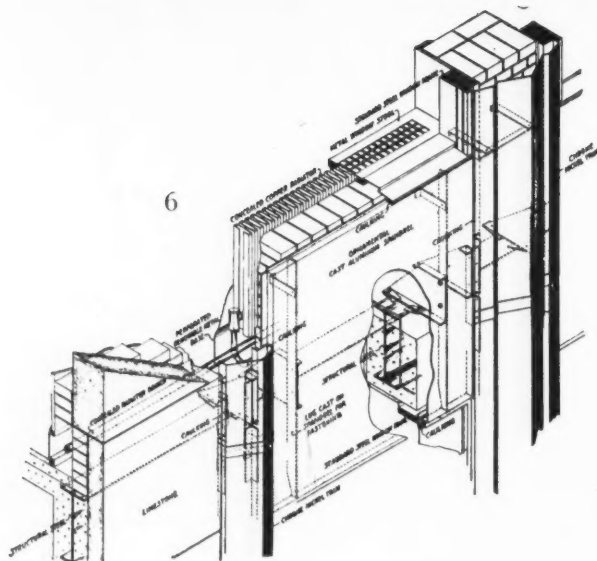


Photo: Amemva

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close association with Former-Governor Alfred E. Smith, the president of the owner corporation, Empire State Inc., and more directly with Robert C. Brown, Esq., vice-president and executive director of the owner's interests in the building. The illustrations on this page are (5) A detail of the entrance front in Fifth Avenue. (6) An isometric drawing showing in detail the assembly of the

window-spandrel-wall system designed by the architects for the building. (7) Plan of the 33rd to 40th floors. (8) Plan of the 24th floor. (9) Plan of the 6th and 7th floors. These are three typical floor plans. (10) A detail of the entrance front in Thirty-fourth Street. A worm's-eye view of the façade to Thirty-third Street is published on page 188.

Colour in Decoration.

By J. Scott Taylor.

Colour in Interior Decoration. By JOHN M. HOLMES. London: The Architectural Press. Price 25s. net.

BOOKS on colour theory written by architects are apt to be good ones, the reason being that the architectural mind is naturally endowed with that particular combination of faculties required for dealing effectively with the subject of colour. The artist pure and simple is emphatically not the right man for the task of expounding the laws of colour theory, or their application to the attainment of beauty of effect. The typical scientist, on the other hand, has his ideas too firmly rooted in the spectrum, and the objective realities associated with it, to make him a fit person for the treatment of colour æsthetics. With the born architect, however, the matter falls out differently. Art and science have striven over his cradle. Too scientific to be an artist, and too artistic to be a scientist, he turns to architecture as the natural *métier* for his self-expression. And when, as with William Benson in the last century, minds of this type take up the closely connected subject of colour, the result is usually of the first importance. With these preliminaries it may be said at once that, in the case of Mr. Holmes, the favourable nature of the prognosis is in no way belied by the character of his book. His colour theory is written on sound lines and in accordance with the best teachings of present-day science. Steering a clear course between the rocks upon which many find shipwreck, he does not bow down before the spectrum fetish, as if this highly artificial apparition were the be-all and the end-all of colour experience; nor does he make the mistake—almost universal among artists—of confusing the colours of pigments with the colours of our senses in dealing with their mixture-effects. Any criticism of his book by the present writer must therefore be directed to the minor details.

In the first place, then, the unusually extended employment of the term "primary," as applied to the members of a whole ring of twelve saturated colours, calls for some comment. Here, if the crudeness of the simile may be excused in consideration of its architectural associations, the physicists, who claim the monopoly of this particular term as their inalienable birthright, are likely to descend upon our author "like a thousand of bricks." For the essential signification of the word "primary," as applied to any particular colour, is that this latter cannot be obtained from other colours by mixture; and, from the purely physical point of view, based upon experience with coloured lights, it is not therefore considered legitimate to speak of more than three primaries, however much latitude may be allowed as to their exact specification.

If, however, we disregard the disembodied spectral lights of the physicist, with which, after all, except when they see them in the Rainbow, ordinary mortals have no concern, and restrict ourselves to the colours of the surfaces met with in Nature or in Art, and to the paints or dyes that produce them, it is no doubt true that, from a practical point of view, all saturated hues are "primaries" in the sense that they cannot be obtained from mixtures of their neighbours. So that if, for example, we take the most vivid yellows and the most vivid scarlets obtainable as pigments, we shall find that, whether we mix painted surfaces "additively" on the colour wheel, or paints "subtractively"

on the palette, we shall never succeed in matching a really vivid orange. By actually blending dyes in the form of solutions the mixture-effects are, according to Ostwald,* rather more favourable for the selection of a limited number of "primaries"—five in this case being found sufficient. It must therefore be understood that Mr. Holmes' "primaries" merely apply to the paints used by the artist or decorator.

Then, again, the objection may be raised that in the arrangement of his primaries Mr. Holmes appears to have made an arbitrary selection based, as far as their intervals are concerned, on no real system of measurement, and that he has adjusted his "opposites" by a method which depends on the accidental qualities of available pigments in respect of "tone," or "luminosity," rather than on their more accurately ascertainable property of being complementary on the colour wheel. Looked at from this point of view, Mr. Holmes' circle may be considered a good one for his particular plan of founding colour harmonies and discords upon tone-relationships, and his departure from the more orthodox arrangement may be taken to emphasize rather than impair the value of his teaching.

The coloured plates, which naturally form a great feature of this book, appear to be as good as modern colour printing can make them, and in some instances—as in the reproductions of oriental colour patterns—remarkably beautiful. Those illustrating Mr. Holmes' colour circles would gain greatly in effectiveness if executed with mounted Water-colour Washes instead of in Printing Inks. But in this case they would necessarily be out of keeping with other plates quite impossible of execution in this manner.

On the whole, then, the author is to be congratulated on having made a notable contribution to our knowledge of the real factors which must be taken into account in our search for the *summum pulchrum* in decorative art, and to the reduction of this knowledge to the laws of an exact science. At this point we may find ourselves confronted with the dictum that "Art is Art and Science is Science, and never the twain may meet." Here, in the writer's opinion, and probably also in that of the author of this excellent book, these two ladies may be safely left to settle the matter themselves. *Varium et mutabile semper femina*, and who knows what may happen when they reach the point commonly arrived at by those

"Who take one street's two sides, and say
Hard parting words, but walk one way."

A French Compendium.

French Painting. By R. H. WILENSKI. London: The Medici Society. Price 30s. net.

IN a few weeks' time, as the date of the opening of the French Exhibition approaches, we shall doubtless be faced with a vast array of "handy" little books designed to guide us through the unfamiliar richness of Burlington House; and it is as well that Mr. Wilenski's book has been published sufficiently early to escape confusion with those mainly ephemeral productions. In *French Painting* he has produced a work of permanent usefulness. Dividing his book into eight parts, he devotes each part to one of the main schools, and gives all the principal masters a chapter to themselves with a list of their chief works. He also includes the dates at which the pictures were painted, and their present whereabouts. Studiously avoiding vague generalizations, the author confines himself to brief biographical details of each painter, indicating the influences which determined his development and summing up his final achievement and the influence he exercised on his contemporaries and followers. Simple as this arrangement sounds, it is, in practice, far more difficult to carry out than the

* Colour Science, Winsor & Newton, Ltd.



A FRENCH PRIMITIVE. *The Virgin. A detail of The Nativity.* By MAÎTRE DE MOULINS. c. 1480—c. 1520. From French Painting.



ANOTHER SORT OF FRENCH PRIMITIVE. *The Wedding* by LE DOUANIER ROUSSEAU. "For the public that roared with laughter at his pictures he had nothing but contempt. To an art critic who had referred to his work as 'naïf' he wrote: 'je ne pourrai maintenant changer ma manière que j'ai acquise par un travail opiniâtre, vous devez le penser.'" From French Painting.



A MODERN LANDSCAPE. *Paysage du Midi* by ANDRÉ DERAÏN. From French Painting.



A SEVENTEENTH-CENTURY LANDSCAPE. Drawing *The Tiber above Rome* by CLAUDE LE LORRAIN. From French Painting.



Les Petards. By JEAN-HONORE FRAGONARD. Drawing. This might easily be the work of Rowlandson whose mother was French. From *French Painting*.

popular method of writing art histories, which usually resolve themselves into vague discussions of tendencies and theories, leaving the reader, at the end, clear about nothing but the writer's personal predilection for this or that artist.

Mr. Wilenski has been enabled successfully to accomplish his task by his admirable sense of proportion, to which we owe the excellent account of the earlier French masters, too often neglected in all save the most technical histories. The popular impression that French painting began with Poussin has persisted far too long; there is now no excuse for its continued existence.

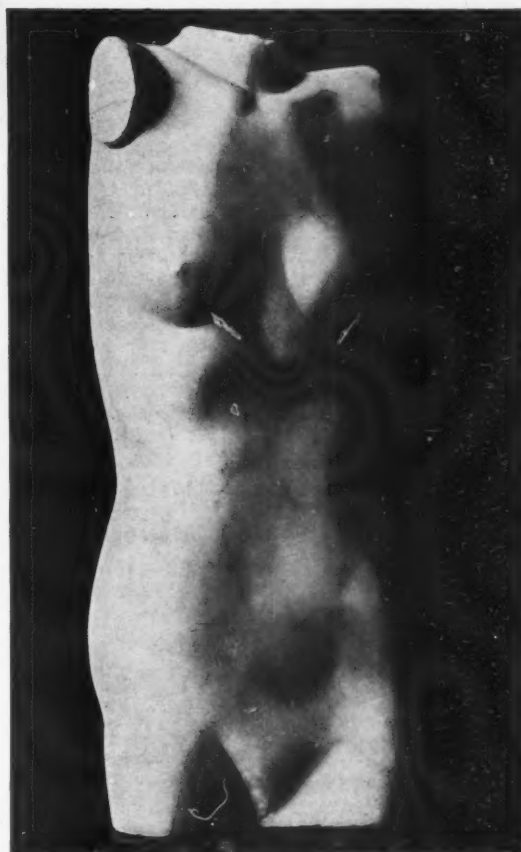
In dealing with more recent and controversial painters, Mr. Wilenski displays, on the whole, the same admirable freedom from bias. This is particularly apparent in the just and sympathetic treatment that certain of the lesser eighteenth-century painters receive, who are here discussed with a consideration long overdue. This interest in, and appreciation of the lesser men, has, however, the disadvantage of making his treatment of some of the masters appear a trifle summary; particularly so in the case of Ingres, who does not get half the space given to David. Can this be due to a fashionable weakness on the part of the author for the trappings of antiquity so successfully exploited by M. Chirico and others of that school? However, this is the only occasion upon which a really great man can be considered to have received less than justice, and Ingres at his greatest offers one so little opportunity for rhapsodizing that if one does not personally find him sympathetic, one can but realize his greatness and depart. Denial is impossible and explanation unnecessary; and after all, as the old lady said of "Le Bain Turc,"—"it's not everyone's cup of tea."

For the rest, all the prominent figures get their due: some people may consider that Puvis de Chavannes deserves more than

a footnote, and, personally, I should have welcomed more than a passing reference to that sometimes so accomplished painter Gérôme, but Mr. Wilenski is undoubtedly right, when dealing with so crowded a period as the nineteenth century in France, to limit himself to the great names.

In the other direction it is pleasant to see such painters as Greuze and Fantin-Latour, so long over-rated in this country, get the dressing-down they deserve.

Particularly praiseworthy features of the book are the dates and the excellent index. One small fact is perhaps worth mentioning: it is here stated that Courbet was the son of a well-to-do farmer; owing to recent research there is now good reason for believing that he was the illegitimate son of Talleyrand, a discovery that is not without interest in considering the life of this extraordinary man.



Torso by GAUDIER BRZESKA. In the Victoria and Albert Museum. From *Savage Messiah*.



Sleeping Doe. By GAUDIER BRZESKA. From *Savage Messiah*.

A word as to the plates. These are numerous, well-reproduced and imaginatively chosen. It was an excellent idea to draw so largely on pictures in American collections; there are two Manets which will be quite new to large numbers of readers, and many other works reproduced with which few will be familiar.

OSBERT LANCAS'ER.

Sudden Life and Death.

Savage Messiah. By H. S. EDE. London, 1931: Heinemann. Price 10/6 net.

A Life of Gaudier Brzeska. By H. S. EDE. London, 1931: Heinemann. Price £15 15s. net.

IN *Savage Messiah* Mr. Ede has opened up to the public eye a most peculiar story. The history of the relationship between Henri Gaudier, artist and sculptor, and Sophie Brzeska, a penniless Polish woman, who was to end her life in a madhouse cannot fail to interest. Some may sympathize; many will be repelled. But the theme through the whole book is their agonizing struggle against starvation.

At the time of meeting him, Sophie Brzeska was thirty-eight. All her life her emotions had been overwhelmingly tense; her pathetic belief in the sacredness of love caused her, when eventually that belief was betrayed, to recourse to such bitterness that even suicide, before she had revenged herself on her fellow-creatures, seemed too easy a way out. Already she was verging on madness.

For five years this strange couple lived together, their names united, as brother and sister. It is difficult to judge Miss Brzeska. After all, it was due to her slender capital that Gaudier was able to go to England (thereby avoiding the compulsory military service) and work at all. But that she stood in his way from the moment he found his feet and made other friends who could have been of infinite use to him, had they not found the hysterical Sophie too difficult to deal with, is indisputable. Thus were Middleton Murry and Katherine Mansfield swept out of his life; reluctantly, since they recognized the genius of Henri, and were only too willing to help. But the mutual and violent dislike the two women entertained for each other made this impossible.

And so they continued to starve and to struggle till the war took Gaudier back to France. He was killed in action in 1915 at the age of twenty-three.

At the beginning of his book, Mr. Ede gives us a vivid and sympathetic sketch of their characters: Henri, affectionate, impulsive, brilliant; Sophie, strange, worn-out, and yet convinced of her own greatness. His selections from their letters conjure up clearly enough visions of their sordid little *ménage*. Only when Gaudier breaks out into his theories on art—on metaphysics—do we get a glimpse of his exquisitely developed brain. He was primarily a sculptor. He himself admits to his inability to see colour detached from form. But it is not till later years that we get the lovely surety of line that characterizes his best work. The grace of his statuette, *The Dancer*, now in the Victoria and Albert Museum, and particularly his *Sleeping Faun*, are unparalleled. Through all that mist of squalor, that unequal contest against ill-health and poverty, it is amazing that his sense of beauty was never marred, that there is no single instance of coarseness in any one of his classical works.

MARY ST. CLAIR ERSKINE.

Arts and Crafts.

Orange and black, orange and black,
And the sitting-room blue and yellow—
All made out of an army shack
By a handy-andy fellow.

Mount Zion. By JOHN BETJEMAN. London: The James Press. Price 5s. 6d. net. Special signed edition, price 12s. 6d. net.

IF you like the genuine sublimation of the ridiculous you should read these poems. All the ugliness of the suburbs, all the vulgarity of human nature, are transmuted into golden beauty when touched upon by Mr. Betjeman's pen. This book contains some of the wittiest satires that have been produced for some time. The very beautifying of the grotesque in life and architecture with which these poems are principally concerned, brings a heightened sense of the ridiculous.

In the opening poem in the book this young author has achieved very nearly the impossible. His picture of an old woman dying in an upstairs bedroom in Leamington Spa is at once beautiful, poignant, fantastic and absurd.

The University students' "rag" strikes a new note, and many will find enjoyment in such lines as:

There's something about a 'varsity man that distinguishes him from a cad:

You can tell by his tie and blazer he's a 'varsity undergrad.

The City does not escape attack, though it is dealt with in a different style; but architecture and sectarianism are Mr. Betjeman's Siamese Twins. It is doubtful whether more lovely lines have ever been written about architecture than those which immortalize the savage struggles of the sects:

The Independent Calvinistic
Methodist Chapel is gone,
Dust in the galleries, dust on the stairs,
There was no one to carry it on.
And a Norman New Jerusalem Church
Was raised on the sacred site,
Where they praised the Lord and praised the Lord
By incandescent light.

The Gothic is bursting over the way
With Evangelical Song,
For the pinnacled Wesley Memorial Church
Is over a hundred strong,
And what is a New Jerusalem
Gas-lit and yellow-wall'd
To a semi-circular pitchpine sea
With electric light install'd?

The Church's Restoration has already appeared in the REVIEW, but *Camberley*, *The Sandemanian Meeting House*, *The Outer Suburbs*, and many others have never before been published. From one of these, *The Garden City*, I must quote:

"Belike unlike my hearths to yours,
Yet seemly if unlike them.
Deep green and stalwart be my doors
With bottle glass to fryke* them."

"Hand-woven be my wefts, hand-made
My pottery for pottage,
And hoe and mattock, aye, and spade,
Hang up about my cottage."

Men of Welwyn! Men of Worth!
The Health Reform is growing,
With Parsley girdled round the earth
That reckes not of its sowing.

* Medieval word for "deck."

I do not mean to suggest that Mr. Betjeman has confined himself to these subjects; his choice in this comparatively short book has been amazingly wide. But each poem is treated with the same restraint and with an incongruous dignity. It is difficult to see how a description of the young girl from Bootle coming into contact with the harsh realities of metropolitan life in the Regent Palace could be improved upon and the author's perception of life is well shown in these lines from *Westgate-on-Sea*:

Striving chains of ordered children
Purple by the sea-breeze made,
Striving on to prunes and suet
Past the shops on the Parade.

Some with wire around their glasses,
Some with wire across their teeth,
Writhing frames for running noses
And the drooping lip beneath.

The illustrations are admirably fitted to the poems and the whole book is produced in a style that is exactly in keeping with the author's outlook upon life. Many will feel inclined to parody his poem on *The Wykehamist* and say it is something to become a crank and more than that at twenty-four.

RANDOLPH CHURCHILL.

"Quantities" in Full Measure.

Quantities. A Guide to the Measurement and Valuation of Building Works. By PROFESSOR BANISTER FLETCHER and HERBERT PHILLIPS FLETCHER. Tenth Edition revised and enlarged by ALBERT E. BAYLIS. London, 1931: B. T. Batsford, Ltd. Price 16s. net.

FLETCHER'S *Quantities* stands alone as a guide to the measurement and valuation of building works. Its pre-eminence among textbooks on the subject has been maintained ever since it was first published thirty-five years ago, during which period it has passed through no less than nine editions.

The present, and tenth, has been completely revised and much enlarged by Mr. Albert E. Baylis, Senior Surveyor to H.M. Office of Works, who found it desirable, in order to bring the work into line with modern developments in the building industry, to re-write the major portion of the book and to prepare new illustrations throughout.

Among the twenty-six chapters contained in the volume, there are included entirely new ones on structural steelwork, reinforced concrete, and civil engineering, and a further one dealing with heating, electrical and other services.

This comprehensive treatise embraces every conceivable aspect of quantity surveying, and in its new form cannot fail to become a permanent source of value to architects, surveyors, civil engineers and builders alike.

FREDERICK CHATTERTON.

PAINTING

The Recent Paintings of Henry Lamb.

By Cyril Connolly.

WHAT are one's first impressions on visiting the Leicester Galleries? That Mr. Lamb is a fashionable painter, an academic painter, an English painter. Does this mean he is a bad painter? At first sight, yes; but the moment one examines his work this is contradicted, for within these limitations it is very much alive. Modern painting rushes along like an express, at every stop a few artists are set down and disappear into the landscape, occasionally they pace disconsolately down the line, sometimes they are content with their destination. At one of these wayside platforms remains Mr. Lamb—a rebel, but destined obviously to be a rebel academician. Just as a virus can only remain alive in a carefully prepared gelatine so the mild, but genuine, heterodoxy of Mr. Lamb is exactly preserved in the conservative environment in which he paints. He resembles those outspoken, free-minded, self-contemptuous young diplomats who are such good company while kicking against the pricks, and so dull when they have freed themselves and vanished into journalism. Mr. Lamb should exhibit constantly and perversely in the Academy and enjoy the distinction of being the best thing there.

Meanwhile, what of the pictures? One seems to me first class. The reader—a girl with large yellow legs and windblown hair seated on a tree trunk in a forest glade. She holds an open book on her knees, a white cloud swoops across the blue sky behind her, over the autumnal boughs. Nobody could see this and not be charmed. It suggests, if you like suggestions, an illustration to a Victorian poet. The book perhaps is the first edition of Lalla Rookh, the whole is a daydream of some romantic traveller of perfect taste suddenly come true. This freshness, this feeling exists also in No. 62, the sofa where the same reader is found again indoors. More ambitious is the *Group of Bathers Surprised* a composition of beautiful harmonious figures—girls at a forest pool, while over the hill appears a horseman, Actæon, perhaps, like a scene from a sonnet of Herédia. The sad transition, however, is more plainly evident if we compare No. 5 with No. 56. The first is a sketch for a family group painted in 1921. The faces are humorous, exact, a pater, a materfamilias, brittle, uncouth children, a comfortable interior, a pram. By the time of the second family group (1931) something has happened. The precise, yet affectionate, satire of the early group has given place to an academy portrait. The brush strokes are large, the hues muddled; indeed, this mud colour is pronounced in all the later works, a colour suited perfectly to large gold drawing-rooms where they will hang, not unreminiscent also of our khaki countryside. In the background of the picture stands the great house, the Liffey rolls through the paternal acres, the baby is no longer a comfortable baby, and a giant wolfhound, a book of poetry, a plate of apples continue the prosperous tale. Even the perambulator has suffered a change—shabby and comic, in the



EVELYN WAUGH

DAVID GARNETT

From the paintings by Henry Lamb.

early picture it is a music-hall joke—now it has become a symbol part of a patriotic study of the joys of marriage, a tableau in *Cavalcade*.

The sketches for portraits are better than the finished thing—as if they were a cleaner example of the painter's talent before his taste had got to work in a too rigorous elimination. The landscapes are English or Irish. I liked best a group of winter beeches, here you see a bridge near Salisbury, all show taste and feeling. No. 22, for instance, a chalk stream moving cold and black through bright water meadows towards a group of trees, soft and bare as shaving brushes; No. 2 a lake in Westmeath; No. 45 giant hemlock, enormous as a tropical blossom, against a black shed. They are delicate examples of winter landscape, beauty faithfully represented, austere coloured. There is so much taste, so much English tranquillity, so much love of kelp and chalk about us that one resents them for not being left in the obscurity of watercolours.

