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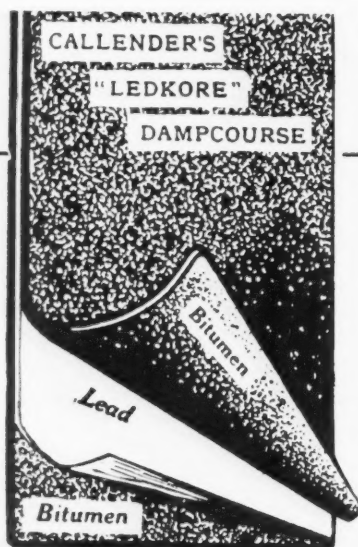
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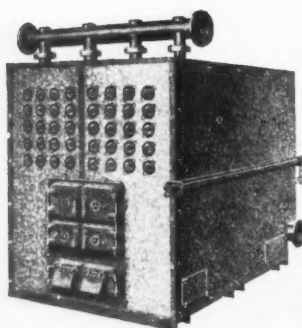
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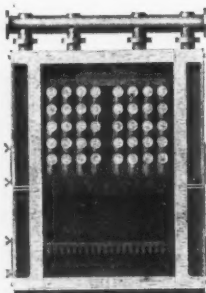
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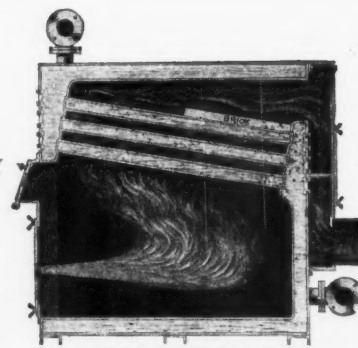
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THE ARCHITECTURAL REVIEW

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August 1933

CONTENTS

	PAGE		PAGE
MIXED METAPHORS AT CHICAGO <i>By Douglas Haskell</i>	47	BOOKS :	
ROYAL MASONIC HOSPITAL, RAVENS COURT PARK, LONDON. <i>Sir John Burnet, Tait and Lorne, Architects.</i>		Should Architects Build More Houses? <i>By R. A. Duncan</i>	64
<i>Foreword by Lord Wakefield</i>	51	THE BOOK OF THE MONTH:—	
<i>Idea by Sir D'Arcy Power</i>	53	What is Wrong with Architecture? <i>By W.</i>	
<i>Plan by Sir John Burnet, Tait and Lorne</i>	53	H. Auden	66
<i>Structure by S. Bylander</i>	54	Books Received	66
<i>Equipment by J. Stinton Jones</i>	54	ENGLISH MEDIEVAL EFFIGIES	67
COMMUNAL DRAWING BY CHILDREN <i>By Alma Faulkner</i>	59	A FREE COMMENTARY. <i>By Junius</i>	68
THE LONDON SCHOOL OF ECONOMICS, Trehearne and Norman, Preston and Company and A. S. G. Butler, <i>Joint</i> <i>Architects</i>	62	THE ARCHITECTURAL REVIEW SUPPLEMENT.	
ANTHOLOGY :	Page 79	FROM ANGLES TO BODY CURVES. <i>By Baird Dennison</i>	71
MARGINALIA :	Page 80	THE CRAFTSMAN'S PORTFOLIO.	
TRADE AND CRAFT :		No. 80. Hospital Equipment at the Royal Masonic Hospital. <i>Architects: Sir John</i> <i>Burnet, Tait and Lorne</i>	73
		An Architect Replies to a Manufacturer. <i>By J. R. Leathart</i>	Page xlv

Plates

THE AVENUE OF FLAGS IN THE WORLD'S FAIR AT CHICAGO	Plate i	LOOKING DOWN ONE OF THE MAIN STAIR- CASES OF THE WARD BLOCK AT THE ROYAL MASONIC HOSPITAL	Plate iii
THE BACK OF THE ADMINISTRATION BUILD- ING AND ONE END OF THE WARD BLOCK AT THE ROYAL MASONIC HOSPITAL, RAVENS COURT PARK, LONDON. <i>Designed by</i> <i>Sir John Burnet, Tait and Lorne</i>	Plate ii	A DESIGN IN TWO COLOURS FOR PRINTING ON COTTON FOR CURTAINS. <i>Designed and</i> <i>printed by pupils of the Godolphin and Latymer School,</i> <i>Hammersmith, London</i>	Plate iv
		AT CLOSE RANGE. LATE SIXTEENTH-CEN- TURY SCULPTURE AT GREAT BRINGTON, NORTHANTS	Plate v

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THE AVENUE OF FLAGS in the World's Fair at Chicago. The first question that an Englishman will ask about the Chicago World's Fair is how does it compare with Wembley? The answer is that if the Chicago Fair had been held in 1924 it would have been in the classical style as used at Wembley in that year. It is all a question of fashion. Much of the "jazz-modern" of the Chicago Fair of 1933 is no more permanent and satisfying than was the plaster and concrete pseudo-classicism of Wembley. The architectural importance of the Fair lies in what it augurs for the future. The pseudo-classical is obviously out and the jazz is coming in. More often than not the jazz is pleasanter because it is simpler and more straightforward. And even business men have taken it up.

As the traveller passes down the track of the Illinois central railroad, which may be seen going diagonally across this picture to the



right of the avenue, he will be staggered at the variety of colour in the different plywood, plaster board and asbestos cement coverings placed on the steel pavilions. Colour is used in the Exhibition to make up for æsthetic shortcomings. So brilliant do the buildings appear that, as Mr. Haskell writes in his article on the next page, hawkers at the gates do a thriving business in coloured spectacles "to protect your eyes against the sun and the buildings." At night the colour effect is brightened by neon lights ranged in channels of purple and vermilion against the buildings, so that their shadows are reflected in the lake which extends all along one side of the Exhibition grounds.

On the left of the illustration may be seen the Swedish pavilion, about the best and simplest in the Exhibition. The flags down the avenue are purple.

PLATE i

August 1933



Mixed Metaphors at Chicago

By DOUGLAS HASKELL

CHICAGO has plenty of space. To one side lies Lake Michigan, to the other an empire of prairie under a merciless sun. After her last Fair, Chicago developed a city plan that provided a broad strip of green between the Lake and the palisades of her buildings: Jackson Park. This arrangement alone would suffice to give the city a regal air, compared to cramped New York, hunched up on her islands. Chicago is actually only a hundred years old; New York is older than some of the capitals of Europe, including, I believe, Berlin.

The strip of lake front that constitutes Grant Park extends southward in what is now the Fair, three miles long. And these three miles are a sight the like of which Americans have never before seen. Riding by on the tracks of the Illinois Central Railroad, the visitor is struck less by the curiousness of the new shapes than by the astonishing combination of colour. At the gates, the hawkers do a thriving business in coloured spectacles, to "protect your eyes against the sun and the buildings"!

This colour is put on in a manner never observed before, namely, as if the individual walls of the structures were all posters. Thus the central Hall of Science has some of its walls yellow (in two shades), some striped blue and white; the exedra-shaped entrance, the culmination of the "Avenue of Flags," is purple blue with projecting pylons or buttresses of pure dazzling white. The tower of the Hall of Science has one ultramarine blue side and one vermilion red. The Electrical Building in its main curve is chiefly vermilion red, with green mercifully covering the unsuccessful sculptured plaques; a wing is yellow, and the adjoining Social Science Hall blue. To the rear is a freak, Raymond Hood's notion of a formalized Italian garden or hedge form, magnified to equal the pylons of his building in height, all built of plaster, and coloured a biting Paris green.

Only tinted glasses can give this palette—every colour at the most intense pitch—any unification. It "knocks your eye out." What harmony there was was disrupted by the exigencies of the Fair management, which added new structures after schemes had already been finished, to the complete disturbance of the results. This was necessary in the name of rented space, in a Depression.

The poster principle was itself adopted in an emergency, because the fact was becoming apparent that the structures, haphazardly placed and individualistic in form, were making the picture chaotic.

A single colour master was put in charge, Joseph Urban, noted as a designer for the Follies. Yet in unifying the Fair as a whole, his poster procedure must be said to have pulled apart the individual buildings. What had not already been fretted away in the jagged forms was frazzled by the disparate hues. Certain few structures, such as the Agriculture Building, by Brown and Bennett, that had possessed a degree of repose, were completely destroyed.

This Fair was erected as a carnival, employing the popular arts: the poster art for colour, the temporary construction method of Coney Island, the night-sign as a source for lighting, the arts of stage design for settings. It is therefore not interior to its nature to judge it as architecture in the school-book sense. And yet even effigies, such as those employed in Bali, can be of consummate art as well as gaiety. The architects of the Fair are found, upon examination, to have had no very clear guiding ideas. The Hall of Science, by Paul Cret, is an agglomerate, with its main hall the most modern version in general disposition of the Renaissance palace rather than an exhibition hall, its tower an American variant upon towers of public buildings in modern Sweden or Holland. The wall to the court side, with its prismatic light coves and stencilled pattern (see page 48) is true to the "cardboard" construction, and at night very beautiful in illumination. Yet the entrance contains forms too closely allied to the stone work practised by the same architect in Philadelphia on the approaches to bridges. Eclectic once, eclectic always. There is in architecture something analogous to mixed metaphors, that can greatly reduce the pleasure, for a perceptive man, in displays intended entirely for light-hearted moods. In the Chrysler Building (see page 49), greatly admired by many visitors, the disparity is reduced. There are only two elements: the building, with its clean circular plate-glass exterior, and the pylon structure above, that could be lifted away intact without damage to the essential structure. There is in the United States only one architect who has demonstrated his ability to unite gay, romantic exuberance with a sense of the organic: and that is Frank Lloyd Wright. But Wright, though a Chicagoan, or because of it, was excluded from this Fair with some emphasis, to the considerable damage of the Fair.

The result is hence more curious than beautiful,

MIXED METAPHORS AT CHICAGO



and everywhere restless, like Carl Sanburg's zig-zag railroad. The only *restful* building, apart from the historic replicas, is the very simple, unassuming pavilion of Sweden, in tan stucco with nickle trim and door framing in blue.

When we reach the interiors, we encounter what for the United States is a miracle of discipline. The exhibitors were actually prevailed upon to dispense with all hunting, fluff, potted cedars made out of paper, and other favourite appurtenances. The displays are excellent. Even an entirely commercial building, such as that of the Sears-Roebuck Company, arranges its displays with complete good taste and lack of irrelevance. For showing the object itself, or the best representation of it, and concentrating the attention upon *that*, there was great use of the diorama, the wax model, and the cut-away model. The modern public responds to the kinetic; and instead of

wasting this response upon moving signs or changing electric lights, it is here permitted to see everything that could move moving, from old trains to a brush properly rotated over the teeth. In the General Motors Building a car is completely assembled; in the Communications Building a telephone exchange is put through its operations with as much of the mechanism visible and explained as the public can understand. For amusement there is scrambled speech, and "third-dimensional sound," giving illusions as to the direction from which the sound issues. In the display of the Mayo Foundation there is the "transparent man," built of cellon, and arranged with the aid of interior illustration to display the shape and location of the organs. The medical displays in general are of a sort to encourage the hope of a long life. The Wellcome Research Institution from England have a very neat, dignified, clean booth, with transparencies depicting the progress in the battles against various forms of disease.

To describe the exhibits, the heart of the Fair, would, of course, in this space be impossible. The exhibition spaces are extremely various in shape and in finish, but certain unifying procedures were observed. Colour is regulated to be bright and attractive where the displays themselves are drab, or to retire behind the busier and brighter exhibitions. In some degree the ceiling colour, as in the Hall of Science, is used as an aid in identifying the class of exhibits. Booths with commercial displays are equipped



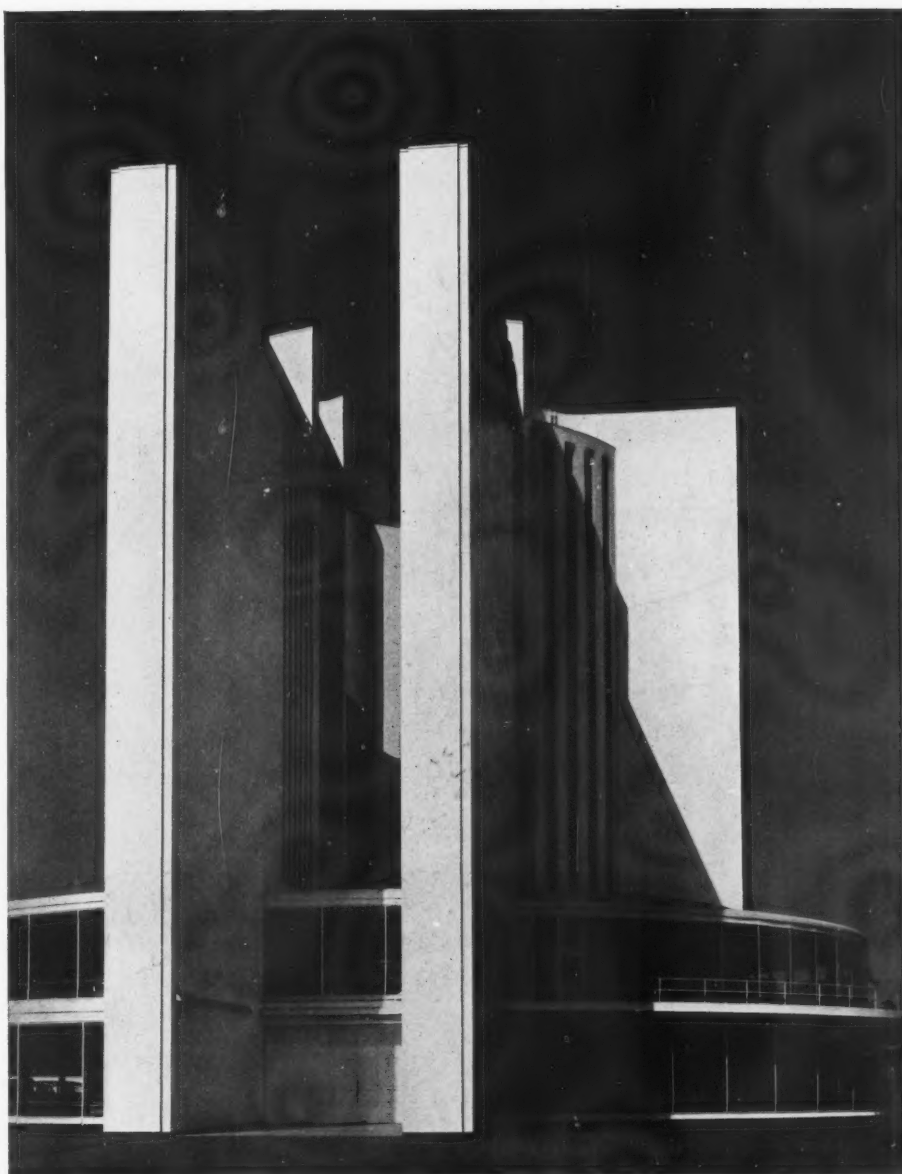
Above. The Court of the Hall of Science. Architect: Paul Cret. This building "is an agglomerate, with its main hall the most modern version in general disposition of the Renaissance palace rather than an exhibition hall, its tower an American variant upon towers of public buildings in modern Sweden or Holland." *Right.* A detail of the Swedish Pavilion. "The only *restful* building, apart from the historic replicas, is the very simple, unassuming pavilion of Sweden, in tan stucco with nickle trim and door framing in blue."

with a running shelf at a convenient height for cut-out letters bearing the firm names, with cove illumination. Large wall areas, as in the General Exhibits Building, are given change of colour to avoid dullness, but not enough to constitute an interest in itself detracting from the display. Colours and flat shapes take the place of all ornament in the show, which is built, so to speak, of cardboard. Only one exhibitor flagrantly violated the spirit—a manufacture of business machines such as are used principally in banks. His Corinthian plaster columns may give his banking customers the required sense of aloofness, but hardly in a very dignified manner.

The Fair is perfectly lovely at night. There is every variety of light. Especially successful are the neon lights placed in channels to illuminate building exteriors. The purple blues and the vermillion reds, so harsh in the daytime, are fairly dissolved and float. Flood-lighting picks out other walls, and the chaos of the angular shapes is softened or lost. Street fixtures include wheels and snow-flake forms made of the new long incandescent tubes. Varicoloured changing light shines through the stencils on the Science Hall; coloured searchlights play in the sky.

In the 600-foot girder towers of the Skyride the elevators are moving points of light, while star-like spots mark the intersection of cables. The water in the lagoons reflects these various changing hues, and sky-rockets complete the enchantment.

As an example to the building industry, the Fair has only indirect worth. The structural materials are steel framing with a covering of plywood, plasterboard, or asbestos cement sheets. The plasterboard was found cheapest. All these materials can be salvaged. Floors are supported on open truss joists covered with steel channels. In parts plywood lies directly on the joists. Air conditioning is used in many of the buildings, the whole space between the ceiling and the floor being available by virtue



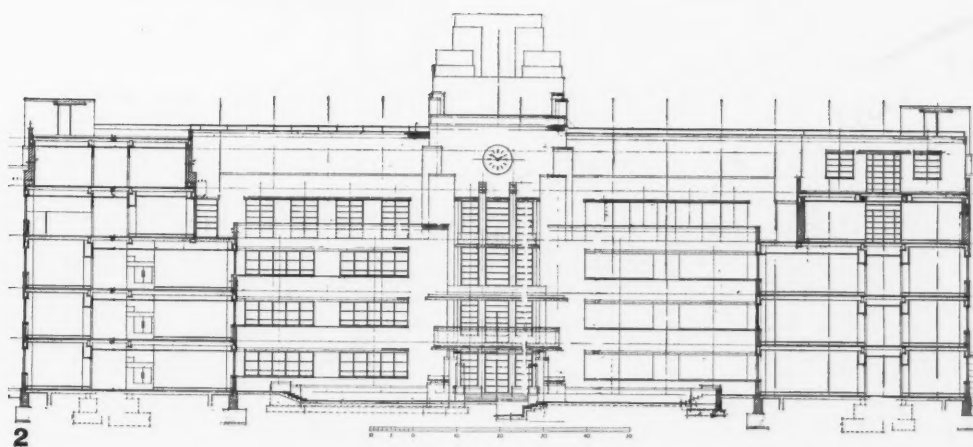
The Chrysler Building. "There is an architecture something analogous to mixed metaphors, that can greatly reduce the pleasure, for a perceptive man, in displays intended entirely for light-hearted moods. In a structure such as the Chrysler Building, greatly admired by many visitors, the disparity is reduced. There are only two elements: the building, with its clean circular plate-glass exterior, and the pylon structure above, that could be lifted away intact without damage to the essential structure."

of the open joists to serve as part of the system of flues. The Transportation Building has a suspended dome, of which much has been made, but the building is so hideous as to hold interest mainly for engineers.

In one small part of the Fair the architecture of the future is actually forecast. There are a number of houses, one among them being actually of the new "prefabricated" type. This house, built of standard panels, steel-clad, with an insulated interior, is already actually on the market. The architect is Howard Fisher. The desirable characteristics of the interior show that, with tolerable business conditions, the fabricated house will be a decided success. It might not be inaccurate to predict a growth for it as rapid as that of the automobile.



1. One end of Ward Block of the Royal Masonic Hospital, Ravenscourt Park, London. The picture shows the sun balconies and escape staircase.
 2. The architects' working drawing of section AA, the south elevation of the Ward Block.



ROYAL MASONIC HOSPITAL

By Lord Wakefield

THE work of twenty-five years finds fruition in the opening of one of the finest hospital buildings in the world. Expressing Freemasonry in a structure of dignity and beauty, erected to the glory of God and in the service of Brethren of the Order, it carries into effect something of what we understand as our duty. It has been my personal pleasure and privilege to be connected with institutions which have been enabled to work on novel lines, and adapt all modern developments for the science of healing. I have had the pleasure of seeing buildings of beauty and utility erected in surroundings that afford consolation and delight, that have at the same time lost nothing of their efficiency in the service of the sick. That is a great privilege for any man.

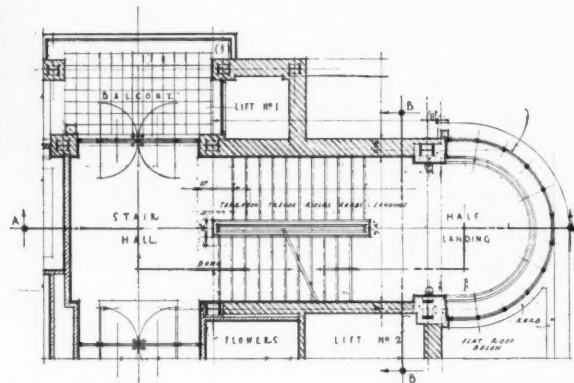
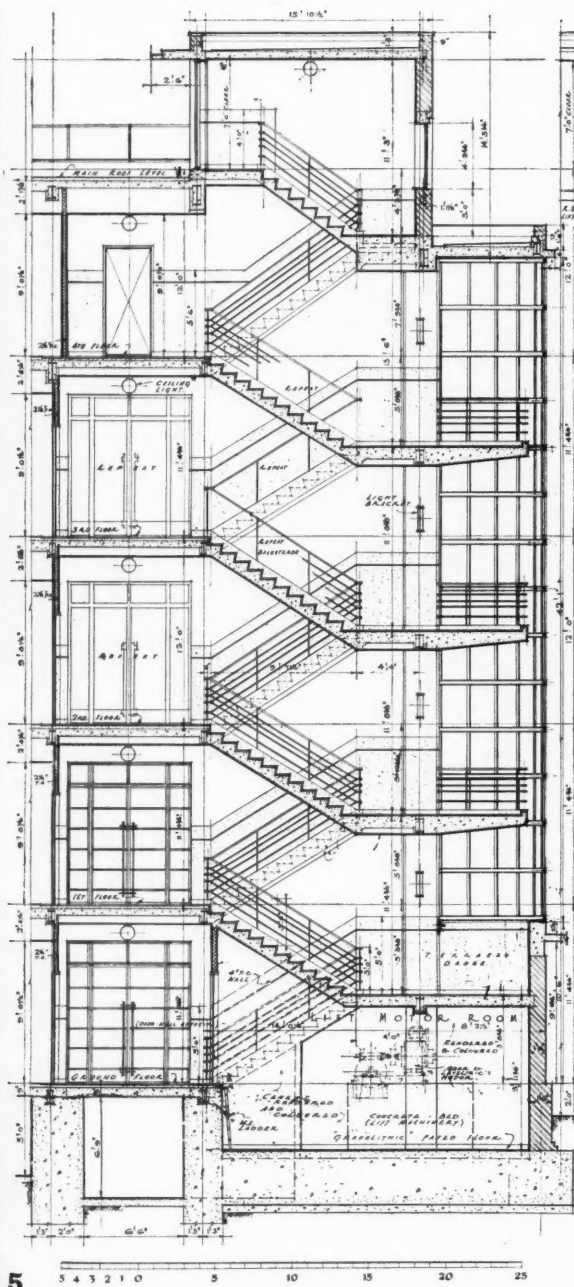
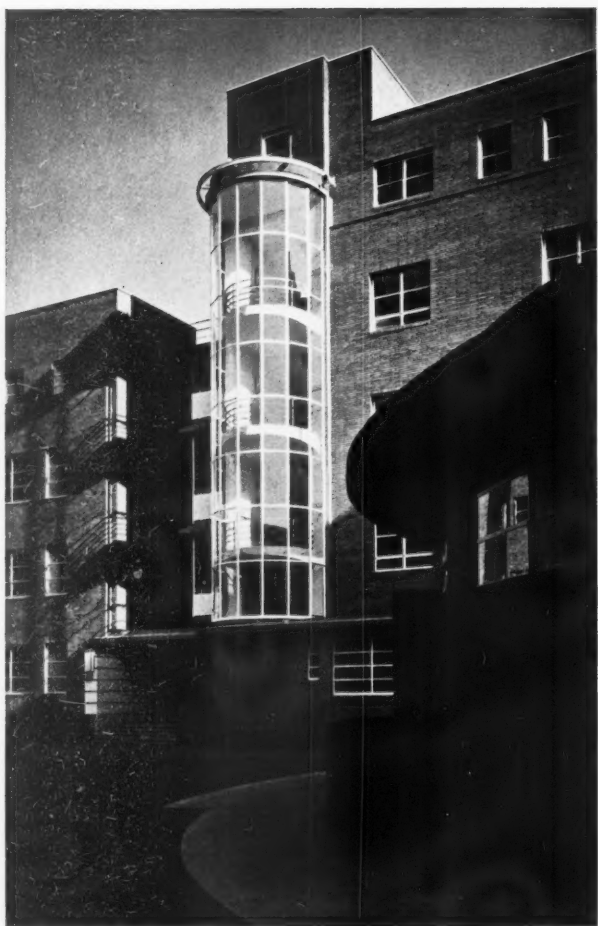
The new Royal Masonic Hospital is just such an instance of noble work planned on a generous and delightful scheme which will assist in the work of healing. The architects, engineers, and all those whose technical skill has combined with the work of the medical staff, and those responsible on the lay side for the development of the scheme, have the right to be proud of their handiwork.

