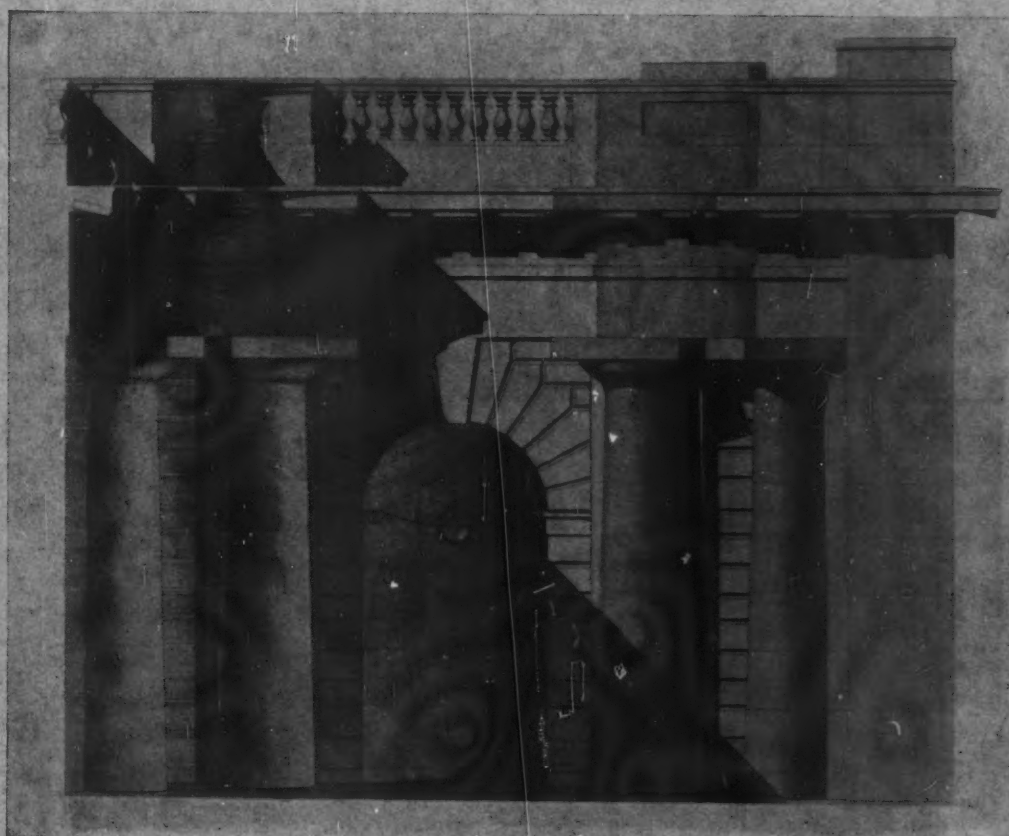


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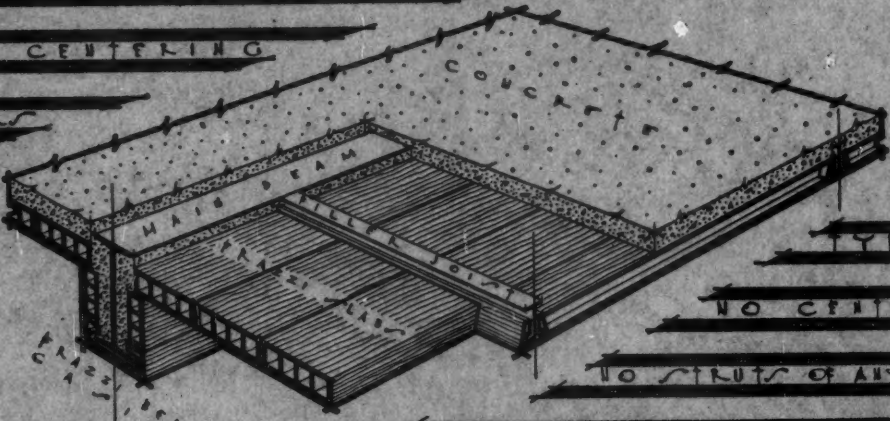
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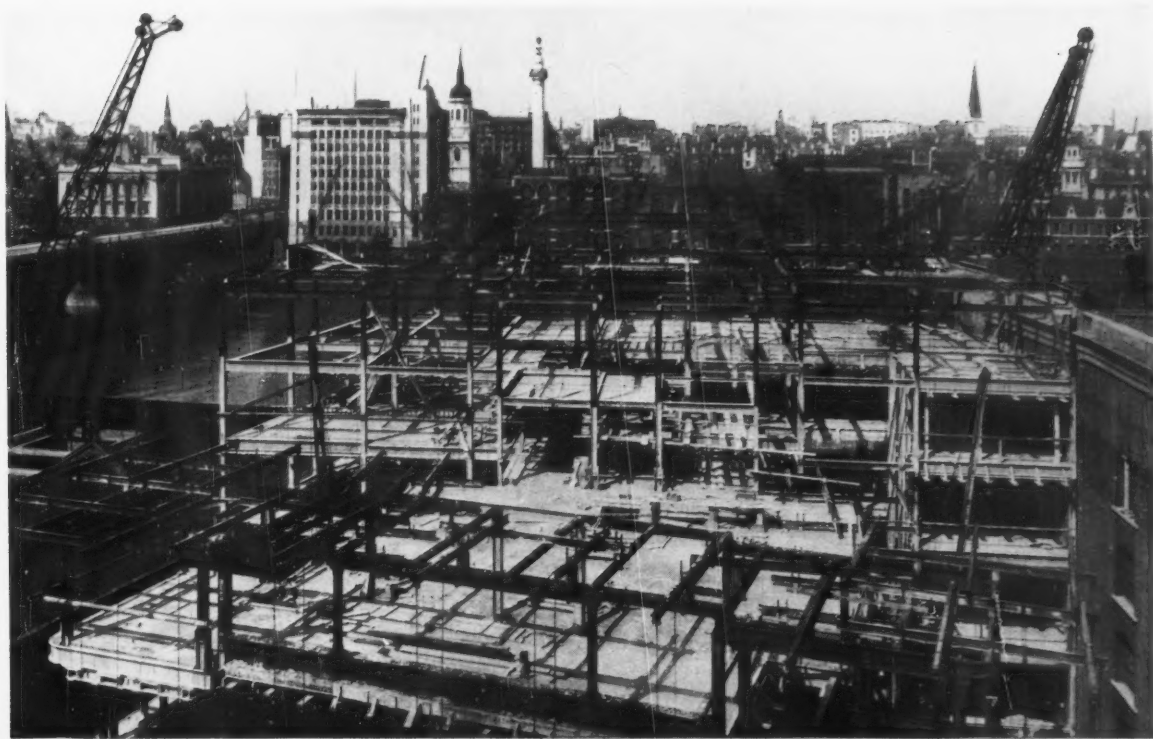
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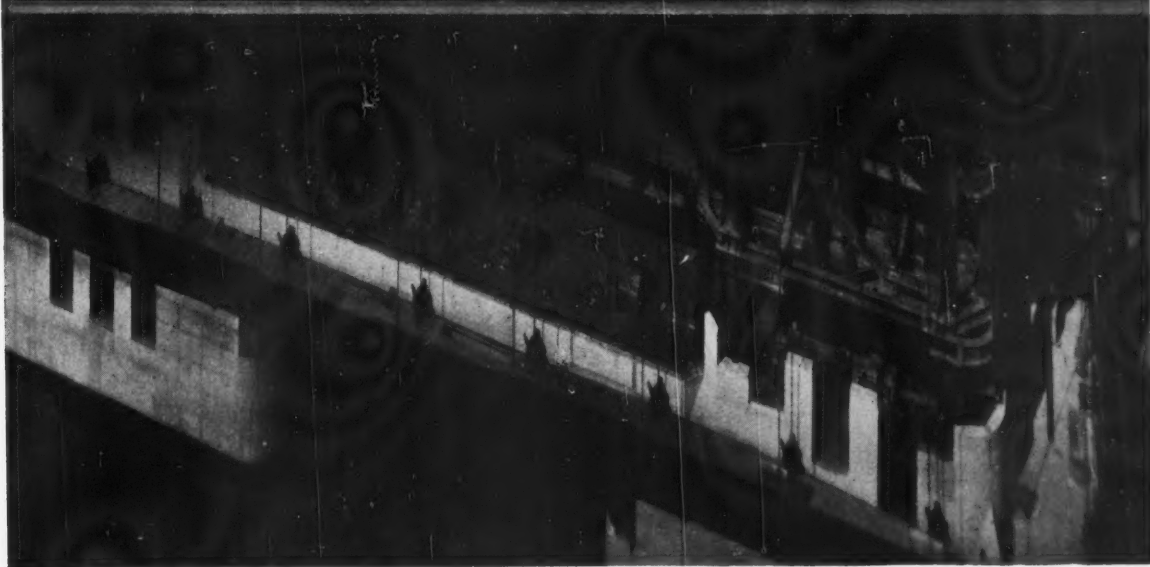
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THE ARCHITECTURAL REVIEW

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Vol. LXXI, No. 425

April 1932.

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Engraved by JOHN MARTIN, 1824

A VISION OF THE ARCHITECTURE OF HEAVEN

This engraving was made by Martin for his edition of *Paradise Lost*. It illustrates the passage in Book III.

"Fountain of Light, thyself invisible
Amidst the glorious brightness where thou sit'st
Thron'd inaccessible, but when thou shad'st
The full blaze of thy beams, and through a cloud
Drawn round about thee like a radiant shrine,
Dark with excessive bright thy skirts appear
Yet dazzle Heaven, that brightest Seraphim
Approach not, but with both wings veil their eyes."

Doré undoubtedly was influenced by John Martin's work when he, too, illustrated *Paradise Lost*. Martin's gigantic canvases "electrified the metropolis," and in 1828 he was considered an even greater artist than Turner. Now he is undeservedly

obscure, for the immense buildings appearing above the clouds and stretching away for miles that are to be seen in many of his pictures, lead one to believe that he was a thwarted architect—a Soane who never built; a forgotten Lutyens. Martin's practical bent is brought out by the fact that he invented, in 1845, a scheme for a Great Metropolitan Connecting Railway and Public Walk. This has been carried out, unconsciously, by most of London's present railways. It was to start at Stepney, go round by Dalston Junction and the present L.M.S. suburban line as far as Chalk Farm, then to cross over the Edgware Road and follow round to Hammersmith like the present Metropolitan and Great Western Joint Railway. Thereafter it foreshadowed the route of the West London Extension Railway, crossed the river at Battersea and joined another railway from Deptford at a grand terminus at the Elephant and Castle. Martin also invented a water sewage system which has been partially adopted.

PLATE I. April 1932.

How—and Why?

By Sir Edwin Lutyens.

I FEEL very diffident in writing, as I have no flair for speech, and words to me are but vagrant servants. My habit of expression is a pencil, with its invaluable rider—india-rubber.

Architecture, too, is a wide subject and frames the History of the World. Under her tuition her handmaiden Archaeology has grown beside herself, and walks out with professors, while they, as lovers, flatter her, telling her how much better she is than her mistress—the Mistress Art.

It is in the craftsman's "how" and not in the historian's "when" that to me, as an architect, the primary interest lies; although I confess—comparing what has been done with what we architects are now obliged to do—that it is difficult not to wonder "why" as well as "how"!

How was it possible that the Greeks achieved that exquisite and wondrous building, the Parthenon?—a rectangular room, surrounded by a colonnade, making us feel but pigmies beside their giant minds. Their work outshines all else of man's creation.

Imagine a Royal Society of which Archimedes, Newton, Einstein were Fellows (to cover a wide field), combining on some proved formula to construct a colonnaded box. All that is vertical converges to a determined point above, and all that is horizontal are surfaces of spheres, struck from a determined point below. No more than four stones are alike, and only two of any four are interchangeable.

Their sculptors and their painters, as Fellows, had the same intellectual insistence. Every workman must have been a mathematician, and every mathematician a sculptor. Having staked their formula—without the exercise of taste and preference, which we now so much enjoy—they worked as does the blind sap which, within its structure, creates the cypress and the beech.

The brain should excite the senses to admiration and appreciation rather than allow the senses to placate the mind. This I hold to be the true essence of architectural design. The ever-increasing multitude of books and publications seems to lead us further and further from this idea. Our social conditions demand economy at any cost. Sacrifices may be allowed for advertisement, but not for beauty.

Our touring patrons, prompted to advertise their admiration of some never-before-seen form that they perchance discover, command with self-righteous glee the incongruous.

When the young bloods first travelled the Continent, and Italy in particular, they were struck by the magnificence of the Italian Palace, built facing eastward to avoid the sun. Returning home, with their new experience, they built their mansions facing east.

I much prefer the wisdom of the old mason, who said that when he built a house he put one corner to the north so that there was no north wall.

The zest of the incongruous was later adopted by the architects themselves.

It was my privilege to know, years back, an architect of distinction. He took each year a three weeks' holiday in some different country, to return with overflowing sketch-books, all to a size, and when called upon for a project, looking through his sketch-books, he selected some one picturesque motif from Holland, Spain, or France, and round the selected feature of gable or turret he wove his new design. Location mattered little—no geological formation influenced him—for at that time terra-cotta was the only, and the very latest, work in building material.

All honour is due to Philip Webb for his gallant protest, in his work, against this exotic phase.

In those days the architectural aspirants were apprenticed to older men, as pupils, but that old system is now supplanted by the schools (a great relief to us, the elders), in which the student runs a prescribed course for five years, and at the end of this time, passing his examination, he is dubbed an architect, and today, by Act of Parliament, is registered as one.

But though legislation has now won the proud distinction of creating architects—they are no longer born—it cannot make the artist. The textbook has a knack of killing sap.

Two of the best building craftsmen I have had the good fortune to know and to learn from, were two old Surrey gentlemen. They could neither read nor write, so I know reading and writing are not essential to good building.

I realize what good fortune it was for me, when young, to have been associated with a hedge carpenter and a waller—one a lover of the tree, and the other of the quarry. No textbooks fogged their minds. The data of the Pyramids did not tire their memories. These two old gentlemen did beautiful and inventive work. Tradition formed their sap.

Then there was Smith—the blacksmith. He could do anything with or of iron, and when asked if he would cast a horoscope, he answered—without affectation—Yes! if you give me a model!

Furthermore, no great house nor great cathedral cast their shadows and put in shade the excellence of simple buildings, created by simple means.

The cottages, farms, and village churches made one realize the amazing fertility of invention possessed by these illiterate masters.

I would it were possible to start students in the country and the county towns, in touch with countrymen, and let them be in no hurry to reach the city and its textbooks. The city student has too easy an access to the solutions of problems, and learns their solutions before he can absorb the problems. He is influenced too easily by the ever-passing parade of foreign fashions. In due course he goes

forth gaily—full of confidence in his texts—with no real sympathy or understanding of the countryside he seems eager to destroy—to prove with pride some school-found slogan.

It is hard—both for young and old—to fight on the side of Beauty against the mercenary battalions in their imposing uniforms of efficiency and economy. To win her, Beauty demands from all and every one of us, some measure of sacrifice, and when won, how little counts the sacrifice!

The country also teaches us the observance of good manners—be they of stone or flesh—qualities that I fear are lost in cities by owners who, with their insistent needs, are impelled to sacrifice the public to their private need, and thereby create discord in our streets.

Someone has said that architecture is frozen music. I agree to the music, but not to the chill! Like music, architecture requires an orchestra of many men and instruments; and, in the days now passed, as a band they played in time and tune to the baton of the master builder. Now, with the standardizations led by economy, the old standards go and the crafts are buried in the shadowed cloisters of archaeology.

When out hunting, King James stumbled across Stonehenge. He asked his architect what it was and what was its origin. Inigo Jones reported to His Majesty that it was, without doubt, a Tuscan temple, built during the Roman occupation.

So—together with reading and writing—we may dismiss archaeology as an essential to architectural practice.

Inigo Jones began as a scene painter—a designer of masques and costumes—and, under the patronage of Charles I, became our most famous architect. He went to Italy and returned with a new vision, and with his first-hand knowledge of the Roman method, became pre-eminent.

In the basement windows of the Banqueting Hall in Whitehall—in order to maintain the colour (in the sculptural sense) of his walling—Inigo Jones omitted the keystones, leaving a vertical joint as a centre. It is a small point, but shows his sensitiveness, and is characteristic of his work, but I have yet to meet an architect who has observed it.

The remarkable thing is that it is not noticed. I know of no other instance of its being done. Yet it is so successful that even those trained to criticize architecture have failed to notice this invention. If you try to put in a keystone, you will find the suavity of the basement wall destroyed.

It is a small thing, but there is nothing too small for a great man's care.

Then there was Wren. He had won great distinction as a mathematician and as an astronomer when at the age of 36—by the jobbing of his friends—he was appointed Surveyor-General to the Crown. It was through the genius of his intellect that he acquired yet greater fame as architect.

I own he could both read and write—but it is amazing how few were the books he had at his command, and certainly no photographs. It was only once he went abroad, and then to Paris on a scientific mission, where by chance he met Bernini and found him uncommunicative. Yet he, with no sight of Rome, knew more about the Roman methods of design than any man since his day, and was dexterous in their application, and full of invention within their code.

There ever have been, and I hope ever will be, great periods, with their great men—with ever-new and ever-varying codes and styles; and those to come may be yet greater than any that have gone before. But all great periods have one common and essential factor. Unity in

the measured tread of their rhythm, and nothing left to chance.

Of the great Gothic cathedrals—for these qualities—I should place Chartres first, with its perfect orchestration of masonry, sculpture, and glass. Far back through the centuries Egypt, through yet further centuries, perfected the method of her rhythm.

India, of old, commands, with amazement and awe, admiration, due to her achievements—many of them so foreign and so strange to us as to be forbidding. It is characteristic of India that the minute of her ratios is not one of feet or metres but of mustard seed, and relative weights were comparative in the same measure.

New fashions bring with them new rhythms, to drown the old ones in their tide of pride. The old linger on a while, but, without patronage, wither to die upon the ash-heaps of neglect.

Architecture today seems to have lost its old-world charm and subtlety, and the cunning of her craftsmen. Modern inspiration seems to be derived from the fire-reflecting clouds emitted by the blast furnaces they obscure. Its music—the staccato detonation of an electric rivet hammer.

The rigidity of steel stanchions and girders, clad in cement, the fenestrated acres of steel-framed glass, prevail without entases, and with the rhythm of an intermittent back-fire.

A building reaches to the sky—till cut by legal limit—as cloth is by the yard.

In the old days architects were, first of all, inventors, and then engineers. They built harbours, fortresses, and bridges. They had perforce to use local material, and, even in Egypt, their unit of construction was small compared to the mighty girders that now are possible.

It looks as though the architect is no longer wanted; and if the engineers studied the laws of beauty as keenly as they study those of stress and strain, and had the grace to make the essential sacrifice, then they would oust the architect from his pedestal—a pedestal he seems so anxious to vacate.

In the forties and fifties, we went in for factories built all of glass. Go now and see them through the Midlands. Not 10 per cent. of their glass is ever cleaned.

The engineers' work is all "behind"; but then a good shirt is not bettered by a dickey.

The men of old made plans. They were little more than figured diagrams, and these often isometric. Their true plans were in the mind, and the thought was drawn full size upon the ground when setting out.

Plans are now drawn with meticulous precision—apparently perfect (or not) with the aid of the machine-made paraphernalia the instrument-maker provides. Its facile use is in itself destructive of thought.

The men of old were craftsmen first, and the inventor grew to be the architect.

A new sun was lifted above our horizon by the first throbs of Watts's steam engine—brushing aside the cockles of the craftsmen and ousting the muscles of the labourer. I am informed that one man can now do the work of ninety-nine in the days gone by.

Deep girders span great widths, carried by stanchions so slight as to make the old-world eyes, accustomed to the factor of safety as in arch and abutment, wink and blink and often water.

Shall we ever conduct again, without further loss of sap, the iron posts and beams we build with, to some rhythm and code of entases, and so bring beauty in their train?

The Truth about Waterloo Bridge.

By John Betjeman.

BY the time this is printed the present Parliament—the final court on all important architectural questions—may have passed that Money Bill for 60 per cent. of the cost of a new bridge, and Waterloo Bridge, as we know it, will not stand much longer. For the æsthetic merits of the bridge *The Times* has allowed plenty of space. It is not necessary to dwell on the extreme beauty of Rennie's masterpiece. Suffice it to say that Rennie was an engineer, and his bridge has always stood as the supreme example of the contention that engineering and architecture are one and the same thing—a contention that was held (in different words and on Gothic architecture only) by Ruskin and by so "modern" an architect as Le Corbusier. That it is the best bridge in London, such varied opinions as those of Canova, Sir Reginald Blomfield, E. Maxwell Fry, Frederick Etchells, the Royal Commission of Fine Arts, Sir Edwin Lutyens, most Royal Academicians, almost all modern artists, and the R.I.B.A., have gone to support. Even the architect-designate for the new bridge, Sir Giles Gilbert Scott, has publicly praised its beauty. Mr. Herbert Morrison, once a Minister of Transport, does not think it is beautiful.

But it is not on æsthetic grounds only that we advocate the preservation of Waterloo Bridge. *THE ARCHITECTURAL REVIEW* has always championed modern architecture; frequently contemporary architecture is not modern, but if ever a building were modern, it is Waterloo Bridge. Engineering and architecture are at last beginning to recognize one another again after a long Victorian divorce.

THE ARCHITECTURAL REVIEW, with some restraint, has made no comment on the Charing Cross Bridge scheme, realizing that Hungerford Bridge is an unimportant structure, and realizing too, that whereas over the Charing Cross Bridge there were infinite opportunities for architects, here, the architect will be under special requirements as to steel and the span of his arches. The new height of the bridge is bound to break the present continuity of its design with Somerset House—a most important feature. But when a masterpiece of modern architecture is to be destroyed for very insufficient reasons, as all will agree who read the facts below, restraint need no longer be used.

Since it is not on æsthetic but on practical grounds that a defence of the present bridge can alone carry weight in an age when the saving of money, and the increase of comfort, are regarded as ends in themselves, one must show what a triumph of engineering Rennie's bridge is. The founding of the piers and abutments was entirely original. Elliptical cofferdams were used inside which the piers were founded on piles at 3 ft. 6 in. centres in each direction, upon which were laid timbers 12 in. deep, close spiked together, the spaces between the 12-in. timbers and also between the heads of piles having previously been filled in with brick and stone. On this foundation, which at the lowest ebb was 9 ft. below the water, the piers, 30 ft. wide at the bottom, were built. Moreover, they were built in blocks of granite of a size never used before in this country. From the south abutment of the bridge, that is to say from the Surrey bank, there is a thin layer of gravel extending as

far as the fifth pier. Thereafter the solid blue clay beneath the gravel reappears and extends along the bottom of the river as far as the Middlesex bank.

In 1817 the bridge was opened by the Prince Regent for public use. In 1823 old London Bridge, with its many small and inconvenient arches, was removed. This had checked the tidal flow, and in 1837 it was found that the removal of old London Bridge had scoured away some of the gravel on which the foundations of the five piers on the Surrey side of Waterloo Bridge rested. When the Thames Embankment was completed in 1874 the tidal flow in the middle of the river only increased the scouring. In fact, it has been known for more than forty years that scouring, due also to dredging, was taking place and that the second, third, fourth, and fifth piers, counting from the Surrey side, had sunk, though only slightly. Rennie could hardly have foreseen these alterations that were to be caused in the bed of the river by the removal of London Bridge. What blame there is goes to the various pre-war Bridge Committees, who had made no effort to prevent the scouring since 1884.

By 1923, however, the fourth pier from the Surrey side had sunk a little over 11 in., and the cracks in the bridge were sufficiently noticeable to attract even the public eye. In 1923 the Chief Engineer of the London County Council therefore attempted to underpin the pier by "grouting"—that is to say, he forced under high pressure liquid cement, technically called "grout," beneath the wooden trestle (see Fig. 1, page 127) and only succeeded in dispersing what gravel there was left. And the Chief Engineer admitted that he had intensified the subsidence of the bridge (see *Report of Royal Commission on Cross River Traffic in London, 1926, page 59, §468, 469*). By early in 1925 the pier therefore had sunk another 11 in.—as much as it had done in over a hundred years. Meanwhile, the Society for the Protection of Ancient Buildings had called in Mr. H. Dalrymple-Hay, the engineer of London's Underground Railways and as great an authority on under-river work as there is in the world. He showed that the wooden platform on which each pier rests could be encased in a steel box. Then from the surface of the road on the bridge a hole was to be bored through into this steel case. The wooden trestles therein were to be cut away and their place to be filled with concrete, the work being carried out under water as an ordinary underpinning operation with the aid of compressed air. It will be seen from the diagram on page 127 (Fig. 1) that such reconditioning would in no way interfere with river traffic. This, Mr. Dalrymple-Hay asserted, would underpin the bridge safely for perpetuity and would cost £650,000. He received offers from three contractors who would be willing to undertake the work. Moreover, his opinion was backed up by several more of his profession. The London County Council had found it impossible to believe that this method of underpinning was feasible, as it evidently considered the piers were in a "shattered condition" (see the above Report). "Shattered" was an over-statement. Moreover, it called in two other L.C.C. engineers, who must have been feeling the slight on the Council's engineering efforts, to back itself up.

THE TRUTH ABOUT WATERLOO BRIDGE

In the rejection of Mr. Dalrymple-Hay's scheme let there be no suggestion that so diverse a body as the L.C.C., despite the attitude of some of its leading members, is anything but public-spirited and unbiased. We can only infer that Mr. Dalrymple-Hay's method of underpinning was as original as that of Rennie in building the bridge, and that the engineers on the Council side of the controversy had only had experience of the cofferdam method which would have seriously impeded navigation on the river.

At any rate, in 1926, a Royal Commission under Lord Lee of Fareham was appointed which, after considerable hard work in a very short space of time, decided on the preservation of the old bridge by removing and rebuilding the piers on the Surrey side and reconditioning the rest. This was to cost £988,000. One curious fact about the Commission arises. On December 10, 1925, the Bridges Committee of the L.C.C. reported as follows:—

If it had been possible to maintain by any means the existing structure, we think the Council might still have been willing to sacrifice a valuable traffic improvement to the preservation of so beautiful and famous a bridge.

The same committee recommended the London County Council on these lines:—

That the First Commissioner of Works be asked whether His Majesty's Government would be prepared to set up a technical commission to inquire whether the Council can safely undertake the underpinning of Waterloo Bridge, so as to preserve it in perpetuity in a condition fit to take the traffic which may be expected to make use of it, and if the answer to the question is in the affirmative, what method of underpinning should be adopted and what would be the approximate cost?

Nevertheless, the Royal Commission was not entirely technical, and in clause 76 of its report asserted that: "we thought it desirable to seek the services of an engineer whose special and far-reaching experience and whose eminence in his profession would be unquestioned." Without any offence to Sir Alexander Gibb, it must be confessed that this sounds rather like selecting an eminent ear specialist to perform an operation on the kidneys! But even then the old bridge was to be preserved.

