

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



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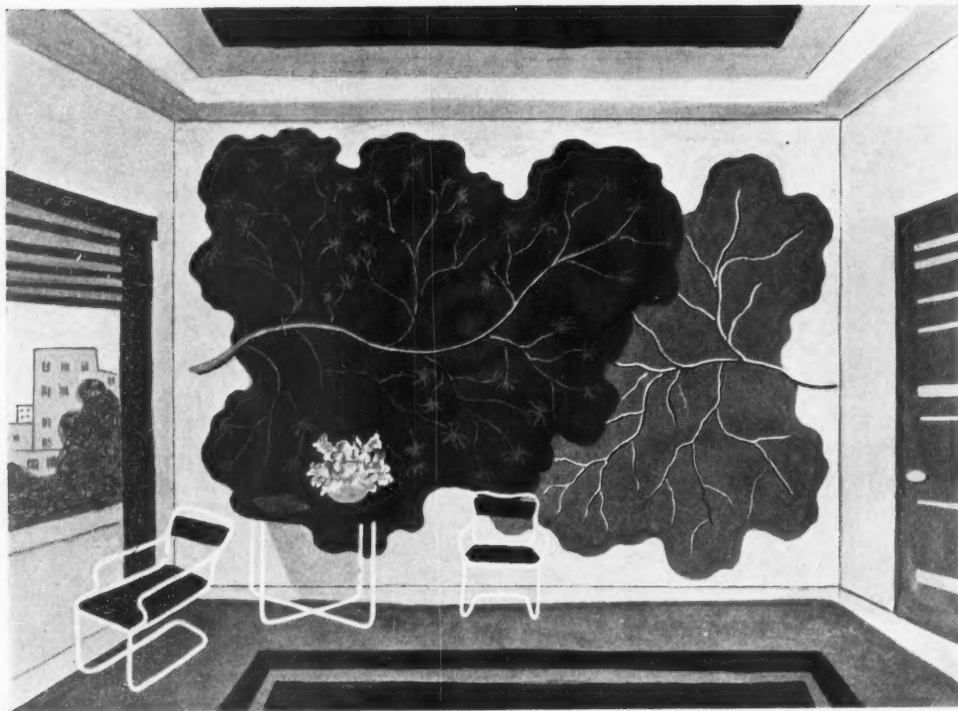
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A decorative panel designed by John Banting for Messrs. Fortnum and Mason's new Contemporary Decoration Department. A leaf *motif* very often appears in this artist's work. The size of the leaves in this instance bears witness to one of Mr. Banting's favourite theories: the value of exaggeration. An article on the recent work of John Banting, by Dorothy Todd, is printed on page 164.

PLATE i

April 1933

The New London

By EDWARD SHANKS

As it appears to a layman, interested and instructed in these matters only as other laymen are interested and instructed, the question is not *whether* London shall be rebuilt or even *when*, but simply *how*. Supposing that our civilization survives its present economic entanglements (a daring supposition, I grant) there must ensue an era different from any that has gone before in the history of the world and one of its features will be an immense rebuilding in every civilized and thickly populated country.

It is not always fully understood what is implied by the belief in an eventual solution of our economic difficulties. If we do solve them, there is no question of our returning to the brave days before the slump or what some are inclined to think the even braver days before the war. In the matter of material development we resemble a man climbing the last few feet of an overhanging precipice. There is no way back for him: he can go downward only in a fatal fall. He cannot stay where he is, for his grip is growing tired. His only hope is somehow or other to scramble over the top. But that is much more than a hope of mere survival. It would mean the end of the weary climb and the continuation of the journey over level ground in comfort and security.

It would mean, in a phrase, the release of the powers of the machine. Power-driven machinery, let us remember, has been an effective factor in the growth of civilization for less than two centuries out of the eighty or so which have elapsed since mankind was first more or less civilized. And its appearance was not merely one more stage in a gradual process of evolution but a leap, comparable only with the discovery of fire or the use of tools. And who knows what profound disturbances were caused among our forefathers by the discovery of the use of tools? If we can overcome the disturbances caused by the development of power-driven machinery, we are not going to restore the world to an old happiness, we are going to create a new world.

Let no one suppose that I am predicting a Communist paradise in the manner of Bellamy's *Looking Backward* or Mr. Wells's *Modern Utopia*. The release of machine-power might come about in that way but there are other ways no less feasible. It is perhaps difficult to imagine the capitalist system surviving precisely in its present form, but it is perfectly easy to imagine a stratification of society from the rich through the middling to the *relatively* poor.

The point is that in either case there must be an outburst of new building such as accompanies every new release of wealth. When Augustus brought the Mediterranean world under one orderly control so that wealth could flow freely and fertilizingly about it again, he rebuilt of marble the Rome which he had found built of brick. We must expect the same thing in London and all the other great cities of the world, if we succeed in turning the corner.

Building is not the outcome of pure necessity. It is often the expression of pride, of a sense of well-being, it is one among the normal outlets of a race or a class which glories in its resources and its power. If, then, the world does find a way to realize its productive potentialities, it will build not merely to make itself more comfortable but also, if I may use the expression, "to let off steam." It will build simply as a man sings in his bath on a fine morning when his blood is running healthily through his body.

It is on this condition only that we can look forward to the rebuilding of London in any comprehensive sense. But, pending fulfilment of the condition or the ultimate failure of our system, we can at least ask ourselves what sort of city we should like to see in the future.

For my part, if I answer this question honestly, I want to see a London preserving the main thoroughfare-lines of the city I know, and very little else. There are some buildings which, for the sake of their beauty or for the sake of the traditions associated with them, ought to be preserved. But it is not easy to see how they are all to be fitted into the city of the new age.

One of Mr. Wells's heroes, waking after a trance of a couple of centuries, came upon St. Paul's, dwarfed amid giant buildings and wide moving ways which made all the rest unrecognizable to him. I think that, in the same position, I should prefer to recognize the lines of the Strand and Piccadilly than St. Paul's or Westminster Abbey or any other monument. Our planning should perhaps begin with a skeleton composed of a few main thoroughfares and a few monuments which cannot be destroyed.

The former need not be many in number and the latter should be few. We are going to be greatly hampered, if we are not careful, by partly sentimental and only partly æsthetic attachments to structures put up before the first phase of the Industrial Revolution began to do its worst. Waterloo Bridge, a striking example, has neither very old

associations nor very great beauty to recommend it. It is a worthy structure and it is, if you please, more pleasant to look at than, say, Blackfriars Bridge. It also fits in very well with the riverside aspect of Somerset House. But it is inadequate for the stream of traffic it ought to carry, it is structurally worn out, and we should perhaps do better to build something uglier than to admit that we cannot build anything more beautiful. As for Somerset House, that itself must go. Judged as a public office, it is inconvenient, as well as in the wrong place, and its intrinsic merits are not sufficient to outweigh these disadvantages. No comprehensive scheme of reconstruction could possibly leave it standing. We might as well, therefore, get rid of the bridge while we have the chance. We should, in fact, have got rid of it long ago but for an involuntary conspiracy between people whose will towards rebuilding is not strong enough and people for whom everything more than a hundred years old smells of sacred antiquity.

The few great monuments would, as I say, be hard to fit in with the new growth about them, but they could be accommodated by the provision of very wide spaces about them. St. Paul's would appear in a new light of perfection if properly framed in giant buildings at a respectful distance. The problem of Westminster Abbey is harder. If we are to preserve certain great thoroughfares for the sake of their associations, then we must be no less tender with the associations of certain sites. I take it that our new London will include new Houses of Parliament, but I cannot imagine them built on a new site. This precludes the expedient of giving the Abbey a space round it wide enough to prevent clashing with the prevailing style of architecture. There is nothing for it but to hope that some architect will be found capable of building a house for a modern legislative assembly which will harmonize with the Abbey.

We might, perhaps, without too much self-indulgence, spare a moment or two to imagine the monuments which the new dispensation will certainly desire to build for itself. These will, I fancy, or at least many of them, arise in connection with railway stations, air-ports and main-road exits. Such things are of prime importance in a megalopolitan civilization. Who has not felt Paddington or St. Pancras dampingly unworthy of the beginning or the end of a journey? But there is something even worse in the way in which the great roads sneak out of London. Our new age, if ever it comes into being, will spend some of its overflowing energy at these points and will express through them its overpowering sense of the importance of communications.

We come now to the residential and business parts of the town, and here Mr. Wells must be quoted again. He has publicly done penance for having in his earlier days misinterpreted the tendencies of the future and plumped for concentration instead of dispersion, and the events of the past fifteen years seem to have borne him out. The London of *The Sleeper Wakes* was an immense congeries of tall buildings under a single roof, whose cliff-like outer wall stared upon an almost empty countryside. In *Anticipations*, and ever since, he has preferred to foresee cities ever more scattered as means of transportation improve. And at the present moment London is undoubtedly scattering.

But I have always taken leave to see in *The Sleeper Wakes* more shrewdness than the author has ever admitted since he first published it and I venture to assert that concentration will yet, in one form or another, reassert itself over dispersion.

Ten or fifteen years ago half-an-hour's journey on a modernized railway really took you out of London into the country—until so many people discovered the fact that it only took you into something that was neither country nor London. I care not that an even more modernized railway will enable me to travel in half an hour between London and Salisbury, if Salisbury is at the same time to become just such another place as Pinner or Amersham Hill.

Dispersion is, I am inclined to prophesy, approaching its peak and concentration will shortly begin to come into its own again. This is, after all, an urban age, the age, in a word of Spengler's, which I have already used, of the megalopolis. It is one of the features of it that most of us like to be in fairly close touch with a large number of friends. You can put it in a phrase by saying that we should prefer to live in such a position that we could usually walk home after a party. Even only half-an-hour's journey by car or train is tiresome and cramping.

We shall not, of course, return to concentration of the existing sort, whether in houses or in blocks of flats built along streets which were meant only for houses. What I foresee is enormous blocks of flats set at wide intervals, so wide that even the ground floors would have all that could be wanted of light and air. And I should like to foresee, though this is so revolutionary that I do not think anyone else could be persuaded to accept it before our great rebuilding takes place, a complete rearrangement of the quarters of our city.

Why should the business districts be placed in the centre and the residential districts distributed round the circumference? Why not the other way about? We are going to have, or so we are supposing, a more nearly mechanically perfect system of production and exchange. We shall therefore have to spend less time over these activities and we shall have more to spend in the gregarious pleasures of the megalopolis. Business activities, however much they may be reduced in volume and importance, involve a certain amount of routine and the routine of travelling by fixed ways and at fixed times fits into them not too irksomely. The gregarious pleasures are better when they contain an element of casualness, the casualness of encounter one gets in a club or a bar or on the tennis court. (I am, of course, supposing a certain temper in society and one which can be criticized—but, if one begins to imagine a city, one must imagine the kind of people likely to live in it.)

On this plan there would be an inner circle of great blocks of flats, an outer ring of shops and markets, and an outermost ring of offices and factories. The outermost ring would be served by a good motor-road admitting of high speeds, and perhaps also a circular electric railway or a moving platform to facilitate personal contact among those engaged in business during their shortened business hours. When business hours were over these persons would return either to take part in the gregarious life of the centre or, with such companions as they chose, to go out through one of the great exits into the loneliness of the country. And, of course, down a now pellucid Thames, Mr. A. P. Herbert would be careering in an improved hydroplane . . .

But that reminds me that I am now (I fear I must be) writing of a second rebuilding of London which neither Mr. Herbert nor I will live to see.

[It should perhaps be pointed out, for the benefit of new readers of the REVIEW, that in some respects Mr. Shanks's suggestions are directly opposed to the ideas consistently upheld by this paper.—Editor's Note.]

NEW DECORATIONS AT THE MONSEIGNEUR



The Monseigneur Restaurant, Piccadilly, London, was originally decorated in 1931 with wall coverings of blue and red silk. This year it has been re-decorated and ventilated in modernized Basque, with plastic paint textures, by Marc Henri and Laverdet. The whole of the work was completed in three weeks. 1 is a view of the staircase from the entrance to the first landing, and



shows the bottomless mirror well. The walls are graduated horizontal bands in plastic paint and the light trough is in fibrous plaster; the colour is light red to pink. The carpet is crimson. 2. The restaurant looking towards the service end. The fibrous plaster balcony front with a panel modelled in plastic paint is coloured light red and warm silver, and is lighted from the trough below.

DECORATIONS AT THE MONSEIGNEUR

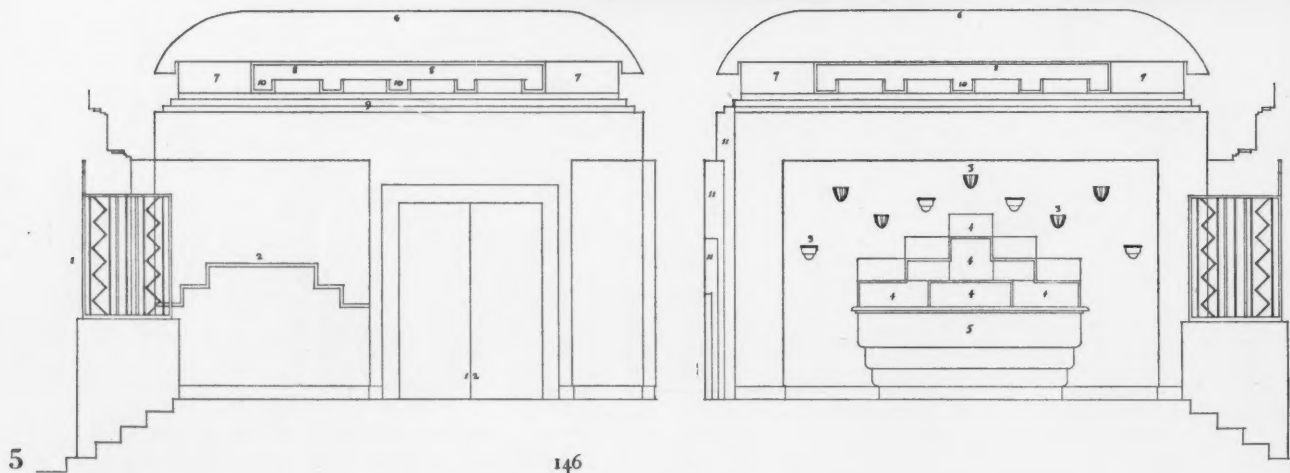
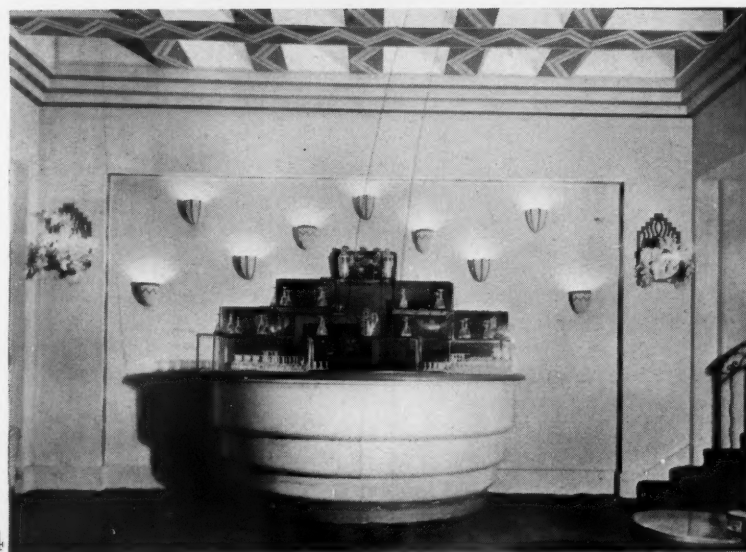
The new work includes additional fibrous plaster, the open hanging ceiling designed with cross beams forming a series of square coffers surrounded by small lighting troughs, with decorated soffits and long rectangular openings showing the blue and silver domed ceiling which is lighted in blue from the top of the beams. The original bar counter has been retained, with an altered colour scheme.

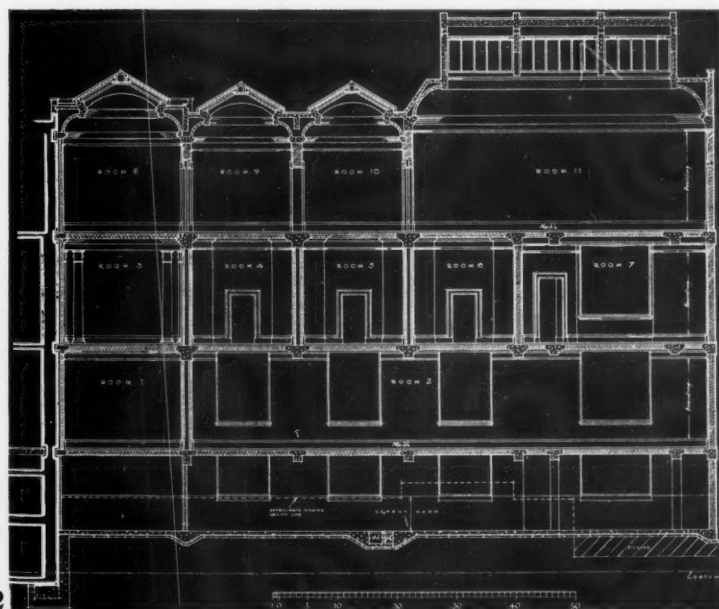
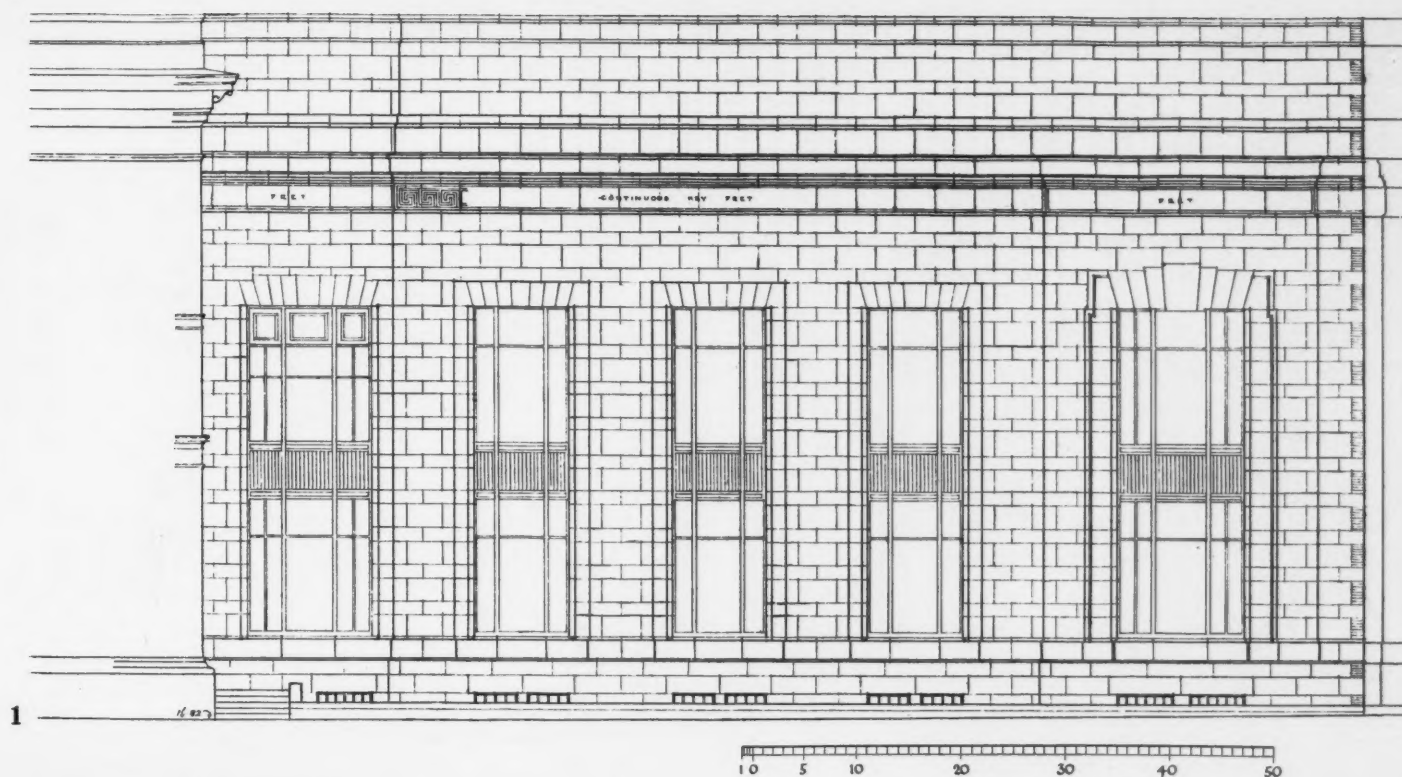
3. The cocktail bar from the counter. The soffits of the beams and coffers, the stepped soffits of the cornice, and the walls are decorated in vermillion and warm silver on a pale ivory, textured background.

4 is the counter in the cocktail bar. The shelving is bright steel and plate glass, with mirror backing. The counter top is mirror, with a vermillion hardwood nosing. The padded hide front is sprayed with white cellulose. The light cups of fibrous plaster are covered with a slight plastic paint texture and vermillion decoration.

5. A key drawing to illustration 3 and the entrance end of the bar.

1. Wrought iron grilles, vermillion and silver, with outline figure panels in bright steel on face. 2. Hardwood shelf, vermillion lacquer. 3. Fibrous plaster light cups, ivory white texture with vermillion lines. 4. Mirrors and shelves with chromium frames. 5. Counter front, nosing in vermillion lacquer and padded hide cellulosized white. Chromium plinth. 6. Existing domed ceiling painted blue and silver. 7. Fibrous plaster beams, ivory white texture, soffits decorated vermillion and silver. 8. Fibrous plaster false ceiling coffers decorated in vermillion and silver. 9. Fibrous plaster cornice, face ivory white texture to match walls, soffits vermillion. 10. Fibrous plaster light troughs round coffers. 11. Fibrous plaster pilasters on either side of portrait. 12. Entrance doors, cellulosed vermillion and silver.





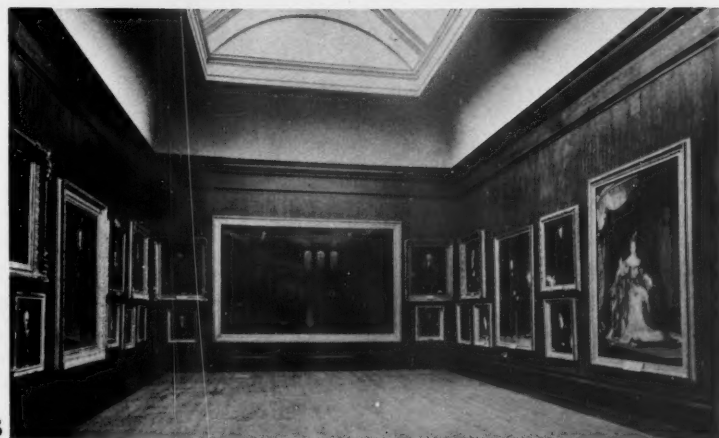
THE DUVEEN EXTENSION OF THE NATIONAL PORTRAIT GALLERY

An extension of the National Portrait Gallery was recommended in the Report of the Royal Commission on National Museums and Galleries (1929-30), and Lord Duveen of Millbank generously offered to meet the cost of the work. The new wing recently completed, 1 and 2, comprises galleries on the ground, first and second floors, with storage in the basement. On the second floor, 3, there are four inter-communicating top-lighted galleries, and on the first floor five side-lighted galleries approached from the main corridor of the old building.

The ground floor consists of two rooms for reserve collections. A new staircase from the basement to the top floor has been constructed near the point of junction of the old and new structures.

The new construction conforms generally to modern practice in that it consists of a steel frame with hollow walls faced with Portland stone towards the public roadway and stock bricks at the rear. The floors are of hollow tile construction. Heating is provided by an accelerated hot water system supplying pipe coils or "panels" incorporated in the structure. Provision is made for electric lighting with special facilities to permit of easy re-arrangement of fittings which may at any time be found necessary. Ventilation is by means of an extract system with high-level ducting and a fan mounted in a chamber on the roof.

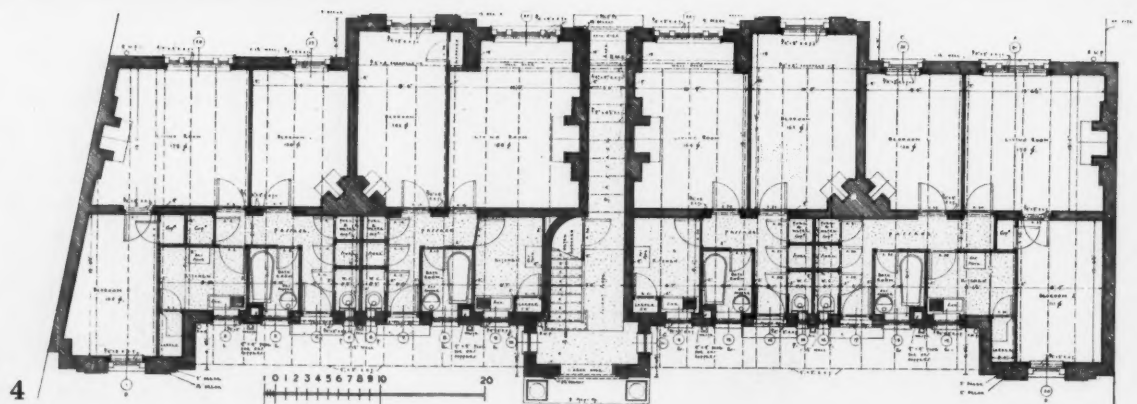
The chief architect for the extension was Sir Richard J. Allison, and the architect was Mr. J. G. West, H.M. Office of Works.



