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April 1934

No. 449

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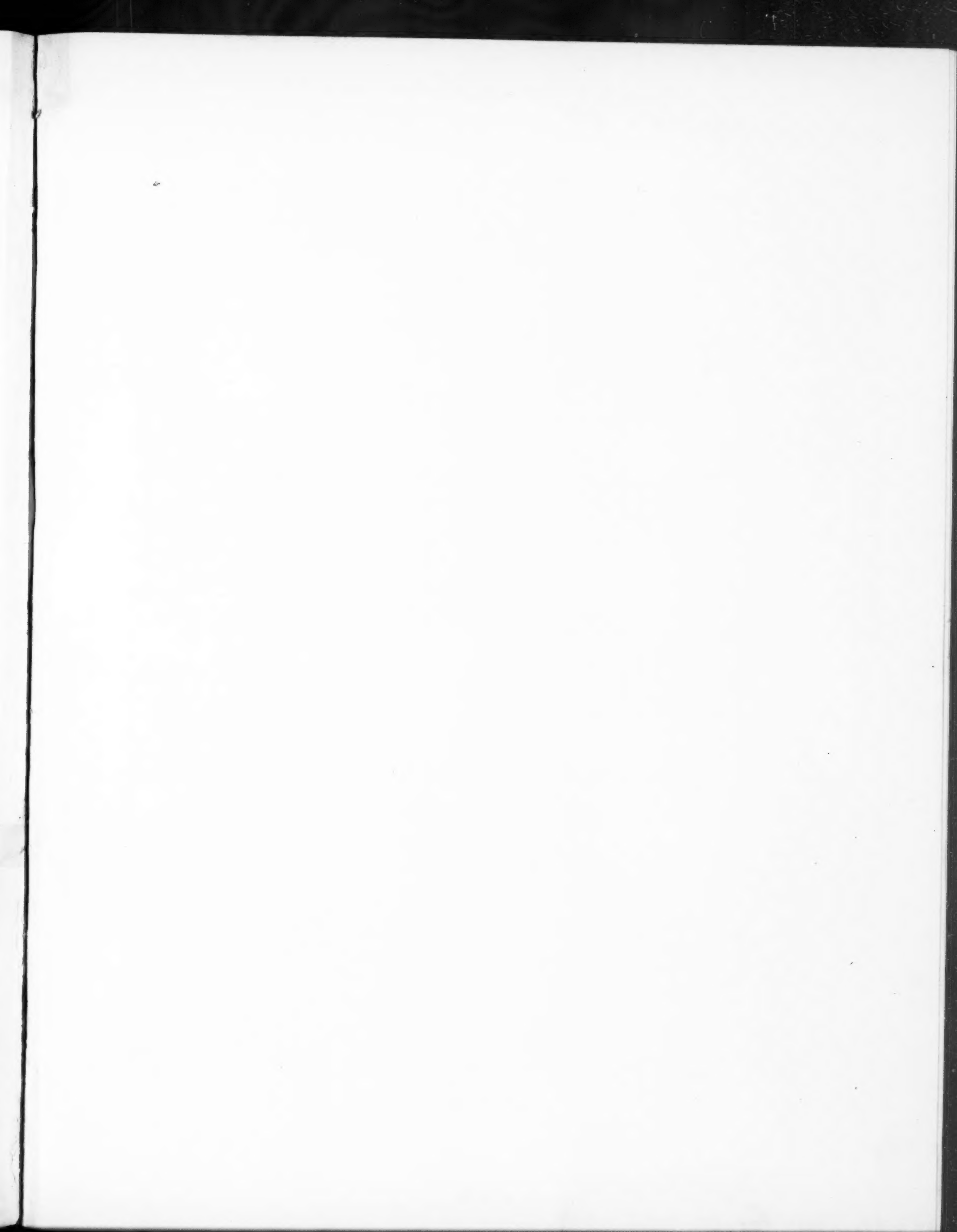
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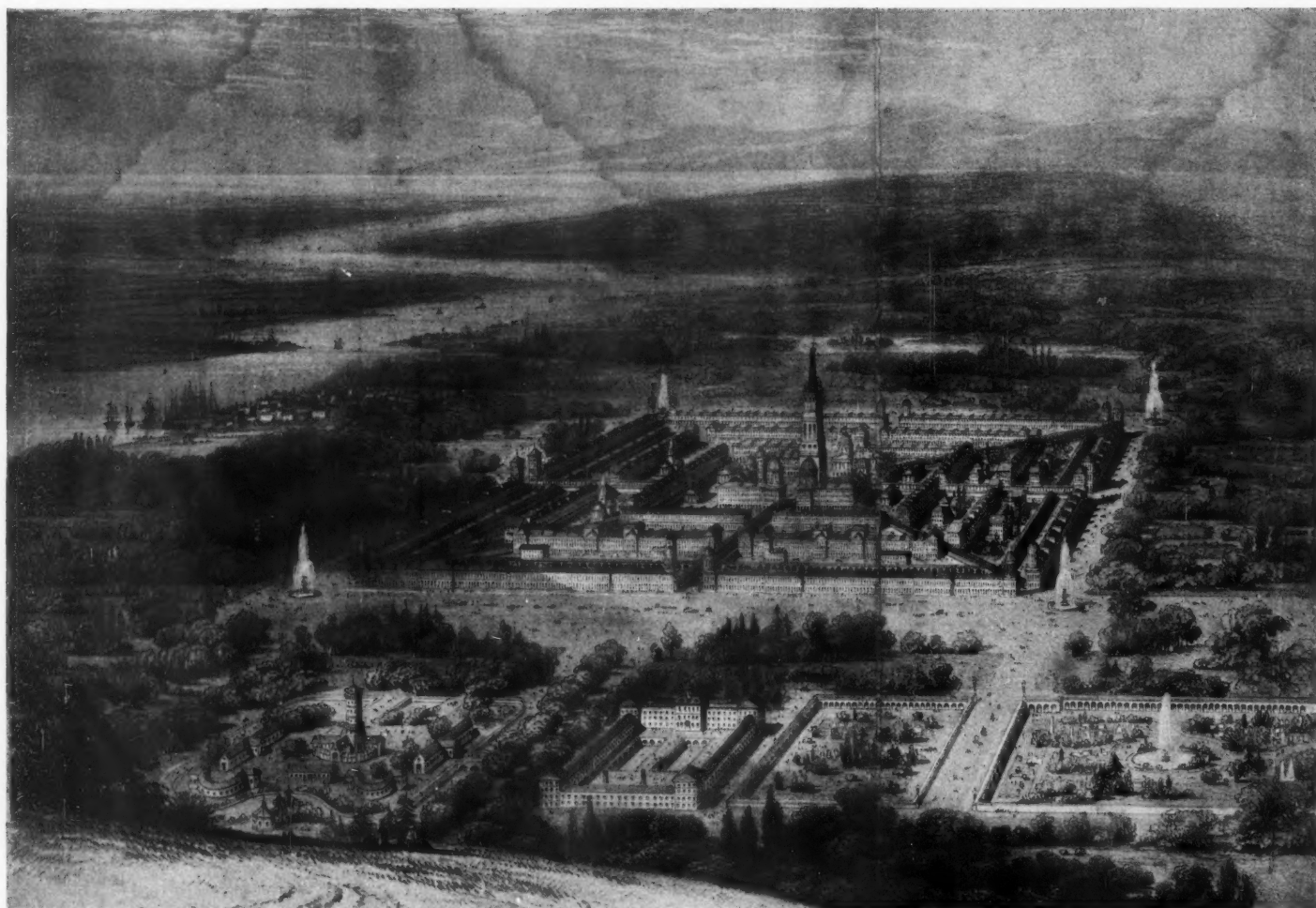
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James Silk Buckingham was born at Flushing, in Cornwall, in 1786, and buried in Kensal Green Cemetery in 1865. The above illustration of a town occupying the centre of a 10,000 acre tract, is from his *National Evils and Popular Remedies* (1849), and is reproduced in *James Silk Buckingham: a Social Biography*, by Ralph E. Turner. It is given here by kindness of the publishers, Messrs. Williams and Norgate.

TOWN-PLANNING A HUNDRED YEARS AGO

[By Sir John Squire]

There has recently appeared a book, to which very little attention has been directed, about James Silk Buckingham. It is by Mr. Ralph E. Turner, Ph.D., a professor at Pittsburgh; it is published by Williams and Norgate, and costs 21s.

There are many reasons for reading it. The author was sailor, smuggler, and all sorts of other things before he was kicked out of India for his reforming zeal and came back to England to preach teetotalism and all sorts of other things. The teetotalism doesn't matter. The age was full of people who would :

Compound for sins you are inclined to,
By damning those you have no mind to.

The Victorian manufacturers, who gave people votes and slums, but had doubts about gin and tobacco, surrounded James Silk Buckingham. He shared their views about many things; but he did not share their views about housing. He believed in control. So do we all. But we have the Great West Road seven miles of ribbon. There isn't a civil servant or a politician in Whitehall

who would defend the Great West Road; yet it gets built, if you can call it building.

The thing should have been planned: a village a mile. And James Silk Buckingham foresaw that a hundred years ago :

The ground plan called for an arrangement of structures in concentric squares. Municipal buildings were located about an inner central square. A hospital, a library, a university, a gallery of fine arts and antiquities, a public hall for use as a forum and a theatre, and five churches stood in a grand outer square. Between these squares were the mansions of the most opulent families. Around the outer central square was a covered

arcade, one hundred feet wide, which served as a grand promenade, sheltered statuary and paintings, and provided space for band concerts. In winter the arcade was to be enclosed and used as a concourse. These squares constituted the heart of the town. Beyond them were four series of residences. Each residence was equipped with the latest sanitary equipment and possessed a garden. A gallery in the flat roof, which could be housed as a promenade, ran round each of the residential squares. The outer series of residences was a mile long on each side, and provided homes for the working-class. Wide, grass lawns bordered the gardens; dining halls, public baths, reading rooms, and schools were built on those lawns.

All that was dreamt of a hundred years ago when the slums of Liverpool and Birmingham were being built, and long before there were Professors of Town Planning who have altogether too little influence. Is it that our political system gives nobody any power at all?

P L A T E i

April 1934

resident in the city

extempore notes by george buchanan

It is necessary to recognize that, for most of us, the scenery in which we live is composed of streets. Vistas between buildings take the place of vistas in woods. Even though we occupy houses in a city, many of us still feel in a strange way that we are only visitors, who have come here to work, and our hopes are directed towards being in a position one day to retire to the trees and meadows again. In other words, we are exiles; our background and poetry are rural. The structural landscape is a penance or an unreality.

Foreigners state that it is this English inability to surrender to the city which accounts, especially in the suburbs, for all those morsels of derelict country, railed-in, which pass by the name of gardens.

In course of time more and more of us will accept the idea of the city as the permanent thing, and make a virtue out of that necessity. As soon as this happens the country will be given its place in the town as an honoured visitor, which will be better than appearing as a dispossessed proprietor, frantically arguing over a lost cause.

● When we live in a city we are at the architect's mercy. He is the designer of the outer garment of our lives, as much as a tailor is of our bodily clothes. So architecture is not always an absolute strict affair of measured lines, and becomes a part of our personal experience.

Brick, stone, steel, concrete, glass have the appearance of being hard substances; they are exactly placed in a solid edifice. In the plan, in the painted drawing, in the photograph, we are given an impression of fixity. But this is as much a deception as seeing the photograph of a person we have yet to meet.

The finished house, launched among a host of other houses, becomes almost unrecognisable, in much the same manner as the photographed person does when he enters a room to converse with other people.

● A street has many moods, and indeed there are occasions when the very texture of the buildings seems altered.

In London many days possess a blue-grey tone, which has this effect, that solidity ceases to exist outside a range of a few hundred yards. The out-

line of neon lights, glowing pink-red, is the most definite thing in view. Thus, a gesture of illumination may overbear a year of meditation by an architect.

In spring the streets are more dandy. And red brick houses, when surrounded by snow, have an extraordinary flame-like colour, for which there is no verbal equivalent.

As to the eye of the citizen, if he be delighted, worried by bills, intoxicated, or contemplative, there is a variety of further transformations that may occur. So a street is always washed by tides of human experience, as a cliff is by the sea; it receives a coloration, an erosion, an atmosphere from us who are the community in flood.

● But it is stronger actually than we are. The architect can wear us down or delight us, as his talents allow. Some frontages are hostile, others a little too friendly. Here is a cinema with overhung portico, lapping us towards darkness, soft seats, and a not very splendid oblivion manufactured by Hollywood cameramen and a few painted actors and actresses, who embrace one another frequently in our sight. Here is a restaurant with commissionaires, who ought also to be designed by the architect—massive decorations, to be had in blue and gold, and put at the doorway.

Everywhere we look a monumental configuration is settled against the sky; the horizon is a medley of building material. Does this make us feel lost, imprisoned, unhappy? Do we feel stirred by that acute sense of life which only comes to dwellers in cities?

On our response to these questions may be discerned our citizenship as well as a criticism of the accumulated architecture. It is obviously best when the two things are favourable one to another.

● If we consider the city from another aspect—i.e., when we go indoors—we get a more intimate impression of what the architect does to us. Having entered a certain room, recently built, perhaps we turn to the window. And yet perhaps we hesitate, for the truth is that many houses are introverted: that is, it is desirable to draw the curtains as quickly as possible, to face inwards, to switch on electric light modulated by coloured shades, and not to stare from the windows at all.

Why not? From the high storeys the view is a conglomeration of dead slate colour, with wisps of

resident in the city

chimney smoke, which is a desolate effect. From attics young musicians compose themes of commiseration—certainly the most appropriate mood if you look long at the house tops.

From lower storeys we probably see the backs of other buildings, which are like unpleasant women surprised when half-clothed, slightly shocking, as though they should not be seen. Or, facing in the opposite direction, we see a wall full of windows, as blank as eyes without intelligence; shop signs; gilt letters denominating various offices—all increasing our sense of visual limitation. Below are the beetle-like backs of motor-cars sliding in a stream and, among them, the darting inhabitants missing death every minute or two.

We seem more hemmed in than ever, between piled-up acres and scattering vehicles, and overlaid with a volume of noise many decibels strong. And this appears to be a nasty business; we are in the thick of that vulgar thing, Modern Life. Accordingly, we dream (it is supposed) of little Tudor cottages in the Chilterns, of solitude and remoteness from our rowdy kind. . . in a word, of escape!

Yet that dream is a treachery to our fellows. It is usually dreamed by those decent, refined and estimable persons who, more than all others, ought to be remaining in the city—making themselves visible in the atmosphere, and preventing the wrong people from deciding the whole urban situation.

● Who are these guilty of abstention? Are they those timid professors composing Limericks in Latin in a distant rock garden? Are they those really nice women writing letters to the morning Press about the habits of birds at their country cottages? Those intelligent and interesting persons, who, however, are generally "out of Town," drifting round Austrian landscapes or Italian art galleries? Those adventurous men always absent on an expedition to climb high and difficult mountains in India and Switzerland? Those bright and clever young men who penetrate far parts of the globe in search of copy for amusing travel books?

They are needed at home. They would be doing well to invade stores, offices, factories, city dwellings—an adventure more trying, dangerous and significant than chasing tigers with good rifles—conquering this new urban world which has arisen vertically beneath our feet, and is more important to conquer than the air or sea or high mountain peaks.

● But I digress. The truth is we are not hemmed in. Walls and blocks of masonry are no impediment to our free converse. They make no prison; they are easily dissolved. We have defeated architectural limitation.

One person in a room is not enclosed like a gem or forgotten document in a box. Voices are not hindered by all this building; they come through to us by telephone and radio. We, who seemed "shut-ins" a moment ago, are hearing Vienna or Rome. We speak to a friend some miles off quite quietly. The visible separations are vanished.

Victorian circumstance is departed, because we are no longer contained by our homes.

● Here it is fitting to refer to some recent remarks of M. Valéry. He believes that the world has now been thoroughly explored; territorial expansion into the unknown is no longer feasible; the earth is divided up and marked out. Therefore, as he asserts: *La reconnaissance totale du champ de la vie humaine étant accomplie, il arrive qu'à cette période de prospection succède une période de relation.* The world habitation is arranged; *le temps du monde fini commence.* For the first time the problem of human destiny does not consist so much in man's relations with Nature as in the relations of man with man.

This fact of inter-relation is upon us, growing in force, whether we wish it or not, and architects will have it in mind when they plan.

For example, the techniques of intercommunication will be regarded with more respect; the parts played by radio, telephone, and transport will be accommodated more graciously. Nowadays, the agreeable arrival of a motor-car seems an event hardly ever allowed for.

The simultaneity of life over the world will become increasingly apparent. We will all become inhabitants of a shared present, and live together at the height of our time.

This sense of immediate time will be accentuated by architectural facts, such as that we generally occupy blocks of flats, where is small space for accumulation of the relics and rubbish of our past. We must be constantly destroying our past, even if it be only the newspapers of last week, the letters of last year.

● The mechanical and furniture side of existence become more and more similar for all. Today a "luxury" flat is the same thing as a tenement, the particulars differing only in quality, design and cost, but not in kind. The elements in common to humanity increase.

In such a setting we assume the appearance of temporary residents—not settlers as in the country, where permanence was indicated by the title of "landed gentry."

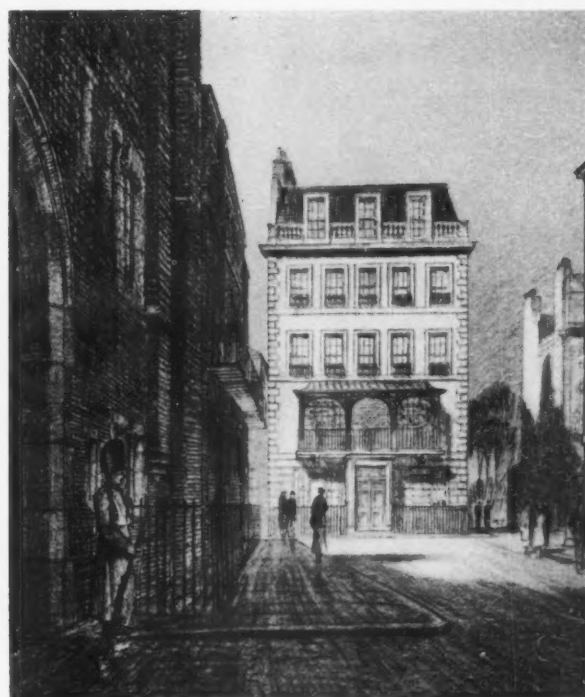
To many this will seem deplorable in prospect, and, indeed, it may be so. But, without doubt, it will one day arrive into being, and we ought to be prepared for it. That is why what contributes to a good universal mode needs every possible accentuation, and no fugitive behaviour by our more estimable citizens should be smiled at. Many artists and poets regard it as a sin to be found in a house that is not many centuries old. Yet those old houses are safe and kind and probably better employed in modifying some hard-boiled business man's mentality. On the contrary, artists should be storming into the new blocks and setting an example in usage and authorizing ways of feeling with regard to them. A movement of ethic and culture should be more assiduously pressed forward unrelentingly to encircle and control all new features in community life. The world of recent construction is a vast raw area in which it is imperative that the humanities should operate.



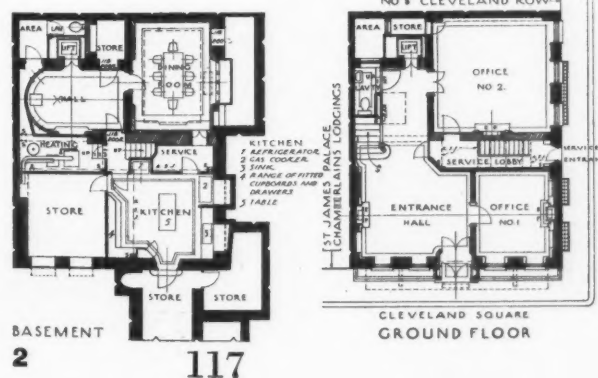
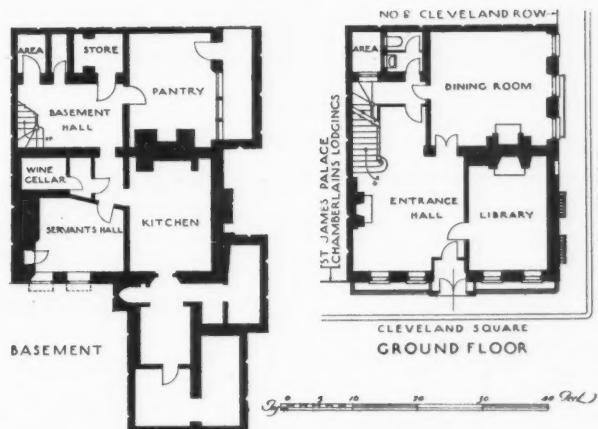
1

NEW WORK AT No. 4 CLEVELAND SQUARE, ST. JAMES'S

J. D. M. HARVEY, ARCHITECT



3

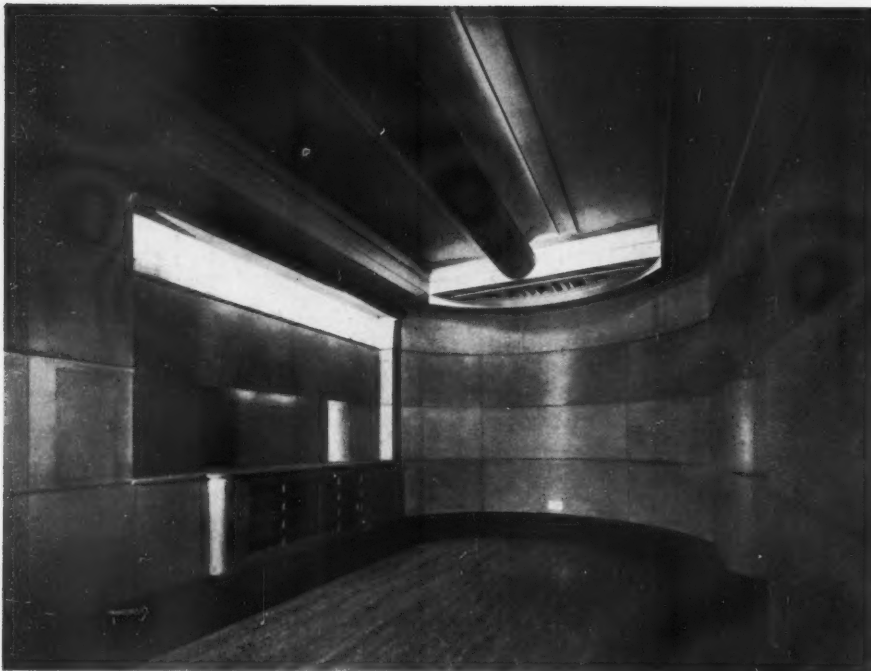


2

117

The house was originally two houses facing into Cleveland Row and was probably part of what is now the Chamberlain's Lodgings of St. James's Palace. This was converted by the addition, first of a second floor, of which state a drawing by William Reeve can be seen in the London Museum, and subsequently, in late Victorian times, of the third and fourth floors. The external character of the old building was mainly Regency, spoilt by Victorian and Edwardian accretions, and one of the problems which the architect had to face in adapting the house for use as offices was the alteration of the exterior without giving offence to the special residential characteristics of the neighbourhood.

