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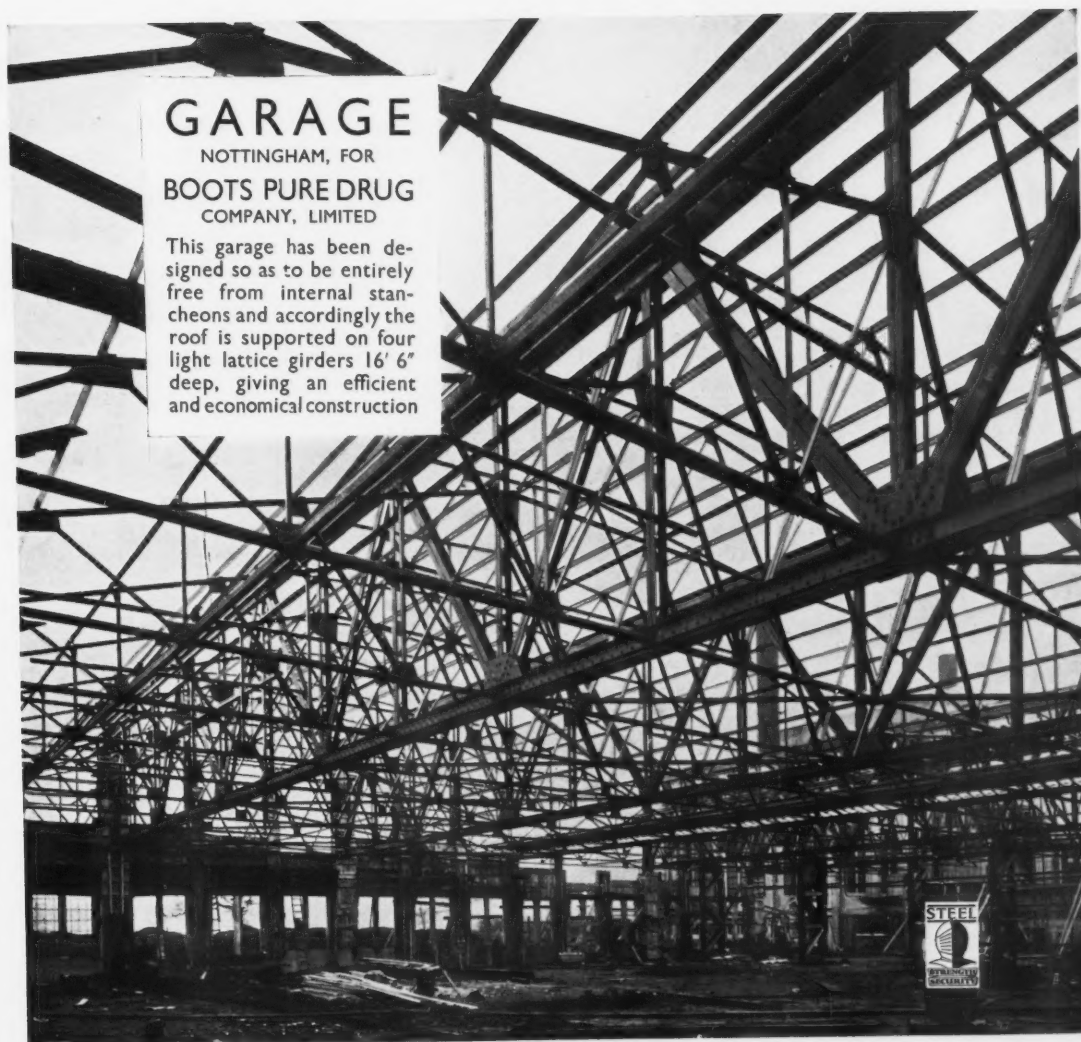
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OLD FORD ROAD

By Harold Steggles

London possesses no Utrillo to perpetrate the excellencies of the outer suburbs—but unlike Paris it is still the home of regionalism, and there is much to be said for a creed with a natural geographic basis, which unites the members physically, while leaving them free to develop technically as they wish. To the Camden Town school, now rather disintegrated, succeeds the more compact East London group. This centres round John Cooper, W. J. and Harold Steggles, of whose work this frontispiece is an example. The artist has realized that the landscape cannot be made to yield up beauty, but only the austerer forms of ugliness, and even for that it must be largely remodelled. “How like a photo-

graph!” he has probably grown tired of hearing, and yet what would a photograph produce? No steep hill but a mild declivity, no dangerous corner but a gentle curve, a school and a conservative club on the left and several scattered doorways between the L.M. & S. goods yard hoarding on the right and the desolate façade of the Christ Church mission—everything has been fore-shortened and much omitted before the bracing monotony could be made to appear. Luckily there are many similar miles between Aldgate and Ilford, where the essence of East London can be extracted, composed and steggled. The group should never suffer from the exhaustion of their feeding ground.

C. C.

PLATE I

March 1934

An Early Victorian goes Modern

IN most civilized societies there are, as Mr. J. B. S. Haldane reminds us, "a certain small proportion of born misfits." Mr. Haldane comforts us with the reflection that although "most of these suffer from serious physical and mental defects . . . there are perhaps a still smaller minority who are not too bad, but too good, for life as it is today or could be made within our lifetimes. They are intensely sensitive to evils which most of us bear with little trouble, but which our descendants will perhaps find intolerable, and abolish."*

Any man with the modern outlook on planning and design would have been a hopeless misfit in the middle of the last century. Such men no doubt existed; but they were seldom articulate. But in the fiery fifties of the nineteenth century, which began with that magnificent gesture of "Peace and Goodwill," the Great Exhibition, and which soon reverted to the more congenial futilities of a war undertaken to preserve the sick man of Europe (who was better dead), there lived and wrote an observant gentleman named Samuel Sidney. He wrote improving works on economics and agriculture, such as *How to settle and succeed in Australia*; *Sidney's Emigrant's Journal*; *Railways and Agriculture*; and a stimulating survey of England in its agonized transition from agriculture to industry, entitled *Rides on Railways*. That, at least, is the title of the book on the title page; its publishers, perhaps remembering Cobbett, called it *Railway Rides* on the cover. It was first issued in August 1851, and although it is ostensibly concerned with scenery, beauty spots (for beauty in that dark time was already beginning to be segregated in "spots") and railway organization, it includes "a glance" at manufacturing towns, such as Birmingham, Liverpool and Manchester, and it contains some quite un-Victorian comments on architecture, and an intensely interesting history of the decline and fall of design in Manchester.

The power and the glory of railways appealed to Samuel Sidney. He had nothing but praise for the engineering methods that had made in less than twenty years such a smooth and efficient organization possible; but he was not so pleased with the architecture of railway stations. He describes Euston, then a young station, and his description is pungent. After telling us that the station was an afterthought, as the line originally was to have ended at Camden Town, he sets to work in a true "fitness for purpose" frame of mind. This is how he begins about Euston:

The great gateway or propylæum is very imposing, and rather out of place; but that is not the architect's fault. It cost thirty

thousand pounds, and had he been permitted to carry out his original design, no doubt it would have introduced us to some classic fane in character with the lofty Titanic columns: for instance, a temple to Mercury, the winged messenger and god of Mammon. But as is very common in this country—for familiar examples see the London University, the National Gallery, and the Nelson Column—the spirit of the proprietors evaporated with the outworks; and the gateway leads to a square court-yard and a building the exterior of which may be described, in the language of guide-books when referring to something which cannot be praised, as 'a plain, unpretending, stucco structure,' with a convenient wooden shed in front, barely to save passengers from getting wet in rainy weather.

Regarding the internal planning of the station, he holds that—

comfort has been sacrificed to magnificence. The platform arrangements for departing and arriving trains are good, simple, and comprehensive; but the waiting-rooms, refreshment stand, and other conveniences are as ill-contrived as possible; while a vast hall with magnificent roof and scagliola pillars appears to have swallowed up all the money and all the light of the establishment. The first-class waiting room is dull to a fearful degree, and furnished in the dowdiest style of economy. The second-class room is a dark cavern, with nothing better than a borrowed light. The refreshment counters are enclosed in a sort of circular glazed pew, open to all the draughts of a grand, cold, uncomfortable hall, into which few ladies will venture.

A refreshment room should be the ante-room to the waiting-room, and the two should be so arranged with reference to the booking office and cloak rooms, that strangers find their way without asking a dozen questions from busy porters and musing policemen.

Euston station reminds us of an architect's house, where a magnificent portico and hall leads to dungeon-like dining-room and mean drawing-room. Why are our architects so inferior to our engineers?

That question has surely been asked by other people, and since 1851?

Once Mr. Sidney gets out of London, his powers of observation are more than respectable. He discovered the queer passion for novelty of design in Birmingham, and found that undertakers were most active patrons of variety in a little-known branch of industrial art, namely, the manufacture of coffin ornaments. "Who is it," he asks,

that examines and compares the ornaments of one coffin with that of another? We never heard of the survivors of a deceased examining an undertaker's patterns. And yet, a house which consumes forty tons of cast iron per annum for coffin handles, stated to the gentleman to whose letters we are indebted for this information, 'Our travellers find it useless to show themselves with their pattern books at an undertaker's, unless they have something tasteful, new, and uncommon. The orders for Ireland are chiefly for gilt furniture for coffins. The Scotch also are fond of gilt, and so are the people in the west of England. But the taste of the English is decidedly for black. The Welsh like a mixture of black and white. Coffin lace is formed of very light stamped metal, and is made of almost as many patterns as the ribbons of Coventry. All our designs are registered, as there is a constant piracy going on, which it is necessary to check.'

* *The Inequality of Man*: Essay on "Possibilities of Human Evolution."

But it is when he inspects Manchester that he records the early and sincere struggles of that manufacturing century to do something practical about solving industrial design problems. In the Mechanics' Institute at Manchester, which was founded in 1824, there was a department of design. "This School of Design," Mr. Sidney tells us,

supported by the Government for the purpose of promoting design as applied to the staple manufactures, and diffusing a general feeling for art amongst the manufacturing community, was formerly accommodated within the walls of the Royal Institution as a tenant, paying a rent, strangely enough, for the use of a building which had ostensibly been erected for promoting art and science.

It was not until 1836, that, on the recommendation of a Committee of the House of Commons, active steps were taken to establish in England that class of artistic instruction applied to manufactures which had been cultivated in France ever since the time that the great Colbert was the minister of Louis XIV.

At Manchester some of the leading men connected with the calico-printing trade and looms of art, established a School of Design within the Royal Institution, where two rooms were lent rent-free; but, as soon as Government apportioned a part of a special grant to the Manchester School, the Committee, who were also as nearly as possible the council of the Royal Institution, with that appetite for public money which seems incident to men of all nations, all classes, and all politics, voted £100 out of the £250 per annum for rent. This school did nothing of a practical nature, and consequently did not progress in public estimation. The master was a clever artist but not up—perhaps he would have said not *down*—to his work. A School of Design at Manchester is meant, not to breed artists in high art, but to have art applied to the trades of the city. The master was changed, and, at the request of the local committee, the council of the School of Design at Somerset House sent down, in 1845, Mr. George Wallis, who had shown his qualifications as an assistant at Somerset House and as master of the Spitalfields school. At that time the Manchester school had been in existence five years, and had done nothing towards its original object. In two years from the time of Mr. Wallis taking the charge, the funds of the school were flourishing; the interest taken in it by the public was great, and nearly half the Institution was occupied by the pupils, while the applications for admission were more numerous than could be accommodated. Under this management the public, who care little for abstract art, were taught the close connexion between the instruction of the School of Design and their private pursuits.

This is what is wanted in all our towns. It is not enough to teach boys and girls—the manufacturers and purchasers need to be taught by the eye, if not by the hand.

(Had Mr. Sidney dropped through a chink in time and space and listened-in to the deliberations of the Gorell Committee? It sounds like it.)

According to part of Mr. Wallis's plan, an exhibition was held of the drawings executed by the pupils for the annual prizes, which had a great influence in laying the foundation for the efforts made by Manchester at the Great Exhibition of Industry in Hyde Park.

While matters were proceeding so satisfactorily, the Somerset House authorities (who have since been tried and condemned by a committee of the House of Commons), proceeded to earn their salaries by giving instructions which could not be carried out without destroying all the good that had been done. The Manchester Committee and Mr. Wallis protested against this *red tapish* interference. It was persisted in: Mr. Wallis resigned, to the great regret of his pupils and manufacturing friends in the managing council.

The result was that the undertaking dwindled away rapidly to less than its original insignificance—the students fell off, and a deficit of debt replaced the previously flourishing funds. Out of evil comes good. The case of Manchester enabled Mr. Milner

Gibson, M.P. for Manchester, to get his committee and overhaul the Schools of Design throughout the kingdom.

Certain changes were effected. The school, no longer able to pay the high rent required by the Royal Institution, was removed to its present site in Brown Street, placed under the management of Mr. Hammersley, who had previously been a successful teacher at Nottingham, and freed from the meddling of incompetent authorities. And now pupils anxiously crowd to receive instruction, and annually display practical evidence of the advantages they are enjoying.

Mr. Sidney was evidently satisfied regarding the health of the School of Design; and perhaps we may attribute its failure to have any permanent influence on the products of Manchester to the fact that manufacturers have never had the wit to realize that they have missed many fortunes by failing to dramatize the personal element in design, by compelling the designer to remain anonymous. Mr. Sidney was one of those rare Englishmen who retained the use of his eyes in a century that had lost its sense of sight. He had no illusions about the architectural character of the manufacturing towns. For example, he writes:

The public buildings of Leeds are not externally imposing, and it is, without exception, one of the most disagreeable-looking towns in England—worse than Manchester; it has the reputation of being very unhealthy to certain constitutions from the prevalence of dyeworks.

Contrast this description with the view he gives us of an industry that began in the eighteenth century:

We may observe that there is no more pleasant mode of investigating the processes of the woollen manufacture, for those resident in the south of England, than a visit to the beautiful valley of the Stroud in Gloucestershire, where the finest cloths, and certain shawls and fancy goods, are manufactured in perfection in the midst of the loveliest scenery. White-walled factories, with their resounding water-wheels, stand not unpicturesque among green wooded gorges, by the side of flowing streams, affording comfortable well-paid employment to some thousand working hands of men and women, boys and girls.

Regarding the beautifully casual growth of manufacturing towns he is instructive. "Birkenhead," he writes,

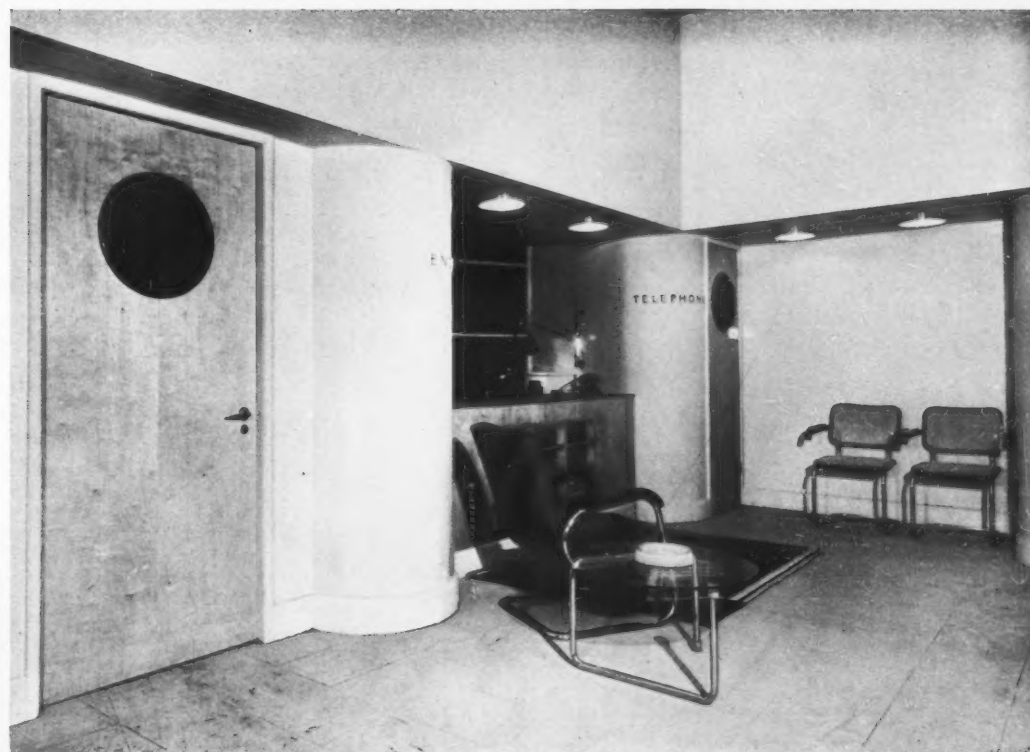
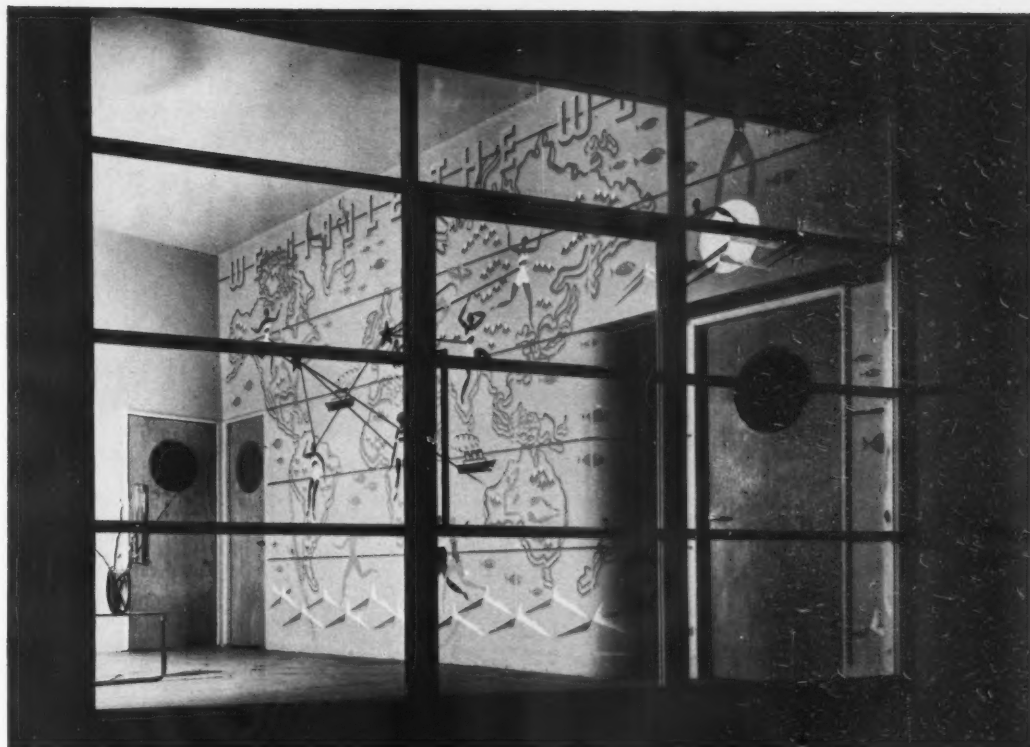
is a great town, which has risen as rapidly as an American city, and with the same fits and starts. Magical prosperity is succeeded by a general insolvency among builders and land speculators; after a few years of fallow another start takes place, and so on—speculation follows speculation. Birkenhead has had about four of these high tides of prosperous speculations, in which millions sterling have been gained and lost. At each ebb a certain number of the George Hudsons of the place are swamped, but the town always gains a square, a street, a park, a church, a market-place, a bit of railway, or a bit of a dock. The fortunes of the men perish, but the town lives and thrives. Thus piece by piece the raw materials of a large thriving community are provided, and now Birkenhead is as well furnished with means for accommodating a large population as any place in England, and has been laid out on so good a plan that it will be one of the healthiest as well as one of the neatest modern towns.

A stimulating book, which might well be re-issued as an historical record illustrating the great unplanned development of "The Workshop of the World," complete with every modern inconvenience, slums, slag heaps, and civic shiftlessness.