WORKING CLASS

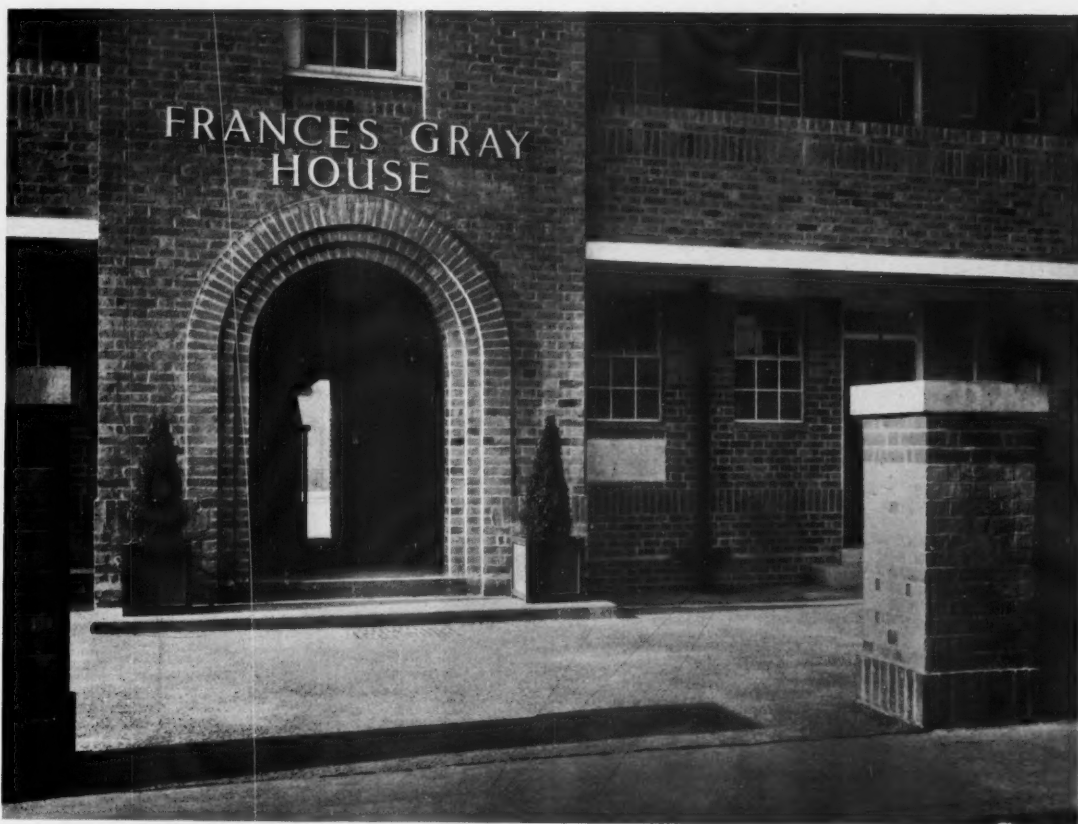


1. The north-east (entrance) front of Frances Gray House, built for the Stepney Housing Trust. The brickwork is of a warm brownish purple colour with imitation York stone copings. The front doors are of bright green and the windows painted ivory. The letters are gilt and the tubs bright green. This photograph shows the small entrance court formed by setting the building back from the ordinary building line. On this elevation are all kitchens, w.c.s, bathrooms, larders, etc. 2 and 3. The site before demolition started. 4. The ground floor plan. 5. A detail of the entrance front. 6 and 7. Plans of the third and fourth floors, forming four maisonnettes.

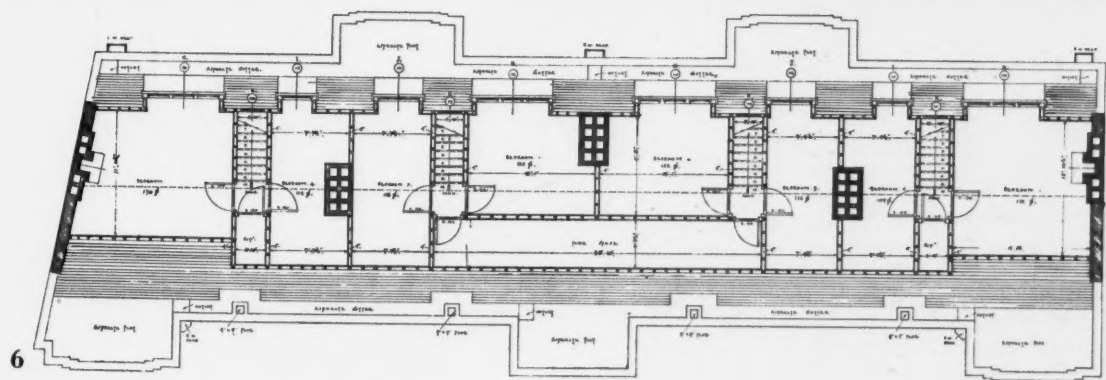


FLATS AT STEPNEY

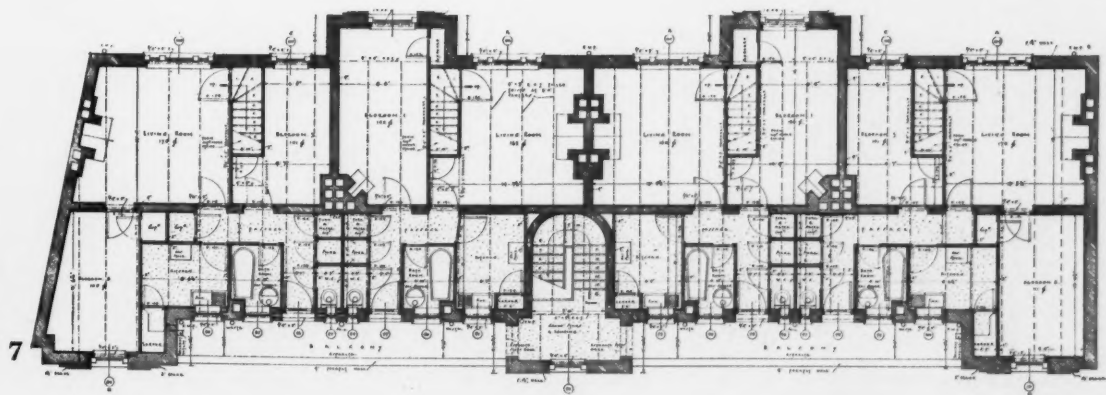
ARCHITECTS: MITCHELL AND BRIDGWATER



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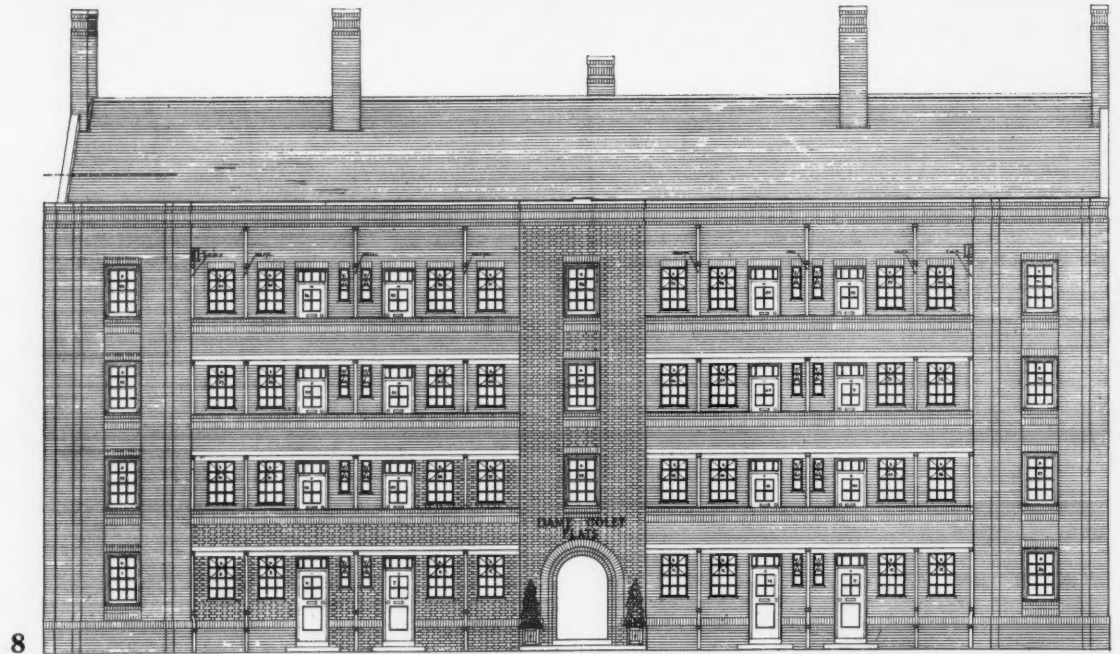


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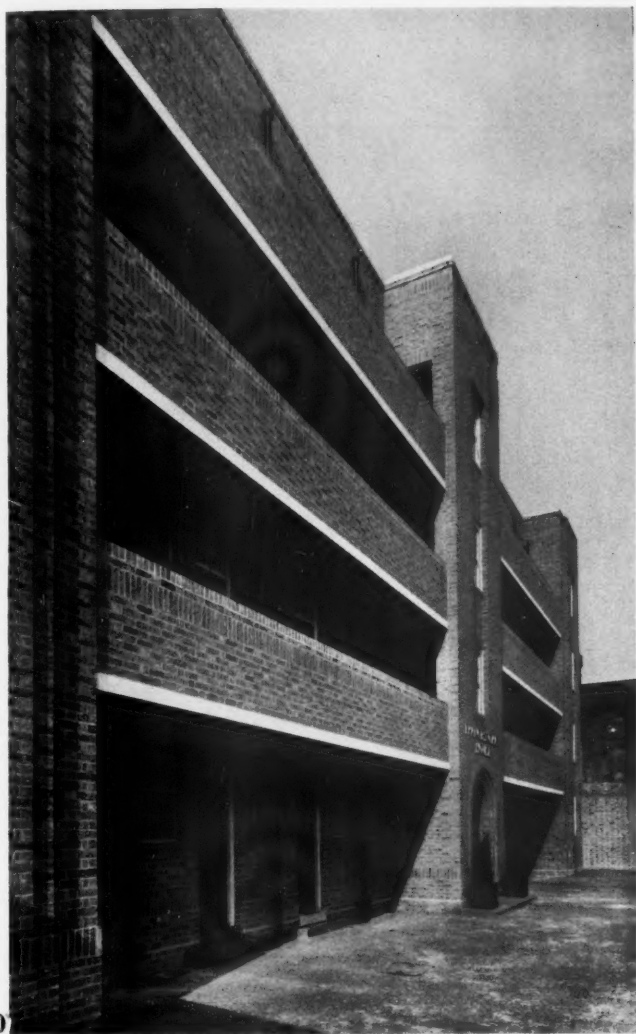
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WORKING CLASS FLATS

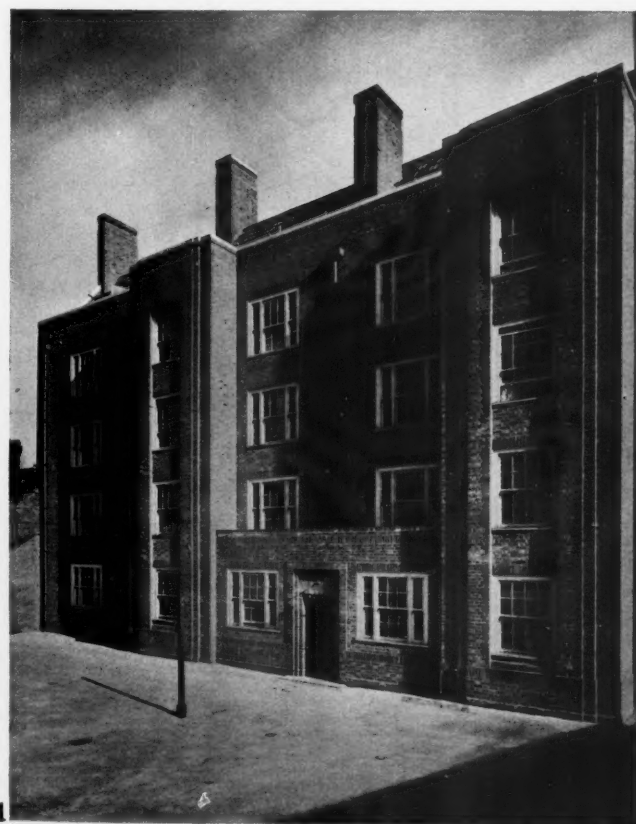


8. The elevation of the entrance front. 9. The back elevation. 10. A detail of the north-east front. 11. The south-west front. All the living rooms and most bedrooms have windows on this elevation, which faces a large court used as playground with drying lines, pram sheds, etc. 12. The architects' working drawing of the section through the roof and the staircase from the third to the fourth floor. 13. A working drawing of the cross section of the building.

AT STEPNEY

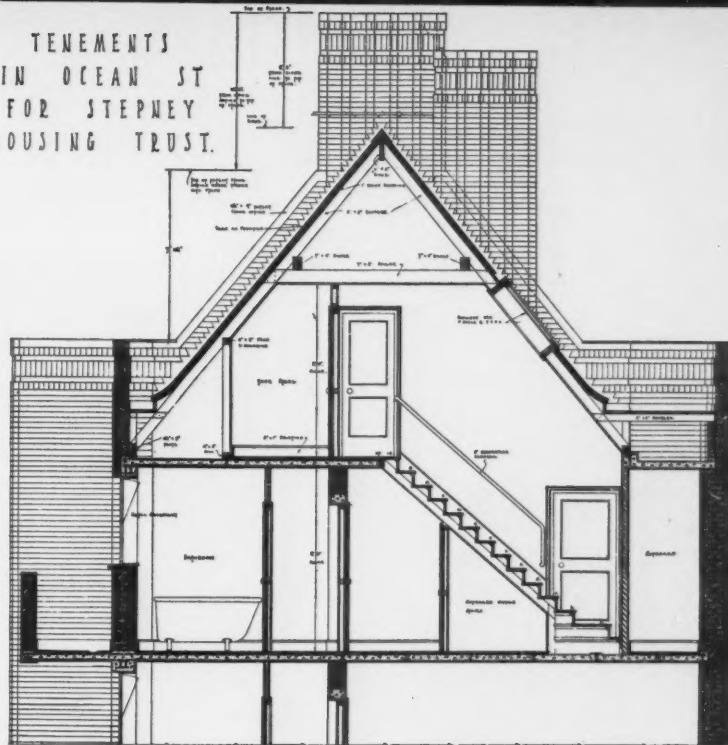


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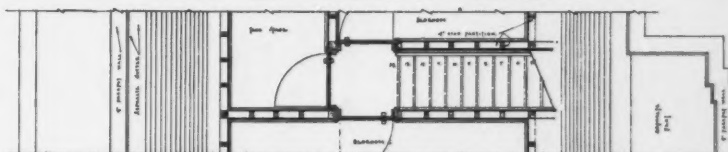


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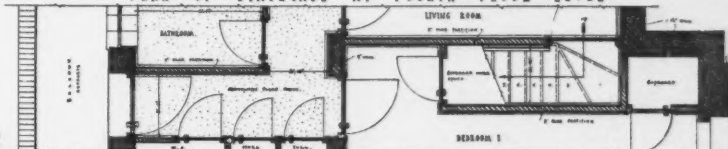
TENEMENTS IN OCEAN ST FOR STEPNEY HOUSING TRUST.



SECTION THRO' STAIRCASE TO MAISONNETTES



PLAN OF STAIRCASE AT FOURTH FLOOR LEVEL



PLAN OF STAIRCASE AT THIRD FLOOR LEVEL

10 1 2 3 4 5 6 7 8 9 10

12



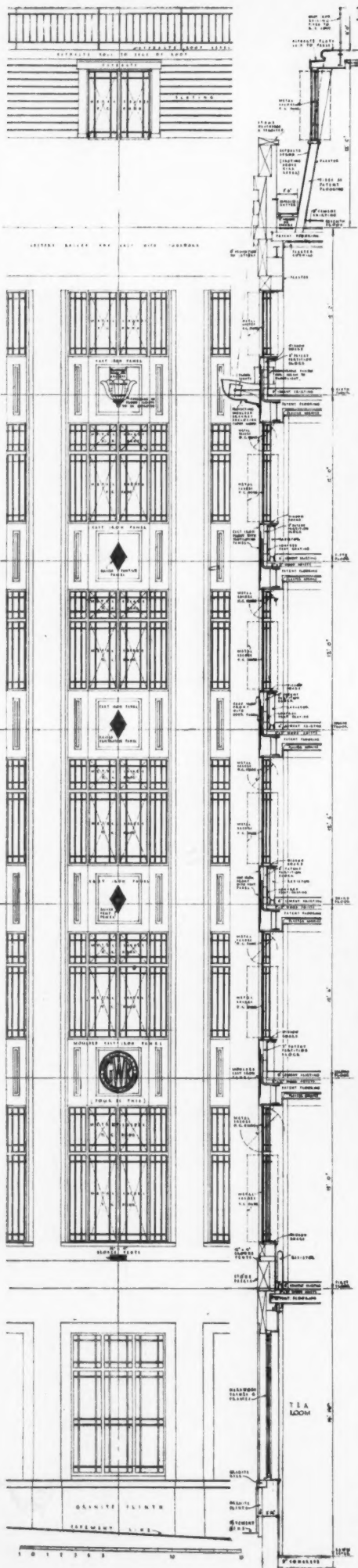
SECTION THRO' STAIRCASE
NOTE: S. C. PLASTERED. HANDRAILS PLASTER. GATE IN REAR.

HALF ELEVATION
MAIN ENTRANCE.

SECTION THRO' ST

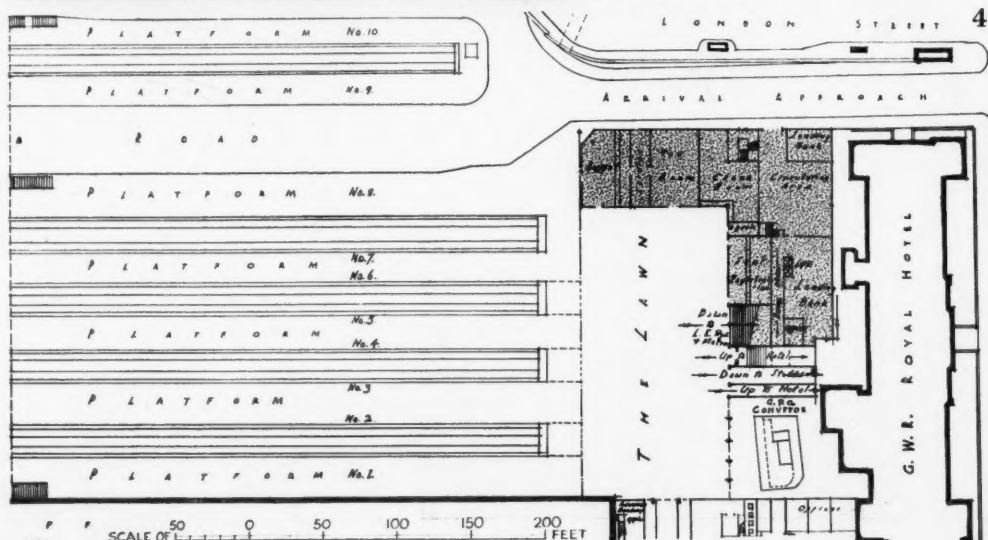
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NEW OFFICES AT PADDINGTON STATION

ARCHITECT : P. E. CULVERHOUSE



These new offices for the Great Western Railway Company are situated on the arrival side of Paddington Station. The exterior walls are built of artificial stone with a brick backing, and the plinth is of granite. The panels between the metal-framed windows on each floor are bronzed and the brackets in ornamental bowls at the top-floor level are designed to take lamps for floodlighting the main façade. Illustration 1 is a working drawing of a detail of this façade. 2 shows the building from Approach Road, and 3 is a worm's-eye view of part of the main front. On the site plan, 4, the new offices are indicated in shaded tint.

1. The arms and devices of the Vivian family, done in an engraved and enamelled glass fanlight over the front and south entrance door of Glynn. The warriors on horseback are Sir Hussey Vivian who gained distinction in the Napoleonic Wars.



Two Cornish Houses

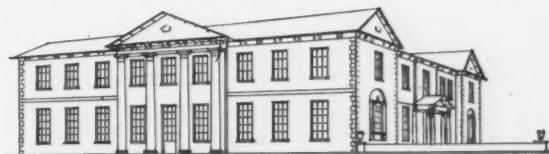
By JOHN BETJEMAN

I HAVE often heard it said that Cornwall is an overrated county. The remark is justified. The average visitor confines his tour to the coastline which has been overrun with bungalows and chapels built with that fine disregard for architecture and natural amenities that seems to characterize the modern Celt. Here and there is a fishing village, a relic of old parochialism, huddled down in a valley which opens on the sea; but the village is bedizened with orange curtains and tea-rooms; the inhabitants, with true Brythonic ability for getting money out of arty visitors who see "the picturesque" in their squalor, have become mere play actors, and in almost every seaport of the county—with Port Isaac as an exception—the quay is littered with "old salts" who find yarn-spinning more profitable than fishing, while their wives make Cornish teas for the foreigners. So much for the popular districts of this popular county.

There are, however, few rural tracts of England less visited than inland Cornwall. This is condemned by the motorist, racing through it to the Golden Sands and a crowded hydro on the water front, as "dull." It is as obscure as Hunts., Beds., Northants., Ruts., or Lincs. And, thank goodness, inland Cornwall is as yet undiscovered and unbuilt upon. Even Leland found Bodmin, in the centre of the county, a "mean town," and his opinion has been repeated for centuries since. Nevertheless, inland Cornwall is one of the most beautiful parts of England. The valleys of the Camel, the Allen, the Lerryn and the Fowey are no less impressive than the Wye Valley. Fine viaducts carry the Great Western Railway over miles of stunted oak trees whose tops are slashed as level as a clipped

hedge, by the fierce Atlantic gales. And in the valleys themselves, among ragged beeches, oaks and spindly elms, among them ash trees whose bark is covered with grey lichen, stand the granite houses of the county families. Lanhydrock, the enormous seventeenth-century mansion of Lord Clifden, Fort Eliot, the Georgian residence of Lord St. Germans, Antony, a masterpiece by Gibbs, belonging to the Pole-Carew family, one or two smaller manor houses often converted into farms, and lastly, Glynn and Boconnoc, which are about to be considered in these pages.

And it is in these sparsely populated districts that most true Cornishmen are to be found, less rapacious and less progressive than their brothers on the coast. The houses are mostly built of granite brought from the bog-ridden Bodmin Moors to the north of the valleys; these great surface boulders are harder to work than almost any other stone and impose on the architecture of the county an enduring, unadorned quality which gives the Mediæval, Tudor and Georgian styles a certain similarity to each other not to be found elsewhere in England.



2. A sketch of Glynn, reproduced from *Regional Architecture of the West of England*, by A. E. Richardson and C. Lovett Gill.

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3. The south or entrance front, looking east, Glynn. The raised gravel parterre enables carriages to approach up a sloping drive from the east.



4. The entrance porch on the south front, Glynn. This, with its four monolithic Tuscan columns of granite, was probably added in 1820. The house was built in 1805 and was burnt out inside in 1819.



5. The library window on the eastern projection of the south front, Glynn. This detail shows the influence of Wyatt who was at work in Cornwall in 1805 and built St. Kea Church in the county in 1802.

There is, moreover, a definite West Country style of Georgian architecture. Slate-hung walls, generous eaves, small windows, massive construction, here and there a burst into half-digested classic detail, make even the later Georgian architecture of Cornwall a style foreign to the rest of England. Professor Richardson and Mr. Gill, in their valuable book, *Regional Architecture of the West of England*, have said, "the principle of sound building was inherent among the Cornish Masons, who subconsciously drew their inspiration from the hills that gave them the granite." Grey sparkling granite, grey and green and blue slate, grey and pale green trees, grey skies, rain and roads have made a grey, solid style of their own. Much of the austerity of the style of architecture of even inland Cornwall is undoubtedly due to the presence of the sea, which even at Lanivet, the most inland parish of Cornwall, can be heard on rough nights. There is a feeling, even among the wooded valleys near Bodmin, that Cornwall is only a granite fortress standing firm against the Atlantic and that the quiet sunlit dells can, at times, be as bleak and awe-inspiring as the coast itself. That great Cornish poet, Robert Stephen Hawker, described the sensation in his poem on Minster Church, in a secluded hollow near Tintagel, which he wrote in 1836:—

The Minster of the Trees ! a lonely dell
Deep with old oaks, and 'mid their quiet shade,
Grey with the moss of years, yon antique cell !
Sad are those walls : The cloister lowly laid
Where pacing monks at solemn evening made
Their chanted orisons ; and as the breeze
Came up the vale, by rock and tree delay'd,
They heard the awful voice of many seas

Blend with thy pausing hymn—thou Minster of the Trees !