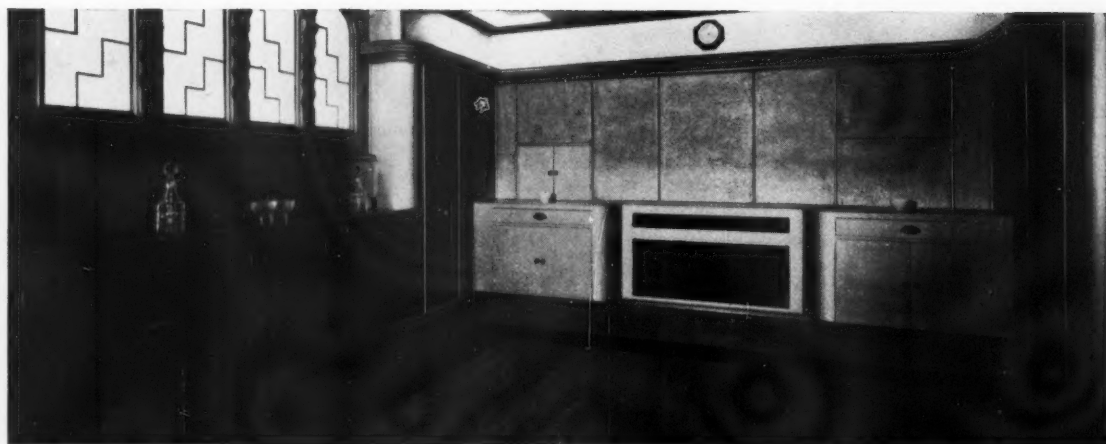
The new external work has consisted of the replacement of the cumbersome super-classic dormer trims by neat architraves, new central windows in the second and third floors, the removal of a plate-glass enclosure to the balcony, the insertion of new windows in the existing openings on the first floor, the reconstruction of the balcony floor and the re-roofing of the balcony with copper. The Edwardian porch has also been removed and replaced by a porch and entrance of more harmonious design. All the windows have been re-barred. Internally, the fireplace stack on the basement and



4

NEW WORK AT No. 4 CLEVELAND SQUARE, ST. JAMES'S

ground floors was removed to provide a service entrance, and the upper stages of the stack carried on a system of rolled steel joists and stanchions—one with a cantilevered foundation to avoid underpinning. A new 14 in. wall was built in the basement and ground floors and the upper stages were extensively reconstructed, the second and third floors being divided up as offices. A lift has also been installed, hot water, and new plumbing and wiring throughout. The alterations were carried out for the British Pacific Trust, the present occupiers of the building.



5

The illustrations on page 117 and here are as follows:—1. The new entrance porch. The frame is of deal, painted broken white; the new oak doors are painted black outside, and the new grille has a chromium numeral. The window fillings to the first floor openings on to balcony are also new. 2. Plans of the basement and ground floors before and after reconstruction. 3. An etching of the house by the architect. 4. The exhibition hall in the basement. The walls are carried out in horizontal bands, birch-ply stained in three shades of dove-grey and wax polished. The ceiling is cellulosed silver, tinged with gold. The radiator grille is chromiomed emerald green. The floor is covered with linoleum of a mottled green and grey with a black border. Lighting comes from the central ceiling trough with a spot light for the curved end and top lighting for the recess for models and photographs over the radiator. The darkest horizontal band is for the display of photographs in line round the room. The models will be placed on the stand at the end of the room and on the top of the radiator. 5. The



6

dining room in the basement. The walls are lined with fibre board and the fittings are in deal. The entire room is cellulosed. The wall board surfaces are dull red with a shaded dusting of gold. The fittings, radiator casing and rounded angles are dull bronze-gold. The cornice is a dull Indian red. The frieze is dull gold. The ceiling is bronze with dull blue coffers, and the skirting dull Indian red. The linoleum on the floor is a mottled red with a black border. Lighting is obtained from four ceiling panels of amber flashed opal glass. The concealed lighting from the windows is in the same glass. 6. The kitchen of a flat on the fourth floor. The walls and fittings are white: the built-in dresser has a teak top and the sink is in teak. There is a built-in refrigerator. The oiled-silk curtains are dark yellow and the floor is cork with a coved skirting.

The Dartington Experiment

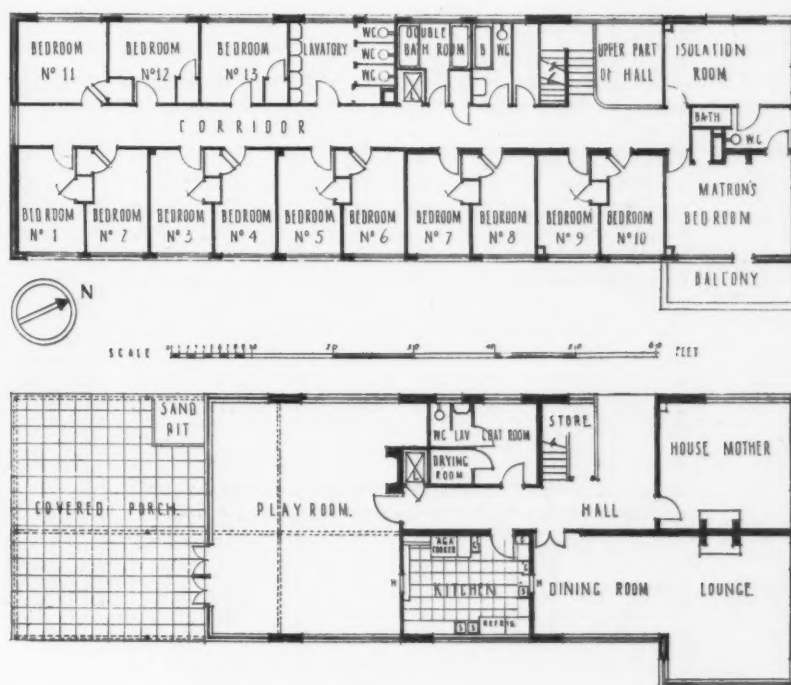
By GERALD HEARD

"God made the Country and Man made the Town." —On that none too clear division of powers has been based the uneasy concordat between Progress and Conservatism in our notions of general social planning. The countryside, it has been assumed, is to be preserved, conserved, reserved. Its duty is simply to smell of the past, so that the tired business man, weary of his creative activities as "something in the City," might sink into it and relax. This Edwardian view of social life and relationships was a continuation of the Victorian notion of married life and its duties. The country was the meek, ignorant, refreshing, innocent, home-keeping wife, to whom the husband, all day up against hard reality and nervous change, returned as to a feather bed.

That unreal settlement has broken down. The country cannot be kept back so that it may act as the town's pleasure. The division is false. A plan for England or for any other country must be for the whole, town and land. There is nothing divine about the present division between a depleted countryside and a congested, hypertrophied city. The whole balance needs readjusting. And, as it happens, the city is really not nearly as easily re-planned as is the country. The mistakes of the city are harder and more costly to put right. If we consider our national problem as a single problem, which it is, and without prejudice, as we should, it becomes clear the city really cannot be re-planned until it is reduced. It is swollen and congested by far too great a part of the country's energies running into it. As with an inflamed joint, we cannot put it in order until we have reduced the inflammation and drawn off the fluids which have gorged it. In short, we cannot re-plan the town until we have replanned the country to take up again the population and activities which have flooded into the city. Any national planning which is not to make confusion worse and only confirm abuse must begin with country planning.

Ground- and first-floor plans of the new BOARDING HOUSE at Dartington Hall, Totnes, South Devon. House and Lescage, Architects.

But if we are to do that, the country must cease to be regarded as a "peasant's reserve," a fossilized fragment, a "museum piece" which it is sacrilege to touch, a piece of England treasured because it is extinct. Unless we face this problem of planning widely and deeply—as widely as least as the national frontiers, as deeply as the needs of men, beyond their economic requirements down to their psychological needs—it is hard to understand what is being done at Dartington. The problem of civilization as it appeared to the founders of this original experiment was this: Must you not build the social structure from the foundation up, continually combining economic efficiency with emotional satisfaction? If that is so, is not the first step to find out what sort of unit both in size and quality should be planned—the individual brick out of which the reconstructed national house can be built. To do this, two things have to be known. Firstly, what is the number of special—if you will, professional—activities a complete





THE SOUTH END of the new Boarding House, showing the overhang which forms the "Covered Porch." This end has 11 in. cavity walls in a steel frame construction, supported on the 4 in. diameter steel columns in the foreground.

community requires? Secondly, when we have discovered that number, what is the sum of human beings which will be needed to staff such a complete, organic community? What, in short, is the optimum population of such an ideal unit, below which the community cannot run as an economically efficient company and above which it loses its distinct character and its psychological value to its constituents? The modern town is an accidental congestion, the modern country an equally accidental depletion. We have to find the new balance, the parallelogram of forces between the highest degree of economic efficiency and the highest degree of psychological satisfaction. Certainly the town has starved the latter requirement for the sake of the former and the country has largely failed to provide for either.

This introduction is necessary. Otherwise onlookers conclude Dartington is only a country colony—only another of those millionaire toy Zoars into which the disgruntled and the reactionary may rush from the cities of the plain and there in home-spuns live self-sufficiently, contemptuous of the destruction they hope will shortly fall on ail who have not followed them. Dartington is in the country not because the founders would destroy the town, but because this way seemed to them the first and necessary path toward re-planning the town and the whole country. Dartington is striving to build up a complete, purposive, fully conscious social organism (a thing which has never existed before), not because, like Noah in his Ark, it is

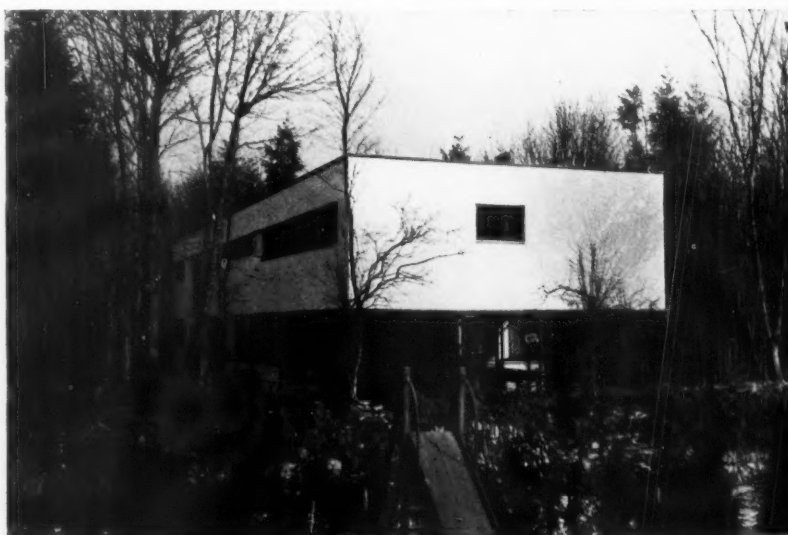
A general view of the exterior, seen from across the main approach road, which also serves the primary school.

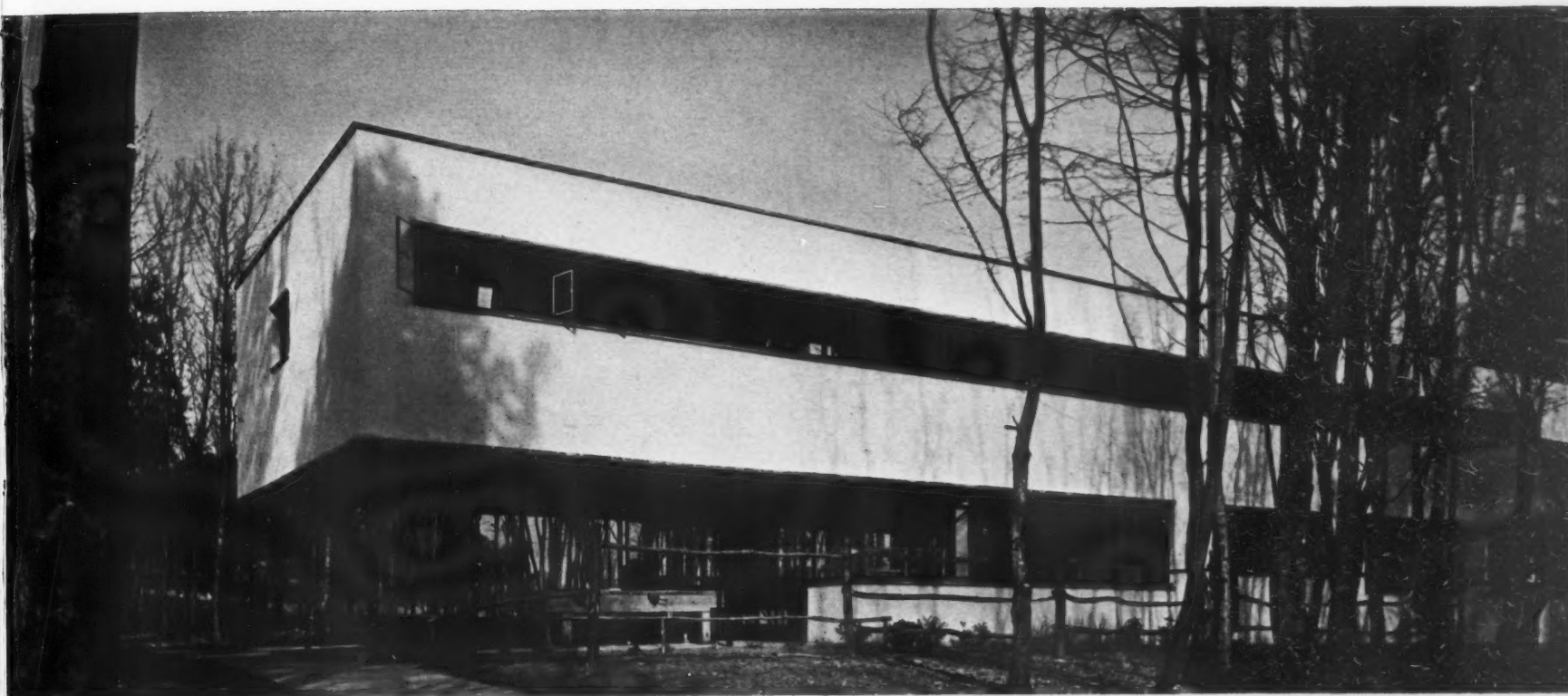
THE DARTINGTON EXPERIMENT

prepared to leave the rest of the world to be drowned in the deepening depressions, but because it is certain that only out of some such units can be built a social structure which will not be overwhelmed by economic deluges. It must be repeated, the first requirement of an architect is good units of construction. However ambitious your plans and elevations, you can only build mean and petty arches if you have nothing but rotten bricks.

With these principles in mind, we can view as a whole the many growing activities that are gathered together at Dartington, and which, without the clue of the co-ordinating idea which lies behind them, may lack meaning for the onlooker. First there are the specifically Rural Industries. Few people now need reminding that farming is the country's key service to the town and to the national community as a whole. When synthetic food will come no one can say. Meanwhile farming remains the industry where science is most needed and probably least used. Though science has not yet found synthetic food, it has revolutionized the production of food—if only the farmer knew. He still says, and on this ground defends his disregard of science, that intuition and experience are far more than any laboratory knowledge. Dartington has, therefore, not merely a scientific farm, but two—one in the Devon manner—tradition brought up to date; and the other in the Danish manner—one of the world's most successful farming theories here planted out in Devon and using as its dairy herd the old Devon stock, the Devon Red. And both have at their disposal a laboratory to analyse milk, soil, whatever may need laboratory analysis. Farming is an essential basis of national life; but there is nothing original in that. Though naturally Dartington begins there, it goes much further. The next step has been to find every industry which the countryside naturally carried and to foster them. So wool and its weaving, forestry, and its timber, sawmills and furniture manufacture, building, garden-planning, nursery gardening and its botany, clay potting and firing have all not been planted down on the countryside, but made to spring up naturally. But how get the stimulus to make all these crafts, which, if let grow fully, naturally wish to turn into arts, turn into fine arts, and how give everyone in the organization a cultural life which can compare with the town?

Here we come across the real tragedy of the country side—its depletion not merely of its numbers, but of everyone of enterprise, invention, and natural creativeness. The complete community must then have a cultural side. As it used to be said in Ireland, the land must not lose the Quality. The inventor, the artist, the men of ideas, originality and design, must not be let run off to the town studios, and there immure





The east front of the new Boarding House at Dartington Hall, Totnes, South Devon, showing the continuous range of windows to the children's bedrooms. On the ground floor the playroom is seen with continuous windows on three sides. The whole of the exterior rendering is finished with white cement. Howe and Lescaze, *Architects*.

The photographs of the new Boarding House illustrated in this article were taken by M. O. Dell and H. L. Wainwright, the official photographers of THE ARCHITECTURAL REVIEW.

PLATE ii

April 1934

PLATE iii

April 1934

A bird's-eye view of the new Boarding House at Dartington Hall looking south from the balcony of the House Mother's bedroom. The window cills are of polished slate and the coping and drips over the window heads of cast concrete.





The "Lounge" end of the DINING ROOM of the new Boarding House, showing the window seats, with lockers under, in polished cedar. A dark grey linoleum floor and dado are surmounted with colours which vary according to the aspect of each wall. In this room lemon yellow and pale grey are used on the walls, the ceiling being white. The tubular steel chairs are finished in dark blue cellulose paint.

themselves in hermetically sealed groups and sets. The creative type must not be let evaporate, leaving the soil caked and hard—he must be retained as a yeast in the leaven. So a complete cultural side must be part of the complete social unit, not merely to relax the worker after his toil, but to help in every way to make that toil itself in proportionate degree a work of art, and so itself stimulating and interesting. So the Dance and Mime School, the Music and Drama undertakings at Dartington are not merely spires, finials and crockets, on a super-cowshed and factory farm, but are themselves essential parts of the structure.

But all this, however, is still an organism without roots, unless the man-power of such a New Model has really an opportunity to plant itself in the countryside, and grow there in the way that time alone allows. Dartington aims—as Horace Plunkett, the lifelong apostle of agricultural co-operation used to say, that all proper husbandry should aim at being—an industry, a business, and a life: producing goods, paying its way, and giving its constituents a sense that the organization is not only their means, but their end; not only their livelihood, but their life's purpose. Of course, this is to give a great deal more to men than modern society gives, but it is also to ask a great deal more of them. Modern man is a vigorous grumbler. You discover that as soon as something is done to meet his complaints. He is always moaning that the town has no place for him save as a wage earner, that there is no relationship in the city save the cash nexus. But, put him in a place where he is asked to have responsibilities beside those of money-earning efficiency, and he begins to say he would rather be left alone—allowed to slope off utterly ignored, to pub. or cinema or match, the perpetual anonymous looker-on. This is going to be the main problem of re-planning any society. Economic individualism and *laissez-faire* never intended to be cruel. There was an ideal behind the Utilitarians. It was the faith that men only required to be left alone and they would all develop towns, houses, and characters which would be beautiful with all the grace which can only belong to wholly free people. It has

not worked, but do not let us court disaster in our attempt to improve on it through under-rating the effort which will be required to put anything better in its place.

At Dartington it is clearly recognized that while in the *laissez-faire*, unplanned world, the only question demanded of you is, "Can you pay your way and keep yourself to yourself?" for a planned economy further demands must be made. The organization has to be an organism depending for its life on the devotion of its constituents—not merely on the economic mutual self interest of each, what it is worth to each in the wages and services he gets, but, on what they can make of it collectively, co-operatively. Every member has then to be of double capacity. Where, in the outer world, he has only to have one efficiency—economic efficiency, that he pays his way, and is worth his keep—in a living society, one which is psychologically



The Dining Room seen from the service hatch leading out of the kitchen. Some idea can be gained from this photograph of the light effect of the large window spaces used in this building.

satisfying as well as economically sound, every member has to be actively a good citizen, he has to have loyalty to the unit, or to use less grim words and fall back on the very English phrase of Dr. Johnson, he has to be "clubbable." This is to ask a great deal of Englishmen, who, if not as aloof as Boers, whose ideal is "to live out of sight of your neighbour's smoke," still are profoundly suspicious of too intensive sociality. But, whatever may be possible to pioneer settlers, individualism in a densely crowded island leads to chaos. It is clear we cannot get out of the muddle in which *laissez-faire* has left us, unless we understand team work, and have a new loyalty to a new order. The best plan in the world will be a scrap of paper, unless it is implemented by the co-operative goodwill of those who are to be in it. Despots, benevolent or other, boards of control, trustees, all can only be temporary expedients while the organism comes to itself, the constituents get

THE DARTINGTON EXPERIMENT

to see their places and responsibilities and to feel that this thing is theirs to fulfil or wreck. Outer authority is only the shuttering which is put round the concrete while it is poured and till it sets.

But will this generation of ours ever be able to lose its individualism, however it see the necessity for it? Probably we shall always be a little too self-set. That is why the third aspect of Dartington is so essential. It would not be a complete organism if it only gave a sound economy and a good social life to its present constituents. It must provide for permanency, and in doing that it must look forward with hope to the next generation, which will be able to build constructively where we can only lay foundations. The School is the third aspect of Dartington, and it is the keystone in this arch, for not only does it make a complete social life in the place—technicians and artists having also among them teachers—but it also gives earnest of the faith that children brought up in an atmosphere where irresponsible competition is not the mainspring of social activity, but understanding and co-operation are assumed to be the incitements to living—such children, when they grow up, will find it natural to live in communities where human relationships have a fuller sense of responsibility and more creative contacts than our individualistic, accidental ways of living can allow. The School, then, is not afraid to be modern. Of this modernity the illustrations of the new Boarding House throughout these pages give a good idea. This functional severity at first shocks those who think that houses in the country should suffer like moths from "mimicry," so disguising themselves as natural

outcrops that you should have to stumble on them before you see them. When, however, this actual building is seen with its clean blue and white surfaces, its broad bands of window glass reflecting sun and sky, set like a hygienic pavilion in its wood, it is clear that the wood itself is lit up by the bright object in it and sitting in the house looking through the

wide span of opening, the window becomes not a lens through which a room is lit, but a broad and vivid decorative panel—the trees become part of the internal decoration. Indeed, this example and others show that functional architecture is happier in the country than in the town. It keeps its surface brightness unsmirched by soot and, as a design, how suited, with its great extent of window and its large space of porch leading straight into the woodland, is it for children of an outdoor age, an age which is beginning to understand that the country may now lead the town and not the town the country. It is modern in its spirit, and its form is meant to express the independence of rigid tradition, the fearlessness of new ideas, the frankness, clearness, and openness which it is believed are necessary if we are to have a community which is intentional, not accidental, made up of intelligent and willing co-operators, not blind emotionalists or cowed rebels. Such a community it is believed the next generation can give us, but only if we let them grow up in an environment where courage, goodwill and devotion are taken for granted, and shown to be the only reasonable way of life.

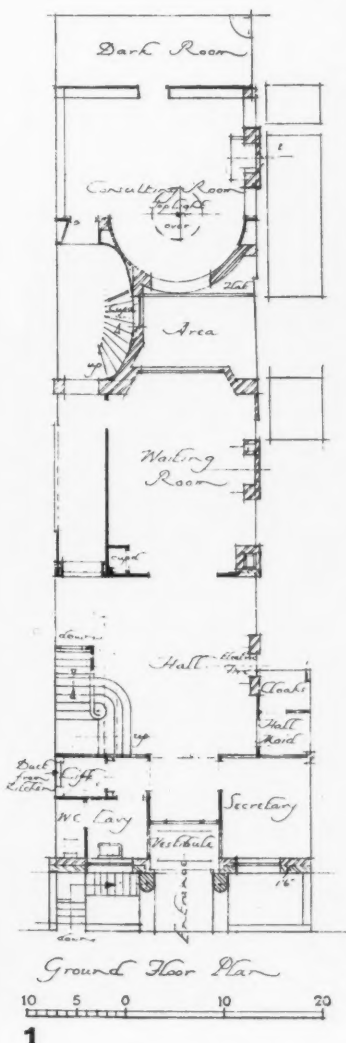


Above, A TYPICAL BEDROOM in the new Boarding House. The built-in writing table is of polished cedar, the metal leg being chromium plated. The walls are painted two different shades of pale grey and the floor is plain deal stained and polished. Each bedroom has a built-in wardrobe and a cupboard for suitcases, etc., neither of which can be seen in this photograph. Top right, THE FIRST FLOOR CORRIDOR is covered with dark grey linoleum, the walls and ceiling being painted a pale shade of grey and the joinery painted a darker tone, with the exception of the stairs, which are natural finished oak, and the clock, which is in a polished cedar case. Bottom right, A STAFF ROOM. A concealed lighting reflector over the fireplace provides a general light without intruding on the design of the room.



