

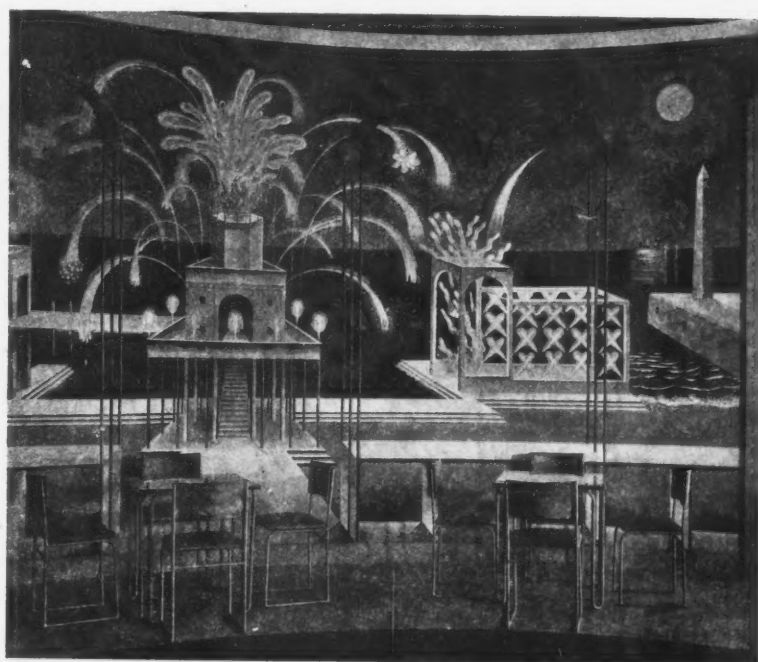
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A Magazine of Architecture & Decoration



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No. 442

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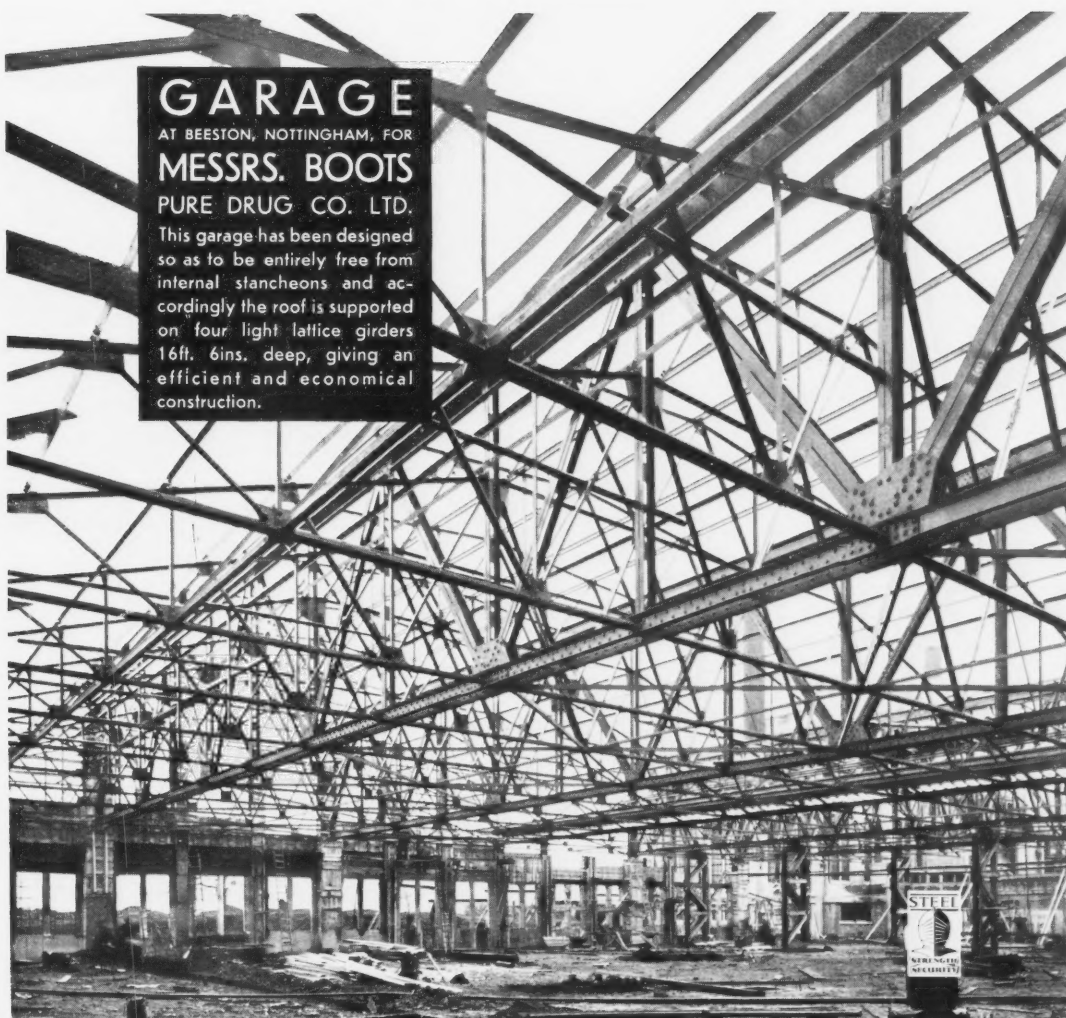
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THE ENTRANCE PORTICO AT EUSTON GROVE STATION

ERECTED AS A

GATEWAY TO THE MIDLANDS

1838

SPECIALLY DRAWN ON STONE BY J. C. BOURNE, FOR

THE LONDON AND BIRMINGHAM RAILWAY

The Entrance to Euston Grove (now Euston) Station, constructed 1838-40, is of stone from the Craigleith quarries, which are now worked out. The archaic Doric Order is taken from the Thesion at Athens. The architect was Philip Hardwick, on whom, and whose family, notes appear in the article on the opposite page. The importance of the

Hardwicks' architectural achievements at Euston for the London and Birmingham Railway is also estimated in this article, and a detail of the Arch illustrated here is shown on Plate iv. Permission to reproduce this lithograph was kindly granted by the L.M.S. Railway, owners of Bourne's book on the London and Birmingham Railway.

Dictating to the Railways

By JOHN BETJEMAN

RAILWAYS have so long dictated to the public, that one of the public, after years of indolence in gas-lit waiting rooms, takes this opportunity of dictating to the railways.

When the Greenwich and Birmingham lines reached the Metropolis in 1837-8, first heralds of the glorious power of steam, civic sense was still apparent. Architects who had assisted in the erection of such well-planned schemes as Regent's Street, Regent's Park, Camberwell, Brixton, St. John's Wood and De Beauvoir Town, were still alive and even in practice, while the Ladbroke and Bayswater estates had yet to be laid out.

Railways, therefore, conformed to the civic principles of the time, and a station, an embankment, an entrance to a tunnel, a viaduct and bridge, became objects of veneration in an age which had as much respect for what it built as for the monuments of antiquity.

The promoters of the steam railways were aware of the extreme importance of the task which they had undertaken. They nothing common did or mean. The whole scheme of building a railway was as much governed by civil aesthetics as by civil engineering—two terms which should be synonymous. And as a means of understanding the once great significance of the Doric arch at Euston, it is necessary to show how the railways have, until recently, declined from being a national asset, architecturally and economically, to an eye-sore and a burden.

In 1837 the Greenwich Railway didn't dare to thrust its London terminus across the Thames, as did the Dover Railway a generation later: the Birmingham Railway was content to remain in the comparatively rural district of Euston Grove, where it erected a Doric screen, a purely decorative piece of architecture, symbolic of the power of steam, as a massive gateway to the newly opened Midlands. In fact, so aware were the authorities in London of the architectural and residential assets of that last mile before Euston Grove, that they forbade the use of steam locomotives thereon and coaches were hauled up the incline by means of a cable from Chalk Farm, before soot-distributing engines were attached.

Three years later, in 1841, the first Paddington was built, a long screen in the Soane manner, a symbolic gateway to the West. Again the station was at a respectful distance from the Metropolis. With astonishing foresight the Royal Commission on Metropolitan Railway Termini, which was appointed in 1846, came to the conclusion that "the proportion of short distance passengers carried by the main lines was small, and that the probable demand for accommodation of short distance traffic would not justify the sacrifices of property or the expenditure which would be involved in the placing of the termini in crowded centres."¹

Thus in 1850, King's Cross, the simplest and most dignified of all English stations, came into line with Euston and not even Sir Gilbert Scott was able to bring his dream castle, St. Pancras, any nearer in 1868, while the Great Central was obliged to stop at Marylebone in 1899. The railway map of London shows a sensible arrangement of northern termini.

Not so, however, the south; quick-return men of the industrial boom got the better of the incompetent Metropolitan Board of Works (abolished 1888 when the L.C.C. was formed), Victoria (1861), Charing Cross (1864), Cannon Street (1866), Holborn Viaduct (1874), and Liverpool Street (1868) were erected within the sacred confines of Central London, while Nine Elms terminus (1840) of the Southern Railway was extended to England's greatest architectural defeat—Waterloo (1848 and completed 1922).

In this way the many railway companies, amalgamated from time to time and now known under the group title of "The Southern Railway," are left, in these days when trunk railway short-distance traffic is negligible, with far more termini than necessary and hardly one main line. It is therefore not surprising that departures of trains on this system are more often according to schedule than are arrivals. However, the Southern Railway causes greater suffering to London than that brought about by the unavoidable unpunctuality of some of the trains. The network of tracks with which Victorian railway promoters covered up that triangle bounded by the river to the north, London Bridge to the east, Hungerford Bridge to the west and the Elephant and Castle to the south, has effectively prevented any chance of including this vital triangle within the radius of Central London, where it is placed geographically. Consequently any chance of re-planning London along the obvious lines of centralization is impossible until the Southern Railway reassembles itself at a single terminus somewhere near the Elephant and Castle.

So much for the decline in civic enterprise on the part of the trunk railways. Things have been little better with suburban traffic. The Metropolitan railway connected Euston with King's Cross in 1863 and later extended itself to Paddington, and the present Inner Circle Railway was completed in 1882. If, however, you are at Euston and you wish to get to Victoria, it is rather irritating to have to go all the way round on the Inner Circle Railway. Various speculators realized this inconvenience and between 1890 and 1914 numerous underground electric railways were constructed by private companies. Owing to the fact that this development became a matter of commercial and not of national consideration, inter-communication between these electric railways was not arranged for, and to this day when one wishes to get to Cannon Street or Victoria from one of the northern termini, it is always necessary to change at Charing Cross. Moreover, the London Passenger Transport Board is still spending thousands in constructing inter-communications between the electric railways, and even now Waterloo and London Bridge remain almost isolated, while Holborn Viaduct, St. Paul's and Fenchurch Street are even worse off.

We have seen how private enterprise wrecked the fine schemes which the Metropolitan Railway Termini Commission of 1846 had laid out for London, and if the decline in planning the tracks of railways was great, the decline in the designing of large stations was even greater. A policy of extending offices of railway companies at their termini on any nearby ground available has made the ill-planned,

¹ *Socialisation and Transport*. Herbert Morrison, 1933.

unsightly muddle which exists at most London stations today. Those who have arrived at Liverpool Street, Euston, Charing Cross, Cannon Street or one of the Victorias by taxi-cab will appreciate this. Those who have tried either to walk or find Waterloo by taxi-cab will appreciate this still more.

From a purely æsthetic standpoint, railway architecture, always excepting recent developments of the London Electric Railways, cannot be said to have improved. It is a far cry from such buildings as the viaducts between Saltash and Lostwithiel, Newcastle station, the Forth Bridge, Broadstone, Harcourt Street and Kingsbridge in Dublin, Cannon Street from the river and the pier at Holyhead, to Crewe, St. Enoch's or Marylebone—this last building is unworthy of a provincial Temperance Institute. In the country humble examples of good railway stations still exist. They are simple wooden structures with neatly proportioned booking offices and fenced platforms all painted a pleasing ochre. Railway sheds on the Great Western still display the austere grandeur of the old broad gauge. Utilitarian and plain, these buildings have become as much an essential part of the landscape as barns and farm-houses: so one day will we see pylons, but so never will we see Waterloo, Marylebone, St. Pancras; so might we see Euston: so we will still see King's Cross.

One might well ask why all this preliminary matter in an article dealing with Euston Station? There are two reasons why: first, the extension and rebuilding of railways is no longer a matter to be dealt with by private companies, but by Governments; second, railway architecture is not necessarily ugly, it has only become so under the influence of a mistaken commercial policy.

For many years now there have been rumours about the reconstruction of Euston, the demolition of its great arch and its old booking hall, now known as the Great Hall.

The London and Birmingham Railway, inaugurated in 1836, reached the Metropolis in 1838. It was an early railway to arrive. The Directors, aware of the important architectural and engineering qualities of their undertaking, employed the best architect of the time to construct their stations, approaches and bridges and an excellent artist to illustrate the work as it went along. An example of both their efforts may be seen in the frontispiece to this number. J. C. Bourne, the artist, is dead, and Philip Hardwick,² the architect, has been crowded out. Hardwick had indeed shown far-reaching powers as an architect, erecting both commercial and monumental buildings in the best contemporary manner. He became official architect of the Birmingham Railway in 1836 and designed the gigantic Ionic station for Birmingham, and completed Euston Grove in 1838. Now only the great arch remains of his original design for Euston, all but one of its lodges have been swept away, the ironwork has been displaced and that fine entrance has lost the significance it had when it acted as a foreground to the tree-clad hills of Hampstead and Highgate behind. In 1841 Euston Square was built

at a distance great enough to allow Philip Hardwick's superb piece of decorative architecture to remain untroubled. In 1847 Philip Hardwick's son, Philip C. Hardwick (1820-1892), who had been up till 1840 in Blore's office, helped his father to complete the Great Hall as an addition to the old station. The influence of the father may be set down in the general massiveness of the structure and in its powerful simplicity; the son no doubt contributing Roman details and indeed a Roman air to the whole thing, out of keeping with, though no less successful than, his father's great arch.

When P. C. Hardwick worked alone, as at the Great Western Hotel, Paddington, and in his baroque design for an Albert Memorial, he displayed the elaborate taste of his age. Towards the end of his professional career he found classical architecture did not pay, and allowed the Elizabethan influence of Blore to get the better of the Greek influence of his father. He built Charterhouse School, Lambeth Church, Wandsworth Freemasons' School, in sugary Gothic and Tudor. Therefore, when he came later in life to put some rather hurried additions on to Euston, though respecting the classical style of the old station, he belittled its former grandeur with mean and French extensions. Since his death, the Company's architects cannot be said to have improved its general appearance. The last indignity which Euston has suffered is the erection of a kiosk in a restrained jazz-modern style in the Great Hall. You can have tea in this hall during the summer months, and little baskets of artificial flowers are hung from Hardwick's noble balcony.

Obviously something must be done for Euston: it is almost, although it can never be quite, as impracticable as are Waterloo, Victoria, Cannon Street, Charing Cross, Fenchurch Street, Liverpool Street and London Bridge. But whatever is done let it not be done in the all too familiar railway manner. If the Directors of the L.M.S. decide to rebuild Euston let us hope they will make a clean sweep of the building behind the Doric portico, and employ outside advice and assistance. As has been shown already, a new Euston is not a matter to be decided by old gentlemen in the mahogany confines of Hardwick's imposing Boardroom. Nevertheless the Directors of the L.M.S. have made one splendid gesture in sanctioning the erection of a first-rate piece of architecture in the form of the Morecambe Hotel described in this issue (pages 93-99). If their public spirit and enterprise have allowed them to do this for Morecambe, how much more should they do for London? The first duty of the Directors is to employ a good architect who will not ruin an excellent chance of the improvement of London, as did the London and South-Western when it created that mean and ostentatious building, Waterloo. Let the L.M.S. employ what is publicly known as a "proper architect" (not necessarily a knighted one). Next let them submit all the plans and elevations to a Committee of Judges.³

If in these new schemes the Great Hall must go, then that is that, and if the arch must be demolished, then that is that too. But at least this splendid gateway should be re-erected in another place where it would be not only an excellent advertisement but also a permanent and impressive memorial of the once great architectural tradition of the railways.

² For the sake of clarity I append here a tree of the architect members of the Hardwick family. Thomas Hardwick (1752-1829) son of a mason; articulated to Sir William Chambers. Existing work: Wanstead Old Church (unspoiled) 1787-92; Marylebone Church, 1813.

Philip Hardwick (1792-1870). Returned from France and Italy, 1818. Existing work: Lincoln's Inn Hall and Library; St. Katherine's Dock, 1825; Goldsmiths' Hall, 1836; Euston Arch and Screen, 1838; with the aid of his son, Great Hall, Euston, 1840-7.

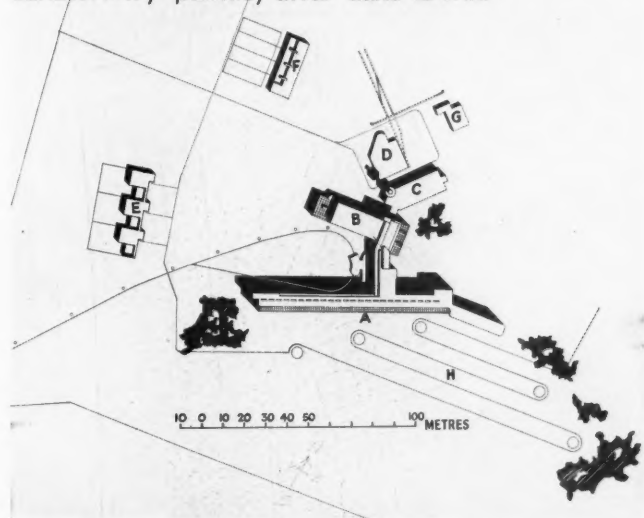
Philip C. Hardwick (1820-1892). Articled to E. Blore, 1840. Existing work: Great Hall (with father) (1840-7); G.W. Hotel and Coffee Room; Addington Manor; Charterhouse, Godalming; Lambeth Church; Wandsworth Freemasons' School; Additions to Birmingham and Euston Stations. Drawings in R.I.B.A. Library.

³ I suggest the Committee created on Crown Lands as an outcome of the Carlton House Terrace scandal. Failing that, the Fine Arts Commission.



1. North view, under snow, of the balconies and (in the right hand corner) the nurses' rest-rooms (WING B, 4 on the second floor plan). In this wing all the nurses sleep, except the matrons. The back wall of the "lying hall" for the more serious cases can be seen on the left-hand side.

sanatorium/ paimio/ alvar aalto archit.



2. Lay-out plan of the sanatorium. WINGS A, B, C and D are described in the notes on page 87. WING E is devoted to houses for the doctors; WING F to houses for employees. G is the garage and H the gardens with walks in front of the patients' rooms, fountains, etc.

A TUBERCULOSIS SANATORIUM • FINLAND

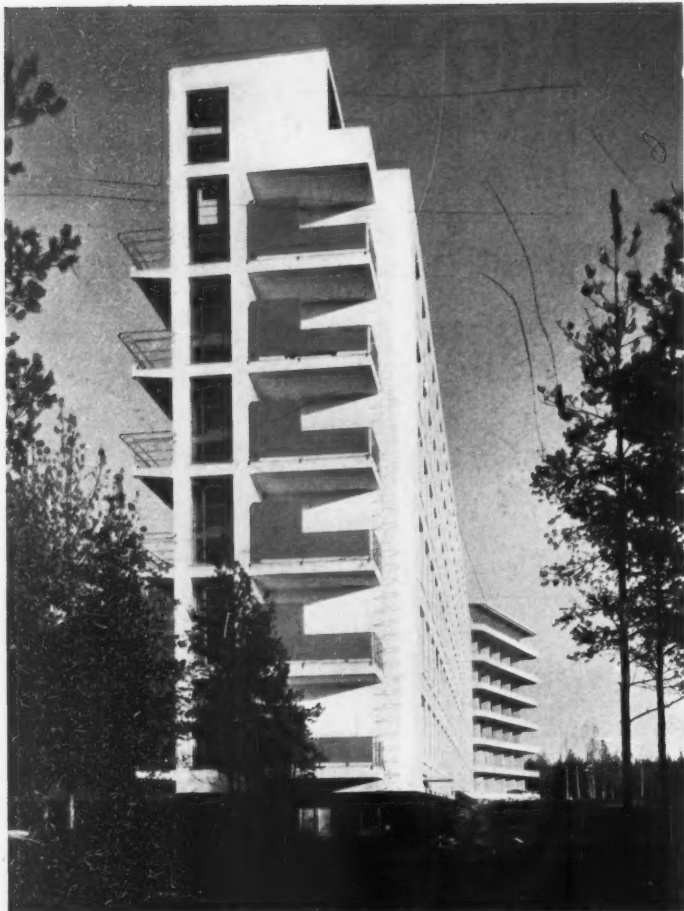
A. AALTO, ARCHITECT

On account of its isolated position the South-West Finland Tuberculosis Sanatorium at Paimio is a self-contained community. In plan it consists of a central axis—in which are the staircases and lifts, and rooms for general purposes—with radiating wings of irregular length that are rather like the spokes of a badly broken wheel. Each wing is an agglomeration of rooms of identical type, or designed for similar requirements.

The main wing, A, which has a S.S.E. exposition, contains virtually nothing but two-patient wards, and solarium lying-halls that face due south. Wing B, looking due south, contains the doctors' quarters, clinics, operating-theatres, administration offices, recreation-rooms, main dining-hall, library, and reading- and work-rooms for patients. In contrast to the others, wing C, which runs south by north, has rooms facing both sides: laun-

dry, store-rooms for provisions, bakery, kitchen, etc., and a "hotel" for the nursing staff above. Wing D contains the power-house, the bunkers of which are connected through a tunnel with the railway-sidings. Standing well away from this loosely articulated complex of main buildings are two small groups of houses for officials and employees and their families, built in rows. In designing these isolated blocks, the opportunity was taken of treating them as practical experiments for the solution of the urban housing problem.