GLYNN.

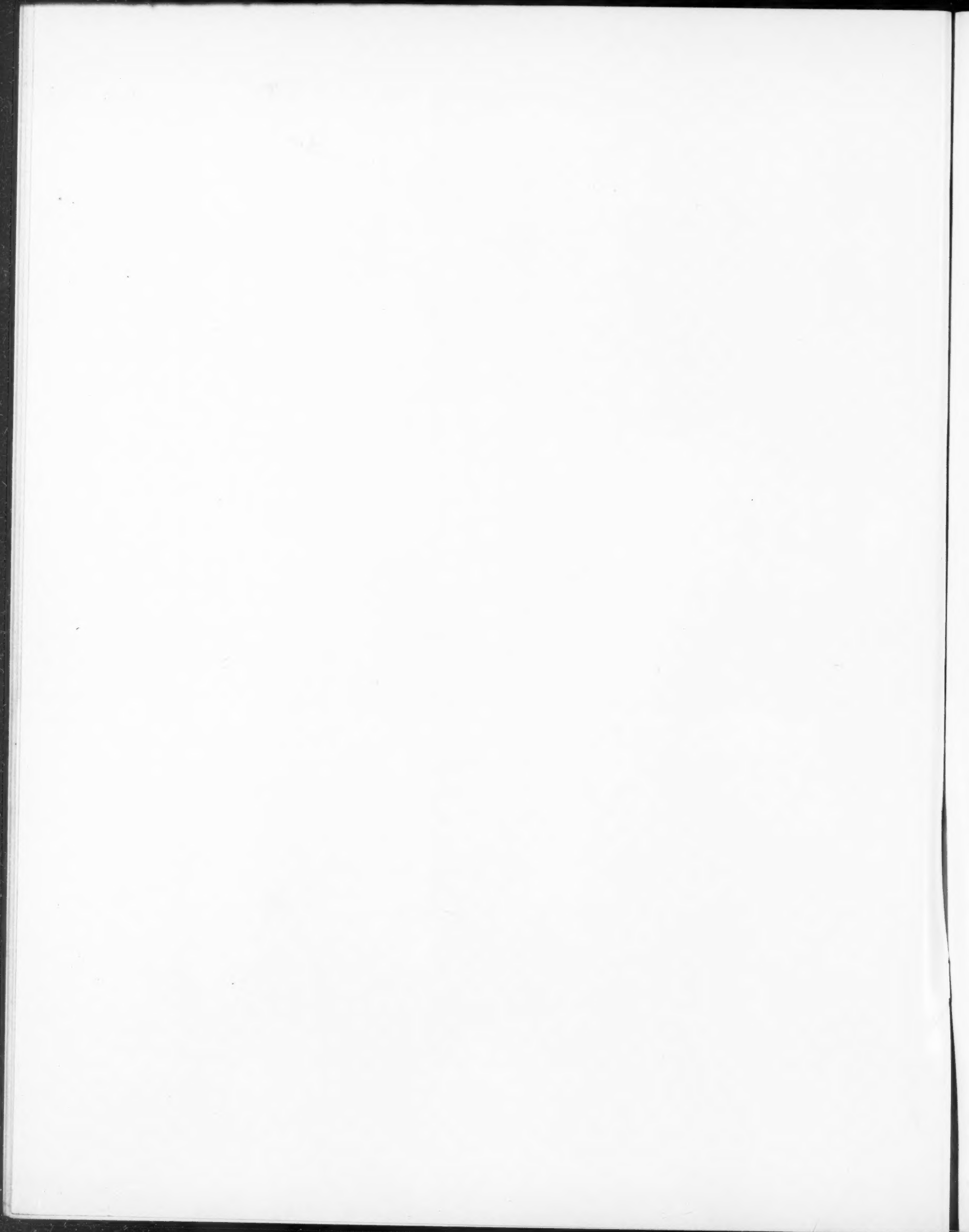
Glynn, the seat of Lord Vivian, is situated on a declivity of the Fowey Valley, a few miles east of Bodmin, in the middle of Cornwall. The district is deeply wooded and the prevailing architecture is in local slate and granite. The original house of Glynn belonged to the family of that name who had been connected with the place since the Conquest. The ancient name of Glynn died the death of eccentricity. Serjeant Glynn gained some notoriety during the Wilkes dissensions, and his brother no doubt used interested means for obtaining the present mansion from the Serjeant's son. This son, called Edmond John Glynn, had the existing structure erected for him in 1805. The architect is unknown. Wyatt was working in East Cornwall at the time and a detail of the library window (5) is reminiscent of his style. It is more likely, however, that a Mr. Richards, of unknown initials, re-designed Glynn in 1820, for he certainly erected a somewhat similar mansion not twenty miles distant, at Padstow, called Saunder's Hill (since demolished), for a Mr. Rawlings, not long after, (see *Neale's Views of Seats*,

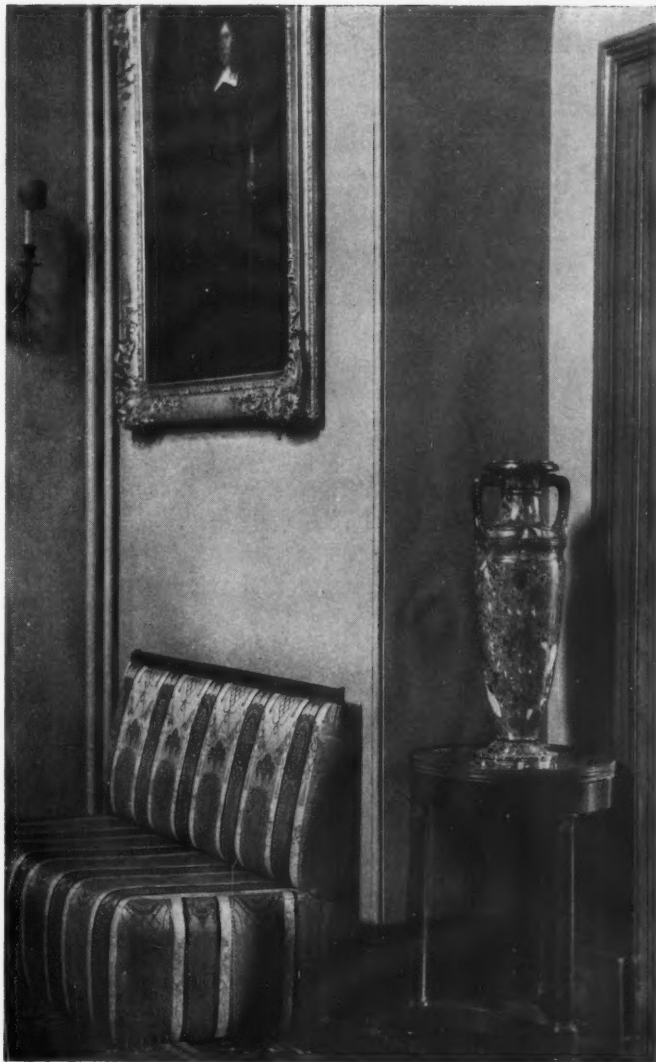


PLATE ii

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The garden front of Glynn which faces west. This is undoubtedly part of the 1805 design. The orangery and octagonal dairy at the end of it, were added in 1820. The extremely broad eaves on the central portion are a feature of Cornish architecture.





6

THREE INTERIORS OF GLYNN

6. Some late Empire furniture in the staircase hall. 7. A part of Lord Vivian's study: it will be noticed that the grate and mantel are Victorian as are most others in the house. 8. The end of the big drawing room, showing, reflected in the looking glass, the room itself. This is on the garden or west side of the house. In the ceiling will be noticed one of the decorations of Sir Hussey Vivian, gained in the Napoleonic Wars. These magnified emblems Sir Hussey caused to be made in plaster as central motives for the ceilings of all the main ground floor rooms at the time when the interior of the house was rebuilt in 1820.



7



8

Second Series). Edmond John Glynn lived in the house for only a few years. Gilbert, in his *Parochial History of Cornwall* (1838), says of him that "he would not speak for years at a time, communicating his thoughts by writing." Despite the hostile opinion of the county, his uncle obtained a verdict of lunacy on Edmond John and inherited Glynn. But not for long. In November, 1819, a fire broke out, which destroyed the whole of the interior and a fine library. This explains the obvious discrepancy between the characters of the exterior and interior as they appear in the photographs reproduced in these pages. After the fire, the Glynn name disappeared from the district and from the parish records of Cardinham (pronounced Cārdi'nham) in which the mansion is situated. The shell of the burnt structure was bought by Sir Hussey Vivian, who had returned, full of honour, from the Napoleonic Wars. It was this distinguished general whose arms are illustrated in fig. 1, who established the Vivian family at Glynn, where it still remains, Lord Vivian being the fourth baron and the fourth baronet. Sir Hussey Vivian had his decorations, gained in the Napoleonic Wars, reproduced as ceiling centres in the main ground floor rooms. One of them may be seen reflected in the looking glass in fig. 8.

As it stands, the chief beauty of Glynn appears in its exterior. Seen from the Great Western main line on the opposite side of the valley it forms a compact, well grouped mass that enriches the natural scene. The west, or garden front, with its central feature of engaged columns extending the whole height of the house, harmonizes in a satisfactory manner with the south and main entrance front, where a low projecting portico of monolithic granite Tuscan columns forms a distinguished focal point between the projecting wings. The broad and heavy cornice, a relic of the earlier heavily-eaved houses that abound in Cornwall, binds together the whole composition. The coarse moorland granite is exactly suited to the style.

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The interior is somewhat disappointing save that the dining room, drawing rooms and library command fine views of the Fowey Valley. The entrance hall is dark and the main staircase hall, the central interior feature of the house, is a typical and unassuming example of 1820 classical decoration. There is little furniture of the period in the house.

BOCONNOC.

Not far away, among these same valleys and between Glynn and Lostwithiel, which last town lies south of Bodmin, lie the parish and manor of Boconnoc. There are several ways of entering the magnificent grounds, said to be the finest in Cornwall, which surround the mansion. Victorian lodges flank the drives which lead, to begin with, over moors about which are disposed large clumps of rhododendron bushes for which this part of Cornwall is famous. Thereafter the drives descend into the comparatively fertile valley which contains Boconnoc. Here are to be seen the finest beech woods in Cornwall laid out with all the taste of a landscape gardener. Lysons (1814) says "The neighbouring grounds are varied and broken, and possess considerable beauty, from being adorned with woody scenery and retired vales, each watered by a babbling but pellucid brook, forming by their confluence the little river Lerryn. Through these woods and vales the late Lord Camelford had a pleasant ride carried, of about six miles in circuit, so judiciously disposed that easy access was given to the simple but pleasing scenery of nature, while the intrusions of art were concealed; the shrubbery, the greenhouse, the pastures, which are of necessity trim and formal, being hidden from the sight and almost from the imagination. The tree most congenial to the soil is the beech; though some oaks have here attained considerable size, yet they do not possess the majesty and stateliness of form which distinguish them in some other parts of the kingdom."



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EXTERIORS OF BOCONNOC.

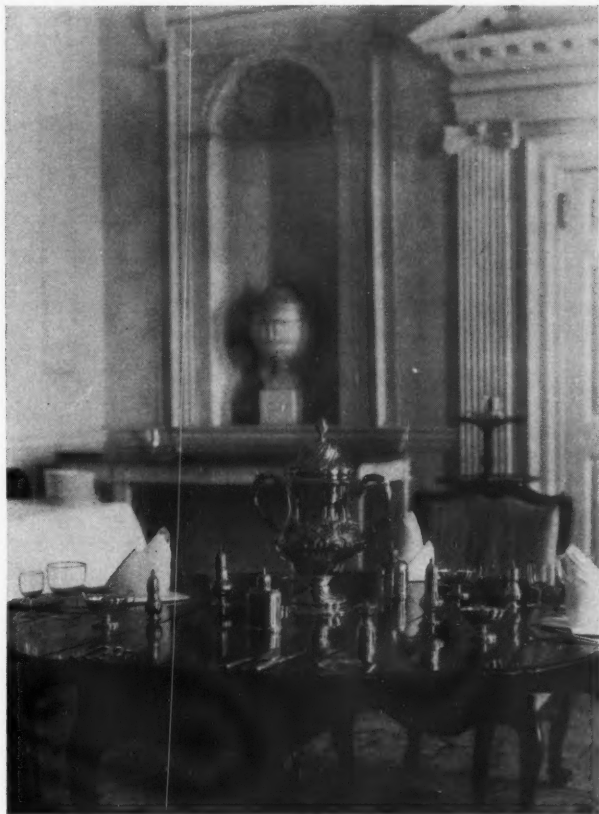
9. A view from the north side of the east wing of Boconnoc House looking towards the church. As will be seen from the exterior view below, the north side of the house is buried in an embankment. Boconnoc Church was severely restored in 1873. The north aisle, the old seat of the Mohun family, retains much parclose screen work. 10. The east front of Boconnoc House showing the entrance. This is an older portion of the house, having been built by Governor Pitt, the founder of the famous family of that name, in about 1720. The dining room (11) and (12), is on the right of the entrance door and the tapestry bedroom (13), is above it. The bell tower of the church on the right is modern.



PLATE iii

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The first-floor landing on the staircase hall of Boconnoc House. The painted lamp brackets and the paintings on the walls are in grey *chiaroscuro* and about 1780 in date. They were done at the time of the first Lord Camelford, who added the long gallery to the south of the house and who was probably responsible for much of the contemporary decoration himself, since, we know from local histories, that he was his own architect.



The Lord Camelford mentioned by Lysons was the second, who was killed in a duel at an early age in 1804. He and his friend the Reverend Bing Foster, who was incumbent of the Boconnoc living and a friend of Gray and Mason, would undoubtedly have preferred the natural to the formal garden and the fruits of their labours make the grounds of Boconnoc the beautiful example of landscape gardening that they remain today. These two early exponents of the picturesque inscribed verses about different parts of the park.

Once the beech woods are passed the drives converge on an expanse of lawn, two hundred acres in extent, and diversified on its western side by rivulets and pools. On the sloping declivity of this lawn stands the house in terraced surroundings. It is "a convenient but not magnificent structure," as Brayley and Britton in their *Beauties of England and Wales* (Vol. I) have pointed out. "The retirement and repose" they continue, "which distinguish Boconnoc render it difficult for the visitant to conceive it as having been the residence of a court, and surrounded by contending armies."

Yet such was the truth. Cornwall, ever a Royalist county, remained the last stronghold of Charles I during the Civil Wars. Many of its parish churches still possess copies of the letter of thanks which he caused to be sent to its inhabitants. In August, 1644, Sir Bernard Gascoigne took Boconnoc House, which was garrisoned by Cromwellian soldiers under the Earl of Essex. For a few weeks Charles took up residence there. There is a legend that while taking the sacrament near an oak tree in the grounds at Boconnoc he was fired at, and that the ball struck the tree which thereafter, until 1785, when it died, brought forth variegated leaves.

11 and 12. Two views of the dining room in the eastern wing of Boconnoc House. The doors, plaster work—there is a fine ceiling and mantel—and niches are all of the time of Governor Pitt, and consequently of early eighteenth-century date. The side tables and urns are later, probably added by the first Lord Camelford in about 1780.

But the house which Charles I knew was entirely different from that which belonged to the Lords Camelford. In fact, no traces of it beyond some strangely thick interior walls incorporated in the present structure, remain. At the time of the Civil War it belonged to the Lords Mohun, and before that to the Carminowe and Courtenay families. The last Lord Mohun succeeded at an early age; he was a lad of bright parts (Tonkin quoted by Gilbert, *supra* P.155), but with "an education unsuitable to his birth." He adopted extravagant habits and ended his line, in just such a way as the Camelford line was ended nearly a hundred years later, by a duel which proved fatal to himself and his opponent in 1713. Five years later the estate was bought from Lord Mohun's remarried widow by a Mr. Thomas Pitt of Dorset, Governor of Fort St. George. Evil tongues have connected him with trade at Brentford. This was, no doubt, because he was lucky enough to buy the Pitt Diamond when in India. The diamond cost £5,000 and the chips alone were valued at £7,000. It weighed 136½ carats and its value, at the time, was £500,000. The Pitt family sold the diamond and in the end it adorned the hilt of Napoleon's sword—a significant fact when one considers that the Earl of Chatham was brother to the then Lord Camelford.

On the proceeds of the Pitt diamond the new Boconnoc was built by Governor Pitt in about 1720. All that remains of his architecture is the east wing containing the dining room. His grandson, who was created Lord Camelford in

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1784, added a south wing which surveys the lawn from a broad plateau and contains a gallery 110 feet long. He, too, built the staircase which is painted in chiaroscuro and undoubtedly added much of the eighteenth-century furniture with which Boconnoc is particularly rich. This Lord Camelford was a bit of an architect, for two authorities assert that the gallery was made from his own design and it is certainly an elegant background for the paintings by Cornelius Jansen, Lely, Kneller and Reynolds, which adorn its walls. Lord Camelford was also responsible for the fine obelisk to Sir Richard Littleton which is 123 feet high and was erected at the Northern extremity of the Park.

The second Lord has already been mentioned as a landscape gardener. At his death in 1804 the house and estate of Boconnoc passed to Lord Grenville who had married Lord Camelford's sister and thence it descended to the family of Fortescue which still owns it.

Of the exterior of the house little need be said. The plaster was recently removed from the stone walls. Unlike Glynn, it presents no bold imposing frontage to the surrounding landscape, for it is half buried in the hill. Its interior is most worthy of remark, the fine staircase hall (Plate III), the dining room (11) and (12), the long gallery and the library, containing many magnificent English

bindings and a bible, recording the birth of William Pitt* ; a bedroom in the old part of the house, the east wing, surrounded by early eighteenth-century English tapestries and Portuguese hangings 13, and the varied collection of furniture and pictures make it one of the most interesting houses in Cornwall.

A few yards to the east of the house lies Boconnoc church, a building mainly in the late Perpendicular style. Unlike most Cornish churches it has no tower but, instead, a modern turret for three bells. The interior, consisting of a nave, and north and south aisles of two bays, has been severely restored and the fine collection of monuments one would expect to see of families which have made so much history, are nowhere to be found. The monuments to the Mohun family were broken up and put in a vault under the church in the eighteenth century ; one remains with a pretty epitaph. There are the remains of a fresco.

Perhaps no two houses better typify the country house architecture of Cornwall than Glynn and Boconnoc. And here the writer would like to express his thanks to the owners for the help and kindness they have shewn him. Those who wish to know the county for what it was, will see in these two houses the best elements of Cornish architecture.

* William Pitt was not born at Boconnoc, though it was his father's and his brother's seat.



13. Part of the English eighteenth-century tapestry (probably Soho) in a first floor bedroom of the eastern and earlier eighteenth-century wing of Boconnoc House. The scene depicted is the Infant Hercules struggling with serpents. A similar tapestry, with a richer border, exists at Castle Ashby, belonging

to the Marquis of Northampton. In the case of these Boconnoc tapestries, however, a family element has been introduced in the form of a boy, on the left of the illustration, holding a spear. It is not known who he is ; probably he was a member of the Pitt family whose arms are to be seen in the upper border.



Latitude 43

ONE of the most recent attempts to meet the constantly increasing demands for accommodation on the Riviera is the new establishment at St.-Tropez which was completed this year.

The programme, drawn up by the architect and the proprietary company, comprised a hotel with one hundred and ten rooms, ninety of which with bath and w.c.; a restaurant with accommodation for three hundred, two hundred inside and one hundred in a patio; six bungalows; a sports ground: two sea-water swimming baths, men's and women's bathing cabins; eight shops; a bar-casino-ball-room; three tennis courts and sports grounds; annexes: reservoir, laundry, garage, chauffeurs' accommodation, farm and outbuildings.

The general plan was determined by the characteristics of the ground, eight hectares in area. The estate, bounded by the main coast road from La Foux to St.-Tropez, rises in three terraces to the plateau and the St.-Antoine road. All the buildings are open to the general public: shops, sports ground, casino, which are equally accessible from the land and sea side, and are, at the lowest part, an average height of 2.5 m. above sea level (fields and vineyards). The middle part (22 m.) (garden and large pine wood extending East and West into the neighbouring estates), which has a splendid view over the bay and the Maures range, and is free from noise, dust or smoke, as the road is some distance away, is the site of the hotel, and of the restaurant and bungalows, separated from it by trees and gardens; finally, on the highest part (30 m.) concealed from the hotel by the pine wood, are the annexes.

The plan adopted for the hotel and restaurant owes its originality to a local peculiarity; as a matter of fact, St.-Tropez is on the only part of the French Mediterranean coast which faces North. All the mountain ranges on the continent may be seen across the bay: the Maures from the Don Forest to St. Raphael, then the Esterel to the Cap d'Antibes, and finally the spurs of the Alps above Nice and Mentone, whilst the villages of Beauvallonnet and Ste. Maxime are reflected in the water of the opposite side of the bay. As this marvellous view is the principal attraction of the place, it was essential that the greatest possible number of rooms should benefit by it. On the other hand the rooms had to face South. It was therefore decided that, as far as possible, each room should have both sun and view, more especially the principal apartments, hall, restaurant and bar. The building is in the shape of a long, high, narrow bar lying East and West. The restaurant, placed parallel to the hotel at a distance of 20 metres from the North elevation, is reached by two galleries (service and public).

The plan is divided as follows: the service area, at the Eastern end under the main building and part of the terraces, with an independent courtyard giving direct access to the tradesmen's entrance, is in immediate contact with the restaurant. It extends to the central tower, containing the vertical connections: smoke flues from the kitchen, heating apparatus and rubbish incinerator, ventilator shafts (kitchen and public), drain and water pipes, food and luggage lifts, passenger lifts, service and main staircases, etc. The supervision, control and management area, situated over the



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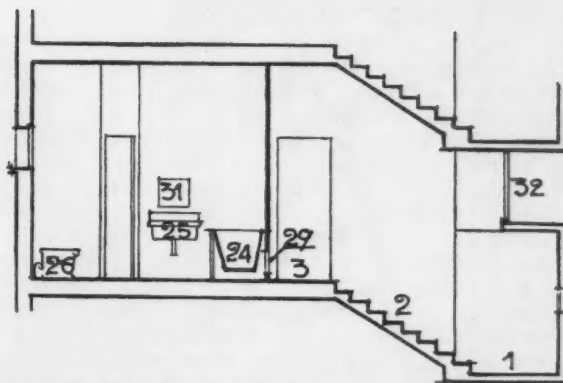
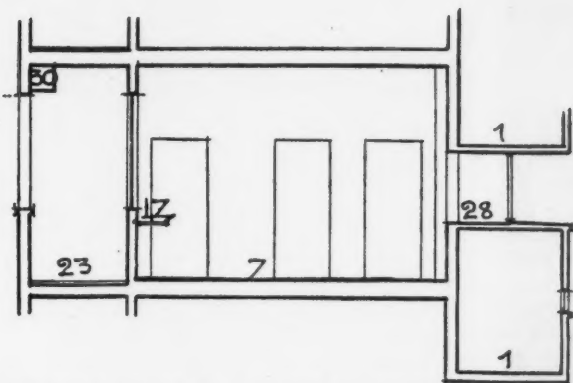


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2 and 3. Two views of the south side of the hotel, showing the sun balconies arranged in pairs, one to each bedroom. At the extreme right is the half-round turret of the service staircase. Note, above this, the chimneystack, with its rounded ends tapered towards the bottom. 4. Detail of the lower portion of the north front at the angle. The circular shaft of the service staircase (see No. 35 on ground floor plan) serves as a support for the building which at this point stands clear of the ground.



5, Section on the line A-B, taken through the left hand bedroom; 6, section on the line C-D, taken through the flight of steps and one of the bathrooms. The key to the numbers shown on the sections and plan, 7, is as follows:—
1. Corridor; 2. steps to pair of rooms; 3. landing; 4. private lobby; 5. shelf; 6.

hanging wardrobe; 7. linoleum floor; 8. double bedstead; 9. bedside table; 10. single bedstead; 11. bedside lamp; 12. telephone; 13. wall mirror; 14. mirror light; 15. chair; 16. bed mat; 17. dressing table; 18. dressing table chair; 19. dressing table; 20. three leaf mirror; 21. folding table; 22. outdoor armchair; 23. sun porch; 24. bath; 25. lavatory basin; 26. bidet; 27. w.c.; 28. window shelf; 29. plumbing chase; 30. roller blind casing; 31. bathroom mirror; 32. window lighting Nos. 2 and 3.

service area, extends to the entrance hall, vestibule, gallery, and its annexes (lavatories, cloakrooms, telephones, hair-dresser), and the restaurant tangent to the central tower extends to the centre of the plan. Finally, the living accommodation occupies the remainder of the lower and all the upper floors.