Art and architecture have rendered signal service to practical utility. When as a layman I look at this new building I see in its lay-out wonderful skill in design. Humanity in its service for the sick is everywhere suggested, and without aggressive emphasis. I see magnificent work as architecture graced with those delightful pillars at the entrance, whereon Mr. Gilbert Bayes has conveyed the delicate suggestion of work for suffering humanity in his symbolic figures of Healing and Health. The patient or his sorrowing friend entering the noble, dignified and beautiful entrance hall cannot but be momentarily forgetful of sickness or distress. Mr. C. L. Doman's delightful design in low relief, once again quietly emphasizing

the service for the sick which humanity must always readily afford, strikes the eye of the visitor with comforting and quiet assurance as he ascends the staircase. Psychology plays its true part.

A most distinguished physician of European repute tells us that it is one of the finest hospitals, if not the finest, that he has ever seen; we who are in part responsible for it in the service of our subscribers must be content with modest agreement. But I myself believe that the medical profession is absolutely right when it says that all that medical skill and architectural and engineering knowledge could supply have in the most ample and yet reasonable measure been incorporated in the new hospital. Equally certain am I that art and architecture, and even engineering, have not unduly asserted themselves, but have been content to serve as handmaids of practical utility. To give just one instance. From the beginning we have begged for light and air, for ample open spaces and encouraging conditions for convalescents in the service of the sick. Look at those splendid ward windows, the engineering triumphs of the balconies, the broad spaces of the roofs, and the delightful lounges where convalescents may rest and gossip if they will, and there is justification for what I say. I have used the word "Humanity." I see an instance of it in those pleasing little rest rooms for nurses which adorn each ward section.

I need say no more. The medical world will bear testimony to the wonderful theatre arrangements and the various scientific sections. I can conclude by adding that I know our subscribers will be proud of their hospital, not only because it is in itself a glorious building—and they have every right to be proud of it—but because they will feel that all this beauty and wonder of design are dedicated to their sick Brethren and their families.



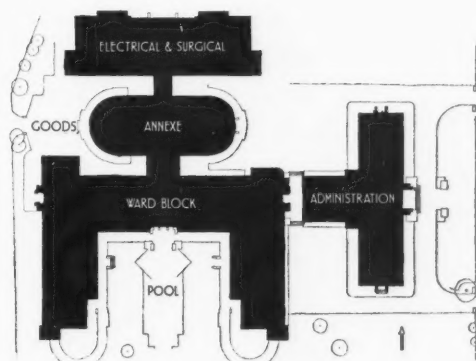
3. A detail of the Ward Block showing the doctors' entrance and the staircase, the casement windows of which are of glass throughout. The metal cornice forms a hanging for window cleaning cradles. **4.** is a back view of the Administration Building and the staircase of the Ward Block. The longitudinal section of the staircase is illustrated in **5.**, and a typical floor plan of the Ward Block in **6.**

IDEA

By Sir D'Arcy Power

THE promoters of the scheme have built a hospital which for the present is *nulli secundus*. It is planned to accommodate the patients in the atmosphere of home rather than of an institution. The old type of ward with many beds is replaced by rooms containing one, two, or at most four beds. Each room is provided with a fixed basin with hot and cold water, windows with glass of such a nature that the patient can see what is going on outside and yet cannot himself be seen by those who pass by, lockers of special design so made as to be easy of access without strain or unnecessary movement, and beds just high enough for the occupant to see out of the windows and yet sufficiently low to ensure their nursing efficiency. Each room, too, is soundproof, lighted by carefully shaded electric lamps and provided with a system of lights instead of bells by which to summon the nurse, and for each light there is a corresponding tell-tale to show that it has acted efficiently. Each room, also, has the temperature regulated to suit the exigencies of the illness and all are decorated in restful colours without those patterns on the walls which the patient might weave into shapes and sights unholy during the dreams of his delirium. His periods of convalescence, too, are provided for in spacious and extremely comfortable lounges. The children are placed in wards suitably decorated and mostly of glass with a nurse's room from which the occupants can be watched unobtrusively. The long corridors are well lighted and means have

been taken to make them so quiet that there is not even an echo, whilst access to them is provided by silently working lifts as well as by staircases. Special attention has been given to the construction of the operating theatres; for economy in use they are arranged in two pairs—four theatres in all—with appropriate rooms for the surgeons, anaesthetists and nurses. The sterilizing plant is of a type which has as yet been but little used in England. It adds greatly to the comfort of everyone working near it. Of "the enclosed type" and built of stainless steel, there is no escape of steam even when it is working at full pressure. Cleanliness is thereby ensured, for there are no damp walls to collect dust and dirt. In like manner much attention has been given to the furnishing of the X-ray and electrical departments as well as to the accommodation of patients suffering from diseases of the throat, nose and ear. Neither has the comfort of the nursing staff been overlooked. Well-appointed rooms are provided for their use whilst on duty; rooms where they can sit during their leisure; rooms which have curtains in place of doors to enable them to attend more quickly to any sudden call. Much, therefore, has been provided to make a perfect hospital, but there are still some wants to be filled. A Nurses' Home must be built in the immediate future and there should be a chapel, not necessarily consecrated to the sole use of the Church of England, for Masonry embraces men of every creed.



7. Block plan showing the relationship of the buildings.

PLAN

By Sir John Burnet, Tait and Lorne.

THE design of the Hospital is a complete departure from traditional forms; in fact it is one of the few really modern hospitals in the world today. The medical, surgical and nursing requirements have been satisfied as seldom before. Large glass areas to the windows, wide corridors, a generous sense of space and the logical sequence of Departments and units within Departments have dictated the design. In other words, the Hospital has been designed from the inner requirements outwards rather than from a preconceived idea of what the Hospital should look like on

the outside, and making the conditions fit these as best they could.

The site of the Hospital consists of about four acres bounded on the east by Ravenscourt Park, on the south by Ravenscourt Gardens, on the west by a private lane forming a right of way, and on the north by Ravenscourt Park.

The buildings consist of a group of four connected together by glass enclosed links protecting the occupants from the elements. The four units consist of the Administration Building, the Ward Building, the Surgical and Radiological Building, and the Annexe Building.

The Administration Building, four floors high and T-shaped on plan, houses the main entrance hall, the board room and the honorary secretaries' rooms from which the Hospital is governed, the offices wherein the clerical and financial details of the Hospital are dispensed, the reception rooms for functions of the Hospital and the Craft, and suites of rooms for the resident doctors, the Matron and the Assistant Matron.

The Ward Building, five floors high and U-shaped on plan, is placed so that the inner part of the U forms a court facing south. The majority of the Ward rooms are arranged around this Court to obtain the maximum of sun and quiet. The ground floor and the three floors above are devoted entirely to Wards and their attendant rooms, each floor being divided into two equal parts, each part forming a complete nursing unit consisting of four-bed wards, two-bed wards and single-bed wards, each nursing unit having in addition, two bathrooms, two sluice rooms, two sink rooms, a ward kitchen, a patients' clothing store, a flower room, a Sisters' room, a large unobstructed open air circular balcony 35 ft. in diameter facing south, and between each nursing unit on the same floor a recreation room for the use of convalescent patients and visiting friends. On the third floor facing south are placed the Children's Wards, largely enclosed in glass. On the fourth floor are the main kitchens for the Hospital, provided with lifts communicating to all Ward kitchens directly under. There are also in the main kitchens provision for two small Kosher kitchens for the Jewish patients and a large Diet kitchen.

The Surgical and Radiological Block, three floors high and rectangular on plan, houses on the ground floor the dining rooms for Sisters and Nurses, with serving pantries between. The first floor houses the Departments for Electrical treatment divided equally into the Radiological Department and the Physiotherapy Department.

On the second floor are the operating theatres with their attendant offices and rooms. There are two operating suites consisting of anaesthetic rooms, operating theatres and sterilizing rooms, and in between the two groups of operating theatres are placed a plaster cast theatre and an X-ray theatre. Common to these operating theatre groups are suites of rooms for the surgeons, theatre sisters, etc.

The Annexe Block, five floors high and rectangular on plan, houses on the ground floor, towards the east, the reception hall for ambulance patients and the necessary offices attendant upon these; on the west of the ground floor the main boiler rooms and ventilation and electrical rooms for the whole group of buildings. On the four upper floors are rooms common to both the Ward and Surgical groups (hence the name Annexe) such as linen stores, large sterilizing rooms for sterilizing dressings and gloves, and the Dental department, etc.

The construction is fire resisting throughout, obviating almost entirely any fire risk. The framework of the buildings is steel carried on concrete foundations. The floors are concrete, the exterior walls brick, the partitions hollow terra cotta blocks. The roofs are of concrete finished with asphalt and flat to allow their use as open air spaces for patients when required.

The operating theatre groups were developed in collaboration with the surgeons concerned, and form one of the most modern groups of operating theatres in the world today.

The Hospital will cost approximately £335,000, including building, equipment and furniture.

STRUCTURE

By S. Bylander

A PARTICULAR feature of the Architects' design is the four sun balconies at the end of the two Ward Block wings, and the semi-circular projecting bay windows of the staircase landing on the opposite side of the building. The Administration Block is featured by projecting balconies and a lofty interior hall. The permanent water level is found only about eight feet below the general ground level of the site, and the construction of deep basements was, for this reason, avoided.

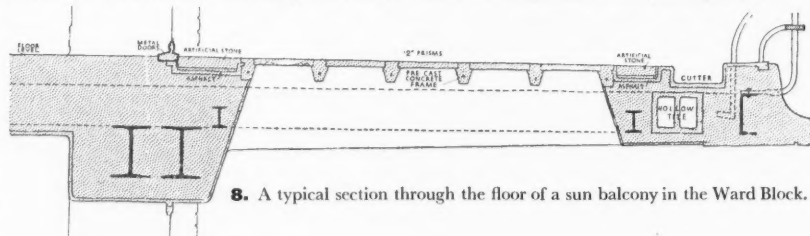
A small basement was built for the boiler house in the Annexe Block, and a reinforced concrete tank to avoid flooding. Shallow floating foundations on a sandy sub-soil form support for the buildings. The foundations under the external walls are continuous and reinforced top and bottom to support the floors and walls. The internal foundations are individual to the pillars which, in turn, support the floors and roofs. The heaviest pillars are in the Annexe and support the mechanical equipment such as bed-lifts machinery, water tanks, and penthouses. In conjunction with the foundations, tunnels were built under the ground floor to the various blocks and the mechanical and electrical services. These tunnels are only intended for the use of mechanics in charge of the heating, mechanical and electrical equipment, and the lift machinery. The structure is isolated by a dampcourse on the soil, and the reinforced concrete and asphalt mat is constructed over the entire area of the buildings below the ground floor. The steel frame is constructed to comply with the London Building Act for Steel Frame Buildings. The steelwork forms a rigid frame, and the pillars support the upper walls as well as the floors and roofs. The walls are made relatively thin as they are not supporting the loads and the outside wall line is varied to suit the architectural design. Beams are placed over walls and partitions to obtain unobstructed ceilings in wards and important rooms; in other rooms, visible beams have been fixed.

The steel frame was riveted in conformity with the London Building Act. The pillars consist of I-beams with flange plates, the steel being entirely encased in concrete and brickwork without any hollow spaces. Shallow steel beams support the projecting balconies and canopies. The semicircular bay windows to the staircases on the Ward Block are of reinforced concrete cantilever construction. The window frame is attached to the semi-circular concrete landings and the vertical bars of the window are self-supporting for the entire height of the bay window. Small balconies in reinforced concrete and supported on solid steel welded pillars are also a feature of the Ward Block.

The most interesting part of the structural steel for this building is the sun balconies, measuring about 30 ft. in diameter. These balconies consist of welded steel girders 12 in. deep and 12 in. wide with metal $1\frac{1}{2}$ in. thick. They support the cantilever loads and the total weight is about 600 tons. The floors in these balconies are finished in concrete slabs overlying an asphalt dampcourse. The floors and roofs throughout are fireproof and built in hollow tile and reinforced concrete with large spans. The hollow tile type of floor is adopted to assure lightness and flush soffit to the ceilings over the rooms. This is the most economical and effective method of obtaining strength and durability, as well as economy of construction. The steel framework of the floor was encased in concrete as

a protection against fire and to form the desired lines for architectural treatment. This casing is secured by wires so that in case of fire it would remain attached to the members protected. The slabs forming the canopies and balconies supported on steel beams, are also in reinforced concrete, the upper side being covered with asphalt. Edges with architectural mouldings to the canopies, etc., are provided throughout and finished in concrete, specially surface treated to show the structural materials. The floors are laid to take light hospital loads, except in the case of stores and services where the floors are of greater strength. A feature of these floors and balconies is that reinforcement is placed in the concrete to secure strength and permanence. By the introduction of reinforcement, particularly crosswise, temporary concentrated loads can be supported without cracking the floors and increasing the cost of

maintenance. The tiles are generally 10 in. by 10 in. on plan and of a depth suited to the thickness of the floor. The space between the tiles was filled with ribs of fine strong concrete, reinforced, and one or two ribs were placed crosswise in each panel to assure distribution of the load; $1\frac{1}{2}$ in. concrete is placed on the top of the tiles to receive the floor finish which is generally 3 in. thick, and contains the electric conduits and other services. The spans of the floor panels are generally 14 ft., and in many cases 24 ft. In no case are solid brick internal walls used except as enclosures to lifts and in exceptional instances where brickwork is required. For large rooms and corridors suspended ceilings are slung from the floor above in order to secure a flush ceiling at the required level and to conceal the services. These suspended ceilings are built of steel wire hangers, steel bars and expanded metal, and plaster.



8. A typical section through the floor of a sun balcony in the Ward Block.

EQUIPMENT

By J. Stinton Jones

THE mechanical installations embody the heating and hot water services, also requirements of the main kitchen, ward kitchens, sterilizing equipment, ventilation, disinfection, and incinerator. The whole of these services are supplied from a centralized boiler plant, comprising economic type tubular boilers, equipped with automatic oil firing, together with the necessary vacuum pumps and boiler feed pumps. The heating services are on the Aquavac or water vapour principle, which ensures the heating installation services being under a vacuum when in operation. The system is sectionalized so that any main or sub-main section of the buildings can be isolated. Steam services to the cooking and sterilizing apparatus, also the air conditioning plant supplies, are through separate steam mains, while the whole of the condensate from the heating and other services is drawn back to the boiler house by means of special vacuum pumps, which discharge the condensate into a hot well, for boiler feed purposes, or, when required, directly into the boilers. The dressings and instrument sterilizing equipment is all of the built-in type. The disinfecting plant is in the basement, articles being brought directly into the department by means of a lift, while disinfected articles are taken through a separate section to another lift. All bins for waste matter are washed by steam and disinfected hot water in a special department, near the incinerator. Care has been taken to prevent smoke or solid particles escaping from the incinerator into the outer air. Ventilation is by natural means, except in the operating theatres, where there is a fully equipped air conditioning and humidifying plant, allowing 12 complete changes of air per hour. Conditioned air is maintained at the required temperature, and in addition, bracket type radiators have been installed, so that the temperature in the operating theatres may be raised rapidly when required. There is a full equipment for surgical bath treatment. The kitchens are equipped with apparatus of vitreous enamelled iron and stainless steel. There are

special departments for Kosher cooking, and dietetic services, a cold storage plant and individual refrigerators. The lighting for the operating theatres is supplied from three independent sources, two from the supply company's mains, and one independent storage battery. The change-over from one supply to another, in the event of a failure, is automatic. The cabling for the operating theatre section services is on the ring main principle. The corridor and stair lighting is so arranged that in the event of a failure on the supply company's mains, alternate lamps are automatically connected to the battery supply. In a similar manner a night light in every ward would be connected on this emergency service. The fire alarm system is unique, being carried out by visible signals only. In the event of a fire an alarm push is actuated, which automatically illuminates large power red lamps throughout every part of the buildings not occupied by patients. In addition, visible and audible indication is given to the principal members of the staff, engineering department, and the hall porter, showing from which point the fire alarm signal was given. There is a system of coloured signs, worked in conjunction with the hospital telephone which summons principal members of the staff in a few seconds from any part of the buildings.

Wireless has been fitted, which serves every bed, the volume of reception being controlled separately in each nursing unit, from the Sister's office. For the Radiological Department and Sun Treatment there is a separate system of cabling, permitting of the various voltages required, and both alternating and direct current supplies. There is a full service of electric lifts; they include two large bed lifts, also lifts for passengers, food trolleys, clean linen, soiled linen, kitchen waste, and special bins for ward and operating theatre foul dressings, etc. The drainage and sanitary installation throughout is on the one-pipe system. Precautions have been taken, by means of automatic devices, to prevent any surcharge in times of serious flood. The electrical and mechanical services are so arranged that they can be controlled by one man.



The back of the Administration Building and one end of the Ward Block showing the balconies, at the Royal Masonic Hospital, Ravenscourt Park, London.

Sir John Burnet, Tait and Lorne,
Architects.

PLATE ii

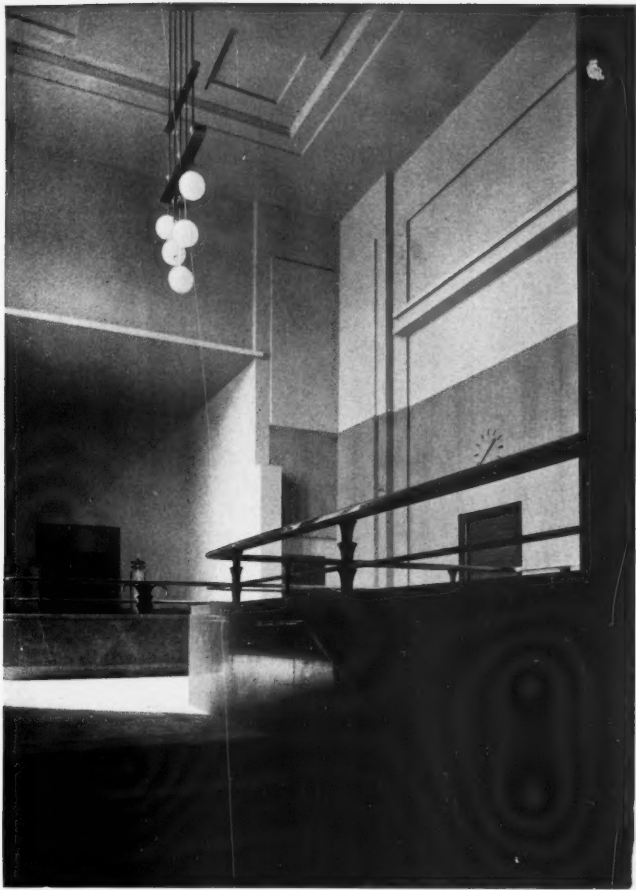
August 1933

Looking down one of the main stair-
cases of the Ward Block at the Royal
Masonic Hospital.

PLATE iii

August 1933





9

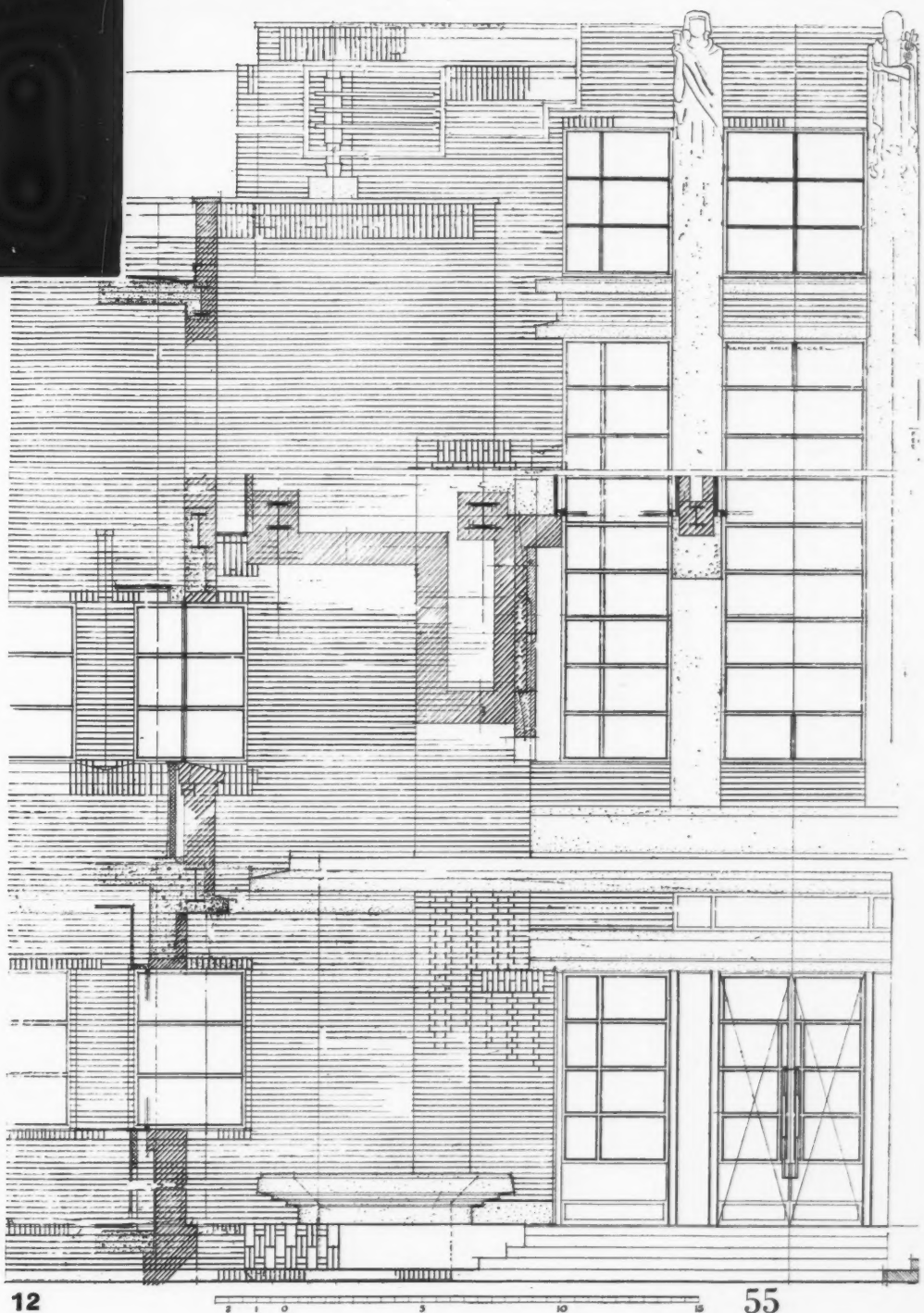
9. The main hall of the Administration Building. The floors and walls are in Lunel marble. The railing around the well in the centre is in bronze and stainless steel. The lighting fitting is white metal. 10. The Board Room in the Administration Building. The walls are lined with Australian walnut with a coromandel finish and horizontal gold bands. The fireplace is in Botticino marble. The chairs are upholstered in fawn-coloured morocco leather. The floor is laid with cork tiles. Illumination is by means of concealed lighting. 11. The entrance front of the Administration Building. The sculptured figures above the canopy are by Gilbert Bayes. The canopy and flower boxes are in concrete with exposed aggregate finish. 12. The architects' working drawing of the central feature in the entrance front of the Administration Building.