JOHN GLOAG

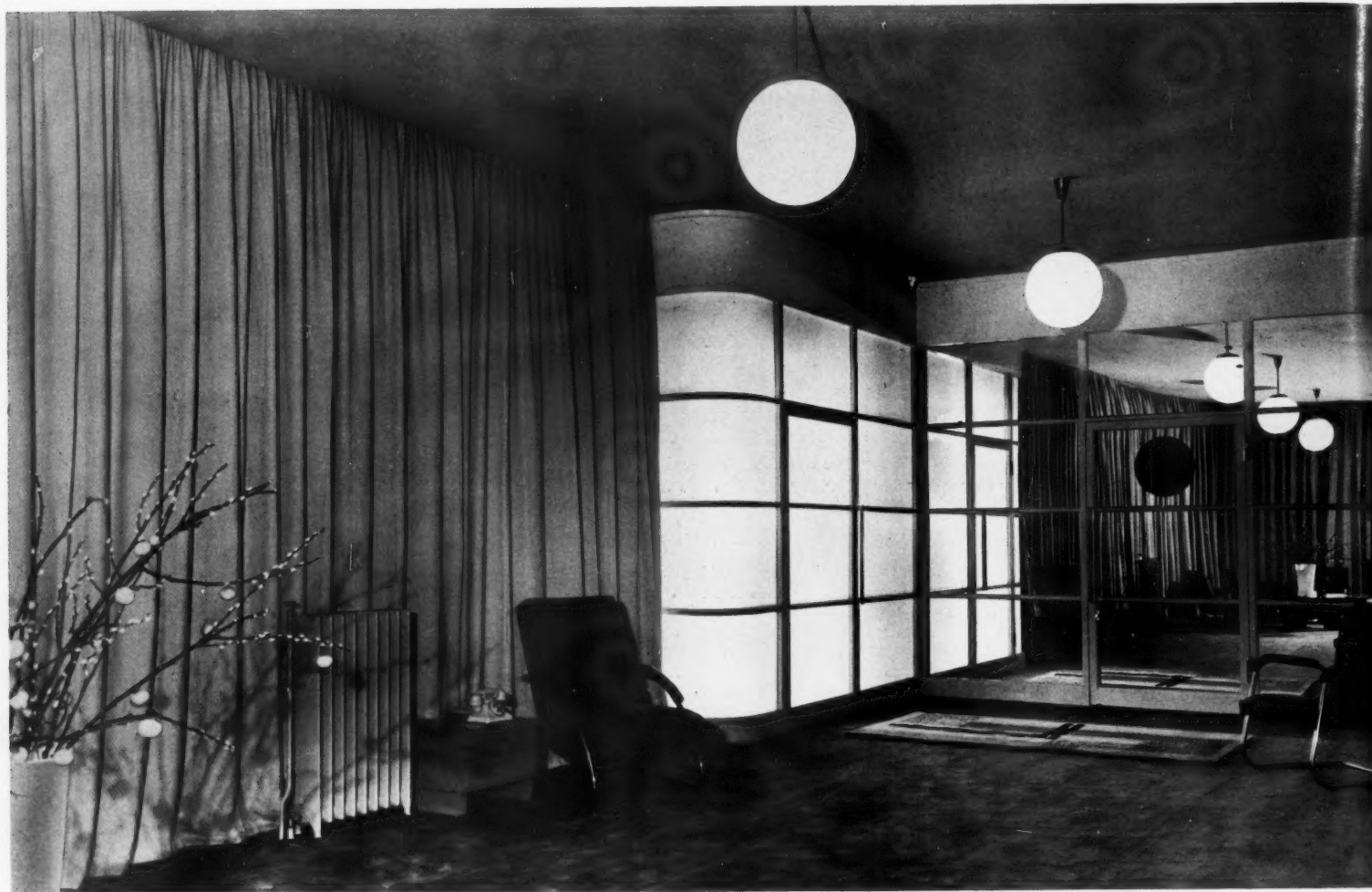
NEW CORSET SHOWROOMS, REGENT STREET

SERGE CHERMAYEFF, ARCHITECT

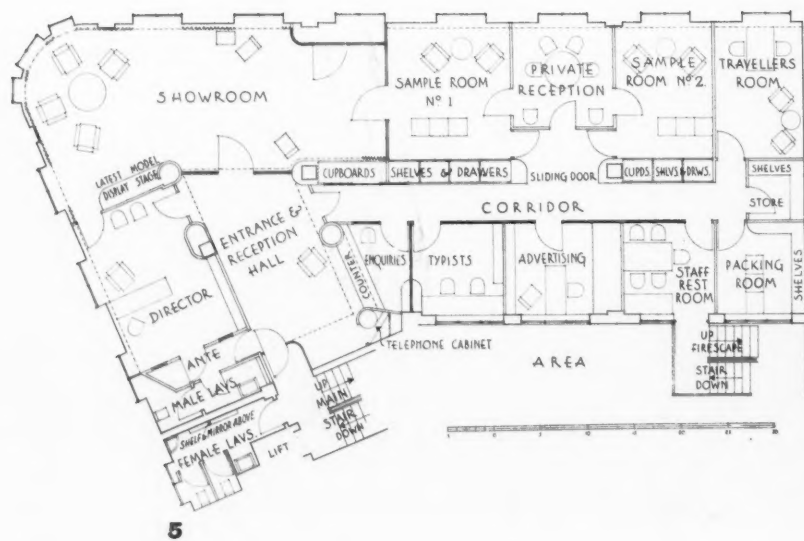


1. From the main showroom looking towards the entrance hall through a glazed screen. The fresco map was painted by Milner Gray, in pastel tones repeating the various colours in the premises. 2. The reception counter in the entrance hall, with the door to the offices on the left and the telephone cabinet in the far corner. The walls and floor are of putty colour and the soffits containing the flush lights pale lemon yellow. The doors and counter are of natural polished birch, with peepholes and radiator grid in waxed mahogany. The top of the counter is covered in cream linoleum. 3. A detail of the telephone box in the entrance hall showing the extract ventilation in the ceiling. The box is lined with insulated fibre board to ensure privacy, with a built-in seat containing an ashtray and shelf to accommodate the three telephone directories. Over the shelf is the access door to the main switches and fuses of the premises. The woodwork is natural birch. The seat cushion is in powder blue.

NEW CORSET SHOWROOMS



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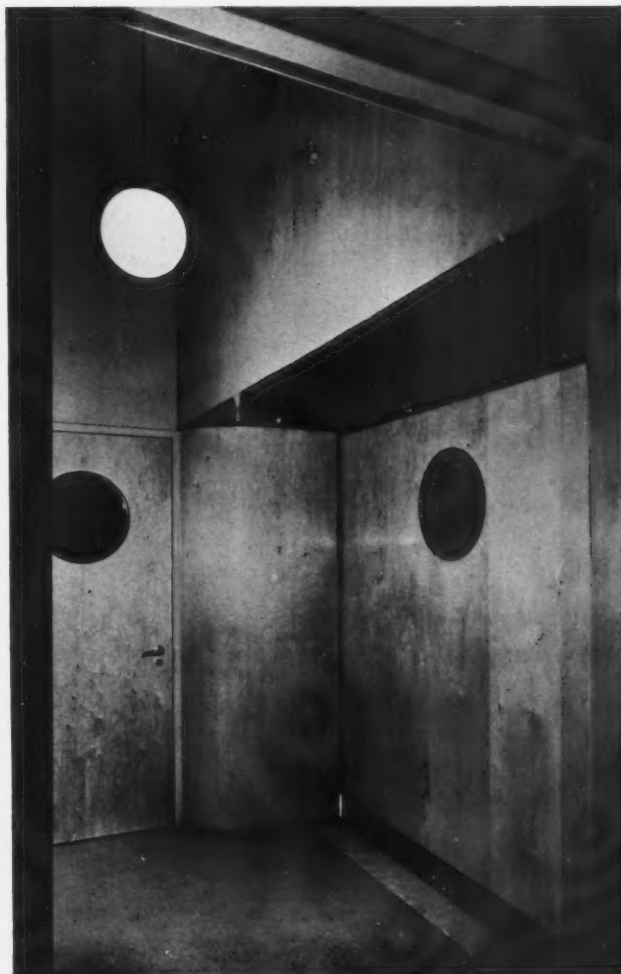
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4. Looking towards sample room No. 1 in the main showroom, showing the full curtaining on the left and the illuminated screen for mannequin displays. The end wall is mirrored in order to create the effect of additional space. The ceiling in the main showroom is suspended and faced with insulating board in order to overcome the reflection of street noises. The surface is left untreated. The rest of the showroom is of pale putty colour paint, with curtains and radiators of the same tone. The carpet is deep beige in colour and the steel "PLAN" chairs are upholstered in brown, blue, and red. The ball lights in the main showroom are of straw coloured glass, as is the illuminated screen. 5. A plan of the showrooms. 6. The main showroom seen through the door of the sample room. 7. The travellers' room which serves the double purpose of conference and sorting room. The chairs were designed by Marcel Breur. 8. The sliding door between the office quarters and the lobby serving the two sample rooms. The woodwork is in natural birch and the paintwork is a warm terra-cotta colour. The cover fillet and peephole frames are in waxed mahogany. 9. A view from the main showroom through the sample rooms and the conference room, showing on the right the sample room counter units with polished birch tops.



9

Kensington Builds for the Poor

By J. FLETCHER

At the present time a great deal is being said, written, and even done about clearing away the slums, but perhaps not quite enough attention is always being paid to what is going to take the place of the slums.

The overcrowding and bad housing conditions of parts of North Kensington are notorious, so that when it was announced that 3,000 people had already been re-housed, and flats for nearly another 3,000 are being built in one district, I was curious to see how this scheme was being accomplished.

Kensington already includes some excellent examples of town-planning, such as the Ladbroke Estate (Fig. 1), which was laid out about 1850 by Thomas Allom on the site of the old Hippodrome. This estate has preserved its original character and commercial value, although the unplanned districts to the north, east and west of it have deteriorated into dreary slums.

Another very fine piece of planning exists in Kensington, but only on paper. This is the Regional Advisory Town Plan of the Norland district (Fig. 4), which was prepared by the architects working under the R.I.B.A.'s employment scheme, directed by Mr. James Burford, who was responsible for the plan. Not only does this scheme show a masterly handling of the Western Avenue traffic problem, but it would preserve most of the existing streets and buildings of any importance, while the rabbit warrens of unplanned alleys would eventually be replaced by five-storey blocks of flats to house the same population, with ample open space on all sides.

This plan was made at the instigation of the Kensington Housing Association, a propaganda society for improving local housing conditions. The Mayor was much interested in the scheme, and undertook to put it before the appropriate committees of the Kensington Borough Council. That was seven months ago, and the latest bulletin from the Town Hall is that he is proposing to submit the plan to the next meeting of the Improvements Committee.

Meanwhile property is changing hands, and buildings may be built in the district with no regard to the principles of town planning put forward in the scheme.

There is a fine example of housing policy in the neighbouring borough of Hammersmith, where in 1919 the Council asked the President of the R.I.B.A. to recommend to them three architects who would work in collaboration with the Borough Engineer on the housing problem of the day. The result of their efforts is the Housing Scheme off

Western Avenue, which makes it pleasant to drive along at least one of the new roads out of London.

The activities of the Kensington Borough Council were on different lines. In 1919 the St. Quintin Estate was acquired and developed by the Council under Dr. Addison's Housing Act. One hundred and twelve attractive little cottages or cottage flats, housing 202 families, were



1. THE LADBROKE ESTATE, NORTH KENSINGTON. Laid out about 1850 by Thomas Allom on the site of the old Hippodrome.

pleasantly distributed over the site to the east of the track, the rest of the more numerous houses in D1 is well so that little was accomplished here in the plan.

The next step was taken by the Sutton Trust, who acquired a series of houses in 1928, and in 1930 built 240 flats in a block of 120 flats for a house of 120 flats. This is within the new plan of the site.

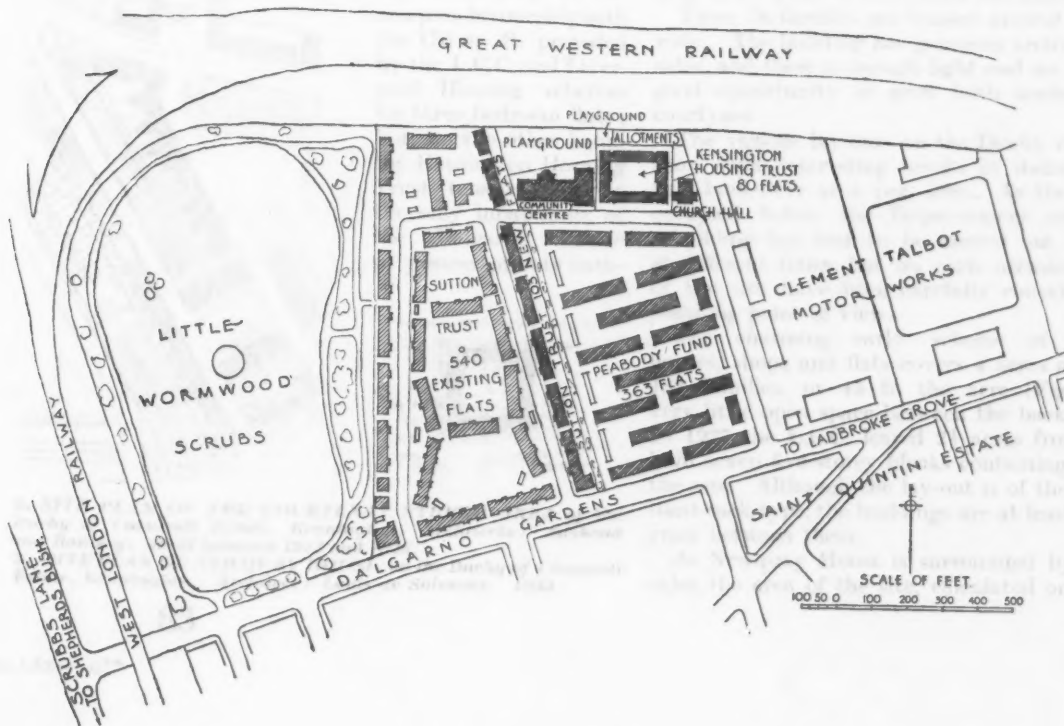
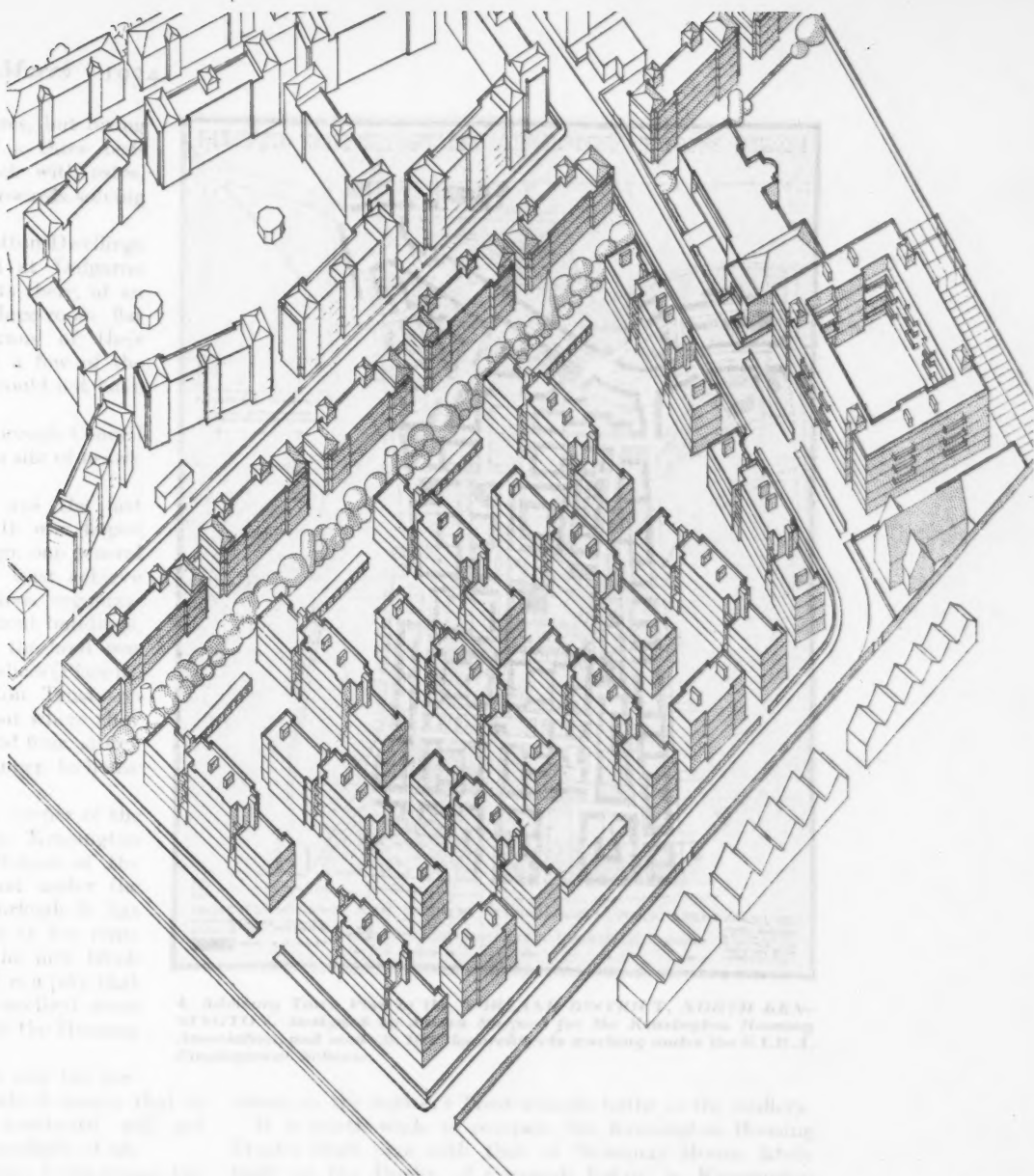
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Sketch Site Plan of blocks of flats already built or now under construction on the 18 acre site at Dalgarno Gardens, North Kensington. These flats are being built to house 6,000 people by the Sutton Trust, The Peabody Fund, and the Kensington Housing Trust, without any co-ordinated plan for the whole area. This was the last



empty site in the Royal Borough of Kensington, and it is to be occupied at a density of $60\frac{1}{2}$ flats to the acre. Above is an axonometric sketch of blocks of flats on the Dalgarno Gardens Site.

The particulars for this plate were taken from drawings lent by the architects to the Sutton Trust and the Kensington Housing Trust, from notes made on the site and from a block plan which appears in the appeal pamphlet issued for the North Kensington Community Centre.

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pleasantly distributed over the 9 acres, but owing to the cost of the land, the rent of a three bedroom non-parlour house is £1 a week with rates, so that little was accomplished here towards solving the slum problem.

The next step was taken by the Sutton Dwellings Trust, who acquired 8 acres of land at Dalgarno Gardens, and in 1930 built 540 flats there, at an inclusive rent of 12s. 6d. for a three-room flat (Plate ii). This is within the means of their tenants, but it seems a pity that a few of the expanses of tarmac and drying poles could not have been replaced by grass.

Two years later the Kensington Borough Council bought the adjacent Dalgarno Gardens site of nearly 10 acres, and set it aside for housing.

Formerly an athletic field, this was the last empty site in North Kensington. It was hoped that the Borough Council would design one general scheme for the whole site, or at least achieve some collaboration between the various organizations who were putting up the different buildings. But this was not accomplished, and the land was divided up into typical Estate Agency slices (Plate ii).

A strip was rented to the Sutton Trust, on which to complete their earlier lay-out where they are now building seven more three and four storey blocks, designed by Messrs. Henry Tanner, to house another 103 families.

Nearly an acre in the North-East corner of the site was let at a nominal rent to the Kensington Housing Trust. This trust is an offshoot of the Kensington Housing Association, and under the chairmanship of Lord Balfour of Burleigh it has already built several blocks of flats let at low rents in Kensington. The architect for the new block is Mr. Duncan Hendry, F.R.I.B.A. It is a pity that the Trust did not seem to share the excellent sense of the importance of planning shown by the Housing Association.

This block of 80 flats is 50 ft. high and the surrounds a courtyard is 83 ft. wide, which means that in winter the lower flats facing the courtyard will get no sunlight at all.

Also, living rooms 129 sq. ft. in area do not compare favourably with the 170 sq. ft. provided by the L.C.C. and Liverpool Housing schemes for three bedroom flats; but, on the other hand, the Kensington Housing Trust tenants will be the only inhabitants of the Dalgarno Estate to possess private bath-

rooms, as the Sutton's Trust tenants bathe in the scullery.

It is worth while to compare the Kensington Housing Trust's block plan with that of Newquay House, lately built on the Duchy of Cornwall Estate in Kennington (Fig. 3) on a site of very much the same area.

There 76 families are housed around a courtyard 98 ft. wide. The building has generous archways through three sides, and there is enough light and air to give the grass a good opportunity to grow both inside and outside the courtyard.

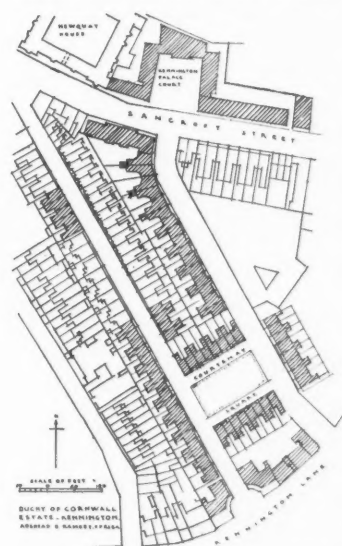
The various lay-outs on the Duchy of Cornwall Estate show some interesting results in statistics of population and built-over area per acre. As the land was already occupied before the Improvement schemes began, this rebuilding has had to be carried out in small sections, at different times, but on each occasion the possibilities of the site have been carefully considered from a town planning point of view.

The charming early scheme of two and three houses, shops and flats covers 4 acres and is occupied by 182 families, or 45 to the acre (Fig. 2), but there is very little open space between the backs of the buildings. In 1927 the L.C.C. leased 2½ acres from the Duchy and built seven five-storey blocks containing 169 flats, or 66 to the acre. Although the lay-out is of the rather uninspired toast-rack type, the buildings are at least 50 ft. apart, with grass between them.

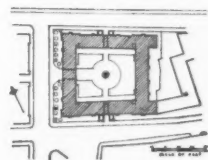
As Newquay House is surrounded by streets on three sides, the area of the site, calculated on a similar basis, is



4. Advisory Town Plan of the NORLAND DISTRICT, NORTH KENSINGTON. Designed by James Burford for the Kensington Housing Association, and made in 1932 by architects working under the R.I.B.A. Employment Scheme.



2. SITE PLAN OF THE COURTENAY STREET AREA of the Duchy of Cornwall Estate, Kennington. Architects: Adshead and Ramsey. Built between 1913 and 1925.



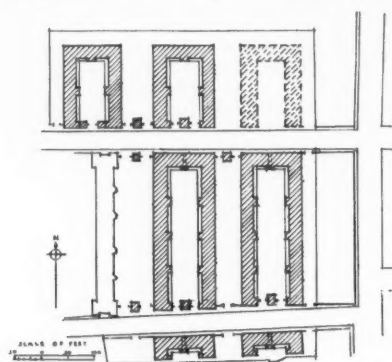
3. SITE PLAN OF NEWQUAY HOUSE, on the Duchy of Cornwall Estate, Kennington. Architect: Louis de Soissons. 1933.

1½ acres, and the number of flats 56 to the acre.

To return to Kensington, credit is due to those responsible for the idea of setting aside the north-west corner of the Dalgarno Gardens site, to be used as a playground and community centre.

An appeal has been issued for £11,000 to build the community centre according to the designs of the Peabody Fund's architect, Mr. Victor Wilkins, F.R.I.B.A. But when it is built, an area of less than half an acre will be left as playground for a population of 6,000, which seems a poor allowance out of the 18 acres of the original site.