As the ground shows a marked declivity following the two axes of the plan, a rational use of the levels determined the composition. The bar, restaurant and hall, placed respectively in the basement, on the ground and first floors, are level with or a few steps above the ground outside, the terrace over the restaurant acting as a vast promenade for the hall; these three levels are connected by staircases inside and out. As the road leading to the hotel passes under the basement floor, the space available between the floor and the ground at this point, about 3 m., is used as accommodation for the personnel (second basement).

Bearing in mind the prevailing winds (N.W. mistral), the Western end of the building is set at an angle of about forty - five degrees to the Southern façade and thus forms an effective screen. The less frequent East winds are broken by the natural obstruction of the pine wood; each room is thus well protected from the wind.

The main idea of the cell-type plan was complete independence for each cell. The stanchions are arranged so that two rooms occupy three bays: one bay for each room, and an insulator bay with two adjoining bathrooms and w.c., a staircase, and two wardrobes. This

arrangement has the advantage of forming an entrance with a double turning, which prevents overlooking from the corridor; the partition bathrooms also facilitate economical grouping of water and waste pipes. On the other side of the room the double insulated walls are practically soundproof; finally, solariums of from twenty-five to thirty per cent. of the area of the room may be used for sun bathing, siestas, breakfast, reading, etc.

There are three types of rooms:

Measurements:

Type A: 4.6 by 3.25 m. B. and w.c. solarium 1.5 by 3.3 m.

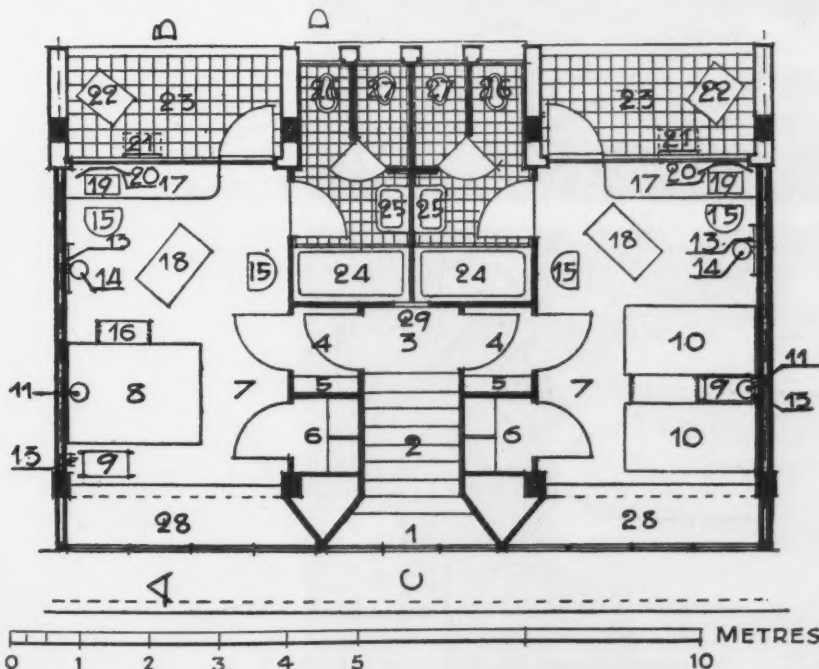
„ B: 4.4 by 3.25 m. B. and w.c. solarium 1.1 by 3.3 m.

„ C: 4.1 by 3.25 m. Lavatory basin.

There are only a few rooms of the C type; they are intended to form two-room suites with A rooms. The chauffeurs' rooms are over the garage (forty), but there is accommodation for thirteen more in the basement, part of which is reserved

for the chief members of the personnel. These rooms are 3.3 by 3.9 m. and only face South. The height of all the rooms is 3.05 m.

The plan of the hall is simple, consisting of four long bays, thus forming a long gallery with large, high windows on the North and South, and a double door opening on to the terrace over the restaurant, which is furnished with garden tables and chairs, and parasols, sheltered by the surrounding trees and decorated with shrubs and flowers, with a clear view over



7. Plans of a pair of bedrooms.

the bay. In the hall there are writing tables, comfortable chairs, newspapers and magazines, and a cinema screen for information and advertisements. It opens on to the vestibule and serves as a waiting room. In the vestibule are the reception and porter's offices. The gallery, with coloured glass windows, which leads to the restaurant, contains the hairdressing saloon, telephone boxes, cloak-rooms, lavatories, etc., and is the entrance for non-residents; it is reached by a staircase passing in front of the bar. The latter is lighted on the South by bay windows opening into the garden, and on the North by a large plate glass window 6 by 2 m., giving an uninterrupted view of the whole landscape. A Spanish garden provides a clear space outside the bar and the ping-pong room adjoining. The restaurant above consists of a long gallery with windows all round, thus conforming to the general plan of view and sun. The tables on the South side are raised on a platform (two steps) so that they also enjoy the view. The Eastern end of the restaurant opens on to a trellis-covered terrace, sheltered by trees and climbing plants, which constitutes an open-air dining-room. The service entrance is between the two rooms.

The offices are arranged in the usual manner: beyond the double swing doors at the entrance, they comprise: the pantry, with the sculleries on the right (glass, silver, china), the service hatches to the upper floors (two) and the terrace (two), the still-room with cooking-range and hot-plate, the kitchen hot-plate, the corridor to the servants' dining hall, and the cellar, the store-room, the fruit-larder, with refrigerators in the walls, and the supervisor's office.

The kitchen, with a central coal range, four open fires, six ovens, 6 by 1.6 m., comprises: on the western side, the vegetable and fish larders, the saucepan scullery open along the whole of one side, and the still-room; on the eastern side, the bakery with two electric ovens, then the laboratory, the ice-machine, against the wall, the grill with two compartments (meat, fish), fed with wood or coal, the electric salamander, the corridor leading to the cooks' dining hall (with cloak rooms, lavatories, w.c., showers), the larder, with a refrigerating room, refrigerators and condenser, finally the chef's office. Behind the kitchen, the general service corridor leads through the service entrance, with the clocking-in and weighing machines, to the housekeeper's office, the waiters' and chauffeurs' dining room, with lavatories and w.c., the coal hole, the incinerator, the furnace room, with two boilers for the central heating, the electric for rapid circulation, the vapour heater with two 2,000-litre boilers, supplying hot water everywhere, including the sculleries and automatic dish-washer, and vapour to the hot-plates; the coal supplies for the furnace, the box-room, the service and luggage lift machinery.

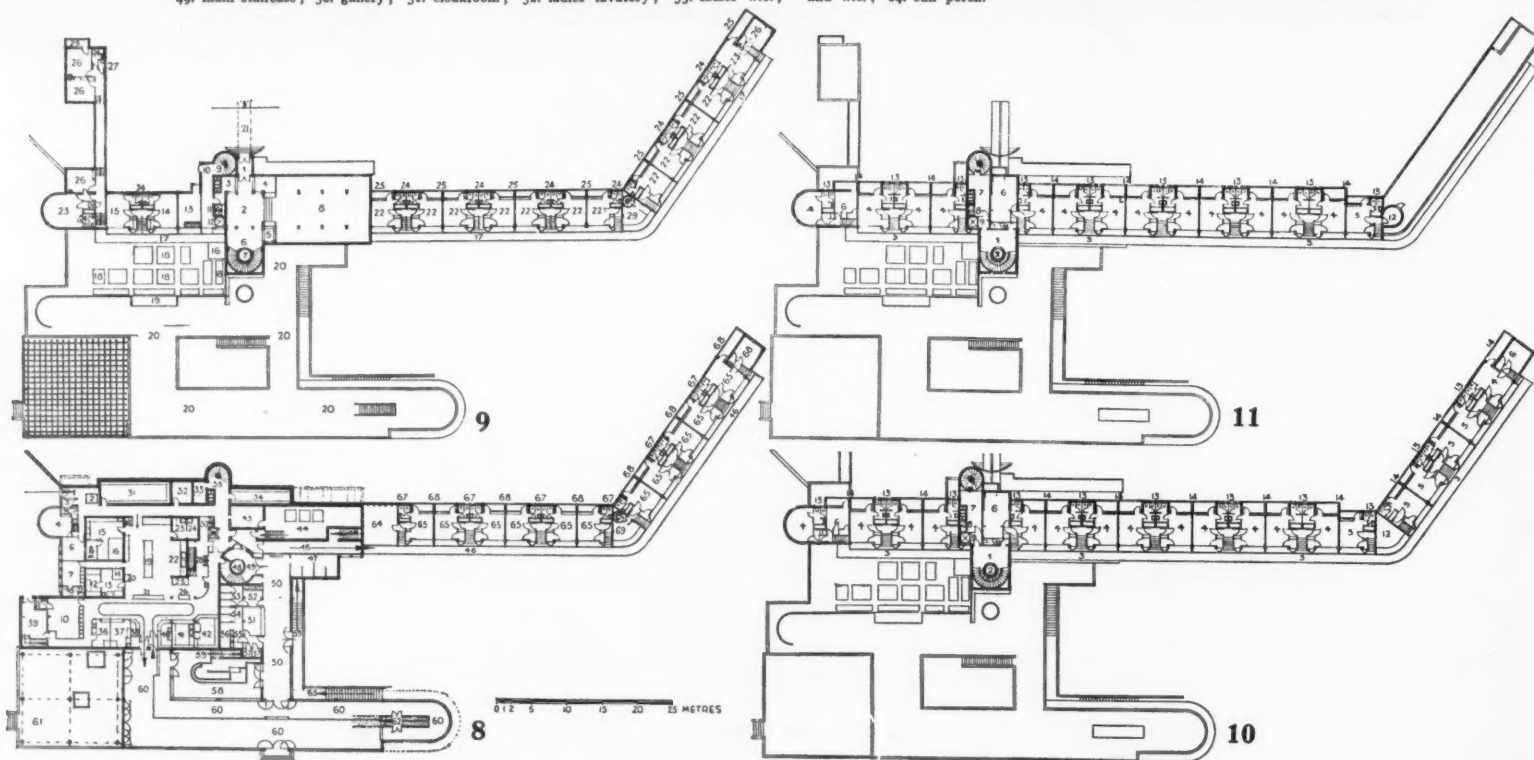
The framework of the building is reinforced concrete, comprising stanchions, bases, lintels, consoles, pugged floors, staircases, etc., the upper parts being filled in with hollow bricks, and the basement with rubble.

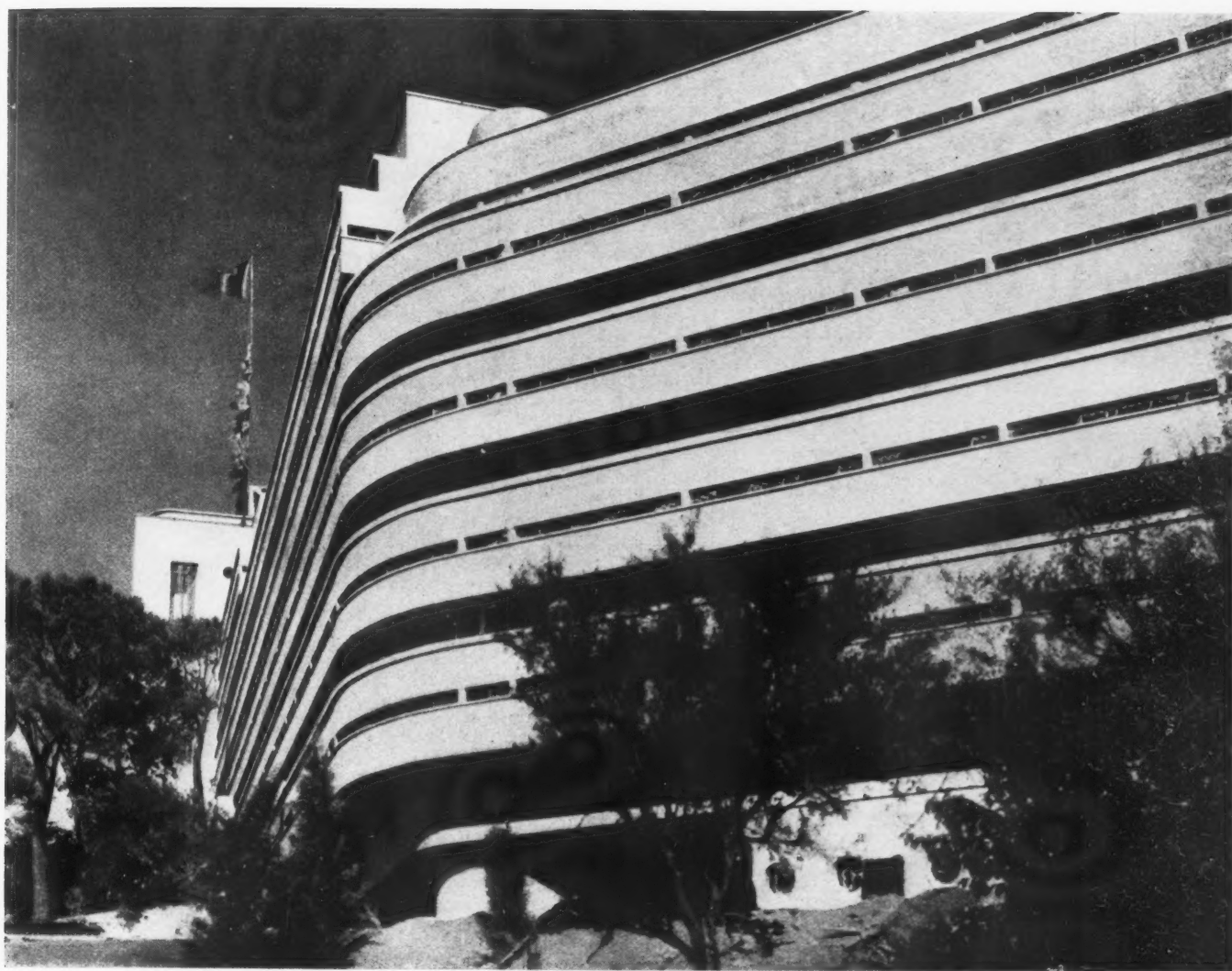
The foundations were built on the rock, from which the cellars were hewn out, the stanchions being supported on large square bases, strengthened with girders in the cellar floors. In view of the special conditions of the work,

8, 9, 10 and 11. Ground, first, second and fourth floors. The key to the accommodation is:—

Ground floor. 1. Service entrance; 2. weighing machine; 3. goods office; 4. courier's dining room; 5. lavatory; 6. heads of staff dining room; 7. cooks' dining room; 8. laundry; 9. shower bath; 10. staff dining room; 11. lavatory; 12. cold store; 13. pastry shop; 14. bakery; 15. larder; 16. meat store; 17. refrigerating apparatus; 18. office; 19. cooking ovens; 20. salamander; 21. hot plates; 22. sinks; 23. vegetables; 24. fish; 25. coffee apparatus; 26. hot plate; 27. salamander; 28. handworked service lift; 29. service lift; 30. electric food service lifts; 31. store room; 32. coal store; 33. incinerator; 34. luggage room; 35. service staircase; 36. wine dispense; 37. fruit store; 38. cashier's desk; 39. cellar; 40. glass store; 41. silver store; 42. china store; 43. coal store; 44. boiler house; 45. staircase; 46. service corridor; 47. hairdresser; 48. lift; 49. main staircase; 50. gallery; 51. cloakroom; 52. ladies' lavatory; 53. ladies' w.c.;

54. gentlemen's w.c.; 55. gentlemen's lavatory; 56. urinal; 57. telephones; 58. patio; 59. terrace stairs; 60. restaurant; 61. open-air restaurant; 62. stairs and terrace to bar; 63. external stairs to restaurant; 64. linen; 65. bedrooms Type B; 66. bedrooms Type C; 67. bathrooms and lavatories; 68. sun balcony; 69. service; 72. w.c. **First floor.** 1. Entrance; 2. vestibule; 3. reception; 4. hall porter; 5. bookstall and tobacconist; 6. principal staircase; 7. lift; 8. main hall; 9. service staircase; 10. luggage reception; 11. food service lift; 12. service lift; 13. hotel office; 14. manager's office; 15. assistant manager's bedroom; 16. terrace office; 17. bedroom corridor; 18. pavement lights to kitchen; 19. office extension; 20. terrace over restaurant; 21. porch; 22. rooms Type B; 23. rooms Type A; 24. bathrooms and w.c.; 25. sun porch; 26. rooms Type C; 27. valet; 28. service. **Second and fourth floors.** 1. Grand staircase; 2. lift; 3. bedroom corridor; 4. room Type A; 5. room Type B; 6. room Type C; 7. service; 8. restaurant service lift; 9. service lift; 10. service staircase; 11. W.C.; 12. service; 13. bathrooms and w.c.; 14. sun porch.





The north front of Latitude 43,
looking towards the restaurant.
Architect: G. H. Pingusson.

PLATE iv

April 1933



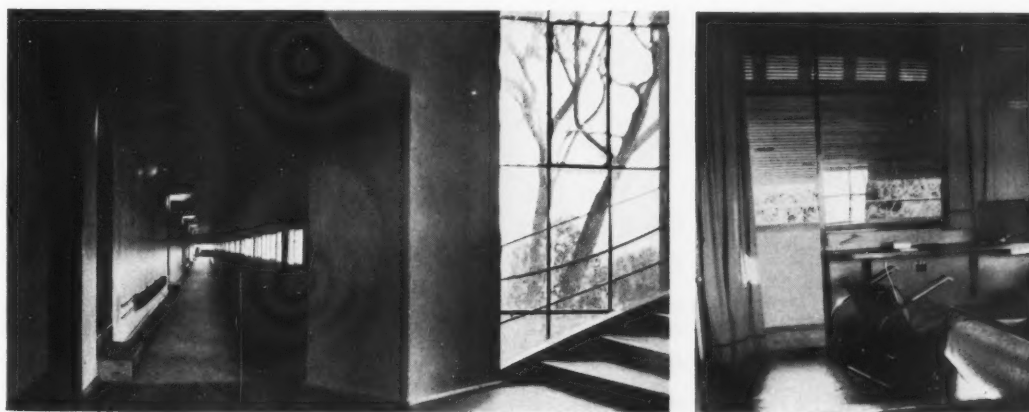


12. The hall (see No. 8, first floor plan) with its two long walls entirely of glass.

particular attention was given to the reinforced concrete. The effects of the wind cause a considerable horizontal stress; the bay was therefore calculated as a latticed girder, with strong gussets in the double partition walls; every six bays there is a supplementary buttress of reinforced concrete, extending to the top of the building. Consoles on the right of the partition walls between the rooms and staircases support the floor of one corridor and the ceiling of the one below. The ends of the consoles are riveted together from bay to bay by girders, and strengthened vertically at the stanchions by reinforced concrete struts. One of the main problems was the support of two bays to the right of the passage under the hotel. The stanchions of these bays could not be continued to the ground without hampering circulation; they had therefore to be moved back about 1.5 m., but the weight supported by these stanchions was eighty tons. It was impossible to fix consoles into the thickness of the floors or even to place them underneath, as their bulk would considerably reduce the height of the passage. The stanchions were therefore moved back, and continued right

through in this position, taking the weight of each floor, from the lowest floor of the basement to the ceiling of the third floor. As the building is 100 metres high, allowance had to be made for expansion; a joint was made at the least obvious point, on the right of the central tower and the West wing.

The sports ground extends from the alley and motor road in front of the hotel, following the road to the Eastern boundary. It is in the shape of a U, the casino forming one side, the cabins another, and the grand-stand the third. The large swimming bath, 50 by 20 by 2.2 m., and 3.7 m. at the deep end, is in the middle. A tunnel gives access to the floating bar placed in front of the entrance of the casino-bar-ball-room. The small bath, 20 by 10 m., with a depth varying from 0.3 to 1 m., is filled with sea water by a waterfall and empties into the large bath. The diving board has platforms every 2.25 m. up to 7.3 m. There is a shady beach of fine sand all round the swimming baths, with a platform above for games and tennis. Beyond the cabins are shops, a library, and a post office.



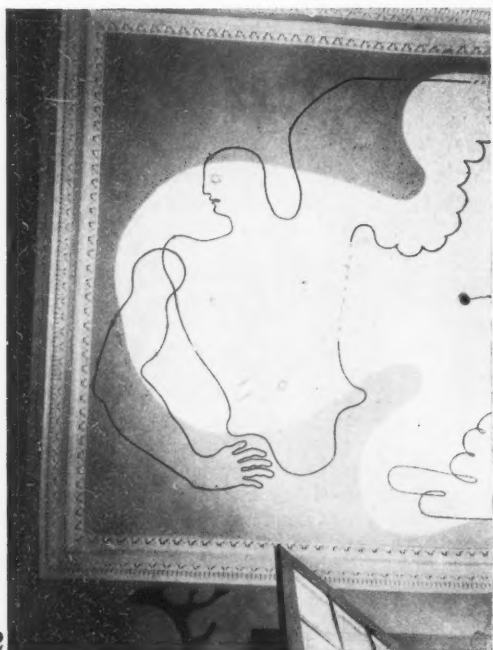
13. One of the bedroom corridors, with the beginning of the great circular staircase on the right (see No. 48 on ground floor plan, 7 on first floor plan and 8 on others). 14. A view

in one of the bedrooms, showing the long dressing-table shelf (No. 17 in room plan) adjoining the door to the sun balcony.

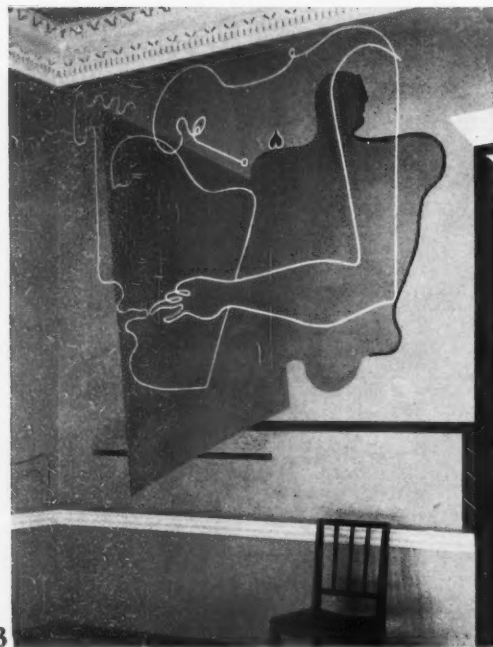
DECORATION BY



1



2



3

MR. JOHN BANTING may call himself what he will; I shall continue to describe him as England's leading Surréaliste.

His own objection to the label is concerned with that peculiar brand of sociology which has become the inevitable concomitant of Surréalisme in France today. But the essence of Surréalisme transcends such parochial limitations. And I see no more reason to associate it exclusively with one (admittedly brilliant) group of temperamental rowdies than to allow any special prerogative in Humanism to Mr. Norman Foerster and Professor Babbitt. Actually the sociology of the movement has never appeared to me to be strikingly relevant to its aesthetic. But let me hasten to reassure Mr. Banting: I suspect him of no inclination, latent or declared, to smash the windows of Mr. Frank Dobson, of Westminster Cathedral, of the Ritz. I am using my label in this instance in its psycho-aesthetic significance alone.

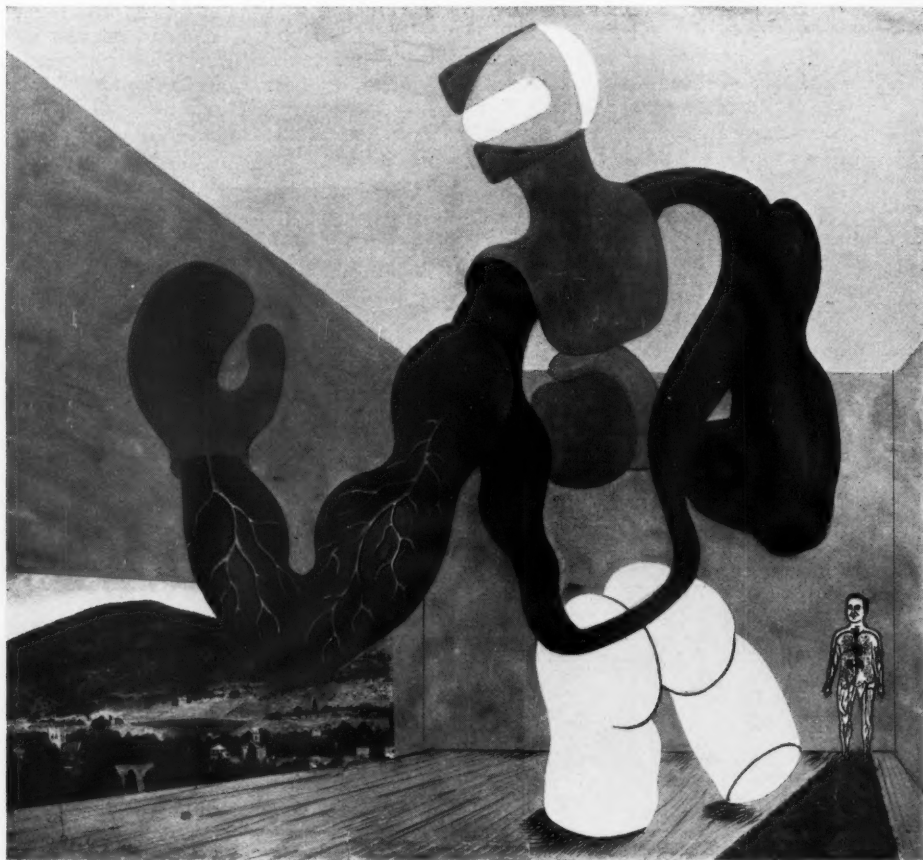
I see Mr. Banting as a Surréaliste because he seeks his inspiration inside rather than outside himself: because he rebels against "the obstinate

mania for dragging down the unknown to the level of the known"; because he has not allowed that slow disintegration which operates in the average individual from the cradle to the grave to overcome him.