THE HOUSE OF AN OPHTHALMIC SURGEON

WIMPERIS, SIMPSON AND
GUTHRIE • ARCHITECTS

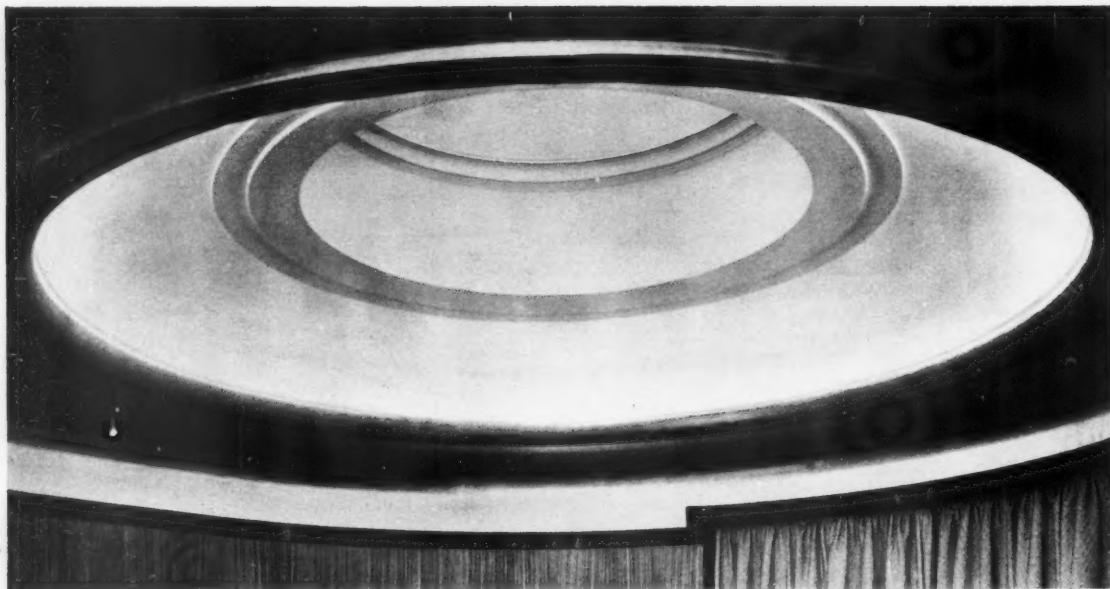


The ground floor of No. 63 Harley Street, London, is devoted entirely to professional purposes by the owner, Sir Stewart Duke-Elder, F.R.C.S. A second consulting room is provided for Lady Duke-Elder over the one on the ground floor, and is reached by a separate staircase from the consulting room corridor. The dwelling portion of the house commences on the first floor, where the reception rooms are situated. The owner's bedroom suite is on the second floor, and a guests' suite is on the third

floor. On the latter also and on the fourth floor are the servants' rooms. The kitchen offices are in the basement, from which a lift serves all the floors.

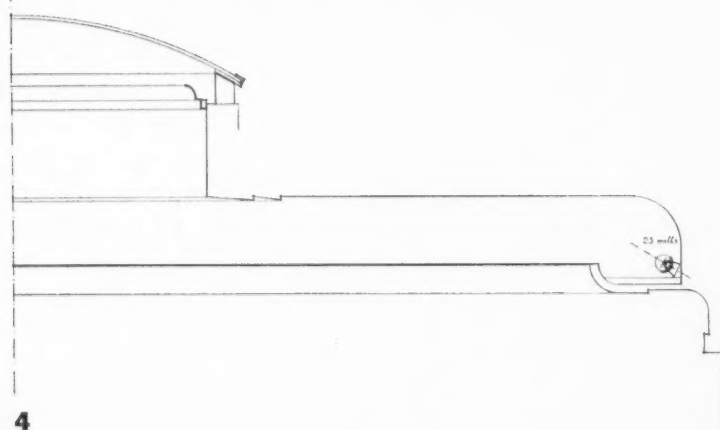
The whole of the lighting and special lighting fittings were designed by Waldo Maitland of Waldo Maitland and Partners, Lighting Consultants.

The illustrations are as follows:—1. Plan of the ground floor, 2. The entrance hall, looking through to the waiting room. The walls are panelled in sycamore, with doors and skirting in walnut. The floor



THE HOUSE OF AN OPHTHALMIC SURGEON

3



4



6

is close carpeted in fawn, and the hand-made rug by Marion Dorn is in cream, fawn, brown and red. 3. The lighting dome in the consulting room. 4. A



5

section through the lighting dome of the consulting room, 6. The artificial lighting for this room has been arranged so that its position is the same as that of daylight. The detail section shows the arrangement of the 25 wt. lamps, these being in reflectors spaced at 12" centre to centre. The circular white ceiling diffuses the light sufficiently to illuminate the whole of the interior and no auxiliary lighting is required. The walls are flush panelled in Australian walnut, and the ceiling is finished in white metal leaf. The floor is close-carpeted in fawn and blue. 5. A section of one of the panels in the waiting room, 7. This room is illuminated by five opalescent glass panels over the doorway. Due to the diffusion of the panels and the diffused reflection from the light-coloured walls, a soft and restful light is obtained. Each panel contains a 40 wt. lamp, and the detail drawing shows the compactness of the light fitting.



7

A Diarist's View of Architecture

THE twenty-five manuscript volumes comprising the *Tours* of the Hon. John Byng, afterwards fifth Viscount Torrington, are a unique discovery. Not only does the insertion of contemporary prints, inn bills and theatre and regatta programmes give us a direct and very intimate picture of the changing conditions in England in George III's reign, but the author, as one would expect from a member of such a famous naval family, does not hesitate to state his views frankly and fearlessly on any topic that interested him. In the many volumes of these most entertaining diaries the references to architecture, religious and domestic, are very frequent for he had studied both with great interest and enthusiasm, and he touches on their various aspects with intelligence and sincerity and in the most picturesque sentences.

In architecture, as in most other matters, he is strongly opposed to foreign influences and, if they must come, thinks they should develop naturally and not be foolishly introduced for no purpose, or still worse superimposed on the older traditions. In ecclesiastical architecture the change had been the most sudden and the most drastic. Sir Christopher Wren had comparatively recently swept aside all Gothic influences and completed St. Paul's, a modern structure of "foreign fancies." And the fashion for such revolutionary ideas of ecclesiastical architecture was spreading; even in the country new churches were being built in the "Venetian Ball Room Taste," and it is a wonder that without "a special care" (suitable to his "superstitious notions") the old ones, so neglected, have lasted so long.

The Steeple of Woodstock Church has been lately rebuilt and as the D. of M. contributed largely and for an ornament to the Park he might have attended to The Plan and not suffer'd a conceited Grecian Building to be set up instead of an elegant Gothic one.

"For half-an-hour," he writes on June 28, 1791,

did I stand with Admiration gazing at Lincoln Cathedral, of the noblest Architecture I ever saw; and Gothic in the highest Preservation, except the loss of some Saints and of more of their Heads, which a Bishop of any Head would Restore. What is the Number of the Windows? This Question,

None here could answer! — This is the finest of our Cathedrals I ever saw: And why not, when rebuilding in London, follow such a Model? How superior to a Lumbering, Grecian St. Paul's.

On the next day he visits the Bishop's Palace, like so many other places, falling to ruin.

I went to view the old Bishop's Palace, which I was shewn by








Weymouth Grand Regatta
Or **BOAT RACE,**
For the Honor of the WESTERN COAST.
TO ALL OWNERS OF SWIFT SAILING
CUTTERS and LUGGERS,
Not exceeding Twenty Tons Burthen,
A PRIZE,
Of not less than TEN GUINEAS,
WILL be given to the Vessel that wins the Day,
and also a handsome reward to the Second.
The Boats are to Start from and Come in at the Pier head,
and to Sail round certain Boats, which will be stationed for
that purpose.
There will also be a RACE of small sailing Boats — and
PRIZES given accordingly.
N. B. There will be a Public Breakfast, and a Band of Music
at the Great BALL ROOM at Ten in the Morning.
The whole to conclude with a Ball in the Evening, for the
support and improvement of the Public Walk.
TICKETS 5s. each.
As this FESTIVAL is held to celebrate and welcome the Arrival of the ORESTES
Man of War, stationed here by the Admiralty, for the Protection of the Trade and
Coasts of this Neighbourhood, and Man'd solely by Brave and Spirited VOLUNTEERS.
Inhabitants of this Coast and its Environs, We are assured, that no PRIZE GAMES
will Molest the honest Sailors that attend the Festival on that Day.
The Regatta will be held on Wednesday, the 4th of September.
Subscriptions from the Nobility and Gentry in the Neighbourhood will be
received by the Master of the Ceremonies.

A WEYMOUTH REGATTA PROGRAMME OF 1782.—
"The Beach was crowded by Horse, Foot and Phaetons
and The Windows throng'd with Beauties to view the
famous Regatta that consisted of a number of ill-looking
Luggers sailing round The Bay, for two Hours and a half."

A DIARIST'S VIEW OF ARCHITECTURE

a silly Gardener;—and if a sight of caverns, sutteranes, Door-Ways, and Ruins is wish'd for, here is enough to serve an Antiquary for a Week; a Glut likewise for a Draughtsman.—I left no Corner Unexplored;—The Gardener Remark'd "that these were fine Places before they were *inherited*";—any words at Random the lower People use. Few Families in the Country encourage sufficiently the Breed of Pigeons, or will build a Pigeon-House, which is of everlasting Assistance to a Table; Fewer enclose any Ground with a Wall for the keeping of Rabbits: Now within these Walls, in what he calls the Old Bishop's Dining Room, has the Gardener turn'd in Hares, who breed abundantly. Why not then Encourage a Place for them; and keep Hares as well as Pigs and Poultry? Of which, indeed Nobody has a sufficient Stock; but from Idleness, Inattention and Ignorance make everything a Trouble, and a Rarity!—Some of the inner Grounds the Gardener has till'd; the rest is overgrown with Weeds, Elder Trees, &c.; and the Walls are cover'd by wild flow'ring Plants.—This Place might be adorn'd; and would then be visited, and admired as the Completest Parcell of Ruins in the Kingdom.

At Tickencote he has an amusing experience of architectural vandalism.

When I went to view the Church Behold, it was almost pull'd down! And what is more strange is now Rebuilding with Stone from the Old Model exactly, at the expence of Mrs. Whitfield of Stamford (a woman of much taste she must be, and a staunch Church woman I warrant ye). The old nobly-roof'd Chancell with its beautifully painted Stone Arch is remaining and to be preserv'd together with, I hope, a cross-legg'd Knight, carv'd in oak. When finished, which this Summer will complete, it will exist (after all others of this Stile are gone) a Model of Saxon Architecture; and to the honor of this Lady.—Now if a Nobleman wants to rebuild a Church (none do, but for a Removal) why not build one after this Model?—My Horse being held by one of the Masons I stayed for a considerable time in the inside and when I came out "Present'd my Compts.—a Tourist's Compliments, (by the Master Workman) to the Lady, Begging her to Perfect her magnificence by Glazing the Church with Stain'd Glass." The man agreed with me and promised to deliver my message.

In domestic architecture, both in the large castles and in the smaller houses, the same foreign taste is intruding itself and there is the same wanton destruction. Houghton House, made famous by Bunyan as his *House Beautiful*, is in process of being destroyed.

We pass'd thro' Haynes-Norward End: Then by the Seat of Ld. C——; whose august old Front—just pulled down—is to be Replaced by some (Clapham) Bow Windows! However, this Ancient Dignitary is Repair'd; And may afford some Assistance to the surrounding Poor. But for thee—poor Houghton House—I must Lament; Herein were Labourers employ'd to Levell thy strong built Walls:—Down go the Floors; Crash fall the Rafters;—The Overseer—sent by his *Grace* the Duke of B. to oversee this Havock, (at which let me Suppose the last noble Repairer, and Inhabitant, the Marquis of T——, to Gaze with Grief and Astonishment,) came forth to wonder at my Overseeing—but he felt the delight of a Butcher at killing a sheep. (B) "So I see you are hard at work here?" (O) "Yes, Sir, it is hard Work for it is so strongly Built; The Materials were to have been sent to Bedford but that I believe is given up now." (B) "Did you find anything Curious?" (O) "Some Coins, Sir—and much painting upon the Wall when we ripp'd off the Wainscot." (B) "That of course you attempted to Preserve? And before that Attempt the D. of B. had accurate Drawings

taken from them?" (O) "No, they were beaten to pieces." (B) "I remember a Room Wainscotted with Cedar; what became of that?" (O) "Thrown amongst the other Rubbish." (B) "I see that his Grace is felling all the Old Timber as well upon the Hill as in the Wood below." (O) "Yes, his Grace is making a fine fall—and this Avenue, Sir, a mile in length—and which contains one thousand Trees—will come down in the Autumn."

F. grinn'd Anger and Contempt.

Now why all this Havock and Ruin? Only for a Job for the artful, perform'd by cunning Stinginess. Shall I live to see all the noble old Mansions of the Kingdom pull'd down, or deserted!!! Why not have lent this to any Relations or Friends who would Inhabit it? Why not let it for a School!

Why not permit the Emigrés to reside therein: putting up some useful Furniture for them? Or why not Establish some Manufactory?

But such wanton Desolation! Such unnecessary Levelling! But the Duke is a Leveller: Perhaps it may come to him and he, in his turn, may be Levell'd.

Like today, there is endless pulling down and building up. At Wooburn, "By Ld. Ossory's Dog Kennel," he writes:

Ignorance of Youth! to Lord T's gate of approach: a Gothic Lodge I think it is called! for Lord T—— disfigured the Country by building some of the strangest ill-fashioned Buildings that ever were conceiv'd; and tho' in the constant waste of money, and pursuit of taste—never produced anything of Beauty or Utility!—did, and undid; Built up and pull'd down; and never was wrong!!!

Whatever type of architecture Lord Torrington is praising or condemning, he always has some apt and amusing description.

At Stainfield House part of the old Hall forms a good Kitchen, such a one as is often shewn in a Pantomime. At Aserby, Sr. T. Whicheote is busy building Kitchen Walls round a badly kept ugly Park, a Moorish flat with the Paling visible all round and the few remaining trees being fell'd.

In everything that Lord Torrington touches on it is the surroundings as well as the actual building upon which he lays stress and he always gets to the root of the matter—the people who are responsible. At Oxford, for example,

I took a look at Merton College Library, little known to Travellers, but recommended to my Notice for its great Antiquity, which fully answered my Hopes: It is in a tottering State, very gloomy, and the Books appear to be as old as the Library: The flooring is of Roman Tile. We made also a visit to a Senior Fellow of Magdalen College and with him survey'd their Park, Great Tree, and the walk round the Meadows. Students long shut up in a College have little idea of taste or Improvement, so when one Party proposes Planting, &c, another Party opposes; and their Alterations in general are as mean as consequential. Everyone must wish that the New Bridge had been wider; and I think that the old Gateways of the Town, which added Dignity to the Entrance, and bespoke it to have been a place of Arms and Antiquity, might have been preserv'd.—Amidst the general Demolition which the hurry of modern Taste occasion'd.

One of the most charming descriptions is that of Tintern.

Now for Tintern Abbey—all Description must fall short of its awfull Grandeur; situate amongst Woods on the Banks of

There is a total want of stained glass, so necessary for Church Grandeur, to cast a dim religious Light. Thence we went to The China Manufactory, of which we took an accurate Survey, from the first Handling to the last Removal from the Furnace: The Trade is now very flourishing, owing to the great Demand from Holland; for The China



is very clumsy, and probably suits their Taste. The Places are held on a little Meadow, call'd Pitchcraft, which is the fashionable Drive and Ride; and opposite are Birds Gardens, at Henwick Hill, (a Bread and Butter Manufactory, to which we cross'd a Ferry; whence is the best View of The Town, and the adjacent Country.

The Foregate Street is the Ornament of Worcester, being of good Length, and width, and well built with genteel Houses.

WORCESTER, June 30, 1781.

At WILLIAM BIRD's, at Henwick Hill,

WILL BE

A Public TEA-DRINKING,

AT FOUR O'CLOCK.

On FRIDAY next, the 6th of JULY.

Admittance into the Gardens One Shilling each Person.

MUSIC will be in Waiting, as usual.

ONE OF THE WORCESTER PAGES TAKEN FROM BYNG'S TOUR TO THE WEST, OF 1781, the earliest known volume of the Diaries. It is typical of his neat, careful handwriting,

peculiarly free from flourishes, and shows the wealth of contemporary illustrations and documents which he inserted in the Diaries.

the River Wye, and in the highest Preservation a Ruin can be in. —The D. of Beaufort its owner, often comes here, and has removed all filth from within, and guarded it from without by Doors and locks. Over the Stile and by the Door I entered the Abbey, accompany'd by a Boy who knows nothing, and by a very old Man who had forgotten everything; but I kept him with me, as his venerable grey Beard and locks added dignity

to my thoughts; and I fancied him The Hermit of the Place. Most of the Pillars and Stonework of The Windows are complete and it is well overgrown by Ivy, and probably inhabited by Choughs, and Daws; but I wish His Grace wou'd adorn it (instead of the well-mowed Floor) with Evergreens, Cypressess &c, and make the Doors in Gothic Character. At some trifling Expende the surrounding Cottages and Orchards might be

removed; and then the Abbey would stand nobly backd by Woods and open to the Water: At present it is shamefully blockd up. The way to enjoy Tintern Abbey properly and at leisure, is to bring Wines, Cold Meat, with Corn for the Horses; (Bread, Beer, Cyder and commonly Salmon may be had at the Beaufort Arms); spread your Table in the Ruins, and possibly a Welsh Harper may be procured from Chepstow.

Lord Torrington smiles sympathetically at anything out of the way or unusual, provided it is sincere. The quaint hermitage of the old clergyman at Louth amuses him, though at second thoughts he thinks it "the business of vanity and folly."

He then led us to view the Clergyman's—Mr. J——'s—Garden which is almost coverd with Cloisters, Seats, &c, all made of Roots of Trees and Moss, to correspond with an Hermitage in The Centre, finishd with curious Taste and Trouble. Therein are several Rooms, Recesses and Chapels, all lighted by old Stained Glass, (once in Tattershall Church). The Ornamental Parts are of Fir Cones; the Tables of polishd Horse-Bones; with many Inscriptions around and upon the Ground, from the Scriptures. It is throughout a Work of infinite Labour and highly Curious and so must The Framer of it be, who was not at home.

Throughout the whole of the diaries there is no undue admiration for what it is conventional to admire. "The awful Collegiate magnificence of Knowle" gives him no special pleasure, nor Winchelsea Castle, "one of King Henry VIII's humbug Block-Houses, a spacious safeguard to the Nation he had so plundered." In visiting Battle Abbey we have the following characteristically intimate description:

After breakfast we enterd the Abbey Domains, which lay high (and that is unusual): The Gateway is of Gloomy Authority, and The Abbey commands pleasing Views; but there is no Care, no Taste, no Cleanliness! All the Habitable part of the Building is meanly and modernly Glazed; the Stables are under old Arches, and above them is a prodigious Grand Hall in shameful Rubbish, with a ruinous modern Roof, falling down; and the sooner that happens the better: underneath this Building are a Variety of Vaults, which serve for Cellarings and the holding of Mortar, &c. We were guided by a Servant of Lady Webster's (who was now here with much Company, so we were confined as to time and Inspection), a forward, ignorant Fellow, who talked the old Folly about Queen Elizabeth's apartments; said that The Bishop cou'd not without the Dean's leave, *Infirm* here; and that the old House near the Gateway was The *Armoury*. We were permitted, till the Family's assemblage, to run into the House, catching a glimpse of the lofty old Hall, and one old Chamber; and saw yet a greater Curiosity, the Family Butler, Mr. Ingall, 103 years of age, who had been a Post-boy in York in Queen Anne's reign; and now frequently in a passion, gives warning and threatens to quit his Place.—He was very deaf, else I wou'd have spoken to him; but we both bow'd to him, and his age bow'd him to us! The Southern side of the Building is in fine Ruins; and in fine dirty neglect too! The two remaining Towers are of great Height and Beauty; the Walls from, and



BLANDFORD, DORSET (FROM "A RIDE INTO THE WEST," 1782) "risen from the Ruins of the Old Town," burnt down fifty years before. The water-colour bordering is a simple but good example of the delightful and always appropriate way in which Byng embellished nearly all his illustrations.

betwixt them, have not been long pulld down: and our Guide said that Sr. Godfrey Webster longs to succeed the old Lady that he may entirely pull it all down: and then there will be an end of Battle-Abbey!!!

Modern innovations can be introduced carefully and without offence. "Lord Salisbury has newly sashed his grand old Mansion at Hatfield, without offence to the taste of the Old Building." It is in the mock antique he sees one of the worst dangers. Grandeur is demolished to build either meannesses or fantastic mock ruins unlike everything they would wish to represent. Stockport (which ten years ago contained 700 houses and now in 1790 contains 2,000 which are still insufficient) has destroyed its old castle and instead built:

Cotton Works in a castellated stile, with Battlements, &c, looking like one of the greatest Prisons in the World.—The Church and Market Place stand very high; the former is built of mould'ring sand Stone.—All the houses of this Town were formerly built of Oaken Timber; this now in general, has given way to Brick, tho' this Inn is striped and bar'd with as much black Timber as would build a Man of War.

To abandon the Gothic traditions to the Grecian was, to a person of Lord Torrington's ideas, unpatriotic and revolutionary. As in Cannons Park there was no longer a Duke to care for his house and estate. "Then each Parterre a lawn; now each Parterre a Potatoe Ground," and even far out of London at Retford, an officer of the London Stamp office at Somerset Place erects a "neat, well-built Box in the true Hackney Taste." At Etruria, Mr. Wedgwood builds:

"a staring, red Brick house as are many in the Vicinage belonging to the Principal Traders." And, even in the North, "Lord D's farming Grounds are fenced by clipp'd Hedges and White Gates, a sad Presage of the taste in Raby Park." Wherein are very few single Trees; and all the Plantations are mean, of ill make and without bold sweeps, the River, likewise, running thro' the Park, which should form a Thames, is turnd to no account! The whiten'd, ill-fancied Gothic Buildings in the

Park, are of a most wretched Taste and in full Exposition. Behold the Grandeur of Raby Castle! How is the Castle mann'd? I was obliged to send in my name to Lady D—and ask Permission of Entrance. I am told that many are refused! Why not a fixed Day or fixed Hours? At Entrance there is a Porter's Lodge with a Portcullis (of wood) and a vile Gate; and this Lodge is in a Spruced-up Taste. In short—everything displays the Fancy of a Citizen; not the Grandeur of a Northern Baron. I was met by a fat Housekeeper and shown into the Hall thro' which carriages drive, passing thro' the House. This sounds Grand—but must chill the House with winds; and it felt so cold and so resounding with Echo—that I hastened into the other apartments, which are frenchified deal floord, and modernly Glazed without. "Have you any Picture Gallery?" "No." "No Chapel?" "No, that was taken into the Hall." "No Library?" "Yes, one upstairs, kept lockd."

"Now pray show me anything ancient." So she took me into a room, above stairs, that charmed me, of 90 by 30 Feet with old Windows, and a lofty wooden Roof.—There is a plan of ascending this Room by a grand Staircase from the back of the Hall; and a noble building this would be;—Why I should not sleep till it were executed.

Lord D— will your Lordship permit me, a Stranger, to lay out £20,000 for you? And then, I think, that I could make your House a Wonder of Beauty; Your Park should be studded with Trees, your Hill should be covered with Woods; a Thames should flow thro' your Park; The Kitchen Garden should be removed and that devilish Nuisance, the Dog-Kennel, carried out of hearing. The Hall should be in eternal Warmth: I should build a Chapel: and a great Staircase; and I should render that Great Room, fitted up with Cedar and glazed with Stained Glass, one of the grandest Libraries in the Universe. The upland Ponds near the Castle must be destroy'd and in a removal of Ground a View would be obtain'd of the River in the Valley.