In the face of the Royal Commission, and totally disregarding previous reports, the London County Council now proposes to spend £1,300,000 of the public money, and probably very much more, on an unnecessary new bridge.

Since there are no technical grounds on which the bridge itself need be totally destroyed, what other considerations can have moved the London County Council to attempt this step?

Tramways? We have all been promised by Sir Percy Simmons—who, with Mr. Herbert Morrison, is most anxious to remove the old bridge—that no trams are going to be put over the bridge. Since it is proposed to have a six-line bridge over the river and to run a tunnel under the Strand to avoid congestion opposite Wellington Street, we must therefore assume that the tunnel, which will reappear in Aldwych, is in some clever way going to avoid the existing tramway tunnel under that street. This will make it somewhat tortuous; but it is not going to be used for trams, so we must hope for the best. But we must also remember that the L.C.C., contrary to expectation, ruined a road between Eltham and Lewisham, which cost over £150,000 to make, by unexpectedly laying tramlines. Moreover, it is held that a considerable number of L.C.C. members mean to put trams on the bridge.

Traffic? Dr. Raymond Unwin, President of the Royal Institute of British Architects, has proved with reference to

Waterloo Bridge that if you have a four-line street with no turnings off at either side, the only impediment to traffic being the termination at either end, and if all the traffic on this street moves at fifteen miles an hour, you will be able to put on it as much traffic as is on an eight-way street with turnings off in the usual manner. Thus, if Waterloo Bridge is widened from the present three ways to four ways it will be more than sufficient for the wildest schemes of the County Council. It will even be wide enough to cope with the considerable replanning that must be intended in South London and the Strand to justify the widening of the bridge at all. Moreover, this is supposing that in the future the air will not be used as a means of transit. For the congestion even now with the one-way traffic at Aldwych is about as bad as it could be, and four ways should certainly make it worse. Whereas 1,500 vehicles can go over the present bridge in a rush hour, only 600 can get down the present Strand. There is one more important point with regard to traffic while the new bridge is being built, and this was let out—possibly by mistake—in the Lords' debate by Lord Plymouth on March 3. All the traffic which goes over Waterloo Bridge today will use the two-way temporary bridge and be diverted round the already overcrowded bridges at Westminster and Blackfriars during the seven years that a new bridge is being built.

Cost? Sir Percy Simmons has been vague about cost. He has said that the new bridge will cost £1,300,000 and that it will only be £214,000 more than that of reconditioning the present structure. With widening for four-way traffic, Mr. Dalrymple-Hay's scheme will cost £750,000. The Royal Commission scheme will cost almost exactly a million. But how is the £1,300,000 arrived at? The public have been allowed to see no figures—admittedly estimates are not to be relied upon, they generally err on the wrong side—but Lord Charnwood obtained some figures which are somewhat startling. On the basis of the cost of the removal of the old Vauxhall Bridge, it would cost £500,000 and take 4½ years to remove Waterloo Bridge. Judging by that estimate, £700,000 will be left to build the new Waterloo Bridge. This seems very little for a six-way bridge over an even wider extent of river than that at Vauxhall. The reply in the Lords' debate to this statement was made by Lord Plymouth—the only defender of the London County Council who can be taken seriously—who said that the new bridge at Lambeth and the demolition of the old only amounted to £839,000. He should be reminded that this is by no means so great an undertaking. Mr. William Muirhead, a competent bridge engineer, estimated for Waterloo Bridge as follows: For destroying the old bridge, £550,000; for constructing a new temporary bridge, £400,000; for taking down the present temporary bridge, £50,000; for building the new bridge, £1,300,000—£1,000,000 more than the figures arrived at by the L.C.C. Surely someone is making an unreliable statement?

Meanwhile, has Parliament been told to shelve the Charing Cross Bridge scheme for ever? Must it therefore remove an acknowledged architectural masterpiece in a city which has no other good bridge? Should the Charing Cross Bridge scheme be brought about, and that waste part of South London in the northward bend of the river between London Bridge and Westminster be utilized as the centre of London—its real position—how great will be the remorse of a committee which has destroyed a masterpiece to create an unnecessarily wide bridge, where no such structure was needed.



WATERLOO BRIDGE. AN APPROACH on the Middlesex bank below Somerset House. The colour of the Cornish granite and a balustrade of blue Aberdeen granite are admirably brought out in this watercolour painting by William Walcot. The question immediately arises, What will Sir Giles Gilbert Scott do with all this stone in beautiful condition when, and if, a new bridge is built? The satisfying manner in which the bridge fits in with

Somerset House can be seen from Mr. Walcot's painting. It must not be forgotten that the Embankment not only spoils the impressive base to Somerset House, but also Rennie's river approaches to Waterloo Bridge. This entrance has been boarded up for many years, and its effect is totally destroyed by the temporary iron bridge above it. The other entrance was altered to make way for the London County Council trams.

PLATE II. *April 1932.*



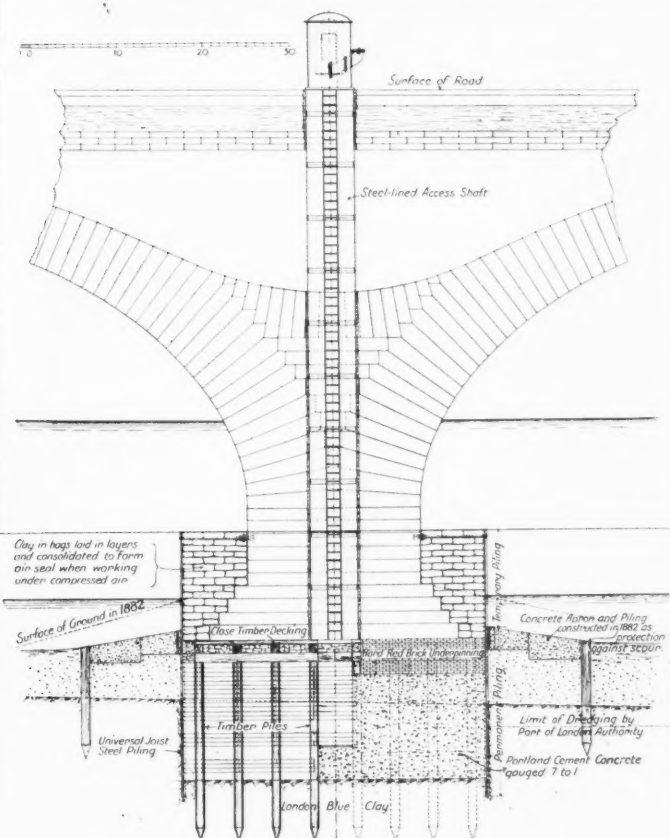
Clay in bags laid in layers
and consolidated to form
an seal when working
under compressed air.



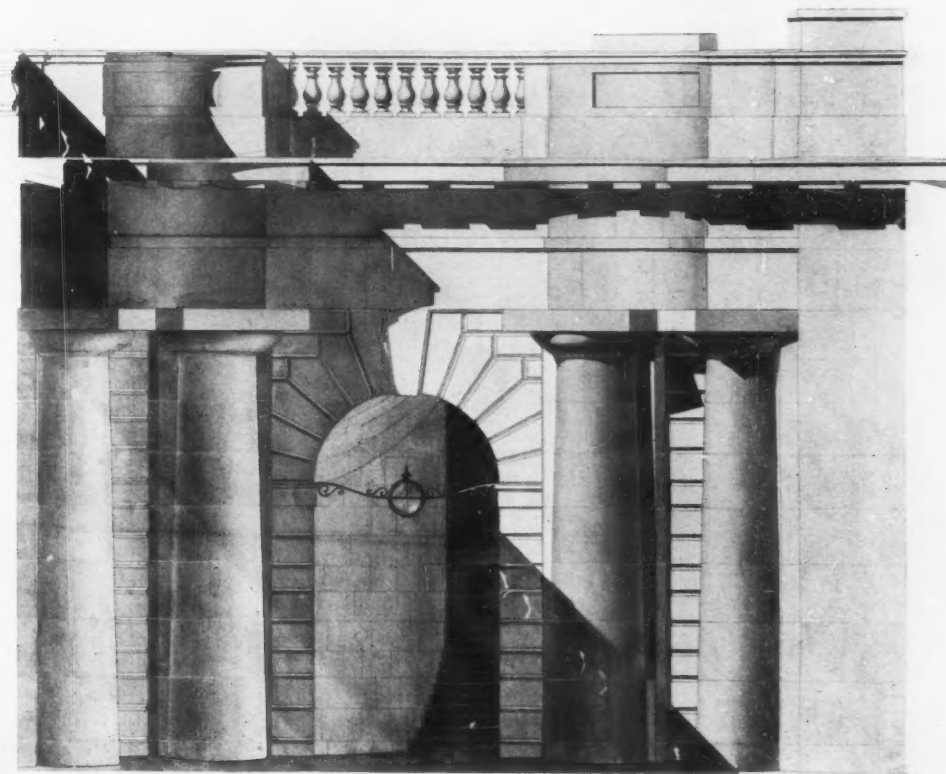
1. MR. DALL
BRIDGE and
This is a cross-
water described
avoided.



WATERLOO BRIDGE AND SOMERSET HOUSE IN NINETEEN-TWENTY-FOUR

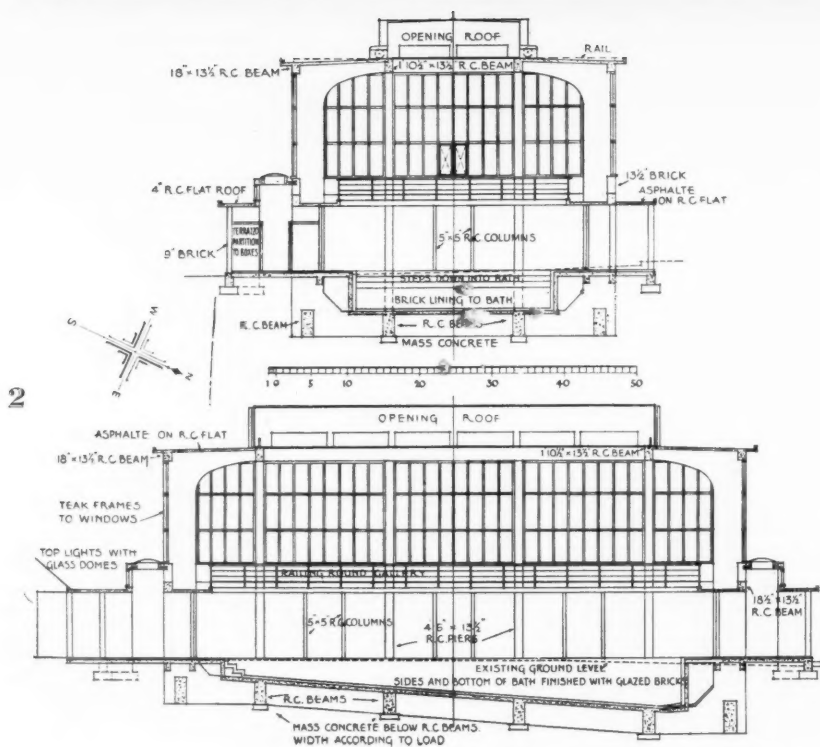
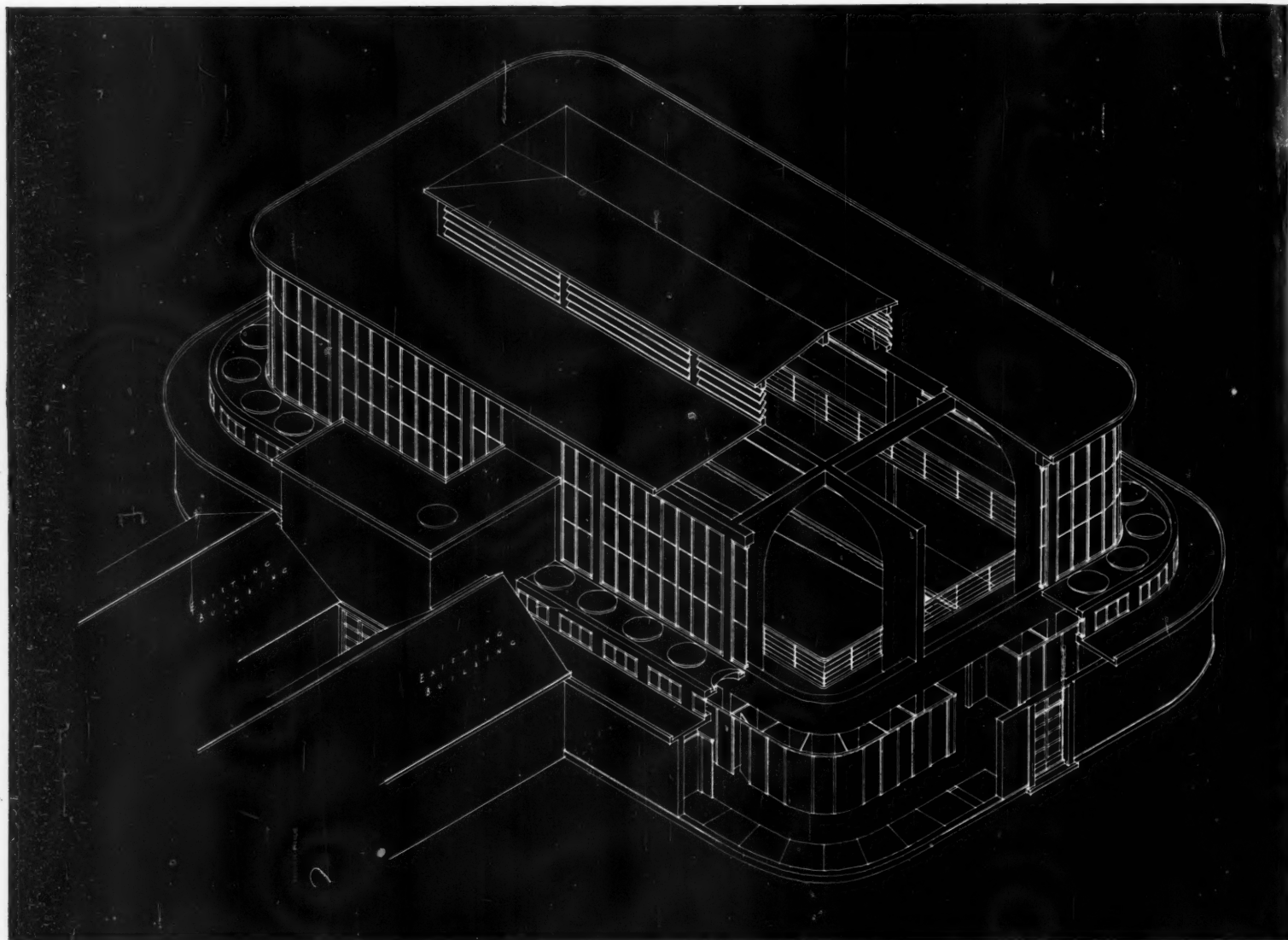


1. MR. DALRYMPLE-HAY'S SUGGESTION FOR THE UNDERPINNING OF THE BRIDGE and the removal of the timber piles and substitution of cement concrete. This is a cross-section of a pier showing the method of access into the steel box below water described in the article. By this method all impediment to river traffic will be avoided.



2. THE EAST APPROACH TO WATERLOO BRIDGE on the Middlesex bank. An architectural drawing by MR. H. C. REID HIDE now in the Victoria and Albert Museum. On taking levels from the parapet to the pavement the draughtsman found that the balusters and cornice rose towards the bridge. Rennie, with amazing subtlety, had raised the whole cornice line to give from below an horizontal effect.

A DESIGN FOR A SWIMMING BATH IN RE

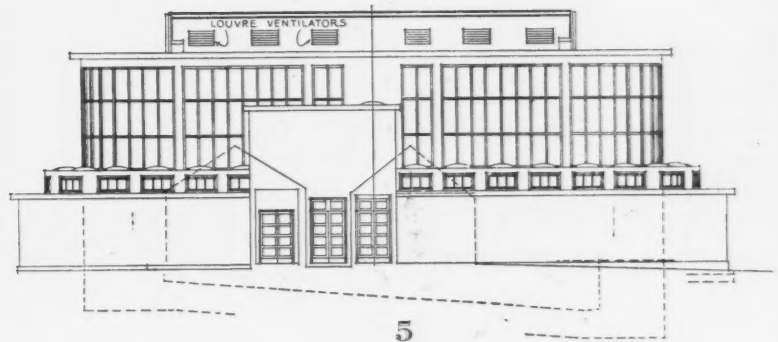
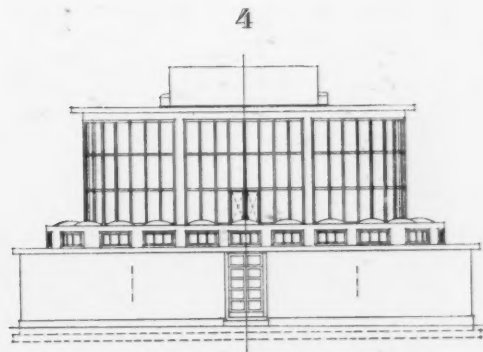


The building is designed to be executed in reinforced concrete, the piers supporting the wall and roof being a development of the beams under the tank. These beams stiffen the piers and provide a foundation for the whole of the main building. The piers are cantilevered over towards the centre of the bath and their ends are connected by a light beam forming a curb around the opening in the roof. This opening is covered by a sliding roof, operated from the attendants' room and electrically controlled, which divides on the long axis

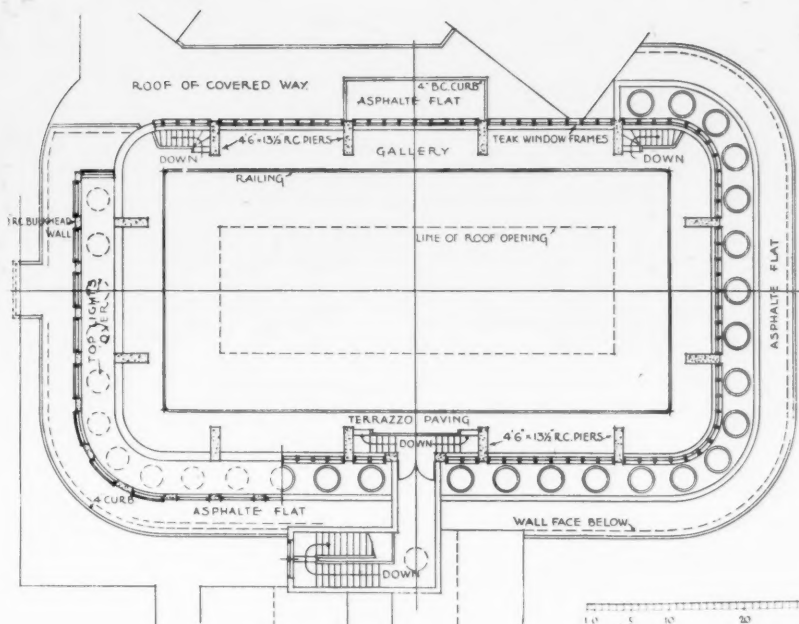
N REINFORCED CONCRETE BY FELIX GOLDSMITH



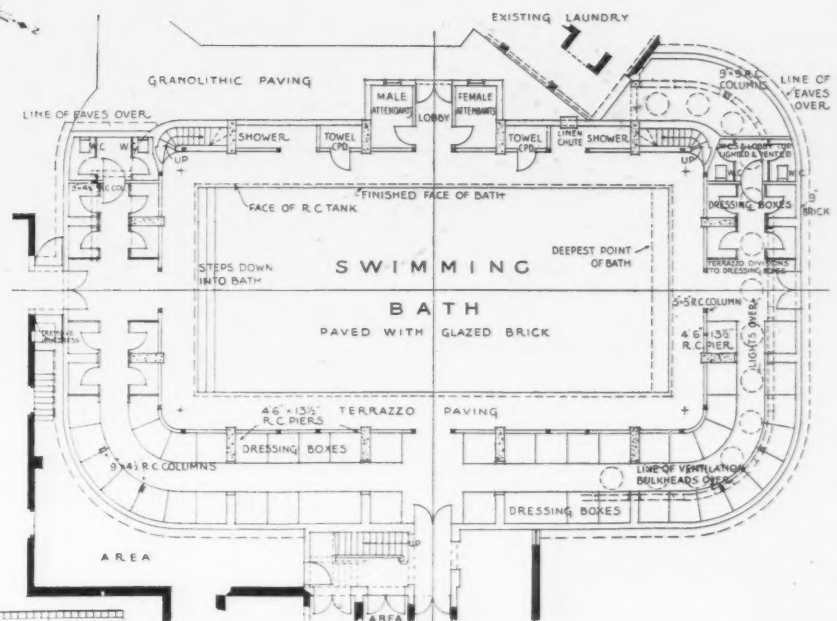
3



5



6



7

and slides away from the opening on rails fixed on the roof. The dressing-rooms are placed on either side of a corridor surrounding the bath and are outside the main structure. They are lit by glass domes in the ceiling of the corridor. The walls of the bath between the piers are of glass in teak frames, and the finish to walls generally is terrazzo.

The illustrations are : (1) An isometric sketch of the building; (2) Cross and longitudinal sections; (3) Interior perspective of the swimming bath; (4) The north elevation; (5) The east elevation; (6) Plan at gallery level; (7) Plan at ground-floor level.

THE SPANISH TRADITION IN CALI

1

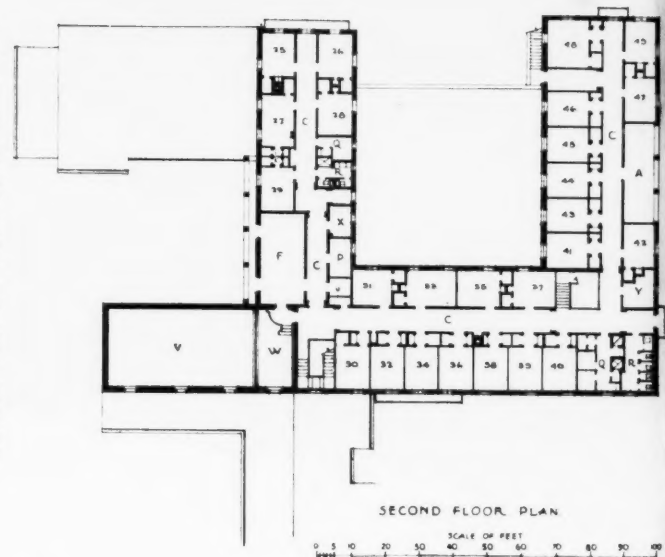
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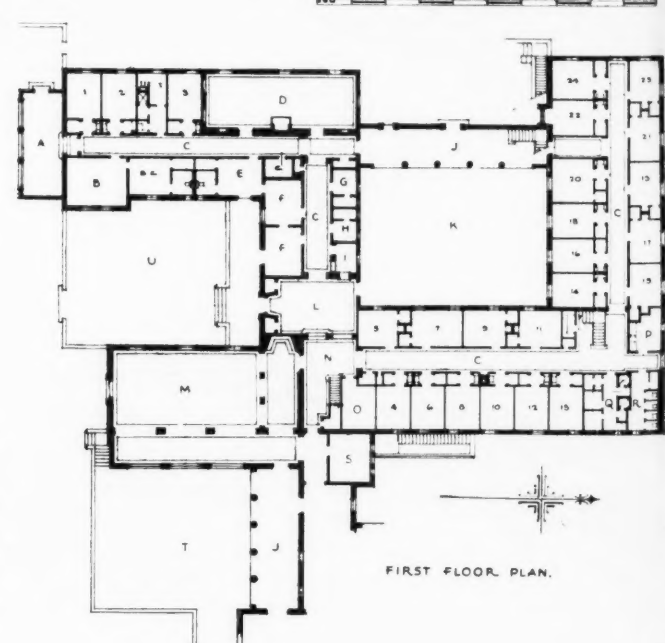


(4) Plans of a dormitory unit. The rooms are as follows :—

(A) Sleeping porch; (B) faculty living-room; (C) hall; (D) living-room; (E) guest-room; (F) sitting-room; (G) women; (H) men; (I) desk; (J) loggia; (K) inner court; (L) entrance; (M) dining-room; (N) staircase hall; (O) stores; (P) sewing-room; (Q) bath; (R) toilet; (S) private dining-room; (T) dining-court; (U) outer court; (V) upper part of dining hall; (W) mezzanine floor; (1) to (49) bedrooms.



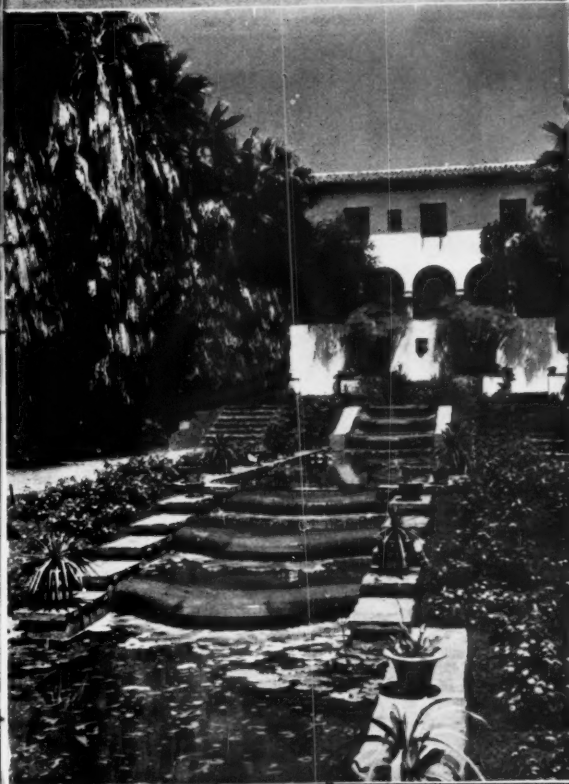
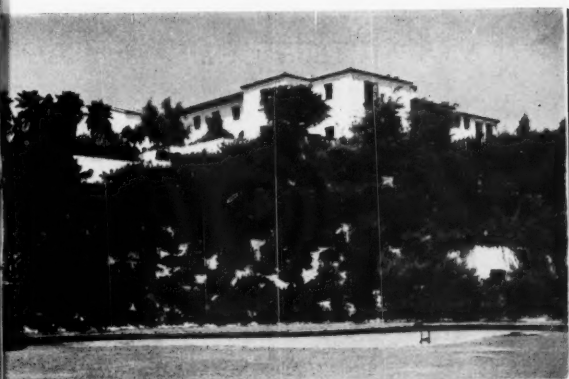
4



Scripps College for Women, Claremont, California, was designed to conform with the idea that students should live in a community home instead of an institutional building of the dormitory type. The building consists of two halls known as Toll Hall and Clark Hall, which are separate units but are linked together by a loggia and walled courts. The rooms are arranged around the courts and terraces, with loggias and balconies, and the wings are of varying heights. Illustrations (1) and (3) are detail views of two of the loggias; (2) an entrance. The architect for the college, and the houses for Mr. Getz and Mr. Eisner, illustrated on pages 131 and 132, was Gordon B. Kaufmann.