10



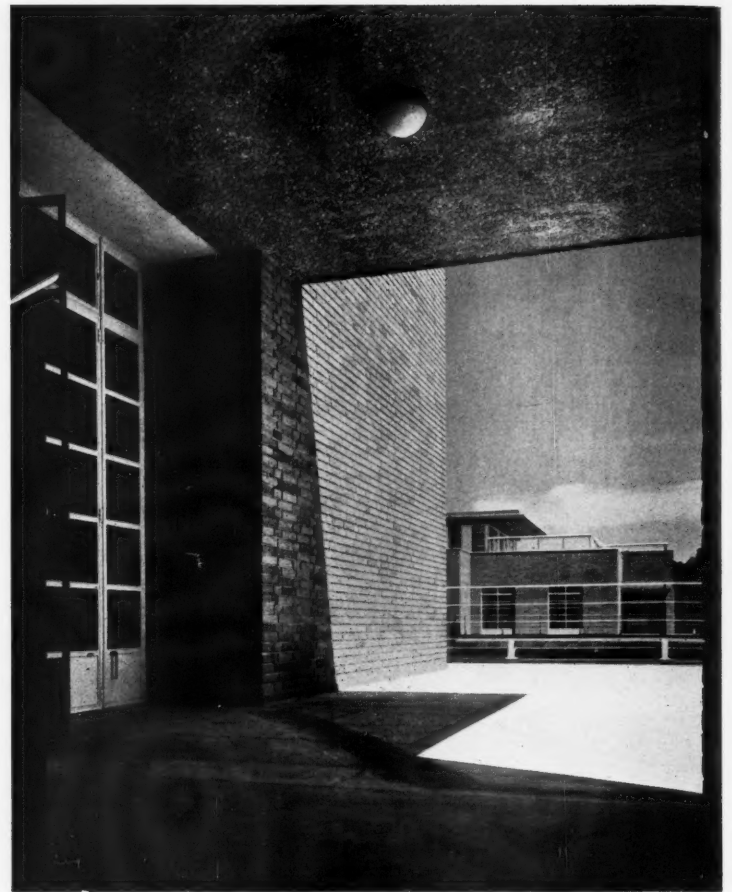
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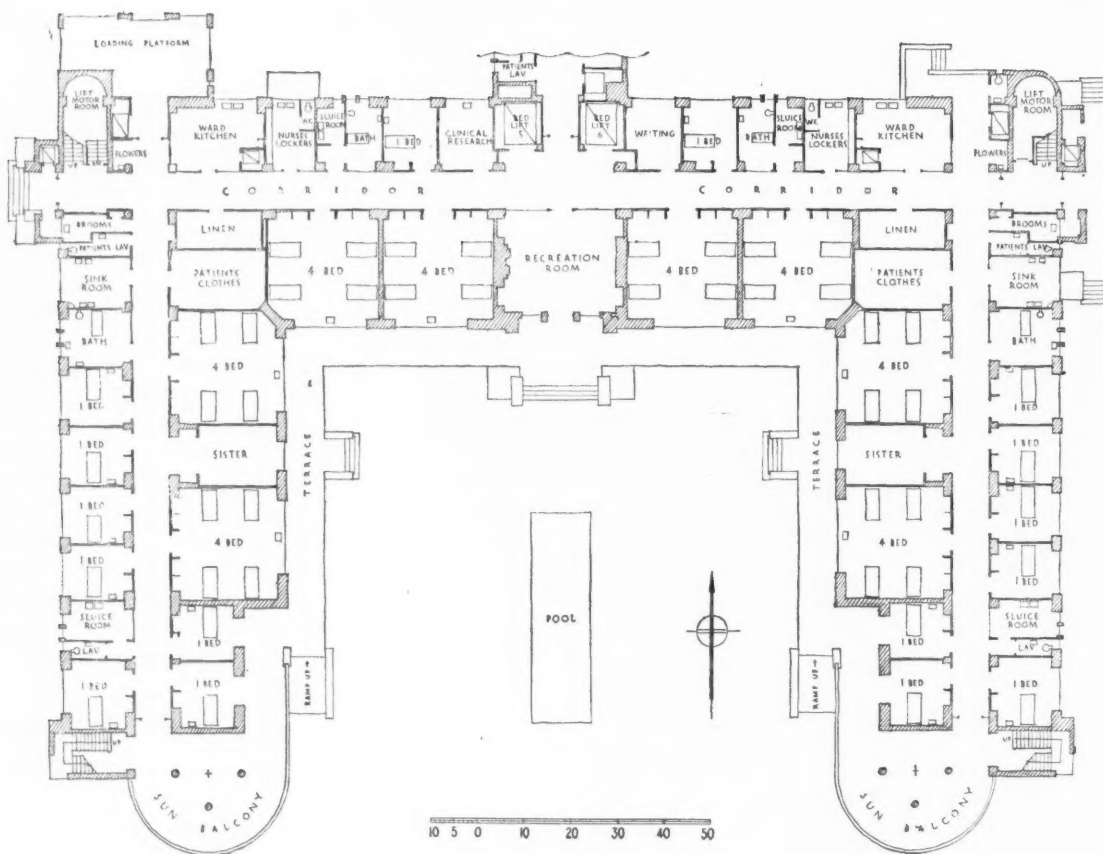
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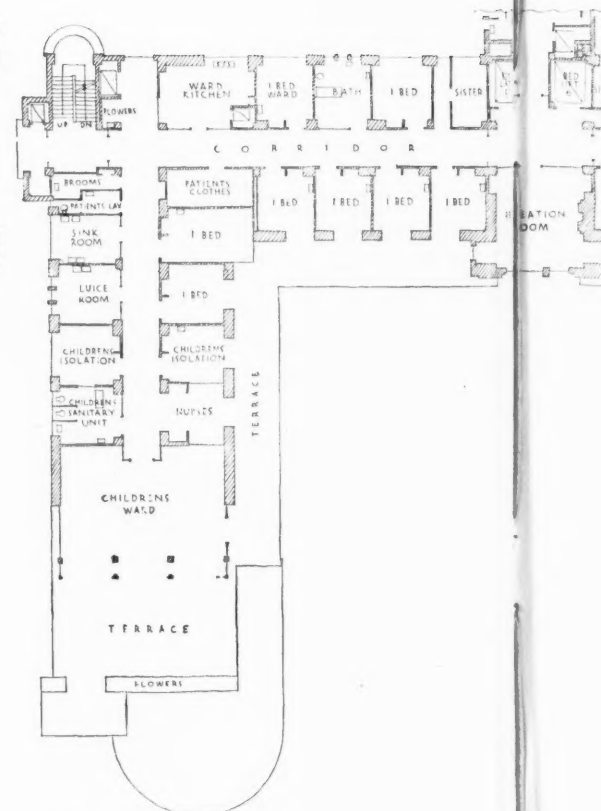
13. The entrance to one of the sun balconies in the Ward Block. The construction of these balconies, 14, was only made possible by welding, because owing to the shallowness required by the architects, no rolled sections of sufficient strength were obtainable, and, with the depth available, it would have been practically impossible to rivet up suitable plated beams. The roofs of the balconies are finished in exposed aggregate. The columns are of solid steel encased in green terrazzo, with gold mosaic bands. The central windows to the Ward Block are illustrated in 17. The lily pool seen in the foreground is in blue and gold tiles. Plans of the ground and third floors of this building are shown in 15 and 16.



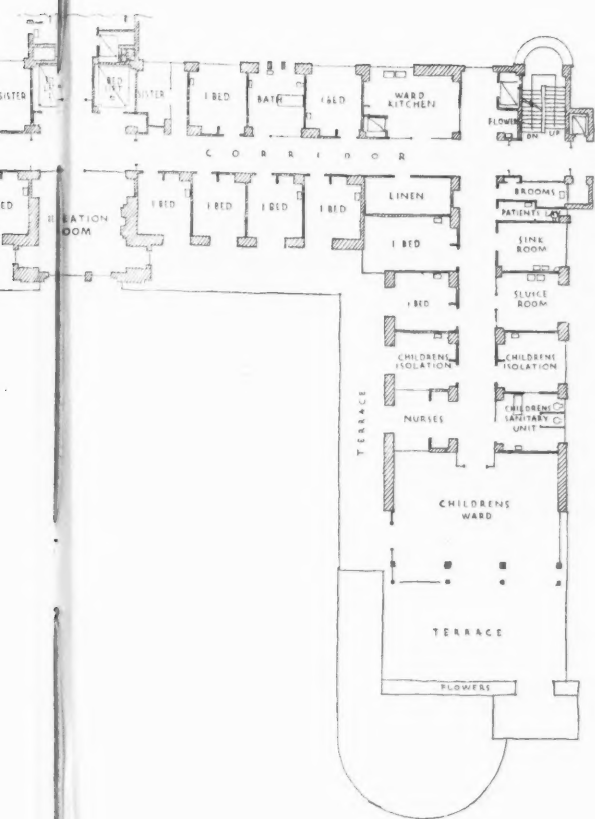
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18. The service staircase in the Administration Building. The stairs are in terrazzo with non-slip insets. 19. The side entrance. The brickwork is 2 in. flint-faced red brick with wide raked-out joints. The canopy is in concrete with exposed aggregate. The lamp standard is metal with an aluminum finish. 20. The back façade and connecting link to the Ward Block showing the doctors' and surgeons' entrance. The entrance is lined with terrazzo and bands of green glass tile. 21. A view from one of main entrance gates showing the side entrance to the Administration Building and, in the background, the ambulance entrance for patients.



19



21

1. THE NATIVITY. A drawing executed in coloured chalks on a wall by children of thirteen and fourteen years of age after three years of fortnightly lessons. **2** and **3.** The filling of squares with two alternating units chosen by the children.



Communal Drawing by Children

By ALMA FAULKNER

SOME interest has been aroused by the communal drawings (in coloured chalks on a prepared wall) with which the children of the Godolphin and Latymer School at Hammersmith herald the approach of Christmas.

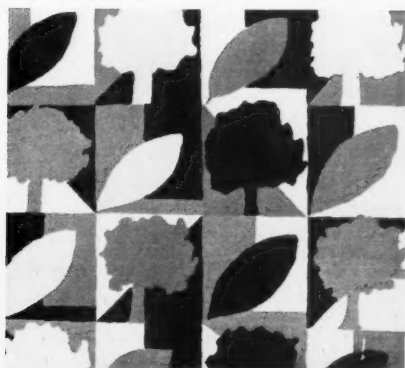
Each drawing is made by about fifteen children, and each of them has a hand in it.

Between the ages of ten and fourteen most of the children have a drawing lesson once a fortnight. The youngest make their first communal drawing after three months' work.

Drawing **1** is the result of three years' fortnightly lessons, and was made by children of thirteen and fourteen; it measures five feet in height and six feet three inches in width.

This article proposes to outline the steps by which the children attain the capacity shown in drawing **1**, and finally to give a brief account of the precise way in which a drawing such as **1** is produced.

The first exercise undertaken by the children is the adequate filling of two rectangular panels of given dimensions with five spots of equal size. Each panel has the same arrangement, and in one the background



2

is painted with a colour of the child's choice, while in the other the spots are coloured. When complete, the drawings are pinned on a board and criticism is invited, the teacher enumerating the points to be considered by the class.

These are :—

- (a) the arrangement of the panels on the page ;
- (b) the filling of the space with the spots ;
- (c) the execution of the whole.

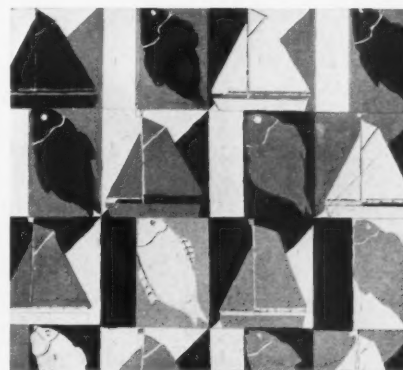
The teacher does not expect any criticism or opinion which lies without a child's experience ; by listening to her class she learns not to say anything which may not be understood or assimilated by her pupils. She is often surprised by the power of judgment displayed and by the impartiality shown by those who are apt to think that their friends can do no wrong.

What are the conclusions drawn from these early discussions ? Truth compels the admission that they are not entirely free from dogmatic statements. Still, some general principles are arrived at, though the process of elucidation, deduction and expression is often a lengthy one ; and the temptation to shorten it by a few apposite and adult phrases must be resisted sternly by the teacher. Briefly, the conclusions (in the children's own words) are these :—

"(1) You mustn't put all your spots in one place, or on one side.

"(2) You can spread them evenly over your space, or you can arrange them not quite evenly ; but if you do that you must see that there isn't too much pattern in one place. Why ? Because it will look lopsided.

"(3) If you make very big spots and paint them blue, you get a piece of blue stuff with a little bit of white pattern ; but if you make very big spots and paint the background blue, you get a piece of white stuff with a little bit of blue pattern.



3

"(4) If you don't arrange your panels in the right place on the paper, it looks horrid. What is the right place? In the middle, silly."

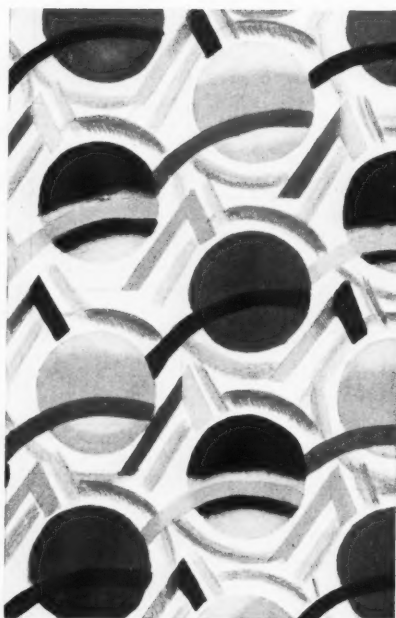
And so we go on. Whither? To the transformation of the spots into simple flower shapes; to the filling of squares with two alternating units chosen by the children. See drawings 2 and 3.

There is now some opportunity for choice of subject, deliberate observation, exercise of draughtsmanship, and further knowledge of the effect produced by contrast and varying proportion of tone and colour.

These drawings are also discussed by the class; the same opinions, slightly matured, are expressed, together with some upon the decorative value or otherwise of the units chosen. It is generally held that a butterfly is more decorative than a spade; but it is conceded that a spade may be a useful contrast to a pail; and that much depends upon the shape of the space to be filled.

The next step is the most difficult. Before taking it, the teacher must be sure that the children and she understand what is meant by tone, contrast, proportion, variety, symmetry, balance, and distribution, although most of these words are never used in the class.

In the drawings 4, 5, 6, and 7 the children use more units, and have no squares with which to punctuate their pattern. Here a number go astray, and steps have to be retraced; but by perseverance and discussion any confusion is sorted out and some sort of order established in the children's minds. Now, more than ever, the teacher must resist the temptation to impose opinions or to instruct



4



5

4, 5, 6 and 7. In these drawings the children have used more units, and have no squares with which to punctuate their pattern.

before the class as a whole has reached some edifying conclusion. Sometimes a lesson has to be changed because of the attitude of one individual, as, for instance, when a child stigmatized a certain exercise as a waste of time. The discussion which ensued had to be conducted with the most strict impartiality; the teacher maintained an opinion opposite to that of the objector, and endeavoured to ascertain by fair means the conflicting views of the class; the chief dissenter took part in the debate, and at the end of twenty minutes was found to entertain some second thoughts, which soon bore fruit, for she set about the exercise with good-will and even enthusiasm.

By the time the children have reached the end of their second year they are able to work by themselves, and are not unduly lacking in confidence. From time to time they illustrate a story which calls for some emotional expression, and the knowledge they have gained in pattern-making is of great value to them; the teacher finds that the confidence which comes from capacity to construct an effective pattern is no bar to the expression of feeling, which is certainly to be found in their communal drawings.

The children are able in their third year to apply some of their designs to specific purposes. Drawings 8, 9, and 10 are first attempts at linoleum block cutting and printing; 11 is a further attempt printed in black on white artificial silk for a scarf; and plate iv is a rough proof printed in two colours on paper, and is to be printed on cotton for curtains.

And now the circle is complete. We



6



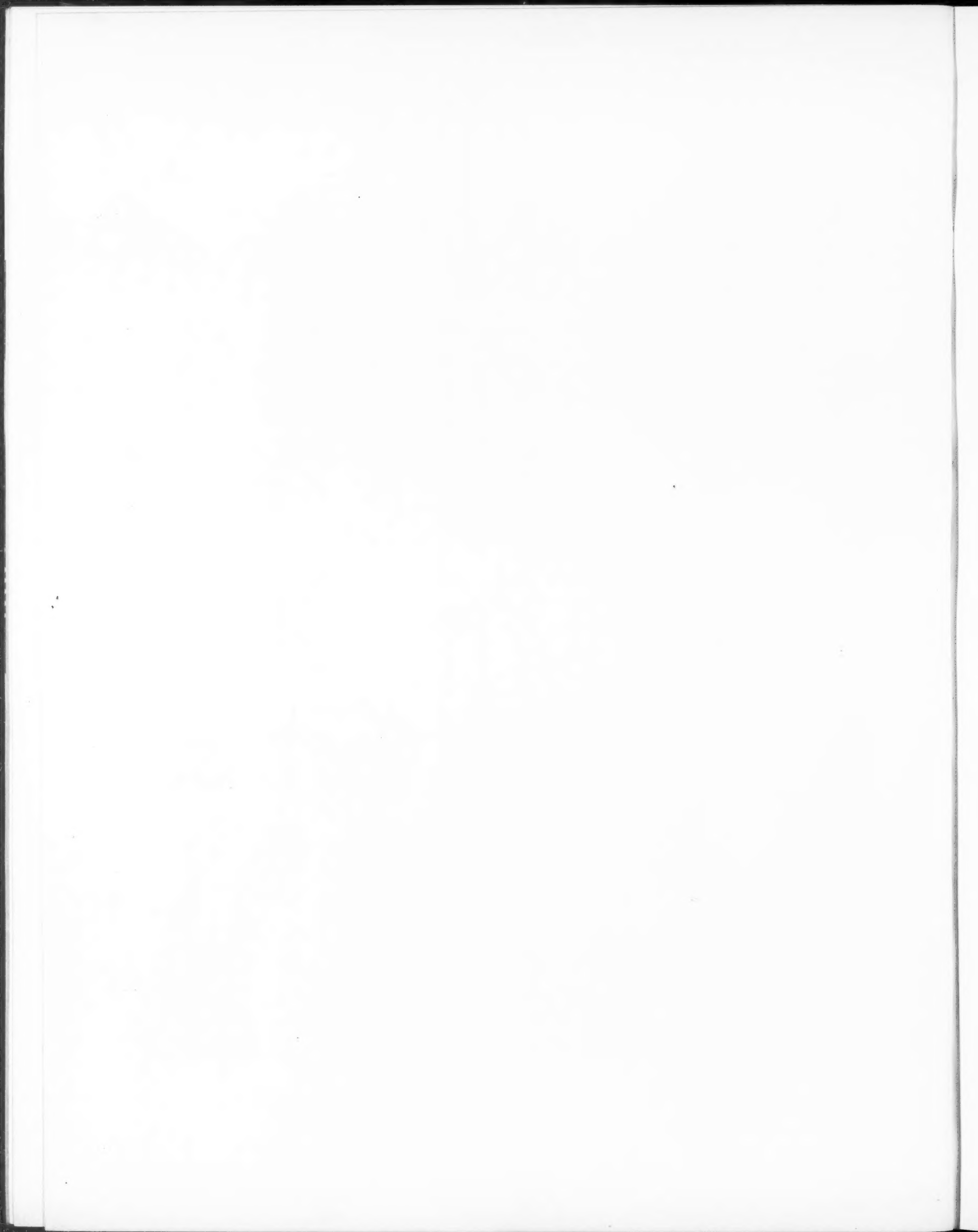
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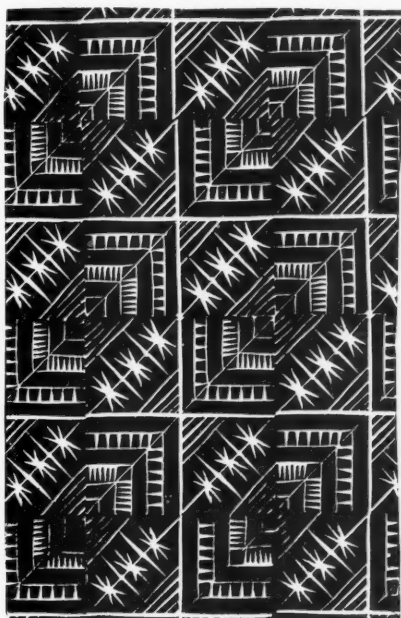


A design in two colours, for printing on cotton for curtains. This design represents a later stage in the study of unit pattern building; the earlier squared framework is abandoned and other and subtler ideas of order have to be established in the children's minds. "The confidence which comes from the capacity to construct an effective pattern is no bar to the expression of feeling which is to be found in communal drawings." Designed and printed on paper by pupils of the Godolphin and Latymer School, Hammersmith, London.

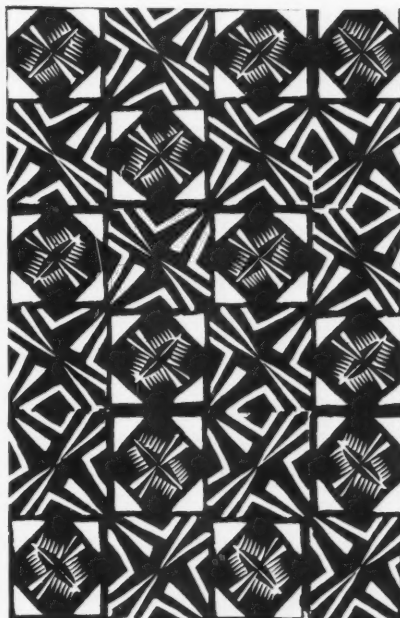
PLATE iv

August 1933





8



9

8, 9, and 10 are first attempts by children at linoleum block cutting and printing. 11. A design printed in black, on white artificial silk for a scarf.

return to drawing 1, and finish with an account of the way in which it was executed.

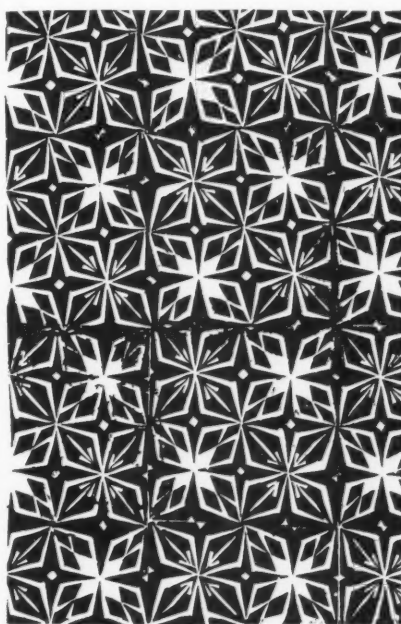
At the beginning of November the various classes put in claims for portions of wall on which to express their conceptions of the Nativity. The walls are apportioned as fairly as may be, and once a fortnight each class falls to.