His attitude was very similar to those who today are resisting very different but equally drastic foreign innovations in architecture. There is the same battle between tradition and change. And in many other parts of the diaries we find curiously close parallels to what is happening in other directions today. The straight turnpike roads, built for those who crave only for speed, were spoiling the "twine" of the country lanes, as many think the great motor-roads are doing today. Hasty travel, then as it is now, is destroying the individuality of rural districts, people either hastened past the inns or had meals (in their post-chaises), which they brought from London, as people today neglect the country hotels and eat in their motor cars. There was the same conflict between the desire to preserve a "personality" which can exist only in a more leisured life, and the

restless pursuit of more abstract things such as speed in the name of so-called progress.

Lord Torrington's ideas on life in general and architecture in particular are best summed up in his own words:

At Raby Castle a great seat in the North there is a contrivance of the smallest utility and of the most devilish effect, viz, The Coach Passage thro' the Hall and the House—a fine Hall finely warmd (every day almost in the year) with mountains of coal upon Forest Grates is the first comfort of an House, but to make it a thoroughfare street is wretchedness indeed! In the dining Room instead of large chairs rolling upon Casters, there is nothing to be seen but little light French chairs; and there welt-lined damask, or velvet curtains have given way to French linnen Festoonings. I love large firmly-fixed Tables substantial and immovable; and when I say immovable it is because my Rooms and every part of them should be of an equal warmth and there should be no need, as I see at present, of little skuttling Tables being brought before a Hearth. In my House, I repeat it, (egotistically again, and upon paper this may be allowed) I should desire that no one would come within 6 feet of the Fire Place, nor would anyone wish it, because the Grates would be ample and the Fire Place high and extended, not a little low Dog Hole, as at present, surrounded by a slip of marble for People (Genteel) to clap their Elbows upon, whilst they, by turns, toasted their Shins.

At Trentham House there are no comforts (Here I did expect them) nor is the Library fitted up as it should be. A Library is the first of Rooms? What Stores of Paper, Pens, Wax, Ink Standishes, Albums, with grand Writing Tables should furnish a Library? People spend Fortunes and waste great Estates without ever having passed one Hour in a comfortable Room or in a good Bed. A Good Bed is a great Rarity.

When I enter a great dining Room in the Country I am generally told "That this is not used in common, but that the Family dine in a smaller Room, unless there is company." What nonsense is this, arising from mean Ignorance? Because they know not how to warm their Rooms: And what Room is too great for even two People? I love to rest and walk and return again to my Book or my Pen.—At Tonge Castle one

Room opens into another! It is all a Passage! And covered by filthy naked or dying Pictures! Comforts should be first studied. Then Pictures if you will; and those of beautiful women; men of the Sword; or Views of the finest scenes of Nature, as Landscapes of Groves, Waterfalls, &c. In my great Hall (For I love a great Hall) would be pictures of magnificent Horses by Wootton; In my dining Room full length Vandykes as Dukes of Richmond, Hamilton, &c. In my Library some rare Holbeins, and in my drawing Room the most finish'd Pictures of Hobbina, Ruysdael and Berghem.

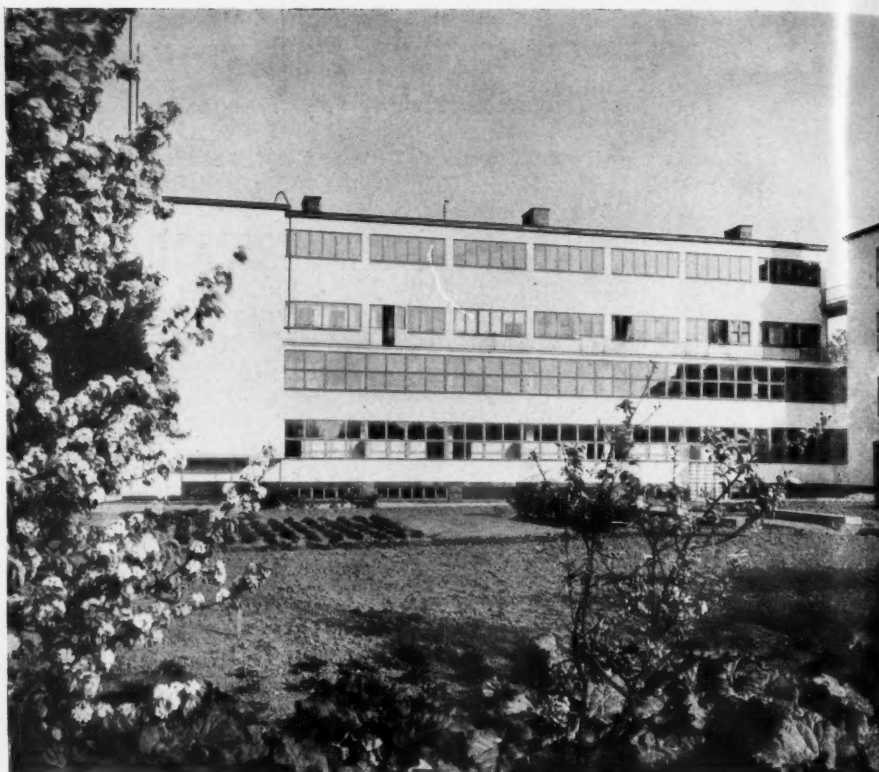
CYRIL BRUYN ANDREWS



THE OPENING PAGE OF THE FIRST OF BYNG'S TOURS. It shows the way in which he borrowed ideas from old prints and adapted them to his own purposes, using both scissors and paint-brush, according to his fancy, in order to express the feelings that he wished to preserve.



1



2

A new indoor swimming bath, attractively situated on the bank of the small river flowing through the town, has recently been completed at Eskilstuna, a city in Sweden with a population of 31,000. Owing to subterranean water and very difficult ground conditions, the bathing pool has been built entirely above ground. It is 110 ft. long and 40 ft. wide, while the depth varies from 4 ft. to 14 ft. The boiler room has been arranged under the shallow part of the pool. Some of the ground floor surrounding the pool has been used for Turkish baths, ordinary bath-rooms,

medical baths and a few shops. The first floor consists of the big swimming hall, 150 ft. long and 55 ft. wide, as well as of the dressing cubicles, Finnish vapour baths, etc., which are separated from the swimming hall by a glass wall. The cubicles are arranged on the bee-hive system, and the public enters the cubicles by corridors leading from the entrance and leaves the cubicles by corridors leading to the bath only. On the second floor there is a gallery with seats for 500 people, and this storey also contains premises for the personnel. The main part of the building is founded on

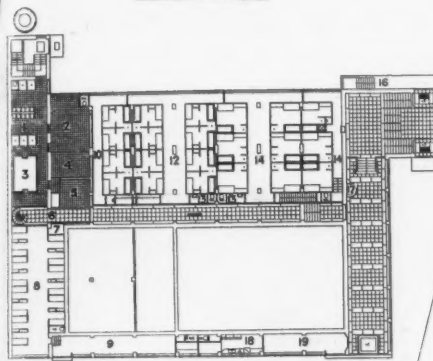
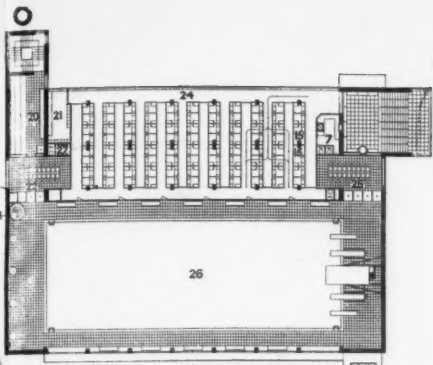
concrete piles carried down to shingle, which is situated below clay. The pool is detached from the building itself in order that the settlement which might occur, due to emptying and filling the pool, should not affect the main building. Ventilation of the different compartments is done by blowing in pre-heated air by motor fans, and suction takes place by fans placed between the roof trusses.

The illustrations are:—1. The exterior from the opposite bank of the river. 2. From the garden. 3. Plans of the ground- and first-floors. The key to the numbers is as follows:—

1. Washing
air bath.
ing cubicle
Ladies' bath
13. Toilet.
17. Ticket
cook's shop
room. 22.
room with
27. Latrine
4. The
and the
hall and
cubicle
hall. 6.
hall. N
seven V
ding fr



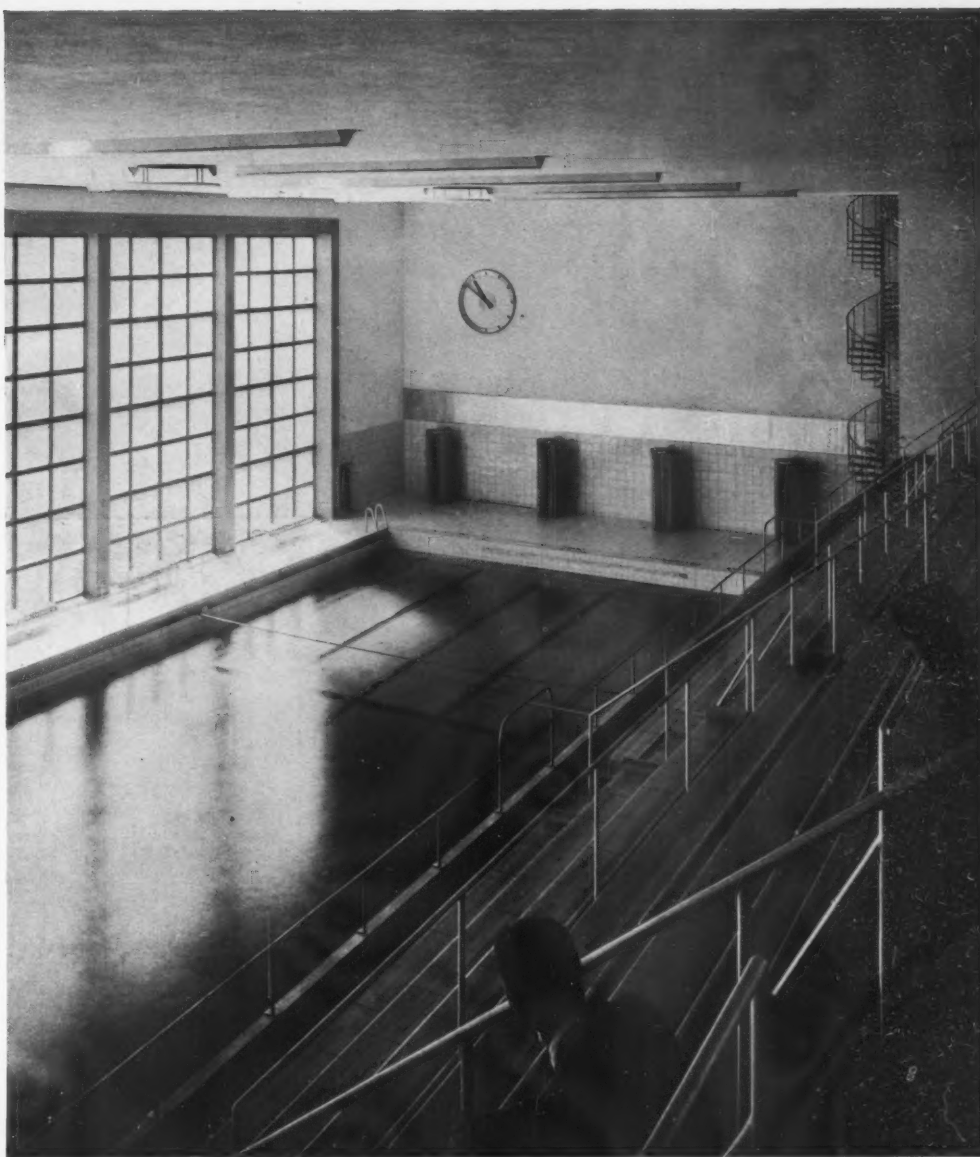
4



3

1. Washing rooms. 2. Warm air bath. 3. Plunge bath. 4. Hot air bath. 5. Vapour bath. 6. Turkish bath. 7. Toilet. 8. Dressing cubicles. 9. Confectioner's and pastry cook's shop. 10. Ladies' baths. 11. Linen cupboard. 12. Gentlemen's baths. 13. Toilet. 14. Medical baths. 15. Linen. 16. To the laundry. 17. Ticket office. 18. Kitchen. 19. Confectioner's and pastry cook's shop. 20. Finnish vapour baths. 21. Common dressing room. 22. Washing rooms. 23. To the sun bath. 24. Dressing room with 86 cubicles. 25. Washing rooms. 26. Swimming hall. 27. Latrines.

4. The interior showing the diving boards and the glass wall between the swimming hall and the room containing the dressing cubicles. 5. The diving-board end of the hall. 6. The opposite end of the swimming hall. Notice the lighting arrangement by seven Vee-shaped lighting ramps protruding from the ceiling.



6



5

AN INDOOR SWIMMING POOL IN SWEDEN

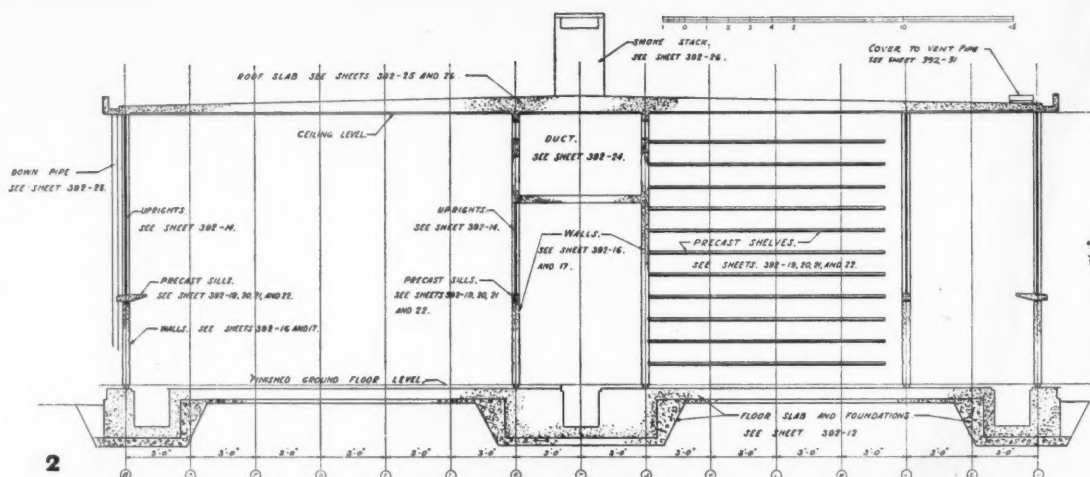
PAUL HEDQUIST, ARCHITECT



LABORATORY AT THURROCK, ESSEX

By SIR E. OWEN WILLIAMS

The laboratory of which a night view from the south-west is shown in 1, was designed as a box in reinforced concrete because of the necessity for the admission of the maximum amount of light and the exclusion of dust laden air from an adjacent cement factory. The building is painted externally and internally in light colours, and the windows are fixed to slender concrete mullions. Conditioned air from a central duct at ceiling level passes through all the rooms, ventilating and maintaining them at a temperature required for the experiments which take place there. In plan the building is divided into units three feet square, thus simplifying construction and enabling the sizes of the rooms, etc., to be adapted for various purposes. The typical cross section, 2, shows the duct at ceiling level through which warmed and purified air is pushed by means of fans, passing into the rooms through slots and being withdrawn through ducts below floor level beneath the windows. The desk in the foreground of the slurry testing room, 3, has a rubber top, but is constructed entirely from reinforced concrete, as are all the work tables, shelves, and experiment benches throughout the building.



Book of the Month

The Great Amateur

By BAIRD DENNISON

WILLIAM MORRIS. By Paul Bloomfield. London: Ernest Barker. Price 10s. net.

WILLIAM MORRIS. By Montague Weekley. London: Duckworth. Price 2s. net.

WILLIAM MORRIS. By Karl J. Lüthi (*Wegleiter des Kunstgewerbemuseums der Stadt Zürich*. No. 116).

A hundred years after he was born and nearly forty since he died finds Morris's stature still undetermined. So often wholly right, he was just as often crassly wrong; his influence good and bad in almost equal measure. Like St. Augustine's his utterances provide grist for the mills of diametrically opposing schools. He may have prescribed a wrong treatment for the disease of industrial civilization, but it was something to have been able to diagnose the malady. And it is from the lessons of that wrong treatment that it has become possible to envisage one which will cure without first killing the patient. But when Mr. Paul Bloomfield (for whom "fitness for purpose" is "the most vain and grotesque of perversions") claims that Morris, as a reformer, "did accept the *fait accompli* of modern civilization," he begs the question. The whole trouble is that he did not and would not. Instead of accepting the machine as a point of departure he obstinately turned backwards to a Gothic *status quo ante*, skipping out the Age of Reason and Order that lay between. In saying that "civilization which had begun as art was degenerating into a racket," Mr. Bloomfield endorses his hero's cardinal error. With the latter part of the sentence nobody but financiers will quarrel. But to pretend that the evolution of civilization has been a conscious process of preferring beauty to utility is nonsense. Art is the effect of civilization, not its cause. Still, if we reject the romantic wish which is father to the sentimental thought of that famous—

Time was when everyone that made anything made a work of art besides a useful piece of goods; and it gave them pleasure to do it

—we recognize that Morris was absolutely right in his insistence on bad work and frippery being the direct result of vicious social and economic conditions. This sufficiently explains why, as Mr. Montague Weekley puts it, he "progressed towards militant socialism by way of (founding) the Society for the Protection of Ancient Buildings." At one of these "Anti-Scrape" meetings he held forth the hope

that we may have an architectural style, the growth of our own times but connected with all history

—a definition anticipating Corbusier. And (in his own heady journalese) Corbusier might have written

those almost miraculous machines, which if orderly forethought had dealt with them might even now be speedily extinguishing all irksome and unintelligent labour, leaving us . . . to produce afresh that loveliness and order which only the hand of man guided by his own soul can produce . . .

There was no pose about "If a chap can't compose an epic poem while he's weaving tapestry he'd better shut up, he'll never be any good at all" coming from Morris himself. But the same sentiments in the mouths of

middle-aged ladies whose "gifts" were in nice ratio to their domestic incompetence were nauseous in the extreme. When a boy of ten the reviewer remembers being reproved by an aunt with "Haven't you started to do any art leatherwork yet?" Embodied in a questionnaire such dicta as "have nothing in your houses that you do not know to be useful, or believe to be beautiful" could be serenely answered in the affirmative by every householder rejoicing in a hire-purchase Modernistic drawing-room suite. What this "fighting-arm of Ruskinism," fought was machine-made art. It by no means follows, as Mr. Bloomfield assumes, that if he had lived a little longer or later he would have fought the art of the machine, for he knew that a tool is good or bad according to who guides it. Morris's real call on our gratitude is that he brought back the world to respect for good workmanship and durable materials. The times we live in are clearing our minds of many misty democratic beliefs, but who shall say that Morris's firm belief in the potentialities of the average man was wholly misplaced? At bottom our difference with him is a question of terminology. We have grown shy—largely as a result of what the arts and crafts movement wrought in his name—of invoking that big word *ART* "for household use." About *dopolavoro* his ideas and ours are as much at variance as Mr. Hilaire Belloc's and Mr. H. G. Wells's.

What neither Ruskin nor Morris realized was that if a choice had to be made between Gothic and Classic as a source of fresh inspiration, the latter, being the more orderly, restrained and civic, offered far better chances of success because it was much more akin to the English character, and so to English tastes. They willed what was at bottom the right goal, but they backed the wrong horse. And Morris was apt to ignore that vital English requirement: comfort. "If you want to be comfortable, go to bed" he told a lady who objected to one of his chairs on this score. The tragedy was that though Morris sowed both good seed and bad, little of the good would thrive in the England he loved so passionately until it had been hybridized abroad, while from the first sowing the bad flourished luxuriantly as tares.

"I have been compelled to learn many crafts, and belike, according to the proverb, forbidden to master any," he wrote modestly, if with a characteristic archaism, of his own work. (We must not forget that miniature suit of armour in which he used to go riding as a boy.) He lacked elegance—perhaps as a direct result of his scorn of Renaissance art. There is as yet no critical study of Morris's quantitatively immense achievement as a whole, but Mr. Montague Weekley's estimate of its technical worth is by far the best and most balanced:

. . . there is no getting away from the fact that he served no real apprenticeship to any of the arts. To some extent he remained an amateur through life . . . A most fertile inventor of floral pattern, he was unable to express his fancy with the sensitive and nimble hand of a fine draughtsman. The highest aptitude may in any case have been lacking, but he never gave himself a fair chance of discovering whether he possessed it . . . Morris tapestries admittedly represent a notable achievement. But archaic revivals are foredoomed to relative failure . . . He treated the printed page too much as though it were something between an illuminated manuscript and a textile. Both the "Golden" and "Troy" founts lack the highest quality of type design. Morris set out to design a legible Gothic type, and to some extent succeeded, but the rational use of such founts is strictly limited . . . His simplicity and Burne-Jones's earnest Romanticism were mainly responsible for the birth of that fatuously self-conscious child, the aesthetic movement . . . He may not have been a very great designer, but he brought to the domestic arts, during the nineteenth century, an architectural instinct and genuine culture.

The man—or rather superman—was so far more important than his actual work. As the late T. Earl Welby finely said: "To judge him by what he did in any one matter is like judging a man's life by what he does on Mondays." Even to judge him by what he did in all those matters he made his business, is no real criterion.

WHERE NATURE STILL HOLDS



1

Photograph by Aerofilms

It is significant that such a markedly agricultural county as Somerset should have commissioned a Survey, and the publication of this work by Mr. Harding Thompson* is yet another step towards the realization of that wide issue—the planning of England. The area included is the whole of Somerset with the exception of the Bath and Bristol region, which has already prepared its own Survey. The Survey is accompanied by Regional Planning Proposals, and however complete and arduous may be the work of the former, it is with the latter that anyone interested in country development is chiefly concerned.

The purpose of a Survey is to gather together *facts* in order that the whole problem may be reviewed with the minimum of waste energy. In Somerset, a number of surprising facts come to light; it is, for instance, astonishing both how rich it is in landscape and archaeological interest, and at the same time how thinly populated—the average density is about one person to three acres. This alone is significant and gives rise to the question: *Does grandeur of landscape over a large area depend upon the minimum human habitation?* If this is so, there is a limit to what a landscape is capable of absorbing and beyond which it is made commonplace. It is, therefore, with interest that one leaves the multitude of other details made clear by the Survey, and turns to the Planning Proposals advocated in the second half of the book, to see how Mr. Harding Thompson intends to approach this question.

In the beginning it is made clear what is the scope and object of the proposals: "The aim of planning is to ensure that all land, whether in public or private ownership, is reserved for the purpose for which it is most suitable in the interest of the community. Thus the Plan has an economic basis."

Among all the clear and definite points made as to zoning, administration, roads, town improvements and other considerations in development, that of the treatment of amenities and the reservation of open spaces stands out with distinction. This is idealistic, and the economic basis is surely a long shot. The Reservations proposed in the zoning map comprise a huge area of the county. They are divided into five sub-titles as follows:—

- Special landscape reservations,
- Open moorland reservations,



2



3



4

*SOMERSET REGIONAL SURVEY. By W. Harding Thompson. London: University of London Press Ltd. Price 17/6 net.

H O L D S S W A Y



Photograph by J. Dixon-Scott

National Trust Property,
Proposed Open Spaces,
Forestry Commission Areas.

These appear to form nearly half the area of the total Survey, and comprise such well-known landscape as Exmoor Forest, Brendon Hills, the Quantocks, Blackdown Hills and part of the Mendips. In addition, a large area of land is shown as liable to flooding and another as being below the twenty feet contour.

In the Reservations, building is either prohibited or only allowed under restrictions imposed by the Planning Authorities. It is, therefore, certain that if the proposals are adopted, a remarkably large area of West England will be kept as pure landscape for all time. The progress towards this achievement will be followed with considerable interest.

The difficulties, pitfalls and uncertainties are suggested by the author in the paragraph on Special Landscape Reservation. "In this Reservation it will be necessary to ensure by agreement as far as possible, the minimum amount of building in order to safeguard the interest of agriculture and preservation of the existing landscape character. Here again, it would minimize the risk of claims for compensation if the Planning Authority could explain the object of the landscape reservation to owners and, with the latter's co-operation, schedule their land for agriculture or restrict building to an average density not exceeding one house to every ten acres."

