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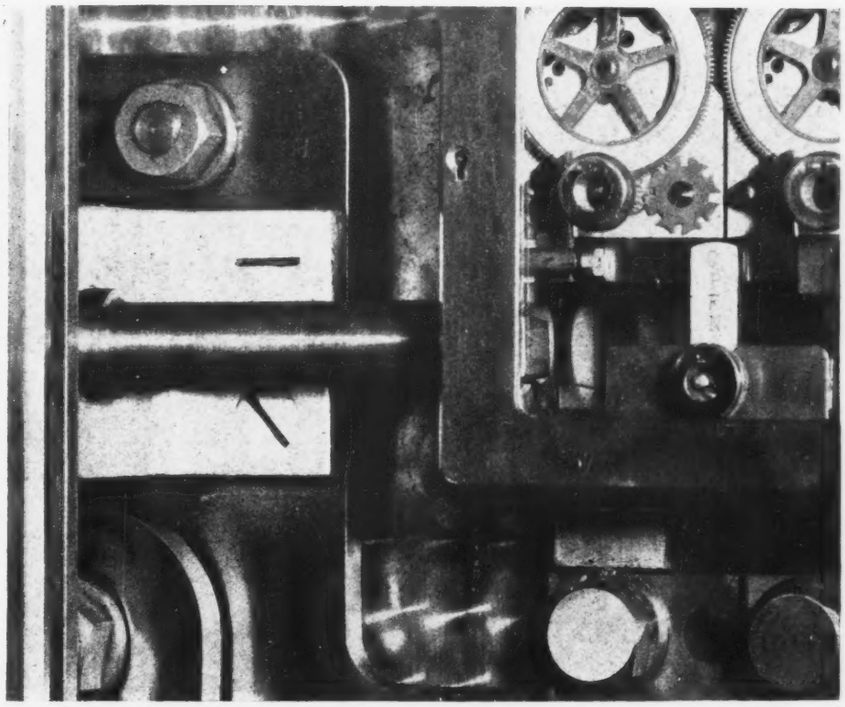

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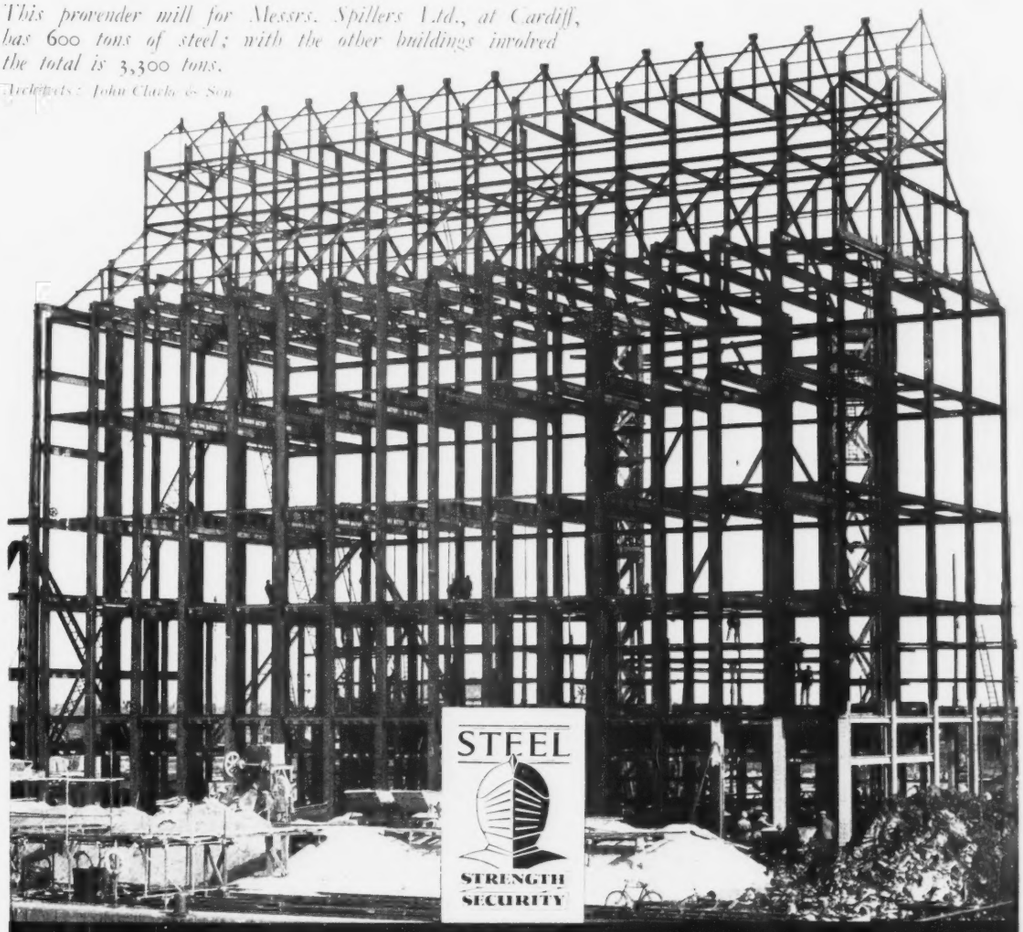
A PROVENDER MILL

This provender mill for Messrs. Spillers Ltd., at Cardiff, has 600 tons of steel; with the other buildings involved the total is 3,300 tons.

Architects: John Clarke & Son



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Vol. LXXIII, No. 435 — *February* 1933

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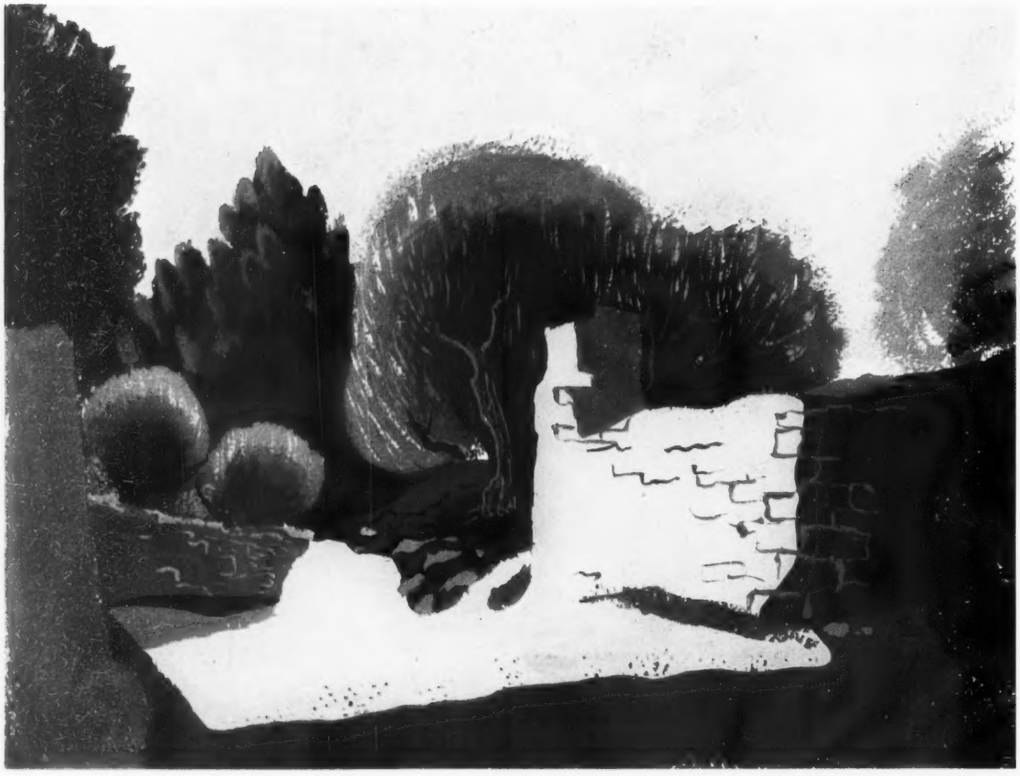


THE ROAD TO CYTHARIS — *A painting by* E. McKnight Kauffer

Mr. McKnight Kauffer has long been known as the best poster artist in this country, but he is not so widely recognized as a water-colourist and landscape painter. Examples of his work in this style may be seen at the Exhibition now running at The Tooth Galleries in Bond Street, London. Many of his landscapes are reminiscent of Derain and others, which embody more of his own individual style, have opened up a new field of landscape painting. It is safe to say that few other artists in England could co-ordinate so striking a range of colours as those illustrated here, into so successful a composition.

Carlton House Terrace

The Chance for the Defence

By OSBERT BURDETT

A MURDER in Carlton Gardens has already taken place, but the massacre of the whole Terrace, planned by Sir Reginald Blomfield with the ardour of a sportsman exulting in the thought of bringing down the most beautiful thing within his range, can yet be prevented if its defenders will show the same tenacity as he. His destructive ardour, coupled with the unashamed commercial considerations put forward by Mr. Gaye, have aroused a protest that has only to be maintained with the same unflinching vigour to cause a public inquiry into the conduct of the Commissioners of Crown Lands, who should be summoned to show cause why they should not be indicted for a conspiracy to destroy the precious public buildings in their keeping.

It is no longer a case of argument. They have none left. Mr. Gaye has confessed that the Commissioners have been guided only by commercial considerations, and that scandalous confession is enough in itself to justify an inquiry into the whole anomalous administration of the Crown Lands. The Minister of Agriculture is the political figure-head of this mysterious department, and on his head should fall the righteous wrath of all concerned to preserve the finest site, and perhaps the most beautiful architectural unit, in central London.

If the present chance be not taken, nothing will be safe, and the chance is a good one because the Terrace, unlike its lovely sister, Nash's Regent Street, has hitherto been uninvaded by commercialism. We have passively endured enough at the hands of these gentlemen to make them not only feel contemptuous but complacent. Now they have gone too far, and no more mercy should be shown to them than they have shown to London.

Hitherto they have preferred to work behind a screen of secrecy; even now the new building in Carlton Gardens is creeping up to the abominable height to which Sir Reginald is looking forward; but the better part of that screen has been torn aside, and if we are as vigorous as these vandals there will still be time, as soon as Parliament meets, to call a halt, and to prevent the completion of the final and offensive top storeys. Every effort should be made to prevent the erection of these, for a limit to height is one of the most vital principles to be fought for at present if Sir Reginald and his kind are to be prevented—not only from destroying the beautiful remaining buildings of the past—but even our sunlight as well. By disregard of height in relation to breadth of street, Oxford Circus has vanished into a mean pair of cross-roads, and because that was permitted the lovers of darkness hastened to build the new Gamages which throws the whole of Oxford Street below it into shadow on the brightest summer day.

A public inquiry is the first thing to be insisted on. The second is that the administration of the Crown Lands should be vested in a single authority responsible to Parliament. The third is that that authority should be allowed to do no building whatever until its proposals have been published, and approved. The fourth is that all proposals should be submitted, at least six months in advance of any contract, to the Royal Fine Art Commission, whose powers will have to be considerably increased if it is to be saved, in future, from the virtual betrayal which it has suffered in the present instance.

The present artistic scandal has occurred because Mr. Gaye and Sir Reginald seem to have unlimited faith in the passivity of the only public that cares for the beauties of London, especially when they can confront us stealthily with an accomplished disaster. Their arguments have covered them with ridicule. Their attitude is that of those "stained to the soul with money-bag and ledger"; but they have taught us the necessity of learning their lesson of business-push and prompt action rather than belated words. We have, then, to stoop to their own weapons: to give them neither peace nor pause; to act as well as blaze with indignation; to insist on a public inquiry; to maintain such an outcry that the authorities will not dare to lay another profane finger upon the King's Processional Way. Then the principle will be established that the Commissioners of Crown Lands shall be trustees, and not exploiters, of public property; but this will only effectively be done if the public humiliation that London has suffered be transferred, with every impressiveness, to the irresponsible gentlemen who have brought this scandal to a head.

The Adelphi, I believe, is the next group in danger; and though the Adelphi is not Crown property, a good defence elsewhere may spare us the worst.

1

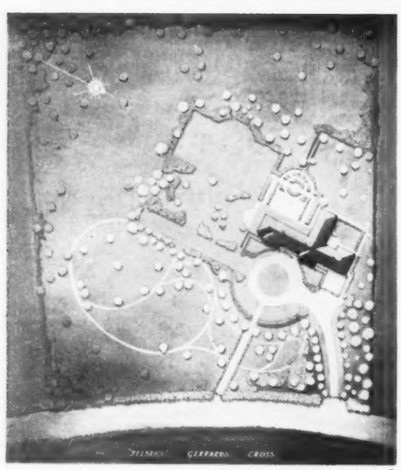
FELBRIGG, GERRARDS CROSS, BUCKS.

Designed by W. S. Grice and Denis Poulton

1. The main entrance to the house taken from the south side of the pierced screen wall which is capped with glazed roofing tiles. The front door surround is of cast concrete of brown Siena stone with black marble chippings, the shutters are painted sulphur colour and the metal windows grey. The cast design on the main rain-water heads has been picked out in gold, blue and red. The long glazed door leads on to the terrace from the dining-room. **2**. A lay-out plan of the house and surrounding grounds. **3**. The key to the numbers of the rooms on the plans is as follows :—

1. Loggia. 2. Garden store. 3. Sitting-room. 4. Hall. 5. Study. 6. Lavatory. 7. Dining room. 8. Service pantry. 9. Boots. 10. Heating and fuel. 11. W.C. 12. Garage. 13. Larder. 14. Children's lavatory. 15. Kitchen. 16. Maids' room. 17 and 18. Terraces. 19. Yard. 20. Dressing room. 21. Bathroom. 22. Best bedroom. 23. Bedroom. 24. Corridor. 25. Bedroom. 26. Landing. 27. Linen. 28. W.C. 29. Bathroom. 30. Night nursery. 31 and 32. Maids' bedrooms. 33. Chauffeur's Sitting-room. 34. Chauffeur's Bedroom. 35. Chauffeur's Kitchen. 36. Bathroom. 37. W.C. 38. Store. 39. Nursery (Future Billiards Room).

4. The east elevation, from near the entrance gates. The walls are in white stucco, the roof is covered in glazed sea-green pantiles, and a black plinth encircles the building. **5**. The loggia at the south end of the house. The long nursery window can be seen in the wing on the left, and on the right the pierced screen wall. The loggia columns are of cast concrete, with caps and bases of similar material ; the former are green to tone with the roof tiles, and the latter black to carry the line of plinth. **6**. The long hall looking towards the sitting-room. The walls are finished in a biscuit-colour plastic paint and the woodwork in a similar colour textural paint, stippled over in gold and combed to give a faint pattern. The flooring is in oak, and an electric light has been let into the floor in the reveals on each side of the semi-circular headed door. **7**. The sitting-room fire-place. The cupboards and wood surround are finished in a combed textural and gold paint, and the cream tiles have a blue and biscuit coloured flower design. The hearth is of polished black tiles.



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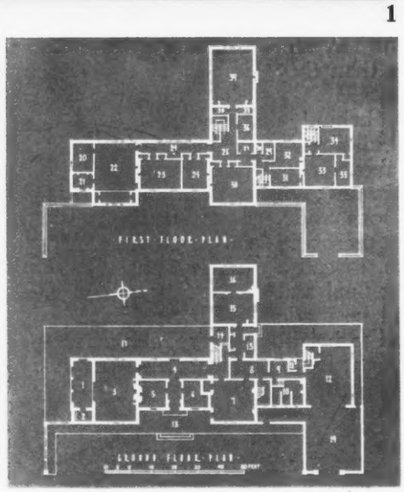

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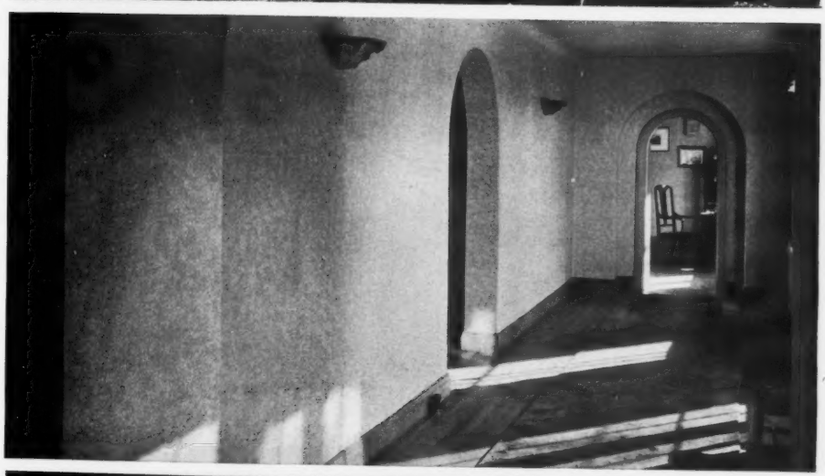

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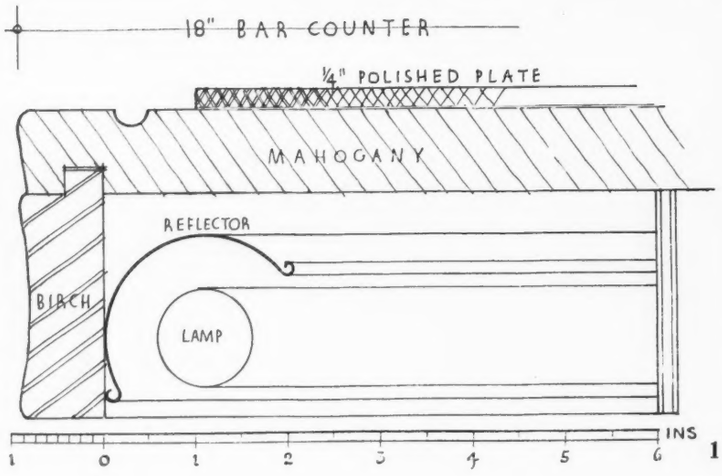
A PRIVATE COCKTAIL BAR



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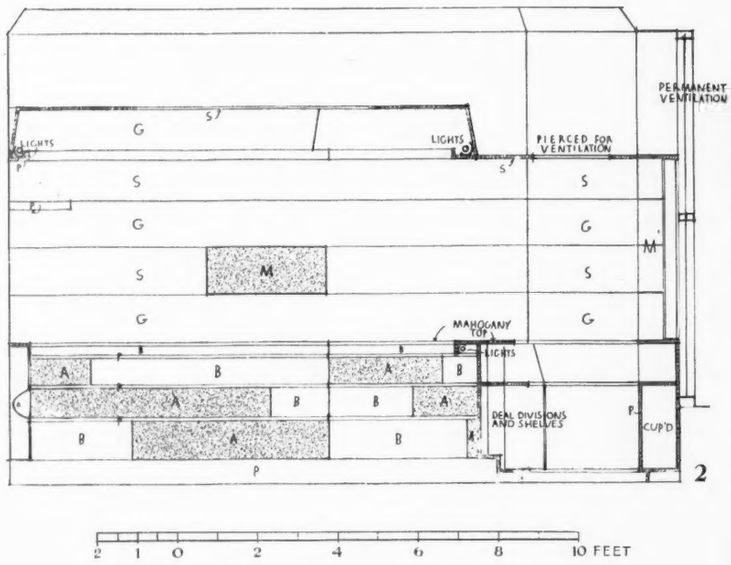

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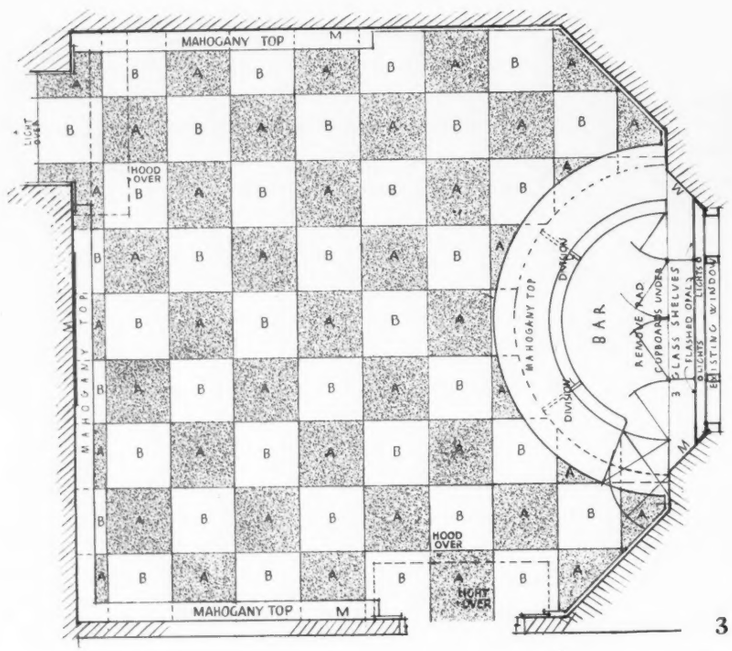

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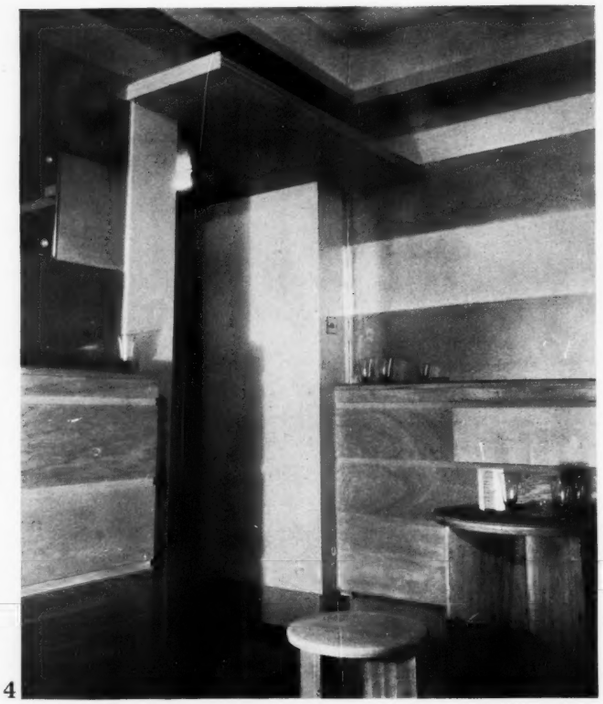
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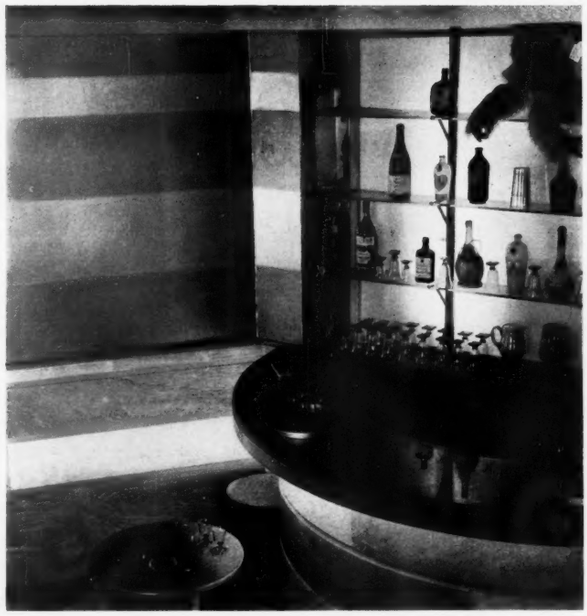
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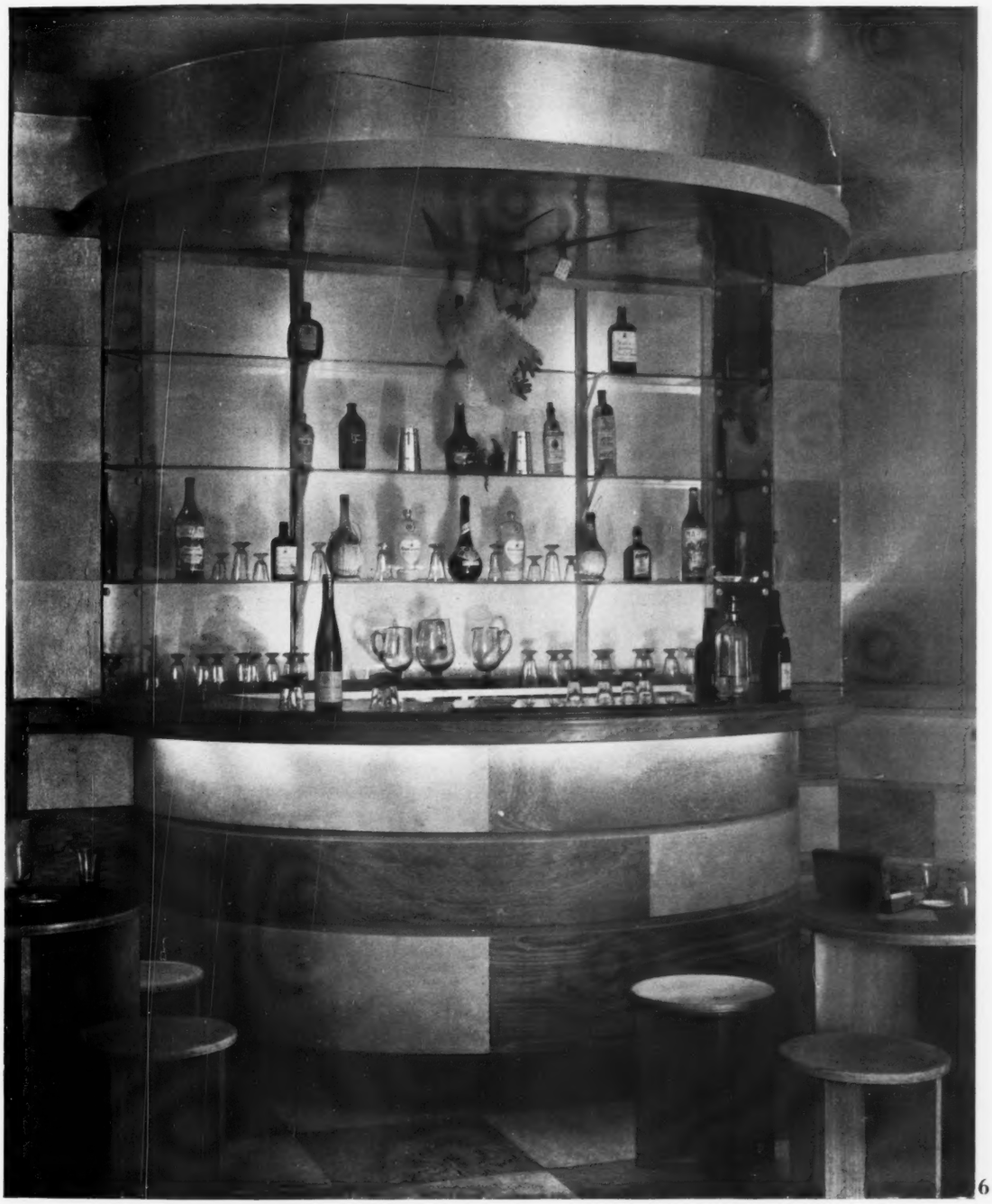
THE bar is at the Chesterfield Salon, 27b Charles Street, Mayfair, London, and is attached to a suite of rooms which can be hired for social functions. It is a private bar and not available to the general public. A unique feature about it is that no money transactions take place in the bar during a party. The proprietor provides the staff, but the host supplies the wines, etc., which are brought into the bar and served to the guests. When no function is in progress the bar is closed. This is the only cocktail bar of its kind in London. The illustrations on these pages are :—

1. A detail of the bar front. **2.** Section on the centre line through the bar, showing the new false ceiling. The key to the letters on the drawing are as follows :—

A. Ash-faced plywood. B. Birch. G. Gold paper. S. Silver paper. M. Peach Mirror. P. Paint. **3.** Plan.

BY P. EVANS PALMER



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A represents ash-faced plywood and B, birch. **4.** The entrance door from another room, showing the dado surrounding the bar. The dado is faced with plywood and capped with mahogany. **5.** A corner of the bar counter. **6.** The bar front with the ventilating hood over, masking an existing double-hung sash window in the end wall. The window itself is covered with a " light box," with a front of " flashed " pink opal glass in three pieces—the angle irons covering the joints carrying the brackets for the plate glass shelves for bottles, etc. The new false ceiling, the ventilating hood and the bar front are all in plywood—the two former covered with silver paper, lacquered thin pink, and the latter in alternating bands of ash and birch finished with white button polish. The vertical joints are flush butted, but horizontally the sheets are separated by showing an inch of the fixing battens which is painted dirty pink. The bar counter is in waxed pink mahogany, with a plate glass panel for the mixing bottles in the centre, and the overhanging rim contains continuous strip lighting, as does also the cornice to the ventilating hood, which is continued round the room, giving ample soft lighting, the source of which is invisible. The walls of the bar are covered with alternating bands of gold and silver paper, finished with pale pink lacquer. The stools have birch seats and mahogany legs. The table tops are mahogany, covered with rubber, and the table legs are birch. The floor is laid with squares of ash and birch plywood, waxed.

THE LONDON SAFE DEPOSIT

DORLAND HOUSE
LOWER REGENT STREET
LONDON

Architect: J. J. JOASS

1

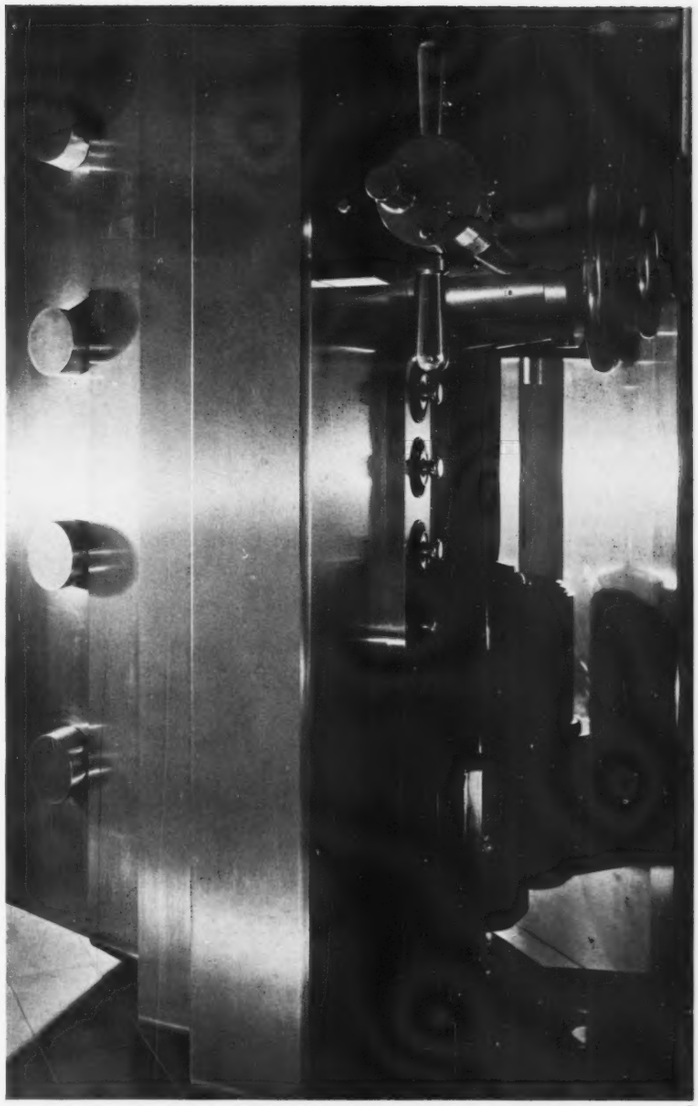
1. The entrance to the strong room, showing the ornamental gates of polished steel and bronze. In the foreground can be seen the vestibule, which is carried out in stainless steel.

COLLECTIVE SECURITY

"In newly developed areas, where risks are great, the tenure of property uncertain, the police force not so adequate as in older established countries . . . it is obvious that this form of security will be in considerable demand. Again, in the modern wealthy city, where money is easily made, and where an unscrupulous population is ready to take advantage of the thrift and enterprise of others known to possess wealth, the advantage offered by this system is evident . . . . . *It may not be generally known that during the present year (1932), the safe deposit business in England has increased to a large extent, and that there is good reason to believe that the growth of interest in this specialized business will spread considerably.*" This comment on civilization is taken from an article on the safe deposit business in the *Scottish Bankers' Magazine*, by Mr. Emory Chubb, when describing the London Safe Deposit illustrated in these pages.

1 is shown on the previous page, and **2** is a closer view of the awe-inspiring devices to frustrate unauthorized persons. On the right of this picture are the four keyless combination locks by which, when the time locks (see Plate iii) have automatically released themselves, the 20-ton main door may be opened.

3 is the interior, which this weight of metal reveals, consisting of ranges of stainless steel safes for letting to the public. Every safe is controlled in such a way that the renter is unable to open without the presence of the custodian, who first has to insert his key and regulate the lock so that it will open to the renter's key. The object of this is to prevent theft in the event of the renter's key falling into unauthorized hands. The ceiling is all of stainless polished steel broken into panels of a suitable size, and the lighting, which casts no shadow, is fitted behind a cornice of opaque glass which entirely surrounds the room. The floor is covered with saxe-blue rubber, relieved by an orange surrounding band, in harmony with the gunmetal hinges and lock nozzles. Below this panel can be seen the outlet for fresh air, which is admitted into the room through a small emergency door of precisely the same strength as the main door. In addition, the Safe Deposit chamber is separated from a large box-room and small independent strong-rooms by means of a mirror partition, the box-room being used for the custody of trunks, pictures, and valuables of a bulky nature. The vestibule to the Safe Deposit is fitted with a number of small chambers where renters can examine the contents of their boxes in privacy.