CALIFORNIA

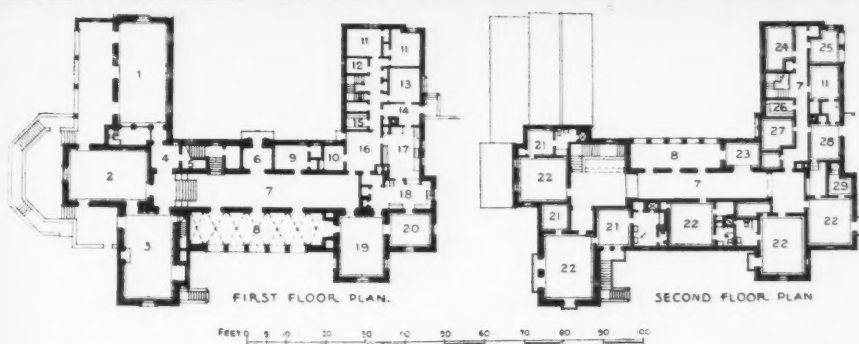
A



C



D



E

(E) Plans of Mr. Milton Getz's house:

(1) Ballroom; (2) living-room; (3) library; (4) lobby; (5) closet; (6) entrance; (7) hall; (8) loggia; (9) coat-room; (10) flower-room; (11) maids' room; (12) bath; (13) maids' dining-

room; (14) service porch; (15) stores; (16) rear hall; (17) kitchen; (18) pantry; (19) dining-room; (20) breakfast-room; (21) dressing-room; (22) bedrooms; (23) sitting-room; (24) trunk-room; (25) porch; (26) linen; (27) sewing-room; (28) nurse; (29) bath.

During recent years there has been a marked tendency to assimilate Spanish types as a basis of design for houses in California, and this house for Mr. Milton Getz is characteristic of the new style. The courts and terraces, the loggias and balconies, and other architectural features of the house, have been planned to take the fullest advantage of brilliant sunlight and deep shadows. (A) shows the house from the valley; (B) from the garden; and (C) and (D) are details of a balcony and of the entrance doorway.

THE SPANISH TRADITION



(H) Plans of Mr. Eisner's residence. The rooms are :—

(1) Dressing-room; (2) lavatory; (3) staircase hall; (4) entrance hall; (5) hall; (6) pantries; (7) dining-room; (8) kitchen; (9) store; (10) cupboard; (11) servants' entry; (12) maids' dining-room; (13) maids' bedroom; (14) maids' room; (15) garages; (16) library; (17) patio; (18) banquet-room; (19) living-room; (20) lobby; (21) man's bedroom; (22) storage; (23) sitting-room; (24) guest's bedroom; (25) bedroom; (26) personal maid; (27) trunk-room; (28) west loggia; (29) south loggia; (30) owner's bedroom; (31) north loggia; (32) upper portion of banquet hall; (33) bath; (34) gymnasium; (35) musicians' gallery.

In designing this residence for Mr. I. Eisner, the architect has shown a sympathetic feeling for the Italian type of house, which he has rendered in the Spanish manner. There is texture and colour in the plain walls, and the craftsmanship of the ironwork is an embellishment to the architecture. The courts, loggias, balconies, terraces and gardens were all designed to take their place in the general ensemble. Illustration (F) shows the house from the road, (G) the entrance from the drive, and (I) the north loggia on the second floor from the patio.

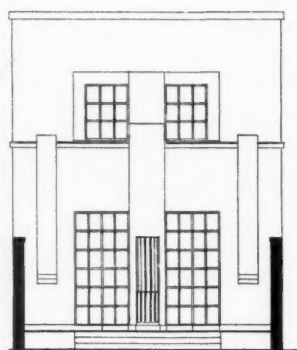
IN CALIFORNIA



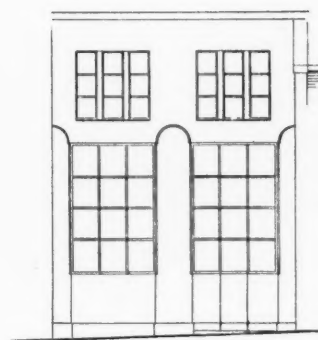
A SCULPTOR'S STUDIO IN CHELSEA



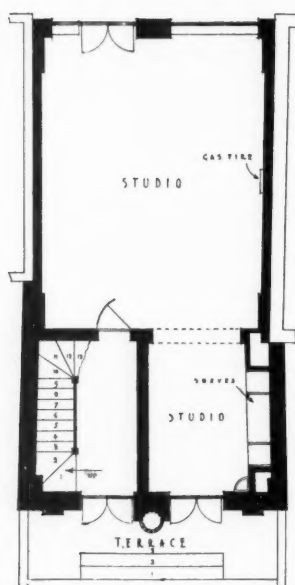
garages with quarters above for two married chauffeurs. The first floor has been set back on the north side in order to permit a limited top light. There is a similar recession in the principal elevation which, while it completes the present design, will permit the addition of a second storey without destroying the rhythm of the elevation. The central abutment and two flanking straps are definitely functional, in so far as the straps (as also the central niche) are provided for taking statuary, while the central pier, by dividing up the elevation, gives it interest and stability. The whole of the exterior is faced in snowcrete cement, the steel casements being painted black.



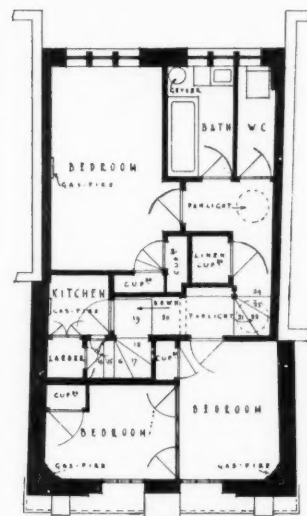
GARDEN ELEVATION



WOODFALL STREET ELEVATION



GROUND FLOOR PLAN



FIRST FLOOR PLAN

The architects, R. W. Symonds and Robert Lutyens, had to contend with two distinct functions of this little building at No. 8, Woodfall Street, Chelsea, London; on the ground floor a north-lighted studio for Mr. Arthur Pollen, occupying the maximum space provided by the site, with independent staircase, and on the first floor a self-contained flat suitable for the occupation of Mr. and Mrs. Pollen, or for the servants of their house across the strip of garden. The plan had further to take into account the possibility of the future addition of a second storey, in case it should be required to convert the studio later into



The
National Provincial
Bank, *Princes' Street and*
Mansion House Street, London.
Sir Edwin Cooper, Architect.



By Professor A. E. Richardson

With photographs by WALTER INGLE

THE history of modern banking in this country begins with the founding of the Bank of England. But before the circulation of money was controlled officially, Cheapside and Lombard Street were recognized centres for financial transactions. Time has since decreed that financial headquarters should be grouped at the very heart of the City. In this way sites adjacent to the Royal Exchange have risen in value and many magnificent banks have been built. In the present case the directors are to be congratulated on securing a fine building; equal praise is due to the architect and all concerned for the able interpretation of very intricate conditions. Before describing the building in detail it will be as well to state that certain factors determine the style and character of all additions to the civic amenities. And as the external conditions are not generally known, it will be useful to state what they imply. It is understood, perhaps vaguely, that the City in its inner formation perpetuates the ancient mediæval thoroughfares. It is clear, also, that since the Great Fire of 1666 there has been little opportunity for formal street planning in the grand manner. For this reason architects are faced with difficulties which are almost insuperable. It is indeed a tribute to their skill that the newer buildings in the City of London are complementary in outward appearance. Regarding London bank premises it is agreed that the conditions of planning are dissimilar to those that exist in any other country. This precludes the possibility of any but the broadest comparison between, say, a modern bank in New York, Paris, or Berlin, and the latest expression in the vicinity of Threadneedle Street. For such reasons the new Princes' Street Office of the National Provincial Bank must be viewed as belonging to London. Those who appreciate technical considerations know that the plan of a building is the very basis of its right to be. If the plan is good it reveals the skill of the architect no less than the foresight of the promoters. To be brief, the plan of the National Provincial Bank deserves very high praise indeed.

Under the stress of modern civilization finance has become an involved science, money the chief part of the circulating capital of a vast Empire. The specific problem before the architect in the case of the new National Provincial Bank was to express the organization of a business house giving employment to over six hundred officials. He has been faced with a limited site having three main frontages. His task has been to co-ordinate different departments internally and to blend the fabric into external harmony. To the casual observer a City bank may appear to be solely an affair of elevational treatment and external perspective. The smoothing over of difficulties, the selection of a theme

for pictorial treatment, and the presentation of interesting detail and ornament, are often thought to belong to that vague artistry which for convenience is called architecture. The real work—namely, the devisement of the building, from the foundations, into horizontal and vertical compartments, and the apportioning of exact cubical volume to each internal division—is apt to be overlooked. For reasons such as the above, and the regard paid to structural integrity, Sir Edwin Cooper's plan must be praised. He has contrived to change the three-sided site into one having a fourth side. The original outline of the site has been transformed into one with a definite silhouette, as illustrated. It is open on all but one side, and that the least important. The symmetry thus achieved on the horizontal plane became valuable to the vertical expression. No matter from what vantage point the building is viewed, it presents a striking uniformity. The fan shape of the plan in turn led to dual entrances, with a central hall allowing easy circulation on the ground floor while keeping the clerical departments free. The introduction of a domed lantern over the centre of the banking hall, solved the problem of adequate natural lighting to all floors. The master touch has been the introduction of the secondary staircase and lift at the base of the inner court. This integral feature provides vertical circulation for officials. To the critic no less than the tyro the plan nucleus embodies a brilliant idea, and one which, in its economy, is evidence of structural geometry.

One might be permitted to express the view that the attribute of internal perspective is due to the close observance of structural laws. The great height of the supports to the banking hall not only allowed a galleried treatment, but afforded space for extra accommodation. From the pictorial standpoint this adds interest to the interior. Reference to the photograph which illustrates the works in progress, shows the constructive skill necessary in carrying out the work. I have learned that the major building operations were conducted under the personal direction of the architect; namely, the sinking of the caissons and the formation of the points of support. Sir Edwin Cooper arranged for a branch of his office to be on the site, and for additional working drawings to be prepared as required. It should be realized that space was needed below the pavement level for boiler rooms, electrical plant, engineer's shop, staff rooms and lavatories, and that the strong rooms and safe-deposit rooms had to be kept imperforate. The site also imposed limitations for handling material, therefore the plan below ground required much preliminary arrangement. It will be agreed that from the level of the lower basement, to the roof terraces, the planning is very sound. Not a fraction of unoccupied space has been left; and yet the symmetry of

THE NATIONAL PROVINCIAL BANK



THE FOUNDATIONS IN PROGRESS. Three sectional iron caissons 40 feet in diameter were sunk in the centre of the site to a depth of about 55 feet, and in these, large stanchion bases were constructed and the stanchions placed in position. Small borings were then made between the caissons and the outer walls, and the cross steelwork was threaded through and the whole of the steel frame structure completed.

the building internally and externally is preserved. This achievement can be traced back to the brilliance of the plan in its early stages. At the ground level the banking hall is the main theme. Lesser offices and the main staircase form, conjointly, a frame on two of the upper sides of the fan. Viewed from the public space the architect's scheme can be seen in articulation. On the principal upper floors are managers' rooms, committee rooms, and various private offices. Whole floors are given up to departments, the existence of which is not disclosed to ordinary spectators. Another important consideration has been the comfort of the staff. The spacious kitchen and dining-rooms at the top of the building must be seen to be appreciated.

The plan in its details epitomizes the main facts of a great London bank in operation. Such a plan is the result of prolonged discussion and organization. The architect's task, however, did not end with the planning. Not only was it demanded of him that the building should be convenient and pleasant to work in, and that the accommodation should be adequate for increasing business, but he has been called upon by the promoters to make a contribution to the dignity of the City. The bank authorities, realizing the importance of the scheme upon which they had embarked, no less than the prominence of the site, determined that the building should be of high quality. It is permissible to state the reasons for the adoption of a classical type. In the course of the last quarter of a century the tradition of bank building took a definite line in favour of classicality. A distinctive treatment for bank exteriors, the result of experience, has been gradually developed. There are many variations of this classical treatment, based upon academic study of the older, and to some extent smaller, buildings of the Renaissance in Italy, France, and England. The foregoing theory has its limitations, but the adoption of strong classical motives, such as the order with recognized proportions for doors, windows, and arched openings, has at least resulted in a co-ordination of character for buildings of specific and semi-official purpose, such as the bank now under discussion. In explanation, it can be said that the classic point of view has arisen from a desire to emulate the spirit, rather than the letter, of the famous exemplars of other days. The architect's chief difficulty in this instance has been to reconcile this classical expression with the main structural lines of the plan. There has also been the task of complementing the character of neighbouring buildings which are landmarks in the narrow streets of the City.

Reference to the photographs will show how the conditions have

been met. The main lines of the vast building are direct in statement. In actuality it is best viewed from the corner of King William Street. The main divisions from the pavement level to the main cornice are three. One part is apportioned to the basement storey, another to the first floor, which forms a podium to the order storey, and the third to the order storey. Above the main cornice is an attic storey, and above this is a second attic. The lines of the silhouette are strong and unbroken. The angle is broad and subtly curved. Dark contrasting shadows are produced by the vertical lines of the Corinthian columns. In general, the theme is a twentieth-century version of the more academic moods of the Renaissance. Contrast between the two main vertical groupings has been gained by the introduction of rusticated arcuations and square headed niches in the basement storey, the latter providing space for sculptured figures. The classic ordonnance, thus superposed, is carried through five bays on either flank, with two columns, in antis, at the angle. The lines of the composition are broad and dignified. Sculptured ornament is placed on the wide masses of masonry at the level of the capitals, to continue the sequence of rich detail. There is a preponderance of solid over void without undue sacrifice of internal lighting. Given definite conditions for the evolution of a classical building, which has to be in sympathy with the style of similar institutions already erected, or building, in the vicinity, the new bank has surprising character. Its success can be attributed to the individuality of the architect who for many years has given his care to some of the largest official buildings in London. Sir Edwin Cooper has adhered to the classic point of view from the beginning of his active and distinguished career. His is the disinterested search for perfection, the desire for reasonableness and order; a zest, almost amounting to passion, for buildings of permanent stamp. He has set himself to compete with the assured academic qualities of the old masters, and he prefers to be consistent rather than competitive in his work. The audience he has reached consists of two sections: one, the promoters of official and semi-official buildings; and secondly, a very large branch of the public. His work expresses opinions and beliefs which may not be shared by younger architects, but these personal opinions are the outcome of years of experience and have been pursued regardless of warring technical differences. As an onlooker one is privileged to inquire into the meaning of every type of building. It is wise to pass over surface differences and to inquire whether a building does more than fulfil its function as a useful piece of engineering. The questions one asks are, Does the building show disciplined emotion, character, and scholarship? Is the work related to the main trend of public opinion? Can it be associated with similar works? Further, Does the building inherit some of the nobility and part of the attributes of the



The **DINING-ROOM** on the seventh floor. The walls are panelled in oak. The furniture was designed by the architect.

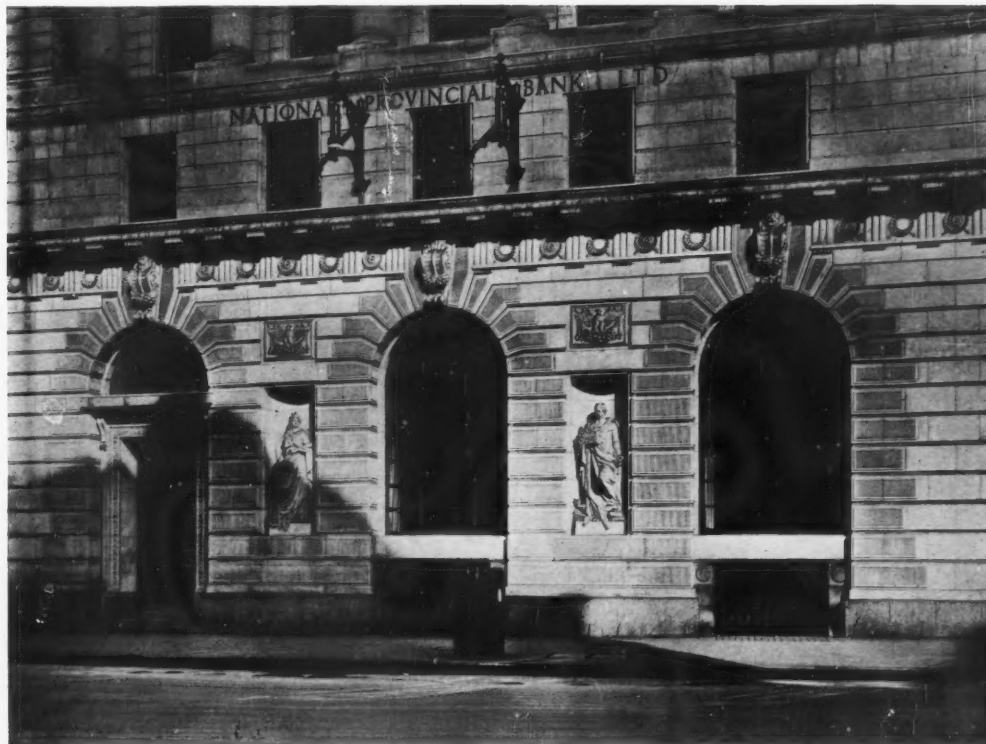


THE BANK FROM THE ROYAL EXCHANGE

THE NATIONAL PROVINCIAL BANK



THE MANSION HOUSE STREET FRONT. The building is in Portland stone. The figures in the niches on the ground floor represent *Security* and *Integrity*, and are carved in Portland stone. Enlarged reproductions of the figures are given on page 145.



A detail of the MANSION HOUSE STREET façade.

great works of the past? Hazlitt once remarked, "comparisons are not only odious but impertinent." A glance at many of the new City banks will show that regard for permanency has been the aim not only of the architects but the expressed wish of the promoters.

Today there are many cross-currents of opinion regarding architectural expression. The older school inclines to the vitalization of tradition, with invention; the newer to a "modernity" which will make its own laws. In discussing the National Provincial Bank I have avoided such controversial issues, preferring contrariwise to discuss the building on its merits as an example of individual rather than modern international technique. Sir Edwin Cooper has without doubt reasoned in his work, "there are all the traditions to study; those of our own time are few." He recognizes the arts ancillary to building, and he has provided work for some of the best craftsmen of the day. In my opinion he has aimed at interpreting the classic idiom in architecture and its adaptation to the embellishment of ordinary structure. Something akin to this was attempted twenty-five years ago in America, and it is significant that many new buildings in Denmark and Sweden are based upon classical study. There is abundant testimony to this principle just as there is abundant evidence of "functionalism" and "expressionalism" in other directions. Under present conditions universality of idea is not within range. I prefer, therefore, in this brief appreciation of a distinguished architect's work, not to challenge the selection of detail and ornament, which is the usual method of a critic, but to review the building as a whole, and with this in view I have followed the architect's mind stage by stage. From a study of the working drawings and perspective sketches, it is clear that one mind has been at work; that every detail has been considered, and the material chosen with due regard to artistic quality. Sir Edwin Cooper's personal sketches for the interiors afford the best index to his grasp of pictorial and stylistic effects. His version of the classic theme for the banking hall has caught the colour of Piranesi's etchings. His aim evidently has been to provide interest, light and

shade, variety of form and beauty of workmanship. There is an abundance of rich detail to contrast with the simple lines of counters and panelling. Yet, notwithstanding the variegated points of minor interest, there is no decrease of major volume in the ensemble. Directors' room, managers' rooms, private offices and dining-rooms, each and several, are proof of the pursuit of an ideal which never swerves from its objective. Where carving is introduced it is of the most exquisite workmanship; locks and ironmongery, fittings and floor coverings, are the best that craft and skill can command. All the furniture has been designed by the architect to harmonize with the different rooms. There is no denying the thoughtful detail which enriches the interiors.

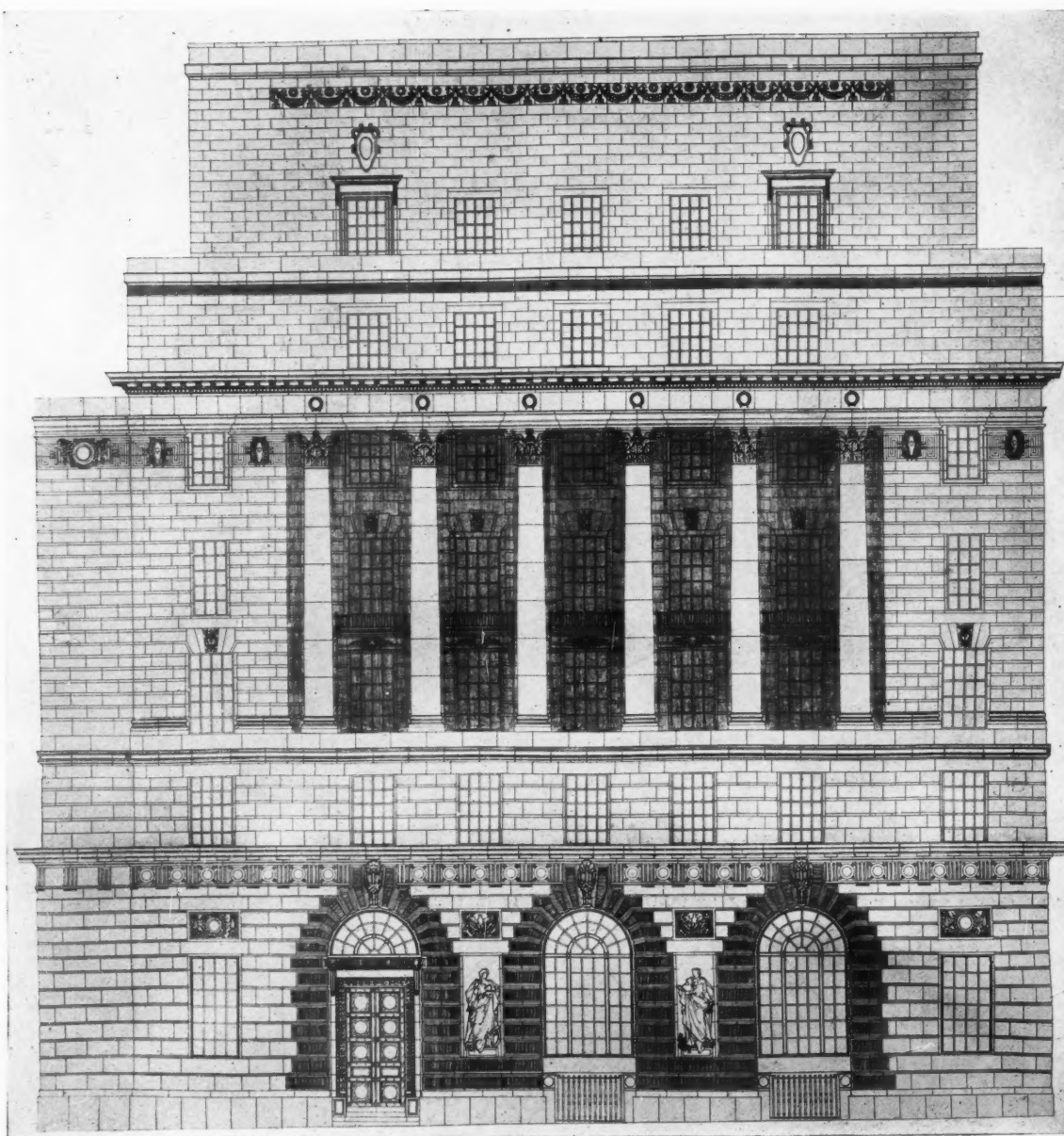
Apart from considerations of architectural embellishment, there are many specimens of the art of the sculptor; for example, the fine figures, *Prosperity, Courage, Security, Integrity*, the work of Mr. C. L. J. Doman. These, and the fine symbolical group by Mr. Ernest Gillick, belong to the academic school which, in the history of British sculpture, had its beginnings under the chisel of Sir Robert Taylor in the tympanum of the Mansion House, a style developed later by Bacon and Carlini at Somerset House.

It is almost impossible within the scope of a short article to do more than touch upon the many points of the new building. It has been my aim to transmit impressions received when privileged to inspect it. There is yet one more consideration, and that concerns the contractor, who has carried out the architect's instructions so well and who has left the work so perfect.

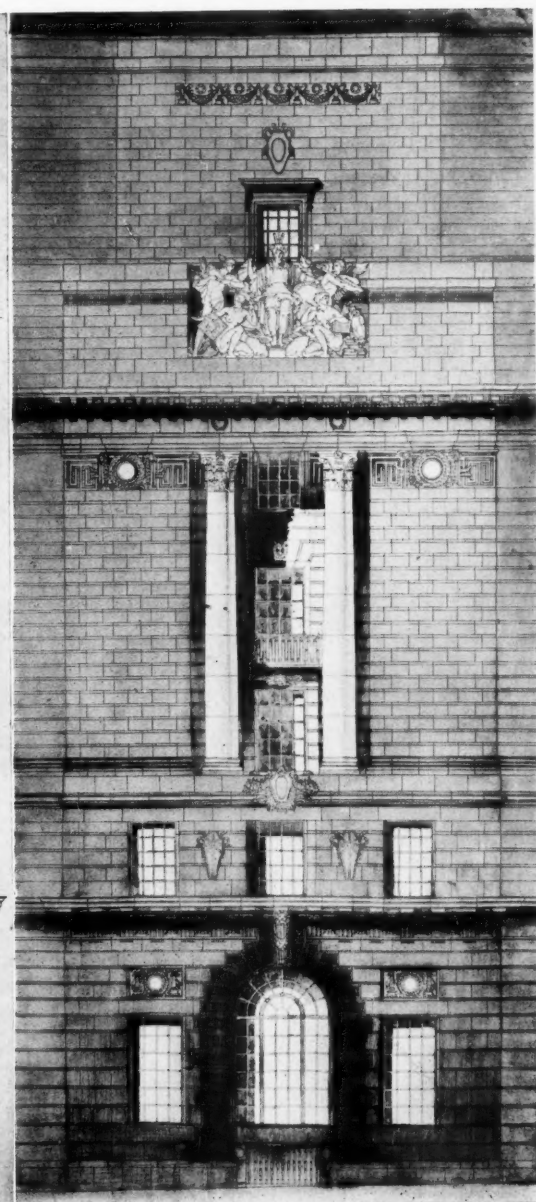
The general effect of the building is that of magnificence. There is none of the severity which is akin to baldness; contrariwise there is evidence of a desire to interest and to capture the richness of life. Only a classicist could have attempted a classicism modified and appropriate to a banking house. Here is a composition which is pictorial, yet academic, severe yet subtly rich, respectful to tradition yet consistently inventive in arrangement. It is the conservative element which is the most telling feature of the architect's work.



THE BANK FROM THE ROYAL EXCHANGE. A drawing by William Walcot.



The elevation to MANSION HOUSE STREET.