The unit, that is "the standard room," dictated both the exposition and the interior construction of the wings. Thus in Wing A it dictated a S.S.E. orientation. Most of the rooms in Wing B have higher south than north sides in order that sunshine can penetrate their remotest corners. The central corridor system is only adopted in



3

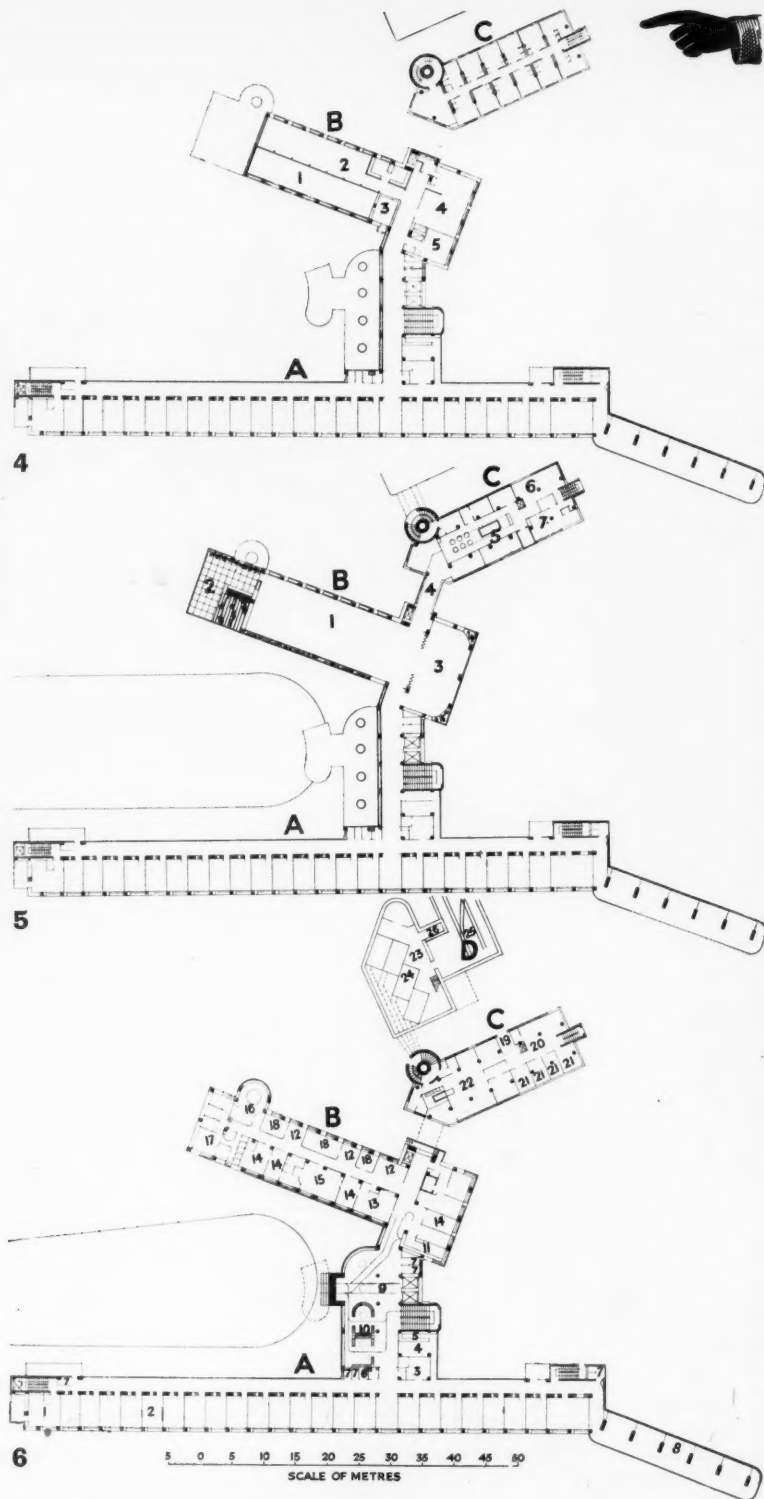
relatively unimportant parts of the building, or where skylights could be utilized. Otherwise a section cut through the building discloses nothing but rows of rooms and side corridors regularly superimposed upon each other.

With few exceptions it has been possible to arrange the "wards" as two-patient rooms, which is especially desirable in a tuberculosis sanatorium, where there is a continuous coming and going of patients. The adoption of two-patient wards enables all patients to enjoy identical conditions in regard to sunlight, artificial light, heating, ventilation, space, etc.

The design of the building proceeds logically from this adoption. Sixty per cent. of an ordinary patient's time is spent in his room: one hundred per cent. in the case of the more seriously affected. It is here, therefore,

that the architect can work most effectively for his physiological and psychological well-being. The standard two-patient rooms get the full morning sun on their beds, and the afternoon sun on the upper part of their windows; while external shutters enable the precise amount of sunshine admitted to be regulated. The windows, which are made double for climatic reasons, have wood frames strengthened with iron, and reach to within 40 cms. of the floor. Constant ventilation is maintained through a vertical inlet at the top of the space between the outer and inner casements. Heating is by means of low temperature ceiling-panels, and, to a minor extent, a new zinc radiator with which the architect desired to experiment.

In the course of numerous tests carried out in connection with the heating—and observations could be much more accurately



TUBERCULOSIS SANATORIUM, FINLAND

3. The north wing. Photograph by courtesy of *The Concrete Way*.

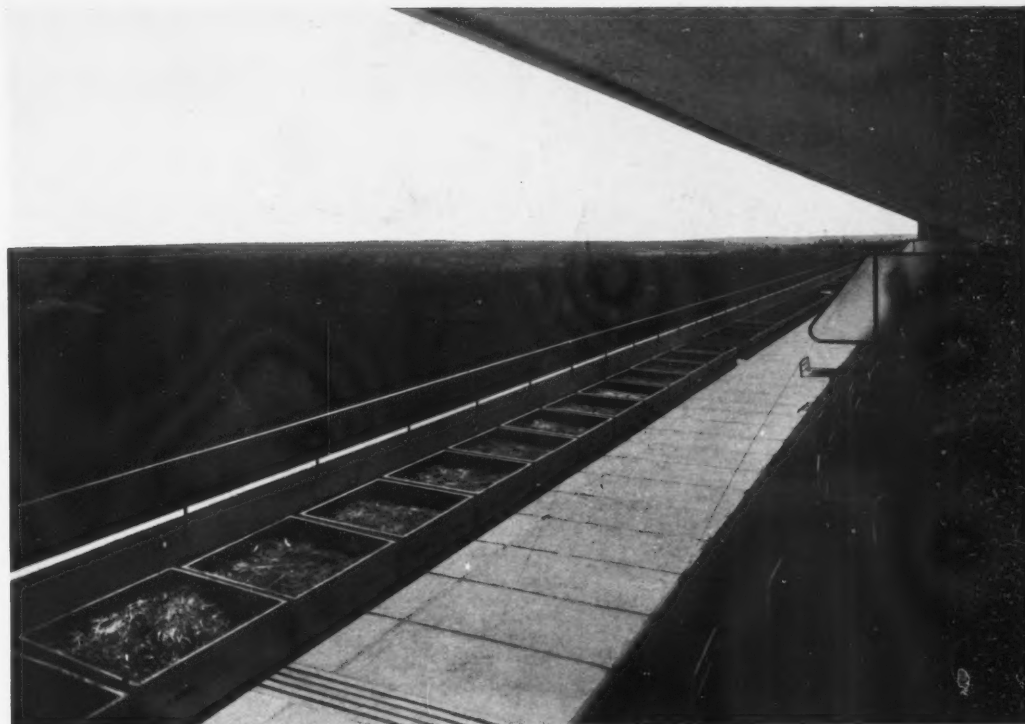
4. Plan of the second floor.—WING A. As on the ground floor. WING B. 1. Upper part of dining-room. 2. Reading room and library. 3. Cinema projector room. 4. Dining and recreation rooms for nurses. 5. Guest rooms. WING C. "Hotel" for staff with assembly room in the angle.

5. Plan of the first floor.—WING A. As on the ground floor. WING B. 1. Dining hall. 2. Summer terrace with pergola, etc. 3. Recreation room. 4. Service room. WING C. 5. Kitchen with refrigerators, cloak rooms, etc., housekeeper's storage room for flour, sugar, cold and warm foods, and scullery. 6. Staff dining-room. 7. Housekeeper's quarters.

6. Plan of the ground floor.—WING A. 1. Nurses' quarters. 2. Patients' rooms. 3. Divisional day rooms with glass walls. 4. Washing room, utensils, general cleaning and disinfection. 5. Laundry. 6. Sputum analysis room in two divisions, with double lift to sterilizing room on the first floor. 7. W.C.s, urinals, bidets, footbaths, etc. 8. "Lying halls" for the more serious cases. 9. The entrance hall. 10. Shoe changing room. WING B. 11. Porter, post office, wireless, telephone exchange, etc. 12. Waiting niches for patients in corridors. 13. Administration rooms and doctors' consulting rooms. 14. Doctors' room. 15. X-ray. 16. Operation theatre. 17. Therapy. 18. Laboratories, dentists' and apothecaries' rooms. WING C. 19. Entrance for provisions and for kitchen and bakery. 20. Sorting room for provisions. 21. Cold storage. 22. Bakery. WING D. 23. Power House. 24. Boilers. 25. Tunnel for coal trucks. 26. Shower.

7. A "lying-hall" solarium on the top floor of WING A. Notice the flower boxes.

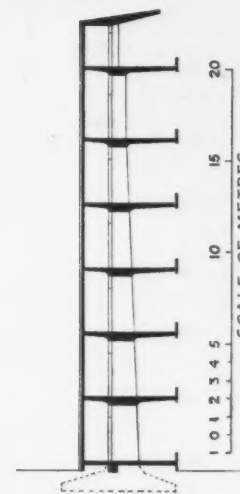
8. An end-on view of WING A, the central core of the complex, and WING C, with the power station chimney beyond. 9. Section through one of the wings showing the rows of cantilevered "lying-hall" solariums, one above the other.



7



8



9

recorded than in rooms with ordinary central heating—it was discovered that a more or less even temperature prevails in all parts of the patients' rooms, and that there are practically no air currents apart from those caused by the ventilating system. It was also found that there was less movement of dust than usual, because as the dust sinks to the ground more rapidly, it is more thoroughly removed in cleaning; and that immobile bodies, like parts of the structure, beds, and their occupants, are more quickly warmed than the air itself. The warmest part of the room is the floor, though window-panes also absorb the heat-rays well. The reclining patient—lying is largely a continuous position for the average patient, and a permanent one for serious cases—is so placed that, as the frequency diagrams have demonstrated, he is in the middle of the

mild zone of their radiation. Since the same feeling of physically comfortable warmth can be obtained with a lower temperature reading, 14 to 16 degrees Centigrade has been adopted as normal.

In order to secure better acoustic properties, three of the walls of the patients' rooms are "hard" and one "soft." (As a rule the acoustics of hospital wards are much too "brutal," the reason being that too little "soft" walling material is employed.) The "soft" walls are covered with slabs of insulated board and then "papered" over with a jointless cellular material 2 mms. thick. All walls are enamelled in rather dull colours, with the ceilings in darker tones, to give the patient a better "room morale." The lighting-point is in the wall immediately above the patient's pillow—that is, as far as possible outside his normal angle of sight.



10. The library (WING B, 2 on the second floor plan) is cantilevered out above the ceiling of the dining-room. In spite of a width of ten metres, the dining hall is free from columns. The south side of this room is higher than the north.

The usual insulation against noise has been embodied in the construction, and the piping, etc., has been standardized with the same object. Each patient has his own wash-basin placed inside the room, partly for practical and partly for aseptic and hospital-discipline reasons. These were specially designed for Paimio, and are the result of considerable research. They are shaped so that the water from the taps falls into them at an angle of 30 degrees: an angle which eliminates all splashing.

The lying-halls are planned on a communal basis. In this connection a word or two should be said on the "communal problem" of this sanatorium in general. The relation between the individual patient and the corporate body of patients of whom he forms a part, is a peculiarly delicate one. The architect's first duty must be to protect the "psyche" of the individual. With

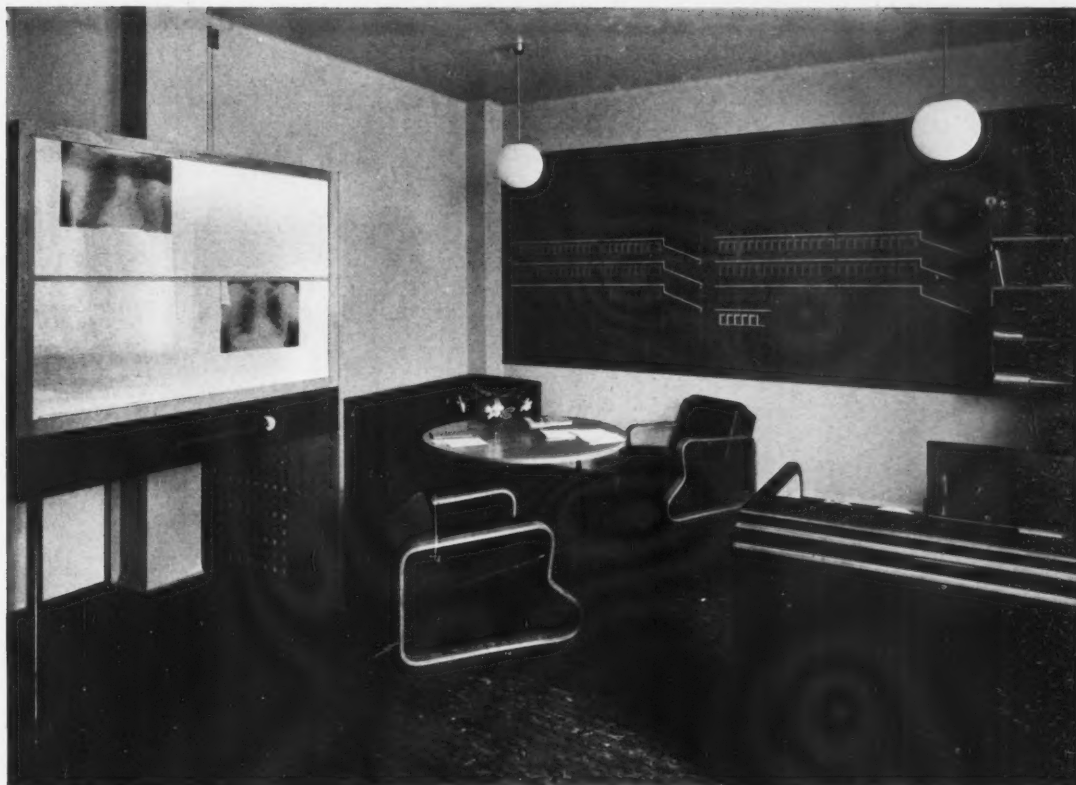
this end in view two different kinds of lying-halls are provided: a large roof-garden for recently arrived and less infectious cases, with room for 120 patients, arranged in groups of 20; and small solariums in direct communication with the divisional corridors for weaker and more infectious cases, holding 24 couches, sub-divided into groups of four. Provision for these grouping divisions has been made in other parts of the sanatorium, the object being that each should be given a different character by the medical administration. Thus the individual would always be able to find his proper *milieu*, and also obtain necessary mental change by transference from group to group. "The idea, it is perhaps hardly necessary to add," says Alvar Aalto, "was an architect's, not a doctor's. The doctors fail to understand it. Whether the medical profession will end by

11. The dining hall (WING B, 1 on the first floor plan).

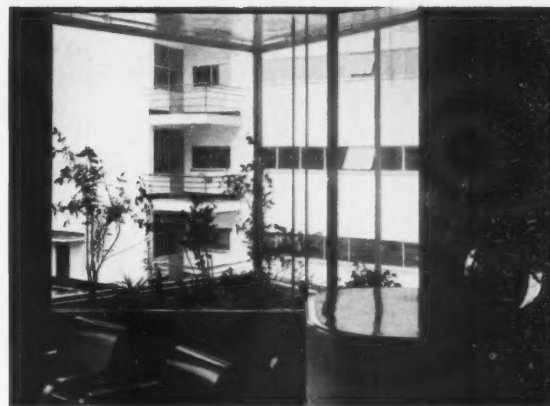


TUBERCULOSIS SANATORIUM, FINLAND

12. The doctors' common room (WING B, 14 on the ground floor plan). All the furniture is standardized. The X-ray "magic lantern" on the left enables every patient's condition to be passed in rapid review.



13. The "garden window box" in one of the recreation rooms.



14. The crockery room lying between the dining hall and the kitchen.



adopting it remains to be seen."

The kitchen is designed as a single room in which all subsidiary parts are grouped together, but divided by glass screens hanging from the ceiling. These screens form a sort of series of barrages to prevent the dissemination of gases and smells. As a result the kitchen works without the opening and shutting of doors.

The different wings were all constructed with a reinforced-concrete framework, 8 to 10 cms. thick, faced externally with 10 cms. of highly-insulated brickwork, and internally with 3 cms. of insulated board or compressed-cork slabs. These facings were used as permanent shuttering between which the concrete was poured. The bricks, which were not mortared, but built up in courses separated by small pieces of wood, are therefore embedded in a concrete core. The outer walls, like most of the corri-

dors, are cantilevered out from the supporting members. One of the innovations in this building is that it has also a "negative" skeleton: a system of shafts and ducts which traverses the whole structure. Thus each supporting column has its corresponding shaft alongside it. These shafts, in which the various pipes and cables, and the more delicate parts of the wash-basins, are enclosed, have screwed-up doors in each corridor which can easily be opened. This enables a wash-basin or electric-point to be adjusted or repaired from the corridor without plumbers or electricians having to enter a patient's room. The plan of the framework, with its series of columns and shaft-openings, is the structural nucleus of the complex of beams.

The solarium lying-halls at the end of each floor of the patients' wing (A) are wide balconies cantilevered out over rows of columns.

TUBERCULOSIS SANATORIUM, FINLAND



15. The main staircase in WING A.

As in other parts of the building where the concrete is unfaced with brick, their surface has been left unstuccoed.

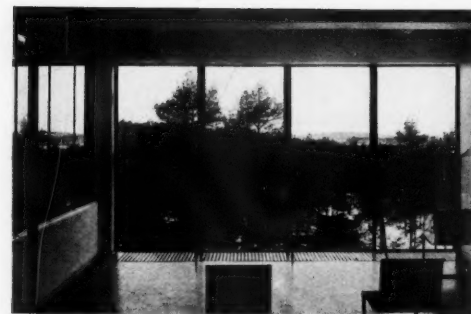
Psychological considerations influenced the choice of site and the orientation of every part of the building. The patients' rooms look out on to an uninhabited forest landscape, in which there is no movement to disturb them beyond other patients walking in the gardens below. Water is laid on in these gardens, and fountains play from time to time to distract the patients. All the public rooms offer changes of panorama, and are never simultaneously in full sunlight. It is therefore always possible for a patient to choose between a sunny room and one in shadow. The staff lives "as though they were themselves tubercular patients," though isolated from them; but the orientation of

their rooms and balconies has been arranged to give them a sense of having a "private life" of their own as well.

The sanatorium accommodates 290 patients, and contains 48,000 cubic metres space. It cost approximately 24,000,000 Finnish Marks (about £107,000), fully equipped for occupation. The experiments with the various details, or "molecules," which it embodies, were, to use the architect's own words, "the intellectual point of departure in search of a design that should be their synthesis."

Even if Paimio were not the most revolutionary hospital building erected within the last decade, it would still be of immense significance on account of the structural methods adopted, and the multiplicity of new ideas, details and fittings it incorporates.

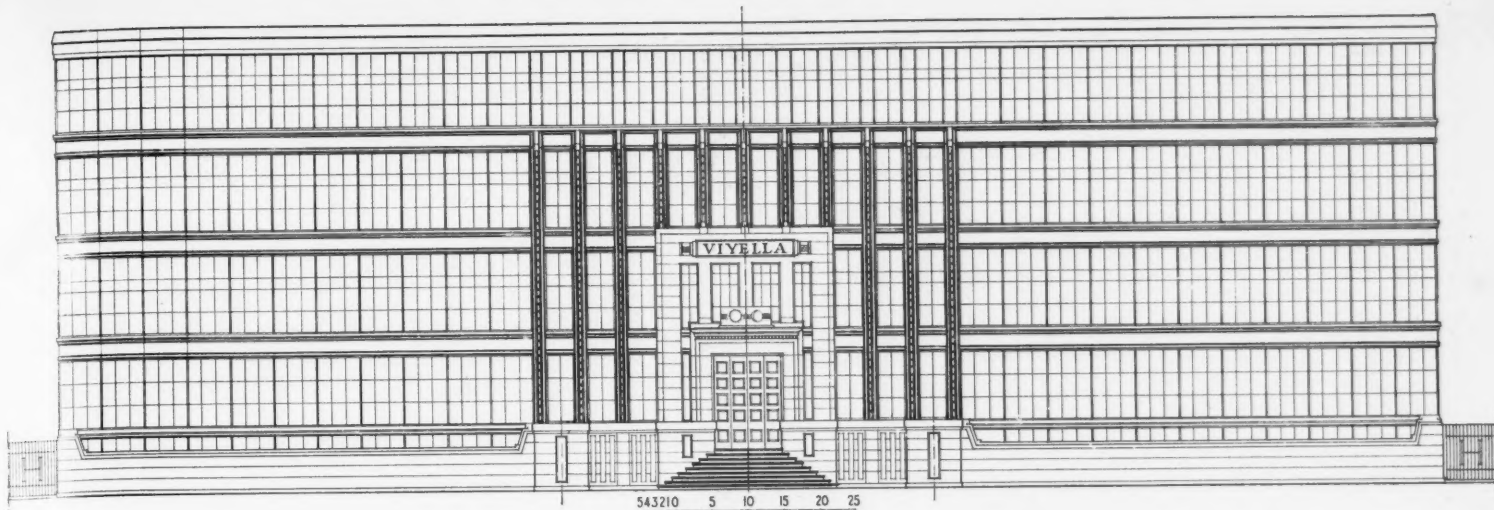
P. MORTON SHAND.