About fifteen of them gather round their wall. The teacher usually presides, though she has been known to retire from office because feeling and tempers ran too high for her position to be pleasant. Reminding her charges that only by common assent can success among nations, leagues or classes be attained, she has gone about other work, and it is a tribute to the artists that on such occasions the drawing has been satisfactorily completed.

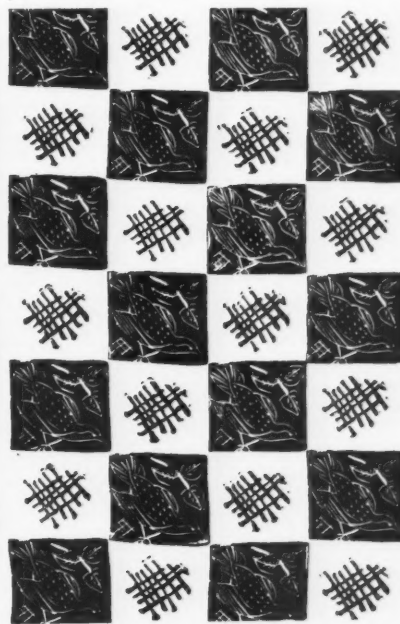
The first question to settle is that of subject. Various aspects of the story are discussed and a vote is taken where the class is not unanimous.

Then a decision is made as to the size and placing of the figures. A child with definite views will indicate by chalk lines their position and height, and there is generally some argument on this point.

Only one rule is made by the teacher. No child may rub out anything on the wall merely because she disapproves of it; if she has something which she considers better with which to replace a certain piece of drawing, she may record her opinion on the wall; but if the class as a whole judges that it is no improvement, either the first drawing is replaced or another solution is found.



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Idle criticism is discouraged—each critic must give visible demonstration on the wall. Thus competition becomes keen; no one becomes unduly elated or unduly depressed; and the drawing is an example of the survival of the fittest, as judged by the class.

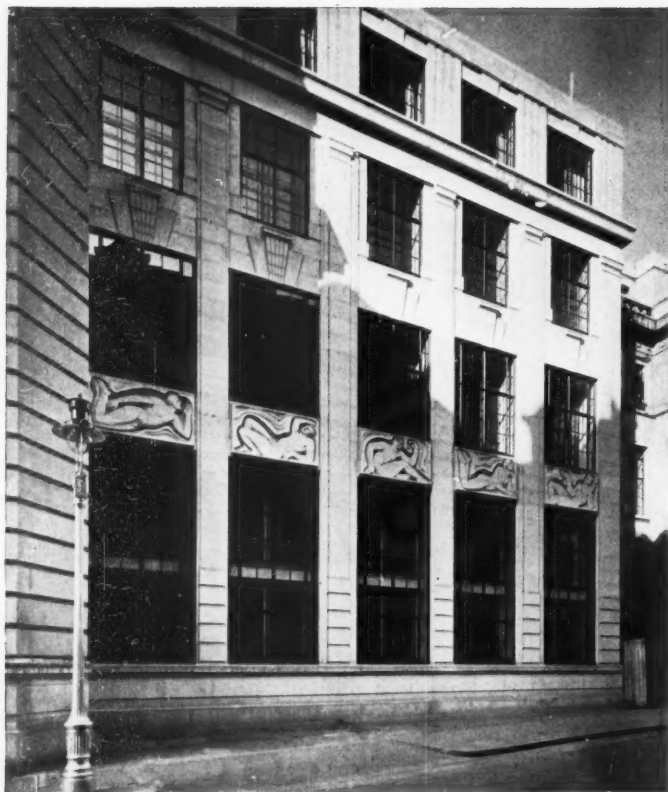
The children have not yet drawn regularly from life, but they use figures freely in their work; when their knowledge from observation proves insufficient for their needs, it is found that by feeling themselves, and by expressing first in words the difference in appearance between one action and another, they are able to draw their figures simply and not without proportion or expression.

This putting first into words and then into line does seem to bridge what is usually a formidable gap.

Children are known to be conventional beings, and these particular children are probably conventional enough in their first approach to the subject of the Nativity. But their

knowledge of the tale is not obstructed by any confusing detail; they are aware only of the outline of the story, of which the emotional appeal can surely never fail. They have not seen many pictures, and none are at hand while they draw; so that their conception is rightly fresh and naïve, while it has been shown that their drawing is simple and direct.

Finally, the children realize that any dissension or essential disagreement defeats their end. This is not the least of the lessons learnt from the habit of frank discussion among the pupils and teacher of the drawing classes at the Godolphin and Latymer School.



1



2

THE LONDON SCHOOL OF

THE rebuilding of the London School of Economics with elevations to Clare Market and Houghton Street was divided into two sections, the first of which was the corner block facing Clare Market. In this section the basement is allocated to an extension of the book store, the mezzanine and first floors to the Research and Statistical Libraries, the second and third floors to tutorial rooms, and the fourth floor is the Graham Wallas room which is used for general quiet reading. In the second section, which has been erected on the site of the old Passmore Edwards Hall, the ground floor is occupied by the Haldane Room (a general reading room), the Law Library is on the first floor, the Lecture Room is on the second floor, and a reception room on the third floor. The

architects for the scheme were Messrs. Trehearne and Norman, Preston and Company, but the elevation and interiors of the Haldane Room, the Law Library and the reception room were designed by Mr. A. S. G. Butler. The illustrations on these pages are 1, the front to Clare Market, on the site of the old Passmore Edwards Hall. This is built of Portland stone and the windows are steel framed. The carvings above the ground floor windows represent different shades of thought. 2 is the Research Library. The floor and skirtings are of cork; the bookcases are metal, painted vermilion. The room is divided into cubicles by sound-proof partitions. 3. The gallery in the Haldane Reading Room. The glass used is armoured plate and the hand-rail is of silver bronze with grey mirror edging. 4.

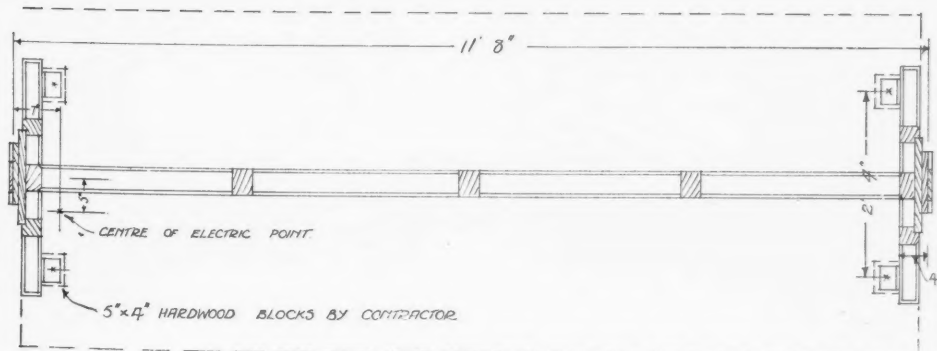
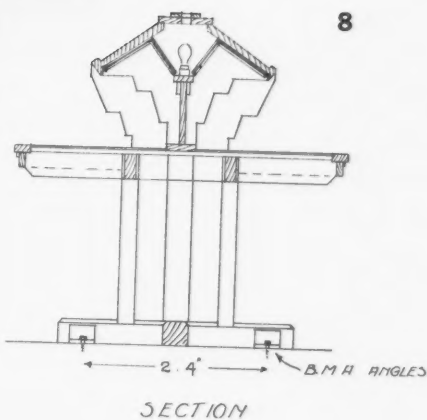
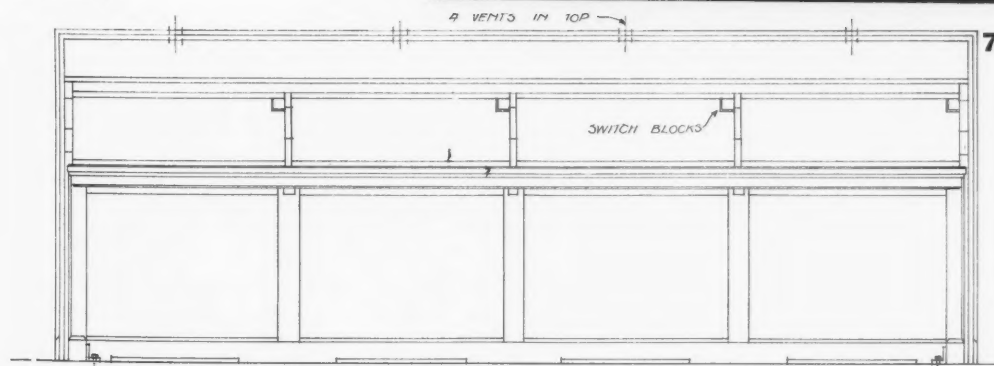
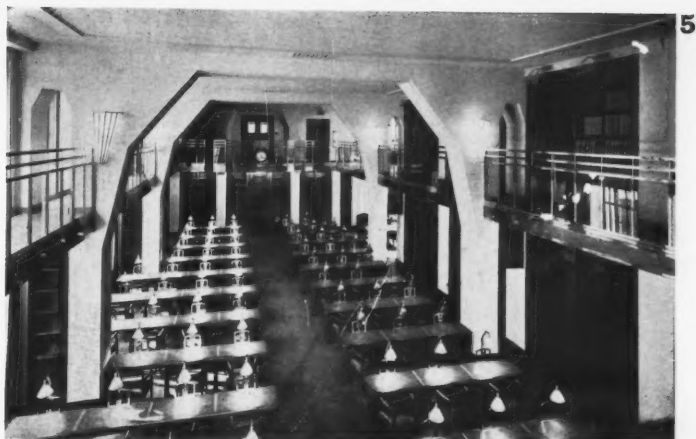
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4

ECONOMICS

The Law Library. Grey oak, wax polished, was used for the shelving, chairs and reading tables; the latter have green rubber tops. The ceiling is chalk white and the floor cork carpet. 5. A view of the Haldane Reading Room from the gallery. The walls and ceiling are ivory white. The clock at the far end is pink, Prussian blue, gold and green. The wall lights are slightly tinted amber glass. 6. A corner of the room. The skirting is dark oak, the shelving and chairs native African mahogany; the latter have cherry red leather seats. The reading table is of Honduras mahogany, wax polished, with a brick-red rubber top and orange dividing strips. The lamps are of silver bronze with green glass shades. 7 and 8. Elevation, plan and section of the reading desks in the Law Library.



SHOULD ARCHITECTS BUILD



1



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3



4



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ONE, two, three, four, five editions, 51,000 copies—such is the adventure of this booklet.* These figures proclaim its usefulness to the architect and the interest of the prospective house owner.

Quite rightly it begins and ends upon an economic note. How to get your money's worth in house property is its real theme, but like all true and realistic economics, the arguments are not solely confined to questions of £ s. d. Cost and value are not to be considered as separable. The book is not a tirade against the speculative builder, and it is only by inference that it suggests that he is neither a philanthropist nor public benefactor, and that his efforts are not the only possible source of supply which can meet the demand for house property.

Most people are, perhaps, too lazy and ill-informed to discover that there are other ways of satisfying their needs. To enlighten them is the task of this book. If only it could be given away as a tract the good it would accomplish would be immense; it might not turn England into a paradise, but it would at least save it from much spoliation.

The gentleman who puts up the rows and rows and rows of desirable (?) residences always claims on behalf of his efforts that they are what the public wants, because they are what the public buys. This argument is really nonsense. The public buys them because it has no alternative, or rather, thinks it has no alternative, so this idea is no test of the virtue of the article sold. It is a curious fact that for misrepresentation of house property to a purchaser there is practically no redress. If the butcher sells you bad beef, you don't pay; if the motor manufacturer sells a car that won't go, he has to take it back, but your house may leak like a sieve, every timber warp and anything short of collapse may happen, but you won't get your money back. *Caveat emptor* applies more certainly to house purchase than to any other business transaction. If an architect, as the owner's agent, employed the methods and materials of some speculative builders, the law would soon see to it that he ceased to practise. Building is a pleasant adventure, but house purchase is a gamble with the dice loaded against the buyer.

The booklet sets out very clearly how a prospective owner can get a house designed and built to his own taste and liking by employing an architect, even if he contemplates only the expenditure

* *The Adventure of Building*. By P. Graham. London: The Architectural Press. Price 6d. net.

1. A HOUSE IN WEST YORKSHIRE. Simple form and local materials. 2. IN BUCKINGHAMSHIRE. Bricks and tiles in a clay county. 3. IN CORNWALL. The value of simple form. 4. IN NORTH OXFORDSHIRE. The charm of local materials. 5. THREE HOUSES IN KENT. Informal grouping.

MORE HOUSES?



6



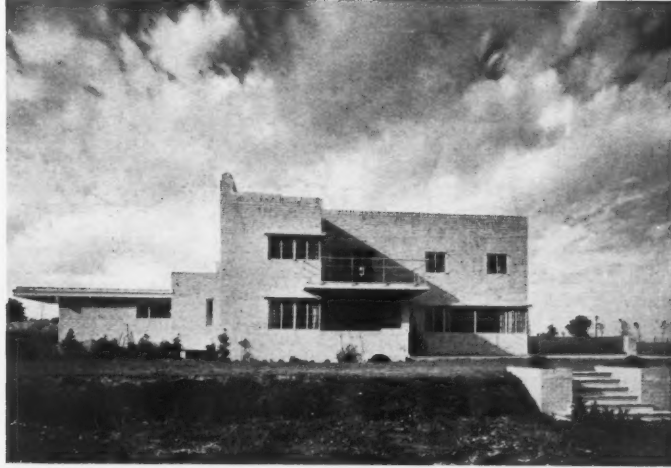
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10

of a thousand pounds, or even less. It is interesting to compare a normal case of the finance and operations of a building speculator by way of contrast. Land—usually undeveloped agricultural land—is purchased. This land is assumed to be ripe for development by reason of new traffic facilities of some kind. It may be bought for £100 to £200 per acre. It is then split up into plots. If a thousand pound house is contemplated the plots would be about six or eight to the acre. At the original land value of £200 this would be £33. I have known a speculator put up a house of two living rooms and five bedrooms and garage for £450 net cost by piecework contracts. The electric wiring labour cost was 19s. 6d. per house. Heaven help the insurance companies! As is often the case with ribbon development on made-up existing County Council roads, there are no road charges; thus it would be possible to make on such a house, and this is an actual case, a profit of over £400 after spending £100, mostly on advertising. This is, no doubt, rather an exceptional profit, but the gentleman in question told his customers he made practically nothing on the house, and this might well be the literal truth, for as he had two companies, one owning the land and the other the houses, the former company could make a capital appreciation and the other a loss. If the houses didn't find ready purchasers, the right-hand company went "bust" and did not pay its debts, while the left-hand company acquired the houses and sold them off cheaply.

Dear house purchaser, you pay an overhead charge of from twenty to thirty per cent. for advertising, high-finance and other things which benefit you not at all. If you make the adventure of building you will have this to spend for your own pleasure and advantage. Alas, the public are too blind to see these things—to lighten their darkness is the task of the architect, on their behalf as much as for his own advantage, and at sixpence this book is the best illuminant that it is possible to obtain. It does not set out to solve the whole riddle of the housing problem; it would be folly to attempt it in such a compass, but it does tell the thousand-pound man that he is not solely dependent upon the ready-made house to supply his needs.

R. A. DUNCAN

6. A HOUSE IN SOUTH OXFORDSHIRE. The Georgian tradition—simplicity and dignity. **7.** A GROUP OF HOUSES IN GLOUCESTERSHIRE. The Cotswold tradition. **8.** A HOUSE IN SUFFOLK. Balance and proportion. **9.** IN ESSEX. Local character. **10.** IN WILTSHIRE. A departure from tradition. All the designs illustrated on pages 64 and 65 are the architects' copyright and are reproduced from *The Adventure of Building*.

What is Wrong with Architecture?

By W. H. AUDEN

ARCHITECTURE IN THE BALANCE. By F. Towndrow. London: Chatto and Windus. Price 7s. 6d. net.

THE ARCHITECTURE OF A NEW ERA. By R. A. Duncan. London: Denis Archer. Price 7s. 6d. net.

I'd better say at once that I know nothing more about architecture than any other member of the professional classes who has had a suburban home, been educated at boarding schools and universities, spent holidays in lodgings by the sea, and visited old churches on a bicycle. I can only hope that, as I found both these books interesting and provocative, they are intended for just such people, chiding them, not for their ignorance of technical facts which they never have the leisure to remedy, but for their lack of attention to make it truly their concern. For Architecture is willy-nilly everyman's business. He may be colour blind, stone deaf, decline absolutely to open even a newspaper, but a roof shelters him from the night, and the walls of public buildings circumscribe his hours of earning and sickness.

Civilizations are rightly judged by their architecture, not because buildings are more permanent than other artistic achievements, but because they represent a greater collective effort. They concern equally the drawing-room and the servants' hall.

Both these authors agree that there is something seriously defective with the architecture of today. Mr. Duncan approaches his subject from the client's side. He analyses, very accurately I think, the changes in our world that the industrial revolution has effected, and reveals the discrepancy between our ideas which are a legacy of the Renaissance, and our methods of production to which they have no application, and concludes that progress in architecture will only be made by inquiring what exactly our machines are suited to make, and what social and economic organization will permit us so to use them.

Mr. Towndrow's appeal is more directly to the architect himself, to conquer the pride of aestheticism. Beauty, like physical pleasure, is an indicator of rightness. It is not a need of the human heart, but a sign that its needs have been satisfied. The conscious aim of the architect should not be beauty, but "*to increase the efficiency of well-being*," to enable the actions for which he designs to function as well as possible.

But, as he is careful to point out, these needs are not purely physical, though the physical is primary. "Functionalism" is not a purely engineering problem. Architectural faults (this is also Mr. Duncan's thesis), like human failings, are functional in that they are propitiatory. They are an attempt to assuage needs which can never really be satisfied by architecture at all, just as an unpopular child will steal. The ornaments on a Victorian house were a compensation for the gracelessness of its occupants. If our pulses were not confused by the rush of an age, there would be no Ye Olde Tea Shoppes.

What today is called Functionalism is gaining ground because it professes to concern itself only with the physical scientifically verifiable world, and science is the only mode of the mind in which we believe, and in which, believing, we find the least opportunity to lie.

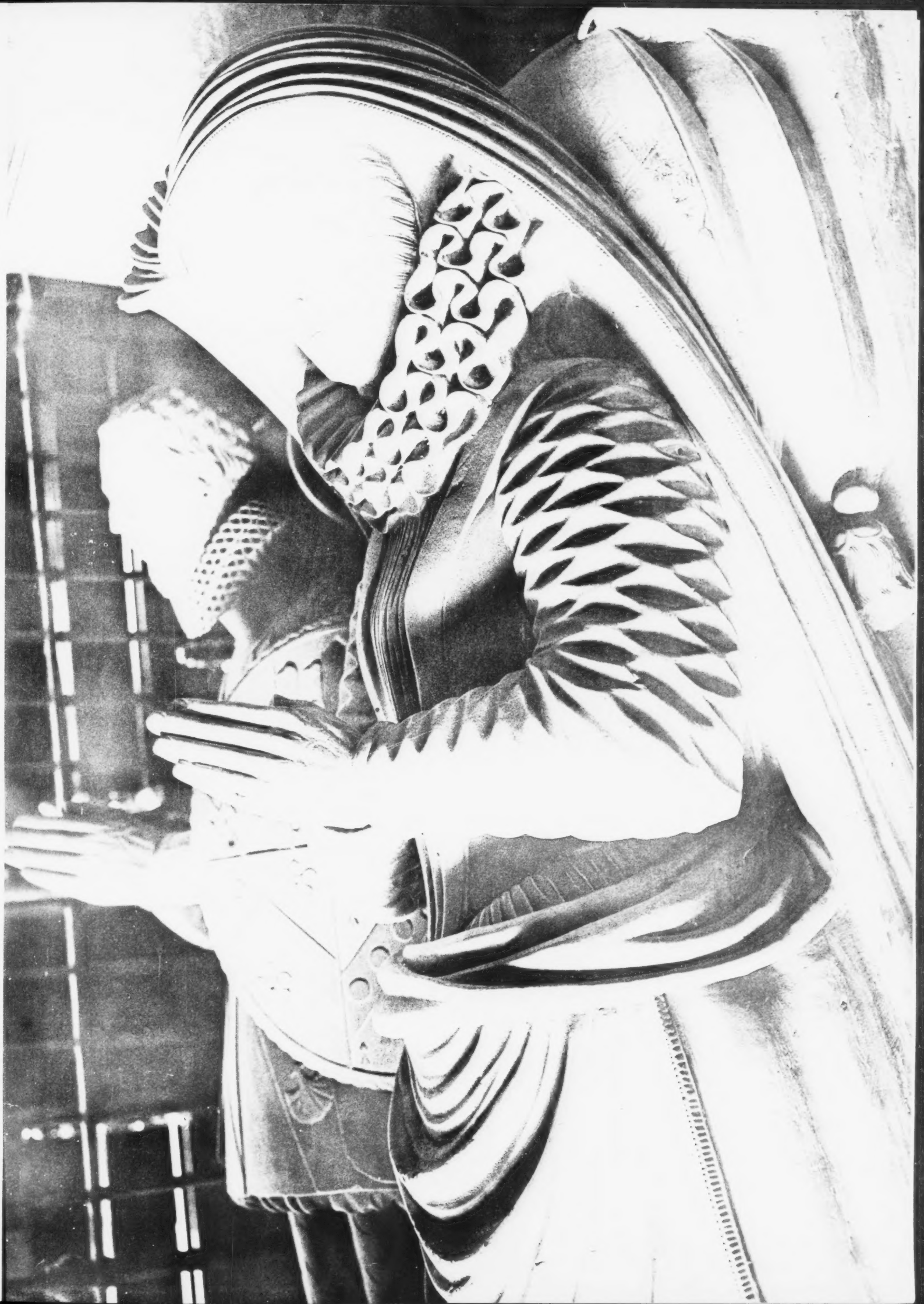
It is an over-simplification. The popular complaint that "modern" rooms look like operating theatres is quite just. "Functional" architects who succeed brilliantly with,

say, the kitchen, when the problem is truly a scientific one, make the most amazing assumptions when they come to living-rooms, and the result is priggish, like a school-master's lecture. "You shall behave in such and such a way. You shall only like such and such a kind of picture." Take one instance, the practice of building in. It is not uncommon to find a wireless set made an integral part of the wall. Heavens above, who is the architect to tell me that I am to want a wireless?

The problem for the architect is to know what wants he, and he alone, can satisfy, concentrate on doing so, and leave anything else well alone. And for us, his clients, it is the same, to bring to the study of the passions of our neighbours and ourselves the same kind of interest we take in the physical world, and to distinguish between those which are fulfilled in building and those which can only be satisfied in other spheres, social or personal, and by our own efforts.