In common with Monsieur André Breton, Mr. Banting refuses to magnify the insignificance of life, refuses to allow the world of pots and pans, of chairs and tables, to clip the wings of his imagination. That it has soared in a variety of moods the work on these pages bears witness.

The scheme *Metamorphoses*, 1, 2 and 3 illustrates two panels and a section of the ceiling, 2, designed for Rosamond Lehmann (Mrs. Philip Wogan), at Ipsden Hall, originally the home of Charles Reade, author of *The Cloister and the Hearth*. This plan for an entrance hall comprises six panels, the arresting ceiling decoration shown (drawn with a thin black line on a dove grey and white ground), and a characteristic Banting curtain which occupies a considerable area of wall space. (Such curtains represent an outstanding contribution to British applied art.) The walls were painted in oil, a pale lime green. Grey, white, biscuit, bottle green, dark brown, acid pale green and a light electric violet were used in the mural decoration. The curtain is of honey coloured Hessian and shows an enormous male figure appliqué with the tape of ordinary tape measures; the rest of the design is executed in white tape and brick red. A hall, Mr. Banting contends, being essentially a passage, is better furnished by means of panels than with ordinary furniture. 4, This panel, designed for Fortnum and Mason's Contemporary Decoration Department, shows the artist's rich variety of invention, combined with the outstanding vigour of his latest technique.

5 is a section of a music-room designed for Miss Ruth Baldwin, at No. 5 Mulberry Walk, Chelsea. The walls are grey, and the decorative scheme, which includes a long, narrow panel on the west wall and two enormous panels on either side of the narrow entrance, has been executed in black, white, scarlet and light blue. A marine



4

JOHN BANTING

theme inspires other panels not shown here, and is reflected in the coil rope mats. With the exception of the settee and armchair shown, metal furniture has been used in this room. And it is significant of the artist's sensitive technique that in this instance his panels are wholly in keeping with such a *décor*, whereas the character of the panels at Ipsden Hall is obviously not such as to combine satisfactorily with *avant-garde* furniture.

6 shows a section of a screen designed for the Hon. Edward Sackville West, at Knoke. 7 is another hall designed for an apartment at Cannes. Mr. Banting dislikes (describes as "arid") the prevailing light backgrounds of the modern school. In this instance (more happily, I think, than in his native climate) he was able satisfactorily to indulge his preference for a dark ground. Here the walls were painted olive green as a foil to the Riviera sunlight. An unduly large quota of doors, actually six, in this hall complicated the problem. Mr. Banting deftly camouflaged these, and reduced the height of the room by means of stressing horizontal lines in white. On the inside panels of the doors appear designs of large veined leaves in white. Touches of a paler green and acid blue enrich the scheme of colour. The large head shown dominates the room. On the wall facing this appears an enormous plain white slab—a conspicuous proof of that courage which is all too rare.

Timidity is John Banting's bugbear. "Moderation," he affirms, "is the miserable and devitalizing catchword of this country. Large rooms are made to seem smaller, small rooms larger. Were I ever to own a house (a tiresome and unlikely contingency!) exaggeration would be my slogan."

There is a certain chic in Mr. Banting's work which I find agreeable—in contradistinction to the prevailing artiness in England. That crispness which is an element of chic has, among good painters on the Continent, long been a recognized ingredient of a twentieth-century style. Notwithstanding the fact that our art school (I had almost

written "night-school") pedants disparage this quality, its conspicuous absence in England is disastrous to our national fibre today.

8 is a characteristic Banting joke. Much of Mr. Banting's later work is now being shown by Fortnum and Mason. Designs for wallpaper and wall panels executed after the manner of blue prints are among the recent activities of this versatile artist.

Although his pictures are better known than his interior decoration, Mr. Banting's resourcefulness in his newer field is second only to his inspired imagination. A room undertaken by him will not fail its owner in any essential detail. His thoroughness, of course, is an immediate outcome of that essentially modern spirit which produced his chic. It is a quality as agreeable as it is unexpected in a man whom most good judges have agreed to place among the leading British artists of our time. That I abstain from the use of the word *painter* will be readily understood by all who are acquainted with Surrealism.

D. TODD.



Books of the Month

Planned Thinking

IF THE BLIND LEAD. By Alderton Pink. London: Benn. Price 8s. 6d. net.

THE word "planning" is one that is heard in every quarter today. Architecture has contributed many useful words to the vocabulary of common life, and this is the latest and one of the most valuable of all. It is not so very long since buildings were the only things that used to be planned; towns came next. Today the whole of our social machinery is said to be in need of planning, and most of all that part of it which is concerned with money. In his new book Mr. Alderton Pink takes another province of life, that of knowledge, and makes a very good case for his argument that the planning of our thought and knowledge is our greatest need today. "The most stimulating of the social ideas now abroad," he writes, "is that of a planned civilization—a civilization deliberately and rationally organized for common good . . . Individual elements in human thought and action cannot be rationally directed without reference to one another and to the complete synthesis. Events as well as logic are driving us to a conception of civilization whose world-wide activities are co-ordinated in a common purpose." And so Mr. Pink goes on to describe a projected organization of the "best brains" that will transcend national frontiers, political party divisions, commercial rivalries, and all the other obstacles to reasonable and concerted international action.

It is, in fact, another "Open Conspiracy." But the great

value of Mr. Pink's book lies in the critical passages, which form the greater part of it, rather than in the vague and non-committal constructive suggestions with which he winds it up. Mr. Pink's conspiracy is an aristocratic one, and one that has to be bred. That brings us down to the world of education and learning in our own day. "Our educational policy," says Mr. Pink,

"has been based on the assumption that the one need is to drive all the children into the schools and to keep them there as long as possible, for in this way not only will the average human being be disciplined into a decent member of society, but he will be tuned into an intelligent bearer of civic responsibility. In following the impossible aim of producing a competent electorate we have neglected to take sufficient note of the essential fact that while universal education is necessary and valuable, it is the training of the intelligent few that will ultimately affect the prospects of our civilization. It is only a small proportion of mankind who have the power of creative thought which is essential for the solution of great problems and the initiation of new ideas. What matters most of all, therefore, in our educational scheme, is the use we make of our best brains."

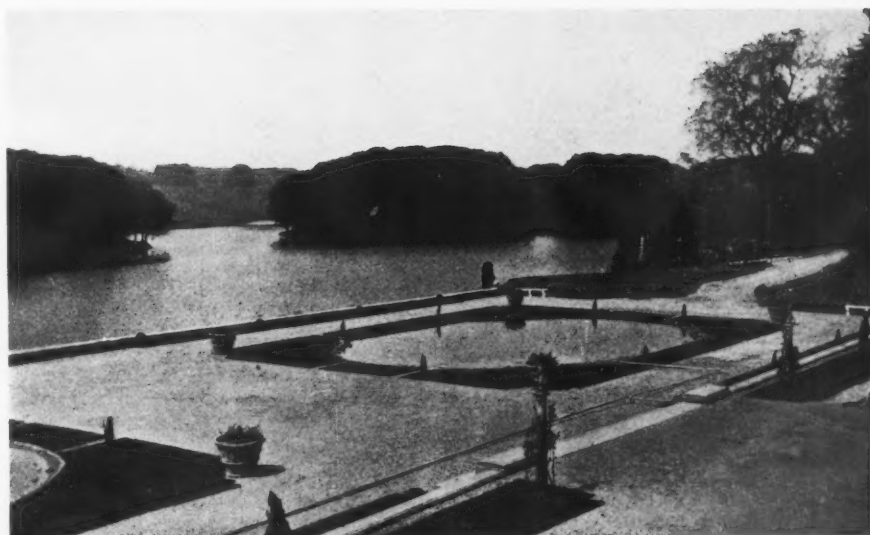
The main elements in "humanistic" education are history, the study of the past, and criticism, the study of the present. About the modern attitude towards these two subjects Mr. Pink has many unkind things to say. Academic specialization receives more than one sharp and well-aimed thrust. Of art criticism, Mr. Pink says that it "suffers more from incompetence than from the pall of commercial interests. Ignorance and incapacity are much less easily detected in the art critic than in the literary critic. Most people know so little about pictures and music and are so diffident in expressing decided opinions that they will put up with a great deal before they finally rebel." But do they finally rebel? Perhaps that is an anticipation of the author's, rather than an actual fact. CHRISTIAN BARMAN.



The lower part of a cliff garden, designed for Mr. Harold Terry at Shanklin, Isle of Wight, by George Dillistone. For a further explanation see the review of *Gardens and Gardening* on the next page.

There are three types of garden in England, the NATURAL, the FORMAL and the COTTAGE, and of the first two there are few examples. An excellent NATURAL garden appears on the previous page, where the garden architect has had to treat with a cliff descending at varying levels. The *Centranthus* (Valerian) in the foreground of the picture forms part of a scheme to provide strong colour contrast to the cliffs and sea beyond.

No better example of the modern English FORMAL garden could be chosen than the illustration, on the right, of the lower terrace of Blenheim Palace, overlooking the Lake. The spacious lay-out is in keeping with the dignity of Vanbrugh's design.



The End of The Garden

GARDENS AND GARDENING. The Studio Gardening Annual, 1933. Edited by F. A. Mercer. London: The Studio, Ltd. Price 7s. 6d. net in paper and 10s. 6d. net in cloth.

THE great days of landscape gardening are over. The illustrations in *Gardens and Gardening* show, it is true, fine lay-outs round country houses, or impressive stretches of flowers on the edge of the cliffs; but how many of us own a Blenheim or can even afford the acreage of any gardens illustrated in the first half of this book? There is not even the land to be had in England for gardening in the grand manner today. There are not the Shennstones, Grays or Pops to strew the temples with appropriate stanzas, nor is there a Capability Brown nor a Repton to see a hundred years hence, on this hill a beech clump, and on that a Gothic pavilion.

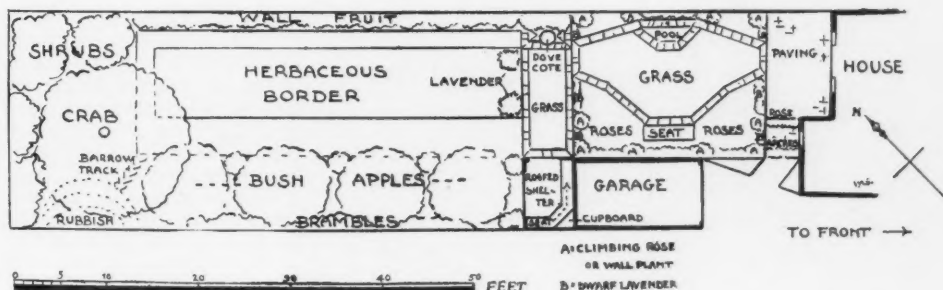
The pages of this book show the trend that gardening is taking. Since it is no longer possible to design in the grand manner, a section has been devoted to the small garden, and this will be most popular. But not the most ingenious lay-out for a confined space will induce anything but London Pride, a stunted sycamore and some grass as thin as the hairs on the reviewer's head to push their shoots through Middlesex clay and thrive in the soot of London. Now that we have an urban civilization, we look on the garden as an extra, or as an essential foreground to the architecture of the house. In fact, as the plans show, every effort is made to conceal all buildings with trees, so that the occupant may gaze from his parlour window at what may appear, in summer, to bear some resemblance to a country cottage garden.

By way of parenthesis, it should be added here, that the editor has omitted much reference to the various hideousities of garden ornament, such as "crazy-paving," imitation and useless sundials and quaint "olde-worlde" little bunnies. The writer remembers seeing in the front garden of a villa in Wales a model of a lighthouse in cement, which at night added its tiny rays to the stream of light which flooded from the front-room window on to the garden path. Again, on the

South Coast of England he saw a bungalow garden entirely crowded with china ornaments of dwarfs, gnomes, ducks, cats, dogs, fairies, and frogs, all done life size and larger. There was a charge for admission to see these wonders. *Gardens and Gardening* will have done something if it puts an end to this sort of thing. It is interesting to notice that whereas, in the last century, vegetation marched from the conservatory into the house, in this century, bits of the house march out into the garden. One supposes that it shows how we are becoming an open air race at last. Nevertheless, it is a small percentage of town dwellers who ever think of sitting out in the arid patch some jerry-builder has allowed them.

Consequently most interest will be aroused by the chapters on perennials. As the editor points out, they are merely "a question of selection, of personal choice within the limits imposed by the soil, situation and finance." In the City of London may be found shops which sell plants, and often on the Underground are to be seen City clerks bravely carrying a *Lathyrus Bartonensis* or a *Pentstemon glaber* back to some carefully tended little patch of Metroland. And the town dweller will know about plants as plants; he will be interested in flower-shows and seed catalogues; in fact, he will look on gardening more as the science of growing plants under awkward conditions, than as an art for the adornment of his neighbourhood. Every year various generous associations present bulbs and other flowers to the London parks. This is the last remaining evidence of a civic sense in gardening to be found in urban areas. And since we in England are mostly an urban population, we can only look on the pages of this book with envy and regret; envy because we do not own a country house and its appurtenances for the culture and making of many beds and garden designs that are illustrated here; regret because we know we never can, and because the great days of gardens are over.

ARCHIBALD OLDYS.



The COTTAGE garden, suitable for those who are saddled with an arid strip in the suburbs, needs careful planning. A suggested lay-out illustrated here, for a garden in clay soil, good for roses, apples and most hardy perennials, gets the maximum variety into a restricted space, the view from the house being half closed by taller plants at the back of the border, giving a suggestion of more beyond. The illustrations on this and on the previous page are reproduced from *Gardens and Gardening*.

The Cult of Inconspicuousness

THE THREAT TO THE PEAK. With a Foreword by Professor G. M. Trevelyan, O.M. Published by The Council for the Preservation of Rural England, Sheffield and Peak District Committee. Price 2s. 6d. net.



THE Peak is threatened not by "Nature" with earthquake and inundation, but by man with building and rubbish. The antithesis comes from the book, which is, in the words of Professor G. M. Trevelyan, who has written a foreword, "a 'humble petition and advice' to the inhabitants, visitors, owners and public bodies in whose hands the fate of the Peak district lies." In fulfilling this function it raises larger issues, and stirs anxiety not confined to the Peak. Where is building to stop? Are houses to spread over the country so that grass and soil are buried beneath stone and concrete? Not only is the quantity of recent building disturbing, but also its quality. This book gives photographs of houses in the Peak district which it terms "inharmonious with their surroundings." One wonders with what background they would harmonize. Perhaps it is as well that these urban-born houses should appear in the country, for there it is hard for the most untrained eye not to observe something odd and strange about them. Exposure in the mountain may prove a eugenic measure.

But all this is only implied, which shows how moderate and restrained the authors are. Their purpose is to contribute towards saving the Peak. It might be asked, how can this book help? It demonstrates with fine photographs that there is a district called the Peak district and that it is beautiful. It demonstrates with other photographs—there are convincing pictures of litter and "half-timbered" houses—that this beauty is in danger. The dissemination of this knowledge may in some roundabout way be of practical value. Most important of all, it enumerates the evils to be combated, suggests the manner in which people should build and behave, if the Peak district is to be preserved, and the means of inducing them to build and behave in this way. The most serious disfigurements are caused by houses, petrol pumps and advertisement-boards. It is shown that with no more, if not less, expense, houses could be built that would not offend if they did not please—a matter of choice of site, design and colour—all to be as inconspicuous as



The Glories of the Peak District. *Top left*: A new house in the Peak district. Would that the plain man demanded a plain house. *Top right*: The River DERWENT, near Baslow. *Bottom*: Across the WYE VALLEY, near Millers Dale.

"Pink bungalows suddenly appear in the heart of a wooded dale or austere moor, ruining acres of noble scenery. Plain stone inns become straw-timber edifices; seemingly shop-fronts give place to a welter of huge bad lettering; derelict trams and buses form the latest outhouses of comely farms."

The illustrations on this page are reproduced from *The Threat to the Peak*.



possible. Petrol pumps should be fewer and of uniform and modest colour. Advertisement hoardings should be forbidden in open country. Less serious offenders are telegraph poles, bridges, roads, rubbish dumps. The cult of inconspicuousness is again the remedy. Other evils are the destruction of flowers and birds and the leaving of litter. The right course of action here is obvious. All these remedies to all these evils are perhaps obvious. The real difficulty is to make people realize the evils and follow the remedies. They can be forced by bye-laws. They can be fined if they leave bottles about, and made to build a particular kind of house by a town-planning scheme. The trouble is that bye-laws have to be passed and enforced, and for that people must unite to pass and enforce them. Again, bye-laws cannot cover the whole ground. The only real solution lies in education of public opinion. People must become the sort of people who want to preserve the Peak. The Sheffield and Peak District Committee have made a gallant attempt to make them. JOAN FLETCHER.



AT CLOSE RANGE

A curtain material in natural coloured linen with white wool fringe, originated and designed by Marion V. Dorn. It was woven exclusively for the designer by The Edinburgh Weavers.

PLATE v

April 1933



THE following are some examples of book illustration, trade marks, and advertisements composed in a printer's chase from different sized "quads," "rules," bits of "borders" and a few geometrical shapes which can generally be found in any printer's typesetting room.

In Germany, from whence the finest examples of this art have come, for some years past artists and teachers in art schools and universities have been experimenting with these little pieces of type (and sometimes with very large pieces) composing these patterns and designs, realizing that the standardized shapes teach the composer balance, harmony and proportion and at the same time help him in the design because he can BUILD it as he goes and take a print at any stage, add or subtract, print again and so on. I have heard the criticism that these standardized shapes make it impossible for those who compose their pictures to do anything original and that they must be of a sameness, but one need only compare the work of Professor Aufseeser and Helmuth

BUILDING WITH TYPE

Weissenborn to see that there is no more of a sameness between them than there is between a composition by Schubert and Debussy when both are played upon a piano.

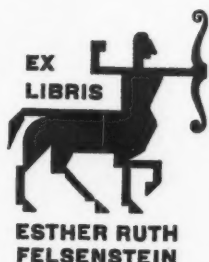
Printers have always composed pictures from odd ornaments of type, and examples may be seen in some books. Fournier Caslon in England exploited the idea as early as the eighteenth century would allow not until the twentieth century developed, making day—an Art plane with music. that Professor of the best artists many today and at the Staatliche in Düsseldorf his direction cannot

the architect, H. Theodore Wijdeveld, perhaps one of the most go-ahead architects in Europe today, has been experimenting with this form of design for the last 15 years. In England, or rather in Italy, Gordon Craig experimented in making designs for scenes from standardized blocks of wood locked in a printer's chase as early as 1907, and some of the results may be seen in the monumental edition of *Hamlet* published by Count Harry Kessler at the Cranach Press in Weimar.

In composing these designs the latest tendency has been to obliterate the little white lines, or cracks, between the shapes from which the mass has been constructed. To me this seems as great a pity as covering a fine bit of masonry with plaster. Professor Aufseeser is inclined to do this, whereas H. Weissenborn and Theodore Wijdeveld make use of these lines to give quality to the otherwise flat masses.

This is a great medium with unending possibilities for the experimenting architects and designers of today.

EDWARD GARRICK.



I should think Aufseeser was one in this line in Germany as Professor of Art at the Kunstakademie in Düsseldorf his teachings in this but have splendid results. He does not only teach his pupils to use these designs to print from for the purpose of illustrating books, etc., but on an enlarged scale for making wallpaper patterns, designs for fabrics, mural decorations and for the study of architectural mass and form. In Holland



A Free Commentary

By Junius

JUST a decade ago the writer had the pleasure and privilege of going down to Gregynog by Newtown in Montgomeryshire with Dr. Tom Jones to assist at the birth, or perhaps more accurately the conception, of the Gregynog Press which, it was hoped, would take its share in that Welsh national cultural movement which owes so much to the enlightened patriotism and munificent generosity of the Misses G. E. and M. S. Davies. The Press has honourably fulfilled the expectation of its founders by providing a genuine inspiration to Welsh craftsmanship. After a brief period of experiment and way-finding it won the attention and thereafter the warm approval and effective support of connoisseur-collectors.

From 1923 to 1930 the Press was under the direction of R. A. Maynard, with whom was associated Horace Walter Bray as embellisher-in-chief. To Mr. George Fisher, a pupil of Douglas Cocherell's, was given the direction of the bookbinding. These are not Cymric names. There was, as the founders realized, no Welshman at that time capable of assuming the direction; indeed, the neglect in Wales of the traditions of fine book-making was one of the chief reasons for the undertaking of this venture. But the working craftsmen, whose names now very properly appear on the colophon page, are natives. And they will no doubt act as a "cell" and the tradition of good work proudly accomplished in this field will extend itself gradually among the hitherto indifferent printers of the Principality.

Messrs. Maynard and Bray approached their problem in a reverent traditional mood, eschewing the extravagances of a self-conscious pursuit after originality for its own sake. Their books were always honest legible books, not mere exhibition pieces; the type was well placed on the page, the woodcuts admirably married to it, the typesetting carefully spaced, the impression even—just the kind of books, indeed, that would serve as models to provoke emulation, not discouragement or antagonism.

But perhaps the most interesting thing about the Gregynog Press is the frankness with which it has accepted the machine. The sheets are printed on an ordinary commercial platen. The early books were set by hand in founders' type, the never-to-be-surpassed Caslon O.F. and the much less admirable Kennerley. Somewhere about 1928 the director asked for and obtained from the enlightened patrons a Monotype caster, which enabled the Press to be its own type-founder (the plant does not contain a type-setting machine), gave them a much-extended range for experiment, and avoided the monotony incident to presses which exploit a single type. The pleasantly individual Poliphilus, the urbane Baskerville, the fine classical Aldine Bembo, the emphatic Garamond, and the almost too faultless and polished Perpetua, designed by Eric Gill, are now in use at Gregynog.

Since 1930 the Press has been under the direction of William MacCance with Agnes Miller Parker (Mrs. William MacCance) and Blair Hughes-Stanton as decorators. The work of these two admirable designers and engravers has given the later work of the Press a more adventurous air. I hope, however, that the typographer will not pursue adventure in the mood of the title page to Butler's *Erewhon* in which the style and location of the Press are printed in a line running from south to north of the page. It would be almost as reasonable to print the line upside down or backwards. Happily this lapse from sanity is unique.

The Maynard-Bray regime touched its peak achievement in the noble folio of Gilbert Murray's verse translations of *Euripides*; from the new dispensation we have as *chef d'œuvre* the Caxton translation of *The Fables of Esope* with the imaginative and technically brilliant wood engravings of Agnes Miller Parker. The elegant quarto *Comus* with Hughes-Stanton's engravings is also a notable and highly individual piece of book-making. The books are not overpriced and the gratifying tag "out of print" attached to most items in the Press's lists of past work testifies to the wisdom of this policy of moderation.

In due time no doubt, in the spirit of the times, a band of wild Welsh Nazis will march upon Gregynog and thrust across the border the clever aliens now in control. But I hope they will postpone that movement for a while and let the three strangers go on with their excellent work.

Another instance of Welsh enlightenment needs briefly recording. The Welsh Textiles' Association wisely applied to the D.I.A. for a designer-in-chief: the D.I.A. wisely advised Miss Minnie McLeish. The result of this capable artist's two years' work was shown in substantially increased orders, home and foreign, at the B.I.F. We are not all boneheads in this island.

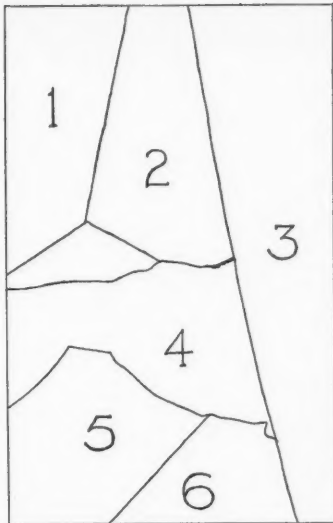
But such enlightenment is still rarer than by this time we have reason to expect it to be. Mr. John Gloag has been commenting in a contemporary with his usual good sense on the fact that at the B.I.F. the names of the designers of the glass, pottery, textiles and furniture exhibited was generally withheld and points out that this omission is not a piece of business astuteness, but of business idiocy—though he puts the matter more politely. "... When in prosperous times Americans desired something very modern as opposed to their normal craving for the genuine antique, they knew by name the designers of modern things in Europe; but in the markets of the world British designers of the twentieth century were, and are nameless. ... Hence the belief commonly held that if you want original design you must get it from France or Germany" (or Sweden); "a belief expanded by the suppression of the British designers' identity."

