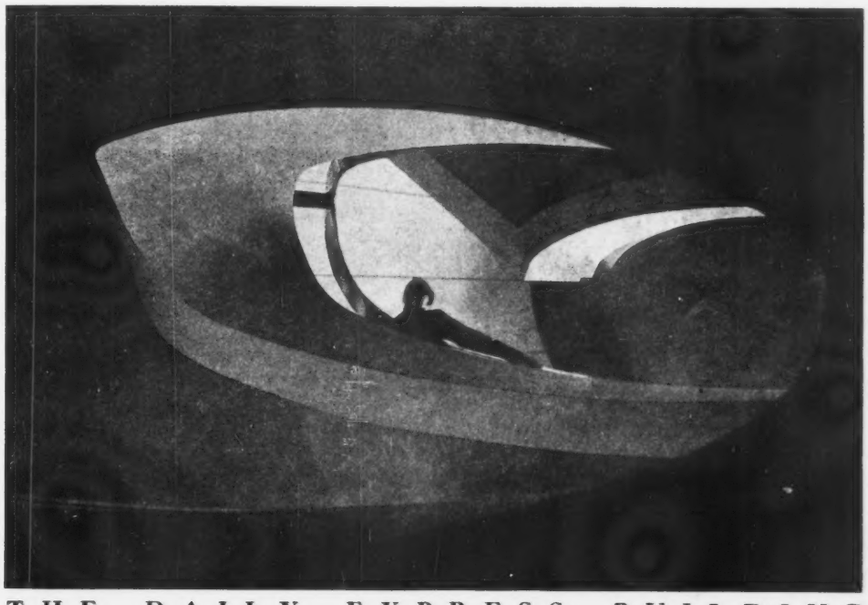
THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



THE DAILY EXPRESS BUILDING

Incorporating
THE
CRAFTSMANSHIP
SUPPLEMENT

Two Shillings and Sixpence Net.

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

Vol. LXXII July 1932 No. 428

THE PARISH CHURCH AND TOWN, THAXTED, ESSEX

The centre of ESSEX *is still rural. On the coast it is hedged in by telegraph wires, villas, and electric cables.* LONDON *cannot reach it because* LIVERPOOL STREET, WALTHAMSTOW, ILFORD, *and* EAST HAM *guard it like hideous sentinels. Nor is* ESSEX *entirely flat. The scenery round* THAXTED *consists of considerable undulations crowned with elms and small fields, while in the valleys are numerous willows.* THAXTED *itself, according to medieval plan, centres round its large, high-placed church. This is, perhaps, the most beautiful Perpendicular parish church, within and without, in* ENGLAND. *Its grey flint stands out against the houses of Georgian red brick, a certain amount of genuine half-timbering, and the predominant yellow-washed plaster which is still a feature of the county. The illustration was painted by* MR. NORMAN JANES *with whose courteous permission, and that of the* SYLVAN PRESS, *it is reproduced here.*

The Architecture of the Future

By Gerald Heard

THE ARCHITECTURE OF THE FUTURE—How much we have heard about it. Films like *Metropolis*, books such as *Corbusier's*, have made us as familiar with its walls of glass and its streets of rare metals, as any medieval mystic could have been with those of the *New Jerusalem*. The doubt, however, remains—and it is a growing one—shall we ever enter that apocalyptic city?

Most people doubt its materialization because around them they see actually existent the huge accumulations of building which today we call our architecture. Progress in materials only seems to make these exercises in archaism more obdurate. The inexhaustible munitions of egg and dart which once, however copious, had to be fashioned mainly of crumbling stucco, can now be of cement or, if you will, of rustless steel. Is not our present contribution to architecture to take the past uncritically and make it by scientific fossilization an uncrackable nut for the future? Though stucco *London* goes down by the acre before the housebreaker, is it not always rising again, its classic styles a little more incoherent it is true, but made ever more materially endurable (as it becomes mentally unendurable) by lavatory tile and concrete?

Such obstacles are, however, not the real difficulty that prevents our entering the city of the future. On the contrary it is not because we have already built in out-of-date styles so much in perdurable material that we cannot build the city we have so often seen in books and on the films. We cannot build the city of our dreams not because we have not the power, but because our dream changes. We recast the whole "fabric, e'er steel strike fire from quartz, e'er mortar dab brick." It is said that the *Soviet* toyed with the notion of building *Corbusier's* city. Certainly it has not been done and the *Soviet* is probably the only Power that could have done it. Lately we have been shown what the Soviet evidently considers its most striking contribution to architecture. It is not the plan of a city as a single organism. It is simply the designs for a temple on the site of an earlier temple; the *Palace of the Soviets* on the site of the *Cathedral of the Redeemer*. This is significant. Even in the most modern state, architecture is still what one may call "easel" architecture, not mural. It is still for the creation of single masterpieces, framed, set and regardless of growth.

That fact makes us ask, can architecture be otherwise? Hegel's famous epigrammatic analogy "Frozen Music" reveals, it may be, that this, the greatest of arts, must nevertheless endure the limitation essential to its nature. It may be that it is essentially static and must not attempt to be a dynamic art. If that is so, what is it going to do in a dynamic age? Can architecture try and express provisionalness and relativity? It is not that it could not surmount the difficulties presented by continual change and expansion. On the material plane such are the powers which building research has put at its disposal that the good building of today need not be structurally the worst enemy of the better building of tomorrow. The real difficulty that confronts architecture is how to design for a people whose tastes and desires are in a state of flux? The house of today is still so largely archaic, when the bodywork of the car incorporates season by season every new convenience, because people feel they know what they want of the car; it is their spiritual home, their living garment, and it must in every appointment be of today. While about their house most people don't know what to do. Many would sell it if they only could. For the rest they cling to its archaisms, because these, like the fragments of a ruined abbey, are the last link with a vanished faith—the faith of "Home."

This remarkable sociological fact, that man

is again pulling up his stakes and, as never since the Neolithic, never since the discovery of agriculture, is about to turn again nomadic, has been noted by one prophet of the future—Mr. Wells. It is valuable therefore to recall an address he made about a year ago on opening an exhibition at the *Royal Institute of British Architects*. He sees, and every sociologist who looks at architecture today must agree with him, that the old idea of architecture is over not because a new style is knocking at the door, but because the door itself, the city itself, is passing away. Can there be an architecture if its raw material, the long-settled city, begins to move off and melt away? Mr. Wells's advice was briefly that the world is going to be so rich that we shall be able to have spring and autumn fashions in building, just as we have them in women's dress and are beginning to have them in cars. It is obvious then that architects must be prepared for wholly new demands upon them. In his new book Mr. Wells amplifies that advice. He indicates no new style for the architecture of the future. He sees that all that kind of prophecy is itself demoded. The very speed and variety of progress has made the vision of a concrete goal towards which we are rushing grow less and less conceivable. As before the war, he wrote of military "preparedness" that the only scientific preparedness against such an incalculable calamity was to render ourselves infinitely resourceful; the adoption of any specific plan, the enlargement of any particular "arm" was no true defence against that peril; that could only be warded by an immense increase of all-round intelligence, a real readiness to face the most unsuspected eventualities—and he was right; so today he teaches that only a similar frame of mind can render us able to face the hardly less strenuous eventualities of a scientifically progressive peace.

So though the architecture of the future may be unforeseeable, we can indicate what, after all, is more important, the mind that will construct it—the future architect. Instead of being an expert in construction he will have to be a man of inexhaustible imagination. The new materials will build for him whatever he dare fancy. This is, of course, to apply to the oldest of the artistic professions the latest and most exacting form of Natural Selection. As long as the architect had at his disposal only the ancient materials and ways of construction, it was they that both suggested form and controlled fancy. But these rails removed, how will the architects' invention run? Of many of the present busy builders we can only fear that they will run out. And we must recall that not only the guidance of circumscribed structure will be removed, but even the guidance of site. The old city sites dictated the main features of any plan to be laid out upon them. But when humanity is free to choose its seasonal camping grounds according to fancy, then even the last external support, the support of terrain, will be removed from the architect's "frame of reference." If he fails to make structures which are a constant surprise and delight—the only structures that his clientele will find worth while to erect—he will not be able to blame material or site, but only his imagination. An invention will be demanded of him similar to that of the great Masque and Theatrical Scenery designers of the seventeenth and eighteenth centuries, for he will have to be able to make rise on any site a paradise of pavilions, fields of "cloth of gold" where for a spring season or a summer, some vast company will make its headquarters, a magic city that can be set out in a week or so and dismantled in less.

Architecture has then a future, certainly as brilliant as it has ever had. There is only one limitation—the brilliance of the architects themselves. If they are not afraid of change, if they are men of infinite invention and resource, then, though the many heavily-engaged builders of today would swoon at the sight of their creations, the world of the future will find abundant uses for them and abundant happiness in their work. But it is a big "if." The engineer will take construction from them. And all the happy occasions of "inevitable design," inherent structural pattern, geometrical beauty, will be his. To the architect will be left the study of those deeper harmonies, the creation of forms of pure Empathy, of forms of proportions which owe their charm to the fact that they appeal to senses of pattern so profoundly rooted in our minds, that we can only recognize them when they are created before our eyes. The strain of such creation, its demand for psychological insight into the relationships of human taste and natural form, will undoubtedly render the architect of the future a very different man from that of today. But there can be no doubt that those who survive this severe Natural Selection will be artistic creatures equal with *Pheidias* and *Michelangelo*.

THE NEW BUILDING FOR THE Daily Express

BY

SERGE CHERMAYEFF

HERBERT O. ELLIS AND CLARKE, *Architects.*
ROBERT ATKINSON, *Architect* of the Entrance Hall.

WE have been hearing a great deal, far too much, of "the old lady of Threadneedle Street." The recent architectural interest in the latest additions to her bulk was soon changed from hopeful wakefulness to an even more exhausted slumber, with no promise of a fresh awakening in city building. For this reason alone it was stimulating to examine her younger rivals in Fleet Street.

From the point of view of the spectator the two latest architectural additions—the *Telegraph* and the *Express* buildings—are most conveniently situated within a few full-page lengths of each other. Little though they may be worth, comparisons are difficult to avoid in speaking particularly of either. To continue the feminine analogy in discussing their appearance, any modern mind would be, I believe, irresistibly drawn to admire the younger of the two.

The *Telegraph* flaunts innumerable petticoats nicely edged with familiar Paris lace—British-made copies of Paris models, 1925 Exhibition—a modernism as mannered and unprofitable as the plethora of the half-baked classic which we were beginning to accept as the inevitable trimming of the English Renaissance. The *Telegraph*, through sheer bulk, is one of the most conspicuous buildings in Fleet Street. A visitor approaching from either the elevated side of Ludgate Hill (when passing under the railway bridge he finds himself at very near quarters) or from Adelphi where a distant view can be obtained as far back as the Law Courts, can see two flanks of the building towering over its immediate dingy neighbours. Nothing in the stone-faced elevation gives a clue as to the function of this structure except the letters of the name. The façade is typical of the practice which has applied the same technique and similar forms quite indiscriminately to banks, stores, offices, cinemas, hotels and masonic temples, with the inevitable afterthought of a clock. But providence has interposed in the person of Lord Beaverbrook and, as I believe, Captain Mike Wardell, and has given us better things to look at.

The *Express* is quietly elegant in a tight-fitting black dress of good cut which tells with frankness and without prudery of the well-made figure wearing it. It commands admiration and respect from the onlooker, who must needs remain ignorant and indifferent to whatever charms or horrors are hid behind the upholstery of the *Telegraph*.

The *Express* has been more fortunate in the matter of site. Standing as it does on the corner of Shoe Lane it has the initial advantage of greater completeness to the extent of the return flank, cantilevered over the side street and giving an ample lorry run for paper loading, distribution, etc., and increasing the narrow crack of the lane at the Fleet Street end. The conditions above the existing roof tops, however, were nearly identical to those of the *Telegraph*. The treatment, one is able to say with the deepest gratification, is completely different. The smooth flow of curves in the *Express* building's corners complete the structure and are amply returned from the front. It has three dimensions. It tells its story and can be appreciated from logical natural points of view of approach. To see the *Express* there is no necessity to cross the road, place oneself diametrically opposite, forget the backyard glimpse of a few minutes before and say "Now I can see."

At this time both appear ostentatiously aloof in the confused crowd of Fleet Street, and we can only hope that the black glass of the *Express* will not reflect such untidiness much longer, but more modern and worthy neighbours.

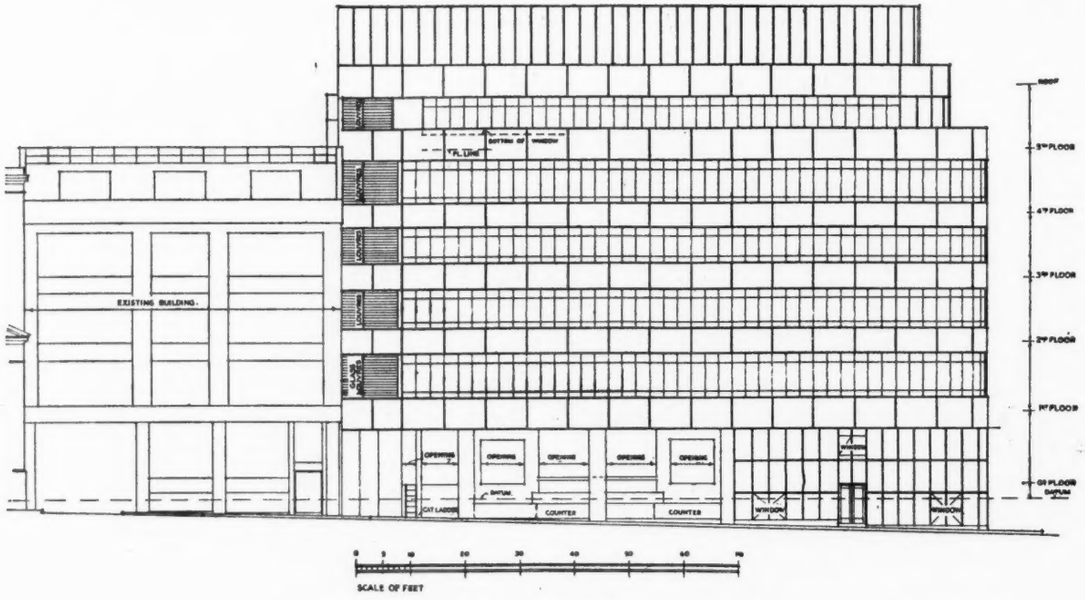
Under the Buildings Act the *Express* is classed as a warehouse, and carries, in fact, on some floors vast loads of paper and printing plant. From the outside it tells only of the activities of a daily paper and the slickness, in its general form and texture, of the building, appears completely appropriate to its function.

The warehouse classification and consequent limitation in height has been most successfully surmounted by the erection of a 14-ft. screen wall on the roof, which, while it hides the machine-room ventilation plant and other installation from the street, reads as a complete floor and renders the whole structure completely satisfying in proportion and competitive in scale with its largest neighbour.

I had not seen the *Express* since the early stages of construction when most of the stanchions and beams were still in their shuttering and the roof reinforcements were exposed. The promise which the structure itself then gave has been largely fulfilled. The building has been clothed but not disguised. The perfect logic of continuous fenestration is there to be appreciated at all times, while at night the cantilever construction is visible, in addition, to clarify and impress.

On the other hand, the ingenuity of Sir Owen Williams' design in the basement was to be seen only in those early stages when one could obtain an uninterrupted view of the 58-ft. spans between stanchions required for the printing presses in the basement, where the concrete looked surprisingly light to be carrying the warehouse superstructure above.

It was the engineers' ability to give the basement a span 2 ft. wider than in the floors above, which was one of the



A working drawing of the *ELEVATION TO SHOE LANE.*

deciding factors for the adoption of concrete construction in preference to steel.

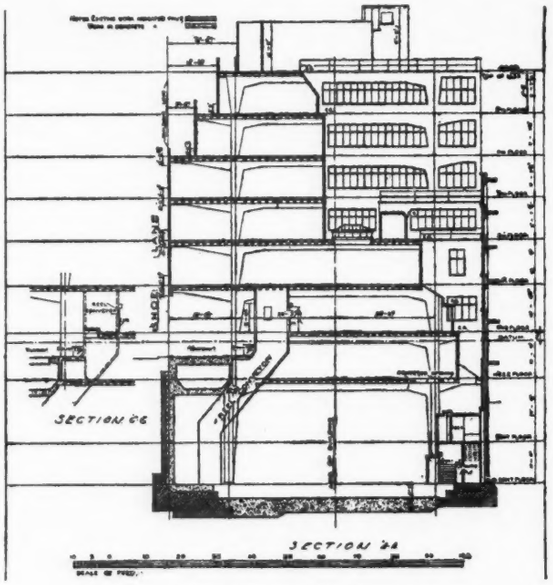
On entering the building one finds that the promise of structure has not been fulfilled in the furnishings and equipment.

A very compact canopy in stainless steel carries, for some unknown reason, multicoloured Neon tube surmounted by two flowerpots—ridiculous in scale and consistency—which suggest that they had been put there some time ago to await bedding out, have been forgotten and have withered and died.

The entrance hall, mercilessly day-lit by the continuous run of window and battery of doors, is, in my opinion, inappropriate to the structural simplicity or the business of the building. A mass of fibrous plaster, gilded and silvered in the tinsel manner, suggests, to me, a provincial "picture palace," an effect which is heightened by two bas-reliefs, left and right, which would make excellent Garbo posters.

In complete contrast is the main staircase beyond, situated in the centre and backing on to the central well. The beautifully flexible flattened oval spiral has been most sensitively treated by the architects, Messrs. Ellis and Clarke. The stairs and walls are covered with buff terrazzo divided into panels with expansion joints of ebonite. The continuous bands of terra-cotta coloured cellulose on the soffits and the ceilings, and the generous handrail of Birmabright, make a fine pattern.

If a criticism of this principal interior feature can be made, it is that the fire brigade requirements for a fireproof dividing wall might have been supplied by, say, a double wall of toughened glass, opening the stairs to the maximum daylight obtained by the plan. As it is, the solid wall tends to give an impression of instability to the flattened oval as if it were constantly being squeezed by sheer weight of masonry. These factors create a feeling of constraint, in opposition to the magnificent airiness of such staircases as Mr. Erich Mendelsohn puts into his buildings of similar construction. Such a source of light might have obviated the necessity of borrowing daylight from the internal well through odd-shaped windows which interrupt and spoil the continuous ribbon pattern of the whole.



SECTIONS AA AND CC.

On the various landings there are some interesting and pleasing details, as in the sliding and folding metal sections of the lift doors and the light fittings.

The structure proper and the staircase make the rest of the survey doubly disappointing.

The furniture in such offices as I saw was new, but out of date. The unfortunately familiar "manufacturer's

[Continued on page 5]

OLD AND NEW FASHIONS IN FLEET STREET

The offices of the *Daily Telegraph* in the left-hand illustration, and of the *Daily Express* on the right, are almost contemporaneous; but the *Daily Express* classes itself as a "warehouse," and appears without needless trappings of stone and superfluous decoration. Mr. Chermayeff in his descriptive article writes:—"The *Telegraph* flaunts innumerable petticoats nicely edged with familiar Paris lace—British-made copies of Paris models, 1925 Exhibition—a modernism as mannered and unprofitable as the plethora of the half-baked classic which we were beginning to accept as the inevitable trimming of the English Renaissance. . . . The *Express* is quietly elegant in a tight-fitting black dress of good cut which tells with frankness and without prudery of the well-made figure wearing it."

The photographs of the Daily Express *building, in this issue, were specially taken for* THE ARCHITECTURAL REVIEW *by Sydney W. Newbery, Herbert Felton, Humphrey and Vera Joel, and Dell and Wainwright.*


Office

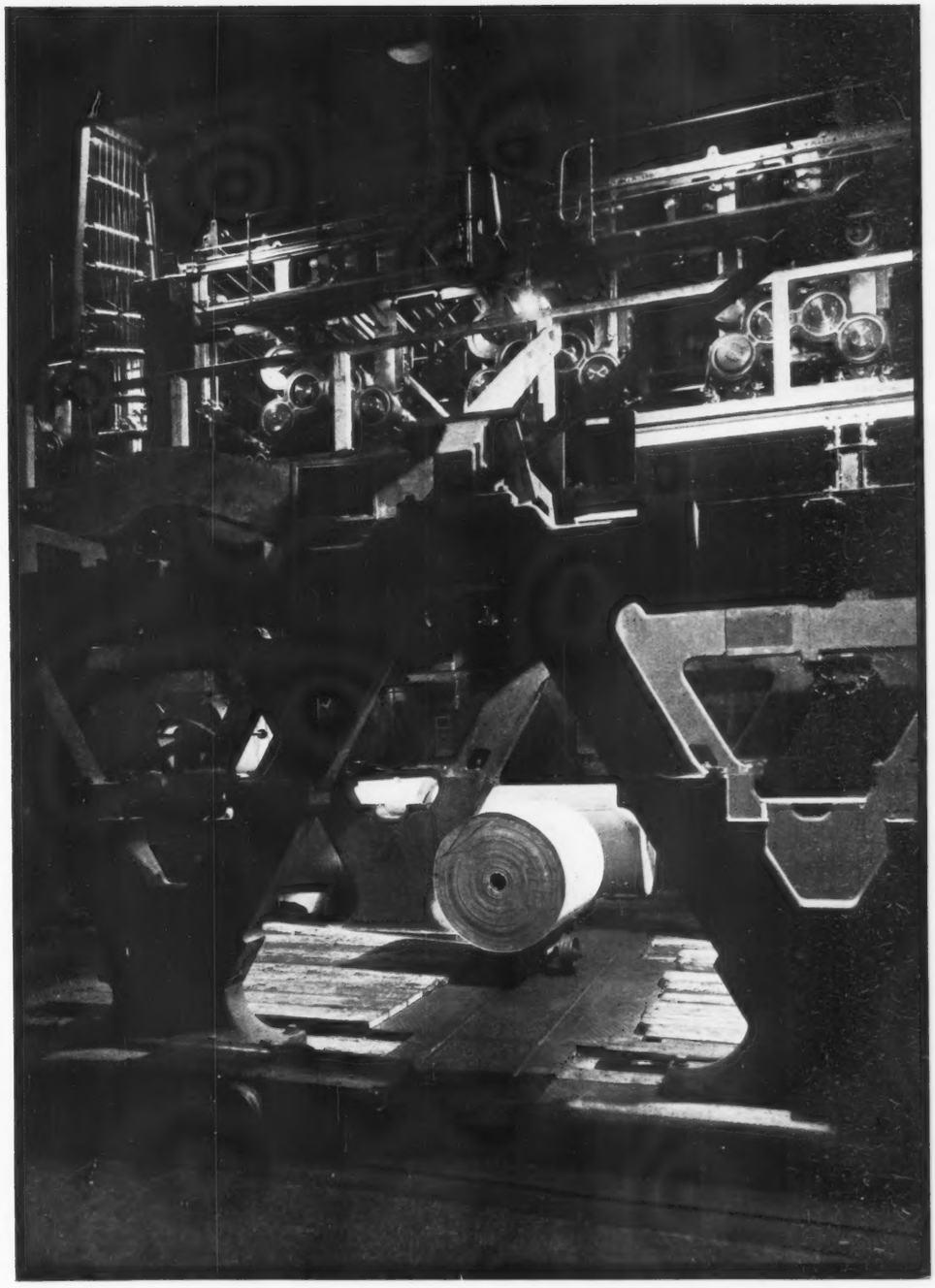
THE MACHINE.