It is true that Little Wormwood Scrubbs Park, consisting of about 17 acres in Hammersmith, adjoins the existing Sutton Trust buildings, and Wormwood Scrubbs itself lies just beyond. But these parks already serve a large crowded area of West London, and are mostly given over to organized games, so that



5. Site plan of the GROSVENOR HOUSING ESTATE, WESTMINSTER. Architect: Sir Edwin Lutyens, R.A. 1930 to 1933.

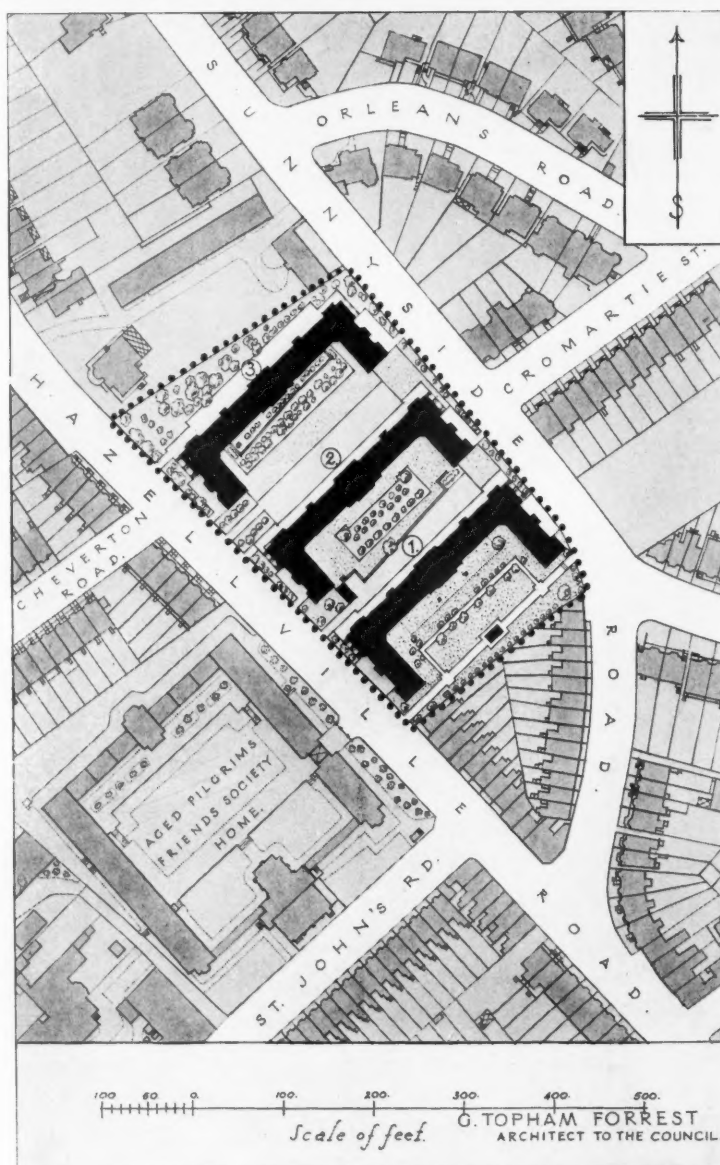
when the Dalgarno district is populated to the extent of 61 families to the acre, there will not be very much open space available on summer evenings.

Many of the tenants, however, will be moved from overcrowded and basement dwellings in the neighbourhood, which will be closed down.

The L.C.C. has provided in the Tabard Street area, Southwark, where land is probably more valuable than in North Kensington, 5 acres of grass and playground on their site of 10½ acres, and by skilful planning have supplied 512 flats on the remaining 5½ acres, without building the blocks in such a position as to obstruct each other's light.

The largest portion of the 10-acre Dalgarno site, is the 6 acres leased by the Borough Council to the Peabody Fund, on which fifteen four- and five-storey blocks are being built to house 363 families.

It is rather difficult to obtain particulars of these buildings, as enquiries for the plans by the Editor of THE ARCHITECTURAL REVIEW have brought the reply that it is



6. Trees and grass in front of the London County Council FLATS AT HORNSEY RISE. 7. Site plan of BLOCKS OF FLATS built in 1928 by the London County Council at Hornsey Rise. Architect: G. Topham Forrest. Both illustrations reproduced by courtesy of H.M. Stationery Office.

the Peabody Fund's wish "that publicity should not be given to their scheme in this way."

From a visit to the site it can be seen that these blocks of flats are only 45 ft. apart, and set in such a way as to shut out the sunlight from each other.

A striking contrast to this lay-out is the arrangement by which Sir Edwin Lutyens was able to fit 604 families on to 5 acres in Westminster, where land is really expensive, and to set the chequer-board buildings nearly 50 ft. apart, facing East and West to allow the sunlight to get between them (Fig. 5).

There is another excellent example of planning for blocks of flats on a comparable scale to the Peabody site, in the Larkhall Estate, where 308 flats are built on 7 acres around five large grassy courtyards (Figs. 9 and 10). The attention that has been given here to aspect and amenities is only rarely found in England, but there is no reason why it should not be given as much to cheap flats as to these somewhat more expensive ones.

Both the L.C.C. (Figs. 6 and 7) and Liverpool (Figs. 11 and 12) seem to be coming to this conclusion, but the



9. One of the courtyards in the LARKHALL ESTATE, CLAPHAM.

Peabody Fund, on the other hand, is digging up some small plots of grass which were planted on their estate in Fulham Palace Road, and replacing them by tarmac. As the Peabody Fund's plans of their new building were not available, I paid a visit to this property of 6½ acres in Hammersmith, on which they built 284 flats and 36 cottages in 1926.

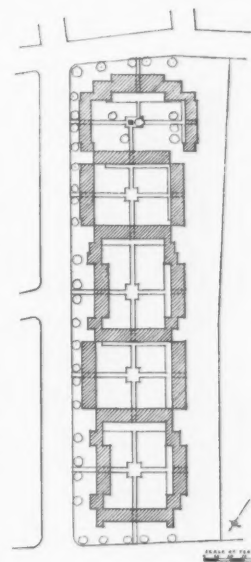
The general lay-out is good, but it is a pity that the cottages could not have been grouped in some way that occupied less of the available open space. However, the cottages are more attractive to look at than the expanse of concrete which would presumably be the alternative.

There is one small formal garden, which is kept locked, although the tenants are allowed to borrow the key and use it.

The superintendent on the estate was very proud of the washing arrangements. These consist of (1) cold water laid on to each flat; (2) three hot water taps for the entire population; (3) a communal bath-house which each tenant may use twice a week; (4) a communal laundry and drying room for the use of the tenants. There is no communal nursery, so that some of the women are unable to use the

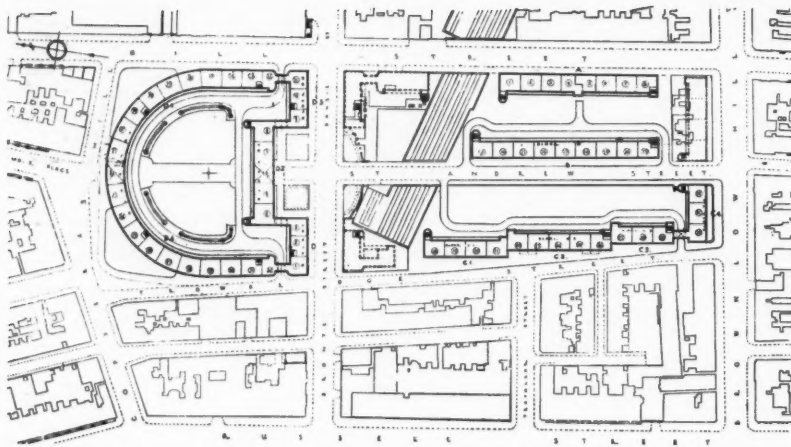


8. Courtyard of KARL MARX HOF FLATS IN VIENNA. Architect: Karl Ehn. 1930. Photograph by E. R. Jarrett.



10. Site plan of the LARKHALL ESTATE. Architects: Louis de Soissons and G. G. Wornum. 1929.

KENSINGTON BUILDS FOR THE POOR



11. Site plan of BLOCKS OF FLATS now under construction at BROWNLOW HILL, LIVERPOOL. Architect: L. H. Keay, Liverpool Housing Director.

laundry, as they cannot leave young children alone in the flats. I wondered whether some tenants might not have preferred that their inclusive rent of 18s. 6d. for three rooms should supply them with individual hot water instead of iron gates which are kept locked, and stone swags around the circular windows, or with electric light instead of gas, which is turned off at the main at 11 p.m.

The latest scheme to be completed by this Fund is at the Cleverly Estate, between Acton and Shepherd's Bush, where 246 flats have been built on a reasonable if monotonous lay-out. As this scheme is part of a large new development, not in a built-up area, the conditions under which it was carried out in 1928 are rather different from those at Fulham Palace Road or Dalgarno Gardens. Private bathrooms are supplied, and a larger proportion of the site is put down to grass, but the swags continue.

The Peabody Fund was founded by George Peabody in 1862 "to ameliorate the condition of the poor and needy, and promote their comfort and happiness."

the knowledge of trained town planners.

The lack of co-ordination in the plan of this district of North Kensington (Plate ii) is only one example of what is happening in many parts of the country.

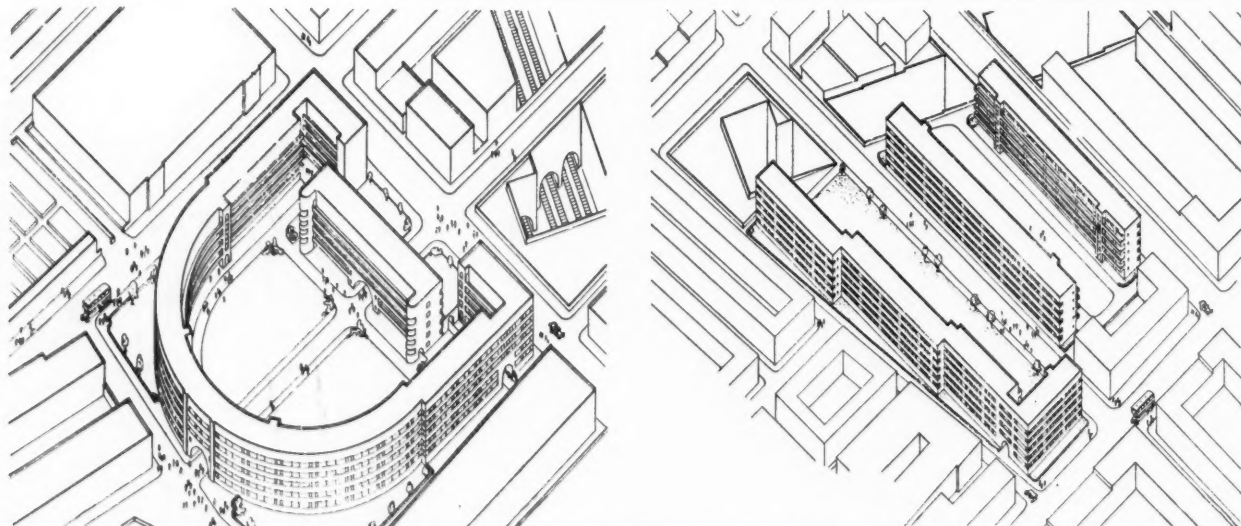
If transport and pigs can be organized on national lines, is there still no hope for a national housing control employing expert advisers?

Between this date and 1906 at least three other Trusts were founded by wealthy philanthropists, and they are all building cheap flats in London or the northern industrial towns in an honest attempt to improve housing conditions.

The Peabody Fund and Sutton Trust alone are responsible for the building of 13,600 dwellings, and their joint capital amounted at the end of 1932 to well over six million pounds.

It is terribly depressing to realize that the housing exhibitions, propaganda for Town Planning and examples of good planning at home and abroad (Fig. 8) should not yet have penetrated to the people in whose power it lies to take active part in the slum clearance problem. Hardly ever do these people, either as local governing bodies or as private individuals, take advantage of

ESTATE.	AREA IN ACRES.	NUMBER OF FLATS.	NUMBER OF FLATS TO THE ACRE.	WIDTH BETWEEN BUILDINGS IN FEET.	NUMBER OF STOREYS
Sutton Trust—Dalgarno Gardens...	8	540	67½	Varies	4, 5 and 6
Kensington Housing Trust—Dalgarno Gardens	1	80	80	83	5
Peabody Fund—Dalgarno Gardens ...	6	363	60½	45	4 and 5
Peabody Fund—Fulham Palace Road ...	6½	320	47½	—	4 and 5
Newquay House—Kennington ...	1½	76	56	98	4 and 5
Courtenay Square, etc.—Kennington ...	4	182	45	35	2 and 3
Kenning Estate, Kennington—L.C.C. ...	2½	169	66	50	5
Tabard Street, Southwark—L.C.C. ...	10½	512	47½	Varies	5
Hornsey Rise—L.C.C. ...	3½	188	53½	100	5
Grosvenor Estate—Westminster ...	5	604	121	50	6
Larkhall Estate—Clapham ...	7	308	44	98 approx.	4 and 5
Brownlow Hill—Liverpool ...	6½	380	58	75 approx.	5



12. Axonometric drawing of the LIVERPOOL HOUSING SCHEME.



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3

MR. HEARST AT HOME

Larger than the Republics of Andorra and San Marino, larger than the Principalities of Monaco and Liechtenstein combined, five times the size of the District of Columbia, including the city of Washington, and thrice that of the Isle of Wight is the most incredible domain of modern times, *San Simeon*—Pacific coast "ranch," so called, of the all-powerful American newspaper and magazine publisher, William Randolph Hearst.

Lying exactly half-way between the cities of Los Angeles and San Francisco, it embraces thirty miles of Riviera-like sea-coast and a fifty-mile chain of mountains. Several hamlets fall within its far-flung borders, widely separated agricultural establishments, an aeroplane landing-field complete with electric beacons, a golf course, a yacht harbour. From a private telephone exchange Mr. Hearst—known as "the Chief" to those within his titanic organization—talks daily with his editors in San Francisco, or Los Angeles, Atlanta or New York, and from *San Simeon* go forth those "orders of the day" which mould the policies not only of his numerous publications throughout North America but in England and on the Continent as well.

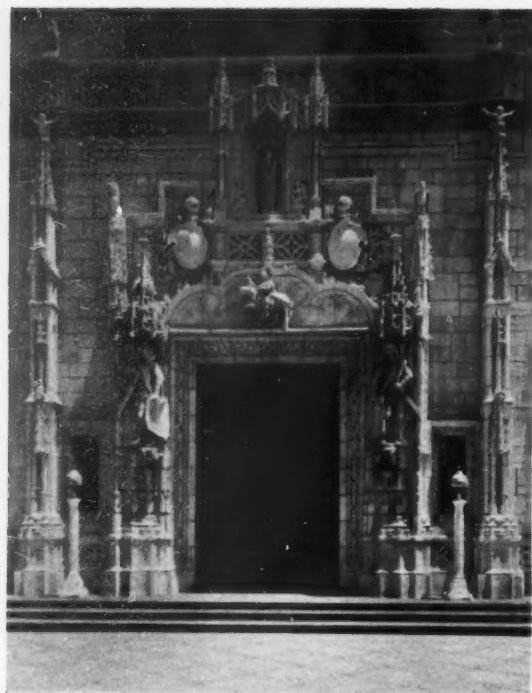
Crowning all of these amenities in the wilderness, atop "*La Questa Encantada*"—The Enchanted Hill—the laird's white marble castle rears erstwhile cathedral belfries and gilded crosses to the California sky.

Man and nature have contrived to lend an almost mediæval isolation to this modern counterpart of some Borgian stronghold. The nearest railway station lies fifty miles to the south-east, and as trains, either north or south bound, pass

1. Africa and Spain seem never very far away at *San Simeon*. One of the cathedral towers flanking the main portal. 2. There are fifty miles of this. The entrance drive from San Luis Obispo to *San Simeon*. 3. The white crown of *La Questa* flood-lighted to signify the goal. The palazzo at dawn. 4. Looking toward Mission San Juan Bautista. The mountains of the ranch seen from the upper terrace.



4



5



6



7

MR. HEARST AT HOME

only in the small hours of the morning, a tortuous ride between mountains and sea into the dawn is inevitable. Such difficulties are mitigated, however, by a private fleet of limousines that meets all trains and conducts the pilgrims northward to their shrine.

Unseen minions of the host supply all guests beforehand with return railway tickets, and on occasion whole trains of Pullman compartment cars are chartered for their convenience.

The motor road threads a country of fantastic beauty, of great sugar-loaf peaks and minute villages lying prostrate at their feet. Aeroplane beacons serve to guide the chauffeurs, as the first flecks of dawn creep over the High Sierras, and a starlike gleam appears—the distant dance of unlikely baroque towers floodlighted—that designates the goal.

Slowly the road corkscrews its way to the top, leaving behind successively three guarded gateways and a variety of rare animals imported to roam the slopes—bison, zebra, kangaroo, giraffe, llama, emu and gnu. Such is the setting of *San Simeon*.

The mansion itself more successfully defies description. It was built as the embodiment of a boyhood dream, a treasure house of art, and a holiday refuge for the film state's elite.

From the first it is evident to anyone that it was begun rather late in the French Middle Ages and completed at the peak of the Renaissance in Spain. The eerie façade flanked by two lofty towers and distinguished by a portal, impressively ecclesiastic—with just enough of *Blois* about its decoration to make it definitely *château*—fronts a spacious red-tiled cocktail terrace embellished with one marble swimming pool and overlooking another. These are reached from the drive by flights of marble steps, punctuated with cypress trees and rejuvenated fragments from Rome. A chalet-like gable of carved brown timbers breaks the snowy brilliance of masonry two-thirds of the way up the façade. It is there from his study window on the top of the world

that the genial purveyor of such prodigal hospitality may survey the antics of his guests and guests' guests undisturbed.

Throughout the grounds, telephones are conveniently ensconced that pleasure walks need never interfere with long-distant trunk calls for "the Chief." On the terraces nestle a clutch of guest palaces—smaller in scale but no less magnificent. Each is representative of a different period and style—Moorish, Italian, Spanish; yet by some alchemy as novel as the jig-saw unity of the *palazzo*, they constitute a harmonious group.

The architect and genie of this *Arabian Nights'* fantasy is Miss Julia Morgan, petite middle-aged San Franciscan, who during the best years of her professional life has striven artfully and with a Job-like patience to bring order out of chaos on "The Enchanted Hill." Construction has been in progress for over a decade; yet, like Penelope's weaving, it remains perennially unfinished. There are those who accuse Mr. Hearst of deliberately delaying the consummation of his plans by keeping the fabric of the building in a constant state of remodelling. However, *San Simeon* is already so vast, one is quite unaware of what remains to be done.

In the Assembly hang priceless Gobelin tapestries and Italian primitives. In the Great Hall, decked like St. George's Chapel, Windsor, but with festal banners from Siena, one hundred and fifty trenchmen may dine on sixteenth-century refectory boards—half of them gracing ancient Spanish choir stalls that line the walls. Probably at no other residence in the world are gold plates and paper serviettes used together. The latter almost alone remind one that *San Simeon* is indeed a "ranch." But a lavish private theatre at which Hollywood in the flesh views itself on the screen rather obscures that fact. So do a Doge's Suite complete from Venice; a Della Robbia room; an extensive library; a staggering collection of rare silver; and bedroom after bedroom after bedroom replete with the harvest of a life-long connoisseurship, valued with the residence at £3,000,000.



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Architecturally the *non plus ultra* is undoubtedly the "Plunge." More Roman than Rome itself; but with overtones of Venice and the French salon, it is designed on the scale of a railway terminal. The glittering panoply of mosaics, sheathing floor, walls and vault, make it the seventh-heaven of aquatically-minded guests. Even their children have an adjoining pool where the great, in classic marble, keep watch in exemplary if slightly incongruous attitudes.

At *San Simeon*, where even the bed of the great Richelieu does service in its exile, many famous Britons have been entertained, including George Bernard Shaw.

Throughout America there is, perhaps, no other domestic museum (in the sense that the seats of the Renaissance aristocracy were "living" museums) that can approach this one, either in extent or content. Utterly illogical, of course, but one of those caprices which make the world more amusing. Other outposts of the Hearst empire, such as the Long Island estate or St. Donat's Castle, Wales, are but petty shows in comparison.

It is known that the depression vitally curtailed operations on *La Questa Encantada*, and three score years and ten are a goodly span even for a man with the amazing stamina of *San Simeon's* lord. One cannot think of it, but as the lengthened shadow of the builder. And after Hearst—What? Will "The Enchanted Hill" one day become a great artistic pilgrimage centre—the Santiago de Compostella of the Western World—or will it go the way of all Fonthills, and its orphaned contents resume their wanderings?

One wonders.

ANSON BAILEY.

5. Impressively ecclesiastic with just enough of Blois to make it definitely *Château*. 6. Corner of Mr. Hearst's study. Italian terra-cotta relief and Renaissance vestments under an old English barrel-vault ceiling. 7. Detail of the Doge's Suite—complete from Venice. 8. "Where 150 trenchmen may dine on sixteenth-century refectory boards." Looking toward the French Gothic fireplace under the festal banners of Siena. 9. Seventh-heaven of aquatically-minded guests, the Roman "Plunge." 10. The Children's Swimming Pool—"sheathed in a glittering panoply of mosaics under the watchful eyes of the great in classic marble." 11. The Morning Room wherein guests assemble after breakfast to chat with their host and arrange the day's activities. 12. A typical guest chamber in the North Wing. Mediæval French tapestry and Renaissance bedsteads.