BOOKS RECEIVED

- THE EVOLUTION OF THE ENGLISH HOUSE (Revised and Enlarged). By Sidney Oldall Addy. Allen and Unwin, Ltd. 12/6.
- THE LANDSCAPE OF ENGLAND. By Charles Bradley Ford. B. T. Batsford, Ltd. 12/6.
- CANONS OF GIANT ART, Twenty Torsos in Heroic Landscapes. By Sacheverell Sitwell. Faber and Faber. 7/6.
- JOHN RUSKIN. By R. H. Wilenski. Faber and Faber. 15/-.
- SINGING OUT OF TUNE. By Bryan Guinness. Putnam. 7/6.
- BEAUTY LOOKS AFTER HERSELF. By Eric Gill. Sheed and Ward. 7/6.
- ARCHITECTURE OF SHOPS. By A. Trystan Edwards. Chapman and Hall. 21/-.
- CALLISTHENES. Selfridges. 2/6.
- MODERN EMBROIDERY. By Mary Hogarth. Studio, Ltd. 7/6.
- WREN SOCIETY, VOLUME X. By Arthur T. Bolton. Oxford University Press. Private subscription.
- BRITISH MUSEUM QUARTERLY, VOL. VII, No. 4. Published by the Trustees.
- SWEDISH ART. By Johnny Roosval. Oxford University Press. 65/-.
- COMMISSION INTERNATIONALE DE L'ECLAIRAGE. Recueil des Travaux et Compte Rendu des Session. Cambridge University Press. 20/-.
- LA CONSERVATION DES MONUMENTS D'ART ET D'HISTOIRE. Publication de l'Institut de Co-operation Intellectuelle.
- LONDON SCENE. By H. J. Massingham. Cobden-Sanderson. 10/6.
- NATIONAL ART SURVEY OF SCOTLAND, Vol. IV. Edited by John Begg and G. P. H. Watson. George Waterston and Sons, Ltd. 30/-.
- ENGLISH GOTHIC CHURCHES—Story of their Architecture. By Charles W. Budden. New Issue. B. T. Batsford, Ltd. 5/-.
- ENGLISH CHURCH FITTINGS, FURNITURE AND ACCESSORIES. By Rev. J. Charles Cox. 12/6.
- OLD CROSSES AND LYCHGATES. By Aymer Vallance. New Issue. B. T. Batsford, Ltd. 12/6.
- ENGLISH CHURCH WOODWORK, 1250-1550. By F. E. Howard and F. H. Crossley. 2nd Edition. New Issue. B. T. Batsford, Ltd. 25/-.
- GHASTLY GOOD TASTE. By John Betjeman. Chapman and Hall. 5/-.
- ENGLISH DECORATIVE PLASTERWORK OF THE RENAISSANCE. By M. Jourdain. Re-issue. B. T. Batsford, Ltd. 15/-.
- THE SMALLER ENGLISH HOUSE OF THE RENAISSANCE. By A. E. Richardson and H. Donaldson Eberlein. Re-issue. B. T. Batsford, Ltd. 15/-.
- ENGLISH FURNITURE AND DECORATION, 1680-1800. By G. M. Ellwood. 4th Edition. B. T. Batsford, Ltd. 15/-.
- ENGLISH INTERIORS IN SMALLER HOUSES, 1660-1830. By M. Jourdain. Re-Issue. B. T. Batsford, Ltd. 15/-.
- THE DICTATORSHIP OF THINGS. By Geoffrey Sainsbury. Methuen & Co., Ltd. 5/-.
- ARCHITECTURAL PLANNING OF THE AMERICAN COLLEGE. By J. F. Larson and A. McI. Palmer. McGraw-Hill Book Co., Inc. 12/-.



OVERLEAF, AT CLOSE RANGE

Late sixteenth-century sculpture at GREAT BRINGTON, NORTHANTS. The figure in the foreground is Katherine Kitsae, wife of Sir John Spencer, 1586. This is an example of the latest phase of the English church sculptor's art. The Renaissance influence already felt, in the treatment of the cushions, later developed into the elaborate style of Torrigiano. Thereafter sculptors were generally secular.



The above sculptures in alabaster are of Sir Thomas Arderne, 1391, and his wife Matilda Stafford, at ELFORD, STAFFS. These illustrations and the two on page 67 are from ENGLISH CHURCH MONUMENTS.

PLATE V

August 1933



ENGLISH MEDIAEVAL EFFIGIES

THE study of English ecclesiastical art is so cumbered, in most people's minds, with school-day archaeological expeditions and the unseeing outlook of the antiquarian pedant, that the museum, which nearly every mediæval parish church provides, of sculpture and craftsmanship is almost forgotten by architect and dilettante driving by in their motor cars. And to the admirer of sculpture, effigies, simpler and generally more impressive than those found in other parts of Europe, may be seen on the Crusaders' tombs and later sepulchres of Royalty and the nobility, more particularly in the Midlands and in the East of England.

As a reaction from the extreme mediævalism of most writers on church art, the "experts" have lately lavished peculiar and deserved attention on the sepulchral sculpture of such geniuses as Roubiliac, Rysbrack, the Bacons, Flaxman, Westmacott and even Chantrey. Thus mediæval tombs have temporarily escaped their eyes. The reissue of Crossley's wonderful anthology of mediæval church monuments* will recall to everyone, who studies Gothic and early Renaissance art not merely from the antiquarian standpoint, the amazing vigour and form to be found in mediæval sculpture. We are always told that the canopied tombs and recumbent effigies in English churches lose their charm by being bereft of their original colour decoration. This may be true of later examples and certainly Comper's restoration of Lancelot Andrewes's tomb at Southwark, enhances the effect of that elaborate memorial. But the absence of colour is an advantage for those considering the sculpture of earlier effigies.

The reason for the insistence on form in earlier work and on craftsmanship requiring colour in later work may be put down, indirectly, to the Black Death. English mediæval sculpture is divided into two periods. The first period, before the Black Death decimated the population, contains sculpture that was produced by masons. The second period contains sculpture

produced by specialists in tomb design who were definitely known as sculptors in alabaster, purbeck or sandstone or bronze, and who had nothing to do with the construction of the churches in which their work was placed.

Sculpture by masons has a severely upright architectural character. It was originally no more than incised work on stone coffin lids. Later, as the relief became deeper, the figures stood out but always as the saints in a niche, that is to say, as part of the architectural treatment of the building, not as sculpture in themselves. The figure was in a confined, symmetrical position, the crossed legs standing on a dog which acted as a corbel. The only liberty that was taken to suggest recumbency was the occasional disposition of a pillow at the back of the head of the figure. The illustration of wooden sculpture on the left, above, is an example of the mason's influence.

After the Black Death English sculptors reached a sudden and unrestrained perfection of which the lower illustration on this page and those on the page opposite and on Plate v are more adequate testimonies than words.

Left. MUCH MARCLE, Hereford, Sir Hugh Helyon, c1350. Wood.

Below. STANTON HARCOURT, Oxon., Sir Robert Harcourt, 1471. Alabaster.



* *English Church Monuments 1150-1550*, by Fred. H. Crossley, F.S.A. New Issue. London: B. T. Batsford, Ltd. Price 21s. net.

A Free Commentary

By Junius

NEGOTIATIONS are now in hand for the advertising of certain British products on the clouds.

[We have been compelled from motives of prudence to suppress our contributor's second paragraph.—Ed., A.R.]

But let us examine with a certain calmness this victory for Progress. First, a few words as to the history and development of this last phase of the Ascent of Man. It will be remembered that somewhere about ten years ago Major Savage and his circus of skilled airmen startled, and let us freely add, intrigued and amused the town by writing "Daily Mail" with a trail of smoke in a fine flowing hand in the sky. Here was obviously a real invention of extraordinary ingenuity—a stroke of genius in fact. To the quick-witted it suggested at the time that there might come occasions of war or civil commotion when an urgent message or command might be arrestingly and promptly conveyed over a wide area. Reflection modified this view. Other less heroic and less expensive ways could be organized for doing the same thing. (And indeed one must presume, though precedent is against it, that some plan of mass instruction in case of danger has been devised and pigeon-holed.)

Further reflection suggested distinctly unpleasant possibilities—of a sky covered with frantic appeals to eat and drink and smoke and wear various unrivalled commodities, the populace agape and stiff-necked in the streets—for even if you disapproved there was a fascination in the business, and you couldn't help paying the reluctant tribute of attention and admiration.

However, the danger passed. Cultured opinion declared against the new commercial arm. More to the point (for what, anyway, is cultured opinion worth?), enlightened business men, fearing that they would be forced into a new expensive competition by aggressive rivals using the new medium, protested. The advertising experts came to the conclusion that when the novelty had worn off the thing would just be a bore and that their art could be exercised in sounder directions. The general coldness or unfriendliness of the newspapers had, of course, a cynical explanation. And it is quite likely that the *Daily Mail*, drawn naturally to the new medium by its tradition of public-spirited interest in aviation and its awareness of the shock-value of surprise, bethought itself that it was no part of its business to build up an advertising medium in rivalry with its own columns, and so withdrew its patronage.

And now to quote the aeronautical correspondent of *The Times*: "Plans are now being made for sky-writing, in both day and night forms, to be revived," for meanwhile Major Savage not only proposes to take his new powerful aeroplanes up to twice the normal height, thus, so my inadequate mathematics suggest, extending the former area of visibility from one hundred to four hundred square miles—the smoke being also at the new height congealed by the cold and writing in itself clearer—but he

has invented a searchlight projector of peculiar potency "which is capable of throwing light patterns in various colours on the clouds up to a great height. This searchlight—so the argument runs—is of supreme military importance and its development at the expense of the commercial community will provide the defence forces of the R.A.F. with a cheaper apparatus. . . Major Savage is not only an inventor, but a diplomatist, of genius.

For this is a much more adroit argument than the old one that people who stand against this exploitation of the skies are preventing employment and the increase of business—which is demonstrable nonsense.

Of course, ultimately, this is not a matter to argue about. You either feel in your bones that there are intangibles and imponderables concerned with decency and honour and sentiment which are important, which are of supreme importance—or you do not. You either feel beyond the height of any argument that this is a vile and wanton thing to do even for a nation of shopkeepers—or you do not.

But if this really is a legitimate and proper way of cheapening our defences, let us at least be logical about it. Let us adequately exploit this new form of national economy. Would it not be possible for large corporations to make themselves responsible for the upkeep of various units of the army in return for appropriate advertisements, such as the renaming of the regiment, the changing of the design of the colours, and the badges and other more direct publicity easily devised at the sacrifice of a little paltry dignity. The Imperial Tobacco Fusiliers, The Mackintosh Toffee and the Gordon Selfridge Highlanders, The Gas Light and Coke Tank Corps—these will read well in future Rolls of Honour, and suggest inspiring battle cries.

And as for the R.A.F., it is obviously ready made for the business. Two nice short words, such as "Bink's Pills," would go neatly on the under-surface of the wings, and the pilot has merely to fly upside down to expose "Sixpence the Box" on the upper surface. And think of these wild young men, hitherto flying aimlessly about the country or indulging in their reckless tactics and losing their lives for a mere idea, now inspired by the thought that they were doing something really useful, quite apart from saving their country a tidy bit of money.

And why stop here? Surely the stipends of the underpaid clergy can be increased if only at the end of each discourse the padre will with real seriousness—he must, of course, believe in his proposition—authoritatively commend the particular product of his generous and enlightened paymaster.

"And now, my brethren, these are dark and anxious days. We have gathered here for that spiritual nourishment and comfort which we now so sadly need. Let us not forget the needs of the body. I can speak from a long personal experience of the grateful and comforting properties of Gladbury's Cocoids after an extremely fatiguing day. These . . . (here follow significant details, 'wooden matter,' etc.) . . . A blessing I wish you all . . ."

The thing's clearly as easy as—as falling off a log. The new technique may well usher in a new era. All we have to do is to keep our eyes fixed on the main chance and assure ourselves that people who babble o' quiet skies and beauty and peace and dignity are just pie-faced mutts lifting their silly little hands against Progress.

But this isn't going to be allowed on Sundays. (Ha ! Ha ! Ha !)

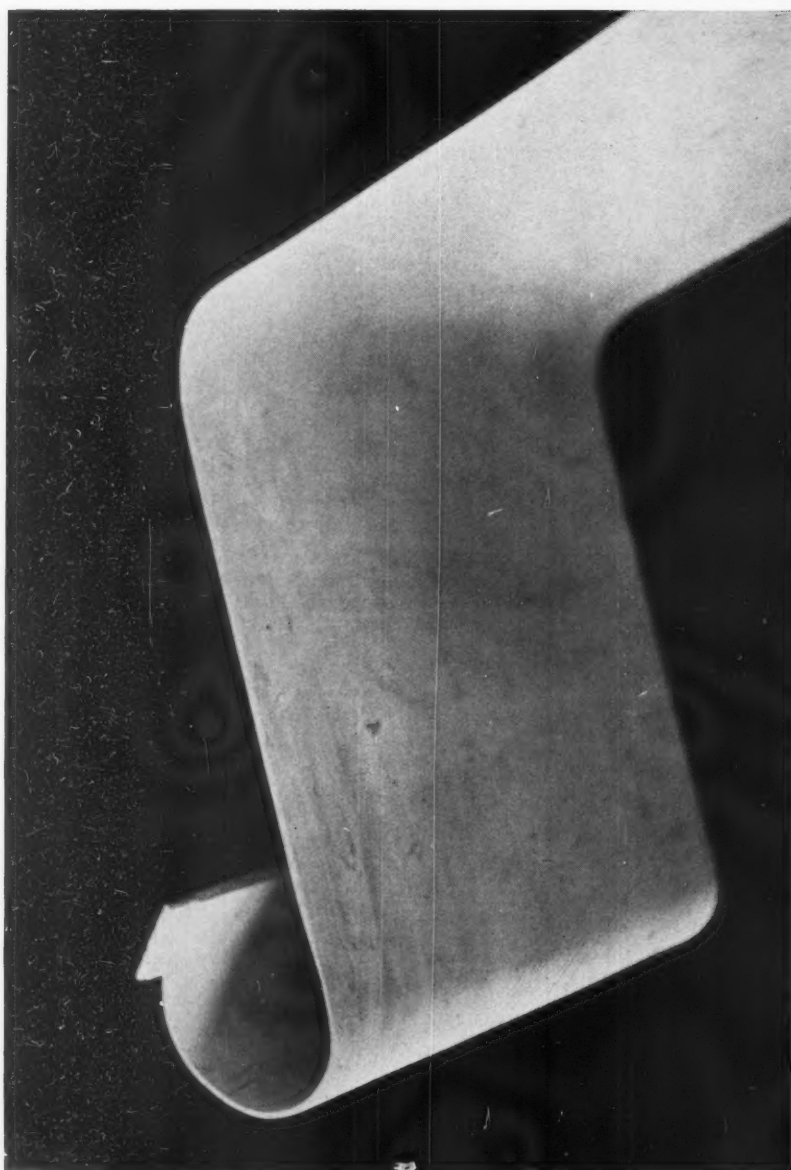
BENT-CONSTRUCTION FURNITURE



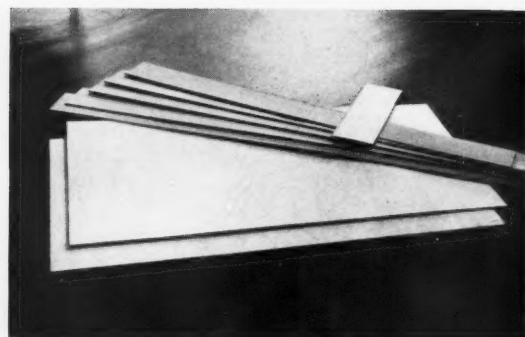
THE ARCHITECTURAL REVIEW
DECORATION AND
CRAFTSMANSHIP
SUPPLEMENT

August 1933

1. A massed battalion of chairs in the lecture hall of a big Finnish sanatorium, designed by Aalto.

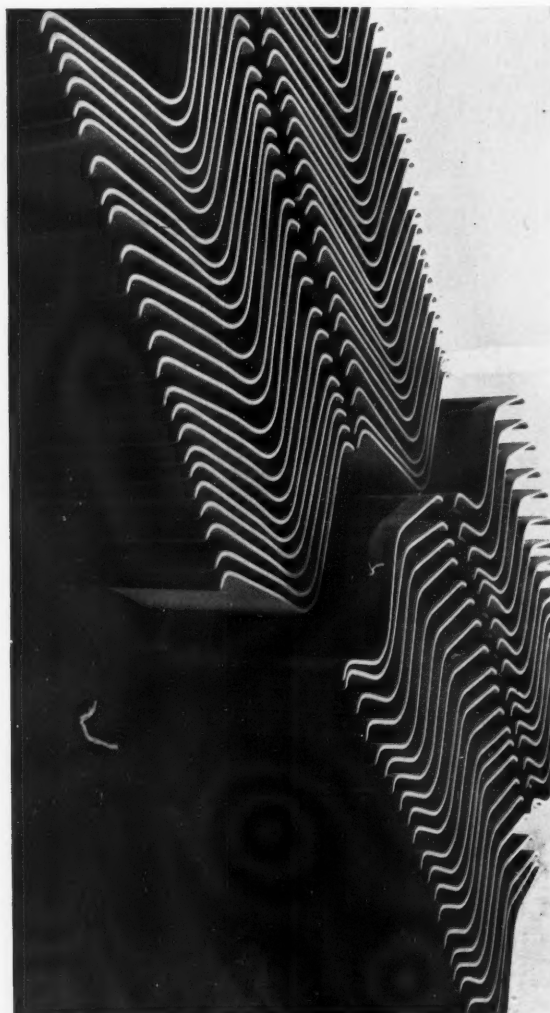


2



3

2 illustrates the "feather-line" seat-back of the Alvar Aalto plywood arm-chair, manufactured by the Huonekalu- ja Rakennus-työtehdas Oy, of Åbo, in its semi-fabricated state; and **3** the unassembled parts of special pressed 3 mm. plywood, which when moulded (not merely bent) together on two different forms make up the complete chair. This is the first pliant chair built without a rigid or semi-rigid framework: the construction lying not in the stouter plywood of the "wheels" (the continuous arms and bases)—which merely transfer the load at four points like the ratchets of a deck-chair—but in the interior bending tensions of the material forming the seat-back, whose inherent strength resides in the varying thicknesses of its section. Though buoyant as a spring-cushion the seat-back is virtually unbreakable. It is so made that under weight—i.e. when sat upon—the thin component layers are pressed still closer together, and form a laminated structure; the spring being given between the elasticity of the timber and the glueing medium. The Aalto chair is the result of experiments extending over three years, in which all the plywoods used were made by the designer himself. It is impossible to imagine a more comfortable chair, though it will ultimately be the cheapest. **1** shows a massed battalion of these arm-chairs, and **5** a single example in contrast to other types. **4** is a view of stacked plywood seat-backs for the Aalto 1930 composite model which is seen assembled on its tubular-steel underframe in **9**.



4



5

From Angles to Body Curves

By BAIRD DENNISON

MODERN Western civilization, or what passes muster as such, differentiates itself from Oriental, and from the habits of semi-savage peoples, in that it is based on the dominant need to sit. To sit down continually, that is, on little knee-high platforms so that the upholstered part of the human anatomy euphemized as "*le séant*"—sartorial terminology which confounds animate with inanimate, and impacting with impacted tissues—is at right angles to trunk and legs. Among the white races only tailors and coal-miners squat on their haunches. All other professions are more or less chair-ridden from birth, and an important minority of mankind that is rapidly becoming the majority, spends far more of its life on chairs than afoot or abed. Yet neither Greeks nor Romans "sat up to table": the first thing we learn to do as children. Venus was *Kaliphyge* because she never knew that deforming discipline, and, like Madame Récamier, reclined.

The architectural consequences of this

simple sedentary fact are incalculable. Every Western building reflects it. Rooms are designed not primarily to accommodate so many human beings, but varying numbers of their posterior shields. Each chair requires a "run" in which to be pulled up to, or away from, a table, lamp, or fireside. Chairs dictate the scale not only of all other furniture, but of the embrasure-height of windows. The severely restricted manoeuvring area of modern homes has produced a subdivision of type into "easy-chairs," semi-fixtures which grow progressively more massive and capacious, and what might be called "chairs of application"—those on which we sit to dress, eat, write or work—that are smaller, lighter and more spatially self-effacing than ever before.

Stools gradually grew backs, and the backed stools the wings we call arms, that have since developed into the isolating walls of small padded cells. Physical ease appeared quite late in the day, pomp and circumstance preceding it as vanity always precedes sense. As



9

6. A slung bent-plywood armchair with rigid-framed upholstered seat and back. Designer, Alvar Aalto. 7. A bentwood rocking-chair in lacquered black beechwood, upholstered in viridian green cotton. This curious shape—like a pupa freeing itself from its egg-shell—represents the ultimate simplification of the rocking-chair. Designer, Heilmann Sevaldsen. Reproduced by courtesy of *The Studio*. 8. Alvar Aalto's second composite model. The sides of the seat-back are ingeniously slit into twin strips moulded to the right profile for arm-rests. 9. Alvar Aalto's first (1930) composite nesting model: plywood seat-backs mounted on continuous tubular steel underframes.



6



7



8

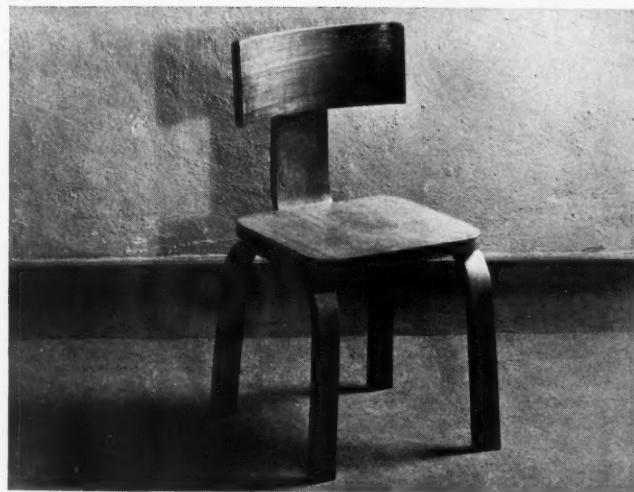
FROM ANGLES TO BODY CURVES

long as the polite world was content with a wooden block for a pillow comfort was a need still unconceived. Eighteenth-century chairs were not meant for supporting shoulders, but as cages for immaculately parallel spines and shanks. Leaning back was an English inspiration: a reflection of the national "*sans-gêne*" noted by French observers. Chippendale gave men additional seat-room to loll over their wine before rolling on the floor. Six-bottle stalwarts were the progenitors of comfort, but the backs that propped them up were of almost ramrod military erectness.