The *Daily Express* building from Fleet Street looking down Shoe Lane. Itself a machine. Rows of editorial offices are in strips above, on the ground floor an elaborate entrance-hall dazzles the general public, below the paper is printed—starting at midnight. In the small hours of the morning the alley-way beneath the cantilevers is filled with lorries, and by breakfast time nearly two million toast racks are propping up copies of the paper. This unity of purpose and organization is expressed in the simple and economical lines of the building.

PLATE III. July 1932.

CLOUDS AND SPIRES.

The Shoe Lane and Fleet Street corner of the *Daily Express* building, with reflections in the black and clear glass. In the left-hand picture can be seen Wren's steeple of St. Bride's Church, Fleet Street. This does not contrast ill with the severer *Daily Express* building. In fact it even gains in effect although Wren built in Portland stone and the architects of the *Daily Express* building in concrete, glass and steel. It is significant that the stone building in the left-hand picture, which is a Victorian attempt at the Renaissance, only succeeds in looking shoddy, muddled and pretentious beside Wren's steeple. More and even ghastlier Victorian efforts can be seen reflected in the wholesome surface of the right-hand picture.
The track, seen at the top of the left-hand picture, which forms a kind of cornice along the whole of the Shoe Lane and Fleet Street fronts, is for the purpose of running cradles for cleaning both the black glass and the windows.



A GREAT NEWSPAPER OFFICE: THE MACHINE ROOM

The great quality of this building is its unpretentiousness. Comparing the machine room with the exterior, one feels that each is complementary to, and in character with, the other.

In the lower part of the picture is a reel of paper waiting to be printed. It will be threaded on rollers (*see* B, page 6) and carried above the printing cylinders (C, page 6) which may be seen in groups of four near the top of the picture. After being drawn through the printing press as a continuous reel, the paper is immediately folded and cut on rollers, and complete copies are carried by a conveyor, where carrying belts may be seen in the top left-hand corner, to the packing and dispatch room. Thence they are carried by a continually moving band up a shute on to waiting lorries outside. This machine produces 168,000 copies an hour.

A NIGHT VIEW showing the effect of the interior lighting.

lines " looked mean and inappropriate in their surroundings. It cannot be that a specially designed range of equipment for a building of this size could not have been produced at the same, or lesser, cost if the attempt had been seriously made. We have yet to wait for a British demonstration of a building carried to its logical conclusion. One feels that the next stage in our architectural evolution must be the appreciation of the importance of the whole. An organism such as the *Express* surely deserves equal expertness in all detail.

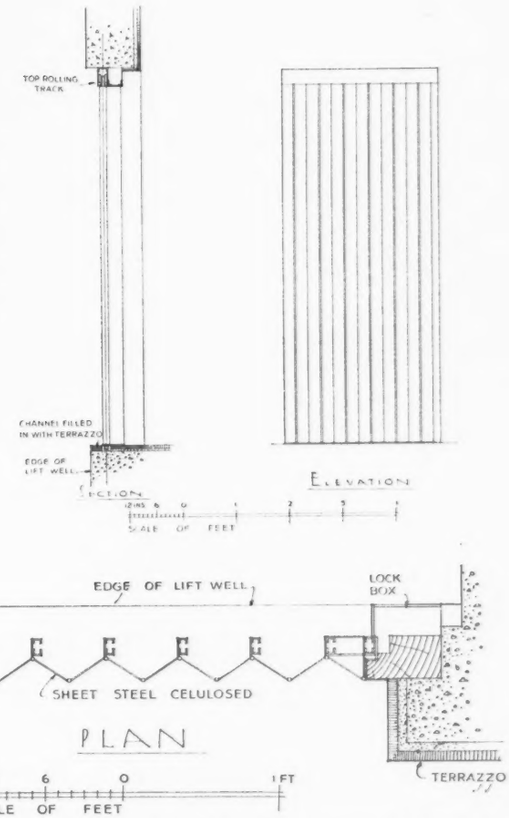
The lavatories, which should be one of the most carefully considered components of such a building, are small and horrible museums of unplanned plumbing. As opposed to this, the exposed concrete construction of the ceilings, left from the shuttering, which must have been excellent, merely painted, seems economically logical and very pleasing in appearance.

In direct contradiction to this effective principle are the tiled dadoes of secondary staircases and service passages. Is there no other alternative which would have given equal wear and hygiene and interpreted at the same time more appropriately the homogeneous mass it covers ?

Looking back I felt that a greater effect of unity could have been produced if the cover strips to the black glass facing had been anodized black instead of natural coloured Birmabright.

But inevitably one feels that any such criticisms as can be made are of detail. The recollection taken away of the whole is of an impressive achievement, a great stride in the right direction, away from the dusty textbook of " city practice," of slavish copyism and soul-destroying " safety first " slogan of British architecture. Here at last is a modern building, as refreshing after the ever-recurring stodge, as is spring salad after a protracted diet of boiled beef and " all its ghastly accessories."

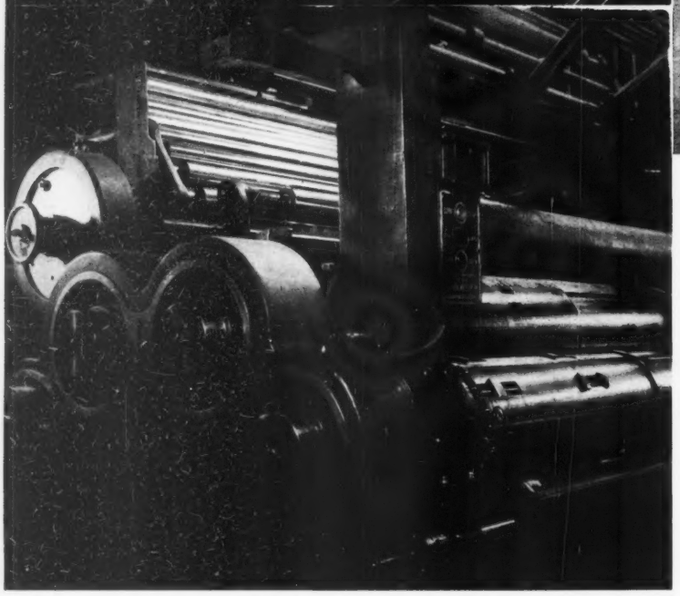
See also the NOTES on the building by F. R. S. Yorke on page lviii.



Section, elevation, and plan of the *COLLAPSIBLE SHUTTER GATES* to the passenger lift openings shown on page 9.

The top of the *WRITING TABLE designed by* Betty Joel, in the entrance hall, is of glass supported by stainless steel cylindrical drums. The chairs are also of stainless steel, upholstered in emerald-green leather.

A



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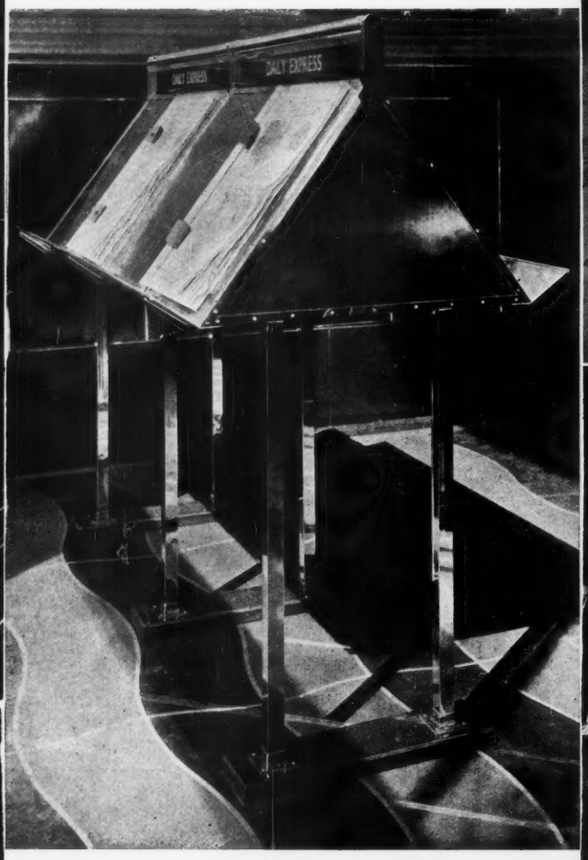

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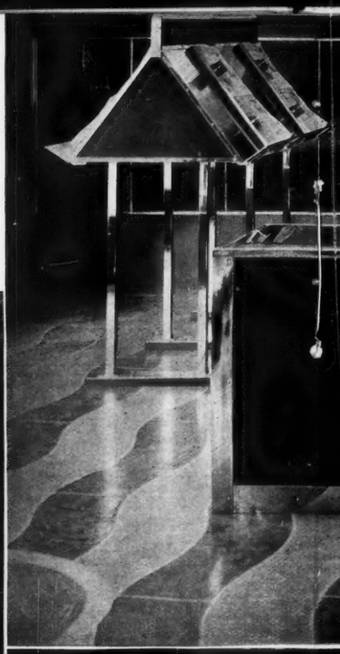
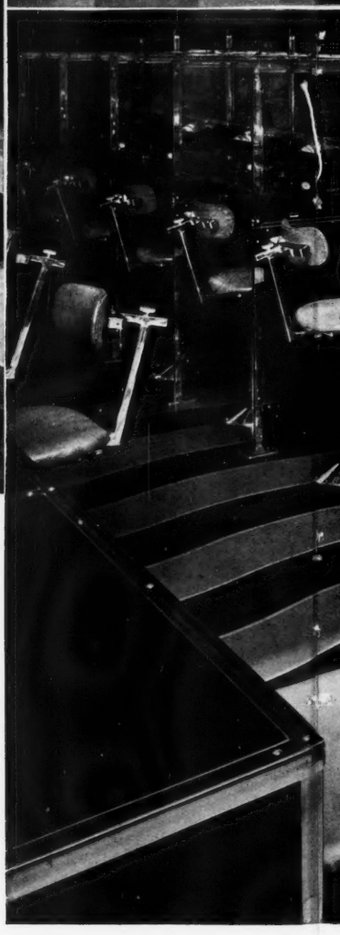
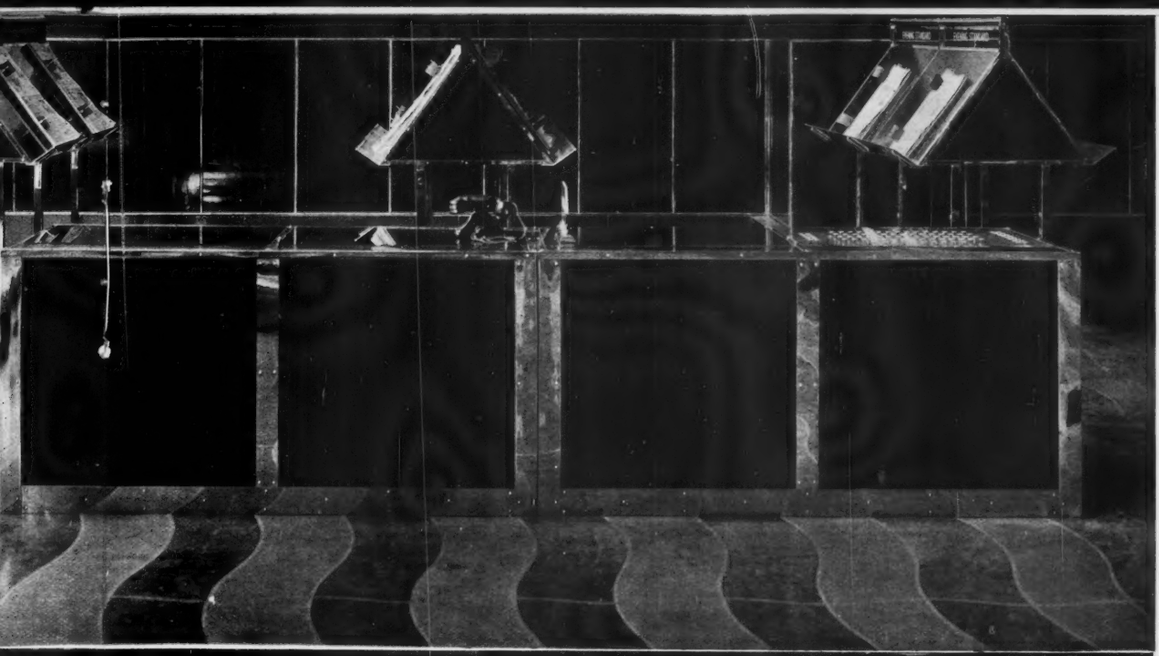




(A) The editorial offices—a view on the first floor with its long expanse of metal windows looking into Fleet Street and continuing uninterrupted into Shoe Lane. (B) The rollers round which the reel of paper passes before it is drawn on to the cylinders to be printed. (C) The printing cylinders where the paper enters. On the left of this picture is the device for folding the newspaper and cutting it before it continues its way completed to the packing and dispatch department, whence it is placed on a moving band and shot on to the lorries waiting in Shoe Lane (Plate III). (D and H) The newspaper racks in the entrance hall. They are faced with figured ebony and



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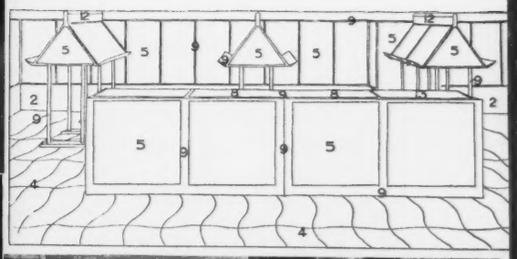
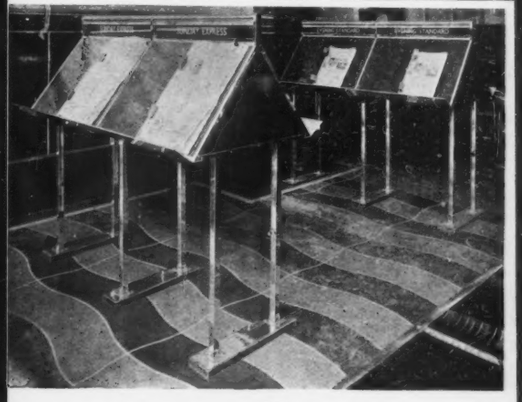




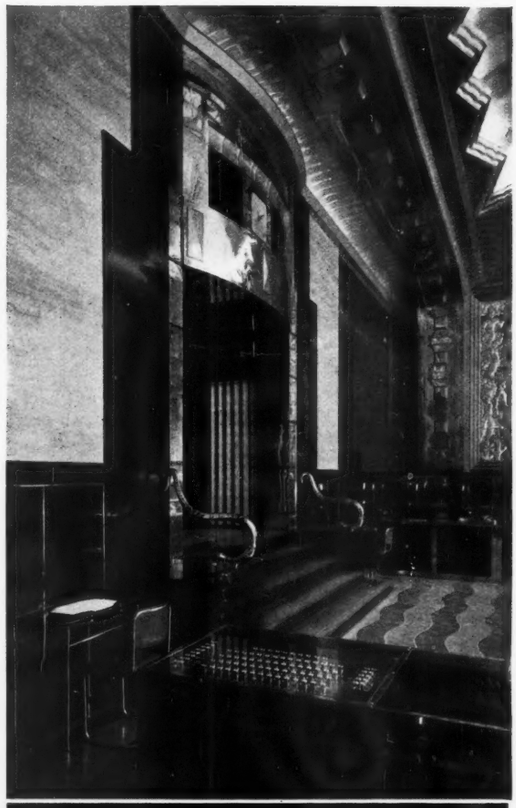
H

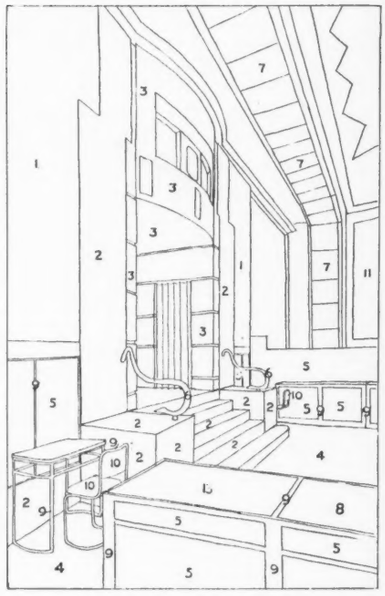
G

bands of stainless steel. The lettering along the top of the racks is illuminated. (E) A detail of the commissionaire's counter. The materials of which it is made are indicated by numbers on the key sketch (F) and are as follows :

(2) Black polished marble; (4) rubber floor in alternate shades of blue and black divided by narrow bands of green; (5) figured ebony veneer; (8) black glass; (9) stainless steel; (12) illuminated signs; (13) electric switchboard. (G) Telephone boxes, faced with figured ebony on their lower portion. The upper portion is of glass, surrounded by bands of stainless steel. These details in the entrance hall (D to H) were designed by Robert Atkinson.

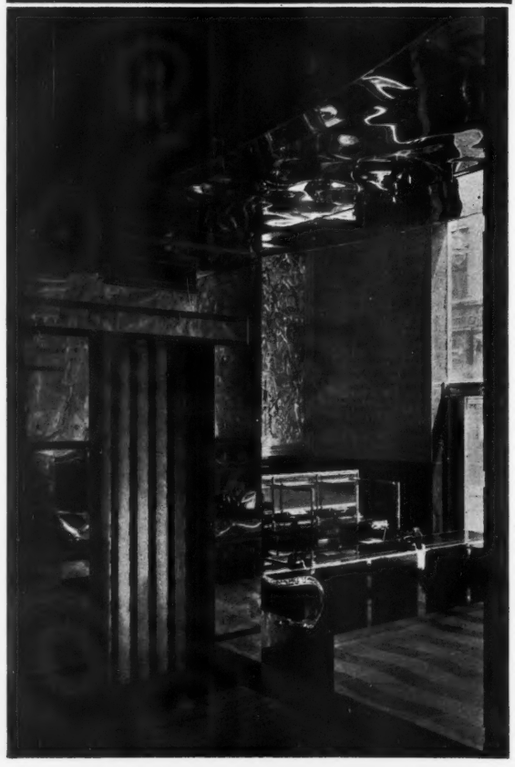
The entrance hall from the west end, looking east. The plain wall-surfaces and plaster ceilings are coloured in tones of silver and pale green. Indirect lighting is concealed along the lower edges of the beams and around the irregular contour of the fluted ceiling. The large beam running across the hall is encased in Birmabright metal with the coffers picked out in gold leaf. The wall-surfaces at each end of this beam are faced with polished Travertine marble. The large plaster panel at the end of the hall, representing the *British Empire*, was carved by Eric Aumonier, and is coloured in various shades of gold and silver relieved with touches of colour.



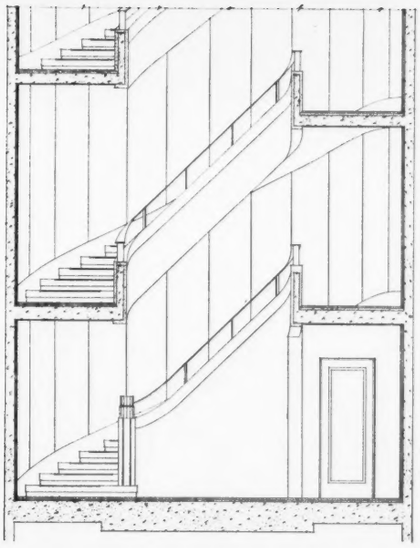


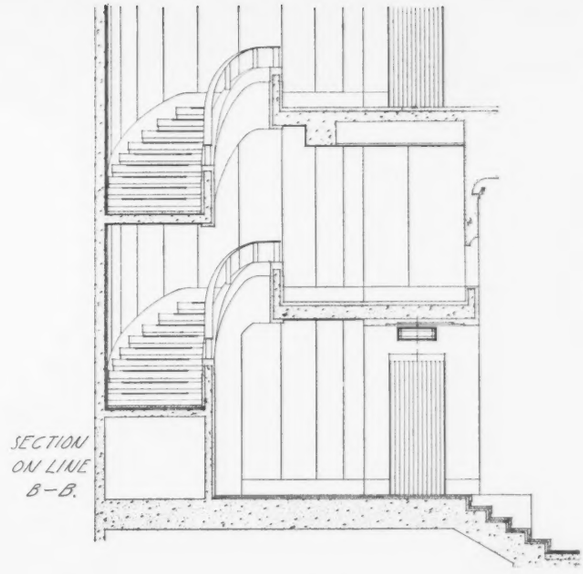
(*Centre*) The entrance hall looking north-west to the main staircase. The materials used, indicated by numbers on the key sketch, are as follows :—

(1) Travertine marble, highly polished; (2) black polished marble; (3) Birmabright metal (rustications coloured green); (4) rubber floor in alternate shades of blue and black divided by narrow bands of green; (5) figured ebony veneer; (6) cast bronze (finished chromium); (7) Birmabright; (8) black glass; (9) stainless steel; (10) emerald-green leather seat; (11) plaster panel picked out in gold and silver; (13) electric switchboard.