Apart from the main issue of the Plan, that of landscape preservation and development, Mr. Harding Thompson has explored every practical and economic aspect of the problem and presented his material concisely. The pleasure that has obviously been put into the discovery of the beauties of the County, from small village architecture to that of Wells Cathedral, makes the reading delightful. The book tells of an area where nature still predominates; it has indeed come up from Somerset, where the cider apples grow.

G. A. JELlicoe



Photograph by Judges

The illustrations from the book shown here are: 1. DUNSTER FROM THE AIR. An example of compact and harmonious building skilfully related to natural features of the site. 2. SHEPTON MALLET, showing the restricted passage for one of the suggested routes of development. 3. THE BRIDGE AT BRIDGWATER. The possible failure of this important bridge when the alternative routes are flooded, would disorganize the whole of the heavy traffic from the Midlands and Bristol to the south-western counties. 4. CASTLE STREET, BRIDGWATER. A complete street of Georgian houses which should be preserved. 5. TAUNTON. This air-view shows the area just beyond St. Mary Magdalene Church which could be re-planned to advantage: the remodelling of the Castle Green would also add to the interest of an historic site.



Photograph by Aerofilms



Photograph by W.H.T.

Draughtsmanship, Good and Bad

MODERN DRAWINGS. By Campbell Dodgson. London: The Studio. Price 30s. net.

THIS book is a confused jumble, compiled without system and annotated without accuracy, of drawings good, bad and indifferent, taken from as many and various countries as possible. The Editor apologizes in a foreword indeed, because artists of several nationalities are missing, and excuses himself on the ground that tariffs and currency restriction have made it difficult to represent them. It does not seem to have occurred to him that the art of one country might conceivably be more or less meritorious than that of another.

Neither does it seem to have occurred to him that the drawings of bad draughtsmen might be omitted; or even that better draughtsmen could be more often represented than worse. With the exception of a few extra illustrations in the introduction, each artist is accorded one example, and one only, of his work.

The drawing by Pierre Laprade of a "pretty girl" looking at prints, and the drawing by Albert Marquet of a Tangierine market are both worthy of the flashier kind of illustrated weekly paper, and show sadly beside Maillol, Picasso, Bonnard, Matisse and Segonzac.

Duncan Grant is represented by a not very characteristic sketch of David Garnet, entitled *Edvard Garnet*, and the Slade traditions of thirty years ago by an ink drawing of Edna Clarke Hall which is described as a *Pencil Study*. There is also a picture from the United States of trees entitled *Boathouses*, which may, however, be some kind of Americanism.

If caricatures such as the one by Gustave Vegh (Hungary) are to be admitted it is surely surprising to ignore such a master in this vein as Peter Arno. The American team could well have been reinforced. It would have been more just in view of the ignorance of American drawing confessed by the Editor in his introduction, to have left America unrepresented rather than to have allowed her such a mediocre contribution.

Among the English school no example is given of the work of Tonks, Steer, William Nicholson, Lamb, Stanley Spencer, Gilbert Spencer, Kauffer, Gertler or Epstein.

Among the French school the *surréalistes* have been entirely omitted.

The following sentence occurs in the introduction: "Max Liebermann is a veteran—now in his eighty-fourth year—who can never forfeit his right to be called one of the moderns." This phrase "one of the moderns," is typical of the attitude which the Editor displays towards his subject. A clearer mind would have declared whether he meant that Liebermann was still a good artist in spite of his years, or that his pictures were sufficiently good to have survived by their merit the vagaries of fashion. But the Editor has preferred to apply the meaningless compliment of "modern," dear to youth-movements, pseudo-surréalistes, and *Punch*.

The Editor has made no attempt to classify the drawings he exhibits. Water-colour, gouaches, pencil, charcoal, chalk, crayon, pen and ink, pen and wash, wash drawing, brush drawing, "air-brush" drawing and sanguine are mingled indiscriminately together—there is even what appears to be a wood-cut—an illustration by Rockwell Kent for Moby Dick, which is described as an ink and brush drawing.

The introduction explains nothing and succeeds only in making the confusion of unsystematic and unfeeling selection worse confounded. The Editor has not even attempted to define the meaning of the word "drawing." It would appear from the selection to include any monochrome, yet a water colour by Mr. Paul Nash is included "because of the strong emphasis on drawing (still undefined) rather than painting which it exhibits." None the less, many of the ink-washes and brush washes and especially the "air-brush" drawing have the emphasis emphatically on painting.

It is a pity that such a qualified critic as Mr. Campbell Dodgson, who was for thirty years keeper of the prints and drawings of the British Museum, should not have produced a more systematic and sensitive selection of drawings.

BRYAN GUINNESS

A Hardy Annual

SPECIFICATION. The Thirty-sixth Yearly Issue, 1934. For Architects, Surveyors, Civil Engineers, and for all interested in Building. Edited by Frederick Chatterton, F.R.I.B.A. London: The Architectural Press. Price 10s. 6d. net.

THE test of a publication such as *Specification* is its usefulness as a reliable source of reference to all those actively engaged in directing building operations. In dealing with *Specification* the reviewer is not concerned with introducing a new arrival, for after an unbroken record of thirty-six years, there is no question of its firm position as a standard work of reference. Few architects and surveyors have not consulted its pages.

Each year a fresh edition has to justify itself by evidence of careful revision and by the inclusion of additional information which its experienced Editor knows will be of value to the professions concerned: and the new edition is no exception.

The 1934 Edition is striking proof of the ever-widening field of knowledge with which it is the duty of the modern practitioner to keep himself fully acquainted; and the burden is considerably lessened by having at hand such a volume as this.

There is much vital information connected with writing specifications that can only be given intelligibly by diagrams. Thus a new feature in this connection is the inclusion of five of those already famous "Information Sheets" from the office of Sir John Burnet, Tait and Lorne, and which have appeared in the *Architects' Journal* during 1933. Of the five thus chosen for reproduction, two—relating to school seating and domestic refrigerators—are included in the "Building Practice" section: the third tabulates the comparative weights of various types of external wall and appears in the "Bricklayer" section: while the remaining two, which are placed in the "Plumber and Sanitary Engineer" and "Furnisher" sections respectively, deal with plumbing fixtures and theatre seating.

One would like to see more of this inclusion of information sheets, but inasmuch as they have already been published, as the *Information Book of Sir John Burnet, Tait and Lorne*, the ideal combination is attained by possessing a copy and making use of it in conjunction with *Specification*.

This 1934 edition contains an excellent group of five new illustrated articles by well-known authors.

1. TOWN HALLS, by C. Cowles-Voysey, F.R.I.B.A.
2. DENTAL HOSPITALS, by J. H. Wallace, L.R.I.B.A.
3. DOWNPIPES AND GUTTERS, by W. C. Andrews, A.M.I.C.E.
4. SPORTS GROUNDS, PAVILIONS AND STANDS, by C. W. Glover, A.M.I.C.E., L.R.I.B.A.
5. PUBLIC ABBATOIRS, by J. Castley, L.R.I.B.A.

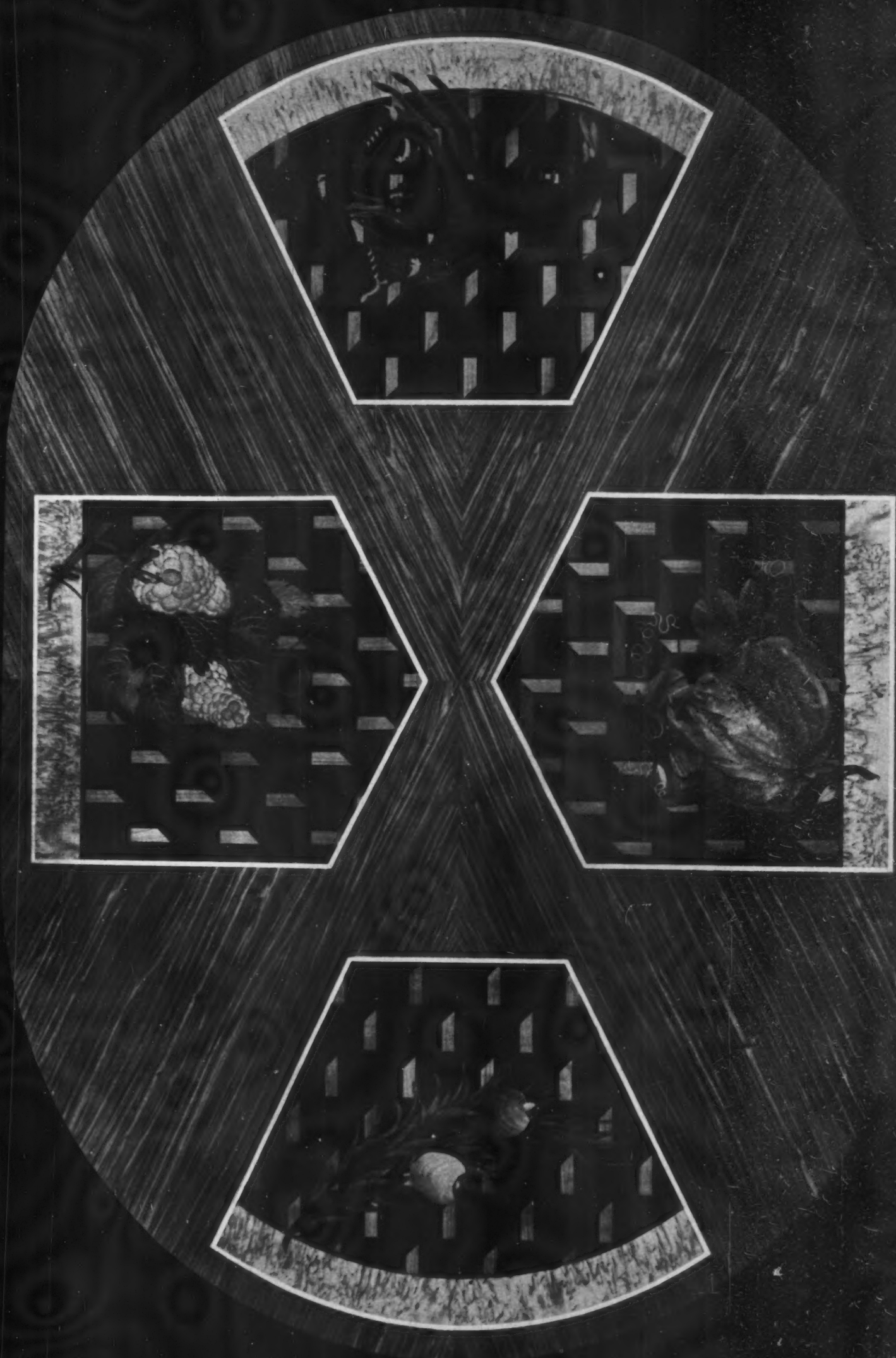
Other important new articles which have been included in their appropriate sections, are:—*Slump Test for Concrete* (Building Practice); *Aluminium* (Metal Worker); *The One Pipe System of Sanitation* (Plumbing and Sanitary Engineer); and *Heat Losses in Building* (Heating and Ventilating Engineer). Several chapters have been rewritten and extended to include new matter. There is a new article "Gas Coke for Central Heating and Domestic Supplies," including a specification and table giving the fuel consumption of boilers with sizes of boilers and boiler rooms for various capacities. Also the latest information on the new British furnace oil for central heating.

Very important revision has taken place in the "Structural Engineer" section, to bring it into line with the new Code of Practice recently issued by the L.C.C.

There are many points of great interest to architects and interior decorators in the "Building Specialities" section, and in five instances illustrations accompany the text. The field covered deals with glass silk, monel metal sinks, opaque glass wall linings, a spring dance floor, slotted plywood, a copper roofing system, a rustproofing process, a bituminous sheet-roofing, pumice partition blocks, hollow brick partition blocks, floor clips, plaster board, and a new method of anchoring concrete to brickwork, stonework and terra cotta.

Such is a very brief outline of this veritable mine of information. Lack of space prevents my attempting a description of many of the interesting things recorded and illustrated. It is surely most unwise for any architect to carry on without a copy of this book.

J. C. ROGERS



THE VIENNESE TRADITION

Our illustration is a table-top of straight-grained rosewood with motifs from nature—racemes of wine-grapes, a cray-fish, an arbutus spray, and a hop-bell—painted on inlaid trellised panels of ebony, lemon-wood and birch, designed by Viktor Lurje.

The four weeks Austrian Exhibition to be opened at Dorland Hall, Regent Street, on April 16 (the Arts Section of which has been organized by the Directors of the Vienna Kunsthistorisches Museum and Museum für Kunst und Industrie, with Herr Michael Rosenauer as Professor Witzmann's liaison officer in London), will give Londoners a long-desired opportunity for appreciating the vital and aristocratic quality of Austrian design. This is the first Austrian Exhibition that has been held in London since 1906. Yet modern London is full of little decorative touches directly inspired by that urbane stylishness and polished elegance which is peculiarly Viennese. It is to be hoped that besides the work of Josef Hoffmann—a host in himself—and such leading Austrian architects as Clemens Holzmeister, Josef Frank, Oskar Strnad, Oskar Wlach and Alexander Popp, that

of the many brilliant pupils of Peter Behrens's *Meisterschule* in the Vienna Secession Academy, and of outstanding younger men like H. A. Vetter, will be properly represented.

The Austrian Werkbund, founded by Josef Hoffmann in 1910, still flourishes; but the famous *Wiener Werkstätte* he started seven years earlier, have fallen victim to the universal economic crisis which has been nowhere more acutely felt than in Vienna. But craftsmanship as vigorous and yet delicate as the table-top illustrated overleaf (which was designed by one of Josef Hoffmann's pupils) proves that notwithstanding he remains as great and prolific a Master as ever. Austria has many lessons to teach us, for even in the slough of the nineteenth century her national tradition was never wholly submerged. And in spite of the fact that the strength and spirit of that tradition was Rococo, which has touched us so little, it has a marked affinity to our own. Josef Hoffmann has freely admitted that he has owed much to English design. The compliment has been returned by those many living English architects whose work acknowledges his influence.

P. MORTON SHAND.

PLATE iv

April 1934

a hundred years of finnish painting

It is a sad as well as a difficult task to discuss this exhaustive and finely produced catalogue of the private collection of Gösta Stenman* by Nils Gustav Hahl. As the work is entirely in Finnish, one can learn very little from the text; the language has a trick of appearing suddenly familiar and then as suddenly receding away from all significance and meaning. The tragedy of this sumptuous volume, with innumerable photographs, and with Mr. Hahl's detailed account of the colour, composition, subject and period of over 400 pictures, is that the impression produced should be so very unfavourable. From beginning to end, or for over 100 years, Finnish painting has been thoroughly second-rate. There can only be two alternatives for an artist in a remote country, he must either go to Paris and forget his nationality in pursuit of excellence at the centre, or he must remain a primitive, paint the local scenes, the local bourgeoisie and unconsciously contribute to a vivid regional art. There remains a fatal middle course, which is to acquire something of the best contemporary technique and apply it to the classical beauty spots, the richer merchants, so as to produce a series that cries out for a royal or republican Academy. This the Finns have chosen. They have gone in for all that is most eminent and commercial. Their Picassos have returned to do frescoes for banks, their Douanier Rousseaus have studied patiently to eradicate their provincialism. Even the numerous landscapes fail to do justice to the country. One sees not nearly enough of the churches and manors of

* *Finlandsk Konst: Helsingfors. Solderstrom and C:o.*



the south, nothing of the eighteenth-century towns and border fortresses, only lake, forest, and an occasional meadow. Finland includes Lapland, one of the few mysterious regions of the globe. From Rovaniemi to Petsamo, from the Baltic to the White Sea, runs the only motor road within the Arctic Circle—if you must paint landscapes, and if you possess sixteenth-century Greek churches on which the midnight sun never sets, it would seem folly to neglect them.

Of the artists themselves, those of the nineteenth century get closest to the country. The northern waterscape of Evon Wright is the finest in the classical tradition. Lindholm produces agreeable Victorian nature studies and Munsterhjelm a pleasant church. Fanny Churberg, greatly influenced by Courbet, continues the landscape series. With Helene Schjerfbeck, the impressionists arrive. Her work passes from Puvis de Chavannes through a charming Monet phase to the Japanese. Strinberg, who follows, is naïf and nordic, a travelled whimsical folklore loving Peer Gynt. With Sallinen the post-impressionists reach Finland and landscape, and people settle into the appropriate cubes. The sculptures of Vaino Aaltonen are in the manner of Maillol, Ekelund's Bytild från Bayern here reproduced, in that of Derain. Sipilä is described as the Finnish Douanier Rousseau. Of this, one of the very few architectural pictures, I can only say with the catalogue, "den gotiska tegelarkituren inramad av moderna hyreshus, tornen stickande upp mot himmeln, ofta blåsvart natt himmel med blank, rund måne." Yes, a sad and difficult task—the judgment of ignorance upon mediocrity.

C.C.

These two pictures are, above, Ragnar Ekelund's Bytild från Bayern, and left, Sipilä's Var. Both are contemporary Finnish artists, and these are two of the few architectural paintings in the collection. It is not a very attractive architecture that is revealed—the Bavarian Study of the house by the dull canal is an agreeable composition, the other with the Neo-Gothic pinnacles and billowing modern flats might be one of Utrillo's pictures of Suburban Paris. However, among a great many woolly landscapes, "character studies" and male portraits with a Mr. Cant look, this only contribution of Mr. Sipilä's stands out as a healthy, rather "Camden Town" piece of wintry observation.

A Free Commentary

By JUNIUS

I take it that man alone may be accounted happy in these days of stress and change who finds himself able to take a hand in tackling, with some sense of hope, one or other of the formidable problems which present themselves. It is, of course, quite impossible to be of use if the mind attempts to face all the problems at once. The result of that inspection is a sense of overwhelming hopelessness and consequent moral and physical inertia, which may take the form of mere glooming about, and that is, to say the least, unhelpful to one's fellows and unhealthy for oneself; or it may result in an attitude of "let us (if we have the means) eat, drink and be merry for tomorrow we die," which is probably a little better than glooming but fails to satisfy anyone with the faintest sense of communal responsibility, or democratic conviction of being in some sense his brother's keeper.

* * *

Realization of the fact that one must choose and isolate one's problem before one can be of any use, is a discovery of such vital importance that it is worth handing on at the risk of being charged with moral earnestness—a deadly indictment according to our code. Reluctance or refusal thus to isolate a problem and set to work on it, is the prime defect of our intellectuals who are thereby reduced to bombinating, vaguely, in a vast vacuum.

* * *

True, all problems are in fact connected; you cannot pluck a flower without troubling of a star. But that is only a poetic, an absolute, not a practical truth. It remains certain that a condition of effective human action is a limited view point; which may be—it notoriously sometimes is—the result of lack of subtlety in the beholder; or it may be the sane, deliberate choice of a man humble enough to realize that his limitations are always, and essentially, immeasurably greater than his capacity.

* * *

There is no time (or call) to pursue this matter further beyond noting in passing that the reason why so many clever people do nothing at all to help is because they lack this humility.

* * *

An interesting example of the satisfactory selection and isolation of a problem is the work of the Grith Fyrd Camps. The name Grith Fyrd is the only bad thing about this movement, but I am afraid it is very bad indeed because it raises in the British breast suspicions of crankiness. Perhaps we should say needless suspicions, for charges of crankiness are here very easily laid against any who take the disabilities under which their less fortunate fellows labour with enough seriousness to wish to remove them. *Grith* means Peace and *Fyrd* was the name of King Alfred's militia. Perhaps the translated name, Peace Army, isn't very much better. But a bad name mustn't be allowed to hang a good dog. Grith Fyrd strikes us as being a very good dog indeed.

It deals with the problem of enforced leisure in those who are not particularly well equipped to employ it usefully or pleasurably—the enforced leisure of unemployment. No doubt the mere logic of the facts or a general explosion touched off by anger at the disregard of those same facts, will force us materially to modify a quite obviously insane system in which large numbers of men and women are kept much too long at their work, while (at present) lesser but still large numbers have no work at all to do, and are first bored, then discouraged if they have any sensitiveness—discouraged because not wanted—and finally whether discouraged or not, demoralized. It is a misery that simply will not bear thinking about.

* * *

There is of course nothing wrong with leisure in itself, any more than there is anything essentially noble or praiseworthy in work in itself. Our judgment must surely depend on the quality of the leisure and of the work. This is not the conventional doctrine, but no matter. The deadly thing is leisure that is inaptly employed, leisure that has become loafing through no fault of the leisured.

* * *

The Grith Fyrd camps are in design self-governing, self-supporting groups of unemployed pooling their unemployed pay (by arrangement with the authorities) and their labour, building their own shelter, growing their own food or part of their food, learning the arts of the pioneer, and enjoying the delights of comradeship, of the self-reliant life and the supreme human satisfaction of creative, constructive individual work.

* * *

How long, by the way, will education for leisure (which may swoop down on any of us at any time) be neglected? How long will the refusal to make training for fine craftsmanship, training that is to a high standard a prominent part of all education, be continued?

* * *

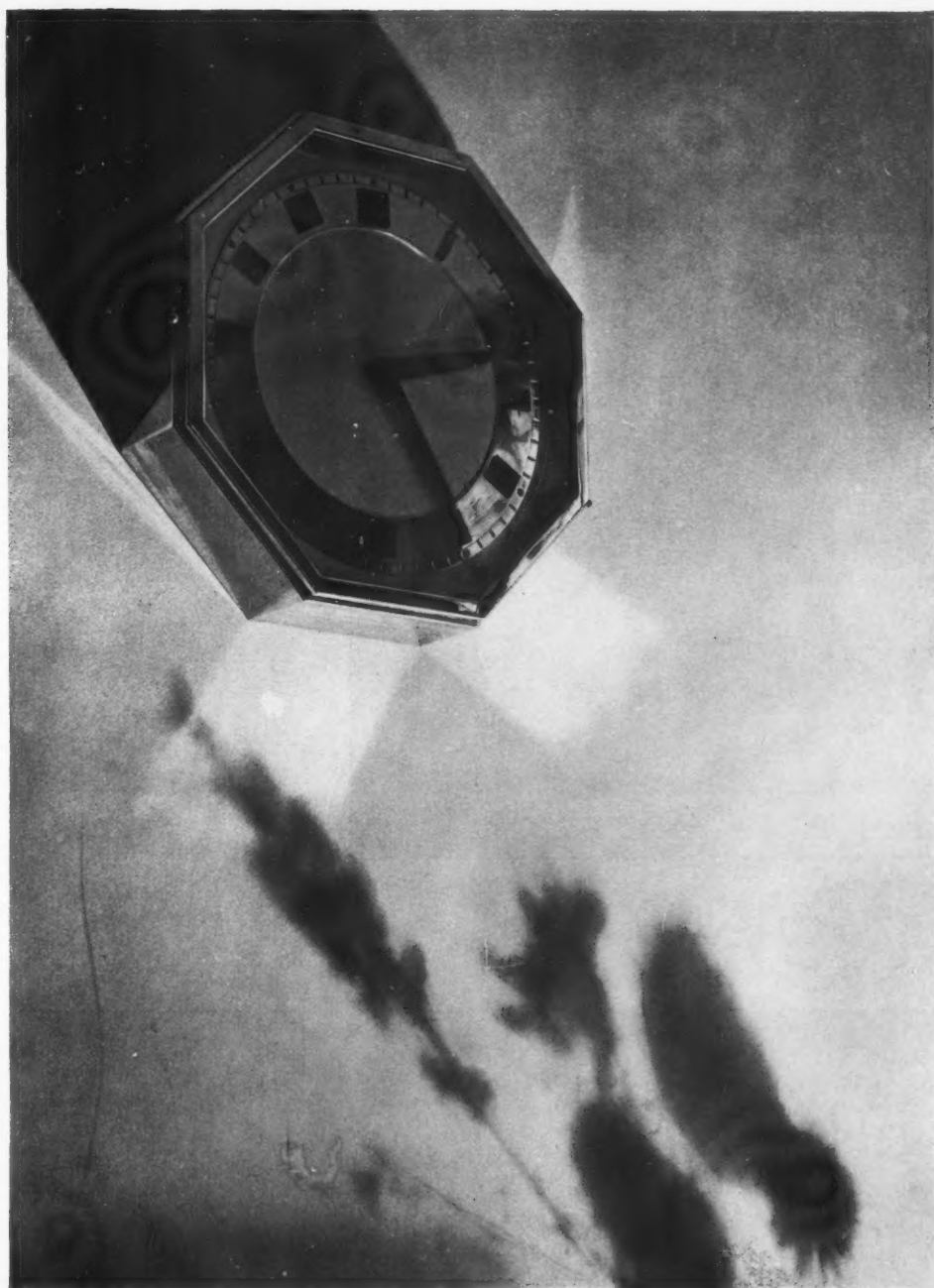
Discipline, the great panacea prescribed for the comfortable by the less comfortable is enforced by the little community upon itself not for its own, but for the work's sake. The organization of recreation is a part of the camp idea. These are not penal settlements but communities, seeking the good life through shared work in spite of hardship. The lesson of how little is really necessary for the good life if the livers can call their souls their own, is one of the astonishing results of the camps in action.