Victorians professed a horror of bodily comfort as "demoralising: self-indulgence," yet furtively embodied the guiltiness of "soft beds" whenever it could be overlaid with ostentation. Indeed they excelled in designing chairs that did not look comfortable but somehow were. Their first contribution to this reprehensible frailty was the spring-back arm-chair, avowedly intended for semi-invalids. But in an age in which "*la tyrannie des faibles*" already countered the despotism of the robust, what gently-nurtured female over thirty did not suffer from something more than the endemically indifferent health of her incorporeal sex? The massive red-leather club-chair, impregnated with pipe-smoke, was a by-product of male snoozes. While fainting Eve reposed against the spring-back, salts in hand, Adam, far better upholstered, beefily enjoyed his forty winks. Comfort having arrived commercially soon became respectable, for it was only within reach of the rich. From then onwards the arm-chair became one of the concretely luxurious "comforts of home." The poor began to discard the unpadded substance of comfort, their Windsor chairs, for its partly-padded shadow, the creaking "cosiness" of basket-work. This, curiously enough, was the only form of what Army Regulations for Private Soldiers in Hospital call "sitting at ease," allowed pre-war public-schoolboys, or countenanced by really manly undergraduates. Anyhow, it enabled English legs to reach the mantelpiece: that final insular



10

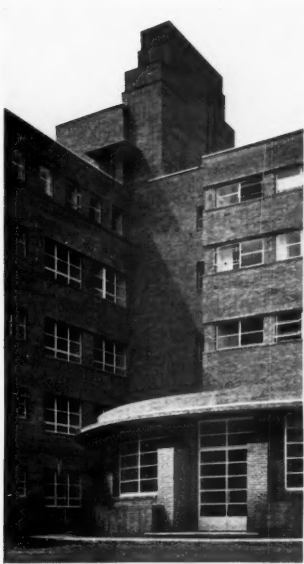


11

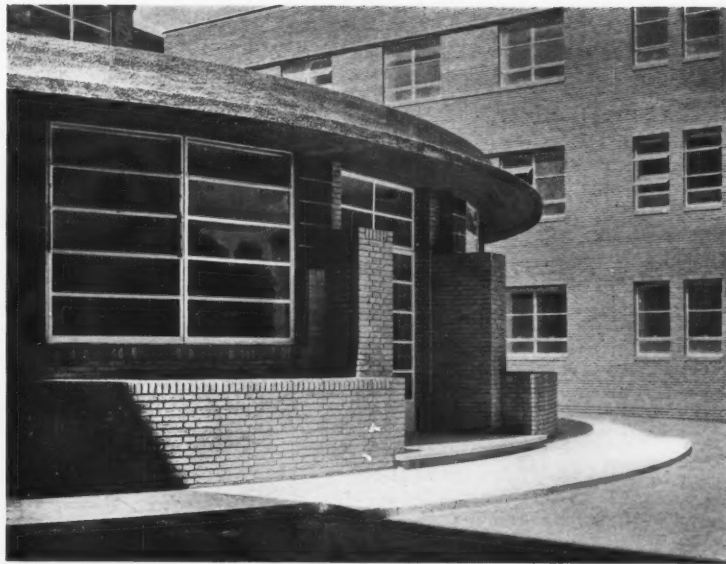


12

10. A *Plan* chair in beechwood, with detachable upholstery which can be taken off and cleaned. 11 is another *Plan* chair made in beechwood, and shows how the system of bending has replaced that of joining in this design. The designer of these two chairs was Serge Chermayeff. 12. A set of wicker furniture upholstered in loose-woven fabric. Designers, Kirkpatrick and Kirkpatrick, New York. Reproduced by courtesy of *The Studio*.

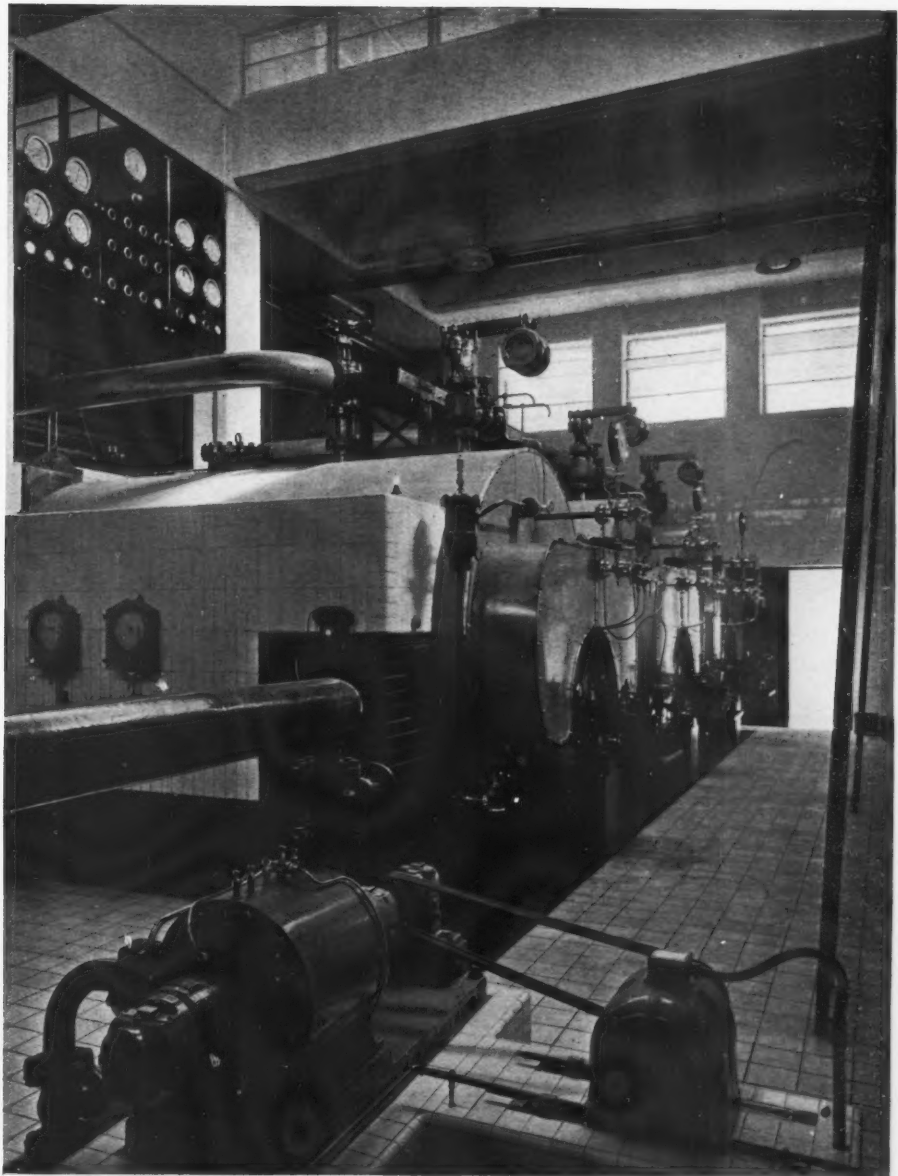


1



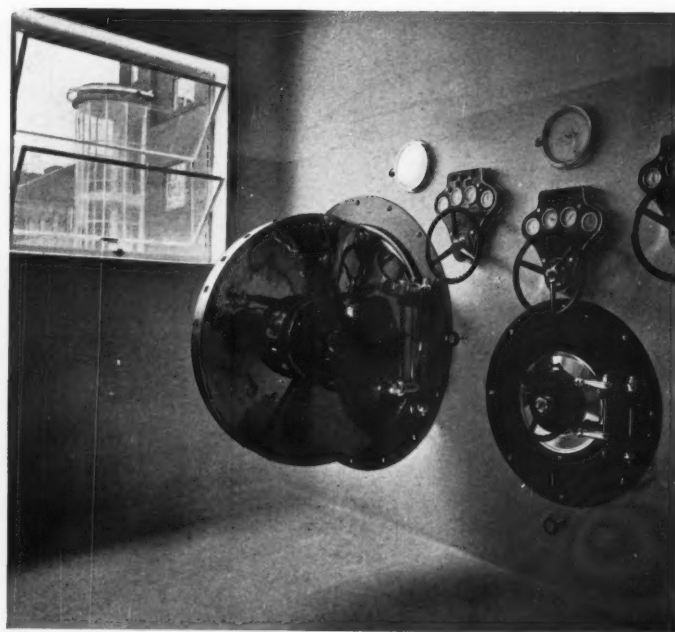
2

NOTE. All the illustrations in this Portfolio are taken from the Royal Masonic Hospital. Architects, Sir John Burnet, Tait and Lorne.

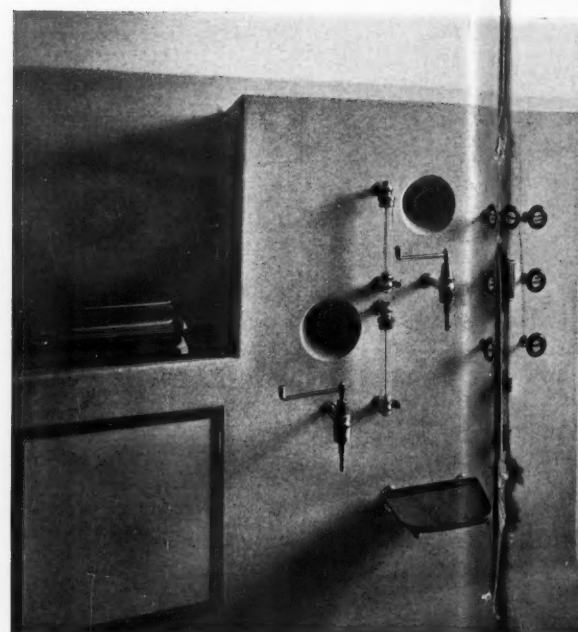


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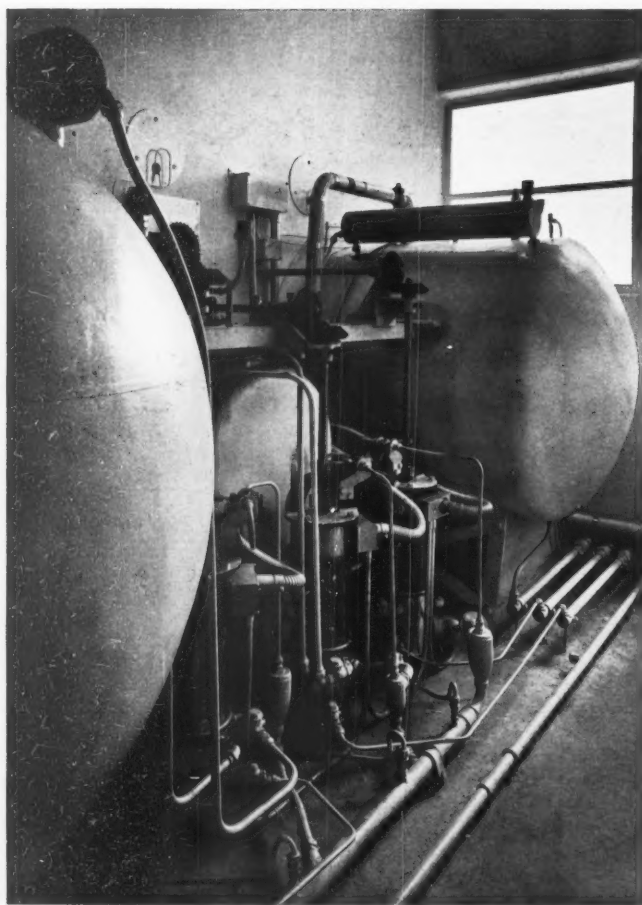
1. The entrance for ambulance patients showing the north side of the Ward Block and the boiler stack. **2.** A close-up of the entrance for ambulance patients. **3.** The battery of boilers in the Power House. Craftsmen for most of the equipment: Ashwell and Nesbit.



4



5

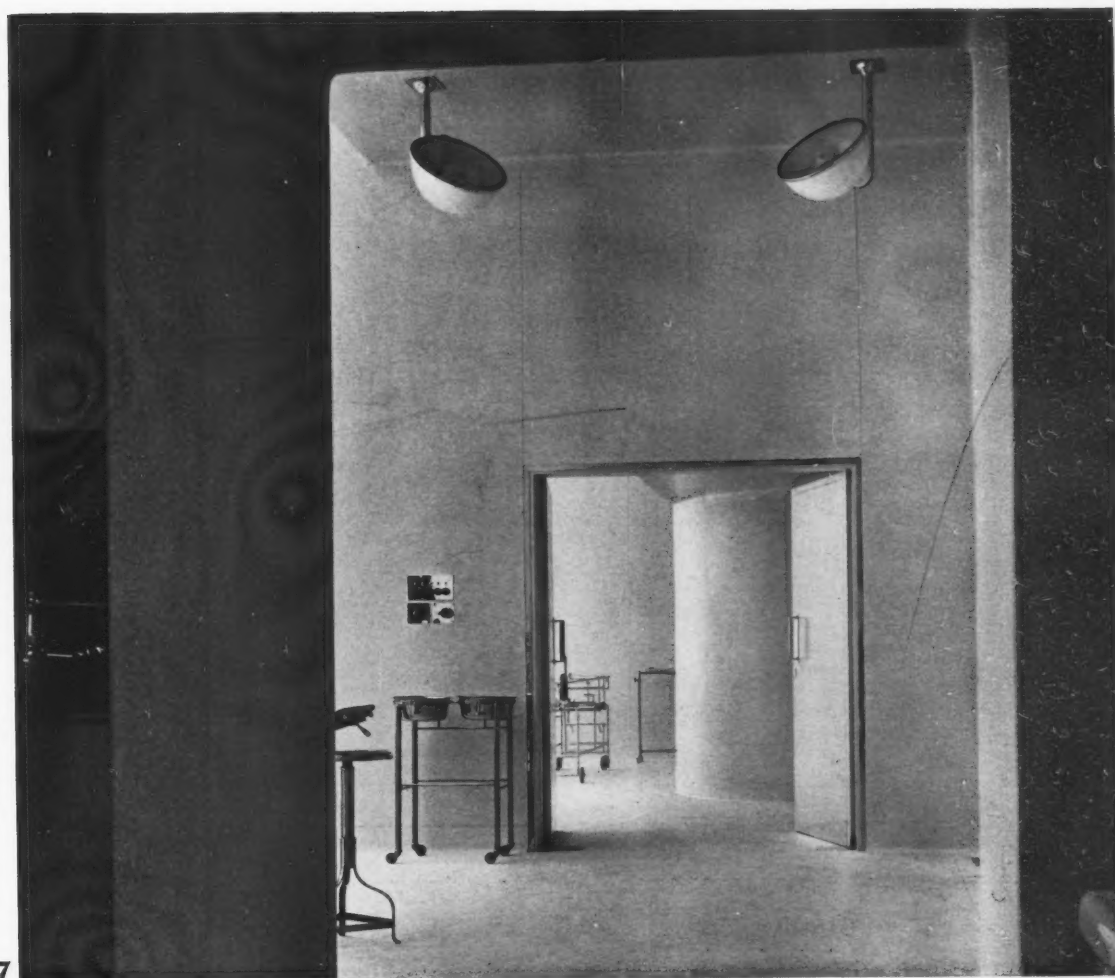


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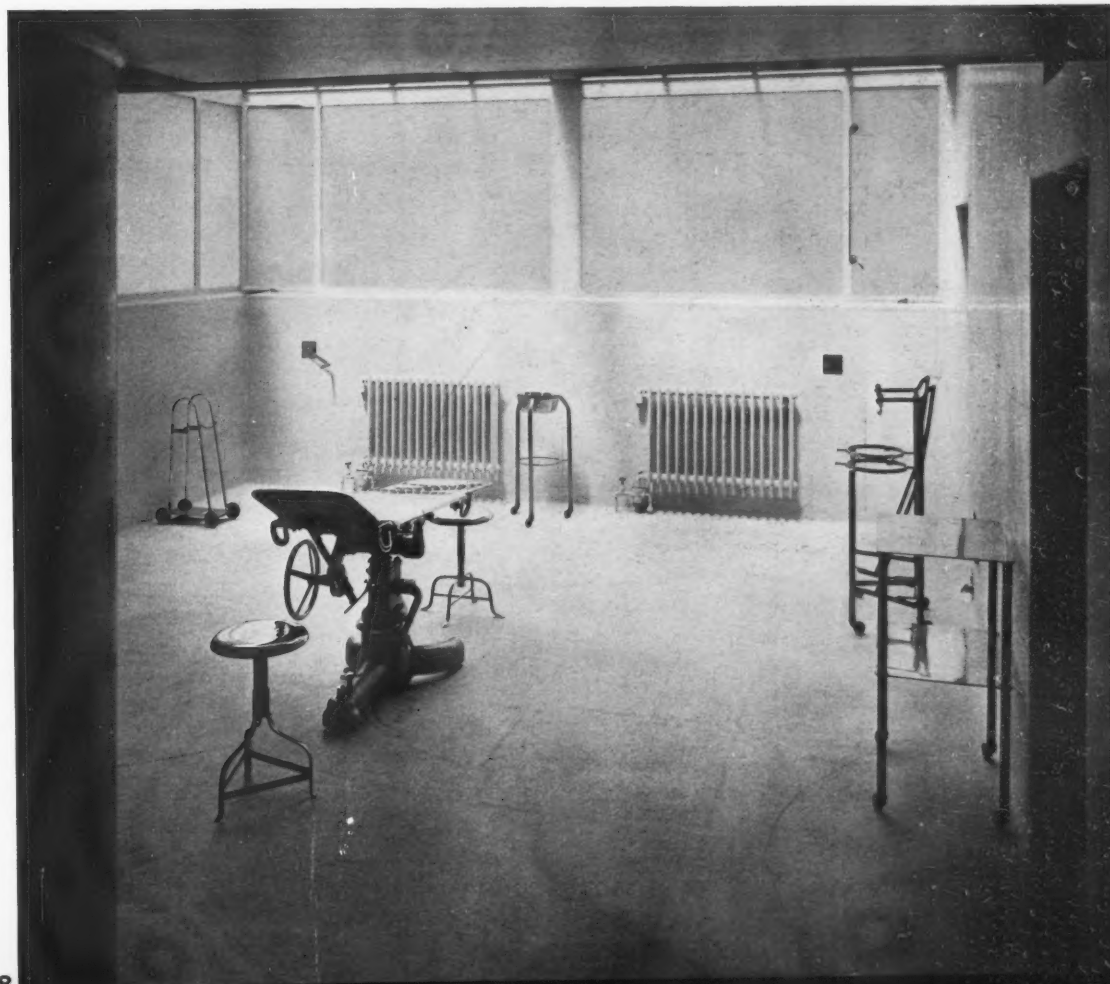
4. A detail of the room for dressing sterilizers. The sterilizers on the right are for gloves, and those on the left for dressings. The floors and walls are in terrazzo; the ceilings in hard plaster. The majority of the exposed equipment is in stainless steel. **5.** A typical sink room showing a small sterilizing unit, sinks, etc. The majority of the exposed parts of the equipment is in stainless steel. The floors, dados and enclosures to the sterilizing equipment are in cream

coloured terrazzo. The walls above the dado, and ceilings are in hard plaster. Craftsmen: for the sanitary fixtures, the Leeds Fire-clay Company. **6.** The machinery room for main sterilizers is cut off entirely from the nursing staff and used exclusively by the engineers. The front of these sterilizers is shown in illustration **4**. **7.** A side view from the sterilizing room looking into an operating theatre. The floors and walls are in light green terrazzo. The

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The

ceiling is in hard plaster, painted light green enamel. The fittings throughout are in stainless steel.

8. One of the operating theatres looking towards the window. The door to the sterilizing room is on the right. The floors and walls are in light green terrazzo. The ceiling is in hard plaster, painted light green enamel. The fittings throughout are in stainless steel. Craftsmen for the equipment shown in all the illustrations on these pages: Manlove, Alliot and Company.

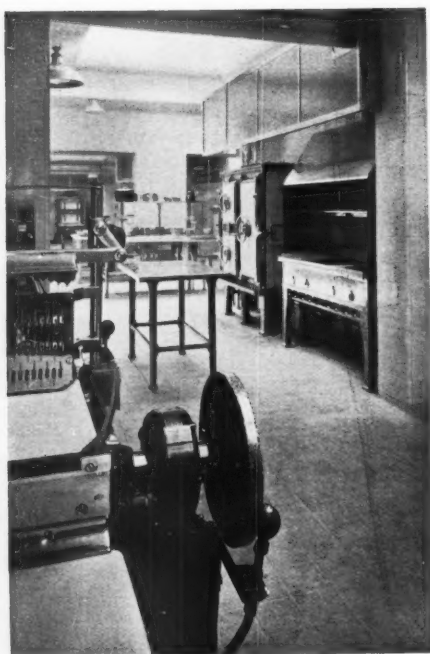


9

9. A view from the corridor looking into a typical Ward kitchen. The floor and dado are in terrazzo; the walls above the dado and the ceiling are in hard plaster. The fittings throughout are in stainless steel and enamelled metal.

10. The meat and fish preparation department in the main kitchen. **11.** The main kitchen looking toward Bain-Marie and the gas and electric ranges. The floors are laid with quarry tiles and the walls lined with glazed

tiles. The ceiling is of hard plaster. Fittings throughout are of stainless steel and enamelled metal. Craftsmen for the fittings shown in the illustrations on this page: Benham and Sons, and The Davis Gas Stove Company.



10



11



13



14



15

13. Chromium-plated bathroom furniture. The chair and stool reproduce ordinary timber frame construction and symmetry. Designers, Heal's. 14. A typical example of bent-wood chairs for children, with low wide seats and short backs. Designer, Jean Bourgon. 15. The frames of these Thonet chairs and arm-chairs are of beech with walnut finish, and the seats and backs of natural colour cane work. Designer, Professor Schneck.

outrage to "*les convenances*" which pre-saged the moral *débâcle* let loose by the war. A by no means Anglophobe French lady once told me that though the Germans quartered in her house had looted it from garret to cellar, they never did "*that*." Bamboo, an Anglo-Indian refinement, was just as light as the wicker it relied on for "*infillings*," and unfortunately almost indestructible. All the same, bamboo chairs were the first to prognosticate adjustable backs.

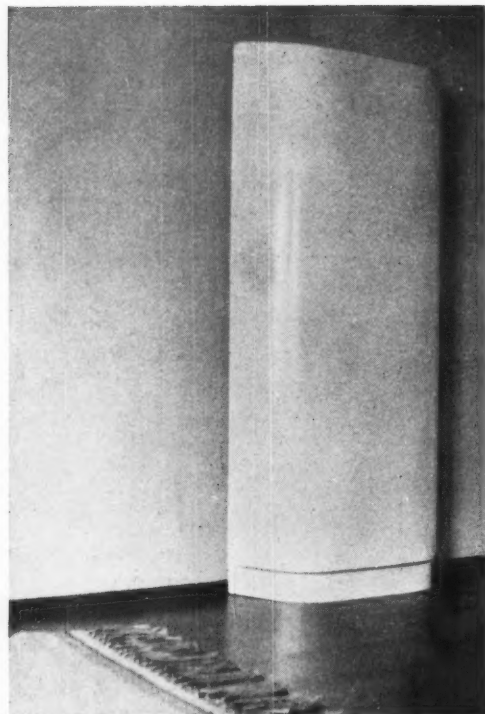
The differentiation into easy chairs and "*just chairs*" soon led to the manufacture of the latter on a scale which anticipated modern mass-production: a wholesale method subsequently extended to cheap "*suites*" of dining- and drawing-room chairs. Some "*plain*" chairs had concave rush seats, but most only thick slabs of wood with a rough depression "*corresponding to the human form*." It was not long before kitchen chairs were being assembled from a dozen almost entirely machine-made parts. But seats were still as high as ever. Only mothers and nurses could enjoy the accidental comfort of the low nursing-chair, which in height and slant was the prototype of the modern motor-car seat. Nursing chairs had cane seats. This was no novelty, as cane-plaiting had been extensively used in the eighteenth century, if not earlier in France; but it re-introduced the scientific principle of self-sprung resilience. Another type, which was destined to exercise a profound influence on modern design, also began to domicile itself in the nursery. The American rocking-chair was a hybrid between a child's rocking-cradle and a light horse-sleigh. It took comfort a big stage forward; but, more important still, substituted a sledged framework for separate legs. Whatever its original construction may have been, most of us know it as a bent-wood model.