10



11



12

THE NEW REFECTORY AT THE COLLEGE OF THE RESURRECTION, MIRFIELD

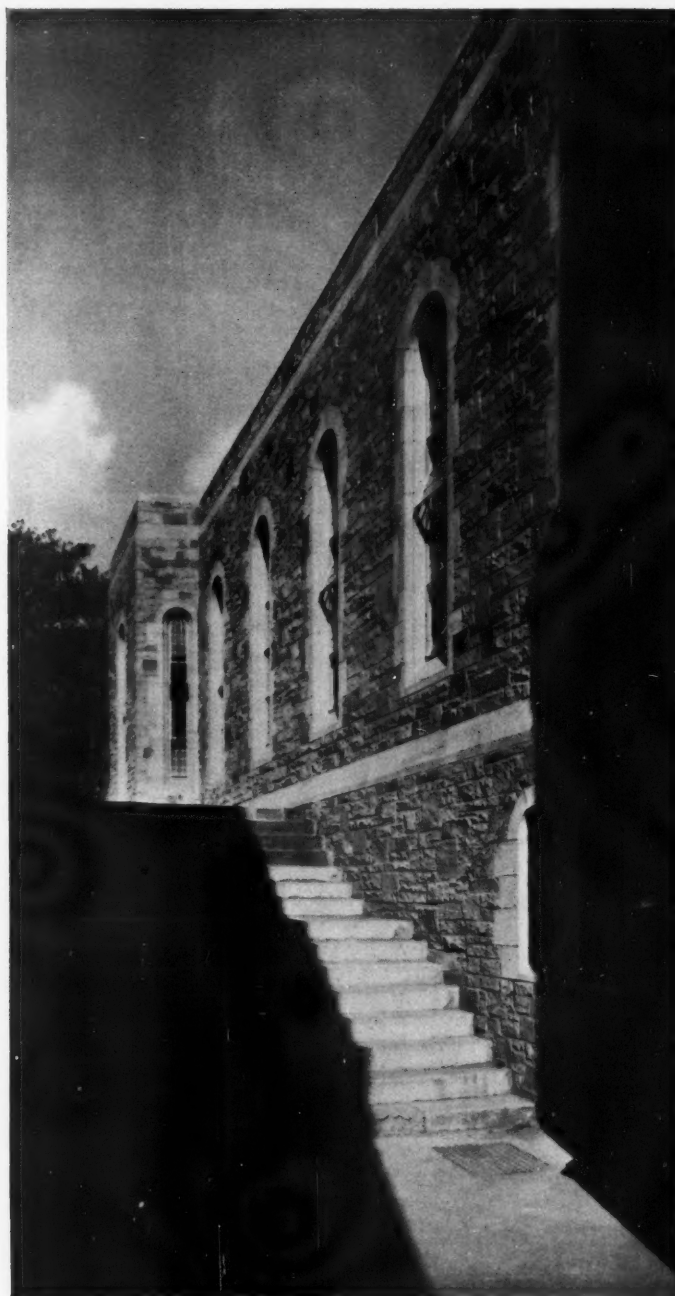
THOMAS WORTHINGTON AND SONS
ARCHITECTS



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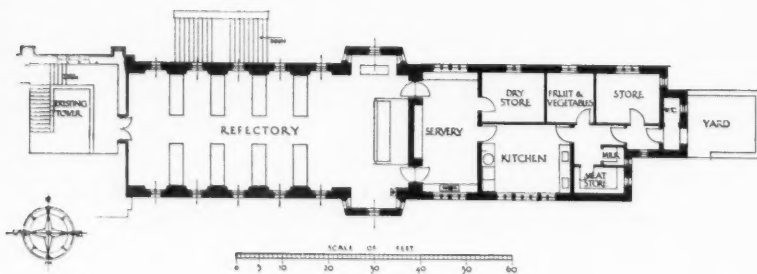


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1. The Resurrection Lamb, by Eric Gill, carved in Portland stone above the high table in the new refectory. The lettering is in vermillion and blue and the aureole is gold in colour. 2. A detail in the refectory. The bronze crucifix is by Mestrovic. The walls are of rough plaster, oatmeal colour. The ceiling is segmental with lunettes to the windows. The tables, benches and joinery generally are of English oak. 3. The west side of the new refectory. The stone, from the community's quarry in the grounds, is of a warm golden colour. The roof is of heavy Yorkshire stone slate. There is an oratory under the refectory at one end. 4. The plan.



4

A Tennis Club House in Vienna

By A. S. LEVETUS

FRANZ SINGER was a Viennese who studied under Professor Gropius at the no longer existing Leipziger Bauschule in Leipzig. His training resulted in an essentially modern outlook, logicality in thought and constructive ability, and the possession of a keen sense of beauty and form. Singer's conceptions differ greatly from those of the modern Vienna architectural school.

His chief problems in the planning of the club house were the nature of the site on which it was to be built, and the necessity for the utmost economy in the costs of building, decorating, furnishing and so forth. The space available for the club house was limited and, moreover, it was triangular in shape, terminating in an acute angle at the furthest point; it was at this spot that Singer decided to erect his building, his scheme being to leave as much space as possible for the tennis courts.

Normally, of course, the club house, standing on a triangular plot, should have had a sloping corner, which would have meant spending more money than the club could afford, so the rectangular form was chosen because a four-cornered building is far less expensive to erect. This led to the construction of a rectangular building on a three-cornered piece of ground. The only part of the building, which is of brick, plastered white, responding to the shape of the ground on which it stands, is the quarter-circle part of the roof (figs. 1 and 2). Fig. 1 was taken from the roof of a near-by villa. It shows the long sloping roof in question and to the left a full circle terrace where sun and air-baths may be enjoyed or people can walk about. Entrance here is gained by a spiral staircase from below, leading into the tower above (figs. 4 and 5) which opens on to this terrace. The three doors below are the entrances to the cloak- and dressing-rooms for ladies and gentlemen and the bedroom for the caretaker. To the right under the sloping roof is the refreshment-room (fig. 6) with a wide window which can be opened at will and refreshment served to guests. It will be noticed that this sloping roof also serves as an awning

so that people sitting under it are protected from heat and dust. Fig. 2 is an isometric view which shows the different parts of the club house. The cloak- and dressing-rooms have each built-in niches which serve for lavatories. These are provided with hot and cold douches and w.c. Beyond them is a sitting-room which also serves as an office for the official in charge, a refreshment-room provided with a buffet, refrigerators and other ice-coolers, also various scientific necessities including central

heating. Much ingenuity has been brought to bear on the fittings and furnishings. The former are such that there is no chance of dust collecting either in cupboards, on shelves or on edibles or drinks exposed on them. A special feature of the chairs and tables is that they can be packed into one another in the same way that boxes are made to fit into one another; indeed this its inventor, Franz Singer, has dubbed "box" furniture. In a minute they can be "swallowed" into one another and cleared away and still they retain their place in the decorative scheme; the chair and armchair frames are of steel. The architect has developed a wide range of new possibilities for the furniture and furnishing of small rooms.

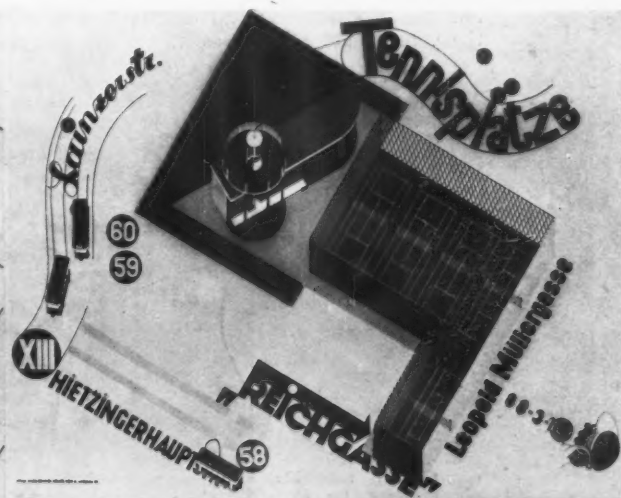
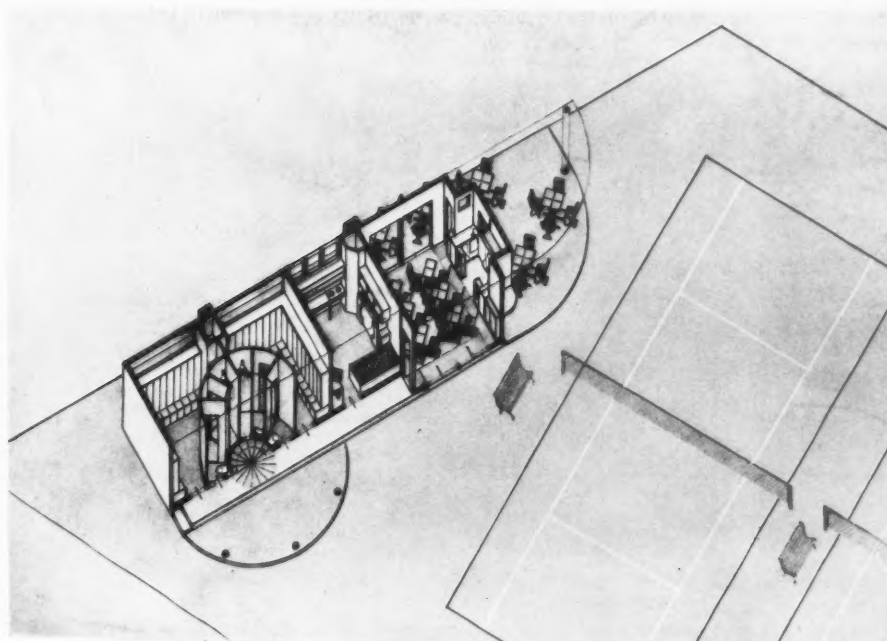
The refreshment room has movable glass doors on two sides leading out under the overhanging roof as seen in figs. 1 and 7. The fact that refreshments can be served from an open window means a great economy of labour and of time.

The illustrations here reproduced show the harmonious design of the club house. Fig. 4 illustrates the way up into the sun-baths tower with the spiral staircase leading to the top. The gateway can be easily lifted out of position when required. Plate iii shows the supporting pillars of the sloping roof. (The villa, as this kind of house is mistakenly named, is typical of the small residential flats in Vienna.) The entrance to the spiral staircase separates the ladies' cloak- and dressing-room from that of the men. The oval windows point to the w.c.

In fig. 5 can be seen more clearly than in the previous



1. The club house and courts. Notice the long sloping roof and, on the left, a full circle terrace where sun and air-baths can be enjoyed, as well as promenading. Architect: Franz Singer.



2. An isometric drawing of the interior arrangement of the club house. 3. The poster, designed by the architect, showing the adjacent streets to the club. The numbers 58, 59, 60 are those of electric cars which pass the doors.



4. On the terrace looking towards the entrance to the spiral staircase which leads into the sun-baths tower.



5. Another view of the terrace showing how the sloping roof serves as a protection to the lower part of the building.

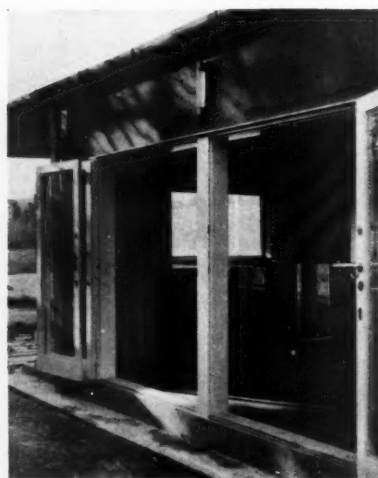
illustration how the abutting sloping roof serves as a protection to the lower part of the building. The first doorway has a glass window which serves as a pay-window. Fig. 6 shows the open refreshment-room window and fig. 7 a side view of the open doors of the refreshment-room.

The poster, printed in gay colours, was designed by the architect, and is an excellent advertisement and guide to the club house from the adjacent streets (fig. 3). The numbers 58, 59, 60, are those of the electric cars which bring tennis players quickly to the courts. Everywhere in the club house and courts there is harmony, an apparent lightness in the air, corresponding to the lightness of movement which the tennis player, like the dancer, must achieve. Tennis seems so simple, but like the planning and construction of the club house, the game is not so easy as it appears. One is insensibly

drawn to this club house by its charm, its easiness of gait, so to say. It forms part and parcel of the invigorating game of which it may be said to form an essential limb. In its entirety the whole is characteristic of Singer's thought, logical planning and full comprehension of the needs which a particular building should supply. In Franz Singer's work there is never any vagueness, all is well ordered in the scheme and its details. There is no pretence of appearing otherwise than it really is. The architect is an individualist in thought, in comprehension, and in his treatment of his problems. He has no general formula for all things, he is always himself. He never seeks praise, nor does he ask for approval, which means that he is both modest and unassuming. This is characteristic of his personality, and is to be observed in all his architectural and other work.



6. The refreshment room has movable glass doors on two sides leading out under the roof. Refreshments are served



from the open window. 7. Looking through the open glass doors into the refreshment room.



The roof terrace of the Tennis Club House in Vienna, showing the supporting pillars of the sloping roof. All the photographs illustrated in this article were taken by Pfitzner-Haus. Architect : Franz Singer.

PLATE iii

March 1934

A HOUSE ON THE SOUTH COAST

DARCY BRADDELL AND
HUMPHRY DEANE, ARCHITECTS

1. A detail of the South front. The walls are brick, stuccoed, and colour washed a deep cream. The base is of a brownish-red brick. The windows are steel and painted in green, picked out with white. The parapet and cornice are in concrete, rendered and colour washed. Behind them is a flat roof covered in asphalt. The floor of the loggia is laid with oak boards, caulked like a ship's deck. 2. The South front which overlooks the Isle of Wight. The triple arcade forms one side of a loggia on to the roof, off which bedrooms open. The big curved bays on either side of the loggia contain drawing room and dining room respectively, with bedrooms over. The portion of the building to the right contains the nursery wing above, with its own balcony, and some servants' quarters below. At the extreme right is the garage. 3. Inside the hall. The staircase has a solid balustrade, with an ebonized capping which acts as a hand-rail. The metal rail at the foot of the stair is of stainless steel. The stair itself is made of hardwood; the treads and the risers of gaboony, stained alternately light and dark. The lantern on the newel has glass sides and metal angle strips, which are cellulosed a chinese red. All the doors opening on to this hall have marble architraves, black ebonized frames and flush walnut veneered doors. The walls are painted cream. 4. Plans of the ground- and first-floors.



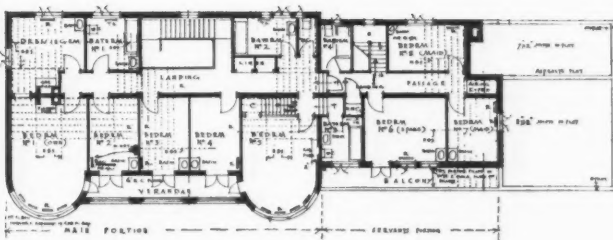
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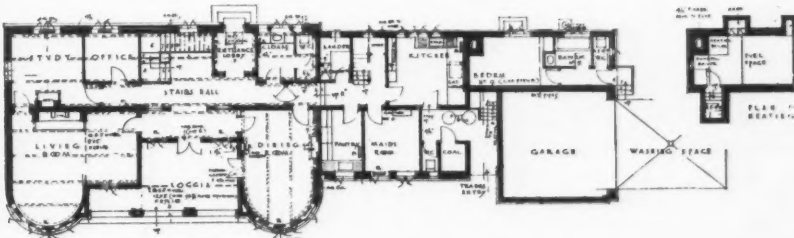
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SCALE 5 0 5 10 15 20 25 30 40 50 60 70 FEET



4

Book of the Month

A Curious World

By SACHEVERELL SITWELL

STONES OF RIMINI. By Adrian Stokes. London: Faber and Faber. Price 12s. 6d. net.

EVEN if its major attributes are not mentioned, this book is a mine of curious learning, an archive of fine phrases, and a gallery of lovely photographs, all of which things may be said to be most moderately priced—for the book has no less than forty-eight illustrations. Almost without exception the plates are devoted to the sculptures of one man—Agostino de Duccio—and his works contained in the Tempio Malatestiano of Rimini. In fact, theoretically speaking, the book is entirely concerned with this one building, but to believe this statement in its literal sense would be to convey a very constricted idea of its true potentialities. The volume begins with what would be described in a sister-art as a long orchestral introduction, some hundred pages in length. "Stone and Water," "The Pleasures of Limestone," "The Mediterranean," are the titles of its different sections, and I defy any general reader of average intelligence, however little interested in Rimini or the Malatesta, to open these pages without experiencing acute sensations of delight from the fine writing, the curious information, the poetical phrasing.

The author has a truly extraordinary feeling for the properties of stone and marble, which can be most aptly compared, perhaps, to the sections in Ruskin's "Modern Painters" on geology, on clouds, on the strata of rocks, on waterfalls; the parts of that great book, it may be added, which are still read long after Turner's watercolours are ignored. But the poetry, because of which Ruskin's prose has survived for a century, is incidental to his writing and not purposeful. If there is much of poetry in it there is still more of religion and of wrong-headed theory. This present book, which has no pretences to that moral battery, can be read with an equal pleasure; and, instead of the waste spaces of religion, it has many passages which are extremely difficult to understand, but easy to read. Whatever the meaning may be that lies at their back they are so many delightful mental adventures; they make the mystery, the *chiaroscuro*, of his pages.

The chapter called "The Mediterranean" is a sort of Fantasia upon *The Geography of the Mediterranean Region*, a most admirable book published a year or two ago by Miss Semple. That work, which has, beside all its information and learning, the stuff of poetry present in remarkable mass and proportion, has had this particular element precipitated into poetry in these present pages. When, at last, Rimini is reached, there is the assurance in one's mind that, whatever his eventual limitations may prove to be, Mr. Stokes has made for himself a medium of expression which he shares with no other writer, past or present; for he has brought to the discussion of sculpture, and of the material of stone and marble, something which has never before been attempted and which is only to be compared in its finer qualities with the achievement of

Ruskin. If his present plans can be continued and the whole work be completed in four volumes, the measure of his accomplishment will be at once apparent. The scheme is a vast one, for it is to include another volume devoted to a personal consideration of the tyrant Malatesta and his court, with a fourth, and final, volume, dealing with the *quattrocento* sculpture of Venice and its subject-lands. When the whole of this sees completion a truly remarkable work will have been accomplished.

The choice of a Renaissance tyrant is a topic over which it is easy for their enthusiasts to quarrel. Many other small Italian towns, beside Rimini, could enter into the contest: Gubbio, Pienza, Urbino, Mantua, Ferrara, only to name those which come most quickly before the eyes. The selection of Rimini, and the consequent stay of some months in that town, must have been fraught with much incidental discomfort for the author. For there is nothing in that hot, or cold, town but the Tempio Malatestiano. But this is a building which is positively improved by the drabness of its surroundings; and even, it may be added, by the unpromising aspect of its exterior, which it is difficult to believe will harbour any transcendental works of art. And the façade of the Tempio is no more than half finished. Inside, a most curious world is displayed, which is unique and unlike anything else in experience. It is this which has been the ultimate subject of Mr. Stokes's whole book; and, certainly, an entity so self-contained, within such easy geographical limits, has been unfortunate in having to wait nearly five centuries for its just celebration. The tyrant Malatesta, through his sculptor Agostino de Duccio, represents some ten years of the middle *quattrocento* crystallized into permanence; and it is a phase of thought which seems never to have occurred again in history. The exquisite bas-reliefs that form the revetment to those chapels; the bronze sockets to the pilasters in the form of wreaths of fruits and flowers; the mysterious mottoes and monograms that entwine the names of Sigismondo and his mistress Isotta; the subtle and Indian atmosphere of this Hellenism of the mind; all these things demand the fuller consideration of a further volume in order to carry us from objects to personalities. The history of Sigismondo as the pattern of the Italian *condottiere*; the account of his campaigns in Greece; his collection of the bones of Byzantine philosophers, instead of the relics of saints, to be the guardians of his temple; the story of his love-affair with Isotta; these are some of the things that must be eagerly awaited in Mr. Stokes's next volume.

When his whole project of four volumes has been accomplished Mr. Stokes must be urged to write a history of the origin and uses of fine marbles in their diffusion over the whole world of Roman classical architecture; and, also, as has been suggested before, it is to be hoped that he will transfer his powers of description and analysis to the sculptures of Angkor. Meanwhile, this present instalment of his great plan must be warmly welcomed. Many parts of it are superbly written; and the book is cheaply and beautifully produced, with the final benefit of one of the best indexes imaginable, which it is even interesting to read by itself, so fascinating are the topics on which it touches. We hope that the succeeding volumes may appear at punctual intervals of a year, in order to free this alert and vigorous mind for some of the other projects of which it is capable.



OVERLEAF, AT CLOSE RANGE

WILLIAM MORRIS, 1834-1896.

William Morris (1834-1896) translated and adopted for his own use the famous motto of Jan Van Eyck, "Als Ich Kan." The Centenary Exhibition in the North Court of the Victoria and Albert Museum is an eloquent tribute to the fact that he *could*. It may well prove a startling revelation to people who, while they are sufficiently well-informed about art in general, have not hitherto had such an opportunity of seeing a collection which represents the stupendous range of Morris's achievement as designer and craftsman.

The exhibits have been confined to Morris's own work and that actually executed for Morris and Company during his lifetime by the men associated with him in the firm, which was founded in 1861. The other partners here represented are Burne-Jones, Philip Webb, Rossetti, and Ford Madox Brown. Essentially, however, the exhibition is "a one-man show," for Morris himself had a hand in most of the firm's products. For instance, Burne-Jones drew cartoons for the revival of high-warp tapestry weaving which Morris initiated; the latter taught himself the craft and made experimental pieces on a loom in his bedroom at Kelmscott House, Hammersmith. He was often working at it early in the morning. Carpets and textiles were Morris's own special province and illustrate, in their variety of

design, material and scale, his bewildering energy as designer, dyer and weaver. *The Bird Hanging*, a portion of which is reproduced overleaf, is a woollen fabric originally designed as a decoration for the long drawing room at Kelmscott House. Many of his designs for wall-papers are shown with specimens of the paper printed from them.

The exhibition is crowded with examples of his astounding versatility. The same hand that wrote and illuminated the minute and exquisite manuscript of Fitzgerald's *Rubáiyát*, executed the bold pattern of a huge pile carpet, 39 ft. in length.

The museum has been fortunate in obtaining the loan of the outstanding tapestries woven at Morris & Company's works at Merton Abbey; among them are the famous Holy Grail series of pictorial panels and verdure lent by the Duke of Westminster. A selection of the firm's earlier and later furniture is, for the most part, displayed on Morris carpets. There are some of the first pieces, traditionally ascribed to Madox Brown, together with others made from designs by Philip Webb and his pupil, George Jack. A large number of stained glass cartoons has been brought together. Actual panels, designed by Burne-Jones, Rossetti, and Morris himself, are exhibited with the aid of reflected lighting.

The firm's work embraced most of the principal domestic arts except pottery, although painted tiles were an important manufacture during the early period.

One of Morris's finest illuminated manuscripts belongs to a private owner in Los Angeles, but the best of his other work as scribe and illuminator has been collected from various private and public sources. The Kelmscott Press is represented by a selection of books, designs for ornament and initials, interesting proofs, and drawings for illustrations by Burne-Jones. There are three copies of the renowned Kelmscott Press Chaucer—one on paper, a second with the special binding designed by Morris, and a third copy which is not only specially bound, but printed on fine vellum. The latter must be the most sumptuous printed book in existence. Holograph literary MSS. serve to remind one that this extraordinary man's work included poetry and prose which have been collected into twenty-four substantial volumes.

The vagaries of fashion and taste challenge reputations that once appeared to be securely established. It would, however, be difficult for any critic to argue that this exhibition represents anything less than the dominating influence of a great mind.

MONTAGUE WEEKLEY.

Rich and Poor

EAST ANGLIA. By R. H. Mottram. London: Chapman & Hall.
Price 8s. 6d. net.

COUNTRY HOUSES OF KENT. By Arthur Oswald. London: Country
Life. Price 12s. 6d. net.

"THERE is certainly more evidence of the centuries that preceded the nineteenth, in a better state of preservation, than can be found anywhere else, save in the very remote corners of these islands or in places deliberately dedicated to curiosity."