16. The patients' reading room (WING A, 2 on the second floor plan).

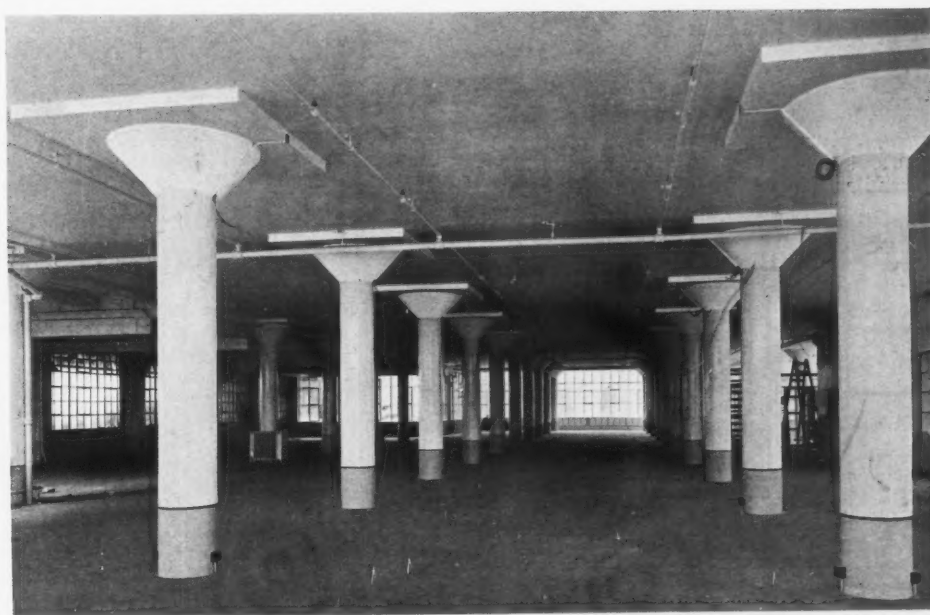


17. A standard two-patient "ward." The fresh air ventilation is between the double windows.



The elevation to Castle Boulevard, Nottingham.

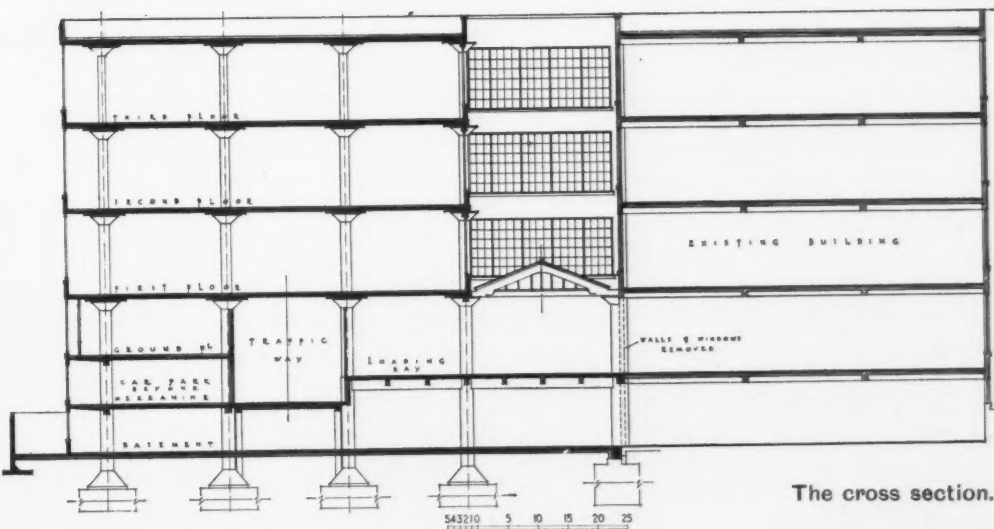
VIYELLA HOUSE, NOTTINGHAM



The basement.

**F. A. BROADHEAD,
ARCHITECT**

Viyella House, Nottingham, which has a frontage of 200 feet to Castle Boulevard, is an extension to the five-storey factory built for Messrs. W. Hollins and Company in 1919. The new building comprises basement, mezzanine, ground and three other floors, and is constructed in reinforced concrete of the flat beam, mushroom column type. The external horizontal bands, pilasters, and the pedimenture of the main entrance, are in artificial stone. The horizontal curtain of windows



The cross section.

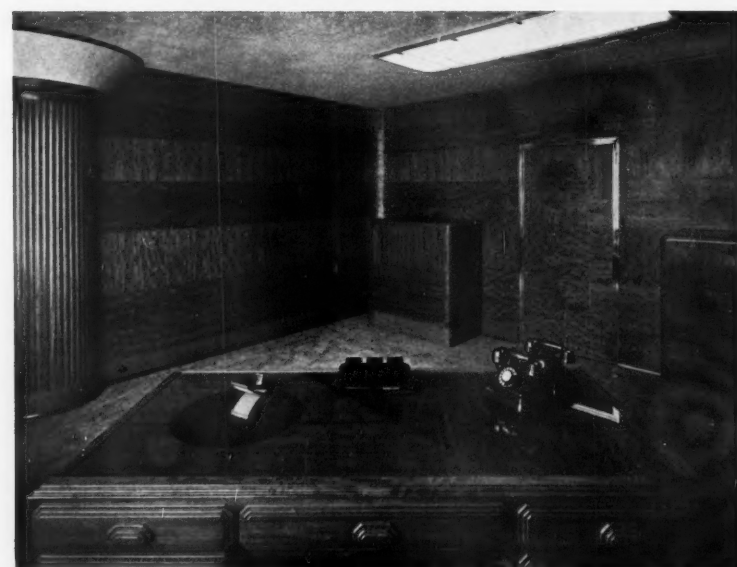
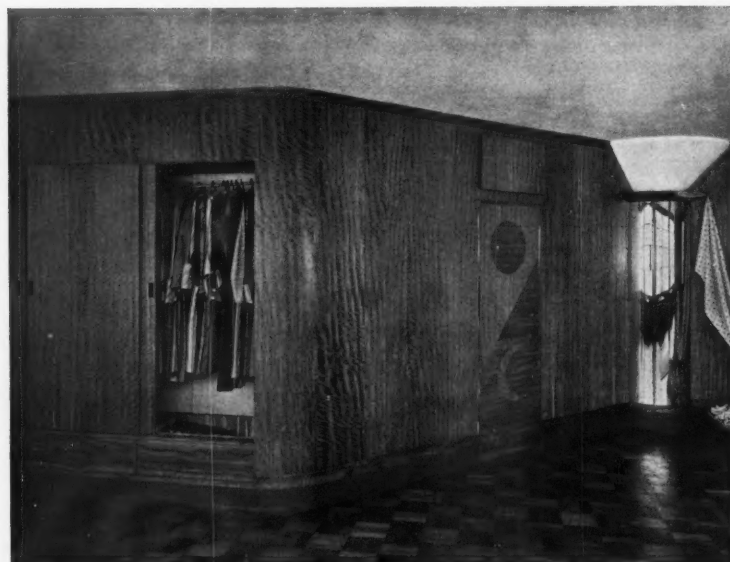
VIYELLA HOUSE, NOTTINGHAM

contains 24,500 feet of glass. A traffic way divides the building laterally at road level, through which controlled vehicular traffic passes, on or off loading goods at a loading bay alongside. The basement, served from each department by steel chutes, is devoted to packing, with a continuous travelling slat conveyor feeding the loading bay.

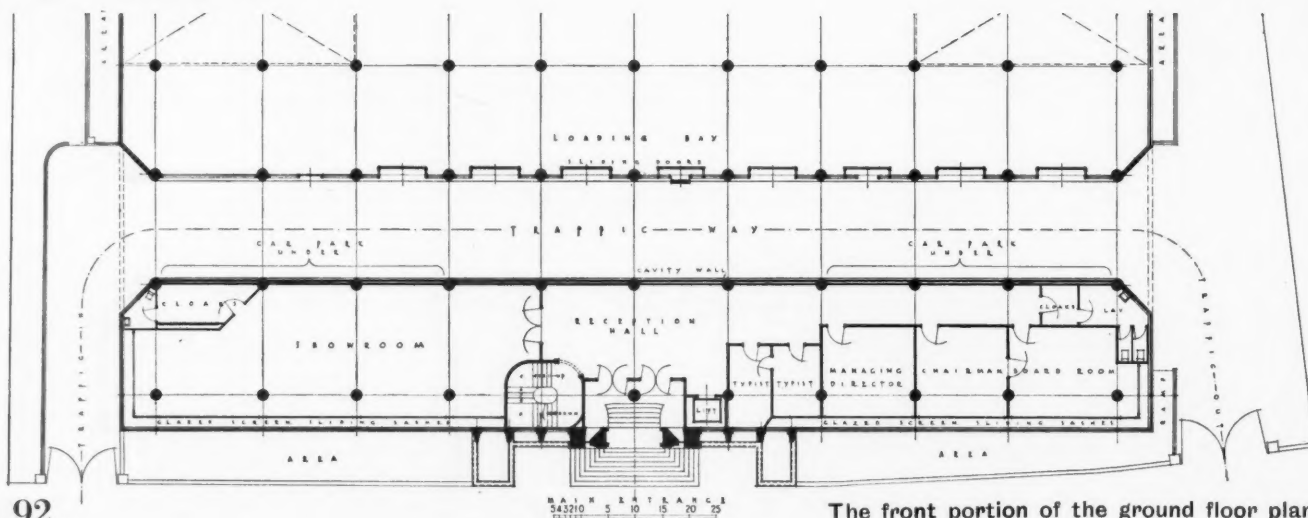
The board room, showroom, reception hall and principal administrative offices occupy the front portion of the ground floor, the Company's head office staff monopolizing the first floor. On the second floor are the production, hosiery departments and garment store, with the garment factory on the third floor. All the departments are interconnected by a pneumatic post tube system. Heating is obtained through an accelerated hot water system which serves flat wall radiators, the boilers using fuel. Ventilation is by ducts and extract fans. The floors, which total 90,000 square feet, are covered with Jarrah blocks, excepting the board room suite and hall, which are in teak.

The architect for the new building was F. A. Broadhead, and the complete panelling and furnishing of the showroom, entrance hall and corridors, board room, managing director's office and chairman's office were designed and carried out by Betty Joel, under the supervision of the architect.

A corner of the ground floor showroom, panelled in Queensland Walnut. The existing columns are covered in stainless steel and their tops made use of for indirect lighting.



Top.—A corner of the showroom, on the ground floor, showing the entrance to the mannequins' dressing room and the double sided dress cupboard with access into the dressing room. Bottom.—The office of the managing director, panelled and furnished in British West African Cherry. The device on the door is a modernization of the firm's trade mark (for day & night wear). The corners of the room have a 12" radius.



The front portion of the ground floor plan.



London, Morecambe & elsewhere



By THE LORD CLONMORE



THE Victorian Age destroyed most good things that it could seize in its machine-mangled hands. The shadow of Science (spelt with a capital

S, as in the lucid writings of the eminent worthies who have done so much to make confusion worse confounded) had fallen over the country, and the result was a darkness in which no man could work to advantage. A typical product of the age was the Gothic revival, which made men incapable of appreciating Gothic architecture, causing them to connect it in their minds not with something wild and magnificent, rushing towards Heaven, that the new people had brought from the East, but with the spirit that decreed bowler hats at eleven o'clock on Sunday, and enjoyed sentimental bells pealing after tea. The word Gothic no longer makes one think spontaneously of Winchester Cathedral and the cloisters at Salisbury, but of mean churches not unlike dog-kennels with spires tacked on at random, and grim lancet-windowed institutions to live in which would have been too harsh a penance for mediæval ascetics. It was, of course, not all bad—buildings like Pusey House Chapel at Oxford and the Catholic Apostolic Church in Gordon Square are powerful witnesses to the contrary—but on the whole it was a failure, with bad results second only to those of the Industrial Revolution.

One might perhaps call the St. Pancras Hotel its climax. Full of ideas, and yet ugly and unpractical, a contrast to the simple comfort and dignity of the

food and wine, and pleasant to look at. It was the sort of place in which, once you had arrived, you wished to stay. Read *Tom Jones*, or if your digestion is too weak for the strong meat of the eighteenth century, read of Mr. Oldbuck's backchat with the landlord of the Hawes, of Mr. Pickwick and his companions eating their broiled chicken and mushrooms, and of Mr. Pickwick's adventures in the timid lady's bed. But the railways destroyed the coaching-inn, to make way for the railway hotel, a dreary, unsociable dormitory, in which most people are content to recover from sea-sickness, or to arrive dog-tired and to leave by the early train.

There have been exceptions to the rule. The Lord Warden Hotel, at Dover, for instance, is near enough to the station to be called a railway hotel, and yet it is so pleasant a place that many break their journey there when going to the Continent, not just for a night, but for several days, and newly married couples have even been known to face the terrors of the bridal night within its stucco walls. But the general run are very different.

It seems, however, that the tide may now be turning. Just as the tradition of building handsome stations, that died with King's Cross and Broadstone, Dublin, has been revived on the Continent at Leipzig and Stuttgart, and in

"Full of ideas, yet ugly and impracticable." The main staircase, ST. PANCRAS HOTEL, London. Architect: Sir GILBERT SCOTT, 1868.

coaching-inn. The old coaching-inn was a pleasant place, a little rough, sometimes dirty and usually bawdy, but full of good company, adventures,

England on the London Electric Railway, so the London Midland and Scottish Railway have ventured on a new hotel at Morecambe Bay that one hopes will have a far-reaching influence. It is an hotel which is not only excellent architecturally, but is well emancipated from Victorian gloom, and should make travellers wish to stay there a long time.

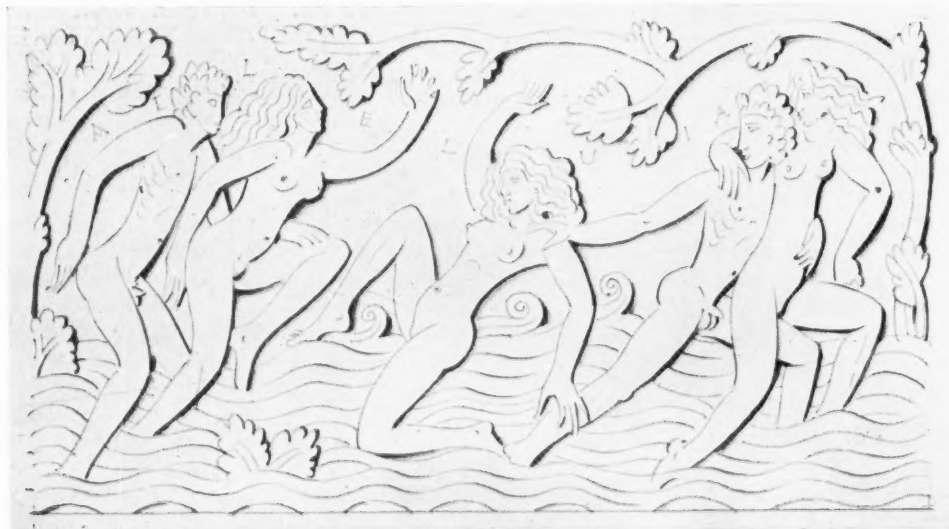
Designed by Mr. Oliver Hill, it is something quite new as far as this country is concerned, with that extreme simplicity of design which has done so much to beautify modern Germany and Austria, but which is so criminally lacking in most of our modern buildings.

The photographs can give a better description than any amount of writing. The fact is that the new hotel at Morecambe Bay is in complete harmony with its natural surroundings, like those buildings which beautified England before the crash of the last century. Incidentally it is as comfortable as if it were on the Continent. It rises from the sea like a great white ship, gracefully curved, and when I say this I am not giving way to rhetoric, nor do I mean that the building suffers from the crowning defect of so much English architecture, trying to look like what it is not. There are no sham funnels, or masts, or nonsense of that kind. Vulgarly is far away. Nevertheless, it does look like a great white ship rising out of the sea, like a great *Venus Anadyomene* in white cement.

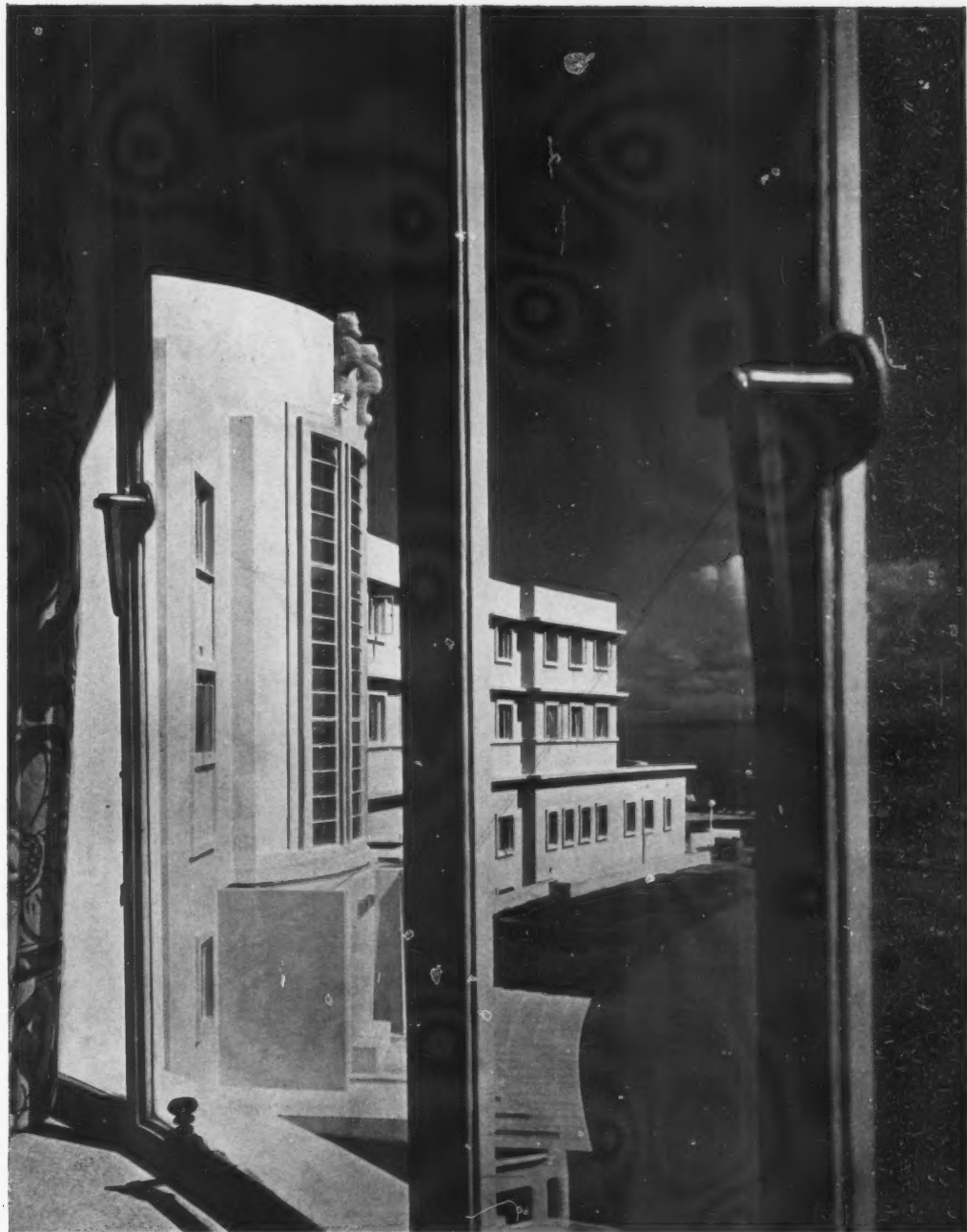
The whole of the structure has been built on a curve, so as to conform to the curve of the new sea wall. The exterior is faced with a glistening white rendering, composed of white cement and carborundum, electrically polished to a surface resembling fine marble, and this is relieved by the architraves of the principal windows, which have an admixture of minute particles of crushed blue glass mixed with the carborundum. The soffit of the projecting ledges, the undersides of the hoods of the balconies, and the ceilings of the loggias, are glazed with a special blue-green process. The general scheme of the plan is the main entrance and service portions on the concave side, enclosing the forecourt and facing the station, while the reception and guest rooms are on the convex side, overlooking the sea. Above the main

entrance at the roof level are two monolithic stone sea horses, carved by Mr. Eric Gill, and this front will be floodlit by concealed lights. Other striking features are the great circular staircase over the entrance, rising from the entrance hall on the ground floor to the roof level, where a solarium has been provided, the staircase being illuminated at night by concealed lights between the doubly glazed windows; the dining-room, a curved room sixty feet long, with flush panelling of ivory coloured ash; and the lounge, in which is a great panel of beige coloured polished stone, carved in low relief by Mr. Eric Gill, with a classical representation of *Odysseus welcomed by Nausicaa*, symbolizing hospitality. The furniture, fittings, lighting, and decorations have been designed by the architect, the colour theme generally being blue, white and silver, and the effect excellent.

One hopes that this good example will be followed far and wide. Good railway hotels are as fitting an ending to a railway journey as a well-attended funeral and a well-worded inscription to a respectable life. But in England they are particularly necessary. In spite of the habits of the sixteenth century, nineteenth century, and modern English, there are still many good things to see, and yet there are so many drawbacks to put off the foreigner, or even to prevent English people from spending their holidays in their own country. The "soft music" of our traffic, our bad, expensive food, our officious laws, especially our fatuous drinking restrictions, and our hateful Yellow Press, shouting its pernicious nonsense from every street corner. We need foreign visitors to bring us a little prosperity and to break the monotony of our lives, and we should also like to see a little of England ourselves. Therefore, good railway hotels are necessary, hotels which are not only fit to stay in, but also good to look at. The story is told of the Glasgow Calvinist who came to the Euston Hotel for a week-end, and liked it so much that he decided to remain there for the rest of his life, dying there a few years later, worn out by the gaiety of the life. If only the railway companies will co-operate with our few civilized English architects, this sort of thing may happen quite often in the future.



HIGH JINKS IN PARADISE. The first design, by Mr. Eric Gill, for wall decoration in the lounge of the Midland Hotel, Morecambe.