The portraits were the draw of the exhibition. They are the work of a fashionable painter still unfashionably critical of his sitters. Mr. Evelyn Waugh, for instance, what a fascinating likeness! He sits with a mug of beer and a pipe, wearing a red tie and a green sweater and gazing truculently at the observer. A man confidently unsure of himself, always half-burning what he has half-adored.

Mr. David Garnett (gold flake for him!) suggests another type, the *Paisan de Paris*, the brilliant clod. He seems to have asked somebody a poser in an inn; he has the bumpkin look, not uncommon in Bloomsbury, as of a shrewd yokel who has just given a London gentleman the wrong directions and received a large tip. These portraits form, with that of Mr. Oliver Strachey reclining on his quizzical, sensual, wisdom, the centre of attraction for visitors. The women's are less sensational; Mrs. Ridley is interesting, Lady Radnor is beautiful, but is Lady Sinclair, in real life, always so fashionably grim? Of the drawings there is a charming group of bathers.

It was an exhibition well worth going to see. Mr. Lamb is a painter of integrity, charming in sketches, delicate in landscapes, mischievous in portraits; it is my misfortune not to appreciate him at his true worth. He suggests the poetry of Edmund Blunden, which I am not up to either, but he surely suggests it more than in that older period when he painted so ably Mr. Lytton Strachey: so vividly the roofs of Poole.

A Free Commentary.

By Junius.

THE directors of the Blank Railway have neither directly or by per-pro-ing minions made any acknowledgment of the objurgations, appeals and delicate insults addressed to them in the Commentary.

No doubt if I were a director of the Blank Railway—and, scanning the list, I see no particular reason why I shouldn't be—except that—oh, well never mind—I should, no doubt, conscious of rectitude and of the immeasurable distance which stretched between me and an intemperate and impertinent scribbler, do likewise. If there is nothing to say, say it. A safe rule.

But in the sacred precincts of the Board Room I should probably say (if I were a director): "Well, after all, gentlemen, what is there in this complaint? That our suburban terminus is squalid? Quite suitable, if you ask me, for the squalid people, mostly travelling third class, who live on the outskirts of London. For those who live like gentlemen in the honest country and in London, and can afford to shoot in Scotland, and for Commercial Magnates who have to attend to the country's business, by which we live, gentlemen, I may remind you, we provide the best service in the Kingdom—to show people what we can do when we try. . . . And, after all, who is it complains? Some dashed Art Feller! Do you suppose the people mind how dirty the station and the carriages are? They're too busy or tired. And jolly glad to get any kind of train from any kind of station to take them to and away from their work. . . . They don't mind what sort of a refreshment room so long as they can give it a name and get it. What!

. . . . "Oh, yes! I know they're our customers. And in these days it's the fashion to slobber over them and have crèches for their lap-dogs and all that. But we, gentlemen, date from a day before such nonsense was fashionable. All these people expect is to be taken to work and taken back again. And we do that. We may do it slowly, but we do it. When we get a really full post-box of complaints we can promise to look into the matter. And, after all, there's Economy, gentlemen. And doing nothing is the cheapest thing to do. I think we're all agreed about that."

But are we? To take this particular case of Welwyn Garden City—to say nothing of other developing places on the line in question. Would it not be possible to view this as not merely a place in which there are many commuters, but a particularly interesting experiment—the second, and, as I think (some mistakes by pioneers are inevitable) the better, with, moreover, a very good "sales story." Isn't there a case for actively helping it along—not merely passively keeping pace, or just not keeping pace, with its development—giving it, for instance, a better train service than is justified today which, at its

rate of progress, will be insufficient tomorrow? And why? Because, to take only one instance, a new industrial company coming into it will bring perhaps three hundred people at a stroke—all potential customers for the line. And don't tell me that this forbidding, lugubrious, dirty, draughty and positively squalid terminus might not just swing a sensible industrialist's mind from his intentions. It's just such "little" things that do swing people's minds, though they may deny it, and it is on just this psychological factor that the modern salesman builds.

Anybody with a modern mind and any touch of salesmanship in his bones would see Welwyn as a "prospect" and would do a great deal to help it forward. Even as a health resort it should be worth developing—air like wine and an unspoilt countryside.

But there are surely other considerations? Is it decent (to return to our *bête noir*) that any gate into one of the world's most famous cities should be so loathsome? Is there no such thing as civic pride, or pride in one's job? Would you find any such place, I will not say in Paris—there, I think, you might—but in Germany, or Sweden, or Denmark? It would at least be bright and clean. Even the great terminus of the main line station, though an impressive engineering feat of its day, is grotesquely unworthy, in detail, of the fine line—for here the sense of justice inherent in Junius will out—of which it is the beginning and the end.

It isn't as if there were any real sense in this ignoring of imponderables. It is to this ignoring that so many of our present-day problems are due.

And, on a point of trivial detail (but not so trivial when the inconvenience of so many is involved), would it surpass the wit of man to devise some way of showing from which station, main or suburban, a given train listed in the time-table starts? Is it well that every stranger, and visitor, every time, should have to ask. A "box" of printer's rule round main line station trains should do the trick. Would some statistician of the railway calculate the *aggregate* inconvenience, waste of time and energy due to this omission. If only people would think in aggregates! Many a mickle makes a muckle. Never was a truer word said even by the wise Scot.

No, I have the self-restraint not to trot out here my King Charles's Head of reasonable labellings, numberings and directions. But, oh Lord! how silly we can be with all our cleverness! Surely we *do* need that Ministry (or Official Bureau) of Criticism and Suggestion.

A very pleasant story of business enterprise and enlightenment comes from the Great North Road, Barnet by-pass. The proprietor of a quite excellently designed and appointed garage had bought the corner site adjoining. The authorities seemed to him slow in developing the cross-road lay-out which was, incidentally, as it stood, a death-trap. He pressed the matter without avail. It then occurred to him that the authorities suspected him of wanting to improve the value of his corner site. He thereupon presented the site to the council and offered to defray the cost of the changes at his particular corner. Most admirable citizen! Most enlightened business gentleman! May his pumps never cease pumping, his shadow never grow less!

A Word about the New Year

IN THE NEXT (January) issue of the REVIEW there will be several new developments.

As a result of many direct representations from subscribers, the CRAFTSMANSHIP SUPPLEMENT is to be enlarged. This applies also to the CRAFTSMAN'S PORTFOLIO, which appears to be much appreciated by laymen as well as by "professional gentlemen", and which, curiously enough, has received special tributes from continental architects who, in the general way, think English magazines are "old-fashioned". In addition to being enlarged, the Supplement is also to be devoted in future to one subject each month which will be dealt with in as practical and comprehensive a way as possible. As befits the Supplement, these subjects will, of course, be of the "decorative" kind, that is to say, they will deal with interior decoration rather than with structural matters. The January Supplement will be devoted to GLASS, and the following subject will be THE TREATMENT OF WALLS—inside, of course; again decorative not structural.

Another new feature of the Supplement will be a monthly review of new materials and methods in decoration, and besides this, the January issue will also contain an illustrated article on what is, at the same time, the most picturesque town in England and the most unique, for no tripper, traveller or charabanc has ever entered its streets, and in fact, the only people who have ever seen it are those specially invited by the local landowner.

Amongst the other special features of the same issue will be a comprehensive study of the new National Provincial Bank, by Sir Edwin Cooper, with many illustrations and plans.

The Architectural Review
Supplement December 1931

Decoration & Craftsmanship

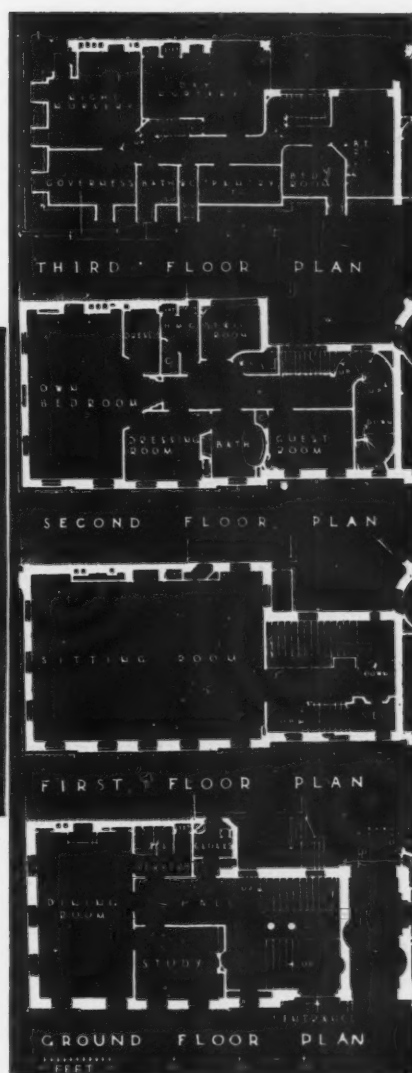
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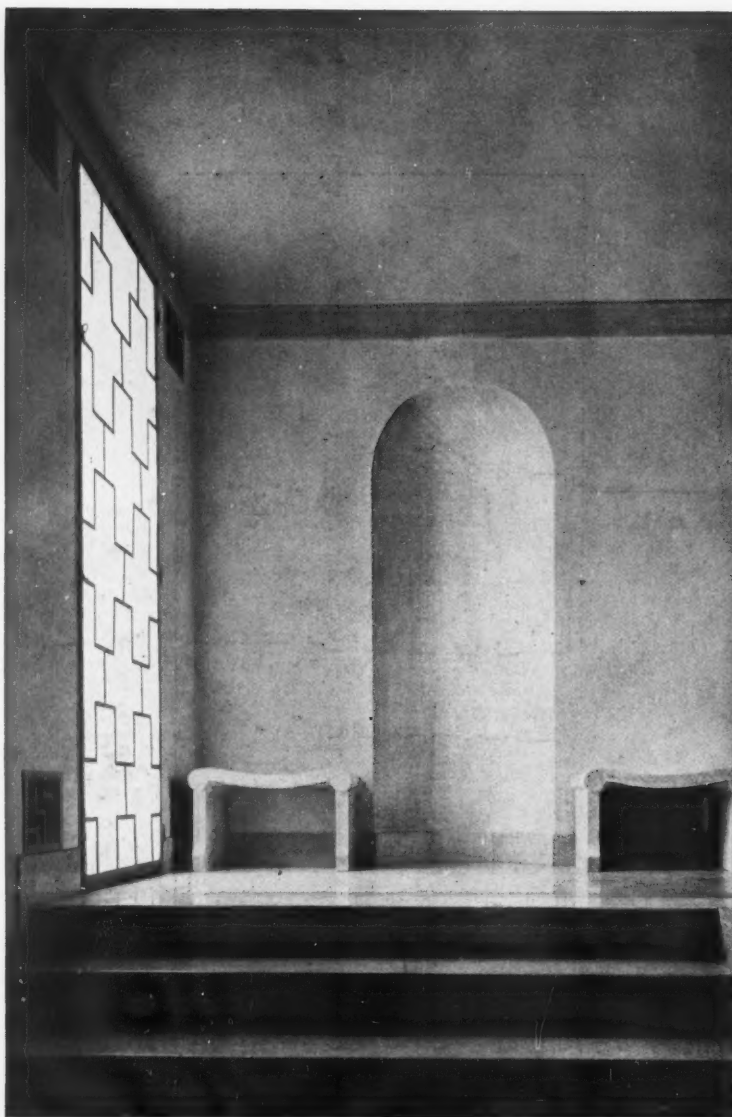
A WORM'S-EYE VIEW OF THE ELEVATION TO THIRTY-THIRD STREET, OF THE EMPIRE STATE BUILDING, NEW YORK. Some idea of the vast amount of material used in its construction may be gathered from the statement published in *The Architectural Forum* by Mr. J. L. Edwards, in which he says that if it had been necessary to move by railroad all the steel required, from the shops to the site at one time, the train would have been 11 miles in length, and if all the material used in the building had been transported, the train would have been 57 miles long. Another interesting fact is that if all the structural steel could have been rolled into railroad rails, there would have been sufficient to lay a double track of lines from New York to Washington.





The entrance, and plans of the ground, first, second, and third floors of NORTH HOUSE, WESTMINSTER, LONDON. Only the hall and sitting-room are illustrated on Plate VII overleaf. Other views of the house will be published in a future issue.





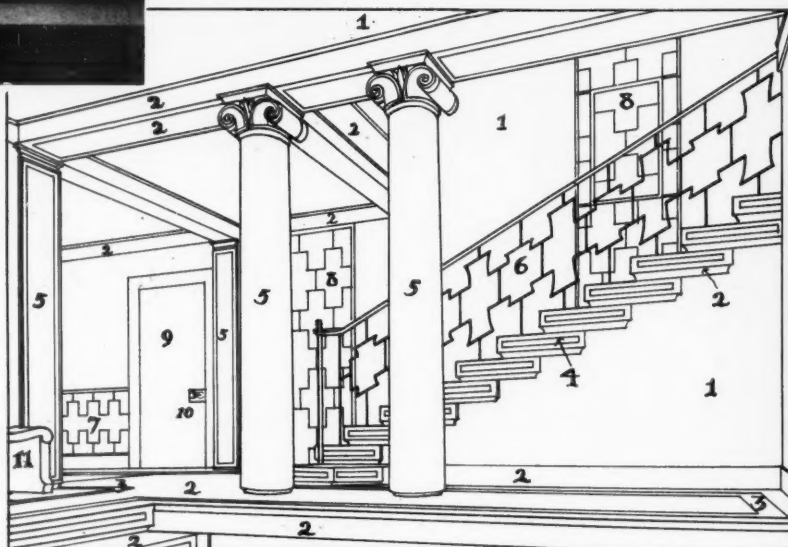
A



B

The materials used and colour scheme for the Hall and Staircase (B) and (C), were as follows :—

(1) Plaster, painted beige colour, finished combed textured surface. (2) Bianco del Mare marble, beige colour. (3) Swedish green inlay. (4) Jade green Budd stone marble inlay. (5) Travertine columns, capitals and pilasters. (6) Wrought iron balustrade, cellulose sprayed verdegris green. (7) Radiator casing grille, wrought iron cellulose sprayed verdegris green. (8) Inner casement grilles, wrought iron, cellulose sprayed verdegris green, glazed white Cathedral rolled acid sheet glass. These conceal the electric lighting units. (9) White waxed oak door and architraves. (10) Modelled silver lock casing, and handle. (11) Seats in Bianco del Mare marble.



C

NORTH HOUSE, WOOD STREET, WESTMINSTER, LONDON, the residence of R. S. Hudson, Esq., M.P., and Mrs. R. S. Hudson. Oliver Hill, *Architect*. (A) The Entrance Hall. The stairs, paving, skirting, architrave, and seats, are in beige-coloured Bianco del Mare marble. The inner casement grilles to the windows are in wrought iron, cellulose sprayed verdegris colour, and glazed with acidified Cathedral sheet glass, concealing the electric lighting elements,



D



E

which give the effect of sunlight. (D) The Drawing Room. The walls are flush veneered in beige-coloured sycamore, the floor in grey oak. The carpet is of lamb skins, ivory pink in colour, the seams forming a rectangular pattern. The furniture is mostly ivory-coloured lacquer. (E) A detail of the Travertine columns and caps in the Entrance Hall. The paving is of Bianco del Mare, with inlay borders of Swedish Green marble. The wrought ironwork is cellulose sprayed verdegriis colour.



1



2

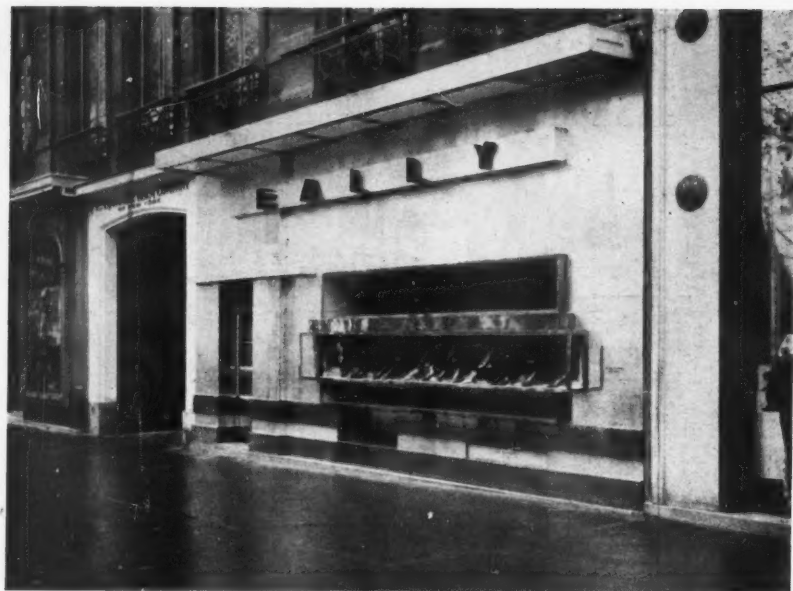


3



4

(1) A CITROËN garage in Paris. A. LAPRADE and L. BAZIN, Architects. An essay in dramatic design. (2) A scheme carried out entirely in zinc by the Cie Royale Asturienne des Mines par la Décoration Métallique S.A. MARCEL T. MAURI, Architect. (3) and (4) A shop for SIÉGEL in the BOULEVARD HAUSSMANN, Paris, designed by RENÉ HERBST. Unique features are the omission of the customary plinth—there is nothing but a kicking plate below the glass—and the treatment of the door, which is a single sheet of glass and so forms part of the shop window itself. By night the doorway is emphasized by a tube of Néon light, the mouldings of its setting being so devised as to protect it entirely from the window lighting and thus obtain the maximum amount of contrast.



- (4) A SHOE SHOP in PARIS, ROBERT MALLET-STEVEN, Architect. The shoes are displayed at eye level, an unusual but extremely sensible arrangement.
- 4 (5) LA SEMAINE à PARIS was designed by ROBERT MALLET-STEVEN to advertise the amusements and diversions available in the metropolis. He has used coloured glass, of which he is very fond, to do this, and the result is most entertaining.



5



6



7

- (6) LA PLAQUE TOURNANTE, PIERRE BARBE, Architect, as its name implies, is a shop principally intended for the sale of gramophone records. The front is in sheet iron, painted black, and gives an excellent suggestion of the surface of a disc.

(7) A JEWELLER'S SHOP at STRASBOURG. RAYMOND FISCHER, Architect. The solids and voids of the existing superstructure have been considered in the design, but otherwise it constitutes a complete departure from its "traditional" setting. The façade is faced in thin slabs of marble; the word KELTZ, the segmental Marquise it crowns at the angle of the building and the doors on either side of it, are in stainless steel. The window lighting is indirect from concealed sources.



An attractive hard-wearing floor surface which can be easily cleaned is an asset to a modern store. Such a floor should be rendered non-slip to obviate the possibility of accident to the hurrying business men and women of to-day, who have only a short time to devote to shopping. The illustration featured above shows a portion of the ground floor of the new premises constructed for the Civil Service Supply Association in the Strand. This floor is laid in 12" x 12" "Biancola" hydraulically pressed tiles rendered non-slip by the incorporation of buff "Alundum" aggregate. The "Biancola" terrazzo stairs leading to Bedford Street and the floors above, part of which can be seen in the background of the illustration on this page, are also rendered non-slip by the incorporation of buff "Alundum" aggregate in the terrazzo with 6" x 4" x 1/4" "Alundum" tile on the stair nosings. The entire terrazzo work in this building has been carried out with "Atlas White" Portland Cement by Art Pavements & Decorations Ltd. Write to us for samples and prices of crushed "Alundum" aggregates in their seven colourings, and a list of firms who specialise in the production of "Alundum" terrazzo floors and stairs—firms who follow the makers' specifications to ensure complete satisfaction of the architect and his client.

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

The Adamite Co. Ltd.

Architects: Herbert O. Ellis & Clarke, F.F.R.I.B.A.

Twelve Details in Tiles-11



A Tiled Fascia by Carter & Co. (London) Ltd., for The Gas Light & Coke Co.
Architect: H. Austen Hall.

The little tugs, and the barges, and the river steamers as they come up London's River see a wealth of different architecture—Greenwich Hospital, the Tower, the P.L.A. Building, Adelaide House, St. Paul's, Somerset House, the London County Council, the Houses of Parliament, St. Thomas's Hospital, Lambeth Palace.

But as darkness comes down upon them, and they pass Vauxhall, with the feudal shapes, and the Gothic shapes, and the Renaissance shapes, and the modern shapes looking all alike in the gloom, there gleams a sign that is radiant alike by day and night—that reflects itself, that is mirrored, in the stream.

IT IS A DETAIL IN TILES

CARTER & CO., LTD.

Tile Makers

Poole

Dorset

LONDON: 29 ALBERT EMBANKMENT, S.E.11

Till

ANTHOLOGY.

A Brilliant Criticism.

IF the earlier inscription was faulty in all these respects, it had a negative merit; it was plain and laconic, not florid or verbose, and such a plainness and brevity sorted well with the taciturnity and impersonality of the celebration. The Abbey has all variety of inscriptions, from the most copious to the most laconic; of the laconic notable examples are O rare Ben Jonson and Jane Lister, Dear Childe. But such flowerings in a lonely word are not to be commanded; they spring from a sudden genius of affection.

The new inscription—which is here reproduced—is not laconic; it includes additional matter, some part at least of which had a good claim for record. The lettering and the disposition are not altogether bad, but dull and crowded, and predominance of size is given to the words 'For God,' which belong to a subordinate statement. 'His Majesty King George V,' as chief mourner, distracts the eye by equality with 'Of a British Warrior,' itself defaced by a preposition taken from an unnecessary phrase.

In addition to these vices of form the inscription has nearly all others that are possible. The English language, it is fair to remember, has many traps for the epigraphist. Its particles, its articles, prepositions and pronouns, in lieu of inflections, contrast with the mass and concision that Latin offers for the lapidary style; nor can English shift its words with the same freedom from first place to last, and effect those sforzandos which are like the rumble of a muffled drum.