This is the claim advanced by Mr. Mottram for the Province of East Anglia; one bold enough in itself, but the more surprising when the evidence that he produces is weighed against the splendid continuity of English domestic architecture shown in the collection of Country Houses of Kent. For the English country house, from the days when it was fortified against aggression, through the diminishing stages of feudalism and so to the time when it became the idle and perfect reflection of the taste and architectural fastidiousness of its lordly or moneyed owner, is as sure a witness as any of the social and historical development of the land; and Kent abounds in examples, fully preserved, of each such development, and Mr. Oswald was, as he tells us in his preface, embarrassed in his choice before he elected some seventy representatives. We doubt if all East Anglia would be able to put as many candidates in the field.

But Mr. Mottram must be forgiven his partiality; he is so avowedly an East Anglian. "Are there no hills—no sudden inclines?" he asks. "Well, jump off Trimmingham Beacon, and see." Hardly a fair test, but in the next paragraph we find the disarming admission: "Three hundred feet above sea level is its highest point." Once we have accommodated ourselves to a generous overstatement of the case, once we have strained our gullets to swallow the salt-cellar, we can read with real pleasure and interest the author's description of Norfolk and Suffolk with the little of Cambridgeshire and Essex which

comprise the indefinite Eastern Province of England. He writes in a perfect accord with his subject and the careful investigation which has gone to the making of this book has obviously been a labour of love. Inspired by such an affection and written by some one of Mr. Mottram's literary ability, such a work could not fail to interest and amuse the reader with its many anecdotes illustrating the natives' independent, if rather surly, sense of humour, and its vivid description of the typical Norfolk scene in town or country. There is, for example, a first recollection of a night and dawn spent afloat upon the estuary of the Ant which has all the precision and clarity of the local school of painters.

In a work of this erudition we expect to have all our curiosities allayed, but what is the history of the portrait of Robert Jannys, Mayor of Norwich? and how did that bland alderman come to be painted with a skull between his hands and a grinning death behind his shoulder?

Mr. Mottram, too, has a disconcerting habit while he is conducting us about the country of turning sharply down some lane and leaving us to puzzle out our bearings, and when we have followed him through the narrow streets of Norwich on the heels of Kett's victorious rebels, pausing here and there to remark a church (or more possibly the site of a church), we inevitably lose our way and are only too glad when at the end of this street or that, we catch a glimpse of the gasworks and can re-orientate ourselves. So why are there no maps? And, since we are asking questions, what would the late Mr. Fowler have said to a repetition of the phrase "the laborious classes"?

It is another, a richer, story with Kent, a county which has abounded in excellent building materials as it has in a sufficient number of wealthy countrymen to put those materials to a practical and decorative use.

"A squire of Wales, a knight of Cales,
And a laird of the North Countrie,
A yeoman of Kent, with half a year's rent,
Will buy them out all three."



MEREWORTH CASTLE. A Palladian Villa built for John Fane, afterwards seventh Earl of Westmorland, 1720-1730.
Architect: Colin Campbell. From "Country Houses of Kent."



LEES COURT, near Faversham. The great façade which is traditionally ascribed to Inigo Jones. From "Country Houses of Kent."

And the boast is admirably supported with a profusion of illustrations. There are over two hundred beautiful photographic plates, and the accompanying letterpress informs us concisely of all that we wish to know of the history of the houses illustrated. Any notice of such a book must tend to degenerate into a list of names, but besides the well-known interest of Leeds Castle, of Knole and of Penshurst, it is well to be reminded of the warm dignity of the garden front at Lees Court or the brilliant fantasy which conceived of the exact translation of Palladio's Rotonda into terms of Portland stone and its setting upon the Kentish scene.

The author hopes that this may be the first of a "county home" series, and with this as an example we are anxious for the fulfilment of that hope. It is a delight to renew old and make new acquaintances upon such inexpensive and easily accessible terms.

BASIL BLECK

Holy Lands and Hill Stations

FIRST RUSSIA, THEN TIBET. By Robert Byron. London: Macmillan. Price 15s. net.

WITH the Russian half of this book the cultured millions who devour THE ARCHITECTURAL REVIEW from cover to cover are already familiar, but the Tibetan extension of Mr. Byron's Grand Tour will be new to them. They will read how, "undeterred by the exuberant presence of Lord Castlerosse," Mr. Byron bullied the Premier-Maker into sending him by air to India—a lift to his distant base of operations which he loyally repaid by "delivering the goods" to the *Daily Express en route*. "Reaching for an ivory telephone, Lord Beaverbrook gave the necessary instructions to his office" is an example of significant detail condensed into a single incisive adjective, worthy to rank with Octave Mirbeau's classical eight-word description of a *nouveau riche* banquet: "*des pêches en spirale et des cerises carrées*."

If ever a Council for the Preservation of Pre-Mutiny Hindustan is formed, Mr. Byron's book will certainly be put under heavy contribution for the first cautionary guide to those select climatic retreats in which architecture has been exclusively, not to say peculiarly, the British Raj's handiwork. Listen to this word-picture of a well-known hill-station:

Round another corner appeared Darjeeling. Imagine Margate, Filey and Bognor Regis wholly roofed in red corrugated iron; distorted into a phantasmagoria of chalets and châteaux, such as even they have yet to achieve; vomited into the tittups of an Italian hill-town; and

then lifted bodily on to a long spur, a promontory rising from a sea of depths that seem to pierce the very core of the world; overseen by the great white throne of God, a continent on end, trees, cliffs and shores of snow five miles high, as the eye travels up them to the blue vault above; and still preserving all the inevitable necessities of our national life: the exclusive clubs, the Anglican, Scottish and Roman Catholic churches, the Tudor hotel, and the seaside milliners; streets without motors, but municipally railed . . . such is the conflict of joy and horror at the first sight of Anglo-Himalaya.

The next stage of the journey was Kalimpong, "a place chiefly famous for the propagation of Himalayan arts and crafts which deluge Calcutta with nauseating 'fancy goods.' " Even when across the passes he found the rest-houses made homely with sets of Goss-ware souvenirs. By this happy thought of the wife of a former political officer in Sikkim, every Tibetan hamlet along the telegraph-line to Lhasa where one occurs has been ceramically "adopted" by an English resort beginning with the same letter, "whose municipal heraldry brought

poignant memories of happy romps at Dolgelly, or improving afternoons at Stratford-on-Avon."

Readers who have never beheld Bishop Heber's Ind, or lack an *entrée* into the permanent "Anglo-" cantonments at Clifton, Cheltenham and Leamington Spa—where the defences of reeking tube and iron shard are replaced by moral zarebas of brass and bamboo ("for mercy on Thy people, Lord!")—may be curious as to the mentality of those pukka sahibs whose nostalgia for our native land bodied itself forth amidst landscapes where "only (dusky) man is vile" in such early and intelligent anticipations of Peacehaven and the Great West Road. Mr. Byron introduces us to one of them, an R.A.M.C. doctor attached to the most lonely British Agency on earth, whom he met near Lake Dolchen, 14,700 ft. above sea-level, in a scene of almost lunar desolation:

"Personally, I like Tibet. The Indian troops at Gyantse are frightfully keen on hockey. I get all the games I want. It's a bit lonely sometimes. But as I say, I get all the games I want." And he shrugged his shoulders with a gesture of perfect satisfaction.

Small wonder that when a Himalayan boy, educated at an English school for natives, first saw the plain of India stretching away to infinity from Siliguri he exclaimed "what a football field!"

Fortunately Mr. Byron has the sort of eyes that can see more in a virgin country than its latent possibilities for winter sports, or such things as recommend themselves to "the uplift of an Astor"—for instance, that unique architectural effect of Tibetan buildings, produced by huge convergent perpendiculars, which "a craving for personal reconnaissance" of a kind not taught at Sandhurst sent him forth to seek:

Nowhere but in lands that have inherited the culture of the Celestial Empire is architecture infused with quite the same radiant activity. The secret of it lies partly in the use of colour on an unparalleled scale, but more fundamentally on a universal convention of the batter, which makes every wall of every building, no matter how small, slope inwards in a straight line from ground level. Whatever the origin of this convention—whether it be utilitarian, emotional, or merely the legacy of extinct tradition—its ability to produce harmony among buildings, and so reinforce the genius of the architectural group, is unsurpassed.

Mr. Byron has never written better, and that is saying a good deal. Let us hope he will soon fill in the gap between Russia and Greece—that Near East stretching from the Carpathians to Salonica, and the Iron Gates to the Serpent's Isle—which no traveller has yet made tangible, and he is so peculiarly fitted to describe.

P. MORTON SHAND



The Great Chorten of the Jong at Gyantse. "A severe building of ice-cake pink encircled at the top by a narrow white band, above which is a deeper band, as it were, of crimson plush, to emphasize its meeting with the sky. Such cornices are a convention of Tibetan sacred architecture, and their richness of texture, as much as their colour, was a puzzle to me until I came on a temple in the building. Groups of women were at work binding together bunches of some stout,

heather-like plant; then cutting off the roots so as to form a neat circular end, and dipping these ends in a clotted crimson dye. When dry, the bunches were placed one on top of the other, with the dyed ends outwards, to make the decoration of the cornice. The effect produced, when seen from below, is that of a rich velvet ribbon, which runs right round each temple, binding the convergent activity of its walls and wings into a coherent design." From "First Russia, then Tibet."

A Free Commentary

By JUNIUS

A BILL for the Mitigation of Wholesale Assassination and Maiming of the King's Leiges on the King's Highway is now upon the stocks. It is thought by some that the tale of deaths (roundly, 7,000; precisely, 6,925) and accidents (roundly, 200,000; precisely, 198,610) is inconveniently high.

* * *

It always seems to me (so far as subjective impressions have any statistical validity, which quite obviously they have not!) miraculous, or, more accurately, a fine tribute to the skill and improved good manners of the motorist of today and the mechanical perfection of his machine, that the numbers of dead and wounded are so small. For what you have in effect, as the indefatigable Mr. Herbert is always passionately pointing out, in the internal combustion engine mounted on wheels is a lethal weapon often put in control of people who are either physically or temperamentally totally unfitted to control it.

* * *

On what principle it is assumed in England, so far as private as distinguished from commercial vehicles are concerned, that because you can pay for a licence you are thereby proved to have sufficient physical skill and adaptability and sufficient sense of responsibility to drive safely, is one of those things that a fellow can't really be expected to understand.

* * *

There can be few of us who do not know at least one otherwise quite likeable young irresponsible whose offers to give us a lift we accept no more than once and with whom it is just a matter of time for him to be involved in some motoring accident. It is not skill that is lacking. On the contrary, a high degree of skill and extremely quick reactions tempt to the making of rash decisions, decisions rash because they leave no sufficient margin of safety. A moment's failure of nerve in another driver (or possibly an equally rash decision), a sudden slippery patch, a concealed obstacle—and the thing's done!

* * *

Perhaps the essential truth of this situation is that motoring is by so many looked upon as a form of sport rather than, or as well as, of transport. It began, indeed, as sport. The two functions are absolutely incompatible. Risk is of the essence of sport; security the first desideratum of transport. The road is, in fact, a road, not a track. The road, or the road system, is, moreover, essentially what it was when it offered reasonably safe opportunity to vehicles and pedestrians moving at rates not so enormously different.

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It is worth pausing here to note that motor-transport reasonably organized should be very definitely safer than horse-transport, as your motor doesn't suffer from brain-storms and pass beyond all control as the horse does occasionally. It is more than likely that the proportion of accidents to the number of vehicles was as great or greater in the horse-era. It is pace and weight—momentum—that gives the motor its killing and maiming power.

Queer that there should have been so obstinate a reluctance on the part of motorists—a reluctance which indeed shows signs of being modified by the pressure of the facts—to admit that speed had anything to do with the matter. This was held to be a legitimate deduction in logic from the unquestioned fact that a skilful driver can drive with greater safety at great speed than an unskilful or unreliable driver at a less speed in the same given circumstances. It is clearly nothing of the sort. Even if it were true, which it manifestly is not, that swift driving resulted in fewer, it would still be true that swift driving would result in worse, accidents. To be able to hold a contrary opinion is a discouraging proof of how magnificently we can deceive ourselves when even our minor personal interests are involved.

* * *

Nor, naturally, are the prejudices only on the side of the motorists. Pedestrian and cyclist still cling to a doctrine of their "right to the road" which has been blown sky high by the explosion of events. The rights of the three parties are in obvious conflict. Honest, fair-minded compromise can alone settle the matter. People still talk apropos this and other problems as if reform could be effected without abrogating certain hitherto rights. It cannot, and there'd be fewer die-hards if this simple principle were understood. And a good deal less inaction on the part of our governors.

* * *

One thing is certain: that reckless driving should be more consistently and more heavily punished. It is more important that an occasional over-severity be indulged in than that the reckless should be confirmed in their impression that they can get away with it. If a driver's licence is endorsed, then would it not be well that fixed to the driver's car should be some visible sign thereof to betray this fact to his fellows by way of penalty and of warning? The fear of such an *affiche* would, I think, discourage rash hogging.

* * *

And I certainly should like to see a kind of motor secret police composed of selected experienced drivers—a county organization would probably be best—whose duty it would be to report those breaches of the road rules which only don't result in accidents by good luck. The likely presence in any passing car of such a voluntary official (whose badge of authority would be concealed) would operate in favour of caution.

* * *

There are obvious objections to all such devices. But there is an obvious objection to killing citizens at the rate of 7,000 a year. And there seems to me an even more serious objection to maiming them. Of the 200,000 injured a very considerable proportion must be permanently disabled. And I should suppose that any intelligent man would prefer to be suddenly removed from this, at the moment, not too attractive world than have to go on watching it from a bath-chair.

* * *

Which reminds me that in this column I gave some startling conclusions about the lethal properties of gas bombs. Quite recently an Air Commodore and a Chemist have written to the press to explain that there is no really serious cause to worry. Gases are either too heavy or too light to be really dangerous. Well, exaggeration serves no good cause and Dr. Woche's more pessimistic survey must be suspect till further proof be forthcoming. But I visualize poison, explosive, incendiary and germ bombs in an air-fleet attack. That ought to be a little disquieting.

* * *

And it may surprise military-minded gentlemen to hear that there are many who would rather suffer this form of attack than inflict it. If they don't understand this they don't understand anything of the real drive behind the movement for international understanding.

THE GAS FIRE



THE ARCHITECTURAL REVIEW
DECORATION AND
CRAFTSMANSHIP
SUPPLEMENT

March 1934

1. A modern nursery in which a gas fire is set flush with the wall. The surround is of stainless metal, and the initials on the fireguard, of the same material, are those of the small occupant of the room. Other views are given on page 104. This photograph is the copyright of C. H. Pearson, Esq. *Designers of the fire* : The Davis Gas Stove Company.



2



3



4

HOW IT EVOLVES

2. The older type of gas fire in an amusing plywood setting. There is a vast difference between this and the radiant wall panels of today. *Designers of the fire:* The Davis Gas Stove Company. **3.** The simple solution of a common problem. A well ordered example in a surround of black glass and polished metal. *Designer:* Curtis Moffat. **4.** Stainless steel and curved radiants give this fire a workmanlike appearance. *Designers:* William Sugg and Company.

The Rise of the Gas Fire

By T. W. COGHLIN

CYNICS who deride the idea of progress should consider the history of gas fire design. Like our national history, it has fanciful beginnings; it passes through a stage of baronial grandeur; and it broadens out into intense respectability before it reaches the modern epoch.

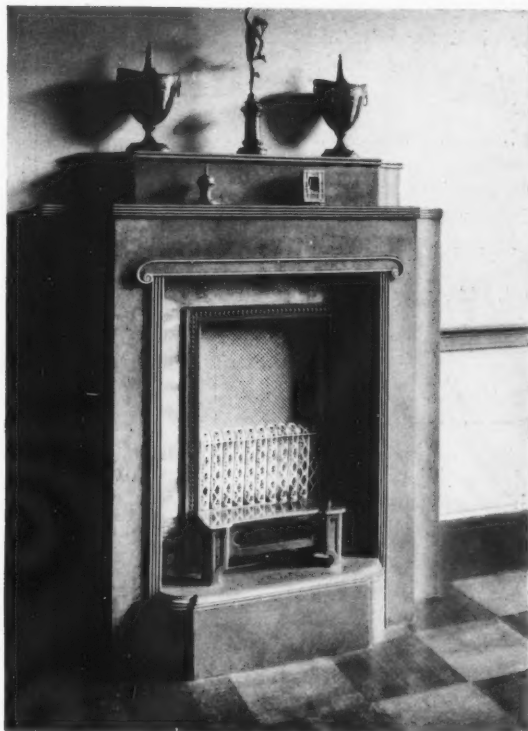
Visitors to South Kensington Museum in 1885 were surfeited with marvels. They had already seen the first motor-car; they were now to be treated to the first great display of gas fires. The catalogue shows that much lively fancy had been put into the design of these fires, which in the photographs look

extremely improbable. They were all made in cast-iron. One was in the shape of a gateway with noble columns, the upright bars of the gate forming the radiants of the fire. The design of another fire, bigger than the first, but not so handsome, was based on the current shape of tea-caddies, and decorated with more than Chinese ingenuity. Other fires struck a baroque but rustic note, and carried wreaths of cast-iron flowers on their brows.

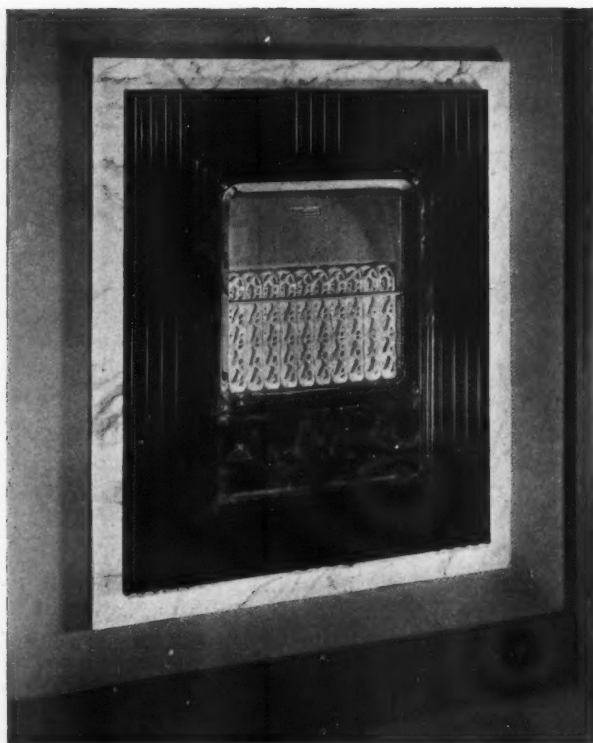
The obvious aim of the designers was to disguise the fact that they were making fires. Thus a visitor who had been mean enough not to buy a catalogue might

have said: "This is a very hot gateway," or "This is a very hot tea-caddy," but he would not have guessed, unaided, that he was really looking at a new and curious type of fire.

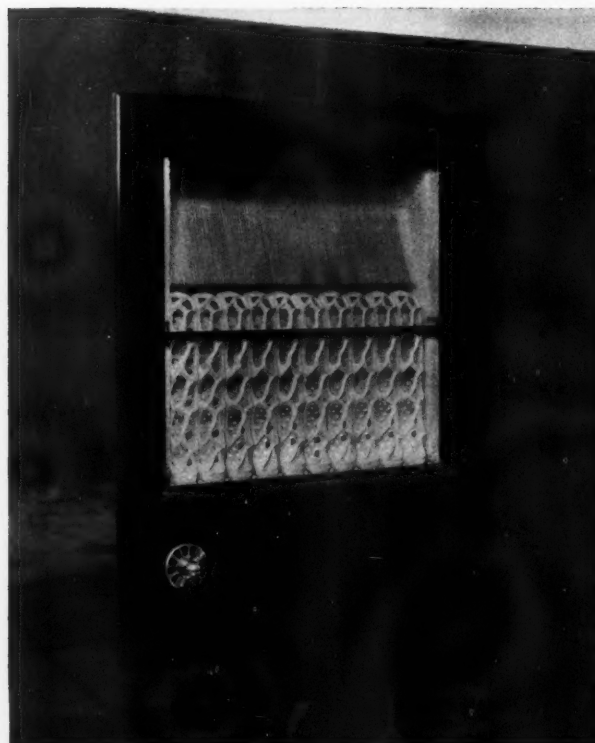
The reason for this protective mimicry was that the fires were intended to stand out boldly in the room. It was therefore a clever stroke to make them look like the ordinary ornaments so commonly found in the well-planned drawing-room. With the progress of invention, the cast-iron radiants were supplemented by tufts of asbestos, and the gas fire was connected with the existing open-fire chimney-piece behind a large elbowed pipe.



5. A gas fire in the garden room of No. 9 LANSDOWN CRESCENT, BATH. The surround is of wood, painted with a slightly uneven patina. The recess is lined with light Sienna marble. Architects: Adams, Thompson and Fry. 6. A new type of gas fire in which a radiant with a high thermal efficiency is used. Designers: Bratt Colbran and Company.



7. The latest example of the flush fitting gas-fire. The inner frame is chromium plated, and the outer frame coloured to give a marble or faience effect. The face is fluted polished black marble and the back second statutory. 8. Stainless steel is



used as the surround to this fire. The modern gas fire has escaped from the hearth and can be placed at whatever height on the wall is required. Copyright photograph by C. H. Pearson, Esq. Designers of the two fires: The Davis Gas Stove Company.

Yet in spite of all the art that was lavished on them, these fires looked like foundlings in an uncharitable world. They were never genuine successes, never wholly at their ease, though they stood

their ground with all the obstinacy of social climbers.

Radiation

The new century brought two momentous changes. Students of history will recall that single vertical columnar radiants were introduced in 1905, when the prison-bars of the Iron Age were dropped. Thereafter gas fire heating was concentrated on radiation instead of convection. In 1910, after a long and tedious courtship, gas fires were wedded to existing coal grates. With the invention of the injector ventilator and the adoption of the new type of flue, the modern gas fire began its history.

The designers of gas fires also began to make history, though sometimes they made it in the style of Harrison Ainsworth. What kind of gas fire would Queen Anne have chosen if gas had been laid on to the Palace? Interesting questions like this evoked the ingenuity of the designers, and Jacobean, Georgian and Adam gas fires were soon put on the market. The whole

tone was one of grandeur. Gas fire advertisements of those spacious days can often be detected by an illustration of a footman speaking in Cheltenham Bold and pointing with one hand at a lady and with the other at a baronial gas fire.