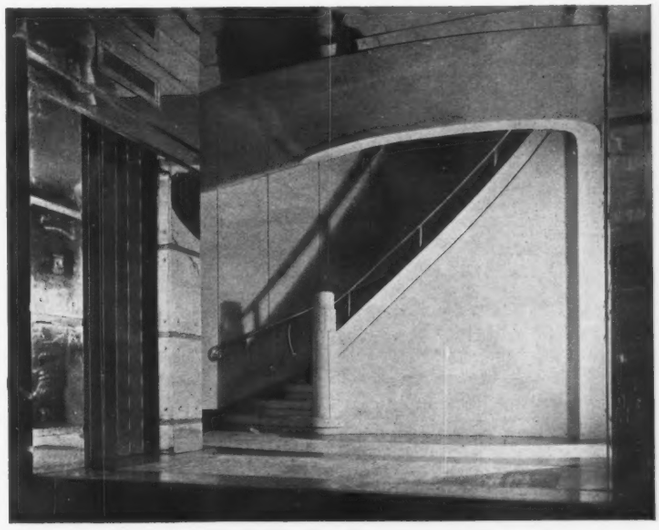


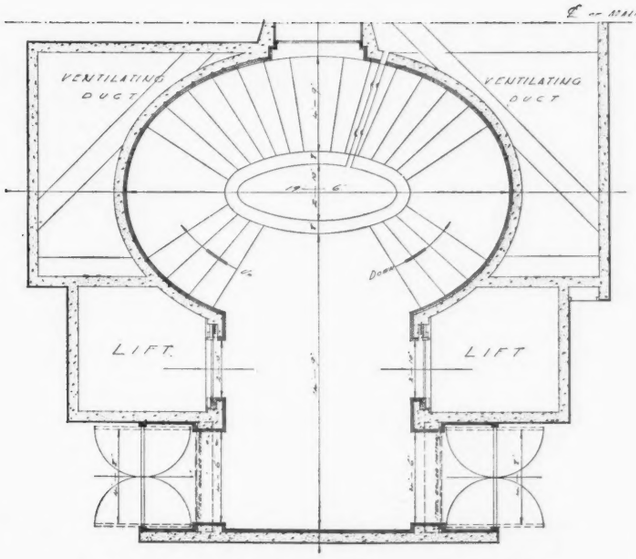
The lift hall. The ceiling and walls are covered with Birmabright, with rustications tinted in emerald-green colour. The floor is in Travertine marble, with a black marble border. Ornamental handrails are in cast bronze, finished chromium.



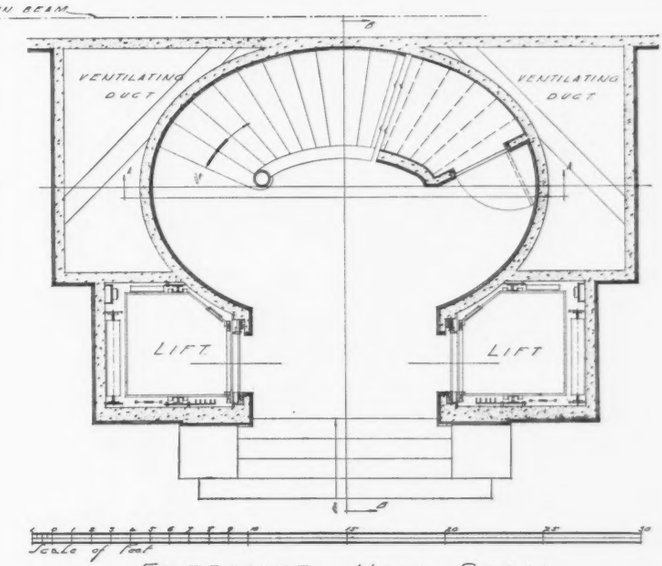


Above. Working drawings of sections *AA* and *BB* on the plan of the entrance hall below. *Centre.* At the foot of the main staircase looking from the entrance hall. To the left is seen one of the lift shutter-gates which are treated in silver cellulose. *Below.* Plans of the staircase portion of the entrance hall and of a typical upper floor.

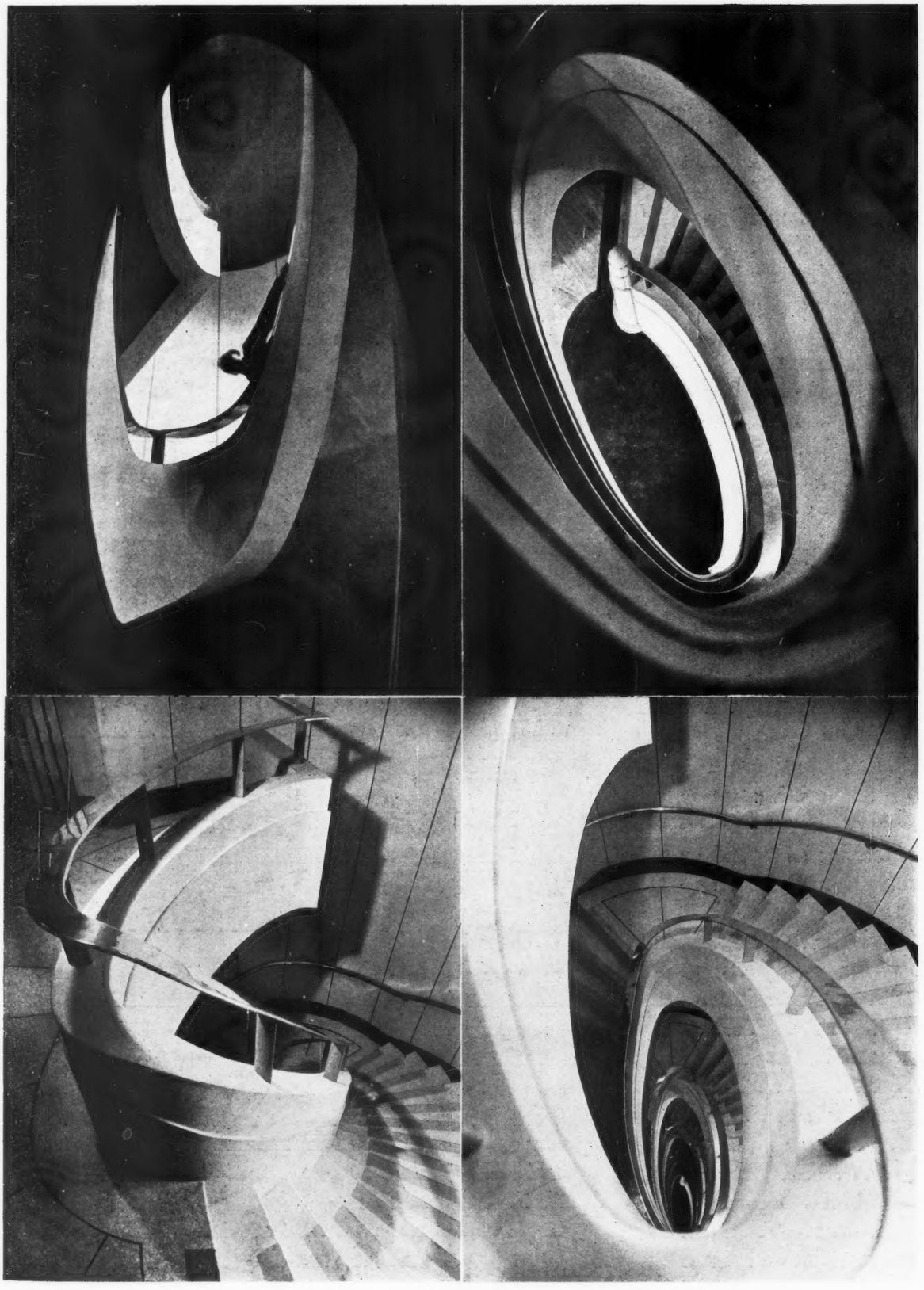




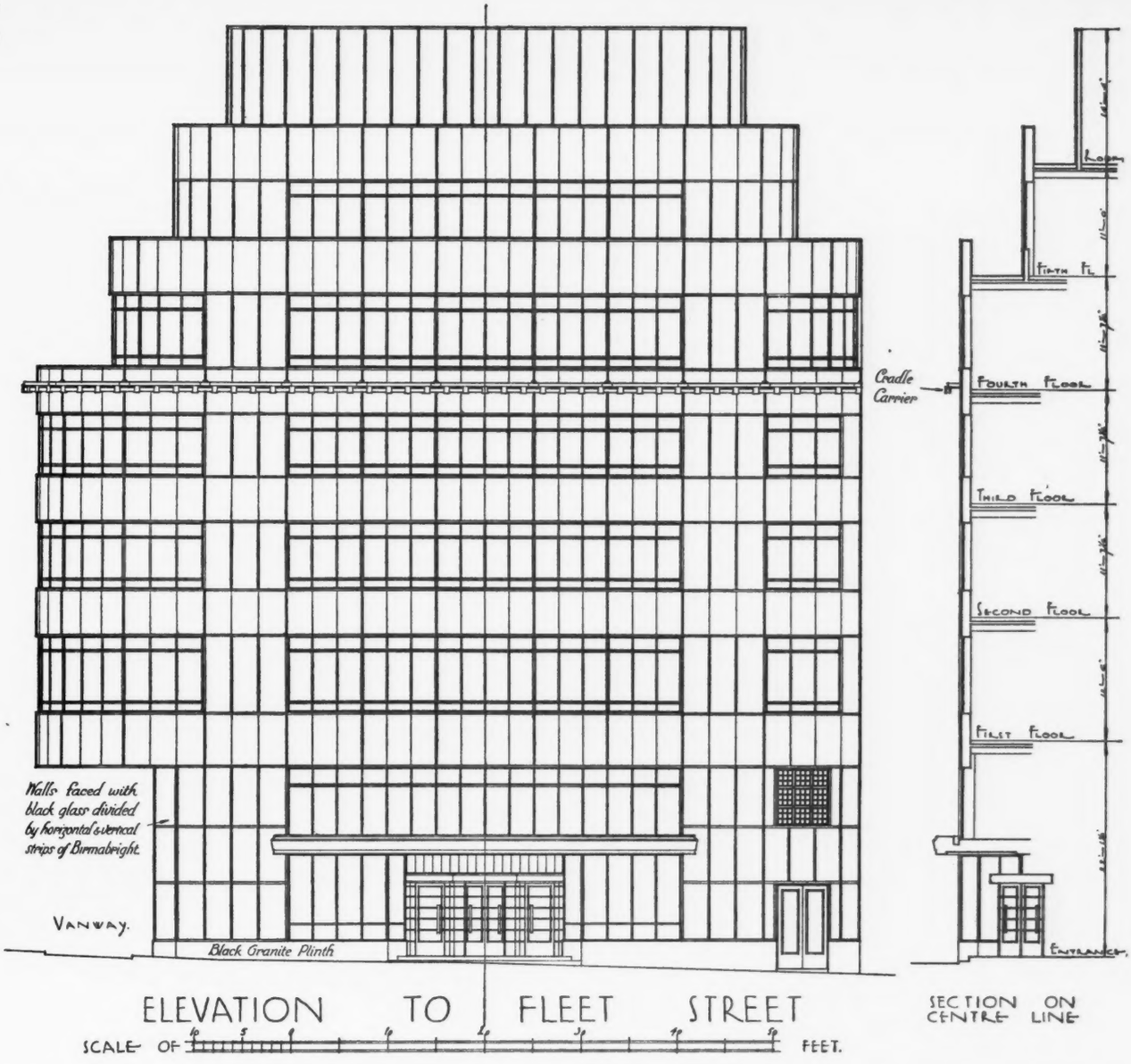
TYPICAL UPPER FLOOR PLAN.



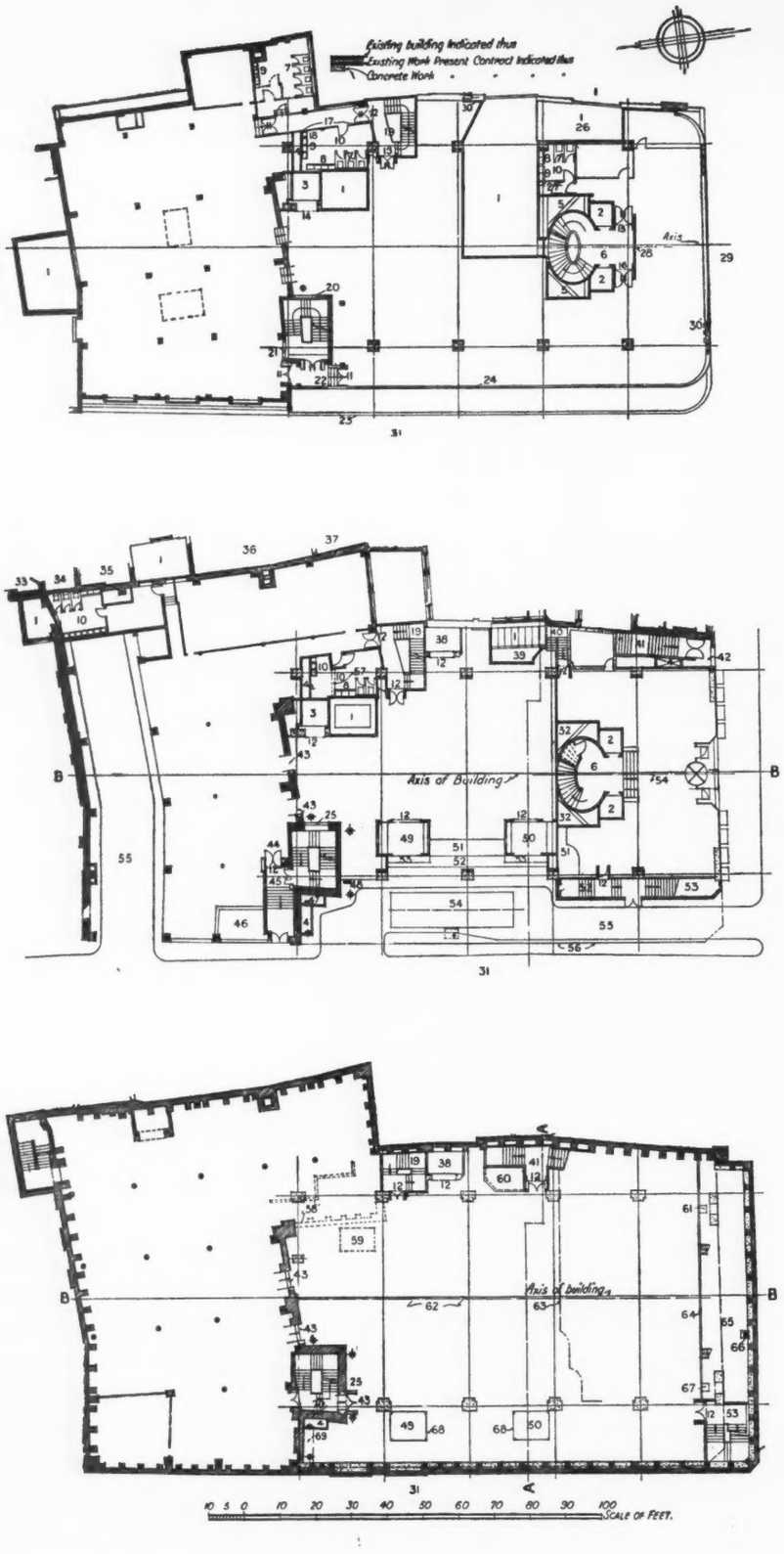
ENTRANCE HALL PLAN.



Top. Looking up (*left*) and down (*right*) the main staircase, which is constructed entirely of reinforced concrete and is covered with Biancola terrazzo, with vertical black ebony liners. The handrail consists of a flat Birmabright strip supported on emerald-green vertical supports. The soffits of the staircase and landings are finished in a venetian red. *Bottom.* Two views of the upper portion of the staircase. Non-slip tiles are used on the nosings of the treads which tone with the colour of the terrazzo.



TECHNICAL. The construction work throughout is of reinforced concrete, including the retaining walls on all sides, which form a basin some 40 ft. in depth below the street level; here the printing presses are housed, together with the requisite switch rooms, power galleries, foundry, etc. To guard against flooding from whatever cause, sumps are constructed at the lowest floor level and fitted with electric pumps, automatically operated so that water can be pumped into the drainage system. The soffits of the ceilings throughout the building are in concrete straight from the shuttering, no plaster being used. The pipe coils for the panel heating are placed in the ceiling soffits and the upper surface of the concrete slab has three inches of pumice concrete, and in this thickness the various services are run. The floor fillets to receive the various batten floors are secured to the pumice concrete, and the space between the fillets is filled with cork slabs for insulating purposes, in order to prevent the heat from rising to the floor surfaces. This method of floor insulation has been adopted throughout. The wall surfaces in the works section have been rendered with Portland cement, trowelled with a metal float to a smooth surface, while the office sections have been rendered in Portland cement. All the wall surfaces and ceiling soffits have been finished with oil paint. All windows have metal sashes; they are glazed on the Fleet Street front with polished plate glass, and on the managerial floor with ultra-violet ray glass. The



Plans of the basement floor (*bottom*), ground floor (*centre*), and fourth floor (*top*). The numbers on the plans represent:

(1) Areas; (2) lifts; (3) goods lifts; (4) vents; (5) vent ducts; (6) stairs No. 1; (7) w.c.s; (8) urinals; (9) basins; (10) lavatories; (11) self-closing double doors; (12–16) steel roller shutters; (17) burnt block; (18) sink; (19) stairs No. 2; (20) window bricked up; (21) opening bricked up; (22) louvre; (23) building line; (24) glass line; (25) new brickwork; (26) asphalt flat; (27) vent trunk cleaner; (28) axis of stairs; (29) Fleet Street; (30) pipe chase; (31) Shoe Lane; (32) vent shafts; (33) No. 19 St. Bride's Court; (34) Castle Court; (35) No. 25 Poppins Court; (36) No. 5 Racquet Court; (37) No. 6 Racquet Court; (38) paper hoists; (39) asphalt flat; (40) stairs No. 6; (41) stairs No. 3; (42) collapsible gate; (43) new openings; (44) existing door reused; (45) new doors; (46) paper chute; (47) smoke vent; (48) cat ladder; (49) reel conveyors No. 1; (50) reel conveyors No. 2; (51) bulkhead; (52) stairs No. 4; (53) stairs No. 5; (54) weighbridges; (55) vanways; (56) open railing; (57) vent trunk; (58) remove wall dotted—stairs; (59) light over; (60) bulkhead over; (61) ladder to resistance room; (62) runway joist over; (63) mezzanine over; (64) teak screen; (65) control gallery; (66) ladder down; (67) ladder to resistance room; (68) wire meshes; (69) vent over; (70) opening.

remaining windows are glazed with fire-resisting glass to comply with the requirements of the London County Council. The wall facings to Shoe Lane and Fleet Street are of specially toughened polished black glass, fixed in metal frames secured to the reinforced concrete structure, and the space between the concrete walling and the back of the glass has been filled in with pumice concrete. The black glass is bedded in mastic into the metal frames and held in position by silver-coloured strips of Birmabright metal, which facilitates the replacement of any portions of glass which may be fractured. A continuous track is fixed along the whole of the Shoe Lane and Fleet Street fronts for the purpose of running cradles for cleaning both the black glass and the windows. The whole of the roof surfaces are covered with asphalt. A complete installation of automatic sprinklers is provided, the piping throughout being concealed and run on the top of the concrete slabs in the thickness of the pumice concrete before referred to, the slabs being pierced for the short length of pipe to take the sprinkler head on the surface of the ceiling below. The floor surfaces in the offices are of Columbian pine battens, and in the works department of pitch-pine wood blocks. The vanway which runs parallel to Shoe Lane is laid with reinforced asphalt. The ventilating plant is housed on the main roof, and the vertical intake and exhaust ducts run down through the building on either side of the main staircase. The mechanical departments are artificially ventilated and supplied with clean washed air, warmed in the cold weather.

The Gorell Report

By John Betjeman.

ON July the twenty-first, 1931, a Committee sat under the chairmanship of Lord Gorell to consider the relations between art and industry; it was to advise the Board of Trade on—

(*a*) the desirability of forming in London a standard EXHIBITION of articles of everyday use and good design of current manufacture, and of forming temporary exhibitions of the same kind;

(*b*) the desirability of organizing local or travelling EXHIBITIONS of the same kind, both at home and abroad;

(*c*) the constitution of the central body which should be charged with the work of co-ordinating the above activities;

(*d*) the amount of expenditure involved and the sources from which it should be provided.

The Committee was fairly representative although it must be admitted that the Civil Service and Art Galleries preponderated. This was perhaps a good thing, since conditions had to be investigated thoroughly, and there is nothing like officialdom for doing that. There were thirteen meetings of the Committee and now a report of forty-three pages of large type and some addenda in smaller type are the result.

A brief summary of the principal recommendations of the report will show, better than any criticism which it will have to face, the nature of the undertaking. This is a summary of the principal recommendations :—

(i) A central body responsible for EXHIBITIONS of Industrial Art should be established with executive powers, in close association with the Department of Overseas Trade (paragraphs 63–71).

(ii) Ideally, there should be in London a special building for EXHIBITIONS of Industrial Art. As an immediate practical step an existing building centrally situated should be utilized (paragraphs 56–58).

(iii) The selection of suitable buildings for EXHIBITIONS in the provinces should be governed by the exigencies of local circumstances (paragraph 59).

(iv) There should be organized in London at regularly recurring intervals EXHIBITIONS of articles of high quality and modern manufacture allied in category, to remain open to the public for approximately six weeks (paragraphs 41–43).

(v) The organization of a Standing EXHIBITION (i.e., continuously open, though constantly changing) should be left for the consideration of the proposed new body when adequate experience and finance have been secured (paragraphs 36–39).

(vi) The main Periodic EXHIBITION should be supplemented by occasional exhibitions in London and elsewhere, including exhibitions for special trades or special purposes (paragraphs 44–49). Later, travelling exhibitions should be undertaken from time to time in this country (paragraph 50).

(vii) Later again, EXHIBITIONS Abroad, including Travelling Exhibitions, should be undertaken (paragraphs 52–53).

(viii) Suitable provision should be made for acquiring by gift or purchase some of the best examples shown in the Periodic and other EXHIBITIONS, and for their display to the public, pending the absorption into the National Collections of such of them as are eventually judged worthy of this honour (paragraphs 40 and 61).