X X SIH ERE THTL WEHT HETHE KNOWETH THEM THAT ARE HIS X X
X BENEATH THIS STONE RESTS THE BODY X
OF A BRITISH WARRIOR
UNKNOWN BY NAME OR RANK
BROUGHT FROM FRANCE TO LIE AMONG
THE MOST ILLUSTRIOUS OF THE LAND
AND BURIED HERE ON ARMISTICE DAY
11 NOV: 1920, IN THE PRESENCE OF
HIS MAJESTY KING GEORGE V
HIS MINISTERS OF STATE
THE CHIEFS OF HIS FORCES
AND A VAST CONCOURSE OF THE NATION
THUS ARE COMMEMORATED THE MANY
MULTITUDES WHO DURING THE GREAT
WAR OF 1914-1918 GAVE THE MOST THAT
MAN CAN GIVE LIFE ITSELF
FOR GOD
FOR KING AND COUNTRY
FOR LOVED ONES HOME AND EMPIRE
FOR THE SACRED CAUSE OF JUSTICE AND
THE FREEDOM OF THE WORLD
THEY BURIED HIM AMONG THE KINGS BECAUSE HE
HAD DONE GOOD TOWARD GOD AND TOWARD
HIS HOUSE
X X IN CHRIST SHALL ALL BE MADE ALIVE X X

Yet there are degrees, and this inscription is verbose without being sonorous: it is cacophonous, it is pleonastic; in part it touches the journalistic, in part it drops from prose into a jog-trot of verse. Awkward liaisons cannot always be avoided, but for cacophony, consider the first line, 'Beneath this stone rests'; for tautology and

cacophony mixed the 'many multitudes' with the excessive alliteration of its 'm's' following upon 'commemorated.' The enumeration of those present belonged rather to next day's newspaper, than to the slab; the mourners were the people of the English race.

For God, for King and Country,

For loved ones, home and Empire,

For the sacred cause of Justice and the freedom of the world

are three verses, and a fourth is divided from them by the insertion of the superfluous gloss 'life itself.' As for the content of those verses, 'God' is out of place, because that word sums up all noble motives, and if used should be used alone: but what we want here is a definition of the proximate aims of the fighters, not of an ultimate sanction which might have been denied by many of the brave men who fought. 'For loved ones, home and Empire' is like a parody of 'England, home and beauty,' and in its concatenation calls to mind 'L'hôtel de l'Univers et de Portugal.' 'Empire' is new-fangled; 'sacred cause of' needless; 'freedom of the world' bigger even than the aims of this biggest of wars.

Now it is obvious that no one man, however clumsy, could have brought together so many faults in so short a compass; this must have been a joint composition; no theory save multiple-authorship will account for such discrepancy between the brains available and the result.

Having criticized, I may be thought bound to supply an alternative. I will not pretend to do that, but it may be possible to illustrate how some of the obstacles might be turned. Let it be supposed that all the matter of the above inscription is to be included, and one other relevant fact, the foreign soil in which the nameless body was laid, contrasting with 'sands . . . dropt from the ruined sides of Kings.' Then we must detach, for the eye, from the total inscription, one more laconic. 'British' and 'warrior' will not do: we must get along, therefore, without a noun. Further still, though home and loved ones may have been in the foreground for individuals, the causes of the War were two: first, the immemorial ranging of the nation against any tyranny that threatens Europe; the other threat was to our own preservation. The exposition of motives must cover these two heads. We shall therefore have something like this, pivoting on the solitary adjective 'Unknown.'

HERE

MIXED WITH THE DUST OF KINGS

AND OF FAMOUS MEN

IN EARTH BROUGHT WITH HIM

FROM THE BATTLEFIELDS OF FRANCE

LIES

UNKNOWN

WHETHER OF THE SEA LAND OR AIR

FORCES OF THE CROWN

ONE

WHO FELL

IN

THE GREAT WAR

MDCCCCXIV-MDCCCCXVIII

FOR

THE LIBERTIES OF EUROPE

AND THE SECURITY OF THIS REALM

From

CONFESSIONS OF A KEEPER, AND OTHER PAPERS.

By D. S. MacColl.

Marginalia.

A Walk in the Cemetery.

Attention has at last been drawn by means of a correspondence in *The Times* to the frightfulness of most modern tombstones. It is a strange thing that diocesan funds and money raised by parishes for the generally sympathetic restoration of churches should pay no attention to the churchyard. Ignorance as much as lack of enterprise may be the cause of the erection of hard, white, broken columns and top-heavy crosses in Cotswold graveyards and against the flint walls of Norfolk churches. For monumental masons have been known to assert that white marble and granite are the only two substances suitable for outdoor memorials. Their advertisements frequently plead that granite alone (in all colours) can resist climatic conditions. Fortunately, perhaps, this is untrue. However, it is odd, since up to the first quarter of the last century it did not occur to architect and craftsman that any other than harmonious stone should be used. In those days, however, architect and monumental mason seem to have been in alliance—a combination which the present commercialism regards as unhealthy and suspicious. A walk in the older part of Highgate Cemetery, in some confines of Kensal Green, and in the Necropolis at Glasgow will show that even until the eighteen-forties architects were designing fine Greek Revival monuments, comparable with the Classical Commissioners churches. Thereafter the outskirts of the cemetery and all the newer metropolitan burial grounds are resplendent with polished granite, "Celtic" crosses standing over chipped-marble beds and adorned with lettering that would disgrace even the most retrograde of signwriters. There is one consolation for England. She does not produce anything



Quite so horrible as this sort of thing

which can be seen in Switzerland. In fairness, too, to many English dioceses it should be mentioned that memorial tablets for the *insides* of churches have to be passed by a specially appointed committee.

A Walk in the Mansion House.

This building has been recently redecorated under the supervision of Mr. Sydney Perks and Mr. Sydney Tatchell. It is perhaps a significant fact that Dance's galleries which originally lent proportion to the Egyptian Hall have been put back, and filled the uncomfortable hiatus that existed without them. This should serve as a warning to those go-ahead rural deans who wish to destroy and who

frequently are destroying, or have destroyed, the galleries of old churches. The fearful mutilation of the City churches—notably of St. Mary Woolnoth—has only just percolated to ecclesiastical authorities. In the country thick darkness broodeth yet.

A Walk in the Streets.

Mr. George Mansell read an interesting paper at the Royal Society of Arts recently on the horrors of modern notice-boards, whether municipal or commercial. He said:—

"Along Oxford Street and in Ludgate Circus have lately appeared signal devices of incredible ugliness. Not that we could hope for much feeling of beauty in Ludgate Circus and Ludgate Hill. If I were asked to award the Devil's prize for sheer civic untidiness, Ludgate Circus would be an easy winner. That sad, bad place of incoherent architecture is made still more incoherent by liberal shouting of commercial undertakings of all sorts. Its honest squat railway bridge, disfigured on one side by a beer advertisement of the neighbouring public-house, beneath, by loud enamel signs of a sanitary preparation, the two obelisks of dirty stone, one placed nearly on top of a public lavatory, its 'jack-in-the-box' policeman's rostrum, and, to crown all, the signal devices which have now been added to complete the dismal confusion.

"Sir Christopher Wren thought of a wide street leading to his Cathedral, of a 'piazza' or open place before the street. If we see Ludgate Circus, in the sense of really seeing, we understand the complete frustration of Wren's marvellous vision. But in Ludgate Circus it is better not to see, it is only a crossing place, and Ludgate Hill just a passage to the City, not the opening prelude to the rich harmonies of St. Paul's.

"Of recent years, too, it has become the practice to turn the frontages of certain of our hospitals into the appearance of cheap circus booths. St. George's Hospital, built in all the spacious gentility of the Regency, with its near neighbour the lovely colonnade of Hyde Park Corner, on a site it would be hard to better, has gathered to itself such a collection of tins, collecting boxes, signboards and advertisements that beggars description. Westminster Hospital, with the Abbey at its right hand, has made of its front a sort of 'jumble sale' effect, more in keeping with a small parish hall mentality than that of a great hospital, placed in the heart of the Empire. Is it really necessary for such 'cheap-jack' charitable propaganda to sully the amenities of a great site and to create an amused wonder in the visitor from abroad?

"The Ministry of Transport are big offenders in the matter of street signs. Take, for example, their 'Please Cross Here' notice and their 'One Way Street' sign. The first is a cheap temporary looking thing with dull green letters badly spaced on a dirty white ground, the post is painted a sickly yellowish colour, nearing red. It is just frankly a notice on a board with as much pretence at comeliness as the trench notices we knew of in the war, 'Gas Alert On,' 'Pipsqueak Alley.' I believe and hope that they are only of a temporary nature. The second, the 'One Way Street' sign, cannot be excused on the ground of its being a temporary job. Cast in iron, with a fluted shaft picked out in white, with framing of a heavily decorative order, surmounted with a barred beacon lit up at night and on the summit a 'flambeau' enrichment to complete the top-heaviness. The actual lettered panel is entirely crushed by weight of frame and decoration. The lettering is of a weak Roman pattern, capitals and lower case letters, incredibly badly spaced, unreadable until one is close at hand. With the excellent model of the London General Omnibus 'stop' sign before them, we cannot but wonder why the Ministry of Transport sanctioned such a design."

Hyde Park Corner has been further beautified since the reading of this paper by a sign in gold lettering across one of the houses in Grosvenor Gardens next to St. George's Hospital, which is in a style unworthy of the notepaper of a provincial grocery. A Committee of Public Taste which could deal with monumental masonry, public signs and advertisements and the preservation of eighteenth-century woodwork seems yet far off. *Punch*, always willing to be



THE RECONSTRUCTED WHITE ROCK SWIMMING BATH, HASTINGS
SIDNEY LITTLE, Assoc.M.Inst.C.E., BOROUGH ENGINEER.

THIS salt-water swimming pool is one of the latest additions to the many amenities of this pleasant and up-to-date holiday town. Two-to-one sand and cement mortar, with the addition of 5 lb. of 'PUDLO' Brand waterproofer to each 100 lb. of the cement, was used for lining the bath, and also for rendering the interior surfaces of the old walls behind the dressing boxes which are below ground level, and were damp. The glazed brick lining to the bath is built in cement made impervious with 'PUDLO' Brand waterproofer: this is a very effective safeguard against the staining, behind the glaze, which occurs when dirt-laden water soaks through the joints, and so into the porous "biscuit" of the bricks. That 'PUDLO' Brand waterproofer was chosen for this work is the best possible evidence of the satisfaction that its use gave in the waterproofing of the 2,000,000-gallons reservoir at Baldslow, two years previously. This work, also, was done to the designs, and under the direct supervision, of Sidney Little, Assoc.M.Inst.C.E., the Borough Engineer

'PUDLO'

BRAND

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MARKET SQUARE KING'S LYNN

Sole Proprietors and Manufacturers

E. & S. St.

A RESTING PLACE FOR DAYLIGHT



New flats in Silchester Road, North Kensington, W.
Messrs. T. Smith Shearer and S. Cameron Kirby,
A.A.R.I.B.A. (Architects).

USERS INCLUDE: H.M. OFFICE OF WORKS, THE BRITISH BROADCASTING CORPORATION, THE FEDERATION OF BRITISH INDUSTRIES, THE MASONIC PEACE MEMORIAL, LONDON POWER CO., SOUTHERN RAILWAY, ETC.. ETC.

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MIDHURST WHITES

THE MIDHURST BRICK CO., LTD., WINDSOR HOUSE, VICTORIA ST.,
LONDON, S.W.1. Phone: VICTORIA 5551-2. Works: MIDHURST, SUSSEX.

first on the side of health, must not forget that cleanliness is also connected with that virtue. Bad taste is no more than dirt. Nevertheless, *Punch* makes many laborious jokes about a Committee of Public Taste—jokes which probably only its readers can understand.

A History of the English House

Mr. Nathaniel Lloyd's exhaustive and monumental work, *A History of the English House*, which appeared in a necessarily abridged form in THE ARCHITECTURAL REVIEW, has just been published as a book by the Architectural Press. A very great deal of material, both text and illustrations, has been added to the original articles, and the illustrations have been entirely rearranged into sections according to subjects under such headings as exteriors, interiors, exterior wall-treatment, interior wall-treatment, ceilings, fireplaces, and other details, each illustration being accompanied by its descriptive caption. It is thus possible to turn over page after page of photographs representing eight hundred years of, for example, elevations or fireplaces, to compare one with another and to note the changes and developments of each particular feature throughout its history. Such a succession of consecutive examples has never before been assembled, and its value to those who are interested in English domestic architecture can scarcely be over-emphasized. It is undoubtedly the standard work on the subject. Some idea of the immensity of the work to which the author has given a great part of his life will be realized by the fact that the book contains over nine hundred illustrations and weighs 7 lbs. The price is three guineas. $3 \times 21 \text{ sh.} = 3 \times 5.11 = 15.55$

A New Cunard Liner.

The Cunard Company announced in connection with the building of their giant new liner at Clydebank that arrangements have been made for the interior architecture and decoration of the public rooms in the passenger accommodation of the vessel to be carried out under the supervision of Mr. Arthur J. Davis, of Messrs. Mewés and Davis, in association with Mr. Benjamin W. Morris, of Messrs. Morris and O'Connor, of New York.

The combination of eminent architects from both sides of the Atlantic will, the Cunard Company anticipates, be the means of translating into the new steamer an expression of the best work and design to be found in both continents.

The London Mercury

for November is a triumph of good typography and printing. The advertisement of the Golden Cockerell Press—consisting of several specimen pages—is an excellent opening, and the other pages exhibiting linotype work are, perhaps, best represented in the pages of Baskerville. It seems a pity that such an excellent example of typography and proportion is not followed by other magazines.

The Metropolitan and The Underground Railways.

Even the most unobservant traveller on the London railways cannot fail to notice the abrupt change from the District Railway to the Metropolitan. There is an efficient simplicity about

the former which is the result of the public-spirited efforts of the Underground Group, whereas the Metropolitan decorations, lettering and proportion are fussy and Edwardian in comparison. Nor is this the only complaint that can be made against the Metropolitan. In the decent stucco of St. John's Wood an enormous hoarding has been erected over Swiss Cottage Metropolitan Station depicting the varying olde-worlde types of house that may be purchased farther out in Metroland. Not only in outer London has the Metropolitan shown activity. Great Portland Street and Euston Square stations are hardly feats of architecture. An effort is apparently being made by this railway to cast off more vulgar trappings, but so much harm has been done already. Good luck to it.

CORRESPONDENCE.

Mapa'ndus
Chatsworth Drive
N.W. 7.2.

Dear Sir

Live in
Lovely
Mill
Hill
Near
Edgware.
Architect-
designed
desirable
residences.



truly yours
T Pinkerton

No Fault of Mr. Lutyens

To the Editor of THE ARCHITECTURAL REVIEW

SIR,—A natural preoccupation with a more important issue, which has now engaged the exclusive attention of the technical press for some little time, is no doubt responsible for your caption writer's temporary aberration in printing a letter I ventured to address to you (and which appears in your November number)

MARGINALIA

under the title "Unregistered Architects." My own title—"The Exercise of Discretion in the Scale of Professional Fees"—was, I confess, redundant. But it had at any rate the merit of bearing some relation to the text. In your caption writer's title there is, unfortunately, no relationship at all.

I am inclined to think that your editorial comment is intended to refer to my letter, although, as a professional man, I cannot quite see the connection. I believe that an accepted definition of the difference between someone who practises a profession and someone who plies a trade is that the former may sell the flower but not the fruit of his genius. Surely the distinction is not as to the price of inspiration? Presumably concert-singers may, as a class, be regarded as professional. But if the engagement of some young woman just graduated from the *conservatoire* were to cost the impresario as much as for the golden voice of Galli-Curci, it may be assumed that young talent would go long seeking for an opportunity in vain.

I am able to state from experience that the fees of physicians (who are members of a close corporation) vary very much indeed. Yet is there any difference between the professional status of an architect and that of a doctor? Not that there are no differences in other respects, and particularly in this: that the doctor's mistakes are buried, whereas the architect's are indefinitely perpetuated.

Finally, I am accused of taking one point of view only. But surely, Sir, it would indicate an egregious egotism on my part were I to intrude further on your space by expressing two?

I am,

Yours, etc.,

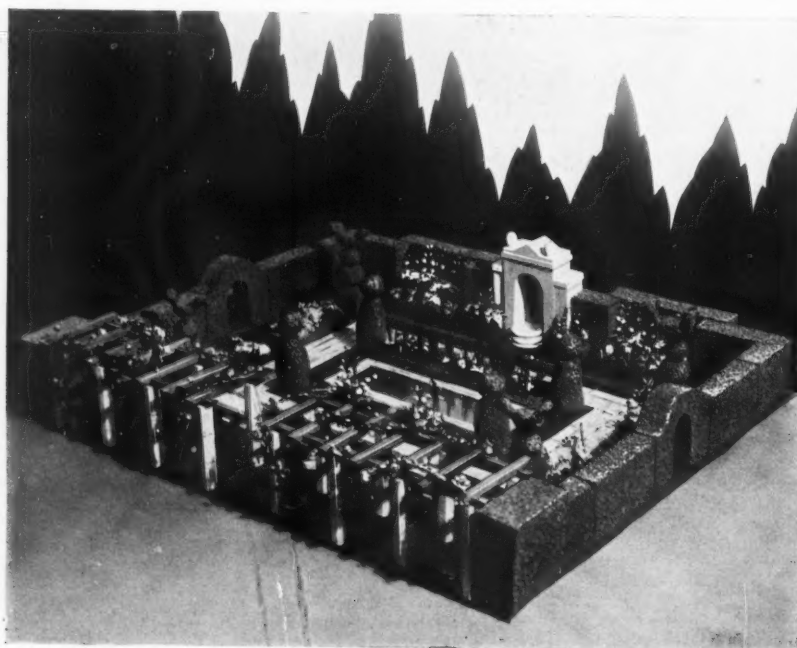
ROBERT LUTYENS.

20 Stafford Place, S.W.1.

The Durability of the Natural History Museum, South Kensington.

To the Editor of THE ARCHITECTURAL REVIEW

SIR,—A mis-statement in my article "Faience as a Medium for Modern Architecture" in your October issue has been brought to my notice and I should be grateful if you would give me an opportunity to correct it. I inadvertently associated the Natural History Museum with the Victoria and Albert Museum as a terra-



cotta building on which failures owing to flaking have been apt to occur. I had in mind a curious, probably a unique, instance of a terra-cotta pillar cracking under prolonged heat, as described in the Report of the Department of Scientific and Industrial Research. So far from any failure having taken place on the terra-cotta of the Natural History Museum, the Office of Works reported,

The Architectural Review, December 1931.

after an examination of the building last year, that it "is in a wonderful state of preservation and no deterioration could be detected."

Yours faithfully,

CHRISTOPHER HUSSEY.

Country Life,
20 Tavistock Street, W.C.2.



'This Rabbit and this Horse

do not come from Paris. They are not the result of reading what Mr. Wilenski writes, or of listening to what Mr. Kennington has to say. They come from the Russian shop in Coptic Street and are made by Chinese peasants who have never heard of jazz, Picasso, or THE ARCHITECTURAL REVIEW. On looking at them carefully I find that the artist who made them only used two tools, a file and a punch. It is strange to think that we all have to study elimination in order to reach a forced simplicity, and this Chinese peasant cannot help being simple because his tools will not let him be complicated.

* * *

An Unusual Exhibition

of model gardens is being held at Harrods from December 7 to 12, designed and made by Mr. Kenneth Broad. Were it possible that there should also be an exhibition of dolls' houses, it would compare unfavourably in design and decoration with this display. Perhaps these model gardens will not only serve as useful precedents for the planning of real gardens, but also stimulate a few toymakers to create less frightful models of houses, shops and designs for brickbuilding than appear every Christmas.

Joint Architects: Briggs and Thornely, F.R.I.B.A., and H. J. Rouse, F.R.I.B.A.



The New India Building

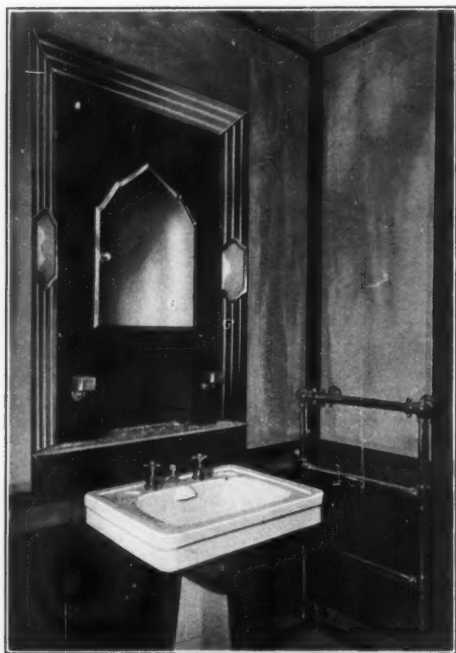
BRITISH INDUSTRY

A PRODUCTION

JOHN STUBBS & SONS

LIVERPOOL WORKS LONDON

The illustration on this page is of a corner of an all-glass bathroom in a Park Lane flat. This work was carried out by Messrs. James Clark and Son, Ltd., the prominent firm of glass merchants, in whose recent "Catalogue of Ideas, Suggestions and Illustrations" this photograph appears. The catalogue, besides giving photographic examples of many of the various types of work in which Messrs. Clark specialize, such as the glazing of buildings, bevelling, silvering, and glass for interior



decoration and shop fittings, briefly describes the very up-to-date machinery employed to obtain first-class results. Among the latest inventions of the firm are "Safety Glass," for use in cars and buses, and "Metallite," a waterproof backing that guarantees that mirrors fixed in rooms subject to moisture, such as bathrooms, retain their lustre and brilliance.

* * *
We are asked to make the

following announcement for Messrs. Moler Products, Ltd.:—The name "Moler" is a generic term given to a type of earth from which partition and other blocks are made. "Fosalsil" is the trade name of a British-made Moler block. "Fosalsil" is made by Moler Products, Ltd., of No. 62 Kingsway, London, W.C.1.

* * *

Messrs. Thomas Butlin & Co.—a branch of the United Steel Companies, Ltd.—have just issued a small booklet entitled *Some Products for Civil Engineers*. As well as giving a short description of the work carried out by the various departments of this firm, some interesting illustrations are included of the factory itself, and detail drawings are shown of various products of the company.

* * *

Councillor J. A. Dew, J.P., managing director of Messrs. Sissons Brothers & Co., Ltd., the varnish, enamel, paint and colour manufacturers of Hull, has been unanimously elected Mayor of Bridlington for the ensuing year. Councillor Dew has filled the office of deputy mayor for the last two years.