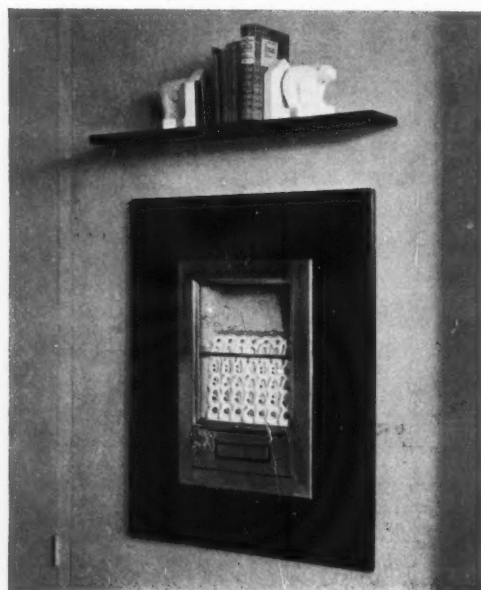
Heating and Ventilation

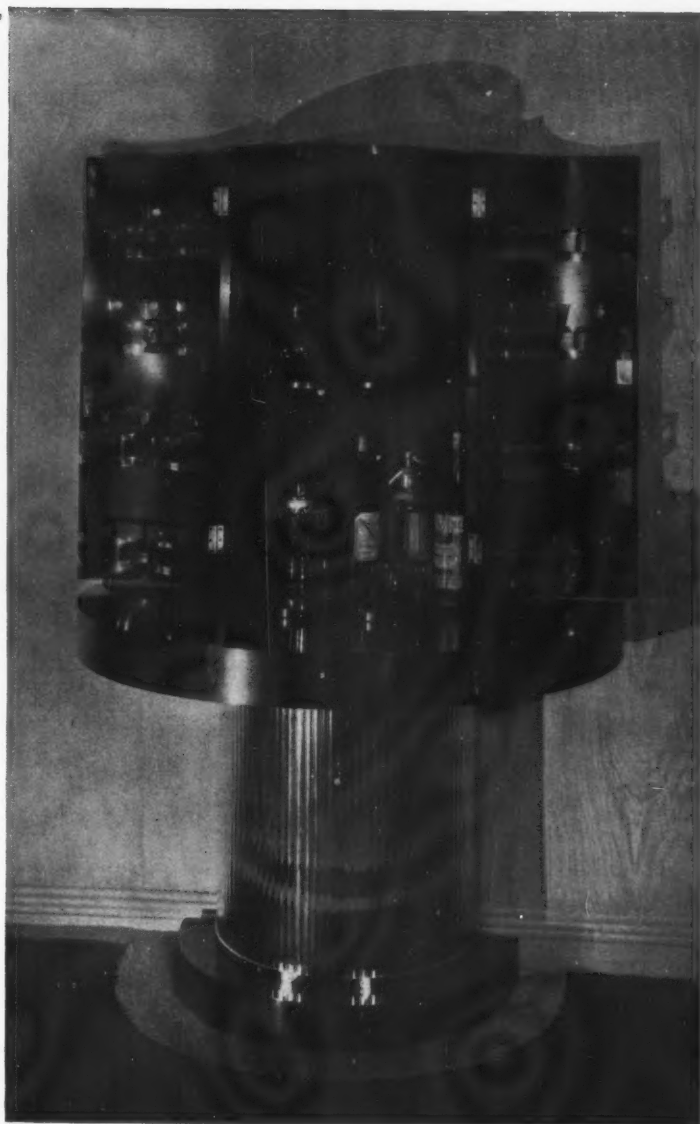
At the same time the heating efficiency of the gas fire was being keyed up and its ventilating properties (it changes the air of a room four times an hour) were becoming better known. Increasing demand led to the production of simple fires with the ordinary type of surround and hearth in tile, marble or armour-bright steel, and fitted with a kerb. In point of design these fires are by-blows of the old barred coal fire, which was liable to spill its incandescent ash. Yet the gas fire has little in common with the coal fire; it needs no kerb or hearth, and its flue is simpler and smaller than a coal fire flue.

As it was, the makers had no chance of acting on first principles, because for a long time the biggest demand was for gas fires that would replace existing coal fires at the least possible cost, elegance being a secondary consideration. In these circumstances the makers showed great cleverness in the production of

[Continued on page 109]

9. A gas fire in a wooden surround painted to match the scheme of room decoration. Designers: The Davis Gas Stove Company.





1



2

1 and 2. A cocktail cabinet measuring 4 ft. wide by 5 ft. 6 in. high, in ebonized mahogany, dull finish, with chromium mounts. The cabinet comprises a half-circle table or stand supporting the cocktail cabinet proper. Dimensions are so arranged that when the doors of the cabinet are open, their width is the same as that of the table below. Each door carries four glass galleries, while bottles and decanters are accommodated on shelves inside the cupboard. The projecting portion of the stand serves as a table for drinks when in use. *Designer and Craftsman:* Maurice Adams. 3. A cocktail cabinet in African cherry, with a copper base. *Designer:* W. Miesegaes. *Craftsmen:* Heal's. 4. A cupboard of bent plywood sealed on the edges with Australian walnut. *Designer:* E. Maxwell Fry. *Craftsmen:* Venesta.



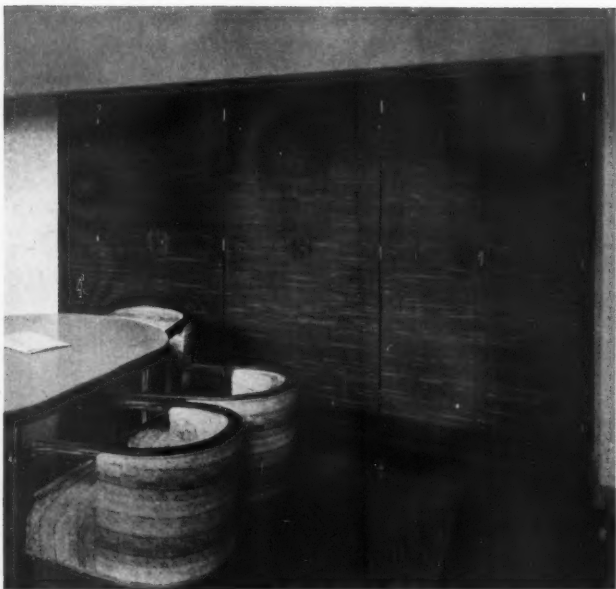
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5



6

5. A group of cupboards, including a sink, draining board, refrigerator and gas heater in a day nursery at "Green Ways," Green Lane, Purley, Surrey, the house of the designer. The material used is block board, veneered with Australian walnut, intersected with a pale blue framework. The draining board is covered with black rubber. The floor is laid with compressed cork. Designer: C. H. Pearson. Craftsmen: Venesta and R. D. Taylor.
6. Built-in filing cabinets veneered in lime-wood in the directors' conference room at the Cologne headquarters of the Stuttgart Union Insurance Company. Architects: Wach and Roskotten.
- 7 shows the nursery wardrobe, a detail of 5.
8. A wardrobe in a house at Lower Hall, Hammersmith, London.



7

BUILT-IN FURNITURE



9



10

The materials used are alder plywood and bent plywood.
Architect: E. Maxwell Fry. Craftsmen: Venesta.

9. The built-in window seat at a house at Lower Hall, Hammer-smith. The panels are of $\frac{5}{8}$ in. birch plywood, with rounded edges. The shelves are of birch. *Architect: E. Maxwell Fry. Craftsmen: Venesta.*

10. One of two folding beds in the guest room at the architect's house in Berlin, showing built-in lights over each bed, the centre portion between the two being used for shelves and sliding trays, with a pull out tablet forming a bedside table. The woodwork is Australian walnut and the interiors sycamore. *Architect: Erich Mendelsohn.*



11



12



13

11. The regional director's room, Broadcasting House, Birmingham, showing a built-in fitment on the left—hat and coat cupboard, cupboards with sliding doors and book-shelves, and a battery of drawers for technical installation next to the desk. The carcass is birch, stained a deep brown and waxed. All the doors are natural birch, highly polished, with chromium-plated handles. *Architect*: Serge Chermayeff. *Craftsmen*: Allied Guilds.

12. Part of the front office of the Imperial Typewriter Company in Kingsway, London. The long built-in cabinet in the background is in black walnut, the fronts of the cupboard doors being veneered with Japanese chestnut. The long bar handles are walnut. The arm-chairs are also in walnut, covered with blue and white herring-bone tapestry. The rug, designed by Marian Pepler, has a clay coloured ground with broken white lines and spikes in dull blue-green and pale ash-blue. The floor is laid with dark brown compressed cork tiling. *Designers and Craftsmen*: Gordon Russell.

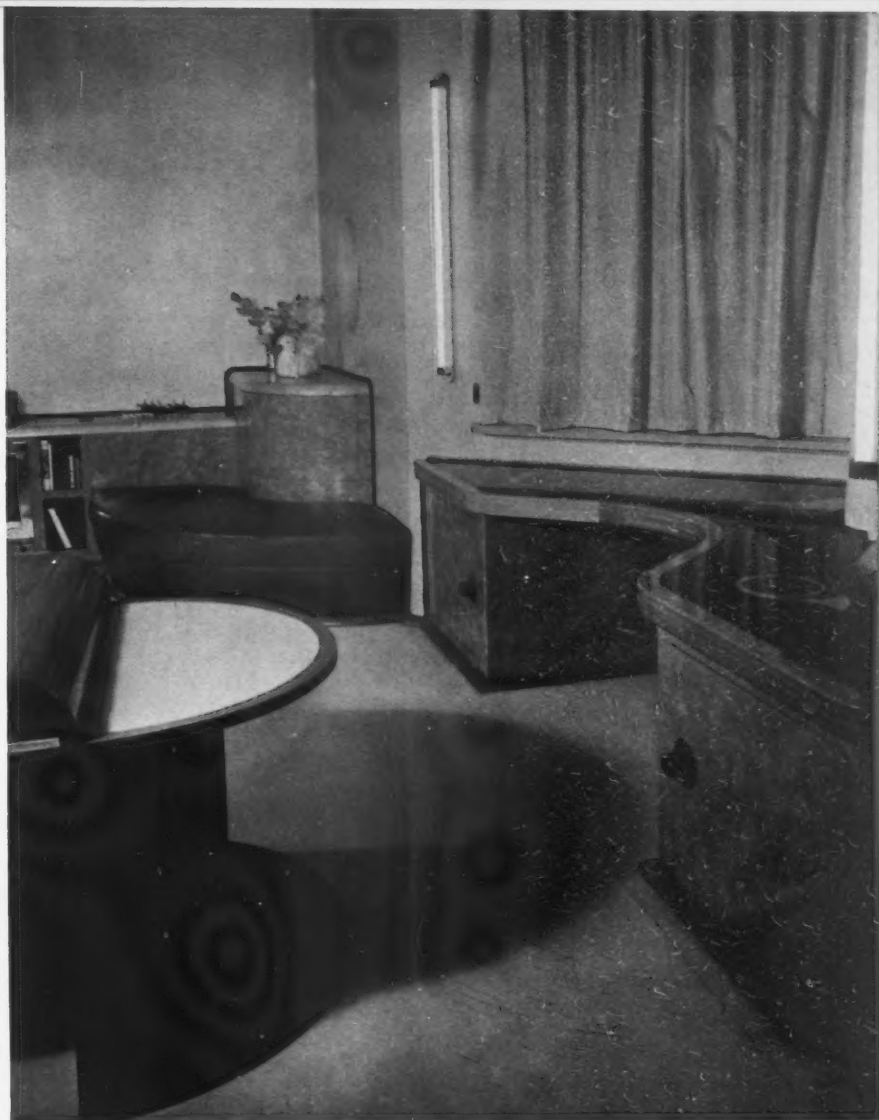
13. A lounge fireplace in a house at Hampstead, London. The fireplace surround is in Hopton wood and black marble. The fittings are laminated board with sycamore



14



15



16

and burr walnut. The mirror is peach tinted. This photograph is the copyright of G. Baseden Butt, Esq. *Architect*: Joseph Emberton. *Craftsmen*: D. Burkle and Son.

14. A desk fitment in American whitewood painted, in a small flat. This photograph is the copyright of Joan Woolcombe. *Designer*: Edward Halliday. *Craftsman*: William Knight, Junior.

15. The vestry of the Church of the Holy Ghost, Riederwald, Frankfurt-on-Main, Germany. These fitments, which are used to store vestments, church ornaments, cult objects, etc., are of polished birchwood rimmed with brass. *Architect*: Martin Weber.

16. The nursery of Mr. Ashley Havinden's house, designed by Rodney Thomas, the architect and decorator, and nephew of Sir Brumwell Thomas. Notice the two-tier dining table with one level for nurse and the other, rubber covered, for the child. The join of the built-in cupboards is marked by a line of red rope; the fitments themselves are mottled painted. Rodney Thomas accentuates the curves of most of his designs and has done so to some practical purpose in this nursery. This photograph is the copyright of John Havinden, Esq.



17

17. A built-in gramophone fitment to use up waste space in a window recess. It is made entirely of laminated boarding painted white on the outside and pillar box red on the inside. The hinged lid is covered with stainless steel. An ordinary portable gramophone was used. Note the record compartments and the useful cupboard underneath. This photograph is the copyright of Granville Conway, Esq. *Designer*: Christopher Nicholson. *Craftsmen*: D. Burkle and Son.

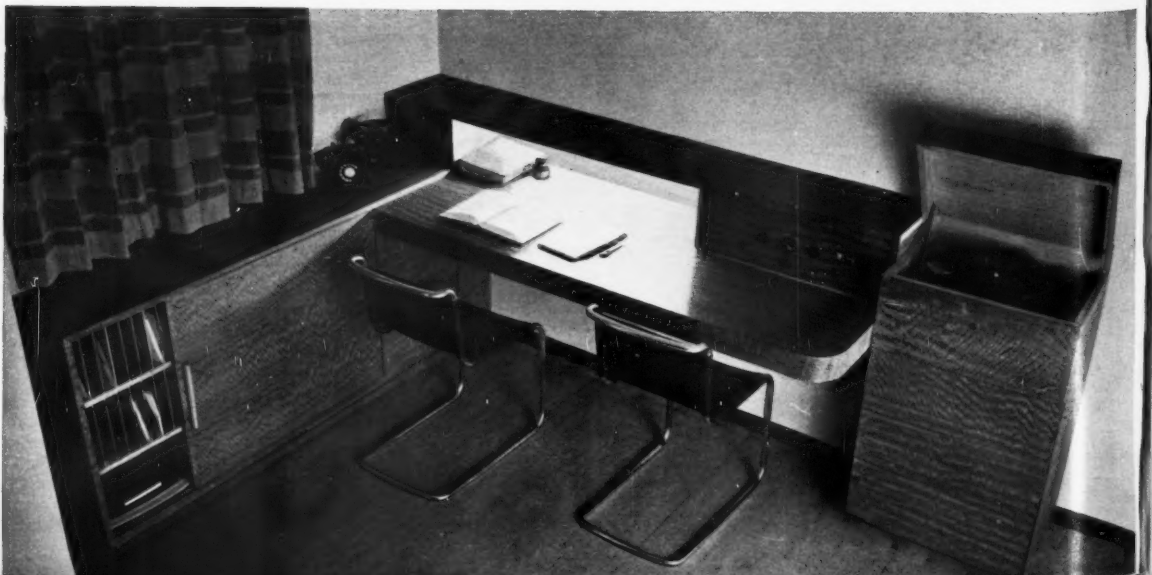
18. In the listening and gramophone room, Broadcasting House, Birmingham. The fitment contains the gramophone installation with a specially constructed cupboard on the right to house heavy transformers and other electrical installation. Drawers are provided in the shelf over the radiator for the storage of earphones,

papers, etc. The fitment is in Honduras mahogany, waxed. The steel supports are sprayed with synthetic resin. *Architect*: Serge Chermayeff. *Craftsmen*: Allied Guilds.

19. A composite study fitting in flashed sapele mahogany in a reconstructed service flat. It has a filing section with tambour front, the divisions being arranged in arithmetical progression from one to ten sub-divisions in two shelves, a cantilevered desk with tube lighting, fitted with drawers, a locked cupboard and wireless set, and a self-changing gramophone cabinet with record storage under. *Architect*: Wells Coates and Pleydell-Bouverie. *Craftsmen*: D. Burkle and Son (built-in fitment); E.M.G. Gramophone Company (wireless and self-changing gramophone); J. H. Hawes (steel chairs).



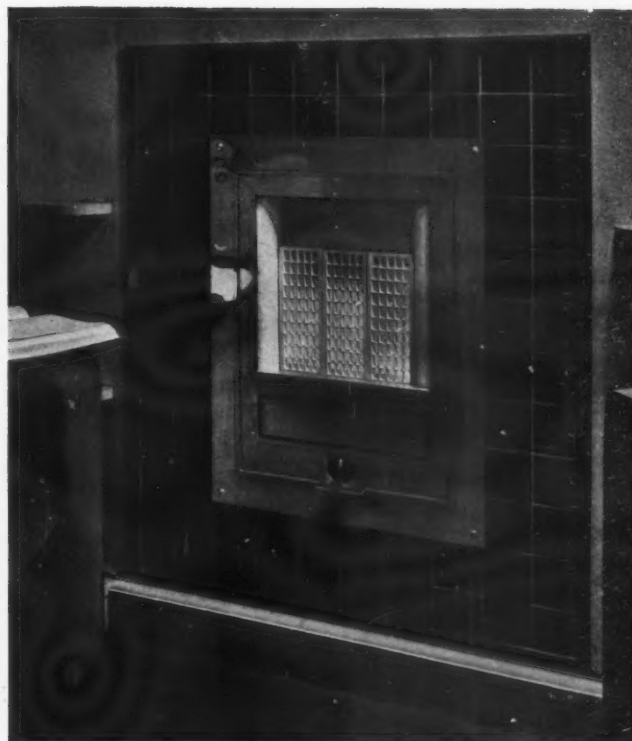
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19



10. An INSET TWO-UNIT gas fire in a surround of bronze lustrel. The panel surround is Ceda onyx.



11. A panel type of gas fire set in a tiled surround. Designers of the two fires: Bratt Colbran and Company.

substitute fires which, at the worst, were inoffensive and in general were seemly and decent.

In many cases a stock size of self-contained gas fire could be found with a frame which fitted the coal grate exactly; the ash-pan front was taken away; and no alteration of the existing surround was involved.

A tougher problem was the coal interior with a projecting and irremovable curved fret. In such cases the normal group of radiants, set in a fireclay frame, was fitted into the niche of the coal interior, and the fret was masked by an arrangement of trivet and dogs.

In other cases the only solution was the adoption of the highly efficient back-sloping fires which, when alight, look like glowing coals.

The credit for these designs lies with the makers. The architectural profession, while it used gas fires a great deal, had not really taken them to its heart. The answers to a questionnaire which was issued to architects a few years ago show an uncommon measure of unanimity.

One gentleman said: "Of course some architect ought to have designed a gas fire long ago, but I have not come across the man."

"It will be a splendid thing," said another, "if someone can design a gas

fire that has the character peculiar to itself. So far one has had to use a combination which is really, in my judgment, unsatisfactory, and certainly there is nothing on the market that at present fulfils the purpose."

A third summed up in these helpful words: "I have always felt that gas fires ought not to look in the least like coal fires."

The Panel Type

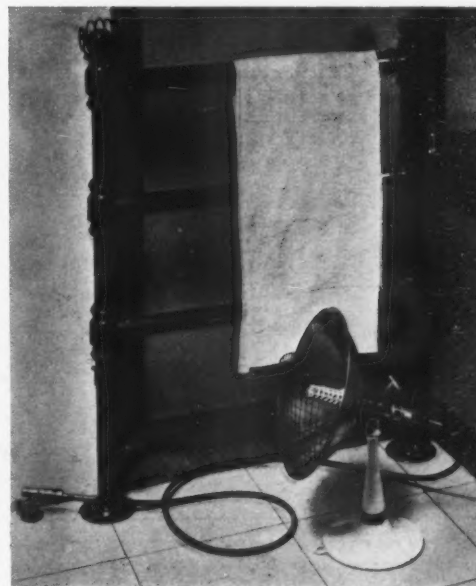
As if in answer to these men, the panel gas fire appeared in 1929; a fire fitting flush with the wall, and at some distance from the ground, "presenting," as Sir Laurence Weaver wrote, "a square of radiant heating surface in a manner which is at once attractive, logical and efficient."

In this development, the modern gas fire stands firmly on its own merits. It can look natural in any surroundings, because it is not wearing someone else's clothes and boots. No longer a foundling or an afterthought, it has found its rightful place in the scheme of things. It is the final justification of the policy of putting efficiency first.

Looking back in our superior

way and comparing the panel fire with its dreadful little ancestors of the 'eighties, we must not forget the cadet branch of the family—the portable fires and radiators which have made great strides of

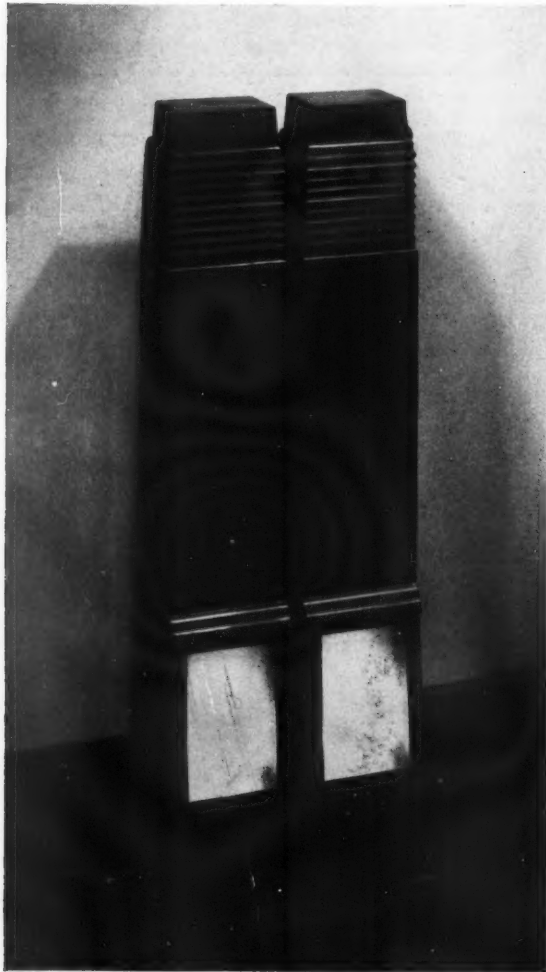
12. The CLINICAL GAS LAMP, a portable fire that can be "plugged in" to a gas point in bedroom or bathroom, emits a concentration of those infra-red rays that are beneficial to health. It is used in clinics for the treatment of rheumatism and allied complaints, and in the home for sun-baths. Designers: The Davis Gas Stove Company.



late. Panel fires are less than five years old, and the new portable fires are even younger. Some of these portables are designed as panels; others are backed by copper bowls. The youngest of the group is the clinical gas lamp, much used by the discriminating for private sun-baths. In the middle of this lamp is a conical clay radiant, impregnated with metallic salts. With a full gas flame this gives a fine red glow, directed by the copper bowl behind.