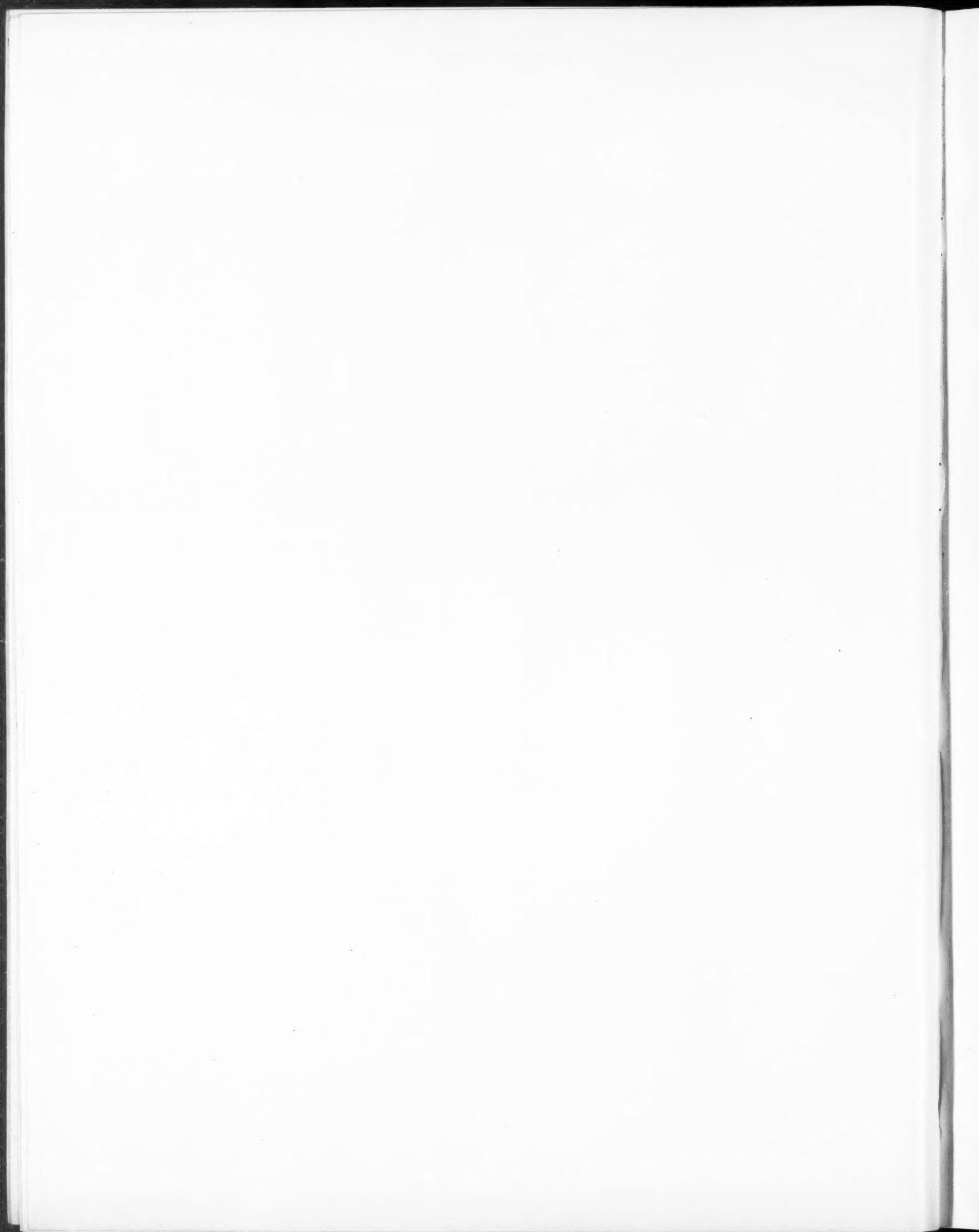


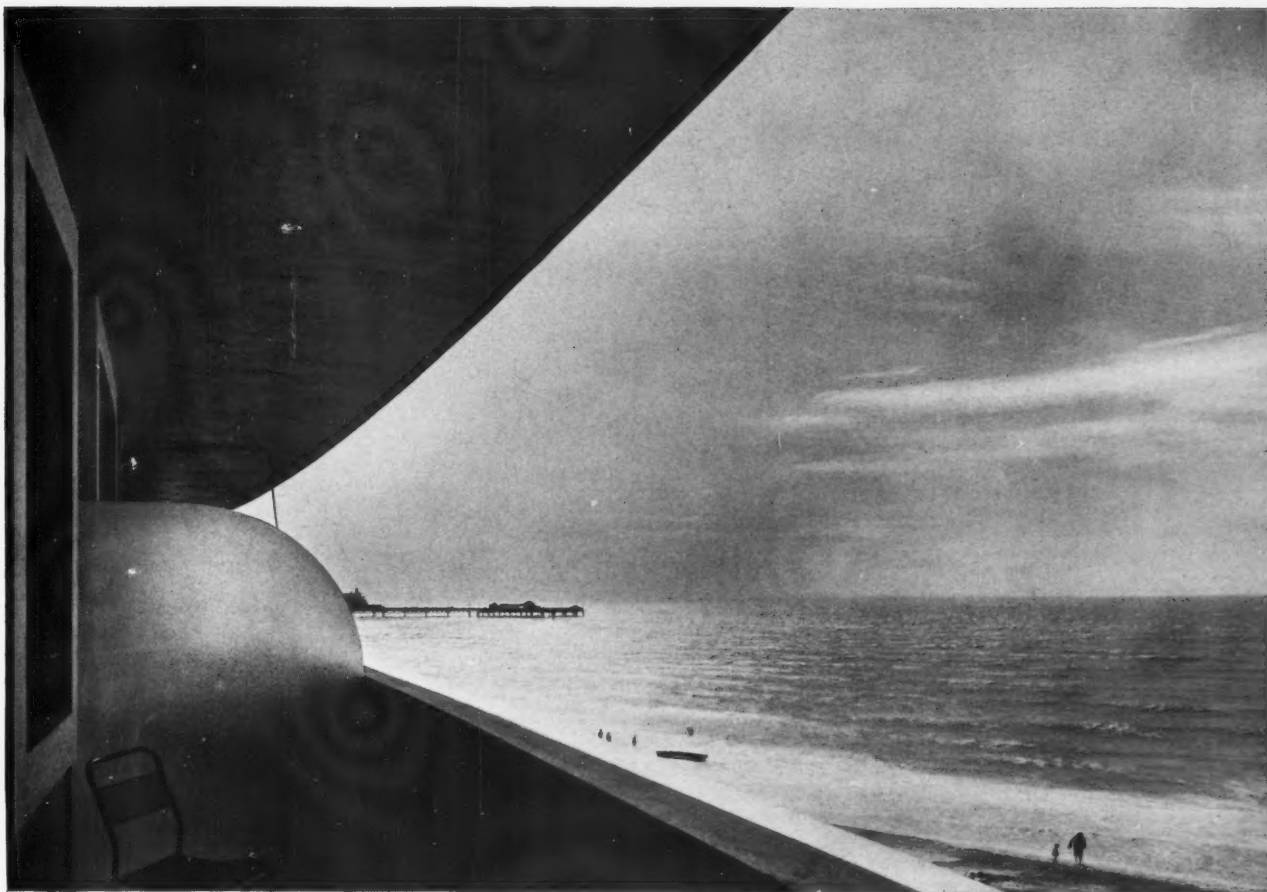
The east façade and entrance to the Midland Hotel, Morecambe, seen from one of the first floor bedroom windows. The great window to the stairs is doubly glazed, the space between the glazing being utilized for the lighting units.

Oliver Hill, *Architect.*

PLATE ii

September 1933





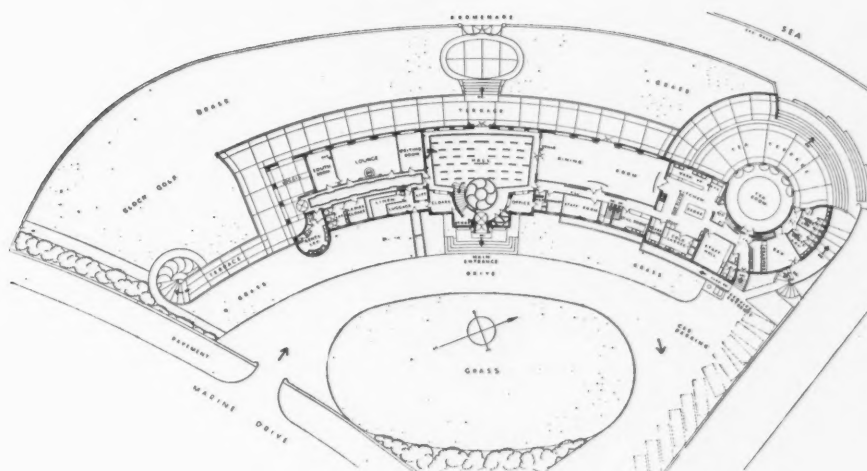
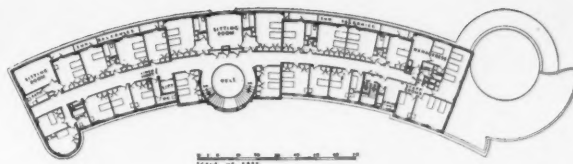
AN HOTEL SEASCAPE. The plan of the entire building conforms to the curve of the sea wall, enabling the principal suites to have balconies overlooking the sea. These balconies are formed of reinforced concrete, the soffits being glazed a blue green, the balconies to each suite being divided by obscured glass screens.

PLATE iii

September 1933

MIDLAND HOTEL, MORECAMBE

Right. The plan of the first and second floors.
Below. Plan of the ground floor and surrounding grounds.



Left. The west façade from the sea. The whole of the exterior is rendered white cement, with an admixture of carborundum, and has been electrically polished to a marble surface. The flat architraves to the large ground floor windows were precast with an aggregate of crushed blue glass and carborundum. The soffits of the projecting ledges and the hoods of the balconies are glazed a blue green.



The architect's drawing of the east elevation.



D HOTEL, MORECAMBE, the exterior

Opposite page, top left. A detail of one of the stone sea horses surmounting the entrance, carved by Eric Gill. The Morecambe shrimp has been conventionalized into the form of a sea horse, and has been used throughout as the emblem of the hotel. He appears in various form in the building, in mosaic, enamel, on glass, silver, and woven in textile.

Top, right. The solarium on the roof, with a view extending to the mountains of Westmorland and Cumberland, across the bay.

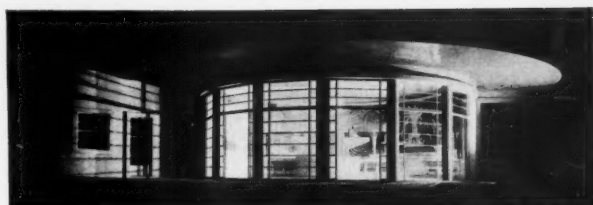
Bottom, right. The east or concave side, facing the forecourt.

On this page, top and bottom left. The café and tea terrace, together with the public bar, services, and lavatories, form an independent one-storey block at the

north-west corner, overlooking the new swimming pool under construction.

Centre, left. Looking into the café at night. The walls are entirely painted with frescoes (see next page) by Eric Ravilious, with a representation of *Morning, Noon, and Night*, in an idyllic seascape setting.

Right. Steps and terrace leading to the south loggia overlooking the clock golf lawn.



MIDLAND HOTEL, MORECAMBE



Left. A detail of the wall decoration by Eric Ravilious, in the café. The whole painting occupies one half of this circular room—the rest is window overlooking the sea. One side is "Day" and the other "Night." "Night," part of which is shown in this illustration, is a sort of background to holiday activities, with fireworks. The picture shows about a quarter of the whole wall. The medium was turpentine and wax, and the walls were finally wax-polished so that they can be washed if necessary. A view of "Day" is reproduced on page 118.



Right. Looking through the glazed metal dining-room grille to the hall. The grille is glazed in polished plate, partly acid obscured.



Left. The hall from the staircase. The hall floor is laid with polished white cement terrazzo, with strips of silver glass mosaic, simulating the ripples of the sea. The glazed grille, formed of tubular and flat sections in bright polished aluminium, leads to the dining-room.



MBE, the interior



Left. The south wall of the hall is occupied by a large panel of polished Perrycot Portland stone, carved in flat relief by Eric Gill, with a representation of Odysseus and Nausicaa, symbolizing hospitality, with an inscription as follows:—"There is good hope that thou mayest see thy friends." The two circular handwoven rugs are by Marion Dorn; the colours, ivory, nigger brown, and a warm brown. The furniture, designed by the architect, is mostly beige coloured maple burr, upholstered in string coloured woven fabrics. The curtains are ivory ribbed satin.

Right. The great circular staircase and landings are constructed of reinforced concrete. Treads, risers, margins, and soffits are finished in buff coloured polished terrazzo. The treads are inlaid with thick blue rubber. The stair, hall, and corridor walls treated with a special plastic wall finish, left with a vertically grained texture, and spray painted a warm beige colour. The tubular section uprights of the balustrade, and the wide flat section handrail, are bright polished aluminium, the flat horizontal rails painted white, the outer handrail being in blue synthetic finish.



Left. The lounge is treated with warm colouring, the walls are flush veneered on laminated ply with Makorè and narrow bands of Patapsco. The small circular bar is seen on the right. The machine woven carpet was designed by Marion Dorn, in warm brown and ivory colourings.

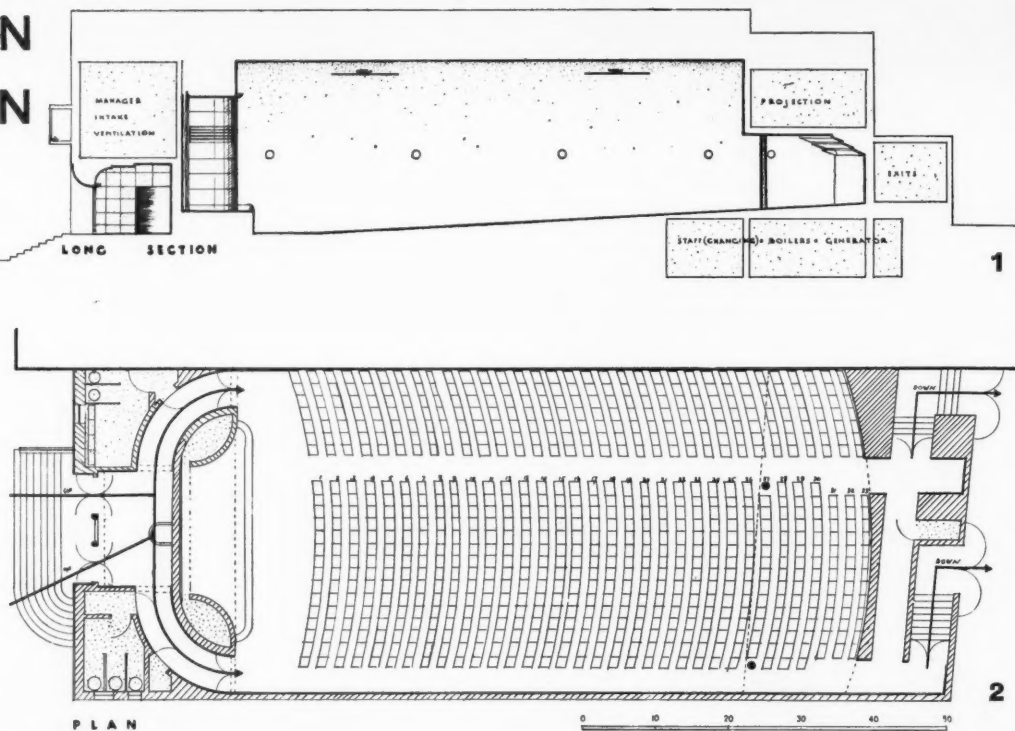
Right. Looking up the staircase to the ceiling panel, carved by Eric Gill in low relief on a Marplax ground, and painted by Denis Tegetmeier. The inscription from Wordsworth, who lived nearby, reads—"and hear old Triton blow his wreathed horn."



SUBURBAN CONVERSION

THE CAPITOL CINEMA MILL HILL

LESLIE BANKS
ARCHITECT

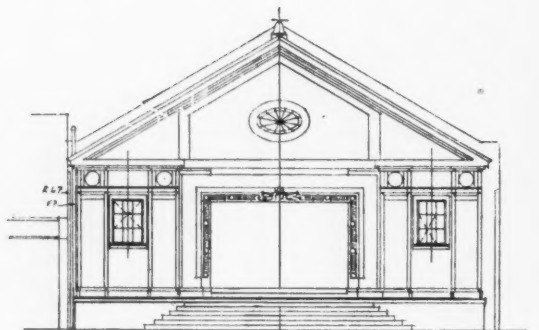


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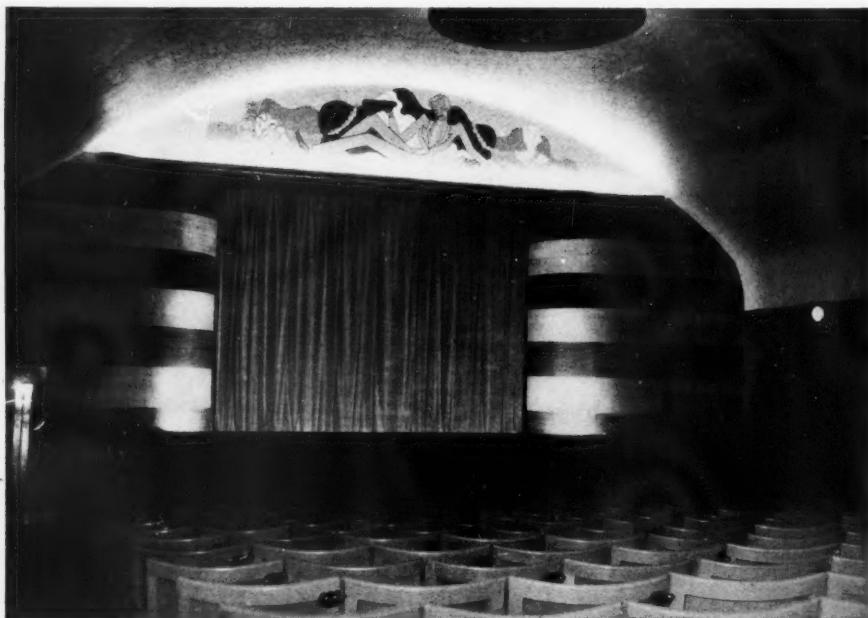
Mill Hill is not overloaded with good architecture—so little, in fact, that the members of a recently formed Society in the district have bound themselves not to visit the Capitol Cinema, illustrated on this page, until the outside has been “redecorated.” The Capitol Cinema was formerly an auction room, and the state to which the newly-formed Society would doubtless like to have it put back is illustrated in 4—the original street façade before the building was changed into a cinema.

The architect has had the difficult tasks of conforming to the shell of an auction room and of converting it, at the minimum of expense, into a cinema. Similar conversions, as equally successful, of temperance halls and disused chapels in other parts of England would do a lot not only for the improvement of the landscape but also for the enlightenment of those who attend cinemas.

1. The longitudinal section. 2. The plan. 3. The entrance. The walls around the door are of blue coloured cement; for the rest of the building they are terra cotta. The lettering above the entrance is in metal, painted black. 4. The front elevation, in stucco, of the old auction room. 5. The proscenium from the auditorium. The drop curtain is in emerald dark green velvet. The mural decoration above the proscenium arch was designed and executed by William Edmiston in distemper on a canvas-faced lining paper. The proscenium walls are of 4½ in. brickwork, plastered, finished with alternate bands of dark figured walnut and light prime vera obechi.



4



5

Book of the Month

The Life of Ruskin

By MICHAEL DUGDALE

JOHN RUSKIN. By R. H. Wilenski. London: Faber and Faber. Price 15s. net.

THE word "manic" is an unusual, a technical and, from a literary point of view, a disagreeable adjective. It is, however, an adjective of which few enough pages in this book are innocent. But, as the book progresses, any irritation that the reader feels at being bombarded by this unfamiliar and unpleasant word, disappears as it becomes apparent that the quality in Ruskin's mind thus described alone accounts for what is, to most people of our day, the extraordinary nature of Ruskin's teaching. Mr. Wilenski explains Ruskin in terms of a life-long mental illness; he had, in later life, six attacks of madness, and if the thesis of this book is correct the variations in his mental health explain, point by point, his writings. The first section of the book is devoted to a table wherein is set forth in parallel columns the events of his life, his productions, his repute in the world (and this column offers surprises to those who have believed the current Ruskin legend), and finally, in detail, the state of his physical and mental health from time to time.

Beyond this the book is divided into two sections, a biography and an analysis and critique of his teachings, but in terms, always, of the "manic," and if constant reference is made to the preliminary table the explanation becomes not only credible but convincing; convincing, that is to say in general, though to me at least, not always convincing in detail. Mr. Wilenski, for instance, sets out to show that for a great part of his life Ruskin was obsessed by the idea of Rose La Touche, the very young girl whom he loved, and who, owing to a distorted religiosity, would not have him. Among the evidence that he advances to support this contention, he points out that Ruskin on one occasion provides the past tense of the verb to rise with an unnecessary capital letter. It would not be true to say that Mr. Wilenski's diagnosis of Ruskin's mental condition is based on evidence as slim as this, but one's acceptance of his theory is weakened rather than reinforced, by the occasional insertion of some very doubtful stuff of this nature.

Ruskin, it would appear, varied all his life between "manic" hyper-confidence in himself and his divine mission to set the world right on every subject, and no less manic periods of depression and sense of failure when he supposed that all efforts to teach were bound to be useless; that the world, and especially the scientists, were leagued against him, and later that nature itself was deteriorating under his eyes. Mr. Wilenski, from a close study of his letters and diaries as well as of his published

work, has traced the rise and fall between these extremes, and by setting the resulting curve against his writings has elaborated the extremely impressive analysis contained in this book.

The latter section is devoted to a study of the writings themselves, and the author has extracted from that vast and disordered mass a consistent æsthetic and social theory. This, to one who has never plunged deeply into the Ruskinian morass, is in many points surprisingly acceptable. Surprising, because the deeper plunge has revealed to Mr. Wilenski many things in the true Ruskinian doctrine that are in contradiction to the impressions gained by more superficial readers. One impression, however, remains unshaken even by this close analysis, and that is that Ruskin was at all times utterly insensitive to architecture. Mr. Wilenski speaks of his "inability to conceive proportions, relations of lines, masses and so forth as the essence of architecture." Admiration of a building must be "attached *wholly* to the meaning of the sculpture and colour on the building, admiration very regardless of general form and size, but intensely observant of the statuary, floral mouldings, mosaics and other decorations." It will be noticed that he speaks of the "colour *on*" not the "colour *of* the building," thus in one word sweeping aside the art of which he affects to be speaking. It is curious that Ruskin should have written at least two books on a subject that he disliked and refused to notice.