* * *

Those, and there must be many, who are burdened as by a nightmare by the thought of the horrors and despairs (none too strong a word) of unemployment falling and settling on the blameless man, who are aghast at the consequent inevitable deterioration of character and who, attempting to isolate their special job of work in this present crisis, are attracted by one which recognizes the rights of the victims of our system to a human, a decent and even a gay life (however materially hard), might feel inclined to write to the Grith Fyrd Headquarters, Toynbee Hall, for fuller information about this promising affair.

* * *

Perhaps along some such lines the by no means merely temporary problem of the happy and effective employment of leisure may be found.



THE MODERN OFFICE

THE ARCHITECTURAL REVIEW DECORATION AND CRAFTSMANSHIP

SUPPLEMENT

APRIL 1934

"TIME IS MONEY" (OLD OFFICE SAY-ING). But when money is spent on a timepiece the old tradition was to gild and carve and overload the clock with ornament. To-day it becomes a focal point in decoration. The illustration is of a clock in the general office of a stockbroker's office at No. 6 Princes Street, London. It is in chromium and silver with blue-black numerals by E. Heffer. Designer: R. W. Symonds.



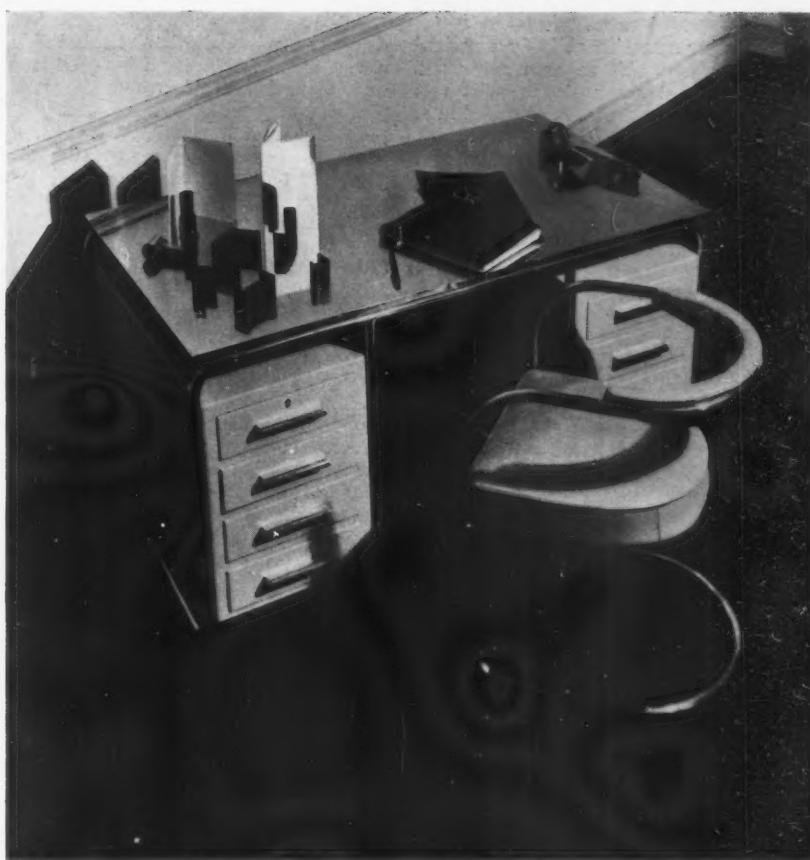
2. FURNITURE PUT IN ITS PLACE BY A PLAN. This clean and spacious general office uses traditional and new materials. It is the general office of a stockbroker at No. 6 Princes Street, London, and shows the counter, typists' table, general table, desk and Exchange Telegraph machine. The furniture is carried out in Australian walnut. The top of the counter is in black plate glass. The electric light fittings are by The Merchant Adventurers. Designer: R. W. Symonds.



3. SPACE PLANNED AND USED SPACIOUSLY. Here new materials have the office to themselves. The arrangement is well-designed as well as the individual furniture. This is the book-keeping department of a bankers' office at No. 10 Old Jewry, London. The desks are of Japanese oak with black stained tops. The metal chairs are by Pel. The walls throughout the office are panelled in unstained zebrano plywood. Architect: F. Malcolm Burr. Designer: R. D. Russell.

The Modern Office

By JOHN GLOAG



THE wealth, power and glory of commerce have changed the office from a poky little hovel in the corner of some warehouse, into a spacious and, so far as the boardroom is concerned, majestic place. Up to the end of the nineteenth century the dreariest traditions clung to offices in cities. Offices attached to factories in the growing industrial centres of that century had more space, and although the worst was often made of it, at least the likeness to cramped dungeons was avoided. The attitude of the average householder towards his domestic staff was then shared by the average employer. Any place was good enough for them to work and live in; fortunately the employer was absolved from bothering about where the brutes slept.

The private office of the employer himself reflected the ponderous standards of comfort that controlled his domestic taste in furnishing. Gradually, since 1900, the office has lost its depressing characteristics; but the boardroom and the private offices of directors still maintain an inappropriate relationship to the domestic interior. In England there must be hundreds of boardrooms that are furnished as Georgian or Jacobean dining-rooms. As a setting for the grave deliberations of modern business practice, a mahogany table and chairs of neo-Chippendale type are incongruous. But the boardroom can seldom reflect the progress that has been

4. METAL FURNITURE IS A SPACE-SAVER: CAN ITS COMFORT ANY LONGER BE DENIED? A desk and chair in non-ferrous tubing, made for the Copper Development Association. The desk carriage is in copper tubing, 1 in. diameter, polished and store-lacquered. The top is a single sheet of copper-faced plywood, the metal being turned over at the edges, and the surface mirror-polished and lacquered. The pedestal drawers are cellulosed ivory-ivite, and the drawer pulls are copper. The chair is copper plated on aluminium-bronze tubing, an interesting alloy of great strength and resilience. The upholstery is natural-coloured hide.

made in the design and planning of offices. Its decoration, furnishing and equipment depend upon the personal taste of the magnates concerned, and unless they employ an intelligent architect they will merely get the wrong sort of dining-room.

The character of office design has been changed by electric light, telephones, central heating, and new materials with special properties. Even now, the services available for operating the modern office are not always considered in the initial stages of planning. The position of the telephones, both the house and G.P.O. instruments, are settled nearly always after floor spaces have been planned out with partitions into various groups of offices. How many offices are there without ensnaring wires connecting up instruments to tables, which demand from visitors the most expert footwork to avoid, when leaving, the abrupt removal from some impressive directorial table the house and G.P.O. telephones, and, if they are really unlucky, the desk lamp too? Entanglement with those crawling cables is almost inevitable. In America there is a system of wiring which provides every

floor of a new building with a network of conduits containing power, light and telephone cables. Junction boxes are arranged at close intervals all over the floor before the blocks or floorboards are put down. This system means that you can put a desk or a row of desks anywhere, and plug in for light and telephones for them and power to operate radiators, adding machines, and other mechanical devices without running surface cables anywhere. This simple and obvious system is applicable to the two principal types of office planning: the large open space with desks and tables conveniently arranged all over it, or the warren of private offices created by partitions.

The introduction of the telephone has reduced the need of mobility in an office, and has probably cut down the number of messengers employed in any organization by at least 30 per cent. It is difficult today to imagine how business could be conducted without telephones. There was a horribly insanitary affair used in pre-telephone days, namely the speaking tube. You blew down it forcibly and a whistle sounded as long as you

kept blowing or until somebody uncorked the other end. There was always a disconcerting doubt as to when it was your turn to speak, and master and man frequently blew at each other in an unhygienic and exasperating manner. But the telephone has now developed refinements which have still further decreased the need for mobility in the office. The managing director with the appropriate instrument on his desk can conduct a board meeting without his co-directors leaving their individual offices. His words are broadcast to them by an amplifier, and they can reply when they think it is their turn. Television may add other refinements to directorial intercourse, until "Captains of Commerce" may sit in their country seats and hold a succession of board meetings in London, Paris, New York, Manchester, Sydney and Cape Town in the course of half a day.

Sound Waves and Work

The two main systems for planning offices just referred to are based upon the desire to attain :—

- (1) Complete visibility ;
- (2) Privacy.

The open room with desks dotted all over it secures visibility. A large space in the middle of that room with a managerial desk in the centre of it secures privacy for conversations between the manager and anybody to whom he wishes to talk.

Again, visibility is achieved with glass partitions which provide individual offices and enable the activities of the entire staff to be under observation. The method for which most English firms

display a lasting affection is the individual office formed by partitions of some opaque material. This complicates the problem of ventilation, and unless the partitions deaden sound, indiscreet utterances may reverberate throughout a whole group of offices. (The writer recalls a large organization, in which a directorial voice could often be heard thundering out the most exciting news to a directorial listener, backing each statement with the shouted sentence : "Mind, I'm telling you this in the strictest confidence !")

Partitions should be chosen as carefully as directors. There are insulating boards which can cut off sound from telephone booths and other offices where quietude is essential. Unsuspected damage can be done to the efficiency of any organisation by undercurrents of sound ; half-heard telephone conversations ; bursts of raucous laughter ; the drone of a manager dictating ; the machine-gun-fire of typewriters ; the purr and rattle of an adding machine ; and the bright young voices of typists at tea. All these things can be minimized with insulating board, by the use of surfaces which absorb sound, by the introduction of carpets with thick felt underlays.

The problem of carrying daylight across a floor that is divided by partitions is simplified by the use of such diffusing glasses as morocco or kaleidoscopic glass, and by having not only walls in pale colours but furniture in light tones. The clean, easily controlled artificial light provided by electricity has made it possible for the modern office to be a clean and comfortable place. Dust-proof electric light fittings are available, and cool globes of light can depend from the ceiling and diffuse an almost shadowless illu-

mination. The adjustable desk lamp probably increases the output of work by its almost hypnotic power of concentrating the mind of its user on the job of work he or she happens to be doing.

Colour and Character of Metal Furniture

The furniture of the office has inherited some of the dismal conventions of the Victorian era. For years metal office furniture was made only in the most drab and depressing shades of khaki. It is difficult to know why such a colour was selected. It is repellent, cheerless and carries with it a hideous suggestion of an institution : a workhouse, a prison, a lunatic asylum or (what practically amounts to the same thing) a war department. Metal furniture can be made in other shades, and cream and buff are cheerful, and the hard-baked enamel surface can easily be cleaned. In an office designed a few years ago a complete colour system for each department was worked out. Each department had its own coloured forms and the metal furniture and the woodwork in the offices allotted to each department were in the same shade as the forms, excepting only the accounts department where blue forms were used, and as solid masses of blue for cupboards and filing cabinets would have been rather cold and heavy, white furniture was used with a blue line on it. Tubular metal chairs are well adapted for office use. They displace less space than the heavier wooden types. The metal furniture provided by various manufacturers is simple in form, fit for its job, and its plainness is commendable. Many people obviously feel unhappy

[Continued on page 147]



5. LUCIDITY IN ARRANGEMENT—THE OFFICE THAT IS TIDY BECAUSE IT HAS BEEN PLANNED. The office is that of a firm of marine insurance brokers. The

walls are of plaster, the upper part being painted cream and the dado blue-green. The floor is laid with oak blocks. The counters and chairs are steel throughout.



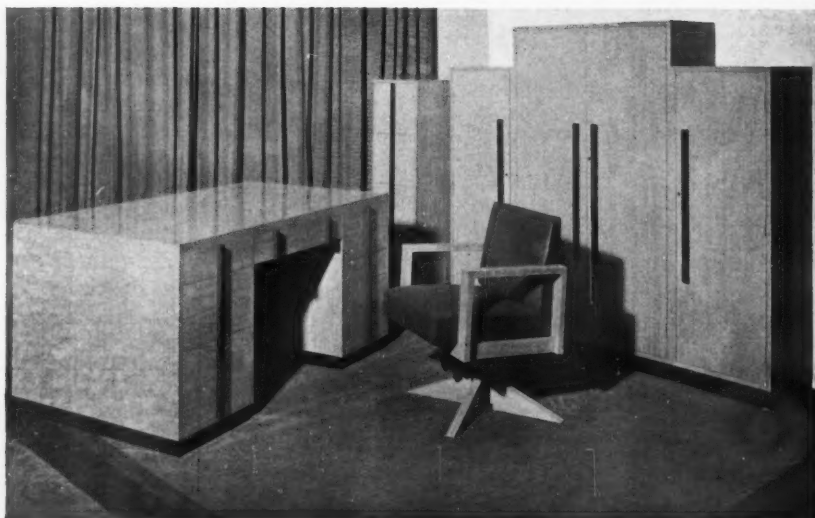
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6. A RECEPTION ROOM DESIGNED TO BE FRIENDLY TO VISITORS. IT SAYS "WAIT IN COMFORT." The waiting lounge in a bankers' office at No. 10 Old Jewry, London. The tables are in sycamore and ebony. The chairs are also made in sycamore, the fronts of the seats being covered with natural hide and the backs with black hide. The rug was designed by Marian Pepler : it has a stone-colour background and the pattern is white, dark nigger brown and yellow-green. *Designer : R. D. Russell. Craftsmen : Gordon Russell.*

7. WHY SHOULDN'T ALL OFFICE FURNITURE BE AS CIVILIZED AS THIS? The bureau in the senior partner's office of a stockbroker at No. 6 Prince's Street, London. The bureau is in Australian walnut. *Designer : R. W. Symonds. Craftsmen : Tibbenham's.*



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8, 9, 10, 11 and 12. IS THERE EVER ANY EXCUSE FOR THE OFFICE DESK OR WRITING TABLE TO GET ITS FORM FROM ANOTHER CENTURY? 8. A suite of office furniture made in oak, left natural colour but full polished. The handles and plinth are finished dark brown. The suite is hand-made throughout. The chair covering is oxide green hide. All the drawers of the desk lock automatically from the drawer above the knee-hole. The centre section of the cupboard is fitted with coat rail and hanger, hat cupboard, umbrella stand, mirror, and towel rail. The wing sections are fitted adjustable shelves for stationery. The filing cabinet is on steel rollers. The whole suite is also machine-made in a lighter grade at reduced costs.

Designer : C. R. Osborne Hill.

Craftsmen : Edgleys.

9. The chairman's room in a bankers' office at No. 10 Old Jewry, London. The furniture is in Indian rosewood and Japanese chestnut, and the panelling in zebrano. The grille is in copper. The rug was designed by Marian Pepler.

Designer : R. D. Russell.

Craftsmen : Gordon Russell.

10. A writing desk in Australian walnut, with stainless steel handles. The occasional chair is in solid walnut with a bent ply back.

Designer : R. W. Symonds.

Craftsmen : Tibbenham's.

11. A writing desk and chair in a stockbroker's office at No. 6 Prince's Street, London, made in Australian walnut and macassar ebony. The desk has a glass top.

Designer : R. W. Symonds.

Craftsmen : Tibbenham's.

12. A writing table and chair. The writing table has a single pedestal and black wood base, with inlaid rubber top and a black oxidized bracket. The chair is in black oxidized tubing with fabric seat and shaped back.

Craftsmen : B. Cohen and Sons.



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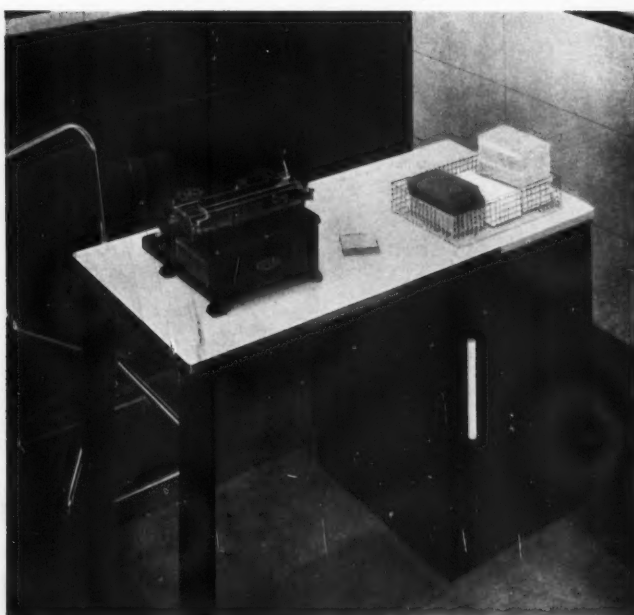
13. WOOD WELL AND SIMPLY USED. In the boardroom of a stockbroker's office at No. 6 Prince's Street, London. The table is in Australian walnut and macassar ebony, and the chair is covered in hide.

Designer: R. W. Symonds. Craftsmen: Tibbenham's.

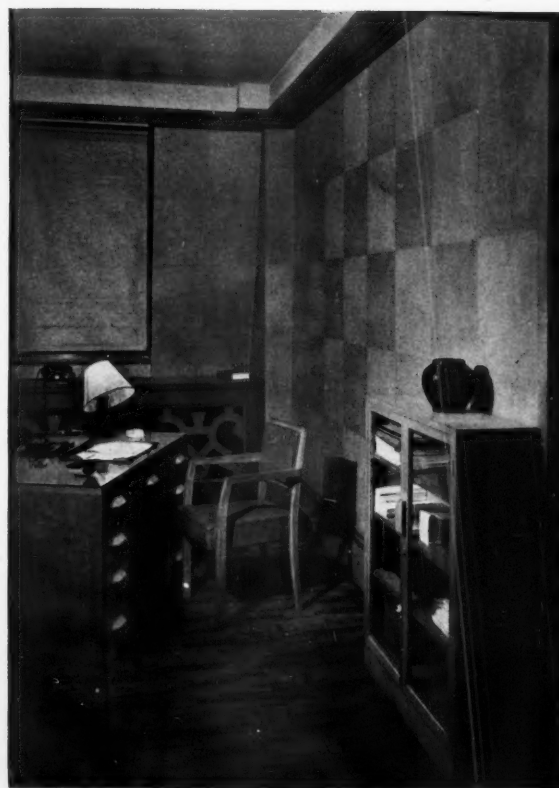
14. NEW MATERIALS WELL AND SIMPLY USED. The top of the desk is in $\frac{5}{16}$ in. turquoise opaque glass with the exposed edges polished, and is fixed direct to a laminated wood top with a thin $\frac{1}{8}$ in. bed of mastic. A $\frac{3}{4}$ in. flat stainless steel strip is screwed to the laminated board to cover the mastic joint. The dado is of $\frac{5}{16}$ in. black plate glass with narrow black and white bands at the top which are reversed at the angle.

Designers and Craftsmen: The British Vitrolite Company.

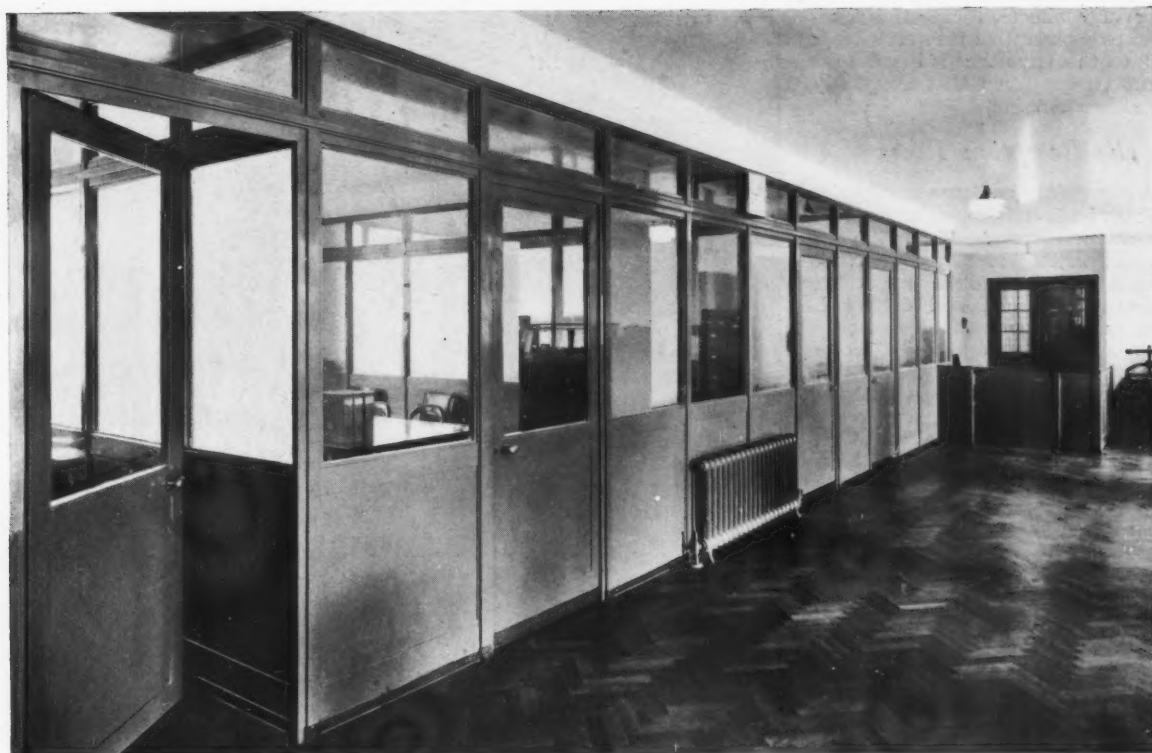
15. CHIPPENDALE DIED IN 1779—TWENTIETH CENTURY DESIGN IS ALIVE: PROOF IS HERE. A principal's office in the offices of a firm of plywood manufacturers in Queen Street Place, London. The walls are panelled in birch and the desk and bookcase are also of birch. *Designers: L. de Soissons and Grey Wornum. Craftsmen: Venesta.*



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16. DEATH OF THE HOVEL: OFFICES WITH TRANSPARENT PARTITIONS. For a Steamship Company. The steel partitions are designed on the unit principle, a complete installation being carried out by the erection of a number of standard unit sections. Floor space in the modern office can be divided up with these partitions to give the greatest elasticity in design, and at any time they can be taken down and re-erected in some different lay-out, easily, quickly, and with an almost entire absence of damage to walls and ceiling. Architects: Meives and Davis.

17. LIGHT, AIR, COMMON SENSE, GOOD RECEPTION. In a stockbroker's office at No. 6 Princes Street, London. The counter and furniture are in Australian walnut and the fittings in stainless steel. The floor is rubber. Designer: R. W. Symonds.



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about plain surfaces because some manufacturers can and do provide metal furniture, filing cabinets, lockers, and so forth, grained to imitate mahogany.

The equipment of the modern office can be compact; power, communication, heating and lighting can all be rendered simple. There are many office systems, systems of filing, systems controlling the general circulation of activities, and unfortunately these systems are not always studied when accommodation is planned. It is the designer's responsibility in the first place to master in detail the system upon which an office or group of offices are going to be run, so that the whole space at his disposal is logically utilized.