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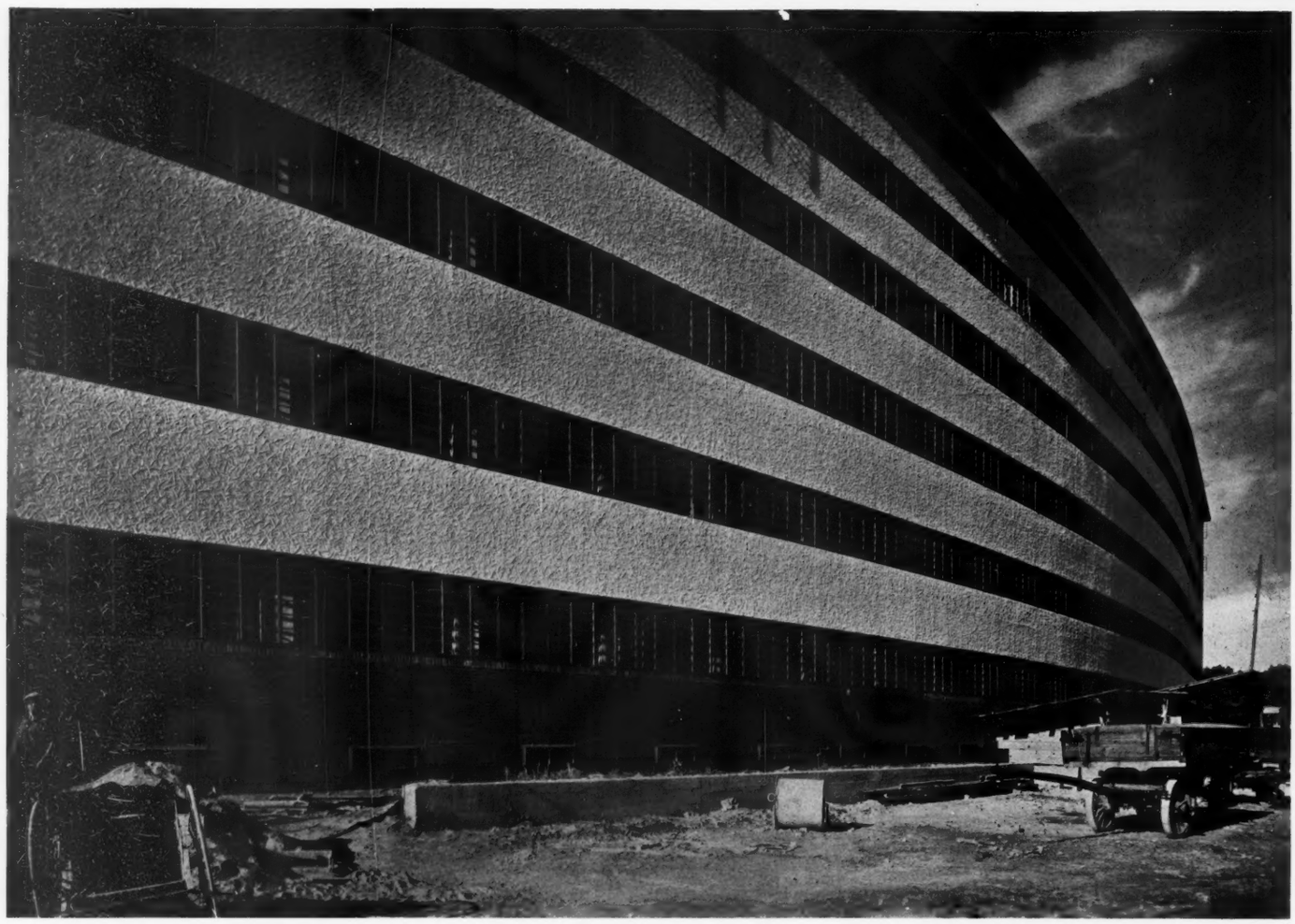
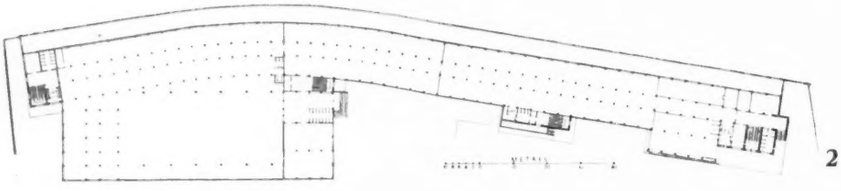


1

THE LARGEST CIGARETTE FACTORY ✓ IN THE WORLD

DESIGNED BY PROFESSOR PETER BEHRENS AND PROFESSOR ALEXANDER POPP

THE Austrian State Tobacco Regie, an extremely successful undertaking, believes in design. Its packs, cartons, and posters are all designed and lettered by leading Viennese craftsmen, many of whom are well-known architects of what we should call "the ultra-modern school." It was in accordance with this highly successful policy that the Regie, in 1931, entrusted the planning of what will ultimately be the largest cigarette factory in the world, to the famous German architect who in 1909 made architectural history with the first "modern" industrial building, the A.E.G.'s Turbine-Erecting-Shops in Berlin. The new factory is at Linz,



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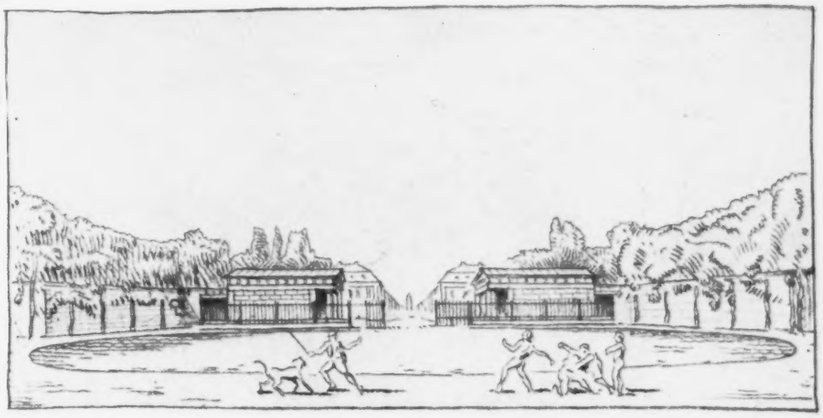
in upper Austria, and is a six-storey steel-frame structure with supporting points spaced as nearly as possible four metres apart. Its main façade **1**, which follows the convex curve of the Ludlgasse, consists of unbroken ribbons of steel-framed casements alternating with plain bands of concrete flooring finished in white roughcast stucco. The rear elevation, which faces a large courtyard, is broken by two rectangular staircase towers that are one storey higher; while two others, which are rather larger, flank it at either end. **2** shows a plan of the ground floor. This is probably the most rationally and economically constructed factory of its kind yet built; it is certainly the noblest architecturally.

P. MORTON SHAND

THE NEW MENDELSOHN BUILDING

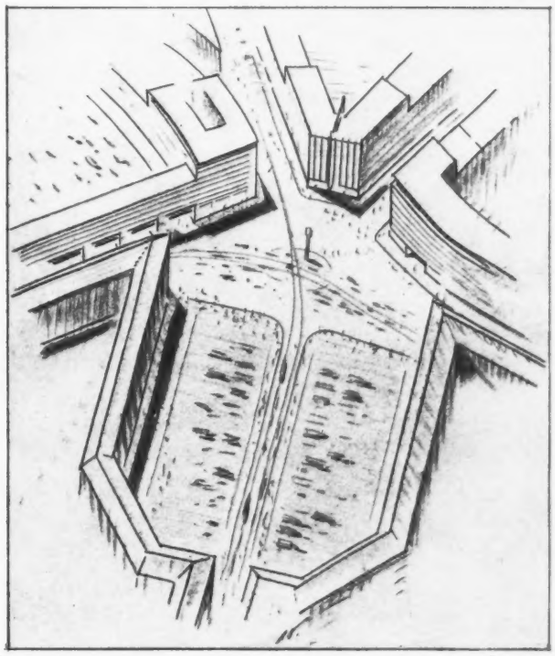
THE COLUMBUSHAUS, BERLIN — DESIGNED BY ERICH MENDELSOHN



1

1. THE site of the new building is shown in this drawing by Schinkel (1781-1841) of the Gate and Toll House, in front of the Leipziger Platz. It was the City Gate and Toll Entrance for the main road that came from the West, from Leipzig. As this road touched Potsdam as well, the space before the City Gate was afterwards called Potsdamer Platz. It is thus not a square in the true meaning, in the sense of town planning, but rather a focus of converging radial ways. **2.** The forcing-house mentality of the end of the nineteenth century still followed this haphazardness and missed the opportunity, that will never return, of uniting the two squares as far as the actual plan was concerned. **3.** The first suggestion for altering the Potsdamer Platz was an attempt to make good that which had already been neglected. But 60 years' development in science, population and wealth, had so raised ground rents that even in the 1929 boom, the City of Berlin could not afford to buy up the obstructions at the corner. **4.** As it was impossible to draw the two squares together in plan, it had to be done by giving an impression of spacial unity by a kind of landmark, ranging high above everything, in the shape of a nine-story high façade behind the square, built on the three triangular building plots between Friedrich-Ebertstrasse, Bellevuestrasse, and Potsdamer and Stresemann-Strasse.

2



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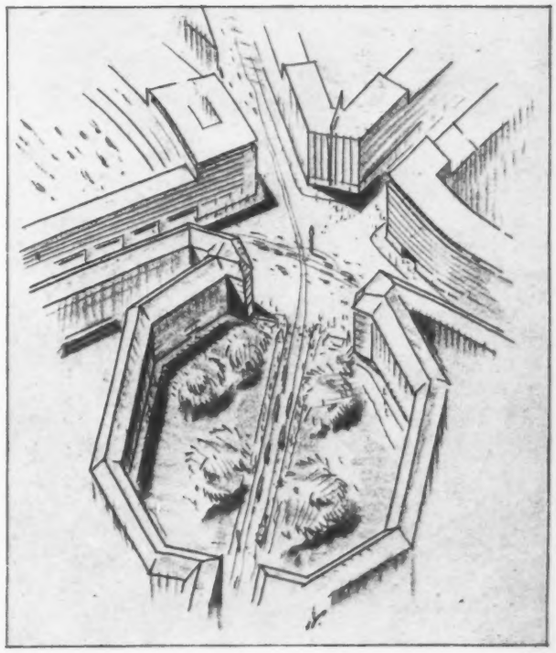

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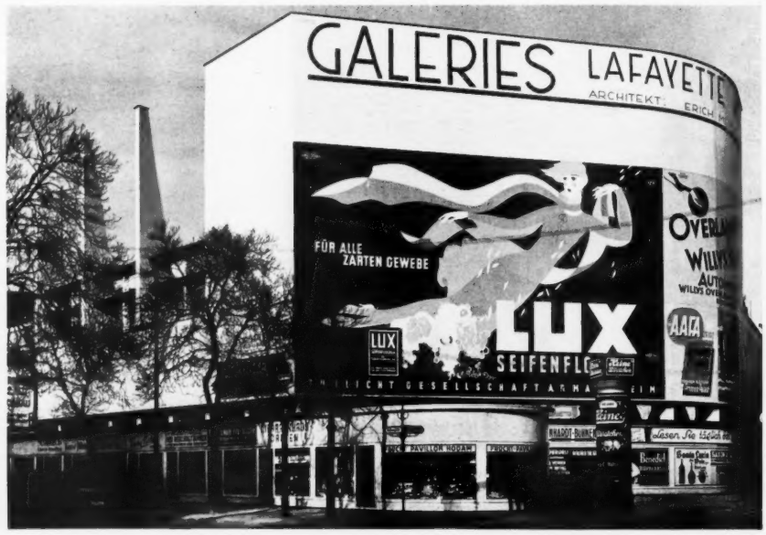
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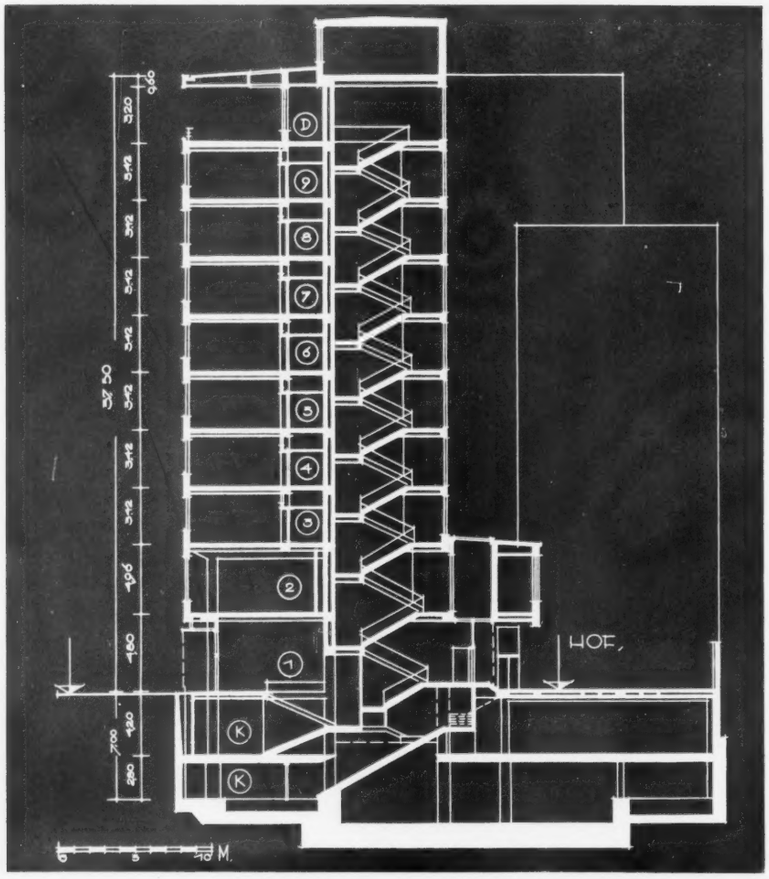
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5. It was a pleasant surprise in Potsdamer Platz when the old buildings were pulled down in 1929. The building of the new Galeries Lafayette Stores was interrupted. The hoarding illustrated was an erection of boards almost 64 feet high which stopped the gap, enlivened the square, brought in money to the client and the Treasury, and gave the newspapers food for discussion.

6. Section from east to west of the Columbushaus. The double steel windows run from floor to ceiling, and the sills, consisting of 10 in. thick hollow tile construction, form the only visible wall of the building.

7. In the spring of 1931 excavations were begun. In three months this work was finished, the site drained, and the flooring and reinforced concrete structural members of the basement and sub-basement were introduced.

8. This exterior worm's-eye view is a pleasant testimony to the cleanliness of the sanely designed frame. An enclosed fire escape and an open flue stand side by side. The grille reduces their contrast to each other. And that which today appears too stark—the great expanse of grille against the limestone sills, between the strips of window—is really waiting for the compensation of luminous advertisements, the lack of which is indicated just as much by the plain surface of the building as by the two lengths of metal tubing provided for electric wiring and for holding replaceable lettering.

9. A characteristic sign: the building consciously subordinating its architectural individuality to the greater cause of town planning; confessing itself part of a greater organism.

10. The present isolation of the building is no whim of the architect, but shows only the first part in execution of this project for reorganizing the whole.

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THE NEW MENDELSOHN

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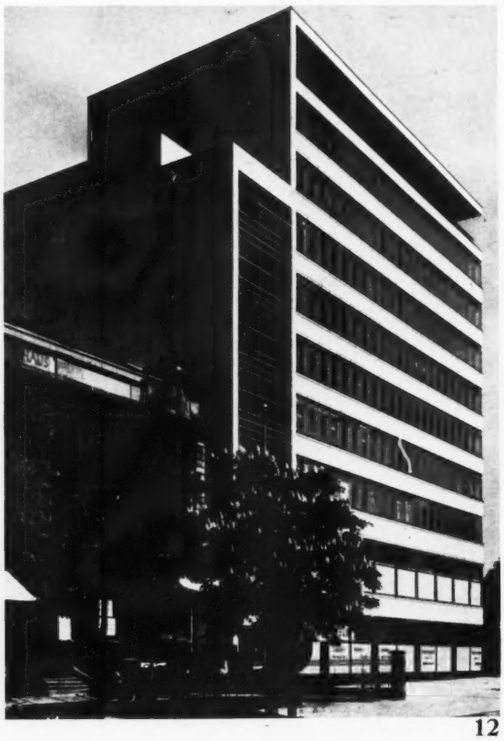

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11. The scaffolding allowed the stone facing vaulting and masonry work to be executed while the steel skeleton was still being erected. By the end of seven months the carcase was completed. **12.** At the end of a year the building was ready for occupation. From Bellevuestrasse and Friedrich Ebertstrasse, connecting links have been left up to the height of seven floors. (That is to say, seven floors have been prescribed for any neighbouring buildings that might be rebuilt). This height leads up to the nine-storied centre piece, which is finished off at the top by a roof garden with a projecting roof. In accordance with the demand that it should afford a background to the square, any undue accentuation of the corners has been avoided, but the shape of the roof and the sweep of the broad window strips give a definite line in the direction of Potsdamer Platz. **13, 14, 15.** It is clear that the plan of every floor has been brought down to its simplest form. The lighting is good, as by leaving a margin on two sides of the site, unnecessary corners and angles have been avoided. The leading thought in the arrangement was to establish in the beginning every possible use to which the building could be put, so that no very important changes should be necessary in the event of future alterations. This requirement has received ample consideration in construction as well as in technical equipment.

13. The ground (first) floor :—

(A) is the main entrance and main staircase. (B) Entrance to second floor. (C) Shops. (D) Passage to courtyard. (E) Courtyard.

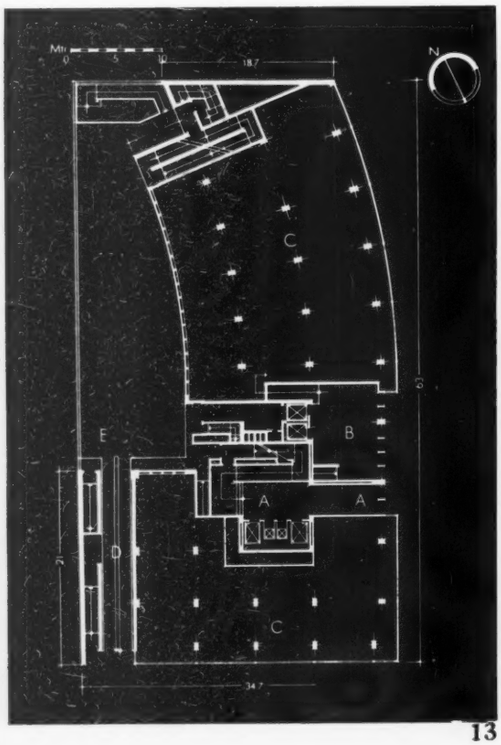
14. Typical plan of the third to seventh floors :

(A) is the main staircase and (B) Offices.

15. Plan of the top (tenth) floor :

(A) is the main staircase. (B) The roof garden ; and (C) restaurant premises.

16. The steel skeleton was erected in 68 days. The front walls above the second



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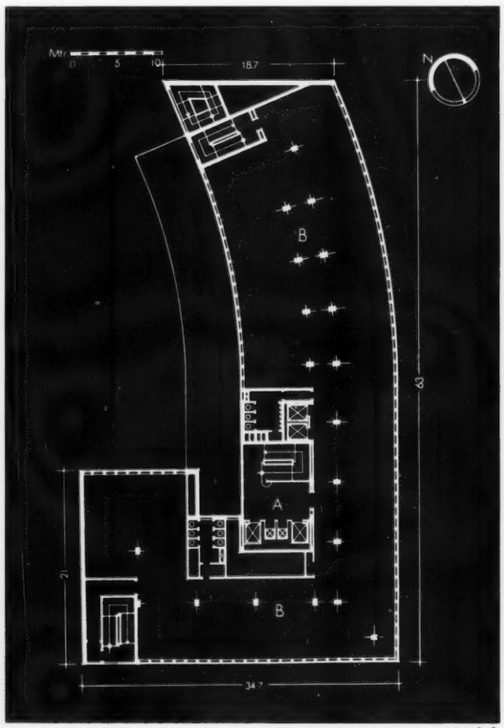

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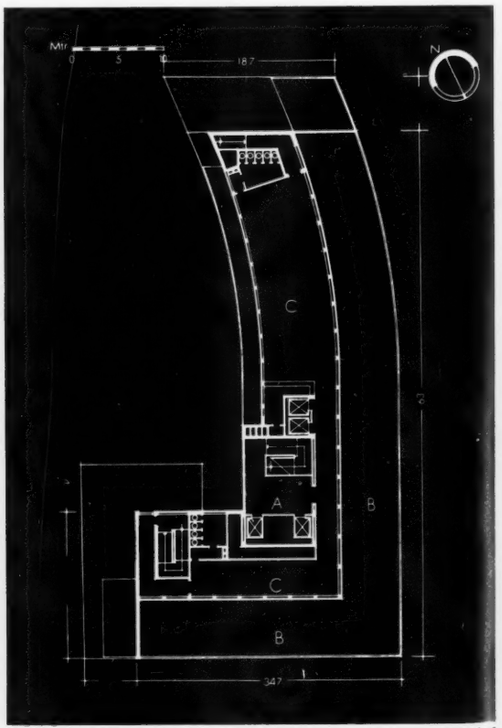

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floor to the street and courtyard are divided up with narrow vertical supports. The weight of the outer skin and floors is taken by a beam running all round beneath the windows of the third floor. The beam is cantilevered out 1.80 metres. The cantilevers in their turn transfer the load to the main stanchions of the two lower floors. **17.** The connection with Friedrich-Ebertstrasse. The gentle curve of the façade was necessary in order to have a right angle at the corner of Bellevuestrasse, that is at the transition to the next part of the background of the square. A curve, not a straight line, is architecturally the most effective junction between two intersecting planes of a building. The design of the front shows clearly a submission to function, as far as this can be defined in such a type of building. The ground floor, the plinth, as it were, of the respectively 35 and 63 metre long façades, cut off by a sharp recess above the shops, contains showrooms to the extent of 1,700 square metres, and the main entrance from Friedrich-Ebertstrasse, which is at the same time easily seen from the other main streets. The huge sliding windows of the first floor belong to a café that runs right through and which is used in certain cases in conjunction with the shops on the ground floor for sales purposes. Above that, from the second to the eighth stories, as can be seen by the regular fenestration, are the offices. Here, too, as in the case of the shops, sub-division to any required size is rendered possible.

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18. A cantilever in course of erection. **19.** Looking from the closed-in café through the open sliding windows over the terrace to the green domes of the city. **20.** The view westwards over the Zoological Gardens, Charlottenburg and Spandau, to the green sweeps of the Havel and its chain of lakes. **21.** A normal office floor. The constructional members of the steel skeleton serve as mullions for the windows and are just wide enough to take a partition wall wherever it may be needed. Heating and electrical installation have been apportioned accordingly. The problems of insulation against heat and cold, vibration, ventilation and corridor traffic noises, have been carefully considered. Artificial

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ventilation renders it possible to keep closed the windows of the offices facing south and east, so as to avoid any disturbance through the sounds of street traffic. The latest scientific discoveries have been used in all service installations in the building for heating, electrical equipment, lifts, clocks and fire-alarms, for refuse destruction, for the strong-room at night, sanitary and kitchen arrangements and for dealing with the mail. **22.** Four main staircases are provided in the building. The walls are light polished Canstatt travertine ; the floor is dark brown burr travertine ; the windows are obscured glass with clear vertical panels, and the banisters are white bronze.

SANTIAGO DE COMPOSTELA

Detail of one of the Towers of the Obradoiro. Looking down into the Plaza de la Immaculada, opposite the Azabacheria.

The leaden cockle-shell of St. James of Compostela may still sometimes be picked up near an English road, where it dropped from the hat-band of a mediæval pilgrim. For Santiago, though a small Galician town, with no particular commercial or strategic importance, situated on a stony hill-side among green valleys, was none the less, until the coming of the Reformation, one of the greatest pilgrim-age-centres of the Christian universe. Naturally, the Reformation brought a decline ; and yet so vast was its accumulated treasure, so numerous and influential its ecclesiastics, that during the seventeenth and early eighteenth centuries the entire cathedral was splendidly replanned. Hence the double aspect that it now presents . . . We reached Santiago from Corunna at midday. We should have been luckier if we had taken the road from Vigo, since it is only the western road that commands the church, the twin churrigueresque towers of the main façade suddenly appearing needle-sharp against the horizon.

But, in its way, the other approach is just as dramatic. The cathedral is out of sight as one arrives, and one must go on foot through the narrow arcaded streets—slightly suggestive of the deep gullies of a Savoyard town ; what I remember of Anneçy and Chambéry—till one emerges in the spacious cathedral-square. It is a magnificent and lengthily prepared surprise. In order to convey its full effect, I should explain that the Cathedral is built on a slope and that its main portal is raised high above the plaza. This open space is longer than it is broad. Facing the church is the Consistorial Palace, a dignified neo-classical building, completed in 1772 and surmounted by an ex-uberant equestrian group—a St. James of white marble slaughtering Saracens—while, at the northern end, the long front of the Royal Hospital, with its rich door and sumptuously supported balcony, dates from the period of the Catholic Kings.

Both buildings are dwarfed by their gigantic neighbour, from one of whose towers this photograph was taken.

Santiago De Compostela

THE WEST FRONT: The Façade of the Obradoiro [1738-1750].

By PETER QUENNELL

RUSKIN, one imagines, would have disapproved. The whole frontage of Compostela, especially when seen from above, is a colossal piece of bravado, boldly plastered on to the face of the original building. A processional flight of steps, which leads from the square, increases the impression of height and magnitude, as does the comparatively restricted extent of the plaza below. In point of fact, it occupies a large rectangle ; but so overweening are the twin spires of the façade—each measures some 230 feet—that one must crane one's neck wherever one happens to stand. This frontage was erected in 1738. Known as the façade of the Obradoiro, it is the masterpiece of a local Gallegan architect, Fernando Casas y Novoa. He was working on Romanesque foundations ; the square, clumsy shafts of the original bell-towers were encased in light Corinthian pilasters and two diminishing storeys superimposed. Between them, a huge extravagantly designed gable masks the flat spread of the ancient roof. The new façade serves no purpose and meets no end ; it is a mere exercise in architectural fantasy, but, as such, an achievement of extraordinary power that fascinates at a first glance and continues to fascinate, at which one gazes back regretfully when it is time to leave. So lyrically, yet purposelessly, intricate ! St. James in the long gown of a palmer, with the " cockle-hat and shoon " and the tall staff, surveys the countryside from two lofty open-work niches ; and a third, and larger, effigy, still higher up, looks down from the lavish ornament of the centre gable.

The masonry is a coarse granite, beautifully

weathered. Yellowish-red, warm-looking, stained and blotched, it adds to the richness of the sculptured detail and seems to glow and change colour under the sun. But El Obradoiro is only part of the immense edifice. Attached are the Episcopal Palace, halls and treasuries, which extend to left and right of the great façade and branch out in a most perplexing series of buildings. To gain the north front, one must ascend through a cavernous archway ; and—another feature of its curious situation—whereas steps lead up to El Obradoiro, they lead down to the Azabacheria.

This is the work of a later architect, Ventura Rodriguez. Constructed between 1750 and 1770, it is soberly yet intelligently classical, with trophies, medallions and the like. Continuing clockwise, one comes to the Plaza de Los Literarios. But, at this point, as one halves the circuit of the shrine, one is confronted by a broad flight of descending steps which shelve past a third entrance, the Puerta Santa . . . There remains a fourth plaza to explore ; flanked by the plateresque treasury building and at the foot of the seventeenth-century clock-tower—the work of Domingo de Andrada—is the Romanesque Portal of the Silversmiths.

Having thus completed the circuit, one goes inside.

Here the basilican form is still preserved. Behind the ornate screen of El Obradoiro hides the so-called Portico de la Gloria, the interior narthex of the western entrance extending across the whole width of the nave. Master Mateo, perhaps a French monk from Cluny—certainly not a native Gallegan sculptor—finished his work in 1188 : a double door, capped by a heavy tympanum, with a pair of lesser doorways to serve the aisles.

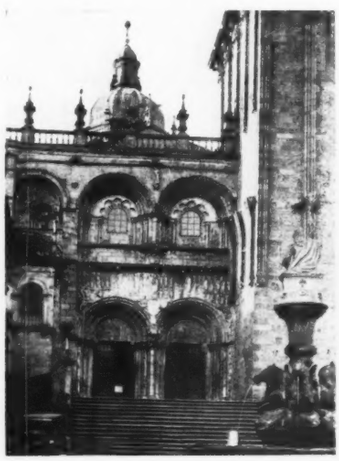
The hand of time has been, if anything, too gentle. Evangelists, angels, prophets, sages, fresh and solid as the day they were first carved, look out, brightly coloured, robed and smiling. The three tympana are polychrome slabs of Christian myth. Nowadays the western entry is seldom opened ; and, since one is obliged to examine these sculptures at short range, with one's back against the bolted door of El Obradoiro, their effect is naively pleasing rather than graceful. Christ, enthroned in the midst, is fleshy and squat ; he leans forward as though to greet the approaching pilgrims like the benevolent proprietor of a new hotel, while, above him, round the rim of the central arch, sits his orchestra.

Otherwise, the church is very plain ; cruciform, waggon-vaulted, rather dark, a severe setting for ecclesiastical pomp and circumstance. The altar itself was designed by Figuera in 1715 ; it is massy silver, with silver lamps and sconces, which glisten from the shadow of a huge canopy, supported by great hydrocephalic angels. They have bare knees, fluttering draperies, golden locks . . . But the Capilla Mayór and the ritual it is meant to stage are best seen from the triforium-gallery up above, which circumscribes the entire body of the church.

It was from this position that we watched the solemnities of a festival mass. St. James's Feast is on the twenty-fifth of July and brings the peasants, with their goats and sheep and pigs, their fine new rawhide saddles and coloured saddle-cloths, to buy and sell under the trees of the public gardens. Then the cathedral is crowded and stifling from door to door ; packed between the arches of the triforium, boldly or timidly leaning out, like figures in a fresco by Veronese, people gaze down at the splendid drama enacted below, where the Bishop sits in an aura of misty gold. They catch a glimpse of his red gloves and twinkling ring. Embroidered copes move across the pavement ; missals are presented and taken away ; he is robed, disrobed, kneels and rises. All in a sumptuous flicker of candle-light ; it shines on the solid silver of the tarnished altar-front, on bulging twisted columns wreathed with vine-leaves, on the adolescent angels of the great retablo ; while the black crowd, dense and sweltering in the nave and aisles, surges slowly, but not inaudibly, backwards and forwards.

They are waiting for the climax of the ceremony. Once a year, the enormous censer, El Botafumeiro, is hoisted from the junction of chancel and nave, and swung on a massive chain across the transepts. Jerkily, it is hauled into the air ; very gradually, it begins to sway through a cautious arc which grows wider and yet wider as it continues to climb, till it is flying the full breadth of the church, almost touching the vault at either end and swooping down till it seems to skim the heads of the crowd. Grey smoke fumes around it and a thickening fragrance. Before long, the smouldering incense has started to blaze ; and the gang of workmen, who tug rhythmically from the church floor, allow the censer, little by little, to come to earth. The strongest jumps up and seizes its chain ; it revolves once more, protestingly, and is at last still . . .

A breath-taking and oddly ecstatic business. After this, what are a few fireworks, carnival figures, bag-pipe bands and other shows, that help to extend the fiesta into the night? The remaining rockets soared up and flowered and vanished ; and next day all the peasants were on the move, some going north towards Corunna, some in the direction of Vigo, south and west—through the pines and the ghostly foliaged eucalyptus-trees, green vineyards or the gorse and heather of the mountain roads.



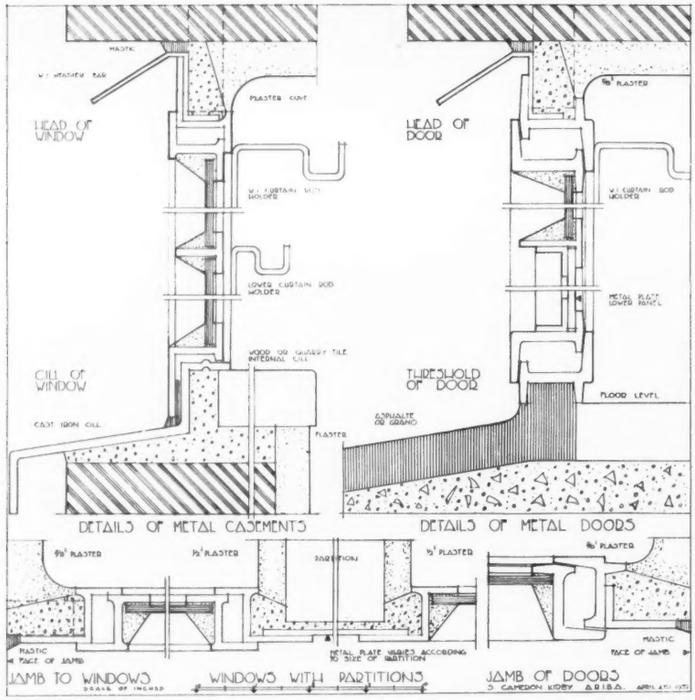
Left. *THE PUERTA DE LAS PLATERIAS:* One of the original doors of the Cathedral. *Right.* *THE EAST FRONT OF THE CATHEDRAL FROM THE PLAZA DE LOS LITERARIOS,* showing the Puerta Santa and the seventeenth-century clock tower.