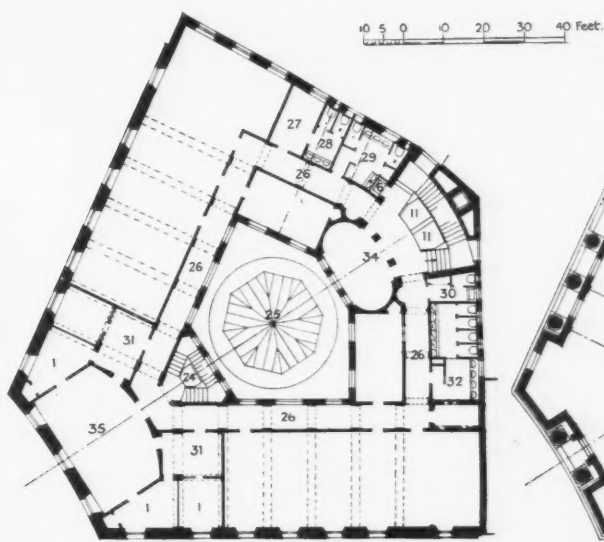
The elevation of the ANGLE TO MANSION HOUSE STREET AND PRINCES' STREET.



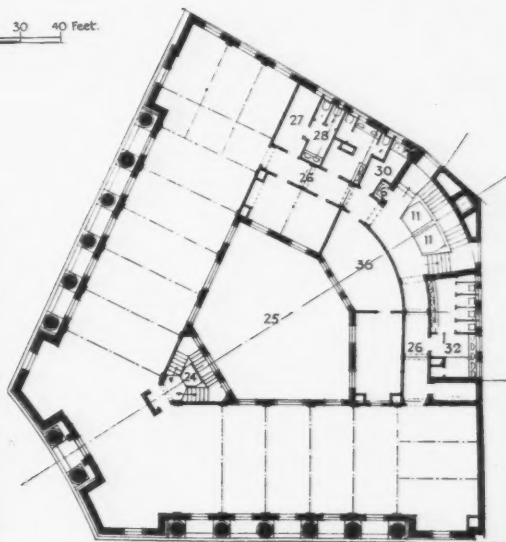
A GROUP OF SCULPTURE at the exterior angle of the building, by E. Gillick.



The GROUND-FLOOR PLAN.



The FIRST-FLOOR PLAN.



The SECOND-FLOOR PLAN.

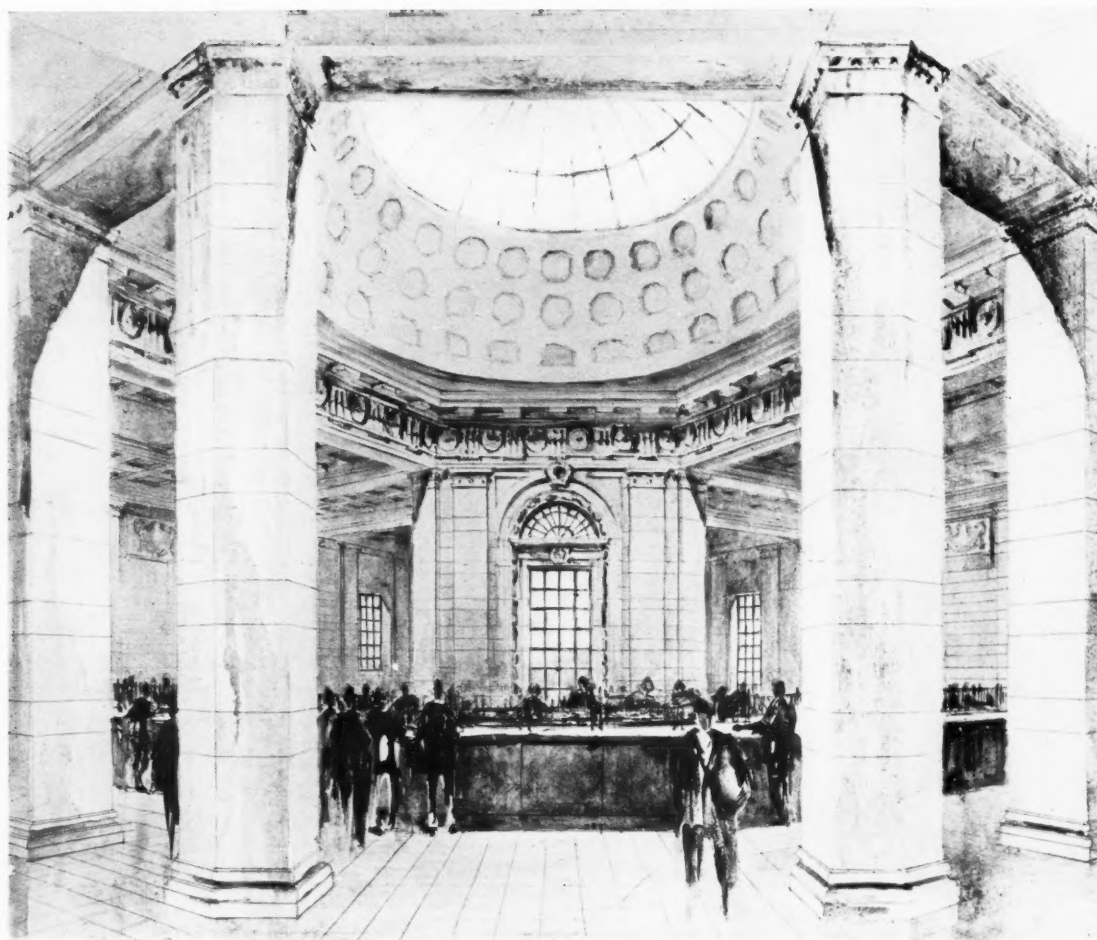
The rooms indicated by numbers on the plans are as follows:—

- (1) Consulting Rooms. (2) Managers' Room. (3) Assistant Managers' Room. (4) Waiting Room. (5) Telephone Boxes. (6) Service Lift. (7) Area. (8) Exhaust Ducts. (9) Smoke Stack. (10) Fresh Air Intake. (11) Public Lifts. (12) Securities Lift. (13) Examination Rail. (14) Securities Department. (15) Counter. (16) Public Space. (17) Banking Space. (18) Counters. (19) Cashiers. (20) Statements. (21) Entrances. (22) Staff Entrance. (23) Banking Hall. (24) Staff Lift. (25) Dome Light over. (26) Corridors. (27) Women's Retiring Rooms. (28) Lavatories. (29) Chief's Lavatory. (30) Cleaners. (31) Waiting Room. (32) Men's Staff Lavatories. (34) Landing. (35) Managers' Room. (36) Cables.



Left.—A stone carved PANEL in the Banking Hall. Right.—A KEYSTONE to the exterior arches.

THE NATIONAL PROVINCIAL BANK



Looking from the public space across the dome of the *BANKING HALL* towards the lift-and-staircase feature, triangular on plan, and towards the apex of the site.



The *BANKING HALL* from just inside the entrance from Princes' Street. The colonnade indicates the extent of the public space. The axis of the hall runs through the centre of the dome and the lift-shaft, which is seen to its left.



THE BANKING HALL.—The walls and columns are built of Subiaco marble. The floor is in Roman stone and the ceiling in fibrous plaster. The counter is made of teak with a Sienna marble and bronze front. The desks are in teak.



The PUBLIC SPACE in the Banking Hall.

Looking towards the managers' rooms from the Banking Hall. The gates are of bronze.

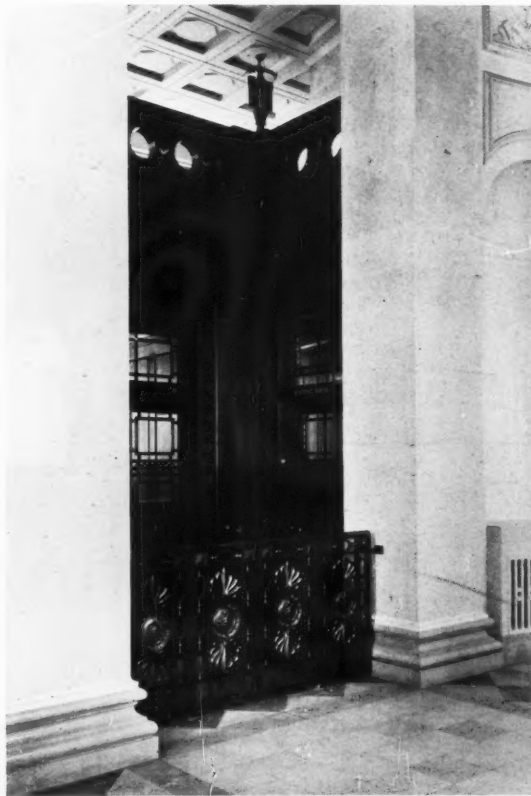
THE NATIONAL PROVINCIAL BANK



The *ENTRANCE DOORS*.—The doors are in oak and bronze and the fanlight is bronze.



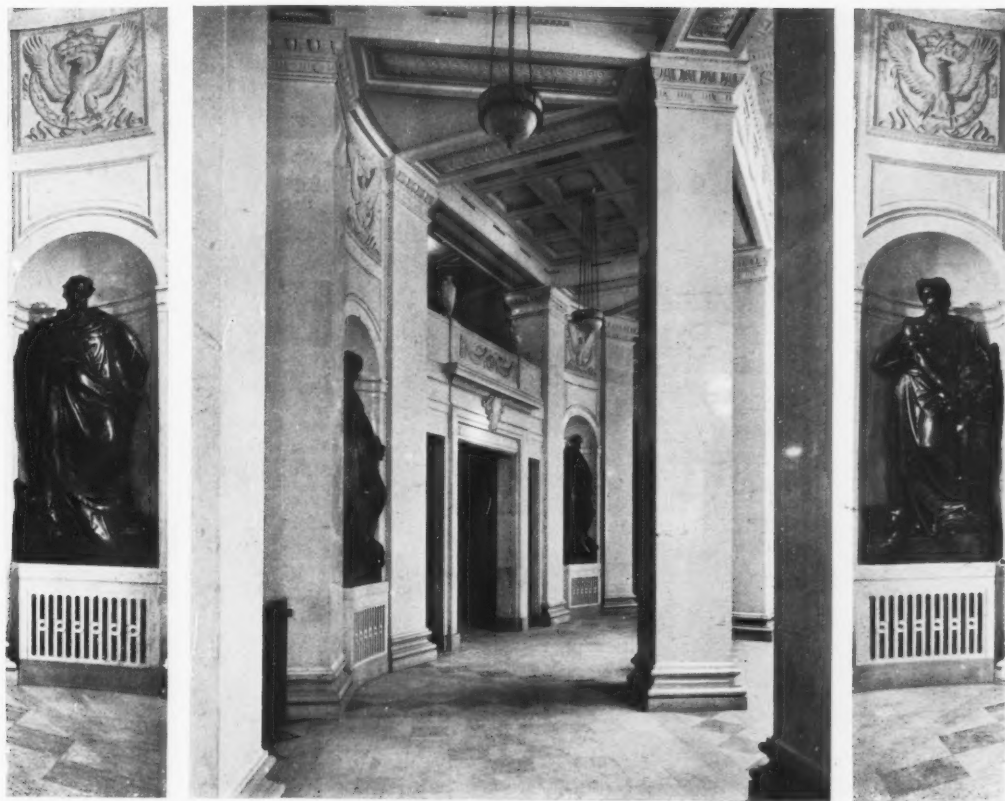
The bronze *GATES* leading to the staircase.



The bronze *GATES* in the Banking Hall.



A *LETTER-BOX* in walnut in the Banking Hall. ✓



Centre. *THE BANKING HALL*, looking towards the staircase. The sculptural figures (*left and right*) are *INTEGRITY* and *PROSPERITY* in bronze, by C. L. J. Doman.



INTEGRITY. A sculptural figure on the façade to Mansion House Street, by C. L. J. Doman.



THE WAITING-ROOM on the first floor. The walls are of stone. The furniture was designed by the architect, and is in oak and hide.



SECURITY. A sculptural figure on the façade to Mansion House Street, by C. L. J. Doman.

THE NATIONAL PROVINCIAL BANK.



Above. THE OVERSEAS MANAGERS' ROOM on the first floor. The walls are panelled in oak. Right. THE ENTRANCE DOOR, the carving over which is in limewood



Above. The *DIRECTORS' ROOM* on the third floor. The walls are panelled in pine.
Left. The *FIREPLACE* in the Directors' Room. The surround is in Pavanozza marble.

THE NATIONAL PROVINCIAL BANK

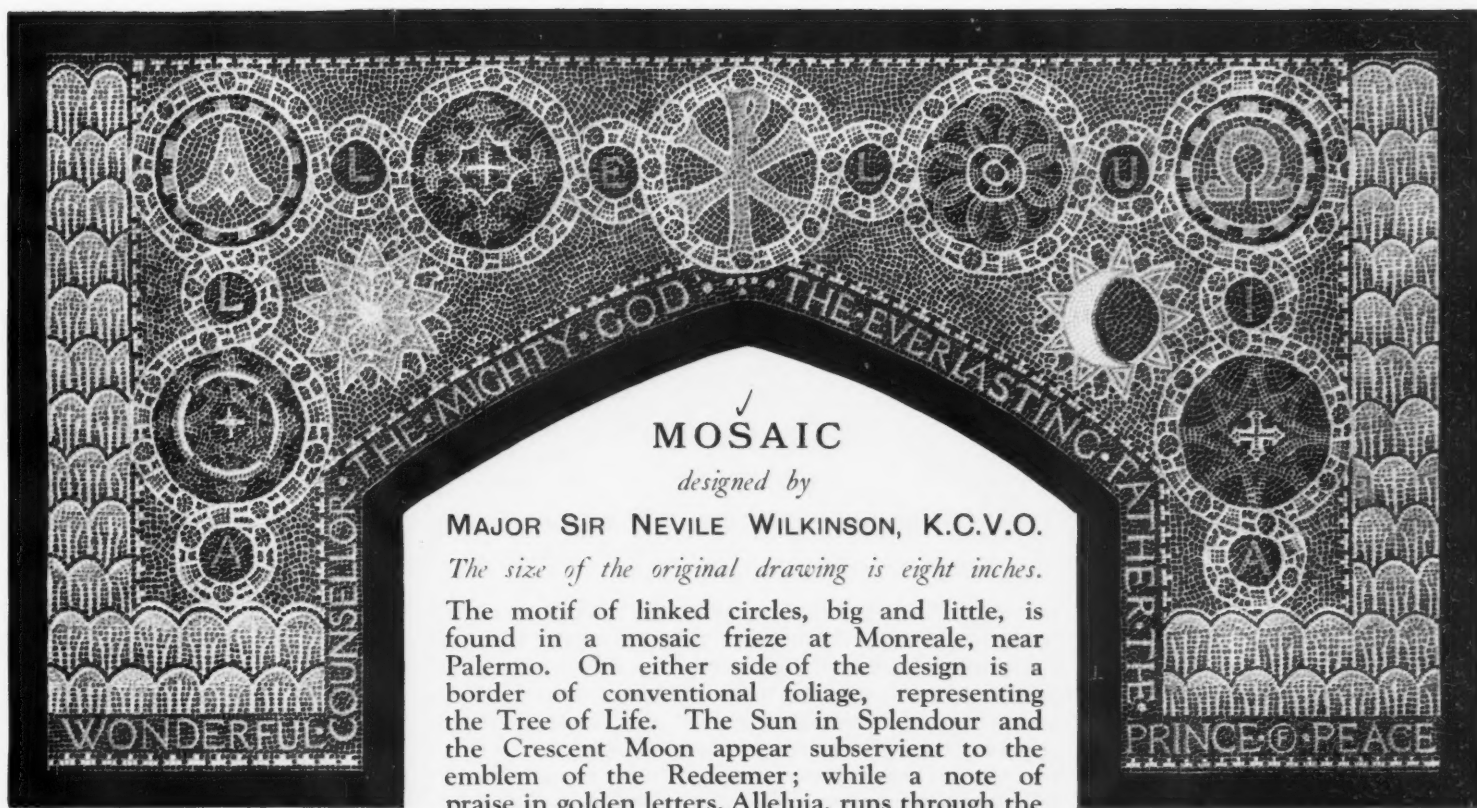


The entrance door to the *DINING-ROOM* on the sixth floor. The door is in oak and the carving above it in limewood.

The entrance door to the *RECEPTION-ROOM* on the sixth floor. The carving over the door is in limewood.



THE *RECEPTION - ROOM*. — The walls are panelled in oak and the floor is laid with wood blocks.



THE symbolism of the design is appropriate to the decoration of a Presbyterian place of worship. The seven major circles, dominating the composition, represent the Seven Seals of the Apocalypse. The central Seal bears the "Chi-Rho," or Initial of Christ. It is flanked by Alpha and Omega. These three designs, in the form adopted, occur on a carved stone sarcophagus which stands close to Dante's tomb in Ravenna. The decoration of the four remaining Seals has been adapted from ancient tomb-stones at Dearham in Cumberland, Southwell Minster, Newbigging and Washborough in Lincolnshire.

MAJOR SIR NEVILLE WILKINSON, K.C.V.O.

The size of the original drawing is eight inches.

The motif of linked circles, big and little, is found in a mosaic frieze at Monreale, near Palermo. On either side of the design is a border of conventional foliage, representing the Tree of Life. The Sun in Splendour and the Crescent Moon appear subservient to the emblem of the Redeemer; while a note of praise in golden letters, Alleluia, runs through the composition. A band of plain Roman lettering running across above the lintel of the Vestry door records the prophetic title of The Christ. The door which is crowned by this mosaic, has been executed in plain oak to harmonise, the floriated wrought-iron hinges being reminiscent of those at Durham Cathedral. A memorial inscription is cut in gilded lettering on black marble tablets on either side, while plain oak panelling of mediaeval design, similar to that preserved in the Volks Museum at Innsbruck, fills in the lower spaces. It is hoped that in time the present varnished matchboard panelling will be removed to make room for more panels of oak. The mosaic, for greater security, has been laid down on a roughened marble bed. The plate is a reproduction of the original drawing for a memorial recently erected in the Presbyterian Church, Kingstown, Co. Dublin, to their late pastor the Rev. Stuart Gardiner. This drawing,

apart from its artistic merit and attractive colour scheme, has an additional interest; for it is the first example of Sir Neville Wilkinson's remarkable technique to be reproduced by the four-colour process. In this technique, which has taken many years to perfect, each individual square, representing a single tessera, is outlined with a hard lead pencil, and then filled in carefully with water-colour paint. So accurate is the drawing that in this instance the full-sized mosaic was executed directly from a photograph enlarged to seven feet across, the actual size of the memorial.

BOOKS

THE BOOK OF THE MONTH.

Two Points of View

Room and Book. By PAUL NASH. London: The Soncino Press. Price 6s. net.

I—R. H. Wilenski.

MR. PAUL NASH, the artist, has written a pleasant and provocative little book about rooms and books. He has chosen his illustrations to suggest the character of the modern effort to make both look agreeable, and he has pointed the moral by reproducing a drawing which ridicules the extravagances of Victorian-Gothic interior equipments. Incidentally he has touched upon the problem of twentieth-century aesthetic, the problem of its relation to technique and industry, and the problem of the vulgarization of art.

There is, of course, no mystery about contemporary aesthetic. It is fundamentally an appreciation of simplicity in form and gaiety in colour, and a mistrust of ornament that conceals or disguises structure. It accepts modern machinery and materials, and desires to direct them to its own ends. When it can it starts from the foundation and constructs with bald frankness; when compelled to deal with an existing structure it begins by defrowstation.

There are those, as Mr. Nash reminds us, who are still unaffected by this contemporary aesthetic, who complain that modern rooms lack the human touch and tend to dominate the occupant. These complainants have nineteenth-century minds. The men and women most characteristic of our own age accept the stark construction or drastic defrowstation of the modern room, and try to live up to it. They admire not only rooms but also minds that are clear and simple in construction, and they respect minds that have been thoroughly defrowsted.

The essentially workmanlike character of the modern aesthetic has been to some extent obscured by the dilettantish activities of the Bloomsbury School of Interior Decorators which began with the Omega workshops. Mr. Wyndham Lewis had a word to say about this in his *Caliph's Design* in 1919. He referred there to the "colour-matching, chair-painting game," the "amateur tastefulness of the Fitzroy tinkers" and their delight in surrounding themselves with stuffed birds, wax flowers, and so forth.

"The odder the thing," wrote Mr. Lewis, "the queerer that you should find yourself fainting and ecstatic about it; the better, the funnier, you see; . . . it is amusing to flit from petal to petal . . . but the fun is only to pretend to be a bee."

Mr. Nash expresses himself in similar terms:

"This was the great period of the interior decorator. Then many a dignified old Bloomsbury drawing-room was decorated out of recognition, but always in very good taste. Then, too, the adjective 'amusing' started on its endless flight from lip to lip. Then things were 'fun.' All the time, however, charming young men and formidable ladies were hopping backwards and forwards between England and the Continent. In their homeward flight they seldom failed to carry back something for the nest: a piece of stuff from Paris, a German lamp, a steel chair, or just a headful of other people's ideas."

It is clear that twentieth-century aesthetic has no patience with parlour pastimes of this kind. It also has no patience with the worship of the "old-world" home. Mr. Frederick Etchells put this prettily in his Introduction to the English translation of M. Le Corbusier's *Towards a New Architecture* in 1927. "Many of our most cherished ideas in regard to the 'Englishman's castle,'" he wrote, "the lichen-tiled roof, the gabled house, patina, are treated as toys to be discarded"; and Mr. Nash also has a tilt at "patina on a crumbling façade, a crust of lichen . . . and moss." But I doubt if the "tinkering" of interior decorators and the worship of the "old-world" home are really such serious obstacles to the spread of contemporary aesthetic. The main obstacle, I fancy, is the unwillingness of artists like Mr. Nash to accept the conditions of democratic mass-production.

The creation of a new classical movement in the fashioning of surroundings generally, and of the objects which we all use every day, is the constant aim of contemporary aesthetic. But this can only be achieved by the commercial union on a large scale of creative professional designs and expert professional technicians. No such union exists today. That is recognized by Mr. Nash:

"At the present time we possess a number of first-class designers in nearly every department of applied art, yet I can think of no instance where one is employed by any considerable firm. All are working either on their own account, usually handicapped by lack of sufficient capital, or are attached to small private enterprises, most of which must sooner or later close down."

Mr. Nash ascribes this state of affairs partly to industrialism as such, partly to the conservatism of the average British manufacturer, and partly to the inability of the public "to feel beauty in objects" in a civilization where "taste remains the culture of the very few."

Industrialism, of course, is a convenient and popular Aunt Sally in artists' studios; and Mr. Nash shares the widespread view that the British workman was formerly more artistic than he is today:

"Before industrialism destroyed quality our workmen were alive to the beauty in objects, and our productions showed a just appreciation of the importance of style."

But I see no reason to suppose that the British workman in the eighteenth century differed in artistic ability from the British workman today. The only difference, I imagine, between the two men is that the British workman in the eighteenth century worked hard and copied the drawings or models of excellent creative professional designers, whereas the British workman today works less and has no creative professional designer to supply him with instructions.

Industrialism is an aspect of democracy; and as such it is a condition of society which aims continuously at mass-production. *Chambers's Dictionary* adds the words "opp. to feudalism" to the definition of "industrialism," and this reminds us that the pre-industrial collaboration of designer and technician was a last manifestation of feudalism in England. The Georgian achievements in architecture and the applied arts were the results of, and dependent upon, Georgian feudalism; the Georgian designer accepted the feudalism, he was willing to be ranked as a technician, and to draw a technician's modest wage, and the Georgian technician was willing to slave at his work like an artist who never looks at the clock. The Georgian designer, that is to say, was an artist who worked in the spirit of a workman, and the Georgian workman was a technician who worked in the spirit of an artist. When Georgian feudalism perished

II—John Gloag.

the British workman began to think of himself as a trade-unionist; but the British designer did not remain democratic—he began to think of himself as an artist and to demand remunerations based on the prices paid by collectors for pictures in gold frames.

With such material, mass-production is obviously impossible; and, as the market price of commodities is now the price of the mass-produced article, no commodities produced by extortionate artist-designers and lazy trade-unionist technicians can possibly be sold at the market price. This means that only rich people are justified in buying such productions. The desire to purchase objects designed by first-rate creative artists is not limited, as Mr. Nash supposes, to a small minority with an extra ration of culture; it exists among people with an average equipment of taste, but it can only be gratified, in present conditions, by people with an extra ration of money. The man who has an average equipment of taste, and who cannot afford to pay more than the market price for his curtains, will only be able to buy curtains designed by creative artists when these artists begin to "clock in" daily at the textile works, and to work year in year out for a technician's wages in the ordinary conditions of the commercial world. At the present they are not willing to do this. Mr. Nash insists in his book that artists must be safeguarded against "commercial tyranny"; he would not even permit them to submit to the services of middlemen because "the commercial agent . . . seldom knows how to behave in treating with artists."

As for the conservatism of the British manufacturer this also, of course, is a studio Aunt Sally. Many British manufacturers have realized that the new aesthetic has changed the artistic attitude of the average man, and that there is a real demand for modern designs. They have made efforts to meet the demand. Those efforts are thus stigmatized by Mr. Nash:

"The most formidable obstacle to the new movement is commercial modernism. Someone in an unhappy moment invented the word 'modernistic,' a repellant title, but uncannily expressive of the particular blasphemy it represents."

I drew attention to the low quality of pseudo-modern applied art in the section called "Popular Cubism" in *The Modern Movement in Art* five years ago. The stuff, of course, is as purely derivative, and therefore as worthless, as an imitation of a picture by Constable or Cézanne. It is derivative and worthless because it is the work of designers who do not understand the modern aesthetic and have had no training in its application, but who have been told by the manager of the factory in which they work to produce some "modernistic" designs. But what else could possibly happen? If the men who are competent to make original modern designs will not submit to "commercial tyranny," and work under commercial conditions in factories, and turn out designs for mass-production, what can the manufacturer do but tell the men, who *will* work with him, to go ahead and do the best they can?

But perhaps things are not as desperate as they appear. After all, we have Mr. Nash, and the designers he mentions, whose function in practice is not to produce objects for use by the general public, but to provide us with aesthetic standards. We should not, perhaps, be alive to the poor quality of much "commercial modernism" if we were unable to compare it with the results of the original touch as seen, for example, in the illustrations to this book. Perhaps, indeed, it is all as it should be. And yet, how I wish that I could buy Paul Nash textiles, at the market price of mass-produced printed cottons, for the chairs and curtains of my new house.

HOW can designers foster the partnership with industry that we see so fruitfully at work in Sweden, Germany and France? Mr. Nash, in the six essays of *Room and Book*, states a problem, stimulates optimism, and chooses a lucid way of examining the design and industry deadlock. His book is divided into two parts: 1, Room; and 2, Book. In the designing of things that go to the equipment of rooms, the designer is either an anonymous hack in the oppressive employ of some insensitive manufacturing organization, or else he is an amateur producer of textiles, furniture, wallpaper, and so forth, and either frankly uncommercial (in the sense of despising business to the length of ignoring time, cost, and even correspondence), or inefficiently organized. More rarely, an independent designer is productively employed by a manufacturing firm where he has to battle against the belief that Art is a thing of the past.