Business Activities Suggested by Furnishing

The character of a firm's activities should be reflected as far as possible in the decorative treatment of their offices. It is not suggested that the reception room of a firm of whiskey distillers should be fitted up as a bar with chairs in the form of bottles, although sillier things have been and are being done in reception rooms. But if a firm is manufacturing an article that can be used in decoration, then it is the worst kind of advertising to avoid using that material. We have been into the offices of more than one firm who were making materials that could be used on walls and floors and we were shown samples of the materials, carefully taken out of a cabinet, when the walls and floors of every room in the place could have been a much more convincing and memorable exhibit of samples. There is still among a great

number of commercial concerns a reluctance to explain what they are selling. Sometimes this reluctance is based upon the quaint assumption that everybody knows all about them.

The Reception Room

First impressions are important. Why do so many businesses appear to regard a visitor as an enemy? The reception rooms and waiting rooms of even the most enlightened concerns are often outrageously furnished and decorated. Frequently one is put into a little cubby hole to await the pleasure of some magnate. It is related of a fashionable eighteenth century gentleman that he kept a particularly repellent room in his house with hard wooden benches which he called the Jerusalem Chamber. Jews who used to dun him for money were thrust in there to wait until they were too discouraged by the hard benches and the bleak outlook to wait any longer. Something of that fear of unwelcome visitors must be responsible for the character of hundreds of reception and waiting rooms. *Discourage the visitor; he may ask you for something*, is the archaic thought that perpetuates this incredible piece of commercial stupidity.

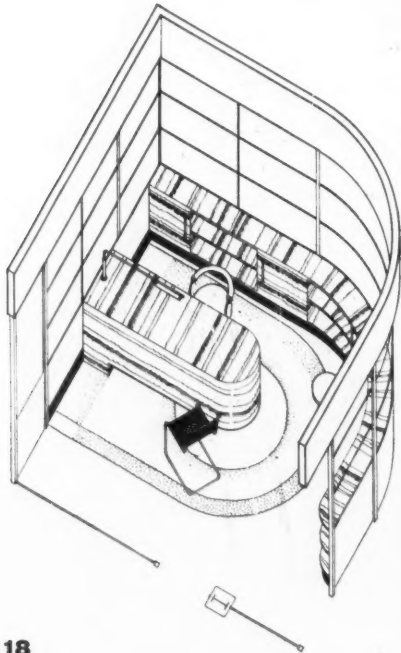
Often before you arrive at the reception room you are incarcerated in a mahogany cavern which had been dolled-up to look like a Sheraton wine cooler or something equally inappropriate. This is the lift. The individual firm that occupies a floor of a modern office building cannot control the design of the lift; but the architects of such buildings can, and so often it seems to have escaped their control. An idiotic waste of money is apparent in many buildings. Once when a lift had broken down, the writer ascended to the sixth floor of a building



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by a staircase that had been designed to impress those who used it. Actually nobody used it; but money had been poured out on panelling it with marble, and enriching its balustrade with costly metal work. This unused, expensive

staircase had been put in a six floor building; but there was only one lift. True, that lift was very rich. It had carving on the frieze; but the building needed a battery of lifts, not a marble staircase.



18

18. An isometric view of the manager's office of a Car Service Station at Ilford. The metal screens are painted silver with black bases. The floor is maple; the desk and shelving are veneered in French walnut. The chairs and stool are in chromium tubular steel, upholstered in leather. Designer: Cameron Kirby. 19. COMBINING THE FUNCTION OF SHOWROOM AND OFFICE. Showrooms of a firm of glass manufacturers in Princes Street, Westminster. The floor is birch plywood. The walls are papered with wood veneer paper, laid with the grain vertical and horizontal in alternate rows. The curtains are in chocolate, gold and oyster. The showroom tables were designed by M. L. Anderson, and are in $\frac{1}{2}$ in. thick plywood, walnut finished. They are illuminated from within, the light being thrown up through diffusing glass tops. The paint work is neutral grey, and a particular shade of blue for doors, soffits and shelves. Designers: L. H. Bucknell and Ruth Ellis.

20. A COMPOSITION IN WOOD AND LEATHER. The Board Room of a firm of wallpaper manufacturers in High Holborn. The walls are covered with a textured embossed paper in tones of ivory. The woodwork including the furniture is of straight grained oak toned to a grey brown colour with a wax polish finish. The floor is covered with a plain brown saxon carpet, and the chairs are upholstered with a scarlet hide. The main portion of the room is lighted by two indirect lighting units. Designers: Waring and Gillow.



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ANTHOLOGY

London as Lancashire Saw It

We were acutely aware of London. The first visit to London was a thing which occurred to all of us. It came in due course, like long trousers, because the time seemed ripe for it, and it was doing the youth an injustice to postpone it any longer. Before my own time came, I often heard London discussed among my elders with considerable knowledge of the subject. . . .

My father was well qualified to act as moderator in these discussions, having at once a greater familiarity with London than any of us, and an inexhaustible interest in the topic. His knowledge of London was extensive but it was not in any way peculiar. It may be said that he knew all the things that were worth knowing in London, but none of the things that weren't. He went so far as to be able to take one to the Albany where Macaulay had lived. He was familiar not only with all the tombs in Westminster Abbey but carried in his mind the names of those who lie beneath the flagstones in the Cloisters, and he had one advantage over even the resident population of London in that he had visited the Tower. On the other hand, he knew nothing of resorts—had never heard, for example, of Romano's. About hotels he had no opinion except the opinion that Morley's in Trafalgar Square was a fine palatial place and no doubt very luxurious inside, and his knowledge of restaurants did not go beyond the A.B.C. shops, which he admired exceedingly because the tariff was moderate and it was possible to "pop into one" almost anywhere. Very often in those aforementioned disputes, I have heard him strive to re-establish the exact position of Burlington House or the British Museum by recalling the circumstance that there was an A.B.C. shop almost directly opposite to it. Did the obstinate one not remember being taken in there for something to eat? If I could see my father back again on earth—which I can't—I would meet him more considerably on many points, but the new birth in me which he would most appreciate, would show itself in this. I would let him off those annual holidays at Blackpool in which, with carefully concealed patience, he trudged backwards and forwards on the asphalt, and forwards and backwards on the boards of the pier with nothing to look at but a sea on which there were no ships, and nothing to do except absorb oxygen, for which in itself he had no passion, while his elder children flirted and the younger dug. I would even let him off Port Erin because I fancy that Port Erin—where we began to go later, also palled on him after a time. And I would of my own initiative suggest that we should go to London in August and prove by experience and keep on proving for fourteen days, his favourite theory that to ride five miles on the top of a London bus for threepence was meat and drink at once for the body and mind. I would collect around me in the fag-end of the family—to which I belonged—a party pledged to this noble programme. And I would carry it. Then should I see the love of all history and all the humanities, thoughts of Dr. Johnson,

thoughts of Christopher Wren and Charles Lamb, the zest for milky towers against a blue sky with curious crowds of men swarming, kindle new lights in those patient eyes which had seen so little, but had seen so well and seen so deep.

In due time it came to me to be taken to London. I speak of a time which is not after all very long ago, but many things have changed since then, and among them the journey from Lancashire to London. I fear that what has been gained in the journey in time, has been lost in spiritual experience. Today the best trains pride themselves on swallowing the whole distance at one gulp and the traveller is shot, as though by a catapult, plump into the middle of Euston. Not so when I first went! We approached London gradually. We took nourishment out of paper bags and a collapsible sandwich box and developed the fidgets. We looked out upon Cheshire and upon the Midlands and the Home Counties and finally we looked down into the back gardens between Willesden and Euston and marked the broken perambulators and peeling rocking-horses and the sitz-baths stuck like medals against the back walls of London houses. We stopped for quite a long time at Rugby. It was impossible not to observe the marked differences which distinguished the station at Rugby from our own Victoria in Manchester. Victoria was drab; Rugby was blue like the inside of a shell, and green fields washed up against it like the tides of ocean. There was less ink on fingers and much more soil on shoes. The people who were waiting on the platform wore tweeds, and fox-terriers were attached by steel chains to their experienced luggage. At Rugby the minds of my elders were deeply exercised by thoughts of a certain Arnold who had lived and laboured there. Rugby to them meant "Arnold of Rugby," and I think that my father always intended to break his journey at Rugby in order that he might visit the famous school. I do not know whether this intention was ever carried out, but in the meantime he never failed to gaze earnestly from the carriage window across the fields—in its probable direction.

It was like that all the time we were in London. London meant chiefly the home of the dead—and the living. We were all the time praising famous men. The Temple suggested Dr. Johnson and Charles Lamb. Everywhere we went we suggested somebody. We treated London as though it was an extensive cemetery, and it is from this visit and not from any later on—Heaven forgive my degeneration!—that I date my knowledge that Ben Jonson's effigy in the Abbey—I have not since refreshed my recollection but I know it to be true—bears the words "O rare Ben Jonson." I was placed in front of that monument and was bidden to take note of the perfect comprehensiveness and sufficiency of the epitaph. But I said that London meant also the home of the living. And so it did! The climax of the visit occurred when we saw Mr. Gladstone, not in a monument but in his own person, albeit he also had been not a little chiselled and written upon by time and was in fact visibly turning into marble. Seeing Mr. Gladstone was in all respects—except that there was nothing to pay—very like seeing Wembley, calling up all one's faculty of being struck with awe, furnishing in the retrospect almost as much food for thought.

WILLIAM HASLAM MILLS

GREY PASTURES [CHATTO & WINDUS

MARGINALIA

A SPECIAL ISSUE

The May issue of THE ARCHITECTURAL REVIEW will celebrate the conclusion of the first third of the twentieth century. Its pages will be entirely devoted to an examination of the achievements in design for living that have distinguished the 33 years and four months that will have elapsed, on April 30th, since the century began. Already pre-war days have the far-away irreality of an historical period, and the time during which our attention was concentrated upon design for dying is now remote

enough to be toned and tinted with romance, so that recruiting will not be impeded and a sound, patriotic policy about armaments can be established. Soon we may forget the hopes and enthusiasms that marked the immediate post-war years: but architecture has a way of recording these changes of thought, of reflecting with sobering permanence the ideas and the tastes of any age, and those who have the ability to read in the future what the buildings of our century have to say, may understand more than old newspaper files can ever tell them. Meanwhile, at this point in the life of the century, we can pause to review the changes it has seen. Mr. Holbrook Jackson will review the social

background, the fluctuations of taste, and the changing nature of patronage; Mr. Gerald Heard will analyse the effect the laboratory has had upon life and architecture since 1900; Mr. Clough Williams-Ellis will contribute a diary of architectural events and influences; also an illustrated commentary on the developments in domestic, public, commercial and industrial building by Mr. G. A. Jellicoe, and an assessment of the present state of architecture by Professor C. H. Reilly will be included, while a forecast of the social and architectural nature of the next third of the century will be made by Mr. John Gloag. Although this is to be a special subject issue, it will be sold at the usual price of half a crown.

FREE GOTHIC

The recently opened Avenue Congregational Church new halls at Southampton are described by the *Southern Daily Echo* (by whose courtesy we reproduce this photograph) as representing the accomplishment of a thirty years' ambition on the part of Congregationalists. "The structures are of brick, with stone dressings, in Free Gothic style." These halls "were stated by no less an authority than the Rev. J. D. Jones, C.H., M.A., D.D., Moderator of the International Congregational Council,



THE AVENUE CONGREGATIONAL CHURCH NEW HALLS AT SOUTHAMPTON.

to be amongst the most beautiful Congregational buildings in the county." The halls certainly preserve the character that "Gothic" acquired in the last century when the Nonconformist churches were adding so assiduously to the architectural peculiarities of England. It is by the erection of buildings of this nature that we may ultimately hope to strengthen the appeal of the "Come to Britain" movement; for what other land can show such tender devotion to every variety of building tradition?

ON AN ARCHITECT OF UNMERITED EMINENCE

The humble builder with his mighty drill
Comes trusting to your art to guide his skill:

You bid him wrench the houses from the ground

Where still the gentle symmetries abound,
You bid him strap his blocks upon the sky
To shed their shapelessness on every eye.
You, who should build a harmony of stone,

In masonry your emptiness enthrone,
You claim to teach the struggling blind to see

And plunge them headlong in obscurity.
False in your pride, and cruel in your trade,

You smirch our cities, and your art degrades.
BRYAN GUINNESS.

ENGLISH INDIVIDUALISM AND CIVIC PRIDE



NOTTINGHAM MARKET PLACE, NOW CALLED COUNCIL HOUSE SQUARE, OR "SLAB SQUARE" (reproduced by kind permission of the Librarian of the Nottingham City Library). To the week-ending aesthete such an eighteenth-century scene is

SO FULL OF CHARM

that the cloven hoof of individualism and civic irresponsibility passes unobserved. It would be apparent to any educated Georgian gentleman that something was wrong. He would make a disparaging comparison with something foreign (for this is not a new habit), rather in the manner of the Rev. James Dallaway, F.S.A., in his *Observations on English Architecture*, when he wrote in 1806:—

What has been termed street architecture is in Germany upon a gigantic scale, which gives a truly noble air to their cities, particularly to the eye of an Englishman, who has been accustomed to consider each house as separately inhabited.

We have never really believed that the street should be a noble unity. Wren was regarded as just as infernal idealist for pressing the notion upon the Carolian Cockneys when he wanted to rebuild London intelligently. Remember that lost opportunity and observe how the picturesque individualism of a Georgian provincial town like Nottingham changes at the behest of satanic commercialism into this:



And this is LONG ROW, NOTTINGHAM, the street shown on the left of the engraving that heads this page. If you sit on the benches of the formal garden of Council House Square, you can drink in the message of commerce. Or you can turn and look at the next view on page 151.

ENGLISH INDIVIDUALISM AND CIVIC PRIDE

[CONTINUED]



ANOTHER VIEW FROM COUNCIL HOUSE SQUARE. Observe how "a nation of shopkeepers" has employed to individual advantage the architecture inherited from Georgian times; or, again, your eyes may be refreshed and stimulated by the view below:

Also to be seen from Council House Square. As Mr. Clive Bell has put it: "English civilization, or what passes for civilization, is so smug and hypocritical, so grossly Philistine, and at bottom so brutal, that every first-rate Englishman necessarily becomes an outlaw." MORAL to be drawn from examples illustrated:



OUTLAWS WANTED
to re-condition shop-
soiled commercial
civilization

THE IGNORANT LAYMAN AGAIN

"That huge pile of bricks which closes, for the time being, the quasi-west of the Cathedral is, I should say, one of the most wonderful walls of its type in the world. It is unfortunate that some time in the comparatively near future it will have to come down.

"When the Cathedral is finished nothing will remain to show this masterpiece in brick walls, of which Sir Gilbert Giles Scott was the architect. In conversation with Sir Gilbert some time ago, he mentioned that he had shown a friend over the Cathedral, explaining all the beauties of the building. At the end of the itinerary, the friend turned to Sir Gilbert and said: 'Do you know what appeals to me most? That temporary brick wall.'"—From a letter to the *Liverpool Post and Mercury*.

A PROMISING NEW JERUSALEM IN THE INDUSTRIAL NORTH

The *Macclesfield Times* "learns that negotiations are in progress for the disposal of Butley Hall, Prestbury, a well-known Cheshire mansion dating back several centuries, together with its spacious grounds, for building purposes. It is believed that the proposals will embody a better class type of houses in keeping with the neighbourhood. A road is intended to pass through the grounds. Any building to take place would be in conformity with this."

A NEW VERSE FOR WAR MEMORIALS

(To celebrate the present state of Europe and the resumption of the armaments race.)

Thank God they did not know for what they died!
They did their job, and took death in their stride:
They did not know the sullen, peevish fears
That would beset their world in after years;
They did not know the wrangling and obstruction
That keeps the peace they won so near destruction.

JOHN GLOAG

A VERY RARE BOOK

There is in the possession of Messrs. Hannington and Rutherford, Ltd., 9 Bloomsbury Street, W.C.2, a new firm of booksellers and printsellers, a hitherto unknown issue, earlier than the first collected edition, of that seldom-found book of rococo ornament, *Oeuvre de Juste-Aurèle Meissonnier* (1693-1750), made up from the original cahiers before the book was published as a whole and bound in its contemporary binding. There are

some interesting differences between the new discovery and the first collected edition known to Guilmar, Destailleur, Jessen, etc. The copies collated by them invariably consisted of the 118 plates on 72 leaves, with the cahiers out of order, so that large plates from certain cahiers could be printed on the same page with small plates from other cahiers, an arrangement which is found in the printer's file copy of proof plates once in the Destailleur's Collection and now in the Staatliche Kunstbibliothek, Berlin, though the proof copy lacks 17 plates of the published issue.

* * *

In the newly-discovered issue the cahiers follow each other in order, A to R, plate 116 bears no number, and plate 115 is inscribed:

"Projet de Sculpture en argent d'un grand Surtout de Table, avec les deux Terrines qui ont été exécutée pour le Millord Duc de Kinston,"

instead of, as in all other copies that Messrs. Hannington and Rutherford have ever seen or heard of:

"Projet de Sculpture en argent d'un grand Surtout de Table, et les deux Terrines qui ont été exécutée pour le Millord Duc de Kinston en 1735."

It will be noticed that in this latter (the usual) inscription, the comma after "Table" has been altered to a full stop, there is a blank space of two letters where the "av" of "avec" has been erased, and the "ce" of "avec" has been turned into "et," while the words "en 1735" have been added after "Kinston."

* * *

Possibly the earlier state of the plate was engraved before the Duke of Kingston's order was actually completed (he was that Duke of Kingston whose bigamous marriage with Elizabeth Chudleigh was later a famous eighteenth-century scandal), but Messrs. Hannington and Rutherford do not claim as early a date as 1735 for the whole book, as it contains the usual two plates of a firework design for the marriage of Louis XV's eldest daughter, which took place in 1739. They suggest, however, that this copy of Meissonnier's work was made up from the cahiers as originally issued and is earlier in date than any complete copy of the book which has come to light. An interesting point is that on the edges of many of the plates in this newly-discovered issue there are the minute hole-marks which show where the cahiers were originally lightly stitched together.

* * *

All lovers of old and new books, prints and engravings on Architecture, Decoration, Furniture, Costume and all the Fine and Applied Arts should visit this new bookshop, which is most conveniently situated off New Oxford Street and close to the British Museum. The two principals of the business were for many years employees of the well-known firm of Messrs. B. T. Batsford.



A SEDAN CHAIR PARK? No—just a nice tidy corner of London's art centre—telephone boxes at the back of Burlington House.

STREAMLINE UPON LINE

According to the *Sheffield Weekly Telegraph*, "everything from cars to locomotives, seems to be going in for 'streamline' these days. An architect has designed (but not yet built) a triangular house, with three corners and three sides. . . ." Modernism is such a fast movement, that maybe a triangular plan can be mistaken for "streamlining"; but the home an old Scottish seafaring man has made for himself out of a disused steel boiler comes more appropriately into that classification. This home is described by the *Dundee Courier and Advertiser* as "very comfortable. Part of an old railway sleeper does duty for a

table, and a supply of straw does for a bed." It lies on the bleak foreshore of the Firth of Forth. We learn that "the cooking is done on a big fire on the outside of the boiler, which naturally spreads heat to the interior of this remarkable home." As the first paper mentioned states that "the newest shell to be used in 'the next war' is to be streamlined, too," destruction will be more rapid, and the Fife seaman in his little steel home on the shore may represent the ultimate solution of the housing problem in Britain, when bombardment from the sea and the Continent by long-range guns has completed the work of raiding aircraft, and we become (to borrow the title of a book on this theme by Edward Shanks) "the people of the ruins."



MEXICAN MODERNISM (circa 1772). A Spanish mission church at Rancho de Taos, founded by missionaries in the late eighteenth century. It is near the upper Rio Grande, about 70 miles north of Santa Fé, the capital of New Mexico. Built of local sun-dried mud bricks (adobe), coated with white plaster. The roof is supported by round timber beams. The photograph gives the apsidal view. The church dominates the Indian one-storied communal house village that adjoins it like a cathedral.



FENNING

FOR MARBLE AND GRANITE
PALACE WHARF, RAINVILLE ROAD, LONDON, W.6., FULHAM 6142-3

Designing the Modern Office

By WALTER GOODESMITH

BEFORE planning the subdivision of offices it is necessary to know the plan of the firm's business. A great amount of time can be saved in this direction by the use of small templates of all typical furniture and equipment drawn to scale. These, when manipulated on the plan by the architect, and client, will enable the latter to visualize and decide with a minimum of delay, resulting in a saving of time and unnecessary sketch plan lay-outs.

The clear floor plan area for subdivision is governed by the economical limitations of spans between vertical points of support. The average multiple of least span is generally about 18 ft., which gives one good workable width of bay or two small office sections 9 ft. width between centres.

It is advisable to design for as much daylight as possible, for well-lit offices are always an asset. There need be no fear, however, of providing too much window area in London, for regulations relating to the permissible total area of facade that can be used for fenestration, do not permit of excessive glazing. Double glazing is sometimes used in conjunction with air conditioning, and under these circumstances the window can be insu-

lated, but generally the practice is to single glaze the window and make allowance for heat losses.

Ultra-violet ray glasses, which are effective whether the windows face the sun or not, have been used with great success in offices. It is interesting to note that light from a clear sky or white clouds is rich in these rays, although to a lesser degree than direct sunlight. These glasses can now be obtained in the form of sheet, cathedral, plate or wired. Kaleidoscopic glasses have also been used with success.

Windows generally should be as near the top of the ceiling as possible, thus producing maximum daylight and more efficient natural ventilation.

The subject of partitions is a most contentious and lengthy one.

Flexibility to accommodate changing tenancies has resulted in many types of removable partitions, mostly in wood or metal, which can be removed and installed without unduly damaging floors, walls or ceilings.

More permanent partitions of light block construction rendered, or expanded metal rendered, with generally an insulating material packed between, are quite common and successful. Double glazing

is often resorted to, although $\frac{1}{2}$ in. thick glass, well bedded, gives excellent results.

An interesting example of mass insulation is the sandwiching of office floors between studio floors in Broadcasting House, London.

Where it is necessary to reduce noise in an existing building or to treat resonant surfaces in a new one, the asbestos spray method has much to recommend it, the result being a white jointless surface not unlike plaster.

Many efficient building boards are available for use on walls, floors or ceilings. They can be used as insulating material behind other finishes, or as a combined insulator and surface finish. Stains can be obtained for some of them, but as yet the effect has not been wholly satisfactory.

Whatever the floor covering used, it should not be one that resounds to the tread of footsteps. Rubber and cork are both suitable materials in this respect; more particularly rubber, as it is obtainable in those colours which have greater light reflection values.

There is still room for improvement in the silencing of moving parts in installation and equipment. The silent electric light or power switch has still to be pro-

DOCKERS' MATERIALS for MODERN OFFICE DECORATION



The general office at Llandough Hospital. Photo by courtesy of the House Governor.

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The new air-drying synthetic material possessing extraordinary durability, drying speed, hardness, flexibility and finish.

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DOCKER BROTHERS

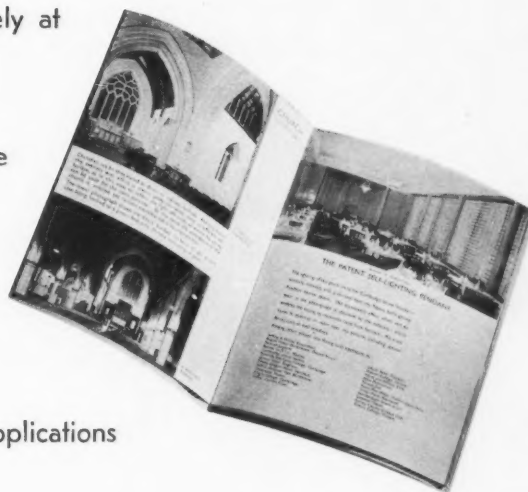
Ladywood
BIRMINGHAM, 16

ALLOM'S ADMIRABLE BOOKLET

Allom's Admirable Booklet comes opportunely at

a time when lighting is beginning to receive

its due meed of care and consideration.



In this book are set forth a number of applications

of Allom principles to various lighting problems, in some cases accompanied by

technical details. You will be interested in some of the results achieved through

common-sense methods and a pertinent understanding of optics.