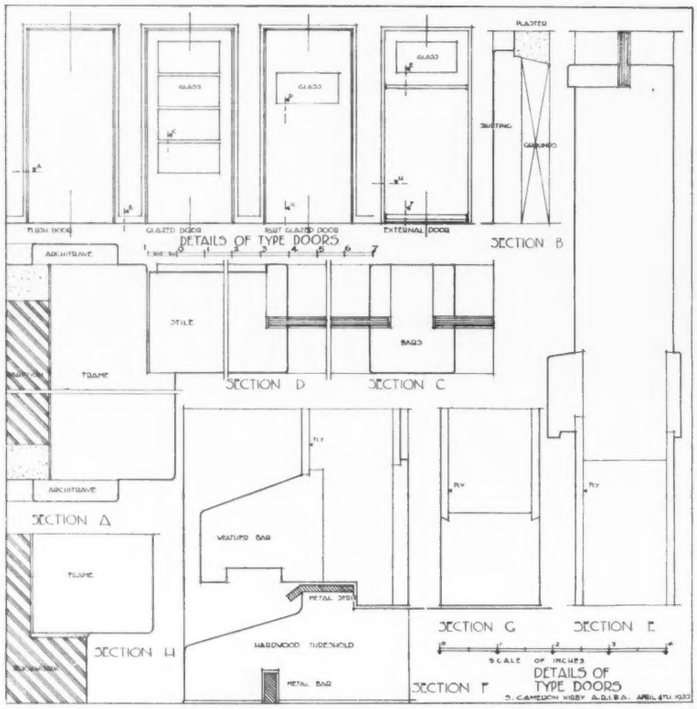
WORKING CLASS FLATS AT KENSINGTON

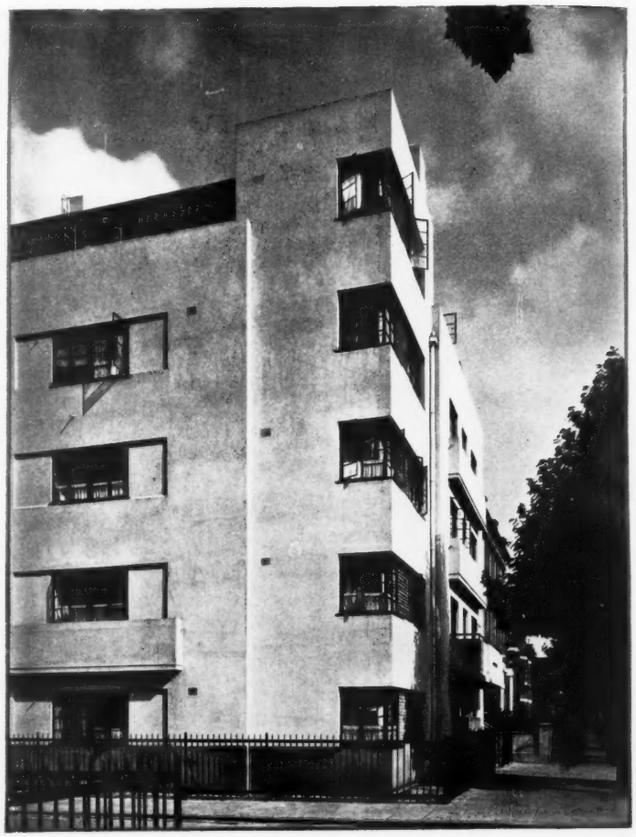
ARCHITECT S. CAMERON KIRBY (T. SMITH SHEARER & S. CAMERON KIRBY)

THE flats are at Silchester Road, North Kensington, London. They are built of brick externally, conforming to the requirements of the London County Council, and rendered with cream Portland cement. Internal stanchions and steel joists are used to support the filler joist floor, with steel cantilevers for the angle windows. The illustration is a worm's-eye view of a corner of the building.

WORKING CLASS

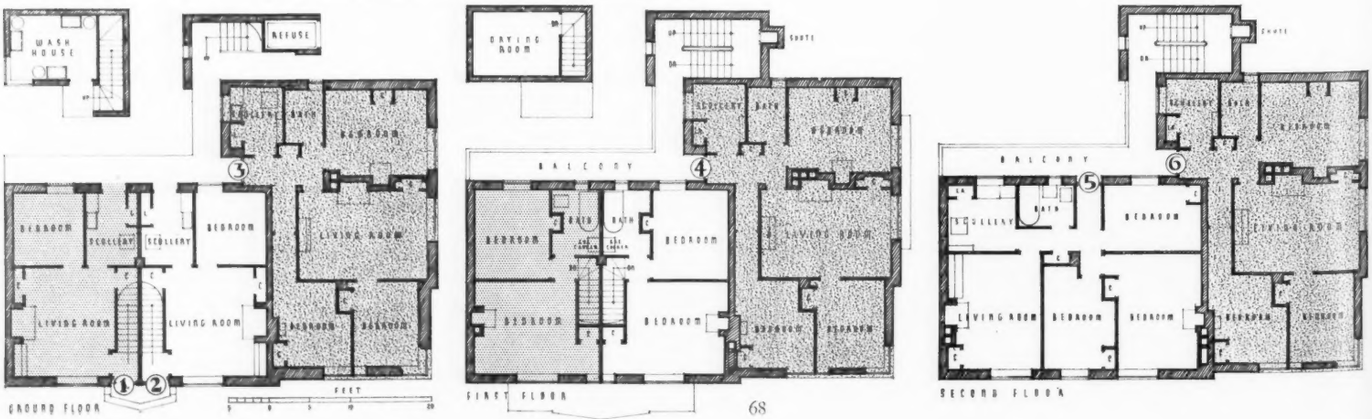






Each flat comprises a living room, three bedrooms, a bathroom, and scullery. There are built-in cupboards to all the rooms, and a built-in dresser in the living room.

One block has a communal wash-house with large drying room over, whilst the other has an individual copper in the scullery. Refuse disposal is by means of a stoneware chute discharging into a covered container

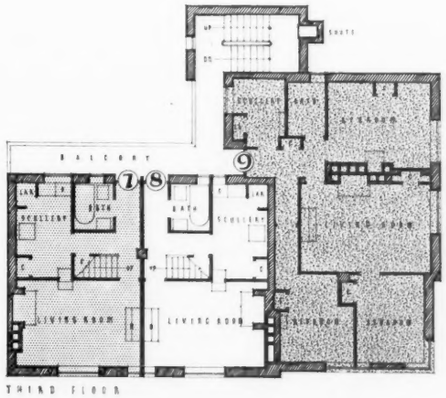


FLATS AT KENSINGTON

on the ground floor. To each floor there are self-closing hoppers, access to which is from the external staircase.

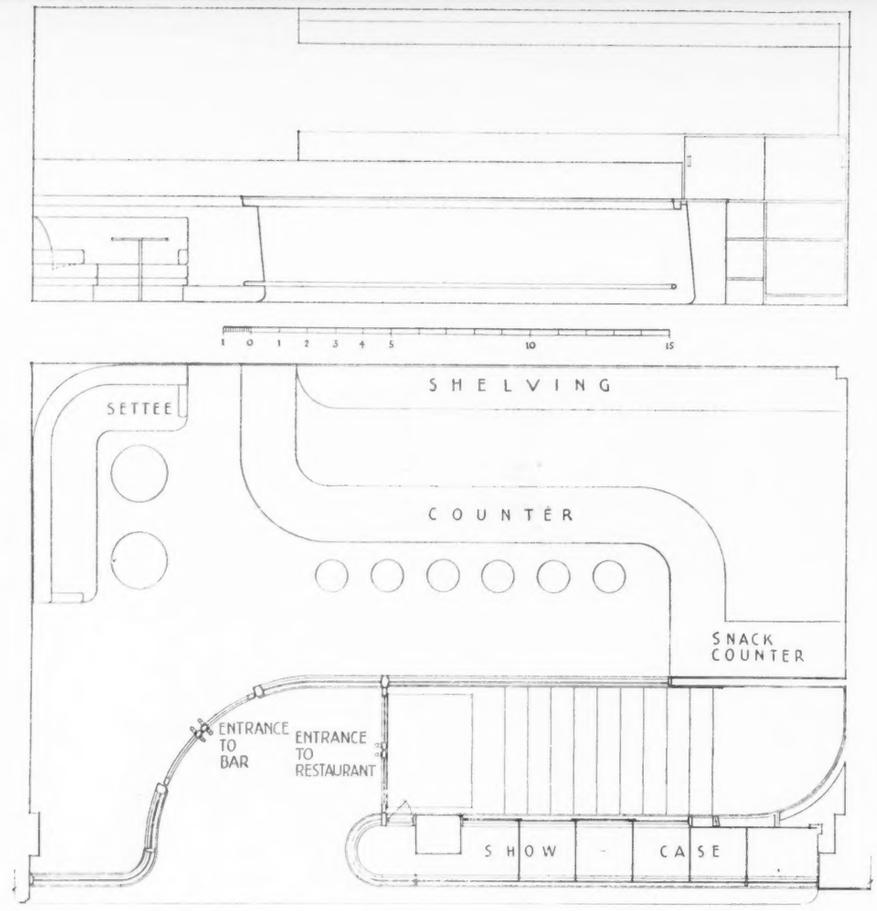
There is an open playground, covered with wire mesh, at the rear.

The illustrations are of a general view of the flats and of the angle windows, also the plans of the ground, first, second, third and fourth floors. The two drawings of doors and windows do not necessarily apply to these flats, but are the architect's own office standard details for working class flats in general.



THIRD FLOOR

FOURTH FLOOR



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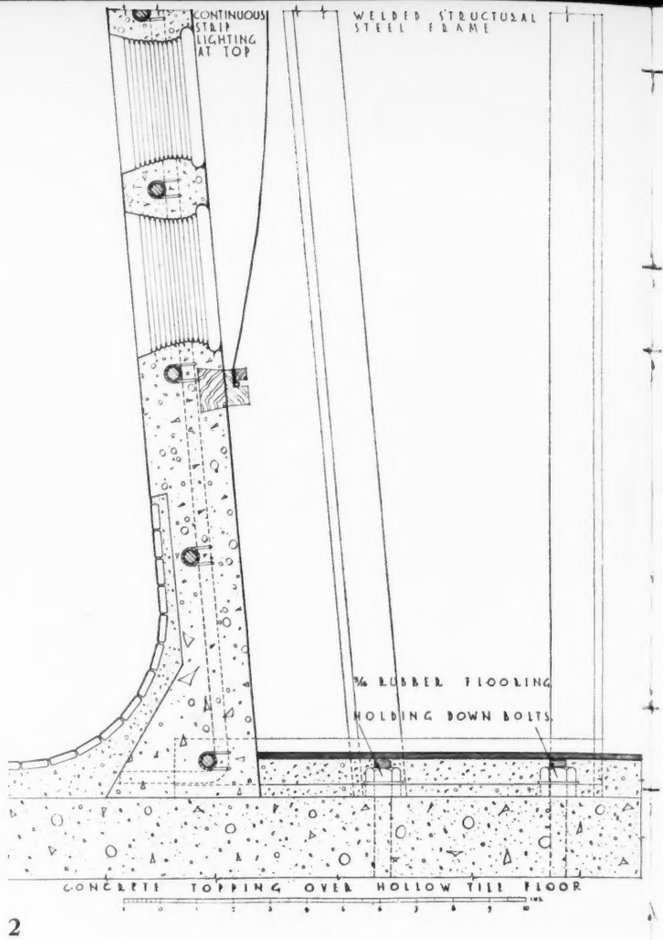

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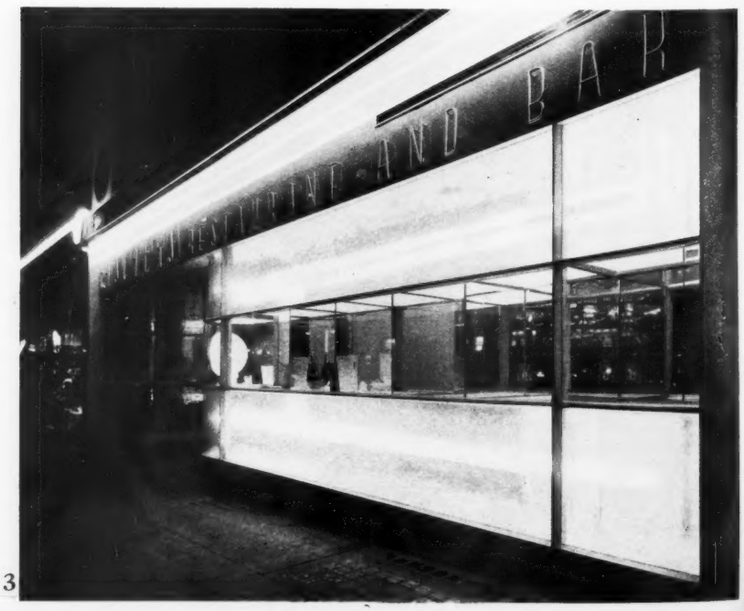
FISCHER'S RESTAURANT

NEW BOND STREET, LONDON

Architect, RAYMOND MCGRATH

THE premises consist of a cocktail bar on the ground floor, and a large restaurant in the basement, seating 200 people, with kitchens and cloak rooms adjoining. A new shopfront has been designed in Clifford Street, with an entrance lobby giving separate access to the bar and to the restaurant, which is approached by a new reinforced concrete staircase descending to the basement. The colour scheme of the shopfront is tango-red throughout, with polished metal lettering on the fascia. The front is glazed with $\frac{1}{2}$ in. pale green glass, with the exception of a long show window glazed with clear plate, and divided into display compartments by double-sided mirrors. The lobby and the



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bar are paved with ceramic mosaic tiles. The bar counter itself is a welded steel structure with an illuminated ferro-glass front, and polished travertine top. The bar walls are decorated with a silvered ribbed glass with brilliant cut and sandblasted designs of fish, lobsters, champagne-glasses and other appurtenances of dining. The large lighting-fitting above the bar is constructed of a polished aluminium alloy housing " sunlight " nitrogen tubes.

1. *THE ELEVATION AND PLAN OF THE COCKTAIL BAR.* **2**. A detail of the base of the *BAR COUNTER.* **3**. *THE RESTAURANT AND BAR FRONT.* The fascia is tango-red glass with tubular lettering, executed in M.G.7 alloy. The riser is black terrazzo ; the glazing of the front, with the exception of the long showcase, is rolled ribbed glass ; the general construction is teak. The long showcase itself is glazed top and bottom with frosted glass, and is divided into compartments by a series of double-sided mirrors. The entire lighting is by " sunlight " nitrogen tubes, the fascia tube continuing to the corner of Clifford and Bond Streets and terminating in a blue neon box sign. **4**. *THE COCKTAIL BAR* showing the ceramic mosaic floor, stainless steel foot-rail, illuminated " ferro-glass " counter front and polished travertine counter. The walls are covered with a green metallic paper. **5**. *THE ENTRANCE STAIRCASE* descending to the restaurant. The staircase is constructed in reinforced concrete covered with $\frac{3}{16}$ in. rubber, and the strings are polished black terrazzo. The handrails are in silver bronze. The entrance doors are glazed with acid stippled plate. On the left can be seen the long showcase which screens the staircase from the street. On the right, the glazed partition separates the cocktail bar. The glazing throughout is rolled ribbed glass, except the showcase, which is glazed with polished plate, with sliding sashes for access. The walls of the staircase are coral red ; the ceiling, tango-red. **6**. *THE RESTAURANT FROM THE ENTRANCE STAIRCASE.* The view shows the ceiling portlights and lighting trays on the columns which house the secondary lighting system. The general lighting is by " sunlight " nitrogen tubes, which emit a light of gold peach-colour. The serpent which crosses the ceiling above the dance floor is carried out in this tube. The dance floor is laid with Austrian oak strip, inlaid with hornbeam and walnut. The furniture has been designed by the architect, and upholstered with specially-designed green-stripe grey fabric.

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FISCHER'S RESTAURANT

The staircase and restaurant are paved with inlaid rubber, and the sprung dance floor is covered with Austrian oak with inlaid designs of walnut and horn-beam. The principal feature of the restaurant is the continuous run of curved settees which surrounds the walls. These form a series of alcoves, in each of which are placed two curved tables which may be either laid as one table or separated by dropping a flap which connects them. The colours of the restaurant are :—*Ceiling :* Pale yellow with portlights glazed with flesh-coloured glass. *Walls :* Straw-colour relief wall covering. Columns coral-red with lemon-green lighting trays and ventilation baffles. *Floor :* Grey, red, buff and black rubber. The upholstery is grey with emerald green stripes, the chairs and tables being ebonized. The dance-floor is covered during the day with a hand-made carpet in buff and green. Two large circular mirrors are placed on the north wall of the restaurant with a sandblasted design of grapes and champagne-glasses. A large mirror on the east wall increases the size of the restaurant, and a sandblasted design above the entrance to the ladies' cloak room replaces the usual written sign. With the exception of the secondary lighting and a continuous cornice which indirectly lights the restaurant walls, the lighting throughout is by sunlight nitrogen tubes of a golden peach-colour. The principal feature of the restaurant is the serpent in a luminous tube, which runs from west to east above the dance floor. The bar, the show-window and the fascia are also lighted by the nitrogen tube. The colour of the light emitted by these tubes has the effect of giving a peculiar brilliance

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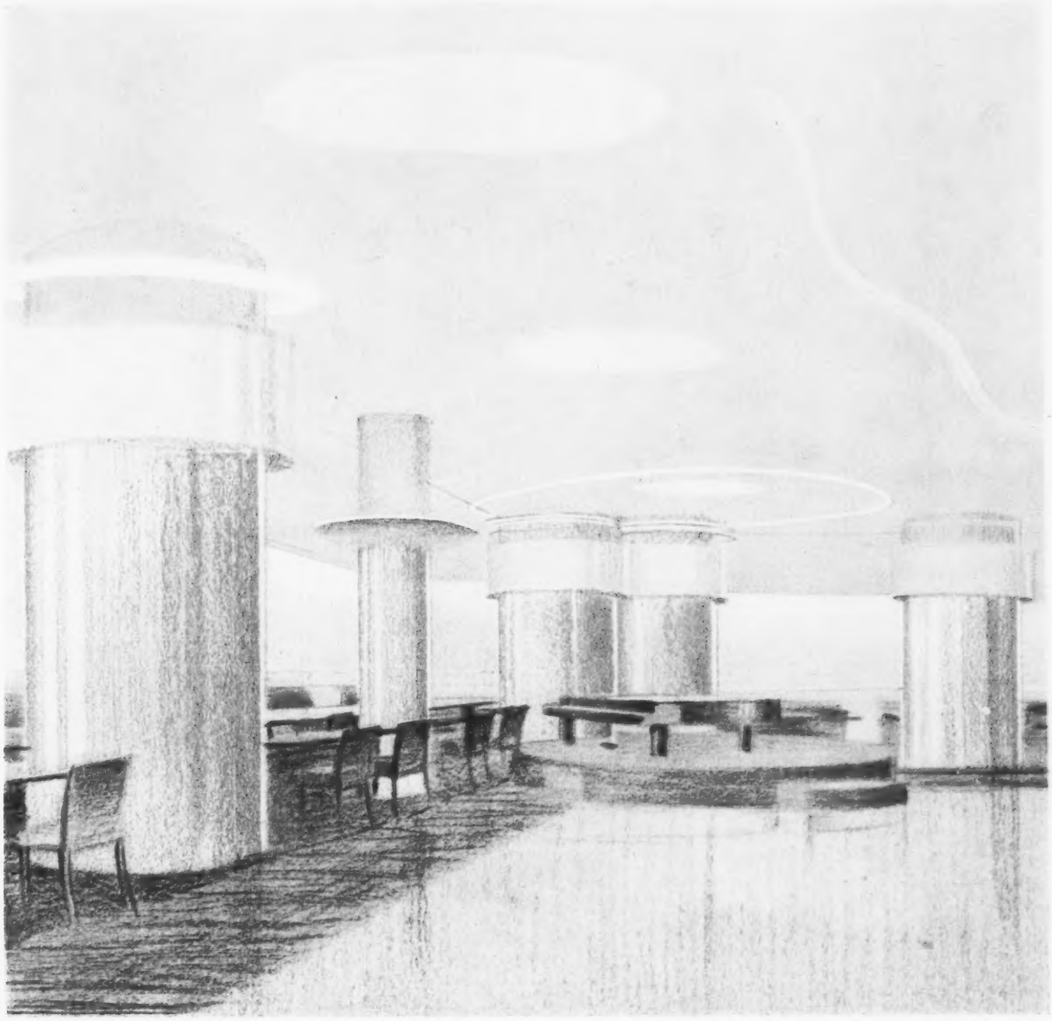
7. *THE CASHIER'S DESK* from the cloaks counter. The illustration shows the silver bronze handrails of the staircase, as well as the black terrazzo string carried round the cashier's desk, the circular top of which is illuminated from within. **8**. The reinforced concrete *STAIRCASE, CASHIER'S DESK AND CLOAKS COUNTER*, with illuminated bulkhead above. The floor is covered with 3/16 in. inlaid rubber. The columns and staircase walls are coral red, and the ceiling is pale yellow. The circular glass pavement lights are inset in the black terrazzo string, and illuminate the stair treads. **9**. *THE CURVED SETTEES AND CURVED TABLES WHICH SURROUND THE RESTAURANT*. The telephones for the use of customers may be seen at the junctions of the settees.



The original study for the interior of Fischer's Restaurant
RAYMOND MCGRATH, *Architect*

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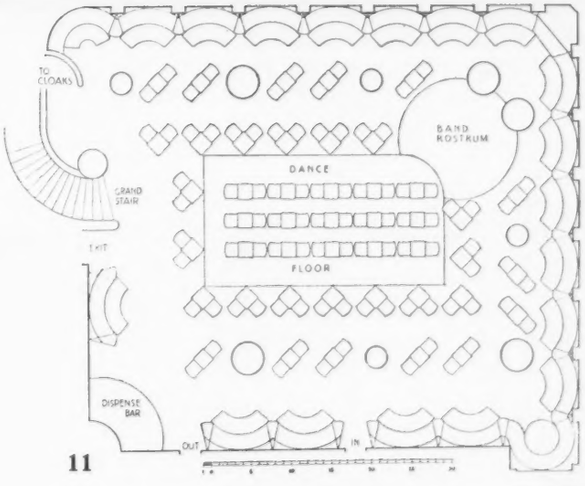
to all tones of red, and for that reason the coral-red of the restaurant has been adopted. This, with the exception of the entrance foyer of the Building Centre (also in Bond Street) is the first interior installation of the kind in England. The light output of the tube is approximately 150 lumens per foot run (that of a 30 watt double-ended tubular lamp is 190 lumens). The energy consumption is in the ratio approximately of 2,400 watts per 100 ft. of tubing, at a normal power factor of 0·7.



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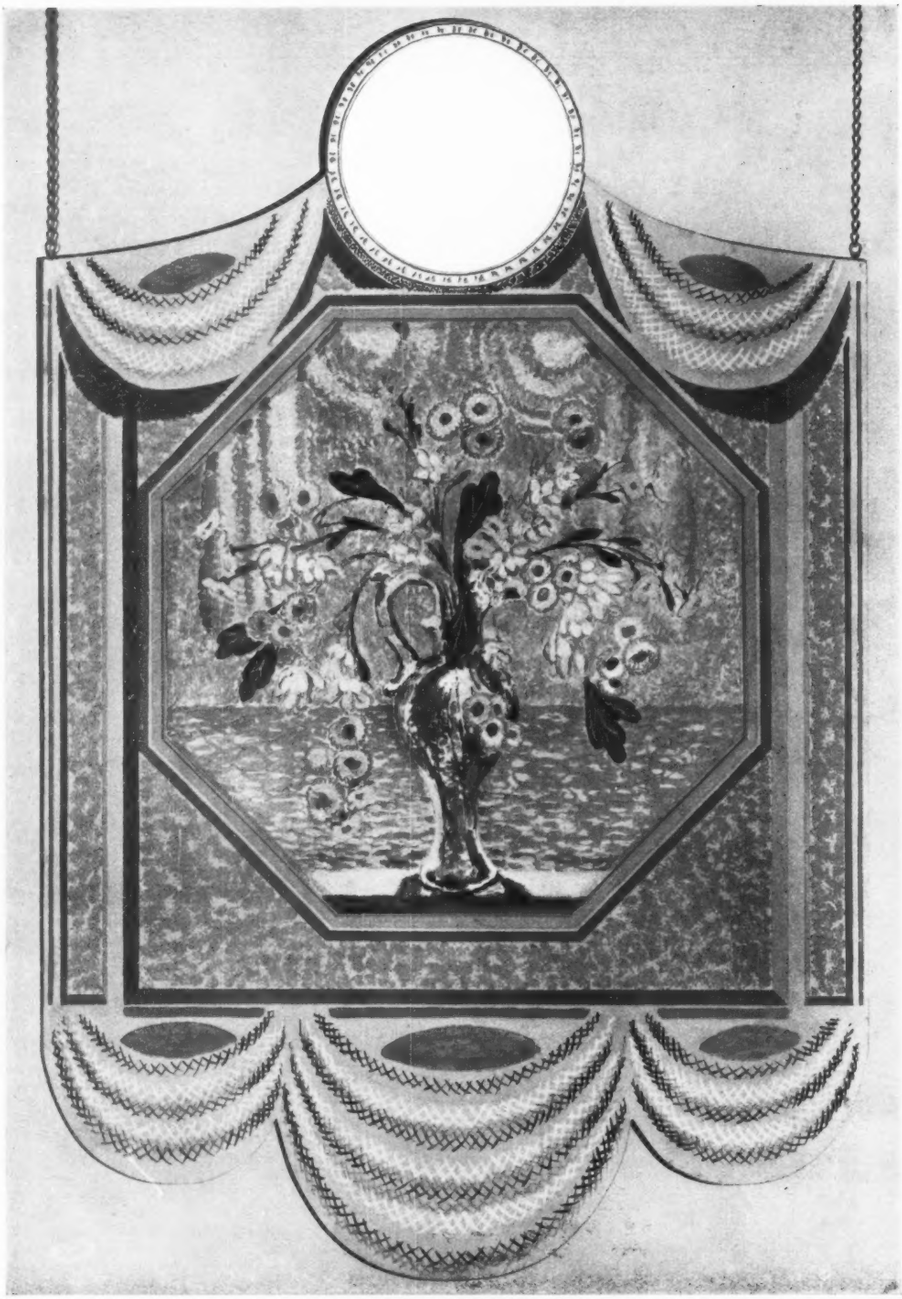
10. *THE RESTAURANT FROM THE CLOAKS COUNTER,* showing the "sunlight" nitrogren tubes surrounding the columns, and the large circle of tubing above the band-stand. The columns are coral red, the ventilation baffles being lemon-green. The ceiling is pale yellow and the walls are decorated with a straw-coloured relief wall covering. The inlaid rubber floor is in shades of buff, red, grey and black. The furniture is ebonized. **11.** *A PLAN OF THE SEATING IN THE RESTAURANT FOR LUNCH.*

ORPHEUS IN BLOOMSBURY



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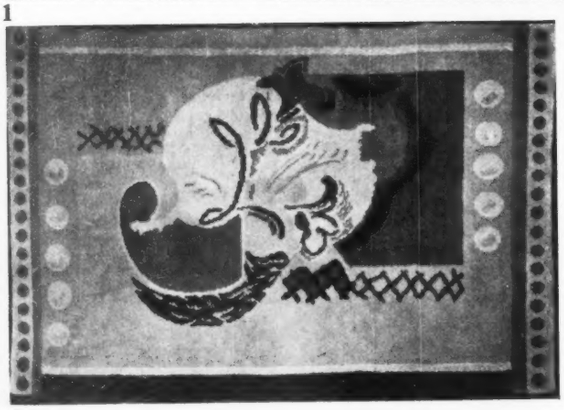

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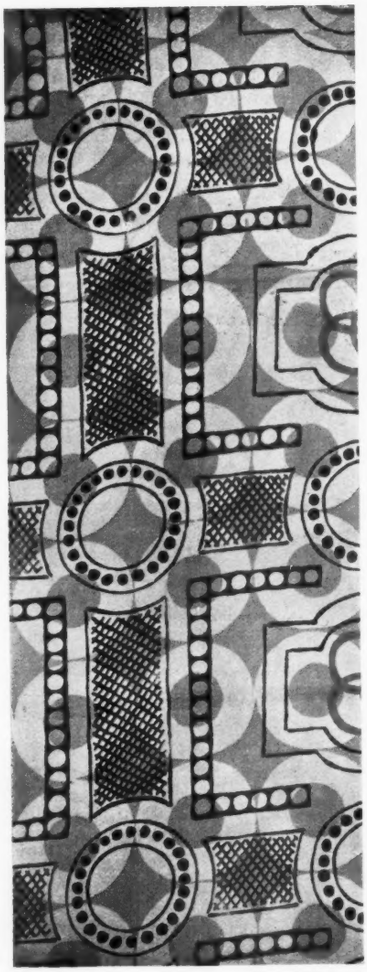

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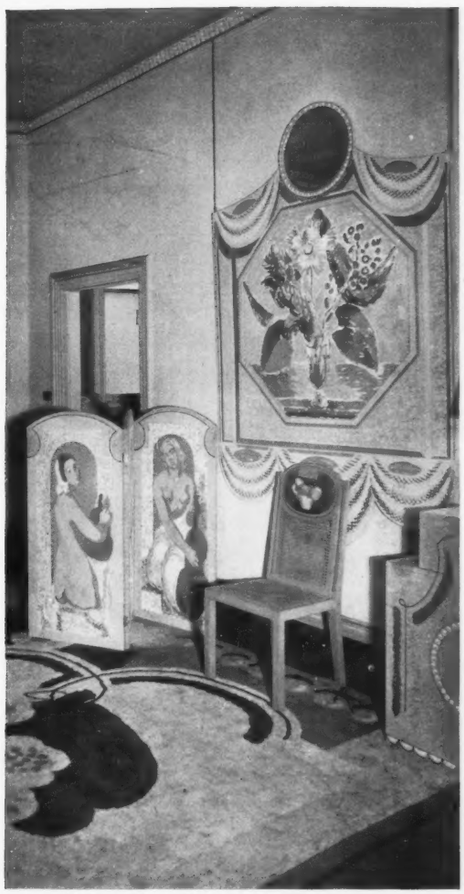

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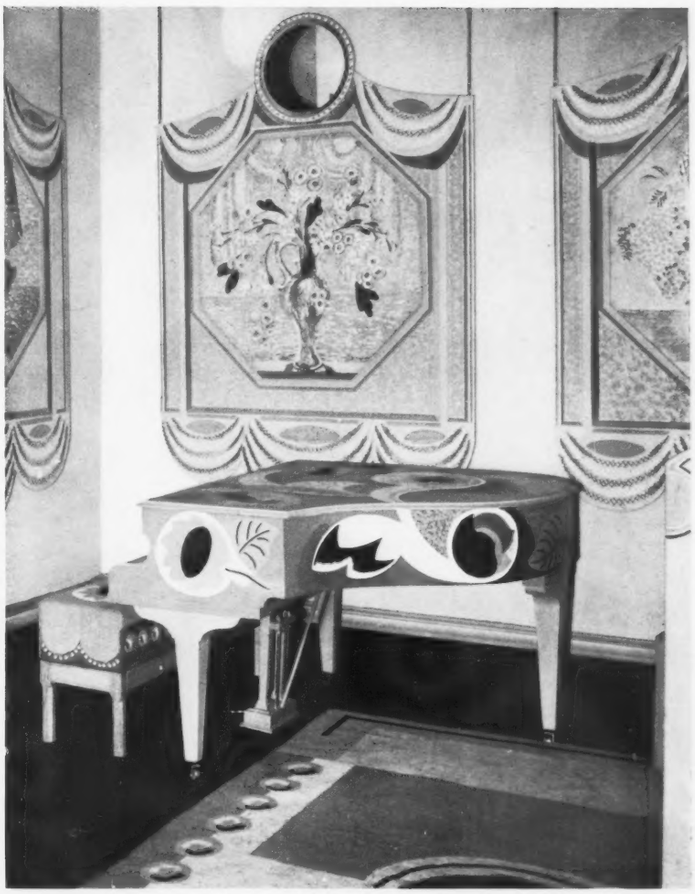


5

A Music Room decorated, furnished and painted by Vanessa Bell and Duncan Grant

THE music room decorated, furnished, and painted by Vanessa Bell and Duncan Grant recently at the Lefevre Galleries, besides being the high-spot of the end of last year, marks also a climax in the work of these artists. The two painters have swooped away from the defeatist, the rather *triste* good taste of their younger imitators, from tea-caddies, from quiet tiles and discreet sherds, and joined to their natural grace and measure a riotous sense of colour, a romantic splendour which was the one element lacking to their former distinction. Unfortunately they could not design the room itself, and one must imagine the six huge panels decorating the long gallery of one of our remaining merchant princes. The whole suggests a great canvas of autumn : not the usual drooling sickbed of the countryside, but those conjunctions of sun and wind that suddenly illuminate gardens and beech woods. At the inauguration, the room vibrated to a Debussy solo on the harp, and the music, with its seasonal elegiac, seemed to blend with the surrounding patterns of flowers and falling leaves in a rare union of intellect and imagination, colour and sound, which produced in the listener a momentary apprehension of the life of the spirit, that lovely and un-English credo.