Quite so. And the reason commonly given is that the firm does not want its designer, if on its staff, bought away from it; or doesn't want any rival to be put on the track of any good designer that it occasionally employs. A highly enlightened and generous attitude, clearly; penny wise and pound foolish, in the long run, as it happens.

It is likely that with the breaking down by this osteopathic crisis of so many adhesions in the body commercial, this futile policy will be abandoned. I am convinced, however, that it does not spring from mere low cunning, but from a genuine conviction that artists are really not important people. Design of course you must have. "But why," said a business gentleman to me lately, "spend all that on a design by —, when I can get you any number of designs at two guineas apiece?"

The idea that a designer might be as important a factor in the success of, say, a fabric, as the clever technical processes or the astute business management, is one that does not readily find a nest in British brains.

It has begun, curiously enough, to dawn on some of our business patriots that "Spend your holidays at home" is not the best slogan to combine with "Come to Britain": and that bellowing "Buy only British" is not the most effective way of increasing foreign trade or ensuring international goodwill. And there is more illumination coming to us upon this whole subject of trying to have it both ways.



A group of six modern British fabrics, four with printed designs, two with woven designs. Fabrics 1 and 5 (see the key sketch) are woven designs by Warner & Sons. No. 1 is a cotton and wool fabric, brown on cream. The design is admittedly of French influence. A similar printed fabric is made by Donald Bros. No. 5 is also woven in cotton and wool. The fabric 4, which is thrown loosely over 5 and 6, is a hand printed design by Riette Moore. No. 2, also designed by Riette Moore, is printed in black and grey on white linen. No. 3 is a Morton-Sundour fabric, screen-printed slub artificial-silk and cotton satin, Sundour-dyed, woven by power-loom. No. 6 is an Edinburgh Weavers fabric of plain weave heavy cotton and linen, printed to a design in four colours by Professor Aufseesser.

FABRICS T-O-D-A-Y



THE ARCHITECTURAL REVIEW
DECORATION AND
CRAFTSMANSHIP
SUPPLEMENT

April 1933



Top, left A hand-woven upholstery material in brown wool and beige cotton by Marion V. Dorn. Woven by Jean Orage. *Top, right* A settee at the Embassy Club, Bond Street, London, covered with a black, grey and silver striped satin. Designed by Raymond McGrath. Woven by The Edinburgh Weavers. *Below* A settee covered in zebra patterned material made in England. Black and white or brown and white. The settee was designed and made by Arundell Clarke, and the fabric is by Warner Brothers.





Portion of a printed linen
by C. F. A. Voysey



OLIVE AND ROSE. A design for a cushion
cover or panel by William Morris



Portion of a design for a fabric
by C. F. A. Voysey

Fabrics To-Day

By Roland Stickles

FABRIC design is one of the most important of the decorative arts, and its relation to architecture, of which it is a part, is therefore just as important as any technical considerations of yarn or weave.

In his youth, William Morris had been familiar with the horrors of the early Victorian period; the bead mats, the Berlin-wool work, the crocheted antimacassars, the naturalistic vegetable carpets. The furnishing of his house at Bexley Heath was made by Morris the occasion for the production of many special materials, in particular embroideries, towards the design of which he had been devoting his attention.

Shortly afterwards, in 1861, it was announced that premises had been taken for the new firm of Morris & Company, in Red Lion Square, W.C. The activities of the new firm were encouraged by the prospect of the International Exhibition, which London was to see in the following year.

At this Exhibition the Morris productions first received public notice, and were described by the critic, favourably, as "in the style of the Middle Ages."

THE study of the Decorative Arts in their relation to Architecture begins in England with the remarkable movement due to the intelligence and perseverance of William Morris. Morris died in 1896, but from the year 1862 onwards his influence in England increased astonishingly.

The catalogue of Morris's activities is well known. Its character was a Gothic revolt against the industrialization of the arts, the sham craftsmanship with which the nineteenth-century machines were preoccupied. In a lecture of 1882 on Textile Fabrics, Morris spoke thus of the degradation of weaving:—

They must needs strive to make their woven flowers look as if they were painted with a brush... do nothing in it but only that which weaving can

do; do not starve the warp for the sake of the weft.

At that time, the old style of hand-loom with hand-shuttles had become practically obsolete, but Morris was finally able to obtain a Jacquard loom, with which he commenced his work. Looms of this kind are still in use at Merton Abbey, the headquarters of the firm. Morris produced silk damasks, brocades, woven wool tapestries and even attempted to revive the art of weaving velvet in the fifteenth-century Venetian manner.

DYEING

In the summer of 1881 in revolt against the commercialization of dyeing, which was rapidly replacing the traditional pro-

cesses, Morris started silk dyeing, and subsequently proceeded to dye wool for tapestries and carpets. In his own words:—

A few novelties, the sum of which amounts to very little, are all that make any difference between the practice of dyeing under Rameses the Great and under Queen Victoria. Then came one of the most wonderful and most useless of the inventions of modern chemistry, that of dyes made from coal tar, producing a series of hideous colours, crude, livid and cheap, which every person of taste loathes.

This was his summary of aniline dyeing in 1882.

Having produced dyes, he then turned his hand to pattern-printing, the production of printed chintzes, cretonnes, and velvets. This was a revolt against the fabrics which were mechanically printed with rollers from designs prepared by artists who had no knowledge of the limits or propriety of the medium for which they were designing.

MORRIS WALLPAPERS AND FABRICS

Morris's remarks on design for wallpaper, the craft which owes its entire existence to him, apply equally well to fabrics, for Morris considered wallpapers as hangings:—

I think the real way to deal successfully with designing for paper-hangings is to accept their mechanical nature frankly, to avoid falling into the trap of trying to make your paper look as if it is painted on by hand.

It is interesting to note that some of the most expensive productions of the wall-



Left. A design in green, blue and brown on a buff ground by Bernard Adeney. Fabric by Allan Walton. Right. A design by Paul Nash which shows clear balance of colour and is characteristic of his work. It is



printed in two combinations of colour on artificial silk and cotton, namely, powder blue, slate and light grey on a white ground, and golden yellow, slate and light grey on a white ground.

paper manufacturers still flaunt this elementary principle which Morris laid down half a century ago.

The wallpapers and fabrics which Morris designed were, in the true mediæval tradition, based on natural forms, and the names which he gave them conjure up the spirit of his movement. Of wallpapers he gave us the Trellis design, the Marigold, the Poppy, the Vine and the Acanthus. His chintzes are the Bird and Anemone, the Strawberry-thief, the Honeysuckle, and there is the remarkably fine printed silk, a rich design of gold-yellow and russet on a blue ground, called the Crossed Twig. There were the woven wool tapestries, Peacock and Dragon, Tulip and Rose, Bird and Vine.

The influence of mediæval tapestry, carving and stained glass is marked in these, but as befitted their production, the repeats were accurately symmetrical. He wrote of such designs :—

A recurring pattern should be constructed on a geometrical basis ; it is clear that it cannot be constructed otherwise. We should not be able to read the whole thing at once, nor desire to do so, nor be impelled by that desire to go on tracing line after line to find out how the pattern was made. The geometrical order prevents this restlessness.

THE INFLUENCE OF MORRIS

The influence of Morris was tremendous and salutary. His devotion to the mediæval traditions restored the decorative arts to sanity, but the real truth was not yet clear, and the misapplications of his principles were soon apparent. His strength became the weak luxuriance of the *nouveau art*. In *The Studio* of February, 1897, we are given some advice upon "The Decoration of a Commonplace Room" :—

In late years, much advance has been made in the direction of decoration and in decorative art generally. On all sides one sees furniture, fabrics, wall-coverings, and everything wherewith to

furnish ; and though some of it may err in striving after too great originality, yet there can be no doubt that much is in advance of what was to be had in the early days of the Victorian era.

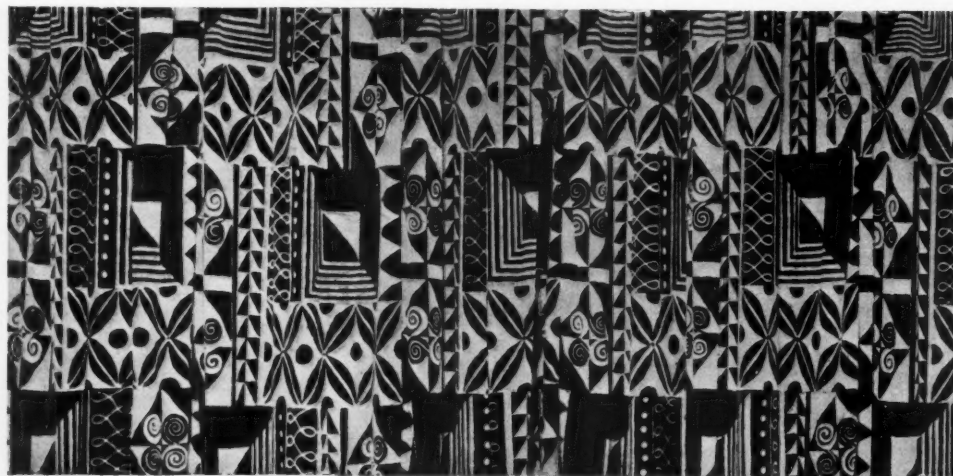
The writer, having described the features of the commonplace room, warms to the theme :—

Now comes the point of decorating. The frieze shows knights and squires riding to the Court of the Faerie Queen ; they issue from a castle which is on one side of the room, and, riding round, come to the sylvan glade, and do her homage.

In the tradition of the Morris ceiling papers it is suggested that the ceiling should be powdered over with stencils of diaper and flower forms. Gothic decoration produced a new crop of weeds.

MACINTOSH AND VOYSEY

The work of the architects, Macintosh and Voysey, much as they sympathized with the Morris tradition, soon showed a



A curtain in cream and brown velvet designed for the Combination Room, King's College, Cambridge, by Marion Dorn



A FLAT IN HAMPSTEAD

ARCHITECT • RAYMOND McGRATH



The flat at No. 14, Bell Moor, Hampstead, designed for G. M. Garcia, Esq., is a transformation of one set of interiors in the block which was designed to be a Tudor ensemble. The problem of simplifying these interiors in accordance both with the client's and the architect's tastes was consequently made difficult from the beginning, but the photographs will show what measure of success was achieved. 1. The entrance hall with built-in fittings of Australian walnut housing telephone and radiator. The walls are covered with a dull gold metallic paper; the curtains are artificial silk net. 2. The dining-room showing the long padauk table and fittings in sycamore and padauk. 3. Detail of a dining-room chair. These are upholstered in Nigerian goatskin; veneered with sycamore and padauk, with copper shoes fitted to the legs. 4. The silver and 'cocktail' cabinets. The silver cabinet is lined with black velvet with fitted trays. The cocktail cabinet is lined with glass.



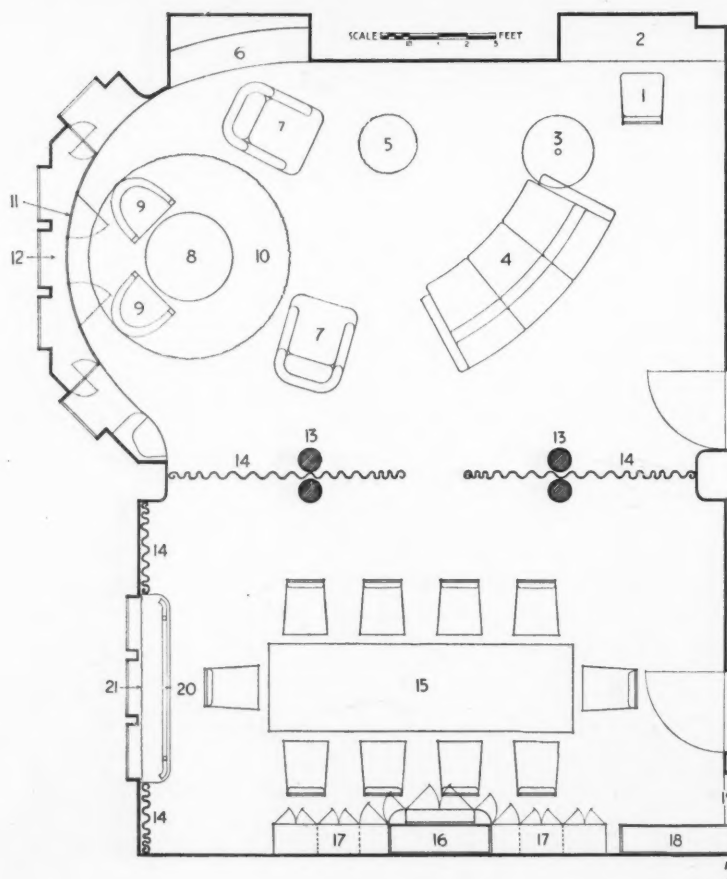
A FLAT IN HAMPSTEAD



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5. The radiator casing in the dining-room with a painted blind above. The subject depicted is the new Sydney Harbour bridge, the owner of the flat being an Australian. The blind was painted by John Fortey. 6. A corner of the entrance hall, showing flush doors veneered with waxed Australian walnut, with cross-banded architraves of the same wood. The plant in the foreground is a *Ficus Bengalensis*, one of the sub-tropical plants which the architect has introduced with great decorative effect into his interiors. The pot is set in a specially designed spun copper container. 7. Plan of the living-room and dining-room. The key to the furniture, etc., is:

1. Writing chair. 2. Writing desk recess. 3. Light shade stand. 4. Settee. 5. High cushion.
6. Wireless and gramophone recess. 7. Arm chair. 8. Circular table. 9. Chair. 10. Carpet.
11. Screen window. 12. Recess for plants. 13. Copper leaf columns. 14. Curtain. 15.
- Dining Table. 16. Sideboard. 17. Cupboards. 18. Serving table. 19. Cocktail cabinet. 20.
- Illuminating rod. 21. Painted window curtain



8



9



10

8. A corner of the dining-room as seen from the living-room. On the living-room side the columns are copper-leaved and lacquered. On the dining-room side they are silvered to match the walls. In the right-hand corner may be seen a portion of the illuminated false window, which has been designed to house sub-tropical plants as well as to screen the old Tudor windows. 9. A corner of the living-room showing walls and door veneered with Australian walnut with copper cover-strips. The striped woollen hangings are a hand-loom fabric by Walter Knoll, of Stuttgart. At Berlin recently this fabric was awarded the prize of the year. 10. The copper-louvred radiator and long mirror in the living-room. The rug is by Marion Dorn. The upholstery fabrics are by Walter Knoll, of Stuttgart.

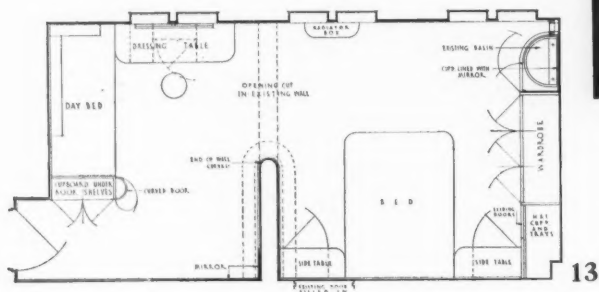


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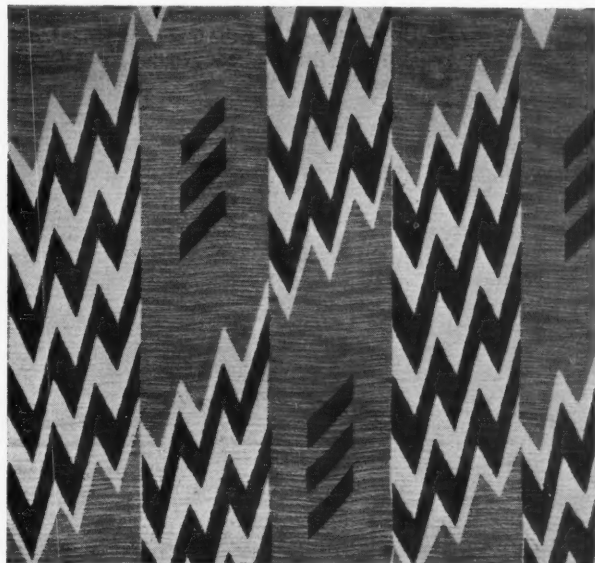


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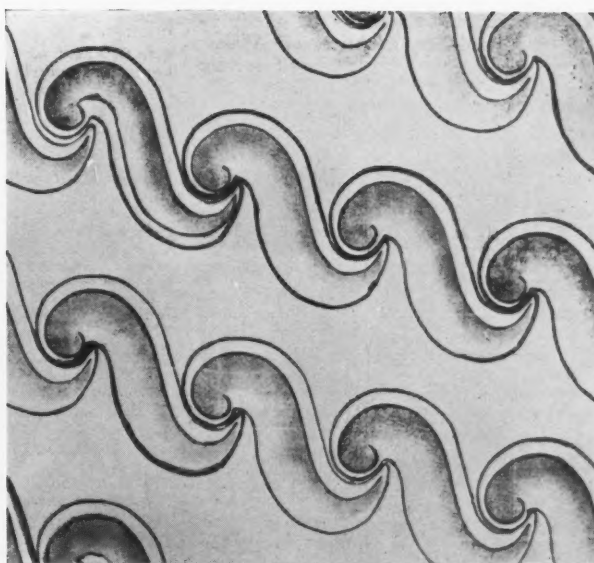
11. A corner of the best bedroom at Bell Moor, showing the day-bed upholstered with a hand-sprayed velvet in shades of peach. The walls are covered with a metallic silver-gold paper. 12. A detail of the dressing-table in the spare bedroom, with lighted mirror and grey glass top. 13. Plan of the spare bedroom.



13



Left. A hand-printed design on an artificial silk and cotton material. The weave is satin with slub and irregular antique effects. The design is produced in mole and cerise, nigger and gold, two shades of blue, gold and



grey and two shades of green. *Designed and arranged in The Morton Studio.* *Right.* A washable hand-painted wove patterned design in black on white linen. *Designed by Riette Moore for Fortnum and Mason.*

revolt against the intense decoration which is characteristic of the pre-Raphaelites. No. 1 Holland Park was described in 1897 as an epoch-making house. To quote a writer :—

A generation which accepts Morris papers and woven fabrics, Mr. Philip Webb's fireplaces and Mr. Walter Crane's Gesso work as normal evidence of good taste in furnishing, may possibly forget that but a few years ago all these things were appreciated by a comparatively small number, and that it required no little courage for a rich man to include them in his scheme for a House Beautiful.

It was in No. 1 Holland Park that Webb, Crane and Morris had "found their own modes of expression." The writer remarks that "Though no square inch of the house is free from decoration, the breadth of the whole was preserved." The spirit of the work was, no doubt, consistent, but looking now with the sober eye of 1933 at the peacocks and Omar Khayyám's vines gesso'd and embroidered, one feels that the artists were emboldened by the poem :—

Better be jocund with the fruitful grape
Than sadden over none or bitter fruit.

Meantime, the architect Voysey was building houses with interiors of a new simplicity, counselling reticence in internal decoration. To quote a contemporary description :—

It is no exaggeration to say that some of the entirely delightful houses he has called into being would compare favourably in cost with the miserable sham of the jerry-builder. Mr. Voysey almost entirely ignores ornament, especially of the sort that is applied so lavishly to distract attention from faulty workmanship. . . . Seek first construction, and whether the rest be added to it or not, the result will be not often unsatisfactory.

Morris himself had by no means ignored construction ; in fact, he had laid particular emphasis upon it, but there is no doubt that his devotion to crafts-

manship retarded the arrival of the simple house, with its "fitness for purpose," of which we now hear so much.

The influence of Morris had spread to the Continent, but the work of the architects, Voysey and Macintosh, was also quickly appreciated abroad, where the same revolt had set in against elaborate ornamentation.

One does not overlook the fact that Voysey had designed wallpapers for Morris, but the crux of the matter is that Voysey was an architect, which Morris was not, and his work laid emphasis on the architecture which preceded the ornament.

Josef Hoffmann gave a new life to the decorative arts in Vienna, and one saw in the Exhibition of the work of the Imperial Arts and Crafts Schools of Vienna in 1906, fabrics designed in a much simplified Morris technique. In the same year, Joseph Urban, in his superbly simple setting for the Meunier Exhibition of Sculpture in Vienna, showed the new trend of interior design.

CUBISM AND STYLIZATION

A study of the work of this century seems to indicate that what we now understand as the true modern movement dates from several years before the Great War. Cubism, originating about 1910, had instantaneous influence on the decorative arts, particularly the design of fabrics. To such artists as Grasset, Verneuil and Mucha we owe a new method of decorative stylization of fauna and flora in contrast to the naturalism of Morris.

Stylization made rapid strides, and decoration became consequently less sober and naturalistic. At the same time as dress became less rigid the contemporary

tastes turned more to supple materials and elegant construction. Open and delicate designs replaced the thickets of foliage, as the lightness of steel replaced the weight of masonry.

The Paris Exhibition of 1925, which produced the crinkled ironwork which has since cobwebbed the capital cities, also produced the furnishing fabrics of Messrs. Bianchini-Férier, and the first evidence of the new trend in Austria and Germany. The firm of Bianchini-Férier has employed many famous artists, the chief of whom is Dufy. Many will be familiar with the exquisite brocades designed by Segny and Dufy.

POWER-LOOM v. HAND-LOOM

Since 1925 enormous strides have been made in the design of mass-produced fabrics, but side by side with a remarkable revival of the craft of the hand-loom.

The constraint of the new architecture shows itself in the architecture of these loom fabrics. In the sphere of woollens, a champion of the new ideas has been the firm of Rodier, whose artisans, working in their own homes in Picardy, have produced hundreds of modern hand-woven fabrics.

REVIVAL OF HAND-WEAVING

The tradition of hand-weaving had not been lost in the Scandinavian countries, and it was in the textile art of Sweden that the traditional tendencies of Swedish art made the deepest mark.

In Germany and Vienna the revival of hand-weaving may be attributed to the numerous Craft Schools, such as the Werkstätten der Stadt Halle, which have enormously increased the national appreciation of good design. We may quote

as an example of the new spirit the now-famous hand-loom fabrics of Walter Knoll, of Stuttgart, who designs furniture and the fabrics for its upholstery.

Some of his tweed-like fabrics have a remarkable affinity with the Scotch Tartan; in fact, they show the same appreciation of the construction of weaving. That the tartans, like Macintosh, have been appreciated abroad is evinced by the fact that Continental designers have carried off representative collections for their inspiration.

MODERN DESIGN

In England, the design of fabrics, given such original impetus by Morris, has, until fairly recently, lagged far behind the Continental activities. The Special Decoration Number of THE ARCHITECTURAL REVIEW showed in 1930 what was then the best which had been produced. A half-dozen designers were represented.

The principal English manufacturers were still producing the most competent copies of Florentine brocades, yet at the same time the real tradition of weaving had persisted, principally under the aegis of two well-known Scottish firms. Mr. James Morton was, no doubt, largely responsible for this survival, and this year, in a little pamphlet, he puts the question: "What Shall Our Modern Looms Say?" Here is his answer:—

Chemistry, Physics, mechanics, have all contributed to produce for the textile world today new facilities that were undreamt of a few decades ago. Fibres and yarns are more varied and more beautiful than have been available at any previous time of the world's history; colours and dyes are in greater variety, more plentiful and incomparably faster to all tests than in any previous age; and the mechanism of production puts opportunities today in the hands of the weaver that our grandfathers never dreamt of.

Now the question for us weavers must be, "What are we going to make of these wonderful new facilities; what are the best ways of using our newly acquired tools?"

As was perhaps not unnatural, the first uses made of them did not show the best understanding of their real values. We were too enamoured of them as mere machines and wanted to show off their wonderful paces. There might be a piece of fine old hand tapestry with worn or faded fibres and we wanted to show how cleverly we could make our "slub" spinning, our patch-dye work and our new loom mechanism reproduce the old worn surfaces.

But more recent productions have shown that that early phase, that rather childlike understanding of our new equipment, has worked itself out. Leading master weavers have realized that after all there is not much satisfaction in trying to make a machine just reproduce what has been done by our grandfathers under slower hand processes.

Just as the new materials put at the disposal of the architect have made him break away from tradition in his building and have enabled him to give mass and contour on new lines suited to those new materials, so the advanced weaver is thinking in lines and forms that are best interpreted by his new facilities and is no longer trying just to make his new machine and equipment copy the products of other and bygone methods.

And just as the productions of other times spoke of days when there was leisure for their women folks to linger, and, in the long days and nights, to fashion strands of hand-dyed wools into those elaborate pictorial tapestries depicting the religious life and sport of their times, so the modern products of our swift power looms, synthetic dyes, and multiplicity of fibres, will be expressive of the swiftness, the variety, and the numberless new things and new interests of our modern life.