(ix) The object of EXHIBITIONS should be the improvement of the taste of designers, manufacturers, distributors and the general public by the display to the best advantage of beautiful modern manufactured goods, due regard being paid to the purchasing power of the householder of moderate means (paragraphs 54 and 55).

(x) With a view to the maintenance of continuity with the existing National Collections (in which eventually some of the best of the material shown should be incorporated), MUSEUM authorities should be adequately represented on the body concerned with administration; the support of local ART MUSEUMS throughout the country should be enlisted for the scheme (paragraphs 60 and 61).

(xi) The activities of the British Institute of Industrial Art and voluntary Associations as far as the organization of EXHIBITIONS of the above types is concerned, should be unified and placed at the disposal of the new national organization (paragraphs 63–66).

(xii) Apart from EXHIBITIONS, the Government should prosecute concurrent measures aiming at improved status for the best industrial artists, increased use of first-rate artists by manufacturers, better art education, research into the needs of particular industries, and a safeguarding of artistic materials, and should make the Board of Trade specifically responsible for the advancement of Industrial Art in this country (paragraphs 21–27, and 88).

The capitals are my own; they emphasize the fact that

the Board of Trade must be subject to Exhibition mania. *Junius*, on page 28 of this number, has referred in detail to the report itself. What extra criticism I have, I will set down before going into the much bigger question which the report unwittingly raises. Setting apart, for the time being, the present-day importance of the Exhibition system, I sought a detailed criticism of the report itself. I obtained the opinions of two people who are, according to the report, important leaders in the co-operation between art and industry—a prominent retailer and a prominent manufacturer. As usual, their conclusions ended in a vicious circle. The manufacturer maintained, with reference to the slighting remarks on his taste made in the report by Roger Fry :—

" The retailer is all-powerful; he controls the manufacturer. The Committee politely abstains from entering into this old controversy, but Mr. Roger Fry in his appendix has not understood that the manufacturer supplies the retailer and to the retailer's orders and tastes ; he does *not* supply the public; it is only the retailer who is in close touch with the public. It must be made worth while for the retailer to exhibit and foster new and good designs."

A significant sentence in the report was this : " It is probably true to say that for one person who visits a museum or gallery, a thousand enter a shop to buy a cup and saucer." The report did not go on to say, as *Junius* and the manufacturer did, " and five thousand look into a shop window."

The retailer blamed the manufacturer and therein brought up a point that the report omitted—the feminine interest.

" Our manufacturers as a rule," said he, " are so masculine that they very often fail to appreciate the woman's point of view. The woman nowadays more and more insists on being FASHIONABLE. This may be partly due to the cinema, and to the illustrated fashion papers. . . .

" In America, smart women with considerable training are very largely used by manufacturers who know that they themselves are lacking in the feminine touch, to turn out what the smart woman wants and not what the men think the women ought to want. The result is that almost every girl can possess smart clothes, shoes, handbags, etc., for absurdly low prices."

The retailer went on to quote a typical instance. A traveller came to him with some pencils and pencil cases. The pencils were good and simple typical examples of the excellent craftsmanship which England possesses in almost every trade. But the boxes which contained them were hideous to a degree.

" The pencils are all right," said the retailer, " but couldn't you put them into better-looking boxes? "

" My boss has made these boxes for fifty years and sold them in thousands. What do you know about boxes? " said the traveller. " I shan't come here again."

" And you will not be asked," replied the retailer.

For this cheery example of the workings of British commerce, the manufacturer has his retaliation in criticism of the buyer who demands showiness and cheapness to bring about the quick sale on which the retail trade today depends. Both retailer and manufacturer agree that the fault lies in the buyer and the salesman. The general public will agree that buyers and commercial travellers are a by-word for coarseness and dogmatic stupidity. For some unknown reason men of this type whose ability lies in making successful deals, not in æsthetics, are allowed control of the public taste.

The real point is that the whole basis of the report was inadequate, and that it is in practical criticism of its inadequacy that most good can be done.

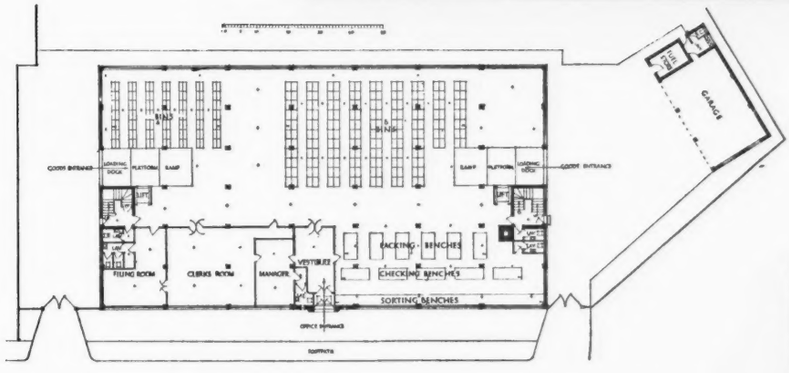
Apart from the fact that the progress of poverty and levelling of capital will soon compel people to give up that elaboration of useful objects which is miscalled art, it is not by exhibitions alone that the taste of the public, the manufacturer, the retailer, and even the commercial traveller and buyer, will be moulded.

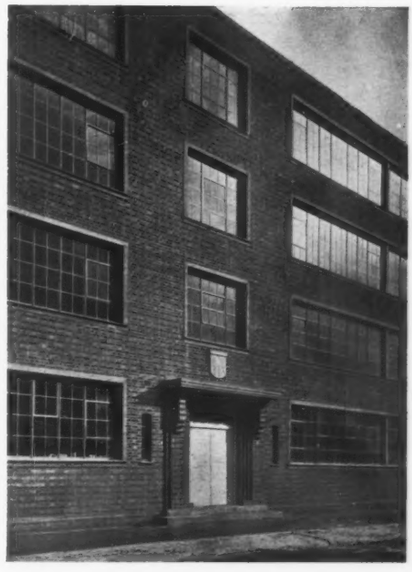
The Exhibition system is all very well in its way. The battle for it was fought by the Prince Consort over eighty years ago. He fought single-handed in the face of tremendous opposition. He thought that the Government should support the Industrial Exhibition of 1851. It would not. Now the Government has come to realize the importance of exhibitions. The Swedish Exhibition in London was a good example. It had three times the success that was expected of it. A public exhibition which differs but slightly from a shop can certainly be a success; in that case let us have an exhibition at once, as *Junius* suggests. If the report becomes more than a mere recommendation in this respect, it will have served at least one useful purpose. But exhibitions in museums which have been supported by the Government are of no service. The people who visit a museum as a source of instruction rather than a shelter from the rain are an insignificant portion of the public and probably know about taste already. Exhibitions in art museums would be redundancies. The special building for Exhibitions of Industrial Art in Central London, of which Lord Gorell is so proud, would soon become the unpopular haunt of officialdom, and its passages would resound under the sandals of " artistic " hand-workers and the bespatted shoes of commercial kings who were aiming at the control of it. Or else the place would become as mysterious and unknown to the general public as the Royal Society of Arts. The Government cannot legislate about art. It is only encouraging to find that it has at last realized the fact that bad taste means bad trade.

In the nineteenth century exhibitions and newspapers were the only means of publicity. Today, the media for educating public taste are not exhibitions alone. The greatest means of education is the cinema. This the Empire Marketing Board has exploited. But not the Gorell Commission. It is most extraordinary that it should have totally ignored the film. Nor has it mentioned wireless. Nor has it mentioned, as did the manufacturer, the one exhibition which is continually changing and continually drawing crowds—the shop window. There is a proposal at the end of the report to found a new journal to deal with the co-operation between artist, manufacturer and retailer. One would have thought that it would be more sensible to deal with this subject in a paper like *Design in Industry*, which already has a wide circulation, instead of a newly formed and self-conscious " art " publication.

This report on " Art and Industry " might have been written eighty years ago. It would have pleased the Prince Consort. But considering its all-embracing title and the wide means of publicity that there are today, it seems extraordinary that it should have been formed to discuss so minor an aspect as that of exhibitions.

THE MIDLAND BANK RECORD OFFICE

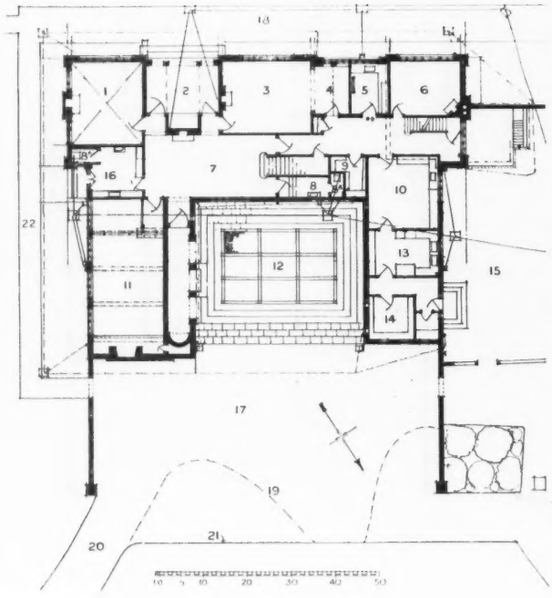




The new building for the Records and Stationery Office of the Midland Bank at Colindale, Middlesex, is steel framed, and has concrete floors and steel windows; the construction is fireproof throughout. All the window-frames, tables, bins and racks are of steel and the stairs of concrete. A maximum of daylight has been obtained by supporting on the stanchions all loads, and reducing to a minimum brick and other solid forms of construction. The bricks used for the external walls are Rustic Flettons. The stanchions in these walls are encased in concrete and treated as large mullions; a cement band has also been arranged around the windows in order to " tie up " the window openings. The flat roof is asphalted. The floor area is 41,500 sq. ft., of which about 4,550 sq. ft. is used for staff offices, kitchen and messroom, stairs, lavatories, lifts, etc., leaving the remainder for storage purposes. The whole of the office accommodation is planned on the ground floor and the messroom and kitchen on the first floor. The illustrations show a view and detail of the entrance front and the ground-floor plan. The architects for the building were Welch, Cachemaille-Day and Lander.

A HOUSE IN BUCKINGHAMSHI

1

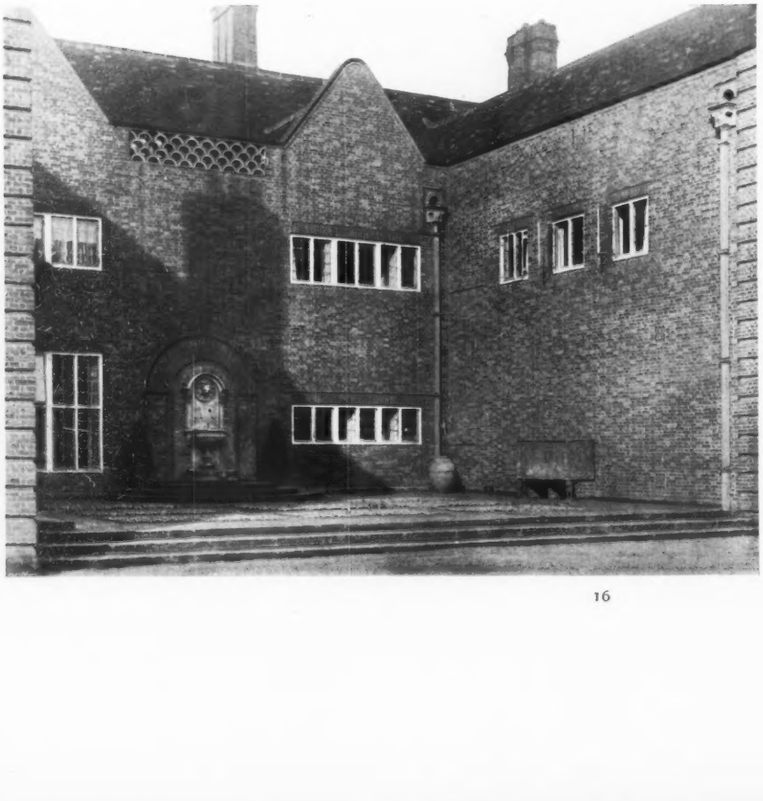


2

(1) and (2). Plans of the ground and first floors. The rooms,etc.,indicated by numbers, are as follows:

(1) Sitting-room; (2) loggia; (3) dining-room; (4) serving recess; (5) pantry; (6) servants' sitting-room; (7) entrance hall; (8) lavatory; (9) stores; (10) kitchen; (11) music room; (12) courtyard; (13) scullery; (14) larder; (15) kitchen yard; (16) cloak and flower room; (17) forecourt; (18) paved terrace; (19) existing line of shrubs; (20) existing drive; (21) new line of shrubs; (22) existing path; (23) bedroom No. 1; (23A) bedroom No. 2; (23B) bedroom No. 3; (23C) bedroom No. 4; (23D) bedroom No. 5; (24) sleeping loggia; (25) bathroom No. 1; (25A) bathroom No. 2; (25B) bathroom No. 3; (26) sewing room; (27) linen; (28) servants' bedroom No.1; (28A) servants' bedroom No. 2; (28B) servants' bedroom No. 3; (28C) servants' bedroom No. 4.

4



3

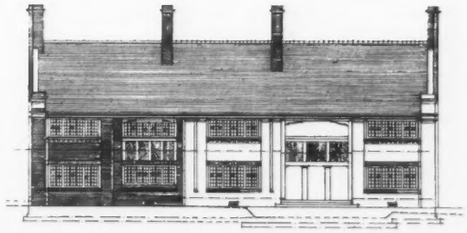
FIVE DIAMONDS, CHALFONT ST. GILES. Illustration (3) shows the north courtyard in which there is a wall fountain with upper and lower basins. The brickwork is laid five courses to the foot and is dark red in colour with a large percentage of flare ends. The roof is covered with old tiles in red and yellow. The paving is in panels of cobbled flints.

(4) is a detail loggia. The either side, a the south front a small red 3 in. × 2 in. w certain amoun to the main The posts and in English filling of plast Dutch tiles 1 ness. The sout house, facing

HIRE BY FORBES & TAIT

5

s a detail of the south
a. The brick piers on
r side, and all along
outh front, are built in
nall red brick 7 in. ×
× 2 in. which gives a
in amount of contrast
the main brickwork.
posts and balcony are
English oak with a
g of plaster and black
ch tiles 1 in. in thick-
The south front of the
e, facing the garden,
is illustrated in (5). The other recessed feature in this façade is treated exactly like the loggia. The paving is a mixture of Yorkshire and Ham Hill stone. (6) is a working drawing of the elevation of the south front; and (7) the elevation of the north front. These elevations are reproduced to the same scale as the plans. The house is the property of Miss Tetley.



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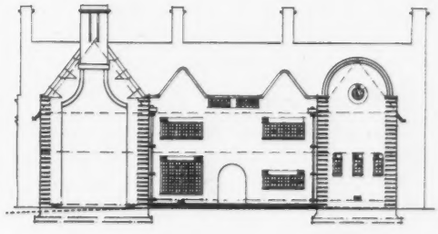
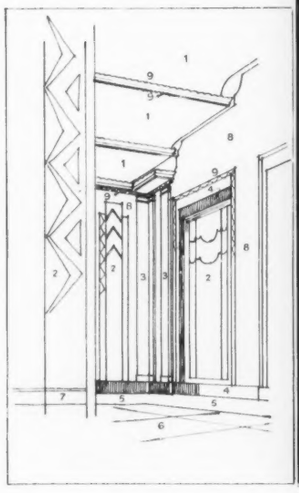


7

THE NEW WORK AT CLARIDGE'S

The materials used in the Ballroom are indicated by numbers on the key sketch below. They are as follows :

(1) Ceiling and light troughs—fibrous plaster; (2) mirrors in luna blue, peach and white; (3) pilasters in plaster, finished silver and green; (4) black marble base and skirting, also the surround to the mirror; (5) heated Swedish green marble border to (6) oak parquet dance floor in squares; (7) heated marble step to windows; (8) wall finish silver lacquered ceiling, etc. (1) soft pink; (9) enrichments in silver and green.



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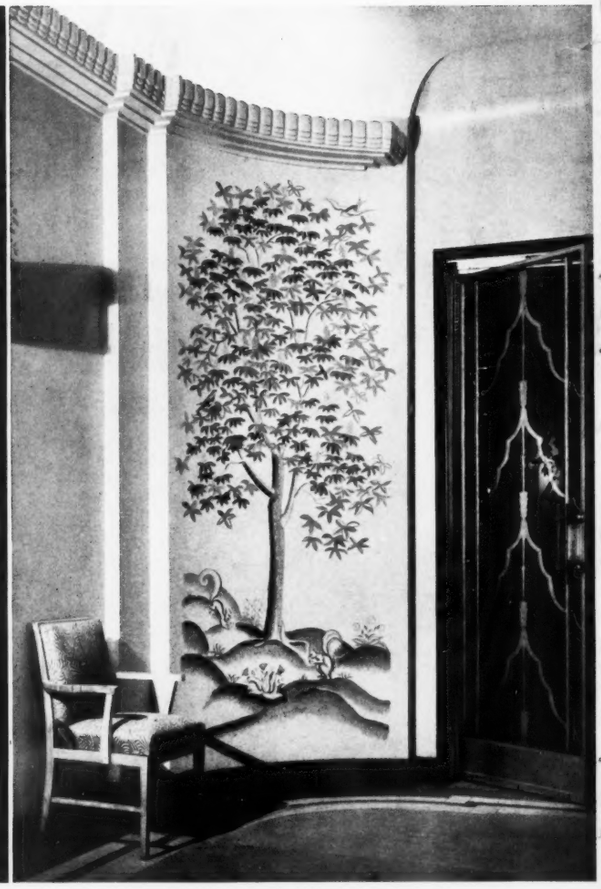
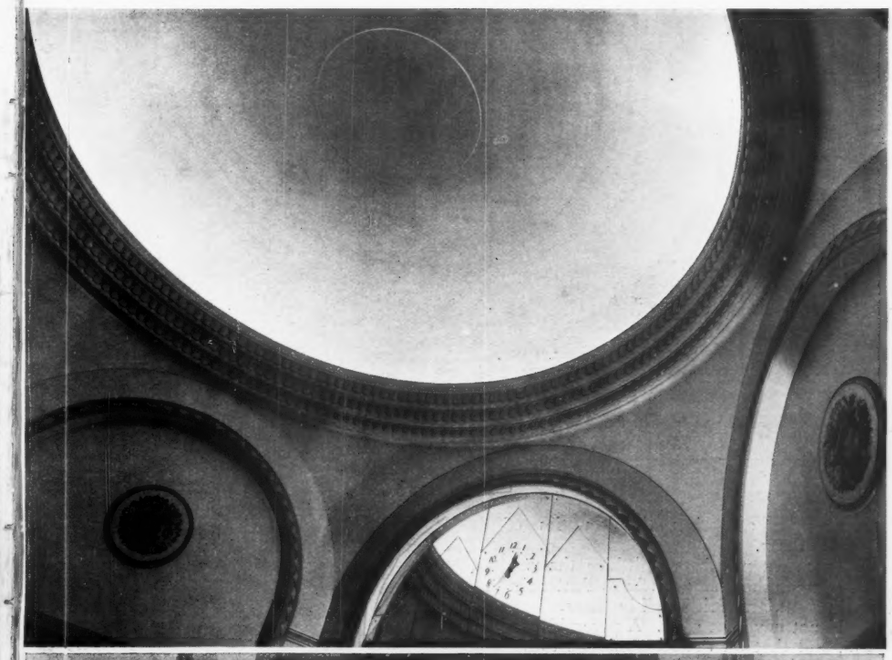


2

(1) A corner of the Ballroom reflected in one of the mirrors. The Ballroom is lit by tiers of hidden lights in the shaped ceiling. Black surrounds to the mirrors and the black marble skirting give value to the silver and green scheme of colouring of the room. (2) A corner of the Painted Room. This room connects the new Reception Hall with the Lounge of the hotel. The walls, which are white, are decorated with painting directly on to the plaster, *Spring*, *Summer*, *Autumn* and *Winter* trees being chosen as the subjects. Mary Lea is responsible for the design of these paintings and their execution. The glass doors are of silvered metal. The lighting is from behind the cornice.

'S DESIGNED BY OSWALD P. MILNE



3

(3) The domed ceiling of the Hexagonal Lobby. The main lighting of this lobby is from hidden cornice light thrown on to the flat-domed ceiling. The colouring is as described in (4). Painted roundels by Mary Lea are to be seen in the arches, while an electric clock is embodied in the mirror work over the entrance. (4) The Hexagonal Lobby forms a foyer to the cloak-rooms and is on the central axis leading from the entrance to the Ballroom. The walls are fibrous plaster and are primrose yellow with enrichments picked out in green. The architrave to the opening is marble. The floor is of Roman stone inlaid with Swedish green marble. The pedestals are of ebonized mahogany with golden bowls containing hidden lights. The carpet was designed by Marion Dorn, in black, grey and cream.

4

A SEQUENCE OF ENGLISH

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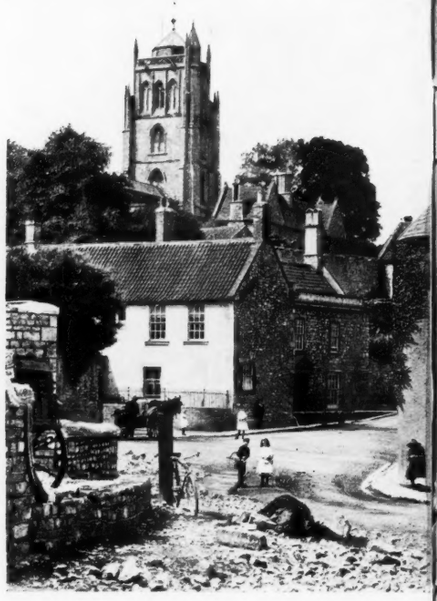
2



3

The English church towers are so familiar a feature of the rural scene that one is too often inclined to take them for granted. From the brick towers of Essex and the tall flint towers of Norfolk and Suffolk to the stern granite and Bath-stone structures of the West of England, there is a variety of detail that few people realize.