Illustration **1** shows one of the six flower panels 7 ft. by 5 ft., with mirrors encased above the romantic folds. This is one of the three by Vanessa Bell, whose identification from those of Duncan Grant provides a fascinating test of appreciation. **2** is a rug by Duncan Grant, in greens and browns enlivened by a gay tangerine colour. **3** is one of the Walton fabrics designed by Vanessa Bell ; this one is in green and grey, closely resembling the most successful of her patterns in lilac shown at the Cooling Galleries last winter. **4.** A corner of the room. The panel is by Duncan Grant. Below is a chair with a needlework panel. On the left, an allegorical screen by Vanessa Bell ; on the right, a gramophone case, the lower half for the records in beige and blue, and the same tangerine which links the room together. The carpet, by Duncan Grant, is an expanse of flowers and leaves in grey and brown and blue. **5.** The piano, by Duncan Grant, in blue, yellow, green, madder, oyster white and battleship grey, repeats the motive of leaves and seasons. Beside is a duet stool, also by Duncan Grant, and panels by Vanessa Bell and Duncan Grant hang on respective sides of the middle one. The room also contains cushions, lamps, chairs and desk, a large mirror and beautiful curtains of grey and canary yellow. The whole is a fine sight for the connoisseur who enjoys discriminating between the work of the two painters, one so much better than the other, down to the lover of beauty, whose love is now so consistently unrequited. **CYRIL CONNOLLY.**

A Chastening Influence

By COMPTON MACKENZIE

THE APPRECIATION OF ARCHITECTURE. By Robert Byron. London: Wishart and Company. Price 15s. net.

MR. Robert Byron has written a stimulating essay called *The Appreciation of Architecture* for a series which Messrs. Wishart and Co. are publishing called "The Adelphi Quartos," and for some reason, which I confess I find it difficult to understand, the Editor of THE ARCHITECTURAL REVIEW has asked me to express an opinion of it. Possibly he wished to ascertain what effect Mr. Byron's essay would exert upon what, in this case, can be styled more happily than usual the man in the street. The capacity of the present writer for forming an æsthetic judgment in the matter of architecture has certainly been roused by the essayist, and, it may be hoped, properly directed. At the same time, he is still subject primarily to the emotional appeal and not at all inclined to feel that even the most conspicuous successes of modern architecture compensate for what they destroy. That is, of course, a preposterously irrational point of view, because, if it had been sustained from the beginning of human building, the cities of mankind would be now vast deserts of stone and brick inhabited only upon their outskirts. Yet it is the sentimentalist, not the æsthetic philosopher who revels in Mr. Byron's denunciation of one set of modern buildings.

"Go to Lambeth," he writes in a passage of admirable prose, "whence you may see across the water a row of enormous white dolls' houses, erected by Sir Frank Baines to house Imperial Chemical Industries and other businesses. It is not merely that these buildings are an agglomeration of borrowed themes, cheap symbolism, and tea-shop elegance, that they bear no relation to the scope or movements of the human eye, and that they express to the full the spirit of that plutocratic megalomania which had them built; the prime fact about them is that, in so far as the word "architecture" has a meaning distinct from that of mere construction, they are not architecture; they have no design, neither static nor mobile; they neither attract the eye to a focal point, nor, save for purposes of curiosity, do they make it aspire elsewhere; they simply repel it, like some monstrous piece of flesh from which the veil has suddenly been withdrawn."

Buried beneath one of these monstrous hives, is the site of a house once inhabited by the present writer, or to speak more accurately, four early seventeenth-century cottages turned into a haphazard little house, which probably broke all the canons of good architectural behaviour that Mr. Byron lays down. Originally they were probably labourers' cottages attached to one of the farms on the Grosvenor estate, but even by the eighteenth century they had become urban enough to serve as a conveniently near-by residence for a mistress of Lord North in which he might find refuge from the legislative cares of Westminster. Nothing would tempt me to try to describe more particularly that former house of mine in the pages of THE ARCHITECTURAL REVIEW; but whether sentimental or æsthetic judgment determined my admiration for that small house, the destruction of it by a great new building would have seemed equally criminal if that great new building had been as beautiful as those colossal bleached excretions of Imperial Chemical Industries are hideous. A bad painter, a bad poet, or a bad musician should be accounted less culpable than a bad architect, because, after all, we are not necessarily exposed to the contemplation of their sins. On the other hand, much must be forgiven to the architect, because his sense of æsthetic responsibility is not encouraged by an indifferent public. Except for a few enthusiastic amateurs, nobody knows even the names of those responsible for the beauty or the ugliness of our streets, though it may be noticed with dismay that most of the architects mentioned by Mr. Byron have received knighthoods, so that their sins have received the approval of authority, as indeed was to be expected.

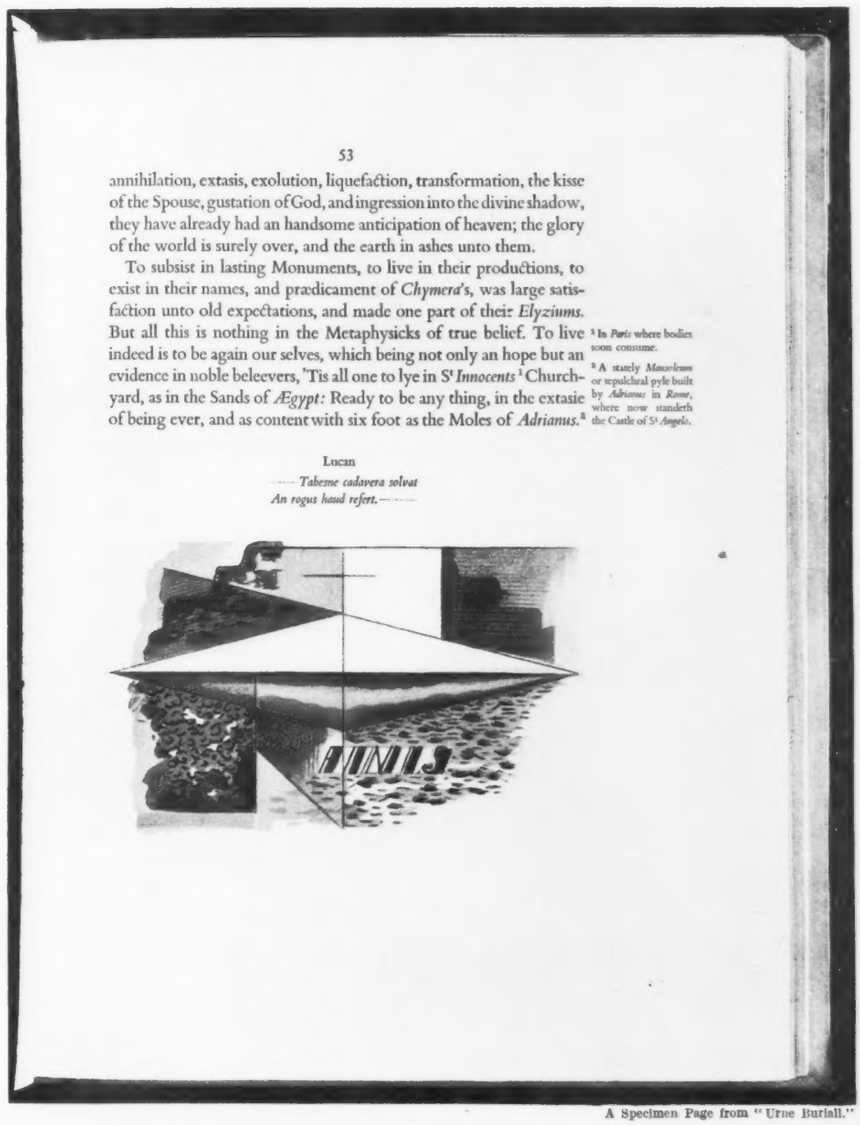
In the first sentence of this review, Mr. Byron's essay was described as "stimulating." Perhaps "chastening" would have been the right epithet. Certainly one reader has been chastened by a perusal of it, already repents of his indifference, and, in a New Year more than usually heavily fraught with good resolutions, has made a vow to Apollo that in future he will try to become an intelligent critic of the art that of all arts will most surely survive "the unimaginable touch of time."

Shorter Notices

The Good Influence of Good Book Production.

URNE BURIALL AND THE GARDEN OF CYRUS. By Sir Thomas Browne, with thirty drawings by Paul Nash. Limited to 215 copies. London : Cassell. Price £15 15s. net.

I REMEMBER a story of a somewhat apathetic Evangelical clergyman who was asked to join in a street preaching campaign that was being carried on by every variety of faith in the Church of England in some slums of North London. He stood up, venerable above the shivering well-worn crowd around him in the street, and opened with the words, " You all know Browne's *Urne Buriall*." And, of course, a good many of us do, and the only excuse for adding one more edition of this curious piece of seventeenth-century prose to those already in print is that the publishers should make it a miracle of production. The prose is accepted, I expect, by most people who will be able to afford fifteen guineas for this book, as read. This is unjustifiable, as Mr. John Carter's text emendations are the most scholarly reading of a difficult work yet produced. But it is also on Mr. Paul Nash, the illustrator, and Mr. Oliver Simon, the typographer, that this book depends. First, it augurs well that any publisher should have the courage in these supposed bad times to bring out a *de luxe* edition of any book. Next, it is public spirited of a firm like Cassell's, who are associated in my mind with cheap editions of popular fiction, and even cheaper magazines, to add their name to the list of fine book producers who abound in England, though the credit of the printing goes to the Curwen Press and Whittingham and Griggs, and of the binding to Nevetts. Every beautiful book that is produced has an indirect influence. I am sure that it is largely owing to the influence of private presses that most publishers have given up revolting heavy types, disproportioned pages with fluffy edges and book covers of dining-room-wall-red, with surfaces like a nail file. With a few exceptions which shall be nameless, all the big publishers, save in their weaker moments, manage to make a book something that is beautiful to see and to read. This encourages one to buy books, and thus escape the curse of being subject to the whims of a circulating library.



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annihilation, extasis, exolution, liquefaction, transformation, the kisse of the Spouse, gustation of God, and ingression into the divine shadow, they have already had an handsome anticipation of heaven; the glory of the world is surely over, and the earth in ashes unto them.

To subsist in lasting Monuments, to live in their productions, to exist in their names, and prædicament of *Chymera's*, was large satisfaction unto old expectations, and made one part of their *Elyziums*. But all this is nothing in the Metaphysicks of true belief. To live indeed is to be again our selves, which being not only an hope but an evidence in noble beleevers, [7]'Tis all one to lye in S[t] *Innocents* [1] Churchyard, as in the Sands of *Ægypt:* Ready to be any thing, in the extasie of being ever, and as content with six foot as the Moles of *Adrianus.*[8]

[1] In *Paris* where bodies soon consume.

[8] A stately *Mausoleum* or sepulchral pyle built by *Adrianus* in *Rome*, where now standeth the Castle of S[t] *Angelo*.

Lucan

—— Tabesne cadavera solvat
An rogus haud refert.——

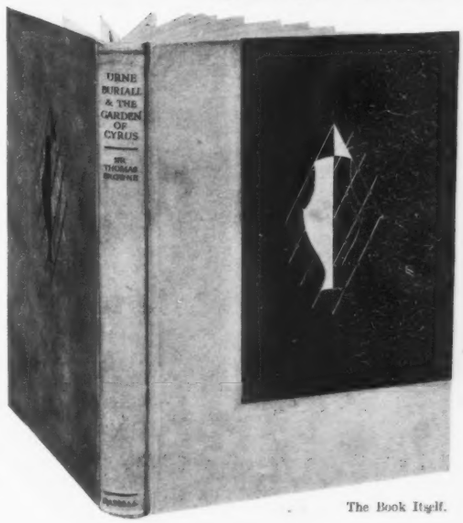
A Specimen Page from " Urne Buriall."

This edition of *Urne Buriall* was reviewed in *The Observer* as though it were a suitable " gift book " for one millionaire to give to another. It is nothing of the sort. It is a beautiful creation—the most beautiful I have seen of modern production—which by reason of its shape, its rivulet of text and its sober and appropriate illustrations, should not be put away and forgotten in a pseudo Queen Anne library, but should be open and looked at as long as the stalwart binding lasts, and copied in every detail of its serifed spacious text by all publishers and printers.

As soon as I held this book in my hands I felt there could be no adverse criticism to make of it. The incision of a brown leather oblong with an abstract design in cream and gold by Mr. Paul Nash, into the thick cream vellum binding of the book is a departure which is as welcome as it is unexpected. But high praise is due to the man who arranged the positions of the collotype illustrations. The specimen page, illustrated here, gives but a remote idea of the delight to the eye on seeing a grey, blue and brown collotype set on a white background in subtle contrast with the text. The highest praise must go to Mr. Paul Nash, the pictorial expressions of whose mind tallies so closely with the literary expression of that of Sir Thomas Browne.

The best compliment I can pay to a book of this sort is that, though probably a pleasure to read it, it is primarily a pleasure to hold it in one's hands—after they have been washed.

JOHN BETJEMAN.



The Book Itself.

THE FORMATION

1. *A Torso in Porphyry at Ravenna. About* 400 A.D.

2. *A Fabric with sea nymphs. A woollen fabric from Egypt, more than six feet in length. 5th cent.* A.D.

"Simultaneously with the foundation of Constantinople, the new system of æsthetics asserted itself, and received official countenance, to endure for ten centuries. For this good reason it bears the name Byzantine, and for this reason no other name is applicable to it. Byzantine art, in fact, is neither a Hellenistic nor an Oriental art. Both influences may be found in it. Formerly, that of Antiquity seemed – naturally enough—sufficient to explain it. Since the revelation of the arts of the East due to the discoveries of the last few decades, there has been a tendency —no less natural—to see in the art of the Christian Empire nothing but a reiteration of plastic ideas native to non-Hellenistic Asia. But these two theories, by themselves, are inadequate. Byzantine art is neither a hybrid nor a derivative, but a Greek art whose home was Constantinople and whose peculiar character is evident from its beginnings. Designations such as East Christian Art or Primitive Christian Art certainly correspond with facts, particularly in the realm of iconography. But Byzantine art transcends definitions of this kind. Dedicated from its very birth to enhance the imperial splendour, it was only much later that it consented to bestow this splendour on a heavenly court conceived in imitation of that of the Augustus. In its decline, and only then, did the art of the Eastern Empire assume an exclusively religious character. So long as it remained true to itself, it was a worldly art *(art de grand luxe),* an art of the court, religious only in so far as it was used to invest the temples and furniture of Religion with a splendour worthy of the Basileus and the grand dignitaries of his entourage."

The present volume,* which carries us to the end of the fifth century, is the first of five, and the above paragraph may be taken as a text for the whole work. Byzantine art has lately become the sport of fashion and the playground of theorists. Here at last is a voice of authority. The authority is not one of scholarship alone, but of æsthetic understanding. Messrs. Pierce and Tyler know what they mean by Byzantine art; they state what they mean; and they now produce the evidence, which it has taken them thirty years to collect, to support that statement. Given that their conception of Byzantine art has value, a work to illustrate it, planned and produced on so extensive and sumptuous a scale as the present volume exhibits, must remain a standard source of information and inspiration even for those whose conception of the subject may differ, in some respects, from that of the authors.

Mr. Tyler was one of the chief organizers of the Byzantine exhibition held at the Louvre last year, and those who saw it may imagine the tenor of the present work. Its scope is bewildering. The fourth and fifth centuries were a period of change and experiment, and it is easier, therefore, to define what is omitted than what is included. The opposing extremes of pure reproduction and pure abstraction--Greek and Asiatic—are excluded; likewise the heavy monumental of Rome. For these three canons were now fusing into a single art, and it is this fusion which the authors are concerned to find. The fact that it coincided with the adoption of Christianity as the state religion of the Empire, seems to them merely fortuitous. They regard Byzantine art as a state art. But they ignore the fact that the Byzantine state was itself a theocracy. This enables them, with perfect justice, to exclude the drivelling symbology of the catacombs from their survey. It remains to be seen how far it affects their

* *L'Art Byzantin.* By Hayford Pierce and Royall Tyler. Tome I. Librairie de France, Paris.

OF BYZANTINE ART

3. *A Bust in Porphyry at Cairo. Between* 305 *and* 308 A.D.

4. *A marble Mosaic at Rome. An example of Byzantine divergence from the deadening Græco-Roman Canon. 4th. cent.* A.D.

If the ordinary student knows less of Byzantine art than of any other phase of Western æsthetics, this is because the masterpieces it left behind are scattered so widely across Europe. In the first volume of their monumental survey, Mr. Hayford Pierce and Mr. Tyler range from textiles and ivories to works of sculpture, from glassware to illustrated manuscripts. Reproduced are examples of the Byzantine genius as it expressed itself in a number of different materials. The ponderous dignity of the sculptured head **3** and torso **1** are in amusing contrast to the florid mosaic **4** and the elegant ivory **5**; while the fabric **2**. with its half-oriental water-nymphs, shows the Byzantine adaptation of classic myth. All the illustrations on these two pages are from *L'Art Byzantin.*

appreciation of the later periods. It will surely be difficult, when the time comes, to stigmatize the mosaics of the Kahrieh (*c.* 1320) as a symptom of æsthetic decline.

Nevertheless, this limitation of outlook, if limitation it be, has an essential value in that it banishes once and for all the definition of Byzantine art in terms of that ever-ready excuse for imperfect comprehension, mysticism. All art is a kind of mysticism: to prefer Byzantine art to Dutch is merely to prefer the higher aim. Messrs. Pierce and Tyler leave the æsthetic absolute to shift for itself. They are concerned with the method, not the goal, with colour, contours and design, and above all with the quality and richness of material. Photography has its limits. But those limits have never been better supplemented. The virtue of the book is in its machinery, which bears full witness to the labour, love and time which have gone to its making.

There are two hundred plates, reproduced in collotype, which illustrate every province of art except architecture. As the authors say: "The great difficulty experienced by the amateur of Byzantine art is its dispersion." This difficulty has here for the first time been fully overcome: every museum and treasury of importance in Europe has contributed its object. Each object is furnished with a descriptive note, and in the rare cases where the description is only from hearsay, this important reservation is clearly stated. There is a valuable chronology of dates, and the period under review is subdivided according to style in a series of short essays. Finally there is a list of addresses where the photographs used can be obtained by the serious student. The importance of this is rightly stressed: "The visit, the inspection on the spot, is not everything. To make full use of what one has seen, the possession of photographs is indispensable. We say possession, because to consult them it not enough. In order to check this or that hypothesis, one must be able to classify and re-classify them, to annotate them, to travel with them, to replace them, and to have duplicates of them." In other words, one must possess the present volume and its successors.

ROBERT BYRON

5. *A pierced Ivory Panel of Bellerophon in the British Museum. About* 450 A.D.

Drift or Direction?

LONDRES . . . DEMAIN. By Georges Benoit-Lévy. Published by the author (from whom the book is alone obtainable) at L'Etoile, Pessicart, Nice (A.M.), France. Price 13s. net, post free.

THE enthusiasm of an eminent authority on everything the French call *urbanisme*, like the author of *Paris s'étend*, for Cockneydom past, future, and even present, comes as a welcome antidote to our own despondency on the subject of his theme—"London's Tomorrow." His few unexceptionable criticisms have therefore all the greater weight. M. Benoit-Lévy is at one with Lord Balfour of Burleigh in insisting that it is more important to prevent the creation of new slums than to demolish those that already exist. Every true-lovers-knotted daisy-chain of flimsy "cosy cots" allowed to beribbon an arterial road is fore-doomed to become a Seven Dials, a Fagin's kindergarten for motor-bandits. How delicately the lament for the price we are paying for that particular democratic freedom is expressed in the mere change of a tense: *combien charmantes et pittoresques* étaient *les routes anglaises!* The most important sub-section of Chapter VI has the high-tragic Balzacian title *Grandeur et Décadence des By-Pass*. This is how the approach to "the Northern Heights" along the glittering ink-stream of the new highway that side-steps Watford and Barnet strikes a sympathetic foreigner:

> *plus la moindre trace de champs ni de prairies, ni de fôrets, ni d'arbres, ni de jardins: rien que des pierres, des pierres assemblées avec le plus mauvais goût pour constituer des villas* (elsewhere he calls these human incubators *des villas coquettes*, which is certainly what they strive to look) *dont beaucoup ne devaient pas coûter moins de 150-200,000 francs. J'étais autant surpris de constater de telles monstruosités, malgré toutes les lois dont bénéficient les Anglais, que de voir combien de gens, de condition déjà aisée, mettent peu de discrimination à choisir l'emplacement de ce qui est censé représenter leur "home."*

Only too true, though the *banlieue* of Paris are even worse. M. Benoit-Lévy forgets the house-proud suburban wife, and what she stands for. Reference to the exhaustively-documented section on "The Outer Suburbs" in Mr. John Betjeman's standard work (originally published under the title *Mount Zion or In Tune with the Infinite**) would have helped him to a better understanding of this uniformity complex.

The Latin passion for geographical transliteration, which is the perpetual stumbling-block to an international codification of place-names, sometimes makes curious reading. Thus the French tourist is taken to

> *la place de l'éléphant et du château en passant par l'Ange, la gare de la Croix du Roi, la route de la Calédonie, et le pont des Frères Noirs;* and is afterwards introduced to *les Comtés de Buck, de Berk, et de Wilt.*

Londres . . . demain is full of charmingly unexpected quotations. We learn that that frigidly correct writer, Benjamin Constant, was moved into exclaiming *La Tamise! il n'y a que cela!* Napoleon, too, seems to have felt its appeal. The chapter on The London Society is headed by an utterance he is said to have made in St. Helena:

> I would construct a magnificent avenue from St. Paul's to the Thames, and on either bank I would lay out a wide thoroughfare dominating the river. I should build new bridges, and sweep away the miserable erections which surround some of the finest buildings.

This is historically interesting, but it lacks any constructive value. Bonaparte was not a town-planner, and he was never in London.

M. Benoit-Lévy is a firm believer in *des cités linéaires*—on the plan first advocated by the Spaniard, Arturo Soria, of which the Soviet architect Oshitovitch has now become the leading exponent—and would have London joined to the sea by several fifty-miles-to-good-old-Brighton longitudinal towns. Is it possible he has failed to notice that these have sprung up already, spontaneously and innocent of any sort of plan? Or is he (as we hope) tactfully suggesting their wholesale demolition and conversion into "parkways"? L.C.C. architecture at Downham and Becontree comes in for some very kind words. M. Benoit-Lévy will wound the *amour-propre* of many of his compatriots by telling them that in London passengers are conveyed more rapidly, comfortably, and cheaply than in *Panam*. He finds the scarlet L.C.C. trams "roomy and almost luxurious," and the Kingsway Subway into which they plunge quite free from the notoriously "defective atmosphere" of the Paris *Métro* (the reason is not far to seek: the *Métro* has never changed the primitive original design of either its stations or its rolling-stock).

Londres . . . demain is a better, and more accurately up-to-date, *précis* of our town-planning, housing, and slum-clearance legislation, and of the actual work accomplished by various municipal bodies, regional committees, and private societies in applying its provisions to Greater London, than anything yet published in English. The printers' errors in the names of places and people (our old friend "Sir Robertson" reappears) with which it bristles, live up to the best French standards of type-setting without too many tears. In the couple of pages of very graceful tribute "to all the vigilant guardians of the old traditions and the pioneers of the future aspirations of this noble city" there is one unaccountable omission. Among the crowded names of experts, bigwigs, philanthropists, and publicists no mention is made of Major Clough Williams-Ellis. On the other hand, the evergreen ARCHITECTURAL REVIEW duly gets a fatherly pat on the back for its distinguished services to the capital of England, home, and beauty.

BAIRD DENNISON.

*London: The James Press, Henrietta Street, W.C. (Now out of print.)

'ΕΛΛΑΣ

EVERYDAY THINGS IN CLASSICAL GREECE. By Marjorie and C. H. B. Quennell. London: B. T. Batsford, Ltd. Price 7s. 6d. net.

THIS is the concluding volume of a series of the survey of Ancient Greece, the first beginning with the Homeric period, the second dealing with Archaic Greece, this particular one beginning with the battle of Salamis concluding with the surrender of the Athenians to the Syracusans in 404 B.C.

Full of interesting facts and conjectures and amply illustrated, it certainly fulfils the intention of the authors in removing something of the remoteness and frigidity this civilization has for the average boy and girl and brings to their realization that the Greeks were people who not merely invented a difficult language but lived a homely and intimate life of their own, in which can be discovered connecting links with the life of the present day.

The first chapter deals with the Acropolis and its Temples, and an ambitious attempt has been made to reconstruct the buildings with plans. A great deal of matter is compressed into a small compass including a description of the Parthenon, the Propylæa, the temple of Athena Niké and the Erectheum (which we are informed has always received the greatest attention of architects for the purpose of "lifting," its Ionic capitals being used to decorate a thousand later buildings, "monuments of misapplied energy"). The authors hope in one of their subsequent issues to show how the design of the Maidens Porch was transported to London.

The little homilies provided for young architects are perhaps well within season, and it is comforting to note that the authors are alive to the modern problems of subdivided labour and conflicting interests of architect, builder and client which handicap complete unity between idea and end achieved in the Parthenon.

The town and its public buildings are dealt with interestingly in the second chapter and a complete plan of the town of Priene provided as an illuminating example of the chess-board rectangular plan originating in the East and perpetuated with the Macedonian period.

Discussions on the subjects of medicine, gymnasium, theatre planning, walls and fortifications also provide good reading.

Chapter 3 is devoted to the more intimate social conditions of everyday life, furniture, pottery, Socratic ideas of agriculture, and the marital education of the wife of fifteen years. We discover that "no serious man will smile at the claim that there is a beauty in the order of pots and pans set out in neat array."

The final Chapter is concerned with sea fights and land battles, for the detailed history of which we are advised to turn to Thucydides who "carves his history out of marble with a sword", tracing the jealousies which arose between the Ionians and Dorians and of the war which finally destroyed them.

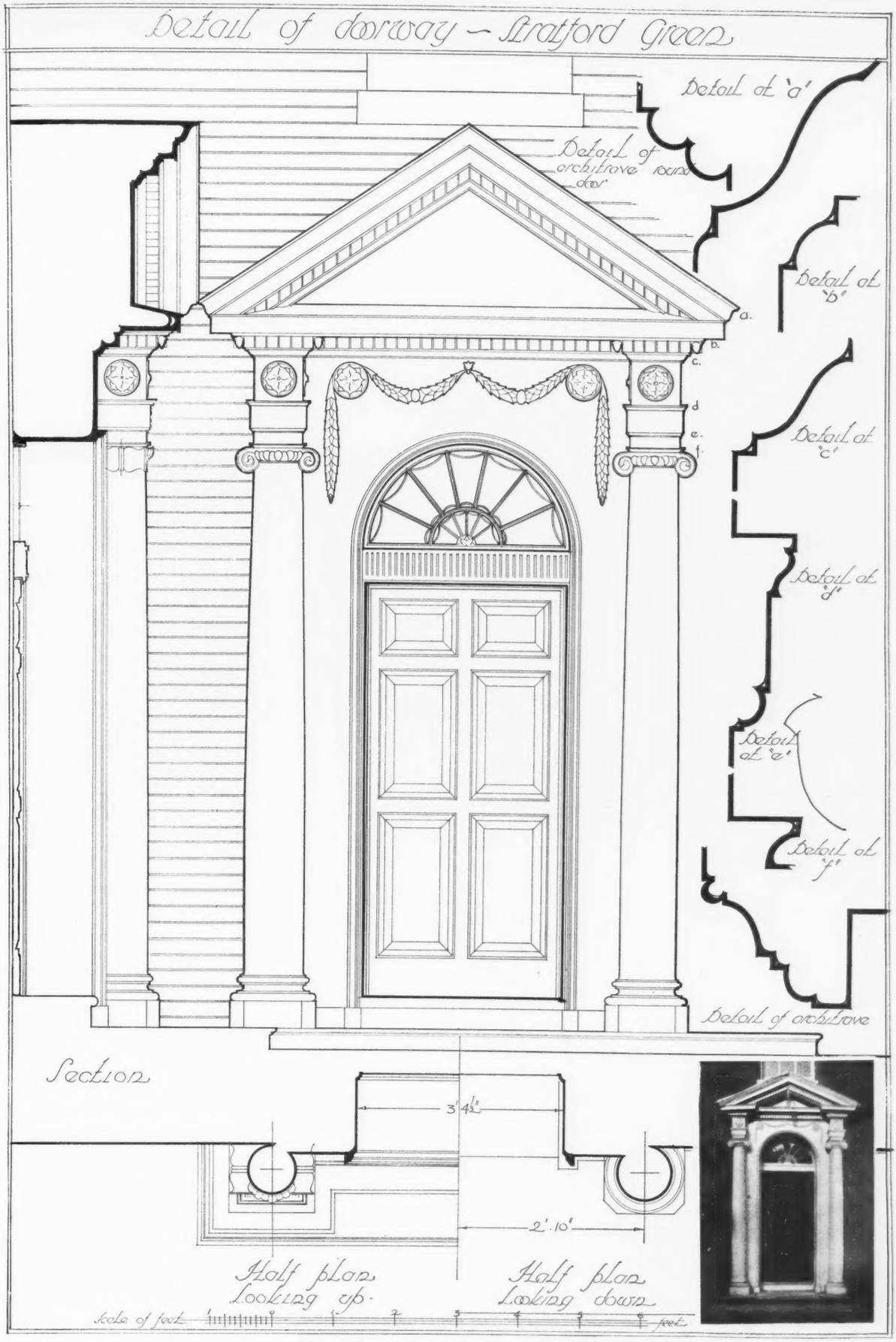
Altogether illuminating and pleasant reading and providing a welcome addition to the series.

GRACE E. ROGERS.

AT CLOSE RANGE—IN UNITY IS STRENGTH

Overleaf is a close-up view of the London Safe Deposit (see pages 54 and 55) quadruple time lock which ultimately can control the main entrance door for 120 hours. The lower part of the picture shows a device for taking pressure off the bolt of the time lock, should such be exerted. The dial above the lock controls the relocking device, which comes into action if the locks of the main door are disturbed by unauthorized attack. The time lock consists of four separate watches which are wound up to a pre-determined number of hours when the door is closed. Thus entry into the room is impossible even by anyone in possession of the numbers of the combination locks.

The above illustration conveys at once the outward simplicity of mechanism controlling the 20-ton door. All that are apparent are the four combination locks on the steel panel on the right, together with the four time locks below it and the relocking device above. The thickness of the 20-ton main door may be seen on the left ; the polished steel plate on the right conceals behind it the mechanism which actuates the main bolts ; the whole is encased by a plate-glass door.



Measured and Drawn by George L. Boyle.

A Free Commentary

By Junius

At 34 Queen's Gate—34 Queen's Gate, S.W.—a gentleman (on whom may Heaven pour its richest blessings!) is preparing to strike a blow for you and for me. It is Mr. John Stevenson, the Secretary of the Noise Abatement Association.

* * *

You see that this Noise business has taken its accustomed English course. Years of exasperated unavailing protest by sensitives—the finer human type let us not be ashamed to declare—finding repeated expression, sometimes with bitter violence, sometimes with sweet reasonableness, in our public journals, both popular and select, have at last resulted in the formation of an Association. It is obviously our bounden duty, as it is our interest, to help forward the work of this Association by financial support, even in these hard times, and by suggestions as simple and practical as by taking thought and pains we can make them. If we have no suggestions, we can at least bestir ourselves to unite and swell the chorus of intelligent protest, and so arm the Association in its difficult task.

* * *

The Association shows its wisdom by focusing on one point—the elimination of the monstrosity known as the saw-toothed siren. This has no friends but its makers, and the "get out of the way, blast you" driver. It has some defenders, however, even among considerate drivers, as a sudden emergency warning.

* * *

But rash and selfish drivers obviously create their own sudden emergencies. There is no law that could be framed to confine the use of this nerve-shattering instrument to genuine unforeseeable emergencies, or at least no effective form of inspection could be contrived to enforce it.

* * *

And besides the inconsiderate driver or the unskilful driver who puts himself into proximate occasion of doing damage and trusts to a violent yelp at a dangerously late moment to warn his victim, we have always with us the obtuse insensitive who thinks he is not getting the full value of his car unless he rushes along the King's highway trumpeting like an infuriated bull-elephant.

* * *

And yet again there is the decent, conscientious, nervous fellow who thinks he is not doing his duty as a citizen to other citizens unless he gives them full and repeated warning from afar that he is on the road and none too sure of himself, and that they had best prepare for the worst. And this good fellow is fortified by remembrance of the laws that positively bid him make a noise so that he may have his defence in case of accident.

* * *

Then again, many contributors to the correspondence on this subject, of which I have cuttings on an increasingly exasperated note extending over twenty-one years, write as if this was only a town problem. The crash of the saw-toothed siren is even more of a nerve shatterer in the country, both by day and by night, because of the comparative silence which it so rudely breaks. Please, Mr. Stevenson, do not neglect the really hard case of villagers or of reluctant eremites who have been driven by the general clamour of the town to take refuge in the country.

We do not approach this subject from the viewpoint of the crank. It is obvious we must accept noisy cities for some time to come. It is because the saw-tooth breaks through the general regular, and therefore to a certain extent discounted roar of the traffic, that it frays the nerves of the normal and shatters the concentration of the brain-worker. And let it not be supposed that it is only the comfortably-off and those doing brain work (real or fancied) that suffer. I have heard the most bitter complaints from those who live in what are known as mean streets, which often are naturally quiet streets.

* * *

I do not think that any step less drastic that the total abolition of this nuisance will meet the case. A just man anxious not to hurt the material interests of others casts about for compromise. I have thought that perhaps, accepting the only possible defence of this admitted nuisance as an emergency device, we might demand that by law every car that carries it must also carry an inoffensive horn for normal use. But apart from the original difficulty of defining and enforcing normal use, this assumes what is unfortunately not the truth, that noise-making is confined to those whom the expense of two horns would discourage.