BY APPOINTMENT TO H.M. KING GEORGE V



A L L O M

BROTHERS LIMITED, 16 GROSVENOR PLACE, S.W.1
TELEPHONE SLOANE 5214

duced, although the advent of bakelite has lessened the "high pitched" sound of moving metal parts, and the push bar is an improvement over the key switch.

The modern filing cabinet has almost reached a stage of perfection, "the greater the weight the easier the drawer will slide," etc., but it is still noisy in operation, especially when vigorously pushed to; the resounding bang from the metal sheet enclosed void, indicating the necessity of some form of sound absorbent.

The requirements of artificial lighting in offices are the general ones of good diffusion, absence of shadows and glare, clean, simple, non-dust collecting fittings.

Individual lighting is also required in addition to the above, on tables, desks and over machines.

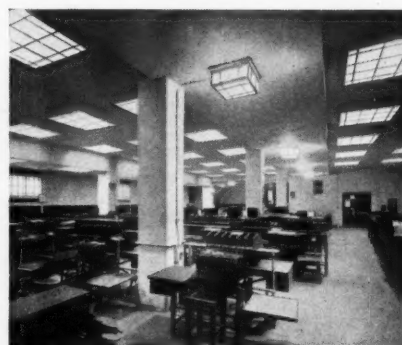
Recommended Foot-candle Illumination for Office Interiors (E.L.M.A.)

FOOT-CANDLES		
	Recom- mended.	Under some Conditions.
Bank	12	8-15
Drawing Office ..	25	15-30
Office Building—		
General Office ..	10	8-12
Private Offices ..	8	6-12
Typing and Book-keeping Rooms	10	8-12
Filing Room ..	8	4-10
Stairways and Corridors ..	3	2-4
Waiting Room ..	5	4-6

The choice of colours for the walls, ceilings and floors as well as for furniture, will have an important effect upon the light reflection values of the various surfaces, and on the resultant "effective illumination." One cannot, of course, think of colour without taking into consideration the material and its surface texture.

Some reflecting values are given below for comparison.

MATERIAL	PERCENTAGE OF LIGHT REFLECTION
Glass, ordinary ..	15
Stone, dark ..	33
" light ..	62
Concrete, unpainted ..	45
Plain Deal ..	45
White Pine ..	61
Stainless Steel—Chromium ..	60
Plaster Board ..	60
Plaster (Keene's) ..	75
Tile White, glossy ..	80
Glass, silvered ..	86
Painted Surfaces Based on (E.L.M.A.)	
Coconut Brown (average furniture)	16
Olive Green (usual filing cabinets)	21
Pink ..	50
Pale Azure and White ..	52
Buff ..	60
Satin Green ..	63
Light Greys ..	60-70
Ivory, matt ..	64
Ivory, glossy ..	69
Primrose ..	70
White, glossy ..	78



THE BASEMENT OFFICE OF LLOYDS BANK, CORNHILL. Sir John Burnet, Tait and Lorne, Architects. This interesting example of a basement banking office is lighted entirely by artificial daylight. It is 64 ft. by 46 ft. and accommodates 150 clerks. The flush glazed ceiling panels, each measuring 2 ft. by 3 ft., and containing one 300 watt lamp, distribute a diffused light, the total load in the room being 20 kW. Artificial windows in the walls admit a synthetic form of sunlight by the use of aluminium-topped lamps in conjunction with reflecting screens of polished metal. The general effect, but for the "spotty" ceiling fittings, is pleasing and successful. It is interesting to note, that in this office there is less absence due to illness than in any other department. There is, of course, the great advantage when commencing with a complete blackout, of designing the whole of the lighting without interference from varying degrees of daylight, which is so often the case in offices having bad daylight augmented by artificial.

"STUDIES IN HARMONY" WALLPAPERS AND PAINTS—DISTINCTION WITH ECONOMY



Sincerity of purpose, a constant resolve to pioneer, productions with a recommendation value, the utmost beauty in design and colour, restrained modernity and vital originality. Such are the qualities that put "Studies in Harmony" Wallpapers into specifications by the leading Architects, and ensure their use by the best craftsmen.

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ARCHITECTS CORDIALLY WELCOMED AT OUR LONDON AND BRANCH SHOWROOMS



STANDING INVITATION

●The new showrooms of the British Vitrolite Company are now open at 7 Albemarle Street, London, W.1 (First floor).

●The decorative possibilities of Vitrolite are illustrated in many different ways, and there is a collection of Vitrolite schemes which is worth a visit.

THE BRITISH VITROLITE COMPANY LIMITED

●7 ALBEMARLE STREET, LONDON, W 1



Permanent artificial lighting above ground level is seldom excusable in working spaces, and is generally an indication of bad planning, but in large basement areas, as in some bank offices, it is necessary to depend entirely on artificial illumination. This is best solved, for the purposes of general lighting, by the use of large glazed wall or ceiling panels with an entirely diffused light, "imitation sunlight" for want of a better term. This must be very skilfully handled to produce a "natural" and not a stunt effect, and an even lighting intensity at working level.

One of the main weaknesses in modern office furniture lies in the colour of the finished article. Some newer colours are on the market now, but they are few and far between, and no organized scheme of colouring seems to exist. The imitation of wood on metal is, of course, inexcusable. The ordinary brown colours of wood finishes and the standard olive green of metal filing cabinets have proved good servants for a long time, but their light reflection values are respectively 16 per cent. and 21 per cent. approximately. Can we not give them a rest and have something a little brighter and lighter?

The extent to which the engineering equipment of the modern office building has been intelligently understood and applied, will largely affect the ideal workability of the structure.

The lift is the vertical corridor in the

office building and, by proper placing, long lengths of corridor space are avoided.

In a modern office building, the stair has been relegated to the position of an auxiliary to the lift. It does, however, perform a great service between one or more floors, and is particularly useful as a connection between offices and lavatories, thereby lightening the load on the lift.

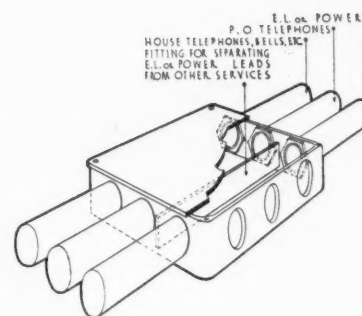
The lavatory accommodation should be ample for both sexes and easily accessible from any particular floor.

The wiring installation should be so planned beforehand, that the main electric light, power, telephone, interphones, call systems, etc., can be housed in a three-way circular steel conduit system with ample junction boxes to enable subdivision wiring to be taken off at suitable points, sufficiently flexible to satisfy, if necessary, a succession of tenants.

As many of the main mechanized portions of offices need individual floor connections for plugging into power, it is possible to run a network system of floor plugs at regular intervals to suit the disposition of any standard machines.

The G.P.O. has issued a book on facilities for telephones in new buildings, which is well worth reading.

Many forms of heating the office building are in use, the most important being low pressure central heating, with exposed radiators, wall or ceiling panels, and electric heating, in tubular form



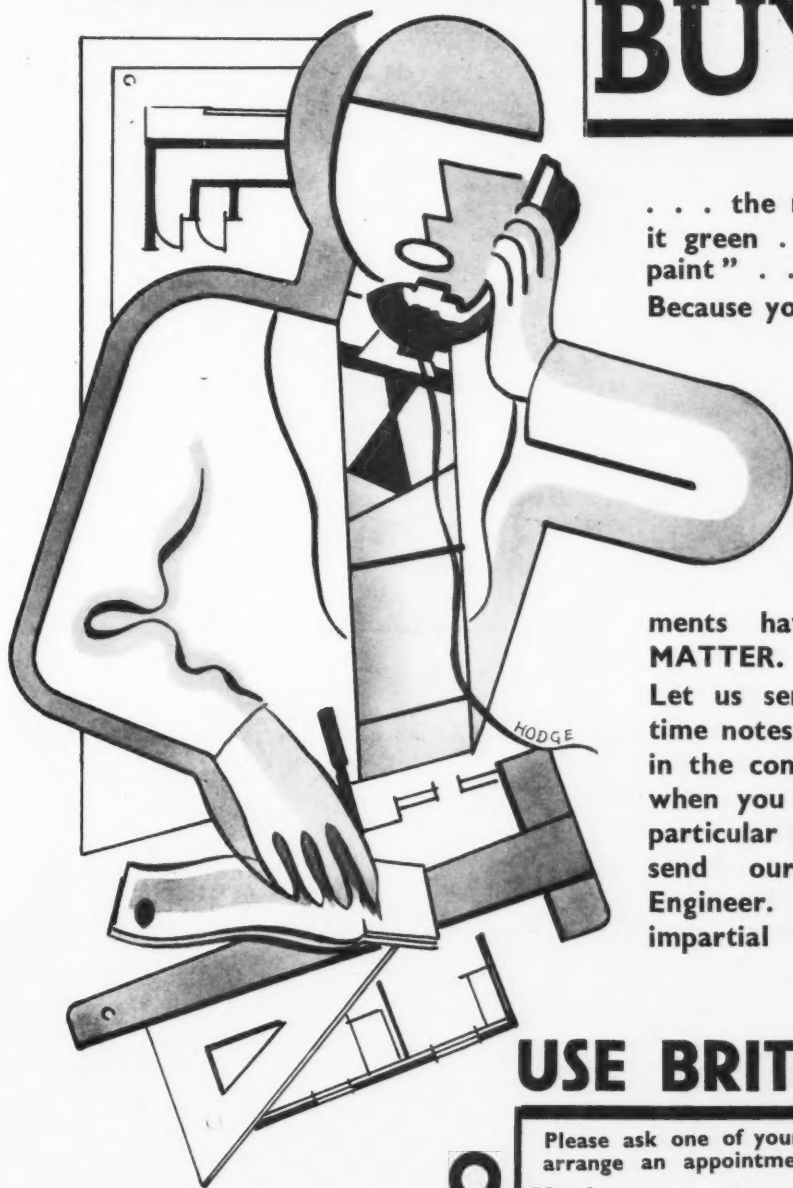
An orderly approach to the subject of the installation of electrical wiring in office structure cannot be too highly stressed. The three-way steel conduit system with the provision of ample draw boxes ranging from 6 in. by 6 in. to 12 in. by 12 in., offers an excellent solution of the problem. The illustration, adapted from "Facilities for Telephones in New Buildings," indicates a method of housing various electrical services in three separate steel conduits. Double conduits are also used for telephones and electric light, in which case either individual or common junction boxes may be used. If the latter is chosen, there will be less junction boxes, but they must be of the six or eight way types, and furnished with means of separating the two services. The provision of metal skirting allows for the housing of conduit, but in this case the snag lies in the crossing of door openings, etc.

OLD BLEACH introduce the PYTHON

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IT PAYS

HAVE YOU SEEN THE COAL-BURNING SECTION AT THE BUILDING CENTRE, 158, NEW BOND STREET, LONDON, W.1?

and ceiling or wall papers. If the exposed radiator is used, care should be taken in placing it in relationship to window and door, thus avoiding draughts. A flexible method in this case is to place flow and return pipes next to windows through the height of building, adjacent to which branches can be taken as required, thus producing a balance in the system should alteration in the subdivision of the office become necessary. An interesting example of the use of central heating in offices comes from U.S.A., where, during a heat wave, icy cold water was pumped through the radiators, thus turning it into a cooling system. An advantage of the ceiling panel method is that the individual partitions can be moved without materially affecting its workability.

The tubular electric radiator with individual thermostatic control to each room is clean and efficient, but it forms a projection at skirting level, which is often an encumbrance. The electric ceiling paper is installed in quite a number of structures, and appears to be acting successfully.

Generally, an office is ventilated naturally, in which case the correct positioning of ventilation grilles and opening sashes in window frames, will be sufficient. Air conditioning is, however, becoming more universal in large buildings. A decided advantage of this is immediately apparent in the improved cleanliness of the air and the absence of external

noise from an otherwise open window.

The problem of maintenance is too often overlooked. With the use of simple permanent materials for structure, equipment and furniture with hard wearing washable surfaces, stainless metals, the minimum of projecting dust collecting edges and recesses, maintenance, and especially cleaning, is brought down to a minimum, which is important when one realizes that cleaning represents between 25 per cent. and 30 per cent. of the total cost of maintenance.

Particular attention should be paid to parts which, in general, are within reach of the hands and feet of the occupants of the building.

The exterior of the structure for the first storey height should be faced with a hard, easily cleaned surface, proof against scratches, pencil marks, etc., the higher portions with a material to which soot and dirt do not readily adhere, and which is easily cleaned or painted. The corridor walls are constantly being damaged by dirty hands, pencils and removalists. The doors should withstand the effects of mops on the bottom rail and resist finger marks. The walls of inside offices are often damaged by backs of chairs and other furniture, and the convected heat currents from hot water radiators deposit saturated dust on the wall surfaces above them. If the floors are of a soft material, they will suffer from cigarette burns, and indentations from castors and domes of silence.



Air conditioning, like every other boon, brings trials and troubles in its train. Moving air sets up vibrations in the metal trunking with a resultant "drumming" sound. The illustration shows how the problem was dealt with in the corridors of Broadcasting House, London. As is clearly indicated, the ducts are lined with an absorbent material producing very successful results. Whilst the ordinary office building would neither require such a volume of air change to be carried along its corridors, nor the need for such a degree of sound elimination, it is desirable in the interests of quietness, that all ventilation ducts in the public or letting part of office blocks, should be insulated.

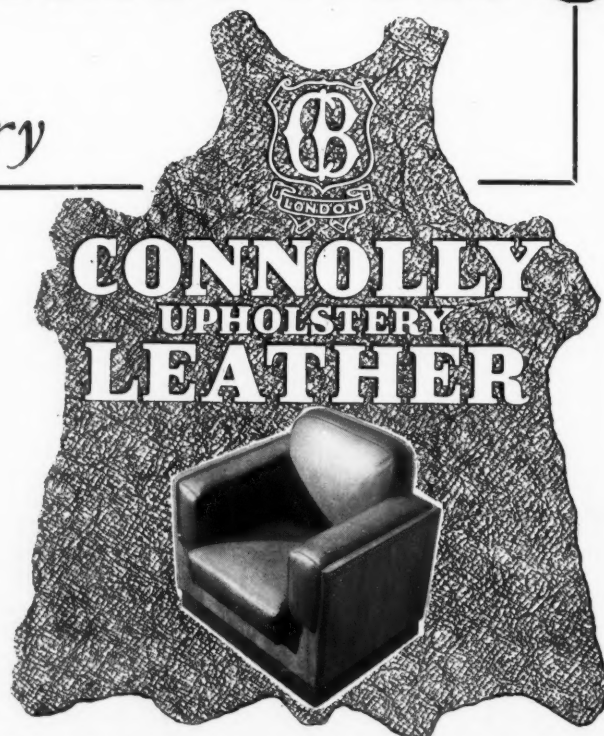
VAUMOL LEATHER

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Modern Upholstery

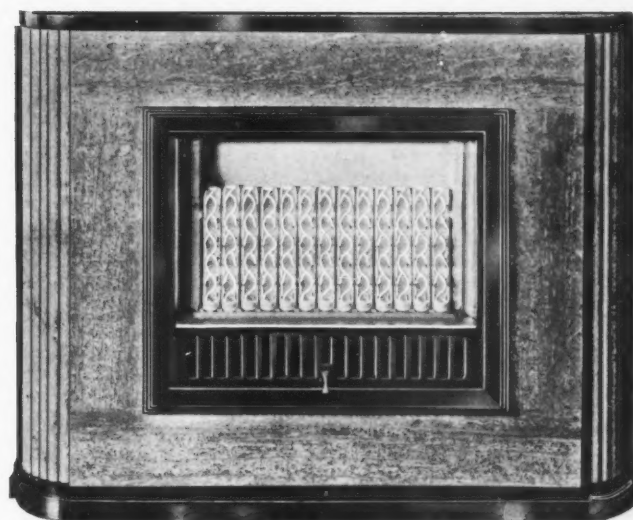
LEATHER figures importantly in the schemes of the modern decorator, thanks largely to the introduction of "VAUMOL" hides. The familiar nut-brown colour, formerly the standard hue for all leather upholstery, is now supplemented by an amazing range of colours from which the architect or decorator can choose that which will harmonize precisely with his general scheme.

"VAUMOL" hides possess all the qualities of endurance, genuineness, etc., proverbially associated with Leather, but as fashioned by Connolly Bros. various refinements which modern tastes demand, such as superlative softness, variety of shade and fastness of colour, are added to make a unique upholstery material for modern office and showroom furniture.

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THIS Gas Fire is No. 98 in the series of 1934 pattern Flavel Gas Fires. The concave panels and fender strip are chromium plated and the fire includes a new, very quiet, F-type, patent burner and "Insulator" back brick increasing efficiency by 12½%. The Fire is supplied in three sizes in multiples of 4 ins. It is therefore particularly suitable for its purpose. The fire is here shown in a surround of green and black marble, with hearth, and is selected from the Flavel Series of Wall-type, Built-in Gas Fires which are features of the display at the

WELBECK STREET FIREPLACE GALLERIES, a permanent exhibition of over 100 Fireplaces, many of which are adaptable for this type of fire. Your inspection, and enquiries for designs, are solicited.



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A New Surface Fabric

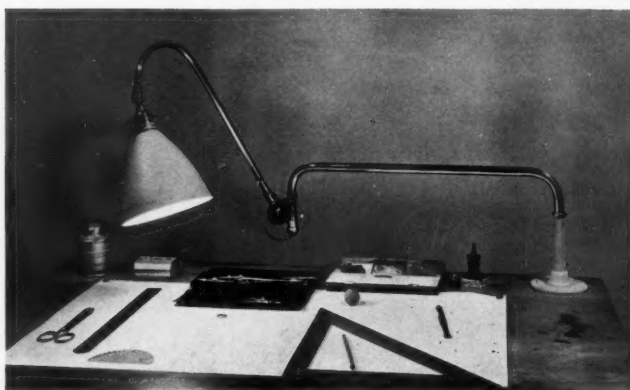
A new surface reinforcement for concrete, asphalt, composition and similar pavings has recently been put on the market, and is known as Lindsay's Surface Fabric. The fabric is composed of straight steel strips laid on edge, in parallel grille formation. The top edges of the steel strips form part of the wearing surface, thereby limiting the rate of wear of the entire surface to that of the steel. The strips further distribute over the paving the traffic and impact loads to which the surface is subjected. Thus the material enables the paving to withstand the most destructive traffic. It prevents cracking, creeping and disintegration, and localises any defect in or injury to the paving, allowing such to be easily repaired. Each steel strip of the fabric is interconnected to the adjacent strips by steel cotter-pins. This construction provides a grille so flexible that it can be rolled up for handling and transport. Its flexibility enables the material to conform to cambers or undulations of the road or floor surface without warping.

The continuity of the fabric may be readily broken at any point by closing the cotter-pins and withdrawing the steel strip. The reverse process of joining up separate lengths is equally simple. It can be made to fit any irregular area, and may be laid on just those portions of the paving where the wear and tear is most severe.

The standard fabric is 37 in. wide; adjoining widths are lapped 1 in. at either end, giving an effective width of 3 ft. The steel strips are 1 in. deep by 12 gauge, and are spaced 1 in. apart. The fabric can be made to other dimensions if desired, with strips of any suitable metal and gauge. Further particulars can be obtained from Messrs. W. Carrick Howat, 121 West George Street, Glasgow.

C.D.A.

Readers of THE ARCHITECTURAL REVIEW will be interested to know of the Copper Development Association which has been incorporated to promote the use of copper, copper alloys and materials containing copper. The organization is an independent one with no other object than to further the interests of the copper industry as a whole. Full information can be obtained from Thames House, Millbank, S.W.1.



A pillar table lamp with universal movements. The projection of the arm when fully extended is 39 in. The base is 4 in. in diameter, with a 6 in. reflector and wired with a push-bar holder. The finish of the lamp is chromium plated and black. The number of this design is 31418 and its price 66s. Designers: Best and Lloyd.

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DESIGN S 382

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Concerning Steel Tubing

We have received from Messrs. Tube Products, Ltd., a copy of their very attractively produced brochure on the light gauge electrically welded steel tubing which they manufacture. By an exclusive patent process they are able to produce tubes of any length with the greatest accuracy and strength of weld, and with a remarkable surface finish. The high consistent quality of the steel used in manufacture ensures finished tubes that can be manipulated and fabricated easily for a multitude of purposes in a variety of trades. This is an entirely British product.

The processes of manufacture are described and illustrated by a series of striking pictures. Other important features of the brochure are the table of gauges and equivalents, the page of diagrams of standard sections, and the table of stock bending rolls giving the sizes of the tubes and radii.

Copies of the brochure can be obtained from Messrs. Tube Products, Ltd., Pope's Lane, Oldbury, Birmingham.

Nobel Chemical Finishes, Ltd. (dulux paint), R. Fox and Sons (cellulosing in basement Hall and dining room and to lift), Pearman and Baldwin (oak paneling in ground floor, hall and office), Bassant's Parquet Co., Ltd. (oak flooring, parquet etc.), Moreland Hayne & Co., Ltd. (structural steel), Turners Asbestos Cement Co., Ltd. (rubber tile flooring to bathrooms), Cork Insulation Co., Ltd. (cork floor to kitchen on fourth floor), Hope's Heating and Lighting, Ltd. (central heating), Davis Gas Stove Co., Ltd. (gas cooker), Gas Light and Coke Co., Ltd. (gasfitting), Duncan Watson (electrical engineers), Ltd. (electric wiring), Troughton and Young, Ltd. (electric light fixtures), Osler and Faraday, Ltd. (electric light fixtures), Shanks & Co., Ltd. (sanitary fittings), Comyn Ching & Co., Ltd. (door furniture and metalwork), Williams and Williams, Ltd. (casements), Dictograph Telephones, Ltd. (telephones), Smith's English Clocks, Ltd. (folding gates), Fenning & Co., Ltd. (marble), Carter & Co., Ltd. (tiling), Rust's Vitreous Mosaic Co. (tiling), J. and E. Hall, Ltd. (lifts).

Edwards (tiles), Standard Flat Roofing Co., Ltd. (special roofings), William Brock & Co., Ltd. (linoleum floors and dadoes), G. N. Haden and Sons (central heating), Bell's Heat Appliances, Ltd. (Aga cooker), Devon Electric and General Services, Ltd. (electric wiring), Troughton and Young, Ltd. (electric light fixtures), Walter Otton and Sons (sanitary fittings), North British Rubber Co., Ltd. (stair-treads), Josiah Parkes and Sons, Ltd. (door furniture), Crittall Manufacturing Co., Ltd. (casements), Comyn Ching & Co., Ltd. (iron staircases), Dartington Hall Gardens Dept. (shrubs and trees), William Wadsworth and Sons Ltd. (lifts), Cement Marketing Co., Ltd. ("Snowcrete").

The general contractors 63, Harley Street, designed by Wimperis, Simpson and Guthrie, were Messrs. Gee Walker and Slater, Ltd. Among the artists, craftsmen and sub-contractors were the following: Betty Joel, Ltd. (walnut book-cases in Library and desk in Consulting Room), Redpath Brown & Co., Ltd. (structural steel), Caxton Floors, Ltd. (fireproof construction), Rosser and Russell, Ltd. (central heating), Belshaw & Co., Ltd. (electric wiring), Shanks & Co., Ltd. (sanitary fittings), Henry Hope and Sons, Ltd. (casements), J. M. Pirie & Co. (London), Ltd. (metalwork), Waygood-Otis, Ltd. (lifts), Silical Water Softeners, Ltd. (water-softening plant), Marion Dorn (hand-made carpets designs).

The general contractors for 4 Cleveland Square, St. James's, S.W.1, designed by J. D. M. Harvey, were Messrs. W. Cooke, Ltd. Among the artists, craftsmen and sub-contractors were the following: Jensen and Nicholson, Ltd. (Paint),

The general contractors for Bicklers House, Dartington Hall School, Totnes, Devon, designed by Howe and Leseaze, were Messrs. Staverton Builders, Ltd. Among the artists, craftsmen and sub-contractors were the following: Blight and White (structural steel), J. C.



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