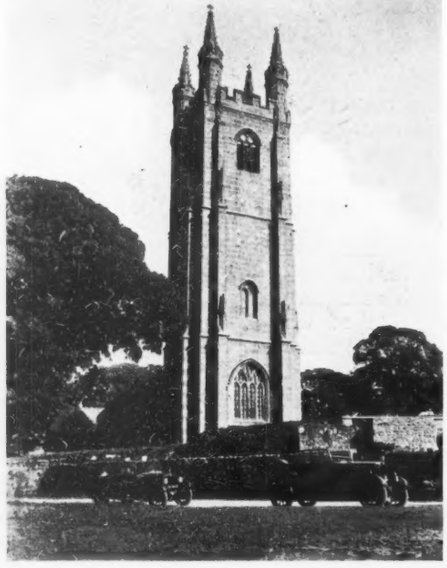
The areas in which the most important towers and spires occur may be defined as follows :

(1) The largest area begins in East Yorkshire, includes the whole of Lincolnshire, and extends from these counties like a band across the Midlands to Somerset, Dorset, Devon and Cornwall.

(2) The second area comprises the counties of Norfolk, Suffolk and Essex.

(3) The third area extends from Wiltshire through the counties bordering on the Thames as far as Tenterden and Canterbury in Kent, and Prittlewell in Essex.

Early towers did not have flat roofs. A pyramid was the earliest form, and that on the Romanesque tower of SOMPTING, SUSSEX (Fig. 1) is reminiscent of similar towers of the same date in the Rhineland. The simplest form of roof was the saddleback as at ELM, SOMERSET (Fig. 2) which was originally roofed in local stone. The custom of building flat roofs began early in Somerset of which the most important psychological example is that at SHEPTON MALLET (Fig. 3), which was probably built about 1375. This has the beginnings of a spire which was never completed, probably owing to lack of money. People seem



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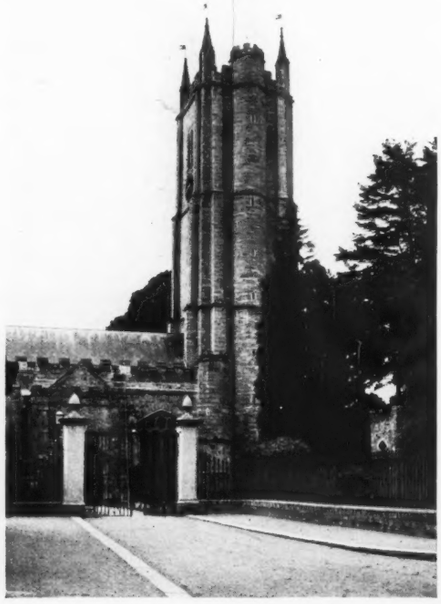

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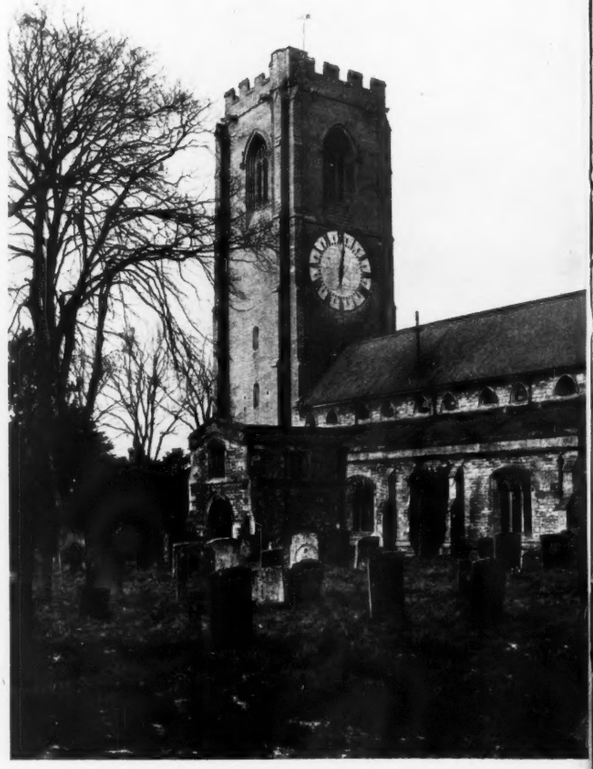

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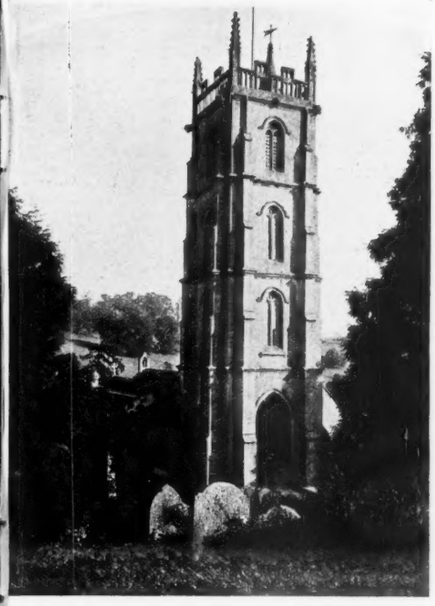
area of great towers. The group is characterized by the local oolite material and the covering of the upper stage with window tracery of which only a small portion is perforated, while the tracery is sunk or recessed in rectangular frames. All these towers have panelled parapets. That at NETTLETON (Fig. 6) is an example.

The remaining area of great towers in the West of England is that of Devon and Cornwall. Here the hard quality of moorland granite has caused the masons to attempt little surface decoration, except for the pinnacles which become small spires, and to rely for their effect on height and unbroken shadows. The towers can be grouped only by the arrangement of their pinnacles and stairs. WIDECOMBE-IN-THE-MOOR (Fig. 7) represents a subdivision in which the pinnacles are large and octagonal with the stair turret suppressed. ASHBURTON (Fig. 8) is an example of the largest of these extreme western subdivisions, which has a prominent projecting stair turret in one corner.

With the towers of this first large area—Lincolnshire, East Yorkshire and the West of England joined by the Midlands—there is only a difference of detail, though they are less distinguished in the East. The fine tower at CONINGSBY, LINCS (Fig. 9) is plain with refined detail. The enormous clock dial is designed to be seen from a great distance over the fens. The same arrangement of buttresses as in Devon and Cornwall and the window placed in the top stage will be noticed.

The less conventional architects who made bold experiments in East Anglia cause the towers there to be in a group on their own with little in common with the towers of the rest of England. Their influence extended as far as Cambridgeshire where the strange octagonal tower, probably designed to carry a spire, on a plain, square, lower stage at SWAFFHAM PRIOR, ST. CYRIAC (Fig. 10) is a characteristic example. A little farther west, in Bedfordshire, there is no such influence. The exaggerated buttresses, the panelled pinnacles and square-hooded

MEDIEVAL CHURCH TOWERS



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to have been satisfied with its appearance and evolved therefrom the flat-roofed spireless tower. It is therefore with the Perpendicular period that English church towers become subjects of interest and, for Dr. Allen, antiquarian research.

Without doubt the finest towers, even if we except Norfolk and Suffolk, appear in Somerset, and in what Dr. Allen calls the North Somerset group, which is distinguished by single or double windows in the top stage. BATHEASTON (Fig. 4) is a characteristic example. The Quantock group in Somerset contains the finest of all English church towers—Taunton, St. Mary Magdalene—and STAPLE FITZPAINE (Fig. 5) is a humbler village example. The group, with one exception, is characterized by having two windows abreast in the top stage.

The North Wiltshire group of towers, since it is adjacent to Gloucestershire and Somerset, may be included in the

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windows at ODELL, BEDS (Fig. 11) are characteristic of Northamptonshire.

The single illustration of the East Anglian group—of the brick tower at FRYERNING, ESSEX (Fig. 12)—will show that the East Anglian towers are without counterpart in the rest of the country.

Dr. Allen has classified these towers under definite groups of local masons and he has shown, as a result of a lifetime's scholarly research on this hitherto inadequately considered subject, that by the disposal of the windows and the treatment of the pinnacles and buttresses and by surface decoration, church towers may be divided into such groups. Some characteristic types are illustrated here, and it will be immediately noticed that these lonely feats of medieval engineering have much in common with the better contemporary architecture. The deep shadows and straight lines of a tower such as that at Widecombe, shares its proportions with an American skyscraper, while the more elaborate Perpendicular work of a tower like Batheaston's is not unlike modern steel construction.

Dr. Allen has written an intensely interesting book carefully. The Cambridge University Press has produced it beautifully with ample illustrations. The reader will have but one regret—that there is no second volume to contain the fine seventeenth-century towers of Wren, the towers of eighteenth-century churches, and even efforts in Greek Revival and modern Gothic.

The Great Church Towers of England, *Chiefly of the Perpendicular Period.* By FRANK J. ALLEN, M.A. M.D.Cantab. Cambridge University Press. Price 45s. net.

THE BOOK OF THE MONTH.

The Early Renaissance in Stone and Marble

By Sacheverell Sitwell.

The Quattro Cento. By ADRIAN STOKES. To be published in Three Volumes. London: Faber and Faber. Volume I. Price 25s. net.

THIS first volume of his trilogy upon the Quattro Cento reveals a new writer in the person of Mr. Adrian Stokes. Two philosophical essays, published some years ago, were sufficient evidence of his gift, and of his originality of mind, but now, in the sculpture and architecture of the Quattro Cento, he has found a subject ideally suited to him. On this more real and tangible framework, confronted with the toils of much research and reading, and concerned with hard stone and marble which give opportunity to his masculine, sinewy style, he has built up a book which can claim to have a separate life of its own as a piece of literature. It is to be read, that is to say, not alone for the information that it contains, but for the pleasure given by his dexterity in metaphor and image. His material is fresh; it has not been worked over and over again. It may be described as the early Renaissance in stone and marble, taken at its strictest and purest flowering; and I know of no writer who has his feeling for the material of stone and marble, and who can describe its hundred varieties with such authority and imagination.

It is too late, now, to reveal the Sienese painters, or the artists of the Florentine Quattro Cento, in the light of æsthetic discovery, but in the field that he has chosen Mr. Stokes can claim to be something of an explorer. His first volume is devoted ostensibly to Florence and to Verona, though, in reality, it covers a much wider field than that, and his heroes, at this early stage, are Francesco di Giorgio and Francesco Laurana. His arguments in their favour are supported by so admirable a battery of photographs that it is easy to agree with his enthusiasm. The succeeding volumes are to deal chiefly with Rimini and with Venice; but already the Temple of the Malatesta and the Ducal Palace at Urbino have been discussed at some length and illustrated. It is to be hoped that they will be fully described later on in his work, for they are among the most astounding creations of the Italian genius. He gives photographs of a couple of doorways and mantelpieces attributed to Laurana in the Palace at Urbino, and nothing more beautiful could be imagined. Another astounding production, that is described at length, is the Arch of Alphonso in the Castel Novo at Naples. Attention must be drawn also to the photographs of a doorway at Ancona by Francesco di Giorgio. But the whole book is full of delights of this kind, and the writer of this review, who flattered himself that he had seen all the fine buildings of Italy, found an evident masterpiece, previously unknown to him, in the plate of the portico to the Church of S.M. Delle Grazie, in the environs of Arezzo. This is the work of Benedetto da Majano, and it possesses, as Mr. Stokes suggests, an extraordinary affinity to some of the Moghul buildings in India.

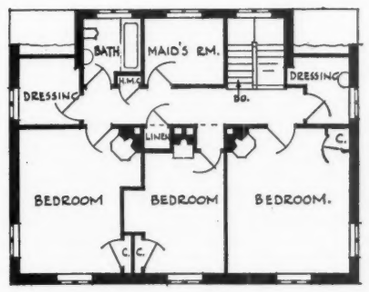
This rapid glance over some of its landmarks does not mean that it is an easy book to read. It is, in fact, an extremely difficult book, and some of its theories are not quickly understood. Mr. Stokes has, also, one of the slighter faults of the sectarian, that he attacks with too great a vehemence any artist who does not exactly conform to his pattern of ideas. He is, for instance, distinctly severe upon Mino da Fiesole, but his asperity only adds interest and excitement to the theme. It must be said, as well, that his writing is occasionally marred by slight Americanisms, such as the phrase "Roman decoratives" or "Roman chunkiness." On the other hand, his style may be seen at its best in his description of the curious Baroque town of Ragusa, in Sicily, in his apotheosis of Genoa, and in the passage describing the lavabo by Verrocchio in San Lorenzo, at Florence. The book is full of alert, lively images that sum up the situation in a sentence. An instance of this is his mention of a monument by Mino da Fiesole in Santa Cecilia, at Rome, the design of which he characterizes as a "delightful cracked almond."

If it is possible to compare this book with any other, so as to give some indication of its stimulating, invigorating character, I can only think of *Epochs of Chinese and Japanese Art* by Ernest Fenellosa, a book which I have known for fifteen years and read more times than that. But it is enriched by a much more imaginative fancy than it was in the power of Fenellosa to express, and the similarity in the two books consists in the shock of either author's contact with the objects that he loves. With Fenellosa the material was entirely new, and even with Mr. Stokes it is certainly on the outside edge of ordinary æsthetic experience.

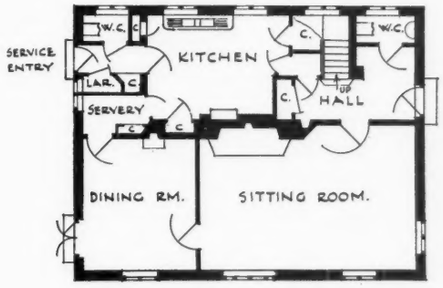
It is the tendency of the present age to exalt French art at the expense of Italian, and this book comes as a wholesome reminder of Italian achievement. It is the more valuable because its chief concern is with sculpture and not with painting. This is *conscious* and not *primitive* art at its highest moments of poetic sensitiveness. Perhaps Mr. Stokes is right in saying that eventually Francesco di Giorgio's name will be synonymous in popular imagination, like Leonardo's, with the Renaissance itself.

I have already praised the author's feeling for stone and marble, and I am tempted to hope that he will one day write a book upon this subject. It is a fascinating theme, and the art of the Roman Empire can only be understood and appreciated when their store of sumptuous marbles is taken into account. The marbled staircase in the palace at Caserta, and Bernini's Church of S. Andrea dell' Quirinale, at Rome, are an indication of what was still left of these marbles fifteen hundred years after they had adorned Roman buildings.

An enterprising and adventurous publisher would send out Mr. Stokes to write upon the temples of Angkor. He could compose magnificently upon such a topic. In the meantime his publishers are to be congratulated upon the lavish way in which they have illustrated this first volume. If the remainder of the trilogy is treated as generously, the result will be a fine gallery of photographs. It has been an auspicious beginning. Those who like their reading to be an adventure will never neglect this book. In a decade of feminine fiction, and of "Noelisms," the strength and muscle of his work are a surprise and a relief. He is to be thanked for this, and for having subscribed to none of the popular illusions. If the Quattro Cento is not more useful to our own future as Europeans than early Chinese art, or the sculpture of the Congo, then, indeed, it is time for the white man to give up his supremacy.



FIRST FLOOR PLAN



GROUND FLOOR PLAN

Cottage at Aldeburgh, Suffolk. Oliver Hill, F.R.I.B.A., *Architect. Cost:* Approximately £1,500.

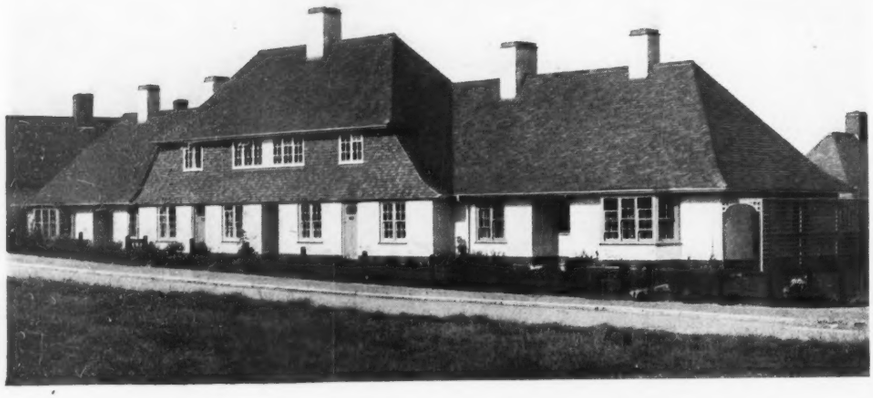
A New Book on Small Houses.

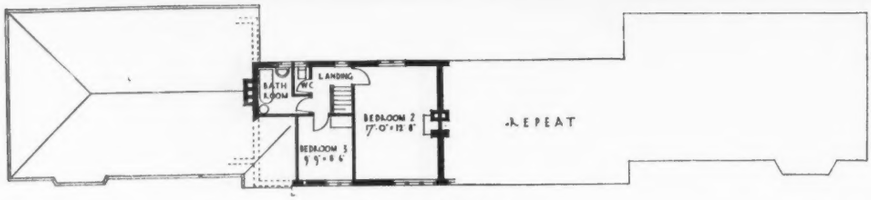
Small Houses and Bungalows. Edited by FREDERICK CHATTERTON, F.R.I.B.A. London: The Architectural Press. Price 7s. 6d. net.

RECENTLY there was published a pamphlet which sold in many thousands on *The Adventure of Building* in which the value and necessity for employing an architect were stressed. *Small Houses and Bungalows* will act as a companion to it, for it is photographic evidence of the advantages of such a course.

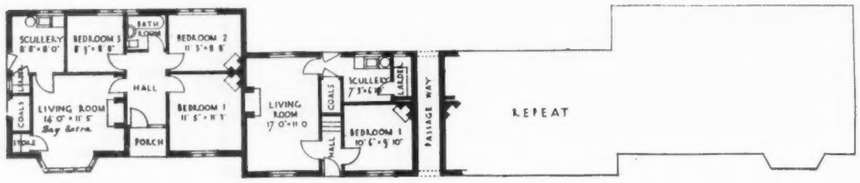
The day of the large house is over and the day of flat dwellers, in this country, is as yet to come. It has been profoundly remarked that every Englishman is at heart a countryman. For this reason he insists on a house of his own with its own bit of garden and, if possible, he likes a detached house. For this reason he has been at the mercy of the speculative builder who will charge him £50 extra for the half-timbering in front and a considerable sum for the stained glass in the hall, let alone the inconvenience of a badly planned interior and gloomy site. Even prospective purchasers who are prejudiced against the architectural profession will see in the leaves of this book, the advantages of seeking its services for their one- or two-storey houses of ten rooms, decently built in multicoloured brick, which cost only £292 10s. There are others, not very much larger, which cost up to £2,000; £1,000 is cheap for a speculative builder's structure on a "ribbon developed" estate.

Nor is it only on the score of commercial expediency that the prospective purchaser will employ an architect. For the architect, besides giving the house that individuality which every Englishman regards as essential, uses local materials when possible; and where not, materials that at least harmonize with the landscape. There are examples in this book—which represents Mr. Chatterton's catholic taste as an editor—of every style of house from the "half timber" of Messrs. F. W. Rees and Partners to the Ultra modern of Mr. P. D. Hepworth. Nevertheless, one cannot help feeling that it is between these two styles that the best English domestic work lies—in the unpretentious brick or stone houses of such architects as Louis de Soissons, C. F. A. Voysey, and in the gay style of Oliver Hill. This book, which publishes plans, price and materials with every illustration, is a definite proof that architecture can be both pleasant and inexpensive. The book is remarkably inexpensive, too, at seven and sixpence.

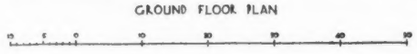




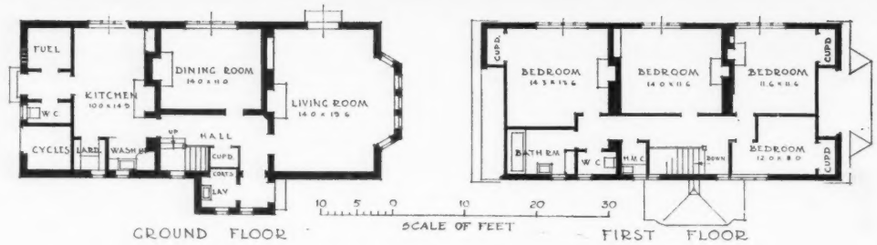
FIRST FLOOR PLAN



GROUND FLOOR PLAN



City of Nottingham Housing Schemes. Type of house known as Design A. 84. T. Cecil Howitt, F.R.I.B.A., *Architect.* *Cost :* Approximately £380 per house, if erected in large numbers. *Materials :* The plinth is built of dark-brown rustic bricks, and the walls generally are 9 in. thick treated with roughcast consisting of white cement and sand, and finished with a trowelled surface; the roof and tile-hanging are carried out in hand-made rustic Staffordshire tiles of slightly uneven colour; the ground floor has double-hung sash windows, and the first-floor windows are casements with small hopper lights; the entrance hall and scullery are paved with 4-in. quarry tiles and the whole of the other floors are laid with red deal boards; the interior woodwork is of deal, with Columbian pine doors, and the reception rooms are finished with dark oak stain; the remaining woodwork is painted and flat-varnished.



GROUND FLOOR

FIRST FLOOR

House at Barford, Warwickshire. C. M. C. Armstrong, F.R.I.B.A., *Architect.* *Cost :* Approximately £1,600. *Materials :* The walls are built of narrow broken-colour bricks with a darker Staffordshire brick for the base, and the roof is covered with 12-in. Norfolk reed thatch with wide eaves; the windows are steel casements glazed with leaded lights set in wood frames painted green; the front door is of oak; the staircase is of oak and the majority of the internal woodwork retains its natural colour; the long living-room has oak beams and an oak floor, and replicas of eighteenth-century hob grates fill the principal fireplaces. The illustrations on this page and the preceding one are from *Small Houses and Bungalows.*

LEN LYE'S VISUALS.

Two plucky years were given to the creation of the prologue of Len Lye's famous three-part film, *Tusalava*. This prologue was carried out in animated line drawings (such as are employed in cartoon films) and dealt with the beginnings of organic life up to the development of human anxiety.

Life cells form the actual *motifs* of the diagrams: biology is their inspiration. Throughout the greater part of the prologue the screen is divided into two panels: one black, the other white or grey. The size of either panel is in no way arbitrarily fixed, while blackness is often sucked from one side to another, or dramatically jumps from left to right. A "self-shape" develops, on the left-hand side of the screen, into a primitive totem. An "attacking-element" attempts to assimilate the shape, but, in so doing, is itself annihilated. . . . Symbolism can be interpreted as a depictment of an exterior force which attacks the true spirit of the artist.