* * *

The strongest case against the saw-tooth is this. If it is a last moment emergency warning and not a clearer-out-of-the-way—and this is its defenders' position—it is too startling a noise to be safe. It confuses the judgment of the startled. It does nothing which considerate, well-calculated driving with the normal warning does not do better. It tempts the rash fool into taking risks. It obviously puts a premium on selfish driving, *which is the cause of all preventable accidents.*

* * *

It is in fact quite seriously arguable that thus indirectly the existence of the saw-tooth is responsible for many more accidents than it can possibly prevent. Accidents are, in fact, not prevented by frantic warnings, but by skill and, above all, by unselfishness.

* * *

If Mr. Stevenson finds his problem too difficult to carry through by ordinary decent methods, let me seriously commend to him the outrageous homœopathic method for the elimination of intolerable nuisances more than once referred to in this Commentary. Let him carefully organize a body of saw-toothed horn blowers to make a carefully calculated din on a considerable scale in carefully chosen areas where "important people" live, and make their lives a burden to them. It is only necessary to do, on an organized scale and with some effect of intelligent concentration, what is now widely done by casual offenders. Let the co-operators be instructed to keep beyond the arm of the law so far as and as long as they can. Careful instruction in the technique of the affair should be given.

* * *

It should be possible at no great cost and with the willing, even the ecstatic, co-operation of young men and women of good-will to make a demonstration which should drive home to the dullest mind the necessity of doing something drastic about this menace to health and sanity. When, as is inevitable (and advisable), some of his team are hauled before the beak and plead bland innocence of their offence, in that they were only doing what everybody is obviously free to do, a case may be formally stated. I feel sure that there are men of the law who would put their professional services at the disposal of these victims of an arbitrary Justice. And I am sure, too, they will have a "good press," and that large numbers of grateful men and women will rise up and call Mr. Stevenson blessed, and pour monies into his treasury that will enable him to proceed to some further move in the interests of peace and quiet and civic orderliness.

* * *

But if he succeeds in doing no more than this one thing, he will not have lived in vain.

GLASS

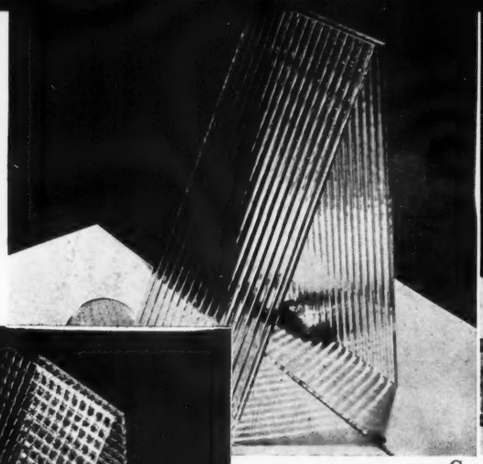
DOMESTIC
DECORATIVE
CONSTRUCTIONAL

THE ARCHITECTURAL REVIEW

DECORATION AND CRAFTSMANSHIP

SUPPLEMENT

February 1933



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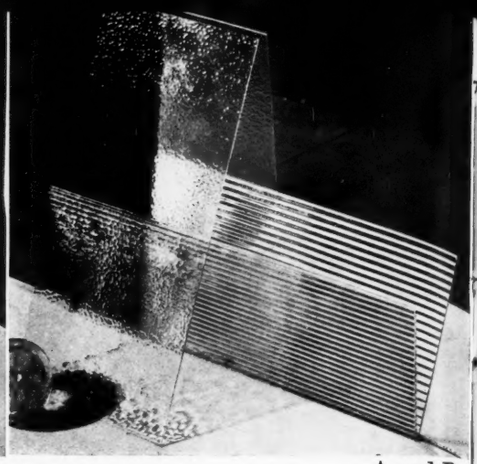
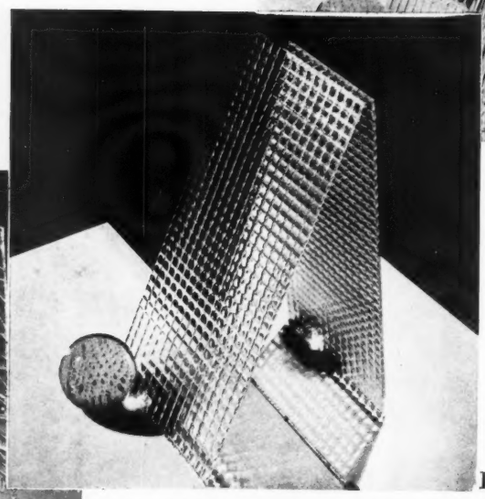


A and B



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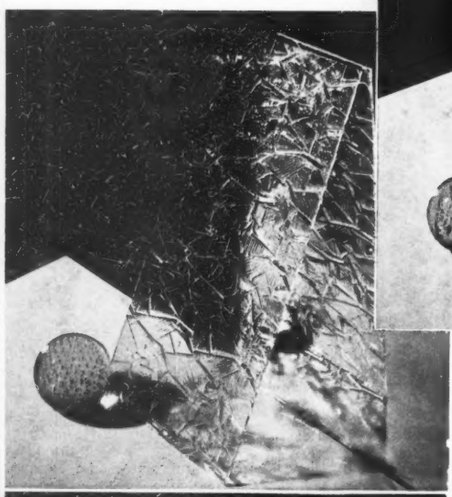


E

A. *Vertical*, RIMPLED CATHEDRAL has a hammered surface valuable for light fittings for which purpose it has, of course, like any other rolled glass, to be sand-blasted in order to give suitable diffusion. It is also valuable for obscure window glazing where not too definite an obscurity is required.

B. *Horizontal*, WASHBOARD. Its chief value lies in the sphere of artificial lighting where its depth of cutting gives powerful differentiation between light and shade.

C. REEDED.

D. CROSS-REEDED. Gives an interesting chequered effect for artificial lighting purposes.

E. COPTIC. Has recently been designed by Paul Nash.

F. FEATHERED WASHBOARD.

G. REFLECTALITE, like WASHBOARD, FEATHERED WASHBOARD AND LUMINATING, is not suitable for window glazing owing to its great depth of cutting which makes it liable to collect dirt and at the same time difficult to clean, but it has the characteristic of a considerable diffusive power.

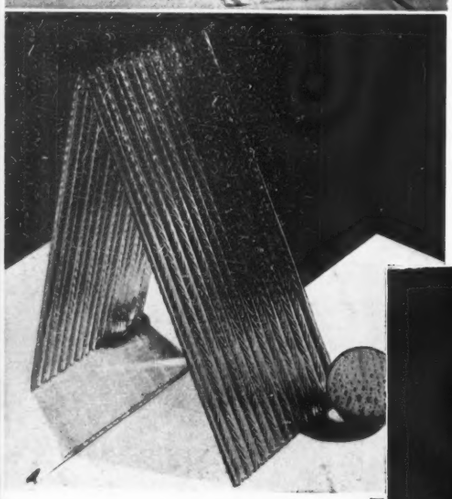
H. MAXIMUM DAYLIGHT. This glass has a definitely specialized use which is for such situations as basement and area windows where such direct light as skylight is available and would, with ordinary glass, fall direct to the floor inside the window. The prismatic glasses have the effect of refracting the light and diffusing it over the whole volume of the room.

I. LUMINATING. A rolled glass with a comparatively low light transmission which is more suitable for artificial lighting purposes.

Thanks are due to Messrs. James Hetley and Company for their kindness in giving facilities for photographing the glasses illustrated on this page.

ROLLED GLASS

The nine glasses illustrated on this page are examples of the standard materials produced by the principle of rolling glass with incised rollers. In each case the design or texture is cut "intaglio" in the roller so that the texture required is produced embossed on the glass (in the cases of D and H, that is to say, Cross-Reeded and Maximum Daylight, each side of the glass has its own texture and in these cases two rollers are used, one for each side of the glass). Rolled glasses are made in standard sheets of approximately 100 in. long by 40 in. wide (an exception to this is plain rolled plate, which is made by a continuous process). The width of this glass has a maximum of 42 in., and although its standard length is quoted as 140 in., it is possible to obtain it in longer lengths if such should be desired.



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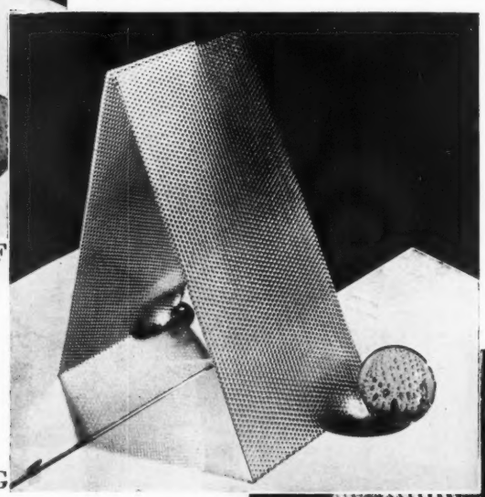

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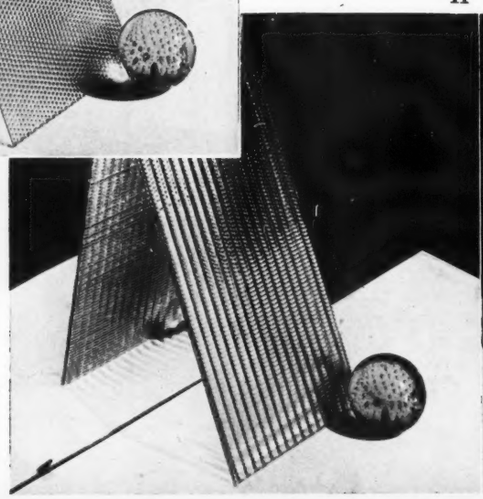
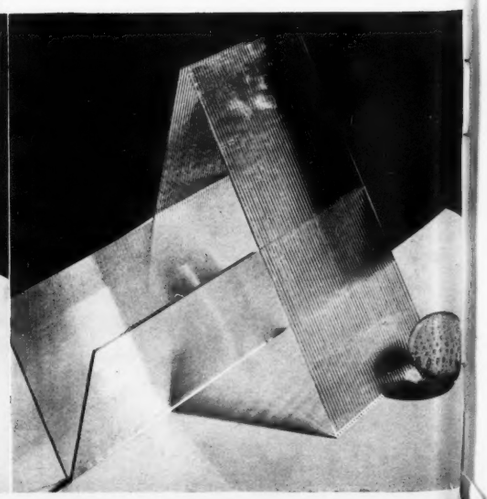




This Year of Glass

By **John Gloag**

ENGLISH manufacturers are not always credited with imagination, and some of those who criticize the results of industrial production have formed the habit of saying that English industry is fundamentally unimaginative. This habit is due for revision. The manufacture of glass illustrates, perhaps more vividly than any other branch of industry, the effect of imagination on the nature of a product. In the making of structural and decorative glass there is in this country a technical fecundity that has changed the whole character of glass as a material for building. This inventiveness is not sporadic ; it is continuous, and it is cautious.

Of most English manufacturers it may be said truly that they will never release for consumption any product that is still in its experimental stage. Their technical integrity, if it can be put that way, is unshakable. None of the revolutionary types of glass that have appeared during the last few years have been released casually when they were still in the bright young idea stage.

Structural glass has developed so many surprising abilities that it can never again be regarded merely as a window filler. Architects in England are still a little reluctant to acknowledge the structural revolution, and any desire to do so thoroughly is curbed by archaic building regulations and by those anonymous and disastrous arbiters of architectural form, the ground landlords of our towns and cities. The opportunities for experimenting in new techniques of design, in which the changed character of contemporary glass could be shown, are limited ; but one of the limitations is what may be called the window complex. The window complex is hereditary, for our only traditional precedents for the use of glass are windows, and windows of limited size at that. This prevents us from thinking of glass as a substance of diverse possibilities. It is marked down in our minds as a substance for a set and particular purpose, for the admission of light in association with materials that will guard its natural fragility, such as wooden or metal glazing bars.

Technically, glass has outgrown this sort of treatment. Reinforced glass has been produced, with a core of wire netting, a material with new powers of resistance, something outside the window tradition, and when it acquired the refinement of a square mesh (the " Georgian " type), with the intersections of the wire electrically welded, it became a reinforced glass that was also intrinsically decorative. This is one, rather obvious, example of emancipation from the hole in the wall stage : reinforced glass now comes into the category of materials from which the wall itself can be constructed.

The idea of glass walls for industrial buildings, for clinics and schools, develops logically with the structural revolution ; and the invention of a glass that admits a high proportion of natural ultra-violet radiation is an excellent reason for expanding window space to the maximum area. (Any doubts that may have existed about the permanent ultra-violet admission powers of this type of glass were finally dispelled by the reports of tests extending over two years which were recently published by the National Physical Laboratory.) But a complete reversal of all conventional and accepted notions of what glass can and can't do is brought about by the new " Armourplate " glass. This is ordinary plate glass subjected after manufacture to a special toughening process, so that it will bend beneath a weight, until the weight is increased beyond the supporting power of the glass : then it disintegrates and breaks up into crystals. This glass can be twisted, it can stand weights dropped on it, and it has great heat-resisting powers. The claim of glass to be an independent and ubiquitous building material is indisputable. This last technical advance should finally dissipate the window complex, and should stimulate the creation of a new technique of design. We may then be able to shake off the French influence that is apt to confuse our creative work.

Evidence of that confusion is often apparent when glass is used decoratively. Memories of Continental exhibitions, of strident stunts, and colourful Gallic impetuosity, mar the beautiful directness that English designers can achieve when they are working with unconventional materials. Glass in decoration is still an unconventional material : it is usually employed for mirrors or " trimmings " : it is only just beginning to be used inventively and with subtlety in conjunction with lighting, and we are only just gaining full consciousness of its significance as a texture.

The abundance of ornamental patterns that are produced naturally includes archaic curiosities, but the work of artists of the calibre of Paul Nash has occasionally been commissioned, and there is no need to go beyond England to find really good decorative glass. That is not an empty " Buy British " statement : its truth can be tested by examining the existing varieties of English glass.

Less heartening are the statements that can be made about the totally different branch of English glass manufacture which is responsible for household glass. Glass that is often beautiful in shape is tortured with ornament : its merit as a design dies the death of a thousand cuts. Occasionally some firm has the good fortune to find a designer like Keith Murray and the intelligence to let him try experiments ; but there are only a few isolated instances of such productive collaboration. Generally, the only alternative to the mark of the mid-Victorian beast is something undistinguished, plain and blameless and rather heavy-handed. The cocktail has much to answer for ; much spurious modernism has been inspired by it, and most of us have shuddered as we have imbibed from glasses produced in a spirit of squalid gaiety.

It is remarkable that there should be any sort of achievement in the design of drinking glasses, decanters, bowls and so forth. For so long have manufacturers rested on their doubtful and dusty laurels, that it is difficult to persuade them that the taste of the world is changing. They have had no structural revolution to stimulate them ; they are not consciously taking part in any modern movement of thought, design or industry. Yet the few examples of well-designed household glass that are made in England today suggest that great abilities are dormant ; but at present the household branch of the industry is half a century behind its big, virile, and progressive elder brother.

3. Blameless Glass of an ancient shape with a jug designed by E. B. Powell. Here the beauty depends on the shape. In **4**, the right hand picture, the beauty must, of course, depend on the cutting. This illustration was taken from a recent catalogue and justifies Mr. Gloag's remark that it and its like "dies the death of a thousand cuts." The influence is possibly Tudor.

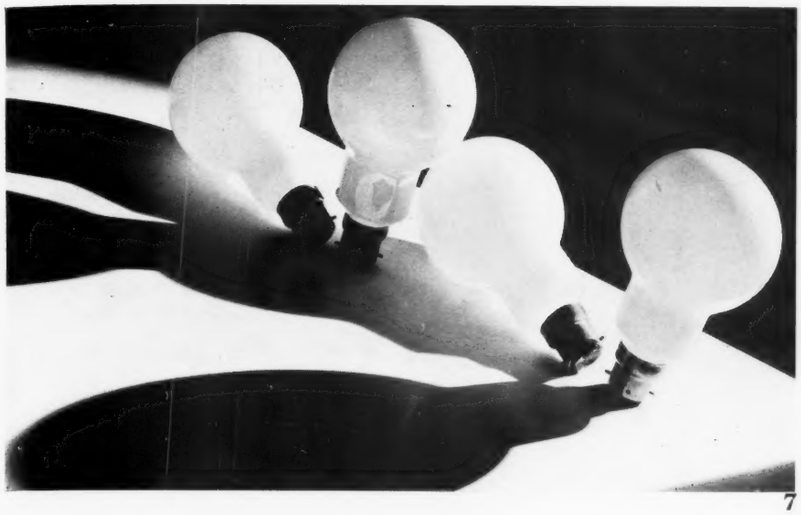
Household Glass

***By* Cyril Connolly**

EVERY human embryo, for over a month, leads the life of a fish, and I should like to think that a love of glass derived from a home-sickness for that watery paradise. Certainly the best glass is the most aqueous, and if we think of it as a water symbol, we are at once able to see that the examples here which are furthest from that idea are also the most pretentious and vulgar. Glass is, besides, the most sensuous of materials. Since the majority of it is colourless we have to bring other organs to the aid of our appreciation; the eye may only discern a few shades on the way to blue or green, but the sense of touch is able to enjoy both the feel of the material and the quality of the curves. In fact, by rotating a large balloon glass with some brandy in the bottom, and occasionally striking a deep note from its rim, one is able to employ all five senses in one simple act—a feat forever impossible to artist, musician, and writer. This particularly applies to table glass, which must not only be a credit to the medium but have a quality of utility almost so pronounced as to induce salivation. English modern glass has suffered from excessive cutting and from the bad taste of the designers, but lately there have been signs of an improvement which has for once not been matched across the Channel. The problem of the designer is complicated by the fact that the English cutters are extremely good and that, consequently, English glass has more chance of success by employing them. At the same time, however, it is obvious that cut glass, as we know it, will not do. For one thing, as we have said, glass must look like forms of water, not forms of candy; for another, the reaction to the lines and angles of cubism, for long a commonplace in painting, has now reached the decorative arts which were inspired by it. This leads to the other difficulty of the designer. In all the applied arts the influence of fashion is very much stronger than in writing and painting. The applying artist is both more dependent on commissions—since he cannot blow his own glass and wait for a buyer—and more influenced by the smartistic airs, by the luxury trade winds which set steadily from Paris and waft the unwilling designer down their path. The work of Mr. Murray, however, seems full of promise (**12, 13, 14**). He does not abuse cutting and has created some glass that is both romantic and functionally agreeable. It is only when he tries to compromise and employ our excellent cutters to do only a certain amount of labour that he fails to come off, and the moulded examples also seem not quite so good. But for the first time we have plain table glass that is more beautiful than their foreign counterparts, and now that the tariffs have made the importation of black and coloured glass prohibitive there are even indications that those forms of glass-making have been valuably stimulated as well.

5. A Wine Glass forming part of a set designed in 1870 by the late Sir Thomas Jackson.

6. A smartistic Liqueur Set in green and silver. *Designers:* Arundell Clarke.



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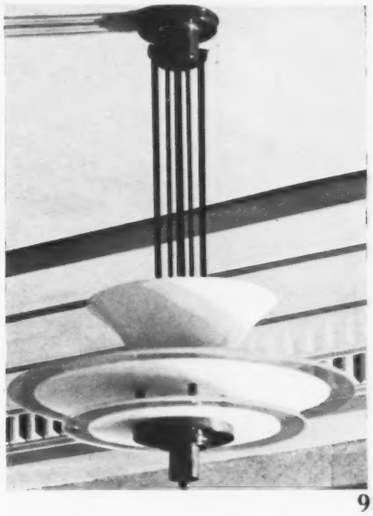
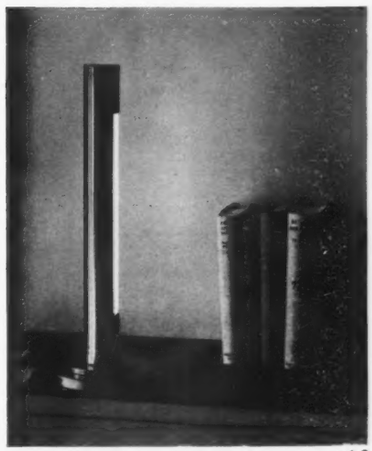


9

ELECTRIC LIGHT FITTINGS

Where diffused light is not used in a room either by reason of the wiring or because intense light is required on special subjects, the simplest form of fitting is generally the most satisfactory. The day of the silk shade or ornamented glass globe stained with sunsets and roses, is nearly over. For instance, of Fig. 8, the craftsmen say that it is ludicrous to claim any designer. The fitting is made out of a straight piece of tube and a couple of brass spinnings. The finer point in the design of such fixtures is in making a successful line where the globe and holder meet.



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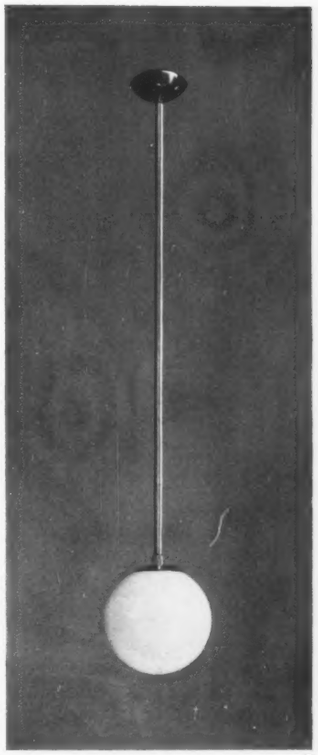

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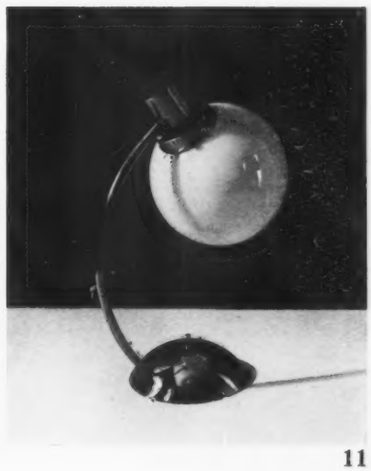


11

7. Electric lamp bulbs by the Electric Lamp Manufacturers Association of Great Britain.

8. The long straight tube of this hanging lamp can be of chromium plating or brass and is attached to an opal glass globe.
Craftsmen : BEST AND LLOYD.

9. A light fitting at Shell-Mex House, London. *Designers and Craftsmen :* THE MERCHANT ADVENTURERS OF LONDON.

10. A tubular table lamp in brushed copper. *Designer :* A. B. READ. *Craftsmen :* TROUGHTON AND YOUNG.

11. A small desk standard lamp made in bronze, mat nickel or chromium plating. The 6 in. globe is of particularly fine glass so that a 40 watt lamp will supply sufficient diffused light to illuminate the desk surface. *Designers and Craftsmen :* THE MERCHANT ADVENTURERS OF LONDON.

Illustrations **7** and **8** are reproduced by courtesy of *The Master Builder.*

12

13

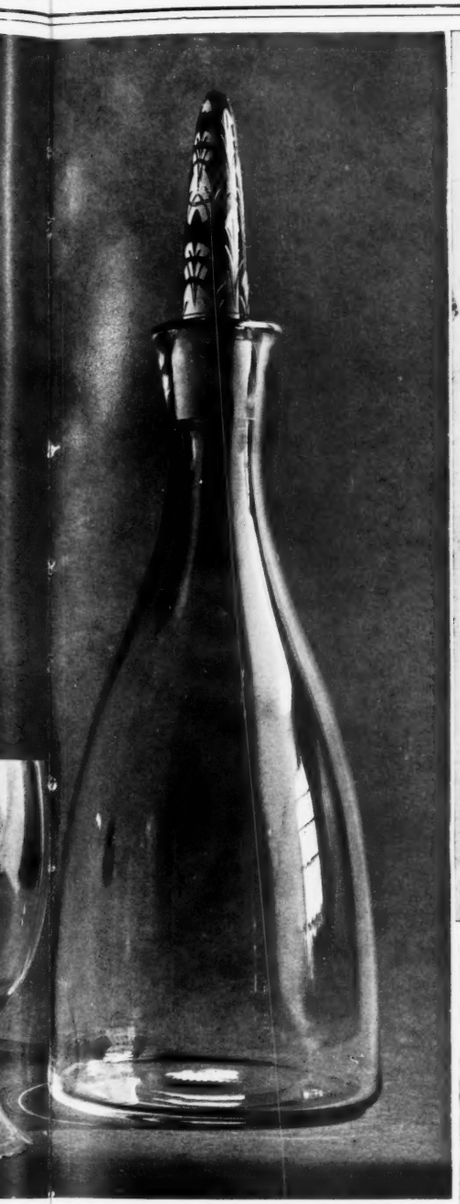
FORM IN DOM

12. The designer's simplest and best. glasses set off the shallow fruit bowl' horizontally. This has the effect of ca here to seem unnecessarily stubby, and s which are the most difficult shapes to per stuck on to their bases instead of growi Mr. Murray's designs, a glass and decante and to drink from, let alone a delight to t melancholy about the tall glass that sugg in summer by daylight.

Designer: KEITH MURRAY. *Crafts*

15. An entree dish, and 16, a round ca ovenware. Orlak provides one of the mo design in view of the perfect logic of proc Three points were stressed, in the followi Practicability and ease of manufacture, w detract from the third quality, beauty, of f in the sunk knob to the lid, which econom likelihood of the knob being broken when

Designer: HAROLD STABLER. *Cr*



14

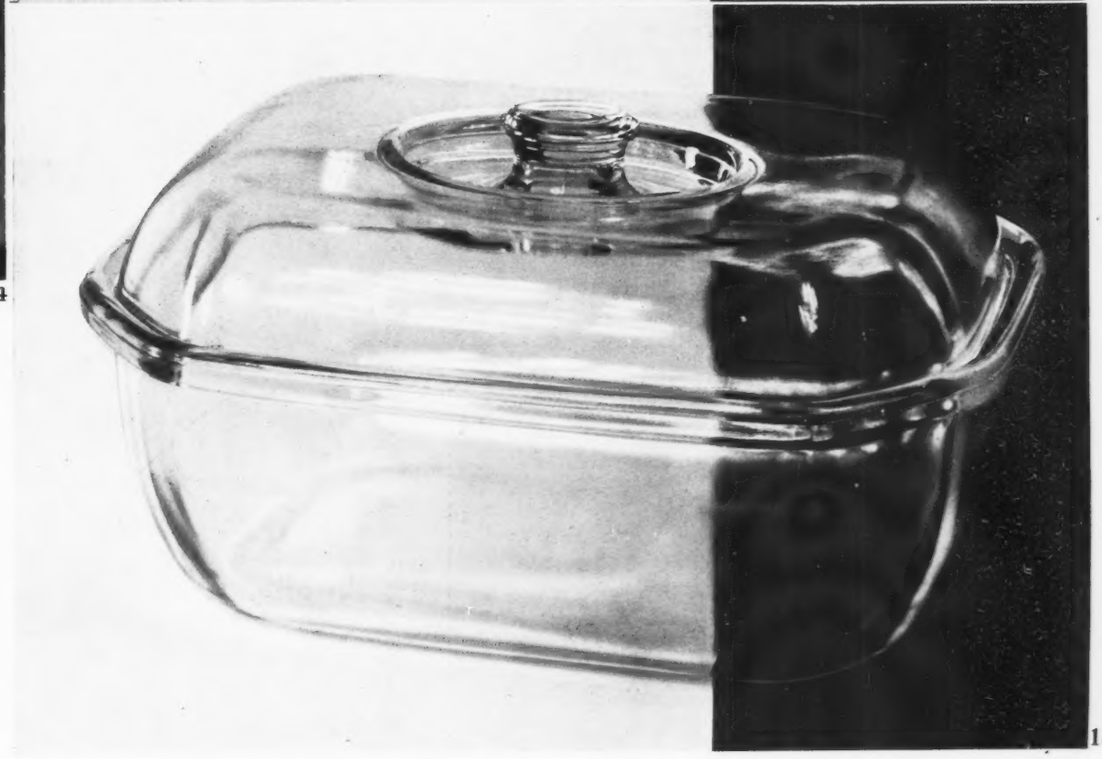
DOMESTIC GLASS

est and best. The trumpet-stemmed flower-like
ow fruit bowl's convexity. 13. Glass moulded
e effect of causing all but the flat objects shewn
stubby, and seems especially deleterious to bowls
t shapes to perfect and which at once appear to be
stead of growing out of them. 14. The finest of
ss and decanter that it would be a pleasure to hold
e a delight to the eye. There is a certain romantic
glass that suggests claret on a polished dinner table

RIAY. *Craftsmen:* STEVENS AND WILLIAMS.

16. a round casserole, both in Orlak heat-resisting
one of the most interesting examples of industrial
et logic of processes which attended its production.
in the following order: 1. Efficiency of use. 2.
nanufacture, which limits the shapes and does not
ity, beauty of form. The first of these is exemplified
, which economizes in oven space and diminishes the
g broken when the dish is removed from the oven.
STABIER. *Craftsmen:* CHANCE BROTHERS.

15



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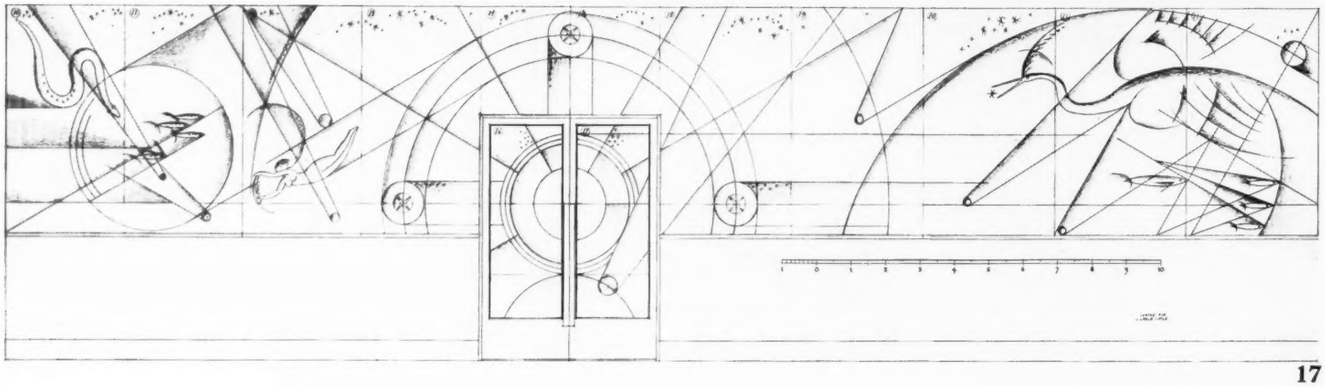

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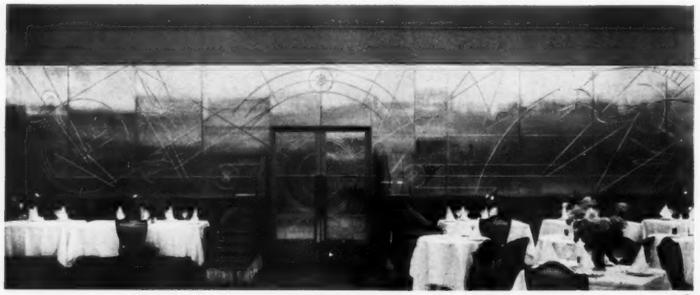


18

MODERN GLASS ENGRAVING

17 and 18. Engraved, polished, and silvered ribbed glass wall panels at the Embassy Club, London. The geometrical designs of celestial and marine fantasies have been obtained by grinding down the ribs on the glass and polishing them before silvering.

Architect: Raymond McGrath.
Craftsmen: Pugh Brothers.

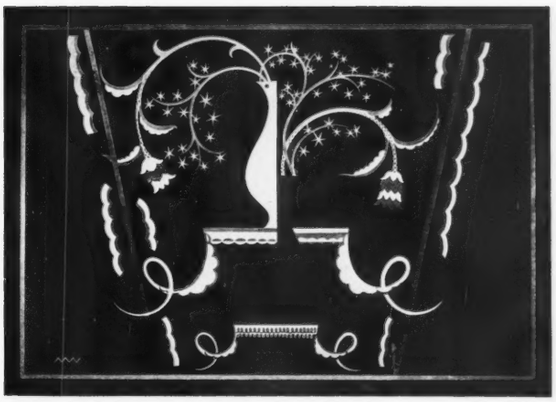
19. *Moon and Stars*, a decorative glass panel in the Press Listening Room at Broadcasting House, London. This consists of a slightly green-tinted ribbed glass which is engraved, polished and silvered, and gives a shimmering effect when correctly illuminated.

Designer: Raymond McGrath.
Craftsmen: Pugh Brothers.

20. A glassworker engraving, or brilliant cutting, a plate of glass. This is the same process by which tableware is cut. When large plates are being engraved the weight of the glass is taken by balance weights on a beam above the glassworker, and he is thus able to manipulate the plate of glass up to the revolving stone cutting wheel. The illustration is reproduced by the courtesy of Pugh Brothers.

19

20



21. A panel 31 in. x 21½ in., forming part of a screen in an Exhibition Room, executed in five tones of acid biting. *Designer:* Miriam Wornum.

Glass as Wall Decoration

By **M. I. Batten.**

Few architects or decorators use glass as a medium in this country. Its durable quality and strength make it more permanent a wall-covering than paint or wallpaper and for this reason it requires treatment by an architect or designer peculiarly unmoved by the vagaries of fashion and, above all, one who is bold and original. There is no Wren or Chambers to fall back on, for glass as a wall decoration was confined to the framed mirror over the mantel in the past and even in the Regency, when the boldest experiments in architecture were undertaken, looking-glass was only used on the wall-space between the windows of ballroom and large reception room. Only too naturally, England has not had the courage to launch out with a new material which has not the blessing of a master architect of the past. The new material is there, made by British manufacturers, and ready to use with all sorts of varying surfaces and colours, but English architecture, tenacious of its past, is too uncertain of its future to dare to experiment with a permanent unusual new material.