An East Anglian Baalbec

THE RUINED CHURCHES OF NORFOLK. By Claude J. W. Messent, A.R.I.B.A. Norwich: H. W. Hunt. Price 2s. 6d. net.
THE CITY CHURCHES OF NORWICH. By the same author. Norwich: H. W. Hunt. Price 2s. net.

CATSHOLME, Shelfanger, Barwick-in-the-Brakes, Shimpling Hythe, Methwold Hythe and Barton Bendish are names which one would see on the Ordnance map marked in the heavy type denoting a parish, and one would look in vain for the cross and ball or square and cross that marks a church. Two hundred and forty such places exist in Norfolk (incidentally, not so many less in Suffolk) with either the scanty remains of a church or chapelry, or sometimes nothing at all. Mr. Messent's drawings, rather coarsely reproduced in half-tone, show the round or square towers and ruined houses of typical flint Norfolk structures built, mostly, in the fourteenth century. His drawings often convey more than his text, which confines itself to saying how much of a church is left, often without mentioning the date of what remains or the style of architecture. This brevity is often more irritating than tantalizing. For instance, of Fulmodestone, the author writes, "The church of St. Mary was closed in 1882, and has since then been gradually falling into ruin. It contains some handsome monuments of the Brown family, which should not be allowed to become desecrated." What sort of monuments are these? Does the church have fittings? Box pews? A Georgian gallery? Clear glazed windows? Things that were of little account in 1882 and possibly still remain.

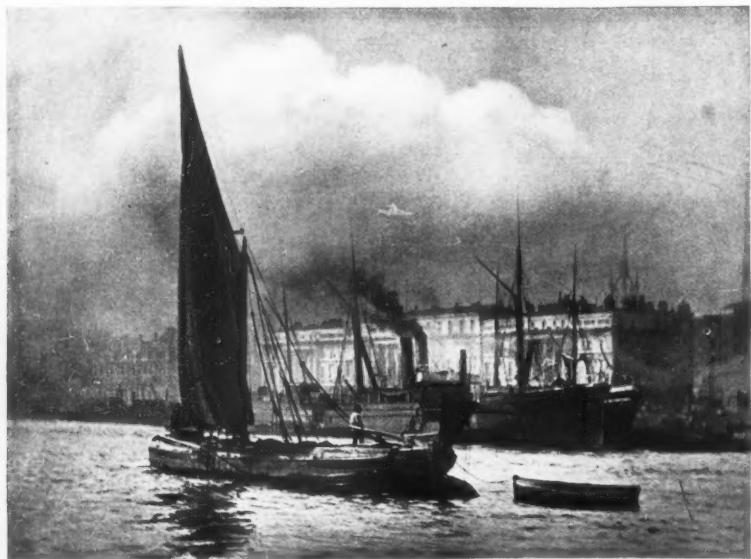
Nevertheless, this book should be of great value as an appendix to Cox's two volumes on Norfolk churches. The book also is an excellent indictment on ivy, whose ravages have brought to the ground, even in the past twenty years, many towers and remains of window tracery among the ruins. There is a sensible suggestion in the introduction by the Archdeacon of Norwich, that boy scouts in that evangelical diocese should be employed in cutting it away at the roots.

The companion volume, by the same author, on *The City Churches of Norwich*, is a useful book, though here again the textual information is rather slight.

J.B.



1. THE LAKE DISTRICT. The Duddon Valley. "The fresh green of the hills and the richer green of woodland groups contrast exquisitely with the wide, silvery sheets of lake water."



5. THE POOL OF LONDON, OFF THE CUSTOM HOUSE. "London never so much conveys the impression of a vast metropolis as of a number of towns within a town."
6. A SOMERSET ORCHARD NEAR DUNSTER. "The fringes of the moor are cut by the combs of several rivers, thickly wooded and very lovely beneath their massive rounded hills."



2. BLAKENEY, NORFOLK. Grazing marshes. "Much of the country is comparatively roadless and traffic even to-day is often carried along the embankments of its numerous dykes."

The great Dr. Cox, antiquarian and church historian, remarked in a preface to his book on the English Parish Church: "I know comparatively little of the Continent for I have of upwards half a century found such an abundance of interest in my own country." And Dr. Cox was speaking almost entirely of churches. Those who have seen the other books in this series, *Villages of England* and *Homes and Gardens of England*, which Messrs. Batsford are producing, will find that had Dr. Cox directed his attention to other subjects besides churches, he would have found ample evidence still further to justify his remark.

This last volume deals with what is more popular, the landscape, and if the book lacks one element (the erudite text and the one-hundred-and-thirty-five exquisite illustrations make the book a Bible for all those who like England), it is a geological map; for it is only by a geological map that the varying characteristics of English landscape can be explained, such as the chalk of the Wiltshire Downs and the cheese of the Vale of Pewsey. These variations make England, unlike Europe, the possessor of such scenery that each country seems like another country—twenty countries in one.

An observant person, taken blindfolded in a motor-car, or preferably a railway train, and dumped down in any part of England, could tell almost at once what county he was in by the landscape. There is a wide difference between the large flat fields of Cambridgeshire and the small compartmented hills of Devon. Then the Sussex Downs differ from the Wiltshire Downs in the architecture of their farms and their vegetation, and the Wiltshire Downs in their turn could never be mistaken for the arid hills above Leighton Buzzard. Then again Essex with its match board houses and red-tiled roofs,





3. RURAL SUFFOLK. "Suffolk, that sweet and civil county," as Bishop Hall described it, contains scenery of a more gentle and pastoral character than in any other part of East Anglia, with districts that are probably among the most remote and sequestered in all England."

cream and red among elms and alders, differs from its neighbour, Suffolk; there the prospect becomes less hilly, the houses and the churches larger and more substantial until the East Anglian tradition culminates in places like Ely and Walpole St. Peter. The North, of which the illustrations are particularly representative, changes more rapidly even than the South of England. It is a matter of less than ten miles between the mist-laden, mud-soaked, pink-encumbered plains of Cheshire and the grey, almost Cotswold-like peaks of Derbyshire. All these characteristics Mr. Ford's book brings out. The illustrations are not highly idealised and there are impressive pictures of the industrial north.

There is one omission, however—no pictures and no description of the Fens, whose beauty inspired Tennyson and has not yet, thank heaven, been discovered by the contemporary motorist.

Karel Capek, in a quotation at the beginning of this book, describes England as "immaculate as Paradise." This is not true, but *The Landscape of England** shows that almost as much of it is left as there was before the arrival of petrol and oil-driven transport.

LIONEL CUFFE

**The Landscape of England*. By Charles Bradley Ford. London: B. T. Batsford. Price 12/6 net.



4. THE BERKSHIRE DOWNS AT WHITE HORSE HILL. "These bare well-turfed downs are crossed by ancient trackways and scattered with prehistoric barrows and camps."



7. ANCIENT EARTHWORKS at Maiden Castle, Dorset. "Dorset, with its diversity of chalk, sand and limestone, its rolling hills, rural valleys and wild heaths, contains scenery as various, yet as widely representative as that of any other English county."

All illustrations and quotations on these two pages are taken from *The Landscape of England*, by CHARLES BRADLEY FORD.

A Great Engineering Achievement

SYDNEY HARBOUR BRIDGE. Illustrated by photographs and line drawings. Published by Dorman Long and Company.

THIS record of a great engineering achievement—the building of the Sydney Harbour Bridge—would appear to be primarily addressed to the engineering profession, if one may judge from the very numerous reproductions of steelwork construction details which are included with the descriptive text. It is regrettable to discover, as a result of closer scrutiny, that a somewhat restrained acknowledgment has been made by Messrs. Dorman Long and Company—who publish the book—of the vital part performed by Sir John Burnet and Partners as designers of the great architectural pylons, which by common consent are held to confer upon the bridge as a whole a monumental character of unusual impressiveness.

As a matter of history, it is surprising to learn that 117 years have passed since a bridge to cross Sydney Harbour was first suggested, until the present structure was opened to traffic on March 19 last year.

The new bridge—which occupied about eight years in building—has the largest single span (1,650 ft.) of any bridge in the world. At a height of 170 ft. from the water it carries four railway tracks, a 57 ft. roadway, and two 10 ft. footways, while the arch span itself rises to an altitude of 440 ft., which is some 80 ft. higher than that of St. Paul's Cathedral. A perspective drawing on page 15 of the book gives a good idea of the size of the bridge compared with St. Paul's.

Of extraordinary ingenuity and interest are the description and drawings of the method employed to anchor the half-arches to the banks on either side of the harbour, until that dramatic moment arrived for joining them at the centre. Even then there remained nineteen months' work before everything was ready for the opening ceremony.

The book contains many excellent photographic reproductions of the work taken during the construction of the bridge. L. F.

The Enquiring Layman

ARTISTS AT WORK. Edited with an Introduction by Stanley Casson. London: Harrap. Price 5s. net.

MR. STANLEY CASSON, in the humbly assumed capacity of the entirely uninstructed layman, poses the incidental question, "What is this thing called Art?" and the practical question, "How do you set about your job?" to a sculptor, an etcher and two painters. He is a bold man to have attempted this, and fortunate not to have been brusquely told to go to the devil. It is quite possible—indeed, I think there are indications between the lines, and in the ingratiating politeness of his "I quite agree," and "exactly," and the graceful shying away from the more difficult points—that he has been driven from more than one studio with explosive cries of anger, and has learnt prudence.

The idea of instructing the Philistine, complacent or enquiring, through the mouth of the artist rather than of the critic and in a dejargonized idiom, is a good one, and under the limitations imposed by the form of broadcast dialogue recollected and titivated in tranquillity, is admirably planned and carried out. In his preface the conductor of this symphony stresses the point that English education is hopelessly dominated by a literary bias, "The eyes which in children are the very channels of imagination, are treated as if they did not exist. There is no form of visual education in any schools of the land worth consideration." "Any" is too comprehensive—I might instance Mr. J. Howard Whitehouse's school at Bembridge; but the rough generalization is justified. Of his victims, or explicators, Mr. Frank Dobson is the most truculent ("But you asked my view, and I gave it to you. I don't care tuppence about the alternative views"); Mr. Albert Rutherston the most philosophical, Mr. Henry Rushbury, the least controversial and technically informative, and Mr. Halliday, as befits his youth, the most enthusiastic.

Sculptor, painter and portrait painter have light to

throw on the angry controversy about representationalism, and the book might well be stocked by *The Times* and sent to correspondents protesting about the latest "outrage" with a slip, "The editor, before publishing this interesting letter, would like to assure himself that the writer has at least as much grasp of the matter in dispute as can be gained by a hasty perusal of this elementary popular exposition."

Mr. Rutherston explains his development from an academic into a formalizing painter, incidentally hinting that extreme disciples of Cézanne, that "highly important and interesting artist" and "bold experimenter," have chosen to imitate those experiments which have failed.

Mr. Dobson is angry about the academic doctrine that there is any *essential* difference between modelling and cutting. Mr. Halliday has some interesting things to say about the approach of a portrait painter to his subject, and Mr. Rushbury is proud that his craft admits of no fumbling, and stands by Ingres' "Drawing is the probity of art." Sincere inquirers who appreciate the fact that before you can understand, still more condemn, you must have some education, some general ideas of proved validity really apprehended, may profitably read this book. And it should find its way into all secondary school libraries.

J. P. T.

The Example of Winchester

MEDIAEVAL SCULPTURES AT WINCHESTER COLLEGE. Photography by Sydney Pitcher, F.P.S. Letterpress by Herbert Chitty, F.S.A., Keeper of the Archives. Oxford University Press. Price 21s. net.

THIS portfolio, very beautifully produced for the Warden and Fellows of Winchester College by the Oxford University Press, contains forty-seven plates, together with some twenty pages of explanatory letterpress. The plates reproduce a small selection from the exhaustive collection of photographs (preserved among the College archives), taken by Mr. Sydney Pitcher of Gloucester, in the years from 1922 to 1929, of the carvings and other objects of similar interest that adorn the College. Winchester, which is particularly rich in these treasures, has set an excellent example to other such institutions in thus creating a permanent record of them, and this selection, in which photographs admirable in themselves are admirably reproduced, will be of value to students of mediæval art. Many of the carvings are so placed as not to be easy to inspect, and almost all are subject to the stress of storm and time, which within living memory (as Mr. Chitty reminds us) has defaced some of the statues here depicted. For two reasons, therefore, such a record is to be welcomed.

Mr. Chitty is the most learned of Wykehamical antiquarians, and his part in this book is admirably done. His descriptions are brief and clear, and the arrangement of the whole series, which follows the geographical situations of the sculptures depicted, is probably the best that could be devised.

The carvings themselves belong for the most part to the closing years of the fourteenth century. Most of them are embellishments of corbels or bosses, and there is a long series of wood-carvings on the chapel misericords. They show considerable skill, both in decoration and in portraiture, and a broad humour characteristic of the time. The few large statues which adorn the main gates and the exterior of the chapel are works of art of the greatest beauty; it is a very great pity that they are not all as well preserved as the exquisite and famous statue of the Virgin and Child represented in Plate i of this portfolio.

JOHN SPARROW

BOOKS RECEIVED

THE CARILLON. By H. A. Fricker and L. E. Shore. Oxford University Press. 25/-.

WOHNRÄUME DER GEGENWART. By Gustav Adolf Platz. Propyläen Verlag, Berlin.

THREE BEDROOMED COTTAGES. Published by the Building Centre, Ltd. 5/-.

PRACTICAL ACOUSTICS FOR THE CONSTRUCTOR. By C. W. Glover. Chapman & Hall. 25/-.





GREECE OFF THE EUSTON ROAD

A detail of the Great Arch at Euston Station, designed by Philip Hardwick in 1838. It is an archaic Greek order modelled on the Thesion at Athens.

* * *

Hardwick's Doric arch at Euston is the supreme justification of the Greek Revival in England. It is so often said, in criticism of this building and its neighbour the Inwood's St. Pancras Church, that Greek Architecture looks wrong in England, that it is a style built for sunlight and strong shadows. The now blackened Craigleith stone of Euston Arch, even more than the brighter Portland stone of St. Pancras Church, makes the Doric Order appropriate and native to the Metropolis. In this *Close Range* illustration we can see how the Order was made for London gloom. Euston Great Arch looms like the gateway of a gaol over the school-boy, once in his hansom, now in his taxi-cab, going over those cobbles from London back to school: its boding mass is a portent of troubles in Ireland to which the trains go daily from Euston: its magnificent proportions make the newspaper men and loungers who cluster round its base seem like ziczacs round a crocodile: its immobility has been the despair, even of the L.M.S., and if vandals ever pulled down this lovely piece of architecture, it would seem as though the British Constitution had collapsed, or the Army and Navy Stores had closed its doors. Thus much has the Greek Revival become a part of London.



FOUR NEW RAILWAY POSTERS

Other pages of this number are devoted to the architectural example that was set by the railways at their inception in the 'fifties and 'sixties. It was an impressive example, for railways were in those days considered great works of engineering art. The typographical example set by the railways at this time still survives in that miracle of excellent production, *Bradshaw's Railway Guide*, with its Elephant and Modern type faces. It survives, too, in the nameboards of many provincial and even London railway stations.

At the beginning of this century, however, the railways found it necessary to advertise: with the introduction of petrol locomotion they were no longer in a position to command: the need to advertise became greater. Today it is greater still. But the railways have only recently discovered how to do it. The old system of posters in glaring colours, as unreal and repulsive as the tinted photographs still to be seen in railways carriages, suffered a gradual change. Electricity was ahead of steam. The Underground Railways Company employed ARTISTS to design posters. They set a new standard of typography with Eric Gill's San Serif lettering, and of poster art in E. McKnight Kauffer's abstract designs. As the London Passenger Transport Board

they seem to be having a temporary lapse. But all honour to them for pioneer work in the 'twenties.

The next railway to wake up was the London Midland and Scottish, which employed academicians to design posters. This somewhat Tory policy was expensive and not always wholly successful. Poster art is not academic. Next the London and North-Eastern went in for really excellent posters, notably "The Flying Scotsman," and Paul Nash's new work, "The Scarborough Flyer." The Southern Railway has never had the courage to take poster art very seriously. But far, far behind even the Southern Railway, was that most delightful of lines the Great Western. And now suddenly we find this Company employing Mr. E. McKnight Kauffer, by far the best poster artist whose work is exhibited today, to do a series of six posters advertising Devon and Cornwall. Monochrome reproduction can only emphasize one of the two great factors of his and of all good poster work—namely, design. The immediate appeal to the eye is gained by colour, of which Mr. McKnight Kauffer is a master. To see the vivid blues, greens and yellows in these, his best representational posters, a visit to Paddington is well worth the laziest person's while.

by E. McKnight Kauffer



A Free Commentary

By Junius

THE Advertising Exhibition at Olympia carries us another stage forward on our national progress towards sane, orderly and decorous exhibitions. Mr. Emberton's workmanlike layout, inventive resourcefulness and economy of material were largely responsible for an impression of sanity and stability in a profession that does not always put the best of itself forward. There were inevitable flippancies, vulgarities and trivialities. One caught a glimpse of the twinkling legs and heard the merry laughter and lamb-like cries of bathing belles, but whether they were advertising advertising or other services or specific goods, we were made of much too stern a stuff to enquire.

* * *

An effective impression was given of the remarkable progress in scientific method, in solid, serious investigation, and in the technique of tactful persuasion which the practitioners of this queer necessary craft have in the last few years attained. In one particular stand, which stood out conspicuously even from the best of its many good fellows, the technique and mechanism of advertising was graphically explained with an invention and adroit economy which was really admirable. It would have made the commission-cadgers of twenty years ago "gasp and stretch their eyes." And it must have seriously impressed intelligent men of business, never very much in love with the hit-or-miss school of advertising, and in these anxious times reluctant to gamble. This particular exhibit rendered a service to the new school of advertising for which all advertising men should be grateful, even if their gratitude is a little mixed with envy and regret for a lost opportunity.

* * *

The philosopher taking up his quizzing-glass for the examination of this lively-minded profession, cannot but regret that the excellent talents enlisted in it are so largely confined to the objectively futile proceeding of taking money out of one person's pocket and putting it into another's. Largely, one says carefully; not wholly. And, of course, inevitably—in the circumstances.

* * *

It is natural that the profession should use its gifts in congratulating itself upon its achievement. Publicity, like charity, begins at home. One distinguished man of business, Mr. Samuel Courtauld, irritated not for the first time by the chorus of self-congratulation and the not altogether disinterested echoing enthusiasms of the press; in particular irritated by the calm assumption, implicit (and often explicit) in those occasional extracts from the speeches of advertising knights and magnates that transfer is creation; indited a rather fierce letter of protest to *The Thunderer*, which had the honour of large type. Irritation is not the best mood in which to engage in controversy and the defenders of advertising had little difficulty in making their case—which is in effect that in a system of competitive distribution, advertising is but one of many inevitable wastes; is by no means all waste; is in any case the cheapest and most effective method of making known, and is for that reason adopted and not for the fun of throwing money about.

* * *

I regret this error, a tactical error, because it is wholesome and genuinely helpful for this profession, as for every profession, to be acutely criticized; makes for better practice, for the elimination of the charlatanry which this profession is by its nature peculiarly liable to nourish, and for the patronage and survival of the best men in it.

Meanwhile a blow to honest business has been delivered by a wise committee which has decided that the coupon system of trading is an excellent thing—creating new business (the grand old transfer=creation fallacy) and allowing the smaller trader to get into the market occupied by the big people. A truly wonderful piece of reasoning this; as the big fellow is *ex hypothesi* able to bribe more heavily than the small, he is indeed already at work upon the process. And we shall end with free books, wire-less, spoons, trousers, and no doubt ultimately food, heating and lighting and rent free houses, all paid for by whom? Well, by us naturally; and a permanent premium is to be put on the bluff and cajolery side of business of which heaven knows we have already more than enough. We are rapidly becoming a nation of something-for-apparently-nothing cadgers and imbeciles; our traders being turned into cheap-jack men. Once we were a nation of shopkeepers, and honest at that. It served us in good stead if my memory serves. Thank heaven no one on this Journal has offered me a free bidet if I buy from him two baths. But a time may come!

* * *

Apropos Noise—what's happened to the Noise Abatement Society of which I so hopefully wrote in these columns a little while ago? "F.R.C.S.," dating his letter from Harley Street, writes a sad letter in a recent issue of *The Times*, headed "The Night Hideous." "Every night from 12 to 2 some hundred cars rush up this street. There are four crossings and half way between each crossing a hideous noise is emitted from every car. The defiant bulbous hoot of the taxi, the deep-toned plutocratic note of the large car, and the devastating screech of the over-driven small car, make the night hideous. The occasional melodious clang of the fire engine comes almost as a relief—here at least some useful purpose is served . . . all these noises are absolutely unnecessary" (he writes as one who has driven several hundreds of thousands of miles). "Their only excuse is that their drivers can proceed at 40 miles an hour across dangerous cross-roads at an hour of the night when haste is merely irresponsible self-indulgence" (Is that all? I could find shrewder words than that, still fit to print). And more to the same absolutely truthful, obvious and disgraceful effects.

* * *

But may I say that "F.R.C.S." and the thousand other surgeons and physicians who have indited these pathetic-indignant letters to *The Times* these past fifteen years, have only themselves to thank. If they seriously addressed themselves to using the authority which their position as healers gives them to insist on an organized way on presenting their case, not merely on behalf of themselves, but their patients, actual or prospective, then action would be taken. Bleating in *The Times* is no good, as my files of cuttings testify. Why, even in noisy Paris, which doesn't go to bed anything like so early as London, M. Chiappe has put a stop to sleep-robbing by the crass insensitive between 12.30 a.m. and 6 a.m., and, moreover, has issued an ordinance which amounts to the standardization of the motor-horn—an excellent device which medical men here in large numbers advocated (in their futile way) some twelve to fifteen years ago—to mitigate the intolerable day noises. How long, oh Lord Trenchard, how long?