BENT-WOOD

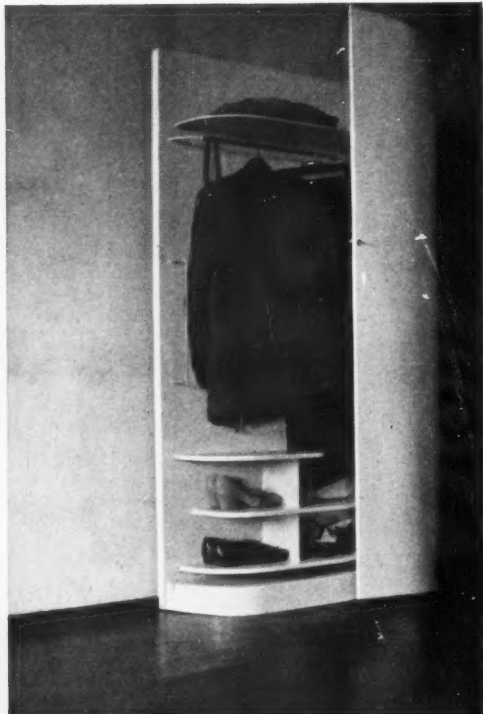
Bent-wood furniture was evolved in Austria, for long the centre of this industry. Steam-bending brought mass-production several steps nearer realization, because it suppressed so much incidental joinery work and so many hitherto essential component parts. A timber loop like a hair-prong formed back and back-legs in one; a circle (filled with cane or a primitive sort of plywood) the seat; two front legs (sometimes a single piece), a few short angle-braces, an extra loop to strengthen the high concave back and a second circle to unite the splayed legs completed the chair. Significantly enough all parts were of the same round and equal section, like piping. The shape was good, because logical, and without decorative pretence. It is still the cheapest and lightest four-legged type there is. Millions and millions have been made.

The folding deck-chair, though not of bent-wood construction, is of importance in the evolution of design on account of its hammock suspension and because it reduces the timber chair to the minimum number of parts. It was presum-

FROM ANGLES TO BODY CURVES



16



17

16. A standardized side-opening pressed-plywood wardrobe for hooking on to walls. 17 is a view of it partly opened, showing the distribution of shelves and hanging space. Designed for a large sanatorium by Alvar Aalto. 18. Tubular steel as decorative balustrading at Quaglino's Restaurant, London. Designer, Joseph A. Nerini.

ably an English invention, born of the desire to watch summer games, like tennis, which do—or rather did—not merit that full intellectual absorption dictating either the erect, or an unrelaxed sitting, posture, in drowsy comfort. It has drawbacks: the canvas soon gives and the rather primitive safety catch which allows its adjustment to varying semi-prone levels is apt to belie its name.

TUBULAR STEEL

As everyone who has frequented Continental cafés knows, that penultimate simplification, the tubular-steel chair, was in no sense the first metal-framed design. Sixty- and seventy-year-old all-metal models, relics of early International Exhibitions, can be found scattered about Paris suburbs and French provincial towns. Unlike the uncomfortable wooden-slatted type in London parks, most of them are not collapsible. One of the most interesting, which still survives under the chestnuts of the Champs Elysées, has a big bulbous seat, like the dome of a puffy teacake, ornamented with the sort of punched-out lozenge design the French call *ajouré*. Its appearance would daunt even those who "prefer hard seats." But once you lower yourself on to this bilious-yellow toadstool a miracle happens. It yields, not tautly as a deck-chair, but springily as a good mattress, hollowing itself voluptuously to mould the buttocks. One can add "ditto the back," which a similar metal air-cushion as gently absorbs.

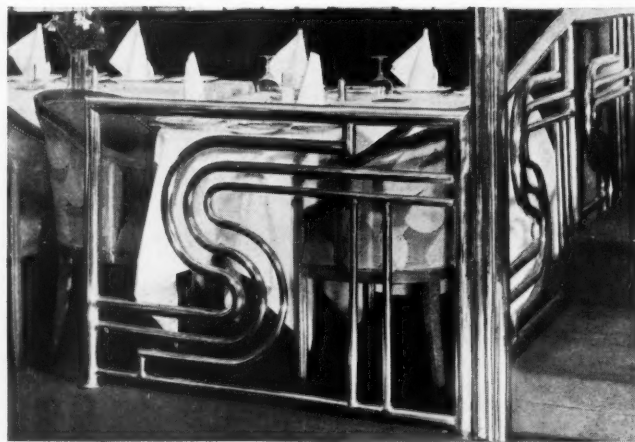
The tubular-steel chair, the earliest pretext for chromium-plating, consists of a continuous bent framework; the seat being cantilevered over the base to give resilience, and slanted slightly upwards so that the pressure of the body brings it level

like a fully-loaded spring. It has the virtues of even distribution of weight, lightness, slightness and "nestability." The sled-like runners ensure a gliding mobility which eliminates indentation of carpets by those "isolated supporting points," chair-legs, and their furrowing by that miniature parody of a bath-chair, the castor. Four-legged tubular-steel chairs are only modish freaks in which an elastic material is used to imitate the rigidity of wood. The application of tubular construction to other furniture has been almost uniformly illogical, except in the case of beds, small sofas and tables. (At the B.I.A. Exhibi-

tion a preposterous cocktail-cabinet of figured walnut was shown which had four double tubular-steel legs shaped like hairpins.) On the other hand it is having a very salutary influence on the design of wooden-frame chairs, which are beginning to reproduce its legless support in the form of "wheels," combining arms and base 10.

PLYWOOD

It has been left to a young Finnish architect to revolutionize both the form and construction of the arm-chair by redesigning it as a plywood hammock. This is described in the group caption on page 70, and illustrated in 1 and 5.



18

ANTHOLOGY

THE CULT OF THE SMARTISTIC

Mayfair has "taken up" the arts, but in much the same spirit as she might take up yo-yo or a new kind of pekingese. It implies little real literary or artistic discrimination on her part. Her patronage of art and her patronage of youth coincide. Old artists, old authors, brilliant old men do not interest them; only the young. She has no respect for the maturity which is essential to the highest art.

This patronage is no doubt encouraging to young artists, but if exercised without a sense of true values it can only, in the long run, be detrimental to the arts as a whole. Its effect is to encourage the minor and parasitic arts at the expense of the true. For they are the easiest to appreciate. It is an age when journalism is of more account than literature, photography than painting, decoration than architecture, ballet and musical comedy than opera, drawing-room comedy than the drama; when in fiction the subjective prevails over the objective and the inexperience of youth over the wisdom of age. This would be well enough—after all Mayfair has always been superficial in her interests—were it not for two circumstances. Firstly, Mayfair forms a far wider circle than ever she did in the past, for all who wish to be are its potential members. Secondly, she mistakes those minor accomplishments for major achievements, thus setting an artistic standard to which the whole wide circle subscribes. Since the aspirants to that circle include men who are otherwise educated and discriminating, the result is a general debasement of aesthetic values. A purely Philistine Society is better than one which merely plays at the arts, without knowledge of the rules. It is better to be amused at Epstein than by Picasso. Half-knowledge kills all spontaneous judgment, and nothing could be more pernicious than the modern cult of the "amusing" in art.

Pure entertainment today is despised as frivolous. People like to flatter themselves that, when they go to the theatre, they are improving their minds and expressing their artistic selves. The "smartistic" entertainment with its smattering of sermon here and ballet there is just serious enough, just highbrow enough, to satisfy their intellectual vanity; and at the same time it does not tax their resources too far. Mayfair's art snobs can go to a Coward revue with a clear conscience, which would only permit them to go to a music-hall in a spirit of tolerant hypersophistication. But the latter is in fact superior because less hybrid and less pretentious. By not pretending to art it preserves an artistic integrity.

The cult of the "smartistic" is a grave menace to the spread of fundamental cultural values, and the education of public taste. It does not in any sense imply that we are becoming an artistic race. Far from it.

Even in the Victorian Era there was more to be said for public taste than there is today. It was bad, but it was definite. It was, in fact, taste. Grosvenor Place, for instance, as a specimen of architecture, is worthier of respect than Grosvenor House. The one is an explicit attempt to imitate the Italian Renaissance. The other is a miasma of nothingness, based on no definite idea, but simply a jumble of vague ones. Victorian furniture, ugly as it was, expressed something: solidity, soundness, prosperity. The

furniture which the man in the street now buys by instalment expresses nothing. It is synthetic, not merely in its construction, but in its conception: a flimsy, mongrel offshoot of Jacobean, Classical and who knows what? Today we have learnt to appreciate a certain artistry and originality in Victorian knick-knacks. There is none of it in modern knick-knacks.

The fault lies less with the architects than with the people who commission the buildings. A distinguished architect recently designed for a London building society a block of flats which, without being too aggressively modern for the conservative Londoner, were on the simplest lines. In addition, he made provision for a swimming-bath in the courtyard.

The latter was instantly vetoed. Who had ever heard of a swimming-bath in connection with a block of London flats? No one. The answer was an insuperable argument against, not, as you might suppose, for, a swimming-bath. Well and good. Then, when they came to look at the plans for the building, the board of directors exclaimed in surprise, "Why, you've not given us a façade!" Thereupon they rejected the plans. "Most architects," they said, "will throw you in a façade for nothing." It is true. Many is the ill-built block of London flats whose internal planning has been sacrificed for some ponderous neo-classical façade. The façade is all that matters. Flats, in England, are called mansions. Very well, then, they must look like mansions. They must be imposing. An Englishman's home is his castle, and even if he lives in a flat it can look like a castle.

But our business men are as much to blame as our architects. Ponderosity is to their taste. In 1920 Sir Alfred Mond tried to force on the British public a national war memorial which the Press described as follows:—

"... from the bas-reliefs as they enter the arch of the pylon there fly upwards to the mighty lintel of the arch the disembodied spirits of the dead, pouring over the edge of the lintel 100 feet from the floor to the face of the pylon in immense cloudy forms, which in turn are surmounted by a great frieze on which a gigantic symbol of immortality is carved."

The attitude towards art of the average rich Englishman is exemplified by the following cutting, relative to two Epstein bronzes which were withdrawn from the Liverpool Art Committee's autumn show of 1926 at the artist's request after the opening speech of Lord Wavertree:—

"'There are two exhibits,' said his Lordship, 'which I hope will bring large numbers to the Exhibition. I do not think they were accepted because of their artistic merit. Poor fellow! I have no doubt Mr. Epstein has done his best, but, after all, even the poorest artist could have done better if he had submitted his worst!'"

"Lord Wavertree was formerly Colonel W. Hall Walker; famous as an owner of racehorses and gentleman rider (sic)." It needs no comment.

From SOCIETY RACKET by The Hon.
Patrick Balfour, 1933
Published by John Long Ltd., price 15s.

MARGINALIA

IT MAY INTEREST

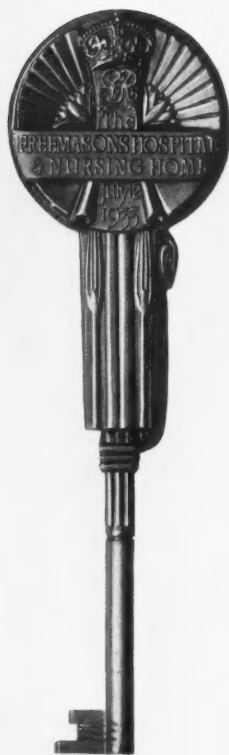
readers to know that as a result of the page of "genteelisms" in the last issue of THE ARCHITECTURAL REVIEW an architect has cancelled his subscription. At the same time the managing director of an important firm has issued an order to his staff that in future people who come to the premises are to be called "customers" not "clients."

ONE UP FOR A BUILDING SOCIETY

How much the building societies influence the average speculative builder it is impossible to say. Very little, if the Halifax Building Society is typical. This Society, with a show of public spirit not to be found in many ranks of commercialism, has bought 5,000 copies of *The Adventure of Building*, reviewed on pages 64 and 65 of this issue. Should their action have a material result in brick or stone we will find not only houses designed by architects (as opposed to "architect-designed") but also some consideration on the part of tenants of freehold property for the local characteristics of their neighbourhood. Or if all local characteristics have been obliterated, perhaps those people intending to build, who are influenced by *The Adventure of Building*, will set an example to the neighbourhood.

THE KEY

was designed by Walter Gilbert, sculptor and metal worker, with which H.M. the King opened the Royal Masonic Hospital, illustrated in this issue. The idea portrayed in the key is this. Æsculapius, the son of Apollo, was the god of Medicine, some say the founder, though Chiron the Centaur (Sagittarius of the Zodiac) taught him this. He is always shown with the vase of ointment, the club and the serpent. The serpent symbolizes prudence and foresight, most necessary in the curing of disease and injury. The Lotus is the symbol of life—the flower of the Nile, which the Egyptian looked upon as the life-giving river. The Lotus is arranged to form golden rays of light at the back of the head of Æsculapius, because when the child was found after the death of his mother Coronis, who was killed by Zeus, his head was surrounded by golden rays of light.



The two sides of the Golden Key with which the King on July 12th opened the Royal Masonic Hospital, illustrated in this issue. A description of the key is to be found at the bottom of the first column on this page.

ROUGH TREATMENT

A visitor to England recently expressed his amazement at the treatment levied out to public art collections in this country. He had three chief complaints.

DULWICH ART GALLERY, one of Soane's masterpieces, has been by no means improved through the introduction of unnecessary skylights.

HAMPTON COURT PALACE has had the pictures arranged in the rooms in an order which shows all the "good" pictures on the line and the bad ones are skied. The pictures continue along at the same level from room to room. Actually each room should be, and was, a separate unit with pictures hung, until lately, as they had been in the eighteenth century. What matter if a bad picture were in a prominent position? Anyone who cared for paintings could pick out the good ones and the disposition of the canvases was made to harmonize with the rooms.

THE WALLACE COLLECTION has had its splendid collection of French furniture so crudely regilded as to resemble the second coat of paint on a school-boy's bicycle.

A CURIOUS TABLET

The Wren church of St. James', Garlickhythe, in the City of London, contains some of the ugliest Victorian stained glass in the City. A tablet, whose inscription is given below, makes it clear that the person who wrote it possibly held views as strong on the subject of such stained glass as those expressed in these columns.

TO COMMEMORATE
THE NARROW ESCAPE FROM
DESTRUCTION OF THIS
CHURCH ON JUNE 13TH &
JULY 7TH, 1917. ON EACH
OCCASION BOMBS FROM
GERMAN AEROPLANES
WRECKED NEIGHBOURING
BUILDINGS. THE DAMAGE
IN THE CHURCH WAS CON-
FINED TO THE STAINED
GLASS WINDOWS
LAUS DEO!

UNALTERED SINCE 1610

2 Bathrooms. Electric light. Gravity water supply. Garages.

From an Estate Agent's Advertisement in THE TIMES.

A NEW CORNER IN LONDON'S SUBURBS



"All are architects of fate,
Working in these walls of time,
Some with massive deeds and great,
Some with ornaments of rhyme.
Nothing useless is or low,
Each thing in its place is best,
And what seems but idle show.
Strengthens and supports the rest."

Longfellow.

AVE LANCASTRIA!

On July 7th, the first branch of the Council for the Preservation of Rural England to be founded in the North of England was mooted at the County Hall, Preston. It may seem strange that the first important northern branch of this institution should appear in such a highly industrialized county as Lancashire, whose only rural areas are on the borders of the Lake District and in the valleys of the Lune and the Ribble. But the activity which has given birth to this branch of the C.P.R.E. is a significant sign of the growing appreciation of rural life which urbanism has forced upon the majority.

Lord Derby's letter convening the Assembly stresses the important influence which such a branch will have on Local Authorities with regard to regional and local planning.

A LETTER TO LORD DERBY

Lord Derby received the following reply from the First Commissioner of Works:—

DEAR DERBY,

May I, as First Commissioner of Works, congratulate you, and those associated with you, on the inauguration of a Lancashire Branch of the Council for the Preservation of Rural England? As Minister responsible under the Ancient Monuments Acts for the better care, not only of our national monuments and historic buildings themselves, but also of their surrounding amenities, I should like to say how much I rely upon the help of the Council for The Preservation of Rural

England. It is impossible to carry out successfully this particular task, and many others, unless local public interest is organized and active. In my view the admirable objects of the C.P.R.E. can only be secured by the establishment in each county throughout the country of a keen local branch.

I had an opportunity last year of addressing the annual meeting of the Oxfordshire Branch, and learning at first hand of the very great achievements of that county branch. It has been due to the vigilance and initiative of members of county branches that effective steps have been taken not merely to prevent the destruction of that which ought to be preserved, but to ensure that new modern developments are neighbourly and worthy of our national heritage.

Yours sincerely,

(Sgd.) W. ORMSBY GORE.

The Earl of Derby, K.G., G.C.B.,
G.C.V.O.,

c/o Sir George Etherton,
County Offices, Preston.

A PROGRAMME FOR THE COUNTY PALATINE OF LANCASTER

Few, if any, counties have played such an important part in English history as has the County Palatine, and few are so diversified in character and scenery.

Lying between the Pennines and the Irish Sea, Lancashire varies greatly both in character and use. On the one side, the hills, fells, moors and mountains, which form its northern and eastern boundaries, are sparsely inhabited, and their natural beauty has suffered but little at the hands of man. On the other hand, much of the low-lying coast has been fashioned to form a playground for the large industrial population which inhabits the great towns in the south-western half of the county.

At present, the basic industries of the county are faced with many difficulties, and the revival of industry is the main purpose all have in view; but bad times make it increasingly important that all possible steps should be taken to safeguard every asset the county possesses.

THE NEED FOR PLANNING

The only way in which, concurrently, development can be facilitated and conservation of beauty and character secured, is by means of planning schemes. Lancashire has been a pioneer in planning. Such schemes, both regional and local, are already in hand for most of the industrial part of the county; the County Council and the Local Authorities are taking steps

with a view to safeguarding the whole by planning schemes.

LEAVE NOTHING TO CHANCE

If things are left to chance, spoliation and waste are inevitable. The responsibility for making plans effective rests with the Local Town Planning Authorities, but their hands will be greatly strengthened and plans made much more effective if supported by informed public opinion. The time is therefore ripe for the creation of a representative body of those interested in or resident in the county, who will use their influence to guide necessary development upon productive and orderly lines, and so secure the preservation of those beauties and amenities which still obtain in many parts of Lancashire.

In order to bring about this desirable object, it is now proposed to set up a county branch in Lancashire of the Council for the Preservation of Rural England with a membership fully representative of the various interests in the county.

BUILDER'S PRIDE

Many architects must be accustomed, by now, to receiving at Christmas or Easter those blotters or calendars from well-intentioned contractors containing one or two flat commercial photographs of buildings contracted for by the advertising firm, whose name is generally printed **In Type of This Sort—Or of This.** Messrs. J. Gerrard and Sons, of Manchester, however, have not only been general contractors of a fine piece of work, the Royal Hospital School, Holbrook, but have followed it up with a really well-produced brochure on the building which it is a pleasure to handle and to read.

THE MASONIC PEACE MEMORIAL

Masonic building activity during the past year has not been confined to the building of the Royal Masonic Hospital at Hammersmith. The Masonic Peace Memorial, a large classical edifice, near Holborn, is a new arrangement on the London skyline. Its tall stone tower runs up above Kingsway and harmonizes admirably with many of the buildings in that street. The architects for this Peace Memorial are Messrs. H. V. Ashley and Winton Newman, F.F.R.I.B.A. This building was illustrated in *The Architects' Journal* for July 20.

COMPLIMENTARY?

... the fittings being entirely in keeping with the ornate scheme of interior decorations.

From a description of a new Belfast Building in "*The Northern Whig*."

CORRESPONDENCE

A CORRECTION AND
AN OMISSION

Mr. H. H. Peach, of the Dryad Cane Furniture Works, writes to say that he was not the designer of the "Abundance" chair (which was made by his firm in 1907) illustrated on page 7 of the last issue of THE ARCHITECTURAL REVIEW. He also draws attention to the important work of Charles Spooner and Penty under the name of Elmdon & Co. The furniture of these two artists had a great influence for the good in 1905 and might even now be called modern.

A HISTORY OF
THE WINE BOTTLES
OF
HARVEY'S BRISTOL MILK

The Editor,
THE ARCHITECTURAL REVIEW.

SIR,—Our mutual friends, Messrs. John Harvey and Sons of Bristol, have sent on your letter to me.

I must explain that my firm, Powell and Ricketts, glass manufacturers of Bristol, used to supply Messrs. Harvey for a very long period with bottles. Unfortunately, owing to changed conditions in the industry, our old factory has been closed for the past ten years.

Formerly the glass production in Bristol was an important one—and included crown, flint and other varieties, besides bottles—particularly towards the end of the eighteenth century.

I am glad you admire the shape of the bottle containing the Bristol cream. It may possibly be one of my firm's manufacture, but that perhaps is hardly likely. If so, it would probably be marked P. and R. B. on the bottom. The shape has been in vogue locally for a long while, more or less for more than a century, possibly from about 1810, when moulds were introduced.

I think, in many ways, Bristol used to have a style of its own, which was usually good. In former times the merchants used to trade chiefly with the West Coast of Africa and the West Indies, and the cargo was sold or bartered for what it would fetch. I have heard that when a ship was carrying iron or other heavy commodities and some lighter goods were wanted to fill up the holds, bottles were often procured. These were sent at the risk of the glass manufacturers, and it is said Bristol bottles would always fetch a dollar a gross more than any others. I have a book containing the stocktaking of my firm, then called the Hoopers' Glass House, for a few years dating from about 1730. In it are various entries such as "Adventure to Lisbon" or some other place.

I am glad to find that the artistic effect of the bottle appeals to you. It seems in accordance with the old description "Ship-shape and Bristol fashion."—Your obedient servant,
Weston-super-Mare. CECIL POWELL.

AN H. G. WELLS
FROM KENYA
HAS A DREAM OF THE
FUTURE

The Editor,

THE ARCHITECTURAL REVIEW

SIR,—I have only just had an opportunity of reading my copy of the April number of THE ARCHITECTURAL REVIEW. The following may be of some small interest as it has a bearing on the article "The New London," by Edward Shanks.

MACHINE CONTROL

Many years ago I re-visited the world somewhere round about 1980. I shall not describe all the changes with which I met in full. I may, however, briefly mention the following:—

- (a) No private cars were allowed within three miles of Charing Cross;
- (b) All main roads reserved for motor traffic—actually the steam car had almost completely ousted the internal-combustion-engined machine—had banked corners and the speed at which each section of the banking should be taken was indicated overhead;
- (c) Headlights had been done away with and the roads outside the cities and towns were treated with a luminous preparation that made night travelling truly wonderful;

RAIN CONTROL

(d) At $\frac{1}{4}$ mile intervals throughout London arose mighty (and unsightly) metal pillars containing a hydrophagous chemical thus ensuring an absence of rain. These also dealt with atmospheric impurities and were automatically recharged. The extra weight of the moisture when the chemical was saturated precipitated the contents into underground channels leading to the Thames, at the same time refilling the tower with a fresh charge.

BATHROOM CONTROL

But I must occupy no more of your time. The two innovations of which I wish to tell were these:—

(i) I took rooms at a large hotel occupying the entire south side of Piccadilly Circus. When I went to bathe, I was disturbed to find that the entire outside wall of the bathroom—and I found afterwards of all rooms in that hotel and in many other buildings—was of glass. Much as I appreciate light I could not help thinking that this made bathing a little too public! However, on appealing to one of the staff, I discovered that, although everything in the street was clearly visible from the rooms, nothing going on inside the rooms could be seen from the street.

TRAFFIC CONTROL

(ii) Mr. Shanks will be pleased to learn that the main thoroughfare lines were still intact as far as I remember. At any rate I had no difficulty in realizing that

I was in London. However, the roofs of all the buildings adjoining the main streets were the same height and these were used for all foot traffic.

Shops were entered by lifts descending from this upper platform. Overhead bridges connected the various footways and two in particular were worthy of inclusion among the best in architecture.

The roads were used entirely for the transport of goods and passengers.

And I awoke and behold! it was a dream.

I regret taking up your time, but the above may be of some interest. Anyway, no one can say that dreams are invariably disjointed and meaningless. About this time I regularly went to bed wondering what part of the world I would visit each night. This period of "reasonable" dreams lasted about nine weeks. I do not normally dream at all.

With best wishes for the continued success of THE ARCHITECTURAL REVIEW and the future of the profession,—Your obedient servant,

JOHN MURPHY,
District Commissioner.

Baomo,
Kenya Colony.

INFORMATION WANTED
ABOUT
DECORATIVE WALL MASKS

The Editor,

THE ARCHITECTURAL REVIEW.