Glass has an element of phantasy about it. Mirror glass is used architecturally to give an appearance of increased size to a room, but it appeals instinctively to the imaginative child in us.

But its very qualities and fascination are often its own ruin. Like wine it tends to go to the head, and too much or badly used glass in a decorative scheme becomes ineffably vulgar. It must be used with the utmost care and restraint. It is invidious to give instances of lack of restraint in the use of decorative glass. Examples in England abound. Sunsets in hall doors in the Jazz-Modern Beaux-Arts 1925 manner; de luxe entrances to commercial establishments in the same style; opaque windows tricked up with pseudo-Swedish decorative effects.

Subtlety is the essence of mirror-glass, indeed all glass, and over-emphasis destroys subtlety. Vulgarity is brought about by such things as bad bevelling, colours too hard and too contrasting, besides too much variety of glass. Softer shades are needed in glass than in other materials owing to its rich transparency, and bevelling should have a flat angle.

A notable event in 1932 has been the *Daily Express* building **24, 25,** the first and only building in England so far, the exterior of which is entirely faced with glass. It is suitable as a surface treatment of commercial building, for an architect using glass on the exterior of his work is unable to have his façade in monumental Queen Anne. The glass will merely emphasize the good or bad proportions of the building itself. The skill of the manufacturers in producing large sheets of all species of glass has increased so much of recent years that a sense of proportion in the use of it is rather liable to be overlooked.

The most important examples of glass in English interior decoration carried out during the last year are to be seen in the Embassy Club, **17** & **18,** and Fischer's Bar, page 71, both by Mr. Raymond McGrath, and a dressing room with one wall of black glass and one of white, the other two being covered with lincrusta, at the B.B.C. **19,** by the same architect.

In the redecoration of the Embassy, Mr. McGrath makes glass the most important feature. Panels of cast ribbed glass with fanciful designs brilliant cut and polished, cover the walls of the restaurant. The same glass is used for a centre panel running the length of the ceiling, but here it has been sand-blasted at the back, the face of it having a brilliant cut and polished design of aeroplanes, balloons and shooting stars. This treatment renders it a pale green milky colour and lit from above at night it is very effective.

A novel use of pavement glass appears in the Bar at Fischer's where it has been used in circles rather like the flat bottom of a thick bottle, set into the upright part of the counter. Half inch rolled ribbed glass is effectively used for the shop window of the restaurant. A new treatment of glass appears in the restaurant itself, where there is a curved lighting panel of glass sandblasted in lines.

Glass plays an important part in all lighting effects and fittings, 7–11, and although during the last year no new and startlingly exciting designs have appeared, a better understanding of the material is apparent. For what seemed a long time good modern fittings were made on the Continent but were unobtainable from English manufacturers. Now, although one may find fifty ugly designs and only one good one in a retail shop, good ones do exist in England and can be found without searching high and low and then resorting, defeated and angry, to foreign supplies. But designers and manufacturers have yet to learn that an electric light bulb showing directly through opaque glass, as for instance, in many wall brackets, is ugly and not altogether unavoidable. Reflected light is just as efficient and less glaring.

The production of figured rolled glass shows a steady improvement and many new patterns have come on the market during the last twelve months.

A selection of some of the best of these appears on page 84 and from the mere illustration of small bits of them an architect, bearing wall treatment and lighting effects in mind, can get some idea of the immense decorative possibilities to be obtained in this material.

22. The bar at the Lyric Theatre, London. The lighting screen is pink bromesh glass and the shelves are glass. *Architect:* Michael Rosenauer.

CONSTRUCTIONAL

Building with Glass

By **Llewellyn Williams**

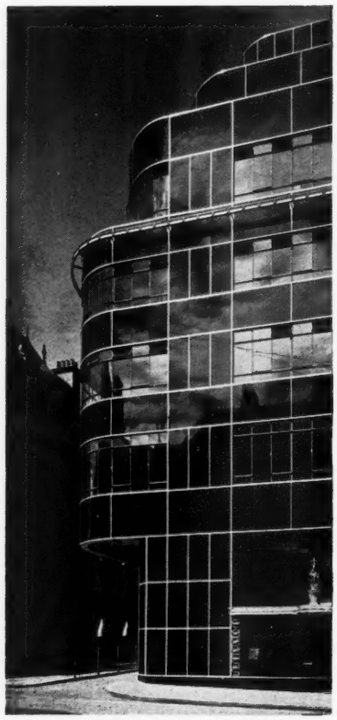
A RECENT experiment by a well-known firm of glass makers has demonstrated among other things that even our pet proverbs go out of date. When three young elephants, tipping the scale at some five tons, can safely be suspended from a piece of armour-plate glass, stone throwing at such a material may be indulged in without rebuke.

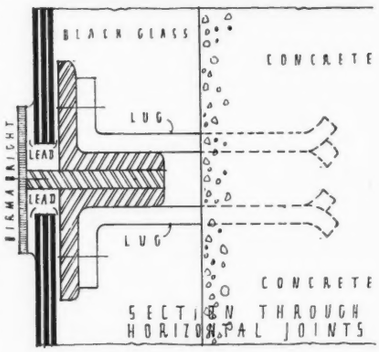
British rolled plate was first made in the old Casting Hall at Ravenshead as long ago as 1773, but not until more than a century later did the constructional possibilities of the material begin to interest architects. As is so often the case, a British invention was first recognized by foreign architects and engineers, and the country that produced a Crystal Palace and then forgot about it, found itself outstripped and with everything to learn in the use of structural glass from continental practice. This is not the fault of the glass manufacturers, who can produce anything equal to foreign glass if asked for it; rather is it due to public apathy and lack of imagination so that even today the work of the few architects who have the courage to act as pioneers is looked upon by the man in the street as a foreign stunt. There is, however, for anyone with a capacity for clear thinking, no nationality in glass; it is one of the trinity of building materials—glass, concrete and steel—that man has evolved to meet modern needs. The *Daily Express* Offices in Fleet Street are as much British as the Schocken Store is German, the Marbeuf Showrooms, French, or the great bookstack of the Lenin State Library, Russian; in all these buildings glass is used frankly, and similarity of design is due to the logical outlook of the architects and not to any conscious borrowing one from another. The *Daily Express* building was designed by Herbert O. Ellis and Clarke.

23. Looking along the side of Boots' Factory at Beeston. The glass fringe to the unloading dock is suspended by the concrete hangers at the end of each concrete cantilever. The lower edge of each hanger also supports one end of the beams carrying the travelling cranes beneath the roof of the overhang. *Architect:* Sir E. Owen Williams.

Constructional glass is of two kinds, rolled and pressed; the former includes all the varieties of plate glass, the latter the prisms, lenses and glass bricks made in moulds.

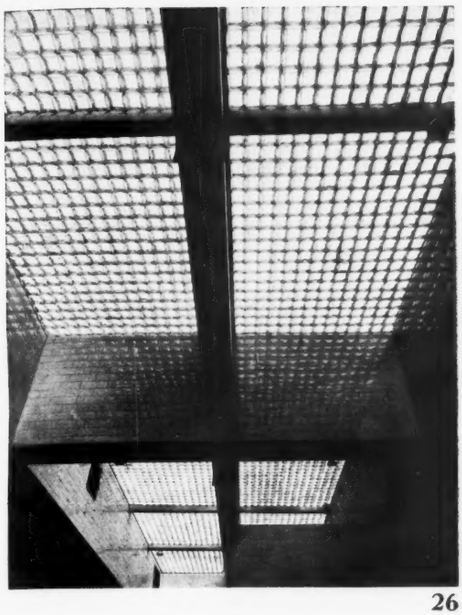
The manufacture of plate glass permits the production of large sheets (each of the eighteen panes of the Marbeuf shop-front is about 220 sq. ft. in area) and therefore it is constructionally most suitable as a covering material. Mies van der Rohe dreams of a future city where the buildings will be a transparent membrane of glass stretched over the reinforced concrete skeleton, a condition which has been almost realized for the first time in this country in Messrs. Boots' factory at Beeston, **23,** designed by Sir Owen Williams. Strictly speaking, it is but the expansion of the window emancipated in reinforced concrete construction from the fetters of walls and floors. But these enormous expanses require glass of tougher properties than the normal plate, glass that will resist breakage under varying conditions of heat and cold, a blow of considerable force, and which will support a heavy weight. Armour-plate glass has stood up to all these tests, and this tough substance obtainable in large sheets, both transparent and opaque, is a valuable addition to the new materials which modern needs have called into being. Such glass cannot be cut after armour plating, but the constructional use of it, combined with metal, for partitions and external sheeting, is very wide. The beautiful effect of the internal partitions exhibited by van der Rohe at the Stuttgart Exhibition in 1930 has not found much favour in this country, possibly on account of acoustic difficulties, but as a facing to reinforced concrete it has already been used successfully both externally and internally.





24. The *Daily Express* Offices in Fleet Street, London, are as much British as the Schocken Store is German, the Marbeuf Showrooms, French, or the great bookstack of the Lenin State Library, Russian; in all these buildings glass is used frankly, and similarity of design is due to the logical outlook of the architects and not to any conscious borrowing one from another. The *architects* for the *Daily Express* building were Herbert O. Ellis and Clarke, and the *engineer* was Sir Owen Williams. **25.** A diagram illustrating a section through the horizontal joints of the glass facing of the walls of the *Daily Express* building.

Sunlight passing through a closed



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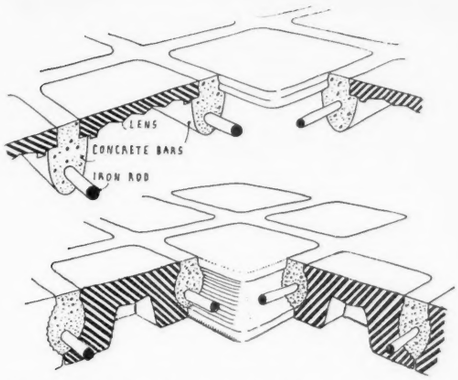

REINFORCED CONCRETE BARS & CAST GLASS LENSES FOR LIGHTS IN PAVEMENTS & FLAT ROOFS etc

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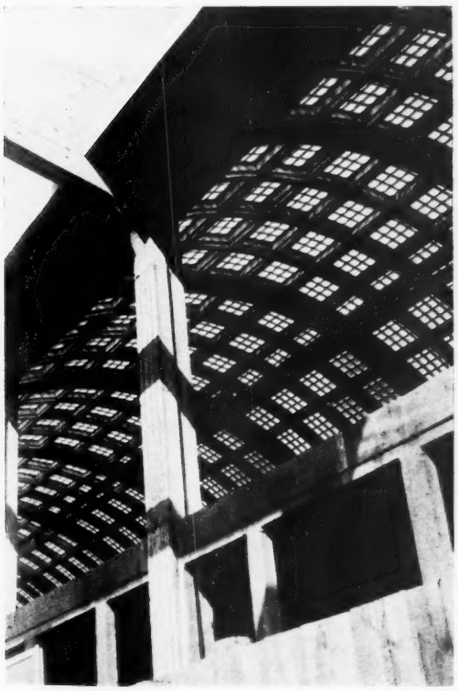

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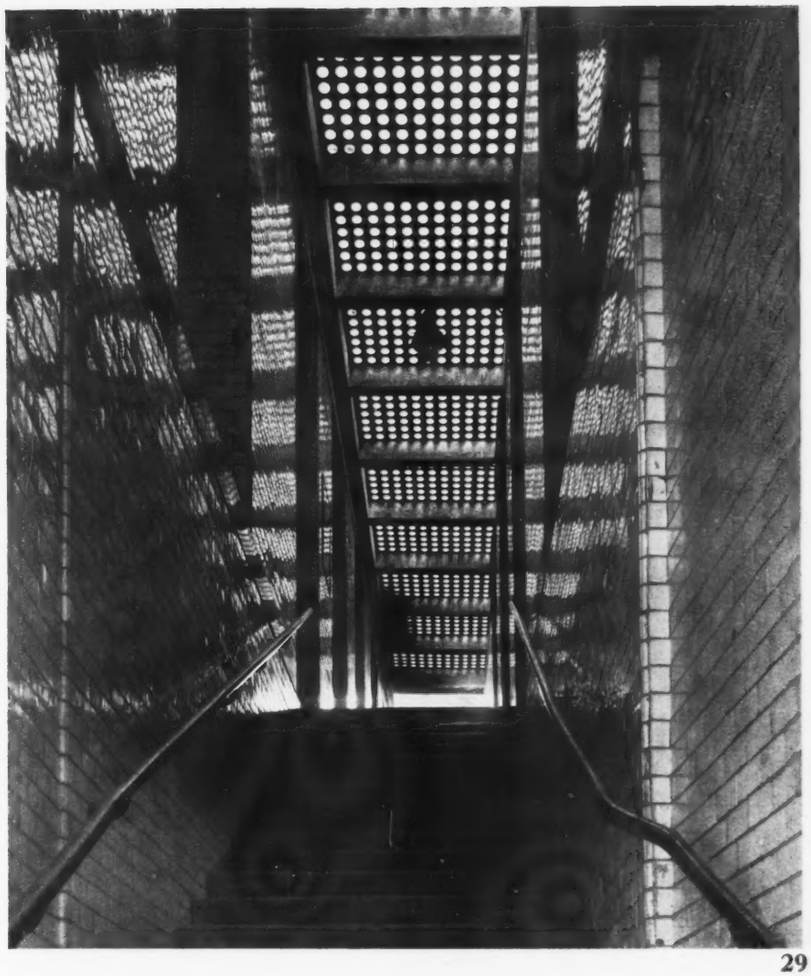

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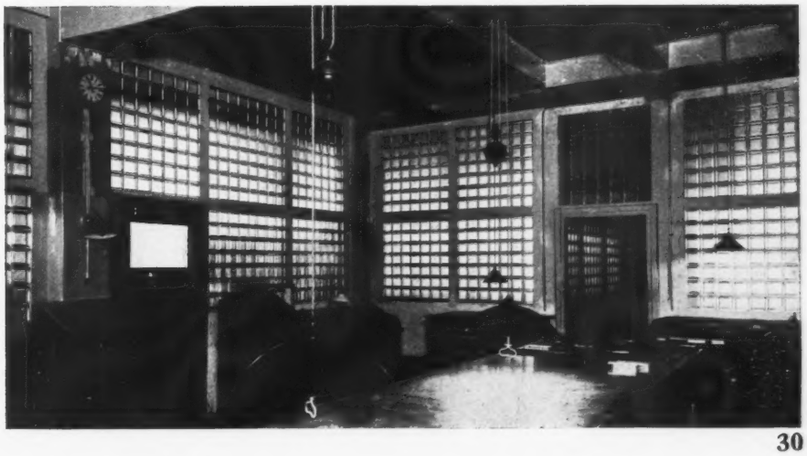

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26. The reinforced concrete lights over the kitchen of Shell-Mex House, Strand, London. There is an all-glass undersurface to the lights in order to give the maximum of light under all weather conditions. *Architects*, Messrs. Joseph. **27.** A diagram of the reinforced concrete bars and cast glass lenses for lights in the pavements and flat roofs at the Regent Palace Hotel, London. *Architects*, Ellis and Clarke. *Engineer*, Sir Owen Williams. **28.** The barrel-vaulted roof in reinforced concrete and glass of the new Mulhouse Railway Station in Alsace. **29.** The Luxfer glass roof at No. 1 Hohe Brücke, Vienna. **30.** Luxfer glass walls of an office building in Vienna.

window loses much of its therapeutic value. Heat and light are admitted, but ordinary glass is a barrier to the ultra-violet rays so beneficial to health when brought into direct contact with the skin. Ultra-violet ray glass is very similar in appearance to ordinary glass, but owing to its composition—the quantity of iron is kept low and a small percentage of oxide of boron is added—rays of shorter length than the visible violet are allowed to penetrate. A fused silica glass will also be transparent to these rays. It is important to remember the function of ultra-violet glass and avoid its indiscriminate use. Another aid to the health, at least of provisions if not of mankind, is the use of Anti-Fly glass at Hartley's Jam Factory in Essex. Yellow glass is used here and flies dislike the colour. Unfortunately it is also bad for human beings.

An interesting example of the constructional use of glass is the lift well enclosure in Messrs. Crawford's new premises in London, where small sheets of ribbed plate have been combined with a rustless steel frame in a pleasing pattern. Glass has been used to an unusual extent structurally, both in the doors and partitions, but even here without that assurance which marks much of the work abroad.

Another failing of glass, especially when used in large sheets, has been its reflective properties, and shopgazers often see more of themselves and of the street behind them than of the goods on the other side of the window. The invention of an Englishman, Mr. Gerald Brown, will probably revolutionize shop front designing in the near future, for he has completely eliminated the reflection nuisance. His window is composed of horizontal lengths of concave glass, so arranged as to reflect the rays of light away from the eye to the baffle boards of a dead black placed in such a way as to absorb them. Besides providing a clear vision this window also increases the light that is reflected into the interior of the building through it.

In France the possibilities of building with glass and concrete has attracted much engineering research, and a number of important experiments were carried out at Orly in 1923. In Germany, between 1908–10, Herr Keppler had produced a system of flooring with prisms having the lower flanges longer than the upper, to produce from below the appearance of a jointed glass ceiling between the main concrete beams. In this country moulded glass had for many years been used in the humble sphere of pavement lights, set sometimes in iron and sometimes in reinforced concrete frames, before any attempt was made to enlarge its usefulness.

Working on the known principle that below the level of the steel bars the concrete of a reinforced floor is unstressed—all tension being taken up by the rods—the prisms were made coffer-shaped, only the flanges of each being the full thickness of the floor slab. Circular prisms were found to have greater strength than rectangular, the angles of which, besides being liable to corrode with dirt, were under certain conditions likely to fracture. For this reason most modern rectangular prisms are cast with rounded corners. Actual glass to glass joints are impossible to make, and small spaces between the edges of all prisms are necessary, as well as a definite number of asphalt or other elastic expansion joints in large areas.

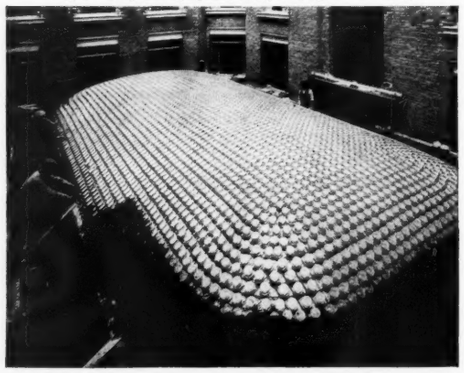
The St. Gobain works near Paris have executed large domes and lights in reinforced concrete and glass, using a diabolo-shaped lens grooved at the sides with serrated rings, which help the glass to become an integral part of the mass concrete. The process of laying differs little from the usual practice of reinforced work. After erection, the shuttering is covered with a coat of plaster of Paris, and on this the position of each separate lens is marked. These are then carefully placed in position, and on sloping surfaces must be held temporarily with pins. To prevent concrete splashes adhering to the glass the top of each lens is covered with paper. The first layer of concrete is then poured in, and on this are placed the necessary steel reinforcements. The second concrete layer is then laid and smoothed off level with the top of the lenses. Finally, the paper is rubbed away from the glass, and when the concrete has set the shuttering is struck in the usual manner. Roof lights and domes sometimes produce condensation where the temperatures vary without and within; this may be very heavy in a great barrel vault like that of the new Mulhouse railway station in Alsace, **28**, and proper ventilation is always essential.

The "Maxima" flooring prisms are laid in almost the same manner, except that the reinforcement is placed as near to the bottom flange as possible before the first layer of concrete is poured, as it is only necessary to see that just sufficient of the material is packed round each bar to prevent it from touching the glass. In countries subject to sudden changes of temperature it is a wise precaution to coat the sides of the lenses with paint or asphalt composition against the risk of sudden expansion. In this country the most ambitious examples of "béton translucide" are Shell-Mex House, **26**, and the packing hall of Messrs. Boots' factory at Beeston, the latter spanned by a concrete and glass roof 580 ft. long by 69 ft. wide. Each bay is divided by purlins spaced at 7 ft. 8 in. centres and filled in with panels of concrete and glass $1\frac{3}{4}$ in. thick.

To most people glass and concrete floors and roofs are but an extension of a known practice, but the building of a glass wall is at once something strange and suspect. The prejudice is probably due to the fact that few realize glass to be a material with a crushing strength equal to granite. In addition to an arrangement of circular lenses, walls are now built of glass prisms, or of glass bricks either of solid glass or in the form of vacuum or hollow blocks about the shape of ordinary bricks. Blocks and prisms are often ribbed to obtain the maximum light transfusion, and some makes are cast with wire reinforcement. Prisms deflect and diffuse the light rays, an optical law which has been employed in the production of the German "Solfic" and "Luxfer" patterns. These, like floor prisms, have a variety of designs, the most common being a horizontal ribbing and one broken into small diamonds. The section of these glass wall squares resembles that of a rolled steel joist with a hollow in the upper and lower flanges, through which pass the reinforcing bars and concrete covering, the tips of the flanges being just sufficiently separated to allow for expansion. This method of building glass walls is now fairly universal. The "Solfic" system also includes a heavier type of prism with a smooth external surface, and another with a rebated flange which entirely conceals the concrete armatures between the panels. Prisms can also be jointed electrolytically into copper frames, and large areas of fireproof glazing may be built up by means of these panels, which are fitted into reinforced concrete surrounds with an elastic material to allow for expansion. A glass wall can and has been carried up and bent inward at the top between the main supports, thus obtaining the maximum amount of vertical and horizontal light for the interior.

Such buildings are portents. At present we are a little too much out of breath with the abuse that we, as a nation, reserve for anything new, to appreciate them at their true value. Fortunately for our credit there are today architects and engineers in this country who ignore chauvinistic frontiers, and believe that architecture is something more than the "proper application of the Orders."

Reproduced by courtesy of Memaridi, Dardaigne & Cie. Paris



31. Exterior view of the cupola over the Entresol showing the prisms fitted into position in the coved mesh of reinforcement and the cementing in progress. *Architect:* M. Boyer.

ANTHOLOGY

The Seat of Reason

Near some fair Town I'd have a private Seat,
Built uniform : not little, nor too great :
Better, if on a rising Ground it stood ;
On this side Fields, on that a neighb'ring Wood.
It should, within, no other Things contain,
But what were Useful, Necessary, Plain :
Methinks 'tis nauseous, and I'd ne'er endure
The needless Pomp of gaudy Furniture.
A little Garden, grateful to the Eye,
And a cool Rivulet run murm'ring by :
On whose delicious Banks a stately Row
Of shady Limes, or Sycamores should grow.
At th' End of which a silent Study plac'd,
Should be with all the Noblest Authors grac'd.
HORACE and VIRGIL, in whose mighty Lines
Immortal Wit and Solid Learning shines.
Sharp JUVENAL, and Am'rous OVID too,
Who all the Turns of Love's soft Passion knew :
He that with Judgment reads his charming Lines,
In which strong Art with stronger Nature joins,
Must grant his Fancy does the best excel ;
His Thoughts so tender, and Exprest so well.
With all those Moderns, Men of steady Sense,
Esteem'd for Learning, and for Eloquence.
In some of these, as Fancy should advise,
I'd always take my Morning Exercise :
For sure no Minutes bring us more Content,
Than those in Pleasing, Useful Studies spent.

I'd have a Clear, and Competent Estate,
That I might Live Gentilely, but not Great.
As much as I could moderately spend,
A little more, sometimes t'Oblige a Friend.
A frugal Plenty should my Table spread ;
With healthy, not luxurious, Dishes fed :
Enough to satisfy, and something more
To feed the Stranger, and the neighb'ring Poor.
Strong Meat indulges Vice, and pamp'ring Food
Creates Diseases, and inflames the Blood.
But what's sufficient to make Nature strong,
And the bright Lamp of Life continue long,
I'd freely take, and, as I did possess,
The bounteous Author of my Plenty bless.

I'd have a little Vault, but always stor'd
With the best Wines each Vintage could afford.
Wine whets the Wit, improves its native Force,
And gives a pleasant Flavour to Discourse :
By making all our Spirits debonair,
Throws off the Lees, the Sediment of Care.
But as the greatest Blessing Heaven lends,
May be debauch'd, and serve ignoble Ends :
So, but too oft, the Grape's refreshing Juice
Does many mischievous Effects produce.
My House should no such rude Disorders know,
As from high Drinking consequently flow.
Nor would I use what was so kindly giv'n,
To the Dishonour of indulgent Heav'n.

From *The Choice* by The REVEREND J. POMFRET, 1699.

MARGINALIA

THE ROYAL GOLD MEDALLIST 1933

Sir Charles Peers has been awarded the R.I.B.A. Gold Medal this year for his services to the preservation of Ancient Buildings. As Chief Inspector of Ancient Monuments since 1913, he has done much to get rid of the popular conception of an ancient monument as something to be preserved simply because it is ancient. He has the breadth of vision which goes beyond the superstitious worship of ring camps and inadequate pieces of early English tracery embedded in penthouse walls. His own village church of Chislehampton, which is a Georgian structure, he has treated with the utmost respect. Perhaps this example will lead him to encourage the scheduling of Carlton House Terrace as an Ancient Monument. He will thereby be advocating the opinions of the majority of his own profession which has so justly honoured him.

A GOOD BOOK IS THE PRECIOUS LIFE BLOOD OF A MASTER SPIRIT

During the last six months THE ARCHITECTURAL REVIEW has been mentioned three times in the works of famous authors of modern fiction : once as a rest for writing paper ; once as an obscure organ of culture ; once as a recondite publication for South Kensington highbrows.

Harold Nicolson in *Public Faces* : "On reaching the word (d) diplomacy, Jane sighed deeply and laid down her pencil, her sheet of notepaper, and THE ARCHITECTURAL REVIEW which she had been using as a rest."

Vita Sackville-West in *Family History* : "Evidences of a dozen different kinds of activity lay carelessly about ; periodicals of which Dan had never heard, books on such diverse subjects as Gerard Manley Hopkins and Political Economy, ledgers full of farm accounts, the small blue of *Hansard* thrown down on the big brown of THE ARCHITECTURAL REVIEW ; a gun stood in the corner and a row of specimen potatoes lay ranged upon the oak beam of the mantelpiece."

Evelyn Waugh in *Bella Fleace Gives a Party* : "She wasn't dead yet, Bella thought. And the more she thought of it, the more repugnant it became to think of Archie Banks carrying off her books to South Kensington, and, as he threatened, writing an article about the house for THE ARCHITECTURAL REVIEW."

THE GREAT UNPLANNED

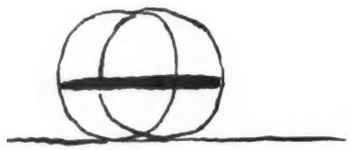
By JOHN GLOAG

Said Wren : " Sire, on these ashes raise
A Capital the World will praise ! "
The King's decision : " Be it so ! "
Was answered by the Cockneys' " No !
We'll 'ave wot we 'ave 'ad afore,
We won't 'ave less, and can't 'ave more ;
We're all friends 'ere, and this bloke Wren
Is one of those *idealist* men,
Unpractical, we know the kind,
And, wot is more, we know our mind :
We don't want any b — y plan
Unless it's by a business man ! "

So Wren built half a hundred towers
Which sketch the plan that might be ours,
But we are still the great unplanned
And every civic effort's canned
Because some business buys the right
To prove it lacks a sense of sight.

THE FORMATION OF MODERNISTICAL ART

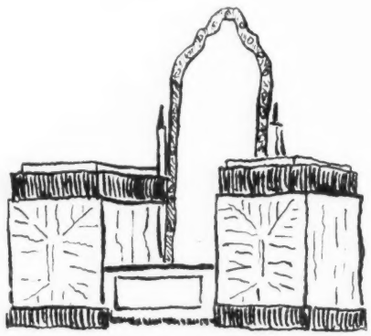
Through functionalism in this handy-andy smoker's chair, which is designed simply to suit its purpose,



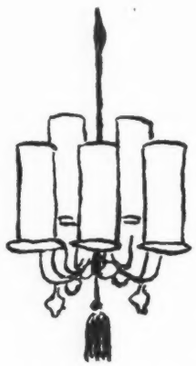
comes this starkly simple design for a steel chair for non-smokers

which can only be equalled by the comfort of this jazz armchair,

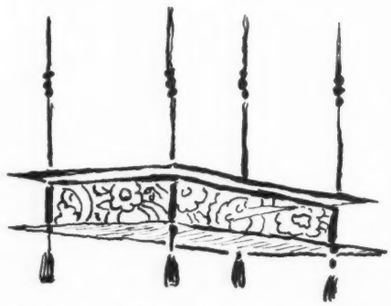
though the climax of such thoughtful and reasonable design appears in this simple chair for ordinary purposes. Being light, it may be moved rapidly from room to room and place to place without difficulty.



But modernistical objects need not be cheap. This design in the 1925 Beaux-Arts style comes quite expensive and is a high class line,



while this light fitting from the same school of thought will bring a touch of Mayfair to any home.



Most architects, however, favour this design which is a happy combination of jazz-modern and restraint particularly suitable for the lounge or the good class thé-dansant parlour.

Drawn by R. F.-H.

INTERNATIONAL CONGRESS FOR MODERN ARCHITECTURE

The Fourth of the " Congrès Internationaux d'Architecture Moderne " is to be held in Moscow from June 1–10. The subject chosen will be " The Functional Town."

For the first time, thanks to the interest of the Russian authorities, all the work shown and the papers discussed at the previous congresses will be exhibited. In connection with this there will be a very rigorously selected survey of functional modern building in all countries, with a special Swiss section. In addition to these exhibits the Soviet Government has planned a complementary " Exhibition of Contributions to New Forms of Existence."

The Congress, which now represents 20 different countries—though Great Britain is unfortunately still not among them—has been officially invited to Moscow by the Soviet Government. Arrangements have been made by which non-members and nationals of countries that are not officially represented who join the " Circle of Friends of the International Congresses for Modern Architecture " will be able to participate under the most favourable conditions as regards travelling facilities, board and lodging.

All inquiries should be addressed to the General Secretary of the Congress : Dr. Siegfried Giedion, Zürich, 7, Doldertal. 7, Switzerland, who particularly hopes to be able to welcome young English architects.

BOUND VOLUMES

The Title Page and Index for THE ARCHITECTURAL REVIEW, covering July to December, 1932, is now ready, and will be supplied post free on application to the Publisher, 9 Queen Anne's Gate, S.W.1.

CORRESPONDENCE

MR. ERIC GILL HAS GONE TOO FAR

The Editor,
THE ARCHITECTURAL REVIEW.

DEAR SIR,—I have read with interest and some surprise the article on " What is Lettering " by Mr. Eric Gill in your January number: with interest, because the craft has occupied a lively place in my thoughts and actions, at least since I read, at about the age of ten, that J. F. Millet admired Roman letters and considered the word " WEYMOUTH " especially beautiful to the eye : with surprise, because among other doubtful points, so slight and almost slighting a place is given to tools and materials, and to the workman who uses, or should use, both in the fullest and best sense. This is especially noticeable in view of Mr. Gill's own practice.

Apropos of Mr. Gill's demand for a " copy-book " and of his apparent preoccupation with the sans serif type which he has been designing so successfully and so admirably of late, writing in your Journal of April 1928, I said, referring to the sans serif standardized

BEAUTIFUL IN DEATH

One does not wish to be discourteous to the Chancellor, but why should he try and thrust upon incumbents the unpleasant task of refusing to recognize marble memorials? Surely both Church and clergy have more serious difficulties to contend with without stirring up ill-feeling between laymen and clergy and causing further alienations from the Mother Church—*Eastern Daily Press.*

"Situated near the main gates, Glasnevin Cemetery, Dublin, and standing not more than 20 ft. high, this tomb, belonging to the Boland family (date 1871), presents a striking appearance.

"A real true-scale example of miniature Gothic architecture, in grey stone, with small marble columns, and seven stained glass windows, built at the beginning of this century. I do not know of any others like it.

"If it is not suitable for publication please return in enclosed stamped addressed envelope."

C. BENNETT.

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lettering used in one section of the Wembley Exhibition, "Simple and very legible, when well designed, this type of letter is appropriate for many purposes." This will indicate that I appreciate some of the problems with which Mr. Gill is dealing, have some apprehension of their reality and have no prejudice against the sans serif type as such.

There are two points on which I should like to touch, necessarily briefly. They are related, and the principles involved go beyond this immediate application.

First, Mr. Gill is carrying too far his own loyalty to modern printing and to the sans serif type in particular (see his reference to Mr. Hewitt's "loyalty to the pen"), when he would have type used as "*the proper copy-book for both children and craftsmen*"—only conceding that modifications due to tools are inevitable and "*no matter for complaint*" (the italics are my own).

THE FUTILITY OF COPYING

Second, if you take the whole population as a basis, it is true that "the responsible workman, working according to the tradition of his trade, tempered by his individual sensibility, is now a rare person"; this is much less true if you take real workmen in all trades as the basis of estimation, whilst the welfare of lettering as a whole can never, in my opinion, be independent of "good sense and good will" in the workman.

It is surely a first axiom of modern teaching that a "copy" never meets the case. Neither "children and craftsmen" nor indeed any human being can for long copy exactly with real success, and variations from the copy made in a copyist spirit are nearly always for the worse. This is true when copies of pen-writing are set to be copied with a pen, or of brush-work with a brush. How much worse would be the result if printed letters, stamped metal letters, with all the hard refinements of exact mechanical finish proper to the metal, were set to be copied with pen or brush.