* * *

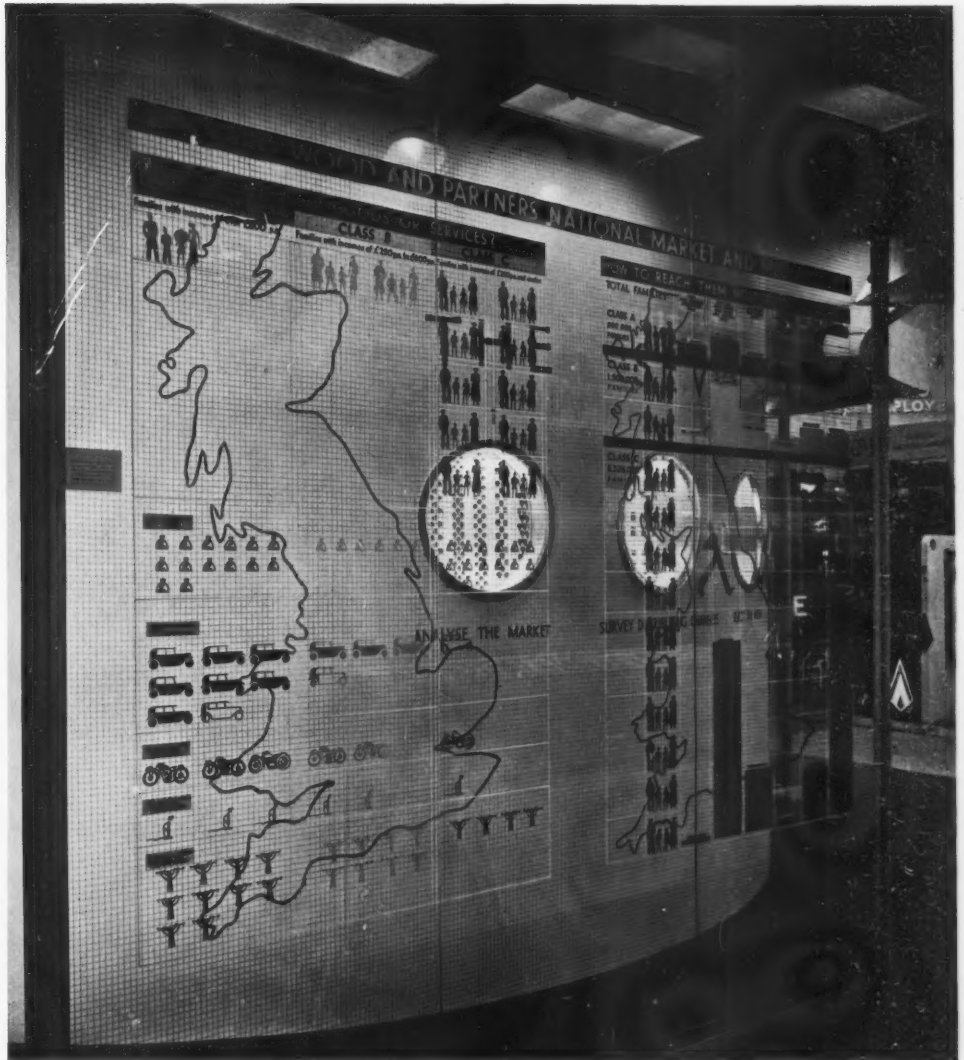
One thing emerges on the side of the strong-commonsense war party in the exceedingly interesting correspondence in the *Daily Telegraph* on the issues raised by "Cry Havoc!" It is that the only safe way of preventing war is for each nation so to arm that it is more powerful than any other.

* * *

The most adroit single stroke in a cleverly calculated yet passionately sincere book is the printing of Lord Beaverbrook's bland, elusive, statesmanlike reply to a letter of Sir Norman Angell, which must be seen to be believed. Mr. Beverley Nichols is a resourceful advocate and diplomatist.

EXHIBITIONS

Pictorial statistics showing national markets, drawn in transparent colours on sheets of Georgian wired plate glass, which is used as graph paper. Designed by Pritchard, Wood and Partners, for their stand at the Advertising Exhibition, 1933.



THE ARCHITECTURAL REVIEW
 DECORATION AND
 CRAFTSMANSHIP
 SUPPLEMENT

September 1933



DISPLAY— ANCIENT AND MODERN

Above is the old splash-it-about story of commercial display, told with ferns and finery, gilded columns and mahogany showcases. It is the interior of one of the pavilions in the 1906 Milan Exhibition. Very different from the interior to the right, also in an exhibition at Milan, but in the 1933 Industrial Art Exhibition. Below is the view from the gallery in the Main Hall of Olympia at the recent Advertising Exhibition, showing "the orderly blocks of stands, anchored like a fleet of light tropical craft upon the silver-sprayed floor."





Looking across the stands to the north gallery of the main hall at Olympia in this year's Ideal Home Exhibition. Orderly booths: uniformity without rigidity: a well-designed lay-out. Architect: Ian Jeffcott.

Advertising in Three Dimensions

By JOHN GLOAG

TEN years ago an exhibition of a new kind drew people from England and all over Europe to Sweden. Everybody was interested, and professional critics were unusually kind, and the English press gave far more attention to the 1923 Gothenburg Exhibition than it usually gives to that order of foreign affairs. The campaign to make the public "exhibition-minded" was under way in 1923, for the British Empire Exhibition was to open the following year, and Gothenburg showed on a small scale how well an exhibition could be designed and how easily it could transcend the strident jumble-sale-cum-fair of the pre-war White City tradition. It illustrated how a core of controlled exhibits could impart a lucid orderliness to the whole show and how a disciplined lay-out could enhance the individual effectiveness of commercial exhibits.

THE NEW TECHNIQUE OF EXHIBITION DESIGN

At Gothenburg all manner of ideas of dramatizing the display of goods and services were assembled, and in the national exhibits the dramatic presentation of facts that are usually entombed in the tabular setting of Government publications gave vivid pictures of Swedish social and industrial conditions. The whole exhibition was an advertisement for Sweden, given architectural form. It created thousands of enthusiasts for Sweden and things Swedish; but it also created a new technique of exhibition design by

revealing that national and commercial exhibitions are really advertisements in three dimensions, and that when competent architects are employed to design such three-dimensional advertisements they are as different from the old, muddled, crowded, pre-war exhibitions as a skilfully type-set and vigorously illustrated modern advertisement is different from the hotch-potch of nondescript type-faces that shouted each other down in the majority of pre-war advertisements.

ADVERTISEMENTS "IN THE ROUND"

Architects when they think of advertisements at all are apt to dismiss them, unfavourably, as things that spoil the façades of cinemas and other buildings or, favourably, as agreeable adornments in Underground stations. They never associate their own professional work with advertisement of any kind. But any architect that designs either an exhibition lay-out or an exhibition stand is designing an advertisement for something. Inevitably he must study the effect his exhibition stand will have upon the potential customers for the products or services that are being sold from that stand. In collaboration with his client he will certainly study that problem with the same assiduity as the people whose business it is to prepare advertisements study their problems of appeal and presentation, but unlike them the architect is not limited to two dimensions. Matters now engage his attention which twenty years ago were

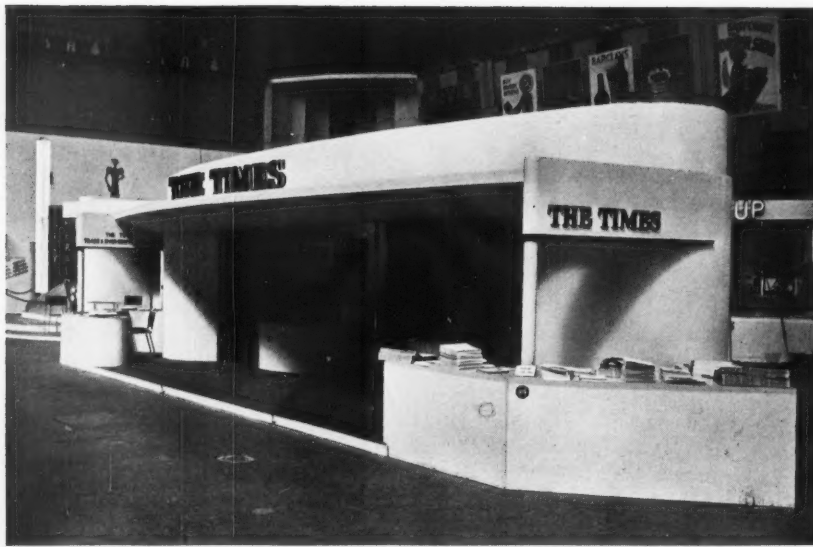
seldom his concern: the design of lettering and type-faces, for example. These are the materials of the typographer; but the architect who is designing advertisements "in the round" must use them. The display of goods in a shop window is the business of the professional window dresser; but the architect has to study that branch of design also in exhibition work.

ADVERTISING DESIGNED BY ARCHITECTS

In ten years the amount of advertising designed by architects at exhibitions has been considerable. The old go-as-you-please-shove-it-together-anyhow individualism has been banished from the big, well-organized shows, and this year three exhibitions have demonstrated the relatively enormous progress in lay-out and design achieved in a decade. The Ideal Home Exhibition at Olympia in the Spring was by far the best, from the point of view of lay-out, that has ever been held. More recently there have been the British Industrial Art Exhibition at Dorland House and the Advertising Exhibition at Olympia.

At Dorland House the exhibits themselves were (or at least were all intended to be) well designed. That alone made the exhibition unique in England. The energetic inventiveness of Mr. Oliver Hill made the display of those exhibits unforgettably attractive. The problem to which Mr. Joseph Emberton had to address himself at Olympia was entirely different, for the Advertising Exhibition had no tangible objectives, and although the public poured into it, hot on the scent of possible free samples, remembering perhaps the 1921 Advertising Exhibition at the White City where there was a lucky dip with prizes ranging from motor cars to expensive holidays abroad, it was not really a show for the public at all. The apparatus of persuasion was exposed to view, but only people with something to sell and urgently desiring to sell more of it, could have found real interest in the majority of the exhibits. But the exhibition, apart from being a most able piece of lay-out, showed the beneficent effect of architectural control over stand design. Mr. Emberton, without being repressive, was able to control the external form of the stands. The result was not the relative dullness of a rank of soldiers in uniform, nor the painfully squalid diversity of a rank of soldiers in civilian dress. There was abundant individuality, but no disorderly individualism. With some comic exceptions, the Advertising Exhibition suggested the readiness of the advisers of commerce to accept good design as something essential.

ADVERTISING IN THREE DIMENSIONS



Part of the stand of *The Times* at the Advertising Exhibition. The background was filled with an enlarged photograph, taken with an infra-red plate, of a stretch of sunlit country. Flat vertical bars of chromium-plated metal gave an impression of distance to this view. The architect for the Exhibition was Joseph Emberton.



In the centre of the main hall, Olympia, an inspection bridge was designed to accommodate those who took part in the poster judging competition at the Advertising Exhibition.



ENGLISH TRADITIONS OF DISPLAY

In the designing of exhibition stands architects have hitherto concentrated on bringing order out of chaos. They have come into contact with the pride that nearly all manufacturers have in their products, a pride that fills them with a simple and often quite unjustified faith that the public knows all about those products and wants to hear as much about them as possible, and wants to see as much of them as their eyes can take in and to study where and how they are made. This sort of pride impels manufacturers to overcrowd their notepaper with lists of the things they make crawling up the left-hand margin, with bad drawings or worse photographs of their factories over or under the heading. And it controls their attitude towards any public appearance of their wares. Usually the architect who designs a stand for the display of those wares is exhausted after a stiff battle with his client on the matter of overcrowding, and if he attains simplicity and reticence, and succeeds in preventing the use on an enlarged scale of the name block that was designed for the firm in 1870 or thereabouts, he has done pretty well.

But the design of a stand is more than giving architectural form to a display. It is more than a compact and economical solution to the problem of showing materials. It has to be more than an accommodating statement of facts. It has to dramatize the facts about the goods or materials, by repetition or imaginative interruption.

Repetition, especially when it emphasizes some particular quality of the goods displayed, can be made most powerfully dramatic. The illustration of the Essolube bottles (page 115) in the Hydrogenation Exhibition, held at Charing Cross Underground Station in May, is an example of concentrated repetition.

INTERRUPTION WITHOUT IRRITATION

Interruption cannot always be achieved in a manner so congenial to current ideas of architectural rectitude. But there are exceptions. Two instances of interruption by shape are shown on page 116. There is a stand by Wells Coates at the 1932 Building Trades Exhibition which shows plywood and plymax in action. In advertisement making, interruption without irritation has to be achieved. At the Advertising Exhibition, some discussion took place between the designer of one of the stands and a well-known architect who was criticizing it. This stand had smooth curving lines, and some rather

The entrance to the Hall of Service at the end of the main hall, Olympia, at the Advertising Exhibition. Pictorial statistics concerning markets and analysed national expenditure embellished the elevation.

[Continued on page 115]



The main entrance.

M I L A N

1 9 3 3

Mr. Gloag, in his article in this Craftsmanship Supplement, has described the designing of Exhibitions as poster art put into three dimensions. So it is. The entrances to the Milan Triennial Exhibition of Industrial Art, now going on, are poster art in architectural terms. The enormous colonnade in the lower illustration stretches out its arms to invite the visitor; it is a necessary interruption in the landscape. As an actual shelter from rain or sun the colonnade is virtually useless: as an advertisement it fulfils its purpose.

The upper illustration, the main entrance to the Palace of Arts, shows an arrangement of concrete arches that is pure façadism tacked on to the structure and almost independent of it. But it is façadism with a purpose, unlike the façadism of the new Railway Station at Milan: this station pretends to be a classical palace in its façades, but the entrance to the Palace of Arts pretends to be an entrance to an Exhibition: it is a poster constructed of concrete standing among the trees and it gives the satisfaction of a well-designed poster.

The buildings in the grounds, illustrated on other pages of this portfolio, carry Mr. Gloag's contentions a step further. In the London Olympia, or at Dorland Hall, the constriction of space and the interior nature of the undertakings forbade anything but a display of posters and their architectural equivalents. At Milan, however, it has been possible actually to erect things one would only be able to read about or to imagine from drawings and models at an ordinary exhibition.

The Advertising Exhibition at Olympia was a microcosm on paper and in paint, plaster and plywood: the Triennial Exhibition of Industrial Art at Milan is a microcosm without these restrictions of material. A walk through the houses dotted about the grounds will prove this and make Mr. Gloag, and those who think like him, envious not only of a climate which makes such an exhibition possible, but also of the enterprise of the Italian authorities.

There are no illustrations in this Portfolio of this year's British exhibits at Milan. They are the worst part of the Exhibition. Timbers are all huddled into glass cases, such as are seen in the ethnological section of the British Museum. Their position in the hall is badly lighted. The exhibits include cricket bats and the Italians do not play cricket, and salmon rods and the Italians do not fish for salmon.

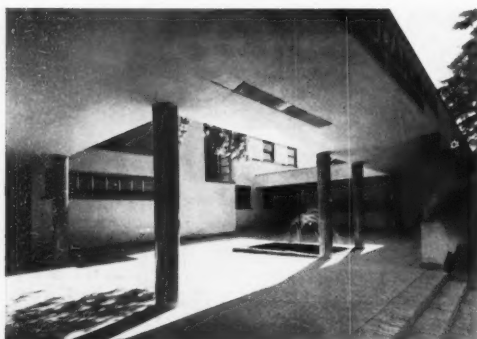
The Exhibition is open until the end of this month.



The Palace of Arts in Milan, specially built to house the Triennial Exhibition of Industrial Art. Architect: Giovanni Muzio.



The back of an airman's house.
Architects : Soccimarro, Zanini and Midena.



A small mountain hotel, designed by the Fascist
Syndicate of Architects, Piedmont.



A week-end house on the mountains.
Architects : Griffini, Faludi and Bottoni.



A summer room.
Architects : Aloisio, Chessa, Sot Sas, Levi and Pagano.



A holiday house on the lake.
Architects : Griffini, Faludi and Bottoni.



A country villa for a family of six or seven persons.
Fiocchi, Lanchi, Marelli.



Detail of the entrance front and a back
Architect : Ballo.



ix or seven persons, designed by the architectural group,
i, Lanchi, Marelli and Serafini.



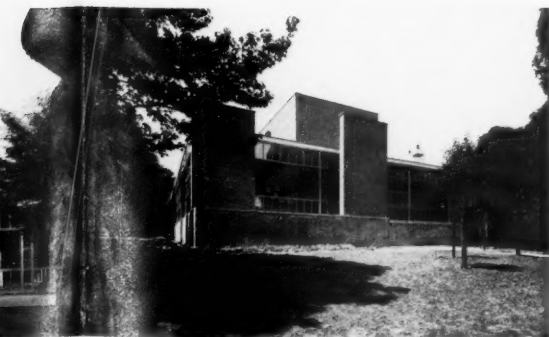
A small middle-class dwelling.



Another middle-class dwelling.
Architects: Moretti, Paniconi and Tufaroli.



The house of an estate manager.
Architects: Pratti and Marchetti.



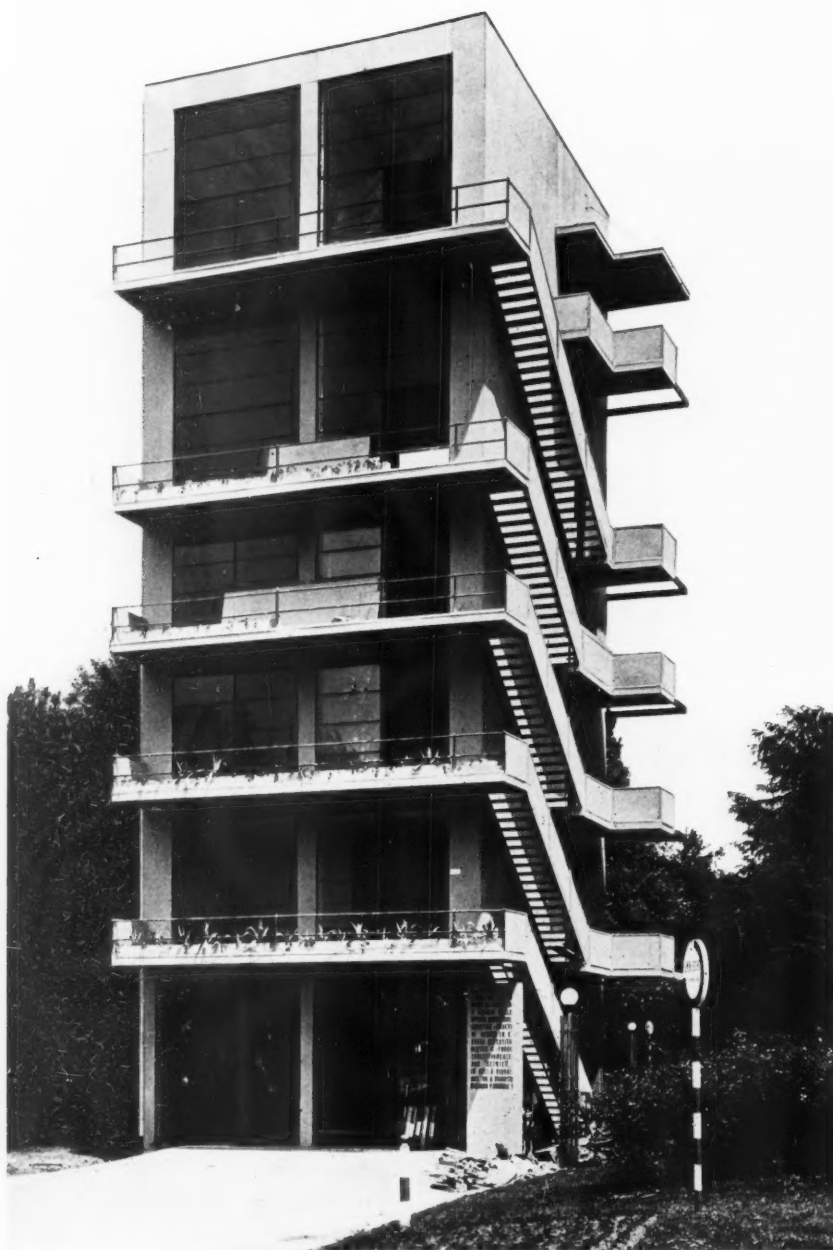
front and a back view of the Press pavilion.
Architect: Baldessari.



A seaside bungalow.
Architect: Faludi.



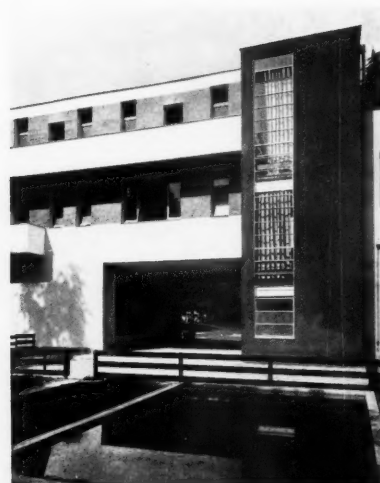
A house made entirely of steel.



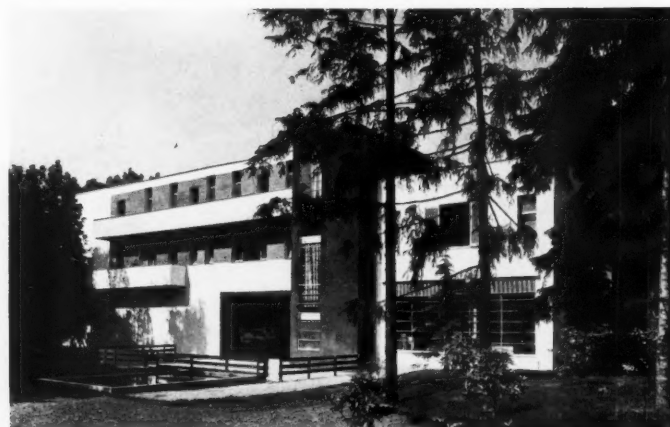
A block of houses built entirely of steel.



A seaside holiday villa.
Architects: Griffini, Faludi and Bottoni.



The back view of part of a block of
workmen's houses.



A general view of the block of workmen's houses illustrated above
Architects: Griffini and Bottoni.

complicated charts displayed in a very unusual way, but the lines were nicked, as it were, and the display material linked up by a large robotesque figure, symbolic of planning. The architect said the symbolic figure ruined the stand. "Not at all," said the designer; "it's a necessary interruption."

"Oh, it's an interruption all right," agreed the architect; "just as a piece of grit in a fruit salad is an interruption!"

To the architect, still thinking of exhibition stands as occasions for the introduction of order and the creation of urbane architectural forms, that particular piece of interruption was irritating. An architect thinking of exhibition stands as three-dimensional advertisements would have appreciated the importance of the symbolic figure as an attention-getting device and condoned its deliberate disruption of the smooth sweep of the stand's exterior.