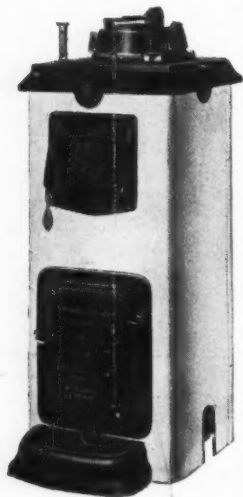
* * *

The general contractors for Billingham Synthonia Recreation Club were Messrs. Blackett and Sons. Among the artists, craftsmen and sub-contractors were the following: F. J. Sawyer (proscenium curtains and window curtains); Wolff and Son (ornamental posts to proscenium); Turner, Lord & Co. (balcony seating and fibrous plaster); Smith and Ansell (emergency lighting fittings and exit signs); Parks, Ltd. (silk lamp shades); Frank Burkitt (safety curtain, projector room shutters and cinema screen frame, etc.); Francis Morton, Junior, & Co. (spring dancing floor); Shurmur and Sons (bar fittings); N. F. Ramsay & Co. (ironmongery); Luxfer, Ltd. (bar cellar flaps); Blackett Construction Co. (bricks and roof tilings); Leeds Fireclay Co. (sanitary fittings and shower-bath fittings); Jeffreys & Co. (heating and ventilation); Benham and Son (kitchen fittings); Dixon and Son (fire hydrants); Wood & Co. (steelwork); May

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Birmingham Showroom: 35 Paradise Street.

Brighton Showroom: 48 Grand Parade.



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FULHAM 6142-3

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* * *

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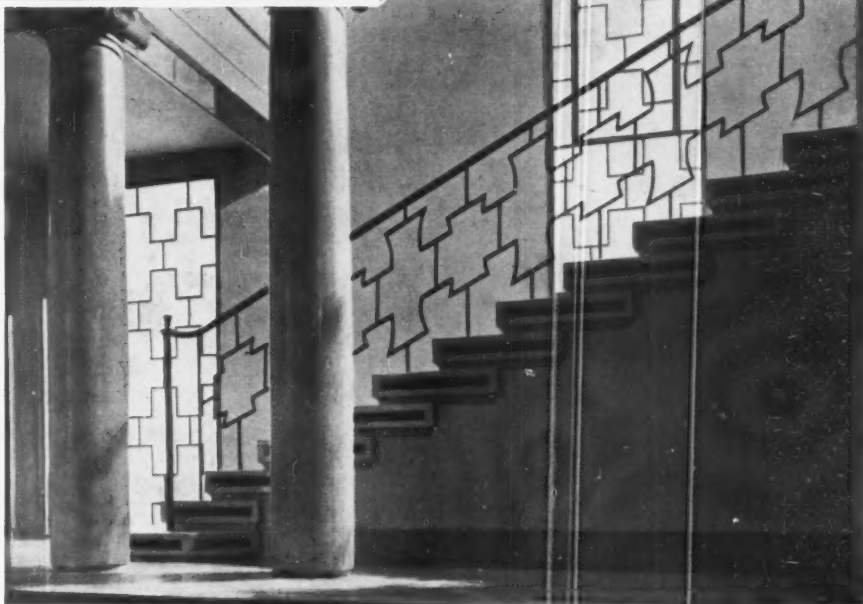
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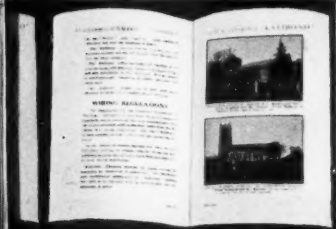
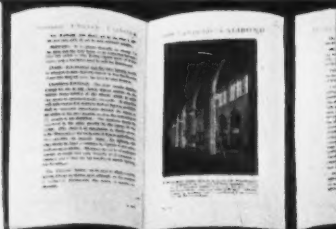
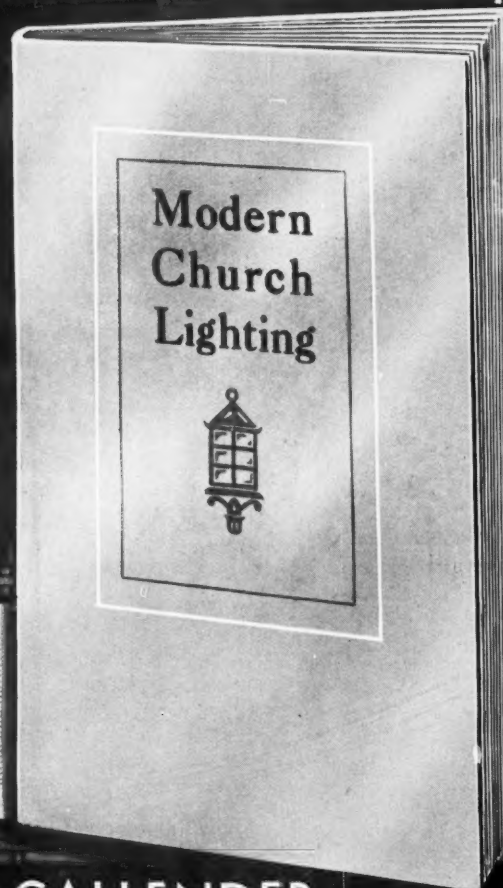
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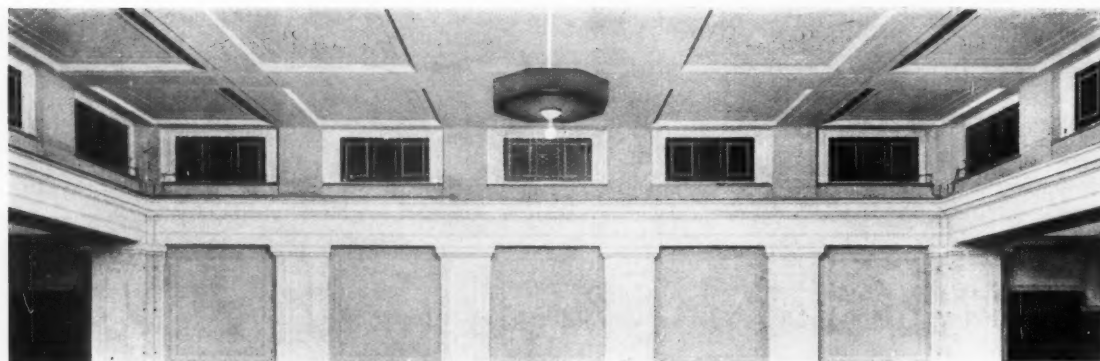
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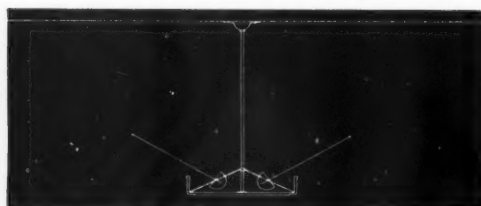
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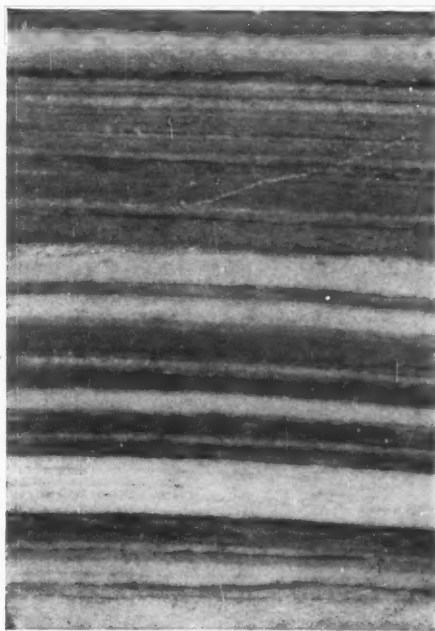
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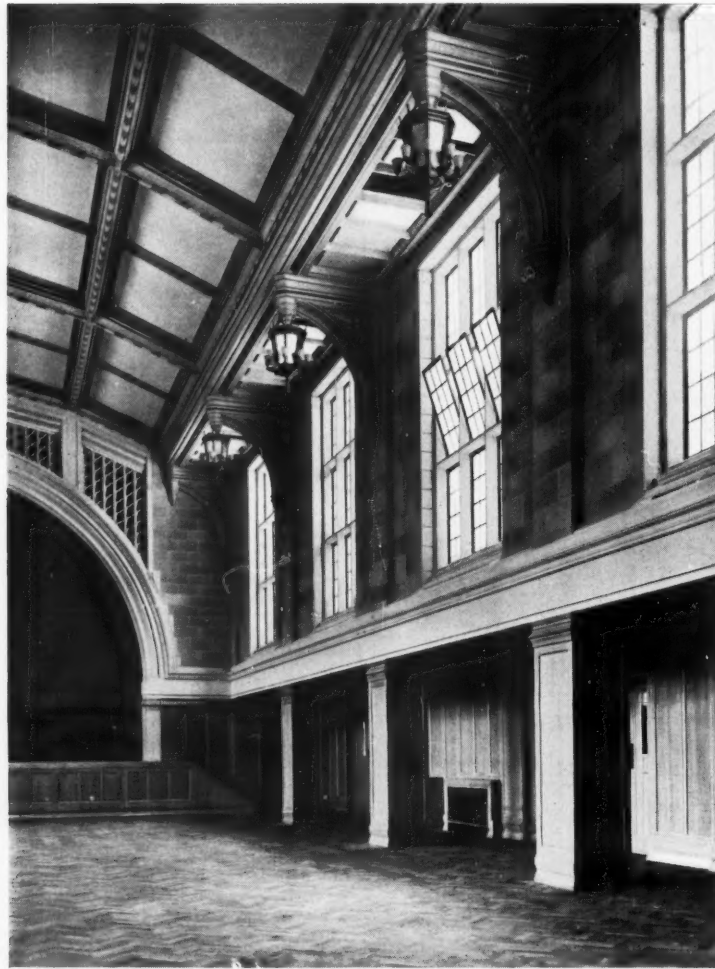
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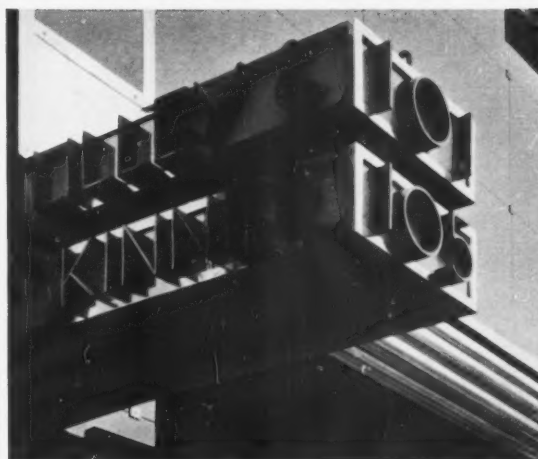
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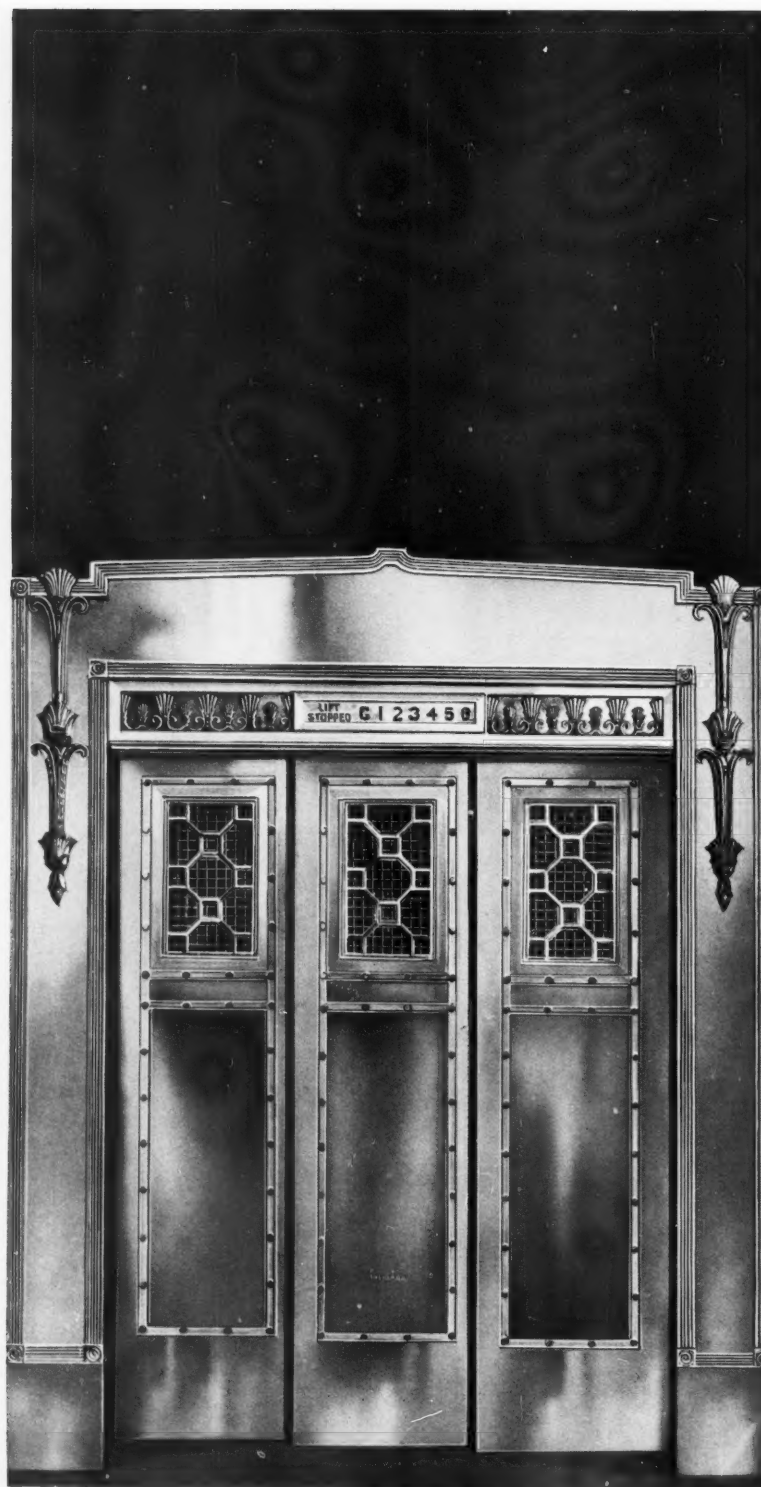
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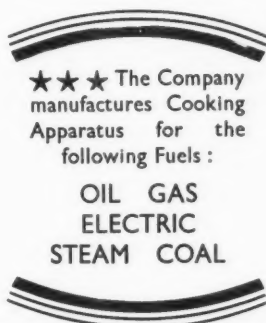
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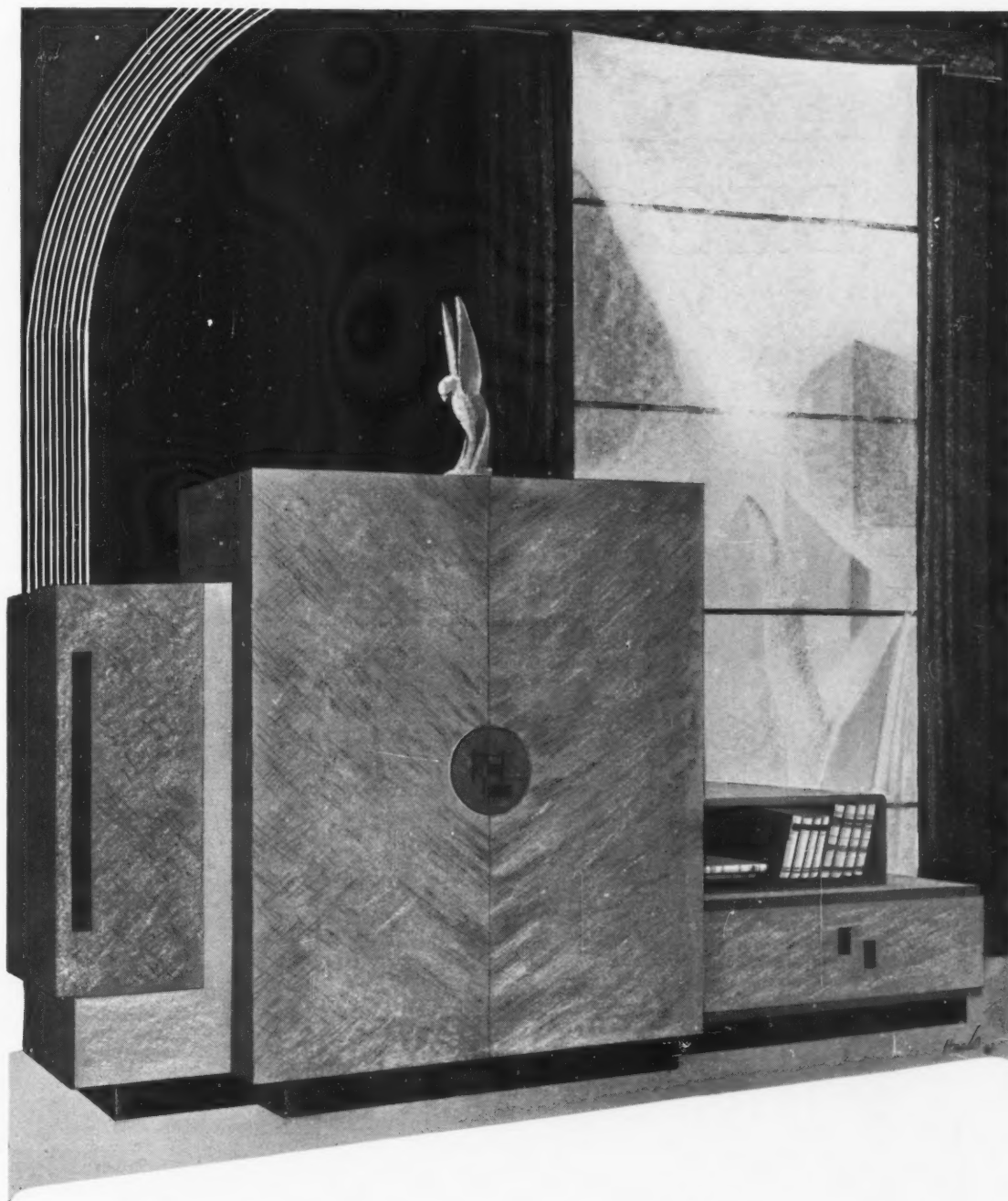
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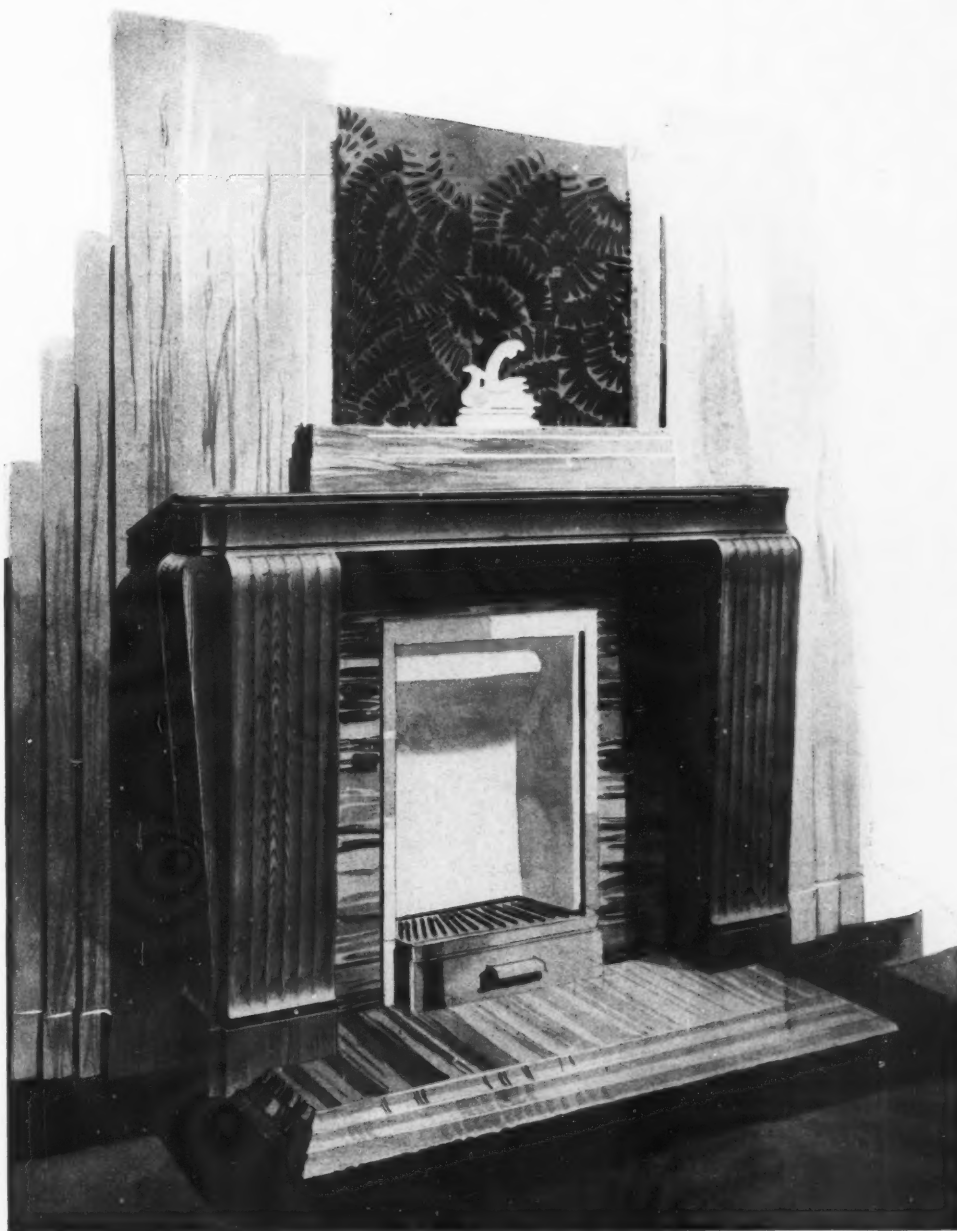
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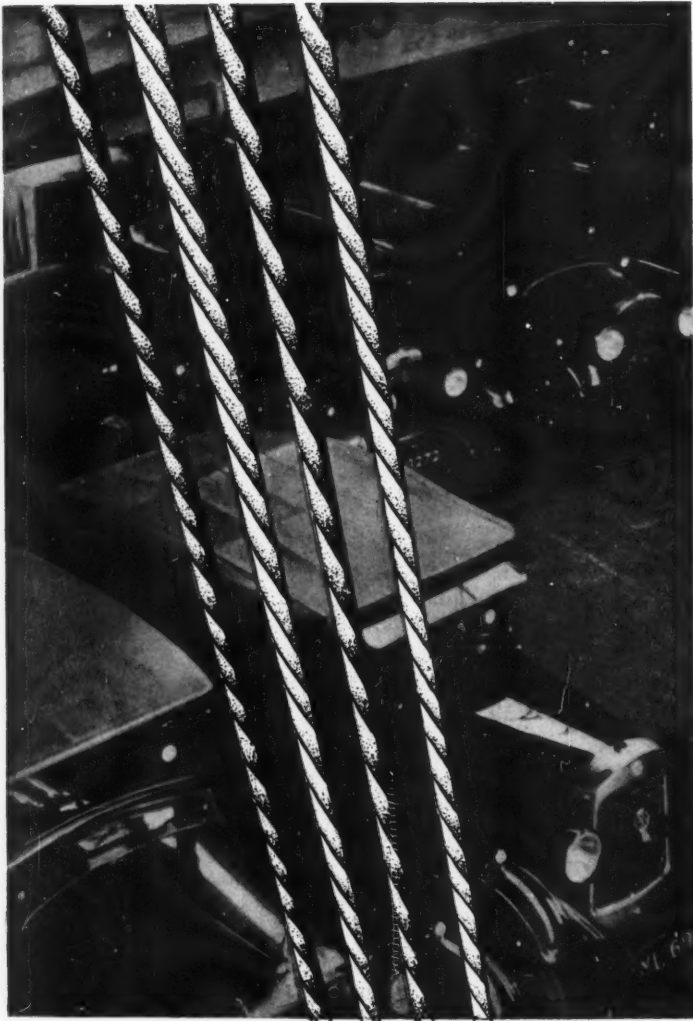
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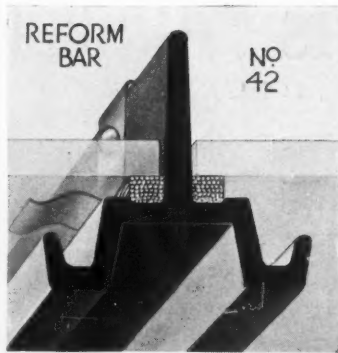
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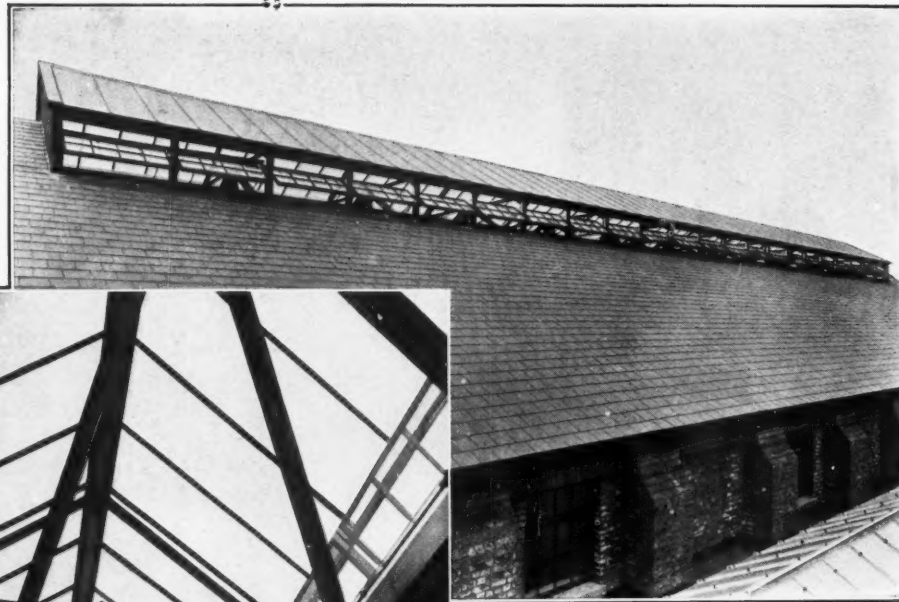
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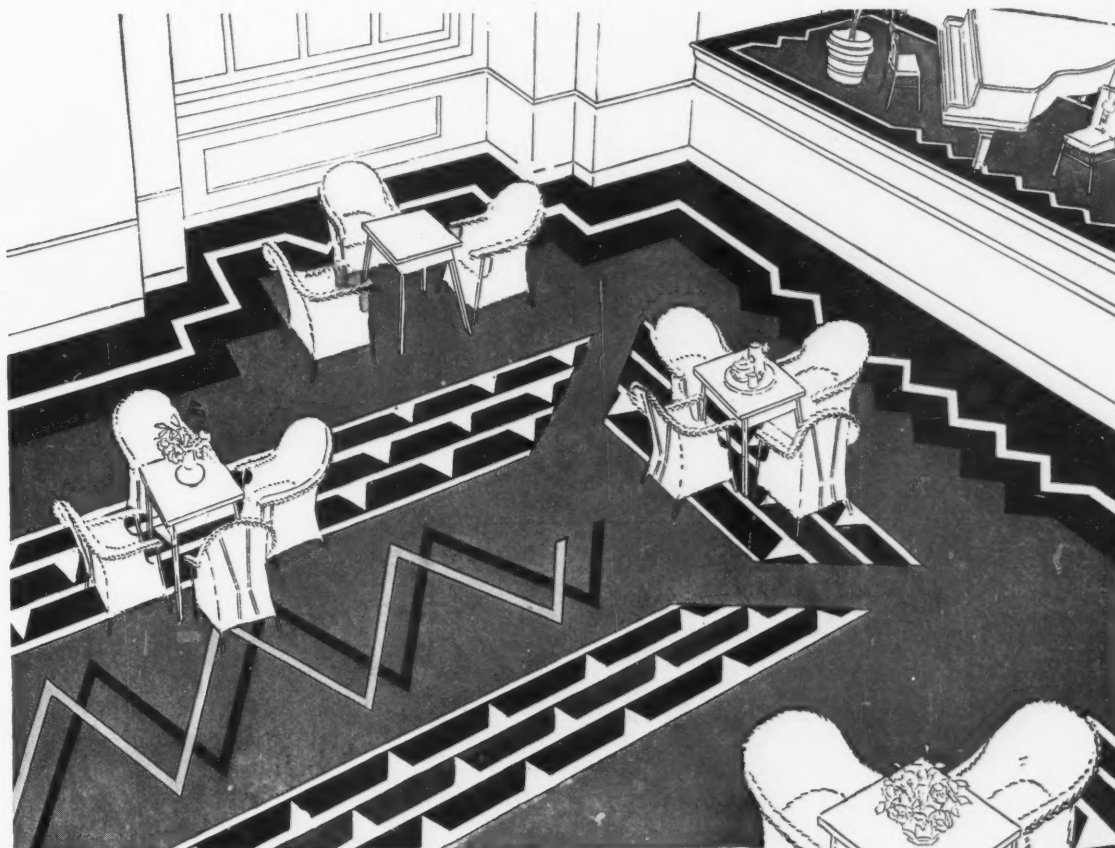
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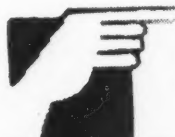
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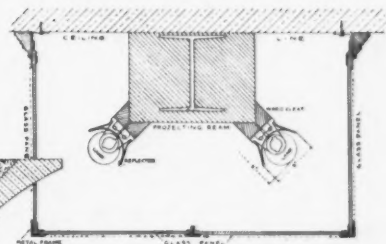