SKELETON FORMS

The skeleton forms of punch-cut, pen-made or brush-made letters are more or less stable. Mr. Gill's own design for the Monotype Company (which he reproduces in his Fig. 2) is so good that it might well be used by a good teacher as a *skeleton form*, as also may several italic types, but so completely should brush letters, for instance, be brush letters, that not only the "connoisseur," as Mr. Gill allows, but intelligent people may know them as such and, moreover, it is a commonplace and yet perhaps worth while to add that the workman should be trained to feel and express the satisfaction of using his tool.

In a mechanical age it is surely more, not less, important that every stimulus should be given to the worker that he *may* become "the responsible workman, the artist." By modern and common-sense methods of teaching and practice, by the inspiration of purpose and of tools, as well as by actual work done, I think I have proved in practice that this is perfectly possible to achieve.

There are many other major and minor points on which I cannot touch. To mention one only, Mr. Gill knows that the success of lettering depends not only on the shapes of individual letters but on how they are spaced. However good the letters supplied to him, a workman without "good will or good sense" would surely spoil the result.

DOGMATIC MR. ERIC GILL

Mr. Gill is surely wrong when he maintains that sans serif metal letters should be used as models for painted letters because they are "easiest to tell about," though he admits they are not so easy (and I would add, so natural) to paint as serifed forms.

Mr. Gill is very positive. I am reminded of the words in one of Shaw's plays (I quote from memory): "Be positive like me, if you want to be convincing: be very positive." May I be equally positive and say that when a notice containing a fair number of small (say half-inch) letters has to be either written or painted it is nearly always ridiculous to use the sans serif style of letter. It is an unreasonable form in small sizes for the requisite tools whether from the point of view of economics, æsthetics or of workmanlike legibility. The obvious suitability of the sans-serif for stamped or cut-out letters is quite a different matter.

I have been obliged to write this without serious revision, for I understand your magazine goes to press tomorrow. I need hardly say that I admire Mr. Gill's own lettering—who does not?—as much as I object to some of his theories and recommendations. Perhaps all of us would be wiser not to have theories but to be content, like the traditional good soldier—with doing, not reasoning why! We might then avoid pitfalls in what J. B. S. Haldane has called "the shifting morass of human values."

Your obedient servant,
PERCY J. SMITH.

EDITOR'S NOTE.—The sub-headings in Mr. Percy Smith's letter are mine.

WHAT IS LEGIBILITY?

To the Editor,
THE ARCHITECTURAL REVIEW.

DEAR SIR,

Since, in his answer to his enquiry "What is Lettering?" Mr. Eric Gill in the January number of THE ARCHITECTURAL REVIEW has criticised my advocacy of the Pen's "prestige" (I prefer the word "authority") as the letter-making tool *par excellence*, I must thank you for allowing me this space to reassert some of the facts Mr. Gill would discredit and but few folk enquire into.

My book,* to which he refers, makes an attempt at analysis of Legibility, as also does my essay for the First Edition Club "The Pen and Type Design"; and there are set the reasons for my advocacy—to none of which does he allude. And I imagine this is because they make against the acceptance of the sans serif or block letter for literary purpose.

CASUAL MR. ERIC GILL

Yet he agrees with me that "legibility is largely what the reader is used to"; and further, "but it is not only that." It is as to the other grounds wherein he differs; though I believe not so fundamentally as he imagines. He says a legible A is an A which is more conspicuously A, more A, than anything else.

One asks, How does one know? His answer

* *Lettering*. By Graily Hewitt. London: Seeley Service and Company.

is, Make a few and please yourself. And again : Reasonableness is the secret ; as if folk habitually agreed over that.

THE PEN AND THE PUNCH

It is impossible to settle the matter so casually, without enquiry into the technical history which has brought things to the condition which we inherit, which accounts for our conventions. For lettering is a growth, like language. One may not take liberties without upsetting the ordinary. He regards me as reactionary for my loyalty to the greatest letter-making tool, because for formal writing (i.e., book work) the pen has been superseded by the press. And, because the punch is the necessary interpreter in the substituted method, would ignore all the penmanship still visible in the print to which he refers as our present paramount standard. This disregard has led him to perpetrate the feat of reintroducing the sort of letter civilization had grown out of before the beginning of our era, that block letter to which the chisel had not yet given serifs, while the pen had neither learnt to imitate them nor to be concerned about its peculiar power over the grace of contrast and gradation.

THE VULGARITY OF SANS SERIF

Sans serif is not necessarily block letter, though it usually is. It may still preserve some of this grace. But block letter intentionally foregoes it. In either case they are reversions to the barbaric primitive. They have always had their uses ; as for the shout of command, the alarm call of the danger signal, legible just as these are audible. And the modern clamour of advertisement finds them very suitable for its purpose. But they necessarily lack the refined or musical quality which Mr. Gill himself desires when he admits that " beauty involves more than legibility."

THE INFLUENCE OF PENMANSHIP ON TYPE

This quality, this literary grace, has been given to our print (by inheritance from formal writing) by the pen and no other tool. The only technical detail of our alphabet supplied by another is the serif, by that chisel which so fine a performer with it as Mr. Gill would now discard. The punch-cutter necessarily introduced some modifications of original forms and expression in his application of his models. This goes without saying. And today the hard brilliance of some typographical character is one of his achievements by the way ; but about the things that matter he has never been so unobservant as Mr. Gill imagines, nor as he might so easily have been. The slow evolution of the customary has steadied him. Even Bodoni, to whom Mr. Gill refers in his assertion of the passing of the pen's influence by his day, shows himself only too well aware of the affectations and frivolities to which its serious practice had by then been degraded in the hands of the fashionable writing-masters, and imports into his type the exaggerated contrasts, the hair-lines and the little balls suggested by contemporary penmanship.

THE GRADATIONS OF THE PEN

When one enquires what is the best printing (as Mr. Gill would have us do) there are many who answer, the earliest—when type-faces were yet experimental and details of alignment, even press-work, comparatively coarse or casual. What then are the things that matter, and why do they matter ? Why for instance are our down strokes *equally* thick ? Why are they thicker than cross strokes ? Why should they not be of various thickness and cross strokes likewise ? Why are our stems parallel and our " bodies " of similar weights ? It was the pen that ordered these things in its facile performance. Above all it gave its alphabets that particular beauty which the block letter entirely and intentionally excludes, that gradation from thick to thin in all similar curves, which no other provides without self-conscious and determined imitation. And it does it quite easily.

THE MONOTONY OF THE MACHINE

Our acceptance of these characteristics comes of certain (I can find no other word than) instincts for regularity and variety and ease. Human recognition of the satisfaction of its instinctive needs by an apt tool accounts for their preservation in all our refined alphabets ; action and reaction establishing and fostering the convention they display today as they have displayed since the quill met parchment. All this Mr. Gill overlooks. And yet they are of the essence of agreeable legibility—not *because* the pen introduced them, but because human nature in its love of rhythm found the tool to do it. They are the modulation of the musical voice in writing as of their counterpart in speech—in preference to monotone. Block letter is monotone.

The punch-cutter never ignored them. But since, except in the earliest times, he was not necessarily a penman, and so had not a pen in his hand the while, he was not safeguarded in his interpretation from introducing slight discrepancies from the pen's even flow and unfaltering similarities of disposition. He was liable to make strokes in the same direction of unequal strength, to vary his gradations, and so on ; matters which would not affect the typographical character or success of his work as beautiful engraving, but would disturb it to the reader with little inconsistencies the latter would recognise only by loss of tranquillity in reading, without quite knowing why. Such small details, insignificant in themselves, amount to inconvenience when multiplied down a page and make for illegibility. And after all the reader is the one that matters.

THE PEN AS SAFEGUARD

It is for such purposes that the authority of the pen is of great value and importance still, as the safeguard in the technique of standard. Mr. Gill speaks of the punch as if synonymous with the punch-cutter. The punch is no doubt permanent, but the pantograph has come. No longer is the designer of lettering dependent upon the interpretation of the punch-cutter between him and his reader. And this quite possibly may lead to another supersession as great as that of formal writing by the press. The generalizations from individual expression appropriate to mechanical reproductions by the thousand may be studied by scribes as by others. Our present " typographical character " may be but a step in the history of legibility.

STRIDENCY WITHOUT THE PEN

Mr. Gill observes " Place and occasion make some kinds of lettering more appropriate than others." Certainly purpose is of the utmost consequence. My book was an endeavour to call attention to this ; an examination of purposes and methods appropriate, beginning with the statement : " The object of writing is to be read ; but its manner of gaining this end varies with occasion. The poem and the poster call for different manners." To set up poetry in a book as if it was an advertisement of tooth-paste seems to me obviously undesirable. But Mr. Gill only thinks that the absence of serifs makes the words lose a little as unities. This last autumn has seen at least three books published in sans serif. Evidence of the lamentable fact that the clamour of the drill sergeant's voice everywhere now about us is coarsening our standard and rendering us inappreciative of much of the grace and delicacy of fine lettering.

TYPE AND HANDWRITING

" Imitation handwriting " is one of Mr. Gill's objections to certain performances endeavouring to preserve such grace outside a book. It escapes him that all our lettering, since the beginning of this era, is directly or derivatively imitation handwriting, however modified by differing tools in their expression of it. Even his own chisel, in the capital forms it has preserved for us, took to giving them that thick and thin and gradation, in imitation of pen performance, which was no part of its own necessary expression.

His History is too scrappy and arbitrary. In his delight over this new vogue he overlooks the fact that he has but dug up the prehistoric and refurbished the uncivilised. And this primitive modernity expresses itself suitably in remarks about fool-proof designs ; in assumptions that the workmen to whom he would administer them will be the opposite of artists ; even in the unscholarly miss-spelling of the very name of the craft he would belittle.

Your obedient servant,

GRAILY HEWITT.

CARLTON HOUSE TERRACE

The Editor,
THE ARCHITECTURAL REVIEW.

SIR,—Sir Reginald Blomfield has written : " To describe Carlton House Terrace as 'a gem in London's heritage of beauty and history,' is surely going rather large. The Regency did not produce 'gems' either in architecture or anything else."

But the question under discussion is not whether Nash is a better architect than Michael Angelo, but whether he is a better architect than Sir Reginald Blomfield, who provides an alternative plan.

On this matter Sir Reginald Blomfield holds one opinion and others hold another.

Your obedient servant,

FRANCIS BIRRELL.

Chelsea, S.W.

The Editor,
THE ARCHITECTURAL REVIEW.

SIR,—I am sorry that I was abroad when your letter came about the business of Carlton House Terrace. I should have answered in this wise had I been at home to send the reply early as you asked.

I do *not* think Carlton House Terrace and Carlton Gardens should be demolished, because for me they comprise the loveliest thing in London. No words can express my fondness for the Terrace and Mall. They belong to London and to Londoners, and all English people, and can never be replaced. Nothing modern can even approach its magnificent appearance in all the seasons.

To put up the building proposed would be worse than any crime committed against fine architectural tradition. It would *not* improve the neighbourhood, and all foreigners coming to London sightseeing would be offended at its sight, and would grieve for the loss of the gorgeous Terrace which they have known so long.

I think that the arguments put forward by the Commissioners of Crown Lands are astonishing and unbelievable. Nothing can excuse the line of argument they take. It is all unforgivable.—Your obedient servant,

A. J. MUNNINGS.

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An Event in the Building Industry

Every architect waiting in vain in his office for clients who can no longer afford to employ him, should spend his last shilling on the New Year's issue for January 11 of *The Architects' Journal*. The changes that are proposed in the building industry are drastic. The sponsors are eminent men, among them Sir Raymond Unwin, Mr. H. J. Mitchell, and Sir Hugo Hirst. Here is the one chance for a national service that architects can perform. A plan for the building industry involves a plan for the whole country. Our future depends on it. Architects will have to sink their individual opinions in a national cause. And if they are unwilling to do so, because they are not driven by necessity, they must be driven by fear. The slogan that *The Architects' Journal* has adopted is "PROSPERITY THROUGH RECONSTRUCTION," and will affect the pocket even if it can no longer affect the heart.

The time has come when decoration and art criticism are side issues, to be put on the back pages, even of THE ARCHITECTURAL REVIEW. The present "reckless saving" must be checked, and the building industry can check it. Build now, and plan why and how and where.

"PROSPERITY THROUGH RECONSTRUCTION." It is not the usual practice, even in these days when rivals are brought together by economic necessity, for THE ARCHITECTURAL REVIEW to boost even so close a friend as *The Architects' Journal*; but, as this last journal remarks, "cut-throat competition can only result in increasing the unproductive load of national social services." *The Architects' Journal* has, in its New Year issue, performed a social service, not only for the building trade, but for architects. It has formulated a constructive plan for economic reorganization, by suggesting that a National Planning Board shall be set up, organized by the building industry. This Board shall be free of political influence, and shall make contacts between the Ministry of Health and other Government Departments where necessary. Its function shall be to plan in outline the distribution of population, based on economic surveys, and, in co-ordination with electricity and transport and arterial road construction, to inspire town-planning and building throughout the country. The Board shall have power to raise money and finance planning and building schemes.

Why should the building industry control such a Board? Because it holds the key position. Building is a good investment; credit and materials are plentiful and cheap; building costs are lower than they have been at any time since the war, or are likely to be in the future. Building relieves taxation: over two million workers are affected by the industry, and a further two million indirectly. Eighty per cent. of the total cost of its products is disbursed in weekly wages, causing a constant circulation of building power. The industry obtains practically all its raw materials in this country. Building is a necessity of progressive manufacture: England has acres of obsolete factories, streets of out-of-date offices, miles of slums, and at least 1,200 schools unfit for children. All these must be reconstructed.

By taking Scotland as a primary example, *The Architects' Journal* has shown by means of maps, photographs and statistics, what areas have existing resources not yet utilized, where change has taken place in existing industralized areas and where a definite planning policy would be most active. Scotland is but a small example. Future issues will deal with the replanning of England.

Such a replanning of industry is not without precedent. The electrical industry managed to organize itself into a Central Electricity Board in 1926, which has brought it prosperity and activity from a sloth even greater than that of the building industry today. By a system known as the "Grid," the distribution of electrical power throughout the country on a centrally controlled method has met with outstanding success, and has, as Dr. Adam Gowans Whyte points out, deeply affected architecture. Other successful examples of centralizing control of co-operation in different industries are quoted. Now it is the turn of the building industry.

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Notes on Glass Making

By M. L. Anderson

UNTIL the introduction of the drawn process, blowing was the only method of making clear window glass, with the exception of the polished plate principle.

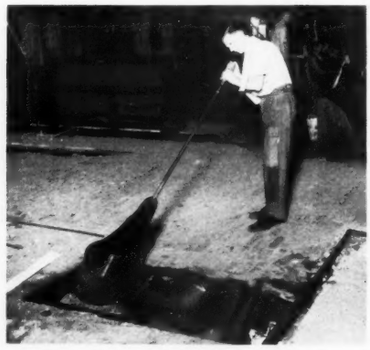
Although for purposes of clear window glass the drawn principle has entirely superseded the blown, the latter still survives in that it is the only known method of manufacturing "flashed" glass.

1. Stages in gathering glass for blowing.

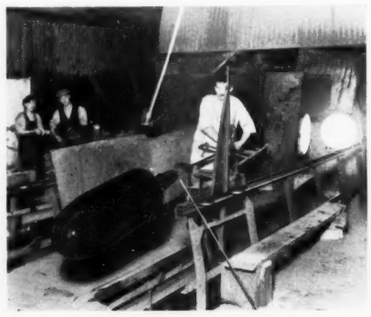
The principle of flashing is that the coloured metal is first gathered from the furnace at the end of a blow-pipe in a small quantity. On the top of this the white (or colourless) metal is gathered in the proportion of about six times that of the coloured. The various stages in the gathering of glass are shown in 1.

When the requisite quantity of metal has been gathered, it is worked, while molten, in a metal "marver," in order to give it a fine polish and also to distort the spherical formation into that seen in 2. The maximum diameter of the glass in this photograph gives the ultimate diameter of the cylinder which is to be blown.

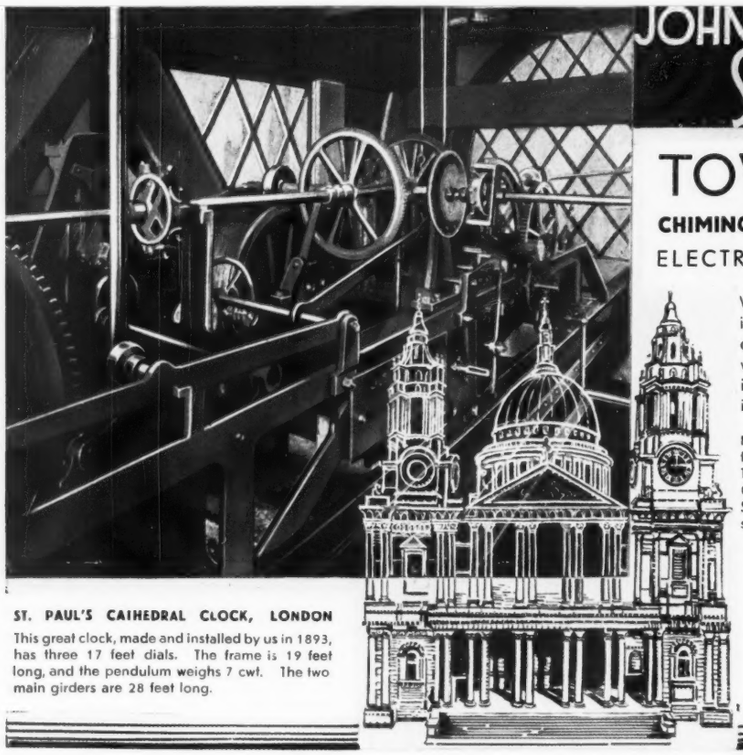
In this form and still molten, the glass is carried to a cradle erected above a pit and a supply of compressed air is introduced to the mouth end of the blow-pipe. 3 shows the small circular mouth of the furnace, the pit, and the blower manipulating the glass cylinder. As air is introduced the glass is alternately rotated in the furnace to keep it molten and swung in the pit to elongate it gradually. The



2. Working the molten glass in a metal "marver."



3. The circular mouth of the furnace, the pit, and the blower manipulating the glass cylinder.



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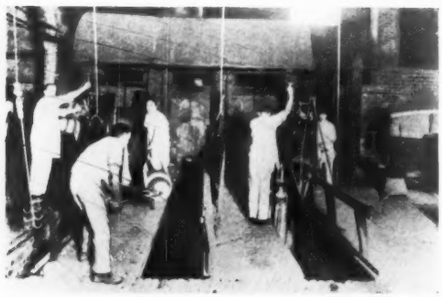


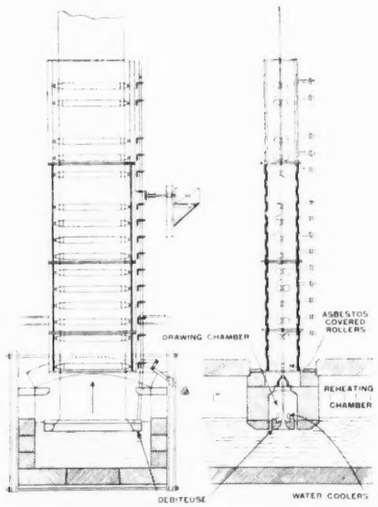
4. A blower swinging the cylinder in the pit. On the left can be seen the next operation, cutting a hole in the molten end of the sausage shape.

5. The blower on the right is spinning the cylinder in the furnace.

diameter of the cylinder is maintained by the combination of swinging and the introduction of air.

On the right in 4, a blower is actually swinging the cylinder in the pit, while on the left the next operation is shown. This consists of cutting a hole with shears in the molten end of the sausage shape, and the result of this is more clearly seen in 5 on the right hand side. On the left hand side, the blower is seen spinning the cylinder in the furnace, whose heat further melts the glass at the end of the cylinder, while centrifugal force opens it until the ultimate form is that of a cylinder with parallel sides, but still tapering towards and adhering to, the bulk of glass, at the blow-pipe's end (*cf.* 2).

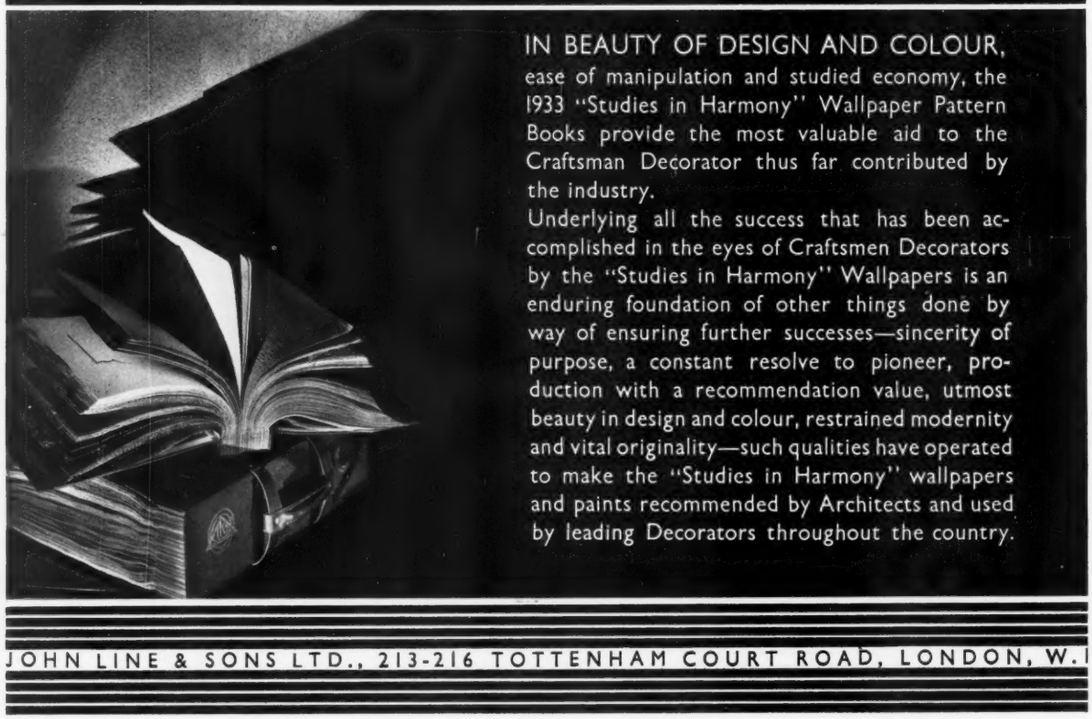
Finally, the glass is split off near the blow-pipe and a diamond drawn along the cylinder which is split down its length by this means. The final operations are those of flattening in a special kiln and annealing the sheet so produced. In the case of flashed glass the original gathering of coloured metal is evenly distributed in a very thin film over what was the interior of the cylinder.



6. A Fourcault glass drawing machine diagrammatically in cross and longitudinal sections.

THE FOURCAULT METHOD OF DRAWING SHEET GLASS.

The principle used in the Fourcault continuous method of drawing sheet glass, shown in 6, is the forcing of the molten glass through a slot in the debiteuse and immediately cooling it to give stability.



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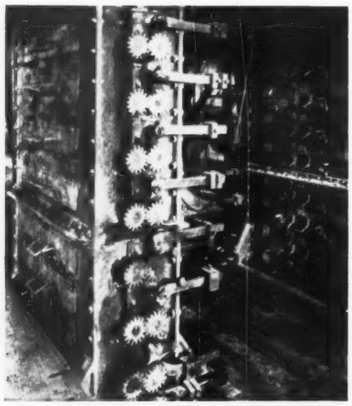
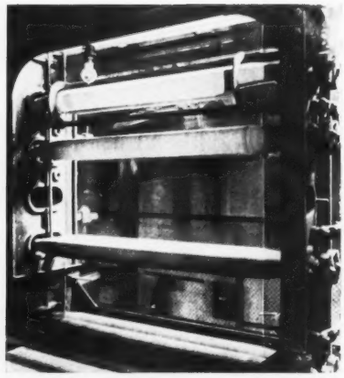
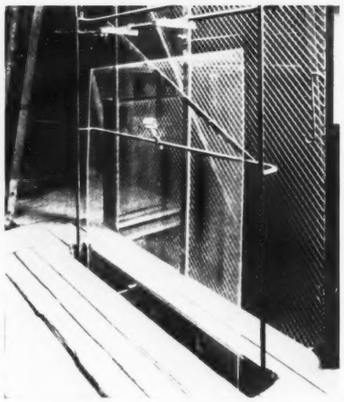






7 (*above*). The outside of the annealing chamber of the Fourcault glass drawing machine. 8 (*centre, top*). The annealing chamber with the side removed. 9 (*centre, bottom*). Fourcault glass emerging into the open air.

It then passes out in ribbon form between a series of rollers and through diminishing, carefully regulated temperatures, emerging at the top into the open air as shown in illustration 9.

In 7 can be seen the outside of the annealing chamber; the meshed cog wheels which control the rollers within are visible.

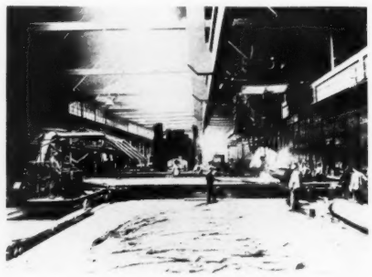
8 shows the annealing chamber, or lehr, with the side removed. The continuous glass strip is just visible between the pairs of rollers.

THE MANUFACTURE OF POLISHED PLATE GLASS.

The glass is melted up in a "pot" or crucible in the furnace and is then teemed out on to a casting table, in front of the roller, see 10. The roller is drawn along the length of the table, rolling out the glass on much the same principle as dough and a rolling pin. The glass is then annealed, and in 11 it is emerging into the open air from the end of the lehr.

After this it is carried to the grinding and polishing table, 12, on which it is laid and firmly embedded in plaster of Paris.

13 is a sectional diagram of the grinding and polishing table. The table itself rotates, and two iron shoes set eccentrically above it each revolve on the surface of the glass, whose roughness is ground away by the action of sand, or other



10. Polished plate glass teemed on to casting table in front of the roller.

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NOTICE THESE UNIQUE MIDHURST POINTS

- Midhurst Whites are non-greasy. They keep white without washing and are ideal for flank walls, light wells and back elevations reflecting the maximum light without glare.
- Their smooth surface reduces to the minimum the adhesion of soot, which is readily washed off by the rain.
- They are white throughout, do not crack or flake.
- They do not deteriorate from exposure to climatic conditions but become even harder with the passage of time.
- They exceed the strength requirements of the B.S.S. by 225 per cent. for internal walls and 62 per cent. for external walls.
- In appearance they closely resemble clean Portland Stone and, being uniform in size and shape, are eminently suitable for front elevations.
- They are delivered direct from Works to site of job in specially constructed containers ensuring perfect condition on arrival.

Midhurst Whites cost

£5
per 1,000

delivered Central London site or elsewhere pro rata to transport.

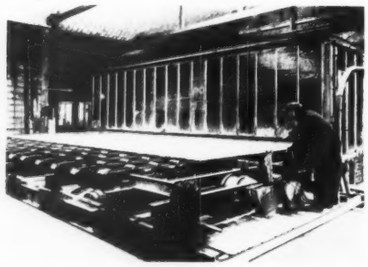
USERS INCLUDE:
H.M. Office of Works, The British Broadcasting Corporation, The Federation of British Industries, The Masonic Peace Memorial, London Power Co., Southern Railway, etc., etc.

MAY WE SEND YOU OUR CATALOGUE?

MIDHURST WHITES

The Midhurst Brick Co. Ltd. Windsor House, Victoria St. London, S.W.1. 'Phone: Victoria 5551-2. Works: Midhurst, Sussex

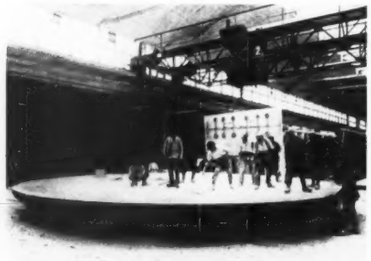
Service Advertising 23.



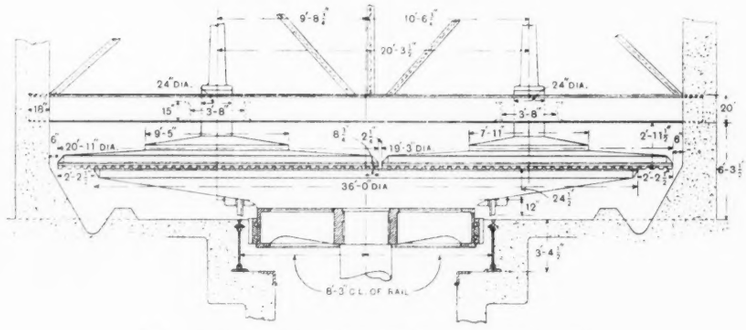
11. The glass, after annealing, emerging from the end of the lehr.

abrasive material, until the surface is perfectly flat over the whole area of the sheet. After this comes the matter of polishing, which is done with felt shoes instead of iron, and the polishing medium is normally a regulated supply of rouge and water.

The glass is then turned over on the table, re-embedded in plaster of Paris and the same operations are carried out on its other side.



12. The grinding and polishing table.



13. A sectional diagram of the grinding and polishing table.

Naturally, the original thickness rolled has to be considerably greater than the ultimate thickness required. Normally, for $\frac{1}{4}$ in. plate, the rolled sheet is $\frac{15}{32}$ in. thick.

NOTES and ANNOUNCEMENTS

The general contractors for the two blocks of flats at Silchester Road, North Kensington, were Messrs. R. Mansell, Ltd. Among the artists, craftsmen and sub-contractors were the following: London Brick Co. and Forders, Ltd. (bricks), Midhurst Brick Co., Ltd. (bricks for wash-house), Dorman Long & Co., Ltd. (internal steelwork), Crittall Manufacturing Co., Ltd. (windows), Robert Adlard & Co., Ltd. (tiles), Associated Portland Cement Manufacturers, Ltd. (surface rendering).

* * *

The London Safe Deposit was constructed by Messrs. Chubb and Son's Lock and Safe Company, Ltd. The

Canopies of carved Oak Sedilia in Christ Church Cathedral, Hamilton, Ontario.

J. WIPPELL & Co., Ltd.

invite enquiries for

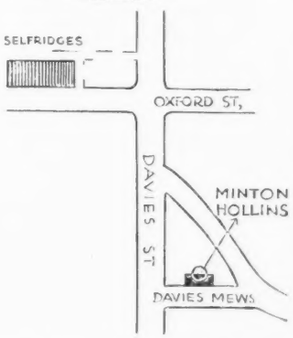
Architectural Decorative Work

Wrought and Cast Metal Work, Joinery, Carving, Sculpture, Stone & Marble Work. Fibrous Plaster and Leaded Lights

EXETER : : : Cathedral Yard
MANCHESTER : 32 Victoria Street
LEEDS : 52 Royal Exchange Chambers
LONDON: 11 Tufton St., Westminster, S.W.1

MINTON TILES

The above illustration is of the Entrance to our new London Offices. The map below shows where they are situated.



As floor and wall coverings Minton Tiles have the maximum wearing qualities, there is no absorption of moisture and no deterioration from heat. Send for illustrated literature.

MINTON & HOLLINS CO. LTD.
TILES FIREPLACES MOSAIC
Davies Mews, Davies St., London, W.1

MINTON HOLLINS & CO., LTD.
STOKE - ON - TRENT

DOCKERS "SYNTHOLUX"

THE NEW SYNTHETIC PAINT

PAINTS FOR INSIDE & OUTSIDE DECORATION

"SYNTHOLUX" is the new Synthetic Paint possessing extraordinary durability, drying speed, hardness, flexibility and finish. "Syntholux" is remarkably tough, is easy to clean and always retains its fresh appearance under the hardest service conditions. Supplied in many colours; for inside work made in flat, eggshell and full gloss finishes; for outside work, made with a high gloss.

DOCKER BROTHERS
Head Office and Works:
Rotton Park Street
BIRMINGHAM, 16.

Standard Insulator Co., Ltd., were responsible for the rubber flooring, Duncan Watson & Co. for the electric Lighting, and Rosser and Russell, Ltd., for the ventilation.

* * *

The general contractors for the cocktail bar, the Chesterfield Salon in Charles Street, were Messrs. W. H. Gaze and Sons, Ltd. Among the artists, craftsmen and sub-contractors were the following: A. N. Bryatt (stools and tables), Peradin Rubber Co., Ltd. (rubber tops of tables).

The general contractors for Fischer's Restaurant were Messrs. Higgs and Hill, Ltd. Among the artists, craftsmen and sub-contractors were the following: Troughton and Young, Ltd. (electrical contractors), Claude General Neon Lights, Ltd. ("Sunlight" Tube installation and Neon sign), D. Burkle and Sons, Ltd. (furniture), Pugh Brothers, Ltd. (glass), J. Starkie Gardner, Ltd. (metalwork), Dunlop Rubber Co., Ltd. (rubber floors), Diespeker & Co., Ltd. (concrete staircase and terrazzo), Carter & Co., Ltd. (ceramic mosaic flooring and terrazzo), King & Co. (glass-crete bar front), J. Whitehead and Sons, Ltd. (marble), Arthur Sanderson and Sons, Ltd. (washable wall coverings), Kay Harper Ltd. (washable wallpaper), Edinburgh Weavers (special fabrics), Ozonair, Ltd. (ventilation), Sumerling & Co., Ltd. (kitchen equipment), Keepalite (secondary lighting), L. A. Rumbold & Co. (facia lettering), Easiwork, Ltd. (metal furniture), Vertigan & Co., Ltd. (dance floor), Light Steelwork (1925), Ltd. (steel framework to bar counter), Post Office Telephones (telephones throughout restaurant), John C. Nussle & Co., Ltd. (larger arms), Bechstein (piano).