For the Building Trades Exhibition, 1932, from which is drawn one other example of interruption by shape in stand design (page 116), architects are specially equipped for devising something exciting and unusual that shows various forms of building material *in action*. They are handling the materials that they use in their own work. They are designing things that will please and interest architects, and their terms of reference for the design of any stand are the limitations and abilities of the particular building materials that have to be displayed.

THE FREEDOM OF STAGE SCENERY

Stand design in other exhibitions is not tied to any particular materials. It is as free from constructional limitations as stage scenery, and to regard an exhibition stand that has to attract a bored and capricious public as anything but stage scenery is to impose a severe check upon the inventiveness of a designer. The best of the stands at the Advertising Exhibition, although conforming to a uniform external colour scheme and a standard height and depth for facias, were liberated from any conventional respect for the character of the material from which they were made. They were real three-dimensional advertisements. The view from the gallery of the main hall at Olympia (page 108) shows the orderly blocks of stands, anchored like a fleet of light tropical craft upon the silver-sprayed floor. Below those regulation facias were new and stimulating combinations of glass and aluminium and steel and Neon lighting and photographic enlargements, models, miniature cinemas (complete with talkie apparatus), graphs, charts, pictorial statistics; and everywhere artificial light was incorporated as an essential part of the design of stands. The most adventurous stands suggested the enormous powers of attraction commerce can command by employing designers who comprehend the possibilities of modern materials and modern illumination.

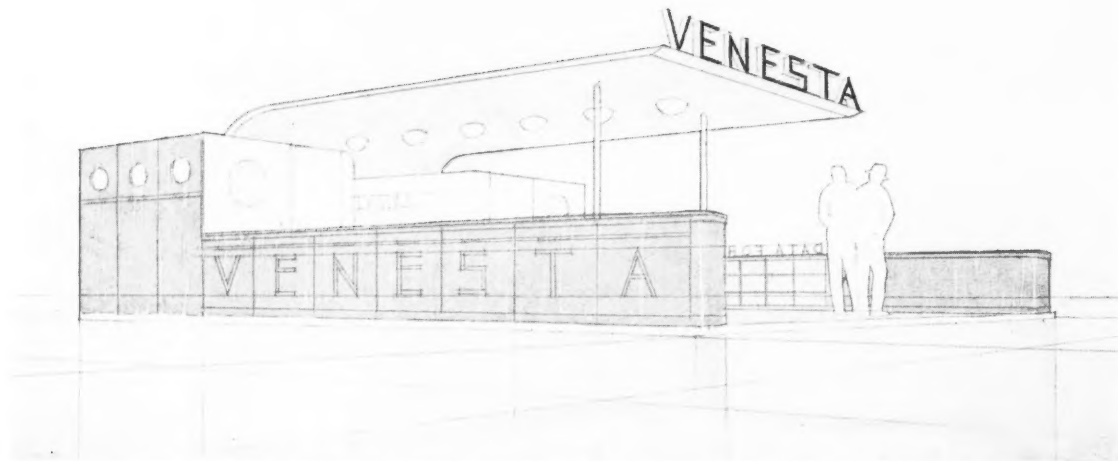


A graph formed of chromium-plated metal bars and blue and red Neon tubing was the central feature of *The Daily Telegraph* stand at the Advertising Exhibition. Pictorial statistics filled the side panels of the stand.



"Repetition, especially when it emphasizes some particular quality of the goods displayed, can be made most powerfully dramatic." This display of Essolube motor oil bottles from the Hydrogenation Exhibition at Charing Cross Underground Station last May, is an example of concentrated repetition. The bottles are accommodated in a chromium-plated rack, each shelf containing a different grade of oil. There is a curved metal background upon which concealed lighting is thrown. The bottles are reflected on all sides in the plated metal, while the light shining through the oil makes it exceptionally translucent, changing it from dull green to brilliant browns and rubies. Designed by Mischa Black.

ADVERTISING IN THREE DIMENSIONS



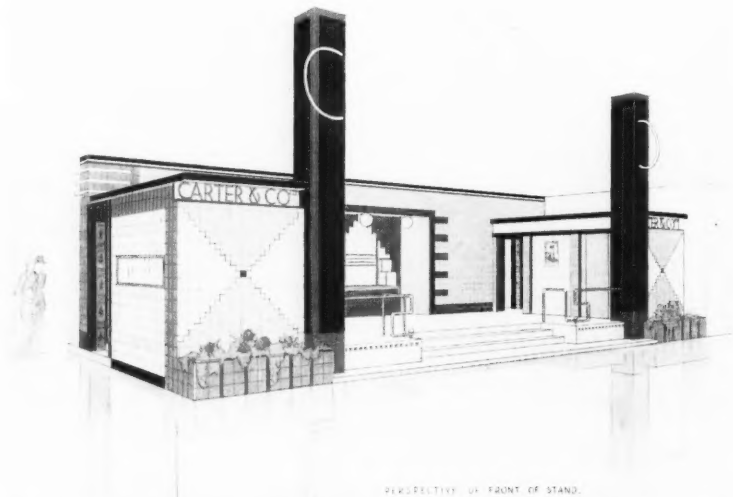
The stands illustrated above and in the centre of this page provide "interruption without irritation." They show the building materials they are advertising "in action." The one above is the *Venesta*

stand at the Building Trades Exhibition, 1932, and demonstrates the uses of plywood and plymax. Architect: Wells Coates.

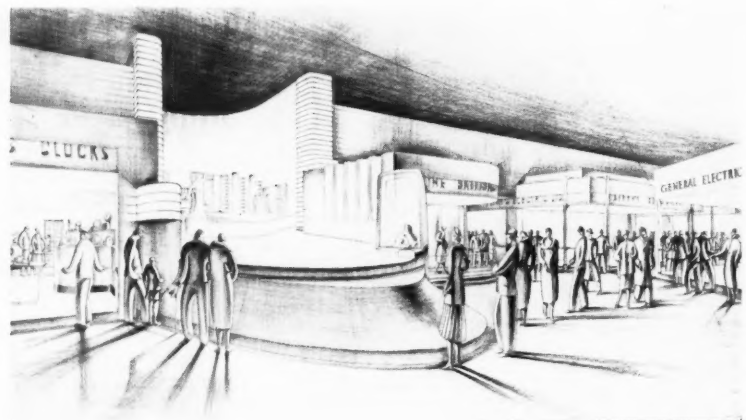
A NEW ARCHITECTURE FOR EXHIBITIONS

In exhibitions a new form of collaboration between design (represented by architects) and industry could be developed. It would afford abundant opportunities for architects to inject into this branch of advertising fresh and vivid qualities, and the distinction attained by "architect-built" stands should impress everyone with goods or services to sell to the public, or, if they are manufacturers who operate through retail channels, to their own distributors. It may take some years of education before it is realized by commerce and industry that when you have paid some hundreds of pounds for space at an exhibition it is worth spending a little more money to see that it is filled intelligently. It took a long time to convince most advertisers that it was stupid to agree to spend eight or nine hundred pounds on a large space in a great newspaper and to kick at spending more than a guinea or two on the illustration that was to appear in it. It will pay exhibitors at trade and public exhibitions to employ a good architect; and if they are reluctant to deliver themselves into the care of one expert, then an easy and established method of selecting their architect is available. Let the manufacturer or retailer who is exhibiting make up his mind what he wants his stand to do, and then let him state his requirements as a problem, and arrange a competition for designs. It is well worth spending seventy to a hundred pounds in prizes to secure some good architectural brains for the solution of a problem of advertising display. To the comment: "Prove it!" the illustrations in these pages are the best possible reply.

The central feature in the Electrical Section of the Ideal Home Exhibition, 1933. It shows a tableau of modern industrial and domestic architecture, illuminated and equipped by electricity. Architect: Raymond McGrath.



The stand of Carter and Company for the Building Trades Exhibition, 1932. Architects: Stanley Hall and Easton and Robertson.



ANTHOLOGY

THE ARCHITECT AND THE ANTIQUARY

It is not because England has been stigmatized as a nation of shopkeepers that she is necessarily indifferent to the progress of architecture. The fairest palaces of Venice were raised at a time when her commercial prosperity stood at its zenith, but her art and her commerce had grown up together, and if the latter was genuine and healthy, the former was unsophisticated and pure. They had had a common origin in the welfare of the State. With the decay of the State they declined. Art in the thirteenth century was no mere hobby of the educated, nor a taste which depended on antiquarian research for its perfection. It belonged to the habits, to the necessities, one might almost say to the instincts, of civilized life. Men did not then theorize on the fitness of style, or the propriety of this or that mode of decoration. There was but one style at one time—adopted, no doubt, with more or less success, according to the ability of the designer, but adopted with perfect confidence and uniformity of purpose—untrammelled by the consideration of dates or mouldings, or any of the fussiness of archeology, and maintaining its integrity, not by the authority of private judgment, but by the free will and common acceptance of a people.

The difference of condition between ancient and modern art has a direct analogy with that which exists between ancient and modern poetry, and which has been ably illustrated by one of the greatest of our modern writers. "In a rude state of society," says Macaulay, "men are children with a greater variety of ideas. It is, therefore, in such a state of society that we may expect to find the poetical temperament in its highest perfection. In an enlightened age there will be much intelligence, much science, much philosophy, abundance of just classification and subtle analysis, abundance of wit and eloquence, abundance of verses, and even of good ones; but little poetry. Men will judge and compare; but they will not create."

If this reasoning be just in regard to the poetry of language, it is equally so with respect to the poetry of art. As a nation, we have grown too sophisticated to enjoy either intuitively. But there is another kind of admiration which we, in common with all modern Europe, may hope to feel for both, and which is derived from and dependent on the cultivation of the human intellect. The graceful action of a child at play is mainly due to its utter artlessness. It may skip and jump and roll upon the greensward in a manner which defies our artificial sense of decorum. Yet every movement associated with that age of innocence has a charm for us. It may be free and unconventional, but never clumsy. It may be quaint or even boisterous, but never vulgar. Such is the comeliness of nature, which by-and-by is handed over to the mercies of the dancing-master, who, with fiddle in hand and toes turned outwards, proceeds to teach our little ones deportment. From that moment ensues a dreary interval of primness and awkwardness. Who has not noticed the semi-prudish gaucherie of little ladies from the age of (say) twelve to sixteen? As a rule they stand, sit, walk, and converse with a painful air of restraint, in which all natural grace is lost in an overwhelming sense of propriety, nor is it until they ripen into womanhood that they acquire that easy

confidence of manner which is at once characteristic of the most perfect breeding and the purest heart.

It is precisely such an interval as this—an interval between youthful grace and mature beauty—which must fall to the fate of every art during the progress of civilization. But, instead of years, we need centuries of teaching to re-establish principles which were once independent of education, but which have lapsed away before the sophistry of theoretic science, or have been obliterated by the influence of a false economy. It has now come to be an universally accepted fact that the arts of design attain their greatest perfection under two conditions. We must either have theories of the most refined and cultivated order, or we must have no theories at all. In the present age, when theory is everything—when volume after volume issues from the press replete with the most subtle analysis of principles which are to guide us in our estimate of the beautiful, it is hopeless to expect that men will work by the light of nature alone, and forego the influence of precedent. If the "Dark Ages" had continued dark in the ordinary sense of the epithet, what might we not have expected from the beauties of the Pointed style?

A style of architecture which cannot accommodate itself to the common requirements of social life, which is beyond the reach of ordinary means, and which is reserved for a special class or for a special purpose, can have no genuine, and therefore no permanent, existence. On the other hand, to drag Gothic down to the level of a cockney villa, to parody its characteristic features in plaster and cast iron, to degrade its fairest details, as the details of Greek and Roman architecture have already been degraded in this country, would be intolerable. The only escape from this dilemma lies in a twofold reform—Architects must learn to sacrifice something of their antiquarian tendencies: the Public must learn to sacrifice something of their conventional taste.

From A HISTORY OF THE GOTHIC REVIVAL
by Charles L. Eastlake. London 1872.

MARGINALIA

MORE ABOUT CARLTON HOUSE TERRACE



This improvement, to balance Sir Reginald Blomfield's new erection, has been suggested by the L.C.C. Town-Planning Committee.



But why? when this solution is obviously the lesser evil. The black blocks illustrate both the suggested 'improvements.' They will be black, literally, in twenty years. A letter from the correspondent who made these drawings appears at the top of the next page.

CORRESPONDENCE

CARLTON GARDENS

The Editor,
THE ARCHITECTURAL REVIEW.

SIR,—May I draw your attention to page 8 of *The Times* of Monday, August 14.

"The final recommendation will be that the height in Carlton House Terrace should be fixed at about 70 ft. to harmonize with buildings on the Pall Mall frontage and immediate neighbourhood. It is, however, suggested that the new building, 4, Carlton Gardens, should be 'utilized as an architectural feature with a responding feature at the Duke of York's Monument end of the block.'" This extract is from Lord Haddo's suggestion as chairman of the L.C.C. Town-Planning Committee.

The gentleman who wrote this would appear to be the possessor of that type of mind, unfortunately so common in these days, which cannot appreciate the effect of a large architectural group as a whole, but seems able only to conceive one block at a time.

What will happen, if this gentleman has his way, is clearly indicated by the first of the two small diagrams on page 117 and the idiotic effect of this arrangement must be obvious to any person of taste.

If, however, it is thought that two wrongs will make a right (or two blacks a white), let the new stone apparition be repeated in the position shown in diagram No. 2.

I have made the stone buildings black, which is what they will be quite soon.—I am, sir, your obedient servant,

P. FLEETWOOD HESKETH.
1, Wyndham Place, W.1.

* * *

4 CARLTON GARDENS

"Sir Reginald Blomfield, R.A., and his son, the architects of the new building, ought to be proud of their work."

Daily Independent.

WHAT CAN THEY HAVE DONE?

"In designing the interior decoration, the architects have avoided the ultra-modern, yet have not adhered to the old traditions."

Bromley Mercury.

A HINT TO HOUSEHUNTERS

"A bad foundation consequently means an imperfect house. . . . Househunters should remember this point."

Western Mail.

A DEEP DEBT

Plate iii, the photograph on page 95 and the top right-hand photograph on page 96 of this issue, three exterior views of the Midland Hotel at Morecambe, were taken by Mr. H. W. Martin Kaye, of *Architecture Illustrated*. It is through



THE MIDLAND HOTEL, MORECAMBE. Part of the wall decoration by ERIC RAVILIOUS for the café of the new hotel. The medium is turpentine and wax, so that it is wrong to refer to these decorations as frescoes. The part repro-

duced here is entitled "Day," and forms a sort of background to holiday activities, piers and jetties, diving towers and flags. "Night," the other half the decoration, is reproduced on page 98, the top left-hand photograph.

Mr. Martin Kaye's kindness that they are reproduced in this issue.

A PRESENTATION TO PROFESSOR REILLY

The work of Professor Reilly is well known to past readers of THE ARCHITECTURAL REVIEW. No one has done for London what Professor Reilly has done for Liverpool. Would that someone had. He founded a school of architecture which was the first awakening in the provinces, after Glasgow, to contemporary work in other parts of Europe. Professor Reilly's beneficent influence has made Liverpool the most presentable of our larger towns; he has curbed the more blatant elements of commercialism, while housing schemes and replanning in Liverpool and district have long been in advance of anything anywhere else in England. Now Professor Reilly has retired from the Liverpool School of Architecture, having re-established a civic sense and wide interest in building that is as important as were the days of Aikin in that city just over a hundred years ago.

Upon his retiring, Professor Reilly was presented with a decorative column. It is

executed in stainless steel by W. R. Burden and stands on an ebony base. The symbolic bird (invented in Liverpool) is floodlit by a light in the shaft. The height is thirty inches.

The column is a model of a pylon designed by W. G. Holford and G. Stephenson which stood at an important street junction during the Railway Centenary Celebrations.

The inscription round the base runs:—

TO CHARLES HERBERT REILLY
IN AFFECTION AND ADMIRA-
TION FROM HIS COLLEAGUES;
THE LIVERPOOL SCHOOL OF
ARCHITECTURE THE UNIVER-
SITY OF LIVERPOOL.



The pylon, which stood at an important cross roads at Liverpool during the Railway Centenary celebrations. Architects, W. G. Holford and G. Stephenson. A model of this in stainless steel has been presented to Professor Reilly.

✓ WEMBLEY 1924

The Milan Triennial Exhibition of Industrial Art, 1933, illustrated on pages 111-114 of this issue of THE ARCHITECTURAL REVIEW, may recall rain soaked walks past the concrete peculiarities of the British Empire Exhibition at Wembley, 1924. Though little of this exhibition was in what is known by Sir Reginald Blomfield as the modernist manner, much of it was modernistic. A glance through a back number of THE ARCHITECTURAL REVIEW has brought to light the photographs on this and the next page. These buildings were much admired at the time—only nine years ago—but for us they seem deeply dated—as dated as 1908 or 1898.



A BANDSTAND of cement blocks glazed and painted.



THE ENTRANCE TO THE AMUSEMENT PARK.

CRYSTAL PALACE PYROTECHNY

No reader of THE ARCHITECTURAL REVIEW, simple or sophisticated, should miss seeing the fireworks at the Crystal Palace. They are like the last outburst of our declining so-called civilisation; as the Bengal lights glitter on the enormous southern façade of Paxton's palace, enhanced by Barry's architectural landscape gardening around it, it is as though one were transported to a light-shot Evangelical heaven.

British Cabinet Ministers not infrequently find relief from their particular pre-occupations on one of the eight Thursday nights of the Palace season.

The display starts at Sundown every Thursday evening this month.

ARMY TUDOR

Another magnificent display, now unfortunately over, was the Tidworth Tattoo. Those readers of THE ARCHITECTURAL REVIEW, simple or sophisticated, who visited it, and who should now go to the Crystal Palace, cannot failed to have noticed a significant architectural feature. A two-dimensional Tudor Inn, used by Dick Turpin in one of the events, remained illuminated through a longish period of the programme. After the Dick Turpin scene it was changed to modern times with Dick Turpin's equivalent as a motor bandit, flashing past it. The only architectural change that the authorities found necessary was the addition of petrol pumps and a traffic control light outside this olde-worlde inn. Oddly enough the inn looked much more in keeping with these additions, so familiar a sight is such an eye-sore of a building upon our roads.

One thought temporarily obliterated the ghastly prognostication of war that most tattoos bring to people, and that was that the Army is by no means devoid of æsthetic considerations. If the artists who plan these beautiful tattoos had their architectural equivalents in H.M. Forces, Salisbury Plain, Tidworth and Aldershot need not be so hideous with their squalid tin huts and Elizabethan officers' quarters, as they have become.

MINDS OF OAK IN OAKHAM

Lancs has now been thoroughly surveyed and were there to be any new buildings put up, their sites, material, height and nature would be pre-

WEMBLEY 1924

FURTHER VIEWS



A KIOSK in a 1924 modern style.



CEYLON PAVILION ENTRANCE in a less modern style.

Outdoor 'atmospherics' in glazed concrete.
A RESTAURANT.

determined. Not so Ruts. Lancs has got its survey made too late, when it is all built over and the harm done. Ruts has not been surveyed. It has no plan and being a remote rural county has only just fallen a prey to the speculative builder. The canker has attacked the heart of this beautiful and little visited county, known more to the huntin' than to the architectural world.

THE VALE OF CATMOSS

Just outside Oakham, a town which has inadequate park accommodation, are the famous gardens of Catmoss bounded by two main roads, that to Stamford which goes near Burly on the hill; the other road goes to Manton and Uppingham. The Catmoss Gardens have been most carefully planted with trees and there is a mile of herbaceous border, well known in Rutland.

WHAT WILL THE SPECULATOR DO?

There is a possibility, of course, that the speculative builder who has bought this estate is an intelligent man who will see that the trees, the herbaceous borders and the careful layout of these gardens are advantages which not everyone in his form of trade is given. He may preserve as much as he can and create a garden village which will be an addition to the neighbourhood. He may even preserve the small, early nineteenth century house in the grounds. But have any readers of THE ARCHITECTURAL REVIEW ever heard of such an imaginative and far-seeing man among speculative builders? Is it not far more likely that he will cut down the trees and sell the timber, pull down the house and use the stone, build little sham-Elizabethan horrors along both the roads and crowd in as many houses per acre as he can? Of course it is. This is a commercial age.

WHAT OUGHT OAKHAM TO DO?

And even Oakham is in the grip of commerce. Apparently it has not a pre-conceived plan for building development. Quick return-men have no time for such a lengthy and seemingly wasteful process. Of all areas in its neighbourhood which should have been preserved, the vale of Catmoss comes first. If building must be done, let it be done judiciously and, even then, preferably elsewhere. People who live there do not realise what a rare thing Rutland is—a hitherto unspoilt English county.

ROYAL
MASONIC
HOSPITAL

RAVENSCOURT PARK

ARCHITECTS: SIR JOHN BURNET, TAIT AND LORNE

ALL MARBLE
AND GRANITE WORK BY
FENNING

RAINVILLE ROAD, LONDON, W.6

FULHAM 6142-3-4

Notes on the Equipment of the Midland Hotel, Morecambe

By E. Cox Price

TO-DAY an up-to-date hotel, in addition to its main features, bedrooms, private sitting rooms, public rooms, restaurant, bars, administrative and service departments, is only complete when it contains numerous amenities, undreamt of when the majority of English hotels, now half a century or more old, attained their majority.

Amenities, in many instances, entail considerable expenditure of money, more especially when hot and cold running water installations are equipped on several floors of one of the old type massive outer wall country hotels.

But even in very many of the oldest hotels in Great Britain complete installations of hot and cold water have been fitted in every bedroom. And the great progress that has been made in this direction, especially during the past two years, suggests that only one or two more years will have to pass away, before every British hotel of the slightest pretension to the first class rank, will have hot and cold lavatory basins in their bedrooms.

Visitors to hotels can be attracted by a luxurious building and luxurious rooms, but for them to become recognised as the regular clientèle of an establishment, the sanitary arrangements must be perfectly satisfactory, also the heating and ventilation, and, perhaps, more than anything else, the cuisine.

MORE than one English hotel has been badly handicapped in the days of its infancy through its kitchen limitations and deficiencies, but this most important section of an hotel has been well planned and carried out at Morecambe. Suitable cold storage for meat, poultry, fish and other edibles, and stores for dry goods, have been allocated space nearby the kitchens, where there is a minimum of woodwork and where cleanliness has been assisted to the fullest possible extent.