As Mr. Nash says: ". . . there exists in the English character an extraordinary sentiment which, baldly stated, is that everything new is ugly and everything old is beautiful": a sentiment recently endorsed by the Chancellor of the Exchequer, whose sensitive regard for our cultural welfare was apparent when he announced that the exclusion from duty under the Imports Bill of goods made over a century ago was intended "to exempt works of art."

How ready we are to be "quaint" and "charming" and "old-world." Therefore, as Mr. Nash tells us, the new world and the civilized world "do not respect our modernity because we have no pride in it ourselves; we have nothing new to offer, and they find us so much more at home amongst the old."

In England we are obsessed with the making of patterns. The commissioning of design is seldom understood. Mr. Nash pictures the process of a commercial adventure in modernism in two sentences: "Manufacturers and dealers, snuffing the prevailing wind, call up their hack designers and command them to 'jazz things up a bit.' At first the designers are bewildered, but a little peeping and eavesdropping gives them the hint of 'what the old man is talking about' and very soon they 'get the hang of the thing'; after that it is only a matter of time before another North Kensington drawing-room 'goes modernistic'."

To go outside the underpaid, unimaginative pattern-making office, to get some fresh and vigorous mind creatively engaged upon problems of design, is a daring adventure for many manufacturers; but when the trials and fears and the financial resistance of the accounting mind have been overcome, and when an effective partnership has been established between the designer and the factory technicians, the results are apt to pay. They would pay in a far more spectacular and convincing manner, if those who distribute the goods produced by makers of furniture and textiles and wallpapers, could be persuaded to end the reign of anonymity that has, since the days of Sheraton, separated the public from the designer. Even when he is employed, the designer remains unknown to the people who ultimately put the results of his work into their houses, and this oblivion is forced upon him in order to bolster up the idiot superstition that the retail distributor makes everything he sells in his own workshops just round the corner!

In the making of books the designer is a far more effective being. There is an economic reason for this. The retail distributor of books is only concerned with the subject of the book. To him it is a work of fiction, or biography, or reference—nothing more. He has only to invest a small sum to stock it. He does not attempt to dictate to the manufacturer of books (the author and publisher combined) how that book shall be produced. He doesn't say that good typography won't sell, or that a binding of a new and exciting pattern isn't the sort of thing the public wants. A distinguished publisher discovered that certain academic booksellers kicked at extreme forms of modernism on jackets, but even this opposition was exceptional.

Without obstruction from his retail distributor, and without much additional expense, the manufacturer of books can afford to make experiments, to patronize designers, and to retain the services of competent typographers to direct the activities of the printers he employs. It is to the patronage of such publishers as Jonathan Cape and Victor Gollancz, far more than to the restricted activities of what may be called the "precious"

presses, that designers owe their opportunities in this field, for only a handful of printers understand what design means. Mr. Nash does honour to the greatest of them, Harold Curwen, and devotes many of his pages to the magnificent pioneer work done by the Curwen Press.

But how different is the making of furniture and textiles. Even when the manufacturer is willing to employ good designers, and is prepared to pay adequately for experimental work, the greatest obstructionist of modern times, the retail buyer, stands blocking every new road, bawling his old refrain: "I want something safe to sell!" He has to risk far more money than the bookseller to stock anything new. Experiments that fail have to be explained to the satisfaction of the accountant. Restrained by counting-house funk from adventure, the retail buyer comforts himself by telling the world that he knows what the public wants.

"What is the alleged ideal home offered to the dwellers in Metroland?" asks Mr. Nash. "A gabled house with bogus beams and lattice windows. And Mr. Drage's idea of what the city man likes to come back to in the evenings? A sham ingle nook and a gas log fire." Such sentences suggest a pessimism that their author does not really possess. He eagerly records the competence of the new generation of designers, and the firm that has the wit and vision to give effect to his suggestion that "London should have at least one centre where all the best examples of modern production could be obtained" will get lots of cash for its courage.

A History of Modern Art.

An Outline of Modern Painting in Europe and America. By S. C. KAINES SMITH, M.B.E., F.S.A., Keeper of the Birmingham City Museum and Art Gallery. London: The Medici Society. Price 18s. net.

IT is possible almost every week to find jokes in *Punch* about "Modern Art." The joke is usually that a champion of the Plain Man either suggests that a "modern" picture be hung the right way up, or that he stands on his head in a noble effort of criticism. The artist stands by wearing, beneath his flowing locks, a pained expression. The spice of the incident seems to lie in the bold utterance of the Plain Man's view, and in the helplessness of the artist who never has anything to say for himself.

It is interesting, therefore, to find in *An Outline of Modern Painting* that none of the pictures which the author reproduces appears likely ever to be hung upside down. No doubt the Plain Man will be disappointed; for how is he to make his joke without the necessary material?

Mr. Kaines Smith has attempted the impossible, however. He has sought to give an historical and not a critical survey of modern art. As art cannot be measured quantitatively, but only qualitatively, he drifts inevitably to and fro between cataloguing and appreciation.

In so far as the book is a catalogue it selects with considerable thoroughness the principal names of artistic achievement since Constable. But how, without a critical standard, is that achievement to be measured? This question he begs throughout the book. He devotes almost as many pages to the consideration of the Pre-Raphaelite movement in England as to the Impressionist movement in France. He writes at greater length about Millais than he does about Sickert. Yet without a critical standard, who knows but that Etty does not deserve as lengthy a consideration as either?

The author has presumably been guided in his selection by a combination of his own and the prevailing taste. Where one begins and the other ends it is unnecessary to inquire; but such discrepancies as the book contains are no doubt due to a conflict between them.

When he allows himself to set about the essential business of criticism he draws some admirable distinctions between Impressionists, Fauves, Cubists, and Futurists. But while on one page he attacks a statement of Mr. Clive Bell "that the aim of Cézanne was not to paint pictures but to establish a knowledge of the essential in natural phenomena," on the previous page he says, in such chilling terms that one suspects that he is himself a victim of the very misinterpretation which he criticizes, that "we cannot but feel that the art of painting is the richer and stronger for Cézanne's patient search for the underlying truths of form." After looking at Cézanne's self-portrait, at his "Card-Players," or at his still-life of the "Black Clock" in the recent Exhibition of French Art, such language seems restrained to the point of blasphemy. It is true that Cézanne sought the essential in natural phenomena, but thereby he produced works of such astounding beauty that it is slightly ridiculous to make excuses for his methods.

Had Mr. Kaines Smith followed up the idea started by his phrase "the underlying truths of form" and added thereto the words "and colour" (unless, indeed, form and colour may be regarded as one), he might have reached the conclusion that beauty is attained by such a search. He might have come to distinguish between the *aesthetic* and what might be called the *anæsthetic*. He would then undoubtedly have omitted Sargent's "Carnation Lily, Lily Rose" from his illustrations, and many a name from his

ÆSTHETIC—



SELF-PORTRAIT, by Cézanne.

—ANÆSTHETIC



CARNATION LILY, LILY ROSE, by Sargent.

These pictures show the distinction between *ÆSTHETIC* and *ANÆSTHETIC* Art which Mr. Kaines Smith has failed to make in his *Outline of Modern Painting*. It is a distinction which has nothing to do with the skill of the artist but is solely concerned with his purpose in painting. The skill displayed in *Carnation Lily* could not well be surpassed, but it is not directed to an æsthetic end, being used to excite false and not true feeling.

text. It is regrettable that in the American section he should omit to give illustrations of the work of his much-vaunted Walt Kahn and Georgia O'Keefe, without which, he says, "any account of modern American painting would be as Hamlet without the Prince of Denmark." It is greatly to be regretted, too, that he has omitted to mention the work of E. McKnight Kauffer, whose gouaches and lithographs show a more

distinctly new and original tendency than any of the artists illustrated in the American section of the book. It is also a pity that in the English section he omits any mention of the painting of Mr. J. B. Yeats (the father of the poet and the living painter), whose subtle portrait of General Macdonald hangs in such admirable contrast to the flashy version of the same subject by Orpen in the Harcourt Street Gallery, Dublin.

But the most serious omission is that of both Gilbert and Stanley Spencer whose great, and peculiarly English, talent renders their inclusion essential to any account of Modern English Painting that pretends to be complete. In the French section the account and illustration of Douanier Rousseau and of Picasso seem inadequate, and there is no mention of the work of either Tchelitchev or Souverbie. Finally, in a book which takes an historical, rather than a critical standpoint, there is no excuse for omitting some account of *Surréalisme*.

The following paragraph in the German section seems to show some confusion of mind and eye: "In the portraiture of Otto Dix, German art seems to be feeling its way back to its medieval blend of literal representation, heraldic simplification and sentimental curiosity—a kind of mixture of Holbein, Cranach and —Otto Hupp! It is all to the good. *Mutatis mutandis*, the same thing has happened in England with Nevinson and Flight and Duncan Grant, John Nash and Henry Lamb." Comment seems unnecessary.

The publishers have as usual failed to put the illustrations opposite to the pages which they illustrate. There are obvious practical difficulties in the way of doing this, but it is curious that the ingenuity of the modern publisher cannot overcome them.

This History of Modern Art is excellently indexed, well planned, well illustrated, and, on the whole, well expressed. It should be a useful work of reference; but it contains also many facts and theories that make interesting reading. Its merits outweigh its faults. It should prove a valuable lesson for the Plain Man, and perhaps Mr. Punch himself may feel foolish when he contemplates Dickens's horror of the Pre-Raphaelites, followed by Ruskin's horror of Whistler.

BRYAN GUINNESS.

The Architect's Vade-mecum.

SPECIFICATION, 1932. For Architects, Surveyors, Civil Engineers and for all interested in Building. Edited by FREDERICK CHATTERTON, F.R.I.B.A. London: The Architectural Press. Price 10s. 6d. net.

BEFORE discussing the contents of the new—and, by the way, thirty-fourth—issue of *Specification*, I want to record my appreciation of the new cloth binding; its superiority in strength and appearance to the familiar paper cover of the previous volumes is very pronounced.

I suppose the feature studied by architects with particular interest is the series of special articles which form the *pièce de résistance* of each volume. This year there are five of them: MODERN STORE DESIGN by Joseph Emberton, ARCHITECTURAL LEADWORK by Edwin Gunn, INDIRECT ARTIFICIAL LIGHTING by a Specialist, SOME FLOORING SURFACES IN GENERAL USE by A. Ewart Aston, and THE EQUIPMENT OF THE DOMESTIC KITCHEN by P. Humphry Wyatt. The Editor is to be congratulated on a fine array of subjects; every one of them is worth the modest half-guinea which a copy of the book costs.

Significant of the times is the new twenty-one page ACOUSTICAL ENGINEER section containing numerous illustrations, graphs, tables and a convenient summary of the most recent test results by the National Physical Laboratory, the Swedish Government Testing Institute, and the American Bureau of Standards. The model specification clauses which are included in the section are, the preface states, the first that have so far been published in connection with the subject. This comprehensive survey of acoustical science in its relationship to building, will be invaluable to the modern-minded architect desiring guidance in the application of its principles.

Another new feature is THE BUILDING OF THE YEAR, which consists of an illustrated description of the building awarded the current R.I.B.A. London Architecture Medal and Diploma. In the present instance, it is the Westminster Bank, Threadneedle Street, London, designed by Mewes and Davis. The series is to be continued in future editions.

Specification has, in previous issues, published many excellent colour plates illustrating selected varieties of such traditional building materials as facing bricks, roofing tiles and slates. To this series has now been added a new one of marbles. The reproductions of the sixteen examples are in facsimile; they are true to Nature and well printed. The sizes of the specimens are, moreover, sufficiently large for the architect to gain an adequate idea of the veining; this is obviously a matter of great importance since, in many varieties of marble, the typical markings are not distinguishable over very small areas.

A comparison between the 1932 and 1931 issues reveals the thoroughness with which the trade sections have been revised and augmented. Particularly is this the case with the *Drainlayer*, *Concretor* and *Architectural Terra-cotta and Glazed Wall-Tiling* sections, which have been largely rewritten.

The book, in short, consolidates its prestige as the standard reference work for the architect and engineer on all matters relating to the science of building.

C. D.

A Capital Changes its Dress.

Berliner Architektur der Nachkriegszeit. By E. M. HAGOS and L. ZAHN. Albertus Verlag, Augsburg. Price 15 marks.

TO anyone returning to Berlin for the first time since 1923—the date of the restabilization of the German currency—the transformation scene of which its streets are the stage is as extraordinary as it is stimulating. The youngest of the great European capitals has kicked over the traces that had hitherto kept it respectfully, if rather crudely, imitative of its elders and betters. And in this defiant exultancy in its own youth, Berlin has triumphantly achieved individuality and self-expression. Ignoring the so briefly historic past, it has determined to parade the saving virtues of an unchequered nonage, and to be first and foremost of the cities of the future. The slogan invented by the municipal tourist agency, "*Jeder einmal in Berlin*" ("Mind you've done Berlin before you're done in"), proudly proclaims that what Naples was to the pseudo-classic world, Berlin aspires to be to the unsentimentally and uncompromisingly modern. This collection of plates furnishes ample proof that the architects—most of them young in age and all of them young in mind—to whom its destiny has been entrusted, are both capable and worthy of shaping it to this end. Berlin the blatant is becoming Berlin the beautiful. See it and be revitalized! As Herr Redslob says in his introduction, there is no more dynamic example of the power of architecture to mould fresh phases of civilization than the phenomenal development of republican Berlin.

The will of the community is now behind every civic problem and the design of each important building. Progress is no longer reckoned in terms of individual erections, but in the rapid articulation of vast co-ordinated zones of housing estates, such as Bruno Taut has laid out at Britz, Erwin Gutkind (that masterly composer in unrelieved horizontal planes of red brick and white cement-stucco wallage) in Lichtenberg, Salvisberg at Zehlendorf, and Lassen (whose delightful Cäcilienpark colony for Reichsbahn employees if unaccountably unrepresented among the "*Siedlungen*") in Friedenau.

The outstanding architectural "symptom" of the new Berlin is the zest for those corner treatments—typified by Mendelssohn's "Mossehaus," and Luckhardt and Anker's "Uhlanddecke"—tallboy for sky-signs: both of them major operations of skin-grafting—which reflect the rapid growth of street traffic. The "public monuments," this new Berlin has to offer professional pilgrims and jaded sightseers are factories built by Peter Behrens for the A.E.G., Hertlein for Siemens, and Fritz Höger for the Scherk Company; an enormous and imposing power-station at Klingenberg; Krämer's stupendous tramcar-sheds in the Müller-Strasse; gigantic new shops on the scale of the Karstadt building in the Hermannplatz; and exotic restaurants like the Gourmenia. It must not be forgotten, however, that the real pioneer of enfranchisement from structural pedantry and irrelevance was Messel, whose great pre-war Wertheim store makes such an impressive portal to the otherwise featureless diagonal of the Leipziger-Strasse.

This volume is bound to send enterprising English architects scurrying over to Berlin—for Berlin is far more bracing than Brighton, Barcelona or Boston, Mass.

P. MORTON SHAND.



Overleaf.

PLATE IV.

April 1932.

AT CLOSE RANGE. *THE BEAUTY OF CHURCHWARDEN GOTHIC.* Though there have been many essays in Regency of late, these have nearly always been in the classical manner because the objection to plaster or "churchwarden" Gothic, which was raised by Pugin and again by Ruskin, has hardly yet lost its force. But that it can look both gay and suitable, this early Victorian seaside villa at Sidmouth, Devon, bears witness. It is a decent box in the severe Georgian taste, neatly decorated in the Gothic style from the pencil of a classical architect, recalling the lines, if not the sentiment, of the poet *Praed*,

Good night to the Season!—the buildings
Enough to make Inigo sick ;
The paintings, and plast'rings and gildings
Of stucco and marble and brick ;
The orders deliciously blended
From love of effect into one ;
The club houses only intended,
The palaces only begun.

From the pink or grey stucco of Devonshire which contrasts with the warm sea there, all along the coast to the cold yellow above the steel-blue sea at Brighton and Margate, the Regency has made a series of towns which, where they have not been permanently injured by the ostentation of municipal authorities, are still a tribute to the period which is about the high-water mark of English domestic architecture.

From the photograph by the Hon. Patrick Balfour.

PAINTING

Spring Showings¹

By Cyril Connolly

"APRIL is the cruellest month, breeding lilacs out of the dead land"—and in the Art Galleries resurrecting, before the important shows of Summer, a few early paintings of established masters, and many stop-gap exhibitions of watercolours. The chief of these is the exhibition of the Royal Institute of Painters in Watercolour which is open till the end of May and should be seen. The most important pictures are the new Sickerts at the Beaux Arts Gallery. They are lighter in colour than his older moods and, alas, not so profoundly moving. He remains the *maître des nostalgies* for us, but his homesicknesses at present are not for Dieppe, Camden Town, music-halls or the gruelling eighties, but for the world of early Victorian illustrators, Juan and Haidée, or lovers' trysts by melting ploughlands. Young girls in black crinolines walk over windy fields against the silvery blue of winter, squires and farmers in buckskin breeches and Regency tailcoats sprawl in Dickensian parlours. Many of the pictures are pastels, but in the oils also the light colours do not seem in themselves sufficiently to compensate for his ancient profundity. His mood is one of whimsical tenderness for the England of the Waterloo period, such as one may obtain by reading Cary's *Itinerary*, 1810, with its list of gentlemen's seats, packets, ferries, coaching services, and solid Georgian taverns that had not yet been Pickwicked in.

In contrast I show a picture of the Porte St. Denis, entitled "Ludovico Magno," after the legendary sun-king to whom it was erected. Here again, the colours are light and airy except for the very dark green Homburg in the foreground and a splash of crimson—the Sickert trademark—among the old clothes liturgically flapping their *Sic Transit*.

Christopher Wood's latest pictures can be seen at the Lefèvre Galleries. They were painted in Brittany. Christopher Wood is one of the few modern artists to be represented in the Tate. He had something that other English painters have not got and it was only visible in his later pictures; a kind of architectural pleasure, a deeper happiness at getting over to France than the others felt and a stronger palette to express it.

The Cooling Galleries are exhibiting watercolours in April and keeping on till then their show of Morland Lewis and Robert Medley. Lewis paints English scenery slightly in the manner of Henry Lamb. Medley is an interesting young painter, a happy omen, since he is not afraid to imitate wholeheartedly the modern masters. I distrust any regionalism, but especially English regionalism, which only succeeded in the Crome-Cotman period because Paris, not being then the capital of the art, Norwich was no more regional than anywhere else. Nowadays, the difference between France and England in painting is the difference between Hollywood and Elstree. I would rather see a Medley Cézanne and a Medley Picasso (there are also Medley Braques) as shown here than Mr. Lewis's genuinely unbiased, unimitative, and yet unoriginal "Carmarthen Quay."

At the Leicester Galleries are Cedric Morris and Prince d'Urach of Würtemberg. The latter is a royal admirer of Lurcat's landscapes, and, though less pessimistic than Grosz, is by no means an enthusiastic portrayer of the human animal. They are interesting and serious paintings well worth seeing. The Independent Gallery are showing modern French watercolours which should be worth while—though no canvas can equal the extraordinary compositions of chromatic roofs seen from their attic windows. Precipices of twentieth-century cement, tower over a moraine of warm tiles and steep gables in the surrounding mews, while at varying heights between them are the brick and slate summits of every conceivable British architectural half-measure. It is a lovely sight on a Spring evening, to look out "sur les toits de Londres" and think of the kind of people underneath them, any tendency to acerbity being instantly mellowed by the bells—the merry bells of Atkinson's wafted over from Bond Street.

¹ The Royal Institute of Painters in Watercolour, 195 Piccadilly, W.1. The Beaux Art Gallery, 1 Bruton Place, W.1. The Cooling Galleries, 92 New Bond Street, W.1. The Leicester Galleries, Leicester Square, W.C.2. The Independent Gallery, 7a Grafton Street, W.1.



LUDOVICO MAGNO. View of Porte St. Denis, Paris.

By W. R. Sickert.



R. D. PRACTISING.

By Robert Medley.



CARMARTHEN QUAY.

By Morland Lewis.

THE STILL CAMERA TODAY



Photo by Ewald Hoinkis.



Photo by Josef Sudek.



Photo by Hellmuth Meyer.

THIS article is a short history and review of contemporary achievement in regard to the modern-scientific and modern-artistic photograph. Root-principles of utility and efficiency have made all crafts interdependent; achievements of still photography, especially, do not leave the architect untouched.

In the field of scientific photography, the aerial photo (to take but one example) has given the architect a quick and reliable method of obtaining survey maps of great assistance in the planning of towns, gardens, etc. The pictorial map, made of overlapping photos, is, moreover, easily understood by the client who is confused by conventional signs.

Again, modern buildings call for modern-artistic photographs to do them justice. Just as the buildings themselves have to be lit and decorated in harmony with the design, so the photo-image has to be composed and lit in harmony with living-reality. Modern-artistic photo records not only gain new clients but help to "put across" new

schemes. Tricks of creative photography can be applied with effect to the photography of models; *photo-montage* can place the photograph of the model in ideal surroundings. A knowledge of the camera's powers of isolation and magnification also helps the manufacturer to introduce raw materials and fittings to the working architect.

Critics no longer occupy themselves with the old spelling-bee; does P-H-O-T-O-G-R-A-P-H-Y spell art, or art? Photography has been accepted in social and artistic circles. Imagine a young man of nobility telling his parents, in 1913, that he had decided to become a photographer! And, in the world of art, the change is no less amazing. The star photographer of yesterday, with his flowing tie and gently disorganized hair, lingers on only to be found on the beaches of more obscure holiday resorts. The best contemporary workers are not guilty of taking themselves too seriously, while their work has its own right to serious consideration.

Of course, the diehard pictorialists of photo-

graphy, in the true tradition of the aesthetically poor, remain with us. They fill pontifical journals with their yearly quota of visual platitudes. Year by persistent year, they pour their new-old pictures into the photographic salons; the barn door from the right, from the left; portraits made to look unphotographic with laboriously reproduced grain; landscapes swathed in mysterious mists; pools of oil; shadows drawn out by evening; views from top-floor windows; reflections in rippled pools; dull glowing coils of warehouse stacked wire; brittleness of phials and retorts; character old men with a single light catching the brow's drops of perspiration; out-of-focus high lights; girls holding beaten trays behind sleek heads—and the three other possible subjects! However, these diehards persist in all the arts; they can be found among painters, writers, musicians, actors and clairvoyants.

In 1569, Della Porta invented the camera obscura; he might be called the father of photographic

(1) This photograph catches shadow-painted atmosphere, bringing drama to the old archway. (2) Modernistic treatment in the trimming of the print and the use of an unusual camera

angle make the most interesting shapes for the photo-composition of the tower. (3) An example of the influence of the cinematic camera angle on the still photographer.

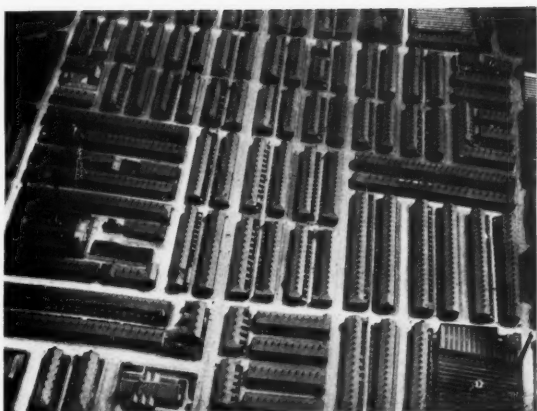


Photo by Aerofilms.

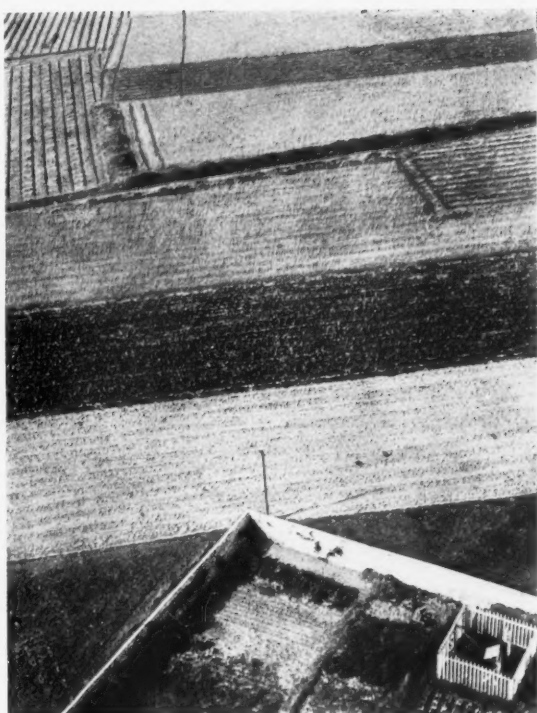


Photo by Moholy-Nagy.

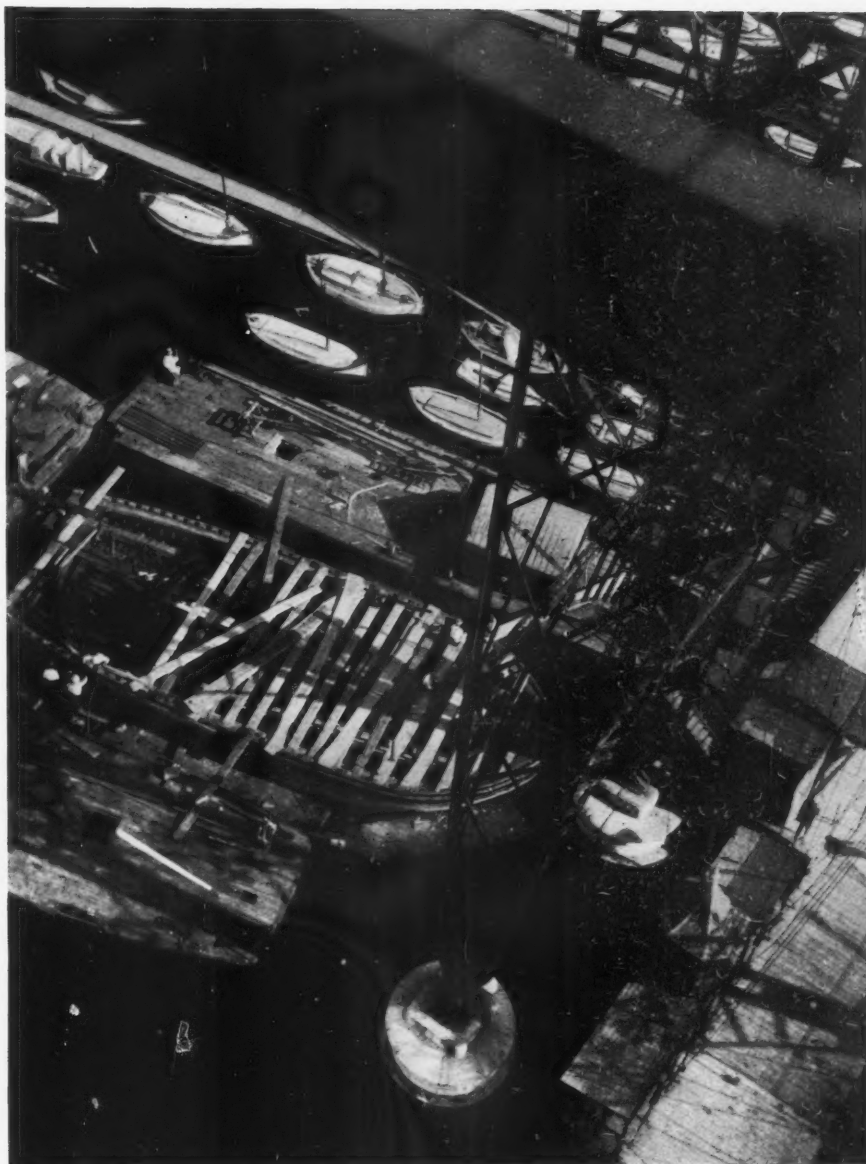


Photo by Moholy-Nagy.

optics. But there is no need to go back as far as that, for people are still keen to fight about another's publicity even when it happened so long ago! Later photographers, like Wedgewood and Davy, had their own primitive problems to face; they could not produce permanent pictures. By the influence of solar radiations, Niepce obtained fixed pictures in 1814; his method was known as "heliography." In 1824, the much-quoted Daguerre began his experiments; he formed a partnership with Niepce in 1829; the daguerreotype was announced in 1839. Archer was responsible for the next step, the use of collodion and the wet plate. Followed, the gelatine dry plate.