During the prologue the screen alone is considered: there is no *montage*, superimposition, tricks with the camera. Everything GROWS, before the eyes of the spectator, from the original dot theme. The second section, on the other hand, introduces plastic figures. It deals with the beginnings of geological shapes (sea, earth, formation of rock, cave strata of earth) and ends with a conflict between land and water shapes in a climax similar to the first. . . . Layer upon layer the earth builds up: sea corrodes. Earth figures turn into palpitating light, recessed circles of vibrations; sea figures, in the eternal rôle of destroyer, form a contact. Annihilation comes in a violent series of electric sparks.

The third section, a ballet movement, deals with more humanized shapes and "the human 'self' attached to its leanings to live only to die to start again." The film ends with a shot of two stones thrown into rippled water; the camera dives down under the water to take a shot of nebulous dots and flickering lights—the completed circle!

Pianos provide sound for the first section; wire brushes, tap drums, rushing water, crackle of high-frequency current, for the second section; while voices are introduced only in the third section-dance of natural objects with marionette models for the more intricate movements.

Since filming the first section of *Tusalava* (Polynesian for "eventually everything is just the same"), Len Lye has created hundreds of plans, diagrams, photograms, batiks, all relating to the other sections of his film. Alas! economic problems have not, so far, allowed him to transfer these moments to celluloid. But an artist does not cease to be an artist because no gallery is willing to exhibit his pictures; a poet does not cease to be a poet because no Press continues to finance collected volumes of his work. No trick of fortune can prevent Len Lye from being the most serious and original FILM-THINKER still *thinking*!

OSWELL BLAKESTON.

The photo plan, illustrated above, is from the third section of Tusalava. *The Earth Shape (top left hand) is bordered off by a tape line, representing land fringe, from the Sea Shape (bottom right hand). The Land Shape is based on cellular structure and is emanating a flat spreading pattern from the centre of the round mother rocks in Earth Shape. The Sea Shape is grouped round sea flora simplifications and rings of force taken from wave* motifs.

Ettore Cosomati : Modern Wall Decoration

By Raymond McIntyre

ETTORE COSOMATI, who may be showing his work in London shortly, started his painting career with a leaning towards impressionism; though he did not keep to any mechanical regulation or system in the handling of paint, neither did he restrict himself to the limited range of the spectrum, and there was no approach to *pointillisme*.

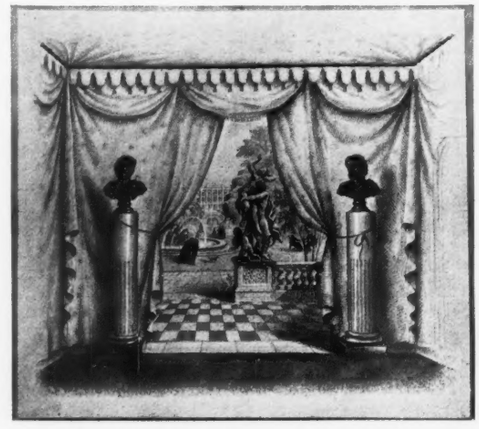
From this stage he advanced to an altogether broader and freer use of paint; his work became more consciously decorative and his vision more critical and selective and less inclined to accept casual effects, which he only used when they could be embodied into decorative shapes; objects incidental to a scene were utilized to construct some particular pattern, and less thought was directed towards atmosphere, though its influence could always be felt in its effect upon the colour.

Then came a period when Cosomati painted snowclad mountains and bare hills which helped him in a search for the actual structure of things, for he had now reached a point where mere appearances did not satisfy, emotion having, for the moment, been eliminated in favour of a severe analysis of the shapes of natural forms stripped of associations; " effects " were not admitted.

After this came a fusion of styles; a more complete realization of assimilated artistic ideas. The mastery of structure having been gained, the execution became more fluid; emotions were reintroduced, but were now intellectually steadied before being committed to canvas, and effects painted upon definite structural foundations.

A *TAPESTRY PANEL by* E. McKnight Kauffer. From the Exhibition at Carlisle House.

IN THE MARBLE QUARRIES OF CARRARA. Painted by Ettore Cosomati.



A *DESIGN by* Rex Whistler. From the Exhibition at Carlisle House.

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At the recent exhibition of modern decorations and designs for walls, panels and screens, held at Messrs. Keeble's, Carlisle House, Carlisle Street, Soho, designs by Duncan Grant, Vanessa Bell, John Armstrong, E. McKnight Kauffer, Rex Whistler and others were shown on the ground floor. Many of these designs were interesting as easel pictures, and very charming as such; but one doubts whether the matter of which they were composed would be sufficient for large-scale treatment, for undoubtedly a great deal of the individuality of handling, upon which most of these designs relied for their interest, would disappear when projected upon a large surface. Personally I find fixed decorations on a wall objectionable, for they cannot be adapted to changes of taste. And heaven preserve us from the consciously humorous decoration ! This sort of thing has claimed a victim in Eric Ravilious, and Mary Adshead's work tends to go in this direction.

Duncan Grant's screens are perhaps the most successful of his designs, being mostly open spaces of pleasantly related colour which are gently stimulating, sometimes suggesting vaguely remembered scenes. One feels that the essential factor in wall decoration is that the eye should not be troubled by obvious representation. Thus the distorted realism of John Armstrong affects our appreciation of the beauties of his delicate colour-schemes.

In the *Modern* room upstairs we realize the logic of the theories of Gordon Craig, for the question immediately arises : ought one to wear a mask appropriate to the atmosphere of this room?

Edward Wadsworth's decoration over the mantelpiece strikes exactly the right note. It is when the decorations in this room do not mean anything representationally that they are successful, for our eyes do not focus anything in particular. The shutters which open inwardly and fold against the wall between the two windows, designed by Houghton Brown, are, to a certain extent, in keeping, but fail to convince because they are not sufficiently detached in design nor reserved enough in colour; however, though experimental, the root of the matter seems to be in them.

The room is certainly stimulating and provocative, but it would be necessary to live in it for a while to appreciate its real merits and defects.

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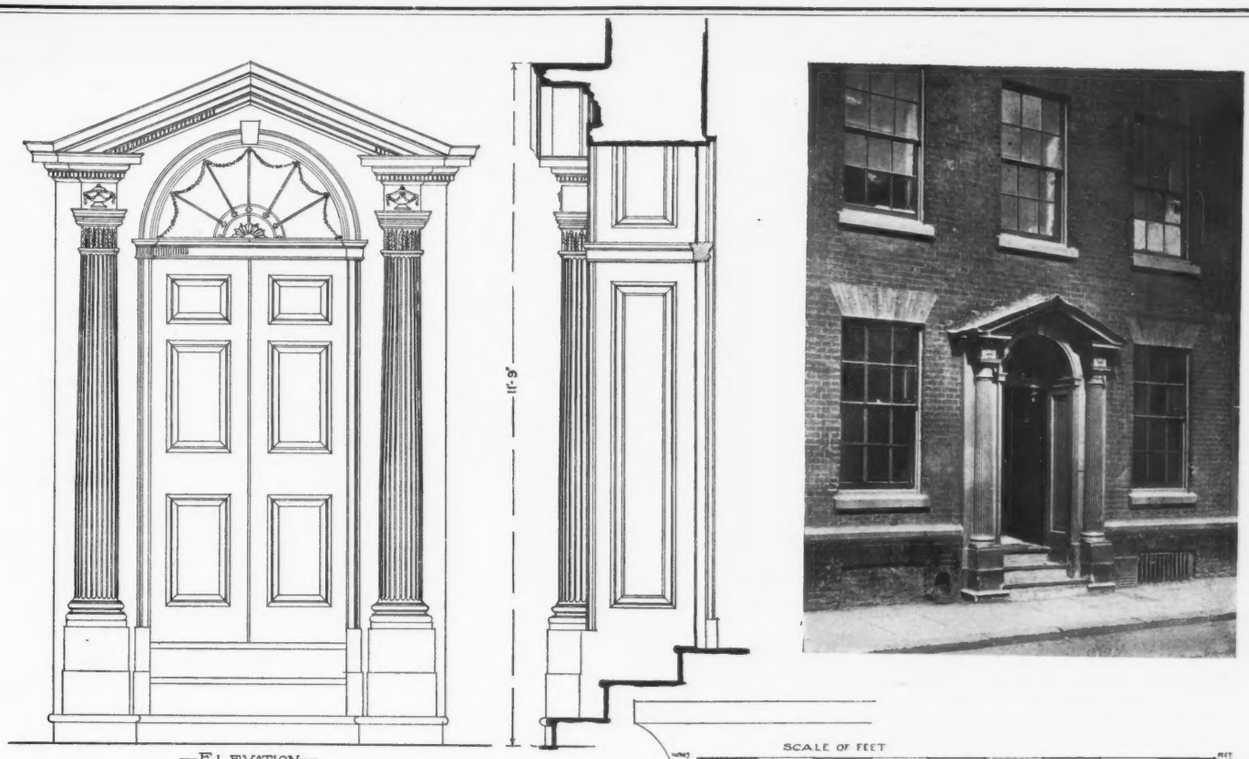
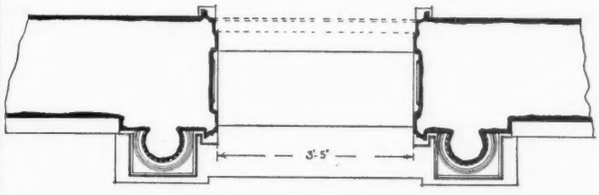
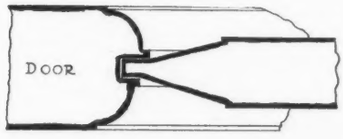
THE ERECHTHEUM. A good deal of reconstruction work is now being carried out on the Acropolis. Mr. Walter Hege, the author of this photograph of one of the six caryatides supporting the south porch of the Erechtheum, was given special permission to use scaffolding in making his studies of its exquisite details; he was thus able to photograph them at close range, a privilege not hitherto granted to any photographer.

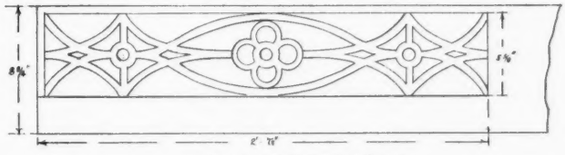
The Erechtheum takes its name from the legendary founder of Athens. The building of the temple is believed to have been started about 400 B.C.; on completion it was immediately damaged by fire and subsequently restored. In later days it suffered considerable vicissitudes and has served both as a church and a harem.

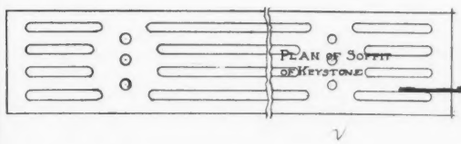
Lord Elgin brought one of the columns of the temple to England, and one of its caryatides can be seen in the British Museum.

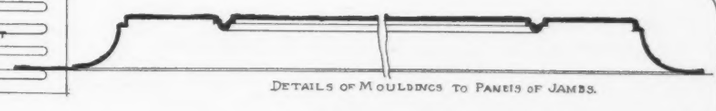


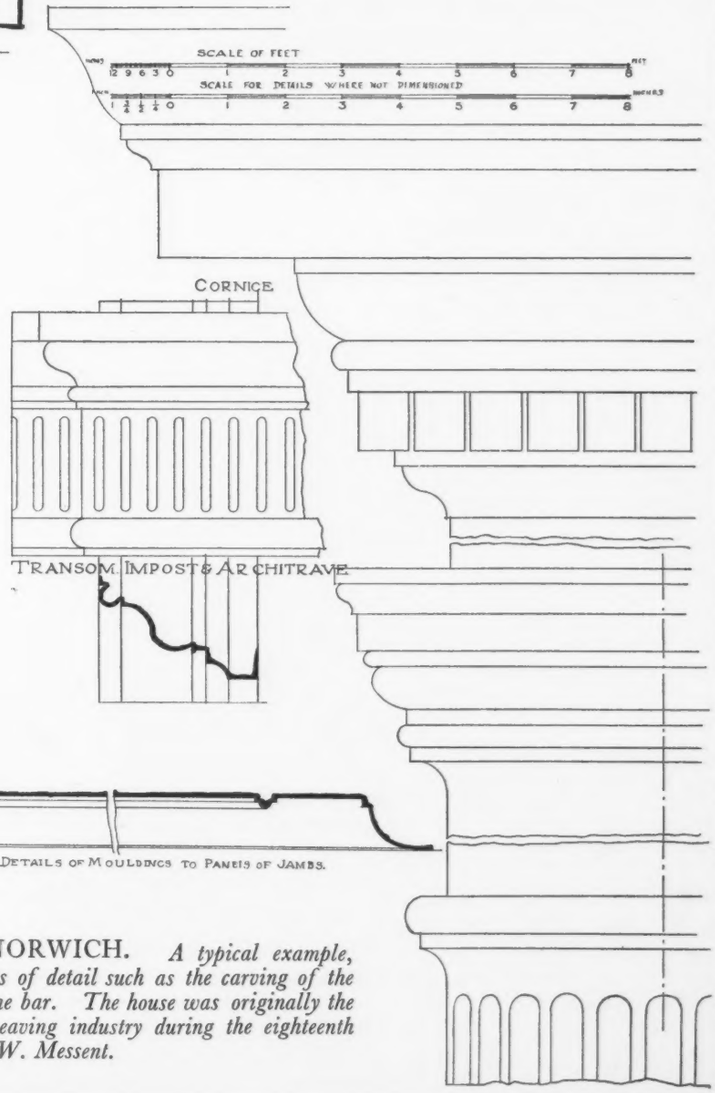












AN ADAM DOORWAY IN PITT STREET, NORWICH. *A typical example, from a Georgian house built about 1790, which possesses refinements of detail such as the carving of the soffits of the cornice and keystone, and the neat fluting of the transome bar. The house was originally the home of one of the city merchants who played a great part in the weaving industry during the eighteenth century. The doorway was* measured and drawn by *Claude J. W. Messent.*

A Free Commentary.

By Junius.

THE Committee appointed in the summer of 1931 by Mr. William Graham, the then President of the Board of Trade, under the chairmanship of Lord Gorell, to consider and outline a policy for exhibitions of articles of everyday use and good design of current manufacture, has issued its report—*Art and Industry :* No. 10854. 1s. net.

It is an orderly, stimulating and practical document. It has had no Press commensurate with its merits and importance. Perhaps amid the major distractions and hazards of the time, this is inevitable. Perhaps also for the report to be fully intelligible, the reader must be in possession of more facts about the Art-and-Industry situation and controversies of the last thirty years than the slight historical preamble of the report provides.

* * *

As is also inevitable in a report by a diplomatically balanced committee, a general air of tact and compromise prevails. British manufacturers are not blamed except very reticently, and by inference, for their indifference or obstruction. Mere politeness prevents British Governments from being explicitly twitted with their relative lack of enterprise in the past as contrasted with certain foreign Governments. No reference is made to the unfortunate—by which I obviously do not mean malicious—sandbagging of the D.I.A. at a critical moment of its history, by the foundation of the more official and magnificent B.I.A.A. which failed to gain effective support from manufacturers, and had the effect of withdrawing much support from the more spontaneous body.

* * *

The terms of reference being advisedly so precisely defined, there is little scope for the expression of the spiritual or civilizing aspect of the matter, though it creeps in now and again. As, for instance, in the following : " It is probably true to say that for one person who visits a museum or gallery, a thousand enter a shop to buy a cup and saucer; hence the immense importance of giving a right direction to the taste of boys and girls while they are still at school is evident, and we hope that the problem will be faced in the public, secondary and elementary schools of making the understanding and enjoyment of beautiful things an essential part of the day-to-day life of the school." Admirable, with its implication that, besides old masters in miniature on the walls, beautiful, or at least seemly, things of common use on the shelves of the school are needed. The report is, on the whole, however, inevitably and no doubt wisely aimed in the direction of Better British Trade.

* * *

The Committee is not in favour of a permanent exhibition of selected manufacturer's products on the score of expense; and on the well-argued ground—indeed, on actual evidence taken—that such an exhibition would tend to stale and so fail of its effect. The recommendation is—Periodic exhibitions with well-organized, concentrated publicity. On the other hand, they recommend a permanent organization and staff and, if possible, a permanent building to house a selected collection, absorbing and replacing the present collection of the B.I.A.A. and added to, presumably, from specially crowned entries from the periodic exhibitions. This collection would not be for the general public, or not for the public as sightseers, but for students, artists, manufacturers, distributors, and, we presume, any others specially interested.

* * *

The most important single recommendation is that there should be a central controlling—that is, executive, not advisory—body (with whom the voluntary interested bodies are invited to co-operate). " In order to differentiate sharply between the new scheme and the piecemeal efforts that have been made in the past there must be something essentially and unequivocally national which will strike the imagination of the public. In other words, there should be a central body controlling Exhibitions of Industrial Art whether in this country or abroad." The Committee recommends that this body, of not less than six nor more than twelve, should be appointed by the President of the Board of Trade, who would thus be responsible to Parliament, and should have a full-time paid director. A small honorarium for service is suggested for members, who would " be chosen primarily, not as representing particular sections of the community, but as persons of taste and cultural standards with an up-to-date and, as far as possible, an international outlook on Art "; a chairman " with energy, knowledge and taste " to be also appointed.

* * *

Calculated expenditure for a modest beginning, £10,000 a year, part of which would be provided by " charges for space " (the objections to this are noted in passing, and not, I think, altogether satisfactorily countered), " the formation of a body of subscribers " (difficulty frankly admitted) " trade levy " (submitted rather unhopefully), " charges for admission, commission on sales, sale of catalogues—*and so forth.*" (Italics ours). But, rather ominously, " the best hope of our recommendations being implemented would seem to lie in the generosity of some far-seeing reformer with great public spirit and with the requisite funds at his command." This, of course, in view of the difficulties of the times. Here follows a hopeful recalling of names—Sir Henry Tate, Lady Wallace, Mr. William Henry Alexander, Sir Francis Chantrey, and Sir Joseph Duveen by way of precedent.

* * *

Mr. Roger Fry, in his memorandum, included in an appendix, acutely analyses the existing situation, not burking or answering the difficulties (with which the whole position bristles), and adds a draft of a scheme for " Workshops of Decorative Design in British Industry " (*Omega* writ larger and wider) which, whatever their potentialities, do not precisely modify the financial uncertainties of the project.

* * *

The shadow of the financial difficulty is over the whole report—the Committee cannot be blamed for this, and show a wise candour in admitting it. Is it not, however, possible that a beginning could be made, transmitting for the moment the permanent building and the machinery for organizing the Exhibitions? Establish the Committee's " central body " of twelve or less as a crowning jury for products of specially meritorious design, giving it all the authority and prestige that careful selection of members and the national standing that unreserved official support can ensure. Announce that any manufacturer (under limitations and conditions to be devised) may present, in the form of photographs in the first instance, any product for judgment. Entrance fees (to prevent flippant submissions) could be calculated so as to cover charges of handling (and returned where crownings or commendations were awarded). Preliminary selections from photographs to be followed by formal judgment on the goods themselves, submitted by request of the jury.

* * *

Assume a *general* indifference among manufacturers. Very well. At least those who are striving to better their designs, and are working on the lines the Committee have in view, would submit their wares for assay. The attachment of the " crown "—a Government stamp or label issued on the formal authority of the President of the Board of Trade—would obviously assist the sales of the crowned product and act as propaganda for the cause of improved design *in the most significant and most extensive exhibition in the world—the windows of the retailers' shops.* This, of course, is only an adaptation of the Book Society's most successful procedure and would not, so far as can be seen, be subject to some of the objections that can fairly be raised against that too responsible body.

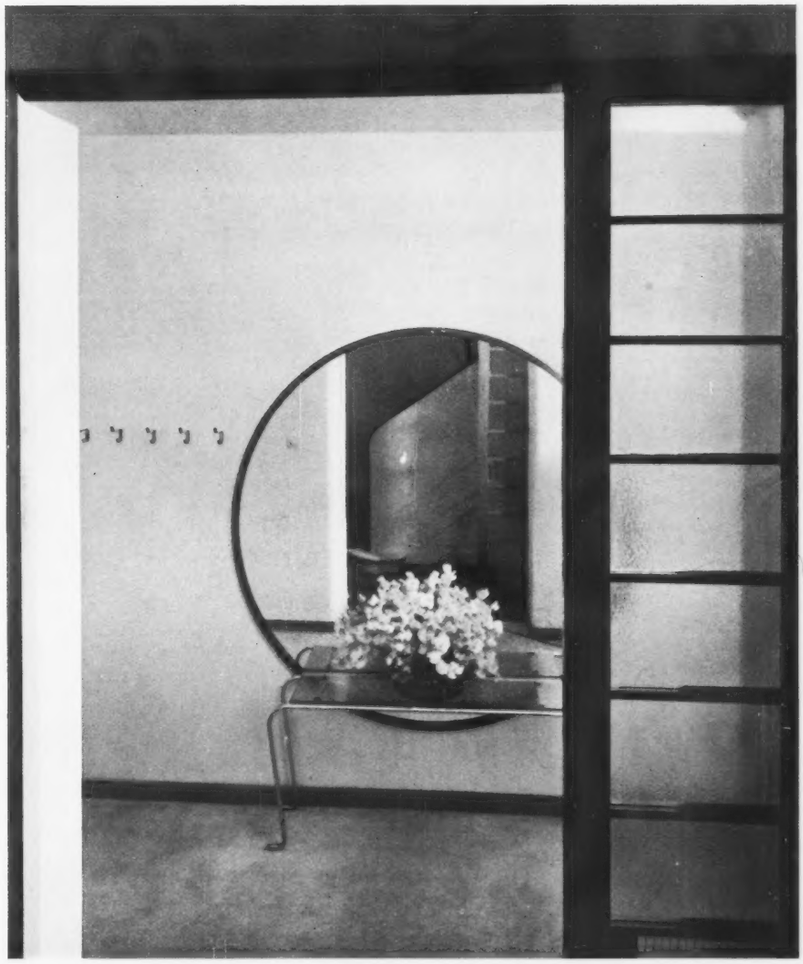
* * *

This is not the place to dot the i's of such a thesis. But there seems to me hope on some such lines. The project would develop gradually, which largely meets the expense difficulty. It is at least, *if the authority of the jury be established and maintained by the highest official support*, a trial of the Committee's scheme in essence if not in scale. It is much better than merely shelving another excellent report.