* * *

The general contractors for "Felbrigg," Gerrards Cross, were Messrs. G. H. Carter, Ltd., who were also responsible for the joinery and stonework of the terraces. Among the artists, craftsmen and sub-contractors were the following: Veronese, Ltd. (artificial stone), Langley, Ltd. (sea-green glazed pantiles), Pugh Brothers (glass), William Freer, Ltd. (central heating), H. A. Oakeshott (stoves and grates), Davis Gas Stove Co., Ltd. (gas fixtures), G. E. Wallis, Ltd. (electric wiring, bells and house telephones), Lalique Galleries and Best and Lloyd, Ltd. (electric light fixtures), Rownson, Drew and Clydesdale (sanitary fittings), Yannedis & Co. (door furniture), C. E. Welstead, Ltd. (casements and window furniture), P. C. Henderson, Ltd. (garage door gear), Dunsmore Tiles, Ltd., and Decorative Tile Co., Ltd. (tiling), Gordon Grey (textiles), Henry Burn & Co., Ltd. (garden work, paths and front-gate piers), Hammond and Champness, Ltd. (hand lifts), Thorn and Hoddle, Ltd. (water-softening plant), Electrolux, Ltd. (refrigerator).

* * *

AN exhibition of glass, the combined products of British manufacturers, will be held at the Building Centre, 158 New Bond Street, London, beginning on February 27. It will form the special exhibition for March, and will be open for four weeks.

WE understand that Messrs. The Kleine Company, Ltd., New Oxford House, Hart Street, Bloomsbury, W.C.1, have secured the contract for the erection of their Kleine patent reinforced hollow brick floors, flat roofs, balcony steppings and staircases at the new cinema at Rowlands Road, Worthing. The cinema, which also includes a number of well appointed shops, is being built for Messrs. Kay Bros., of 167, Oxford Street, W.1, who have been associated with cinematograph entertainment since its inception, and the design is in the hands of H. Weston, Esq., M.I.Struct.E., F.I.S.A., of 6, Finsbury Square, E.C.2. Work will commence on the site almost immediately, and it is anticipated that the cinema, which will have a seating capacity of 2,000, will be opened early in June, 1933.

* * *

AN interesting little booklet of illustrations of Messrs. Boots new works at Beeston has just been issued by Imperial Chemical Industries, Limited, on behalf of Nobel Chemical Finishes, Ltd., who are the manufacturers of the "Dulux" Finishes that were used throughout for the interior and exterior decoration of the building. Photographs taken at various stages during the application of "Dulux" are shown accompanied by descriptive notes. Some good interior and exterior views are also given of this up-to-date factory. Nobel Chemical Finishes, Ltd., will be pleased to send copies of this book to architects if they will write to them at their works at Slough, Bucks.

FIRES that satisfy your sense of design

Design S 38

"the **DEVON** fire"
REGD. NAME

Illustrated catalogues sent free. We're always glad to show architects or builders our works and showrooms. Candy & Co., Ltd., Dept. N, Devon House, 60, Berners Street, Oxford Street, London, W.1. Works: Heathfield, Newton Abbot, Devon.

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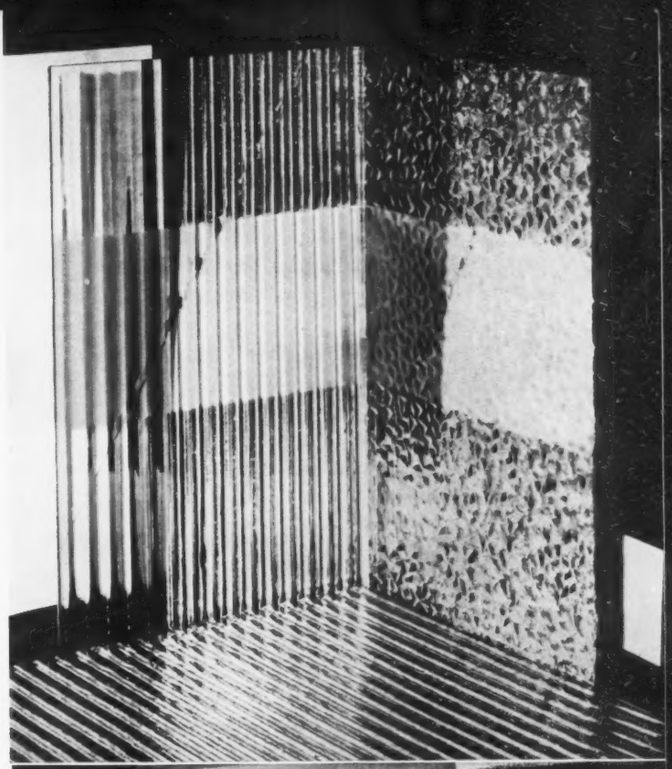
LIBRARY, OFFICE, LABORATORY, HOSPITAL AND MUNICIPAL FURNITURE

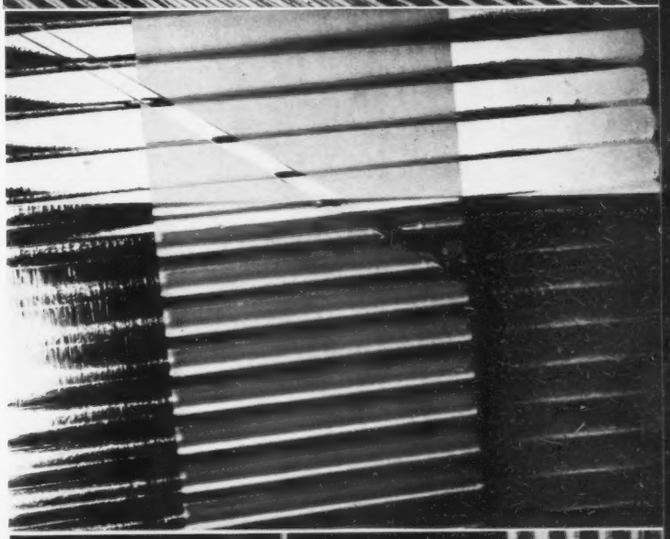
CIRCULAR TABLE ARRANGEMENT FOR BOARD ROOM. GRIMSBY.

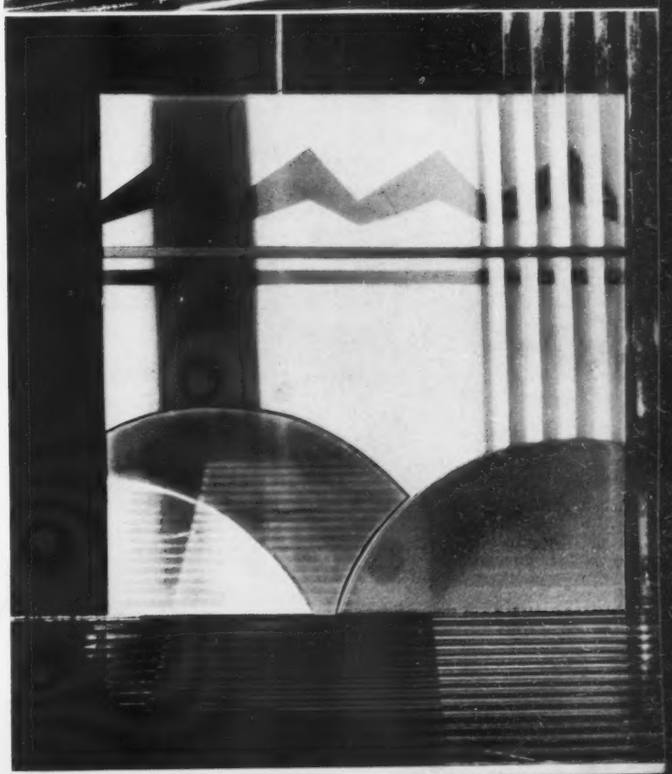
GEO. M. HAMMER & Co., Ltd.

Crown Works:
HERMITAGE ROAD, HARRINGAY, LONDON, N.4
Telephone: TOTTENHAM 2235.

GLASS







SUPPLEMENT OF ADVERTISEMENTS

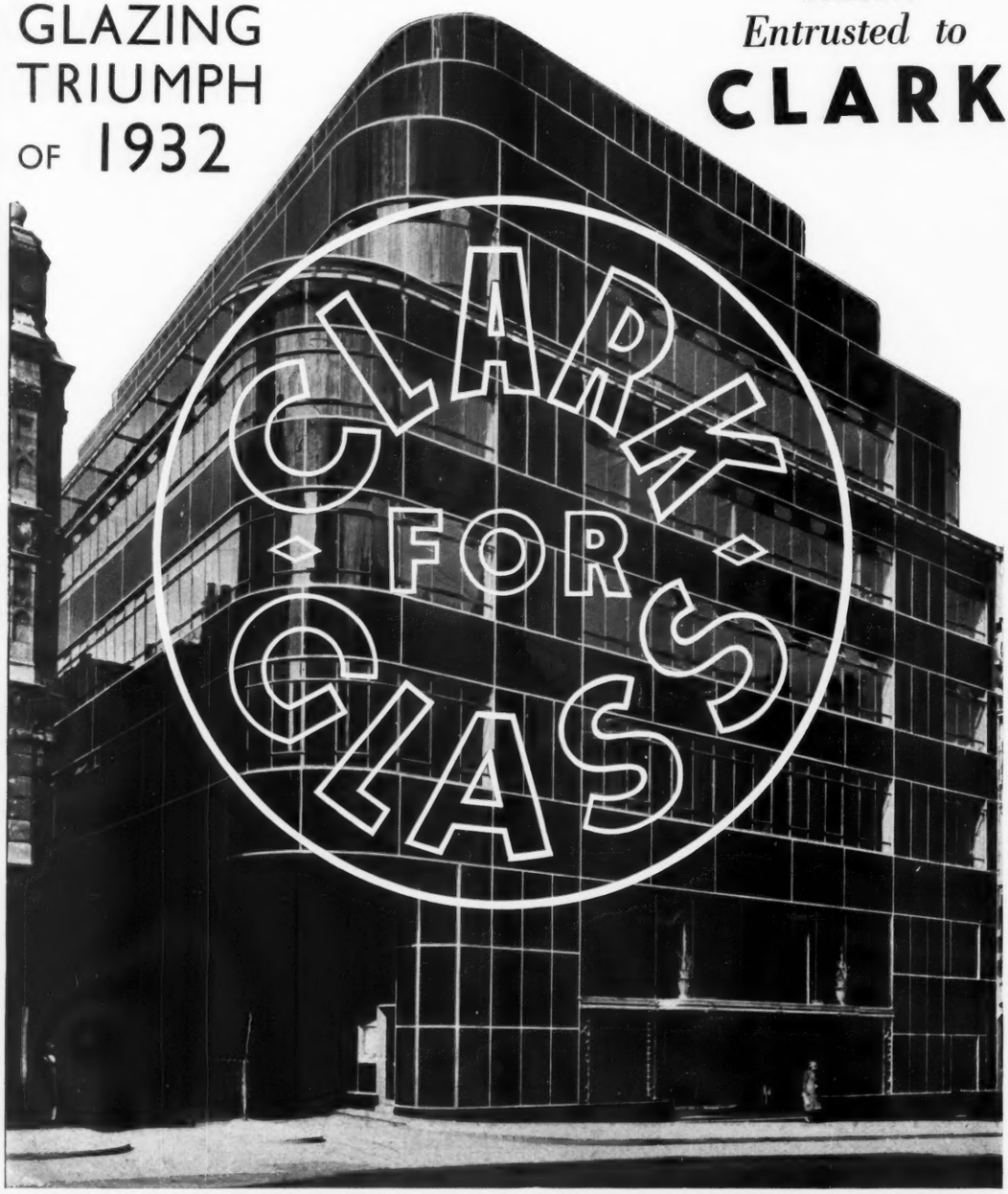
Although there has been less than the normal building activity during 1932, that year has shown a more rapid development in architectural thought in England than the whole of the years 1919-1931.

It has been truly said that the history of this, the newest phase in English architecture, is written in GLASS, and of no other material, certainly, can we say that it provides by itself a graphic record of its spectacular progress.

In the foregoing editorial pages we have been shown GLASS in all its forms, glass structural, glass decorative, and individual objects in glass for the home. In the following pages of advertisements the producers of glass supplement this record with examples of their own craftsmanship.

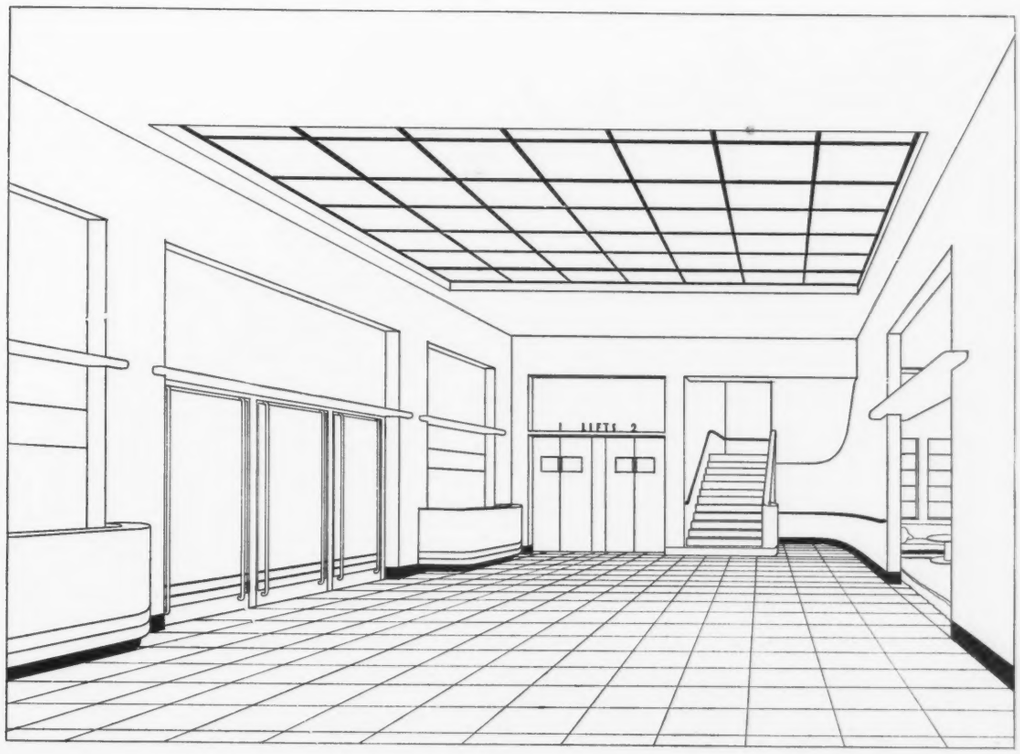
THE GREATEST GLAZING TRIUMPH OF 1932

THE "DAILY EXPRESS" BUILDING
Entrusted to
CLARK



ENTRUST YOUR GLAZING PROBLEMS OF 1933 TO CLARK

● JAMES CLARK & SON, LTD · BLACKFRIARS ROAD · LONDON · S·E·1
BRANCHES AT · BOURNEMOUTH · CANTERBURY · EASTBOURNE ·



SPECIFY **FOR THE GLASS AGE**

Design for hotel entrance lobby. Glass laylight in pin-head morocco, in a pale pink tint. Lift doors glazed in Georgian wired plate glass. The three centred pivoted entrance doors glazed with ¼" Armoured Polished Plate glass. Skirting of Armoured black glass. Kiosks and information-counter have tops of Armoured glass. Counter fronts in biscuit-coloured Opal. Lounge, seen on right of drawing, has windows glazed in rimpled glass.

These are only a few of the patterns and textures available for the decoration of the Glass Age. There are innumerable colours: Polished Plate, for example, in pink, green, blue, amber: Opal glasses in lavender, pearl, biscuit, green, eggshell, wedgwood blue, black and white.

GLASS

FOR NEW COLOUR AND TEXTURE IN DECORATION

Issued by Pilkington Brothers, Ltd., St. Helens, Lancs, whose Technical Department is available for consultation regarding properties and uses of glass

BRITISH GLASS P.B.

G.A.5

OFFICIAL REPORT ON "VITA" GLASS

CONFIRMS GUARANTEE OF

PERMANENT EFFECTIVENESS

Here are independent and authoritative figures from a recent report by the Building Research Station which prove that the properties of "Vita" glass are permanent. The investigation, which is the subject of the report printed below, has been going on for two years. "Vita" glass of varying thicknesses was tested:—

(1) When new.
(2) After exposure for five months.
(3) After exposure for twenty-five months.

The results show that after the first five months, the period of stabilisation, there is no appreciable difference in the transmission figures however long the "Vita" glass is exposed.

In short, THE PROPERTIES OF "VITA" GLASS ARE ABSOLUTELY PERMANENT

Department of Scientific & Industrial Research. Building Research. Note No. T.C. 573. July 1932. Building Research Station, Garston, Herts.

THE EFFECT OF PROLONGED EXPOSURE TO SUNSHINE UPON THE ULTRA-VIOLET TRANSMISSIVITY OF "VITA" GLASS

In continuation of an investigation of the ultra-violet transmitting properties of "Vita" Glass, which was carried out for Messrs. Pilkington Brothers of St. Helens in 1930, further results illustrating the effect on ultra-violet transmissivity of prolonged exposure to sunshine in this country have now been obtained.

Three samples of "Vita" Glass, which had previously been tested in the new condition and again after five months' exposure to the full sky and sun from the beginning of April to the end of August, 1930, have now been tested after a further exposure of twenty months under similar conditions from the beginning of November, 1930, to the end of June, 1932. The results are shown in Table 1.

It will be seen that almost the whole of the decrease in transmissivity caused by exposure to sunshine occurred during the first five months' exposure. In view of the insignificant changes which occurred during the second period of exposure it seems unlikely that the final transmissivities given in Table 1 would be affected by further prolonged exposure.

WAVELENGTH (A.U.)		2600	2700	2800	2900	3000	3100	3200	3300	3400	3500	3600
Duration of Exposure	Thickness of Specimen (mm.)	Transmission Factor (%)										
Nil	2.0	3	11	25	43	58	71	81	86	88	89	90
	2.3	1	7	21	38	53	65	76	83	87	88	89
	2.5	—	5	16	33	49	63	75	82	85	87	88
5 months	2.0	—	1	11	27	43	60	74	83	87	88	88
	2.3	—	—	8	21	38	57	71	81	85	87	88
	2.5	—	—	6	17	34	53	70	80	84	85	86
25 months	2.0	—	1	11	26	43	60	74	83	87	88	88
	2.3	—	—	8	22	39	56	70	81	86	88	88
	2.5	—	—	7	18	34	53	67	78	83	84	86

TABLE 1

THESE ARE THE HEALTH RAYS OF DAYLIGHT

"Health through Sunlight"

v 4028

"VITA" IS THE REGISTERED TRADE MARK OF PILKINGTON BROTHERS, LIMITED, ST. HELENS. "VITA" GLASS IS OBTAINABLE THROUGH LOCAL GLASS MERCHANTS, PLUMBERS, GLAZIERS AND BUILDERS

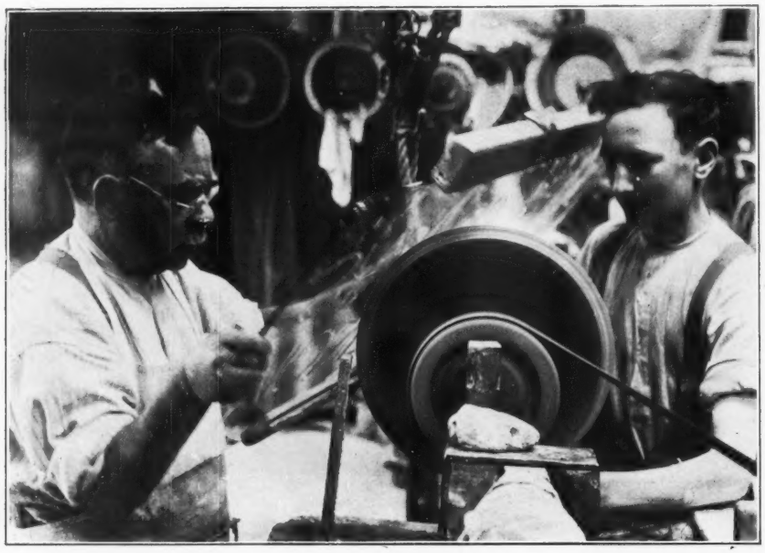
These three baby elephants with a total weight of 3 tons 16 cwt., plus platform and tackle weighing 1 ton 3 cwt., plus the weight of three men were suspended from a piece of Armourplate Glass 44″ × 24″ × 1″ thick. The total weight suspended from the glass exceeded 5 tons. Armourplate Glass will bend and twist before it'll break. It can take hard knocks and stand oven heat.

If you like we will send and test a piece in your office, or you can see it tested at any of these glass depots of Pilkington's. any time.
Birmingham, Graham Street: Bradford, Peckover Street: Bristol, Redcliff Street: Glasgow, Waterloo Street: Leeds, 2 The Calls: Liverpool, (Regd. Office), Tower Buildings, Water Street: London, Shepherdess Walk, Hoxton, N.1: Manchester, National Buildings, St. Mary's Parsonage, Deansgate: Newcastle, Westgate Road: Nottingham, Talbot Street: Sheffield, Union Street: Southampton, Millbrook Road.

armourplate GLASS

A.P.7

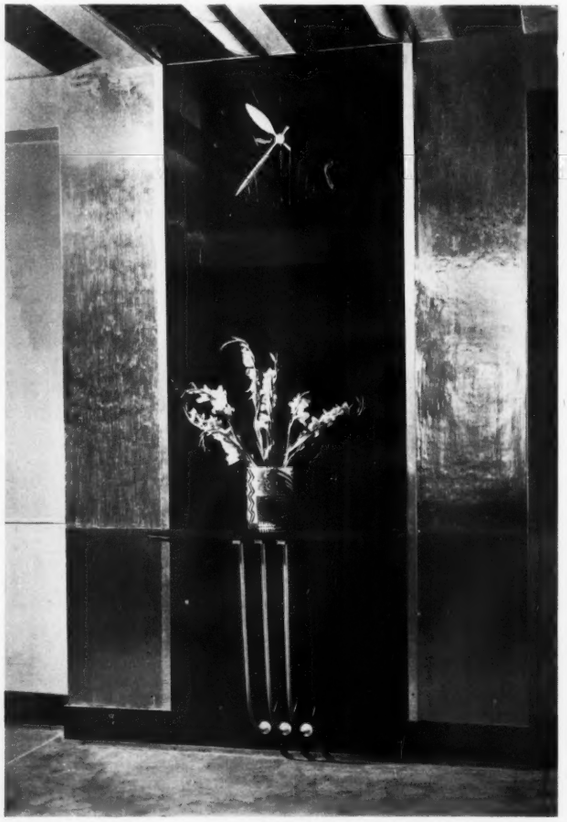
MADE BY PILKINGTON BROTHERS LTD., ST. HELENS, LANCS, AND OBTAINABLE FROM LOCAL GLASS MERCHANTS, PLUMBERS, GLAZIERS AND BUILDERS



Engraving Plate Glass at Pugh Bros. Ltd. Glassworks.

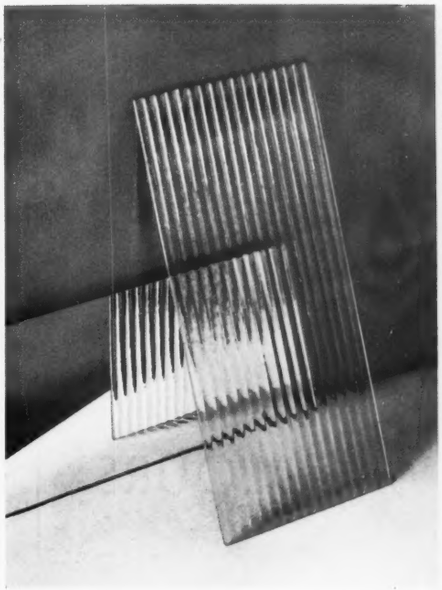
ANCIENT CRAFT AND MODERN USAGE are skilfully combined in present-day DECORATIVE GLASSWORK

Engraved Mirror Clock. R. McGrath, A.R.I.B.A., designer.



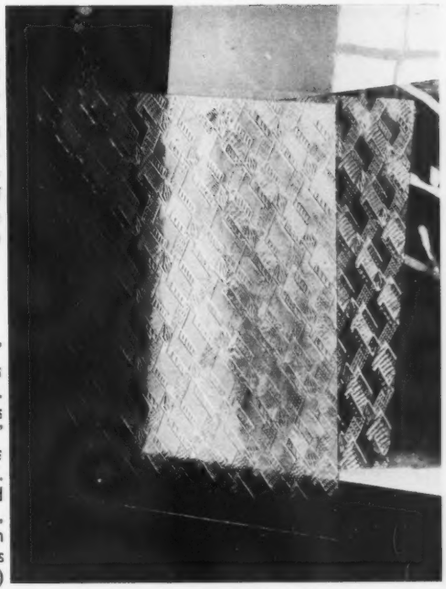
BRITISH GLASSWORKERS have now nothing to learn from the Continent, and it is comforting to bear in mind that the unique type of Glass used in the LATEST AND GREATEST OF ALL DECORATIVE GLASS SCHEMES, i.e., The Engraved Glass Panelling at the EMBASSY CLUB (architect R. McGrath, A.R.I.B.A.), has been evolved and carried out by

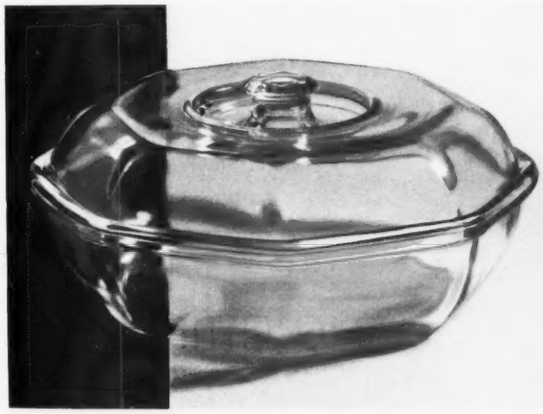
PUGH BROS. LIMITED
54, 55, 56 COMPTON STREET
E.C.1



On the left: "REEDED" Glass. A rolled glass which caters for the growing demand for an obscure glass having a character in accordance with present-day needs. Its general appearance will be seen from the photograph, and it is only necessary to add that the ribs are half an inch wide and are approximately one-sixteenth of an inch in relief.

On the right: "CRYPTIC" (Reg. 771236). This glass was designed by John M. Holmes, A.R.C.A., and is one of the "Blazoned" group. (Two other glasses —"Cascade" by R. A. Duncan, A.R.I.B.A., and "Coptic" by Paul Nash, complete a new trio which contributes to the architect's choice of decorative glasses.)





A casserole in "Orlak" heat-resisting oven-table glass. The "Orlak" shapes were all designed by Harold Stabler, in close co-operation with experts on cooking and serving, and also with the technicians who were to manufacture the dishes. "Orlak" is a perfect example of right design in industry.

SOME RECENT CONTRIBUTIONS— BOTH PRACTICAL and DECORATIVE— TO THE WORLD OF

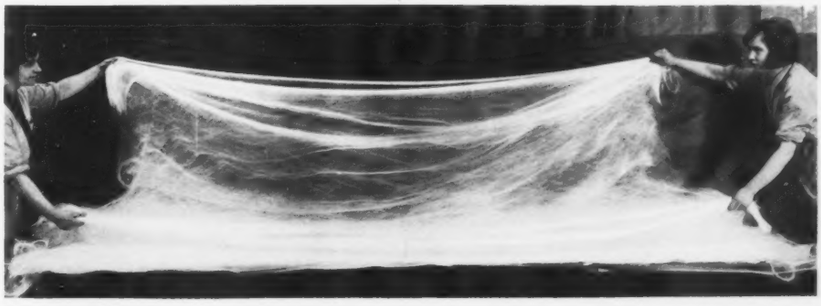
GLASS

by CHANCE BROTHERS AND CO. LIMITED

MANUFACTURERS OF GLASS

Glassworks: Smethwick and Glasgow.
London Office: Clutha House, Princes Street, S.W.1.

On the left is shown a "veil" of Glass Silk. This material is the most perfect yet discovered for the insulation of temperatures between freezing and 900° Fahrenheit, as well as for sound deadening and absorption. Glass Silk is made up by the manufacturers into a variety of forms, each appropriate to its particular use.



MODERN GLASS
DECORATION

COLUMN IN FLUTED GREY GLASS

NEW COLOURS
NEW PROCESSES
NEW EFFECTS

IN

MIRRORS
LIGHTING FITTINGS
FIRE PLACES
NICHES
DOOR PANELS
WINDOWS

THE LONDON SAND BLAST
DECORATIVE GLASS WORKS, LIMITED
SEAGER PLACE, BOW LONDON, E.3

. . . GLASS . . .

Craftsmen: Messrs. Guthrie & Wells, Glasgow.

THE MEDIUM OF THE MODERN

Among the many advantages of Vitrea Glass is its adaptability as a medium for decoration. The illustration above is a classic example of decorative glass craftsmanship, and, as it clearly shows, the sensitiveness of line compares very favourably indeed with the more established methods of artistic expression. Other salient features are its strength and brilliant surface. These additional advantages cannot be too highly stressed, as no matter what the proposed building be—industrial, commercial or residential—the problem of obtaining weather-proof light is always very real to the Architect. Vitrea solves this problem and its combination with steel and concrete provides a pleasing and practicable process in the construction of modern buildings.

VITREA

DRAWN SHEET GLASS COMPANY, LIMITED,

52-54, HIGH HOLBORN, LONDON, W.C.1.

'Phone: Chancery 7891/2/3.

SHOW WINDOWS WITHOUT REFLECTIONS

THE NON-REFLECTING DEVICE

Ordinary Glazing.

Installations in progress: LONDON, BIRMINGHAM PARIS, BRUSSELS, THE HAGUE and VILVARDE

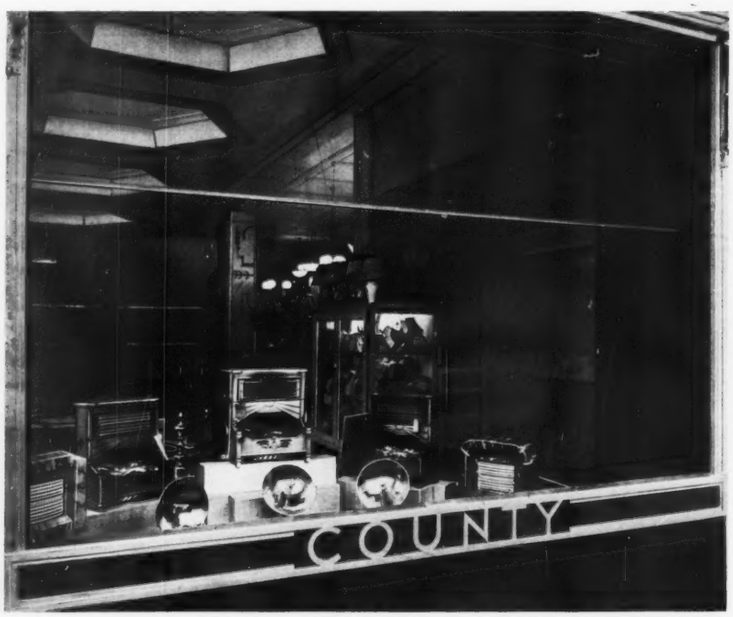
British Patent No. 354984 & 22217/30
Patented in the Principal Countries of the World.

THIS British invention is proving more than of National interest. It can be installed without any structural alterations. The cost of maintenance is no more than an ordinary window; in fact the upkeep is lessened owing to the considerable saving of artificial light. There are no mechanical parts to become faulty and no fittings which need replacement. Once installed the NON-REFLECTING DEVICE needs no more attention than ordinary plate glass. Every installation is scientifically designed to ensure complete elimination of reflections.

"THE REMARKABLE SUCCESS OF THE METHOD MUST BE ADMITTED" . . .

Dr. F. A. BATHER, F.R.S.

Fitted with Non-Reflecting Device.



The County of London Electric Supply Showrooms, recently erected at Streatham High Road, are corner premises. The two windows on the main road are fitted with the Non-Reflecting Device and the windows on the side street are glazed in the usual manner. The difference between the two methods is well illustrated in the above pictures. Architect: Mr. G. Grey Wornum, F.R.I.B.A.

The NON-REFLECTING principle is now being successfully used for Show Windows, Showcases and Museum Cases, where shadows and reflections are a constant source of annoyance and the full benefit of the display is lost.

SOME RECENT ORDERS INCLUDE:

Parkinson & Cowan, Terminal House, Victoria. Architect: Mr. W. J. Tapper, F.R.I.B.A.

Patrick Motors, Ltd., Birmingham.

County of London Electric Supply Co. Showrooms, High Road, Streatham. Architect: Mr. G. Grey Wornum, F.R.I.B.A.

The Ford Motor Co., 88, Regent Street, London, W.1.

The Austin Motor Co., 479, Oxford Street, London, W.1.

H. Pander & Zonen, Furniture Manufacturers, The Hague.

Chaussures Cécil, Boulevard des Capucines, Paris,

Chaussures Cécil, Rue Neuve, Brussels. Architect: M. André Blomme.

Cie. Nationale des Radiateurs, 149, Boulevard Haussmann, Paris.

Cie. Nationale des Radiateurs, Vilvarde, Belgium.

POLLARDS

159, St. John Street, London, E.C.1.