Pioneers of photography were shaping the invention to make it a pliable tool. They did not foresee modern applications, yet they found sufficient problems in perfecting an apparatus which could be used as a lightning brush to paint pictures in the realist school.

The photographic art might still be throwing off the aura of a dead tradition, had it not been for

the cinematograph with its system of energy economics. Push and youthfulness; the vital formula of make and remake; the joy of being surrounded with raw material and the avoiding of too many things which cannot be touched. Entertainment links on to modern life because it is part of people's daily experience; it is not something remote, hidden in a gallery; it is alive and has, as a natural corollary, got to keep interesting and fresh.

The *close up* was introduced to the still photographer by the cinematographer. A Parisian school of still camera workers considers the isolation of a segment of a well-known object, in order to translate it to an entirely new pathetic plane, the most important contribution the camera has for the artist. A fragment of a mustard seed may be turned, after enlargement, into sculpture; part of a teacup handle metamorphosed into the lofty vault of a bridge. The still camera, which can reveal the "soul" behind a face, can also bring the same quality to an ordinary table fork, by magnifying it, sectionalizing it, patterning it with light

and shade, making it bristle with meaning. Camera angles were borrowed, too, by the still photographer from the cinematographer's magic. Tiny cameras, taking grainless film allowing for full enlargement, are now on the market and can be poked around life's corners. How precharged with meaning an object can be when it is suddenly looked up at; how sad a human figure becomes when it is suddenly looked down on! Indeed, the stabbing beauty of the psychological camera angle influenced the entire art world; even some painters learnt to vision the eternal plate of apples slightly askew! Again, superimposition (which may be made in the camera or by double printing) originated in the cine-operator's brain. Readers of THE ARCHITECTURAL REVIEW are well acquainted with the superimposition work of Brugvière; form is laid, photographically, over form so that the interstices between the reproduced solid objects make a statement, in light, of their own. Finally, there is a German school which draws its inspiration from the film news-reel; it seeks to catch the impermanent,

(4) An aerial photo which, incidentally, is an amusing pictorial comment on suburbia. (5) Another air-view in which furrowed fields take on the appearance of a Paul Klee picture. The out-of-focus texture, due to movement of the airplane,

adds greatly to the interest. (6) A further example of the cinema's influence in the realm of still photography. Over-contrasted tone values in the print reveal a fine conscious exploitation of photo-craft.

THE STILL CAMERA TODAY

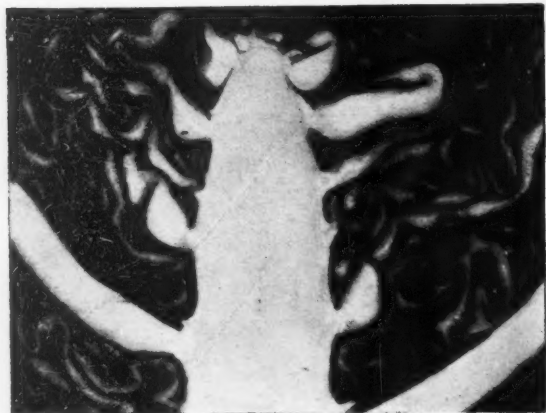


Photo by Anne Biermann.



Photo by Mabel Laphorn and Oswald Blakeston.

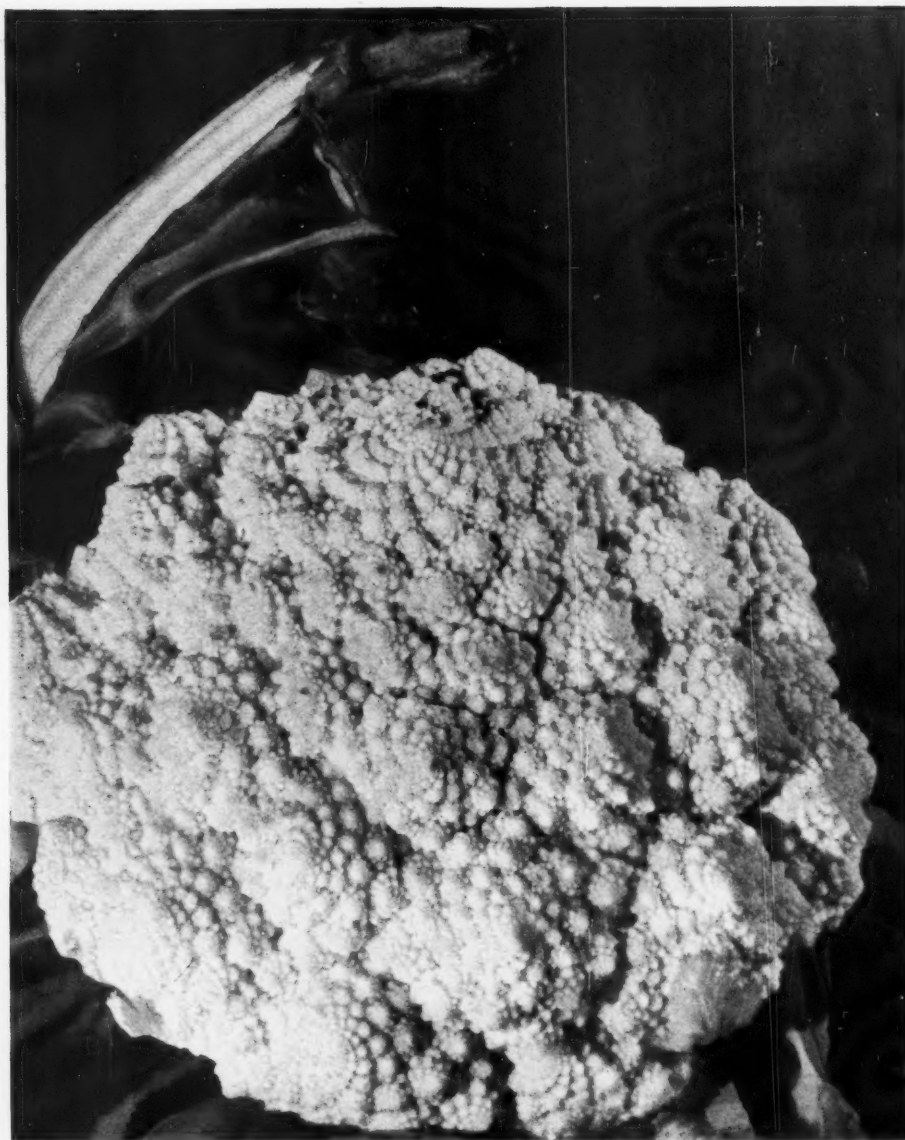


Photo by Von Noldken.

the moments which flash up and are gone. Material for visual metaphors is found on the doorstep; Von Noldken, for one, has made a cauliflower look like a field of stars and a group of old tin cans like a marching army.

The dreadful word *montage* belongs to both still and moving photography. The actual art of pastiche, though, is an old one; so, for once, it is possible that the film directors allowed themselves to be influenced. Really, it is to be doubted whether the clever works of static assemblage belong to the realm of pure photography. The *montage* genre includes: visual jokes of incongruously juxtaposed objects; grotesque acts, made to take place by minute co-ordination of photo over photo, such as the coincidence of a magnified eye with a headless neck; photos joined by drawn lines, emphasizing the rhythm, into some welded form; cut-up photos with a little painting added to the ensemble; or those miracles of humour obtained with the addition of sections of ancient prints and engravings. Naturally, the purist disputes the photographic label given to

these merry pranks on account of the overlayers of lead pencil. Social negatives, in fact, are exposed simply to form a framework for future industry with the lead pencil; the background of balloons being an air-brush finale. Nevertheless, *montage* helped to induce some still photographers to give more thought to the size and shape to which they trim their prints. Sometimes, part of the negative is enlarged to the borders of the conventional shape; other times, odd shapes are introduced. This is a very important subject in modern photography, especially when reproduction is considered and the print balanced with white margin.

Having learnt much from the cinematographer, the still photographer today has acquired an artistic impetus of his own. There are current forms of idea-photography—that is the photography of thoughts and emotions instead of people and things—which have been developed independently of cinema. Readers of *THE ARCHITECTURAL REVIEW* know the light paintings of Bruguière; light used as a golden crayon. As Bruguière

himself always insists, his work owes nothing to *Mother Nature*; his work is controlled. Then there is the photogram: Man Ray and Moholy Nagy are its chief exponents. Objects are laid on printing paper and a light exposed above them; where the paper has been shaded from the light it remains, after development, white; where the light has struck it, it is fogged. Charming patterns can be made with different thicknesses of paper; light can be graded from a stark white, through different tones of grey, to glossy shades of black. During exposure, the light can be moved or placed behind water; wonderful half-tones can thus be obtained with shadows. Chiefly, the art of the photogram lies in selection and elimination. The negative print is another form of modern creative photography. Negative prints are easy to make; a transparency is taken, as in the manufacture of the lantern slide, and this transparency is used in the printing frame. The strange images in the negative print are flooded with the cold light of purity. And, all the time, new forms are being evolved; photographs which are

(7) Micro-photograph of a red cabbage, showing the sub-world of structure in common things in its most decorative and magical form. (8) A photogram with characteristic effect of overlapping

paper figures, suggesting the patterns left in space by moving objects. (9) The cauliflower turned into a field of stars by the simple use of a camera close-up.

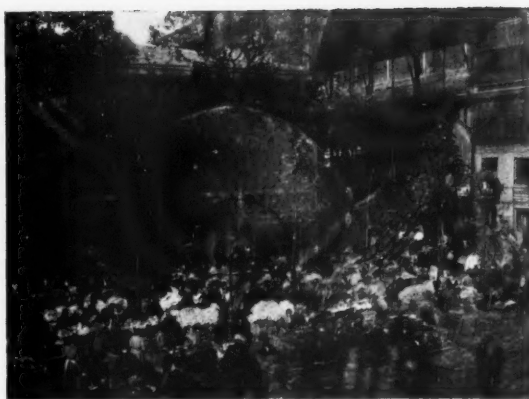


Photo by Germaine Krull.



Photo by Barbara Ker-Seymer and John Banting.



Photo by Lux Feininger.

made with an urge, photographs which get beyond the five-finger exercise stage of the still-life, photographs which achieve emotional overflow. It is from these creative types of photograph that book illustration will come, in editions *de luxe*, substituting for woodcuts paintings, lithographs, etc. Already, the photograph is ousting the printed word; an explorer no longer writes a travel article, he takes a series of photographs. Well-aimed advertising photographs have almost monopolized the display sections in the American Press. When more photographers learn the trick of destroying a negative after a limited number of prints have been taken, photography will gain a further prestige and conquer the last fortresses.

The future of the Robot camera?

Technically and fantastically (it is only a way of putting it) may it not be that the camera is the only sensitive organism that will be fitted to stand the strain of life ten years hence? Man is bombarded every second by sensations; he *has* to reject, otherwise time would become so overcharged with

meaning that he would be held in a jelly of insanity; man *has* to exercise the Kensington prerogative of prim negation. On the other hand, the camera is ready for the whole of life. A revolution in Mexico, an avalanche in Switzerland, a murder in Chicago, a first night in Hollywood—the camera eye will be there; television will send the pictures round the world in a twinkling; camera memory will preserve impressions, as filed negatives in a drawer, which can ever be renewed, on demand, with faultless clarity. The dauntless camera can ride in the aeroplane and record accurately while standing on its head; the camera has no stomach. Peering over the side of the plane, the lens can make fields, hedges and dissecting roads (passing beneath the machine at an alarming rate) take the semblance of carefully planned canvases by Paul Klee. There have been pictures of parachute jumpers, with clearly visioned hands and face, showing the awful moment before the parachute opens; photo maps for the architect planning a village or a golf course; archaeological records for the museum.

With the telephoto lens, the camera can see over a great distance. The camera can annotate the work of the laboratory assistant at the microscope; mystic back lighting on the fairy tendrils of some cheese mould garden! The camera can record the Röntgen rays, the human patterns which look so beautiful, although an art critic might condemn some of the compositions as being a little too *pensées*. The camera can track down criminals and photograph ectoplasm. Moreover, the conscientious camera needs no rest; it will work continuously and faultlessly from morn to midnight. Leave the open camera all night in the city streets; it will embroider the moving headlights of passing cars, woven with the dismal brilliance of the last-tram-home, into a single, visual statement. Instead of monster ants or apes, as has been prophesied, may not the world, with the degeneration of mankind, become populated by a race of walking tripods? (Speculation, a decoy duck, thrown into the air.) Anyway, it is a plot for one of those sociological plays so popular with the earnest highbrows. OSWELL BLAKESTON.

(10) A significant effect obtained by the superimposition of a snail over the market-place; the suggestion is, of course, metaphorical. (11) The negative print is one of the modern forms of advanced

photography. A mystical light of purity floods the model and background. (12) The snapshot school of photography snatches plastic moments from the ballet of modern life.

A Free Commentary.

By Junius.

THE long battle for Amenities sways this way and that. It would be foolish to flatter ourselves that the good cause is winning, or to think that we may let the half-brick sleep in our hand. True, the masterly project for flashing advertisements on to cloudland, though ingeniously defended on the specious ground that an important aid to military defences would be thereby subsidized, brought a hornets' nest about the ears of the startled inventor. And, better still, an authoritative advertising expert made the sensible comment that no perspicacious advertiser would be so stupid as to use the fitful, irritating medium. But that the suggestion should have ever been seriously made—that is the portent.

The amendments to Sir Hilton Young's Bill show that even those who might be supposed to know better, still keep their hearts in their pockets instead of their breasts and/or can't see farther than their acquisitive noses. Well, I suppose it was ingenious of us to be surprised. A National Government couldn't be supposed to concern itself with national spiritual assets. It's money we want. And the lilies of the field, and all that, can jolly well go hang. It is hard to see the general fouling of this blessed plot by ignorance, stupidity, callousness and greed and keep a sane temper. I have recently been vouchsafed a vision. In the grey dawn I saw lying by the roadside, with a smile of grim triumph on their exhausted faces, Lord Cr-wf-rd and B-lc-rr-s, P-tr-ck Ab-rcr-mb-e, H-rry P--ch, Cl--gh W-ll--ms Ellis and (I think) J-n--s.

In their shattered car which has died gallantly charging that invitation to see the beauties of Blackpool which stood on the road to the "Cat and Fiddle" near Buxton, are a few unspent incendiary bombs, some chipped axes, paint and paste pots and some peculiarly rude affiches and stencils.

The scene changes to a thronged court of justice. It transpires that on the morning on which the five distraught gentlemen were found by the puzzled Derbyshire police, several curious phenomena were observed at various points on the road between London and Buxton. A Mr. X., a builder, had been found encased up to the neck in a block of quick-setting cement from which he had to be chipped by his workmen; another, Mr. Y., had been discovered crated in a crate made from sham half-timberings torn from his latest period infamy. Sundry buildings or parts of buildings had been freely stencilled in vermilion with the mysterious emblem, $\beta+$ (whatever that might mean!); various hoardings had been hacked from their supports with what appeared to be frenzied violence; ashes smoked where, overnight, vivid bungaloids had screamed. Prosecuting counsel could not bring himself to read out in court the remarks on the posters and streamers, addressed to Town Councillors and posted at certain strategic points in certain towns. These were handed to the jury and seemed to be at once of a startling and gravity-removing nature.

The defence, ably conducted by the accused themselves, was that they had nothing whatever to do with these untoward happenings; that alternatively they were perfectly justified in what they had done. . . . They were all men of a positively startling uprightness of life . . . an enlightened (and exhausted) jury

indicated in the third week of the trial that they had heard enough, and returned a unanimous verdict of acquittal . . . A pity such brave things cannot be.

Meanwhile, much good should come of the Building Centre the opening of which, in Bond Street, in June is announced. This is a project long overdue—a liaison-centre for architects, builders and architects' and builders' clients, a concrete catalogue, duly priced, of materials, equipment and fittings for all buildings, public, commercial, industrial and domestic.

Specific comment on this promising venture is obviously premature. It seems clear that the financing of it will depend mainly on moneys contributed by exhibitors, and the old difficulty of preventing the heavy from blanketing the light purse may, as always, be difficult to solve. And this will call for high diplomatic qualities in the officials of the Building Centre, and in the manufacturers an enlightened respect for common, rather than individual, interests.

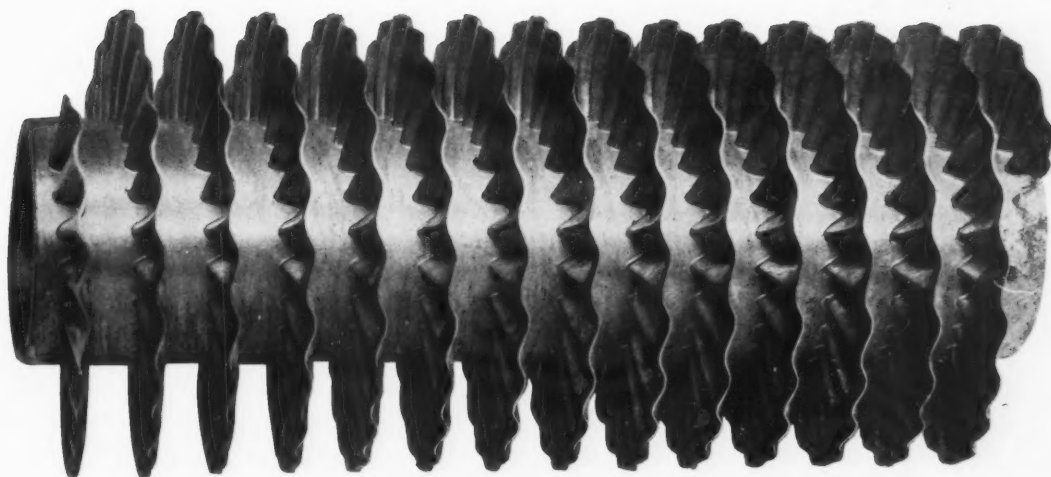
In the field of domestic architecture, particularly, it should prove a substantial boon to the harassed architect. No citizen who has commissioned the designing of a small house, and who has the sensitiveness to compare the exiguous fee due to his architect with the time and energy spent by that worthy, if he be hampered by a conscience, in meeting his (the client's) own exigent demands, can feel now easy in his mind. What visits to scattered and ill-arranged shops, what time and energy and rail- and taxi-fares and correspondence will be saved by the visit of architect and client to this live working museum, what misunderstandings avoided, what causes for irritation removed!

The architect, of course, may fear that it will "put ideas" into his clients' heads when, heaven knows, they have too many of them already! Well, he will be able tactfully to appeal to those trained colleagues of his who, we are promised, will be in attendance, and between them they ought to be able to keep a client in order.

A step forward has been taken towards that international picture-code language for the direction of citizens of the world which has been occasionally foreshadowed in these notes. The International Union of Railways have, on the initiative of the British Section, been considering the adoption of a system of picture-code signs for railway stations—to indicate cloak-rooms and lavatories, booking-offices, platforms, refreshment rooms, information bureaux, etc. The railway station, being the place of assembly *par excellence* of the nations, is obviously most suitable for the initiation of such an experiment. A characteristic mistake however has been made. The designs suggested are of an inconceivable banality. It has not occurred to the promoters that there are beings known as artists or designers whose job is to give pleasant form to such things. And the perpetual repetition of the crudely realistic designs now under discussion would be an intolerable offence to the sensitive eye. If an intelligent and imaginative designer, say Mr. McKnight Kauffer or Mr. Percy Metcalfe, were commissioned we might have not merely useful but seemly and indeed distinguished codes. It is a pity that organizing intelligence and æsthetic perceptions so seldom go hand in hand; or that the possessors of the one faculty and of the other cannot be brought together as essential co-operators. It ought not to be difficult, one would think. But it is.

The May issue of the REVIEW will be devoted exclusively to the *Architecture of Soviet Russia*. The English and Soviet points of view will be discussed by Mr. Robert Byron and Mr. Berthold Lubetkin, the famous Russian architect,

respectively. Mr. Byron has just returned from a visit to Russia, which he undertook on behalf of the REVIEW in order to make a special study of the conditions and developments in that country.



A copper spiral gilled tube which forms the heating element of a louvred UNIT HEATER. Steam or hot water passes through the tube, and heat is transmitted to the air which flows across the gills.
Engineers: The Spiral Tube and Components Company.

MODERN HEATING AND VENTILATION

By F. R. S. YORKE

The Architectural Review
Supplement *April 1932*

*Decoration &
Craftsmanship*

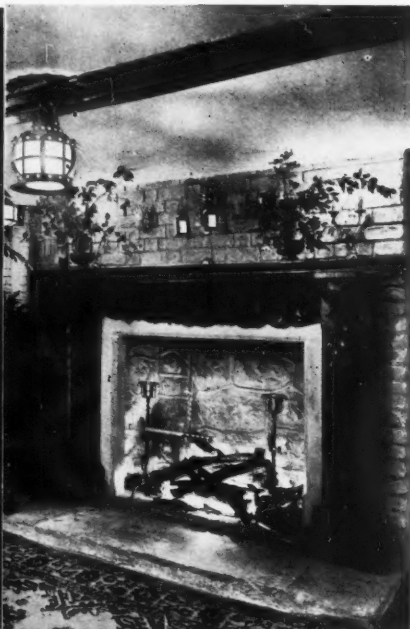


GOOD & BAD WAYS OF ADAPTING ELECTRICITY & GAS TO "PERIOD" FIRES

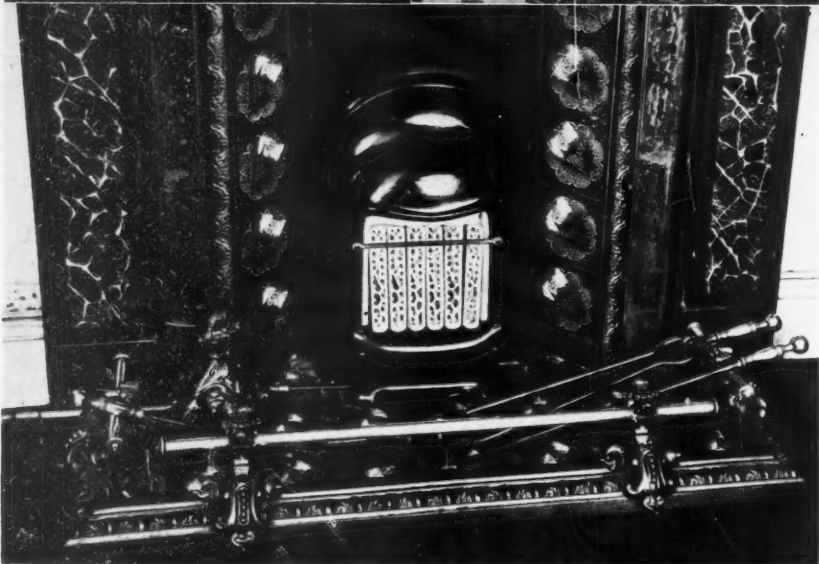
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2



(1) and (2) MAGICOAL AND MAGICLOG.—Electricity in terms of coal and logs, in traditional settings which complete the old-world effect.



3

(3) THE HEARTH IS THE CENTRE OF THE HOME.—A colourful Victorian ensemble brought up to date.



4

(4) A sympathetic and clever adaptation of a gas heater to fit an Adam mantelpiece. Designer, Michael Tapper.

In a country rich in tradition, such as England, the problem of reconciling new methods to old forms must frequently be legitimate, but does not excuse the species of "ancestor worship" which is expressed in an obsession for the antique, and which, for no other reason, insists on the application of old forms to new methods.

Modern Heating & Ventilation.

By F. R. S. Yorke.

ALTHOUGH sitting by the fireside has lost much of its old popularity since the number of counter-attractions—theatres, cinemas, night clubs and comfortable travel by motor-car—have increased, there can be no doubt that for many years to come the ordinary open fireplace, burning coal or wood, will continue to hold its own as the heating medium in the average home in this country.

To sit beside the fire is pleasant, inexpensive, and requires no energy, and despite the introduction of more efficient and scientific methods of heating, the old coal type is undisputed favourite. It does not matter that soot is discharged into the air and into the room, that the grate must be cleaned, ashes removed, and the fire laid, that the empty grate looks so dreary in the summer months; no other type of fire has quite the same delightful quality of heat, or such animation at its visible source. Moreover, the æsthetic value of a well-placed, well-designed, and well-constructed fireplace has yet to be improved upon. It is, in addition, an excellent ventilator, which other types are not, and even where some other method of heating is employed, the fireplace is often installed in addition, for this reason.

For continuous warming the gas and electric stoves are expensive, and consequently the coal fire is generally adopted for the living-room. Gas and electricity find their place in the bedrooms or dining-room, and are undoubtedly economical for occasional use, or as auxiliaries to some form of central heating.

The problem of smoke abatement, which is the great question from a social standpoint, can be to some extent solved by a wider use of the new smokeless fuel.

GAS FIRES

CONTINENTAL people were quicker to adopt the more modern methods of heating, because the change from closed stoves and charcoal stoves was considered to be not so great as that from coal fires, and, in the case of gas, the smell not particularly offensive to nostrils already inured to the fumes of burning charcoal.

The design of the gas "fire" always appears hampered by the fireplace tradition; the makers have adhered far too closely to the proportion and arrangement of the open fire, and, instead of treating it as a glowing surface, have brought it into unfortunate competition with the traditional type, which blazed, crackled, and shot out sparks, and though gas may be infinitely more efficient than coal, it makes a very poor imitation.