SIR,—Could you please supply me with information, as to the making of decorative wall masks? The kind I refer to are made mostly in Italy and Germany, and mostly represent the modern type of women's faces, and are more or less highly coloured and glazed, and are excessively light in weight. I should be pleased to learn particulars as to formula, of paper, etc., used for modelling, and also for method employed in the creation of the work. I have tried for a lengthy period designing my own wall masks, but my sculptural attempts all prove to be too heavy and cumbersome for the purpose intended. After lengthy research I can find nothing to be of likely value in assisting me, or any literature—authoritative—on the subject. I have encountered much literature on the history and date of masks, but nothing—except one useless article in the *Encyclopædia Britannica*—as to formula—i.e., materials—or method employed . . . I am a regular subscriber to your ARCHITECTURAL REVIEW and thought you may be of assistance to me in my quest. Apologizing for your valuable time spent in reading and attending to my query, and thanking you in grateful anticipation of your valuable information. Which, by the way, I feel is of sufficient general interest to apply not only to me, but to many of your readers.—Your obedient servant,

EXOTIQUE SCULPTARE.
Fitzroy Square, W.1.

MASONIC
PEACE
MEMORIAL

ARCHITECTS
H.V. ASHLEY & WINTON NEWMAN FERIBA

SIX HUNDRED TONS
MARBLE
PRODUCED IN LONDON

JOHN STUBBS & SONS
WORKS
LONDON & LIVERPOOL

An Architect Replies to a Manufacturer

By J. R. Leathart

BOTH in the Editorial foreword and in "Manufacturer's" "Plain Words," which appeared in the last issue of THE ARCHITECTURAL REVIEW, there was an expressed anxiety to apportion blame for the existing and deplorably low standard of design in standardized building and industrial products.

It is but reasonable, in any investigation made with the intention of effecting improvement, to search for the underlying causes of bad quality; but the process frequently inclines to an exchange of abuse by the parties concerned. "Passing the buck," is the expressive Americanism for this pastime, and an excessive indulgence therein tends to stultify progress in the direction towards improving the design, manufacture and marketing of the smaller essentials of everyday life.

The purpose of this article is to offer rebutting evidence, from the architects' side, to the case stated against them by "Manufacturer." His case, briefly expressed, is that the manufacturer produces to supply a definite demand created, in the case of building products, by the builders

and builders' merchants, and to a far less degree by architects; and on the industrial side by professional buyers and the purchasing public. In other words, he attempts to lay off the blame to the marketing side of production. In addition, he adroitly preserves an open mind on the question of design, and cites the all-too-well-known instance of bad examples having a high selling value; he does not appear to have a very high regard for the average architect's capability as a designer, and he registers a shrewd hit at the general disinclination among professional men to utilize anything of a standardized nature in their buildings which has been designed by another architect.

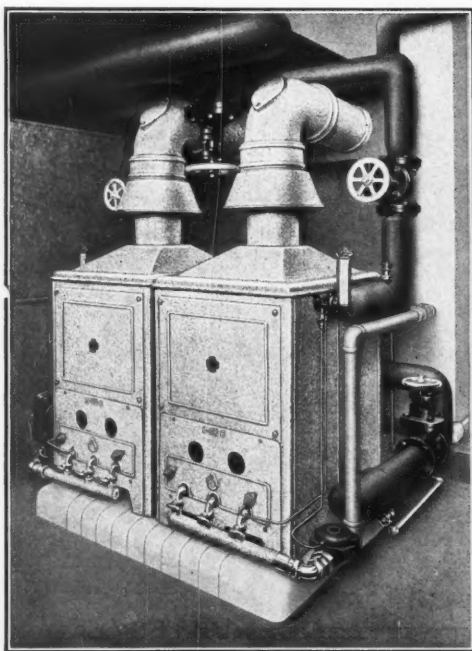
Contrary to "Manufacturer's" assertion that only a relatively small proportion of the building erected in this country is controlled by qualified architects, there is definite evidence to support the counter-claim, based on the monetary value of building, that the preponderating bulk of such work is erected to the designs and under the supervision of qualified architects. The financial value of building is

a truer indication of the facts than the numerical one. All important buildings erected in the towns and cities of England are architect-controlled; the work of the Office of Works and the L.C.C. is in the capable hands of members of the R.I.B.A., and the great mass of the branch building of the multiple concerns is also controlled by qualified architects. In this work the impress of the designer's individuality is apparent. This fact is not one which should create wonderment in the mind of the manufacturer, as it is largely for the purpose of ensuring distinction that an architect is employed by his client.

ARCHITECTS HELP IN THE IMPROVEMENT OF PRODUCTION

Fortunately for the remnant of the profession which still practises privately—almost too privately it is to be feared in these chaotic days—there are still a few people possessed of taste and discernment who do not subscribe to the creed of mass production as applied to their building. Within this restricted category of building there exists a definite public demand for good individual design. It is from the buildings designed by architects that the manufacturer draws upon to provide illustrations to his trade catalogues. There is no reason why he should not; but it is as well to remember that the reputations of many manufacturers have been established largely through the high standard of design set by their architect customers.

Further to this, it is chiefly through the



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ARCHITECTS: SIR HERBERT BAKER, R.A., F.R.I.B.A.; A. T. SCOTT, ESQ., F.R.I.B.A.

South Africa House, showing entrance
hall in South African Marbles, worked by

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demand of the architect for an increased standard of efficiency in building products that improvement has been effected by the manufacturer. Two outstanding modern products—plywood and wall-board—owe their present popularity to a few architects who were possessed of a keen insight into the æsthetic possibilities of these materials when they were first introduced. They have demonstrated the decorative value of these finishings in their buildings, and have initiated a sales movement which has become further augmented by the subsequent demand of the small army of interior decorator-shop-fitter-copyists. The same process is taking place in the use of glass as a decorative finish; the initial demand emanates from the architect, and in addition, he instructs the producer in the decorative possibilities of the material. This is no small service to render an industry, particularly as it costs nothing. The accusation by "Manufacturer" of the architect's aloofness in matters relating to design and production needs much more substantiation than he produces in his argument.

So far from the architect acting as a hindrance to progress in production, the reverse is more akin to the facts of the case. The real barrier to improvement in design is the vast dead-weight mass of uninformed public opinion. The proud boast of the Englishman is of his sturdy individuality, and in all matters relating to æsthetic considerations he stands firm in his insistence that "He knows what he likes." To examine the extent of this

knowledge upon which his opinion is based is to discover a complete absence of any more intelligent factor than that of unreasoning prejudice. He has a sentimental attachment with the past, combined with an insatiable craving for the Tudor style in his domestic building. A fortune may await the motor manufacturer who produces the first baby car with half-timber coach-work. Who knows? There are thousands of cars kept in pseudo-mediæval garages in England today; why should the car not harmonize with the shed containing it? The proud assertion of one speculative house builder that he was offering an enlightened public "bijou baronial halls," at a modest price, reflects the standard of taste existing today.

Evidence abounds to substantiate this criticism of public taste; and the impasse created by the general refusal to accept an improved standard of design both in houses and in the accessories thereto, has an aspect that deserves special comment.

WHAT IS "PUBLIC DEMAND?"

That curious phenomenon, "Public demand," is familiar to those who are engaged in making and selling. How does the demand arise; in what manner does the public express itself in indicating its preferences and desires? Is it by means of letters to the daily press, or to the manufacturers? The answer is, of course, that the public is inarticulate; it buys exactly the articles set before it, and therefore in this purely negative fashion, and as

far as it is allowed, it indicates its choice. Between the producer and the consumer stand the professional buyer and the retailer. Do these people create public demand? Obviously not; they are engaged in the perpetual task of tentative experimentation. They gauge the selling value of a passing vogue; in other words, their job is to "try it out on the dog." The "dog" being, as usual, the P.B.P. Does the manufacturer participate in the mysterious rites incidental to the nativity of public demand? Not he. He relies upon the trade buyer to indicate the popular selling lines; he follows obediently on the lead held by the retailer.

Can it be that the designer is the instigator of this chimerical demand? He would counter this suggestion, most probably, by asserting that he designed solely to meet the public demand. And so, at the end of our innocent inquiry, we are very much in the position we were at the outset.

There is, however, one more participant of whom no mention has yet been made: the publicity man. It has been observed by a cynical advertising agent that the public can be induced to buy anything, providing that it is sufficiently "boosted." One is reminded of the *Punch* joke of the old lady who expressed her intention of purchasing a particular article because "the advertisement spoke so well of it."

THE RESPONSIBILITY OF PUBLIC ADVERTISING

It is quite possible that the root of the



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present trouble can be traced to popular advertising. Judging by the average standard of taste displayed in the advertising columns of newspapers and periodicals, and on hoardings and public buildings, publicity has not yet demonstrated, to any appreciable extent, the existence of an acquaintanceship with the elementary principles of seamliness and good taste by those controlling it. Yet it is the sole means by which the public is kept informed of current developments and tendencies; and it is to be feared that the process of constant assault and battery, a mass-mind insensitive to ugliness, restraint and dignity has resulted. The origin of the present spate of limed-oak-moderne furniture, now filling the hire-purchase homes of England, can be traced to the demand created in the advertising pages and on the hoardings.

The problem of remoulding the existing mass of uninformed opinion of design, of increasing the standard of popular appreciation and of guiding the purchaser to a keener discrimination between the bad and the good in æsthetic quality, is intensified in magnitude by the unfortunate conjunction of manufacturer, retailer, advertiser and purchaser. There is but little evidence, at the moment, of any marked anxiety on the part of these essential concomitants to production and consumption to accept the assurance of the reformer that the standard of design in the common articles of everyday usage is too low. Neither is there a tangible indication of any eagerness on their part to avail

themselves of the few existing facilities for the purchase of better things.

COMPETITIONS FOR BETTER DESIGN

There is a further aspect of the problem which pertains especially to standardized articles used in the building trade. The indigestible mass of manufactured articles already available to the trade congests the countless trade catalogues which fill the shelves of architects' and builders' offices. Of the multitudinous array of castings, stock joinery and mouldings, gas fires, electric radiators, door furniture, sanitary goods and fancy tiles that are carried as stock articles it is, perhaps, no exaggeration to say that 90 per cent. of the oddments have but little semblance to intelligent design and intrinsic beauty. It is therefore necessary, as a preliminary step towards improvement, that there should be a drastic purge of the existing plethora of articles of inferior design. It may be difficult to persuade some manufacturers to jettison their indifferent products, but the wisdom of carrying a less confusing stock, from the economical viewpoint alone, may possibly convince them more than an appeal based on purely æsthetic considerations.

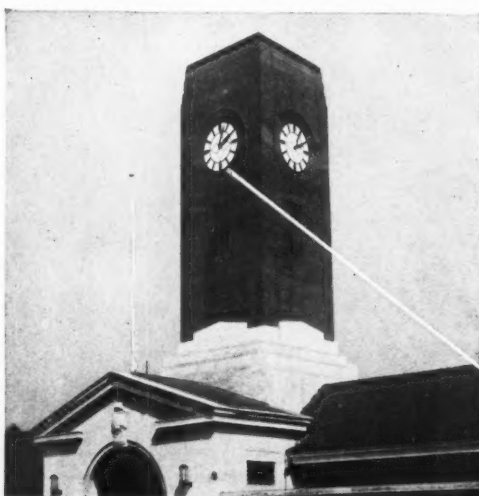
Assuming that this essential initial step has been taken, the next and even more important move is for replacement with articles of better quality in design.

At this point the architects are prepared to co-operate with the manufacturers. It

is therefore opportune to call attention to the scheme recently drawn up by the Architectural Association of London, for the promotion of a series of competitions during the forthcoming winter. Manufacturers are to be invited to participate with architects in the assessing of four or five competitions open to its members dealing with the design of standardized articles used in the building trade. The subjects suitable for these competitions afford a comprehensive scope, a few of which are radiators, gas fires, electric radiators, and fires, door furniture, cast iron goods, tiles, glass ware, etc.

Not only are the manufacturers to be invited to assist in the assessing, but they will be asked to supply technical details to enable the competitors to produce designs of practical value. It is intended to exhibit the drawings submitted in the competitions from time to time, and to invite the trade representatives concerned to visit the exhibition with the view to purchasing the best designs for manufacture. Considerations of suitability of purpose, low cost of production and simplicity in design will govern the purpose of the competitions.

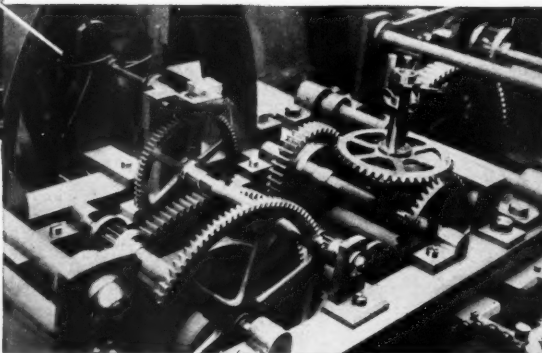
Manufacturers selecting designs for purchase will be asked to state in their publicity that the particular item was the winning one in the A.A. competition, and that it had received the special commendation of that body. In due course, it is hoped, a large range of standardized articles of meritorious design will be marketed, and when there is a sufficiency



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Changes taking place in the design and construction of buildings is the natural order of things. New materials, new ideas, and new methods at the disposal of the Architect demand that the craftsman and constructor must, if he be alive to these changes, turn to new materials, but not forgetting the old, to new ideas, built up from the best of his knowledge and experience, and to new methods, but not neglecting his handicraft.

Only this realization can give proper progress to industry—and to those Architects who believe these expressions to be true, we feel we can justly requote "What you seek is here."

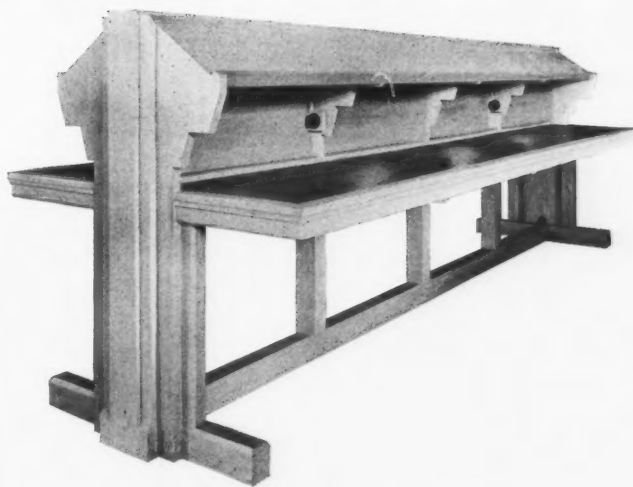
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One of a series of special reading tables made in Honduras mahogany with inlaid rubber tops to the design of A. S. G. Butler, F.R.I.B.A., with Trehearne & Norman, Preston & Co., Architects, for the Haldane Room at the London School of Economics.

The desk illustrated on the right was designed for the Law Library by A. S. G. Butler, F.R.I.B.A. There were twelve in all executed in specially selected Austrian Oak with inlaid green rubber. Of interest is the concealed lighting in the hood. See page 63 for detail drawings.



W. D. & J. H. GOUGH

WORKS:

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TRADE AND CRAFT

The Architectural Review, August 1933.

a special catalogue will be issued to the A.A. members, containing illustrations of the selected articles. From time to time the winning designs will also be illustrated in the various architectural journals, so that the interests of those manufacturers who associate themselves with the scheme, and of the architects, will be brought together.

This is a constructive contribution towards the betterment of the standardized article common to the building trade, and one which should enlist the assistance of producer and consumer alike.

NOTES & ANNOUNCEMENTS

With the object of encouraging greater interest in the preparation of surfaces and the specification of suitable decorative materials, Messrs. Jenson and Nicholson, Ltd., the well-known paint, enamel and varnish manufacturers, are offering a first prize of fifty guineas and second and third prizes of fifteen and ten guineas respectively for a scheme of interior and exterior decoration of a cafe-restaurant, together with colour schemes and detailed specifications for carrying out the work in its entirety. The Assessors will be George Grey Wornum, Esq., F.R.I.B.A., Louis de Soissons, Esq., F.R.I.B.A., and G. Alan Fortescue, Esq., F.R.I.B.A.

Conditions governing the competition, which closes on December 15, 1933, will be issued on September 30 next, but intending competitors should register their names and addresses with Messrs. Jenson and Nicholson, Ltd., 15, Berners Street,

Oxford Street, London, W.1. Entry forms and conditions will then be forwarded in due course. Awards will be made about the middle of January, 1934.

On page 32 of the July issue of THE ARCHITECTURAL REVIEW illustration 21 was described as being designed by Warner Brothers. It should, of course, have read Warner and Sons.

Messrs. J. A. Crabtree & Co., Ltd., have recently published a most interesting and illuminating booklet on electrical wiring. They give a number of suggestions and illustrations of different kinds of wiring, varying from well designed wall switches to suspension bell pushes. In every case the problem has been studied from a practical point of view, and their cupboard, kitchen and garage wiring, parts of a home often overlooked as regards suitable lighting, are specially to be recommended.

Some of us like tubular steel furniture, and some do not. Whichever way you feel about it you should see the new catalogue recently published by Messrs. J. B. Brooks and Co., Ltd., of Great Charles Street, Birmingham. In it, their Evertaut tubular furniture is illustrated in monochrome and colour, and examples are given of settees, numerous types of

chairs, wall cabinets, desks, mirrors, tables, tea wagons and stools.

In a foreword the makers say :—

"It is here to fulfil the demand for simple beauty, to satisfy the seeker after comfort—to present a healthy cleanliness and to preserve this with a minimum of attention—to endure the hard knocks of a busy or a lazy world—to cheer with gay colour, to sooth with suppleness . . . and to remain for your constant satisfaction . . . Evertaut."

Get a copy of this catalogue. It will interest you if you like tubular steel furniture; it may convert you if you don't.

The directors of Westminster Bank Limited have declared an interim dividend of 9% for the half-year ended June 30 on the £4 shares, and the maximum dividend of 6½% on the £1 shares for the same period.

The dividends (less income tax) were payable on August 1.

The general contractors for the Royal Masonic Hospital at Ravenscourt Park, London, were Messrs. John Mowlem & Co., Ltd. The quantity surveyors for the hospital were Messrs. Gardiner and Theobald, the consulting mechanical engineer J. Stinton Jones, and the consulting structural engineer S. Bylander. Among the artists, craftsmen and sub-contractors were the following:—Dorman, Long & Co. (steelwork and welded steel balconies), Diespeker & Co., Ltd. (constructional floors and terrazzo and wall and floor tiling), Samuel

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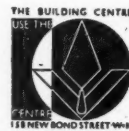
Cox steel furniture and equipment has been installed in the following important buildings, under recent contracts:
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Broadcasting House, London
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Part of the main kitchen of the Royal Masonic Hospital, Ravenscourt Park. Architects: Messrs. Sir John Burnet, Tait & Lorne. Consulting Engineer: Stinton Jones, Esq. The whole equipment is of special hygienic finish, viz: the use of stainless steel, mottled enamelled surfaces and chromium plating. (Photograph by courtesy of *The Architectural Review*.)



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COAL
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Kitchen
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Some kitchen contracts
carried out recently, and
in hand.

WOLSELEY MOTORS, (1927) LTD., BIRMINGHAM. Architect: Lloyd F. Ward, Esq.

BARCLAYS BANK, E.C. Architects: Messrs. Campbell Jones, Sons and Smithers. Consulting Engineers: Messrs. Lucas and Pyke.

DERRY AND TOMS, KENSINGTON. Architect: Bernard George, Esq.

UNDERGROUND RAILWAYS OF LONDON, LTD. Acton Town Canteen. Architect: S. A. Heaps, Esq.

UNITED DAIRIES, LTD., PARK ROYAL. Architect: Frank T. Dear, Esq.

ROYAL MASONIC INSTITUTION FOR GIRLS, RICKMANSWORTH. Architects: Messrs. Denman & Son.

ROYAL VICTORIA HOSPITAL, BELFAST. Architects: Messrs. Young and Mackenzie.

CLARIDGE'S HOTEL, W. Architect: Oswald P. Milne, Esq.

SHELL-MEX HOUSE, STRAND. Architects: Messrs. Joseph.

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(granolithic work), John Tann, Ltd. (strong room doors), James Gibbons, Ltd. (ironmongery), W. J. Furse & Co. (London Ltd. lightning conductors), J. H. Sankey & Son, Ltd. (partition blocks), St. Albans Brick Co., Ltd. (facing bricks), T. and W. Farmiloe, Ltd. (glazing), Candy & Co., Ltd. (stove interiors), A. J. Elvin (demolition), Charles Smith & Co., Ltd. (ironmongery), George Parnall & Co., Ltd. (joinery, metal handrails and balustrades), Jos. F. Ebner (wood block floors), McGruer, Hollow Spar Co., Ltd. (Flag pole), Wm. Harland & Sons and Mander Bros. (paints and varnishes) Emerson and Norris, Ltd. (sundials and casting of figures), Manlove, Alliott & Co., Ltd. (sterilising apparatus), Expanded Metal Co., Ltd. (expanded metal), F. G. Minter, Ltd. (doors), East Anglian Cement Co., Ltd. (hydraulic lime), Marryatt and Scott, Ltd. (lifts), Educational Supply Association, Ltd. (dispensary fittings), Lion Foundry Co., Ltd. (W.I. railings, etc.), Highways Construction Co. (asphalte work), Leeds Fireclay Co., Ltd. (sanitary ware), Haskins (shutters), J. A. King & Co., Ltd. (pavement and roof lights), Matthew Hall & Co., Ltd. (plumbing), Ilford, Ltd. (viewing lanterns), Ham River Grit Co., Ltd. (cartage), Theodore Hamblin Ltd. (ophthalmic apparatus), The Chloride Electrical Storage Co., Ltd. (emergency lighting installation). Robert Adams (Victor spring hinges).

* * *
The general contractors for the ex-

tension at the London School of Economics were Messrs. Prestige and Co., Ltd. Among the artists, craftsmen and sub-contractors were the following:—W. S. Frith and Son (stone carving); W. D. and J. H. Gough (tables, reading desks, and clock cases); General Asphalte Co. (asphalt); Stuart's Granolithic Co., Ltd. (reinforced concrete staircases); Samuel Bysouth and Sons (stonework); Lindsay's Paddington Ironworks Co., Ltd. (structural steel); The Kleine Co. (hollow tile floor); May Acoustics, Ltd. (acoustical work); British Challenge Glazing Co. (F.R. glazing); Mellowes & Co., Ltd. (lantern lights); Jos. F. Ebner (wood-block flooring); the Leyland and Birmingham Co., Ltd. (rubber flooring); Young, Austin and Young (central heating and ventilation); Jeffreys (central heating and ventilation); Thomas Elsley (grates); Francis Polden & Co., Ltd. (electric wiring); Tyler and Freeman (electric wiring); Venning (sanitary fittings); E. C. Blackenore (door furniture); James Gibbons, Ltd. (door furniture and casements); J. D. Beardmore & Co., Ltd. (door furniture); Kingsmill Metal Co. (metalwork); Comyn Ching & Co., Ltd. (metalwork); F. W. Clifford (joinery); J. Whitehead & Sons, Ltd. (marble); Camden Tile Co., Ltd. (wall tiling); Maple & Co., Ltd. (cork carpet); Waygood-Otis, Ltd. (lifts); Synchronome Co., Ltd. (clocks); Betty Joel, Ltd. (reading-room chairs); William Barrett (law library chairs); Pearce & Co. (coloured glass window).

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Illustrations show (top) Llandough Hospital, Cardiff, and (below) the Christie Hospital and Holt Radium Institute, Manchester, in both of which important institutions Dockers' products have been used.

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