Radiators

Among gas radiators for halls and landings, the new column-unit which can be added to as desired is full of merit. The panel radiators that stand beneath windows and those that can be fixed on the wall are interesting too. None of these models appear in fancy dress. They are not designed as old oak chests or umbrella stands. They are efficient heat units, and they look it.



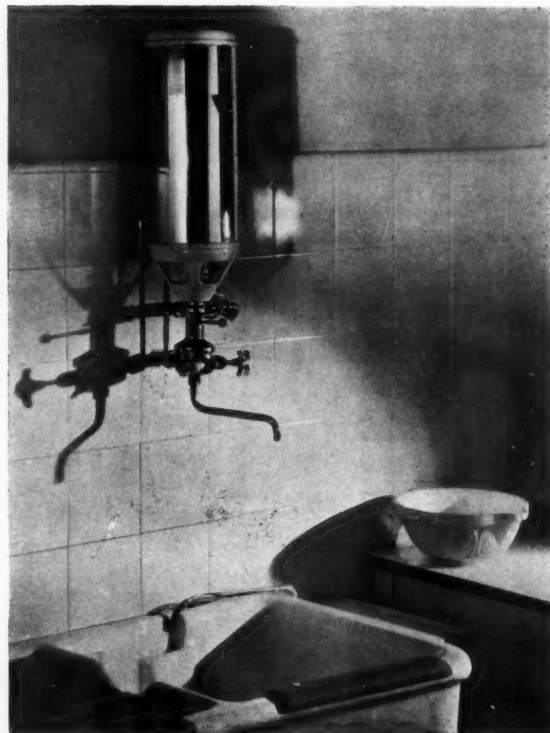
13. A COLUMNAR TYPE OF GAS RADIATOR which can be used in one, two or more units. Designers: Cannon Iron Foundries.

Most of them give heat by convection, and not by radiation; they warm the air about them. They are therefore little better than Tichborne claimants to the proud name of Radiator. The gas fire, on the other hand, is a genuine radiant heater, producing a large proportion of the shorter infra-red rays which warm the blood without scorching the skin. These short infra-red rays, whose value was first proved by the researches of Professor Sonne of Copenhagen, lie closely below the visible red rays of light. They pass through the skin

without being stopped by it or heating it, and it is not until they

reach the blood that they are halted and absorbed. They are the most natural form of heat for human beings, because they are like sun heat itself. Thus the gas fire's claim to healthy heating is loyally supported by Nature, who was in the business first.

Gas radiators are useful not only for halls and corridors, but for supplementing radiant warmth in large rooms. One of their advantages is that each unit can be independently used, so that heating can be general or localised at will; and some are automatically controlled to ensure rapid initial heating and to cut down gas consumption when a pre-determined temperature is reached, so that there is no danger of overheating. Easy to fix, cheap to run, simple and unobtrusive to look at, these radiators solve the problem of many cold corners.



14. A small GAS WATER HEATER over the sink in the kitchen ensures a supply of really hot water at any time for washing-up. Designers: Ascol Gas Water Heaters.

Throughout the tale of gas furniture design, the hand of the labour saver is found firmly linked with the spatulate fingers of the engineer. Simplicity and efficiency are the results. Thirty years ago a Miltonic angel, viewing a gas water heater, might have cried with some justice: "Whence and what art thou, execrable shape?" But he could not say it today. Regard the multi-point water heater, white-enamelled and chromium-tapped, that is connected to the cold water supply and fixed conveniently on the wall. It needs no cleaning; it does not need even the striking of a match. Whenever a hot tap is turned, no matter at what part of the house, the tiny by-pass lights the powerful burners, and scorching hot water is instantly delivered, without limit. The thermal storage water heater, working on an older principle, cuts down its flame automatically when the water in its gleaming cylinder reaches the temperature desired.

The chaste lines and fine finish of these giants has been communicated to the little one-point heaters for sink and basin, some of which work on the storage principle, and others on the instantaneous. With the new cooker and the gas refrigerator, they are worthy units in the patterns of the kitchen-planner.

ANTHOLOGY

French Sculpture

A portrait bust should reproduce the character of the soul, not the transient passion of the moment. In France we have only the bust of the man who feels himself the cynosure of all eyes; or, worse still, the bust of a prince being dignified, or seeking to assume an air of simplicity. The French are unable to envisage valour otherwise than in the lineaments of a drum-major fuming with rage, and cannot conceive of a bust which does not bear the imprint of that consciousness they consider a great man must necessarily have of his own importance (cf., the French bust of Michelangelo at the Louvre).

There are in any case two perfectly different avocations: that of the sculptor and that of the prince. To pose as majesty without making oneself ridiculous is a ticklish business in these days. You, the Prince, make certain gestures; you raise your head in order to impress upon me, mayor of some small town, that you are a prince. You would not take the trouble to strike these attitudes, or make these gestures, if you were alone. Thus it is only natural that one should ask oneself: "Is this comedian a success in his rôle? Do I really find him majestic?" That single question destroys all trace of the sentiment it is desired to inspire.

When we seek to represent the energetic acts of the great men of the day we are usually reduced to copying some affectation—vide the rhetorical statue of Casimir Périer at Père-Lachaise. In order to address his colleagues from the tribune of the Chamber of Deputies, the self-conscious hero has turned up the collar of his cloak as though he were apprehensive of a downpour of rain. Unlike Casimir Périer, Marcus Aurelius, calm and simple, extends his hand to speak to his troops. One divines his character, and almost the very words he is uttering. The Roman general is far from any idea of appearing majestic, and does not consider it necessary to play the charlatan to command respect. "But," a French artist once said to me in triumph, "Marcus Aurelius's legs disappear into his horse's flanks!" I answered: "I have seen a letter in Voltaire's own hand with three spelling mistakes."

If only Laocoon and the Apollo of the Belvedere had not been discovered till about the year 1700, we should have been spared the Louis XIV of the Porte-Saint-Martin, naked, peruked, and brandishing Hercules' club; and the equestrian statue of the same monarch in the Place des Victoires, bare-legged and likewise bewigged. The latter, at least, is cleverer than the Henri IV of the Pont-Neuf: a conscript trooper apprehensive of being thrown by his mount. Louis XIV of the Place des Victoires is simply Monsieur Franconi making his capering steed perform its usual tricks before a crowded circus. The Roi Soleil in the Place Bellecour at Lyons, the masterpiece of Lemot, is a groom with a very pretty seat on horseback. Perhaps some Minister of the Interior posed for the sculptor. It is an admirable likeness; but it is very tame, intellectually speaking, for it embodies all that is furthest removed from the tranquil majesty of the Marcus Aurelius on the Capitol. It is indeed the Louis XIV of Voltaire: chivalry has passed that way. The effigy of the same king in the Peyrou at Montpellier is incredibly ridiculous.

If provincials could admire anything in a statue beyond the money it cost, they would, in all probability, show a marked preference for Roman over Greek statuary. The former has always something rather wooden and official about it, and where it allows itself to be natural generally seems afraid of being deficient in nobility. But, after all, how could the provincials who prefer the Louis XIV of the Place Bellecour to the Marcus Aurelius of the Capitol be expected to appreciate Greek sculpture, seeing that there is a much wider chasm between French art and Roman art than between Roman and Greek? Rather material spirits, who are only

moved by the joy of making money, or the fear of losing it, will prefer the statue of Louis XIV at the gallop in the Place des Victoires. Although I should not like to pass my life with these sorts of people, I am quite ready to admit that they are perfectly right. Their courage in praising the things which give them pleasure is the basis of all good taste.

Whatever may be said to the contrary, the French (more especially of the northern provinces) have no sort of feeling, or appreciation, for the arts. They love what is petty, and detest any manifestation of energy. If you disbelieve me go and see the caryatides of the Place de la Cathédrale at Nantes. The eight columns of the theatre in the same town—a deplorable building in the typical bad taste of the Siècle de Louis XV, the triumph of which was to turn pillars into posts—are crowned by eight pitiable statues representing the Muses. Which has had the honour of being overlooked? In the vestibule of the Hôtel de Ville at Lyons is a giant with a brow of thunder, leaning against a lion and an oar, which symbolizes the Rhône. At its side reposes an enormous salmon. This is quite perfect; nothing better could be desired. Opposite stands the female of the species, representing the Saône; likewise propped against a lion. It needs an accomplished and daring sculptor to produce statues on a colossal scale. In default of genius the results are apt to resemble miniature ivory figures seen through a magnifying glass. At Saint-Malo a ridiculous memorial of Duguay-Trouin, with breeches blown out by the gale, makes this gallant sailor look like one of those little lead statuettes of conventionalized shepherds curés are fond of planting in their gardens. In the middle of the Place Saint-André at Grenoble rises an immense bronze statue of a melodramatic actor kissing a cross with puerile emphasis. Who could guess that this stilted figure usurps the honoured name of one of the most simple and natural men; of Bayard who never commanded in person, but whose fame has survived that of all the generals of his century? In the magnificent Salle des Pas Perdus of the Palais de Justice at Rouen a huge Pierre Corneille, represented as a swashbuckler from the Ambigu-Comique, raves in fustian fury—though it is only fair to add that the worst ranters of that theatre are models of naturalness and grace in comparison. The Government ought to have this typically French statue placed in the entrance of the Museum, with the Joan of Arc from the square which bears her name to keep it company. Everyone who knows that vapid effigy of the Maid of France must impatiently reject the absurdity of employing Greek art to represent such an essentially Christian character.

The draperies of the figures on the door of Bourges Cathedral that faces the Archbishop's Palace are worthy of Roman craftsmen. For some reason or other we have always handled draperies well in France. This skill may be seen at its zenith in the Renaissance tombs of François II, the last Duke of Brittany, and his wife, Marguerite de Foix, by Michael Colomb (circa 1507), in the Cathedral of Saint-Pierre at Nantes; and in the seventy little marble monks, now in the Museum of Dijon, which formerly surrounded the sepulchre of the Grand-Dukes of Burgundy in the Chartreuse of that city. The contrast of the white marble of Colomb's two figures with the bed of black marble on which they repose, though severe in effect, yet symbolizes with touching simplicity the Christian conception of life as being so often but a brief stage on the road to hell. The naïve grace, and the extremely individual expressions with their noticeable spice of a very French mockery—the eyes turned upwards and the lower eyelids made slightly convex, as with the Chinese—are utterly unlike the coldness and uniformity of Canova's one unvarying model. The smaller figures of the Apostles, Charlemagne, and St. Louis, which people this mausoleum, are admirable in truth and pose. A single phrase will describe them: they are the very opposite of the statues of the present age, and of that stiltedness which has hitherto been the outstanding characteristic of nineteenth-century art.

HENRI BEYLE (STENDHAL)

MÉMOIRES D'UN TOURISTE (1837)

MARGINALIA

The Centenary of
William Morris

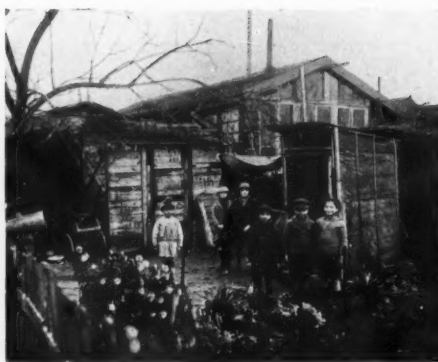
William Morris was born at Elm House, Walthamstow, on March 24,

1834. Plate iv of this issue is a reproduction of part of his famous *Bird Hanging* designed for the long drawing-room at Kelmscott House. This, like the tables and chairs Morris and Maddox

Brown made for themselves in Red Lion Square—which Rossetti described as "looking like incubi and succubi"—are included in the Centenary Exhibition of Morris's work.



1



2



3

"VERS UN ARCHITECTURE." THREE RECENT INDIVIDUALISTIC SOLUTIONS OF THE HOUSING PROBLEM IN FRANCE.

Left to Right: 1. Chalet Mon Rêre, the residence of M. Petit-Rentier. A moderne-style "bicoque coquette" in the outskirts of a large French provincial town (a lifetime's savings well and truly invested in real property).

2. Hôtel Particulier of the Marquis Jemenfous-de-l'Etat. A "pavillon rustique" in a partially developed sector of the old

Paris "fortifs" (no water, drainage, electric light, or telephone, but "de l'air, du soleil, et de la clarté," and immunity from rent, rates, and school attendance for one's children).

3. Villa Dolmen, Madame Sans-Sou's cromlech-type bungalow in Brittany, with Corbusier roof-garden ("de la Verduce avec l'horizon illimité à votre porte," and ocean-water adjacent.

It is too often forgotten that many of the principles of craftsmanship which Morris laid down were wholly modern, if not, indeed, puristically "functional." Thus, in dealing with the use of the patterned webs employed in machine weaving, he wrote: "The geometric structure should be boldly insisted on, and the meaningless stripes, spots and other tormentings of the simple twill, which are so common, carefully avoided." And of wallpaper he notes: "I think the real way is to accept its mechanical nature frankly, to avoid falling into the trap of trying to make your paper look as if it were printed by hand."

FROM THE SLUM FRONT

Super-Ventilation

"Strong opposition to Rugby Borough Council's proposal to demolish 11 houses in Jeffries' Court and Wringrose Court will be offered by the landlords concerned at the Ministry of Health's inquiry. Mr. J. R. Babbedge, the owner of four cottages in Jeffries' Court, said, 'There is an abundance of air and light in the Court, and the houses are in very good repair. I will put in gratings to give even more air if the Council will spare them.'"
—*Leicester Daily Mercury*.

When is a Slum not a Slum?—When it's in Fulham

"Dissatisfaction was felt when the L.C.C. issued a report that 642 houses in Fulham were insanitary and unfit for habitation. The disclosure took the Fulham Borough Council by surprise. Commenting upon representations that have been made to them, the Public Health Committee stated that although the clearance of slums is necessary in cases where they exist, the main necessities of Fulham are not slum clearance, but the remedying of nuisances, housing defects, dilapidations, verminous conditions, overcrowding and congestion in working-class houses. That there are 642 insanitary houses in Fulham does not mean that the houses are all in need of demolition, but that they may possibly

require consideration in connection with the framing of clearance schemes within the next ten years . . . We shall not put before the Council any recommendation we don't consider practical."—*West London Observer*.

Realism at Barrow-in-Furness

"The housing shortage, acute before the war, still more acute since then, is well on the way to solving itself at last, and there are signs that in a very short time we shall be back to normal. All over the country private enterprise is asserting itself, and houses have sprung up like mushrooms. They may not be exactly of the type most urgently needed but they are what economic circumstances dictate . . . Barrow, by the way, was never a slum town. It is

modern, and it is not developing as regards population like other centres."
—*Barrow News*.

Fastidious Middlesbrough

Middlesbrough Corporation has vetoed the scheme submitted by the Middlesbrough and District Building Trades Federation to build 1,080 "nice small" working-class houses—with a density of only 23 to the acre—on land belonging to the Owners of the Middlesbrough Estate. According to *The Northern Echo*, "Sir Alfred Pease, Chairman and Managing Director of the Company, expressed surprise. He thought there should be a little more give and take." (Give of land and take of rent?)

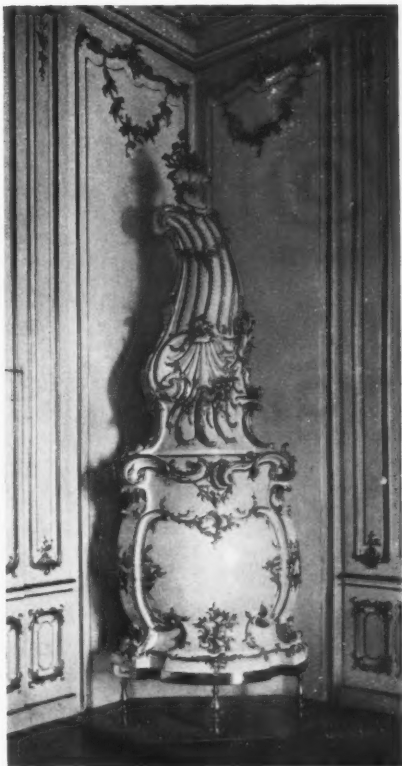
From (possibly) Bad to (certainly) Worse
"At the last meeting of Depwade



"THE ORDERED, SELFLESS MULTITUDE." Two of the twenty-five swinging files of infantry from Karl Knappe's intaglio panel, "The Marching Army," on the stepped blank wall of Cannstadt travertine that faces the crypt of the Munich War Memorial. A hundred steel helmets, rifle butts and barrels, packs, water-bottles and entrenching tools, and two hundred high-boots, cloth knees and arms in rhythmical movement are conventionalized into an evocation of the "Massenmensch" monotony and infinity of a nation in arms by means of deep, rude hollows and linear incisions. The specifically human characteristics of the host—faces and hands—are lost, as always in a crowd, in the black death's-head cavities of this huge block of Treuchtlinger marble.



ARISTOCRATIC DECORATIVE FANTASY. Vienna, Early Eighteenth Century. Two elegant white-and-gold painted heating-stoves of the Maria Theresa period in the Palace of Schonbrunn. (The grate opening of the upper of these two stoves was originally at the back as in the lower one—a not very practical subservience to appearance in an age for which “labour-saving” had no meaning. The brass grate-door of the former is a later addition which certainly spoils the unity of the design.)



R.D.C. it was reported that the almshouses at Alburgh and Earsham had been scheduled for demolition. Somehow or other the impression conveyed by the average almshouse has been of a pleasant little sanctuary, kept spick and span by the deserving old people who inhabit it, which is usually in a good state of structural repair thanks to the pious generosity of some bygone village benefactor. Depwade, like some other authorities, hopes to obtain sanction to build small bungalows to house the displaced inhabitants. But even then there will arise the difficulty of rent unless it can be contrived to transfer what remains of the original endowment.”—*Eastern Daily News*.

ARTFUL CRAFTS

Let all you wear be woven by the hands
Of spinster students from a school of
ART;

Who then can say of craftsmanship:
“The sands

Are running out”? if you will play the
part

Lovers of rural customs have allotted
To those who are by industry besotted.

Buy you a coloured shirt and let the neck
Expose the Adam’s apple to the breeze,
Then with a hairy woven suit bedeck
Your carcass in the hue of Stilton cheese;
Mourn at the nails and clean your teeth
with sand;

Keep on your shoes the kisses of the
LAND.

Eat you from honest chunks of wood
unplaned;

For every crude and clumsy thing that’s
made

Let your enthusiasm be unfeigned,
Remember craftsmen have a scorn for
trade

But know when they have got a paying
line,

Although they’re innocent of all design.

CHORUS

Hurrah! for the hermit craftsman,
Who works with his hands and heart,
He’s an ardent decorative muralist,
And a practising truly ruralist,
With the ladies he’s rather a pluralist,
THIS COLOURFUL MAN OF ART,
Dear art!

The craftfullest sort of art!

JOHN GLOAG.

THE NEWEST BUILDING MATERIAL

“At the meeting of the Poplar Council last night, the General Purposes Committee reported that they had asked for two elevations of the proposed new Municipal Offices on the Bow Road site to be worked out, one with stone facings, and one entirely of flowing brickwork.”—*East London Advertiser*.

A M.O.H. VINDICATES THE SANITATION OF MR. BELLOC’S GOLDEN AGE

“A Ministry of Health inquiry was held at Blyth on January 30 into the application of the Corporation for confirmation

of demolition orders in respect of 55 houses, many of which were built about 130 years ago. Referring to their sanitary arrangements, the Medical Officer said they would not be tolerated in any decent locality. It would be a libel on the Middle Ages to say that they belonged to that period. They belonged to no age at all.”—*Yorkshire Post*.

A MODERNE ARCHITECT IN ALL BUT NAME

“Mr. W. A. Rathbone, with office and works in Clyde Street, offers a complete and satisfactory service in every phase of building and repairs. For over thirty years he has been known for his careful planning of the finer details of modern building—all work is performed accord-



PLEBEIAN DECORATIVE FANTASY. Nottingham, Early Twentieth Century. The clever imitation of “reconstructed glucose” with Dutch tile in this cosy and distinctive little porch proves that barley sugar is now enjoying a minor boom. But not at the expense of tradition, happily: for in all other respects the speculative cillarette mixture is Tudor-rheal “as before.”

ing to the rules of the better building codes, and with modern ideas. His equipment for large undertakings is modern, his business dealings courteous to a degree. Both Mr. Rathbone and his staff have made a study of modern construction as well as the prevailing styles of architecture.”

The Annual Business Review of the
“*Boottle Times*.”

ST. WINIFRID’S, OR THE OLDE WORLDE OF SCHOOLS

“Miss Cavendish’s study was a beautiful and unusual room. It was built in accordance with an old-world design, and in shape resembled an ancient chapter-house. The richly carved chimney-piece, the dark panelling of the walls, and the straight-backed oak chairs helped to carry out the prevailing

note of mediaevalism, which was further enhanced by a large, stained-glass window, filled with figures of saints, that faced the doorway. To enter was like going into the peace and serenity of some old cathedral, and, notwithstanding her defiant frame of mind, a feeling of something akin to reverence crept over Honor as she crossed the threshold. Her impressionable Celtic temperament could not fail to be influenced by outward surroundings: *She had a great love of the beautiful, and this satisfied her aesthetic tastes.* The head mistress was standing beside the hearth which, though devoid of fire at this season of the year, was piled up with newly cut logs."

Extract from "The New Girl at St. Chad's," by Angela Brazil.

FREE LECTURES ON FURNITURE

The London County Council announce a series of lectures on Furniture and Allied Subjects to be held at the Geffrye Museum, Kingsland Road, Shoreditch, E.2, on Thursdays throughout the present month. The lectures will be illustrated by lantern slides and are as follows:—

March 1.—VENEERS AND THEIR PRODUCTION. Mr. WALTER C. POTTER.

March 8.—PLYWOOD: ITS INFLUENCE ON DESIGN AND CONSTRUCTION. Mr. PERCY A. WELLS.