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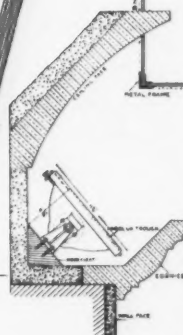
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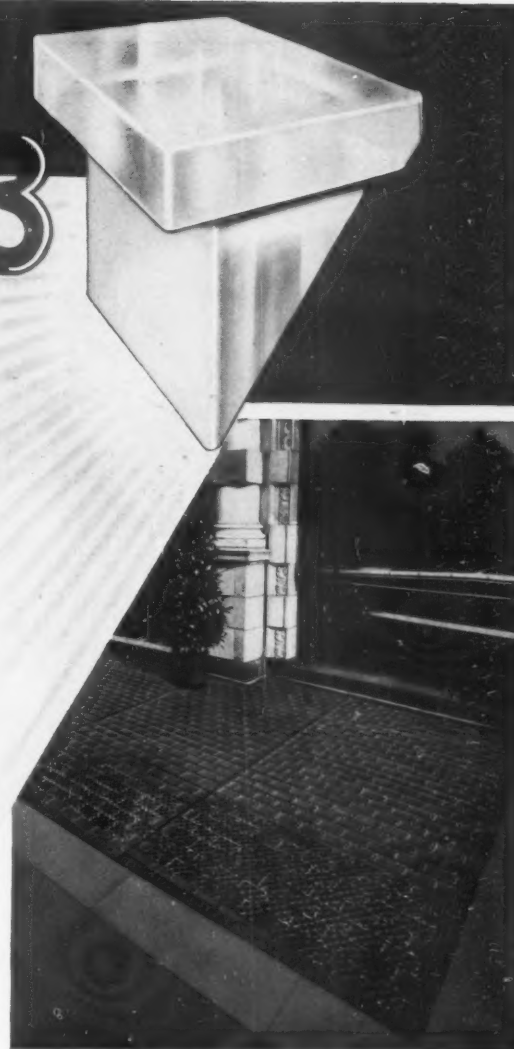
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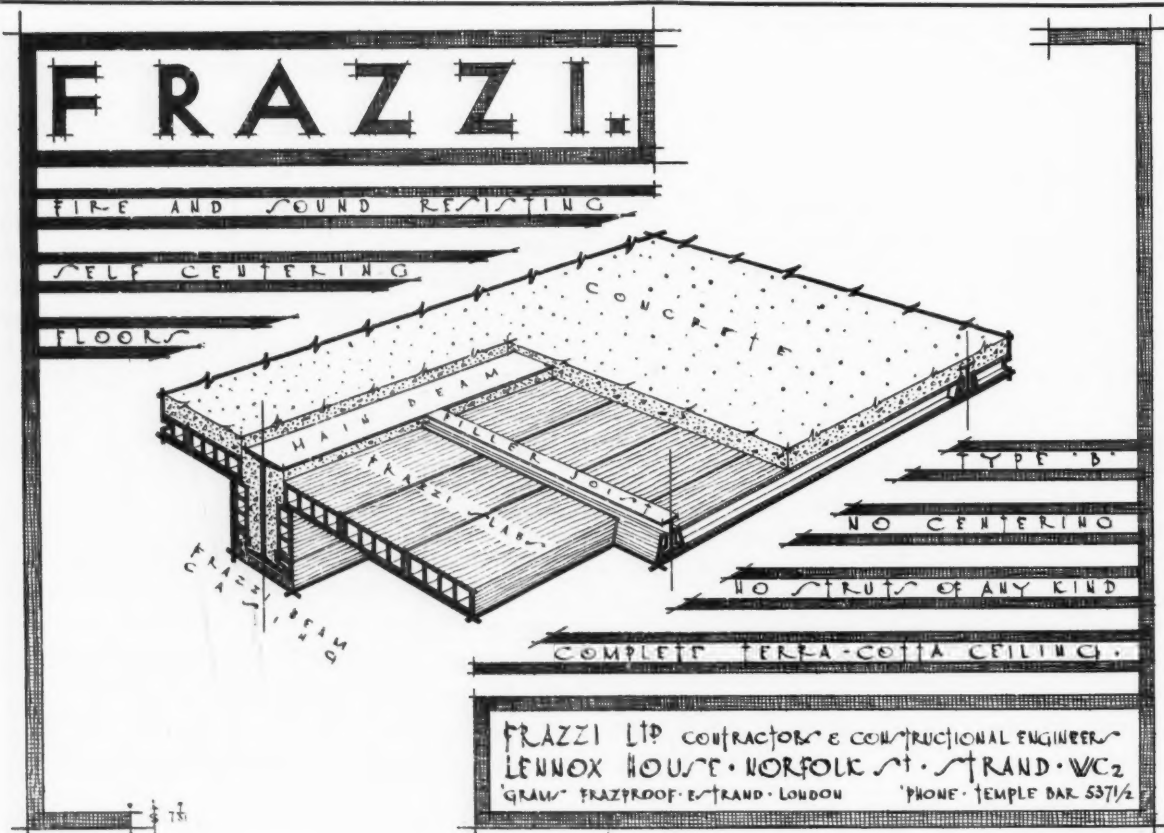
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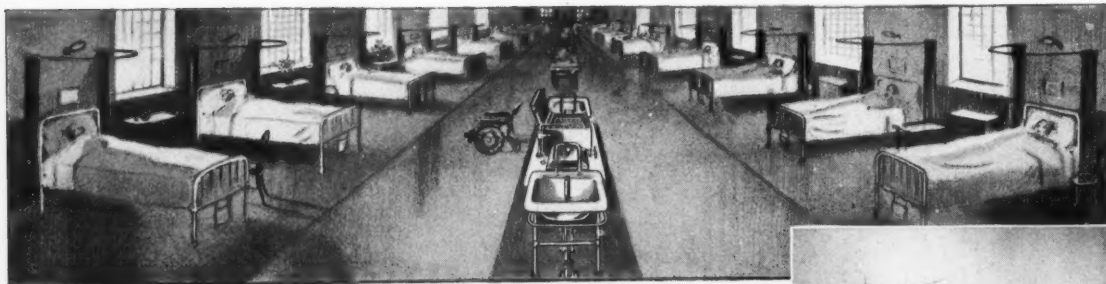
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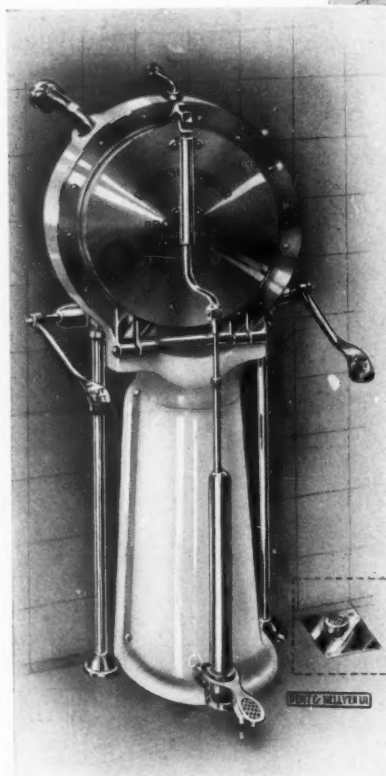
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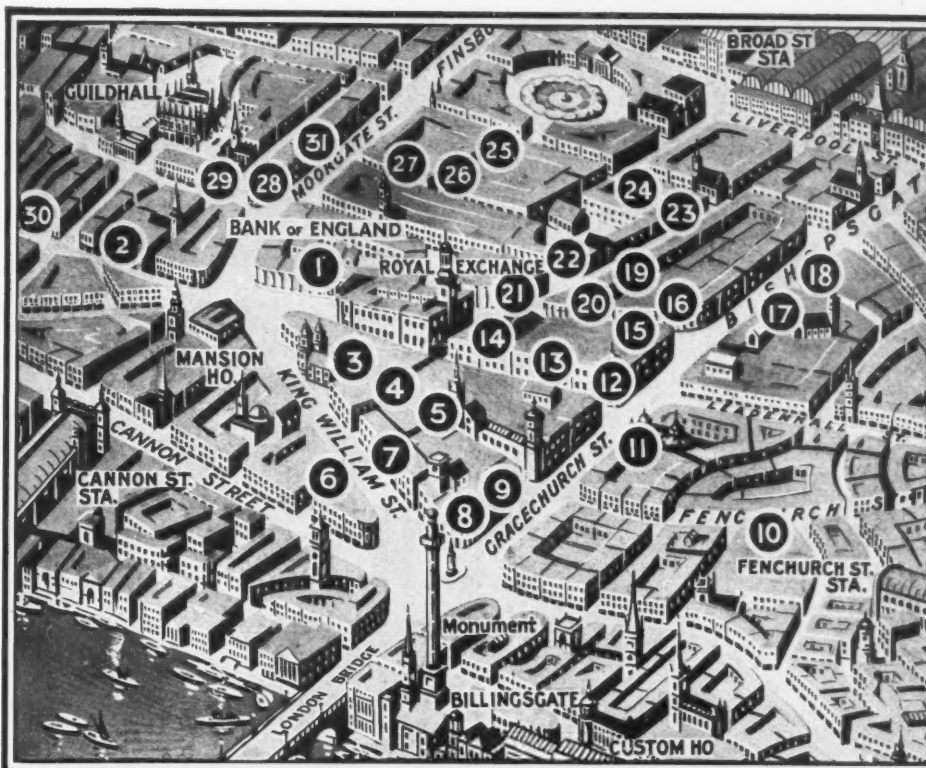
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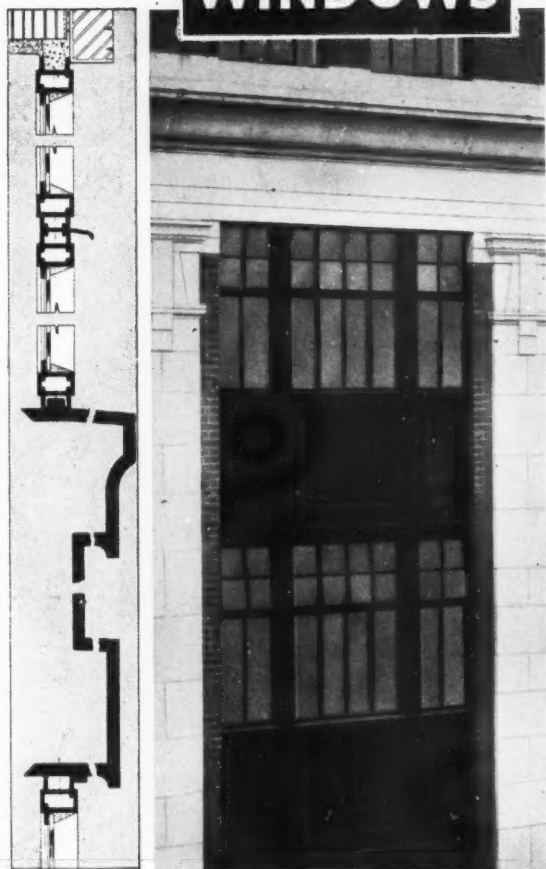
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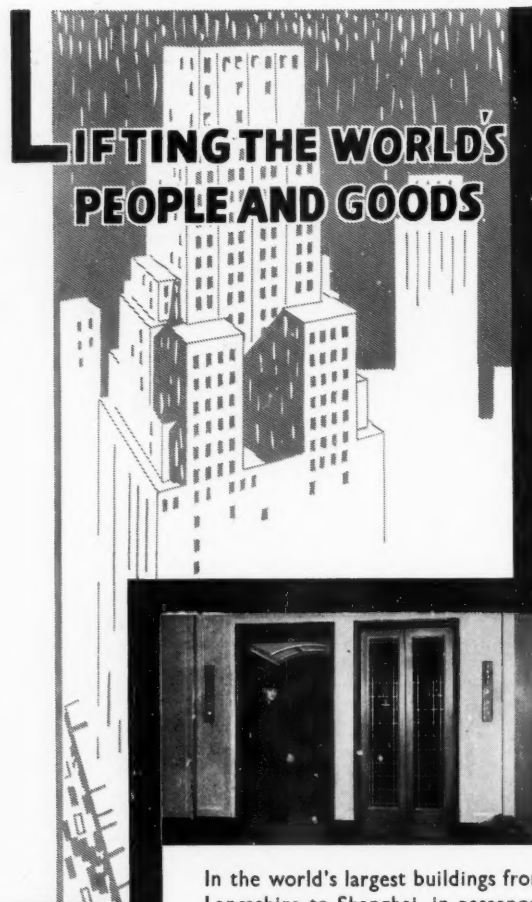
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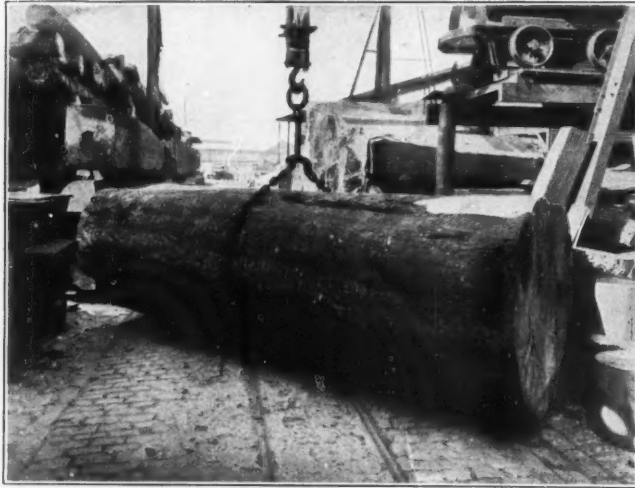
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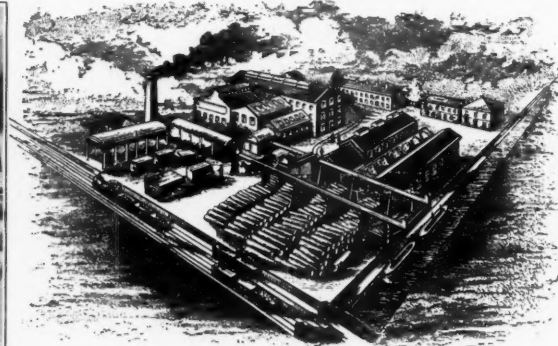
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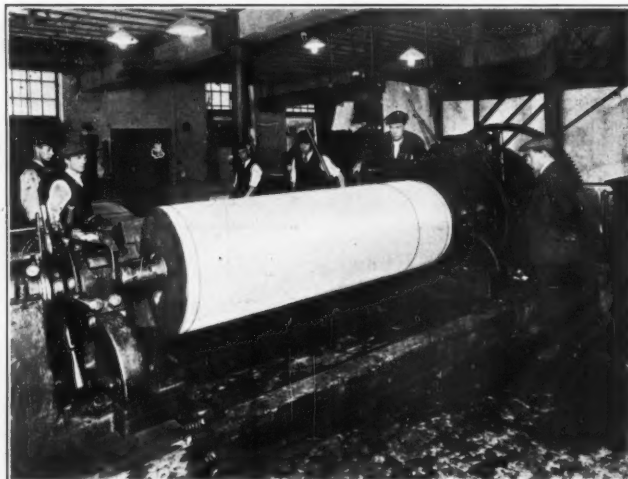