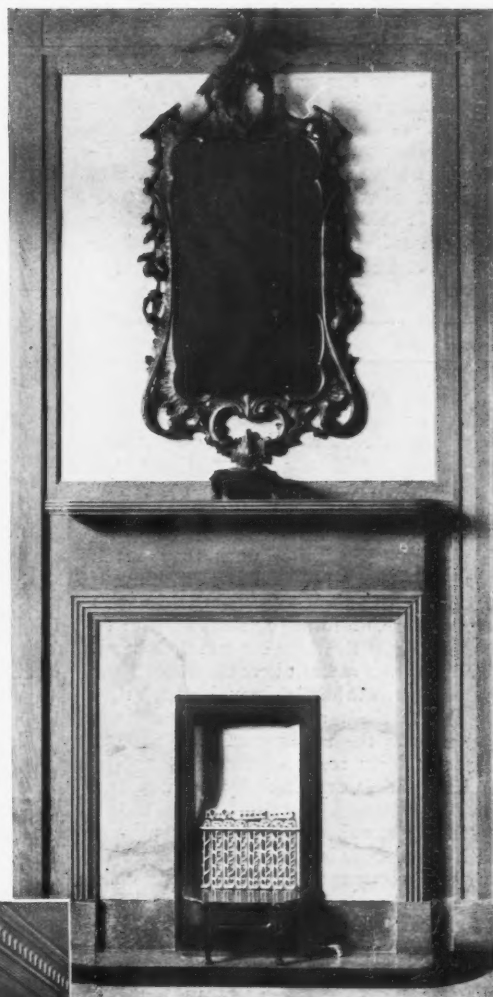
The gas fire should have a form of its own, an entirely new form, to express its glowing surface. The most satisfactory that I have seen has its asbestos tubes in a square frame, round which there is a broad flange enabling the whole to be fixed in a neat and simple manner against the slab which forms the surround.

The essential considerations in the design of the gas fire should be to avoid



A GAS FIRE WITHOUT A HEARTH. The asbestos heating tubes are concealed by a pair of folding lids when the gas fire is not in use. The illustration is of the drawing-room of the late Sir Lawrence Weaver who did much to improve the design of gas fires.

Architect: P. Morley Horder.



A refined treatment for a fireplace in a bedroom at CHESTER HOUSE, CLARENDON PLACE, LONDON, in which the scale and simplicity of the gas fire are not overpowered by the surround.

Architect: Sir Giles G. Scott.

vitiating the air and to combine the radiant heat, which is given out in the normal models, with a maximum of convected heat, which, in the majority of stoves, is wasted in the flue, generally as a result of pretending that our gas stoves are fires. Since the flue need be no more than 7 in. by 3 in. there is no necessity for a chimney breast, and the mantelpiece disappears.

From a purely practical point of view it appears that the stove should be projected into the room in order to liberate the heat from the back, and should, with its flue, extend to the ceiling in order that the fumes may have every opportunity of parting with their heat before finally escaping into the chimney. No stove has, to my knowledge, been executed on these lines, so that I cannot vouch for the practicability of such a method.

A lighted fire in one room whilst the rest of the house is allowed to remain cold, is a certain method of draught production. Immediately the fire effects a steady updraught in the chimney, cold air flows

into the room through every chink and crack.

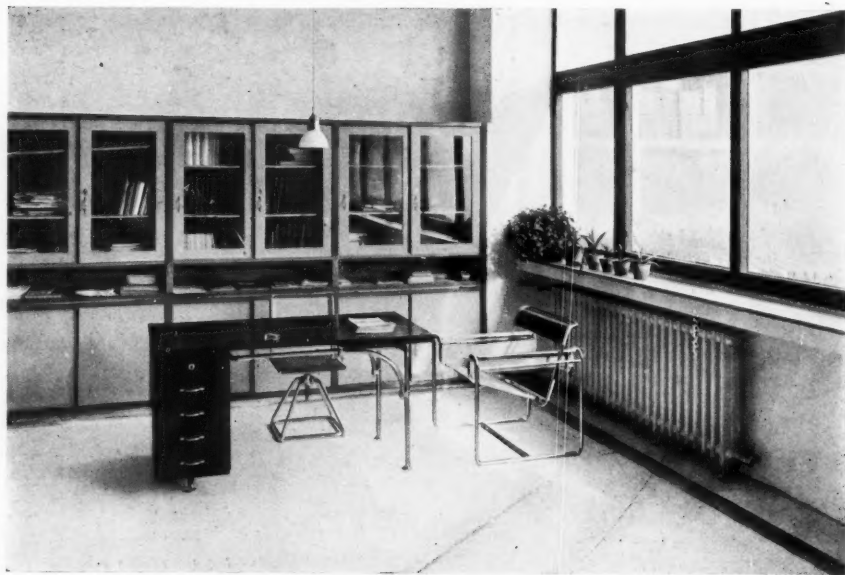
Artificial heating has as its object the raising of the temperature of the air in a room or building to a comfortable degree of heat, but before this can be attained the whole of the room or building itself, including the walls, floor, ceiling, furniture, etc., must be raised to the same temperature, and until this is the case the warmed air will impart its heat to these bodies, and the loss must be compensated by additional heat.

RADIATION AND CONVECTION

Heating can be effected by convection (contact with a heated substance) or by radiation (direct rays given off by any heated surface), the latter being the manner in which the earth is heated by the sun.

Waves of radiant heat move in straight lines from their source until they reach some solid body, the walls, or furniture in a room, which absorb the heat and rise in temperature, and then communicate some of their heat to the air in contact with them. (The waves of radiant heat do not raise the temperature of the air through which they pass.) As the air is warmed it expands and rises to the upper part of the room, where it loses some of the heat to the ceiling, and is replaced by more warm air.

This general movement continues until all the air is warmed to a more or less even temperature, when theoretically it ceases, but no room is quite heat-tight, and the air is never motionless; in addition, in the case of a coal fire or closed stove, the upward movement of the hot gases in the flue



A simple *RADIATOR* in a sound position in the head mistress's room of a girls' school at Brunn, Austria. The form of the radiator is particularly suited to the general treatment of the room. *Architect: Bohuslav Fuchs.*

draws the air from the room, and this is replenished mainly through the cracks of the windows and doors, the effect being to produce a draught over the floor of the room especially near the fireplace, whilst the warmed air remains in the upper part of the room, so that the feet are cold, and the upper air becomes gradually hot and stuffy, producing drowsiness and headache. The difficulties are not insuperable, but no definite rules can be laid down, as each case must be considered on its own merits. The actual disposition of fireplace, doors, and windows, will control the action, and it may sometimes be necessary to introduce an additional ventilator.

small shelf which is sometimes introduced to deflect the current of air from the wall diminishes to a slight extent the efficiency of the radiator, which functions best and with a maximum economy when the air can circulate with absolute freedom around its surfaces. Thus the enclosing of radiators by ornamental grilles and casings, and their installation under window seats, is attended by a loss of heat which is not sufficiently great, however, to be the sole reason for eliminating this method of decorative concealment.

The perfect system would be that by which a temperature within reasonable limits, say 55 to 65 degrees F. in an ordinary English house, were maintained; and, if this were not wholly obtainable by radiant heat, it might be produced from ordinary central-heating radiators, in which case some source of radiant heat in the form of a gas or electric fire should be introduced.

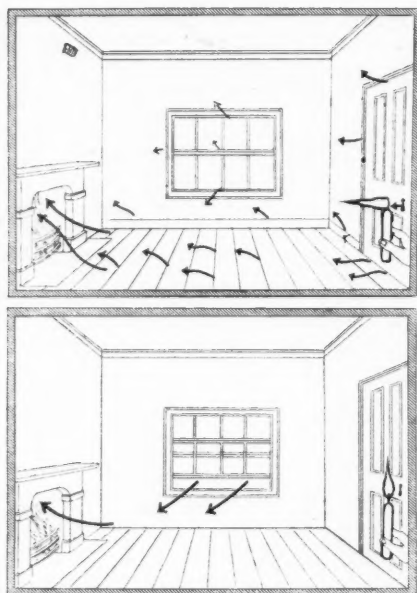
CENTRAL HEATING

The "radiators" of a central heating system are specially designed to give a maximum of heating surface, and the air in contact with them is warmed, but there is very little heat by radiation, as they rely upon convection currents for conveying heat. If there be no chimney to waste the heated air, this will rise at first to the ceiling, and being replaced by more heated air, a general movement will take place; but if no air be introduced from outside, the action will only continue until the air in the room is raised to a temperature approaching that of the radiators, and when this point is reached the movement will decrease and the atmosphere become intolerably stuffy. This may be remedied by providing an outlet for the warm air, and an inlet for fresh air behind the radiator; and such an arrangement has been found to work satisfactorily, though it is possible that the warmed air may pass straight through the room with no benefit to the occupants. The newly warmed air rising from the radiator deposits soot upon the wall surfaces immediately above it; and the

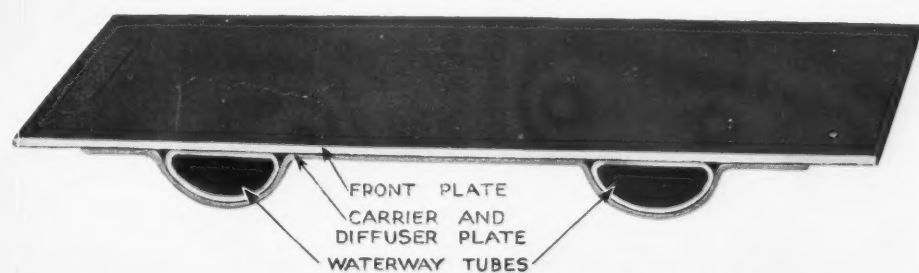
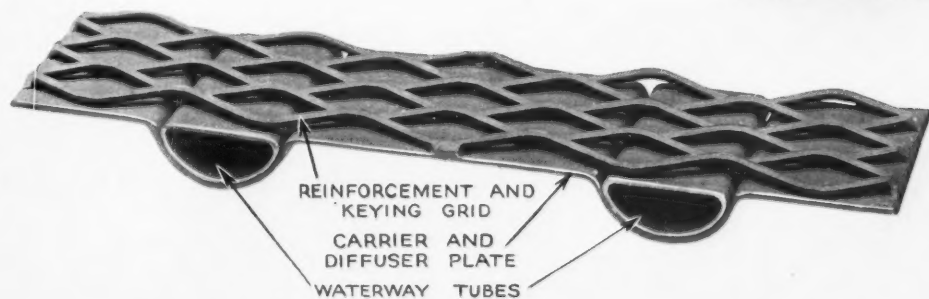
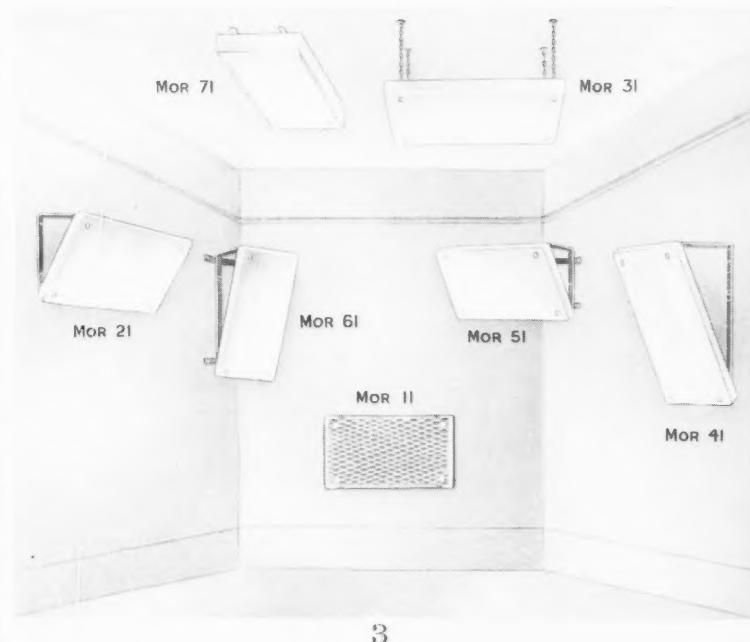
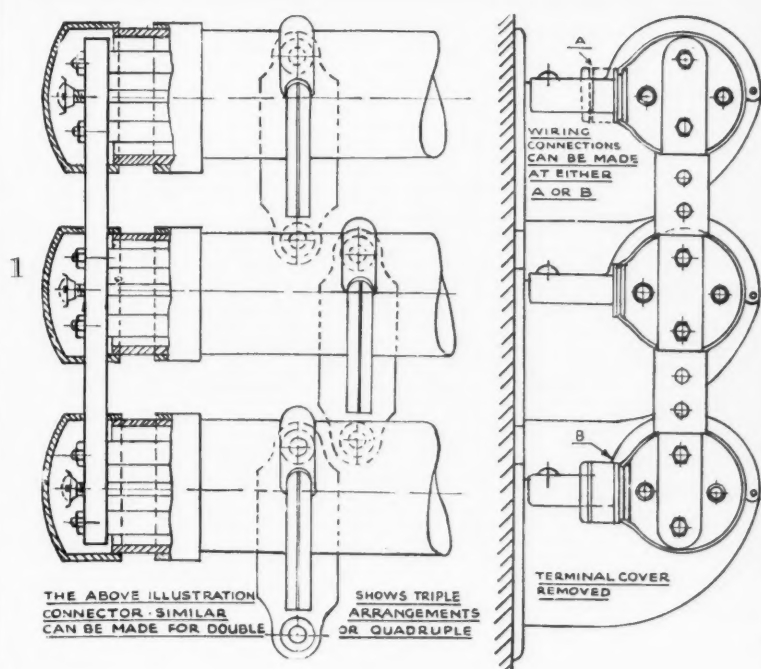
PANEL HEATING

Panel heating, which is the latest development of central heating, provides an entirely new form of surface, applying the principle of warming by low temperature radiation. It does not rely upon convection currents of warm air for its heating effect, the warmth being radiated directly from its surface to the fabric or occupants of the room, producing a feeling of comfort irrespective of the actual air temperature, in the same way that the sun can produce a very high temperature in any substance exposed to its direct rays, whilst the air remains at a much lower temperature. In fact, panel heating from the ceiling—and it should be from the ceiling rather than the walls—may be regarded as artificial sunshine, without the light rays.

There are two forms of panel warming:
(i) By low-pressure hot-water coils,



Diagrams illustrating the tendency of warm air rising in a flue to induce a draught through chinks and cracks. *Top*, window shut, flame at keyhole horizontal. *Bottom*, window open, flame at keyhole in repose. From a charming Victorian book on sanitary defects, *Dangers to Health*, published in 1881.



(1) Diagrammatic illustration of ELECTRICAL TUBULAR HEATING COMPONENTS, and (2) TUBULAR HEATING applied in a form of vertical radiators, of comparatively low voltage, in the showroom of the *Cresta Silk Factory* at Welwyn Garden City.

Architect: Wells Coates.

Engineers: Barker, Young and Company.

(3) Shows several types of Morganite electrical heating Radiators.

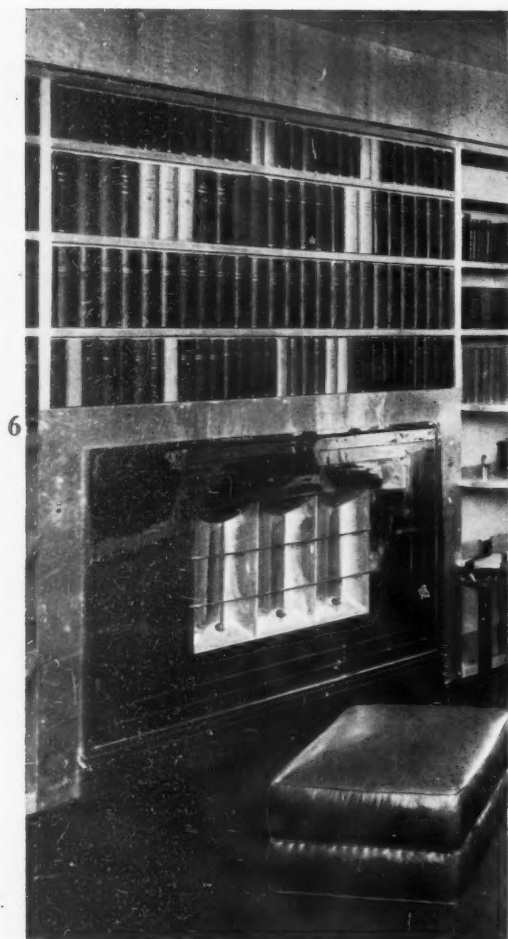
Made by: Messrs. Barker, Young & Company.

(4) HEATING UNITS laid in the floor of Messrs. Lilley and Skippers' West End Showroom indicated by dotted lines.

Architect: Gordon Jeeves

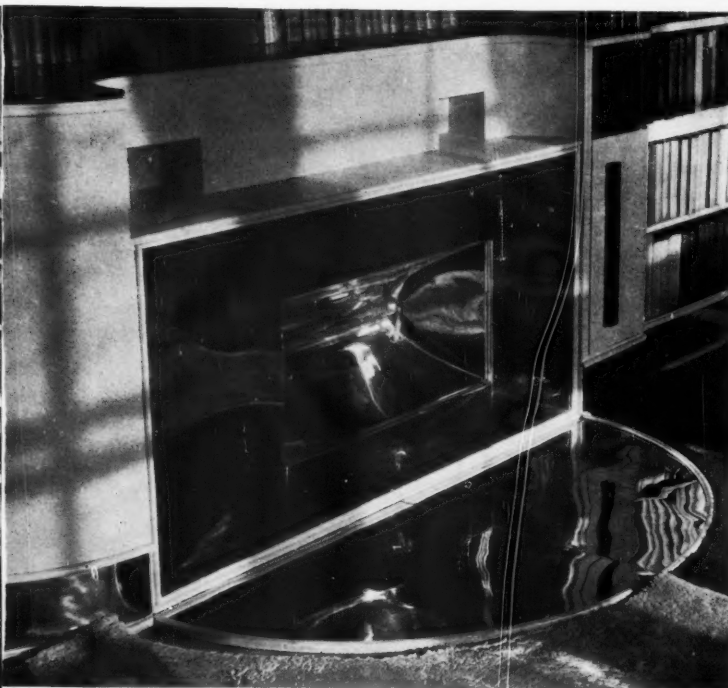
Engineers: E. L. Maiden.

(5) Typical sections of the SOLRAY and BORDER Heating Elements, made by Comyn Ching & Company.



(6) An ELECTRIC FIRE designed for the library of Mr. Gordon Selfridge, Jr. It has three vertical elements, each with its own parabolic reflector, and the whole surrounded by a recessed plate of chromium.

Architects : John Seeley and Paul Paget.
Made by : Bratt Colbran and Company.



(7) A SINGLE ELEMENT ELECTRIC FIRE incorporating a chromium-plated parabolic reflector in a stainless steel surround. The wire of the element is wound on a threaded refractory tube which is easily removable from the spring contacts by which it is held in position. A good example of an essentially modern fireplace, having neither traditional trimmings nor modernist clichés.

Architects : Easton and Robertson.
Made by : Ferranti.

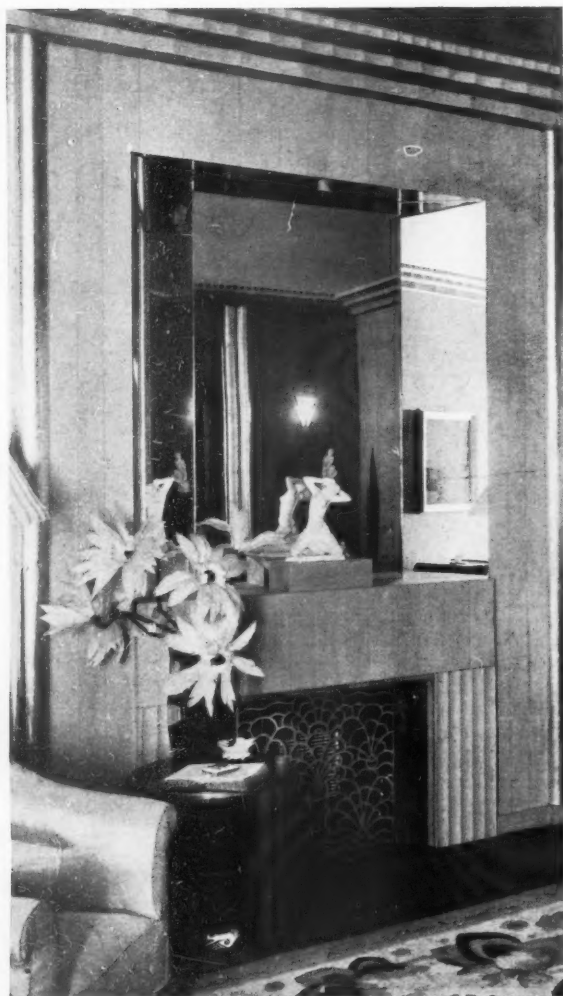
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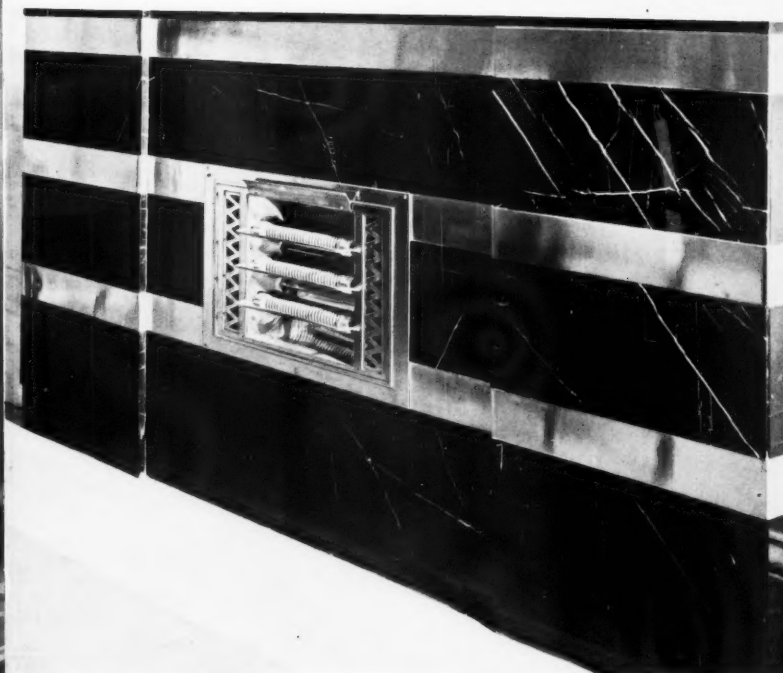
(10) A modern COAL FIREPLACE in stainless steel, with a shelf and base of travertine. This fireplace is part of the composition of the room.

Architect : Edward Maufe.
Made by : Bratt Colbran and Company.



(8) A GAS FIRE almost hidden in a pleasant setting. The grill is pleasant enough in itself, but seems rather inappropriate. Why not be shameless and bring the heating forward?

Architect : S. Chermayeff.
Made by : Waring and Gillow.

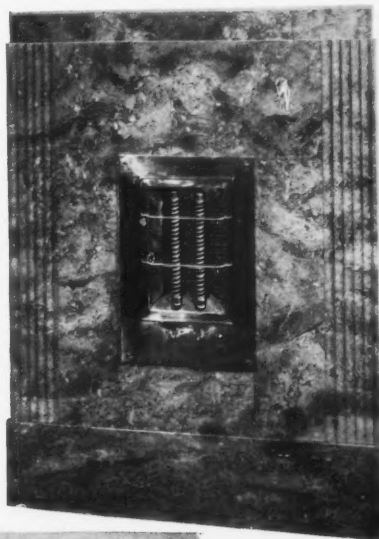


(9) An ELECTRIC FIRE without a hearth, in a setting of blue belize marble with bands of rustless steel, and a cap and base of Belgian black marble.

Architect : Edward Maufe.
Engineers : Bratt Colbran & Company.

9

II



12



13

(11) A TWIN ELEMENT ELECTRIC HEATER in a pleasantly simple surround.

Designed and made by:
Bratt Colbran and Company.

(12) A standard unit with a circular surround of plate glass held to a plaster backing by chromium-plated clips. The plaster face is slightly concave, and meets the glass only at the edges in order to avoid condensation. The fireplace is projected into the room for decorative reasons only.

Architects:
R. W. Symonds and Robert Lutyens.

Made by:
The Davis Gas Stove Company.

(13) An ELECTRIC FIRE partly concealed by a symbolic steel grill.

Architects: Deane and Braddell.
Made by: The Air Vent Heater Company.

(14) An excellent unit, the simplicity of which is somewhat troubled by the maze of fretwork at the base. The same unit is shown unhampered in Fig. 7.

Designed and made by: Ferranti.



14

REPLACED in a surround of stainless steel and travertine. This fireplace is an integral part of the composition of the room.

Architect: Eford Maufe.
Designed and made by: Bratt Colbran and Company.

15



(15) A MODERN FILM SET, showing an electric fire let into the wall, and the fireplace suggested by the composition of the surrounding features rather than designed as a unit.

Electric Fire by: Ferranti.

16

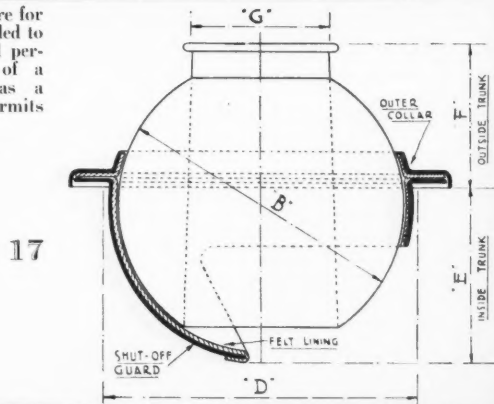
(16) The simple solution of a common problem. A well-ordered GAS FIRE in a surround of black glass and polished metal. A modern form for asbestos heating tubes is long overdue.

Designed and made by: Curtis Moffat.



(17) A standard ventilation louvre for the delivery of air, which is intended to replace the usual fret or grid, and perform in addition the function of a propeller fan. The fitting has a universal movement which permits directional control.

Engineers: Thermotank.



17

18



(18) THEATRE VENTILATION. Air-distributing inlets incorporated without "fussiness" in the ceiling of the Cambridge Theatre, London.

Architects: Wimperis, Simpson and Guthrie, in association with S. Chermayeff.