THE ARCHITECTURAL REVIEW SUPPLEMENT
DECORATION & CRAFTSMANSHIP
July 1932

FURNITURE TODAY— FURNITURE TOMORROW

BY WELLS COATES



THE ENTRANCE HALL AT No. 1 KENSINGTON PALACE GARDENS, LONDON, seen through the sliding screen to the Staircase Hall. The circular mirror is 5 ft. 9 in. in diameter, and has a wood surround cellulosed pale copper colour. The table top is pink roughcast glass, and the metal frame is copper-plated and lacquered. The hat-and-coat hooks are of aluminium alloy, anodized and dyed pale copper colour. The hardwood frame to the sliding screen is lacquered a deep Chinese red, and the glazing is in pale green roughcast glass. The Induroleum floor has a Bath-stone finish.
Wells Coates, *Architect.* J. H. Hawes, *Craftsman.*

The former Entrance Hall (date 1893) is described in the Sale Catalogue (date March 18, 1932) as containing :
"A large oval mirror in carved and gilt foliated frame and a pair of hat rails with 8 surplus hooks, a pair of Koodoo horns with skull and shield, and a pair of Moorish chairs inlaid with ivory, and a small pair of horns and a skull."

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" We are beginning to work in terms of architectural relations. . . . There is beginning to appear in the room and its equipment a sense of regulation, of control; the nervous disorders and hallucinations which posed as civilized habitations are passing. We are searching, not for old styles, but for the principles of our past that we may create a new thing."

—Paul Nash, *Room and Book*, 1932.

An admirable example of this new sense of order and precision is seen in (1) the interior of a working studio designed by Rodney Thomas and carried out by the Army and Navy Stores. The fitted furniture, containing compartments for a large variety of articles, is in Honduras mahogany; all the lighting is indirect, except for the centre daylight lamp, which is designed to cast no shadows, for painting at night. The ensemble (2) of desk and stool, screen and carpet (designed by Francis Bacon) is an expression of a more stylistic order, arranged for a space where significant pattern was desirable.

3

Metal furniture, beginning with metal chairs, first appeared *circa* 1851. The modern variant is in the steel tube form, of which John Armstrong has written : " The limitations of the material which so admirably prevent it from becoming stupidly ornate, tend to give it that confined perfection which is irritating, like a woman who is too efficient and too good." Very good mass-produced designs, as those by Marcel Breuer, made by Thonet, seen in the dining-room set (3), and the shoe-shop equipment (6) (*overleaf*) may be recommended as practical, graceful and comfortable for schemes in which their simplicity of line and lightness may be made to increase the visual space in a room.

Furniture Today— Furniture Tomorrow

Leaves from a Meta-Technical Notebook.

By Wells Coates.

" *When I put forward my opinion that the aspect of life, and the forms that surround us,* might, *perchance—without too great a disturbance for our dear conservatisms and delicate obstructionisms—be modified, I start from Buddha rather than from Lipton, Maximilian Harden or Madame Tussaud. But I start from Buddha with so much of the fashion and spirit of our time as he would have developed living in our midst today ; familiar with and delighting in the pleasant inventions and local colour of our age ; drinking Buchanan's Scotch whisky with relish ; smoking " Three Nuns " ; familiar with the smell of Harris tweeds, Euthymol, and the hot pestiferous Tube wind. I do not recommend any abstraction of our mental structure, or more definite unclothing than to strip till we come to the energetic lines required.*"

WYNDHAM LEWIS,
THE CALIPH'S DESIGN, 1919.

" *It occurs to me that above all things today man needs to create, in however small a compass, a harmonious world to inhabit, where, even for a short space of time, he may enjoy the forgotten luxury of contemplation.*"

PAUL NASH, *ROOM AND BOOK,* 1932.

FURNITURE today is, I suppose, what the dictionary says it is. The " prevailing sense of the word " is " movable articles, whether useful or ornamental, in a dwelling-house, place of business or public building; formerly included also the fittings."

But there have been other, more interesting meanings, for instance : " That with which one is provided; a provision, stock or supply of anything whether material or immaterial," or " That with which something is or may be stocked, something to fill or occupy, contents." Cowper wrote (1788) : " I am likely to be furnished soon with shelves . . . but furniture for these shelves I shall not presently procure, unless by recovering my stray authors." His " furniture " was all his personal belongings.

In such obsolete definitions, furniture seems to be well understood to be a means to an end, and also a " consumable commodity " which is eaten up, rather than a capital asset. The prevailing sense of the word tends to emphasize the mobility of furniture, but not necessarily its usefulness, or its destructibility; indeed, the furniture of the past, so far from being behind us, " moves on " for ever, by rail and road; it is continually in front, blocking the way to a more rational and sensible appreciation and organization of one's personal surroundings and belongings.

In the following notes an attempt is made to cut away the straying shoots of the older radical " furniture," and to transplant it altogether to the more fertile soils of personal, social and architectural function.

* * *

IN the general collapse of feudal society (and of the ape-ing of feudal modes and manners) which is taking place all round us today, the task of the architect is clearly defined.

It is not for us to assume the survival of a society already dead in order to excuse " fine architecture," or indeed to try to educate a " better society " to destroy the vulgar, the foolish and the repellent. For the people get what they deserve, or what they allow, or what is not completely beyond them to appreciate. It is for architects to invent, and to exhibit, a better architecture which will quite naturally be accepted and demanded by the people, for the people, and of itself produce a finer society.

In this sense the architect is not concerned with architectural " styles " or fashions at all, but with the organization of a new service, which he alone of all " experts " can provide. The natural starting-place for this new service must be the scene in which the daily drama of personal life takes place; the interior of the dwelling—the PLAN—and its living-equipment, the furniture.

* * *

THE nature of this dwelling-scene becomes daily more complex, and fast outgrows the background and environment in which it is placed.

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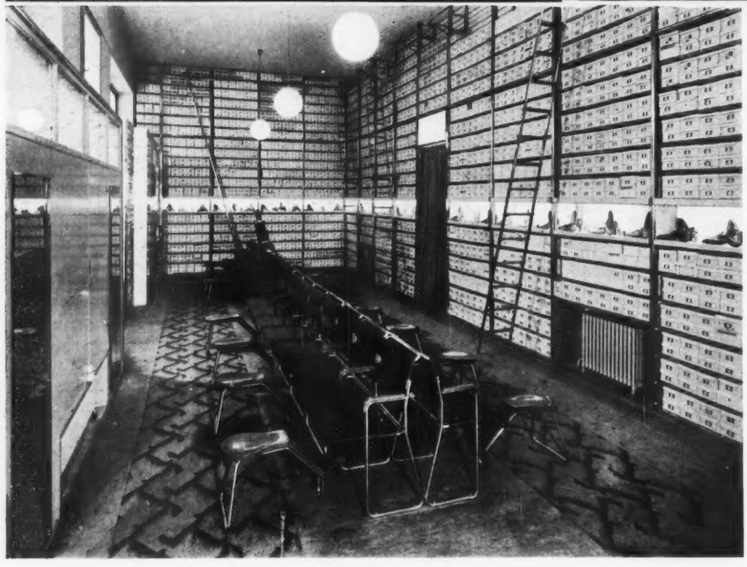


Two other examples of contemporary steel furniture are given in (4) a writing-desk and chairs by Cox and Company in the ante-room of the *Daily Express* building, and Heal's recently designed dining-room suite in chromium plate (5), in which the chairs have green hide seats and backs, and the table a black cellulosed top.

The requirements of the society in which we live must determine the things we make and live with. Our society is above all determined to be free. The love of travel and change, the mobility of the worker himself, grows with every opportunity to indulge it. The " home " is no longer a permanent place from one generation to another. The old phrase about a man's " appointed place " meant a real territorial limit; now the limits of our experience are expanding with every invention of science. We move after work, easily, at least within national frontiers; we move for holidays across frontiers; we move away from the old home and family; we get rid of our belongings and make for a new, an exciting freedom.

A new freedom which demands a greater comfort and a more perfect order and repose, and also a new type of *intricacy* in the equipment of the dwelling-scene.

* * *

THE intricacies of the houses of our fathers was a museum-type intricacy, and one of the chief occupations of our mothers was that of curator and guide. How barbaric their habit of overloading was ! How seldom did an object stand in the place which correlation appoints to it ! How obtrusive their pictures and ornamental bric-à-brac ! And how rarely were they aware that a room exists for the man, and not vice-versa; that he, and not the curtain or the picture, is to be given the best possible setting !

The vanity-value of intricacy is not to be discounted. Men have always loved intricacy, and for the very best of reasons. The sheer joy of making intricate things (yes, he himself making them—the more intricate, the greater the residual pleasure) has persisted throughout the ages, and still persists, but in another, and culturally more advanced state. The existence of this state does not appear to have been pointed out before, and should form a chapter in the *History of Taste* which yet remains to be written.

With the arrival of the machine, and the consequent transference of the handworked intricacies to their imitation by the machine, man's interest in the intricate thing *as such* was transferred to the intricate machine which could perform these marvels of " craftsmanship " in one-hundredth the time and at one-tenth the cost. The machine-made but handwork-designed article lost intricacy-interest as rapidly as handmade-design attempted to overtake the competition by becoming more and more frantically hand-made and less and less designed.

The next step in the scale was the discovery of new intricacy-interests, not only in what machines could make, but in what machine-made articles could make men do; what new liberations from unnecessary and laborious chores, what new joys in the intricacies of " how it works " and making it work better, or differently (yes, you yourself making it work !)

This projection of the love of intricacy into another dimension, as it were, must be viewed as an immensely powerful, active and creative force today, implemented as it is by the production and distribution of every conceivable type of intricacy-interest fulfilling scientific toy.

* * *

THE subject of intricacy-interest must be pursued briefly from the point of view of the worker-at-the-machine.

Henry Ford wrote :

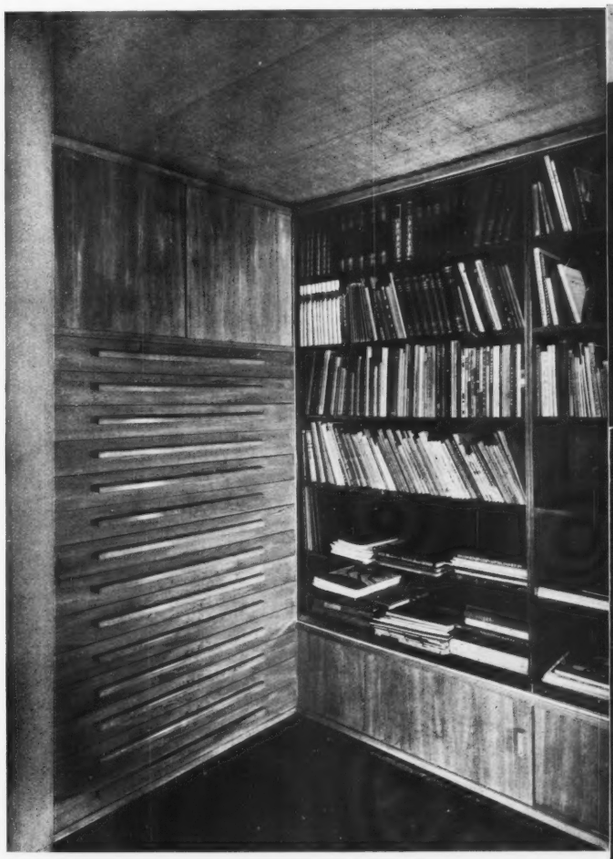
If a machine requires no judgment at all to operate, then it is better to make it automatic than bother a man to attend it.

And again :

Modern industry demands more highly skilled men and more of them than are in the world today. The situation is exactly the reverse of what it is commonly supposed to be. These men require not only skill but also versatility, and it is harder to get versatility than it is to get skill.

Wyndham Lewis wrote in 1926 (*The Art of Being Ruled*) :

We should remember what we owe to our machines, which are our creatures. " Remember the machines " would be a good watchword or catchword. We are imbuing them with our own soullessness.



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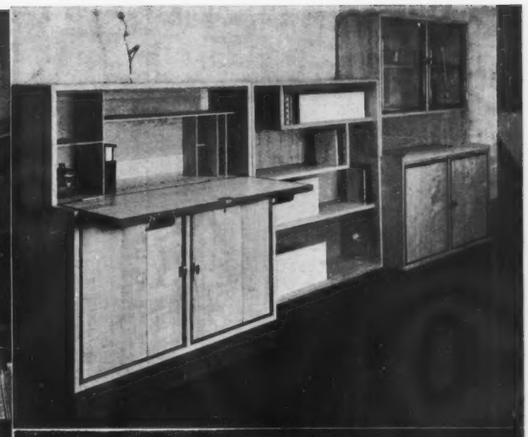

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An early example of the simplicity and economy of furniture built into the structure is seen (7) in the studio of the architect, Prof. Karl Schneider, of Hamburg (*photo by* Ernst Scheel), in which the materials are mahogany plywood and laminated board. Where "building in" is not possible or desirable, the unit-type bookcase or desk fitting meets a contemporary need. A combination of three pieces designed to be used together or separately is shown in (8) by Gordon Russell. The glass and china cupboard has glazed top doors framed in chromium plate, and the writing bureau has fitted pigeon holes above, enclosed by a fall front, and a cupboard below. All three pieces have a walnut base of standard dimensions. In (9) Serge Chermayeff's excellent setting for the tiny consulting-room of a dermatologist, carried out by J. B. Charles, a large number of purposes are seen to be equipped with operative ease and comfort. The centre panel of the wall-fitting contains a microscope-set for the service of which a high stool is conveniently placed.

The implications of these arguments, and their relation to the vital problem of leisure, are subjects which the modern architect cannot fail to study.

* * *

MEN now prefer (and the point must be made abundantly clear) the imaginatively accessible, but as it were hidden intricacies of machine-design instruments or articles of furniture, to the visually-complicated and often merely bothering intricacies of the appurtenances of the old-world dwelling-scene.

And more especially is this the case when men, lacking the wealth or opportunity to possess the "really genuine antique work of art" (they are all in the genuine museums, anyhow) are not to be deceived by the vanity-value of possessing mere reproductions of it, and are moreover beginning to despise the machine-made imitations as heartily as they are tired of the bother of seeing the "genuine article" without really being able to use it.

However, the persistence of pure vanity-value is to be noted in the possession of the new genuine-signed-by-the-artist, so-very-modern-my-dear, article of furniture.

There is an important distinction to be realized between what is "possessed" as an adjunct of personal vanity or wealth ("a museum-piece" you are told, with a smack of satisfaction) and what is merely *included for use* in the dwelling-scene for what its efficiency and formal significance is worth in the daily drama and routine of life. In the latter case the article is not valued as a "personal possession" so much as a means, a medium, for the liberation of individual values and appetencies which alone are the truly "personal possessions" of a man.

* * *

WE have arrived at some sort of conception of the older meaning of the word "furniture." Not a procession of cumbersome "possessions," but supplies, equipment for the living of a free life.

And if the order of the day is to be free, measures must be taken to dispense with all the bulky so-called movable articles that today come under the category of "furniture." The genesis of the house as a space enclosed by four walls and a sheltering roof has long ago partitioned itself into the required "quarters" for the separate and numerous personal and social functions. Gradually there have been added to it the elementary comforts and decencies of a habitable space. Any house is supposed to contain a bath, a heating and lighting system, and so forth. The dwelling-scene of tomorrow will contain

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The sensitive and sensible use of modern materials and harmonious colourings, the intelligent disposition of planes and surfaces in relation to light both by day and by night, are the radical factors required in contemporary interior compositions. In (10), a drawing-room seen through sliding doors from the dining-room (furniture designed and made by Betty Joel), the walls are in pine, the furniture in English sycamore, and the upholstery in pale tones of blue, pink, green and amber. In the setting for a hearth-scene (11) (designed by Peter MacDonald and made by Arundell Clarke) the ample proportions of the settee are enhanced by the space-freeing, glass-topped steel side-table. The dressing-table and stool (12) veneered in figured birch stained oatmeal colour (designed by David Bouverie and made by Crossley and Brown) are an example of simple, economical design, well disposed to both the natural and artificial lighting of the scene.

as part of its structure nearly all that today is carried about for the purpose of "furnishing" one house after another. Very soon it will be considered quite as fantastic to move accompanied by wardrobes, tables and beds, as it would seem today to remove the bath, or the heating-system, including all the pipes.

Thus "furniture" in the dictionary sense will take its place in the logic of construction, becoming an integral part of architecture. For the rest, clothing, bedding, crockery, utensils, books, pictures and sculpture will have the select value of a personal environment; will be, in fact, the only "furniture" (personal belongings) in use.

As an example of this principle actually carried out over a number of centuries, it is possible to describe, as the present writer has done, the structure and interior organization of the household in a typical Japanese dwelling-scene, without a single reference to furniture, and to end the notes with the words: "By the way, there is no furniture, properly speaking. Trays for food are usually provided with short legs, so that the tray forms the individual table for the squatting diner. Beds are simply mattresses and coverlets, pulled out of structural cupboard-spaces. The structure and internal organization of the scene permits any room to be a bedroom . . ." and so forth.

* * *

THE new freedom demanded by the conditions of modern life calls for a corresponding freedom from enslaving and toilsome encumbrances in the equipment of the modern dwelling-scene. We have seen how the love of intricacy, possessing as it does a surviving value, is fulfilled by the inclusion of intricate equipment in the daily routine of life, and how also the very intricacy of the instrument itself produces a simplicity and a comfort which enhances the feeling of "freedom."

But it must be pointed out that these desirable conditions cannot be brought about by haphazard planning and design, of what we have called the "dwelling-scene," however much "built-in" furniture and machines and equipment there may be. A new freedom of plan, a new unity of design, a new attention to detail in which the "furnishing" of the scene plays as important a part as, say, the placing of the wall-openings which let in the sunlight, must be invented. Modern design must begin from the interior plan (including furniture and equipment) as generator, and make explicit externally the processes, functions and qualities included in the whole scene.

The function of integrating, unifying and synthesizing a multitude of material details, processes and conditions, and of human desires, needs and appetencies, and of giving to the whole a formal aspect of significance, presents itself to the young architect today.

But it must be remembered (to quote again from Wyndham Lewis's *The Caliph's Design*) that:

> The great line, the creative line, the fine, exultant mass; the gaiety that snaps and clacks like a fine gut string; the sweep of great tragedy; the immense, the simple satisfaction of the surest, the completest art, you could not get if you succeeded in eliminating passion; nor if you crowned imbecility, or made an idol of the weak.

* * *

THE architect must be concerned with the organization of a new service for the people, which he alone of all "experts" can provide. When the people of this country realize the economic, social and formal value of this new service, they may realize too the colossal pretence that has stood for "art": that debased mass-produced "prettiness" and "pretence to beauty at second-hand" which spreads itself over the villa-nish dwellings of our land; and then they will perhaps be guided quite naturally, *because they really want to*, out of the wilderness of Tottenham Court Road, that strangely named Fifty-Pay-Way.

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The accompanying illustrations show a contrast between the "museum-type" furnishing of a Victorian house, and a contemporary treatment of the problem of living equipment and environment, at No. 1 Kensington Palace Gardens, London.

Wells Coates, Architect.

(13) THE FORMER WAITING-HALL (date 1893) is described in the Sale Catalogue (date March 18, 1932) as containing :

"A photogravure after Maude Goodman, a pair of Italian majolica brackets with figures ; a ditto pilgrim bottle, two Worcester pattern jardinières with aspidistras ; a statuary marble figure of Venus di Milo by E. Ferrarini, Rome, 36 ins. high ; a 42-in. verde antique marble spiral column on octagonal base, forming support for the previous lot ; and a set of ten Swiss cow bells on chain, forming a dinner gong."

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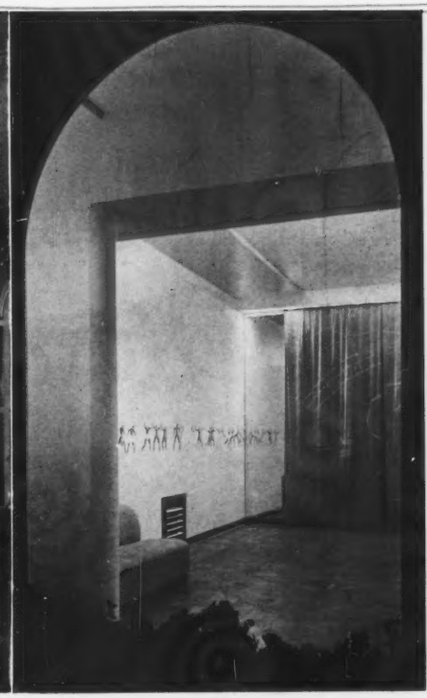

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(14) THE SAME WAITING-HALL (photographed from the same position, May 30, 1932) shows a telephone cabinet which encloses the bell-boxes and other equipment attached to exchange and private lines, and a set of push-buttons for the four extension lines : an illuminated electric synchronome clock over; and a portion of the frieze which surrounds the room, painted by John Armstrong. At the left is the door to the dining-room. At the right, the open door to the living-room shows the cocktail-bar end of the long wall-fitting in that room.

(15) is a view of THE WEST WALL OF THE FORMER DRAWING-ROOM, which contained among other *objets*, a

" half-life-size Nubian figure of a gondolier, richly gilt and decorated, supporting a Venetian glass candelabrum of five lights."

(16) shows a view (taken from the conservatory) of the same room converted into a ballroom. A projecting lighting trough illuminates the ceiling indirectly in a variety of intensities, and another lighting trough at the far end of the room illuminates the end-mirrors and the centre curtain, which has a line design painted on the silk, by John Armstrong. The low wall-frieze of ballet figures was also painted by John Armstrong.