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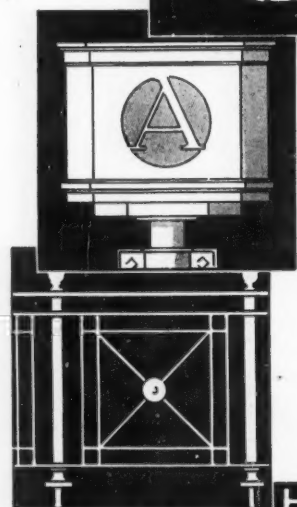
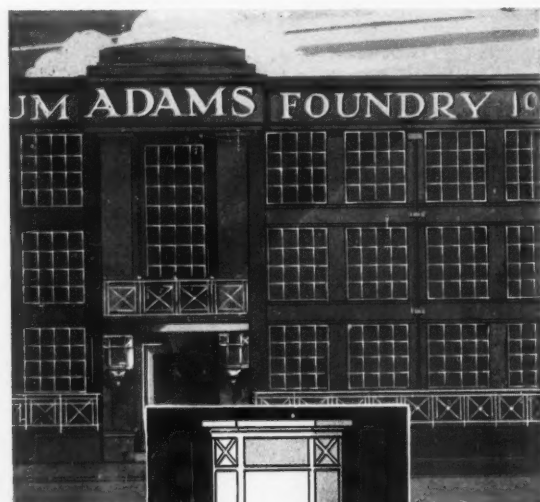
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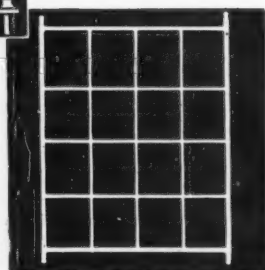
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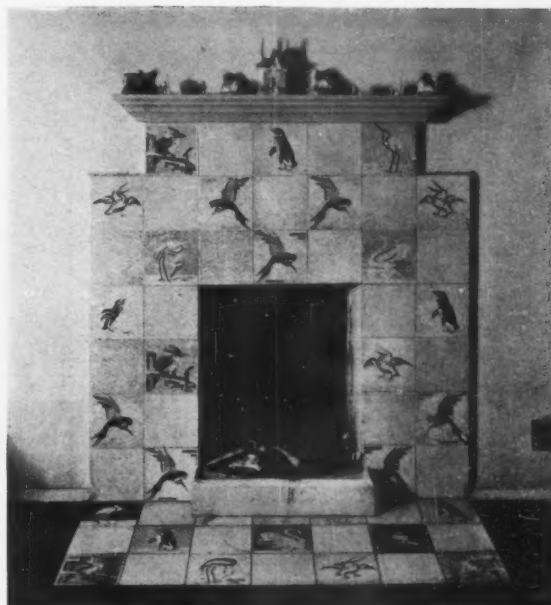


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(see Plate VII)

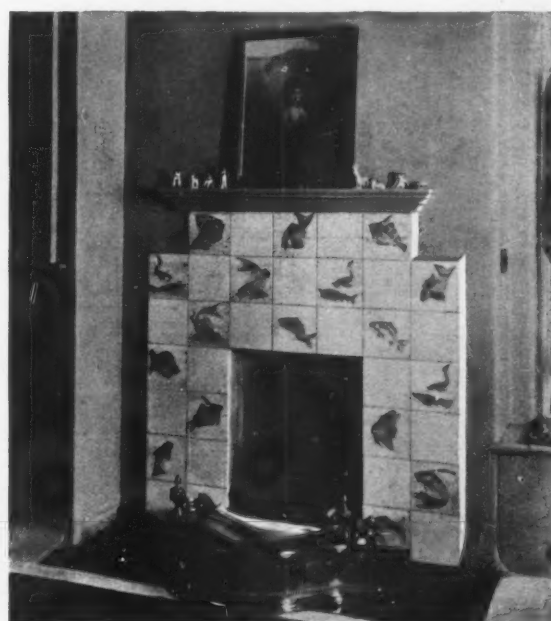


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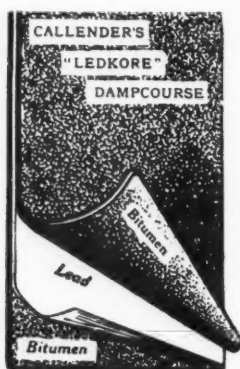


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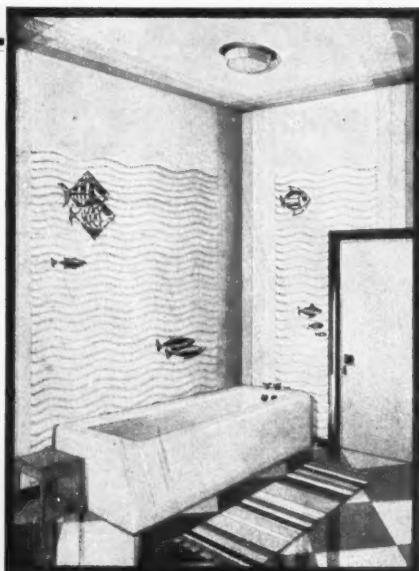
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This illustration gives some idea of the treatment of The Bathroom, though, of course, as this announcement is only printed in one colour, it can give no idea of the beautiful colour effect.

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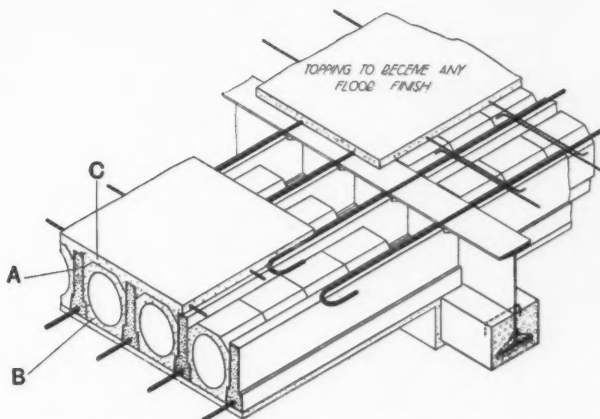
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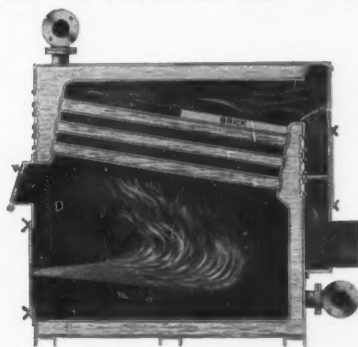
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Phone Nos.: {MAIDSTONE 4055
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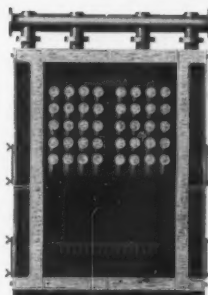
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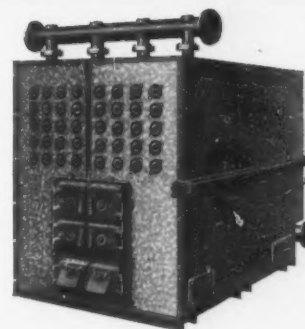


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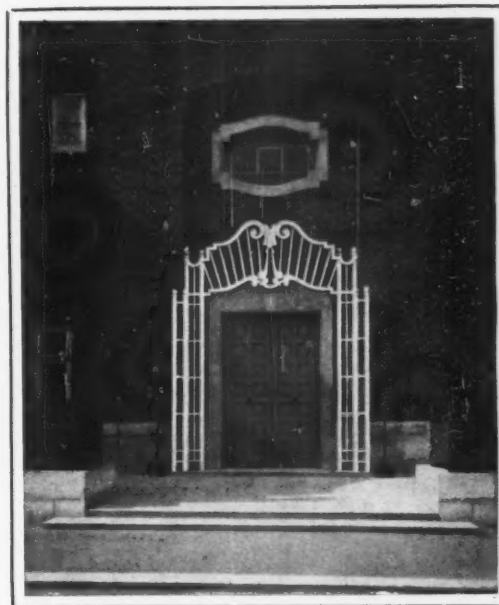
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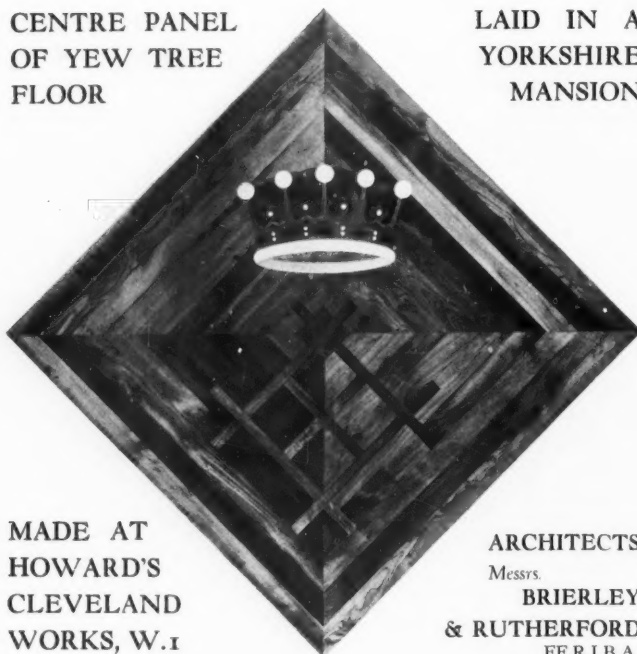
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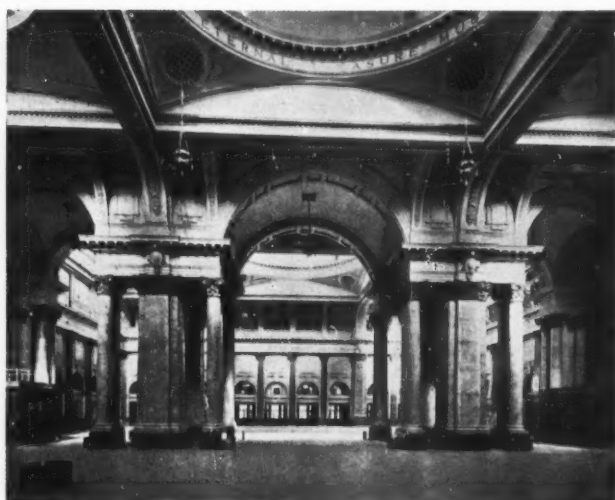
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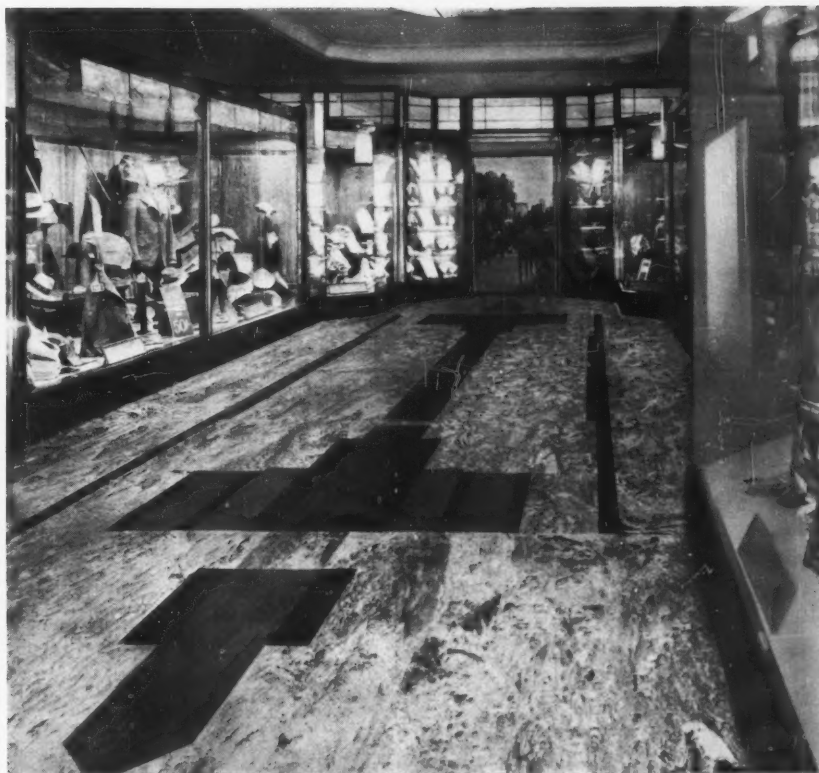
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Davis, F.F.R.I.B.A.
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fittings); Henry Hope and Sons, Ltd. (door furniture, window furniture); S. Elliott and Sons (special floors); Keeble, Ltd. (door wood); Scott & Co. and Hillier (shrubs and trees).

It was stated last month in the list of sub-contractors for the Ardath Reminder Shop that Birmabright Alloy was used for frames to cases. We wish to point out, however, that it was used for the metalwork throughout the shop.

A LONDON DIARY.

TUESDAY, DECEMBER 1—		
History of Handwriting in West Europe ..	12 noon.	BRITISH MUSEUM
Egypt: (b) Monuments ..	12 noon.	" "
Greek Vases ..	3 p.m.	" "
Mesopotamia: (b) Monu-ments ..	3 p.m.	" "
Carpets ..	12 noon.	V. AND A. MUSEUM
Tapestries ..	3 p.m.	" "
Religious Art: Spanish and Dutch ..	12 noon.	NATIONAL GALLERY
Religious Art: Italian ..	1 p.m.	" "
General Visit ..	11 a.m.	TATE GALLERY
English Architects—I ..	3 p.m.	NATIONAL PORTRAIT GALLERY
Rembrandt ..	3 p.m.	WALLACE COLLECTION
WEDNESDAY, DECEMBER 2—		
Celtic Art in France, Ireland and Britain ..	12 noon.	BRITISH MUSEUM
Greek and Roman Architecture, etc. ..	3 p.m.	" "
Greek Sculpture ..	3 p.m.	" "
Lace ..	12 noon.	V. AND A. MUSEUM
Far-Eastern Pottery ..	12 noon.	" "
General Tour ..	3 p.m.	" "
Indian Section: Buddhist Paintings ..	3 p.m.	" "
Italian Painting Course—I ..	11 a.m.	NATIONAL GALLERY
Pre-Raphaelites ..	11 a.m.	TATE GALLERY
English Architects—II ..	3 p.m.	NATIONAL PORTRAIT GALLERY
THURSDAY, DECEMBER 3—		
Byzantine and Medieval Craftsman ..	12 noon.	BRITISH MUSEUM
How the Bible Came Down to Us ..	12 noon.	" "
Between the Old Testament and New ..	3 p.m.	" "
The Romans in Britain ..	3 p.m.	" "
Ironwork ..	12 noon.	V. AND A. MUSEUM
Panellled Rooms ..	12 noon.	" "
Ecclesiastical Metalwork ..	3 p.m.	" "
Italian Painting Course—II ..	11 a.m.	NATIONAL GALLERY

THURSDAY, DECEMBER 3—continued.		
Blake; Watts ..	11 a.m.	TATE GALLERY
Some Romantic Poets ..	3 p.m.	NATIONAL PORTRAIT GALLERY
French Painting—I ..	3 p.m.	WALLACE COLLECTION
FRIDAY, DECEMBER 4—		
Porcelains of China ..	12 noon.	BRITISH MUSEUM
The Anglo-Saxon Period ..	12 noon.	" "
The Early Christian Period ..	3 p.m.	" "
Origins of Writing and Materials ..	3 p.m.	" "
Continental Plate ..	12 noon.	V. AND A. MUSEUM
Celtic Ornament ..	12 noon.	" "
Goldwork and Jewellery ..	3 p.m.	" "
Chinese Paintings ..	3 p.m.	" "
Italian Painting Course ..	11 a.m.	NATIONAL GALLERY
French Painting ..	11 a.m.	TATE GALLERY
Pitt and Napoleon ..	3 p.m.	NATIONAL PORTRAIT GALLERY
French Painting—II ..	3 p.m.	WALLACE COLLECTION
SATURDAY, DECEMBER 5—		
Potters of Old England ..	12 noon.	BRITISH MUSEUM
Life and Arts of the Middle Ages ..	12 noon.	" "
The Story of Man: Ur to Rome ..	3 p.m.	" "
A Sectional Tour ..	3 p.m.	" "
Ivories ..	12 noon.	V. AND A. MUSEUM
Miniatures ..	12 noon.	" "
Indian Section: General Tour ..	3 p.m.	" "
General Survey ..	11 a.m.	NATIONAL GALLERY
French Masterpieces ..	2 p.m.	" "
Turner and Landscape ..	11 a.m.	TATE GALLERY
History of the Collection ..	12 noon.	WALLACE COLLECTION
MONDAY, DECEMBER 7—		
Mesopotamia—I: Sumer (Ur) to 2000 B.C. ..	12 noon.	BRITISH MUSEUM

MONDAY, DECEMBER 7—continued.		
Egypt—I: Life and Arts before 3000 B.C. ..	12 noon.	BRITISH MUSEUM
Egypt—I: Life and Arts before 3000 B.C. ..	3 p.m.	" "
Mesopotamia—I: Sumer (Ur) to 2000 B.C. ..	12 noon.	V. AND A. MUSEUM
Musical Instruments ..	12 noon.	" "
Chinese Bronzes ..	12 noon.	" "
Architecture (I) ..	3 p.m.	" "
Watercolours ..	3 p.m.	" "
Italian Painting Course ..	11 a.m.	NATIONAL GALLERY
—IV.		
Blake; Rossetti ..	11 a.m.	TATE GALLERY
Costume in Portraits—I ..	3 p.m.	NATIONAL PORTRAIT GALLERY
French Painting—III ..	3 p.m.	WALLACE COLLECTION
TUESDAY, DECEMBER 8—		
Mesopotamia—II: Records, 2000–800 B.C. ..	12 noon.	BRITISH MUSEUM
Egypt—II: Monuments, 3000–1600 B.C. ..	3 p.m.	" "
Egypt—III: Life and Arts, 3000–1600 B.C. ..	3 p.m.	" "
Architecture (II) ..	12 noon.	V. AND A. MUSEUM
Early Renaissance Sculpture ..	3 p.m.	" "
Classical Subjects: French and Flemish ..	12 noon.	NATIONAL GALLERY
Hogarth; Millais ..	11 a.m.	TATE GALLERY
Costume in Portraits—II ..	3 p.m.	NATIONAL PORTRAIT GALLERY
French Painting—IV ..	3 p.m.	WALLACE COLLECTION
WEDNESDAY, DECEMBER 9—		
A Selected Subject ..	12 noon.	BRITISH MUSEUM
Early Greece (Crete and Mycenae) ..	12 noon.	" "
Early Age of Italy (Etruscans, etc.) ..	3 p.m.	" "
Mesopotamia—II: Records, 2000–800 B.C. ..	3 p.m.	" "

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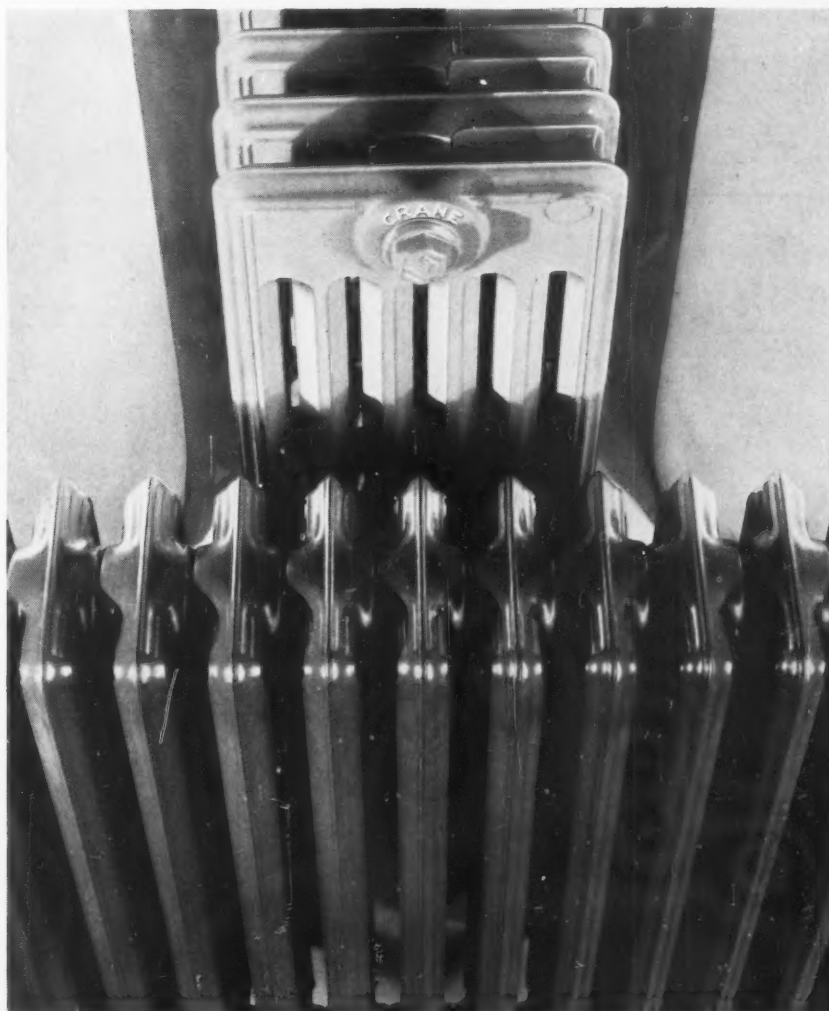
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WEDNESDAY, DECEMBER 9—continued.