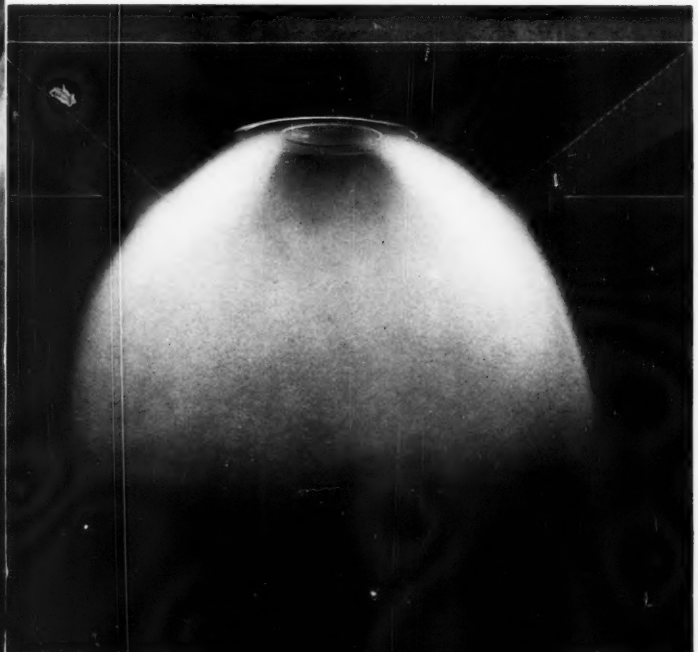
Engineers: The Carrier Engineering Company.



19

(19) LINER VENTILATION. An application of the revolving air-distributing louvre shown in (17), in the first-class dining-room on the s.s. Empress of Japan.

Engineers: Thermotank.



20



21

(20 and 21) It is sometimes convenient that the air-delivery of a louvre may be readily changed from a concentrated high-velocity form to a soft and widely distributed blow. Diffusers attached to standard louvres convert the concentrated high-velocity jet into a diffused but solid air cone, wherein the velocity does not exceed one-tenth of that created by the uninterrupted jet (20) or give a horizontal diffusion along the ceiling (21).

Engineers: Thermotank.



A REVOLVING AND DISTRIBUTING LOUVRE with a concentrated jet, which gives a large radius of effect, whilst rotation ensures that all space within the radius is thoroughly ventilated. Designed and made by Thermotank.

with panels cast in the form of plates, having waterways at the back, and linked by water-carrying pipes. These may be fixed to a plastered wall or ceiling, or arranged flush with the wall surface.

(ii) The more modern method of panel heating makes use of low-temperature electric panels, which are applied to the ceiling in much the same way as a heavy wallpaper, and the only finish necessary is a lining paper, followed by paint or

distemper applied in the usual manner. As this system operates usually at a temperature very little above that of the human body, which is comparatively low, there is no danger of the decoration becoming scorched or blackened, and as the panels are flush with the ceiling they interfere in no way with the decorative scheme.

The heat is controlled by thermostats, fixed at a given temperature, and when the room is warmed above the required degree, the thermostat automatically comes into action and cuts off the heating, only switching it on again when the temperature falls below datum.

TUBULAR HEATING

Electrical heating by tubular heaters has several interesting advantages. The tubular heaters can be placed exactly where the heat is most required, and can be arranged to give effective warmth evenly at any point in the room. The manufacturers claim that they do not stain the walls and that they in no way interfere with the moisture content of the air. The installation of tubular heaters requires no structural alterations, as they are applied on the wall surface. The nickel-chromium-wire heating elements are totally enclosed in 2-in. steel tubes, usually supplied in egg-shell black or dark brown, as these colours are considered the most durable, and most efficient from a heating standpoint owing to their radiating properties.



An AIR FILTER on the roof of a large London store, formed by a number of units bolted together. The louvred frame is a protection from the weather. Designers and Engineers: Ozonair.

THE AESTHETICS OF HEATING SYSTEMS

The forms of heating which really enter the sphere of decoration are the fireplace type, gas and electric stoves, central heating by "radiators," and tubular heating.

The manufacturers of radiators have shown good sense in leaving their fittings severely alone to do their work in an unobtrusive manner; and the ordinary radiator is pleasant enough in appearance, since, as the result of experiment, it has been thinned down to a minimum.

The makers of tubular heating fittings have been equally well-mannered. But electric and gas fires have given great scope to those whose chief delight is to interpret every new idea in terms of the old, or who have a passion for trimmings of a useless character; knobs and knuckles, and nasty little lumps of cast-iron fruit. There is the gas-fire-cum-dog-grate, and, to my mind most objectionable, the magic type, which incorporates, at additional expense, an untidy pile of mournful imitation coal, to which a flickering glow is lent by a special source of light which has no other purpose than this futile display. A splendid trap for match sticks, cigarette ends, and dust, but unhygienic as a spittoon. It is quite obvious, however, from the popularity of this particular type, that my opinion is not generally shared.

It is these compromises that prevent our getting ahead and arriving at a standard of design for the products of modern times. Very few of the makers produce a standard design of merit, and because we cannot get what we want mass-produced, we must either pay three times its real worth to have it specially designed and made, or make the best of something that is just bearable.

ELECTRIC FIRES

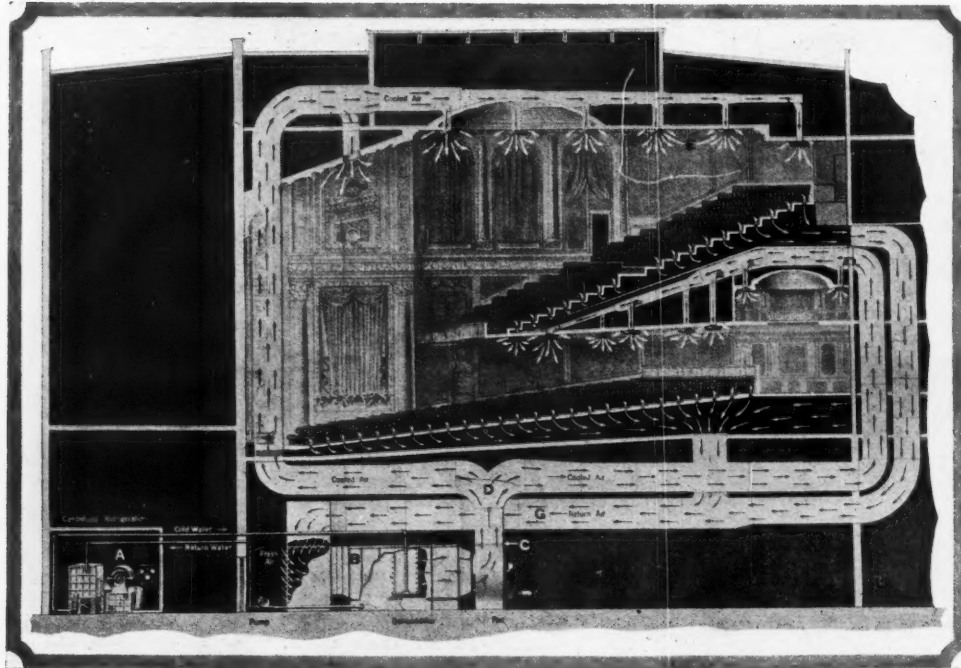
The gas fire, because it gives off fumes which must have an outlet, is considered as fixed, but the electric fire is essentially a mobile unit and should be treated as such, though if for some reason it is found necessary in a particular instance to give it a fixed position, then it looks best with a flange around the outer edge enabling it to be fixed in the manner suggested for the gas fire.

VENTILATION

Temperature must be considered as only part of the greater problem of ventilation, which is the provision of a sufficient supply of fresh air for the use of the body. Both for purposes of breathing, and keeping the skin fresh, our bodies need a constant movement of air. The actual fouling produced by breathing is very small, but the air must be kept moving in order that it may absorb the moisture and vapours of the skin.

To produce a perfect atmosphere we must introduce some moisture into the air as we heat it, for when cold air with a comparatively small proportion of moisture

MODERN HEATING AND VENTILATION



A DIAGRAMMATIC SECTION THROUGH A THEATRE showing an "overhead" system by which the cleaned and heated (or cooled) air is delivered to the auditorium at the ceilings, and the vitiated air extracted through the balcony steppings and the stalls floor.
Designers and Engineers: The Carrier Engineering Company.

is heated, it will absorb moisture readily, and in contact with the skin will draw moisture from the body at such a rate that an uncomfortable feeling of dryness is produced.

THE PLENUM SYSTEM

Houses and smaller buildings rely generally on natural ventilation, but the modern method of ventilating public buildings is the Plenum type system, which has been much improved in recent years, combining heating and ventilation; the principle of warming, cleansing, and humidifying the air and blowing it into the building, whilst extracting the vitiated, is shown in the above illustration.

At the New Olympia, Mr. Emberton obtains splendidly dramatic effect from the form of the ventilation trunks, which climb the walls, stretch across the ceilings, or sweep towards the extracts with exciting curves. The flanged joints between the sections of trunking provide all the relief that is necessary.



EXPOSED VENTILATION TRUNKING sweeping towards the exit at the Empire Hall, Olympia, London.

Architect: Joseph Emberton.

Engineers: Richard Crittall & Company.

THE VENTILATION OF THEATRES

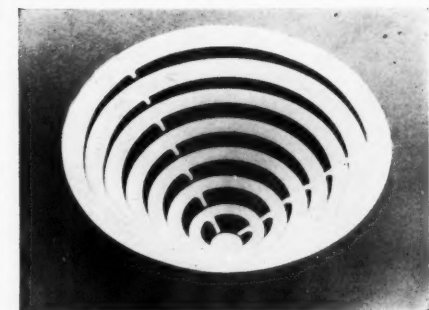
The auditorium form of the theatre and cinema is, as a rule, so difficult to control that the introduction of vent shafts within the range of vision would add considerably to the general confusion, so, quite logically, the trunking is concealed and some form of grille is used at intakes and extracts. It is unfortunate that this is almost invariably presented in disguise, often as a window, external

aspect, in an impossible position, and surrounded by a heavy band of over-enriched fibrous plaster. The Sheen Cinema shows a great advance in its quite frank treatment of the intakes and extracts as holes in the walls. At the Saville Theatre they are pleasantly incorporated in the slight steppings of the ceiling.

The ordinary frets in the ceiling and walls, through which the ventilating air flows at a low velocity, have been a continual source of trouble where the air

enters at a different temperature from that in the space being ventilated. Where cold air is being delivered, the greater density tends to make it fall on the heads of the occupants, while warm air, being lighter than the air in the room, clings to the ceiling, and passing along, escapes through the nearest outlet, without really mixing with the atmosphere in the room. Air distributors intended to eliminate these defects have been evolved, and they secure the maximum ventilating effect without consequent objectionable draughts. Their effect is to spread the incoming air over a hemispherical range at an angle of about 180 degrees. So far the makers have made no attempt to decorate the fittings, and they are of attractive appearance and peculiarly high standard of design.

See also NOTES ON HEATING AND VENTILATION by F. R. S. Yorke, on page lxiv.



AN AIR INLET composed of flat, co-axial rings of stainless steel, arranged so that an air velocity of 1,000 feet per minute in the throat of the fitting produces no perceptible draught at a distance of two feet; a fitting of excellent appearance in which the beauty is of the fitting and not applied to it.
Engineers: Richard Crittall & Company.

ANTHOLOGY

THE EXHIBITION OF 1851

ALBERT led the Queen into the Crystal Palace, past the great iron gates, the palms, the statues, and the beautiful crystal fountain. They held the hands of their two elder children. There is something pathetic about the prints made of the occasion: the little Queen and her adored Prince beside her, the two children, passing into the fabulous palace, the lines of trumpeters, the groups of smart English society who had watched the career of this young German Prince with contemptuous disfavour. It was their day. It was Albert's day and Albert's exhibition. While statesmen had wrestled and the mob had screamed for freedom, which it did not understand, he had worked like a beaver. And this was the fruit of his labour.

The little group moved forward. The Queen was in an ecstasy. "God bless my dearest Albert, God bless my dearest country," she wrote. Six million people were to stare in astonishment at the wonder he had made. When the Queen and the Prince had opened the Exhibition, they walked about to see the most astounding miscellany ever displayed in one place. The world had made obeisance before the Prince and the Queen. A Chinese citizen had detached himself from the multitude and bowed low before Victoria. A German and a Frenchman argued in the crowd about English loyalty. "It is a principle," said the German. "No, it is a passion," insisted the Frenchman, and while the organ played and the trumpets blared, he took out his notebook and wrote: "In England loyalty is a passion."

Alabaster goddesses rose from marble shells in which water bubbled in many colours. An American organ, crowned by a colossal eagle, spilled all kinds of music upon the heads of the people; the great elm tree moved gently in the cool, fresh wind which came in from the park. There were thousands of objects of beauty, fire-screens, grates and fenders, ornamented and lavish, stands for palms, bowls of mother-o'-pearl set in ormolu, clocks set in tangles of metal design, cupids rising from leaves, birds trembling upon twigs, stiff and brassy, chandeliers of crystal, carpets and cushions worked with minute patterns and sentimental colours.

British industry was flourishing; Victorian decoration was born. The wives of the country would put all their ugly old English furniture up into the garrets. There were to be beds with Indian fretwork panels in the great houses of England, tables were to be gay with stiff and jolly imitation flowers, walls were to be lively with floral sprays and birds. But most important of all, the world was coming to London to see an exhibition of the products of peaceful occupation and enlightened husbandry. Here were no clamorous statesmen, no dishonest princes nor abdicating kings. Here was Albert's lesson to the world—that swords should be beaten into ploughshares. "All is owing to Albert—All to him," wrote the Queen. And it was true.

From Albert the Good, by Hector Bolitho (Cobden-Sanderson).

MARGINALIA

THE RUSSIAN NUMBER OF THE ARCHITECTURAL REVIEW

The next issue of THE ARCHITECTURAL REVIEW will deal exclusively with the architecture, its methods and the conditions under which it is produced, of Soviet Russia.

From the English point of view, architecture in Soviet Russia will be dealt with by Mr. Robert Byron, who has just returned from a visit to that country, on behalf of THE ARCHITECTURAL REVIEW, to make a special study of conditions and developments.

For the Soviet point of view THE ARCHITECTURAL REVIEW has been fortunate in securing the services of the famous Russian architect, Mr. Berthold Lubetkin. His design for the vast new Palace of Culture in Leningrad was one of the most impressive that was received.

To those who have not yet seen what is going on in Russia, the following letter from the Society for Cultural Relations, 1 Montague Street, W.C.1, should be of interest:—

AN INVITATION

To the Editor of THE ARCHITECTURAL REVIEW

SIR,—In 1931 the Society for Cultural Relations arranged two tours in U.S.S.R. to enable scientists and doctors to see the present activities in science and medicine. Sixty-two scientists and doctors, including several eminent specialists, joined these tours. The Society proposes to organize similar tours in 1932, but with a wider scope of scientific interests and subject. In particular it is proposing to arrange for a special party of architects, builders, designers, and members of Housing Authorities, to see the present activities in Soviet Russia in their own line of work, and to meet Soviet architects and Housing and Town-planning Authorities.

The party will be limited to twenty-five persons, and if applications exceed this number a further party will be arranged. The inclusive cost would not exceed £35 (including return journey, tips, hotels, guides, interpreters, theatres), and the time, one month from London and return to London. June-July is the month proposed, leaving London by boat on or about June 11, 1932.

The travelling arrangements will be made by *Intourist, Ltd.*, Bush House, Aldwych, W.C.2. The parties will be assisted by competent guides and interpreters provided by Voks, the Soviet organization for cultural relations with foreign countries.

We are,

Yours, etc.,

CLOUGH WILLIAMS-ELLIS,
RUTH E. MANSELL-MOULLIN.

A TOUR THROUGH THE WEST OF ENGLAND IN THE YEAR 1932

CHRISTIANITY IN EXETER

Since the writer of this paragraph sometimes works with disinterested zeal on a Saturday, it is not possible for him to reach the country or the provinces, if he so wishes, until Sunday. Last week he visited Exeter with a friend, with the object of seeing the eighteenth-century architecture there and the Cathedral.

Southernhay, Barnfield Crescent, Dix's Field and many other streets in that city are in a dignified late eighteenth-century style which rivals even the Crescents of Bath—the houses are of mellowed red brick; window sashes are painted white, so, too, are the magnificent fanlights. On a sunny day with the olive-green of the ilex trees, contrasting now with red brick crescents and now with pale stucco terraces, these silent residential parts of Exeter are beyond the highest praise.

ITS PROGRESS

Loveliest of all circuses, excepting that at Bath, is Bedford Circus, Exeter. Today it is a car park. But that is only a minor objection, and probably one that cannot be avoided. But there is a church in Bedford Circus, built on a curve in the eighteenth century and fitting in admirably with the general design. Because it is not medieval and, therefore, "modern," it has been decided to remove the building. If the Church must confess its failure by finding it necessary to remove structures because people are so lukewarm, in these days of plentiful and cheap transport, that they will not go to the streets where there are places of worship, why is it necessary to remove buildings as rare as eighteenth-century churches while retaining, for mere association's sake, medieval edifices which were restored and desecrated out of recognition in the latter part of the last century—and even in this? The taste of the Church of England is certainly in advance of most other ecclesiastical bodies, but such taste has not, as yet, spread to Exeter. The only other eighteenth-century church in the town—that of St. Paul—is also to be destroyed. Fortunately the Unitarians and the Wesleyans are retaining their dignified structures, the first in South Street, the second in Southernhay. These buildings are nearly always locked, but if ever a visitor is lucky enough to find them open he should certainly see them.

ITS EFFECT ON VERGERS

Exeter holds out longing arms for visitors just now, when we are told to remain in England. On Sunday, the Cathedral was

shut soon after half-past twelve, nor was it opened until half-past two for a service at three o'clock. My friend and I entered it as soon as it was opened and were standing in the nave looking up at the beautiful minstrels' gallery in the triforium. Suddenly a sharp voice behind us demanded, "Are you staying to the afternoon service?" To which we replied "No." "Then you can't look at the Cathedral." With this another verger, who had been glowering at us from a transept, stepped forward and drew one of those pieces of red rope only known to museums and the Church of England, across our path. Upon some polite remonstrance on our part, in which the writer of this paragraph explained that there did not seem to be much chance of seeing the Cathedral on a Sunday, the one day in the week that was possible for most people, the verger retired. As we were coming out, and stood at the west end to take one last grudging look at the nave, the verger who originally addressed us spoke in an especially loud voice to his fellow, "They think they own the place." So many vergers are either fearful bores who give crowds of hypnotized Americans meaningless dimensions of columns and floor space, or over-officious and uncommunicative, that such treatment of ourselves hardly seems surprising. In the hope, however, that it may come to the notice of the Dean and Chapter (who are not solely responsible, let us hope, for the destruction of Exeter's only eighteenth-century churches), and as a warning to other visitors to the Cathedral to steer clear of trouble, this paragraph is written.

BEAUTIFYING BATH 1—DESTROYING STALL STREET

Since the death of Alderman Chivers, who did so much to preserve Bath from its blatant provincial commercialism, the municipal authorities and various private owners have been having a field day of improvements, and are hoping to have many more. For instance, there once stood opposite the Pump Rooms a colonnaded street, known as Stall Street, which, though curiously proportioned and somewhat unstable, was one of the most distinctive eighteenth-century features of the town. A large store has acquired one side of this street—but not the other—and filled up its colonnade with plate-glass to display underwear and negligée.

2—DESTROYING NEO- GREEK

The Museum, a charmingly proportioned Neo-Greek building opposite Orange Grove, is to be destroyed for road improvements. This immediately explains the municipal mentality. Whereas Exeter has thought fit to revere everything medieval, however paltry, Bath has confined itself to the eighteenth century. Anything built

MARLBOROUGH, WILTS

Marlborough is still in the main an eighteenth-century market town, and its broad High Street, with red brick and red-tiled houses, is still about the first pleasant architectural feature on the Bath Road as the traveller comes out of London. The significance of this statement may be gauged from the fact that Marlborough is seventy-five miles from London. Although Marlborough has sinned architecturally less than most towns—it is true the Town Hall was destroyed for the effort in Municipal Jacobean which now takes its place—the beauty of what remains shows up its sins particularly blatantly. On the hill from which the main road comes down, the town appears a cluster of red roofs among the downs. The High Street is on a slope and wide—one of the widest in England—with churches at either end. Along the north side is a colonnade like that on the Pantiles at Tunbridge Wells.

Less than ten years ago the MIDLAND BANK spoiled some of the best features of the town—a row of eighteenth-century shops with panelled rooms, low windows, and of a uniform height—to erect



a piece of "MONUMENTAL QUEEN ANNE" which fits in neither with the houses on either side nor the architecture of the town. The glass shelter along the façade is clearly an afterthought with no reference to the design, through which it makes a sharp cut. For the sake of ostentation, one can only suppose, this shelter is slightly raised above the line of the colonnade on either side of it. The type of house that stood where the present bank stands may be gauged from the other houses beyond it in the photograph. The bank is in Portland stone, which is not used anywhere else in the town. The building itself would look an ordinary purse-proud establishment, like a city man in a bowler hat, in a modern suburb. Here it looks ridiculous and offensive.



Even more offensive is the POST OFFICE in the Swiss chalet-cum-Deauville style. It rises proudly out of the eighteenth-century terrace into the middle of which it broke, and ruins the skyline of the whole street.

after that date in the glorious days of the Regent is considered "modern" or "old-fashioned" and, anyhow, "worthless." Soon, after the helpful efforts on the side of commercialism of local authorities, there will be no Regency architecture left in England—let alone undefaced.

3-CHRISTIANITY IN BATH

Another of the few remaining proprietary chapels of the Church of England has gone. This is Kensington Chapel, which has been sold for an auction room. It was one of the most unspoilt eighteenth-century structures in the town, with a wealth of contemporary woodwork.

CO-OPERATION IN BRIDGWATER

Next to Castle Street and the church, the best features of Bridgwater are the houses along the quay, which retain many of the old mouldings and windows. The Bridgwater Co-operative Society, however, with a fine disregard of the past, has taken out the bottom storey of a house, filled it with plate-glass, and put over it some lettering which would shame even the most tasteful multiple-tailoring establishment in the country.

BOOTS IN BLANDFORD

One more, out of the many hundreds of thousands of iniquities that have not been pointed out, must be mentioned before the conclusion of this tour. The Market Square of Blandford, adorned with some very shapely and even magnificent eighteenth-century buildings, remains one of the few comparatively unspoilt examples of a rural town in England. Nevertheless, Messrs. Boots, the chemists, who have toned down their new shopfronts in order that they may co-operate with their surroundings, have a sign over their shop, occupying about half of the storey above, and reminiscent of the worst excesses of architecture in Reading. It is humped and unshapely, red, strident and Edwardian, and Bastard's fine church opposite and the houses round the place have some difficulty in overcoming it.

THE WEST OF ENGLAND AS IT WAS (IN MARLBOROUGH)



MARLBOROUGH (CONTINUED)

But LLOYDS BANK achieved an even greater triumph in stupidity than did the monumental Queen Anne of the Midland Bank.



1860

IN 1860 this house, which stood on the site of the present bank, was typical of Marlborough domestic architecture. It was of brick and plaster and roofed with red tiles. The first-floor rooms were panelled with oak. The shop windows were square-paned and bow-fronted.



1890

BY 1890 the Victorians demanded a more imposing place, put up a building which was an attempt at the local architecture in the wrong materials and with the wrong proportions, and as a concession to the town erected a glass shelter along the front, out of line with those on either side.



1930

BY 1930 Lloyd's Bank thought better of it. Instead of being Queen Anne like the Midland Bank higher up the street, they decided to be "Tudor," in the Great West Road sense of the word, and in a style that is alien to the county, and even more disproportioned than the former building.

ANOTHER EXAMPLE OF
GOOD BUILDING IN
MARLBOROUGH



So this brief tour comes to an end with two examples of what the West of England once was like, before commerce with itching fingers tore down the plain (i.e. "ugly") and dignified eighteenth-century houses and plastered those that remained with the signs of multiple stores or "dainty teas." These last insults it is not impossible to remedy. One may still see down the side streets of Exeter, Bath, Bridgwater Blandford and Marlborough a few such buildings of the type shown in these last two illustrations—the close preserves of some old spinster or the local doctor.

A RELIC OF THE PAST
(From a recent catalogue)



A Finial for certain sorts of
house-top

CORRESPONDENCE
MORE ABOUT
WALLPAPERS

To the Editor of THE ARCHITECTURAL REVIEW.

Sir,—As an adventurer in *materia architectura* may I butt into the refreshing correspondence between your very able contributor, Mr. F. R. S. Yorke, and the Chairman of the Wall Paper Manufacturers Employers' Association.

To prove that I have no prejudice or grievance in the matter, first let me state that I never use wallpaper if it can be avoided or prevented, because it is against my principle to employ manufactured sin to conceal others committed in the composition of wall surfaces. To me, wallpaper is a makeshift except when it is an extravagance, compared with original methods of preparing and finishing wall surfaces. Therefore, my views on the subject are quite dispassionate.

Mr. Yorke's article made a case for what is right: Mr. Sugden protests by pointing out what has proved profitable. When one is up against that mysterious invention which commercial authorities and hack writers describe as public taste, one must be prepared to give way to results expressed in dividends; however helpless the public may be in their choice of subscription to dividends.

Nearly everything that I have objected to in life has until recently accumulated vast wealth for those who had the power to inflict their ideas upon the world. Yet I have never been able to believe that commercial authorities were as clever as their profits would seem to signify. Their success exasperated me far more than their methods, but the secret is simple in connection with this matter of wallpaper design.

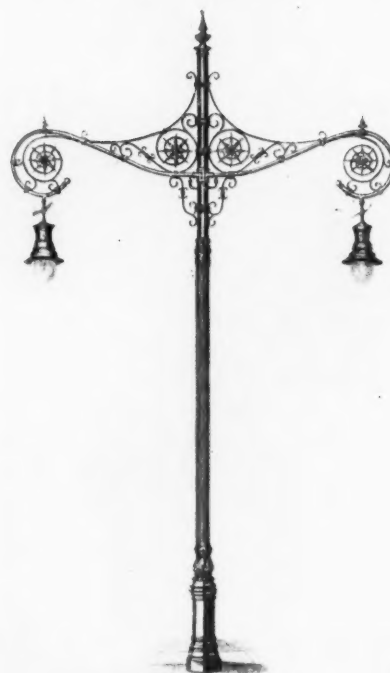
I recently enjoyed the privilege of being one of a party of architects who shared the very genuine hospitality of Messrs. Sanderson at Perivale. We saw amazing machinery, reproducing miles of wallpaper, imprinted by designs that bewildered me by their devilish intricacy and catholicity of colouring. We were not introduced to the designers, nor did we have the pleasure of seeing them at their ingenious work. We were charmingly entertained at tea by Mr. Sanderson, and a famous teacher of architecture in our party said the usual things calculated to ensure our being asked to tea again some fine day.

The mystery of wallpaper design was not revealed at those remarkable works of Messrs. Sanderson, which in all respects, mechanical and human, are the embodiment of industrial efficiency. Perhaps you will let me reveal the secret of prosperity in the wallpaper industry, which, like most commercial secrets in Regent Street and elsewhere, is absurdly simple. A single visit to any show-room of wallpaper in this metropolis will show that wallpaper is invariably chosen, with or without royal warrants, by women. Hence the "vineries" and "swineries" which have so long covered the walls of England, home and beauty.

I am, Sir,

Very truly yours,
OLIVER P. BERNARD.

A RELIC OF THE PRESENT
(From a recent catalogue)



An Over-decorated Standard

A COMPARISON



Anywhere-on-Sea



A Swedish Seaside Bungalow