He has roundly condemned the bastard period fabrics, the riots of colour which obliterate and vulgarize the weave, the verbosity which is no longer accounted eloquence. He makes it clear that the new machines and processes have their own expression, which the modern designer will appreciate.

It is significant that James Morton has also been a pioneer in the art of Fast Dyeing. In a lecture before the Royal Society of Arts, he told us how the new coal-tar colours, by their abundance and

ease of application, brought disaster to the textile trade for the first 50 years. Morris, as we have already noted, was familiar with this disaster.

During this century, Vat Dyeing has made rapid strides and the chemists have now achieved the results which, 50 years ago, were undreamt of. The achievements of the German dye-makers have been universally appreciated, but the war, with the consequent research which was thrust upon us, produced British dye-makers who were also to be reckoned with.

The epoch-making work of the chemists of the two British concerns, Morton-Sundour Fabrics, and Scottish Dyes, was described by Mr. James Morton in his lecture before the Royal Society of Arts.

From the designers' point of view great advance in this country has been made during the past three years. We may note the following names of artists or architects who have given impetus to the movement:—Enid Marx, Margaret Stanfield, Phyllis Barron, Dorothy Larcher, Marion Dorn, Riette Moore, Paul Nash, Allan Walton, S. Chermayeff, Bernard Adeney, and Raymond McGrath.

The Exhibition of Modern Art at Waring and Gillow's was one of our first serious introductions to modern Continental textiles, and, more recently, in the internal furnishing and decorations of Broadcasting House a serious attempt was made to produce, principally with the aid of the Scottish manufacturers, modern wall and upholstery fabrics which would compare with those obtainable abroad.

That some of the younger architects are now turning their hands to fabric design is an indication that the true breadth of architecture in all its details is increasingly appreciated. This augurs well, both for Architecture and its servants, the Decorative Arts.



A fadeless black and white cotton tapestry; an excellent example of the Anglicized and restrained version of Continental modernism. The tapestry is also obtainable in shades of beige, green, tangerine and ivory respectively.
Designers: The Edinburgh Weavers.



A fadeless cotton and worsted tapestry in shades of walnut. A rich, textural effect is obtained from the interplay of weaves. Also stocked in shades of green and ivory, and beige and ivory.
Designers: The Edinburgh Weavers.

ANTHOLOGY

THE COUNTRY HOUSE TODAY

Compton Bobbin is one of those houses which abound in every district of rural England, and whose chief characteristic is that they cannot but give rise, on first sight, to a feeling of depression in any sensitive observer. Nevertheless, a large, square and not unhandsome building, it bears testimony, on closer acquaintance, to the fact that it has in the past been inhabited by persons of taste and culture. But these persons have been so long dead, and the evidences of their existence have been so adequately concealed by the generations which succeeded them, that their former presence in the place is something to be supposed rather than immediately perceived. Supposed, however, with some degree of certainty after a sojourn, however short, with their descendants.

It must have been, for instance, a person of taste who introduced the Chinese Chippendale mirror now hanging where only housemaids can see it in the back passage, the tails and wings of its fantastic birds sadly cracked and broken, victims to the late Sir Hudson Bobbin's addiction as a child to indoor cricket. For whom, if not for a person of taste, did Fragonard paint those pastorals, now so dirty and neglected as to be little more than squares of blackened canvas, and which must be examined in the strongest light if the grace of their composition is even faintly to emerge? They hang unnoticed in dark corners of a spare dressing-room. Again, whose were the negro slave boys in black and gold wood with which the Bobbin children have for generations terrified a new governess, and who now inhabit the big lumber-room? Whose the Hepplewhite chairs on which the servants place their underclothes at night? Whose the Venetian glass chandelier, ruined by electric wiring carelessly and locally performed, which hangs, draped in dust sheets, in the disused ballroom? Whose the enamelled snuff-boxes, whose the Waterford glass jumbled together with so much horrible junk in glass-fronted cupboards on the landing? And, oh! to whom belonged the Empire crown of blue diamonds and pink pearls, transformed in 1910, the year of her marriage, into the brooch, bracelet, and two rings which now adorn the unpleasing bosom, wrist and fingers of Gloria, the present Lady Bobbin?

Persons of taste there have been. The eighteenth-century statue of Apollo, hidden quite by dowdy evergreens; the domed temple on the island in the lake; the lake itself; the rococo bridge whose curious humped shapes are only permitted to appear beneath a tangle of ivy; the walled garden with its Italian gates and sundial; the classical lay-out of trees in the park; all testify to their charming and cultured existence. And after them, persons, some of whose taste might not edify perhaps, but at any rate amuse. Those who bought the gay and touching little chintzes, beaded fire-screens, Stafford pottery, Berlin wool-work, gaudy flower paintings, and many strange products of a budding empire; those who crowned a ram's head with silver and cairngorms and set it in triumph upon the mahogany sideboard. It is sad that of their possessions only the stuffiest should remain, nothing that might amuse, much that must appal. Stained glass windows, for instance, in each clouded amber pane of which leaps fiercely the ruby Bobdgin, that legendary creature half unicorn, half jackal, from which the family (perhaps) derives its name. The hideous furniture and stuffy curtains in the dining-room, the stamped leather chairs and table in the study, the embossed wallpaper in the passages, and—let us speak of it quickly, and never think of it again—the feudal fireplace with its load of heraldry in the hall. These, characteristically enough, remain, suffering in their turn and rendered even more horrible than they would otherwise appear by modern lighting, modern arrangement, and the exile to the boxroom of their jaunty fellows so patently designed to brighten their gloomy aspect.

From CHRISTMAS PUDDING by NANCY MITFORD.

Marginalia

THE SOCIETY FOR THE DESTRUCTION OF IVY

This society has not yet been formed, although there are any amount of people who would be willing to join it. The first duty of such a society would be to remove ivy from trees; next from classical buildings and park walls; next from all mediæval buildings that are not hopeless ruins. Wolverton Church, near Basingstoke, which is one of the finest Classical country churches in England, has its nave, chancel and transepts totally obscured by ivy, doubtless planted by the very Victorians who "Gothicized" its interior, wrecked its proportions and obliterated its fine woodwork in the 'seventies. Some discerning person has removed the ivy from the tower. This is one of countless examples where ivy has been allowed to destroy, if not the actual structure, certainly the appearance of an excellent piece of architecture.

THE NATIONAL PORTRAIT GALLERY

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ELECTRICAL TUDOR

At the end of last year, the City of Peterborough brought electricity to seven thousand homes. The network of outdoor mains were controlled by sub-stations for diluting or transforming. These sub-stations were pretty little things in the olde-worlde 1933 Tudor style, with a touch of *art nouveau* and bottle glass about the entrance doors. "Look, for example," says the *Peterborough Advertiser*, "at those quaint structures, so much like miniature villas on Broadway, and at the corner of Park Road. Who would immediately divine their purpose, or associate them with electricity, at the first guess? Known as 'sub-stations' from which high pressure current is distributed to streets and houses, they have been made architecturally beautiful in order to harmonize with the handsome dwellings of the neighbourhood."

What a splendid example Peterborough has set to London. Would it not be possible to surround the chimneys of Lots Road power station, with a tall brick circular wall, crenellated at the top; thus an effect something like Windsor Castle could be produced to the edification of the surrounding district. These progressive ideas from

Peterborough can be carried further: the interiors of underground carriages and buses could be done up in the Tudor style, thus enabling them to harmonize with the suburban districts which they serve. We would have ham hooks instead of straps to hang on, lanthornes for the electric light, and bottle glass in the windows, while the exteriors could have streamlines painted on them in imitation of oak beams.

It should be remembered that remarks such as the above are satirical. *The Surrey Mirror*, which kindly gave a notice to recent remarks which appeared in these pages on the disfigurement of Reigate Old Town Hall, has pointed this out to its readers, and perhaps some improvements may be made as a result. Perhaps, too, Peterborough may build reasonable, instead of Tudor "sub-stations."

APPEALS

It is intended to devote available space in these pages to appeals for the restoration of buildings which meet with the approval of the Society for the Protection of Ancient Buildings. By this means those who can afford to pay half a crown for a copy of *THE ARCHITECTURAL REVIEW* may be enabled to pay a further half-crown towards the destruction of the death-watch beetle or of a local council.

It must not be supposed that by introducing such appeals as these *THE ARCHITECTURAL REVIEW* is going back on its support of good contemporary architecture and growing the long beard of a preservation-mad archaeologist. It is not reactionary to appeal for the preservation of an ancient church, especially one combining the best qualities of Norman and Perpendicular, but a natural desire to preserve what little good architecture there is left in England. Dr. Cox has said in *The English Parish Church*: "The infinite value of the church in the average English village landscape can be best appreciated by endeavouring to realize what its condition would be if that central fabric was removed."

DRAX CHURCH, SELBY, YORKS

A £3,500 Church Restoration Appeal.

The report of Sir Charles Nicholson on this fabric states that:

THE NAVE ROOF is in a bad state, the main beams are in a doubtful condition, one corbel is badly damaged and insecure. The lead covering the oak roof is in a very bad state.



THE NAVE, Drax Church, Selby, Yorks, looking East, showing the Perpendicular clerestory and roof and the North Arcade built in 1170. The bench ends contain medieval woodwork probably rescued from Drax Priory.

THE NORTH AND SOUTH AISLE ROOFS equally require immediate attention.

THE TOWER is cracked on all its sides above the ground.

THE SPIRE is split on the north and south sides, and the upper courses of the stonework seem to be in a very doubtful condition.

Drax is a scattered agricultural parish of 1,138 people and has no wealthy inhabitants. The committee confidently ask your support of this urgent appeal. Subscriptions should be sent to either V. H. Watkins, Esq., M.A., The Grammar School, Drax, Selby, Yorks, or Drax Church Restoration Fund, c/o The Manager, The Midland Bank, Selby, Yorks, and they will be gratefully acknowledged.

A VAIN APPEAL

At the same time that the appeal to preserve Drax Church appears, comes a newspaper cutting announcing the intention of the Dudley Town Council to submit the matter of the destruction of the New Street Baptist Church, Dudley, to compulsory arbitration. The Town Council, with less justification than would at once appear, have decided to create a wide thoroughfare from Dudley Market Place, through the Priory Housing Estate to the Birmingham, Wolverhampton new road near the Coseley border.

The New Street Baptist Church is one of the few decent buildings in Dudley;

an elegant eighteenth-century place of worship with circular headed windows, and a low-pitched roof with broad eaves.

ARTISTIC EXTRACTS

THE MODERN HOME

"The owner of the land wished to build for himself a modern home. . . . Among many interesting facts he (the architect) mentioned that he had not allowed any of the workmen to use plumb lines or levels during the construction, because he wanted to avoid perfectly straight and harsh lines in the new portions of the building. The ridges of the main roof and the gables are not perfectly straight, but have been made purposely to look as if they had slightly sagged in the course of time."

The Queen.

A NEW FORM OF ARCHITECTURAL CRITICISM

"If architecture be frozen music, then Sir Herbert Baker has written the national anthem of South Africa in stone and timber, in beaten metal and exquisite fabrics. You can catch the lilt of it crossing Trafalgar Square. Cross the threshold of this House of the Flying Springbok and the anthem washes on you full-throated and orchestral, lifts you five storeys high, and so to the stars . . . Turning from beauty to utility . . ."

South Africa.

A NEW STYLE OF ARCHITECTURE

The cinema will be called the Toledo, and will be Spanish atmospheric.

To-day's Cinema.

HOW TO ATTAIN CHARM AND SIMPLICITY WHEN FURNISHING THE HOME.

Happy must be the woman who is faced with the furnishing of one of those up-to-date little bungalows which are so attractive both inside and out.

THE LIVING ROOM À LA MODE.

A living room, in which the deep leaded windows suggest the French variety, would make an ideal setting for one of the modern three-piece suites, built on semi-circle lines. From a first glance one might take the lounges to be rocking-chairs of a bygone age, upholstered and lowered slightly in seat and back. The arm-pieces, cut straight across about the diameter line of the circle and thus giving a smart cubic impression, are very often of contrasting material. Striped designs are very much *à la mode*, and in this section come the popular Glamis fabrics.

WHAT CAN I DO FOR YOU? ENGLAND MY OWN!



AS IT WAS: Wollaton Road, Nottingham, as it appeared ten years ago.

[F. W. Stevenson]



AS IT IS: A photograph taken recently from the same spot on the Wollaton Road.

[By permission of the "Nottingham Journal"]

ORIENTAL AND CUBIST

Low pouffes to match or in silk materials of Oriental colourings impart a comfy touch to the hearth rug. Carpets are generally of a modern, geometrical pattern, and, of course, must be chosen to harmonize with the room.

The oak sideboard, whether limed, weathered or of antique finish, holds the place of honour just now in the range of this piece of furniture.

AN ARTISTIC NECESSITY

A wall mirror is considered almost a necessity. Many are the artistic designs to be seen. Some of the extremely ornamental ones are adorned with pewter, an ultra-fashionable metal this year. If this type is selected an excellent idea would be to introduce a touch of harmony by having a pewter box of handy size. This could serve for holding logs, etc., or be a useful receptacle for magazines and papers. And perhaps also as a work box.

An oval-shaped firescreen in finely polished oak had another purpose. It could also do justice as a small table, being constructed with swivel hinges. The majority of side tables are low in

height, and a lovely dull mahogany one had artistic cabriole legs.

QUEEN ANNE.

Show cabinets of the Queen Anne period are very charming things, and even though it be of the less expensive type—a modern replica—a good piece of work generally possesses the quaint charm of that time.

MISCELLANEOUS

The entrance hall must not be slighted, for surely the first impression of a home is the most likely to be the lasting one. Should there be sufficient pegs, a hall stand might not be necessary, but a couple of chairs or monk bench and a mirror with handy clothes brush ought to be introduced if at all possible.

Wall plaques—china or brass—look very well high up in the hall, while another decorative touch worth thinking about is to have bric-à-brac ornaments and perhaps a few valuable vases arranged on a narrow shelf above the height of an ordinary picture moulding.

The domestic side of furnishing concerns the kitchenette, and the housewife—young

or experienced—knows exactly what is required there to help her in her daily duties.

The Evening Telegraph and Post, Dundee.

A HOME-MADE CONTRACT.

COUNTY COURT ACTION OVER A BUNGALOW.

Extracts from the case of Alfred Coward, Builder, sued by Mrs. E. J. Snow for £48 for work done, before Judge Farrant at Peterborough.

His Honour: And if defendant had not employed architects she would have paid £28 for work which cost £7. 8s. 9d.?

Witness: I made a mistake in the first place.

His Honour: Do you mean to say that you quote for a house without looking at the ground you are going to build upon?

Witness: Yes.

His Honour: If the architect had painted on the plan deeper foundations you would have dug them?

Witness: No.

Depths of foundations were not mentioned in the contract.

—*Peterborough Advertiser.*

CORRESPONDENCE

THE SALE OF CHEAP BOOKS ON ART.

MR. BATSFORD'S REPLY TO "X'S" LETTER
OF LAST MONTH

The Editor,
THE ARCHITECTURAL REVIEW.

SIR,—I am afraid it is impossible to deal adequately with the many points raised by X in his interesting and stimulating letter without making undue demands on your space, and he has led the discussion to far wider and more general issues, outside the ken of a narrow and narrow-minded specialist like myself; the opinions of general publishers and booksellers are needed.

VICTORIAN INHIBITIONS

His tone is of earnest and not unsympathetic enquiry, except when he girds at "Mayfair." Our business is in Mayfair; it was long in Holborn, but what has that to do with the home customs of those or any other districts? One doesn't live over the shop! Surely in multitudes of good homes there is now no maid to answer the door, and surely the absolute prohibition of buying *anything* at the door is a faded Victorian inhibition—one almost hears a whisper of that blessed word "respectable." Things are sometimes bought at the door of my little bourgeois suburban house, if cheap and helpful, and several large organizations have for years sold books—expensive ones—from door to door, and would fade from existence without result.

I never suggested that the British public was "boor or ass" because disappointing in the extent of its book buying—Ford Madox Ford suggests this trait may be a direct derivative of our national temperament (possibly one of the "secrets of England's greatness"). It would be equally invidious to suggest that X wants to declare the book trade composed of imbeciles and scoundrels. I cannot recall making the suggestion that books are not discussed—I think they are, in far greater proportion than they are bought. But just set down such recreations as motoring, week-ending, dancing, listening-in, and the cinema, and gauge their appeal to, and part in the lives of, the young folk of today in comparison with book reading.

POOR MR. X

As a matter of fact we have tried quite a lot the pleasant eighteenth-century subscription method, as X can easily verify. It's fun, and we like it, but it is of limited application, and it appeals to just that type of person hardest hit by post-war conditions, with this damnable depression on top of everything. X seems to have been unfortunate in his book-buying visits; it is easy to pass strictures, whether deserved or undeserved, on booksellers, but they are a sorely tried race. It's a pity X is repelled by the dear, gay, garish, gaudy jackets of present-day books.

That is a matter of personal taste, but surely the outward appearance of books has changed infinitely for the better in the last 20 years? As a matter of fact, we strip the wrappers from the show copies at our place, but I'm not sure if it is a helpful step. Has X a wide acquaintance with the Reference Catalogue of Current Literature? If not, I'll gladly lend him a copy ere it goes out of print and is never seen again. Its encyclopædic scope makes one realize one's trebly abysmal ignorance, and the hopelessness of any average shop keeping in touch with more than a small proportion of what has been published. Nevertheless, a little enquiring delving in it will show X that there is a range of the attractive, inexpensive type of book which he desires.

BOOKSELLERS MUST LIVE

But for the chief causes of the defects X bewails we are driven back to the old root trouble—the flood of books is beyond the bookseller's capacity to handle or that of the limited book-buying public to absorb. As one of the ablest authorities of the book trade recently observed, the consequence is that little but what is new gets stocked, and works of sterling permanent worth are elbowed aside by the crowding throng of stuff hot from the press—much of it trash, as X rightly remarks. That is why the problem of obtaining a continuing sale is acute, and publishers may be pardoned for shrinking on many projects from the risk involved in the big editions indispensable for cheap price issue. Some books—not many—are schemed on too large and, therefore, costly a scale; everyone makes errors of judgment. But anything like artificial inflation of prices is largely excluded by fierce competition and present stringency, and there aren't, except in rare instances, enough libraries to make it worth while.

How to get in touch with the possible book buyer is an anxious problem—all publicity methods at the best are makeshifts. There may be many buyers of a cheap series in Greater London's 7,000,000 odd, but it's tough work to connect with them without undue expense. Anyone connected with books will welcome any help, and explore any promising avenue, but there are lots of folk who believe that they are naturally endowed with the ability to teach the book trade everything, including how to sell books; they would not find the actual process so easy as they think. But Mr. Gordon Craig seemed, if I haven't misunderstood him, to want the book buyer to be ticketed, totted up and tabulated. Possibly the B.B.C. would like to devote one of its charming questionnaires to the subject.

POOR AMERICA

Why should X shake his head over sales to America, which usually bring little or nothing to the publisher? An enlarged public means a higher printing number, and cheaper and better books. Since the war, American co-operation has undoubtedly rendered practicable the issue

of many fine and beautiful books, impossible without it (because the British public's support would be insufficient). Its present diminution or withdrawal means that many excellent projects will never see daylight. But does X suggest, or suggest that publishers suggest, that nothing "intelligent" will have an appeal across the Atlantic? Dear, dear! There is, so far as I know, only one firm of English publishers under American influence. American resources and experience would be extremely valuable, but transatlantic firms are too wise and wary to take on further commitments—they have their own row to hoe, and, like ours, it is a hard one.

X is too diplomatic to assert categorically that a cheap series of the type under discussion would definitely succeed—as a matter of fact, a number of that kind have appeared from time to time, but all have failed more or less; it is open to X and others to say that this is due to bungling of the schemes and the adoption of faulty methods. Others are remaindered or allowed to stay out of print, showing that continuing interest is the difficulty. We have had a similar disappointing experience with, for example, two quite cheap, well illustrated series, one on historical social life in England (4s. 6d. a volume), and one a popular account of art at different times (5s. a volume). But then, of course, we are wretched creatures anyhow!—I am, Sir, Your obedient servant,

HARRY BATSFORD.

Director,

B. T. BATSFORD, LTD.

15, North Audley Street, W.1.

A HOUSING BILL PROTEST.

The Editor,
THE ARCHITECTURAL REVIEW.

SIR,—At the meeting on February 1 of the Chipping Norton Rural District Council, of the housing committee of which I am chairman, a letter was read from the Ministry of Health, stating that if the Housing Bill were passed we should not receive the grant for 24 cottages, the plans and sites of which have been settled. The following resolution was carried: "In view of the admitted need of these cottages for lower paid workers, now living in deplorable conditions (as to which the Council has satisfied itself by careful enquiry by its members and officers); in view of the serious unemployment in the district; and in view of the reduced cost of building, this Council appeals to the Ministry of Health to make such amendment to the Housing Bill as will enable the Chipping Norton Rural District Council (and other Councils which are well advanced with carefully considered and urgently needed Housing Schemes) to proceed with them under the present financial arrangements."—Your obedient servant,

J. W. ROBERTSON SCOTT.

Countryman Office,
Idbury, Kingham, Oxon.



JOHN STUBBS & SONS
LONDON & LIVERPOOL

Bank, New Headquarters

Architect: H. E. ...

Directional Signs

By Llewellyn E. Williams

THE more complicated civilization becomes, the more need has humanity of notice boards to guide it through the intricacies of life. Today, the town dweller hardly realizes how dependent he is upon the mechanical aid of directional indicators. It is not difficult to imagine the demoralization which would result from the sudden withdrawal of public notices from London, or any large European city. A populace deprived of visual information—streets without numbers, railway termini without platform or train indicators, buses without destination boards, every Underground station a Cretan labyrinth without a clue—would soon find life intolerable, and even the suppression of the commonplace office notice board would go far in reducing business to chaos.

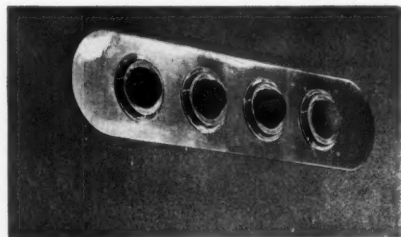
Indicators are therefore as necessary as street lamps, and the majority of modern designs are self-illuminating, the most common types being known as box and phantom signs, the former made of coloured glasses in metal boxes enclosing a light unit, the latter having the illumination arranged through the edges instead of the faces of the glass.

NEON SIGNS.

THE Neon gas-filled tube, manufactured in several colours and of a brilliancy that renders it easily visible in daylight, has introduced a new factor into sign writing. Light is now employed both by day and night to call attention to notices, and less legitimately to enable rival advertisers to shout one another down. Amid the whirling, flickering pandemonium of Broadway or Picca-

dilly Circus, the Neon light forces attention by the steady, unwinking stare of its appeal. The largest sign so far erected in the British Isles is that over the Stoll Picture House in Kingsway, and the new Tatler figure at Inveresk House will, when installed, show how adaptable these bent glass tubes can be to different types of design. Neon tubes are also a valuable addition to ordinary shop signs, as they can be let into the face of the lettering and remain invisible until the current is switched on.

For interior notices an engrossed glass panel surrounded by a coloured Neon tube, the whole mounted on a Bakelite board, is a simple and effective device. Phantom or edge lighting is one of the latest developments, and there are several types of such signs, among them being one composed of thick plate glass sheets about six to eight inches in depth, and of any convenient length. These have a small Neon tube concealed between the edges of two adjacent sheets by a strip of stainless steel or other metal. The light is thus diffused through the thickness of the glass on which the notice has been deeply etched, and the effect of the heavy relief is to catch the light with a clear outline. Shades may be varied by the colour of the tubes, and the panels either suspended or mounted on stands. The cost of power for Neon light varies, and small tubes usually employed for indoor signs con-



A quadruple signal light in polished stainless steel at Broadcasting House, London. The colours required, red, blue, green, orange or white, are obtained by the use of coloured pot-glass bowls.

THE ENTIRE FURNISHING OF THE ILFORD TOWN HALL COUNCIL CHAMBER

as illustrated herewith was carried out by

HAMPTON'S

under the direction of the Borough Engineer and Surveyor, L. E. T. Reynolds, Esq., M.C., A.M.I.C.E. It comprises the Chairs and Desks of the Mayor, the Deputy Mayor, the Town Clerk, and 43 Aldermen and Councillors. The whole of this Furniture is in selected English Walnut, all the Chairs being upholstered and covered in a Green Hide.

This is a typical example of the first-class Interior work which Hampton's Contract Department is constantly securing in open competition.