Donatello 12 noon.	V. AND A. MUSEUM
Chinese Pottery 12 noon.	" "
Michael Angelo 3 p.m.	" "
Indian Section: Metalwork .. 3 p.m.	" "
Italian Painting Course—V .. 11 a.m.	NATIONAL GALLERY
General Visit 11 a.m.	TATE GALLERY
Costume in Portraits—III .. 3 p.m.	NATIONAL PORTRAIT GALLERY

THURSDAY, DECEMBER 10—

Origins of Architecture—I: 12 noon.	BRITISH MUSEUM
Greek 12 noon.	" "
Early Age of Italy (Etruscans, etc.). .. 12 noon.	" "
Early Britain—I (Old Stone Age). .. 3 p.m.	" "
Life and Arts of the Dark Races—I: Asia. .. 3 p.m.	" "
Rodin 12 noon.	V. AND A. MUSEUM
Rug Weaving and Knotting. .. 12 noon.	" "
Della Robbia 3 p.m.	" "
Italian Painting Course .. 11 a.m.	NATIONAL GALLERY
—VI. 12 noon.	" "
Italian Painting Course .. 12 noon.	" "
—VI. 11 a.m.	TATE GALLERY
French Painting 11 a.m.	NATIONAL PORTRAIT GALLERY
Some Nineteenth-century Novelists. .. 3 p.m.	GALLERY
French Painting—V 3 p.m.	WALLACE COLLECTION

FRIDAY, DECEMBER 11—

Early Greece (Crete and Mycenae). .. 12 noon.	BRITISH MUSEUM
How the Bible Came Down to Us—I: MSS. .. 12 noon.	" "
Greek and Roman Life—I (before 450 B.C.). .. 3 p.m.	" "
Greek Sculpture—I (before 450 B.C.). .. 3 p.m.	" "
Oriental Pottery 12 noon.	V. AND A. MUSEUM
English Medieval Sculpture. .. 12 noon.	" "
Malollica 3 p.m.	" "
Japanese Paintings 3 p.m.	" "
Italian Painting Course .. 11 a.m.	NATIONAL GALLERY
—VII. 12 noon.	" "
Italian Painting Course .. 12 noon.	" "
—VII. 11 a.m.	TATE GALLERY
Turner and Landscape .. 11 a.m.	NATIONAL PORTRAIT GALLERY
George IV 3 p.m.	GALLERY
French Painting—VI 3 p.m.	WALLACE COLLECTION

SATURDAY, DECEMBER 12—

Early Britain—II (Late Stone Age). .. 12 noon.	BRITISH MUSEUM
Early Christian Period .. 12 noon.	" "
A Sectional Tour 3 p.m.	" "
The Story of Man: Ur to Rome. .. 3 p.m.	" "

SATURDAY, DECEMBER 12—continued.

European Pottery 12 noon.	V. AND A. MUSEUM
Medieval Ivories 12 noon.	" "
Stained Glass 3 p.m.	" "
Indian Section: Pottery .. 3 p.m.	" "
English Masterpieces 2 p.m.	NATIONAL GALLERY
Pre-Raphaelites 11 a.m.	TATE GALLERY
French Furniture 12 noon.	WALLACE COLLECTION

MONDAY, DECEMBER 14—

Egypt—III: Life and Arts, 3000–1600 B.C. .. 12 noon.	BRITISH MUSEUM
Mesopotamia—III: (a) Assyrian Monuments, 1100–800 B.C. .. 12 noon.	" "
Greek Sculpture—I (before 450 B.C.). .. 3 p.m.	" "
Egypt—IV: Monuments, 1600–1100 B.C. .. 3 p.m.	" "
Chinese Porcelain (I) .. 12 noon.	V. AND A. MUSEUM
Persian Art 12 noon.	" "
Chinese Porcelain (II) .. 3 p.m.	" "
Period Furniture: Oak .. 3 p.m.	" "
Italian Painting Course .. 11 a.m.	NATIONAL GALLERY
—VIII. 12 noon.	" "
Italian Painting Course .. 12 noon.	" "
—VII. 11 a.m.	TATE GALLERY
Hogarth: Millais 11 a.m.	NATIONAL PORTRAIT GALLERY
Conditions Governing the Arts in England. .. 3 p.m.	GALLERY
French Painting—VII .. 3 p.m.	WALLACE COLLECTION

TUESDAY, DECEMBER 15—

Early Britain—III (Bronze Age). .. 12 noon.	BRITISH MUSEUM
Life and Arts of the Dark Races—II: Africa. .. 12 noon.	" "
Greek Sculpture—II (Elgin Marbles). .. 3 p.m.	" "
Mesopotamia—III: (b) Assyrian Monuments, 800–700 B.C. .. 3 p.m.	" "
Chinese Porcelain (III) .. 12 noon.	V. AND A. MUSEUM
Continental Porcelain .. 3 p.m.	" "
British Watercolour .. 11 a.m.	TATE GALLERY
Literature of the Fine Arts in England. .. 3 p.m.	NATIONAL PORTRAIT GALLERY
French Painting—VIII .. 3 p.m.	WALLACE COLLECTION

WEDNESDAY, DECEMBER 16—

Mesopotamia—III: (a) Assyrian Monuments, 1100–800 B.C. .. 12 noon.	BRITISH MUSEUM
Early Britain—I (Old Stone Age). .. 12 noon.	" "
Early Britain—IV (Iron Age). .. 3 p.m.	" "
A Selected Subject 3 p.m.	" "
French Porcelain 12 noon.	V. AND A. MUSEUM
Enamels 12 noon.	" "
English Porcelain (I) .. 3 p.m.	" "

WEDNESDAY, DECEMBER 16—continued.

Indian Section: Rugs and Weaving. .. 3 p.m.	V. AND A. MUSEUM
Portraits: English 11 a.m.	NATIONAL GALLERY
" 12 noon.	" "
Blake; Rossetti 11 a.m.	TATE GALLERY
The Study of Iconography .. 3 p.m.	NATIONAL PORTRAIT GALLERY

THURSDAY, DECEMBER 17—

Greek Vases—I 12 noon.	BRITISH MUSEUM
Greek and Roman Life—I .. 12 noon.	" "
The Romans in Britain—I: Conquest. .. 3 p.m.	" "
Early Britain—II (Late Stone Age). .. 3 p.m.	" "
English Porcelain (II) .. 12 noon.	V. AND A. MUSEUM
Italian Sculpture 12 noon.	" "
Early English Furniture .. 3 p.m.	" "
Flemish and Dutch Painting—I. .. 11 a.m.	NATIONAL GALLERY
Flemish and Dutch Painting—I. .. 12 noon.	" "
Turner and Landscape .. 11 a.m.	TATE GALLERY
Other Nineteenth-century Novelists. .. 3 p.m.	NATIONAL PORTRAIT GALLERY
French Painting—IX 3 p.m.	WALLACE COLLECTION

FRIDAY, DECEMBER 18—

Greek and Roman Life—II .. 12 noon.	BRITISH MUSEUM
Illuminated Manuscripts .. 12 noon.	" "
Mesopotamia—III: (b) Assyrian Monuments, 800–600 B.C. .. 3 p.m.	" "
Greek Sculpture—II: (a) (Elgin Marbles). .. 3 p.m.	" "
English Furniture, Seventeenth Century. .. 12 noon.	V. AND A. MUSEUM
English Pottery 12 noon.	" "
English Furniture, Eighteenth Century. .. 3 p.m.	" "
Paintings: French 3 p.m.	" "
Flemish and Dutch Painting—I. .. 11 a.m.	NATIONAL GALLERY
Flemish and Dutch Painting—II. .. 12 noon.	" "
Eighteenth-century Painting. .. 11 a.m.	TATE GALLERY
The Ministers of Reform .. 3 p.m.	NATIONAL PORTRAIT GALLERY
French Painting—X 3 p.m.	WALLACE COLLECTION

SATURDAY, DECEMBER 19—

The Romans in Britain—II: Life and Arts. .. 12 noon.	BRITISH MUSEUM
Early Britain—III (Bronze Age). .. 12 noon.	" "
The Story of Man: Ur to Rome. .. 3 p.m.	" "
A Sectional Tour 3 p.m.	" "
Italian Renaissance Furniture. .. 12 noon.	V. AND A. MUSEUM



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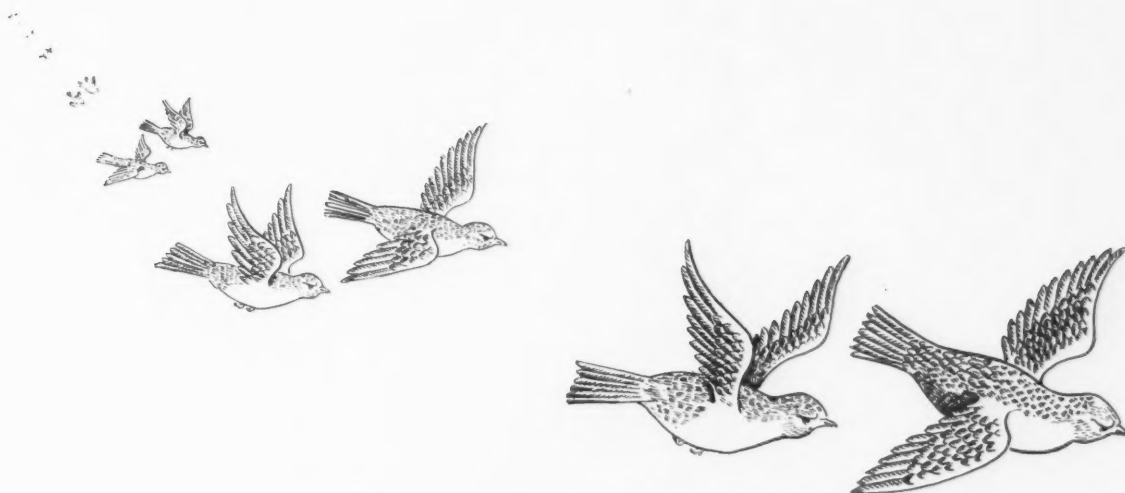
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SATURDAY, DECEMBER 19—continued.

Stained Glass ..	12 noon.	V. AND A. MUSEUM
French Renaissance Fur- niture ..	3 p.m.	"
Indian Section: Mogul Art Indian Masterpieces ..	3 p.m.	NATIONAL GALLERY
French Painting ..	3 p.m.	TATE GALLERY
Pictures ..	12 noon.	WALLACE COLLECTION

MONDAY, DECEMBER 21—

Mesopotamia—IV: Re- cords, 800-500 B.C.	12 noon.	BRITISH MUSEUM
Egypt—V: Life and Arts, 12 noon.	"	"
Egypt—IV: Monuments, 3 p.m.	"	"
1600-1100 B.C.	"	"
Greek Sculpture—II (b) (Elgin Marbles).	3 p.m.	"
Illuminated MSS.	12 noon.	V. AND A. MUSEUM
Period Furniture: French Oil Paintings ..	12 noon.	"
Period Furniture: Walnut Flemish and Dutch Paint- ing—III.	3 p.m.	"
Flemish and Dutch Paint- ing—III.	12 noon.	"
Russetti; Watts ..	11 a.m.	TATE GALLERY
Medieval Art in England—I	3 p.m.	NATIONAL PORTRAIT GALLERY
Dutch Genre ..	3 p.m.	WALLACE COLLECTION

TUESDAY, DECEMBER 22—

Greek Vases—II	12 noon.	BRITISH MUSEUM
Egypt—V: Life and Arts, 12 noon.	"	"
1600-30 B.C.	"	"
Egypt—IV: Monuments, 3 p.m.	"	"
1600-1100 B.C.	"	"
Greek Sculpture—II (b) (Elgin Marbles).	3 p.m.	"
A General Tour ..	12 noon.	V. AND A. MUSEUM
Raphael Cartoons ..	3 p.m.	"
General Visit ..	11 a.m.	TATE GALLERY
Medieval Art in England—II	3 p.m.	NATIONAL PORTRAIT GALLERY
French Furniture—I	3 p.m.	WALLACE COLLECTION

WEDNESDAY, DECEMBER 23—

A Selected Subject	12 noon.	BRITISH MUSEUM
Early Britain—IV (Iron Age).	12 noon.	"
Anglo-Saxon Period—I ..	3 p.m.	"
A Selected Subject ..	3 p.m.	"
Jade and Lacquer ..	12 noon.	V. AND A. MUSEUM
English Porcelain ..	12 noon.	"
Domestic Glass ..	3 p.m.	"
Indian Section: Wood- work ..	3 p.m.	"
French Painting—I ..	11 a.m.	NATIONAL GALLERY
French Painting ..	12 noon.	"
French Painting ..	11 a.m.	TATE GALLERY

WEDNESDAY, DECEMBER 23—continued.

Holbein ..	3 p.m.	NATIONAL PORTRAIT GALLERY
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THURSDAY, DECEMBER 24—

Origins of Architecture	12 noon.	BRITISH MUSEUM
—II: Romans, etc.		
The Romans in Britain—I: 12 noon.	"	"
Conquest.		
Egypt—VI: Monuments,	3 p.m.	"
1100-30 B.C.		"
Greek Sculpture—III	3 p.m.	"
(Mausoleum, etc.).		
English Plate (I) ..	12 noon.	V. AND A. MUSEUM
Early Christian Art ..	12 noon.	"
English Plate (II) ..	3 p.m.	"
Ecclesiastical Embroideries	3 p.m.	"
Gallery Closed ..	—	NATIONAL GALLERY
Gallery Closed ..	—	TATE GALLERY
Gallery Closed ..	—	NATIONAL PORTRAIT GALLERY
Collection Closed ..	—	WALLACE COLLECTION

FRIDAY, DECEMBER 25—

All Galleries Closed.

SATURDAY, DECEMBER 26—

SATURDAY, DECEMBER 20—		
Historical and Literary 12 noon.	BRITISH MUSEUM	
MSS.		
Origins of Writing and 12 noon.	11	11
Materials.		
A Sectional Tour .. 3 p.m.	11	11
The Story of Man: Ur to Rome.	11	11
General Tour .. 12 noon.	V. AND A. MUSEUM	
Museum Masterpieces .. 12 noon.	11	11
General Tour .. 3 p.m.	11	11
Indian Section: Jade and Precious Stones.	11	11

MONDAY, DECEMBER 28—

How the Bible Came Down to Us—I (MSS.).	12 noon.	BRITISH MUSEUM
Hittite and Hebrew Col- lections.	12 noon.	" "
The Early Christian Period—I.	3 p.m.	" "
Egypt—VI: Monuments, 1100-30 B.C.	3 p.m.	" "
Early Costumes . . .	12 noon.	V. AND A. MUSEUM
Evolution of the Chair . .	12 noon.	" "
Costumes: Seventeenth Century.	3 p.m.	" "
Period Furniture: Maho- gany.	3 p.m.	" "
French Painting—II . .	11 a.m.	NATIONAL GALLERY
Hogarth; Millais . . .	12 noon.	" "
The Arts under Elizabeth	3 p.m.	TATE GALLERY
Dutch Landscape . . .	3 p.m.	NATIONAL PORTRAIT GALLERY
Dutch Landscape . . .	3 p.m.	WALLACE COLLECTION

TUESDAY, DECEMBER 29—

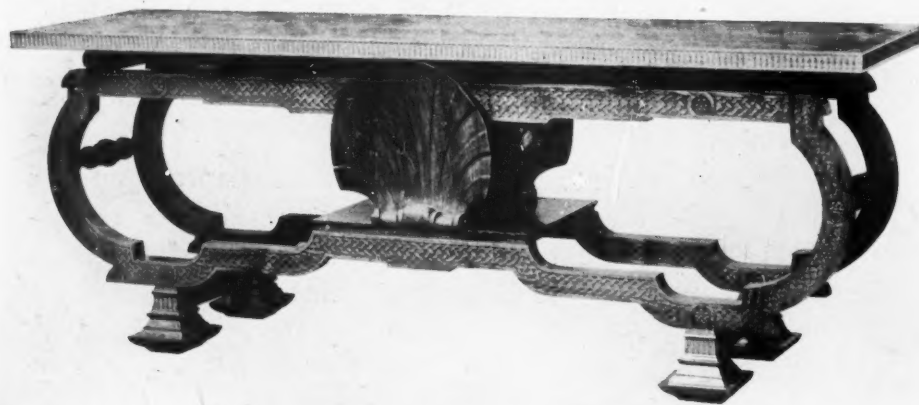
Early Christian Period—II	12 noon.	BRITISH MUSEUM
Anglo-Saxon Period—I	12 noon.	"
Greek Sculpture—III	3 p.m.	" "
(Mausoleum, etc.).	"	" "
Mesopotamia—IV: Re-	3 p.m.	" "
cords, 800—500 B.C.	"	" "
Costumes, Eighteenth	12 noon.	V. AND A. MUSEUM
Century.	"	"
Chinese Lacquer ..	12 noon.	" "
Costumes, Nineteenth	3 p.m.	" "
Century.	"	" "
Tapestries ..	3 p.m.	" "
General Visit ..	11 a.m.	TATE GALLERY
Nicholas Hilliard ..	3 p.m.	NATIONAL PORTRAIT
		GALLERY
French Furniture—II	3 p.m.	WALLACE COLLECTION

WEDNESDAY, DECEMBER 30—

Anglo-Saxon Period—II	12 noon.	BRITISH MUSEUM
Life and Arts: Dark Races	12 noon.	" "
—III: North America.		
Greek Sculpture—IV	3 p.m.	" "
(Ephesus, etc.).		
Life and Arts: Dark Races	3 p.m.	" "
—IV: Central and South		
America.		
Vestments (I)	12 noon.	V. AND A. MUSEUM
Chinese Pottery	12 noon.	" "
Vestments (II)	3 p.m.	" "
Indian Section: Persian	3 p.m.	" "
Influence.		
Spanish Painting ..	11 a.m.	NATIONAL GALLERY
Tutmer and Landscape ..	12 noon.	" "
Some Jacobean Painters ..	11 a.m.	TATE GALLERY
Some Jacobean Painters	3 p.m.	NATIONAL PORTRAIT
		GALLERY

THURSDAY, DECEMBER 31—

How the Bible Came	12 noon.	BRITISH MUSEUM
Down to Us—II. (Print)		
Egypt—VII: Burial Customs.	12 noon.	" "
Life and Arts of the Middle Ages.	3 p.m.	" "
Greek Sculpture -- IV (Ephesus, etc.).	3 p.m.	" "
Bayeux Tapestry (I)	12 noon.	V. AND A. MUSEUM
Rodin	3 p.m.	" "
Bayeux Tapestry (II)	3 p.m.	" "
English Primitives	3 p.m.	" "
German and Northern Painting.	11 a.m.	NATIONAL GALLERY
German and Northern Painting.	12 noon.	" "
French Painting	11 a.m.	TATE GALLERY
Some Nineteenth-century Poets.	3 p.m.	NATIONAL PORTRAIT GALLERY
History of the Collection	3 p.m.	WALLACE COLLECTION



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Staircase Hall B (see ground-floor plan, p. 165). On the left are the staircases, on the right the lifts; behind the camera, the street doors.