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(17) and (18) are identical views of THE OLD and THE RECONSTRUCTED SCENES, taken from the living-room looking through the large double doors to the dining-room. The

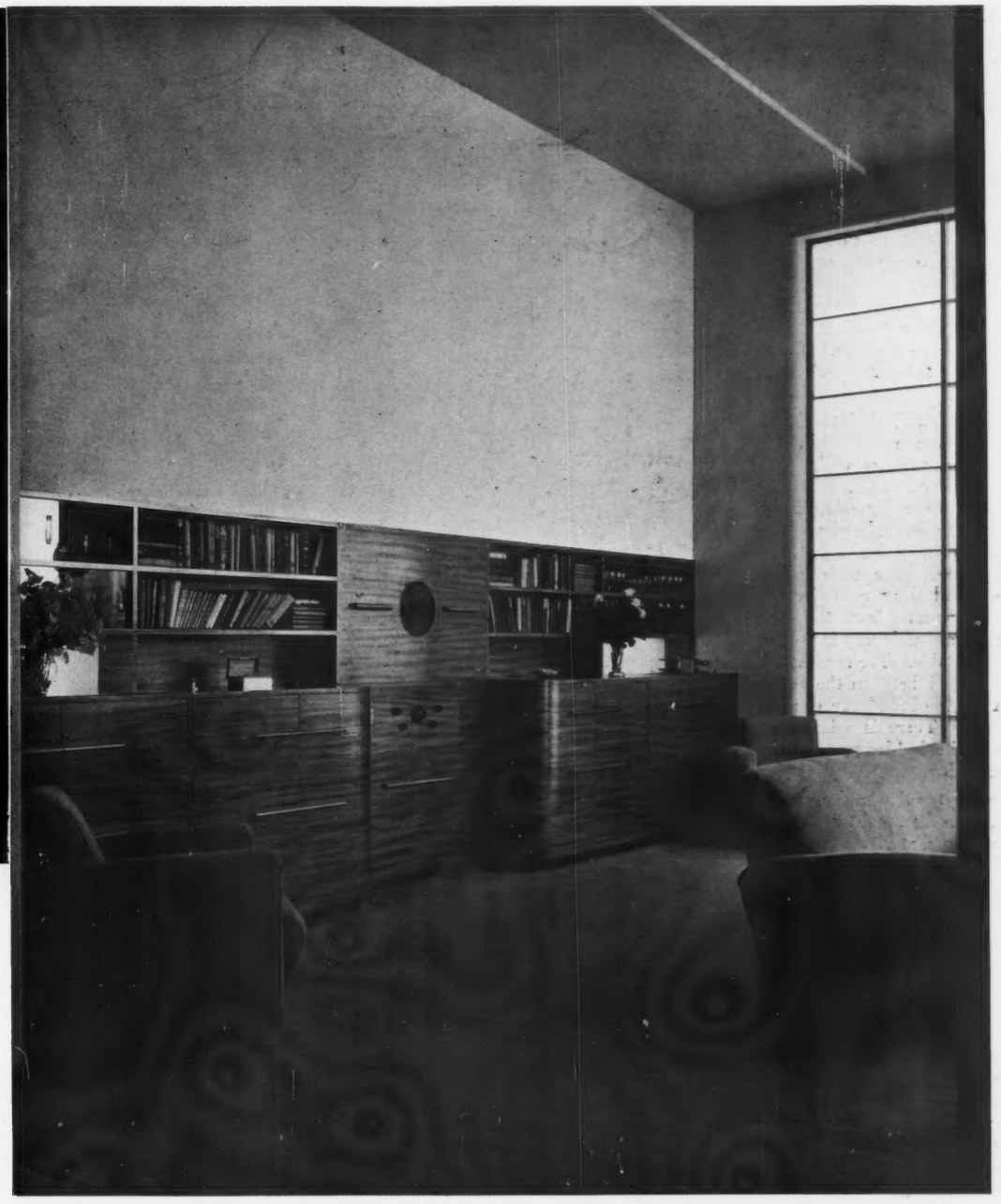
"massive carved oak furniture in the dining-room, comprising a 7-ft. lofty sideboard with lofty back, fitted cupboards and three shelves over, and massively carved forest scenes with bears,"

has been replaced by a long, low sideboard, in veneered Australian walnut, with recessed centre bay veneered in English burr walnut, and a panel over, veneered with rotary-cut white American birch, stained light walnut colour, with a line decoration painted by John Armstrong. An enclosed lighting panel with pink roughcast glass diffuser, softly illuminates this panel. The window-wall has been reconstructed to take a pair of sliding screens of lacquered wood and pale self-colour Shantung silk, which slide across the external windows. The screens are illuminated by a lighting trough over, so that the general illumination of the room is from the same zone both by day and by night.

(20) and (21) are IDENTICAL VIEWS TAKEN FROM THE DINING-ROOM. In the former is seen the

"large Venetian rocking chair in the form of sleigh, upholstered in leather"

shown also in (13) and (17). The new dining-table is 10 ft. long, and is constructed of laminated



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wood veneered with English burr walnut, framed up in steel sections to provide a long clear span, the steel legs being fixed to the floor and cased with pale green roughcast glass, the top faces of which are illuminated from the underside of the table. The high-back chairs give formal significance to the scale of the room. The sliding screen at the far end of the living-room is in four leaves, and is identical in construction and purpose with the dining-room screen (*see* 18).

(19) is a view of THE LONG WALL FITTING IN THE LIVING-ROOM of laminated wood veneered with Australian walnut. At the left, in the foreground, is the cocktail bar, with illuminated panel. At centre, the wireless set with baffle-plate loud-speaker over, and at the far end, the self-changing gramophone turntable, arranged to work with the wireless loud-speaker and its volume controls. The end shelves have sliding plate-glass doors, and the cupboards under are fitted for the storage of gramophone records, and other specific "personal belongings." The horizontal handles to the pairs of cupboard doors, and to the baffle-plate (which is arranged to slide forward for access to the loud-speaker) are of circular section, in Australian walnut.

In (18), (19) and (21) are seen THE ACOUSTIC CEILING SIDE BANDS which are carried on the same line (on plan) through the two rooms. These bands are designed to provide the extra absorptive area required, the close-covered carpet and upholstered furniture giving a value slightly under the desired reverberation figure.

(22) and (23) are views of THE FORMER PRINCIPAL BEDROOM, which contained a massive carved mahogany bed, and (at left)

"a kidney-shaped dressing-table with silk brocade drapery, two ornamental jardinières, a paper cylinder, and the brown parquet linoleum surround as planned." The twin lavatory basin, with hot and cold services, was fitted in 1894, and similar fittings were found in other bedrooms.

(24) shows THE NEW DRESSING-TABLE, veneered in English sycamore dyed a pale dove grey, with ebonized handles. The twin revolving turn-tables have double-backed mirrors, each mirror being in a slightly different tint, so that a view can be seen of the person in a variety of lights. The centre portion of the table-top has a panel which slides under the fixed mirror; the space below is for the dressing-table requisites, thus keeping the table space free and clean. Other compartments are fitted for the service of scent bottles, etc.

(25) illustrates THE BEDS, WARDROBES AND DRESSING-TABLE seen reflected in the mirrored wall opposite the window wall. The reflection is broken by the mirror-faced door to the dressing-room, which has an anodized aluminium stileplate and black bronze lever handle. The fitted wardrobes are in dove grey dyed sycamore, with black handles and plinths. The lower section of the wardrobe nearest the bed, on each side, has a spring door, which is operated from the bed. When this door is opened, a double tray slides out to form a bedside breakfast-table. The head-board, which is built into the wall between the wardrobes, is sloped at an angle of 75° for comfort when "sitting up in bed." There is a bookshelf over, and individual striplite bed-lamps are fixed to the returns of the wardrobes.

Craftsmen for the recon-struction, redecoration, the bedroom furniture, and for the upholstered chairs and settee in the living-room, at No. 1 Kensington Palace Gardens, Ernest Roberson. The craftsmen for the ballroom, and for the living-room, dining-room and other furniture, D. Burkle and Son; for the dining-room table woodwork, Lock, of Bath; for the anodized aluminium alloy stileplates, door furniture and other metal work, James Gibbons; for the decorative glass and lighting fittings generally, Galliers; fabrics by Edinburgh Weavers and Sixten and Cassey; carpets by Thomas Wallis; and radio-gramophone equipment by E.M.G. Hand-made Gramophone Company.

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ANTHOLOGY

STONES OF VENICE

I WRITE of stone. Few Northerners and few Orientals love stone : to the majority it is a symbol of barrenness. London streets would be unbearable except for movement and noise and night. Is it not horrid, so much stone standing there in the two minutes' silence ; and can you think of the endless pavements without the feet upon them ? Yet stone inspired the development of the visual arts, that is the Southern arts, so far as "visual" refers to arts concerned with spatial, rather than with rhythmic or temporal, values. I want to show the highest effect of mass as unrelated to suggestions of rhythm or movement, as a supreme achievement, the only mirror of human aim, I exhibit stones the opposite of barren.

But I need to introduce you gradually to Southern stone. The easiest images will at first be those Venice can inspire. There, even a Northerner must observe stone, for it is omnipresent. And he can bear this omnipresence because water, though silent, courses irresistibly, stemming for a time images of death that so much stone might shower on desperate lovers of green fields. Yet since the water runs slow, stone stands among it with the minimum of distraction, between water and sky. It is rare to see a stone building rise compact and white from soil : how much more solid when grown from water that bears a gondola brushing its hollowness against the lowest moulding.

* * *

One of the secrets of Venice is the bleaching effect that sun and salt air has on exposed Istrian stone, while on unexposed surfaces lichen spreads. Thus light and shade are magnified, every recess is potentially dramatic, each silhouette of statue salty white and black against the sky. The top storey of the Procuratie Nuove looks positively unreal, a stage setting, also the façade of the church which is now a cinema, at the back of San Salvador.

One could write at length of the interaction of the sea and of sea air on marble. For instance, a particular salt wind they have at Pisa causes strange incrustations to appear on the leaning tower. This is a poetic subject in view of the limestone origin of marble.

(The absence of soot in Venice and the greater percentage of lime in Istrian stone prevent me from making a parallel with the Portland stone of London.)

* * *

Spend a day in Venice with eyes on the ground. It will teach you as well about Titian as about the sculptor Agostino di Duccio. You will note when you finally sink exhausted at Florian's that the second step of the Procuratie Nuove under whose portico you sit, is made of white Istrian alternating with Verona marble—or is it reflection of the sunset, so faint are the salmon-pink veins, just a glitter, a confused warning, or is it somebody to the right reading the pink Gazzettino del Sport *which comes out at this hour ? The edges of the steps of many bridges are lined with the same stone. For instance, the Ponte del Vin. One can just trace the colour ; for Verona in long ages tends to lose its calcium and lime, leaving the clay. But here no lime at any rate has been lost. There are a few veins of pink in a moonlight white (this is the context for Agostino di Duccio who worked Verona stone at Rimini to the luminous effects of moonlight), while the bridge banisters of Istrian have gone an old ivory yellow. In paving below water this Verona becomes pallid, touched lightly by the moon ; but sometimes the water gives back a yellow rusty stain as on steps in the Rio del Canonico.*

I hesitate to refer to the colours of the marbles of St. Mark's. They are not so subtle, so consistent. Besides, I attribute a specially stimulating power to Verona—examine the seats of this stone inside the vestibule of St. Mark's and also the pavement—because of its colour in which each sunset fire is apparent as well as the rich pinky flesh of succulent fishes, and also because of certain more strictly sculptural properties to which I will refer later. If you have wondered where the rich light comes from in those great barns the Frari and San Zanipolo, know then that it is faintly reflected from the floors, as is most of the light in Italy. The floors are Verona diamante *alternating with Istrian. The walls of the Doges' palace are made up of an alternation of the same stones. The Verona flanks of the niches on the Porta della Carta attract the eye; so, too, the Verona bases and cable-ornamentation on San Zanipolo's entrance. For the live colours amid the blackening stone excite one orally. The same stone helps out the much-admired Miracoli church. The lower panels on the outside walls have two Verona bars let into each of them in the shape of a cross. This gives the flesh tones, the original incentive to every tonal effect, stimulating our love both of colour suffusion in general and of Venetian colouring in particular.*

These effects are not for England, where Verona marble looks ill, as seen in the Holborn Restaurant bar. In Venice one can transpose to interiors the outside light from which one has come. The light is uniform at evening. After dark the stone is watchful to catch the ensuing day.

* * *

Stone is solid, extensive and compact, yet reflects light pre-eminently. The process of living is an externalization, a turning outward into definite form of inner ferment. Hence the mirror to living which art is, hence the significance of art, and especially as the crown to other and preliminary arts, of the truly visual arts in which time is transposed into the forms of space as something instant and revealed. Hence a positive significance to man (as opposed to use) of stone and of stone-building.

THE QUATTRO CENTO. Part One, Florence and Verona.

By ADRIAN STOKES. (*See Review on page 22.*)

MARGINALIA

A FURTHER COMMENT ON THE R.I.B.A. EXHIBITION

"The competition was an important one : its result will do little to enhance the prestige of British architecture.

The winner, Mr. Wornum, is said to have tried to bridge the gulf between the classical and the modern.

Like most compromises, his design is merely dull.

Even architects have to live in the twentieth century—though you would not think it to look at this exhibition. Nine out of ten of the designs submitted are in that Græco-Swedish department-store style—ornate metal grille doors, sham classical pillars, sham modern "jazzy" decorations, refined plaques and friezes—which makes a walk in London's newer main streets so painful.

Is anything wrong with our architects' training school, the Architectural Association ?"

The Dragoman in the "Daily Express."

POEM BY MICHAEL DUGDALE.

ORNAMENTIA PRAECOX

DRAWING BY WILLIAM EDMESTON

The plans are done, the work is over,
Finished now the toil and stress.
Hark ! the draughtsmen sing together
Of the joys of wantonness.

Past the weary months of labour,
Months of planning and of thought.
Nought remains (or very little)
Ere the good ship comes to port.

Plainly limned upon the paper,
Comely soon and fair to see,
Waiting but for decoration
Lies the factory to be.

Now complete in all essentials
See the plans precise and clear;
Practical, but still inhuman,
Simple, but a shade severe.

Long, too long, have we been thinking,
No more need to think again.
Now's the time for fun and frolic,
Not for labours of the brain.

Leave no space undecorated;
Hide those ugly wheels and pipes.
Cover them with noughts and crosses,
Mess them up with stars and stripes.

Now for curves and now for colour,
Swags and friezes, urns and jars.
Now for little bits of faience,
Now for giddy glazing bars.

Whoops ! Tra-la ! let's all go crazy.
Tirra-lirra ! let's go gay.
Sanity may come tomorrow,
Ornament is in today.

What the country wants is beauty,
Art's the thing for industry.
Who'd suppose such curves and zig-zags
Could conceal a factory?

THREE IMPORTANT LONDON THEATRES.

That there is a definite difference between the fields of activity of the stage and of the film may be established for ever by anyone who visits the New Theatre, St. Martin's Lane, and later takes a walk up to Seven Dials to the Cambridge Theatre. At the first there has been a performance of "Twelfth Night," that greatest comedy ever written, produced entirely in black and white and silver. There is in it a quality which cannot be represented on the screen. At the Cambridge Theatre there is a programme of modern films which should delight those who have been driven from the Avenue Pavilion to the equally crowded interior of the Academy. It is under the same management as the Academy and shows films representing the new experiments with sound and moving patterns on the screen, as well as modern and intelligent productions.

Lastly, Sadler's Wells is in need of funds. The importance of this theatre cannot be over-estimated, and a society to keep its work going has been formed. Membership of the Sadler's Wells Society will entitle members to obtain seats in the stalls and dress-circles at the "Wells" and the "Old Vic" at reduced rates. Four seats at £1, six at £1 10s., and so on. Application for membership should be made to The Secretary, 10, Gower Street, W.C.1.

ROBERT BYRON.

There has been an interesting exhibition at the Abdy Galleries, Carlos Place, Grosvenor Square, of the photographs and drawings by Robert Byron, many of which have appeared in THE ARCHITECTURAL REVIEW, *Country Life*, and other papers, and some of which have not been seen before.

Such an exhibition is very useful, because Mr. Byron is one of the few travellers who can take a photograph which is not either all foreground or on the slant, or shrouded in mist. Thus, these are probably the only good illustrations of the remote places which Mr. Byron has visited in India, Tibet, Southern Europe and Russia.

PRINCIPAL DECORATIVE STYLES.

The following is an extract from *Cinema Construction :* "The principal styles of decorative treatment employed nowadays can be grouped under four headings : Period, Atmospheric, Ultra Modern and Subdued Modern ; of these styles the last, perhaps, is by far the most popular. The third style of treatment mentioned, 'Ultra Modern,' is occasionally used to give effect to cinema work, but, as has been pointed out, this calls for cubism, and geometry is of a class of nature that thus restricts the value of this style of work."

CO-OPERATIVE SCULPTORS.

Under the management of J. Skeaping, the sculptor, and J. Gold, the architect, an agency has been formed to provide the public with a supply of good sculpture at low prices and to give young sculptors who have finished their training a chance of making their names known. The prices are based on a weekly wage system from £3 to £6 a week while sculptors are at work. Among the types of work which co-operative sculptors undertake are memorials, inscriptions, garden ornaments and architectural decorations. The address for further information is 24 Adam Street, Manchester Square, London, W.1.

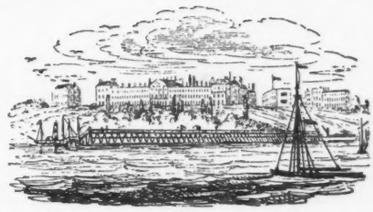
UNIQUE SCULPTURE.

It is hoped, in the next number of THE ARCHITECTURAL REVIEW, to deal with the new Queen Alexandra memorial opposite St. James's Palace, London.

HOW TO TREAT THE SEA.

Obelisk, &c.—Ramsgate.

The seaports and watering places of England—where they have as yet been undisturbed by "up-to-date" municipal authorities, and where they have not deteriorated into slums which certainly ought to be demolished—are, next to our old friend Bath, the finest monuments to England's Georgian architecture. Portsea, Plymouth, Ramsgate, Broadstairs, Yarmouth, Hastings, Topsham, Brixham, Weymouth, Southend,



Southend.

Margate, and especially Southampton, have genteel crescents and circuses, terraces and squares, of modest proportions which are still the dwellings of retired sailors and merchants. The streets are cobbled, the windows are bowed. A walk in Ramsgate from the Plains of Waterloo to Wellington Crescent is still the same as it was a hundred years ago. Not so in Southampton.

SOUTHAMPTON.

Bar Gate.

The chief interest of the borough council seems to be the preservation of medieval relics in the city without much consideration for the excellent Georgian buildings still extant there. Immense trouble has been taken to preserve the Bar Gate, admittedly a fine structure, which will lose some of its point when it becomes the centre of a circus. Traffic considerations demand this and the circus is going to be shops in a modern classic style.

ALDERMAN KIMBER— A MAN OF TASTE.

But this is not definitely decided. Perhaps they will be in a modern Tudor style. The following is an extract from the *Southern Daily Echo :* "The question of the design of the buildings to be erected was very difficult. Alderman Kimber said they wanted buildings something like Shepherd and Hedgers'.* Architects had said that at the time the buildings commenced to extend outside the old town, the half-timbered style was never used at all, and it would be utterly disgraceful to put that style there. Alderman Kimber answered, 'Never mind what they did in those days. Let us have something which pleases the eye today.' There was a great deal to be said for that point of view."

* A blatant piece of modern half-timber.

BOGNOR REGIS.

A friend has been kind enough to send this letter on the treatment of the sea :

My dear Phyllistia,

You do not remember the Bognor of my young days, that dullish Victorian watering-place to which Paterfamilias brought the family once a year. We drove from the station in a one-horse cab

and arrived at lodgings like these complete with Mrs. P., nurses, children, corded tin trunks and gladstone bags.

The sea front was nothing more than a row of commonplace houses, all without the pretty gables and stained-glass front doors that welcome one nowadays.

But since Regis joined Bognor things have vastly improved, and the better-class visitor can garage his car and do his shopping on the esplanade, and even get little luxuries like ice-cream and shrimp teas.

The approaches to the town have been widened and brought up to date for the motorist, and pretty peeps of the sea can be had as he approaches between the advertisement hoardings.

And the ugly salt marshes which once surrounded us are rapidly being converted into rows of labour-saving villas.

Unfortunately our new Municipal Offices are less satisfactory. However, they are in a side street

with their back to the sea and no one need look at them.

Regis, too, has brightened up the surrounding villages, especially Pagham and Felpham,

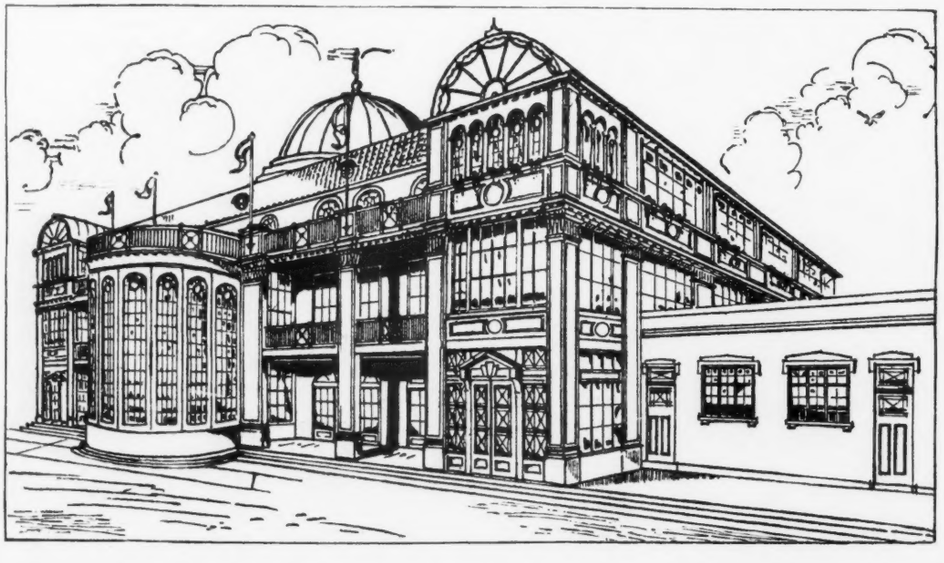
where the beaches are lined with cleverly designed railway carriage bungalows raised up on stilts to allow the very high tides to wash under them. Their "olde worlde" charm has not been lost.

Some landowners have felt the old houses to be so dull and out of place that they

have sold their front gardens to shopkeepers and thus improved the amenities without being themselves out of pocket, which seems a patriotic thing to do when we are always being told to keep our money in the country. Everyone who has visited us agrees that Bognor Regis is a very different place to old Bognor.

Yours ever,

HOPE LE SKASE.



A design for the proposed new Royal Hall at Bridlington.