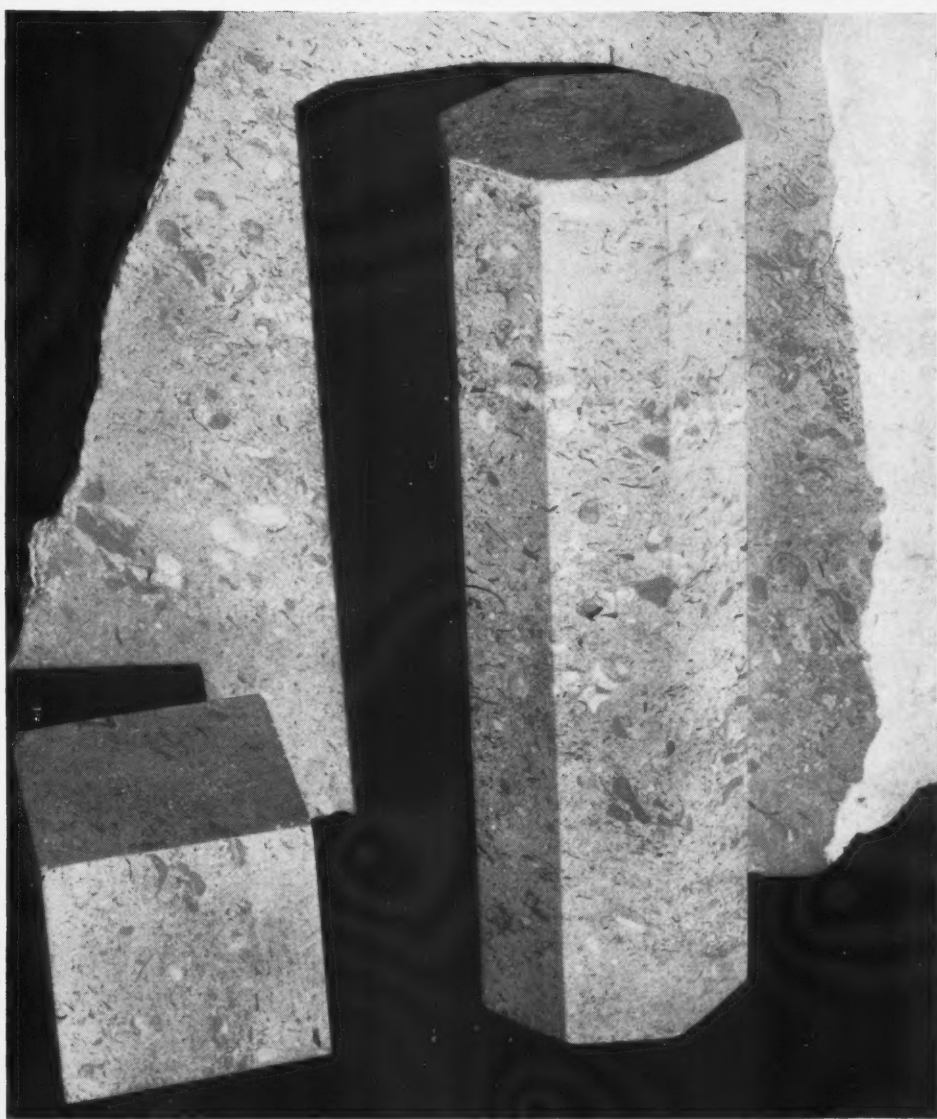


HAMPTON & SONS LTD.

CONTRACT DEPARTMENT

PALL MALL EAST, LONDON, S.W.1

Telephones : - WHITEHALL 1020 Cabinet Works and Factories : QUEEN'S ROAD, BATTERSEA S.W.8

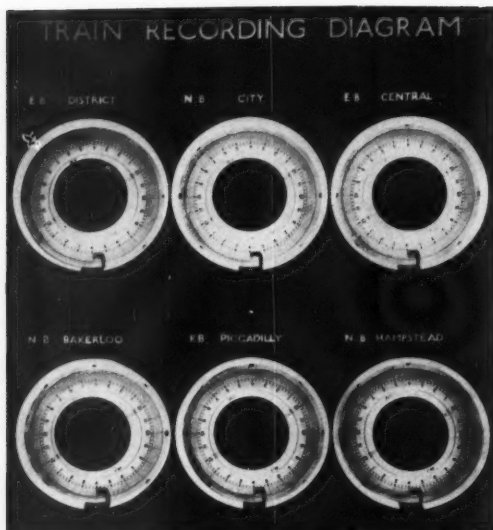


POLISHED PORTLAND STONE

This 'Perrycot' stone can now be obtained with a highly polished surface under special process developed by

FENNING

RAINVILLE ROAD, LONDON, W.6—FULHAM 6142-3



Train recording signs at the head offices of the Underground. These signs record the number of trains passing a certain point during 24 hours.

sume about 10 watts of current for each foot of run, but owing to the complete enclosing of the light, edge-lit signs cannot be called economical in current consumption.

STRIP LIGHTING.

Ordinary strip lights can also be used for edge reflection of glass panels in the

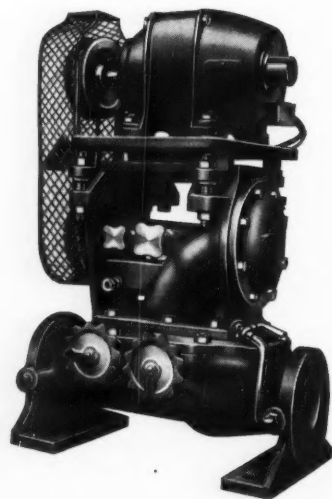
same manner as Neon tubes. Where a change of notice is required a sign has been developed consisting of a glass stencil with a transparent background of red, blue or green, and having a transparent surround. This is placed in front of an illuminated white pane etched into the back of a quarter-inch piece of plate glass with polished edges. The effect is that of illuminated white letters upon a coloured background, and although the stencil is easily and quickly changed the transparent margin gives it the appearance of a permanent sign. Another type of edge-lit sign which may have great possibilities in the future consists of sheets of plain or silvered glass on which notices can be written with special wax crayons. A rub over with a cloth dampened in warm water or spirit cleans the glass ready for re-writing. At present this sign has a vertical limit of about 1 foot 6 inches as the strip light in the base does not penetrate higher satisfactorily, but the length is unlimited. Any design can be drawn on the glass, and for theatre and cinema programmes or for calling attention to special displays in large stores, such a sign is very adaptable and inexpensive.

STANDARDIZED UNITS

Examples of a type of illuminated sign built up on the unit principle and requiring only one common 30 watt electric bulb for each unit may be seen at the Savoy Hotel, and on the entrances to the new Underground tram stations in Kingsway. The lamps are rectangular in shape and fit close together on a frame to which they are secured by a flanged neck like an ordinary gas globe. Each unit is easily removed without interfering with its neighbours, and therefore in large notices, such as those of a theatre or cinema portico, the wording can be rapidly changed. The most modern development



A wall directional sign in the waiting room of the vaudeville and dance band studios of Broadcasting House. The illuminated arrow is lit from behind. On the right is a portion of the artists' call indicator, which flashes the cue number to the performers awaiting their call.



Super Selfix

Patent No. 377229

THE NEW AND UNIQUE ACCELERATOR

Selfix has for years been the Accelerator of outstanding merit, and now we have pleasure in announcing SUPER SELFIX, which embodies all the advantages of Selfix plus many extra valuable features.

SI-FLEX DRIVE. No mal-alignment. No coupling noises. No transmission of motor hum to system.

Automatic change-over to and from gravity flow. Complete isolation by rotation of one handwheel. No special foundation. Economy in first cost and floor space. One operation installs everything. No skilled labour required. No bye-pass needed. No isolation valves. No external valves.

Full particulars on application

NATIONAL RADIATOR COMPANY
LIMITED.

IDEAL WORKS, HULL, YORKS

Showrooms: LONDON: Ideal House, Great Marlborough Street, W.1

BIRMINGHAM: 35, Paradise Street



TRADE MARK & REGISTERED DESIGN OF ASPHALTE BLOCK

**STANDARDISED
NATURAL
ASPHALTE
IS NOW AVAILABLE FOR
BUILDING
CONSTRUCTION**

FOR PARTICULARS APPLY TO
THE SECRETARY
**THE NATURAL ASPHALTE MINE-OWNERS
AND MANUFACTURERS COUNCIL**
TERMINAL HOUSE
VICTORIA, S.W.1
SLOANE 7902

of these illuminated signs is a return to the mediæval usage and consists of a series of modelled glass devices representing the wares of the household tradesman—a milk bottle, a fish, a wine-glass, a loaf of bread, etc. At night, these signs lit up from the inside quickly indicate the shop to anyone looking down the length of a street.

NON-ILLUMINATED NOTICE BOARDS AND SIGNS

In the spacious Victorian era the half-obiterated, highly-polished brass plate was an asset to a firm in inspiring public confidence; business houses were static and such plates were symbols rather than signs. A relic of those old days is still met with in some office buildings which persist in using boards divided into floors, instead of arranging the names of occupants in alphabetical order followed by an indication of the floor. One objection to the alphabet method has been that on a notice board it is impossible to gauge the number of tenants having the same initial letter, thus while the space between A and B may be hopelessly cramped, that between C and D may not contain a single name. A modern notice board which is used at Broadcasting House and other London offices has solved this difficulty by using a number of grooved slats of wood or bronze clipped to vertical rods at the back. These can be easily removed or pushed up and down the rods to the required partitions, and the

names or notices are made up with loose letters after the manner of a compositor, each letter having a T-shaped attachment which slides along the groove. The head of the T gives the correct spaces between letters, and ordinary word spaces are put in as wanted; when the notice is complete it is pushed to the position required and secured with a spring. The slat is then ready to be clipped back on the rods. This system is an extension of the method used for small notice boards where the letters are fixed into a grooved back cloth laid in strips within a frame, the improvement being in making the strips themselves movable. Wall signs



A floor indicator at Broadcasting House. Cream on a black laminated Erinoid figure on a red wooden block and a shallow black box which opens on a side hinge to reveal a complete list of offices and occupants on that particular floor.

of plate glass with gold or silver lettering contrasting with the tone of the wall are an effective type of sign when fixed to a background of an interesting texture. They depend, as do all signs that wish to be received into good society, on a refined style of lettering and distinctive ornament.

Other types of directional signs are those that reflect from an external light source. Mirrors that throw the daylight through an etched panel and wayside notices studded with small glass buttons that light up in the glare of the headlights are examples. Unfortunately, the oldest directional notice boards, the sign-posts of our country, still remain unreformed, and of a character more suited to the pack-horse than the motor car.

Notes and Announcements

The "Quarry to Road" exhibit at the British Industries Fair, Birmingham, was planned to demonstrate the various stages in the making of a road, and included, in addition to sections showing the construction of several types of road from excavating to surfacing, and working the machinery for preparing the aggregate, crushing and grinding plant and other accessories. It was divided into the following main sections:

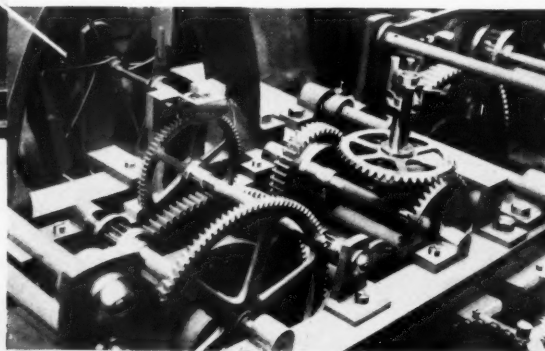
1. Quarry and gravel pit plant and accessories.
2. Road-making plant and accessories.



TOWER CLOCKS

CHIMING MACHINERY, CARILLONS, ETC.

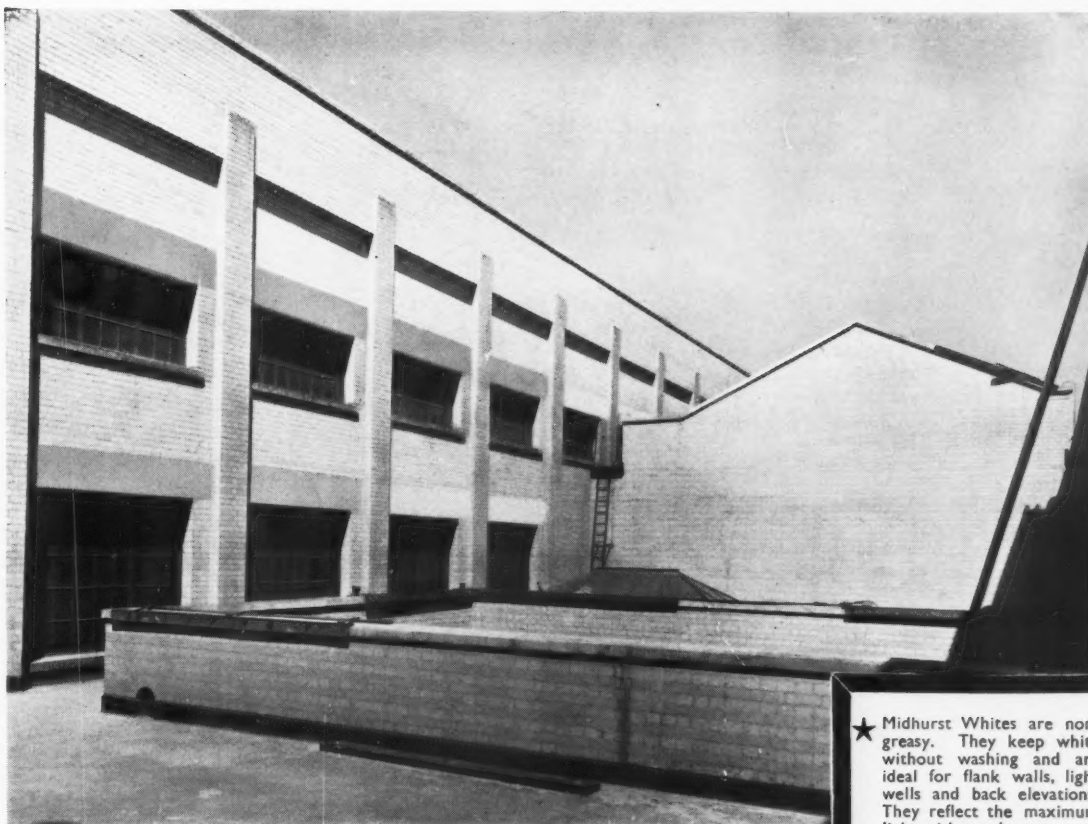
The efficiency and reliability of our Turret Clocks is reflected in the fact that they are to be found in notable buildings all over the world. We invite Architects to write us for any information required in connection with clocks and shall be happy to collaborate with them when designing towers, or to inspect any building and advise upon new installations, restorations or renewals.



Our booklet "Time and Chime" will be forwarded on request.

JOHN
SMITH & SONS

MIDLAND CLOCK WORKS, QUEEN STREET
DERBY.



Light-reflecting walls for London's latest power house

Midhurst Whites specified for the new Battersea Generating Station.

It is significant of the modern demand for light and cleanliness that Midhurst Whites are increasingly specified for great public buildings like this. The number of such Midhurst buildings is steadily growing throughout the country. ● The unrivalled light-reflecting quality of Midhurst Whites is not the sole reason for their acceptance by architects. As no other brick, they combine *all* the practical points shown here,★ together with a 75% saving in cost.

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

Midhurst Whites cost
£5 per 1,000.
Delivered Central London
site or pro rata to transport.

★ Midhurst Whites are non-greasy. They keep white without washing and are ideal for flank walls, light wells and back elevations. They reflect 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 and do not craze 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

THE MIDHURST BRICK COMPANY LIMITED, WINDSOR HOUSE, VICTORIA STREET, S.W.1.

'PHONE: VICTORIA 5551/2.

REVISED 6/2/33. 22

3. Roads and street surfaces and materials.
4. Kerbs.
5. Sidewalks and verges.
6. Drain-pipes, plant and materials.
7. Street lighting and signals.
8. Street accessories.
9. Road maintenance.

The exhibit covered about one and a half acres of open ground adjacent to the main hall and comprised twelve or more different types of road. Practically the whole of the reinforced section was laid with BRC Fabric No. 64, ordered from the British Reinforced Concrete Engineering Co., Ltd.

* * *

The illustration on this page shows an Eagle lectern, executed in Austrian oak. The base is constructed to an octagonal plan surmounted by a shaft to a cruciform buttressed plan, the whole supporting a swivel eagle carved in a natural treatment with feathered wings and body. The lectern is approached by an oak reader's stairway and platform.

This was executed, together with a pulpit, altar rails, and tablets embodying similar details, to the designs and plans of Messrs. Geo. M. Hammer & Co., Ltd., of Harringay, in collaboration with the architect, Mr. Webb, L.R.I.B.A., of Messrs. Webb and Gray, to his supervision and satisfaction, and was installed in Holy Trinity Church, Wordsley, Stourbridge, Worcs., on the occasion of the centenary celebrations, 1932.

Messrs. James Clark and Son have recently published a small booklet on glass under the title of *Decorative Glass Work*.

The booklet gives a considerable number of photographs of various types of glazing, ranging from kitchens, and laylights in garages, to extensive mirror work in restaurants and cinemas, and the exterior facing of the *Daily Express* building.

In view of the wide possibilities which glass has of looking vulgar, the illustra-

tions have been remarkably well chosen. They give some indication of the variety which glass offers as a decorative medium. The letterpress is full of useful information as to colours, thicknesses, sizes and types of the various glasses in which architects will be interested. The coloured polished and rolled opals are given, with advice as to some of the points to be considered in making a selection.

The booklet is presented intelligently, with all the information together and all the illustrations together.

Criticism may be said to be a form of praise, because it does not occur unless interest in good points stimulate one to wish for correction of the defects. Consequently, it may be regarded as praise of this booklet to suggest that in the matter of layout the appearance of the pages is somewhat spoilt by over-repetition of the slogan "Clarks for Glass," which tends, by frequent appearance, to overload the pages.

Architects will, of course, find that prices are not given, but for this there is a very good reason: namely, that this brochure deals not only with the material itself, but with the fixing of it, and any attempt to give prices of materials would be apt to be most misleading in many cases. The only omissions from the booklet, which possibly should have been given, are diagrams showing various methods of fixing which have been employed.

In spite of this, the booklet is well worth having, and architects and others would be well advised to get hold of it from



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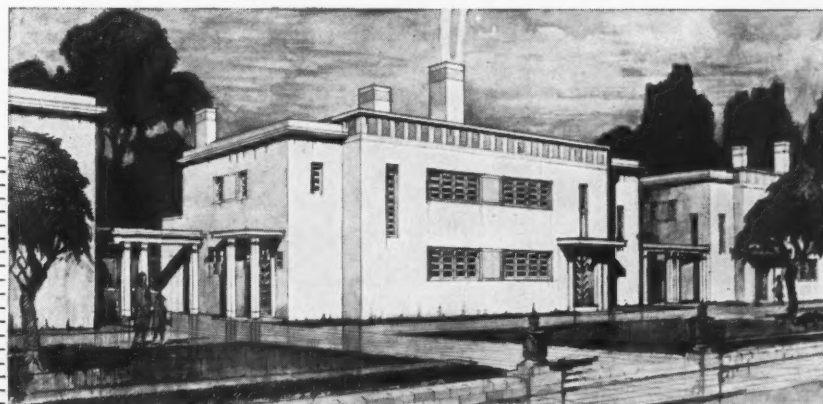


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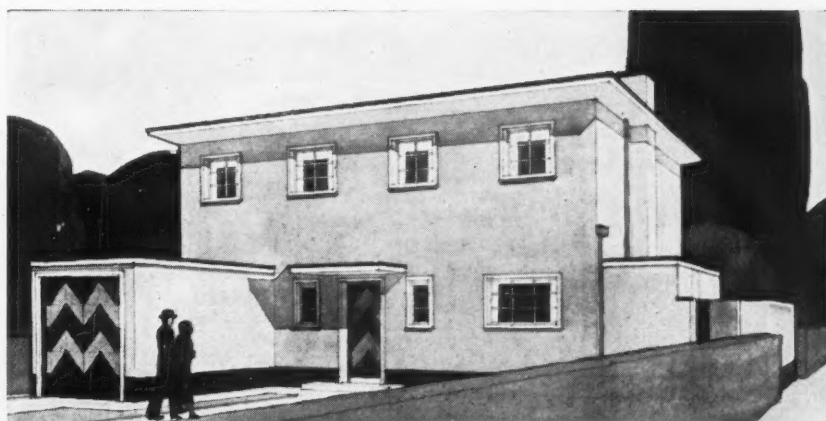
This background here and in the illustration shows the use of Gessotex. Particulars of Gessotex and Granotex sent on application.

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TRADE AND CRAFT.

The Architectural Review, April 1933.

Messrs. James Clark and Son, Limited, Blackfriars Road, S.E.1.

The general contractors for the flat at No. 14, Bell Moor, Hampstead, were Messrs. D. Burkle and Son, Ltd., who were also responsible for the joinery and furniture. Among the artists, craftsmen and sub-contractors were the following: T. W. Ide (glass), Troughton and Young, Ltd. (electric light fixtures), W. James & Co. (casements), Walter Knoll, Stuttgart (textiles), Merchant Trading Co., Ltd. (Tekko and Salubra wallpapers), Synchrochrome Company (clocks).

The general contractors for the new offices at Paddington Station were Messrs. Holliday and Greenwood. Among the artists, craftsmen and sub-contractors were the following: Keay, Ltd. (steelwork), Victoria Stone Co. (artificial stone), Henry Hope and Son, Ltd. (steel windows and ornamental cast iron panelling), Sankey Sheldon & Co., Ltd. (steel partitions), Limmer and Trinidad Lake Asphalt Co., Ltd. (asphalte), Samuel Elliott and Sons, Ltd. (panelling to dining room), Anselm Odling & Co., Ltd. (marble work), Gaskell and Chambers, Ltd. (bar fittings), Tomei and Son, Ltd. (ornamental plastering), Doulton & Co., Ltd. (sanitary fittings), Carter and Ainsley, Ltd. (ironmongery), Edison Swan & Co., Ltd. (electric light fittings).

The general contractors for Frances

Gray House of the Stepney Housing Trust, Ltd., Ocean Street, Stepney, were Messrs. Harry Neal, Ltd. Among the artists, craftsmen and sub-contractors were the following: Greenham Demolition Co., Ltd. (demolition), Thomas Lawrence and Sons (bricks), H. J. Major & Co. (tiles), Salter Edwards (asphalte), General Iron Foundry Co., Ltd. (metal gate), The Kleine Co., Ltd. (floors generally and balcony), Moreland, Hayne & Co., Ltd. (steelwork), The Trussed Concrete Steel Co., Ltd. (reinforced concrete foundations), Newalls Acoustic Products, Ltd. (sound proofing of one flat, as experiment), Wing and Webb (door and window furniture), G. A. Harvey & Co. (dustbins), Metropolitan Borough of Stepney Electricity Supply Co. (electric wiring, etc.), Birmingham Guild, Ltd. (lettering in front), John Lewis & Co. (dressers in kitchens and drying racks), The Commercial Gas Co., Stepney (gas supply, etc.), Walpamur Co., Ltd. (interior decoration), New Devices, Ltd. (valves between copper and bath), Bratt, Colbran & Co. (bedroom fireplaces), Smith and Wellstood, Ltd. (living room ranges), Empire Stone Co., Ltd. (coping stone), John Bolding and Son, Ltd. (sanitary fittings), Henry Hope and Sons, Ltd. (metal windows).

The general contractors for the extension to the National Portrait Gallery were Messrs. Leslie & Co., Ltd. Among the artists, craftsmen and sub-contractors were Edward Wood & Co., Ltd. (steelwork), French

Asphalte Co., Ltd. (asphalte), Crittall Manufacturing Co., Ltd. (steel sashes), J. Whitehead and Son, Ltd. (marble), J. Healey, Ltd. (pavement lights), J. and C. Bates, Ltd. (fireproof doors), The Kingsmill Metal Co., Ltd. (bronze work and window grilles), J. F. Ebner, Ltd. (wood block flooring), Diespeker & Co., & Co. (decorative paving), Turner Lord Ltd. (terrazzo work), Hampton and Sons, Ltd. (handrail), Richard Crittall & Co., Ltd. (heating installation), Harland and Wolff, Ltd. (lighting mains).

In the review of *Specification*, published by *The Architectural Press*, in the March issue, the price was incorrectly given as 12s. 6d. net. This should have been 10s. 6d. net.

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Sealed tenders endorsed "Tender for Mental Hospital Heating" must be delivered at the office of the undersigned, Town Hall, Brighton, not later than 12 noon on Monday the 10th April, 1933.

The Visiting Committee do not bind themselves to accept the lowest or any tender.

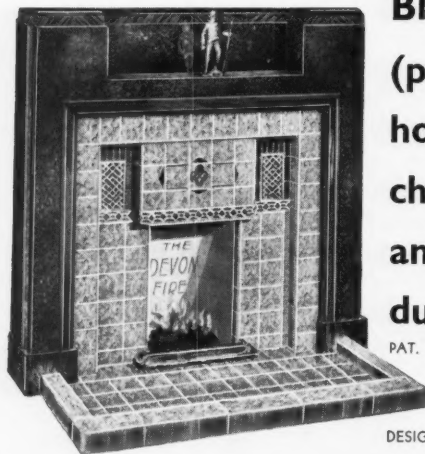
(Signed) JAS. H. ROTHWELL,
Clerk to the Committee.

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