THE BOILER HOUSE PLANT

In designing the boiler house plant three important points arose—the possibility of the addition of another storey similar in all essentials—to the second floor—the variable demand at different periods of the year—and the omission of everything involving night stoking. Boilers, calorifiers, all heating and hot and cold water mains, are large enough and tees left correctly for future enlargement, without cutting into the existing work or decorations except at certain points of the second floor ceiling. Three hot water boilers supply the radiators and calorifiers, one being required during slack periods, two for busy times, and a spare one.

Owing to the placing of the boiler house at one end of the hotel, involving a horizontal run of say 700 ft. with a very small “circulating head,” the mains had to be large, and after completion, Mr. S. Whitmore Robinson, who designed and

MASONIC PEACE MEMORIAL

All the seating accommodation in the 16 Lodge Rooms (excepting the Masters' and Wardens' chairs) was manufactured at Hampton's Battersea Factories, to the designs of the Architects:—

Messrs. H. V. Ashley and Winton Newman, F.F.R.I.B.A.

HAMPTON & SONS LD.
 Pall Mall East, London, S.W.1

Telephones : Whitehall 1020.

LISBURN CATHEDRAL



RE-DECORATED
WITH

PIETRUMITE IMITATION STONE PAINT

The interior of Lisburn Cathedral has recently been repainted and redecorated throughout with "Petrumite." As may be seen from the illustration, the material has been applied to give the appearance of stonework and it requires close examination to discover that the surface is not actual stone. "Petrumite" is a prepared Oil Paint that is applied in the usual manner. When it is dry it not only looks like stone, but feels like stone and wears as well as many stones and should outlast four or five coats of paint. It is made in six shades to match natural stones. During the redecoration all the seats were refinished with

NAYLOR'S HARD CHURCH OAK VARNISH

Full particulars of these two products may be obtained from the manufacturers —

NOBEL CHEMICAL FINISHES LIMITED
SLOUGH (Associated with Imperial Chemical Industries Ltd.) **BUCKS**

D.D. 94

supervised the installation of the heating and hot water systems, found a difference of only 8°F. between the hottest and coolest radiators, no adjustment of the lock shield regulating valves supplied on each radiator being necessary.

There are two complete sets of cold water mains, all in heavy screwed copper pipe, carried horizontally at the first floor ceiling in the concealed spaces over bedroom wardrobes.

They are purposely run by different routes from the heating and hot water mains to prevent the risk of heating the cold water. The rising main to the tanks supplies hydrants *en route* and has branches supplying bedroom basins only. These are run at the first floor ceilings.

Two 2,000 gallon tanks at each end of the hotel provide water storage from which pipes are run to and along the first floor ceiling to supply baths and w.c.'s.

All tanks are isolated by valves so that either end of the hotel can be supplied at will, at any time.

The basement store rooms and boiler house are drained into a sump fitted with an electrically driven automatically float operated sump pump.

The kitchen is equipped with a 3 in. gas supply.

HEATING AND HOT WATER MAINS

Heating and hot water mains, 6 in. and 3 in. respectively, rise to the second floor ceiling and thence through the length of

the hotel, concealed in the space above the wardrobe fixtures in the bedrooms. Branches leading to drop pipes down the outer walls supply radiators and bathrooms, and connect to similar pipes below the ground floor, back to the boiler house.

A separate circuit supplies the dining room radiators with a thermostat and automatically controlled valve and another circuit—also thermostatically controlled—heats pipes in the ceiling, for warming the tea room.

A fourth circuit supplies the staff quarters, bar and public lavatories, etc.

The hot water service calorifiers and piping are entirely of copper.

A small steam boiler supplies steam to hot plates and steam coils in the sinks. No steam traps are employed, the whole circulation being by gravity only, so that no pumps or injector are required.

MECHANICAL VENTILATION

The mechanical ventilation consists of four independent units. Small ducts from various apparatus lead into a false ceiling above the glazed hood over the central range in the kitchen, conveying the air at the rate of 30 changes per hour to an upcast shaft leading to a self-contained exhaust fan, and motor operated by a switch in the kitchen.

For the tea room, ventilation is dealt with by openings at ceiling level connecting with a sheet iron duct running above the low level roof, discharging into a 15 in.

self-contained exhaust fan and motor, operated by a switch near the tea room.

Two similar fans with push button control switches are installed for the bar and for the public lavatories.

All pipes behind casings are covered with canvas backed hair felt, or sectional covering, and all other pipes in the boiler house are covered with Deconite.

COOKING APPARATUS

The cooking apparatus for the hotel is a combined one heated by steam and gas.

The main cooking is done by a gas heated central range and hot plate, 9 ft. long by 5 ft. wide. The range has four ovens with drop down doors and is enamelled for easy cleaning. A pot rack is fixed over the range.

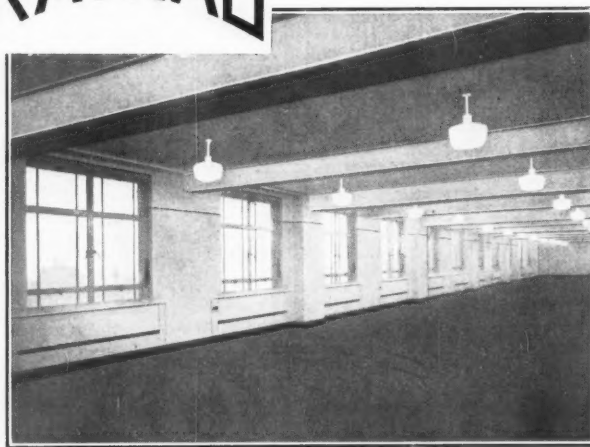
The kitchen has been provided with three hot closets, with steel sided doors, porridge covers and carving recesses. The largest closet is 13 ft. long and 2 ft. deep. The others are 5 ft. and 2 ft. 9 in. and 5 ft. and 2 ft. 6½ in. respectively. The salamanders, grills and toasters are gas heated, whilst the bain-maries, hot-closets and serving tables are heated by steam. The toasters are approximately 21 in. wide and 28 in. deep and 22 in. wide and 16 in. deep respectively.

STILLROOM EQUIPMENT

The stillroom equipment includes a set of boiling water and coffee making appar-

IDEAL
RAYRAD

The Radiant Radiator



Ideal Rayrad fitted beneath the windows at the new Shell-Mex Building

In this magnificent building Ideal Rayrad was selected owing to its adaptability to the requirements of modern architecture. Fixed on the walls beneath the windows and presenting a flat surface to the room, Ideal Rayrad is quite inconspicuous without being buried in the structure, and is always accessible. The heating effect is rapid and easily controlled. Smaller pipe sizes are required, less boiler capacity and lower fuel consumption. Installed in Schools, Hospitals, Factories, Residences, etc.

Write for illustrated booklet.

NATIONAL RADIATOR COMPANY
LIMITED.

IDEAL WORKS, HULL, YORKS.

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

Birmingham Showroom: 35, Paradise Street

THE object of an open-air bathing pool is to afford recreation. It is necessary, therefore, that in planning a pool and its surrounding buildings, the right atmosphere of relaxation and amusement should be suggested. As an instance where particular attention has been paid to design and colour, the New Ferry Swimming Bath may be mentioned. Specially outstanding are the administrative buildings of the Bath, built for the Bebington U. D. C. The exterior has been carried out in "Snowcrete" which, relieved by green and orange glass tiled archways and clock surround, provides exactly the cool, permanently clean effect desired.



'SNOWCRETE'

WHITE PORTLAND CEMENT

& SNOWCRETE MIXTURES

THE CEMENT MARKETING COMPANY LTD
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PORTLAND HOUSE, TOTHILL STREET, LONDON, S.W.1
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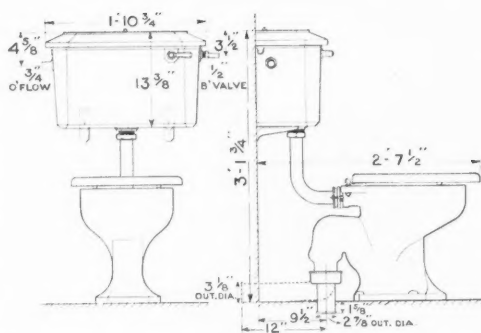
atus, with a 16 in. gas heated boiler. Being a pressure boiler, water cannot be drawn until it is boiling (i.e., until the created steam pressure is sufficient to force the water up the syphon tube). This water can then be drawn from the draw-off tap for tea-making, etc., or directed through the infuser for coffee making and the steam by means of quick-heating steam injectors is utilized for the milk urns and the six hole egg steamer. Boiling water being detrimental to the brewing of perfect coffee, the boiling water supplied by the boiler is reduced to the right temperature in the cooling chamber of the coffee machine, before it is allowed to come in contact with the ground coffee.

The coffee infusion takes place in a sealed infuser to prevent loss of aroma and is afterwards stored in containers with porcelain linings, where it remains, until required, at the same even and correct temperature.

Both water and gas supplies to the boiler are automatically raised or lowered by special valves according to the demand for boiling water.

LAVATORY BASINS, BATHS AND W.C.'S

The lavatory basins are a special feature, being designed to incorporate in the pottery the usual bath-room fittings, an arrangement especially suitable for an hotel. Provision is made in the pottery



Elevation and section of the type of w.c. fitted at the Midland Hotel, Morecambe. This w.c. is known as the Erith syphonic set. It has a comparatively silent and quick flush, which is a necessary consideration for an hotel. The set is made in Doultfort Ware which is exceptionally strong. Designers: Doultton and Company.

for soap and sponge, tooth brushes and glasses.

A hook for razor strops is provided on the legs. The legs are detachable from the towel rail brackets.

The baths are of the large, square top pattern. In the roll on the wall side there is a deep soap and sponge recess, and across this is fixed a strong hand-rail.

The w.c.'s have a compar-silent flush—a most desirable consideration. They are made in a tough vitrified ware which is stronger than ordinary earthenware.

NOTES AND ANNOUNCEMENTS

A New Principle of Decorative Lighting.

Modern building practice is making more and more use of laylights and illuminated cornices for purposes of lighting. Fundamentally this system is highly satisfactory, because it gives even distribution of light throughout a room, and produces softness of effect, so that one is less conscious of the source of light than one would be with visible light points or fittings.

The chief problem, however, lies in the fact that in order to get perfect diffusion, without bloom spots and darker areas, it has hitherto been necessary to use a considerable number of electric lamps, and even so the question of their number and spacing has been dependent largely upon the distance available between the lamps themselves and the surface of the glass. In cases where there has been plenty of room above the laylight, it has often been found possible to use powerful lamps with reflectors so as to project on to the surface above the laylight; but this principle has accounted for quite a considerable amount of loss of light, with consequent increase of wattage and bill for current.

To a great extent the right use of one or other of the powerful diffusing glasses, such as the flashed opals, has been of great



In this imposing building, Chiltern Court, Baker Street, London, W., Dockers' MUROLEUM Flat and SYNTHOLUX Gloss Paints for re-decoration have been used. The Architect is Charles W. Clark, Esq., F.R.I.B.A. (Metropolitan Railway, Baker Street Station), and the Painting Contractors, Messrs. John Laing & Sons Ltd., Mill Hill, London, N.W.7

DOCKERS' MUROLEUM Flat and SYNTHOLUX Gloss Paints

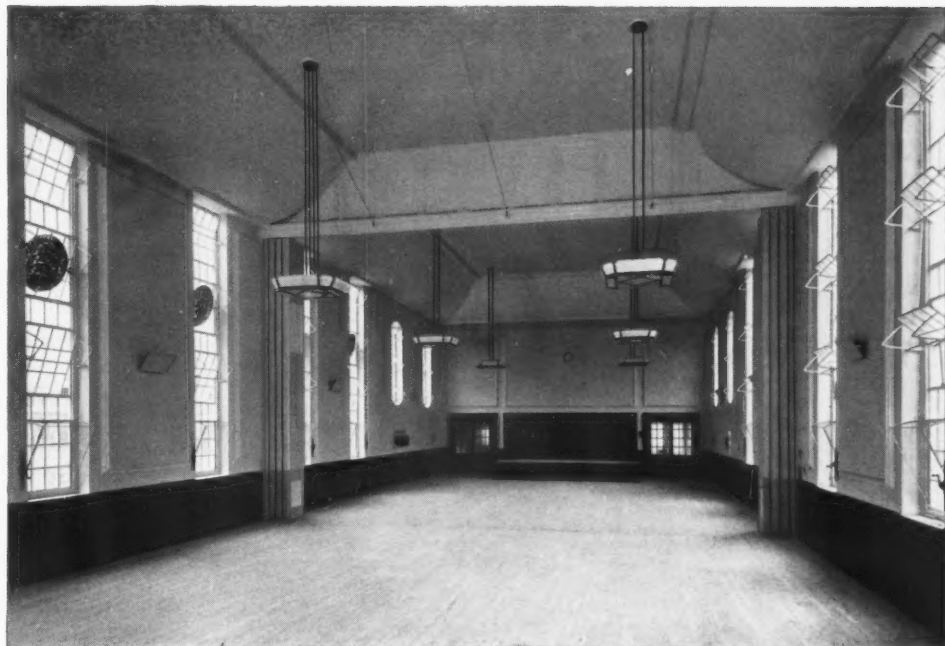
Genuinely excellent quality giving a superb and lasting finish are the principal features which are attracting more and more Architects and Public Bodies to the use of Dockers' MUROLEUM Flat and SYNTHOLUX Gloss Paints. The best is ever the cheapest in the end.

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ASSEMBLY HALL, WYKEHAM SCHOOL, NEASDEN

Architect: F. Wilkinson, Esq., M.Inst. C.E. (Willesden Education Committee)

Acoustical Treatment in Schools

Treatment of School Assembly Halls, a large number of which have been entrusted to this Company during the last few years, calls for special care in view of the varying purposes for which they are used. In the hall illustrated, completely satisfactory results were secured by treating the two side walls and the whole of the end wall with "Cabot's Quilt," screened with fabric which tones with the decorative scheme. Interesting testimony to the *maintained* efficiency of our work in this class of building is provided by



these extracts from a Headmaster's letter:—

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your work in the chapel, large hall and classrooms. In the meantime nothing has happened to cause us to change our opinion. Masters still find that it is quite needless to raise the voice in order to be heard at the back of the room. . . . Not only do we find your installation good for speech; in the case of vocal and instrumental music, too, the result is altogether admirable."

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help in solving the problem, but the main difficulty has remained, and not only has the bill for current been proportionately high, but the installation itself has been costly.

The G.V.D. system of concealed lighting seems likely to revolutionize the whole business. A laylight 12 ft. 0 in. by 6 ft. 0 in. in a room 25 ft. 0 in. by 20 ft. 0 in. by 11 ft. 0 in. high can be evenly illuminated by one 300-watt lamp. The system depends on an arrangement of reflectors, and even using an unsandblasted glass, the evenness of illumination is quite remarkable. This has the advantage not only of economy of current, but also of economy in space, because only nine to twelve inches are required from ceiling to laylight. With the ordinary arrangement of a number of bulbs, it is doubtful whether perfect evenness of illumination could be produced by using fewer than twenty lamps. The heat generated by these would be considerably in excess of that of the single 300-watt lamp if the intensity of illumination were to be the same, so that the question of ventilation is also greatly simplified.

From a purely decorative point of view, the G.V.D. scheme has immense possibilities. Hitherto, the glasses suitable for use in laylights have been limited in number, being confined to those with very high diffusive capacity; the new system makes possible the use of any glass which has sufficient texture to eliminate complete transparency. Such glasses used in conjunction with the old system had to be sandblasted, and the powerful diffusive

surface thus produced eliminated almost entirely any beauty of texture which they might possess. Under the G.V.D. principle, certain of the cathedral glasses would be quite suitable under many conditions.

The G.V.D. system can be applied not only to laylights but to cornices and columns. The principle appears, like all good things, to be "quite obvious once you've seen it," and one wonders why it has been so long in making its appearance.

* * *

It is a real pleasure to record the activities of any firm which, although enjoying great success with its products, is not content to lay back, but is always seeking to introduce new ideas for the improvement of the quality and efficiency of its specialities. Such a firm is Messrs. Robert Adams, specialists in spring hinges and other door and window fittings, so well known to architects.

We have just received from them particulars of their new types of "Victor" door springs, in which the special features are the very shallow and neat box (in the floor patterns), the enclosed check action unit—preventing leakage, the new pivot bearing device to exclude water; the automatic compensating action, the simple and effectual adjustments provided to control the tension and closing speed, and a well-bedded cover plate. The visible parts are of bronze metal, and the double-action patterns are fitted with the firm's patent shoes and top centres, which allow for vertical and lateral door adjustments.

Messrs. Adams send us a list of some of their recent contracts, which include the Royal Masonic Hospital, the Northern Ireland Parliament Buildings, the Masonic Peace Memorial and the London County Hall.

* * *

"Aluminium in the Gas Industry"—We have before in these columns referred to the publicity brochures issued by the British Aluminium Company, Ltd.—they have a message to deliver and do so concisely, intelligently and with a commendable absence of spurious superlatives. Their latest booklet reviews in a general way the many uses of aluminium in the Gas industry and touches upon a number of subjects of direct interest to the architect. Copies may be obtained upon application to the company's Head Office.

* * *

The general contractors for the new Midland Hotel at Morecambe were Messrs. Humphreys, Ltd., of Knightsbridge. Mr. B. L. Hurst was the constructional engineer, Mr. S. Whitmore Robinson the heating and hot-water engineer, and Mr. F. Clive Grimwade the quantity surveyor. Among the sub-contractors, artists and craftsmen were the following: Banister Walton (constructional steelwork), Bolton and Hayes, Ltd., (hollow-tile flooring), Hoyle Robson Barnett & Co., Ltd. (cement glaze), F. Bradford & Co., Ltd. (external rendering and artificial stone), Limmer and Trinidad Lake Asphalt Co. (asphalt

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The New Midland Hotel Morecambe

Architect :—Oliver Hill, Esq., F.R.I.B.A.



A Corner of the lounge at the Hotel

The walls are flushed veneered on laminated ply, with Makoré and narrow bands of Patapsco. The modern panelling throughout the Hotel, all the special flush doors and much of the furniture was carried out by us to the designs of the architect.

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roofing), Haywards & Co. (roof lights), Henry Hope and Sons (metal casements), Keith and Blackman, Ltd. (ventilating), G. N. Haden and Sons, Ltd. (central heating), Arthur Farrar & Co. (electrical work), Marryat and Scott (passenger lifts), Express Lift Co. (service lifts), James Gibbons, Ltd. (stairs balustrade), Asbestos Cement Building Products (decolite flooring), Art Pavements (Biancola paving), Dunlop Rubber Co. (rubber flooring), James Robertson & Co. (Marb-L-Cote), Marb-L-Cote, Ltd. (Marb-L-Cote), H. T. Jenkins and Son of Torquay (marble work and polished Portland stone), Doulton, Ltd. (sanitary fittings), Carron & Co. (kitchen equipment), Crittall Manufacturing Co. (glazed glass screens), H. T. Jenkins and Son (stone panel in lounge), Pilkington's (glass), Vitrolite (glass table tops), Eric Gill (carving of stone panel and stone horses), Eric Ravilious (fresco painting in tea-room), Eric Gill and Denis Tegetmeier (pictorial map painting), James Powell and Sons, Ltd. (mosaics), Frederick Tibbenham, Ltd. (panelling, doors, cupboards and furniture), Samuel Elliott of Reading (revolving doors), F. Braby & Co. (copper verdigris entrance door), Carter & Co., Ltd. (front paving and steps), Thomas Foster & Co. (tile paving), Piggott Bros. (flag), Comyn Ching (ironmongery), Roanoid (ironmongery), B. Cohen & Sons, Ltd. (furniture), Cox & Co. (metal furniture), Donald Bros. (furnishing fabrics), Allan Walton (furnishing fabrics), Edinburgh Weavers (furnishing fabrics), Skellorn

Edwards (upholstery), Marion Dorn (carpets), H. and M. Southwell (carpets), Troughton and Young, Ltd. (electric light fittings), Mappin and Webb (clocks).

Messrs. Griggs and Sons were the general contractors for the Capitol Cinema at Mill Hill. Among the sub-contractors, artists and craftsmen were the following: William Edmiston (mural over proscenium arch), Cement Marketing Co., (coloured concrete), Braithwaite & Co., Ltd. (structural steel), Winsor Engineering Co. (heating and ventilation), William Sugg & Co., Ltd. (specially made gas fittings for secondary illumination), North Middlesex Gas Co. (gas fittings), Callender's Cable Co. (cables), Troughton and Young (electric light fittings), Venesta, Ltd. (all plywood), Mayfair Spraying and Decorating Co. (all painting), Docker Bros. (paint), Self-Sentering Expanded Metal Co., Ltd. (patent flooring), H. and F. Badcock (plaster), Bromsgrove Guild (metal work), Griggs and Son, Ltd. (joinery), Charles Walker & Co. (Cullamix floor), W. Lusty and Sons (seating), Albion Iron and Wire Works Co. (metal lettering on elevation), A. C. Pain (electric wiring).

Messrs. Gilbert and Hall, Ltd., were the general contractors for Viyella House, Castle Boulevard, Nottingham. Among the sub-contractors were The London Sand Blast Company (windows), General Asphalte Co., Ltd. (asphalt), Nottingham Builders Brick Company (bricks), Trent Concrete, Ltd. (artificial stone), The

Helical Bar Co., Ltd. (structural steel), Independent Sprinklers, Ltd. (fire protection), National Brick Co. (partitions), Pilkington Brothers, Ltd. (glass), W. H. Heywood & Co., Ltd. (patent glazing), Hollis Bros. (wood-block flooring), Ashwell & Nesbit, Ltd. (central heating and ventilation), Robin Hood Boilers, Beeston (boilers), J. and S. Farr, Ltd. (electric wiring, light fixtures and signs), A. R. Knight (plumbing), Doulton & Co. (sanitary fittings), Empire Stone Co. (stair treads), Parker, Winder and Achurch (door furniture), Crittall Manufacturing Co. (casements), Haywards, Ltd. (folding gates), Midland Plastering Co. (Plaster), Birmingham Guild, Ltd. (metalwork), W. J. Furse & Co., Ltd. (lifts), Callender's Cable & Construction Co., Ltd. (cables), and Siemens-Shuckert, Ltd. (conveyors, chutes & pneumatic post system).

* * *

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