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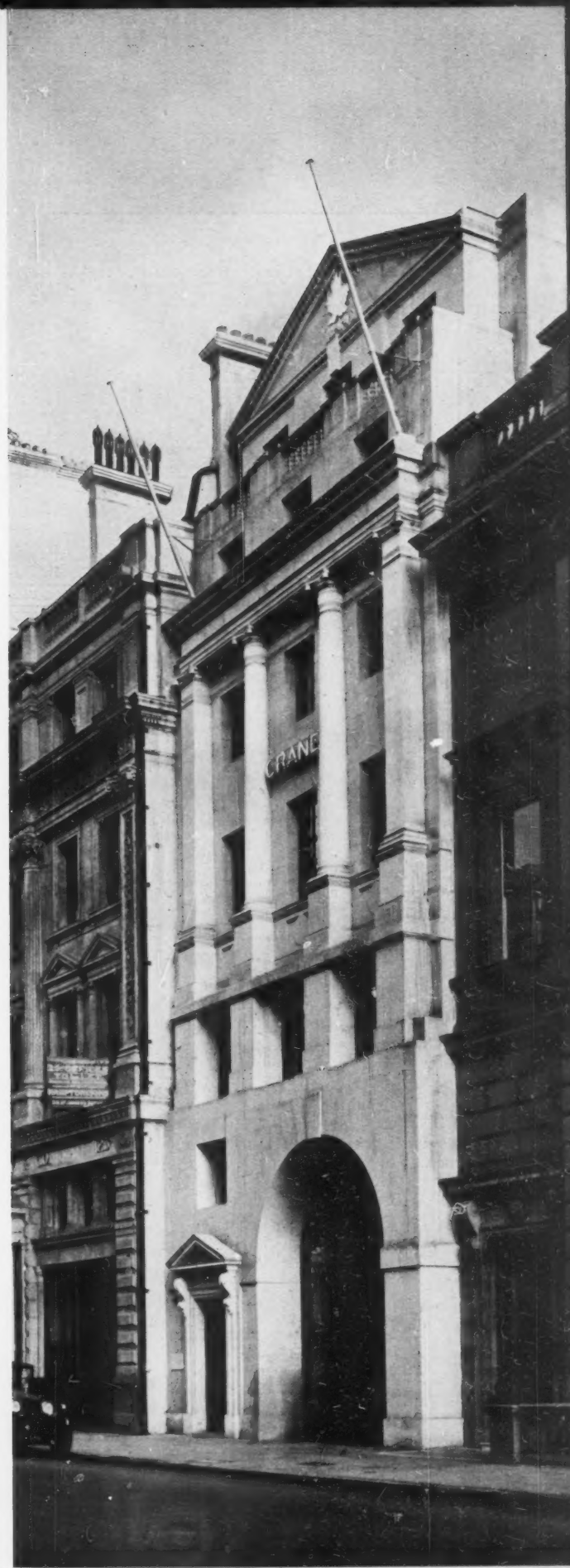
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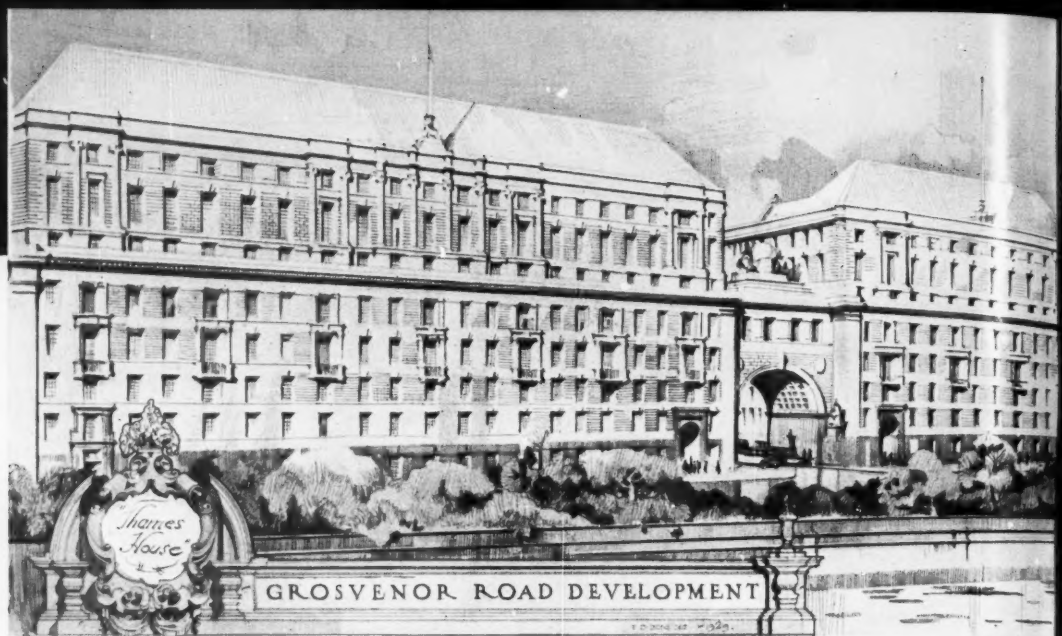
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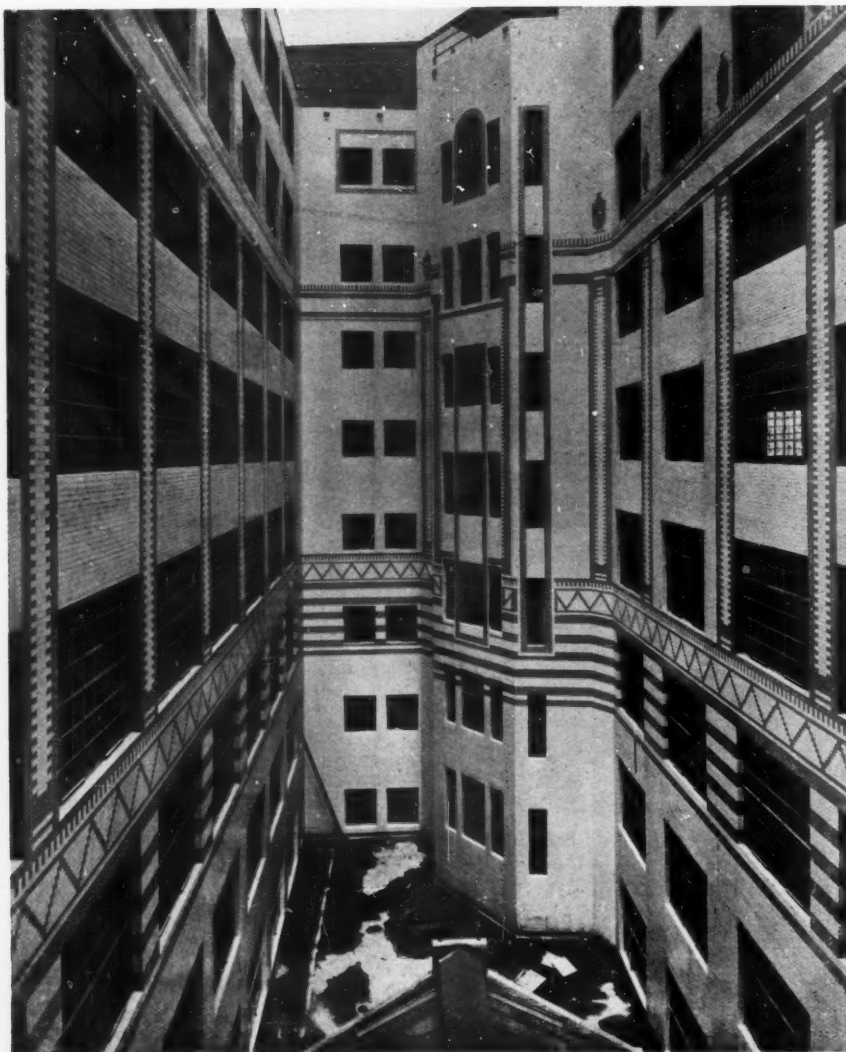
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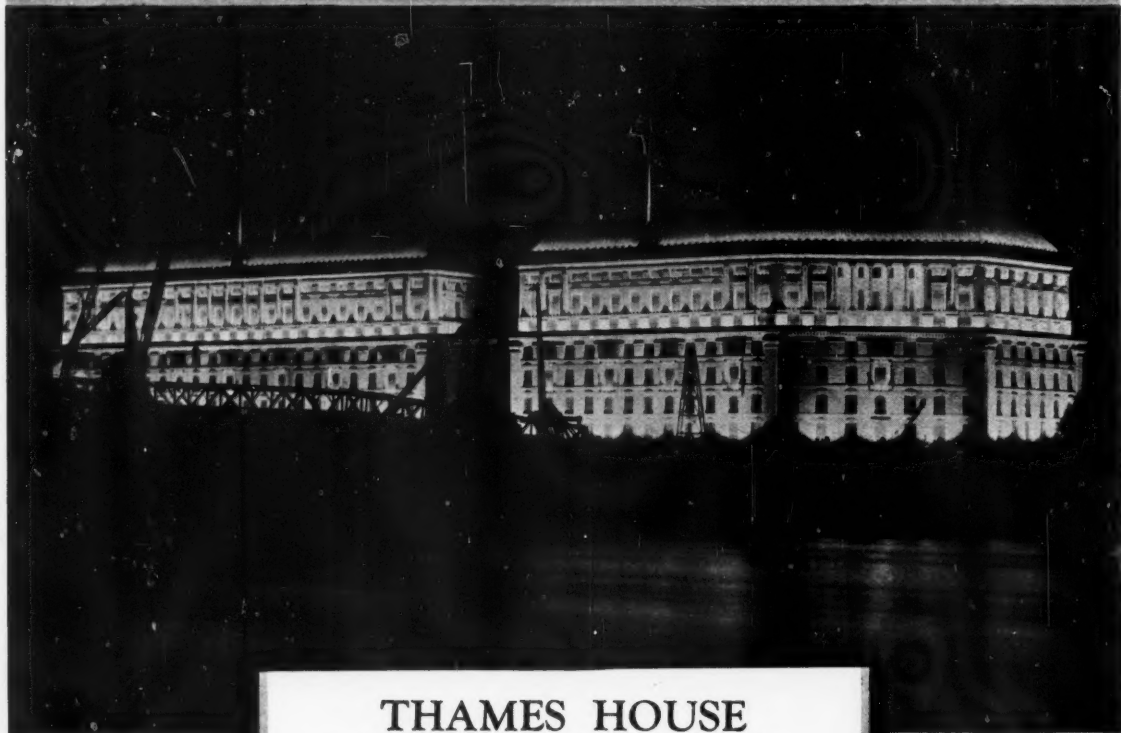
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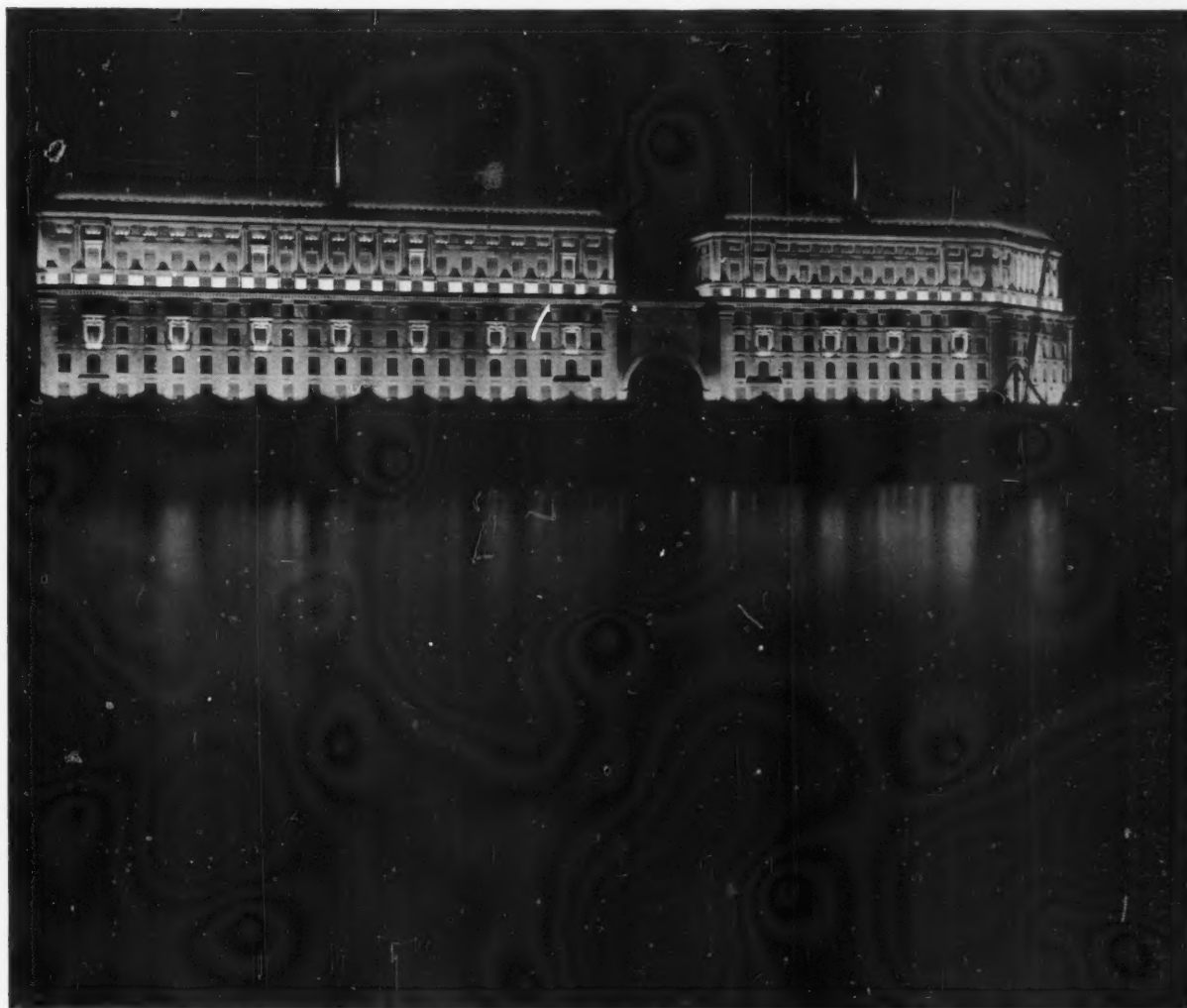
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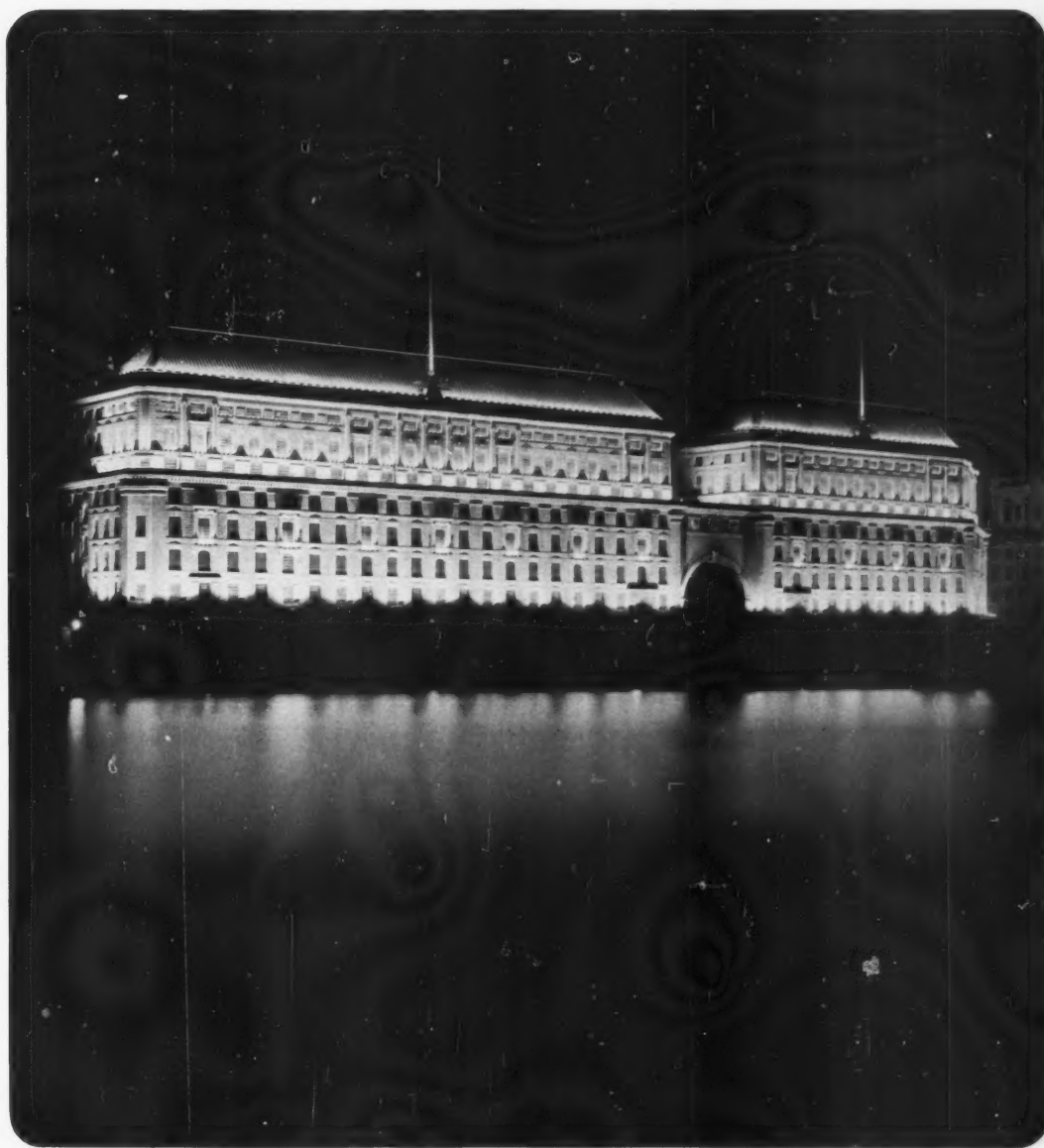


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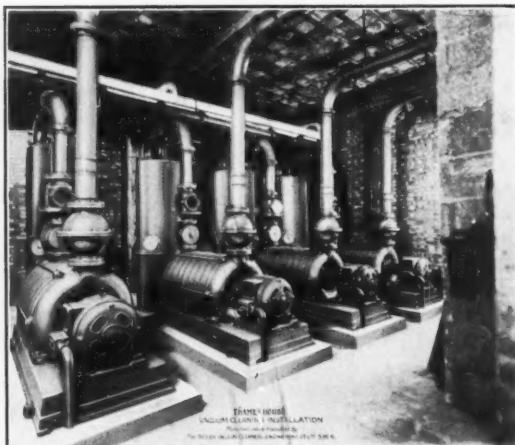
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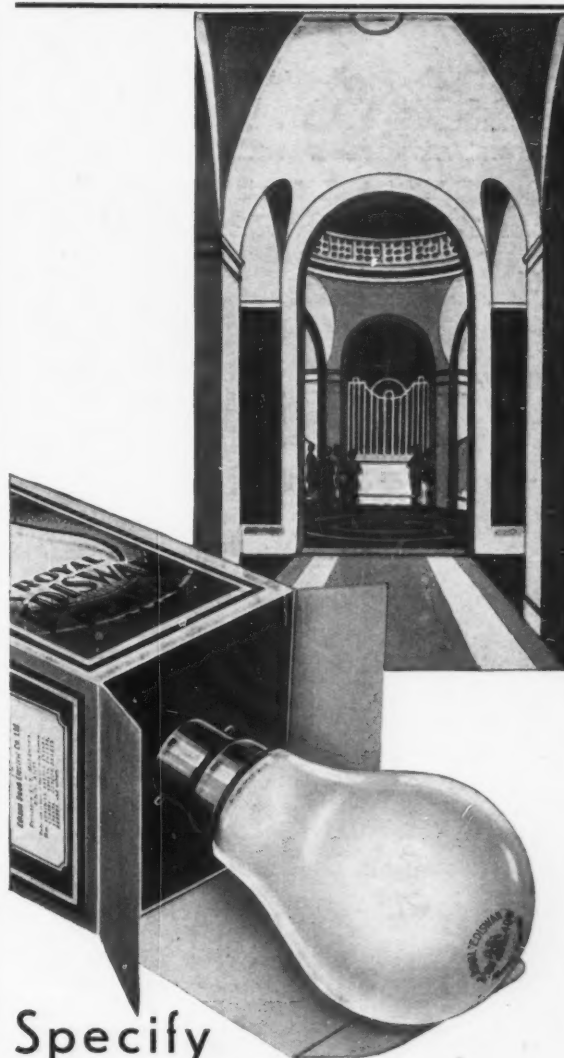
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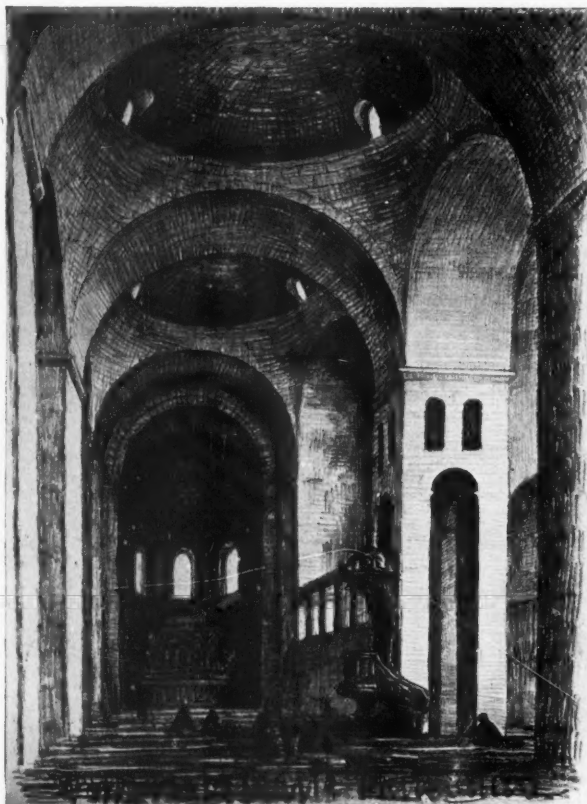
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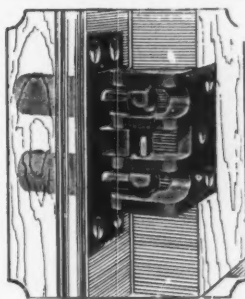


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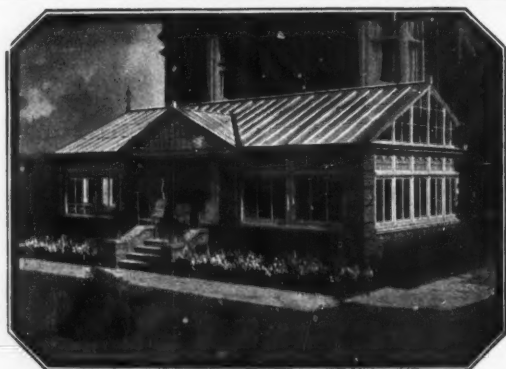


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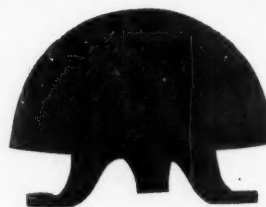
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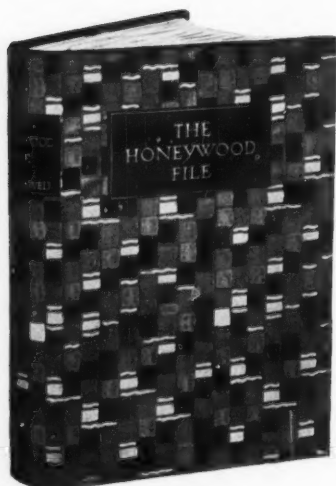
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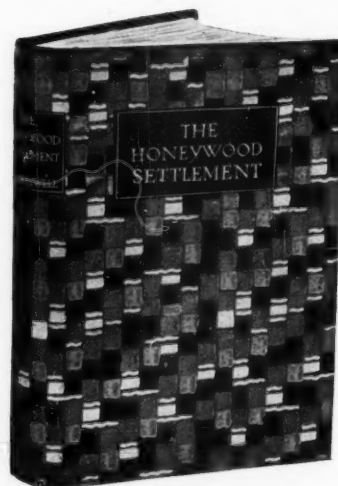


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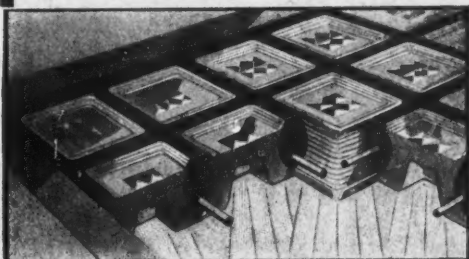
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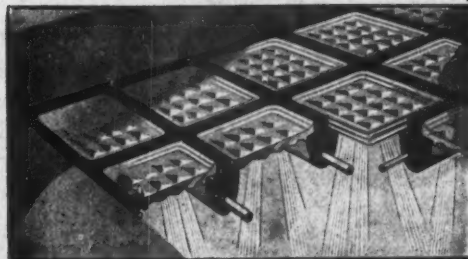
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