March 15.—THE BACKGROUND FOR MODERN FURNITURE. Mr. HENRY G. DOWLING, F.R.S.A., President of the Incorporated Institute of British Decorators.

March 22.—STEPS IN FURNITURE DEVELOPMENT. Mr. CHARLES A. HINDLEY.

March 29.—FURNISHING THE MODERN HOUSE. Mr. JOHN GLOAG.

No tickets are required and handbills may be obtained at the Museum, which will be open until 7 p.m. on the evenings when the lectures are delivered.

AN APPEAL

Holy Trinity Church, Long Melford, Suffolk, is in serious danger according



HOLY TRINITY CHURCH, LONG MELFORD, showing the eighteen clerestory windows on the north side urgently in need of restoration.

to a surveyor's report submitted by Messrs. Cubitt and Gotts, Ltd. This firm has just completed the restoration of 18 clerestory windows on the south side, and now similar and even worse defects have been discovered to the remaining 18 clerestory windows on the north side.

It is understood that the work will cost not less than £500, and it is imperative for it to be undertaken without delay, so that it may be completed before entering on the rigours of another winter.

The surveyor's report is by Mr. H. Munro Cautley, A.R.I.B.A., who states that the stonework has been split in practically every case, and that the windows 1, 2, 3, 4, 5 and 17 (counting from the west) are in a bulged and dangerous condition and in some cases the heads of the tracery are cracked. Another important matter is the condition of the drip stone throughout, and the parapet at the west end. This drip stone is unjointed everywhere,

and is loose, and the parapet bulged at the west end; and not only is water being freely admitted to the wall, but there are green growths everywhere showing the condition of the joint. This is a matter of the utmost urgency, and the work should be put in hand without delay, or there may be serious consequences. The pinnacle and coping at the east end of the clerestory are also quite loose, and these should be reset and pointed.

The church is a striking example of Perpendicular architecture, begun about 1451 and completed about 1496, the chancel being structurally included in the nave. It was apparently largely built by John Clopton and his wife Alice D'Arey, whose arms appear on the east wall.

John Clopton and many of his friends were arrested by the Yorkists in the War of the Roses, and all were beheaded except John Clopton himself. He and many other personages of the time are depicted in the east and west windows, which have no equal in England.

Among the many monuments is one of Admiral Sir Hyde Parker, who was Nelson's Commander-in-Chief when he enacted the immortal blind eye episode.

Another family to figure prominently in the building was that of the Martyns of Melford Place, and the Jesus Chapel is also known as the Martyn Chapel. An inscription to one of the windows reads "Pray for ye sowl of Law Martyn and Marion hys wyf and for Rychard Martyn and Elizabeth and Jhone hys wyvis and frendis thyat thys Chauncel repared Ao d' mi MCCCCLXXIX" (1479).

Subscriptions towards the restoration of Long Melford Church will be gratefully received by Rev. Gordon Ince, The Rectory, Long Melford, Suffolk.



CONSTRUCTIVIST (OR IS IT SURREALISTE?) SCULPTURE INVADES THE CATHEDRALS. An Agnus Dei for the Hedwigsdom in Berlin, in white and stained ivory, designed by Professor Ludwig Gies. (From "Ausstattungskunst im Gottes Hause," by P. Gregor Hezges; Bauwelt Verlag, Berlin.)



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Large-Scale Heating by Gas

By BRIAN HILL

IN the last annual report of the Corporation of Leeds Gas Committee mention is made of the fact that during the past year there have been 21 installations of gas-fired boilers for central heating in that city, and over 21 million cu. ft. of gas were supplied for this purpose as against just over 3 million cu. ft. the previous year.

This is an indication of the rapid growth in this country not only of central heating as a means of warming large buildings, but of the popularity of gas as a fuel for large-scale heating.

The case for gas-fired plant can be briefly stated as follows:—

(1) *Small Space Occupied by Plant.* The space occupied by central heating plant is in most cases an important factor—in some the decisive factor. In metropolitan areas space is both costly and difficult to obtain. Gas-fired boilers occupy less room than plant fired by any other form of fuel, nor do they require storage space for fuel, as do systems requiring solid fuel or oil.

(2) *Low Labour and Supervision Costs.* No labour is needed to run gas-fired plant if it is left continuously in action; and if it is shut down at night, its use only

involves the turning on and off of a tap. As regards supervision, it may be necessary occasionally to alter the temperature of the circulating water in accordance with changes of temperature. The simple turning of a lever on a graduated dial or the adjustment of a valve produces this result. Alternatively, an adjustable automatic air-temperature control can be fixed in one of the rooms heated. This form of control can be regulated to maintain any desired temperature.

(3) *Clock-work Control.* Clock-work control can be used to bring the central heating plant into action automatically at any predetermined time, so that the desired fixed temperature may be reached in the building by the time it is required.

(4) *Low Maintenance Costs.* The simplicity of the construction of gas-fired boilers cuts down the renewal of parts to a minimum. The occasional overhaul of the plant can usually be carried out by the local gas undertaking at a small cost.

(5) *Cleanliness.* The cleanliness of gas-fired plant allows it to be accommodated in positions which would be impossible with plant fired by other means. There is none of the nuisance

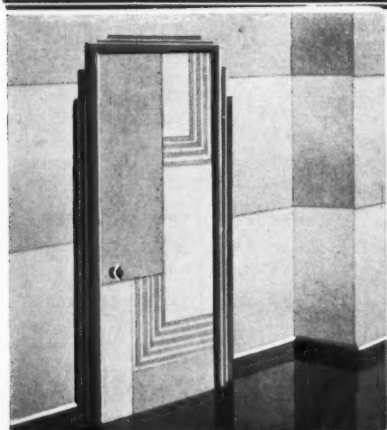
inseparable from the periodical delivery of solid or liquid fuel, and the removal of dust and ashes.

(6) *Absolute Reliability: Steady Price.* The supply of gas is unfailing. Heat is always available by the turning of a tap. And the price is subject to no violent fluctuations. In many districts, too, special discounts are given when gas is used for central heating.

(7) *Low First Costs.* The combined capital and installation costs of gas-fired boilers compare favourably with those of the plant required by other systems. The long life of the plant makes depreciation charges very small.

Some Recent Installations

A gas-fired central heating plant has been installed in the newly built head offices of the Municipal Bank in Broad Street, Birmingham. The whole of the heating required is provided by two 3½ B.H. Bonecourt boilers, each with a capacity of 500,000 B.Th.U.s. per hour. The boilers are controlled by thermostats actuated by the heat of the water in the boilers themselves; when this temperature rises to a predetermined point, the main gas supply is automatically cut off,



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leaving a by-pass flame burning at each of the jets. Each of the boilers is provided with a separate flue, extending from the basement to the top of the building where it discharges into the open air. Dampers are provided to regulate the draught.

All the offices, rooms and corridors in the building are heated in the usual way by means of hot water pipes (some of which are embedded in the plaster of the walls) and radiators, which are supplied by this plant. Hot water is also circulated from the boilers by means of pumps to the Plenum air heating plant, which is next door to the boiler house. In this plant the air is washed and warmed before being delivered by fans to the main banking hall. Other fans extract the used air from the hall and deliver it to the outer air.

A small boiler heats the water in the calorifier which supplies all the lavatory basins in the building.

* * *

New Law Courts, constructed to the designs of Mr. Chester Button, A.R.I.B.A., have recently been built at Smethwick. A gas-fired boiler, automatically controlled, has been installed to heat the building.

The system is divided into three separate circuits, one of which supplies the administration block (entrance hall, offices, corridors, cloakrooms, etc.); the second supplies the main court, magistrates' rooms and waiting rooms; and the third the minor court and adjacent

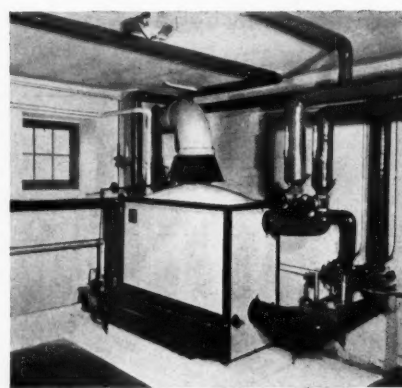
offices. Each of these circuits is controlled by a room thermostat, operating on a low voltage relay, which brings into action a motorized valve on the return water pipe.

The boiler is fitted with a temperature thermostat on the water outlet, which operates on a snap-action gas valve, and in addition the same valve is controlled by a motor which cuts off the gas when all three of the valves on the water circuits are shut off at the same time. The room thermostat in the administration block has a clock control which increases the operating setting of the thermostat an hour or two before the offices come into use each day and reduces the room temperature setting about an hour before the offices are vacated at night.

The building has a capacity of about 84,000 cu. ft., and the average gas consumption is in the region of 24,000 cu. ft. per week, the maximum consumption being 30,000 cu. ft. per week. The system has been working long enough to test its capabilities and has given perfect satisfaction. The running costs with gas at 1s. 6d. per 1,000 cu. ft., including interest and depreciation, work out at about £150 per annum.

* * *

The Rosemary Council Schools, the first Council school in Lincoln to be centrally heated by gas, consist of a main building and a handicrafts block, and were built to the designs of Mr.



The cleanliness of gas-fired central heating is shown in the boiler room of the new Law Courts at Smethwick.

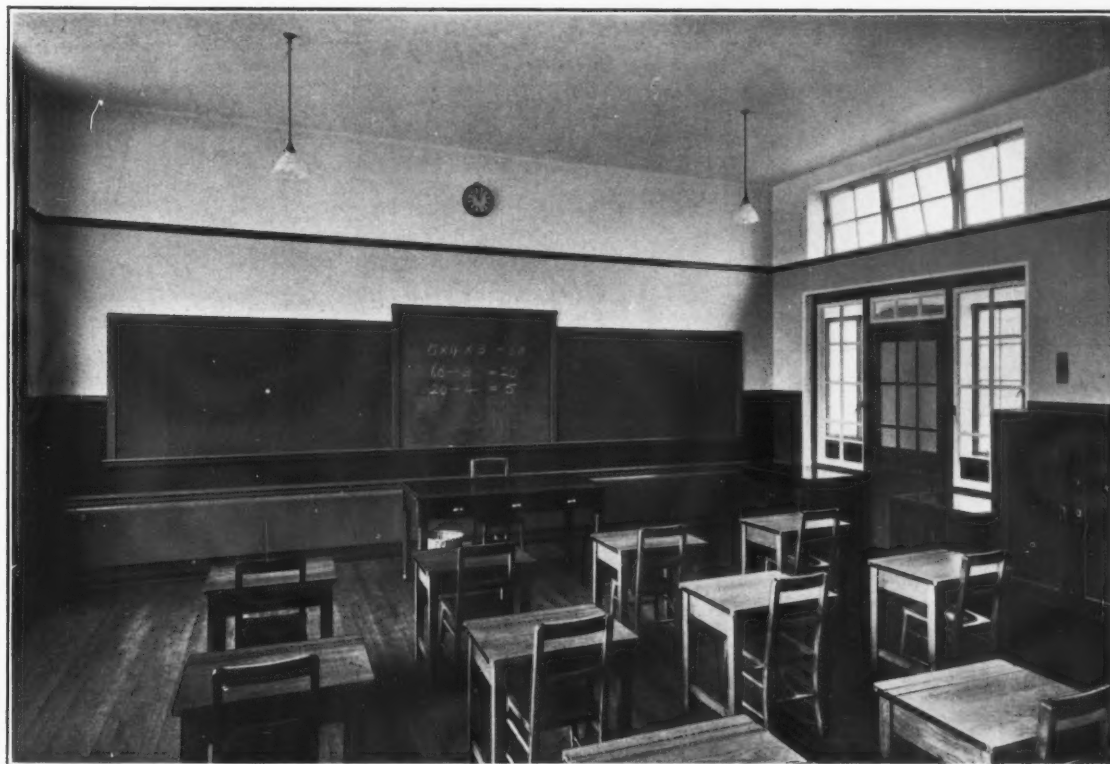
W. G. Watkins, F.R.I.B.A. There is accommodation for 480 senior scholars, and the building has a capacity of 182,408 cu. ft. Two gas-fired boilers are used, one, with an output of up to 811,000 B.Th.U.s. per hour, to heat the main building, and a smaller boiler, with a capacity of 141,000 B.Th.U.s. per hour, to serve the handicrafts block. These two boilers serve radiators of the panel type with a radiating surface of 3,670 sq. ft., radiators of the ordinary type with a radiating surface of 234 sq. ft. and piping with a radiating surface of 670 sq. ft., not including mains under floors and in roofs.

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Classroom at Wheelwright Grammar School, Dewsbury, showing Ideal Rayrad fitted as dado beneath blackboard.

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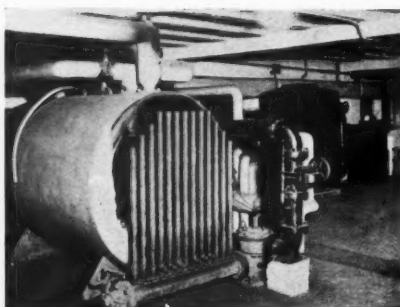
The main boiler is controlled by a water temperature control thermostat, while an air thermostat is fixed in one of the classrooms. Circulation through the system is by gravity. During very cold weather the boiler is left in action throughout the night, and the air thermostat is set to maintain a temperature in the building of 50° Fahr. During the time the school is occupied the air thermostat is set to keep a temperature of 60° Fahr.

Each classroom of standard size is heated by five "panel" radiators fixed on the walls at a point about 4 ft. above floor level and taken up to within about a foot of the top of the wall. These radiators give out a large proportion of their heat as radiant heat. For this reason the use of this type of radiator has certain advantages in rooms where windows are kept wide open.

The main hall is heated by ten similar radiators, with two additional radiators on the platform, the corridors in the school are heated by radiators of the "hospital" and panel types; and the cloakrooms have double runs of 1½ in. hot water pipe beneath each coat rail.

The St. Giles' Senior School, Lincoln, when completed, will have a somewhat similar heating plant.

The heating system in the Northern Parade Schools, Portsmouth, which, when



The gas-fired boiler in the Town Hall at Morecambe which can warm the whole building in half an hour.

completed, will house some 3,000 persons, is interesting because a large part of the warmth will be from hot water circulating pipes placed beneath the floors. Some 329,360 cu. ft. of the building are heated by this method, and 293,695 by means of radiators of the "hospital" type. Throughout the heated classrooms the surface temperature of the floor is maintained at approximately 75° Fahr., when the outside temperature is 32° Fahr., being reduced proportionately as the outside temperature rises. This system allows a high rate of ventilation in the classroom at head level without discomfort, for the child is not only in contact with the slightly warmed floor surface but is receiving radiant heat from below. The

system is economical, especially in the open-air type of school.

The hot water piping in these schools is arranged in a closed air space below the whole floor surface; another method is to provide small bore, very low temperature hot water piping embedded in the screed of the floor, a system which costs about the same as the former system from the engineering point of view, but is less expensive in incidental building work.

Three large gas-fired boilers with a total rated output of 4,500,000 B.Th.U.s. per hour provide all the heat required. They are thermostatically controlled, so that there need never be any waste of gas, and overheating is avoided.

The architects of the building are Messrs. Vernon-Inkpen and Rogers, L.R.I.B.A., F.S.I. The Education Architect is Mr. A. J. Sharp, L.R.I.B.A.

New municipal buildings were opened at Morecambe and Heysham in 1932. The heating system is on the low pressure hot water system with thermostatic control on the return pipe and a small accelerator driven by an electric motor. The gas-fired Bonecourt boiler installed is rated at 1,500,000 B.Th.U.s. per hour, and can warm up the whole building from cold in half an hour.

Other municipal buildings in which gas is used as the fuel for the central heating plant are those at Leeds, Leicester, Nottingham and Shipley.

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Tubular Steel Furniture was used for most of the rooms. The plain carpets of soft beige colour, and curtains in sympathy give apt setting.

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*A corner of the main showrooms is pictured here. A theme of simple elegance in modern style and typical of the treatment throughout.



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The kitchen of Messrs. Harrods' Georgian restaurant is equipped with gas and steam apparatus in enamel and stainless metal.

Large-Scale Cooking by Gas

The majority of the big hotels and restaurants in this country, as well as a large number of hospitals, use equipment fired by gas for culinary purposes. Three important installations in the former class are the Trocadero, the new Cumberland Hotel at Marble Arch and Harrods' Georgian Restaurant; among hospitals the Royal National Orthopaedic Hospital, Stanmore, the Royal Free Hospital, St. Bartholomew's, St. Thomas's and the Westminster Hospitals may be mentioned out of many others.

All the equipment in the kitchen which serves the Georgian restaurant at Harrods Stores is finished in enamel or in stainless metal. The gas-fired apparatus includes two central units each consisting of a 4-oven solid top range, a 2-pan fish fryer and two 21 in. gas grillers. A metal and glass hood over each of these central

pieces of apparatus carries away all steam and odour of cooking.

In addition, there are three double-deck roasting ovens (externally heated), a boiling table, a stockpot stove—all gas-heated—and one double coke grill. In the pastry kitchen gas is used in a pastry oven and a boiling stove.

A few appliances in this modern kitchen are steam-heated, and the latest cooking equipment for gas and steam is also to be found in the staff kitchen constructed by this firm.

The kitchens at the branch of the Royal National Orthopaedic Hospital at Stanmore cater for some 500 patients and staff. In the more recent and larger of the two kitchens in use there is an all-gas cooking installation, consisting of three large gas roasting ovens, an open type hot plate 6 ft. long, a stockpot stove, a griller, a double vegetable steamer, a vegetable boiler and

a 6 ft. carving table and hot closet with overhead gear.

Each ward kitchen in this hospital has its own food warming oven with rings on top, and every ward has gas rings for the heating of sterilizing pans.

The architects of the hospital are Messrs. Murrell and Pigott, F.F.R.I.B.A., 42, Bedford Row, W.C.1.

Schools also make an extensive use of gas for culinary purposes. One instance may be cited.



A well-planned all-gas kitchen for the householder, designed by Mrs. Darcy Braddell.

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by

CLARK

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The new Secondary Schools at High Storrs, Sheffield, which were opened recently by the Lord Mayor of London, provide accommodation for 670 boys and the same number of girls. Gas is the only fuel used in the preparation of meals, the kitchen being equipped with modern appliances, most of which are finished in mottled enamel with nickel-plated bright parts. Among these are gas hot closets, carving tables, boilers, vegetable steamers, and special appliances for heating milk. Several large-scale cooking ranges have been installed.

The gas fitting at these schools involved the laying of some 3,500 ft. of piping.

The designs for the building were produced under the direction of Mr. W. G. Davies, the City Architect.

The Domestic Kitchen

Illustrated on the previous page is an excellent example of kitchen planning where gas is the chosen fuel. Built-in to the cupboard fitment on the left is seen the gas-operated refrigerator which is replacing the larder for perishable foodstuffs in many modern homes; also built-in, next to the sink, is a gas-heated airing and drying cabinet for home laundry use; and over the sink a multi-point instantaneous gas water heater supplies hot water to kitchen, bathroom and bedroom wash basins. On the right is

shown the gas cooker finished in enamel, on either side of which are compartments for warming plates. These are also heated by gas. The small gas fire used for warming the kitchen is fitted beyond the cooker which hides it in the photograph.

The general contractors for the showrooms of the W. B. Corset Company at Maddox House, Regent Street, designed by S. Chermayeff, F.R.I.B.A., and Milner Grey, were Messrs. Whiteleys, Limited. Among the artists, craftsmen and sub-contractors were the following: The Tentest Fibre Board Co. (1929), Ltd. (suspended ceilings and wall linings to telephone boxes), Pilkington Bros., Ltd. and Chance Bros., Ltd. (glass partitions), Turner's Cement Co., Ltd. (patent flooring), Crane, Ltd. (central heating), Troughton and Young, Ltd., and Best and Lloyd, Ltd. (electric light fixtures), Ferranti, Ltd. (electric heating), J. Gibbons (door furniture), J. D. Beardmore & Co., Ltd., and J. H. Hawes (special metalwork), Whiteleys, Ltd., and Venesta, Ltd. (joinery), J. D. Beardmore & Co., Ltd. (cloakroom fittings), Garrard Clocks, Ltd. (clocks), Donald Bros., Ltd. (textiles), Wilton Royal Carpet Factory Co., Ltd. (hand-made rugs), Plan, Ltd., Thonet Bros., Ltd., and Pel, Ltd. (chairs), Whiteleys, Ltd. (furniture), D. McLaren (centre table,

main showroom), Claude General Neon, Ltd. (signs).

The general contractors for the New Refectory of the College of the Resurrection, Mirfield, York, were Messrs. William Nicholson and Son, Ltd. Among the artists, craftsmen and sub-contractors were the following: W. MacDonald and Co., Ltd. (structural steel); Pickles Bros. (Slaters), Ltd. (heavy Yorkshire stone slates); G. N. Haden and Son, Ltd. (central heating); Benham and Sons, Ltd. (gas cooking fixtures); Osler and Faraday, Ltd. (electric wiring); Laidlaw and Thompson, Ltd. (door furniture); Henry Hope and Sons, Ltd. (casements); Thomas Moore (Leeds), Ltd. (plaster); Eric Gill (Portland stone carving of the Resurrection Lamb in the refectory); Mestrovic (bronze crucifix in the refectory); Alan Durst (carving of wood crucifix in the oratory).

The general contractors for a house at New Milton, Hants, were A. Winch, Ltd. Among the artists, craftsmen and sub-contractors were the following: Stanley Cooper and Co., Ltd. (electric wiring); E. Heffer and Co. (electric light fixtures); John Bolding and Sons, Ltd. (sanitary fittings); James Gibbons, Ltd. (door furniture); Henry Hope and Sons, Ltd. (casements); Drytone Joinery, Ltd. (joinery); J. Whitehead and Sons, Ltd. (marble).

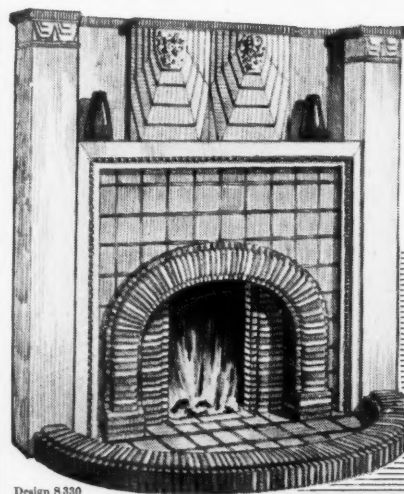
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